

MIET WARLOP
CRUMBLING DOWN THE CIRCLE
OF MY ICONOCLASM
NEL AERTS
BILLENKOEK

28.11.2015 - 31.01.2016

ENGLISH

KIOSK presents two new exhibitions by Miet Warlop and Nel Aerts. Both artists create universes that, in various guises and with different media, leave an immediate, poetic impression. Once immersed in them, you will smile and grin at their ambiguous and absurd image worlds, before being left, moved and deserted.

Under the title *Crumbling Down the Circle of My Iconoclasm*, visual and performance artist Miet Warlop presents an installation in which objects, props, gestures and performers interact and set out an ever-changing choreography within an exhibition's set chronology. Warlop likes to describe her creative process as the bringing together of objects knocking about her studio that can be pawed and manipulated until they find their place as images. For this particular exhibition, they form a one-off assemblage to find a place in the KIOSK rooms. The dome room becomes a new arena for Warlop to gradually visualize her present-day interpretation of the Greek notions of *eikon* (representation) and *klastès* (one who breaks): an infinite, circular process of simultaneous creation and destruction.

***Crumbling Down the Circle of My Iconoclasm* is a succession of living images or 'tableaux vivants'. In this visual universe, all elements are interconnected in a spinning loop of references that may take the form of a pair of revolving legs, a plaster cymbal, or a crumbling skirt-shaped object rolling in circles on the floor. The suggestion of handclaps, yelling, drums or the possible presence of a performer appeals to our imagination, as if a petrified audience applauds for a concert long since over.**

Warlop presents a number of objects from her theatre production *Dragging the Bone* (2014) and reactivates them by mounting them on revolving mixers or combining them with new works, but also in performances. During unannounced brief interventions, the objects become props again, parts of a temporary sculptural situation. The appearance of a new image inevitably coincides with the disappearance or crumbling down of other images. The slinking of the supply of plaster 'work' objects is inversely proportional to the growing mount of debris. Every action or movement revibrates in the dome room and adds a visual or auditory mark to the overall picture.

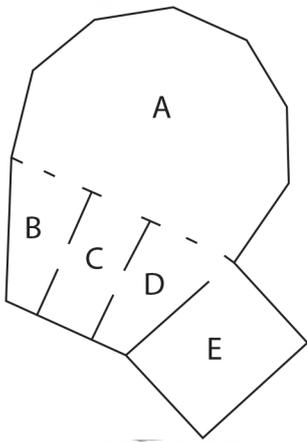
For the occasion of her show *Billenkoek* ('Spanking'), Nel Aerts has assembled a new company of characters in the form of collages, drawings, textile pieces and a selection of old and new paintings. Together, they visualize a practice that freely and intuitively moves between different media.

The paintings and collages in the facing cabinet rooms depict abstracted, still-living subjects that peer at each other and the visitor from one eye, while stubbornly pursuing their own course – floating, bobbing, soaked or wound up. The figures cling to the wood with their expressive, blobby or geometric 'head shapes' like so many solitary statues on their plinths.

During a residency in the Vincent van GoghHuis at Zundert, Aerts created a new series of drawings. *Zelfportretten uit Zundert* ('Self-Portraits from Zundert') relates a non-linear black-and-white story without a beginning or an end, in which the artist stages herself: 52 freeze-frames of just as many momentary moods. Entering the scene in turn walking, wobbling, painting, smoking parading or posing. Posing frontally, she jumps from one set onto the next. An insecure look in an indistinct room is countered by flexing muscles, everyday studio business merges into travels to distant lands,

from a traditional North-Campine pub she moves to a kitschy Tiroler cabin or a dolled up English tea party. This 21st-century portrait gallery is filled with a pink glow of humour, jest and anguish. The drawings are flanked by two monumental textile self-portraits that also serve to screen the room; the drawn space flows into the done up exhibition space and the paintings.

Juggling different formats and media, *Billenboek* plays a game of revelation and screening, with cartoonish, playful and serious glances. The (self) portraits are tragicomic in the contrasts they evoke. They can be sad or funny, extraverted or inward-looking, deliberately or playfully crawled out of the wood or arisen from the imagination as a drawing, but invariably they are introspective and unassuming.



Exhibited works
(per room, clockwise)

MIET WARLOP

ROOM A (hemicycle)

/
2014
Round table with car lacquer,
plaster and latex leg, shoe
(performance)
117,5 x 117,5 x 74 cm

Hairbanger
2014
Metal stand, plastic brushes
(performance)
60 x 30 x 129 cm

PERFECT
2015
Plaster on a chisel
30 x 30 x 94 cm

The oldest joke
2014
Foam marble, plaster, car
lacquer
141 x 83 x 72,5 cm

Index
Plaster finger on a metal stand
80 cm x 80 cm x 192 cm

Resonance won't break the fall
2015
Group of plaster hands, clay
drum, silicone, pink foam,
plaster cymbals (*PULS!*),
drum sticks
Variable dimensions

Crumbling down the circle
Skirt in plaster, shoes (circling
performance)
46,5 x 28,5 x 32,5 cm

Extras
2015
Plaster, marble and green foam
203 x 141 x 32 cm

Violent stomach
2015
Plaster mixer, PU and metal
sculpture
32 x 32 x 171 cm

NEL AERTS

ROOM B

Dobbermans
2012
Acrylic, filler and pencil on
wood
80 x 68 cm
Private collection Kortrijk

Zwarte Piet
2015
Acrylic on wood
122 x 175 cm

Verzopen vaarwaters
2015
Acrylic, coloring pencil and
burnt drawing on wood
105 x 122 cm

Touché
2015
Ballpoint on paper and acrylic
on wooden frame
33 x 45,3 cm

ROOM C

Op kop!
2011
Acrylic and filler on wood
37 x 41 cm
Private collection Kortrijk

Doorzwommen waterkes
2015
Acrylic on wood
122 x 159 cm

Play do
2013
Acrylic and filler on wood
54,5 x 68,5 cm
Private collection Diepenbeek

ROOM D

De gemaskerde
2015
Acrylic, textile and push pins
on wood
91,5 x 122 cm

Spagaat
2015
Ballpoint on paper and acrylic
on wooden frame
33 x 45,3 cm

De doorgedraaide
2014 - 2015
Acrylic and filler on wood
122 x 174 cm

ROOM E

The Pink Cloud
2015
Textile
250 x 380 cm

Spagaat
2015
Textile
250 x 380 cm

Self-Portraits from Zundert
2015
Ballpoint on paper, wooden
frames
24 x 31,5 cm

From left to right:

Goochelaar
Wandelaar
Verzopen Vaarwaters
Braaf Nelleke
Welkom thuis
Billenkoek
De schone deugd
Vriendschap
Op Kop
Studio in de bergen
Kwasterige nachten
La Cicciolina
Gedachtengangen
Zenmeesteres
Eenzaam cafébezoek
The lonely smoker
Dracula
Tweelingen
Communicantje
The lady of the house
Juffrouw Spagaat
Rust de zeemansneus
Herr Aerts
Zundert
Uit de hand gelopen cafébezoek
Brouwer
Wachttijden
*Al draagt een aap een gouden ring,
het is en blijft een lelijk ding*
De doorgedraaide
Voetbadje
Meester bed
Bezetting van de troon
Bloemeke
Proost
Wining and dining
Portret van de kunstenaar
Zeemansneus
Rokerige kwast
Op haar troon
Bezinning
Lord Nelson hits the mountains
Painting in Zundert
Vakantie
De versmolten versmelting
Tea with Mrs. Colson
Zelfportret
Tooghanger
Hypnose
Ochtendwandeling
Podiumvrees
Avondje uit
De aftrede