

Robin Vanbesien

Holding Rehearsals

18.01-07.04.24

EN

La Loge

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

As a visual artist and filmmaker, Robin Vanbesien explores modes of embodied knowledge and collective imagination engaged in social and political struggles. Through a series of audiovisual works, his exhibition *Holding Rehearsals* at La Loge traces a lived social infrastructure of care, solidarity, and struggle that addresses recent cases of police and state violence in the context of migration border controls in Belgium and France.

In over two decades, more than four hundred people have died trying to cross the English Channel from France and Belgium. European agreements and bilateral treaties between the United Kingdom, France, and Belgium have turned the Calais area into a deadly border zone due to heightened militarization and surveillance. This intensified security in the area has also led to a surge in attempts to cross the English Channel via Belgium, tragically resulting in additional fatalities. In 2018 on the night of the 16th to the 17th of May, two year-old Mawda Shawri, daughter of Phrast and Shamden and sister to Hama, was shot dead by a Belgian police officer during a car chase on a central highway near the Belgian-French border. Mawda's death is the

result of lethal police violence associated with Operation Medusa, launched in 2015 during the mandate of the Michel I government in Belgium. As the “Asylum and Migration” policy paper declares, this operation aims to actively intercept so-called “persons in illegal residence who constitute a threat to national security,” and who try to reach the United Kingdom from Belgian soil “en masse.” In response to these deadly Channel crossings and other grievous events at the border, an extensive network of both undocumented and documented activists has built a resilient infrastructure aimed at countering dehumanising and necropolitical migration policies, particularly those that define the borders between France, Belgium, and the United Kingdom. In the Mawda case, for example, activist initiatives such as the Comité Mawda Justice et Vérité and #Justice4Mawda countered the dominant *modus operandi* of the authorities and media, which have routinely invested in the criminalisation of “migrants” rather than focusing on the scandal of police impunity.

Holding Rehearsals begins with the recognition that hearing is central to activism and solidarity around the deadly Channel crossings. By listening to the testimonies concerning these cases, the listener actively considers scenes of truth-making, support, and transformation, building collective capacity for resistance that often extends beyond the apparent and the articulated. In these hearings, justice becomes grounded not as an abstraction or rule book, but as a sensuous landscape. Through the notion of ciné place-making, Robin Vanbesien foregrounds the role of “cinema” as what the collective imagination rehearses. In doing so, it has the capacity to acknowledge, preserve, reclaim, and redistribute lived imaginaries that envision how “freedom is a place” (R.W. Gilmore). Consequently, in Vanbesien’s practice, cinema is set up as a space for collaboration with grassroots emancipatory work, exploring forms of social reassembly that rehearse the capacity to bring about transformation collectively.

In the **temple space**, *hold on to her* (75’) is presented on multiple screens. The film collects the stories and reflections of both undocumented and documented resident activists on the case of Mawda Shawri through a collective hearing. This was held in the summer of 2023 in a space legally inhabited and used by La Voix des sans papiers in Brussels, an activist network by and for undocumented persons, striving for general regularisation in Belgium. In this hearing session, the speakers acknowledge a ghostly haunting caused by police impunity and the state’s lack of accountability. It is in their refusal of such a shortage of truth and human rights that they feel the need to explore beyond the official narratives. Together they produce the counter-forensic evidence of Mawda’s deadly crossing. This collective journey is supported by Vanbesien’s “co-elaborative” audiovisual grammar, which foregrounds the opaque and poetic. Given the inability to proceed within the dominant frameworks and the urge to imagine other possible worlds, this collective hearing challenges what is visible and audible. Images on the multiple screens move back and forth between the hearing and the site of the crime – the highway between Namur and Mons. The dialogue is imaginary: the collective inner world of a forum is projected onto a landscape, which

is at once haunting and mournful. Through multiple screens, the landscape sequences become extended and doubled, enveloping the hearing's journey. Additionally, elements of both the collective hearing and the highway landscape are replicated in Arthur Jules' scenography, which forms a facilitating infrastructure in the temple space.

At the **back of the temple**, the *Bibliothèque sans papiers* curated by Milady Renoir presents a wide range of books that address the issues at hand in the facts and stories that this exhibition recollects: necropolitics (in migration policies), systemic and structural processes of racialised–deadly–police and state violence, as well as perspectives on emancipation, struggle, resistance, and abolition. The library will be regularly activated as part of the public programme, and its audience is invited to consult and read these books during the opening hours. For the design of the bookshelves, Arthur Jules took inspiration from makeshift public library design.

Marcus Bergner, Mahmoud Hamzeh Beshtawi, Mirra Markhaeva, Lázara Rosell Albear, Naomi van Kleef, and Khaled Zead created the vocal music for *hold on to her*. In the **lobby and triangular corridor**, a set of words and images offer traces of their collective creative process. These works emphasise the importance of vocal presence in the process of shared acoustic attunement during collective hearings. The two texts on the walls of the lobby, titled *hear*, are excerpts from a listening workshop facilitated by sound designer Kwinten Van Laethem that took place in the spring of 2022 at the Aire de Bois de Gard near Mons. This rest area on the E42 highway is integral to the crime scene of the Mawda case. The collective began its creative process with this workshop exploring the ephemeral act of listening in a place once charged with deadly police violence and of which all traces have since been erased. In the triangular corridor, a series of colourful drawings by the collective are on display, depicting the musical scores composed and used in a playful, improvisational manner during the creative process.

As the exhibition continues upstairs, on the first floor, in the triangular space, the work note on ciné place-making is presented. In the introduction to Rachida Brahim's book *La Race tue deux fois: Une histoire des crimes racistes en France (1970–2000)* (2022), she suggests that solidarity in the face of systemic and structural racism can only prevail if it speaks from a place that cannot be claimed. This short video interweaves Brahim's words, narrated in Sorani by Ferdous Sobhani, with a selection of footage from the other works in the exhibition.

On the **second floor**, the installation *holding across a landscape* aims to index how the region between the Calais area and Brussels can be seen as a vast necropolitical landscape. It builds on the research of activist Maël Galisson, who recognizes the importance of counting and accounting for the deaths at the English Channel. There is no official data on these deaths (not from the United Kingdom, France, or Belgium), so collecting this information is an important part of documenting migration history in the region. His research aims to give these "nameless bodies" and "names without a story" an identity

and a history. It is a way of preventing them from being diluted in what is commonly referred to as the “tragedies of migration.” It is also a way of challenging the political agenda that justifies and reinforces existing security, border control, and immigration restriction policies, which in the long run will only lead to more deaths.

In the installation, we witness how pre-existing public memorial readings, originally written by family members or “companions on the road”, and once held in public spaces around Calais, are recited by several Brussels-based activists in front of the camera at La Loge. These readings work in dialogue with film sequences of the original sites of these deadly accidents. As part of the scenography, the uncovered window in the exhibition space opens the view to the street, linking these gestures of remembrance to the immediate environment.

The exhibition’s public programme plays a central role in activating, contextualising, and bringing multiplicity to the exhibition. Because cinema can be a work of collective imagination even without a lens or a screen, and because the programme allows for new gatherings of the project’s many collaborators within the activist network to which it is dedicated. It includes assemblies, workshops, readings, screenings, conversations, and other forms of collective (un)learning. The full programme is detailed further down.

After *Solidarity Poiesis* (2016–2018), which explored the social poetics of the grassroots solidarity movement in Athens, **Robin Vanbesien** shifted his focus to situated struggles in Belgium. Before *Holding Rehearsals* (2021–2024), this led to the project *the wasp and the weather* (2018–2020), which revisits a collection of poems by young people from Rzoezie, the first self-organised anti-racist youth centre in Flanders. In 2020, Vanbesien co-founded The Post Film Collective together with Mahammed Alimu, Marcus Bergner, Hooman Jalidi, Sawsan Maher, Mirra Markhaëva, and Elli Vassalou: a horizontal platform of 7 filmmakers with different means and access to artistic production, foregrounding cinema as a form of speculative rehearsal and communal assembly.

Vanbesien's first feature non-fiction, *hold on to her*, premiered at 74th Berlinale Forum Expanded (2024). Exhibitions, screenings, and other events as part of his multifaceted artistic practice include: transmediale, HKW (Berlin), Cinéma du Réel (Paris), Contour 9 Biennale (Mechelen), Athens Biennale, Sculpture International Rotterdam, WIELS (Brussels), Lumiar Cité (Lisbon), Videograms (Vilnius), Arsenal Institute (Berlin), Objectif Exhibitions (Antwerp), Extra City (Antwerp), Kaaithheater (Brussels), Beursschouwburg (Brussels), Netwerk (Aalst), FOMU (Antwerp), Teatro Maria Matos (Lisbon), Vooruit/Viernulvier (Ghent), BUDA (Kortrijk), Tënk, Fondation d'entreprise Ricard (Paris), Drop City (Newcastle Upon Tyne). In 2022, Vanbesien curated the study circle Ciné Place-Making at Kaaithheater (Brussels); in 2017, he published the book *Solidarity Poiesis: I Will Come and Steal You*. He is a lecturer and a doctoral candidate at Sint Lucas School of Arts Antwerp.

WORKS

Temple

hold on to her, 2024

HD video, 8mm and 16mm transferred to HD video, colour, 16:9, stereo, Sorani, French, Dutch & English spoken, English subtitles

3 synchronised projections, HD video loop with stereo sounds, 75 minutes

Stands, oiled wood, 270x197cm, 170x175cm, 210 x 163cm, designed by Arthur Jules

Chairs, Carpet installation 71m²

Bibliothèque sans papiers

Book selection curated by Milady Renoir, La Voix des sans papiers (VSP)

5 bookshelves, wood, 100x100x23cm

Table, varnished and painted wood, 100x140x78cm, designed by Arthur Jules

Chairs, Carpet installation 20m²

Lobby

hear, 2022

by Marcus Bergner, Mahmoud Hamzeh Beshtawi, Aki Ilomäki, Dorota Jurczak, Mirra Markhaeva, Lázara Rosell Albear, Naomi van Kleef, and Khaled Zead based on a sound workshop by Kwinten van Laethem

Adhesive vinyl on wall

110 x 78 cm, 98 x 78 cm

Triangle

musical score drawings, 2022

by Marcus Bergner, Mahmoud Hamzeh Beshtawi, Mirra Markhaëva, Lázara Rosell Albear, Naomi van Kleef, and Khaled Zead

Pencil and marker on paper, various sizes

3 tablets, painted and varnished wood, 188x35cm

1st floor

note on ciné place-making, 2024

8mm and 16mm transferred to HD video, colour, 4:3, Sorani spoken, English subtitles

1 screen HD video loop, 3 minutes

Pole, painted wood, 238 cm

2nd floor

holding across a landscape (part 2), 2024

8mm and 16mm transferred to HD video, colour, 4:3, French & Dutch spoken, English subtitles

2 synchronised screens HD video with mono sound, 31 minutes

Pole, painted wood, 344cm, Carpet installation

[6]

Film credits

hold on to her

Dialogues in the film are excerpts from or based on conversations with Atiya Aasriou, Mounir Abattoui, Rachida Aziz, Frank Barat, Thomas Bellinck, Selma Benkhelifa, Mahmoud Hamzeh Beshtawi, Redouane Boufdan, Rachida Brahim, Christophe Callewaert, Tarik Chaoui, Naima Charkaoui, Benoit Dhondt, Henriette Essami-Khaullot, Maël Galisson, Emmy Margaryan, Mirra Markhaeva, Frances Timberlake, Kati Verstrepen, and Khaled Zead.

Written and directed by: Robin Vanbesien

Produced by: Steven Dhoedt, Robin Vanbesien

With the voices of: Aïsta Bah, Marcus Bergner, Thierno Dia, Henriette Essami-Khaullot, Benoit Dhondt, Anna Franziska Jäger, Saryas Mohammadi, Ferdous Sobhani, Frances Timberlake

(Vocal) music performances by: Marcus Bergner, Mahmoud Beshtawi, Mirra Markhaeva, Lázara Rosell Albear, Naomi van Kleef, Khaled Zead

Acting by: Aïsta Bah, Diaraye Bah, Yuliya Baltacheva, Marcus Bergner, Thierno Dia, Binta Diallo, Boubacar Diallo, Mamadou Taslim Diallo, Yun-Tien Chu, Yüksel çilingir, Aminata Cissokho, Crécha Gomes Da Silva, Alberto Tchama Kandé, Doulo Kandé, Henriette Essami-Khaullot, Lubnan Khudhair, Fatoumata Kourouma, Roberto Lacayo, Apollinaire Lesso, Rosy Maffo, Mirra Markhaeva, Ibrahima Ndiaye, Modou Ndiaye, Angele Ngado-Tshunza, Halidou Ouandago, Ahmed Refaat, Lázara Rosell Albear, Ahmed Rzgar, Aziz Temori, Mohamed Traoré, Robin Vanbesien, Veroline Vanderbeek, Naomi van Kleef, Elli Vassalou, Rola Zamzameh, Khaled Zead

Director of photography: Diren Agbaba

Additional photography: Robin Vanbesien

Edited by: Robin Vanbesien

Supervising sound editor: Boris Debackere

Re-recording mixer: Thomas Ferrando

Drone photography: Stanislav Dobak

Sound recordists: Kwinten Van Laethem, Gedeon Depauw, Laurens De Smet, Thomas Ferrando

Colorist: Lennert De Taeye

Production manager forum: Arno Vanhees

Production assistant forum: Yun-Tien Chu

Lighting operator forum: Karam Asoos

Forum location: La Voix des Sans Papiers

Foley recordist: Boris Debackere

Foley recording participants: Pavlos Orfeas Argyropoulos, Mariamadjiha Bah, Yulia Balthacheva, Mafrein Camara, Guilherme Carvalho, Adèle Chaput, Amy Kiu-yan Cheng, Paric Eduardo Da Cunha, Boubacar Doubouya, Solène Ezin, Anna Fedoronchuk, Elsa Goldstein, Silke Hamers, Djenzbou Keita, Abdoulaye Kaba, Fatoumata Kourouma, Camara Mafering, Leticia Oliveira Ferreira, Kim Ramiandrisoa, Marika Suzuki, Mashiro Tamura, Sidney Tan, Ekaterina Varfolomeeva, Alimata Zio

Camera intern: Yoth Loenders

Translations & transcriptions: Sna Fakhri, Jack Cox, Laurence Goffin, Stefa Govaert, Helen White

Labs: Studio Baxton, Studio L'Equipe
Sound post-production studio: Atelier Graphoui
Equipment: Lucky Cameras, Friction Films, Kamera Express, Mediarent
Editing outside eyes: Babak Afrassiabi, Pascal Gielen, Annemie Leemans, Annik Leroy, Ellen Meiresonne, Wesley Meuris, Julie Morel, Julie Pfeiderer, Laurence Rassel, Danial Shah, Nasrin Tabatabai, Viet Vu
Additional script sources and consultants: Selma Benkhelifa, Michel Bouffoux, Christophe Callewaert
Script writing residency: Grimonster
Script citation: Rachida Brahim, *La Race tue deux fois. Une histoire des crimes racistes en France (1970-2000)* (2022, Paris, Éditions Syllepse)
Facilitation of research conversation sessions: Headquarters of the Movement - Rachida Aziz, Christophe Callewaert; Kaaitheater - Agnès Quackels, Nelson Polfliet, Lieselot Vanhoof; KVS - Kristin Rogghe, Gladys Vercammen-Grandjean
A co-production with: timely - Robin Vanbesien
A production by: VISUALANTICS - Brecht Debackere, Steven Dhoedt, Gert Van Berckelaer
Supported by: Flanders Audiovisual Fund (VAF), Flemish Community Commission (VGC), Atelier Graphoui, Kunstencentrum Viernulvier, Sint Lucas Antwerp
This production was realised with the support of the Tax Shelter measure of the Belgian Federal Government through Flanders Tax Shelter: Tom Notte, Pieter Dewinter, Gudrun Steenkiste, Timothy Verellen, Olivier Van der Velden, Fauve Deponthière, Ellen Wouters
This film was pitched at: Ji.hlava New Visions Forum 2022

note on ciné place-making

Citation from: Rachida Brahim, *La Race tue deux fois. Une histoire des crimes racistes en France (1970-2000)*, (2022, Paris, Éditions Syllepse)
With the voice of: Ferdous Sobhani
Directed and edited by: Robin Vanbesien
Photography by: Diren Agbaba, Robin Vanbesien
Sound recordist: Thomas Ferrando
Sound editor: Simonluca Laitempergher
Colorist: Lennert De Taeye
Labs: Studio Baxton, Studio L'Equipe
A production by: timely - Robin Vanbesien
Supported by: Flemish Community, Sint Lucas Antwerp

holding across a landscape

The installation is based on the research by Maël Galisson
Directed and produced by: Robin Vanbesien
With the voices of: Tarik Chaoui, Adriana Costa Santos, Marie-Aurore d'Awans, Hilde Moons, Annabelle Van Nieuwenhuyse, Youri Vertongen
acting by: Aïsta Bah, Tarik Chaoui, Adriana Costa Santos, Marie-Aurore d'Awans, Thierno Dia, Mamadou Taslim Diallo, Lubnan Khudhair, Mirra Markhaeva, Hilde Moons, Halidou Ouandago, Annabelle Van Nieuwenhuyse, Youri Vertongen

Director of photography: Diren Agbaba
Additional photography: Robin Vanbesien
Edited by: Robin Vanbesien
Supervising sound editor: Simonluca Laitempergher
Sound recordist: Laurens Desmet
Colorist: Lennert De Taeye
Production assistant: Yun-Tien Chu
Labs: Studio Baxton, Studio L'Equipe
A production by: timely - Robin Vanbesien
Supported by: Flemish Community, Sint Lucas Antwerp

PUBLIC PROGRAMME

Assembly with Selma Benkhelifa, Maël Galisson, Modou Ndiaye, Michel Bouffioux, and others

18.01.24, 18:30

In this assembly, several protagonists (journalists, lawyers, and activists) of the solidarity network that counters dehumanising and necropolitical migration policies in Belgium gather to contextualise the various issues at hand in this exhibition. The audience is invited to participate in this collective conversation.

Biographies

Selma Benkhelifa is the lawyer representing the family of Mawda Shawri. She has been a member of the PROGRESS Lawyers Network in Brussels since 2001. Specialising in immigration law, Selma Benkhelifa has distinguished herself in particular in the defence of Afghan, Kurdish, and Iranian hunger strikers and the occupants of Saint-Boniface Church in Ixelles. **Maël Galisson** is a journalist, author of the series "Les tués de Calais" published by *Les Jours*. Galisson covers issues of exile and borders, and sometimes photographs or records social and environmental struggles for French and international media. Involved in the struggle for undocumented migrant rights for over 10 years, **Modou Ndiaye** is now coordinator of several occupations for the Voix des sans papiers (VSP) in Brussels, leader and spokesperson for the VSP collective, as well as facilitator and trainer in continuing education at the CFS non-profit organisation. He is the voice of the collective for the Coordination des Sans Papiers de Belgique, for whom regularisation on the basis of clear, permanent criteria and access to fundamental rights for all undocumented migrants are a political priority. Modou is also a slam poet and MC during open stages hosted by VSP members. Michel Bouffioux is an investigative journalist. He has worked in the editorial offices of a number of Belgian dailies and weeklies, covering social, historical and legal issues. He was responsible for the major counter-investigation in the case of Mawda Shawri.

Practical information

Language: French with live translations in English

Moderated by Antoinette Jattiot

Duration: ca. 2 hours

Free participation upon registration info@la-loge.be

Arpentage

La Battue : L'État, la police et les étrangers by Louis Witter

Moderated by Milady Renoir

25.01.24, 18:30

L'arpentage or surveying is a method of collective reading that originated in working-class culture in Italy, the USSR, and France, and was used by

Resistance fighters during the Second World War. It was widely disseminated within the popular education movement in France from the 1950s onwards. The principle is simple: the book is divided into as many parts as there are readers. Each reader reads his or her own part of the book, with questions decided together for active reading. Then it's back to the group to share ideas, questions and issues for ourselves and society. L'arpentage doesn't mean you don't have to read the whole book on your own, it just makes it easier to get a handle on a subject that can be difficult or remote.

The book chosen relates to the exhibition subjects. It is not necessary to purchase the book for the survey, but it is available from independent bookshops in Brussels, such as Les Météores on rue Blaes 207 in Les Marolles.

Biography

Entangled in poetry, counter narratives, politics, and intimacies, **Milady Renoir** leads writing workshops in captive/open/diverse environments; conducts reviews and training courses on mobile subjects—mainly in writing, but also in anti-sexist and anti-racist approaches; and works as a radio columnist; a militant in the struggle for sans-papiers; appears in a number of collections published by Maelström and is engaged in a number of causes, alliances, rage and doubts. Milady Renoir is the curator of Bibliothèque sans papiers in the exhibition.

Practical information

Language: French

Duration: 120 minutes

Free participation upon registration info@la-loge.be

Open collective reading with Milady Renoir

01.02.24, 18:30

Should you feel like sharing a poem, a slam, a text, a song related to the exhibition's themes, interpreted widely (solidarity, hope and despair, home and away, identity, memory, war, courage, frontier, freedom,...), feel free to bring some with you and read them out loud in any language you speak. Milady Renoir, curator for the Bibliothèques sans papiers, will share some readings as well from June Jordan to Dureen Tatour, from Warsan Shire to Saul Williams, from you to others.

You may leave the texts there for others to read during the exhibition period.

Practical information

Language: English, Dutch, Arab and other languages

Duration: 90 minutes

Free participation upon registration info@la-loge.be

Online events: streaming of two films by Robin Vanbesien

02.02-09.02.24

Under These Words (Solidarity Athens 2016)

4:3, colour, 5.1 Dolby, English & Greek spoken (English subtitles), BE, 2017, 52 minutes

Three actors go on a journey through Athens. They seek to listen to fellow-citizens engaged in different organisations of the grassroots solidarity movement: a clinic, a pharmacy, a kitchen, a school. In the course of many conversations, the social imaginary of the citizens unfolds as a living continuity.

the wasp and the weather

16:9, colour, 5.1 Dolby, Dutch, Tamazight, Arabic, English, and Farsi spoken (English subtitles), BE, 2019, 19 minutes

Exploring an archive of poetry written by youngsters at the former youth centre Rzoemie (Tamazight for "wasp", '78-'06) in Mechelen (Belgium), the original authors and contemporary poets revisit, recite and discuss their selection of poems, probing their resonance in today's social and political "weather".

Practical information

Dates : 02.02-09.02.24

Streaming for free on www.la-loge.be/broadcasts

Through the eyes of Nick Aikens

08.02.24, 18:30

La loge invites Nick Aikens for a subjective tour of the exhibition.

Biography

Nick Aikens is a curator, researcher, writer, editor and teacher. He is currently the Managing Editor and Research Responsible for L'Internationale Online, the research and publishing platform for L'Internationale: the European federation of museums, universities, and arts organisations.

Practical information

Language: English

Duration: 45 min

Free participation upon reservation

info@la-loge.be

Happy Sunday - Lab Loge, Kids workshop with Lisa Man

18.02.24, 10:00-12:00

Join the workshop around the notion of landscape, for all kids from 6 to 12 year old. Free participation upon reservation info@la-loge.be

Music performance with Lázara Rosell Albaer, Marcus Bergner, Mirra Markhaëva, and Naomi van Kleef

01.03.24, 20:00

Together with Mahmoud Hamzeh Beshtawi and Khaled Zead, Lázara Rosell Albaer, Marcus Bergner, Mirra Markhaëva and Naomi van Kleef created the vocal music for hold on to her. In this performance, they will recreate some of the scores and improvisations from their collaborative process and share their reflections on the role of vocal poetry in collective hearings.

Biographies

Having previously worked as a dancer and performer, Lázara Rosell Albear has developed a practice that is primarily a blend of performance art, movement, video, and sound art. She collaborates with a wide range of artists, including the MahaWorks Collective and the Art Ensemble of Brussels. As an artist, Marcus Bergner's work includes poetic writing, the production and performance of sound poetry, a drawing practice, and a rethinking of experimental film in light of new approaches to art history. Mirra Markhaeva is a visual artist based in Brussels, originally from the Republic of Buryatia (located in south-eastern Siberia). She works in illustration, graphic design, mural painting, and textile sculpture. As an undocumented person, Mirra sees art as a form to express social and political injustices. Naomi van Kleef is a writer, poet, artist, and researcher. She is currently doing a program at @ FOTODOK in Utrecht and is working on her first short film.

Practical information

Doors open at 19:30

Duration: 1h30

Assembly: A voice that does not mask by The Post Collective

07.03.24, 18:30

The Post Collective is an autonomous platform for co-creation, co-learning and cultural activism, created by people with different means and access to artistic production and education due to their legal status. They wish to share personal and collective stories that originate from our experiences within different social and political systems, and the landscape of art institutions.

Their experience, stories, and ongoing reflections are formalised into a working document: the Paperless Art Alliance Contract (PAACT), a set of mutually agreed conditions from which they would like to work within and beyond the collective. As part of their residency at BBOT in Brussels during the season 2023-2024, they invited audiences to further develop the PAACT with the audience: They will continue the discussion at La Loge in the form of a public assembly. They invite you to enter a common space and contribute to their reflection by sharing yours.

The working group of The Post Collective are: Taziri Al Omrani, Fareed Aziz, Marcus Bergner, Maarten De Vrieze, Firewyni Getahun, Sawsan Maher, Hanan Maher, Mirra Markhaëva, Golnesa Rezanezhad, Lazara Rosell, Elli Vassalou, and Souheila Yildiz.

Practical information

Duration: approximately 2 hours

Language: English

Participation through registration

Holding Solidarity – Open Stage for Closure

With La Voix des sans papiers and Comité des Femmes sans papiers 06.04.24

Closing the *Holding Rehearsals* exhibition is *Holding Solidarity*, an open stage hosted by members of La Voix des sans papiers de Bruxelles and the Comité des Femmes sans-papiers, opens up the voice, the song, and the cry of everyone to resonate in the Lodge. From regulars to novices—possibly guided by a writing workshop beforehand—everyone reads, slams, recites a poem, a song, or a slogan in a language that rhymes with the heart, with the body, possibly accompanied by undocumented and documented musicians.

Biography

La Voix des sans papiers (VSP) is a collective of self-organised undocumented migrants. Born in 2014, the collective organises itself into political occupations and is linked to other collectives in Brussels, Liège, Verviers, and Mons. These occupations are spaces for political struggle and the organisation of survival with the central demand for the regularisation of all undocumented migrants. Through the struggle for its rights, the VSP builds links with different types of support: associations, collectives, trade unions, citizens in solidarity, and so on. VSP is also involved in arts/culture/society projects and offers training and workshops in concrete solidarity, such as Y EN A MARRE!!! and Exil.s & Création.s.

More details to be announced

Lab Loge

A free activity kit for children aged from 6 to 12 years old is available at the entrance to discover the exhibition.

Conceived by Lisa Man

Languages: French, English and Dutch

Thank you

Holding Rehearsals would not have been possible without the engaged collaboration with the artist Robin Vanbesien.

The exhibition is produced by timely, in co-production with La Loge and Visualantics. It is supported by the Flemish Community and Sint Lucas Antwerp.

The film *hold on to her* is produced by Visualantics, in co-production with timely. The film is supported by Flemish Audiovisual Fund (VAF), the Tax Shelter measure of the Belgian Federal Government through Flanders Tax Shelter, Vlaamse Gemeenschapscommissie (VGC), Atelier Graphoui, Kunstencentrum Viernulvier, and Sint Lucas Antwerp. The film has been facilitated generously by La Voix des Sans-Papiers, The Headquarters of the Movement, Kaaitheater, and KVS.

Robin Vanbesien would like to thank all the people, initiatives, networks, and organisations that have worked to bring recognition and justice to Mawda's case and the other deadly Channel crossings. For *hold on to her* , he would like to thank: all comrades of La Voix des sans papiers (VSP), Jasmina Sijercic (Bucalupo Films), Ellen Meiresonne (Atelier Graphoui), Wim Waelput & Antoinette Jattiot (La Loge), Marieke De Munck (Viernulvier), Agnes Quackels (Kaaitheater), The Post Film Collective (Mahammed Alimu, Marcus Bergner, Hooman Jalidi, Sawsan Maher, Mirra Markhaeva, Elli Vassalou), Laurence Rassel & Milady Renoir (Exil.s et création.s), Annabelle Van Nieuwenhuyse & Alice Carson (Cinemaximiliaan), Pascal Gielen & Annemie Leemans (ARIA), Wesley Meuris & Petra Van Brabandt (SLARG), Bojana Cvejic & Ajle Cvejic Vanbesien. With additional thanks to: Bariş Avci, Marie-Aurore d' Awans, Pasquale Baseotto, Pauline Beugnies, Sofia Dati, Avery F. Gordon, Aki Ilomäki, Dorota Jurczak, Yingfei Li, Ruth Loos, Esmoreit Lutters, Matthieu Goeury, Ronak Majid, Sam Molemans, Els Moors, Marta Popivoda, Yasmina Reggad, Els Silvrants-Barclay, Thomas Stoefs, Nico Vandepoel, Edwin Vander Meersch, Andros Zins-Browne.

The exhibition is part of Vanbesien's doctoral research Ciné Place-Making at Sint Lucas Antwerp.

The production of this exhibition was made possible thanks to the professional and devoted work of Ahur Jules, Leonor Gomez and, as well as the technical assistance of Ludo Engels.

Additional thanks to all the participants of the public programme.

The team of La Loge

Director and curator: Wim Waelput

Communication and curator of public programmes: Antoinette Jattiot

Intern: Thibaud Leplat

Visual identity: Antoine Begon, Boy Vereecken

Production: Léonor Gomez, Arthur Jules

Audio & vidéo: Ludo Engels

Photography: Lola Pertsowsky

Exhibition video: Anais Chabeur

Translations and proofreadings: BLURBS, Martine Wezenbeek, idiomatiques

First Sight ambassador: Johan Larsen

Volunteers: Alice Beiglig, Ina Ciumakova, Inès Guffroy, Shankar Lestrehan, Lila Poimboeuf-Mahieu, Sepehr Sharifzadeh

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, COCOF, Brussels-Capital Region and National Lottery of Belgium. La Loge is a member of 50° NORD-3° EST and Brussels Museums.

La Loge

rue de l'Ermitage 86

1050 Bruxelles

+32(0)2 644 42 48

info@la-loge.be

www.la-loge.be

