

EXHIBITION GUIDE

21/06/-26/08/2012

BERLINDE DE BRUYCKERE

THE WOUND

ARTER

Works in the Exhibition

-009-, 2011–2012
 Actaeon, 2011–2012
 Detail III, 2009
 Head, 2004–2005
 Het hart uitgerukt II, 1997
 Letsel II, 2008
 Letsel III, 2008
 Lost II, 2006–2007
 Lost III, 2008
 Portretten, 2004
 The Wound I, 2011–2012
 The Wound II, 2011–2012
 The Wound III, 2011–2012
 We Are All Flesh, 2009–2010
 We Are All Flesh (Istanbul), 2011–2012

Vincent Dunoyer, “Loan”, 2012
 Vincent Dunoyer, “Vanity”, 1999

BERLINDE DE BRUYCKERE creates sculptures and drawings that refer to suffering and desire, by revealing the body’s fragility and the vulnerability of existence itself. From her early conceptual and more abstract sculptures to her figurative works, the diversity of her forms build a continuity in the frequent use of materials such as wax, wood, fabric, horse skin and hair. Mostly inspired by Arte Povera and consisting of steel and concrete sculptures, her early works already show an important concern for space. From the beginning of the 1990s, her sculptures have dominantly featured structures involving stapled woollen blankets which gather the idea of protection and danger and thereby express the duality that exists in most of her works. In 1994, images from the Rwandan Genocide that appeared in the media prompted her to depict figures that might remind one of the fates of anonymous refugees. Following an invitation from the In Flanders Fields Museum in Ypres (Belgium) in 2000, De Bruyckere discovered countless

photographs of dead horses in the museum's archives, which inspired her to use horse skin and the form of horse itself in sculptures. Simultaneously, she began producing her first sculptures that involve wax casts of human limbs or entire human bodies. The artist often creates installations where the wax sculptures are displayed in old cabinets or in relation with found objects, implying the historical context of her subject matter. Her exploration of a theme usually manifests itself, besides sculpture, in the medium of drawing as well.

Curated by Selen Ansen, "The Wound" presents, alongside De Bruyckere's sculptures and drawings, a number of new pieces which the artist has produced especially for the exhibition in Istanbul. The exhibition opens with one of the artist's most recent works, "-009-, 2011–2012". Installed on Arter's ground floor, visible from the street through the windowcase, the work

consists of a vitrine holding inside a bunch of sculptures which resemble both body fragments and branches of trees in their colours and textures. When perceived as a whole together with "Lost I" and "Lost II" or "We Are All Flesh, 2009–2010" on the first floor, these fleshy trees that are displayed in a vitrine imply the indistinguishable and equal coexistence and embedment of humanity, animality and plant life.

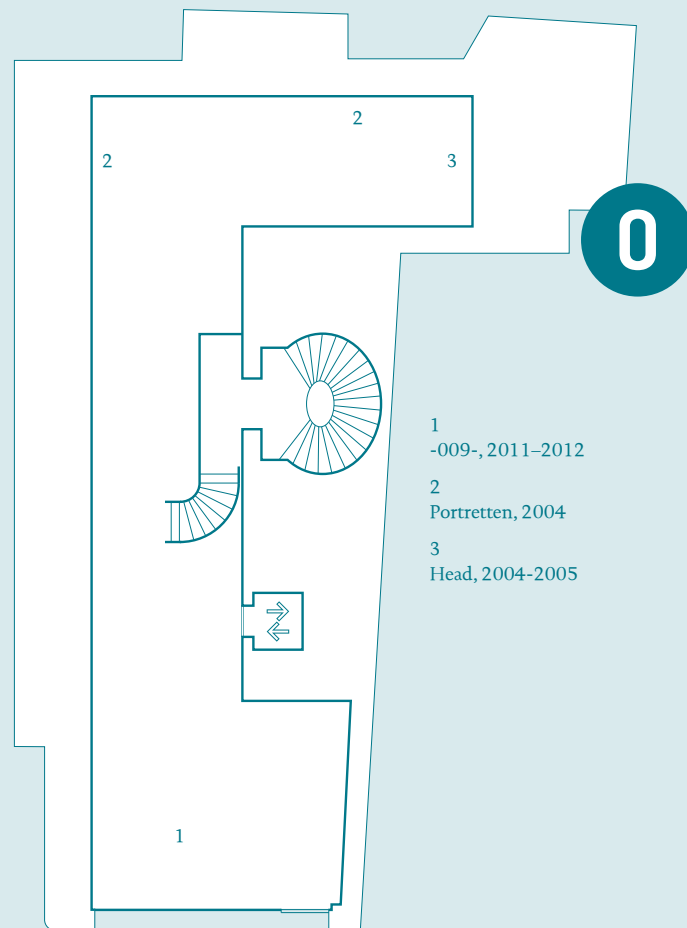
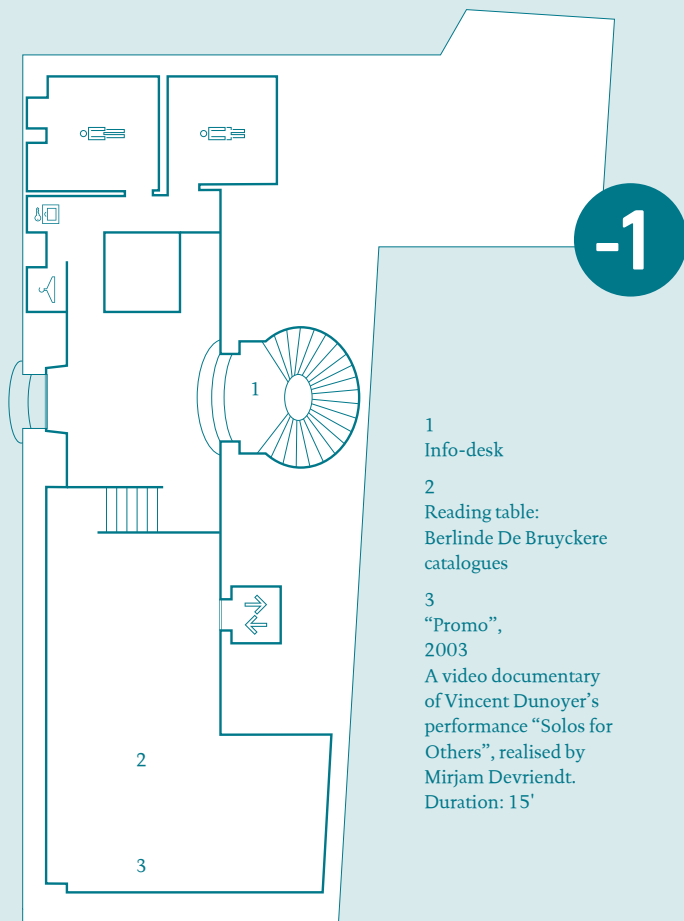
De Bruyckere's new series of works that lend their title to the exhibition, "The Wound", is inspired by an old medical photography album (ca. 1890) the artist discovered at a library in Istanbul. The works in the exhibition contribute altogether to the embodiment of the pattern and the symbol of the "wound" through the dialogue the artist establishes between form and texture.

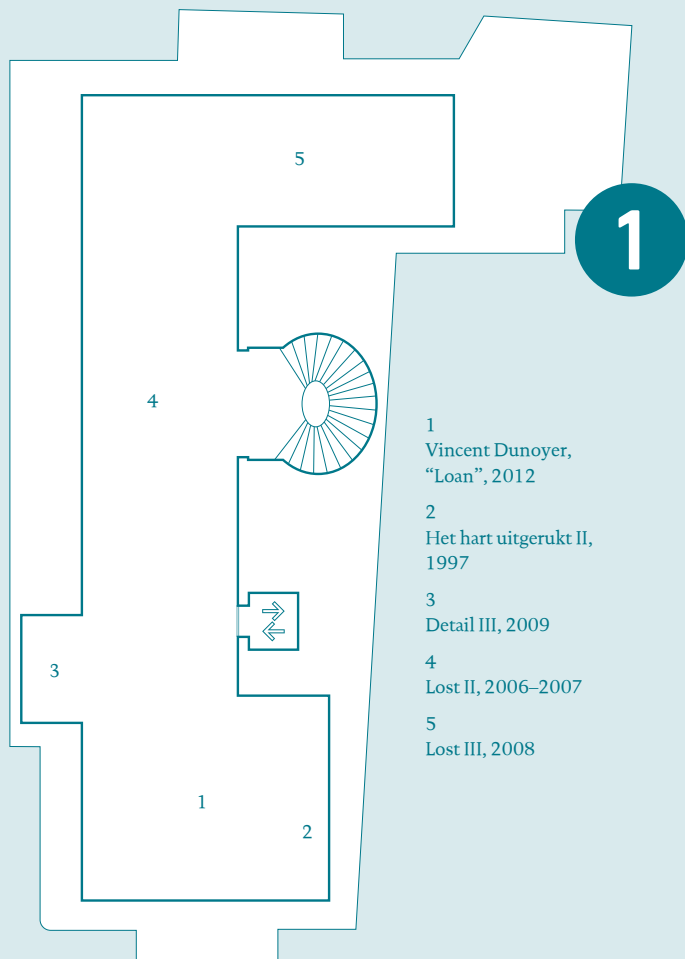
The two other new works De Bruyckere created for the exhibition are installed at the Çukurcuma Hammam,

a 19th century hammam building, as part of the exhibition. This space has been included as an exhibition venue at the artist's request, who wished to engage her work in a dialogue with the local historical context and architectural heritage. This additional exhibition site also refers to the idea of cleansing the body, rubbing off the extra layer of skin, which in a sense implies moulting. Two new works entitled "Actaeon, 2011–2012" and "We Are All Flesh (Istanbul), 2011–2012" are presented in this venue, establishing an organic conceptual connection between the artist's practice, the exhibition venues and the local spatial context.

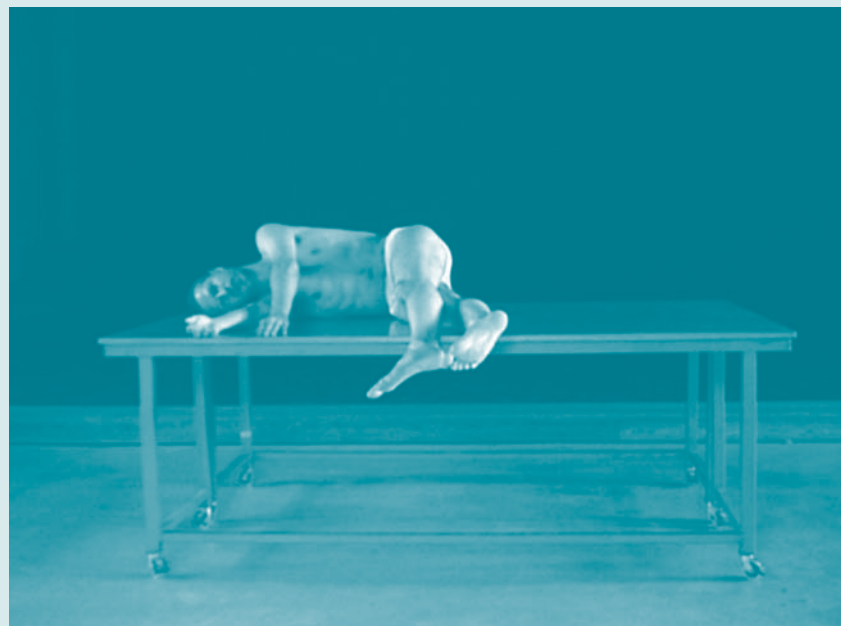
The exhibition also features, as an integral element, performances by the French dancer and choreographer Vincent Dunoyer. Interested in movement and the expressive language of the body, De Bruyckere had worked with dancers before as models for moulding. This time, she has invited the dancer to become part of

her work through the presence of the living and moving body in the exhibition space. Dunoyer thus effectively "lends" his body to the artist and to the exhibition with the performance entitled "Loan" and his image through his performance video "Vanity". Through his performance on the table where the gestures are based on repetitions and seriality, the dancer's living body is transformed into a mechanical or automatic body. Becoming an object and a subject simultaneously, Dunoyer builds his own artistic gesture from this "loan" and creates an intense dialogue between the inertia of the sculpture and the movement of his own body.





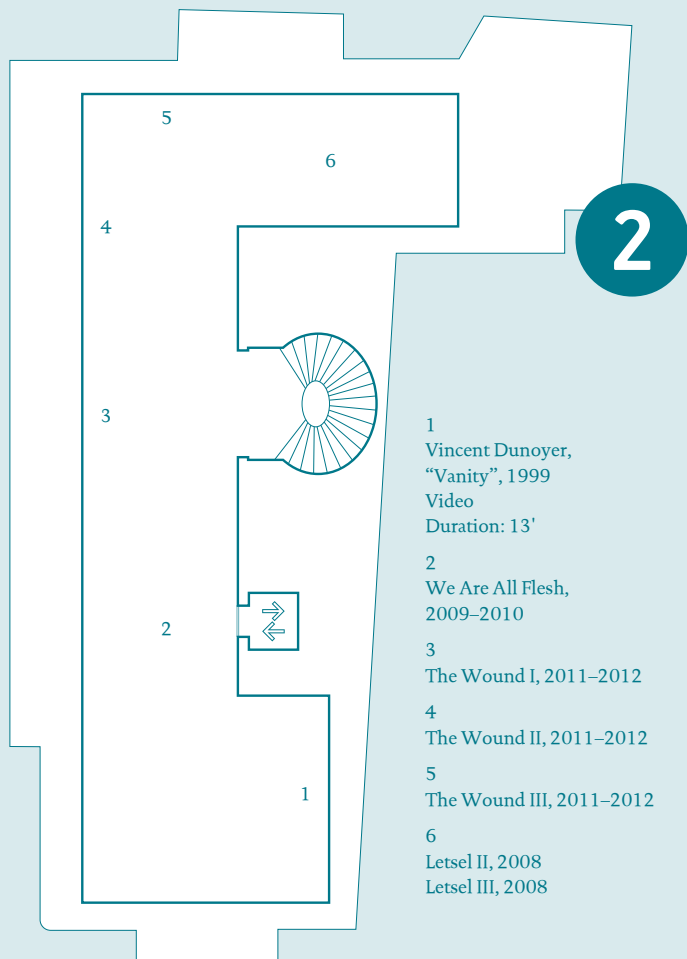
- 1 Vincent Dunoyer,
"Loan", 2012
- 2 Het hart uitgerukt II,
1997
- 3 Detail III, 2009
- 4 Lost II, 2006–2007
- 5 Lost III, 2008



Vincent Dunoyer
"Loan"
Performance
Duration: 17'

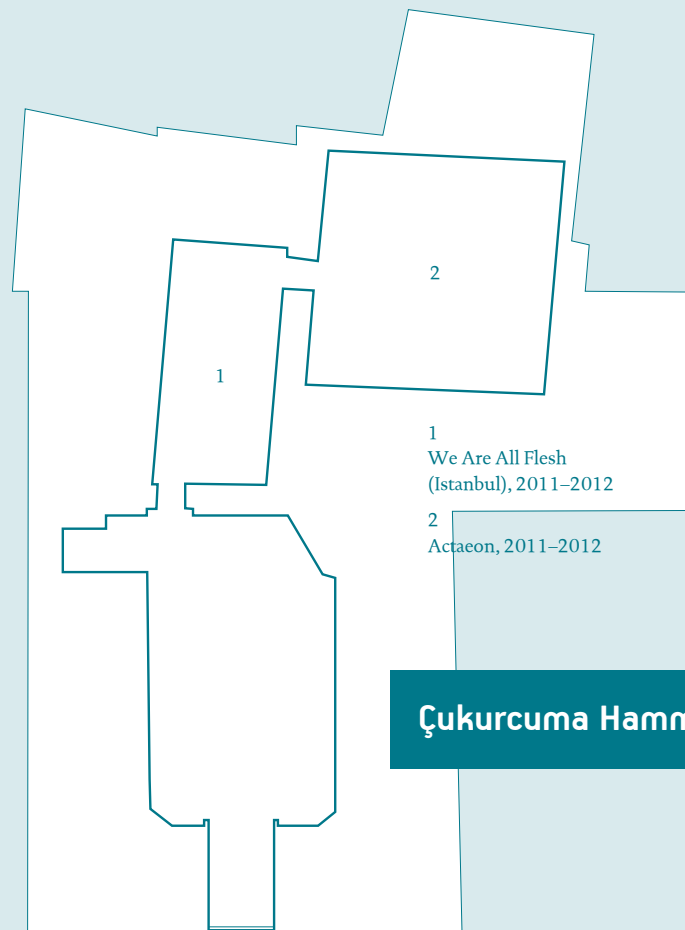
Everyday except Mondays and Tuesdays
15:00, 18:30

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- 1 Vincent Dunoyer, "Vanity", 1999
Video
Duration: 13'
- 2 We Are All Flesh, 2009–2010
- 3 The Wound I, 2011–2012
- 4 The Wound II, 2011–2012
- 5 The Wound III, 2011–2012
- 6 Letsel II, 2008
Letsel III, 2008

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- 1 We Are All Flesh (Istanbul), 2011–2012
- 2 Actaeon, 2011–2012

Çukurcuma Hammam

BERLINDE DE BRUYCKERE

Berlinde De Bruyckere was born in 1964, Ghent (Belgium) where she still lives and works. She studied monumental art at Sint-Lucas Instituut (Ghent) from 1982 to 1986. In 1990, she received the Jeune Peinture Belge Award.

Since late 1980s, De Bruyckere has been invited to show her work in numerous solo and group exhibitions internationally. The solo presentation of her monumental work "The Black Horse" at the Italian Pavilion, Venice Biennale in 2003 and an invitation to the 4th Berlin Biennial were followed by numerous solo shows at Hauser & Wirth (Zurich, 2004); La Maison Rouge (Paris, 2005); Kunsthalle Dusseldorf (2006); Royal Academy of Fine Arts (Ghent, 2007); Galleria Continua (San Gimignano, 2007); Yvon Lambert (New York, 2008); Espace Claude Berri (Paris, 2008) and DHC/ART Foundation for Contemporary Art (Montreal, 2011) among others.

"The Mystery of the Body: Berlinde De Bruyckere in Dialogue with Lucas Cranach and Pier Paolo Pasolini", a solo exhibition that presents her work in juxtaposition with that of Pasolini and Renaissance master Cranach, has been visiting several cities (Kunstmuseum Bern, Switzerland, 2011; Kunstmuseum Moritzburg, Halle, Germany, 2011).

In 2012, a comprehensive solo show of her work was held at the Australian Centre for Contemporary Art (ACCA) under the title "We Are All Flesh".

VINCENT DUNOYER

Vincent Dunoyer began his professional career in 1989 as a dancer for Wim Vandekeybus; then joined Anne Teresa de Keersmaecker's company Rosas in 1990 to dance with the company until 1996. In 1997/98, he performed and toured internationally with "3 Solos for Vincent Dunoyer", a choreography created especially for him by The Wooster Group, Steve Paxton and De Keersmaecker.

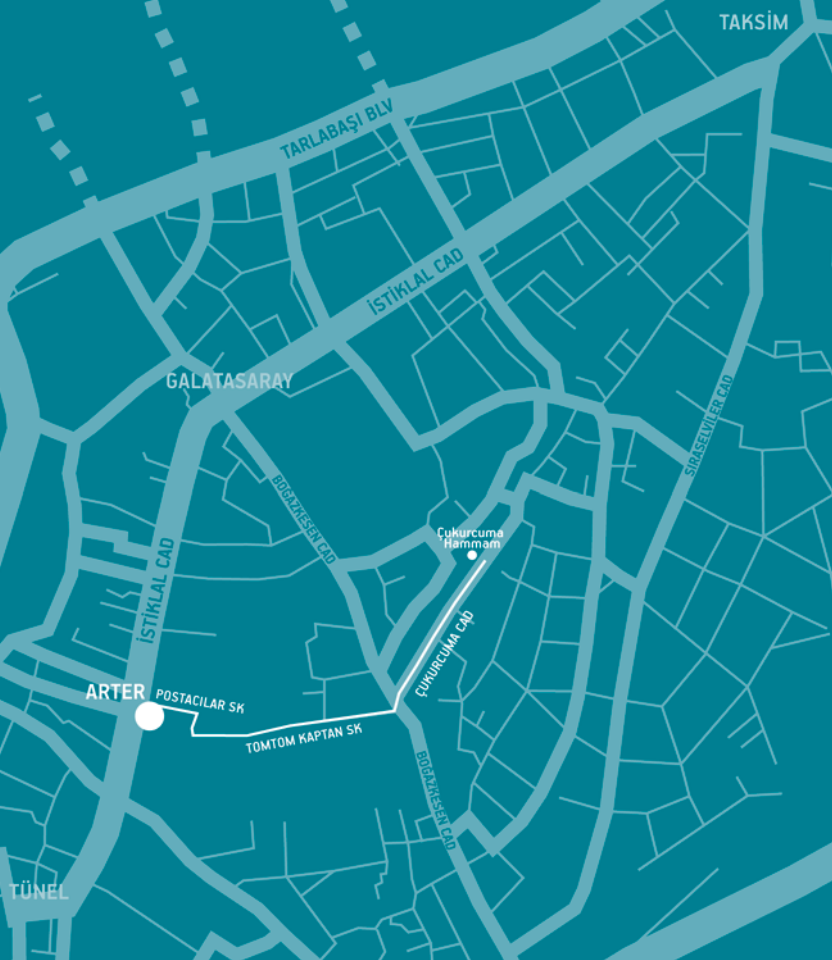
Since 1998, he has worked as a free-lance dancer and a choreographer, creating "Vanity" (1999), for which he received the Mouson Award from the Mousonturm Arts Center in Frankfurt; "The Princess Project" (2001); "Solos for Others" (2003); "Cadavre Exquis" (2005), created with 33 young dancers from the school PARTS; "Sister" (2007), a duo with Anne-Teresa de Keersmaecker and "Encore" (2009), a reconstruction of his repertoire as a dancer.

In 2010, his interest in visual arts took form in "Performance of a Portrait", a collaborative project with painter Lucas Devriendt in Kortrijk's Broelmuseum, which served as a canvas for "Pairforming", exhibiting dances, videos and drawings during the 2011 edition of the Performatik festival in Brussels' Kaaithheater.

SELEN ANSEN

Born in Istanbul, 1975, Selen Ansen studied Modern Literature, Cinema and Audiovisual Arts at Marc Bloch University, Strasbourg where she completed her PhD in Theory and Practice of Arts. After teaching art theory and aesthetics at the Ecole Supérieure des Arts Décoratifs de Strasbourg, she moved back to Istanbul where she has been working as assistant professor at Istanbul Bilgi University, Department of Philosophy and Social Thought. Ansen's academic interests include the representation of the body and the formless, and the representation of silence in the arts since modernity. Ansen also collaborates with various artists on exhibition projects and produces texts on artistic practices.

Berlinde De Bruyckere's exhibition at Arter is Selen Ansen's first major curatorial engagement as an invited curator.



ARTER SPACE FOR ART

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TUESDAY-THURSDAY 11:00-19:00; FRIDAY-SUNDAY 12:00-20:00; ADMISSION FREE
ÇUKURCUMA HAMMAM ÇUKURCUMA CADDESİ NO: 43, BEYOĞLU, İSTANBUL
TUESDAY-THURSDAY 15:00-19:00; FRIDAY-SUNDAY 15:00-20:00; ADMISSION FREE