



## *Don't Worry about the Government*

Marine Kaiser

11 January - 12 February 2019

Questioning the link between formal and informal practices, *Don't Worry about the Government* is spread across three spaces along the street of Théodore Verhaegen in Saint-Gilles: at Cunst-link where the site-specific installation *Intérieur d'Accompagnement* is presented, then, an intervention (*Snack Typique*) at the Golden Night Shop on the other side of the street and finally a series of drawings *Fluid Life* are exhibited at the Brico Barrière.

All these spaces embody Marine Kaiser's reflection on private and public circulation of commodities, power and representations in our capitalistic, multicultural and globalized society.

This spread exhibition does not just create a circulation of people along the street of Théodore Verhaegen, but it is also an occasion for different communities and cultures that live in the same area but who do not necessary intercommunicate, to get acquainted and cooperate together. Three different spaces, all of them at the service of the public but with very different temporalities and purposes, such as an exhibition space, a night shop and a hardware shop, are turned into the "meeting points" of the exhibition.

Circulation is a core issue in modern urbanism and in our society. People as much as commodities have to circulate in a fluid and easy way. Internet helps the fluidity and circulation of information, free markets help the circulation of capitals and cities, and regions too are consequently shaped in order to achieve this model and finally allow the free circulation of people.

These ideas are also criticized by the imbalance on how these "facilities" are distributed and controlled or, at the same time, hampered by the arise of cultural boundaries and racism. The distribution of water puts into practice these reflections. A public good became easily accessible into our private houses simply through a tap. However, despite its apparent simplicity, this process is strictly regulated.

The installation at Cunst-link *Intérieur d'accompagnement*, is the element of the exhibition which refers to this topic. A fountain is built in the inner space of the gallery and its pipes are exposed outside the walls.

The fountain takes on the role of revealing and at the same time to emphasising the water distribution process, a constant and silent circuit underneath our cities regulated either by a public or a private institution.

This installation echoes the main idea of the “Architecture of Accompagnement” or formulaic architecture. Developed in Paris between the 1600s and the 1800s – a period marked by the emergence of modern government models and the idea of social contract, accompagnement is an architecture that is concerned with the framing of public space rather than with the embellishment of built space. In fact, for the first time, in the beginning of the 17th century, during the reign of Henri IV, attention to the impact of private housing on the urban scale was defined and carried out within the arise strategies of how to uniform and control it. An example can be found in the book *Manière de bastir pour toutes sortes de personnes* (1623) written by the architect Pierre le Muet, in which he did not just state that the decor (private) and the monumentality (public) have to cohabit, but he also enumerated different ways for standardising our private space in order to be part of a public and wider schedule.

The Golden Night Shop is one of the other spaces included in the exhibition. The visitors are invited to walk on the other side of the street and ask for a “Snack typique”. In exchange a typical snack will be offered by the owner of the shop, including a napkin designed by the artist. The ideas behind this oral intervention / performance are to activate not just a circulation of people, but also a dialogue with the owners of the night shop and create an exchange in line with the informal economy, based on a relation of trust between the two parts.

The choice to collaborate with a local nightshop finds its reasons in the particular role within their capitalistic economy of these types of shops, where a commerce became as well a prerogative of a community from a different country, most common in Belgium, from Pakistan. At the same time the nightshop and the a non-profit art-space are both characterized by their bordering position compare to the formal market and institutions.

The third location is the Brico Barrière, where a series of drawings *Fluid Life* are displayed. These drawings on a laminated paper represent different types of grids, ornaments and objects. Questioning the relationship between structure and power, the motif of the grill multiplies and confounds with the fluids that goes through it.

*Marine Kaiser (Geneva, 1992) graduated from HEAD-Geneva before moving to Brussels where she obtained the Master “art practice, critical tools, simultaneous art and context” at ERG in 2016. From then on, her practice develops through exhibitions in Germany (AGB, Berlin), France (pavillon de l’Arsenal, Paris), Italy (Manifesta 12, Palermo) and recently Morocco (Le 18, Marrakech).*

*www.marinekaiser.ch*

Opening hours of the locations :

Cunst-link is open during events, on Sundays 14:00 - 18:00 and by appointment.

Brico Barrière is open every day from 7:30 to 19:00.

Golden Night Shop is open every nights.

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**Cunst-link** is an artist and curator-run non-profit space in Saint-Gilles, Brussels. Born from the initiative of the artistic platform the Artist Commons, that aims to collectivise artists’ strengths, to share training, rehearsal, and performance spaces as well as human and material resources.

Cunst-link is a research and exhibition space to make new collaborative relationships between visual artists and performers and to explore the range and possibilities of these exchanges.

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