

**NADIA GUERROUI 'A World out There' - 08 September – 28 October 2017**

Invited by Charlotte Crevits

Nadia Guerroui creates poetic-abstract works in which she explores everyday phenomena and concepts from our complex, contemporary world. An intense reflection process and experiments with unconventional materials are at the basis of her creation process. The dialogue that her work brings about with the observer and the space, and the well-considered choice of materials, textures and shapes link Guerroui's work to minimalism. Her works are able to transcend the personal, the anecdotal and as a result layers of meaning and imagination are given free play.

For the Window Project, entitled *A World out There*, Guerroui explores the frontiers of the window. The work, which is made up of different multiples, isn't only located behind the display window. It's also spread out in the public space where it carries on an intimate dialogue with the (possibly accidental) observer. The work not only transcends the spatial barriers, but as a navigating, nomadic work of art it also breaks through the conventional length of time and rigidity of an exhibition.

Quand j'étais enfant, j'aimais le soleil : je fermais les yeux et, à travers les paupières, il était rouge. Le soleil était terrible, il faisait songer à une explosion : était-il rien de plus solaire que le sang rouge coulant sur le pavé, comme si la lumière éclatait et tuait ? Dans cette nuit opaque, je m'étais rendu ivre de lumière. - *Le Bleu du Ciel*, George Bataille

A small, ambiguous object is the basis of the project and her research into 'metonymy' or a shifting of the meaning of everyday objects. Due to its small dimensions and illusory quality, the object evokes associations with a playing card, a bookmark or a talisman. The work undermines meanings; it is an ode to the banal, precarious, unpredictable and the contingent at a moment when such notions seem to be losing importance. Or, as Guerroui insinuates, at a moment when people get lost without applications like Google Maps, previously Google Local, search engines and online dictionaries.

Il y a une scénographie de l'attente: je l'organise, je la manipule, je découpe un morceau de temps où je vais mimer la perte de l'objet aimé et provoquer tous les effets d'un petit deuil. Cela se joue donc comme une pièce de théâtre. - Roland Barthes, *Fragments du discours amoureux*, L'attente.

The multiples will be placed in the urban fabric by the artist during and after the exhibition in one of the three forms. Either as a bookmark in a book in a public library, as a talisman in the wallet of a visitor, coincidental passers-by or friend of the artist, or as a playing card scattered on the streets of metropolises all over the world. The 'Nachleben' or survival of images and motives throughout art history, which the German art historian Aby Warburg once defined as the central concept within art, is given an original and almost literal interpretation.

*Nadia Guerroui (b. 1988 in France, lives and works in Brussels) obtained a Master in Textile Design from La Cambre, Brussels. In 2014 she was selected for Coming People, S.M.A.K. Ghent and her work was exhibited in CAB Art Center, Brussels. Her recent solo exhibitions include "Blink" (DAC Dolceaqua, Dolceaqua, Italy, 2017) and "Impostor Syndrome" (SNAP Projects Gallery, Lyon, France, 2016).*

*Charlotte Crevits (b. 1990) has been the curator of the Museum Dhondt-Dhaenens in Deurle since 2016. She also writes for De Witte Raaf. In the past she has worked as a freelance curator for diverse projects. After her studies in Art Sciences (Ugent), she obtained a postgraduate degree in Contemporary Art at Sotheby's Institute of Art in London.*