Ali KAZMA - JEAN FACTORY
AK (AK 1971, Turkey, lives and works in Istanbul) developed since more than ten years a body of videos that portray human beings at work. His oeuvre questions the significance and the social organization of labor. His videos portray professional skills and the relation between the body and the machine in both artisanal and industrial trades. In Jean Factory, AK films behind the scenes at a jeans factory in Turkey, with neither affectation nor pathos. The precise, rapid and repetitive actions of the workers match with the sound of the surrounding machines. The working conditions are hard. The montage of the work chain shows the extreme rapidity of the workers in their tasks. AK creates close-up films of human expertise, highlighting the beauty of the gestures despite the hardship they produce. Every pair of jeans is handled with particular attention to detail.

This exhibition invites the viewer to bring in his or her own background, to be curious and surprised about "the other", to create an open and also critical dialogue and to enjoy the beauty and diversity of the art works.

The Egmont Palace is open for the public on the 19th till the 27th of July and on 13th, 14th, 20th, 21 of September (10 a.m – 5 p.m.).

For any further question or remark please contact art@diplobel.fed.be

Thanks to all the participating parties.

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Content officer: Dirk Achten
The starting point of the exhibition called Text-île are the four present tapestries. These four tapestries from the 17th century, woven in Brussels (workshop of Judocus De Vos, design Ludwig Van Schoor) represent the four continents, Europe, Africa, the Americas and Asia. The title refers to textile, tapestries, but also to texts and islands. The tapestries have a meaning, they are also a form of "text". "île", island, refers to the theme of the exhibition, namely migration, and also to the artists who create their own "island".

The exhibition explores different aspects of migration such as colonialism, refugees, the hope for a better life, search for identity, cultural heritage and exchange, migration of work through installations, videos and sculptures of 5 contemporary artists of one of the continents.

**Hans OP DE BEECK- DANCE**

HODB (1969, Turnhout, lives and works in Brussels) ’s works are irrefutably fictional, constructed and staged, leaving it up to the viewer whether to take the work seriously, as a sort of parallel reality, or immediately to put it into perspective, as no more than a visual construct. His work is nourished by a keen interest in social and cultural reflection. Dance is a fairly abstract video about people in motion, about saying goodbye, about power and powerlessness and about the tragedy of what appears to be the total interchangeability of the individual in the grand scheme of things. The title itself, Dance, refers to migration as an unsteady, rhythmically irregular movement, a balancing act. In a subtle way, the artist is touching on both voluntary and forced migration, on the refugee in search of a better future but also on deportation and exile. The size of the group suggests that the individual story of each refugee or migrant is, at the same time, a collective story.

**Berlindé DE BRUYCKERE – SPREKEN 1999**

BDB (1964, Ghent, lives and works in Ghent) introduced in 1994 the human figure in her work in a series of drawings called dekenvrouwen. Thereafter followed sculptures, including Spreken 1999. The sculptures are life-size figures with true to life arms and legs and the rest of the body covered by blankets. The blankets form a kind of second skin, they function like a fur. The sculptures evoke a duality between protection and suffocation, safety and anxiety, security and confusion, life and death. The blankets refer back to the security of childhood and, simultaneously, to current images of refugee camps. These dekenvrouwen form a new kind of archetype: a nude outlaw who tries to protect herself against the gaze of the other and against nature elements.

**Pascal Marthine TAYOU - COLONIAL ERECTION**

PMT (1966, Nkongsamba, Cameroon, lives and works in Ghent and Yaoundé) is a socially conscious visual activist. PMT broaches issues that deal with nationalism, exile, migration and global power relations. He also explores the question of how people from different countries and continents perceive the world. The installation of flying flags of the 54 African nations represents Africa in its official diversity and dimensions. A crucial part of his installation is made up of several life-size, polychrome sculptures inspired by African “colon” sculptures-figural portraits made by African artists representing Europeans during the colonial period. The installation was originally created in response to the formation of the African Union. It is a critical commentary of the historical, cultural and political imperatives that result in the creation of supra-national states in the wake of the establishment of the European Union and the ensuing debate about European identity and citizenship.

**EL ANATSUI– HESITANT RIVERS**

EA (1944, Anyako, Ghana, lives and works in Nigeria) grew up in a period of the hopeful 1960’s, a period typified by the profound search for a unique social, cultural and personal identity of many African countries after their independence. This search became a central theme through his art. He investigates the erosion of the tradition as well as the survival and transmission into the future. He mainly uses discarded materials and focuses on large tapestry-like metal sculptures. EA’s work gently alerts us to universal history of migration and of the human histories and relationships behind the materials that surround us.