

WALKING FOR A MOMENT ALONG A STONE, A GENERAL AND A PROJECTION

**Mira Sanders
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FORMAT

A performance-lecture as an episode of the journey on and around a Roman road, walks along topics gathered during the running PhD in the Arts 'Le Journal d'un Usager de l'Espace. Trace a Roman Road.' (2012-).

CONTEXT

Le journal d'un usager de l'espace is a heterogeneous artistic practice in which the interest is focused on a space that's at the same time geographical, sensory and social. In my PhD the Arts, I outline step by step *The Tracing of a Roman Road 1* and examine narrative practices within an artistic context through photography, video, drawings, sound, writing... By means of tracing and with walking as a driving force, *The Tracing of a Roman Road* investigates tactics to assimilate a place and its population as objective material into an artistic vocabulary. It crystallises concepts linked to the (Roman) Road such as colonisation, (tele)communication, the infrastructure of networks, ingenuity, 'being on the way', road diversions, etc... in a contemporary light. The investigation focuses rather on walking off the established paths (see GR walking routes) so as to trace the unheard-of (find a track, create a track) and explain it via a new visual territory (a topos-poetry). Thus, an atlas of narratives gradually comes into being during the doctorate, narratives which originate from the personal experiences on and around the Roman Road. The narrative takes the form of a line of thought, a scenario, or something linguistic – or all three simultaneously. The atlas juxtaposes two and three-dimensional narratives developed at scale with photos, drawings, models, installations, films, testimonies, maps...

1. There are several archaeological hypotheses in Belgium regarding the location of the Roman Roads in the Belgian landscape in the 4th century AD. For the purpose of this doctoral project I've chosen the map "Roman Belgium during the Late Imperial Period" at a scale of 1:500,000 by A. Mertens & A. Despy-Meyer printed by the M.G.I. in 1965, in which the Roman Road ran from Boulogne-sur-mer, Kortrijk, Kester, Brussels, Tienen, Tongeren, Maastricht, Heerlen to Köln. This Roman Road crosses a large number of (cultural) boundaries and today almost corresponds to our linguistic border.

TRACING AS WALKING ALONG

In tracing, seen as tracing tracks or making tracks, you can have different ways of moving. In this performance-lecture the focus is lying on walking along topics. It is a way of perceiving and inhabiting tracing based on the study case of a Roman road. This way of working doesn't only point out the potentials of the act of connecting topics together, but also to identify relationships between topics and what this crystallises. Those interlacements, experienced by a walker, draw out a specific role in how we inhabit and represent our surroundings. It is an exploration in the discrepancy between the representation of the exact topographic map and a narrative of the traveller.

The moment evokes continuity and a specific given time in space that can be shared with others. Tracing as walking along, constitutes a space wherein knowledge and explorations are shared. This action, proper to the thinking of the artist Paul Klee, is an interpretation of a line which is taking you for a walk. The essence lies in the action of drawing along and in the continuity of that action. The aim is not to display the network of lines, but to unfold their meshwork.

LECTURING

lecture

an educational talk to an audience, esp. to students in a university or college.

ORIGIN late Middle English (in the sense [reading, a text to read]): from Old French, or from medieval Latin lectura, from Latin lect- 'read, chosen,' from the verb legere. (Oxford Dictionary of English)

Telling a story establishes relations in between past events by tracing new paths in the world. Others can walk along again on this paths and weave their own interlacements/relations to this topics. Lecturing is an attempt to go one step beyond. An endeavour that tests oral transmission. It represents itself as a declaration; illustrating topics by a reading and delineating a space of knowing. The lecturing characterizes itself as a dynamic process. Every performance-lecture takes its own variations in the structuring of the content, tempo and space-time. It explores the triologue of 'lecturer-space-public'. At any time it wonders/wanders for new perspectives in its research field.



DESCRIPTION

In a room there is a stone displayed on a basement. It is a sand stone found on one of the fragments of the Roman road I walk on since 2012. It was found and collected on the trajectory Braine-L'Alleud / Lembeek. A photograph of the statue of General Foch hangs up at the eye level on a wall a few steps further, was made on the trajectory Cassel (France)/ Vlamertinge (Belgium).

Depending on the scale of the room the photograph and the stone are separated a few steps from each other. So does a projection facing the wall with the photograph. The dimension of the projection has at least a 200 cm basement line and is projected 120 cm from the floor on a white wall. The projection contains slides and movies showing recordings and views from the running PhD 'Le Journal d'un Usager de l'Espace. Trace a Roman Road.'

In the room there are some chairs welcoming a public to listen and to join the performance-lecture organised in a time schedule of ca. of 30 minutes. They can choose if they need to sit or not. Once the performance starts, the lecturer (me) walks with them along a stone, a photograph of a general and a projection.

The performance-lecture evokes, along the presented elements, ways of bordering. The performance-lecture is a negative map which has no circumscribed physical body, it configures itself in time and space with the given elements as only fixed parameters.

Mira Sanders
°1973, Ukkel, Belgium
<http://users.skynet.be/mimirage>

education

1994 - 1997 Academy of Plastic Arts, KHB, Brussels
1997 - 1999 Academy of Fine Arts Sint-Lukas, Brussels, Department of Painting
1999 - 2001 Academy of Fine Arts Sint-Lukas, Brussels, Multimedia & Experimental Department

2006 - 2007 Artist in residence at the CEAC (Chinese European Art Center), Xiamen University Arts College, China
2008 - 2009 Artist in residence at FLACC, Genk, BE
2011 Artist in residence at Cent lieux d'art2, Sorle-Le-Château, FR
2014 Artist in residence at ZKU, Berlin, DE

teaching and research activities

2005 -... Teacher at KU Leuven - LUCA School of Arts in the architecture department - pool Mixed Media.
2012 - 2016 Doctorate in the Arts 'Het traceren van een Heerweg', KU Leuven LUCA School of Arts, art department. Supervisor Prof. dr. Filip De Boeck

exhibitions & screenings

2014

The Mental Masonry Lab, ZKU, Berlin, DE
Granfalloon, CC Hasselt, BE
L'Herbier, L'ecomusée de l'Avesnois, FR
Umland, Villa Olmen, Wieze, BE
Rambling, FelixArtMuseum, Drogenbos, BE

lecture

Tracing a Roman road, Granfalloon, CC Hasselt, BE
The Mental Masonry Lab, La Cambre, ENSBA, Brussels, BE

2013

Lignes de fuite (solo show), Galerie VidalCuglietta, Brussels, BE
Constructies, curated by Frank Maes, galerie Emergent, Valkenhuys, Veurne, BE

video screening & conference

Tracking a Roman road, Sensuous Knowledge conference, Permanenten, Bergen, NO
Notes on being on the way, Knowing (by) Designing conference, Sint-Lucas Architecture-LUCA School of Arts, Brussels, BE
Tracing a Roman road and its tactics, ConstructMethodArchive seminar, Architektskolen, Aarhus, DM

artist book

La Chambre de Tania, a collaboration with Cédric Noël, Posture editions

2012

Watch that sound, NETWERK/centrum voor hedendaagse kunsten, Aalst, BE
Celeste prize, Centrale Montemartini, Roma, IT
Secret postcards, Jan Van Eyck academie, Maastricht, NL
Kaleid 2012, London, UK
Le prince des rayons, Galerie VidalCuglietta, Brussels, BE
Suspended Spaces #2, Fondation Boghossian, Villa Empain, Brussels, BE

lecture

The act of drawing, 30.10.2012, Sint-Lucas Architecture-LUCA school for arts, Brussels, BE
Bords de route, 25.01.2012, ESA, Tourcoing, FR

publication

Suspended Spaces #2, Blackjack editions, Paris, Fr

exhibitions & screenings

2011

Suspended Spaces #1, Centre Georges Pompidou, Paris, France (c)
Suspended Spaces #1, Galerie Art&Essai, Rennes, FR
Suspended Spaces #1, conference at Beirut Art Center, Beirut, LBN
Ex-libris, Galerie VidalCuglietta, Brussels, BE
Ludus pro patria, Lieux Communs, Namur, BE (solo)
Druckgrafiken aus dem Archiv des Frans Masereel Centrum (selection Gesa Puell), Verein für Original-Radierung München, München, DE
A bird's eye view..., Palais des Beaux-Arts, Charleroi, BE
Biennial Watch this space #6: Dessiner - Tracer, Cent lieux d'art 2 & 50° Nord, Solre-le-Château, FR (solo)

publications

YEAR magazine, KOMPLOT and David Evrard, Brussels, BE
Suspended Spaces #1, Blackjack editions, Paris, FR

2010

Suspended Spaces #1, Maison de la culture, Amiens, FR
Invisible Lines, FDC Satellite, Brussels, BE (solo exhibition)

2009

ANE(C)DOTE, INCISE espace d'exposition, Charleroi, BE
ANIMATED, CAB Grenoble, Grenoble, FR
Contour 2009 (curator Katerina Gregos), 4TH BIENNIAL OF MOVING IMAGE, Mechelen, BE (c)
Bemused, Beletage, Cologne, DE

video screenings

Silent China at MJC Lillebonne, Nancy, FR

2008

Artist in residence at FLACC, Genk, BE
35 jaar Frans Masereel Centrum (book edition), Kasterlee, BE (c)
The Game is up, Vooruit, Gent, BE
Silent China, Project Room, Galerie Les Filles du Calvaire, Brussels, BE (e)

2007

By this I send you some noise of the city I am in, CEAC (Chinese European Art Center), Xiamen University Arts College, CHN (e)
Transat Video at Les Filles du Calvaire, Galerie Les Filles du Calvaire, Paris, FR
Borderline festival, «We Cannot Stop, To Stop Is To Fail», Platform China, Beijing, P.R. of CHN
Prijs voor Jonge Belgische Schilderkunst - Prix de la Jeune Peinture Belge, ING award, BOZAR, Brussels, BE
MULTI/PLIER, (curator Edith Doove), Galerie Les Filles du Calvaire, Brussels, BE

video screenings

Looking for Balance at Lucca FilmFestival, Lucca, IT
Excerpt of a Day at Open Archive #1, re:collections : acquisitions 2005-2007, argos, Brussels, Belgium and Full Pull festival, Malmö, SWE

2006

deDonderdagen, deSingel, Antwerp, BE
Silent China (in collaboration with graphic designer Jef Cuypers), SecondRoom - artist initiative
Christophe Floré, Brussels, BE (e)
Picture This!, Museum Dhondt-Dhaenens, Deurle, BE
Anspach Center, Brussels, BE (c)

2005

In a Tall Distance with Mr. Reis, BAS - artist initiative Banu Cennetoglu, Istanbul, TUR
Ondulations, Transat Vidéo & l'Autre Café, Normandie, FR(c) & (e)
TELEGRAM, Amsterdam, NL
Welcome to robin's land, Comptoir du nylon, Brussels, BE