

Press Release

Denicolai & Provoost
Antoinette Jattiot
Nord
Speculoos



Belgian Pavillion 60th Venice Biennale
Avril 20 - November 24, 2024

Professional Days : 17, 18, 19 april 2024
Official opening : 18 april 2024

contact@petticoatgovernment.party

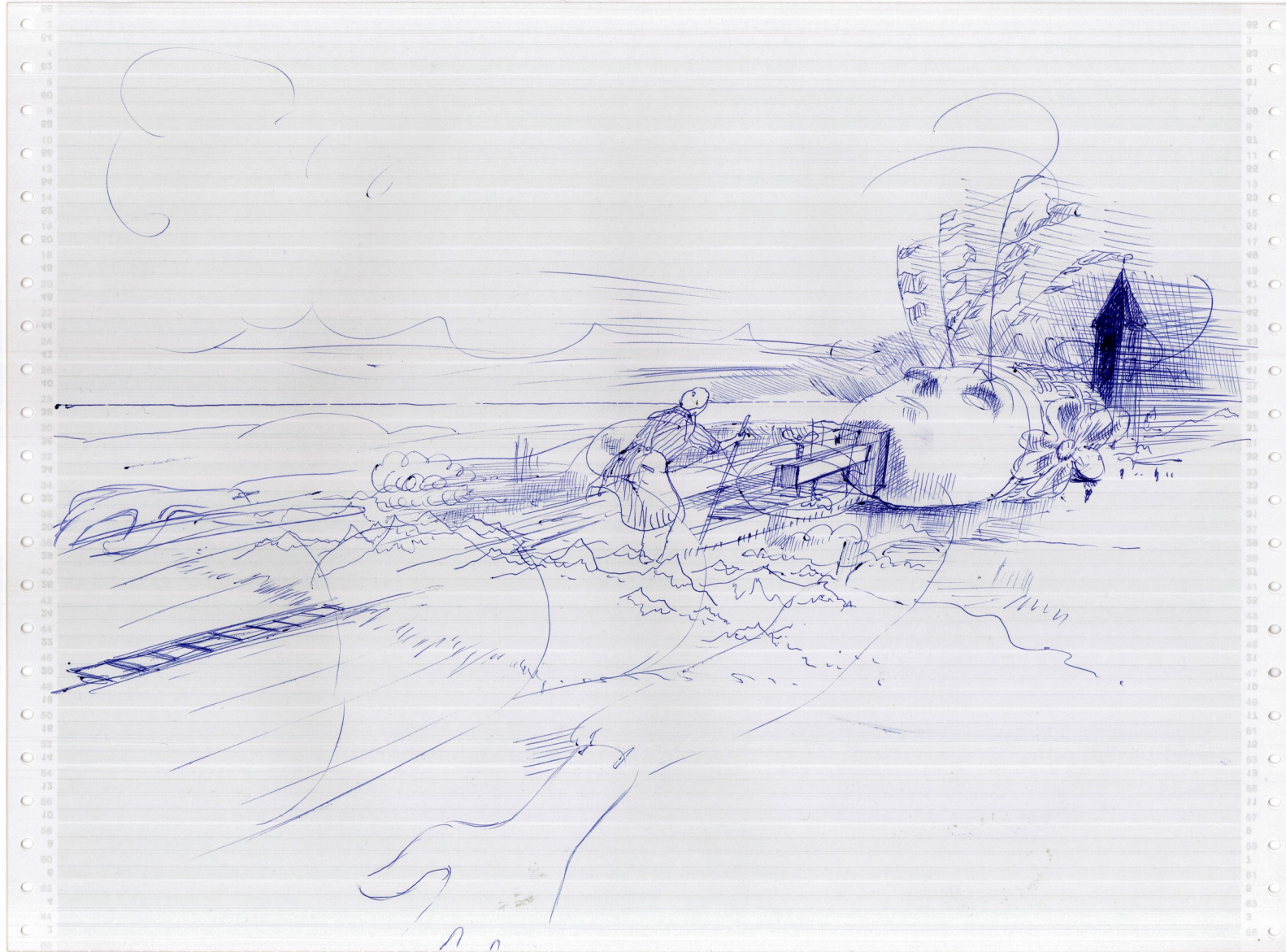
Following a request for proposals issued by Minister-President Pierre-Yves Jeholet and Minister of Culture Bénédicte Linard, the Petticoat Government collective (Denicolai & Provoost · Antoinette Jattiot · Nord · Speculoos) was selected to represent the Wallonia-Brussels Federation and Wallonia-Brussels International at the 2024 Venice Biennale.

Bringing together the disciplines of art, curatorial practices, architecture, typography and cartography, the collective seeks to take up the exhibition format while working in collaborative and transdisciplinary mode to transform and explode it, in a fiction-like work in successive chapters that traverses time and space. Joining together here to effect a crossing of boundaries both physical and symbolic, the members of the collective were already linked by long term collaborations and their role as mediators and critics in their respective fields, artistic or otherwise. It is from this position that they now propose to examine the ways we understand popular, alternative forms of collective organisation and their modes of participation.

For the 2024 Venice Biennale, the Petticoat Government collective have developed a multidisciplinary scenario based on the participation of processional giants from different communities in Belgium, France, Spain. Their journeys to Venice, which will see them cross the Resia Pass in the Alps on 9 March 2024, and their subsequent journey northward to Charleroi and Dunkirk in 2025, will inject a joyful disturbance into reality through a variety of

effects of scale, highlighting tensions between the human and the non-human, landscape and architecture, borders and transgressions. Unlike a finished work, the project treats the Belgian Pavilion in Venice as a point of transit, representing the journey so far and yet to come in kaleidoscopic perspective. The elevated staging of the giants and the accompanying sound installation create an ungrounded space, a terrain of freedom where emphasis on the oral and the co-construction of narratives invites reconsideration of both ancient tales and modern myths.

An English phrase meaning government by women and hence an inversion of customary relations of power, the title is intended to allude to a continuing disruption. The project proposes a paradigm shift in blurring the frontiers between disciplines and between artistic and popular cultures. The collective and their many collaborators seek to realize the potential of the mixing of genres and attitudes as a means of exploring complexity and making present the worlds they are engaged with. Rather than a critique of the notion of the author per se, the project selected for the Belgian Pavilion at the Venice Biennale of 2024 is intended to highlight the potential of collective making and doing together as a vector of transformation.



The giant Dame Nuje Patat crossing the Alps.

Petticoat Government conceive of the folkloric not as represented by artefacts or delimited by national or ethnic boundaries but rather as wealth of narratives and knowledges in circulation, sustained by practice and communicated through both transmission and inter-group borrowing. The giant of popular culture is seen as a political agent – a key to the elaboration of identities, with all the potential for instability and fragility that brings. Thus understood, rather than evoking the stasis of roots, folk tradition inspires efforts to maintain and extend its circulation, blurring the divides between regions and social groups. Folkloric giants help to create and fertilize grounds for the invention of festive rituals and new forms of governance. They open up spaces of possibility where everyone is invited to become aware of their power and to seize it to act in their own way within the community, to strengthen ties and to produce alternative and desirable experiences.

Given this, the collective is not a government, and the sense of the minor implied by the “petti” and the gendered associations of “petticoat” together with the scalar inversion effected by the giants suggest a critique of institutions and relationships of power.

The collective approach

Petticoat Government could be described as a choral work, the manifestation of a collective body brought into being by seven people who came together to form a multidisciplinary collective: Sophie Boiron, Valentin Bollaert, Simona Denicolai, Pauline Fockedey, Pierre Huyghebaert, Antoinette Jattiot and Ivo Provoost. Inter-mixing the practices of art, curating, architecture, typography and cartography, the collective seeks to take up, in cross-cutting and collaborative mode, the possibilities offered by the Biennale to produce a work that would embody the experimental practice central to its production.

Here uniting to effect a crossing of boundaries both physical and symbolic, the members of the collective were already linked through long-term collaboration, among themselves and with the other actors, not all from the field of art, who have been invited to participate in the development of a work in time whose present draws on both past and future. It is thus both as mediators and as critics of the world about them that they explore and interrogate the alternative, collective modes of organisation centred on the giants, the myths they bear and their modes of participation, breaking down the boundaries between contexts, taking up what already exists to transform it in and through the artistic process.

Maintaining the intimate interweaving of aesthetics and politics characteristic of the process of “digestion” elaborated by Denicolai&Provoost, who have worked together in transdisciplinary fashion for 25 years, the Petticoat Government collective are united in their sensual approach to the world and their questioning of the notion of the artist/producer as creative individual. The forms that they develop on the basis of borrowings from popular culture, interrogated in terms of both form and content, allow the emergence of other languages that combine doubt, narrative, and even flight into magic as possible vehicles of emancipation.

Petticoat Government’s interpenetration of image and research has a parallel in the projects programmed by curator and writer Antoinette Jattiot at La Loge in Brussels.

Recalling also the practice of Sophie Boiron and Pierre Huyghebaert of the Spec uloos studio, the collective’s overall approach most often involves a critique of the aesthetic forms and means brought into play.

All sharing a critical and self-critical pedagogical practice in their university or art school teaching, the members of the collective are engaged in a joint reflection on the question of sharing – on the possibilities for the deliberate construction of bridges between people and between disciplines, on the co-construction of knowledge.

The collective’s reflections equally extend to systems of exhibition production and the deployment and

redeployment of materials, as instanced by the work of Pauline Fockedeý and Valentin Bollaert at architectural practice NORD, founded in 2015.

The collective creates meaning with forms and methods that take up issues proper to the specific underlying disciplines in such a way as to demystify their complexities and their claims to authority.

For the full biographies, see attachments



The scenario

The giants and their home localities

The giants selected for the project represent a multitude of skills and craft techniques, such as the wickerwork used for the skirt (the inverted basket on which the torso and its head are mounted). They all have in common the non-institutionalised vitality of the communities associated with them, the popular tradition of the amateur, of the non-professional jack-of-all trades who does it for the love of it. Their appearances, evocative of carnival celebrations, offer spaces in which scales of status and value are inverted, giving way to a proliferation of voices and meanings, destabilizing the rules of public space and making room for the margins.

Akerbeltz of Mutriku (Basque Country, Spain) is an ambivalent, hybrid figure, half-man, half-animal. The figure of the black ram is frequently found in this region, often being ceremonially burnt at the conclusion of the celebrations. Akerbeltz reflects Catholicism's failure to syncretically subsume Basque paganism, the resistance of vernacular culture. He is the protector of animals and friend of witches.

Babette of Tourcoing (France) is a giant soft monument inspired by a real person (Babette Mouton, who died in the first wave of Covid). She was a retired textile worker who as a member of the Jeunesse Ouvrière had fought for women's rights at work. She is operated by young people's cultural centre MJC La Fabrique.

Dame Nuje Patat of Baaigem (Belgium) is a vegetable giant whose potato head is crowned by a basket. "Lady New Potato" is associated with the farmers' market held in the village in summer, Baaigem being situated in a potato-growing district.

Edgar l'motard of Steenvoorde (France) is a giant based on a real-life small-time smuggler who hid tobacco in the false bottom of his motorbike's fuel tank. Steenvoorde stands near the Franco-Belgian border that he sought to circumvent.

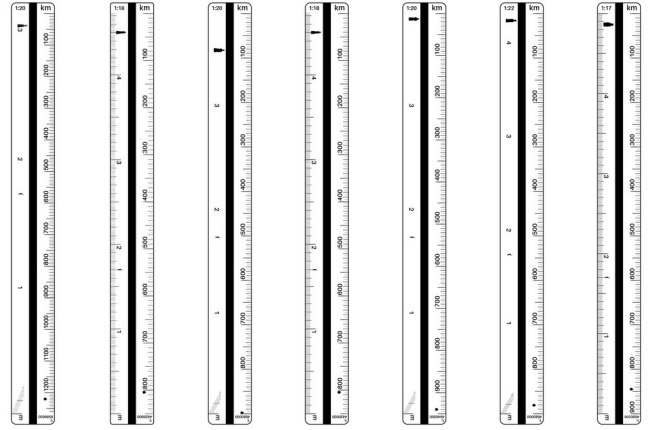
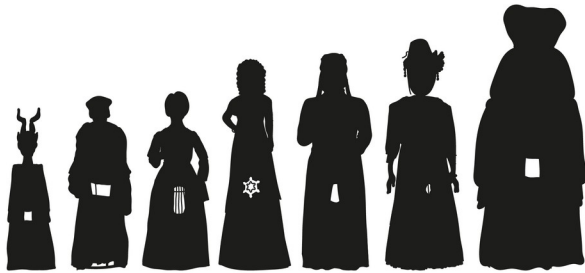
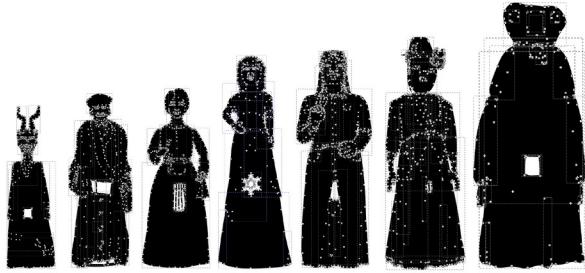
Erasmus of Anderlecht (Brussels, Belgium) represents the Renaissance humanist of that name, a peripatetic scholar and teacher who lived a few months in Anderlecht. His writings circulated widely thanks to the development of printing. It was while crossing the Alps on his way to London that he wrote In Praise of Folly.

Julia of Charleroi (Belgium) is attached to the Eden cultural centre. Julia was conceived in consultation with the public on the occasion of the 350th anniversary of the city's foundation, to make up for the lack of any independent female figure among the giants of Charleroi. She is a working woman from a multi-ethnic immigrant background. Her first appearance was at a demonstration against the closure of the local Caterpillar factory.

Mettekoe of Petit-Enghien (Enghien, Belgium) is an orange orangutan, a local consequence of the city's Fête de l'Équinoxe, which sees an animal and a colour attributed to each of the city's quarters. Mettekoe also has a life of his own, however, raising money to support the orangutans of Borneo. Support them via facebook.com/mettekoe

The participation of each giant is publicized in their home localities, with inserts designed by the collective appearing in community newspapers and local newspapers delivered free to households.

Petticoat Government



Akerbeltz
W: 60-100cm
H: 200cm
Ø: 70cm

Erasm
W: 60-100cm
H: 200cm
Ø: 70cm

Babette
W: 60-100cm
H: 200cm
Ø: 70cm

Julia
W: 60-100cm
H: 200cm
Ø: 70cm

Edgar l
W: 60-100cm
H: 200cm
Ø: 70cm

Motard
W: 60-100cm
H: 200cm
Ø: 70cm

Dame nuje
W: 60-100cm
H: 200cm
Ø: 70cm

Patat
W: 60-100cm
H: 200cm
Ø: 70cm

Mettekoe
W: 60-100cm
H: 200cm
Ø: 70cm



nutriku-
ko akerb-
eltz

èrasme-
edander-
lesht

babette-
de tour-
colng

julia-
de charl-
erol

edgar l
motard
de steen-
voorde

dame nuje
patat uit
baalgen

mette-
koe d'en-
ghien

akerbeltz

èrasme

babette

julia

edgar l

motard

dame nuje

patat

mettekoe

Different ways of representing giants.

The project in successive chapters

Rather than culminating in a material work to be exhibited in Venice, the encounters and empirical researches inspired by the giants will result in a continuously developing story, composed and recounted one chapter after another. Petticoat Government represents a path travelled, a route connecting actors and localities otherwise unconnected. Associated with processional and nomadic forms, the giants here become catalysts of local action, the vanishing points of a new perspective that reveals how a landscape can be navigated differently.

1. Louvain

On the invitation of transdisciplinary platform 019 Ghent and the Off the Grid programme at Louvain's Cas-co, the collective created a flag whose unveiling on 9 December 2023 marked the launch of the Petticoat Government project. After Louvain, the flag (a self-determined object) will travel to the Alps, there metamorphosing into a tablecloth for a festive picnic to be held on the Lago di Resia on 9 March 2024, before reappearing as a curtain in the Belgian Pavilion at the 60th Venice Biennale a little later that year. The length of the flag was calculated to leave it just clear of the façade of the school where it was flown in Louvain, while its width will make it the right height to be hung in a side room of the Pavilion.



2. The Lago di Resia

On 9 March 2024, from mid-day on, the giants, their companions from their home communities, musicians and members of the collective gather at the Lago di Resia, a lake just below the Resia Pass, close to the Italo-Swiss and Italo-Austrian borders. The performance will mark the passage through the Alps of the now assembled giants.

Standing on the natural frontier of the Alpine watershed, the old village of Curon Venosta once belonged to the Austro-Hungarian empire. Assigned to Italy in 1919, in the 1950s it found itself submerged, following the completion of a dam begun under Mussolini. In his time too, Fascist Italy promoted the settlement in the locality of Italian-speakers from neighbouring regions. Only the bell tower of the 14th-century church survives to jut out from the surface of the Lago di Resia, frozen over in March and so providing a platform for the Petticoat Government performance of 9 March.

Here, immersed in the alpine landscape, one is confronted by the scale of the mountains, and also the scale of history. The giants, for their part, bring about a transformation of the real, by their unexpectedness and by the play of scale between them and their surroundings: the abstract surface of the frozen lake, the mountains in the background, the bell tower, the table. Chance passers-by, on their way to or from Italy, will be invited to join the festive picnic. For them, this symbolic encounter transcending all notions of belonging, to country, group, or identity will be a surprise encountered on the journey, a convivial moment, and an opportunity to find out more about the giants' journey to the Belgian Pavilion in Venice.



At the foot of the tower,
on one metre of ice with
the giants, the carriers,
the flags, the brass
bands and the curious
inhabitants, the picnic.

3. Padua and arrival at the Venetian Lagoon

At Padua, the procession of giants will halt at the printing house of the Gazzetta dello Sport, with its rotary presses and enormous rolls of pink newsprint unspooling through five floors, from the basement up. There they will witness the printing of newspapers in "large daily" format of 380mm × 578mm - the newspapers later to be distributed at the Belgian Pavilion.

In Venice, the giants will embrace the mode of life of the city, arriving in the Laguna aboard a barge or pontoon boat. The whole journey represents a planned opportunity for the creation of the visual and sound materials that will feed into the exhibitions at partner institutions when the project returns to the north in its post-Biennale chapters.



4. At the Belgian Pavilion in Venice

The giants will be stood on a metal industrial platform supported by a number of columns. The arrangement is the formal expression of an overall project that makes use of different devices whose ergonomic effects prompt reconsideration of the way we look at the giants.

The loadbearing structure supports a new surface, freeing floorspace and maximizing the possibilities of circulation and encounter. The Pavilion then presents itself as a free space, open and airy, whose uncluttered minimalism does nothing to detract from the tensions between architecture and installation, every element speaking to the measure of space and body. The installation produces time. The inversion of the relationship between visitors and objects proposes new points of view on the way objects function, in a dynamic and kaleidoscopic experience.

The beat of percussion fills the space with the rhythm of the popular heart, emanating from the architectural structure in a cyclical alternation of music and silence. The sound installation evokes the festive dimension of the giant installation in all its liberatory and cathartic potential. The relationship to sound of the body so invited to dance or to recline on the bench that runs along the walls of the room is crucial to the piece.

The oral aspect of folk tradition and popular culture that finds expression in the tale is broached in collaboration with the Young Curators and Young Storytellers, taken as a space in itself for the interrogation and deployment of popular codes and formats - a testing, as it were, of art by life, a tale of possibility to be told, a vehicle freighted with the potential for change

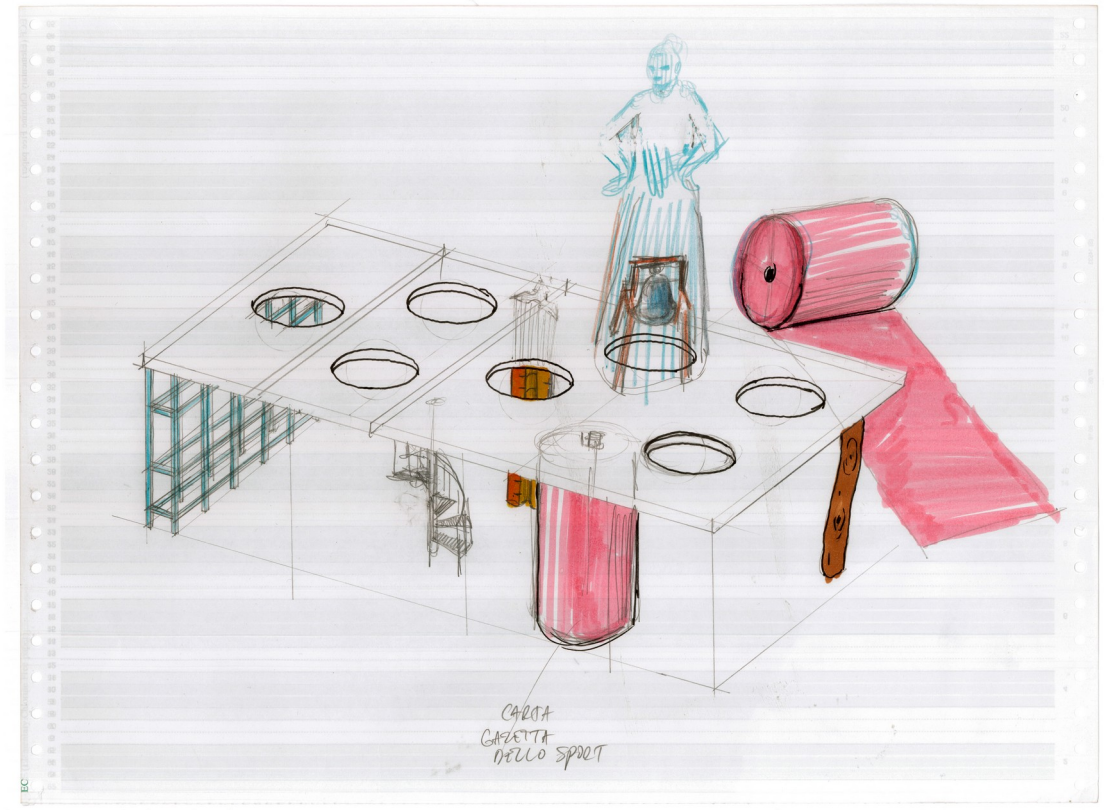


After their journey across the lagoon, the giants prepare to be inserted into the Belgian Pavilion in the Giardini of the Biennale.

5. Dunkirk and Charleroi

The Petticoat Government project's return to Belgium and northern France will be accompanied by a symposium, a dance night, film screenings and a poster campaign - all ways of making the project known in regions rich in giants and their associated activities.

Studies on different
modes of inversion.



Young Curators Programme

The Young Curators Programme (YCP) is a bursary programme intended to offer opportunities to young Belgian-based curators working within the territories of Flanders or the Wallonia-Brussels Federation. Award holders will be able to spend a month in Venice working as exhibition interpreters and gaining experience as active members of the team at the Belgian Pavilion during the Venice Biennale.

For the third chapter, the members of Petticoat Government have conceived of a programme based on collective working and rich in educational possibilities, in whose production award-winners will be actively involved, offering them an opportunity to develop their knowledge of curatorial practice and of the multiple worlds of artistic, architectural and graphic production, and to familiarise themselves with the kinds of collaboration indispensable to their roles.

Selected the preceding autumn, successful candidates will work with the project for a year, that is, until the closure of the Pavilion in November 2024. They work alongside team members on researching and producing the project and monitoring its progress. They will have investigated the histories of the giants, researching their backgrounds and the issues associated not only with the themes identified

but also with collective method of work (the role of the artist in the city, the place of the vernacular...). They will also have the opportunity to write texts that will figure in different media, among them social media, the project website and the catalogue produced for the exhibition.

Participants in this chapter of the project

Louis Lallier, Thibaud Leplat, Joséphine Wagnier, Giorgia Calamina, Hugo Roger, Paula Swinnen, Davide Musco, Camille Van Mennen

Academic Partner institutions

Royal Academy of Fine Arts, Brussels, master's programme in exhibition practices. Director: Daphné de Hemptinne and Royal Academy of Fine Arts, Ghent, coordination: Laura Herman and Isabel Vanboos.
Coordinator on behalf of the project: Laila Melchior

Find out more about the origins of the programme
belgianpavilion.be/fr/about-ycp

Young Storytellers

Several master's students at the Dunkerque-Tourcoing and ENSAV La Cambre art schools have joined the team to assist in research and to play a part in the presentation of the work at the Belgian Pavilion in Venice.

Selected participants

Lola Demazeux, Anselme Sargeni, Mingwang Wang
Other participants will join us at the end of January.



Introductory journey with the YCP on the canal to Vilvoorde.

Publications

A giant newspaper

As an aid to interpretation, newspapers in four languages (English, French, Dutch and Italian) will be made available, free, in the Belgian Pavilion. Inspired in their format by the popular Italian newspaper La Gazzetta dello Sport and offering 2.5 square metres of usable space per copy, these are to be printed in Padua, on pink paper. Images and texts will provide an introduction to the project, covering all necessary information not immediately accessible within the Pavilion.

The newspapers will be available from racks in the entrance hall, and large, inviting piles will be placed in the side rooms. Visitors seated on the long bench in the main hall will see others open and read the very-large-format pages, of a size no longer common... a touch of gigantism.

Catalogue

Downloadable from the project website, the catalogue will be printed on demand in the Belgian Pavilion's copy-shop. In the worlds we operate in, print-on-demand is a way of avoiding wasteful production overruns while also making process present. The catalogue includes an essay by the collective, entries written by the Young Curators and Storytellers, together with many drawings, photographs of the journey and documentation assembled in the course of preparations. Catalogue content will be added

continuously as the project progresses, notably on the return to Dunkirk and Charleroi. The catalogue made available for free in Venice will be printed on pink newsprint, distinguishing it from the version to be made available by the project's publisher.

For this first version, contributions have already been confirmed from art critics and researchers in sociology and anthropology, among them Alexis Zimmer, Silvia Mesturini, Elisabeth Lebailly and Maximilien Atananga, and Stephen Wright.

Publisher :

MOREpublishers (Amélie Laplanche and Tim Ryckaert)

morepublishers.be/about

Contact : info@morepublishers.be

Languages : FR, NL, EN

Paper : The Navigator Company

Approx. 100 pages

At the conclusion of the Venice chapter of the project, this version of the catalogue will be integrated into Denicolai & Provoost's monograph, continuously updated using specialized VDP software.

Digital media

Website petticoatgovernment.party

A website has been specially developed for the project. The stories, essays, news and images made available there will be added to as the project progresses, on its journey and at the Biennale. The design echoes the high-contrast typography adopted for the project proper. Web developers Constant Mathieu and Nelson Henry at <http://variable.club> are stubborn in their insistence on an entire ecology of code, which allows content to be served via wide-screen and narrow-screen (smartphone) interfaces on the one hand and as handsome and sophisticated PDF output on the other. It is these PDFs that make possible the printing on demand of the catalogue at the Belgian Pavilion in Venice demand.

Website belgianpavilion.be

This will display key information about the Petticoat Government project, while also documenting the exhibition history of the Belgian Pavilion.

Mailing list

The collective has developed a separate, purely text-based communication channel in which images compatible with the 24-character width of the smallest screens replace the visuals of the standard e-mail, a technology vitiated by spam and other problems. One can subscribe to this list on the main website at www.petticoatgovernment.party

Social media

Instagram [instagram.com/petticoatgovernment.party](https://www.instagram.com/petticoatgovernment.party)

Facebook [facebook.com/petticoatgovernment.party](https://www.facebook.com/petticoatgovernment.party)

Mastodon mstdn.party/@petticoatgovernment

#PetticoatGovernment #BelgianPavilion2024

#nord_architectes #speculoosdesign

#denicolai_provoost #antoINETTEjattiot

Typography

The font used for the logo and headings, currently named Crickx Blobby but soon to be rebaptized, is made available under the Free Art Licence by Open Source Publishing. It is a digitalized and slightly revised version of a suite of letters by Christelle Crickx, a retired lettering artist of Schaerbeek. The lettering she produced at her Publi Fluor business between 1975 and 2000 is the subject of a book to be published by Surfaces Utiles in May 2024.

crickx.osp.kitchen

The body text font used here is the free font Amiamie whose inclusive typography was developed by graphic designers MiratMasson. It is based on another free font, Aileron, while its inclusive glyphs draw on the work of Franco-Belgian collective Bye Bye Binary (BBB). Its distribution relies on the technical and activist infrastructure of BBB, whose catalogue offers a host of post-binary fonts. Non-binary typography for Italian is currently being developed collaboratively with MiratMasson, BBB and Petticoat Government. typotheque.genderfluid.space



Pulled by trains

We are keen to emphasise that the journeys are made by travelling through territories by land, and not abstractly through the sky. Petticoat Government is intended to be slower, but also more grounded and physical, like the movements of the giants as they wander through the towns and countryside. Travelling by train reshapes the questions of scale that we are examining, both on a European scale and at the local level of the cities where we work and live, from the Gare du Midi in Brussels to the Santa Lucia station in Venice.



Partners

Partner institutions

BPS22, Charleroi, Belgique

BPS22 is the public art museum of the Belgian province of Hainaut. Since its creation in 2000, originally as a contemporary arts space before becoming a full-scale museum in 2015, BPS22 has been a pioneer in the cultural development of Charleroi, focussing on particular on forms of art engaged with contemporary social issues and alive to the distinctive cultural features of the present.

Temporary exhibitions, monographic or collective, are scheduled throughout the year.

Director: Pierre-Olivier Rollin

Expected date of return: Spring 2025

FRAC Dunkerque, France

One of France's regional collections of contemporary art, the FRAC Grand-Large - Hauts-de-France organises exhibitions throughout the year, attracting visitors not only from the Nord-Pas de Calais but also the adjacent borderlands of Belgium. It holds a collection of contemporary art and design, from 1960 to the present, that testifies to the hybrid and international character of its origins.

Director: Keren Detton

Other institutional and academic partners

ArBA ESA, Bruxelles
KASK, Gand
ENSAV La Cambre
Cas-co Leuven, 019 Ghent

Confirmed sponsors

Main partners

Degroef Pettercam Private Banking
The Merode
LMNO Bruxelles

Partners

Eeckman Art & Insurance
MOBULL
PPG SIGMA Coatings
The Navigator Company
Visit Brussels
Paolo Boselli (Q3RN_Brussels)

Thank you

Brasserie Silly

The (Super) Friends of the Pavilion

Super Friends

Mrs and Mr Nathalie and Peter Hrechdakian
Mr Frédéric de Golschmidt
Mr Frederick Gordts
Mrs and Mr Ines and Philippe Kempeneers
Mrs and Mr Ann and Joost De Vleeschouwer-Pieters

Friends

Artcurial
ETE78
Galila's P.O.C
KU Leuven Commission for Contemporary Art
The Art Society

And all those who prefer to remain anonymous.

Accomplices

The home communities of the giants
Tristan Sadones, giantologist, Univers des Géants
Dorian Demarcq, giant maker, Atelier des Géants
Academie voor Beeld, Muziek & Woord Stad Menen,
workshop of Yvan Derwéduwé, with Marina Balloy,
Johan Behaegel, Sebastien Delepaut, Vesna Dodic,
Katrien Jacques, Veerle Kimpe, Luc Nichelson, Heidi Nolf,
Rudi Onraedt, Linda Platteau, Patrick Vandaele,
Rita Vandenbroucke, Klaas Verschoore.

Useful information

Calendar, key dates

- Leuven Chapter, 9 December 2023
- Press conference, launch of the website, 25 January 2024
- Giant farewell parties
28 January 2024, Dame Nuje Patat, Baaigem
17 February 2024, Erasme Anderlecht
2 March 2024, Concert for Mettekoe, Enghien;
Raven Festival, Julia, Charleroi
16 March 2024, Babette, Tourcoing
(in her absence)
- Col de Resia Chapter, 9 March, 12.30pm
Lago di Resia
- Venice Chapter, Belgian Pavilion, Giardini,
Venice official opening, 18 April, 13:00
Giardini Exhibition 20 April - 24 November 2024
- Charleroi chapter, spring 2025
- Dunkirk Chapter, autumn 2025

The team and other credits

Commissionners : Fédération Wallonie Bruxelles,
Wallonie Bruxelles-International

Members of the collective: Sophie Boiron, Valentin Bollaert, Simona Denicolai, Pauline Fockede, Pierre Huyghebaert, Antoinette Jattiot et Ivo Provoost
Production assistants: Giulia Blasig and Marine Urbain
Technical coordinator and stage manager, Belgium: Christoph Van Damme
Engineer, Belgium: François Laurent, Servais Engineering Architectural
Supplier, architectural structures: Skellet, Jimmy Maes

Fanfares:

Salamba (under the direction of Moha Ezzatvar) Colinne Ozenne, Mélanie Spinnoy, Nathalie Méllinger, Moha Ezzatvar (Snare), Benjamin Tollet, Ihssan Amzib, Simona Denicolai, Benedikte Coussement, Jan Ockerman (Surdo), Sébastien Strycharsky, Mustapha Belzaham, Babak Rahimi (big bass), Peter Veyt, Michela Sacchetto (Ganza); Filharmonix (under the direction of Peter Veyt), Peter Veyt (artistic direction), Sophie Lambert, Cécile Hüge, Thierry Becker and Herman Verbeek (clarinet), Evelyne Scufflaire (flute), Stephanie Lejeune (alto saxophone), Pieter Vanden Heede (tenor saxophone), Jan Ockerman (baritone saxophone), Marisa Segers (euphonium - TBC)

Sound: Senjan Jansen
 Audiovisuals: Vidisquare
 Lightning: Chris Pype
 Video documentation:
 Vincent Pinckaers and Charlotte Marchal
 Sound engineer: Lazlo Umbreit
 Photo-documentation: Lola Pertsowsky
 Photo of the giants: Tristan Sadones
 Coordinator, Young Curators Programme: Laila Melchior

Direction and project coordination LMNO:
 Natacha Mottart with the assistance of Julie Gaillard
 Translation coordination: Marianne Thys
 Web : Constant Mathieu and Nelson Henry ([variable.club](#))
 Press relations: Laurence Morel (Nakami),
 Sarah-Claire Vermeulen (Serenai)
 Publications: MOREpublishers,
 Amélie Laplanche and Tim Ryckaert
 Interns: Soé Ponsonnaille, Jules Playa and Eva Georgy

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contact@petticoatgovernment.party

Biennale de Venise

Presse : pressoffice@labiennale.org

Press accreditation

Accreditation form available from 3 February 2024

Professionnel accreditation

labiennale.org/en/art/2024/accreditation

Deadline : 31 march 2024



Annexes

how to team up

Collaborations between Denicolai & Provoost, Nord and Spec uloos

Changement d'adresse, Denicolai & Provoost, Nord and OSP, as part of ISELP's 50th anniversary; ISELP / Passage de Milan - Brussels, 2022.

In progress, Denicolai & Provoost + Nord: renovation and museography of

the Maison du Pays des Collines, Ellezelles

Kisses, the government, showcase of Spec uloos, Denicolai & Provoost with Sophie Boiron and Pierre Huyghebaert, Brussels, May 2020 – March 2021.

Public contracting - Proposed redevelopment of Place Valladolid, Euralille / France. Denicolai & Provoost + Nord, 2018.

Pace 2014-2018, Denicolai & Provoost, code and vector drawing by Pierre Huyghebaert, 2009

Vaguement déplacer un arbre, Jörn Aram Bihain and Thierry Decuyper (V+), Gauthier Dewez, Sylvie Eyberg, Pierre Huyghebaert (Spec uloos), Diane Steverlynck, Denicolai & Provoost, 2009.

Potential estate, Denicolai & Provoost, Vincent Meessen, David Evrard, Ronny Heiremans and Katleen Vermeir, and Pierre Huyghebaert, NetwerkAalst, 2006.

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Antoinette Jattiot

Antoinette Jattiot is a Brussels-based author and curator. Particular interests include the issues of still and moving images, conceptual methodologies, language, memory and ecology. She is fascinated by the porosity of these subjects at the crossroads of art and the collaborative practices resulting from her research. It is around a protocol-based approach to the world and the transformation of neglected and marginalized public formats that she and Denicolai & Provoost meet.

She is currently public programmes curator at the La Loge art centre. Earlier curatorial projects include *In Between Utopia and Failure* (2020), *A Common Breath* (2021), *Reclaiming Places* (2021), *Constellations for futures* (2021), *Water & Ghostfriends* with Castélie Yalombo (2022). In the past, she worked as an assistant curator, editor and researcher in the visual arts, alongside institutions such as M Leuven and WIELS and international galleries (Almine Rech). With Anne-Claire Schmitz, she coordinated in 2019 the production of MONDO CANE by Harald Thys & Jos de Gruyter for the Belgian Pavilion in Venice. She is a regular contributor to art magazines such as *l'art même* and *revue 02* and collaborates with artists for producing catalogues and independent exhibitions (*Though, All the room be motionless* by Anaïs Chabeur, V2Vingt, 2021). She also teaches at ESA Le 75 and occasionally participates in boards of judges and curatorial intervention programmes (HISK, Ghent; EXTRA, French Embassy). Antoinette is a member of AICA/BVCK (Belgian Art Critics Association).

Born in Nancy, France (°1989), she holds a Franco-German master's degree in art history and museology (École du Louvre Paris / Ruprecht-Karls-Universität Heidelberg), a bachelor's degree in art history (École du Louvre) and another in Franco-German studies. (Paris 3, Sorbonne Nouvelle).

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Denicolai & Provoost

Multidisciplinary artists based in Brussels, the Italian-Belgian duo Denicolai & Provoost work with, but without limiting themselves to, animation, objects, installations, performance, video, publishing. They propose collaborative and procedural protocols, sometimes over the long term, sometimes in the form of one-off performances, involving complicity and collaboration with actors not necessarily linked to the art world, and who are fully-fledged constituent parts of the worlds around us. They willingly borrow elements from particular contexts, associating, dissociating and assembling them to formulate a language, operating more as intermediaries between the different components of a context, allowing them to dialogue in their own forms. It is this position of intermediary (or 'manager of reality') that interests them most. What is the role of the artist in the city? In the aesthetic and political intimacy of their process of artistic digestion, Denicolai & Provoost question the freedom given to artists in our Western, so-called democratic societies. Their work includes the full spectrum of media coverage possibilities, as tools for creating their universes.

Artists Denicolai & Provoost have been working together in Brussels since 1997. Simona Denicolai (°1972, Milan, IT) and Ivo Provoost (°1974, Diksmuide, BE) have exhibited widely in international institutions and galleries. Present in private collections, their works are also found in public collections: in Belgium, Mu.Zee, Ostend; S.M.A.K., Ghent; Netwerk (Netwerk-Museum), Aalst; Mac's - Grand Hornu, Hornu; B.P.S. 22, Charleroi; Centre for Engraving and the Printed Image, La Louvière; Kanal, Brussels; in France including FRAC Ile de France - Le Plateau, Paris; FRAC des Pays de la Loire, Carquefou; FRAC Haute-Normandie, Rouen; FRAC Burgundy, Dijon; Artothèque and at the IAC, Institute of Contemporary Art, Villeurbanne. denicolai-provoost.com

They are represented by the Brussels-based LMNO basée à Bruxelles — lmno.be

Nord

Nord was founded in 2015 by Pauline Fockedeey and Valentin Bollaert. Nord creates meaning with forms and methods that want to grasp and move beyond the how of building. Assuming and asserting their expertise in the spatial and technical aspects of architecture, they demystify its authority and complexity. They work 'with'. With what exists, with the specific context, with others. Nord has recently accompanied or collaborated with several artists (Denicolai & Provoost, Sammy Balaji, Marina Pinsky, Jean-Baptiste Bernadet, Isabelle Arthuis,...) in several productions involving technical or spatial resolutions. In recent years the bureau has made a name for itself by designing stagings (temporary or permanent) and architectures hosting museum, cultural and school programmes. Valentin (°1986) is an architect, a graduate of ISA Saint-Luc Tournai. Between 2012 and 2017, he was project manager in the V+ architecture consultancy on several major public projects. He has taught at the Faculty of Architecture La Cambre Horta (ULB) and currently teaches in the Interior Architecture studio at ENSAV La Cambre.

Pauline (°1988) is an architect, a graduate of the Faculty of Architecture La Cambre Horta (ULB). Between 2012 and 2015, she was project manager in the Label architectural office. In addition to her professional practice, she is involved in several activities that explore the critical, theoretical and cultural contours of architectural production in Belgium. This includes founding the "orthodox" collective, which undertook a number of artistic, editorial and curatorial projects between 2011 and 2021. Pauline has been a member of the artistic commission of A+ magazine since 2019. She currently teaches in the Faculty of Architecture, Architectural Engineering, Urban Planning (LOCI) at UCLouvain, where she is also conducting a doctoral research project. bureau.nord.eu

Spec uloos

Founded in 2000, Spec uloos is a collective structure currently articulated around Pierre Huyghebaert and Sophie Boiron, with several independent collaborators. The studio works mainly in the artistic, cultural and public domains. Its legal form is commercial, but its work is not a commodity, being aimed rather at the production of meaning.

The studio's production mode implies a concerted approach, in terms of both content and form. The outcome is conceptually, typographically and graphically far-reaching research, in most cases including a critique of the media and tools involved. Spec uloos considers a work as a whole, with all its outworkings, including its cultural impact. Spec uloos' activity is based on extensive experience and expertise in graphic design, deployed through various skills, primarily graphic design and visual identity; art direction and typography; cartography and schematics; editorial work on books and periodicals; architectural and urban signage and exhibition scenography; web design and the development of software tools for the five areas above. Sophie Boiron (°1987) trained first as a painter and photographer (visual and spatial arts) and then in cultural management. She devotes herself in particular to cartography and typography-related projects through which she continues to train in the practice of GIS software and font editing. These practices give another field of deployment to her ongoing photographic works related to the spatial relationships between intimacy, public space, typography, knitting, hacking, storytelling and urban pastoralism. Pierre Huyghebaert (°1969) combines the co-piloting of Spec uloos with various practices. These include the development of collaborative and critical cartography platforms with Atelier cartographique, in parallel with other urban and cultural projects, among others investigative magazine Médor, practice-based-research work in the Open Source Publishing (OSP) collective highlighting graphic software as a cultural rather than technical object, and coordinating the master's degree course in typography at La Cambre. speculoos.com