

OUT OF SIGHT

Somersstraat 31, 2018 Antwerp
www.out-of-sight.be

CLOSE ENCOUNTERS.

Chapter I

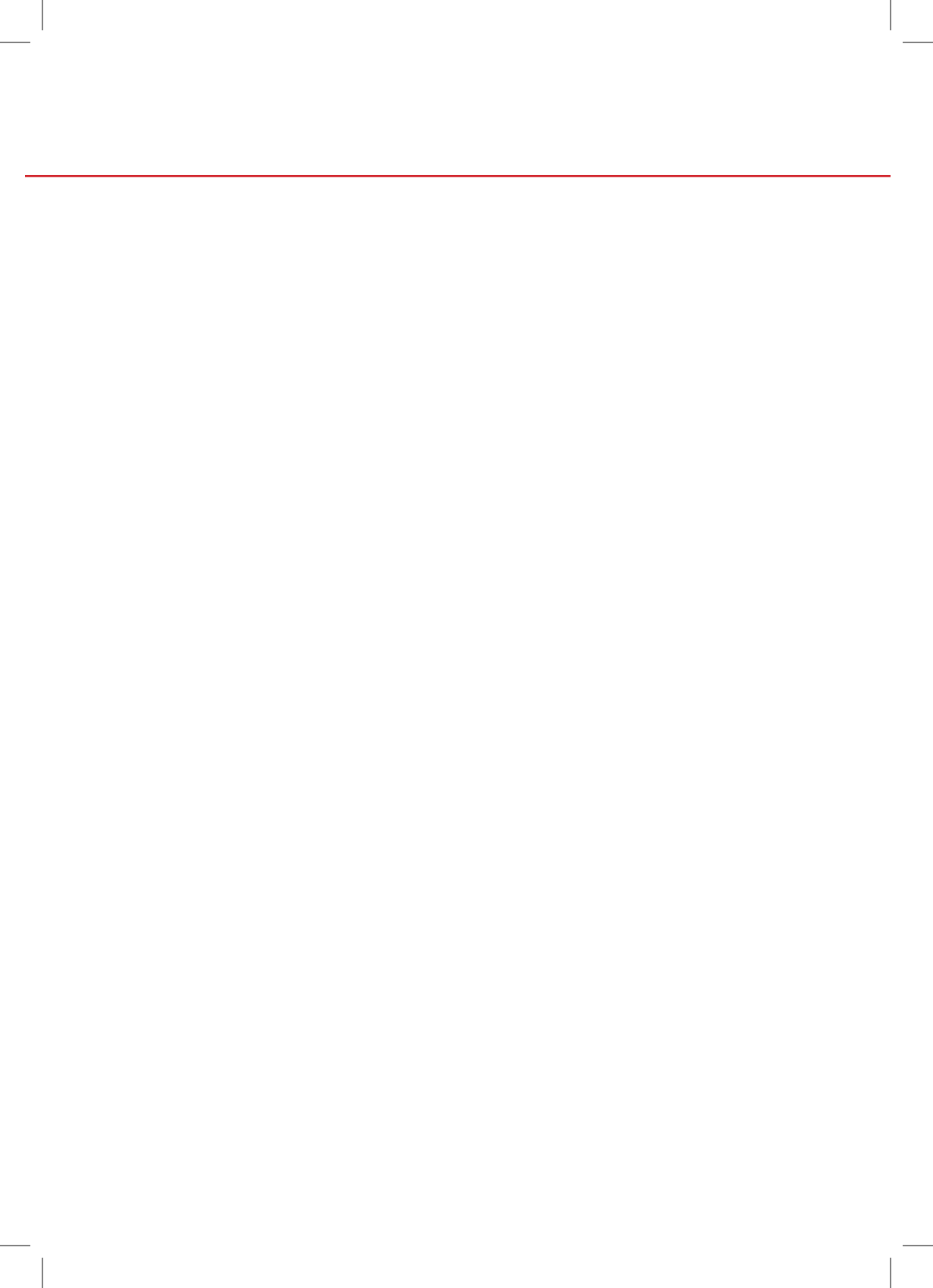
Ursula collective

Hafsa Elazzaoui & Latifa Saber

Doplgenger

Dina Rončević

16.05 – 19.05.2024



During Antwerp Art Weekend we open the new **OUT OF SIGHT** venue with the first chapter of the **CLOSE ENCOUNTERS** project.

CLOSE ENCOUNTERS is inspired by Allen Hynek's categorisation of UFO witnesses.

Hynek proposed three steps:

1. Visual testimony from a distance of less than 150 metres, on which a degree of detail becomes clear and an angle of movement can be deduced.
2. Physical traces of the event: impressions on the landscape, power failures or physiological effects on people.
3. The final step involves direct contact with a living entity.

OUT OF SIGHT uses this framework as a way of thinking about connecting with artists, partners, audience and neighbourhood. Classic relations of spectatorship are expanded to include direct participation and collaboration.

In the first chapter we immediately set the tone with an extended weekend of diverse interactions, focusing on collective processes and different forms of collaborative practices.

:: PROGRAMME ::

> Thursday, May 16

12:00-22:00 | URSULA #3: THE ONES WHO WALK AWAY FROM OMELAS (Exhibition)

19:00-22:00 | SHARED OPENING DINNER hosted by Hafsa Elazzaoui & Latifa Saber

> Friday, May 17

12:00-18:00 | URSULA #3: THE ONES WHO WALK AWAY FROM OMELAS (Exhibition)

18:00-19:00 | IMAGES OF PAST AS IMAGES FOR THE FUTURE by Doplgenger (Lecture-performance)

> Saturday, May 18

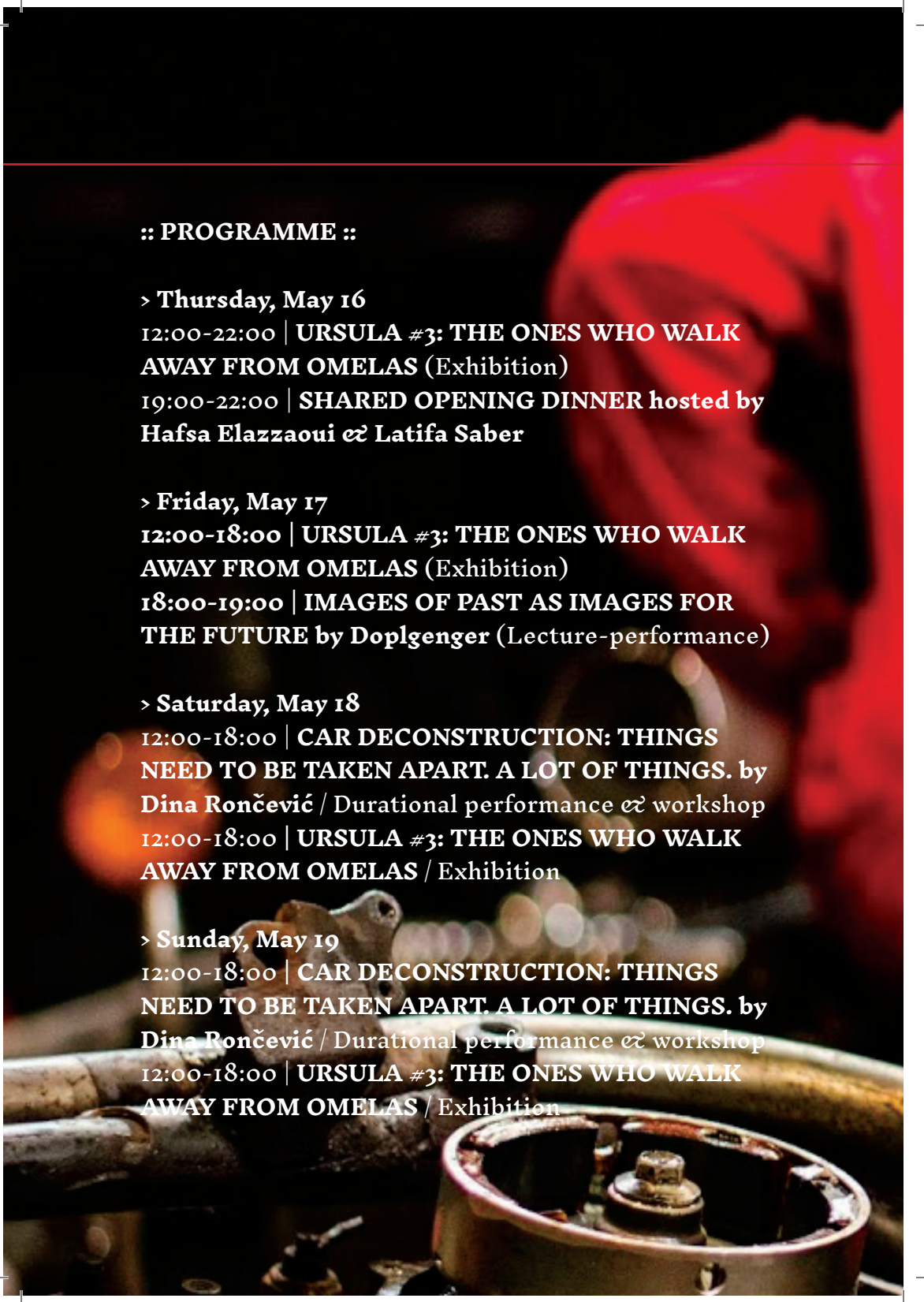
12:00-18:00 | CAR DECONSTRUCTION: THINGS NEED TO BE TAKEN APART. A LOT OF THINGS. by Dina Rončević / Durational performance & workshop

12:00-18:00 | URSULA #3: THE ONES WHO WALK AWAY FROM OMELAS / Exhibition

> Sunday, May 19

12:00-18:00 | CAR DECONSTRUCTION: THINGS NEED TO BE TAKEN APART. A LOT OF THINGS. by Dina Rončević / Durational performance & workshop

12:00-18:00 | URSULA #3: THE ONES WHO WALK AWAY FROM OMELAS / Exhibition



Exhibition / 16.05-19.05.2024 / 1. floor

**URSULA #3:
THE ONES WHO WALK AWAY FROM OMELAS**

Ursula collective reaches back once again to a text by Ursula K. Le Guin: “The Ones Who Walk Away from Omelas”. It tells the story of a seemingly perfect city where the happiness of the people is built on the suffering of a single child. Some inhabitants choose to walk away from Omelas once they become aware of this moral dilemma, highlighting the complex choices and sacrifices inherent in the pursuit of societal happiness. The story raises questions about the ethical foundations of a utopian society and the individual’s responsibility in the face of collective well-being.

The artists in the collective respond to “The Ones Who Walk Away from Omelas” with work of their own, existing or new. This response is not an illustration of the text, but enters into a dialogue with it. They explore the different atmospheres, questions, and personal associations that the text evokes in them. Doing so, they delve into the intricate themes of utopia, ethical dilemmas, and societal choices that Le Guin explored in her narrative.



In “The Remembered Film” (2018) Isabelle Tollenaere follows young soldiers from previous wars while they are roaming the woods aimlessly. They wear the uniforms of the Soviet troops, the Wehrmacht or the American military forces during the Vietnam war. In interviews, they share

war memories they can’t possibly have experienced themselves, but which have taken root in their memory.

“For Now, I Play Along” was filmed by Ans Mertens during the public live football screenings of the Red Devils playing against the national team of Brazil, France, and England for the World Cup 2018 in Russia. Interacting with the fleeting moment of collective excitement and spectatorship, the film captures and materializes these moments already past. Big screens, slow-motion shots, close-ups and athletes are the spectacular subject of watching moving images, however the ‘simple’ gesture of looking itself is captured.

“All the people and firecrackers” (2024) by Kathy Vanhout is a video collage of seated audiences from the 1960s and 1970s. They are listening to experimental

filmmaker and good friend Maximilien Luc Proctor reading them a poem by Bernadette Mayer. The title of the video too stems from the poem.

Lydia Hannah Debeer's video "Offing" (2023) takes us for a slow walk through a landscape. However, our gaze is limited to a narrow strip by the format of the video. We rummage endlessly, with a constricted view, through the sandy dunes. Without ever getting a clear sight of the sea. Do we float? Do we swim? Do we fall? Without knowing with whom we walk — a human, an animal, a machine. A quest that arrives nowhere.

Meltse Van Coillie brings us to a campsite in the summer holidays with her film "Zonder Meer" (2020). Aimless days spent in the shade. Sunlight is glittering on the lake, but nobody is allowed to swim here. A boy has disappeared and may have drowned. Little Lucie is trying to understand what is going on around her, inhabiting the world in between adulthood and childhood, between innocence and violence.



"Revolutionary Letters" is an ongoing conversation on topics relating to sexual violence. Through literature,

(audio)visual arts and artistic practice Jana Coorevits, in collaboration with Magali Coremans and Charlotte Van den Broeck wants to build a safe space to read, talk and think on a subject that touches both personal experience and collective structures.

Sexual violence is often met with silence. Too often it is suffered in silence, and when we do find the words to talk about it, the discourse often tends to either legal or confessional language. The much needed, objective language of law and the raw, fragile language of experience both create a context for the conversation to start. “Revolutionary Letters” wants to continue that conversation by opening up a space in between.

With her text “Now do you believe them?” Alex Schuurbiens, the founder of Ursula collective, fills the space in between works by sharing her thoughts on Ursula, “The Ones Who Walk Away from Omelas” and our current condition:

How does one see into the future?

You can look and venture, stretch your neck, bend forward, squint your eyes and hope, hope to see an image that pleases you.

But mostly, the future stares back at you – blank and expressionless. It is a canvas awaiting to be painted by time.

Opening / 16.05.2024, from 19:00-22:00 / o. floor

SHARED DINNER

Hosted by Hafsa Elazzaoui and Latifa Saber

As cooks Hafsa Elazzaoui and Latifa Saber explore how food is deeply intertwined within our relationships, our cultures, our identities and our politics. When hosting dinners, Hafsa and Latifa underline the importance of what it means to be one with the dinner table and those you're sharing it with, while paying close attention to each ingredient that's intentionally brought to the table.



Lecture-performance / 17.05.2024, from 18:00-19:00 / o. floor

IMAGES OF PAST AS IMAGES FOR THE FUTURE by Doplgenger

IMAGES OF PAST AS IMAGES FOR THE FUTURE, a part of an artistic research project called “Fragments Untitled” examines the media’s participation in the construction of historical narratives. In the lecture-performance Doplgenger discuss the problem of remembering, representing and giving voice to distant histories through images from the media, the politics of archiving, audiovisual experiments and the impact of this language on the viewer.



Out of Sight organises this event in collaboration with MORPHO.

Durational performance et workshop / 18.05-19.05.2024, from 12:00-18:00 / o. floor

**CAR DECONSTRUCTION:
THINGS NEED TO BE TAKEN APART.
A LOT OF THINGS.
by Dina Rončević**



Over two days Dina Rončević together with a group of girls, calmly deconstructs a car. The durational performance/workshop **CAR DECONSTRUCTION: THINGS NEED TO BE TAKEN APART. A LOT OF THINGS.** gives a chance

to girls to work with tools and learn to use their bodies in relation to heavy forces. Performed in front of an audience but lacking a need for its gaze, car deconstruction proposes agency over our own female bodies while relentlessly following our curiosity.

Out of Sight organises this event in collaboration with WERKTANK.

BIOGRAPHIES

Ursula is an Antwerp based collective of female artists Meltse Van Coillie, Jana Coorevits, Lydia Hannah Debeer, Ans Mertens, Alex Schuurbiens, Isabelle Tollenaere, and Kathy Vanhout working with the moving image. Named after Ursula K. Le Guin, and inspired by her “Carrier Bag Theory of Fiction”, the group aims to gather and meet, rather than conquer or hunt. They exchange stories, network, knowledge and friendship. // ursulacollective.org

Hafsa Elazzaoui & Latifa Saber are freelance cooks who both have one foot in the arts scene as co-founders of BAYA collective. BAYA focuses on slowly adjusting the rhythms of our society through collective work, cultural & artistic exploration and the cultivation of intentional space – they hold this space with BAYA’s third member Soukaina Bennani.

doplgenger is an artist duo from Belgrade, comprising of Isidora Ilić and Boško Prostran. doplgenger engages as a film/video artist, researcher, writer, and curator. The practice of doplgenger revolves around the relation between art and politics by exploring the regimes of moving images and the modes of their reception. They rely on the tradition of experimental and avant-garde film and through

some of the actions of these traditions intervene on the existing media products or work in expanded cinema forms. Doplger is Serbian transcription for Doppelgänger in German. Doppelgänger is a stranger, a foreigner, an outsider, a social deviant, anyone who has extraordinary powers or whose origins are unknown. It threatens to dissolve dominant structures, it points to or suggests the basis upon which the cultural order rests – the unified individual. // doplger.org

Dina Rončević graduated from Art Academy in Zagreb, Croatia (2010) and Sandberg Instituut in Amsterdam, the Netherlands (2015). As her graduate work in Zagreb she retrained as a car mechanic and continued to deconstruct cars and construct vehicles with girls and women. In her practice, she works in the grey area between art and life, fighting discrimination with calm stubbornness and feminism. She works as a technical welder in Deeside, Wales. // dinaroncevic.blogspot.com

CLOSE ENCOUNTERS. Chapter 1

16.05-19.05.2024

Artists

Ursula collective: Meltse Van Coillie, Jana Coorevits, Lydia Hannah Debeer, Ans Mertens, Alex Schuurbiens, Isabelle Tollenaere, and Kathy Vanhout / Hafsa Elazzaoui and Latifa Saber / Doplgenger / Dina Rončević

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www.out-of-sight.be

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