

Daylighting Euridice Zaituna Kala 05.02–28.06.26

*maar het is het water dat spreekt
mais c'est l'eau qui parle*

EN

La Loge

Kluisstraat 86 - rue de l'Ermitage
B-1050 Brussels

“2026

Civilization is to groups what intelligence is to individuals. It is a means of combining the intelligence of many to achieve ongoing group adaptation. Civilization, like intelligence, may serve well, serve adequately, or fail to serve its adaptive function.

When civilization fails to serve, it must disintegrate unless it is acted upon by unifying internal or external forces.”

- *Earthseed: The Books of the Living*, In Octavia Butler, *Parable of the Sower*

Euridice Zaituna Kala's work explores the cultural shifts and layers of the past, exploring how they have been manipulated and reappropriated. By employing a visual vocabulary inherent to the archive, the artist reveals both its blind spots and subjectivities, all the while bringing to the fore the individuals who have historically been excluded. She questions the appropriation of colonised bodies through representation, not to reclaim their narratives for herself, but rather to reaffirm their presence. Her research-driven practice takes shape across a range of forms.

This exhibition marks the artist's first presentation in Brussels, produced in collaboration with the La Criée contemporary art centre in Rennes (France)—where the project was shown last year—and is part of a broader trajectory that will continue at the Kunsthalle Münster in autumn 2026. The exhibition's duration offers an extended working period to Euridice Zaituna Kala, enabling her to expand research into the silent narratives, both human and nonhuman, particular to Brussels.

Daylighting: maar het is het water dat spreekt / mais c'est l'eau qui parle combines several narratives, timeframes, and territories, connecting New York to Rennes, to Maisons-Alfort, to Maputo, to Réunion, and finally to Brussels. Here, Euridice Zaituna Kala intertwines autochthonous voices and decolonial struggles with memories spanning the generations of her own family, all shaped by the plurality of her identities. When woven together, these narratives reveal the connections between water, nature, and human experience—across sparsely documented historical periods—all while evoking the ancient memories carried by land and nature itself. Through their rhizomatic structure, these elements challenge dominant visions, for example, the rise of the city, a concept shaped by logics of growth and colonial legacies. *Daylighting* stems from the forms of resistance built in response to processes of instrumentalisation, control, and insidious violence, echoing themes explored in several of our exhibitions, most recently in collaboration with Inas Halabi. Reflections on ancestry, ecology, and landscape as a “living archive” therefore encourage both an interweaving of all relationships—whether human or otherwise—and the right to self-determination.

During a residency in New York in 2023, as a continuation of her archival research, Euridice Zaituna Kala began to observe the intrinsic links between water and architecture. Through a study of the city's topography and history—deeply marked by the Lenape, an indigenous hunter-gatherer people who lived on Manhatta, the “island of many hills”, before European settlement—the artist highlighted the power dynamics inherited from colonisation's physical, spatial, and durational imprint, as well as the concealment of the water sources upon which the city was built. On-site, she collaborated with organisations addressing issues of climate-conscious urban planning, which led her to the concept of “*Daylighting*”: a term that refers, in this context, to the environmental benefits of systematically uncovering water sources. By contrast, aquatic sites that are covered cause pollution and soil degradation, threatening whole ecosystems. From this research stems the work *Cartographie under_grounds, revelations*. Placed here in the **entrance to La Loge**, they reflect New York's largely forgotten ancestral history as well as the evolution of the city's landscape, which has progressively led to the erasure of certain perspectives. Working collaboratively with artificial intelligence and layering

self-devised techniques of transfer, painting, and colouring, the artist has distilled inscriptions found in certain public and private architectures that gesture towards a romantic vision of the Lenape to create these images. In *Nuit américaine*, whose title references the cinematic technique that turns day into night, Euridice Zaituna Kala exposes the underbelly of an urban space structured around the control and invisibilisation of bodies. In doing so, she opens the viewer's eye to a new kind of cartography, incorporating the presence of water.

In the triangle, *Architectures, Thin, dreams I* examines the ambitions for and development of Manhattan: the rise of ever more luxurious skyscrapers, the verticality of a "liquid" architecture, and its contrast with social housing projects in and around the city, largely occupied by Black and Latinx communities. It is these neighbourhoods that are subject to considerable flooding, creating ongoing tensions between rising water and the rising height of buildings.

The photographs that form the basis of these works, transferred onto glass, are explored for their material, abstract, and non-realist qualities, challenging conventional notions of scale and perception. Originally trained in photography, Euridice Zaituna Kala now employs these techniques to investigate the very nature of the image. Therefore, the works build bridges between their foundational reality, the invisible layers of urban spaces, and the fragmented narratives that traverse them.

Within the temple, *Eutrophé*—whose title comes from the Greek for "river culture"—is composed of multiple glass panels inscribed with texts, vegetation, paintings, and transferred images captured in Rennes and Réunion. Unfolding as an accordion or a wave, the work's form suggests ephemerality and fragility, a quality amplified by the central material, glass, which engages physically with the imagery it carries. Created specifically for the Rennes exhibition, *Eutrophé* reflects on eutrophication* and the Vilaine river, formerly covered up after being declared unsanitary because of nearby human activities. Today, projects to uncover the waterway and other accompanying environmental initiatives are reviving ecosystems that had long vanished. Certain purple-tinted images within the work, such as a stuffed animal or a shoe suspended in a tree, indicate declining species diversity or highlight the consequences of human intervention.

In the 19th century, Brussels also underwent similar "sanitation" projects. At the expense of natural areas, large-scale works were carried out, including the covering of the Senne river, leading to the loss of existing green spaces, changes to the landscape and rural areas, and the disruption of ecosystems caused by inappropriate plantings. For example, recent archaeological digs at the former Parking 58 site in Brussels' centre revealed the presence of significant medieval dye plants along the former riverbed, now irretrievable.

With the use of a motor, *Eutrophé* can be put into movement, signalling its double intention as both an archive of the past and a place for saving new information. For example, ancient seeds of indigenous species, collected by Thao Ngo, a nursery owner from Rennes who strives to protect wild plants in the Grand Ouest of France, are here encased in glass vessels, symbolising the longevity and continuity of life.

While combining visual and material fragments, this monumental wave also suggests, through its movement, the displacement of bodies carried by water. This narrative notion, upon which the work's title is based, holds a special place in Euridice Zaituna Kala's practice. She writes: "I see water as a space where Black people can reflect together on the experience of Blackness, before returning to their own countries, where the issues become specific again. In water, something occurs collectively."** For Euridice Zaituna Kala, the waters of oceans, rivers, and streams reflect the histories of those who inhabit and shape the land. Accompanied subtly by a soundscape of bird calls, the sculpture acts as a prelude to *Le trou noir* (2nd floor), a work that also engages with the same bodies and temporalities.

In the triangle on the **first floor**, a work in blown glass entitled *The Ear of the People* invites visitors to listen. Here, we hear Thao Ngo's resounding words, narrating her efforts in France to share knowledge of wild plants and safeguard both riverbanks and biodiversity. Alongside this piece are hung several works from the series *Squirrel, Nuts, Plants, Fire*, scattered across the walls like seeds sown. Some hark back to botanical plates found in historical publications about Manhattan, while others stem from purely pictorial and abstract research. What should one conserve, and what should one represent? Indeed, Euridice Zaituna Kala's work is grounded in the archive's lacunae. Echoing these gaps, Thao recounts ancestral usages of certain plants, thus filling in any blanks present in the representations.

On the **second floor**, a fictional polyphonic narrative weaving together four generations of women—from the artist's grandmother to her daughter—creates a space for a more intimate resonance with the rest of the exhibition. The atmosphere and the room itself, edged with tinted veils, invite visitors to explore personal relationships with land, memory, transmission, and displacement. Originally from Mozambique, Euridice Zaituna Kala lets these words, akin to childhood memories, reveal the intergenerational scars of Portuguese colonisation on bodies and on nature, and its lasting forms of subjugation. In resisting colonialism—an enterprise inherently tied to capitalism and to civilisational failure—the voices of these women reaffirm, in the present, both their lineage and their connection to the land.

Ailes, Serre, Palace, a hanging work comprising fifty-two glass tiles held by metallic elements, marks a formal contrast to the adjacent sound piece, questioning the relationship between 2D images, sculpture, and architecture. The title references the Crystal Palace, a cast-iron and plate-glass structure built in 1851 for the first-ever Great Exhibition in London. Although a reflection of new architectural feats, it also embodied a vision of a "new world"; by echoing the Crystal Palace here, the artist can probe its historical impact on representations of colonised peoples, as well as of fauna and flora. The images were taken on the banks of the Vilaine River in Rennes. Set within glass, they recall the original function of what was termed Daylighting in glass-based constructions: natural light passes through a material that at once protects and imposes a new logic upon what is inside, creating a suspended space between openness and control.

Finally, a last artwork entitled *Louise Kuling_ Why Be Born a Slave* is a negative image, commanding attention through its presence and the connection it forges between the two previous works. The piece is inspired by *the Négrresse de Carpeaux*, a sculpture by Jean-Baptiste Carpeaux, dating to 1867 and depicting an anonymous slave, her body in chains and her breasts exposed, of which several copies exist, some bearing the inscription "Why Be Born a Slave." Following her research, the artist identified the sculpture's subject who was an abolitionist: "Louise Kuling. Born in Norfolk, Virginia (USA) to parents from the Congo. Brought to France by Commander Louvet." The work continues the exploration of archival absence and the enduring projections imposed by Western perspectives on Black bodies.

* The process in which a water body becomes overly enriched with nutrients, leading to the plentiful growth of plant life.

**Euridice Zaituna Kala et Khanyisile Mbongwa, "Conversation", *Festina Lente*, ed. La Criée Rennes, 2024.

Born in 1987 in Maputo (Mozambique), **Euridice Zaituna Kala** lives and works in Maisons-Alfort. Since 2022, she has been an artist-teacher at the École des Beaux-Arts de Nantes and is the founder and co-organiser of e.a.s.t. (Ephemeral Archival Station), a laboratory and platform for artistic research projects established in 2017. She graduated in experimental photography from the Market Photo Workshop in Johannesburg (South Africa) in 2012 and from the Asiko School in Maputo (Mozambique) in 2015. Euridice Zaituna Kala was the recipient of the Villa Vassilieff/ ADAGP Fellowship (2019/2020). She won the 1st prize of the Carta Bianca Prize (2025), was also a finalist for the Paulo Cunha e Silva Prize (2023), and was a recipient of the research residency at Villa Albertine in New York (2022/2023). In 2023, she was in residence at the Villa Medici in Rome, where she researched the Mozambican artist Bertina Lopes.

Euridice Zaituna Kala has presented numerous performances, including *Ritual as March as Protest* at HKW Haus der Kulturen der Welt (2023); *Sea(E)scapes: Listening Session* at the Jeu de Paume (2022), and *Toetra* (based on the text *Je suis l'archive / I Am the Archive*) at the Centre Pompidou (2021), among others. Her recent solo exhibitions include *Daylighting: mais c'est l'eau qui parle* at La Criée Rennes (2024); *En quelques gestes: as if two suns were setting* at galerie anne barrault (2024); *Sea(E)scapes DNA: Don't (N)ever Ask* at Galerie Salon H, Paris (2022), and *Je suis l'archive, I Am the Archive* at Villa Vassilieff, Paris (2020).

Kala has taken part in numerous group exhibitions, including *Prémio Paulo Cunha e Silva* at the Municipal Gallery of Porto (2023); *Indigo Waves and Other Stories* at SAVVY Contemporary, Berlin (2023); *Fata Morgana* at the Jeu de Paume, Paris (2022); *This Is Not Africa – Unlearn What You Have Learned* at the ARoS Museum, Aarhus (2021); and *Le pouvoir du dedans* at La Galerie, Centre d'Art Contemporain de Noisy-le-Sec (2018). In 2024, she was invited to take part in the exhibition *Passengers in Transit* as part of the 60th edition of the Venice Biennale and participated in the exhibition *Echos der Bruderländer* at HKW Haus der Kulturen der Welt in Berlin.

WORKS

Lobby - triangle, ground floor

1. *Cartographie under_ grounds, revelations, 2024*

Transfer on glass, mixed media, scanned images, wheat, metal frame
121 x 84 x 2 cm

2. *Nuit américaine, 2024*

Transfer on glass, metal transfer, digital image, metal frame
87 x 77 x 39 cm

3. *Squirrel, nuts, plants, fire_ VIII, XI, 2024*

Transfer on glass, blue and green tinted glass, iridescent frames,
cold enamelling, metal frames
30 x 22 x 2 cm each

4. *Architecture, Thin dreams I, 2024*

Transfer on glass, blue-tinted glass, digital image, metal frame
164,5 x 94 x 42 cm

Temple

5. *Eutrophé: la vague (the wave), 2025*

Iridescent metal frames, transfers on glass and metal, writing, engravings, seeds,
blown glass, paint, cold metallisation, motorisation
Variable dimensions

6. *Théâtre: je m'en vais éclaircir la vue, en 3 mouvements, 2026*

Sound piece (voice of Thao and flowering).
Nature sound recorded in mono, 49 minutes 19 seconds.

First floor

7. *Squirrel, nuts, plants, fire_ IX, II, VII, V, VI, X 2024*

Transfer on glass, blue and green tinted glass, iridescent frames,
cold enamelling, metal frames
30 x 22 x 2 cm each

8. *The ear of the people, l'oreille du peuple, 2025*

Blown glass, feather, vegetation, and headphones gathered from the banks of the
Vilaine River

9. *Théâtre: je m'en vais éclaircir la vue, en 3 mouvements, 2026*

Sound piece (voice of Thao and flowering).
Nature sound recorded in mono, 49 minutes 19 seconds.

Second floor

10. *Le Trou noir – Rituel*, 2025

Sound piece, 18 minutes

Text written in French, then translated and spoken in Gallo and Reunionese Creole

11. *Ailes, Serre, Palace*, 2024 – 2025

52 tiles, transfers on glass tiles, painted metal structure

24,4 x 15 cm each tile

12. *Louise Kuling_ Why be born a slave*, 2024

Transfer on glass, image based on the bust *La Nègresse* by Jean-Baptiste Carpeaux (1867), metal frame

40 x 30 x 15 cm

All works, except for the sound pieces, are courtesy of the artist and galerie anne barrault.

The works 3, 5, 7, 8, 10, 11 were produced by La Criée contemporary art centre, galerie anne barrault, (Paris) and LAKALA studio.

The works 1, 2, 4, 12 were produced bygalerie anne barrault, (Paris) and LAKALA studio.

PUBLIC PROGRAMME

NOCTURNES

19.03.26, 18:00–22:00

With two activities, La Loge is taking part in one of the Nocturnes organized by Brussels Museums.

Guided tour in sign language

19:00

A guided tour in LSFB (Belgian Francophone Sign Language) by Nigel Delhasse to discover the exhibition of Euridice Zaituna Kala.

Edible landscape by Aline Gérard

Ongoing

Building on the exhibition and its exploration of ancient seeds and their uses, scenographer and chef Aline Girard offers an edible landscape and a unique tasting experience of neglected or forgotten plants. Dried and sprouted seeds, dried flowers, and fresh seasonal leaves come together in a pictorial composition that doubles as an extraordinary culinary journey.

Practical information

Thursday 19.03.26

For more information on the Nocturnes, please visit the Brussels Museums website. All activities are free, and our team will be on hand throughout the evening to offer spontaneous guided interactions within the exhibition.

BANAD : Focus Architecture

21-22.03.26

La Loge is taking part in the BANAD Festival with guided tours of the building's history and architecture. BANAD Festival invites you to discover remarkable locations showcasing the Art Nouveau and Art Deco architecture of the Brussels-Capital Region.

Practical information

Saturday 21.03.26 and Sunday 22.03.26

Guided tours in three languages (FR, NL, EN) from 10:00 to 18:00

Booking is mandatory via [explore.brussels](https://www.explore.brussels)

Through the eyes of Laura Herman

26.03.26, 18:30

Join curator Laura Herman for a subjective guided tour, offering a fresh perspective on the exhibition enriched by her personal insights and references.

Biography

Laura Herman is a curator and writer whose work explores feminist and solidarity-driven methodologies at the intersection of contemporary art, cinema, architecture, and critical pedagogy. She is the artistic co-director of NW, Open House for Contemporary Art and Film in Aalst, and course director of the Curatorial Studies programme at KASK & Conservatorium, Ghent University. Herman's curatorial projects include *The New Sanctuary* (Jeu de Paume, CAPC, Museo Amparo) and exhibitions and public programmes at La Loge, Extra City Kunsthall, Bozar, Z33, Marres, Hessel Museum, and Storefront for Art and Architecture. In 2022, she received the Prize for Young Art Criticism for her essay on Camille Henrot and motherhood. She is a contributor and editor of various publications, with her writing featured in *Mousse*, *Frieze*, *Spike Art Quarterly*, and *rekto:verso*. She is president of the board of Contour Biennale, a board member of Auguste Orts, serves on the advisory board of Kunsthall Mechelen, and serves on the Acquisition Committee of the Flemish Community Collection and the VAF Filmlab Committee. She holds MAs from CCS Bard College, New York (2016) and Ghent University (2010).

Practical information

05.03.26, 18:30

Language: English

Donation-based entry fee, we advise you to reserve in advance via info@la-loge.be

[UN]Perceptible Frequencies by Euridice Zaituna Kala

22 & 25.05.26

In collaboration with artist and performer Castélie Yalombo, Euridice Zaituna Kala presents a performance of the piece *[UN]Perceptible Frequencies, A medley Trou Noir (2025) and Composition in III parts (2026)*.

[UN]Perceptible Frequencies is a two-part performance that takes shape from two narratives of transmission.

The first one titled *Le trou noir (2025)* is a fictional polyphonic narrative weaving together four generations of women—from the artist's grandmother to her daughter—creates a space for a more intimate resonance with the rest of the exhibition. The atmosphere and the room itself, edged with tinted veils, invite visitors to explore personal relationships with land, memory, transmission, and displacement. Originally from Mozambique, Euridice Zaituna Kala lets these words, akin to childhood memories, reveal the intergenerational scars of Portuguese colonisation on bodies and on nature, and its lasting effects of subjugation. The second story is *Composition in Three Parts*. It brings together, for the duration of an experiment, the world of the garden and the voice of Thao Ngo, a nursery owner dedicated to introducing native species suited to their native soils. This piece allows us to perceive gestures embedded in invisible contexts that affect us, and whose distant realities elude us. *[UN] Perceptible Frequencies* invites us to sift, to discern,

and to find within the fog the sounds that enable us to sketch a dialogue with this planet we inhabit, yet which remains partly unknown.

Practical Information

Wednesday, April 22, 5:30–8:30 p.m., exhibition opens from 5:00 p.m.

Saturday, April 25, 2:00–5:00 p.m., exhibition opens from 1:00 p.m.

Ongoing performance

Language: English

Free access

Conversation between Sandrine Colard and Euridice Zaituna Kala

28.05.26

Building on the exhibition, the themes of ancestry that permeates their respective practices will form the starting point for the discussion.

Biography

Sandrine Colard is a curator at the Kanal-Pompidou Museum in Brussels, and an Associate Professor of Art History at Rutgers–Newark University. She holds a doctorate from Columbia University (2016), and is a historian of African, modern and contemporary arts, as well as a historian of photography. Her research has been published internationally and supported by grants from the Musée du Quai Branly, the Institut National d’Histoire de l’Art, the Ford Foundation and by the Getty/ACLS for her book on the history of photography in the colonial Congo (Duke University, upcoming). Sandrine Colard is an international lecturer (MoMA, EHESS, McGill University, Sorbonne, Tate Modern, European Parliament, UCLA, Brooklyn Museum, etc) and the author of multiple publications

Practical information

28.05.26, 18:30, doors open 18:00

Language: English

Free access

Lab Loge – Children’s Programme

Ongoing

Visit La Loge with your children! An activity kit is available at the reception desk.

Practical information

Free kit, available for children aged 6 to 12

Languages: English, French, Dutch

More events will be published. Visit our website for more details

www.la-loge.be

Thank you

Daylighting : maar het is het water dat spreekt / mais c'est l'eau qui parle was made possible thanks to the close collaboration with artist Euridice Zaituna Kala.

The exhibition was co-produced with La Criée contemporary art centre, Rennes. La Loge would like to thank the centre's director, Sophie Kaplan, and her team for their help and support in the technical organisation. We extend our thanks to galerie anne barault in Paris and its director, Anne Barault.

This programme owes its technical realisation to Doris Hardeman, Rémie Vanderhaegen, Daya Hallé and Léonor Gomez's expert and dedicated efforts, and to Ludo Engels' technical expertise. The curatorial team extends its heartfelt thanks to Carla Robin for her help in the exhibition's preparation, as well as to Houda Ben Azzouz and the volunteer team. We also thank all the participants in the public programme: Laura Herman, Nigel Delhasse, Aline Girard, and all those still to be announced.

The artist warmly thanks all those who contributed to the production of the works: Téo Betin for the metal frames; Studio LAKALA (Aly Kahtane, Mélinda Zaher, Tingshan Zhou, Camilla Garzon); Thao Ngo (Floridée'o Nursery, Bruz) for donating seeds and sharing knowledge, Cristina Lauro for the sound arrangement of the new piece, Michèle Delarasse, and Arcam Glass studio.

The bar of the opening and public event is supported by Vedett.

The team of La Loge

Front desk

Ina Ciumakova, Valery Drapeau, Zinnia Fay Fay, Manon Laverdure, Thibaud Leplat, Shankar Lestréhan, Alice Nataf, Harmonie Tack.

Office

Antoinette Jattiot (Curator and communication)
Houda Ben Azzouz (Intern)
Wim Waelput (Director and curator)

External staff

Antoine Begon & Boy Vereecken (Graphic design and visual identity)
BLURBS, Martine Wezenbeek (Translations and proofreading)
Ludo Engels (Audiovisual support)
Daya Hallé, Léonor Gomez, Doris Hardeman, Rémie Vanderhaegen (Production)
Lisa Man (Lab Loge Coordinator)
Billy Miquel (Event's documentation)
Armand Morin - Showing the Show (Video documentation)
Lola Pertsowsky (Photography)

Opening hours

From Thursday to Sunday
13:00 - 18:00

Free entrance.

Visit our website for more details about our programme and events.
www.la-loge.be

La Loge is a non-profit association. La Loge is supported by the Flemish Government, the French Community (FWB), the Flemish Community Commission (Vlaamse Gemeenschapscommissie - VGC) and First Sight, La Loge's community of engaged individuals and organizations. La Loge receives additional support from the Municipality of Ixelles, French Community Commission (COCOF) and National Lottery of Belgium. La Loge is a member of 50° NORD-3° EST and Brussels Museums.

La Loge

Kluisstraat 86 - rue de l'Ermitage
1050 Bruxelles
+32(0)2 644 42 48
info@la-loge.be

