

*SLICE AND DICE*

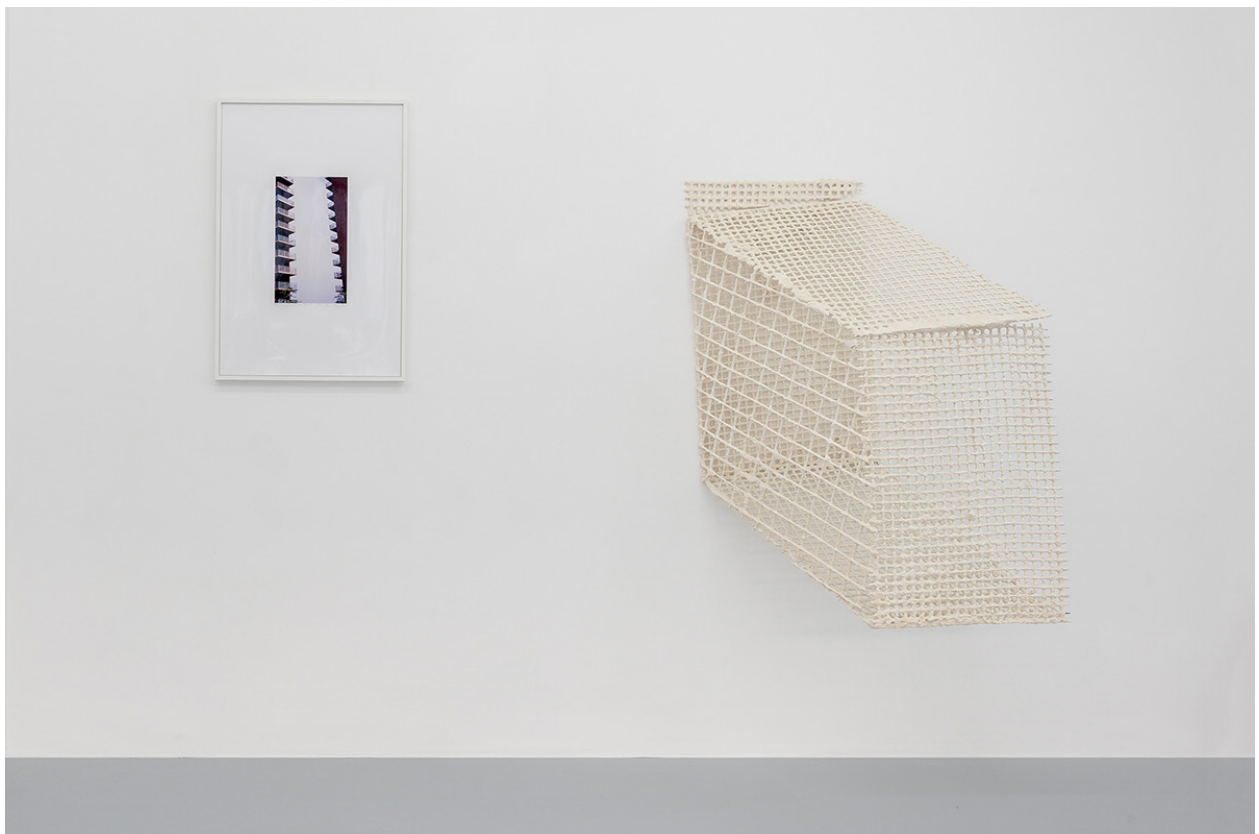
Curated by Gregory Lang

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**NAZGOL ANSARINIA  
JOSÉ PEDRO CROFT  
DAN GRAHAM  
JONATHAN SULLAM  
ROELAND TWEELINCKX**



Exhibition view of «Slice and Dice» at Irène Laub Gallery, Brussels (BE), 2018



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# IRÈNE LAUB

## GALLERY

Slicing, cutting and dividing into grids fragments of volumes and sections of planes are convergent approaches developed in the works of these five artists. Each, in their own way, tends to examine and break down the notion of a constructed space. Exploring our structural relationship to architecture through construction and representation, they tend to hollow out the resulting structure to test its stability to the point of imbalance. These artists choose to open up space, to create gaps and precarious areas or volumes by throwing the elements like rolling dice, trying new combinations before deploying them again before our eyes.

The exhibition plays upon destabilizing its own framework, with artworks by artists who question either deconstruction or the hypothesis of imbalance. Here and there they attempt a subtle architectural collapse by cutting or spacing, a reminder of Gordon Matta-Clark's radical *Splitting* gesture. Giving way to assemblages by means of new juxtapositions, superimpositions or subtractions, they better free themselves from the system of perspective. Furthermore, the perspectives also twist and multiply, accentuated by high and low-angle shots. Through distortion and association, new points of view appear.

Presented side by side and interrelated are distinct fragmented spaces, from which extensions can be imagined. Most of the works question their relation to the occurrence or abstraction of spatial fullness or void they contain. Here, all seems in doubt, suspended in a moment of precarious equilibrium, on the edge of collapse. This disorientation caused by broken lines and by the loss of a steady horizon refers to a floating state. In a sense, the works relate to notions of gravity and the physical embodiment of time preceding a fall. This expansive time is almost palpable, spinning off the idea one could cut it into slices, or into slabs.

- Gregory Lang, curator

### **NAZGOL ANSARINIA** - Born in 1979 in Tehran (IR) Lives and works in Tehran (IR)

Nazgol Ansarinia examines the systems and networks that underwrite her daily life. Born and raised in Tehran, she dissects, interrogates and recasts everyday objects and events to draw out their relationships to the contemporary Iranian experience. She reveals the inner workings of a social system by taking apart its components before reassembling them to uncover collective assumptions and their underlying rules of engagement.

### **JOSÉ PEDRO CROFT** - Born in 1957 in Porto (PT) Lives and works in Lisbon (PT)

José Pedro Croft is one of the chief exponents of the renewal of Portuguese sculpture. His sculptures develop complex relations with their surroundings and with their own shapes and volumes by means of simple almost minimalist structures that combine the material nature of the object with its formal aspects.

### **DAN GRAHAM** - Born in 1942 in Urbana (US) Lives and works in New York (US)

Dan Graham has traced the symbiosis between architectural environments and their inhabitants. His practice encompasses curating, writing, performance, installation, video, photography and architecture.

### **JONATHAN SULLAM** - Born in 1979 in Brussels (BE) Lives and works in Brussels (BE)

Jonathan Sullam's pieces all reveal a state of precarious equilibrium: they seek to capture the tensions preceding a fall or an ascent. Installations, sculptures and images all appear to be suspended in time and space.

### **ROELAND TWEELINCKX** - Born in 1970 in Duffel (BE) Lives and works in Antwerpen (BE)

In Roeland Tweelinckx's interventions – in which he utilises everyday materials – the artist subtly plays with both the surroundings and our powers of perception. Content-wise, his work draws on trompe l'oeil references, creating a slight sense of confusion in the audience, while at the same time inviting a more concentrated look at reality.