

*Thematics*

# **Art Land**

***rural & urban landscapes***

*The specific structure of the Art Land Thematics reflected the nature of the subject itself. The first part of the residency took place in the Belgian countryside, in a small village called Herzele, and the second part in Brussels. These two locations were chosen in order to generate contradiction and collision.*

*Dividing the residency in space and time was a deliberate attempt to discover how the environment, life, and the community in the two different places are organized, and how a (temporary) art community among the residents could come into being.*

**Conversations with John Grande, Claire Stragier and Annelien Vermier, Trudy Moore and Miquel Casaponsa**

# Art Land

## rural & urban landscapes

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*Thematics Art Land - rural and urban landscapes*  
ran between September 12 and November 4 2011,  
with John Grande, Claire Stragier, Annelien Vermeir,  
Trudy Moore and Miquel Casaponsa as artists in residence.

*Thematics Art Land - rural and urban landscapes*  
was a project by Bains Connective, curated by Lilia  
Mestre/Bains Connective and Luea Ritter/Arpia.

Bains Connective thanks the artists and the partners.

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## Thematics Residency **Art Land:** rural & urban landscapes

Introduction — Esther Severi

The specific structure of the Art Land Thematics reflected the nature of the subject itself. The first part of the residency took place in the Belgian countryside, in a small village called Herzele, and the second part in Brussels. These two locations were chosen in order to generate contradiction and collision. Dividing the residency in space and time was a deliberate attempt to discover how the environment, life, and the community in the two different places are organized, and how a (temporary) art community among the residents could come into being. The two different environments had a particular effect on the movements, behaviour and working methods of this community.

The clear distinction between rural and urban that exists theoretically in our minds, is often rather vague in reality. Nature, for the most part, doesn't conform to the image that we have of it as being pure and wild, untouched and dangerous. A natural environment in the present day is an adaptation of nature: cultivated land for example, and villages that increasingly copy structures and ways of living connected to the city. To find nature in Belgium is difficult, and that is why we as Belgians have accepted a transformation of the idea of nature. 'Going to the countryside' in fact means going to a place outside the city itself, to a place that is 'less urban'. The character and appearance of the natural environment where the artists completed the first part of the residency came as a surprise to some. Coming from countries like Canada or Australia where nature has a much clearer identity, Herzele, in the first instance, didn't seem natural at all. The second part of the residency took place in Brussels. Brussels may have been new to some residents, but cosmopolites everywhere know how to move around in a big city and make it their own.

The feeling of community among the artists that had been so strong in the countryside, dissolved somewhat when they arrived in the city. Although there was a shared working space available in Brussels, it wasn't enough to hold the group together. The city encourages one to escape, explore, be alone or amongst strangers.

Nature and city are basic elements of our world. Landscape is always there in one form or another, it is what surrounds us. Working with these topics can raise different questions: in what way is the landscape speaking to us and what does it tell us? It can speak through image, shape, sound, movement, composition or atmosphere. It can be welcoming or hostile. It can refer to history: how much is a landscape a collage of history and which traces are left for us to discover? It can make us think or be more aware of ecological problems such as how we read the landscape in terms of the ways in which we as humans have dealt with it. How do we treat it now? Do we look at it differently as artists? Is there a greater consciousness about the characteristics of the landscape when looked at from an artistic point of view? At the same time, landscape can function as a mirror and bring us closer to our imagination. Be it natural or urban, it can easily become a starting point for fantasy. In this case, do we use its image as a translation of our inner state? What are we trying to find in the landscape? Are we searching in order to find something new, or do we merely want something we recognize – an inner state, a personal story, a specific interest, a preconceived idea or an artistic image?

In placing the natural and the urban together, we are actually underlining the extremes or opposites within ourselves. On the one hand, there is the idea of something 'wild' that we wish to see reflected in the landscape surrounding us. On the other, we need to feel civilized, and find proof of that.



The result brings us to an inevitable twist: the city today may be wilder than nature, more chaotic and more disordered. The city is now the place where we can really get lost, whereas we go to a more natural environment to restore ourselves, to be at ease and find inner peace.

Bringing a number of artists together in a residency project is an attempt to disconnect those artists from their daily environment, to dislocate the individual and their practice. Being out of place is therefore a key feature of every residency – estrangement as a method of reaching a more focused way of working.

The practices of the participants were very diverse, the outcome and moments of presentation were varied and rich in documentation. **John Grande**, Canadian writer/philosopher, used the environment as the backdrop for his writing. Landscape literally means the space in which he moves and thinks, and in the translation of his thinking on paper, the environment unmistakably leaves its marks. The work of **Claire Stragier** and **Annelien Vermeir** oscillates between visual art and performance, and often focuses on wool as a human and/or industrial product. By performing the process of making the wool, they connect human behaviour to the history of the landscape. The important question here is: at which point does cultivation become industry or automatic movement?

**Trudy Moore** is a visual artist whose work is an interplay between two-dimensional and three-dimensional states. She focuses on a detail of the environment, takes an object and tries to copy it by tracing it on paper. Her drawings are imprints of the environment, traces of whatever is around.

**Miquel Casaponsa** is a sound artist. He sees the landscape as material: taking the sound of the landscape means filtering it, peeling off one layer to then decontextualize the material and turn it into something new. He establishes a disconnection that at the same time always refers to the origin, evokes or recalls the landscape itself.

Through the understanding of the practice of each artist and the work that was made during the residency, it became clear that the landscape or the environment is a constant backdrop that leaves traces in what is produced, that consciously or unconsciously influences the way one thinks, moves, or creates in it. Landscape can therefore be manipulative – it is a presence that forces you to adjust and to react, to be in constant dialogue. Its specific characteristics and features slowly infiltrate the work itself. In this way, city and nature, and any stage in between become images connected to the personal – a state of being as if coming from within.

## Thematics Residency

# Art Land:

### rural & urban landscapes

A curator's perspective  
Lilia Mestre and Luea Ritter

The Thematics Art Land - rural and urban landscapes was a collaboration between the artistic workspace Bains Connective and Arpia (a trans-disciplinary laboratory with a focus on art and landscape). For this program we wanted to investigate the idea of the environment as an active participant in the making of things. Things might mean any kind of process or momentary crystallization of matter or thoughts, in this case related to artistic practice.

When we are looking at or thinking about landscape our immediate reaction is to imagine it as something outside of ourselves. It's a place we observe, cross on foot, bike, train or car, or where we go to relax and spend 'free time'. What would it mean if we were to perceive everything as landscape - from the very wildest nature to the busy urban streets of a big town, from our momentary thoughts and inner sensations to the ancient myths of places, our social networks to scientifically defined geographical structures?

We wanted to dive into the multilayeredness of a particular area, zoom into the complexity of landscape and observe the constant interaction between the different layers and players within it, both visible and invisible.

Since all of us are concerned with environmental issues, the proposal was to create a spatial and temporal frame in which certain questions related to artistic practice involved with landscape could be asked. In order to highlight aspects of ecology, sustainability and presence in art making, the residency was separated and hosted in two contrasting environments: the almost natural landscape of Herzele and the very urban space of Brussels.

The idea was to produce a comparative structure that would help the artists reflect on differences, similarities or any other types of observation that emerged. We were interested in the kind of permeable cracks and areas that would appear in the landscape itself, in the social environment and in the temporary community formed by the artists in residence in both locations.

In Herzele the artists were connected to one another through the unfamiliarity of the surroundings and had as their reference points Arpia's office and working area at the old rectory in Bergestraat in Steenhuize-Wijnhuize, the central point of Arpia's art route at the old brick kiln in the Kauwstraat in Sint-Lievens-Esse, and Kollebloem, the organic farm where some of the participants stayed in Herzele.

The distances between these points opened up spaces for 'dérives' - passageways between fixed points of encounter, places of registration and collection of disembodied sounds, images and physical experiences. The working mode and life style was communal and intertwined. The artists created a way of living and working together that contained the potential for change and produced quite a large amount of material that grew inside the working area (the office) like a virus, an over-production of the as yet unformulated.

The intruder was continuously present, the dislocation and renegotiation of the different spoken languages, the artistic practices and the generational range of the participants provoked a suspension in the act of being present in that landscape. The alien as a fictional figure appeared as a vessel through which one could make sense, appropriate otherness and laugh, as if laughter was a sense of knowledge.

Trudy Moore, Miquel Casaponsa and John Grande were mostly unfamiliar with Herzele and the cultural, economic and political situation in East Flanders, while Claire Stragier and Annelien Vermeir, being being familiar with Arpia, felt much more at home.

The temporary presence of Claire and Annelien, however, kept the foreigners in the place of foreignness, reinforcing the freedom one can take as an outsider by the contours of their presence which were a bit too long, a bit too still, a bit too silent, and a bit too there.

In Brussels the unfamiliar was integrated into the giant network where 'the other' is already assertive and manifested in several forms. The conglomeration of the brewery Bellevue and the canal environment (a place undergoing gentrification) was particularly puzzling, rough, loud, and made of brick and concrete. It was a difficult place to start the second half of the project and here other questions arose: where do we come from and where are we going? What do we do now?

The city called for dissonance, it drew the artists towards individual practices and brought the cosmopolitan citizen that we all are, back to life. People dispersed and came together again, maybe not just as the result of the environment but also because the second half of the residency was more concerned with reflecting upon materials, discourse, formulation and taking some distance. Discussions were scheduled, time frames became important and serious talks were had concerning the experience in the 'wilderness' and its value for artistic practice. The wilderness was reflected upon as a place for 'no production', for thinking and discovering without reference to time or agenda. Other strategies were considered and infiltrated the new space and context producing a heterogeneous gathering of experiences. From the outskirts to the place of dissemination, the different practices converged in a room dispossessed of its original function. The Brussels landscape did its best to provide the set of conditions necessary for dissonance and potential encounters.

\* Arpia is an initiative that was started in 2010 in Herzele by some of its inhabitants and the local commune. It focuses on the relationship between art, landscape and people. Each year several international artists intervene in the landscape in a permanent, ecologically based manner. Together with the works from the previous years, they form an ever-expanding art and walking route that invites the visitor to enter into a dialogue with the area, and to sense and observe 'landscape' as a multilayered field of information, stories, facts and interactions.

The centre is an old brick kiln in the southern part of Herzele, the beginning of the Flemish Ardennes. Every year a festival period consisting of various events and activities takes place over several weeks in August and September. During this time the brick kiln becomes a dynamic meeting point containing a temporary exhibition, site-specific artworks, a cosy bar and a book lounge. Throughout the year the permanent route can be visited and different activities such as themed walks, workshops and debates are organised by Arpia in collaboration with various partners with a view to highlighting the knowledge and experience of art, landscape and its values.

The perception of time and especially the notion of slowness has become an increasingly essential aspect of the project. The concerns of ecology and sustainability in both the choice of materials for the permanent artworks and also in the overall approach towards the inhabitants and users of the area, the public and the whole process of the project itself, has been a central concept since the beginning. The bottom-up, integrative approach calls for a slower pace - time to observe, process and reshape. It invites the team, the artists and participants to think, work and perceive in another more sustainable rhythm - to give the time-space to let things emerge.



# John Grande (CA)

**Esther Severi: What was your motivation in joining the Thematics Art Land residency at Bains Connective?**

**John Grande:** I have been exploring ideas of nature and art for 25 years. To take these ideas into a densely populated, politically constricted country seemed very interesting to me.

**ES: What is your practice as a participant of this residency - are you a theoretician, or do you have a specific artistic practice?**

**JG:** I'm known as a writer who is committed to art and ecology, and to studying the relationship between economy and ecology. This discourse involves the connectedness between material culture and nature, which is something essential for the well-being of any and all cultures and economies. Having worked on integrating ecology into the discourse of art about 20 years ago, I believe that it is still very important despite the atomisation of the human identity by new technologies.

**ES: What you presented at the Plankton events shows a clear wish not only to write but to make visual images as well.**

**JG:** I did photography when I was a teenager in England, so I'm familiar with photography, video and imagery. I wrote for Artforum for 12 years in New York and am aware of how art theory is manipulated by art markets. Check out *The Mona Lisa Curse* by Robert Hughes on YouTube, it says it all. Theorists do not usually 'direct', and that's why the residency at Bains Connective is a welcome opportunity to think through some ideas without any interference from galleries, public museums, editors or even artists for that matter.

**ES: Was being in the residency a liberating process then?**

**JG:** Not really liberating, but interesting. I don't think any of us are as free as we think we are! The dynamic of the urban world of Brussels is the main reason I'm here now. What I found is that the world is very suburban in Flanders. 'Nature' here is a mixture of residential and farming, and there are a great number of contradictions to find in terms of lifestyle and the structure of life. The fact that small-scale agriculture in the rural regions is maintained in the face of globalization and the mass markets is quite remarkable in our times. It's almost as if cultures that have been around longer like to be contemporary and up to date. They are not as nostalgic as cultures that are newer, like those in North America. There's less nostalgia in Belgium, where history is everywhere.

Now =  
the landscape  
We are a part of  
Landscape is =  
body is =  
Object Subject  
no Gap

**ES: It depends very much on the generation perhaps. Nostalgia for the past, or at least the imagery of it, also exists among young people. The farming culture that you see in the suburban regions of Belgium is something that is vanishing slowly. I can imagine that in Canada there is a very solid farming tradition, on a bigger scale.**

**JG:** In Canada the farms are becoming larger and larger all the time, and in some areas the smaller farms are closing. The economies of scale have changed the nature of farming because of the cost of machinery and the oil for the machinery. The dynamic here in Belgium is unusual.

**ES: What about the dynamic of the city?**

**JG:** I can't really say at this point, I haven't been here that long. I think that Brussels is a very expensive place to live. The dynamic is very hard to figure out actually. There is almost no transition from the Belgian countryside to the city at all, compared to Canada where you literally hit nature in the face after 20 minutes outside of the city.

What fascinates me is the gap between civility and wilderness or wildness. The key to most important writing that deals with the human psyche is this gap or construct that exists between the two, which I call the green wall. I think the construct was developed in agricultural society at the same time as the land was being controlled or developed. There had to be an alternative to motivate people to control or develop the land. In a way we invented this idea of wilderness. When we were living in an earlier stage, in the hunter-gatherer era, it was different and I don't think we had a construct of wilderness. When you talk to people from native cultures, you notice that they don't have that construct. The green wall stands for wilderness towards cultivation - it may not be a physical but a psychic wall in our perception, in our thinking. This idea has been explored a lot in science fiction.

When I think of nature in Belgium, I think of the Middle Ages and closed gardens (hortus conclusus as Huizinga referred to them in *The Waning of the Middle Ages*) - the idea that nature was always cultivated. There is less nature in Brussels than in most cities as far as I can see: fewer parks, fewer trees, less everything. I don't really think that nature preoccupies people here. Nature exists as an image for most people in our day and age. David Nash, a land artist who lives in Wales once said to me that people in the city are more into nature than people who live with nature in the country. They like nature images and they're nostalgic about nature. Someone who actually lives and works with nature is not nostalgic about nature, it's just what they deal with.

**ES: How is the difference in environment visible in art dealing with these interests?**

**JG:** I think there are good artists working with nature everywhere in the world. The emphasis now is more conceptual compared with the older generation. Young artists now are thinking about an idea when they're working with nature. There are artists who are into integration with nature and are actually involved in farming or growing things as part of their artistic practice, such as Brandon Ballengée from New York who studies frogs, or Georg Dietzler from Germany who works with mushrooms and decomposition to deal with radiation in the soil. These artists are part of a new bio-art phenomenon that exists worldwide and is more science orientated. Then there are also people involved in the idea of community and activating communities in Belgium, France and Germany. I think that in order to activate people you have to interest them otherwise you're not going to get them to do much. Land art is just the same as art, and to make art interesting you have to find a point of contact with the people. Government run programs often fail in that sense - to be interested you have to care about people.

**ES: In Belgium, the idea of or desire for a community is often expressed in the city as well.**

**JG:** I saw something in that sense here - it looks interesting. That's where I saw that real earth art (because land art is something from the sixties and seventies) is a kind of public art. The definition of public art has to be redefined to include non-monumental, non-permanent works. Public art is about artists connecting to community and producing works in a context. In a way artists are as concerned with communication as they are about an object or edification of the object.

The largest area of growth in the future is that of the artist as activist in the community. I don't like the word activist; it's actually more like being a connector, someone who brings links, people who would always communicate in a particular context. This is especially important in post-production societies like Europe and North America. The definition of work has completely changed. To give a value to people in a post-production society is difficult. We're conditioned by certain stereotypes of what value is in terms of work and activity and they may not apply anymore.

**ES: Do you mean the material character of value as opposed to living or working in a nomadic way? Nomadism can be present on very different levels of the life of the person who is making something.**

**JG:** There are artists who continually move and produce works all over the world but the first valuation of that work always comes through the media or through museology, despite the apparent so-called nomadism of the work. There is always a contradiction in the whole process, as if the artist were looking at his own production from a distance once it goes to the museum. It ends up becoming material eventually.

There are artists who don't document their work, who are more radical. An argument can be made that documentation itself is more about insecurity on the part of the artist.

Artists are always under pressure to produce proof of their works and actions. They don't want to but they have to because of the pressure of the art industry or government programs.

**ES: There is always, however, a moment of sharing without it being documentation. Documentation comes afterwards, after the experience itself.**

**JG:** The surrealists didn't share with the public. They had no interest in the public because they thought the public wasn't bright enough to get their ideas.

**ES: But they shared with each other.**

**JG:** Yes, there is always an aspect of sharing between artists, that's for sure. However, there's an orthodoxy to sharing as well - you cannot say that sharing produces better work all the time, sometimes it produces more work that is conformist because of the action of communication on a certain level.

My artistic discourse in the past was concerned with the idea that the key to working effectively is reducing the amount of materials and access to scale, so that you are forced to be innovative in a more resourceful way. One might think of Italian Arte Povera in the same way, but I did it in terms of writing rather than in art.

An idea that I've been exploring in Bains Connective is the idea of walking and writing, and objectifying what I see through words. Each word becomes an object, a sequence. Then I place them on a page in a particular way, which also objectifies the words and puts them out of a context in the placement of a page and a space. It relates to Marcel Broodthaers, poets and writers such as Jack Kerouac, and techniques like automatic writing.

It is about forgetting yourself in the moment and then responding to everything that surrounds you and capturing your thoughts when you move through space. When people move through space they are very creative because there are editing what they see both visually and in terms of sound.

People are always making choices and the act of making choices is rather like writing. That's the point where good things can happen using words and writing, and sound and space. Having to make a decision in a second is better than taking ten minutes to make a decision while looking at a blank screen. You have to respond to the moment and put it down right away. It's a different way of working and produces a dynamic that I like.

**ES: It's also a very physical act.**

**JG:** Yes, because it's about breathing. The word soul is the same as breath in Latin, and breathing is life, poetry is rhythm. Once you develop a rhythm through walking or moving, you develop a rhythm of thought too. The rhythm of thought brings you to certain words and actions. It's a good way of working - it's less intellectual on the surface, but everyone can understand and relate to what you do.

**ES: It seems like the writing, or the result of the writing, is a compromise between yourself and the environment.**

**JG:** It's very difficult to work that out. I thought about how to write in an environment but wasn't able to for many years, so I worked at home. I even thought about trying to write with a microphone as a new way of writing. It's the way our generation works now - we think very fast and we've got a visuality that is high-speed in terms of editing and thinking. So it is quite possible that writing with a video or a tape recorder could result in a language that people would understand better than the conventional language of writing. Conventional language is always interesting but it enters a picture frame where the primers are always the same, and the basic framework of the writing, when it is in its final presentation, is always on a page.

This kind of writing, however, leaves you space for 'no words'. 'No words' are as important as words. It's not about what you could write but about what you leave out, which is just like film really.



**ES: Or like theatre, where the space between the words is very much present on stage.**

**JG:** I think that theatre is still very much alive. It works and is livelier than object based sculpture or land art, in the conventional sense. You have to dematerialise the idea - that's the main thing you have to do in order to create well. Ideas are killing art right now, there's too much concept. Working with concepts is basically like working in a graveyard - the concepts are the bodies of the dead ideas, and you have to figure out where to put them.

I think people are trying to be too clever. People should not try to be clever, but to be natural. You never win when you are trying to be clever, you only score a point.

**ES: In addition, the theoretical framework around artists producing work sometimes affects what is being made.**

**JG:** Even the writing itself is affected by theories that you have to be informed by when you're writing about a particular subject. Hopefully not so much that it changes your natural process and connectivity to life! It can be a disabling process for the writer, to be forced to have to absorb all that and to explain it through your criticism! It's a portrait of hell! That's where the problem is - you run into a hierarchy that is already established in the particular field you're referring to. However, since it's necessary to get known, to get into the field, you have to do a bit of it and that's the irony of it all.

## Claire Stragier & Annelien Vermeir (BE)

**Esther Severi:** You work together as artists. Did you also attend the same school?

**Annelien Vermeir:** I'm still studying Multimedia design at the Royal Academy of Fine Arts in Ghent. Claire studied the same subject before me.

**ES:** How would you describe your current practice as artists, coming from the discipline of Multimedia? Is it important to specialize in one medium?

**AV:** Multimedia design at KASK is like an empty box you can fill with tools and strategies. They don't give you a clear framework there, but instead offer you space and time to develop something. We had to learn to teach ourselves and developed a strong do-it-yourself attitude. Of course that means we don't specialize in one particular medium but instead have a wide range of techniques and knowledge we can consult to realize our multimedia projects. It doesn't mean, however, that specialization isn't important. Eventually we will specialize in the things we do the most and will need to consult other people who specialize in the things we can't figure out for ourselves.

**ES:** Textiles are an important feature in your work. Did you discover these materials during your studies?

**Claire Stragier:** Not explicitly. The first work we created together that involved wool as material was a performance we did in Ghent. We used costumes, knitted with rough sheep's wool. The performance was not about the material but it fitted the subject - a concept based on Hector and Andromache. The wool was chosen for the costumes because of the specific aesthetics of the material.





**ES:** On the one hand you use textile as an image, but on the other it is a tool to create or instigate a movement, a basis to create an action.

**AV:** Yes that's right, the textile becomes a costume but at the same time we analyse the costume. We try to discover what kind of material it is made from, and what the features of that material are. We want to search for reasons why we actually use wool, for example. This choice was important in the context of the residency - that we would investigate the material, and find out how to come up with a costume, how to gather wool and turn it into something else. We chose this subject for the residency because it expressed a relationship between rural and urban, taking a feature from nature and doing something with it in an urban context. We mystified this process by wearing hoods during the performance in Brussels.

**CS:** We didn't want to make it romantic, instead we tried to create an atmosphere of distance. It became very industrial, especially regarding the movement - in fact it became an industrial processing of the wool.

**AV:** The material became abstract. The connection to the little white sheep in the meadow almost disappeared in the end. The relationship with nature evaporates like it does in meat production. The addition of an automatic and repetitive sound to the performance as an extra layer, took away the original, natural side of the process.

**ES:** Maybe it is necessary for a human being, when he or she takes something from nature, to forget about nature in order to make it into something new, something human.

**CS:** The emotional aspect of it in particular has to go, industrial processing is necessary in order to produce.

**AV:** The fact that we actually dress ourselves in animal skin can be seen as wearing a trophy. A sheepskin is dirty and rough to handle - we turn it into something that only resembles the original from a distance. The sheep is the trophy, you process it, make something out of it, and in doing this yourself you keep the reference to what it was originally. By means of industrial production, this feeling disappears, and as a result the idea of the trophy also disappears. Maybe we need this to feel civilised. What we wear now is rarely connected to animals, but part of it of course still is.

**ES:** The triumph or trophy now lies more in the industrialisation, in the human innovation and in the panorama of all the things we can do and everything that we have invented.

**CS:** The question now seems to be: how can we manipulate or produce something as efficiently as possible so that it doesn't resemble the original anymore? We watched videos of the industrial production of wool, which involves 15 baths, one after the other. The wool needs to be washed countless times in order to get as white as possible - every impurity must be removed. We also washed the wool with Dreft, a common detergent. We did two washing cycles that each consisted of three baths. The resulting wool, however, was far from white.

**ES:** What was your motivation for joining this Thematics residency?

**AV:** We were invited to join the residency by Arpia - the organisation responsible for the rural part of the project. Originally we were asked to make a work for Arpia, which ended up in a residency at Bains Connective. We got in touch with Arpia while we were working on a project about train routes. Now we work for Arpia documenting all the works created through their organisation.

**CS:** The train project we were working on, and are still working on, was very romantic at the beginning. We wanted to install images along the route of the train that people could observe while they were travelling. I wanted a narrative to be created by the connection of the different images. It didn't work though, because it's simply not visible enough - someone who takes the train, even if he does it every day, does not necessarily see the whole route. So we continued by installing images that didn't have a story per se. We found a more abstract and rough way of dealing with these images. In the end the works themselves became large and intense.

**AV:** We also had to figure out who the audience for this project actually were. Were they the people on the train, or the people that you presented the results of the project to afterwards?

**ES:** I can't imagine that it is very easy to attract the attention of people on a train.

**CS:** No, in a way they are numb.

**AV:** Our most successful intervention involved a series of yellow balloons. We took the train ourselves regularly, so we could see if people reacted. It was also good to look at our work from this perspective: the window functions as a screen, it gives the work a second layer and the work becomes an image. People reacted quite strongly, even angrily to it because they didn't understand that they were seeing something repeating all the time, over the length of 30 kilometres.

**CS:** You notice people having a conversation, looking outside for a moment, stopping the conversation and then continuing. They probably saw the installation, but didn't think about it.

**AV:** The way the screen worked in this project is comparable to working with hoods in the performance at Bains

Connective: it makes things anonymous. There's also a screen between the audience and ourselves, a division. There are lights pointed at us and in a way we are 'the performers on stage'. It was the first time we had directed a performance in an almost black-box type context. What we did before was much more site-specific.

**ES:** You made a series of performances that night. Each performance showed a fragment of the wool-making process. The combination of different performances felt like a montage of actions, more comparable to what you see in a film than in live performance or theatre. For the audience it felt like there was a screen in front of them, on which you could see an action briefly before it disappeared again.

**CS:** It's like what happens on the train. You read, look up, see flashes of the landscape and look down again. That's also a montage. We're very satisfied with what we did during the Bains Connective residency, we discovered a new form. We were planning on working with sound before, and now we've had the chance to really do it.

**AV:** When we joined the residency we were working on producing long lengths of knitting wool, which ended up in a costume. We were making (and are still making) a performance series with these costumes called *Geologies*. The title refers to geological processes or data. One of the costumes represented a line from the map of the world. In the performance we would stand opposite each other: one of us was the north pole, the other the south pole, and everything in between was the equator, the desert and the ocean. What we did was to unravel the knitted costume - a process of going backwards. In *Sheepnoise* at Bains Connective we described the opposite process. It was about building up, about the development from the wool to the thread.

**ES:** Both performances are focussed on an action, a line from one point to another. Is there a story other than what you see happening?

**AV:** 'Building' as a concept is exactly what is so interesting in this respect - building, as an action itself. In *Geologies* there is in a way another story, but perhaps in the end the story disappeared.

**CS:** It tends increasingly towards the purely visual.

**AV:** In *Geologies* we don't do anything else than unravelling the knitwear. Visually this might be interesting, but it is a continuous repetition. In *Ronse*, where we'll perform *Geologies*, *Horizon*, the tools we use are connected to microphones, so there will be a rough sound like a mantra. We first showed this performance during a festival in CAMPO. What we did was in contrast to the busy theatre program of the festival. It was very minimal and stretched out in time. For many people it felt like a relief to see something that simple - it was an action with a clear end or result, but the performance itself was very long and slow. Still, people had the feeling they wanted to be part of the 'end', wanted to experience it.

**CS:** The image at the end was of a person appearing from underneath the costume.

**ES:** Was it mainly an aesthetic image? Was that also the reason why people stayed to watch?

**AV:** Yes, whereas in *Sheepnoise* we work more with suspense. The challenge now is to make something that is connected. The actions are repetitive, and each action has its own sound or its own suspense. We can play with this and connect it, make it move in a certain direction.

**ES:** How did you feel about the structure of the residency and the combination of rural and urban? Did you experience the residency as something communal together with the other artists, or did the work itself stay on an individual level? Could you relate your practice in any way to that of the other participants in the residency?



**AV:** Working in Herzele was very pleasant. We come from a similar environment, so it was not very new for us. Because of the train project we had walked a lot alongside train tracks in the countryside and had seen a lot of similar landscapes. In Herzele we were able to do practical things. In Brussels we had to make decisions and work towards a presentation.

**CS:** There is also a difference between rural and urban that corresponds to our working process. In Brussels the machines and their sounds entered the picture and became a feature of the performance. In Herzele we worked with our hands, or with small tools and everything went very slowly.

**AV:** We missed out on quite a big part of the communal aspect of the residency, because we didn't often sleep in Herzele and still had our lives going on at the same time. It makes a huge difference when you can radically leave your daily context and focus on the work you're making. We felt like the outsiders from early on and eventually found comfort in that position.

This means that we chose to develop our work on an individual level, because this was the only way we could manage it. Of course we had stimulating conversations with the artists and with the curators Lilia and Luea. We wouldn't have made the decisions we made without those conversations, which makes the communal idea of the residency very important and influential for the work that is developed within that context.

**ES:** Is being in nature or in a more rural area as opposed to the city, something that you need or look for?

**AV:** Not specifically. We end up in it, by walking, by taking a short-cut through the landscape from one place to another when we work on our project. You start to notice a rhythm - from the city to the suburbs, towards farms and industrial spaces. The most 'natural' part is the area where the farms are. Actually the city is wilder than nature.

**CS:** There is also something wild in the controlled part of the land. You can get lost, for example in the places we saw while doing the train project. It's very quiet and lonely and you might not see or pass anyone.

**ES:** It's the hinterland of our country, of our culture. It's something forgotten and neglected, but we are happy it is there, thankful even that we have these free spaces.

**AV:** That was the most enjoyable part of the work during the train project - searching for these places in which we could do something, where we could place something that will perish slowly together with the environment. Searching and discovering is part of the project. We are making a website in which to gather all the things that we encountered.

**CS:** What we do is mostly conceptual, but at the same time we execute very simple, banal actions. The website is the only place where everything comes together.

**ES:** Are you making an inventory of the landscape?

**AV:** Yes, we take pictures and register the landscape. We have a visual archive of 2005 till 2010.

**ES:** When I look outside during a train ride, I see a part of Belgium that belongs to the past - I see leftovers, forgotten spaces.

**CS:** Yes it is broken in a way, a destroyed environment. The train line between Aalst and Ghent features very different environments, historical things that have almost disappeared.

**AV:** We've started to think about placing something in this landscape so that people would notice it more, and would wonder what it was and what it meant. We have laid a good foundation for this project so that it can develop into something more mature and realistic.

## Trudy Moore (AU)

**Esther Severi:** You studied fashion first, and afterwards decided to go further into the visual arts - why did you make that decision?

**Trudy Moore:** I really enjoyed studying fashion at university. They encouraged us to make unusual things that were not connected to the industry. After I finished I made small items such as clothes, hats and scarves, and sold them to shops. Although I liked what I made and enjoyed doing it, I didn't feel comfortable with that part of the industry that was really focused on vanity. At the end of the day, that is what you are feeding, and I didn't feel like it was feeding me, or featuring me.

**ES:** Did you somehow hit a wall while working in fashion?

**TM:** There are so many great things being made in the fashion industry: people using the body, making interesting comments and objects as well as clothes. However, I can't help feeling this tension that when it comes to exhibiting the clothes, it's necessary to have a certain type of woman wearing them. The model is like a gallery space. For me though, fashion is connected to people and identity and that's what inspired me. I decided to think about my practice, moved to Melbourne and began a post-grad course in visual art.

**ES:** What is your connection to the *Art Land* subject of this Thematics residency?

**TM:** The work that I was doing leading up to this was more focused on urban landscapes - I was making impressions of objects and structures I found in the city. I found the idea of spending time in the country very interesting and wondered what it would lead me to. When I got to Herzele though, it was very different from the countryside I'd imagined. There's hardly any natural, untouched environment.



I started working with tools that I found - objects that existed in the landscape to make the landscape structured and controlled. There's a big connection between the human presence and the landscape, and the objects are extensions of people cultivating the landscape.

**ES: How did you translate that impression into your work? What did you do with the objects?**

**TM:** I made three-dimensional rubbings with charcoal and paper. I wrapped the paper around the object and rubbed the charcoal over it, so that it left an imprint and showed the shape of the object.

**ES: Did you want to preserve the original object in this way, take it with you?**

**TM:** When I make these works, the process of making them really slows down time. I'm close to the object, holding it and touching it, basically spending time with it. I think about what it is made from and how sharp or soft it is. It is important for me to notice or recognize everything that is around us that we as humans make, all those things that are completely taken for granted.

**ES: The result of the rubbings is work that exists between the two-dimensional and three-dimensional. Have you created pieces in the same way in other places?**

**TM:** Yes, I've been making a range of different works in this sense, or using this technique. Usually it comes back to being something that is just an ordinary and functional object, like a chair, a door or a bin.

**ES: It seems like this technique is a comment on dimension itself: the two-dimensional represents a surface and the three-dimensional an object. This dichotomy you bring to the paper. How do you exhibit the works?**

**TM:** They stand on their own. Sometimes they lean against the wall - it depends on the nature of the object. They are very temporary and don't last for very long. The objects are transitory in a way, in daily life as well as in an artistic environment.

**ES: Do you keep the drawings?**

**TM:** I've kept them all but not in a sculptural form. I unravel them and roll them up. It's amazing how much paper you need to make them!

**ES: What was your relationship to the city of Brussels like when you went there after the residency period in Herzele?**

**TM:** What I tried here was just to take everything in while I was wondering what to do next. I ended up using the chairs in the workspace we had in Brussels. One of the things that I noticed when we entered that space was that there were so many chairs and just five of us. I made a rubbing of two of them. One is standing up, one is lying down on its back. This is a new element in my work, this lying down, it shows the object in a way that is not functional, it is almost mistreated or misplaced. I tried putting it on the wall as a three-dimensional drawing, but I'm not going to present it in that way.

**ES: Would you say that you portray an object? In contemporary society we attach so much meaning to the objects surrounding us. There is no life in an object - making a portrait of it is like trying to make it more human. A drawing also ages faster than the original object itself - are you making it less eternal and more ephemeral by depicting it?**

**TM:** Yes, an object is lifeless, but at the same time not. The drawing in the end is completely empty. It looks like it's solid but it's not and the structure can collapse at any moment. In gallery spaces people touch them all the time. They would never touch a painting, but they touch these objects. Maybe that is because they remind them of objects that we touch every day, and they want to feel if it's real, if the actual object is underneath.

**ES: What was the experience like of sharing this residency with other participants, each working on their own project?**

**TM:** We spent time together in the country and were like a little community there because we lived together. It was a nice combination of sharing ideas and making your own work.

**ES: Had you participated in similar projects before?**

**TM:** At university in Melbourne we had a community amongst the students where we shared space and talked about work. I was looking forward to experiencing that again here.

**ES: How do you see your work developing in the future? Would you like to be presented in galleries and continue working as a solo artist?**

**TM:** It's important to have a solo practice, but I benefit a lot from sharing a space with others as well. In Melbourne I have a small collective. Our projects really respond to each other and we spend a lot of time discussing and installing the works for exhibitions. This is stimulating, motivating and keeps the energy going in relation to our own practice. The idea of working collectively in other ways is also appealing.

**ES: What is the relationship for you between community and the *Art Land* theme? This idea seems to have had a very different outcome in the country than in the city.**

**TM:** In Herzele we were really forced to rely on each other because the existing community there seemed very closed. When we came to Brussels, everyone suddenly spent more time alone, exploring the city for themselves and finding their own 'space' in which to work. In the country we stuck to each other like magnets, and in the city it has been the opposite. It is strange how the mentality changes so quickly and easily. A city has an appealing air of anonymity, but there is also a lack

of personal connection. It is hard to make the city your own, it takes a long time.

**ES: The city creates distraction - you're confronted with so much around you that you drift off into yourself.**

**TM:** Yes, and then people search for personal connections in another ways, like through film, music, books and art. In the countryside community appears more organically - there is a more basic communication with people without thinking about it so much, it happens on a subconscious level. The city is more thought about, which is of course reflected in the landscape, the movement is controlled. In the countryside it takes less explaining, and at the same time it is harder to explain the mentality there.

There are more constructions in the city, more things to see, more people to speak with. Everything is stimulating but sometimes so over-stimulating that you have to withdraw and recuperate.

**ES: How did it feel to return to a city after a longer stay in the countryside? Was the city still in a way recognizable although it was new to you?**

**TM:** No, the city was a whole new experience again. In the country there was time, literally, to process things. I had no internet on the farm I stayed on and that gave me time. In the city I had to find my way around, work out where I was and learn a bit of French - there was a necessary adjustment period.

**ES: In a way we know how to move around in a city, there are patterns that are always similar.**

**TM:** The general lifestyle of course is comparable. In the country it was different, it was more about fitting in with the time of the sun. Here in Brussels you live on the time of the city - e.g. when the shops are open, the general flow of the city, things that happen in the evenings such as performances. Straight away there is more of a nightlife.

**ES:** Would you say that in its own way the city is as organic as the countryside? Although the rhythm is totally different, each environment has a natural quality about it because it happens without anyone really controlling it.

**TM:** I wouldn't use the word organic because I associate it with nature, but we are organic beings and there is a source of some kind of organic nature in the city. We built it as a group of beings and things do tend to happen or flow naturally. There is also always so much going on in a city that you have to choose.

**ES:** The city forces you to have an identity - how does that work in the country?

**TM:** I think the country forces you to be a bit more honest about your identity, because in the city there are so many things that you can adapt to or step into. In the country it's more about looking inside rather than outside yourself.

**ES:** Does that influence the way you as an artist work? Does the environment influence your work?

I think so, but I don't know exactly, I would need a longer time in the country to really find out.

## Miquel Casaponsa (ES/BE)



**Esther Severi:** What is your practice as an artist?

**Miquel Casaponsa:** I have several approaches to working with sound. I play guitar and electronics. I did some studies in music although my background is in architecture. I was always interested in sound itself, not only playing the guitar but using it as a tool to make sound. I tried to find other sounds and techniques and this led me to explore soundscapes. I then began producing soundtracks for dance and theatre and went on to make sound installations, either alone or together with visual artists or performers. Sometimes I use field recordings, like I did in the *Art Land* Thematics. This makes me think about how the sounds of an environment relate to the context that is presented in an installation. I don't focus on one thing - I use sound or approaches to sound and connections with other disciplines in different ways. I also make drawings and sometimes I use these drawings as scores.

Before I came to Brussels, I was making music in Barcelona while I was still working in architecture. In Barcelona I'd already started collaborating with performers and thinking about sound and space. I also discovered improvisation, although I did not realize at the time that it could be a technique or a working method.

**ES:** Here in Brussels did you discover more of a discourse on improvisation, or a bigger interest in experimenting with it?

**MC:** Yes, and it fascinated me. I wanted to learn more about the position of improvisation, what it is, and how to improvise by using any kind of sound, produced by any kind of instrument, device or object. There is a freedom of communication that you have with others and a large space between silence and noise. In the beginning you start with your own instrument, but then you collaborate with someone who gives you a sound or texture that you never expected, coming from another source.

**ES:** In that case, dealing with sound is always about the moment itself - discovering the sound and sharing it.

**MC:** It allows me not to be completely in control of the instrument and to be constantly surprised. The technique allows you to process - you control certain things and at the same time you are open to going forward.

**ES:** Does a recording, at the moment of processing it, also become material that you 'improvise' with?

**MC:** This is one of the first times I've used field recordings. What I showed during the *Plankton* at Bains Connective wasn't really a concert. I preferred to present it as a soundscape consisting of the recordings I made during the residencies in Herzele and Brussels. I improvised with the sound mapping of the two different landscapes and mixed them with other sounds created with my set up during this period.

**ES:** Before the *Art Land* residency in Bains Connective, did you have any specific thoughts or ideas about sound connected to landscape and environment, about the difference between the city and a more natural environment for example?

**MC:** I'd never really taken the time to record before. When I did, it was always intended more as material I could use for a performance, collaboration or just for the pleasure of collecting material. I certainly never researched the environment in the way I did now. The artist Isabelle Pauwelyn invited me to make a sound installation for a garden intervention she created in Brussels. The project was about the control of nature within the city and the relationship with sound was very architectural. I took the sounds approaching not only the environment, but also the physical structure of the garden, and then I created a composition that was played and transformed for one audience member at a time.

**ES:** Did you have an idea or a project in mind when you joined the *Thematics* residency?

**MC:** Before I entered the residency, I intended to work on the idea of having a 'reserve' in the city. I was thinking more about an urban intervention that would bring nature to the city, or create something new within the city environment similar to that which we have or look for in nature. It would be a place where you could have another approach to the city - a place for 'decompression'. The first idea was about silence: silent areas and quiet places. I went for walks, listening to the city and experiencing it in another way, mapping and analysing it as I listened. I tried to really concentrate on the sound and ignore the impact of images - I wanted to rely on senses other than the visual.



**ES:** When there is sound but no image, does it challenge your imagination more? Does sound become something tactile?

**MC:** It opens the space up completely. Everyone has a relationship to sound: it can represent a reality or it takes us to a new reality. I like using field recordings to make soundscapes, to use the real sounds, filter them and let these sounds meet other analogue sounds processed by machines. I want to respect the field recordings but at the same time search for sounds within them.

**ES:** Field recordings are often connected to preserving something - capturing a moment, a time or a place. Archiving and putting reality 'into brackets' is a common feature of art in general. In the case of field recordings, sound is de-contextualised but achieves 'realness' through the amount of sound brought together.

**MC:** I felt that it was necessary to make it more abstract, to use an abstract approach to sound. I think the tool was in this case the making of a diary of sounds that could give me a mapping of nature and the city. With the idea of creating a reserve in mind, it was important to have this diary of sounds connected to places in order to listen to what was going on in the environment: distances, volumes, masses, movements, noises and nature.

**ES:** During the residency you also started to work with images together with John Grande. Why did that come about?

**MC:** While I was in the countryside listening to sounds, I started to make associations between them and to connect them with textures (images). One night I started to record sounds with my camera, focusing on sound distances and intensities. Those sounds had an image or texture - an image that didn't really change over the course of the sound, but was there just as a background for the sound.

**ES:** Do you make an interpretation of what you heard or recorded?

**MC:** I was looking for different ways of recording sounds and listening to them, ways that would create or inspire another reality - not just make an illustration of reality, of what happened. Mapping and documenting was just a point of departure in order to combine landscapes.

In the rural environment of Herzele, we came up with the idea of searching the land in order to find sounds that we normally don't hear. John and I wanted to investigate how the earth is composed and how the agricultural fields are structured. We made a video and sound recording while tilling a field with an old piece of farm machinery. I started to combine this with drawings, and John and I eventually made a map of drawings and texts of the area.

**ES:** Were you focussing more on natural sounds or on sounds connected to human presence in Herzele? In the end the environment there was not very natural at all.

**MC:** We focussed on both. It was important for us to emphasize that the environment was very much controlled, divided up and structured. We certainly didn't find any 'wild nature' in Herzele. It is interesting to see through sound how the artificial invades nature and in what ways the landscape has been controlled over the years.

Recording while using the machinery was a way of approaching the fields or the nature there, using an old farming technique in order to 'provoke' sounds from the earth. We wanted to understand the movement connected to the control of the landscape, such as the flattening of the land for example. I think this movement has existed since the beginning, since the division of the artificial and the natural came into being. I was interested in this antagonism, imagining a confrontation.

I wanted to represent this antagonism in the form of a sculpture that would be a tree made from bricks (in Herzele we showed the work in an old brick factory). It would become a memorial, a trace of a tree that had been broken down by nature, a brick tree that was dead. The tree would be located in an area that you could not trespass into, in order to express that nature is powerful and alive and that the artificial tree is dead. It stayed an idea though because it was impossible to actually work out in practice.

**ES:** Nature is still the origin of everything of course, and this origin is still traceable everywhere.

**MC:** We have traces and they can make you think about what was there and about what we've done there. Traces can also transform, however, and my idea was to observe a trace.

**ES:** People also use traces as a way of marking the land, as a way of being dominant and of stating "this is my land", of mapping the environment in order to make it readable or understandable. Even the idea of preserving nature is a way of marking it, inasmuch as we lock nature in.

**MC:** As people we have the tendency to feel the power we have over nature and that we can do whatever we want. At the same time we think that we are nature. How can we actually consider ourselves to be part of nature? Today it is all about fighting - fighting to save nature, but we're still not part of it. We want nature to be 'good', to feel good, and at the same time we are becoming increasingly separated from it.

This is related to my idea of a reserve in the city. Do we even need a space like this, and what could it be?

**ES:** What kind of space do you think about physically in this sense?

**MC:** I don't know exactly, so far it is still more of an idea or concept. Connected to what I did in the Brussels residency, I mostly observed spaces around the water. Basically it is about decompression - a space where you can allow yourself a moment of adjustment. During the residency in Brussels, I worked in the Bellevue brewery at the canal and watched the boats floating by, stopping at the lock where they had to wait for the level of the water to adjust. I recorded this and put it into slow motion. The result is almost like a freeze-frame: you don't see the movement, but you see the transformation afterwards.

**ES:** How do you feel in retrospect about the structure of the residency - the combination of rural and urban?

**MC:** I didn't know the Flemish or Belgian countryside very well. I knew Brussels because I live there, but I'd never spent much time around the canal area. In the rural environment it was very enjoyable to work both individually and together with the other members of the residency and there was a good balance.

The work was more focussed. We didn't belong there, we were intruders, we were observing and being observed at the same time. From this feeling came the idea of the 'alien' and this led to John and I building an 'alien nest', which expressed the concept of not being part of this place. The making of the nest started with observing nature, pruning a tree, taking branches, and creating a shape that became a nest. Actually the meaning only occurred to us afterwards. It was an attempt to belong, to take part in the environment as was also the case with the field recordings where John's voice and his poetry became part of the landscape. I believe we experienced the place more vividly because we didn't know each other or the environment.

In the city it became something completely different and everyone went off on his or her own. You could feel it in the work that came out of this period - it was much more individual or solitary, almost contemplative. It was more about an internal process or an individual relationship with the environment.

This also expressed itself at the end presentation in Brussels. It is interesting to see how things are shown in one place or another, how an individual relates to others in a collective space. I have the tendency to think about a presentation or an exhibition as a total installation, not just an accumulation of individual spaces. This coming together of works in a space is more about a global idea, about how to communicate or talk about the process. During the end presentation in Brussels, it became clear to me that not everyone was working on the idea of difference or similarity between rural and city landscapes. It doesn't have to be like that of course, it doesn't have to be a subject in itself. In dealing with the subject of the Thematics, for me personally it was important not to create borders between the environments, but to make links, to connect them.



**ES:** When I saw your two videos they seemed to be linked by the fact that in each work the main 'character' is a machine (a farming tool and a boat) and by the downward camera perspective.

**MC:** These were two different approaches I chose in order to connect the idea of human, object and nature. In one case humans control the object and nature at the same time, and in the other controlled nature is a condition for the object and the human presence. One is focusing on small changes in the environment and the other on the adaptation of the environment, or on decompression.

**ES:** Are you going to develop this idea further?

**MC:** Yes, I think this residency project opened up a space for the actual research. I will collect and keep some of the ideas, even if they are kind of finished now.

# Kringloop

by John K. Grande  
(Herzele 2011)

Giant red plastic cabling	Vandelick tuinmachines	The next batch of
Electric spools like thread	Sheep around a tree	sheep have
for sewing out of scale	A dog barks at dusk	green
Black plastic pipe logs	When the reflectors start to work	spray-painted on their backs
piled up	On the road sides	They're marked out for something
like wood	It's the end of oil	There is no rush now
Shiny red and black cars	A car revs its engines	We're winding down
Pass each other	The shoulders of the road are	We're slowing down
Near the end of	Like sideburns on the	Post-consumers
Post-Peak oil	Face of this land	Spiral our garbage into reverse
Red and white tape	This bridge is green and made of	Zoom in Zoom out
Around 4 tie rods	Earth and grass	It's all the same
Grunge	The white dash	the scales are equal
Gravel	- dash - dash - dash - dash	Upside down right side up
A cow moos	- dash - dash - dash - dash	It's all the same
Sunlight falls	in the middle of the road	It's dusk
In the stillness	eventually	A puff of smoke rises
No wind	disappears	out of a chimney pipe
Bright cars	completely	the birds are fluttering
Roll by	beside the roses	all about
A 70 sign tipped over	shadows fall	It's the end
After the tipping point	now the clouds are	The end where the beginnings begin
Another car passes by	out reflecting the last sunlight	after the end of the end
A pile of dirt	red yellow hues	Where do all the ends end up?
A pile of gravel	at dusk	Probably somewhere near the place
Blue sign blue sky	a crumpled red softdrink can	Where the beginnings begin



*Bains Connective was founded in 1997 in Vorst/Forest (Brussels) as an artistic laboratory that offers residencies in the fields of dance, performance, music and visual arts.*

*Professional artists can apply for a residency no matter what their experience, age, discipline or culture is. BC tries to create an open atmosphere where dialogue, experiment and exchange are essential for cross-disciplinary research.*

*Since 2007 BC has been organizing **Thematics**, a two-month residency program based around a given theme that brings together artists, **theorists** and organizations in order to share, **participate** and create **critical responses** and **alternative forms** to the existing models of art production.*

[www.bains.be](http://www.bains.be)

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