

LMNO



A G E N T S O F C H A N G E

- G R O U P S H O W -

July 2nd - August 28th 2021

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Agents of change in social sciences are defined as individuals who promote and enable change to happen within a group or organization. Some natural and artificial agents that contribute to climate change and to local or global, pervasive phenomena can be identified with the same phrase. People working with a bottom-up approach to encourage systemic change through actionable, tangible improvements to these polluting situations are also agents of change. This exhibition attempts to identify and display a number of manifestations of apparently insignificant elements, actions, factors, and individuals that have led or could lead to exponentially greater effects. The artworks can then tackle social issues, environmental challenges, or even very personal inner realities. LMNO itself is a relatively smaller gallery, but potentially an incredible force for change thanks to the people who populate it. All the featured artists manifest the concept of change, are pushed by these motivations or are preoccupied with these issues, revealing them through a variety of interpretations.

Language and its potentiality are the motors for societal development in the artworks of **VOID** and **Detanico/Lain**. **Denicolai & Provoost** and **Rémy Hans** deconstruct urban landscapes displaying their implied and explicit structures. Molecules whirl freely causing unknown effects and the smallest beings thrive and recover damaged ecosystems under the attention of **Pep Vidal** and **Maria Friberg**. **Nicolas Floc'h** and **Adrien Lucca** operate with complex and sometimes minuscule variations that condensate in a plethora of different hues and intensities of color. **Miguel Sbastida** and **Aïda Kazarian** reveal to us their private and deep connection with the cosmos through pondered gestures. **Marcos Ávila Forero** and **Cristina Garrido** operate on an international scale to connect modest agents and legitimize them in the face of arbitrary structures of power. **Yoann Van Parys** and **Pierre Gerard** favor a diverse multiplicity of voices and perspectives, employing a fecund eccentricity.

Dans les sciences sociales, les agents du changement sont définis comme des individus qui favorisent le changement au sein d'un groupe ou d'une organisation. Certains agents naturels et artificiels qui contribuent au changement climatique et à des phénomènes locaux ou mondiaux de grande ampleur peuvent être identifiés par la même expression. Les personnes qui travaillent avec une approche ascendante pour encourager le changement systémique par des actions réalisables et tangibles de ces situations sont également considérés comme des agents du changement. Cette exposition tente d'identifier et de présenter un certain nombre de manifestations, d'éléments, d'actions, de facteurs et d'individus œuvrant à leur échelle et qui conduisent potentiellement à des effets bien plus importants. Les œuvres présentées peuvent alors aborder des questions sociales, des défis environnementaux ou même des réalités intérieures très personnelles. LMNO est un acteur modeste mais peut initier une dynamique incroyable grâce à la volonté des individus qui la composent. Tous les artistes présentés témoignent de concept de changement à travers une variété d'interprétations.

Le langage et la sémantique sont les moteurs d'une réflexion sur notre rapport au monde et aux mots qui le définissent pour les duos **VOID** et **Detanico/Lain**. **Denicolai & Provoost** et **Rémy Hans** déconstruisent les paysages urbains en mettant en lumière leurs structures explicites comme implicites. Les atomes et molécules tourbillonnent librement en provoquant des effets bien perceptibles et les plus petits êtres réparent et développent des écosystèmes autrefois endommagés sous l'attention de **Pep Vidal** et **Maria Friberg**. **Nicolas Floc'h** et **Adrien Lucca** jonglent avec des variations complexes et parfois minuscules qui s'expriment dans une pléthore de teintes et d'intensités de couleurs différentes. **Miguel Sbastida** et **Aïda Kazarian** nous révèlent leur lien intime et profond avec le cosmos à travers des gestes réfléchis. **Marcos Avila Forero** et **Cristina Garrido** opèrent à l'échelle internationale pour dénoncer l'oppression des agents les plus modestes face à des structures de pouvoir arbitraires. **Yoann Van Parys** et **Pierre Gerard** favorisent une multiplicité de voix et de perspectives, en faisant appel à une excentricité féconde.

In de sociale wetenschappen noemt men 'Agents of Change' of 'actoren van verandering' mensen die verandering bevorderen en mogelijk maken binnen een groep of organisatie. Met dezelfde uitdrukking kunnen we ook natuurlijke en kunstmatige actoren aanduiden die bijdragen tot de klimaatverandering en tot algemeen voorkomende verschijnselen (op lokaal of wereldwijd vlak). Mensen die met een bottom-up benadering ijveren voor een systemische verandering door middel van uitvoerbare, tastbare verbeteringen aan die vervuilende situaties zijn eveneens actoren van verandering. Deze tentoonstelling probeert een overzicht te bieden en uitingen te identificeren van oogenschijnlijk onbeduidende elementen, handelingen, factoren en individuen die hebben geleid of zouden kunnen leiden tot exponentieel grotere effecten. Die kunstwerken kunnen vervolgens inwerken op sociale en ecologische problematieken of zelfs op heel persoonlijke innerlijke realiteiten. LMNO is een relatief kleine galerij, maar potentieel een ongelooflijke kracht voor verandering dankzij de mensen die er actief zijn. Alle tentoongestelde artiesten behandelen in hun werk het concept 'verandering', laten zich door die argumenten leiden of uiten hun bezorgdheid over die kwesties; allen laten ze die thematiek zien aan de hand van heel diverse interpretaties.

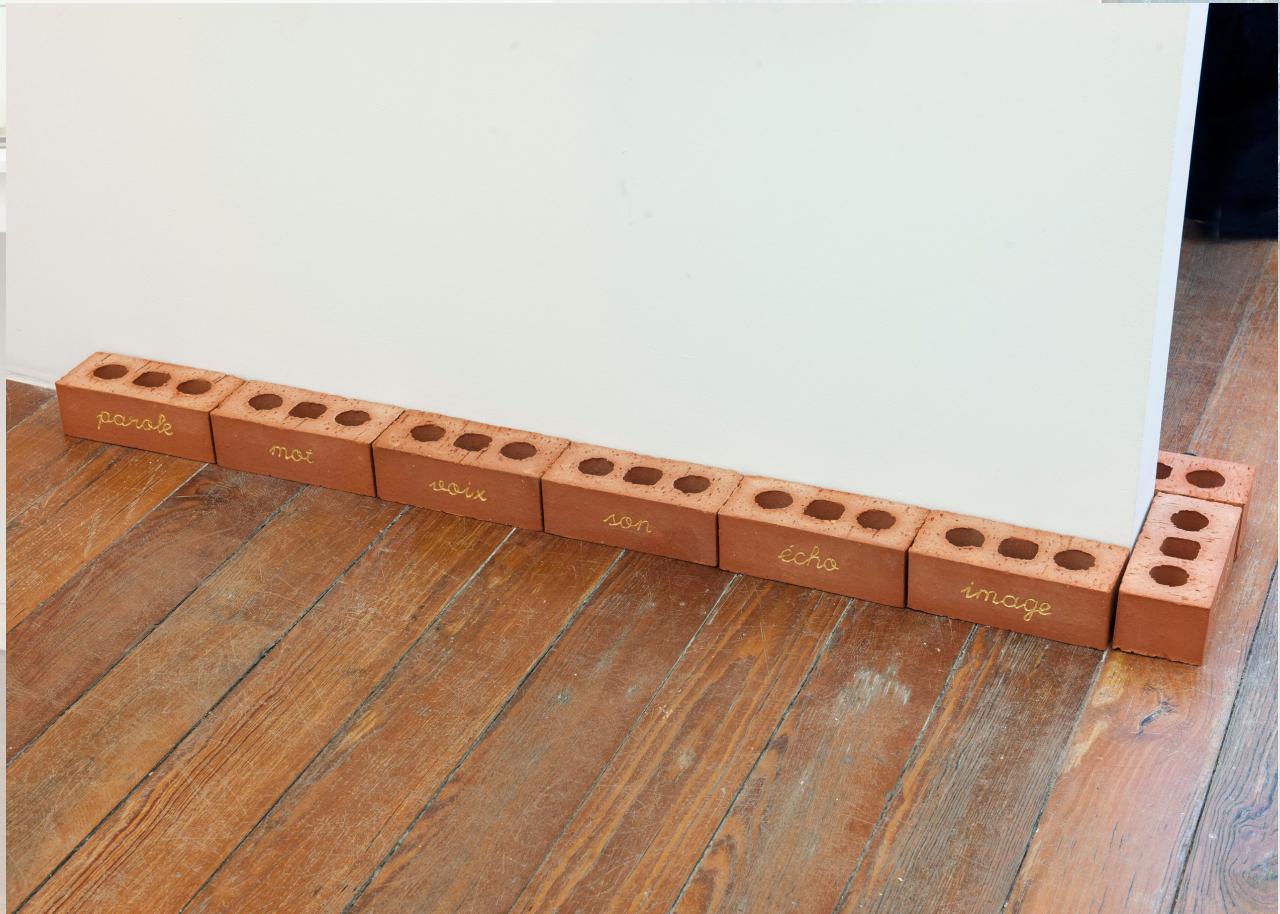
In het werk van **VOID** en **Detanico/Lain** zijn taal en de mogelijkheden van taal de drijvende krachten in de maatschappelijke ontwikkeling. **Denicolai & Provoost** en **Rémy Hans** deconstrueren stedelijke landschappen door hun impliciete en expliciete structuren bloot te leggen. Onder het oog van **Pep Vidal** en **Maria Friberg** dwarrelen moleculen vrij rond, met onbekende effecten tot gevolg, en gedijen minuscule wezens die aangetaste ecosystemen herstellen. **Nicolas Floc'h** en **Adrien Lucca** spelen met complexe en soms minuscule variaties, die neerslaan in ontelbare kleurtinten en -intensiteiten. **Miguel Sbastida** en **Aïda Kazarian** tonen ons hun persoonlijke en diepgaande band met de kosmos aan de hand van afgewogen gebaren. **Marcos Avila Forero** en **Cristina Garrido** zetten zich in diverse landen in om bescheiden actoren aan elkaar te linken en te legitimieren in de confrontatie met willekeurige machtsstructuren. En met hun excentrieke werken kiezen **Yoann Van Parys** en **Pierre Gerard** voor een gevarieerde veelheid aan stemmen en perspectieven.



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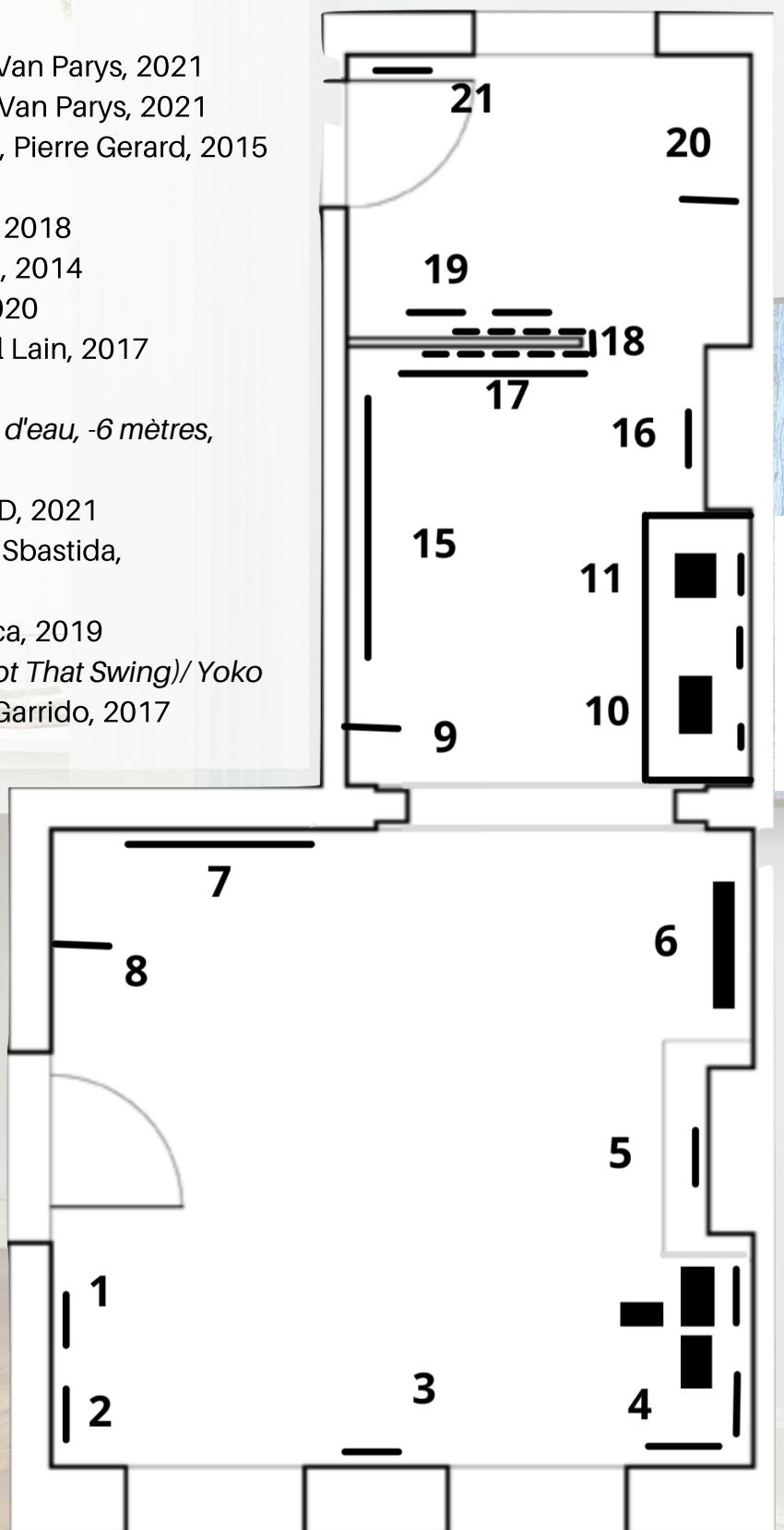


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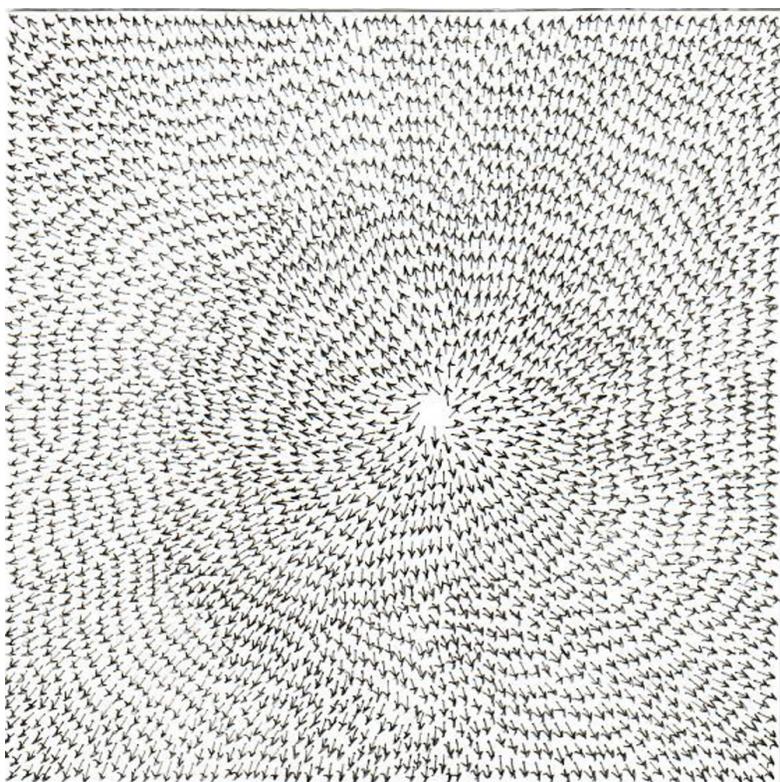


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1. *Blooming systems VII*, Pep Vidal, 2016
2. *Mirroring Nature 20*, Maria Friberg, 2019
3. *Tien taarten - Ten cakes*, Denicolai & Provoost, 2018
4. *Roots and labels*, Cristina Garrido, 2019
5. *Cuando la historia hace desaparecer el color del tropel - dedicado a Molano*, Marcos Avila Forero, 2019
6. *The Possession of Touch*, Miguel Sbastida (Video), 2020
7. *Mer de Seto, Shodojima, Colonne d'eau, -8 mètres*, Nicolas Floc'h, 2019
8. *Manifeste de l'optimisme*, Yoann Van Parys, 2021
9. *Manifeste du pessimisme*, Yoann Van Parys, 2021
10. *Les amants endormis sous la lune*, Pierre Gerard, 2015
11. *collecteur*, Pierre Gerard, 2014
12. *A K 1 8 o / B Ø 1 3 .*, Aïda Kazarian, 2018
13. *A K 1 4 o / B 1 2 . 2 .*, Aïda Kazarian, 2014
14. *A K 2 0 ° / B O 7 .*, Aïda Kazarian, 2020
15. *Horizon*, Angela Detanico / Rafael Lain, 2017
16. *Captifs*, Rémy Hans, 2019
17. *Mer de Seto, Shodojima, Colonne d'eau, -6 mètres*, Nicolas Floc'h, 2019
18. *Synonym's Syonyms Bricks*, VOID, 2021
19. *The Possession of Touch*, Miguel Sbastida, (Photographs), 2020
20. *Lampe-ciel, version 2* Adrien Lucca, 2019
21. *It Don't Mean a Thing (If it Ain't Got That Swing)*/ Yoko Ono - MoMA (MOUSSE), Cristina Garrido, 2017



PEP VIDAL



Pep Vidal

Blooming systems VII, 2016

Ink on paper

3.54 x 3.54 in (9,5 x 9,5 cm) Frame: 31,3 x 41, 3 cm

Unique artwork

The Blooming systems are different things/events/physical elements that are happening without being seen. These infinitesimal changes and chains of elements are also responsible for all that happens in nature.

MARIA FRIBERG



Maria Friberg

Mirroring Nature 20, 2019 Mirroring Nature

C-print under silicon glass Image: 42 x 42 cm

Edition of 3 ex + 1 EA

With the Mirroring series, Maria Friberg plunges us into two series of still lifes ... those from a mutilated natural landscape (the bark burnt from the last fire in Sweden) and that of its inverted counterpart, namely a resuscitated still life as a symbol of the regeneration of nature in powerful colors through lichens and mosses, one of the first forms of life to reappear on earth.

DENICOLAI & PROVOOST



Denicolai & Provoost

Tien taarten - Ten cakes, 2018 *Tien taarten - Ten cakes*

Digital print

Unique artwork

In September 2015, Denicolai and Provoost approached the city of Genk and submitted a list of ten proposals for the erection of a memorial. It was decided to create a series of cakes, following the request for a memorial made by the Genk associations, in close collaboration with them and the city's bakeries and pastry shops.

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CRISTINA GARRIDO



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Cristina Garrido

Roots and Labels. Ensemble #1, 2019

3 Acrylic paint on the backside of found canvases. + 3 elements dimensions variable

Unique artwork

Cristina Garrido

It Don't Mean a Thing (If it Ain't Got That Swing)/ Yoko Ono - MoMA (MOUSSE), 2017

Archival ink pen on couché paper

37 x 26 cm

Frame: 37,7 x 27 cm

Unique artwork

The artist questions the importance of territorial stamping in an artistic career. Every major period of art history has known capital cities that attracted artists as lighthouses. In our digital world, it is no longer a particular city that dominates, however, the geographical origin of artists can contribute to their emergence on the international scene.

For the series "It Don't Mean a Thing (If it Ain't Got That Swing)" Cristina Garrido reproduces (in the original format of the magazine) a full page of advertising where only the name of the artist and the gallery is maintained. She emphasizes the fact that some galleries or artists have become brands and can communicate exclusively on their names.

MARCOS ÁVILA FORERO



Marco Ávila Forero

Cuando la historia hace desaparecer el color del tropel - dedicado a Molano, 2019

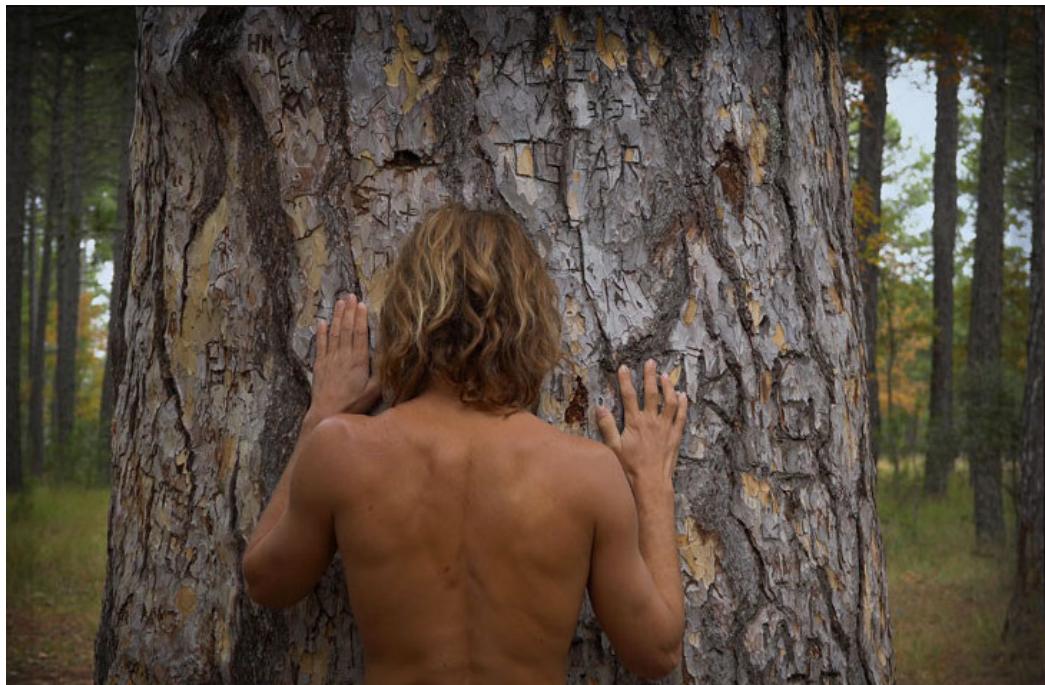
Impression om papier Pro-line vibrant mat 120 gr

Image: 29,7 x 42 cm

Edition of 5 ex + 2 EA

The sack of jute, the barbed wire and the landscape of the image refer directly to the peasant economy. The title reinforces the sociological issue of the image by its reference, in homage, to the title of the work of Alfredo Molano *Los años del Tropel*, a famous Colombian sociologist who died on October 31, 2019, and who devoted his life to shedding light on the origins of the Colombian civil conflict.

MIGUEL SBASTIDA



Miguel Sbastida

The Possession of Touch, 2020

Video, object. Site-responsive performance 4K videoart. Editioned in bark wooden boxes made from the tree. USB. Video, object. Site-responsive performance

2.36 in (6minutes cm)

Edition of 3 ex

+

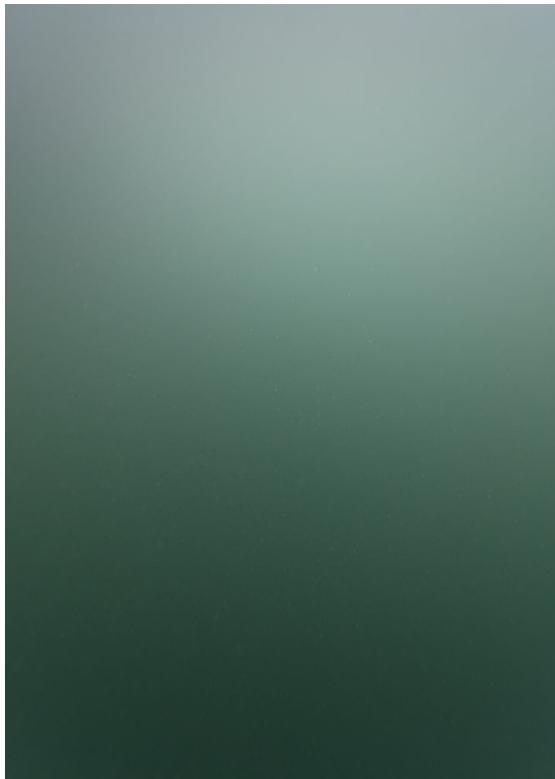
Ultrachrome HDK Ink print on Hahnemühle PhotoRag Satin museum paper

310g Image: 48 x 33 cm (x 4)

Edition of 18 ex + 2 EA

"Durational performance in which I used my hands and body to caress the surface of a centennial tree, whose beautiful bark was completely covered by the initials, markings and mutilations made over time by coming visitors. Throughout the course of the intervention, the action of my hands instigated the falling of some bark fragments; accelerating its natural falling-process and liberating its skin from the incisions, cuttings and histories of appropriation, hierarchical entanglements and imposition that colonial forms of oppression continue to exercise upon all forms of otherness."

NICOLAS FLOC'H



Nicolas Floc'h

*Mer de Seto, Shodojima, Colonne d'eau,
-8 mètres,*

Pigmentary print on matt paper
cellulose 280 gr

Image: 154 X 110 cm

Frame: 156,7 cm x 112, 8 cm

Edition of 3 ex

Nicolas Floc'h

*Mer de Seto, Shodojima,
Colonne d'eau, -6 mètres,
Pigmentary print on matt paper
cellulose 280 gr*

Image: 154 X 110 cm

Frame: 156,7 cm x 112, 8 cm

Edition of 3 ex

The artist explores the space and questions the productivity of the oceans, diving into the aquatic depths and recording the multitude of color variations caused by the presence of micro-organisms in different conditions.

YOANN VAN PARYS



Yoann Van Parys

Manifeste de l'optimisme, Manifeste du pessimisme, 2021

Iron and inkjet prints on paper

82.09 x 0.91 x 0.91 in (208.5 x 2.3 x 2.3 cm)

Unique artwork

The price of this diptych changes according to the number of Covid-19 cases registered on a certain day. On each piece you can find an ad, for a car dealership in the case of the manifesto of optimism and for a parking in the case of the manifesto of pessimism. Banal daily dilemmas can drive you mad in a consumerist world.

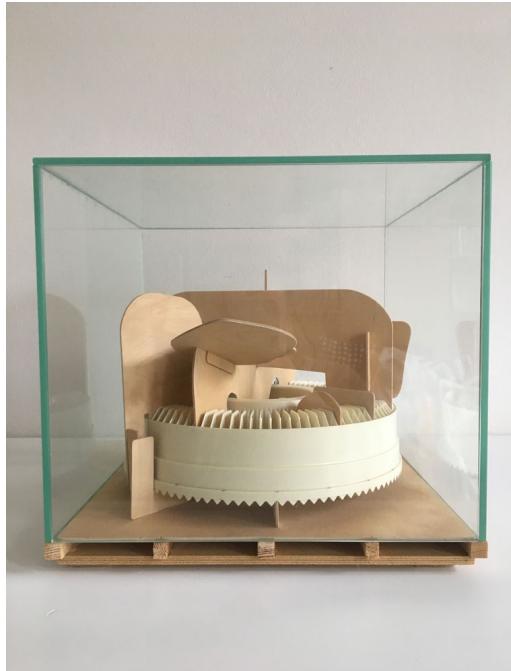
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PIERRE GERARD



Pierre Gerard

Les amants endormis
sous la lune, 2015
glass, felt, wood and
rocks

Frame: 15 x 25 x 19,6
cm
Unique artwork

Pierre Gerard

collecteur, 2014
Plastic, wood and glass
25 x 27 x 26 cm
Unique artwork

Through complex repetitions, through a subtle montage of naturalism as much as animism, the artist brings to the forefront a kind of prehistoric, pre-linguistic, pre-media life. These works seem to evoke phenomena frozen in a single instant, moments frozen in time.

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AÏDA KAZARIAN



Aïda Kazarian

AK 18 o/B ø 13., 2018

Oil paint on wood

13 cm de diamètre

Unique artwork

Aïda Kazarian

AK 14 o/B 12.2., 2014

Caresse

Oil paint and gold leaf on wood

12 x 12 cm

Unique artwork

Aïda Kazarian

AK 20 °/B O 7, 2020

pas touche ! et, « avec vous »
et, Dédicace

Turquoise blue ink and black
oil painting on gold leaf on
wood

7,5 cm in diameter

Unique artwork

These pieces reveal a discreet connection between the artist and the matter, a vehicle of measured, careful gestures. The unmediated action of the hand of the artist on the objects provides lights and shades through an accurately calibrated touch.

- *The hand by its cutting edge multiplies its imprint until it disappears in the gold of the disk.*
- *In the golden light swirl the ephemeral anthracite of the imprint and the pink permanence of the trace, mixed in love.*
- *When the fingers play "no touch" and when the palms join to shake and accompany you in thought.*

DETANICO / LAIN



Angela Detanico/ Rafael Lain

Horizon, 2017

Ink jet on paper

58,3 x 132,2 cm

Unique artwork

This artwork is a lettering game constituting a landscape. A distant view allows you to perceive a horizon line, mountains and other natural elements. As you get closer, the image dissolves in favor of the multiplication of a term resonating with the image. Thereby the word "horizon" is repeated thousands of times, a range stretching endlessly.

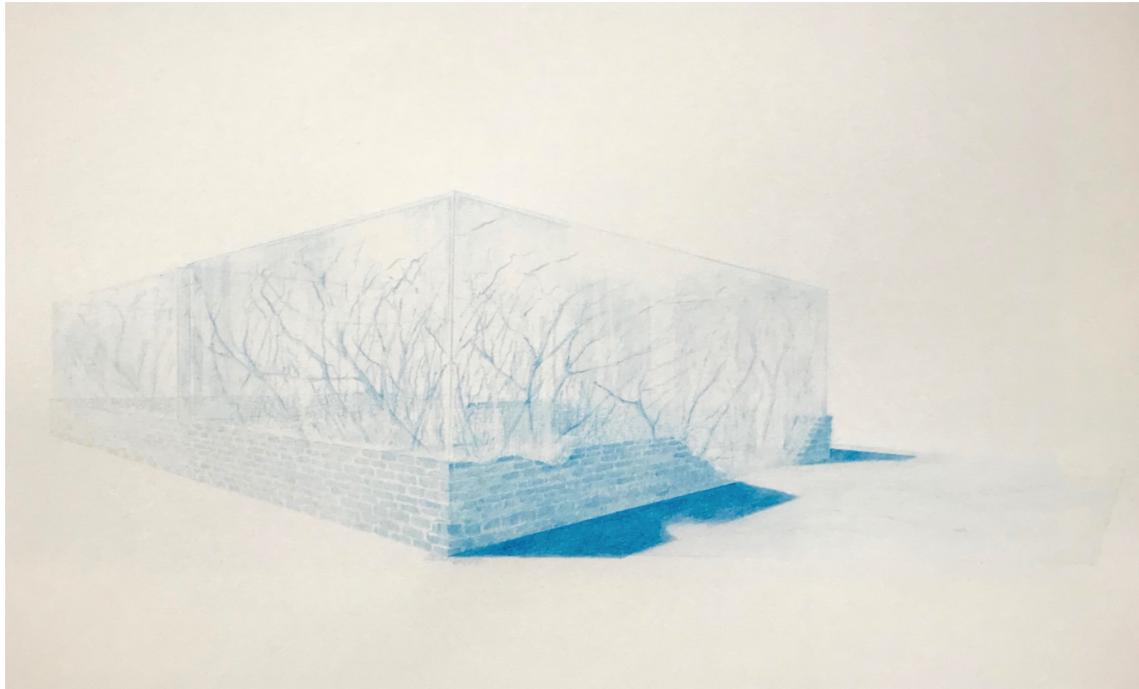
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RÉMY HANS



Rémy Hans

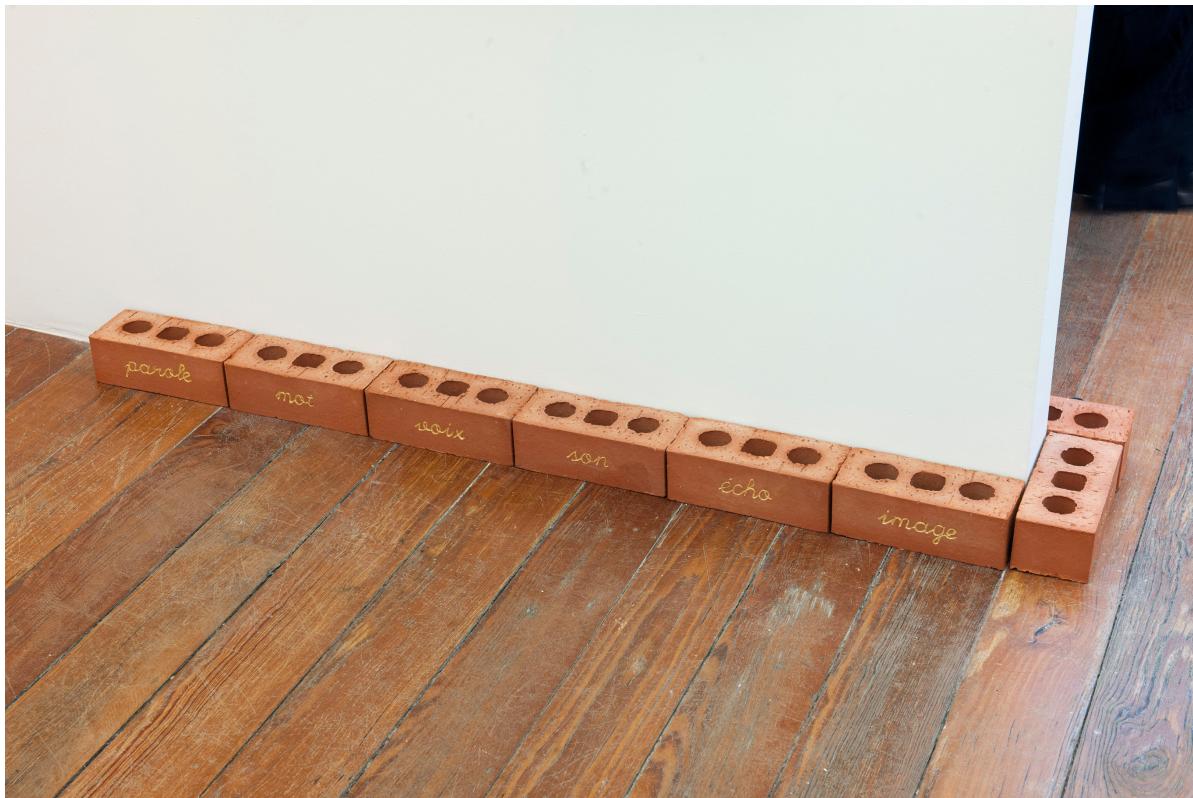
Captifs, 2019

Graphite on paper

13.78 x 10.63 in (35,5 x 27 cm) Unique artwork

This drawing questions our relationship to the environment and our relationship to nature. A vegetal island in the heart of a ruin. Nature appears gently contained in this solitary, dilapidated, ideal architecture. A modern capriccio possibly a post-apocalyptic return to wilderness, in a suspended tomorrow. A question arises: Does this structure preserve or suffocate this preserved space.

VOID



Ph. Philippe De Gobert

VOID

Synonym's Synonyms Bricks, 2021

mot, voix, parole, son, écho, image

Engraved bricks

19 x 9 x 6 cm (x 6)

Edition of 8 ex

A project that brings language into play through the use of a writing protocol based on the linking of synonym, synonym, synonym, synonym... The words follow one another as their meaning slips. It is a convolution of mental images, meanings, and misinterpretations that question the relationship between language and communication.

ADRIEN LUCCA



Adrien Lucca

Lampe-ciel, version 2 - blancs froids, 2019

Aluminum, led, PMMA diffusors, phosphors, cables, power supply

202 x 3 x 3 cm

Unique artwork

The principle of a skylight is the idea that, at a certain time of day (here sunset), one can draw a long narrow rectangle in the sky, capture the gradation of luminous shades it contains, and then make a lamp that will project the light and the image of this sky into space and onto the walls.

The two skylights presented in the exhibition are complementary: they both have a gradation of light that starts from a "neutral" white, "neither hot nor cold" and goes towards orange for one, towards sky blue for the other. The lower end of each lamp emits the same white light.

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