

elephy – *Laying Bricks*

22/01 – 12/03/2022

Harlan Levey Projects 1080

HLP

HARLAN LEVEY PROJECTS

Laying Bricks is a four-person exhibition presenting new moving image and photographic works by artists and filmmakers Rebecca Jane Arthur, Chloë Delanghe, Eva Giolo and Christina Stuhlberger, the founding members of elephy, a Brussels-based production and distribution platform for film and media art. Working together in a flexible structure that responds to the needs and sustainability of each creative project, elephy supports its productions by providing them with an artist-run, professional framework which ensures that they can be made with the greatest artistic freedom.

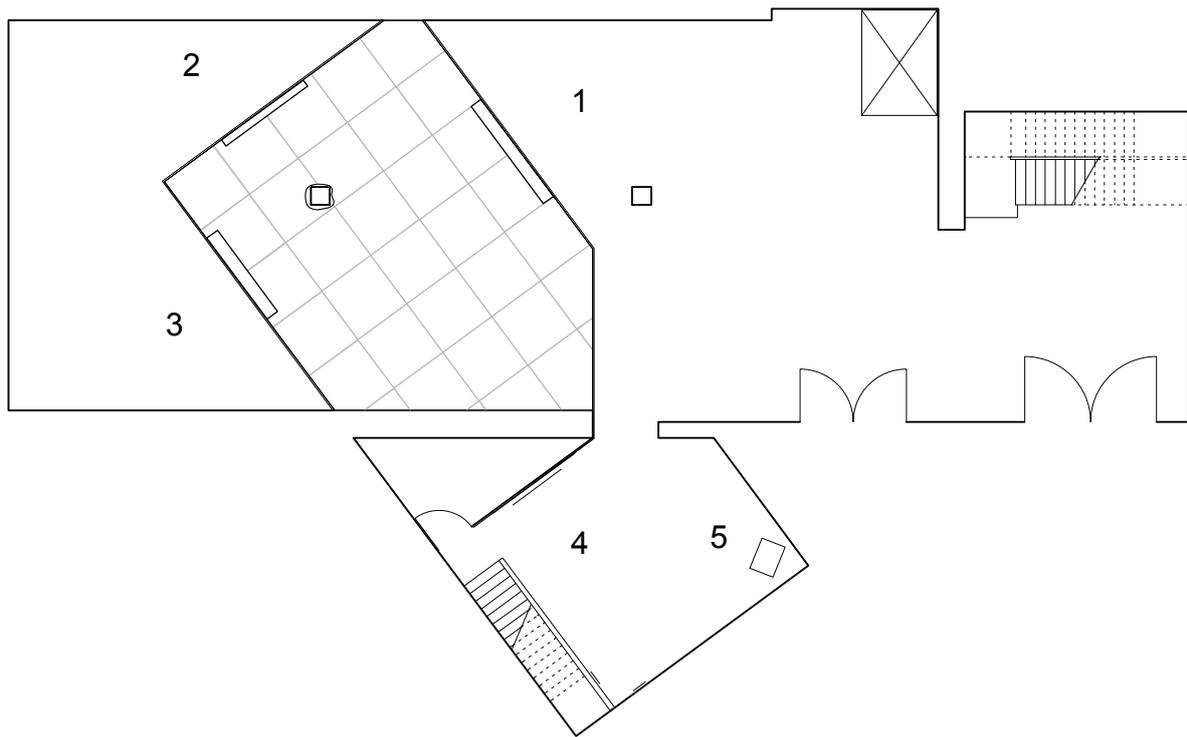
A significant cornerstone within the activities of elephy is the commitment to creating a space for individual and collective agency within a framework of convivial solidarity. So, too, does the exhibition mirror this intention. elephy artists often apply documentary strategies and personal narration to paint filmic portraits of people and places that create windows into the unseen; usually private, interior worlds. Each of the works presented in the show constellates around notions of building and belonging, being part of a sense of 'Home', and how living spaces can be created, occupied, or deserted. An orthodox definition of home implies a physically demarcated structure or territory, such as a house; but home can also be imagined as having no specifically defined material shape, where its very demarcations are points of connectedness, mutual learning, and new ways of creating and experiencing a community that are capable of generating collective systems while supporting individual autonomy.

While the four artists have each collaborated together in some capacity or other since elephy's formation in 2018, this is the first time that they are all showing as individual artists in a joint exhibition. The exhibition, then, is also adding a new layer to their synergetic foundations, and formulating hypotheses about how a circumscribed exhibition format can open up to a multi-dimensional space for art, friendship and community.

As such, *Laying Bricks* is also a proposal: to shape an exhibition into a common space for working and thinking together, a site of accessibility to things that can be learned and shared, a hospitable meeting place for talking, connecting and building foundations with others. To this end, the duration of the show will be punctuated by an expanded events programme related to elephy's multifaceted activities and methodology, including *Talking Collectively*, an open round-table conversation with other artist-run production platforms; the book launch of *BE GOOD, IF YOU CAN'T BE GOOD, BE GOOD AT IT Boom Boom Boom Boom* (2021) by Rebecca Jane Arthur and Eva Giolo; and an audiovisual workshop with the all-girl basketball team, the Molenbeek Rebels, organised by Christina Stuhlberger. Through the latter workshop, elephy will explore how to film spontaneous, short-form videos, honouring the local context by the revisiting and display of Johan Grimonprez' 1994 short film, *Comment filmer Molenbeek?* (How to Film Molenbeek?), in which filmmaker Franciska Lambrechts gave a Super-8 workshop with young people from Molenbeek twenty-five years ago. On the occasion of *Laying Bricks*, elephy invites BUREAUY–Yuichiro Onuma to create a scenography within the gallery space for the individual works and the public programme to co-exist.

With the events programme (also part of the ethos of Harlan Levey Projects), the gallery not only hosts an exhibition, but again reasserts itself as a location for reflection, creation, and social relations. It both welcomes and works with the local community, precisely contextualising its activities within the neighbourhood of Molenbeek. elephy, meanwhile, constructs an exhibition that generates a sense of attention and collaboration. Laying bricks, those imperious building blocks, one step at a time, to create a sense of 'Home'.

Text by Adrienne Drake, director and curator of the Fondazione Giuliani for contemporary art in Rome



1.
Eva Giolo
The Demands of Ordinary Devotion
16mm transfer to digital file, 4:3, colour, stereo, IT/BE,
2022, 12'06"

A film constructed based on a game of chance and a collection of encounters in workshops and homes in the city of Rome. Although the protagonists never appear together, they are inextricably bound by their actions — meaning is conveyed through movement and its associated sound, slowly forming a visual exploration of physicality. *The Demands of Ordinary Devotion* invites a reflection on the process of making, the prospect of motherhood, and uncertainties in creation, balance and composition.

2.
Chloë Delanghe
Slides
- *Sally Posing (2010)* 31 b/w slides, 6x6cm
- *Two Sittings with Geert and Sheena (2009-2015)* 69 b/w slides, 2,4x3,6cm, 2022

We are invited into the homes of Sally and Geert. In two series of pictures, we see how the relationship to their daughter, Chloë, and the camera differs and unfolds. The simultaneously running slideshows contain distinct bodies of work that by their juxtaposition and altering rhythms allow for new narratives to unfold. Drawing from her own photographic archive, Delanghe applies an editorial approach to her own work and personal image library.

3.
Rebecca Jane Arthur
Norman, Brian, Frances
Super 8 transfer to digital file, double looping projections,
4:3, colour and b/w, silent, UK/BE, 2022, 8'24"

Where we place our chairs at home defines us as our lives grow around them with the things that receive our attention and form our habitats. As the focal point for attention and observation in these portraits, each chair is a motif for setting one's place in the world and each habitat is explored as a construction, dictated by presence and absence. The three sitters are siblings of a family separated and displaced during the Second World War. The portraits unite them in their own surroundings—homes constructed in later life.

4.
Christina Stuhlberger
Rebels
3-channel HD video, 16:9, colour, stereo, BE, 2022, 10'

Rebels retraces a work of Johan Grimonprez titled *Comment filmer Molenbeek?* that documents a filmmaking workshop in the early 90s. It followed a group of youths from Molenbeek exploring their neighborhood through the camera. Thirty years later, Christina Stuhlberger accompanies teenage members of the all-girls basketball club Molenbeek *Rebels* during a two-day foray into filmmaking at the same location.

5.
Johan Grimonprez
Comment filmer Molenbeek?
Super 8 transfer to digital file, colour and b/w, 1994, 5'