

WHILE. BERND LOHAUS & NORA SCHULTZ

29.03.25 – 11.05.25
OPENING/ VERNISSAGE: FRI/ VRIJ/ VEN 28.03.25
19.00 – 22.00
WED – SUN/ WOE – ZO/ MER – DIM
14.00 – 18.00
AND BY APPOINTMENT/ EN OP AFSpraak/
ET SUR RENDEZ-VOUS

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THANKS TO THE BERND LOHAUS FOUNDATION: ANNY DE DECKER,
JONAS LOHAUS, STELLA LOHAUS; DÉPENDANCE; GALLERY SOFIE
VAN DE VELDE; LLS PALEIS; FILIP GILISSEN; DIRK JANSSEN; NIKOLAJ
JESSEN; EVAN JOSE; LUCIA JOSE; ELLA KLASCHKA; HADWIGA & PETER
NIETING; GEORGE RIPPON; YVAN ROCHETTE; LEANDER SCHÖNWEGER;
VIKTOR SIMONIS; GUSTAVE VAN DAMME; KRISTOF VANDE WALLE; MARGOT
VANHEUSDEN; WIELS; ETIENNE WYNANTS; AND ANNA ZACHAROFF

SUPPORT: VLAAMSE OVERHEID,
VLAAMSE GEMEENSCHAPSCOMMISSIE,
FÉDÉRATION WALLONIE-BRUXELLES
& DUVEL MOORTGAT NV

Re: Regarding Établissement

OF
olivier foulon

Répondre
𠄎 Répondre à tous
Transférer

À :Nora Schultz
Cc :Stella Lohaus;Anny De Decker;Jonas Lohaus

Mer 11-09-24 10:52

Dear Nora,

Thanks a lot for your very very open email as well as sharing on the Christine Koslov exhibition you are currently installing!

Before replying to it, I needed to check with Liska if/how we could possibly accommodate your demand of time in next year's program. Looking at the possibilities, it feels impossible to properly shift the planned timing of the exhibition and to push it for another one, later in the year or after (as we did before). We really do apologize for this and hope it is ok for you. The exhibition will be running from the 15th of March until the 27th of April.

I definitely see and understand the challenge wanting to balance the given and all the layers of life, in and out of this exhibition and, as I go back and forth between reading and re-reading your email and writing to you, I have to think of the German conjunction and preposition "WÄHREND" in Bernd's work you put your finger on many times while speaking and looking through your notes and the publications on his work you had taken along in Brussels and Antwerp last December as if "WÄHREND" was/is a key, a tool, a connecting point and a working condition, and I like that. It embraces the situation and gives some sort of thickness and attention to what would otherwise remain invisible. I see the power within his and your work and practice to change scale when needed. That might be what art is or does or demands like getting to know that a beam is a beam and not another one. I also often think about the metal Kugel Bernd used to move some of them.

I will send you the floor plans and images in the next few days.

Meanwhile, I send you all good energies and wish you the very best.

Amitiés, Olivier

BASEMENT

WHILE. BERND LOHAUS & NORA SCHULTZ

NORA SCHULTZ IS INVITED TO EXHIBIT TOGETHER WITH HER UNCLE. INITIALLY THOUGHT UP BEFORE LOHAUS' PASSING IN 2010, THE EXHIBITION NOW ATTEMPTS TO PRESENT BERND LOHAUS' WORK THROUGH THE WORK OF NORA SCHULTZ. HOW MUCH OF SCHULTZ'S WORK WILL HAVE ENDED UP IN LOHAUS' (OR VICE VERSA) IS THE 'WHAT' OF THE EXHIBITION FOR EACH OF THE TWO ARTISTS — TURNING IT INTO A PRACTICE AND RELEASING IT AS ENERGY.

AS A MATTER OF FACT, EACH OF LOHAUS' SCULPTURES REMAINS UNFIXED, DEMANDING TO BE MADE ANEW AS AN ACT FOR EACH REITERANCE. THEY CALL TO EMBRACE WHAT THEY ARE MADE OF, AZOBÉ DRIFTWOOD, CARDBOARD OR BRONZE, TAPE,... OR LANGUAGE; *AKTION DER VERBINDUNG, IMMER WIEDER.*

QU'IMPORTE QUI PARLE, QUELQU'UN DIT QU'IMPORTE QUI PARLE.

AGAIN AND AGAIN.

VERSUCH — EINEN SATZ ZU SCHREIBEN.

AGAIN AND AGAIN.

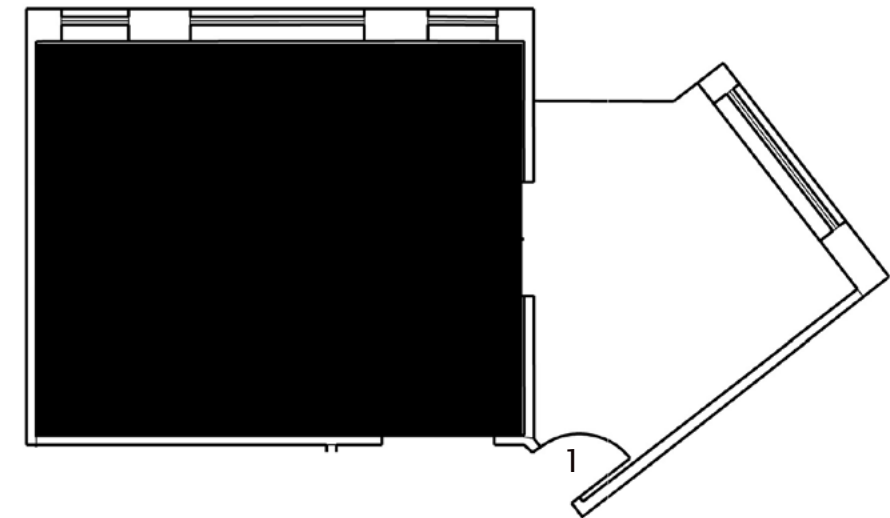
VERSUCH — EINEN SATZ AUSZUSPRECHEN.

AGAIN AND AGAIN, LIFTING, SHIFTING, BUILDING THE RELATIONSHIP IN TIME AND SPACE.

AGAIN AND AGAIN, NEGOTIATING THE WEIGHT THROUGH *SPEECH ACT* AND *ACTION SCULPTURE*. TAKING IT FROM BELOW, USING A WEDGE TO START, OR END WITH, IF NECESSARY.

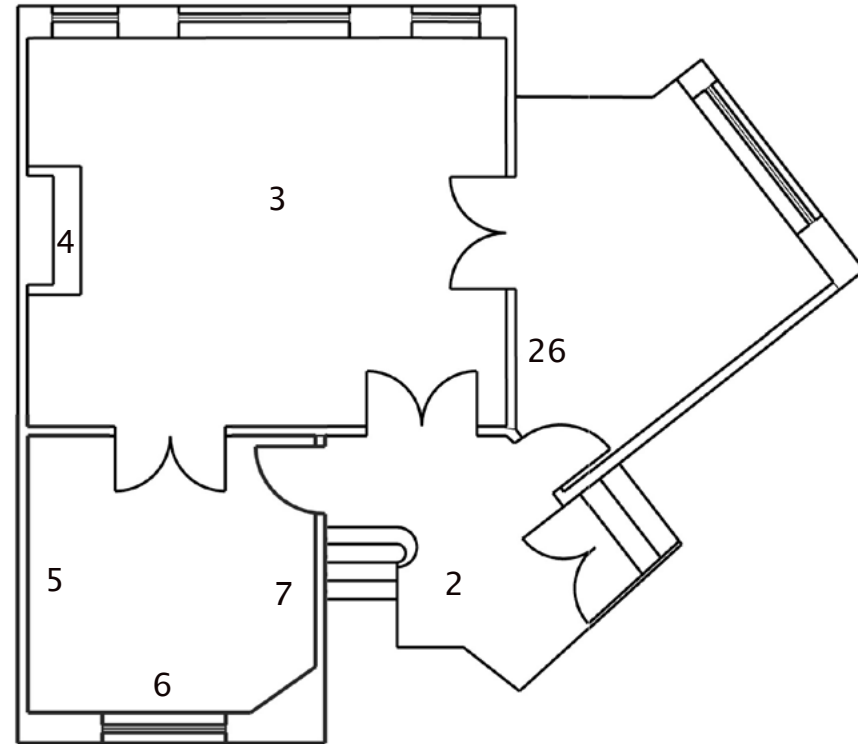
JA.

THE EXHIBITION HAS BEEN MADE IN CLOSE DIALOGUE WITH AND ENDLESS SUPPORT OF ANNY DE DECKER, STELLA LOHAUS AND THE BERND LOHAUS FOUNDATION.



1 PHOTOGRAPH TAKEN FROM THE ARCHIVE OF
THE BERND LOHAUS FOUNDATION
20,4 x 30,5 CM

BEL ÉTAGE



2 BERND LOHAUS
UNTITLED, 1989
WOOD (2 PARTS)
82 x 38 x 63 CM

3 BERND LOHAUS
UNTITLED, 1981
WOOD (2 PARTS)
32 x 216 x 41 CM

4 BERND LOHAUS
UNTITLED, 2003
BRONZE
28,5 x 24 x 20 CM

5 BERND LOHAUS
UNTITLED, N.D.
CRAYON ON PAPER
150 x 266 CM

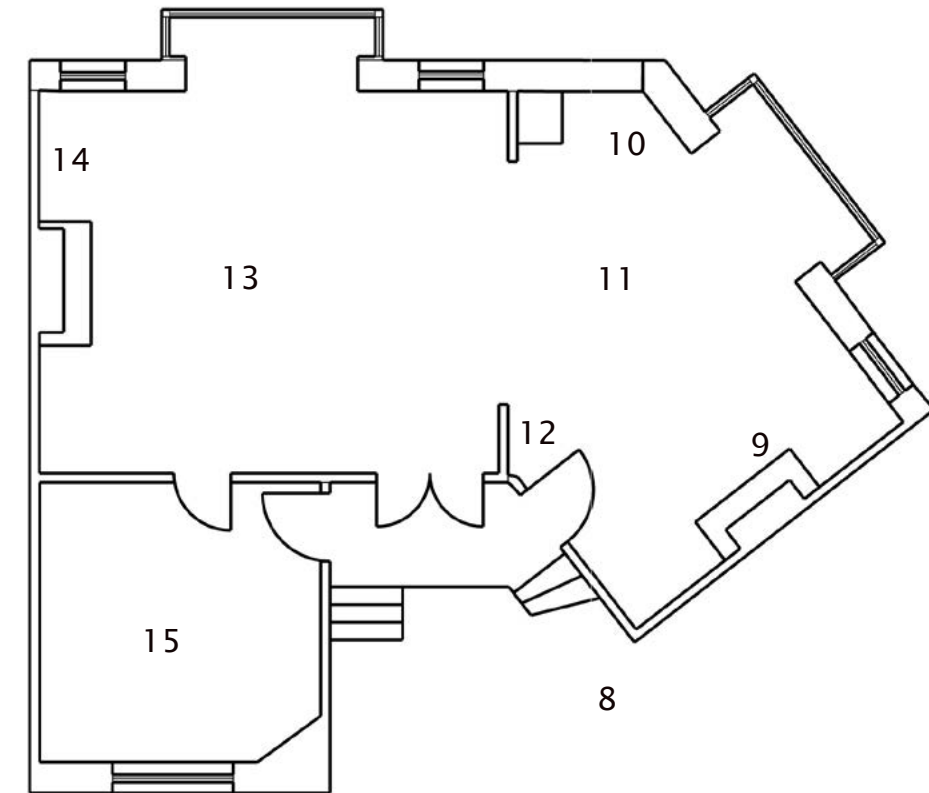
6 BERND LOHAUS
UNTITLED, 2003
BRONZE
27 x 29 x 19,7 CM

7 BERND LOHAUS
UNTITLED, 1978
TAPE AND GRAPHITE ON WALL

26 NORA SCHULTZ
KEIL 4 - 9, 2025
B/W PHOTOGRAPHS
17 x 25 CM
EDITION OF 5 + 2 AP EACH*

* NORA SCHULTZ
KEIL 1- 9, 2025
EDITION FOR ETABLISSEMENT D'EN FACE
5 + 2 AP EACH
150 EURO PER PRINT

STAIRS & 1ST FLOOR



8 NORA SCHULTZ
METALPOSTER, 2006
INKJET PRINT ON PAPER FROM ANALOGUE
PHOTOGRAPH
84 x 118 CM
COLLECTION ANNY DE DECKER

9 BERND LOHAUS
BISMARCK, 1964 (CAST C. 2000)
BRONZE
30 x 39 x 40 CM

10 BERND LOHAUS
UNTITLED, 2000
GRAPHITE ON PAPER
42 x 58 CM

11 BERND LOHAUS
UNTITLED, 1978
WOOD (4 PARTS)
127 x 85 x 20 CM
COURTESY GALLERY SOFIE VAN DE VELDE

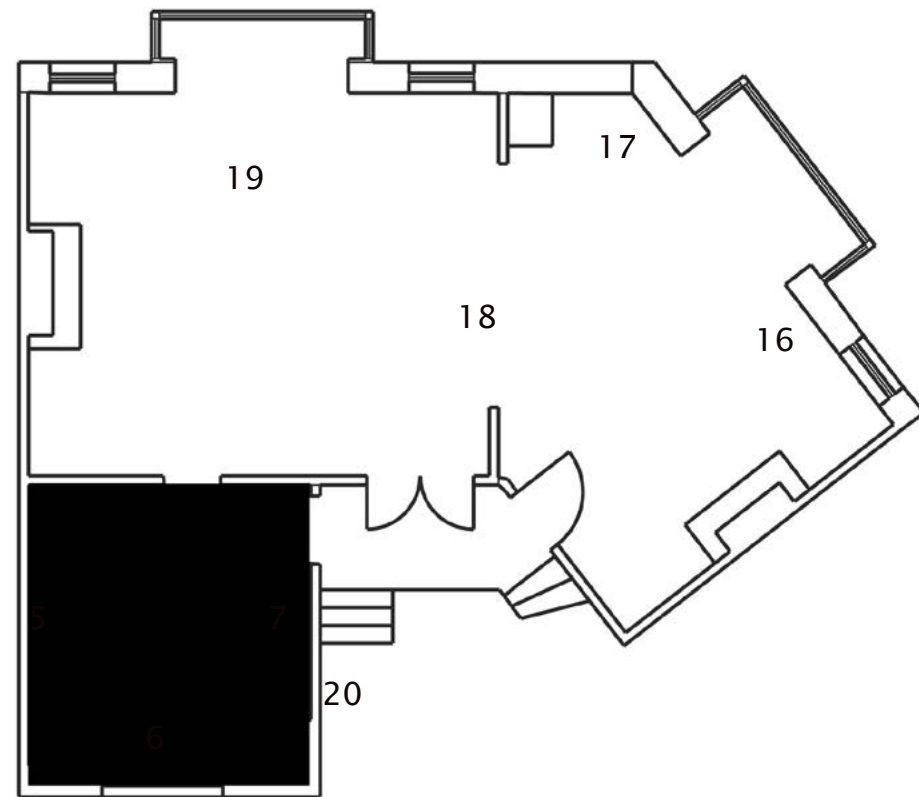
12 NORA SCHULTZ
KEIL 1, 2025
B/W PHOTOGRAPH
17 x 25 CM
EDITION OF 5 + 2 AP*

13 BERND LOHAUS
UNTITLED, 1977
WOOD (3 PARTS)
28 x 207,5 x 226 CM

14 BERND LOHAUS
UNTITLED, 2000
GRAPHITE ON PAPER
42 x 58 CM

15 BERND LOHAUS
UNTITLED, N.D.
WOOD (2 PARTS)
20,5 x 40 x 19 CM

STAIRS & 2ND FLOOR



16 BERND LOHAUS
UNTITLED, 1991
CRAYON AND PENCIL ON PAPER
50 x 70 CM

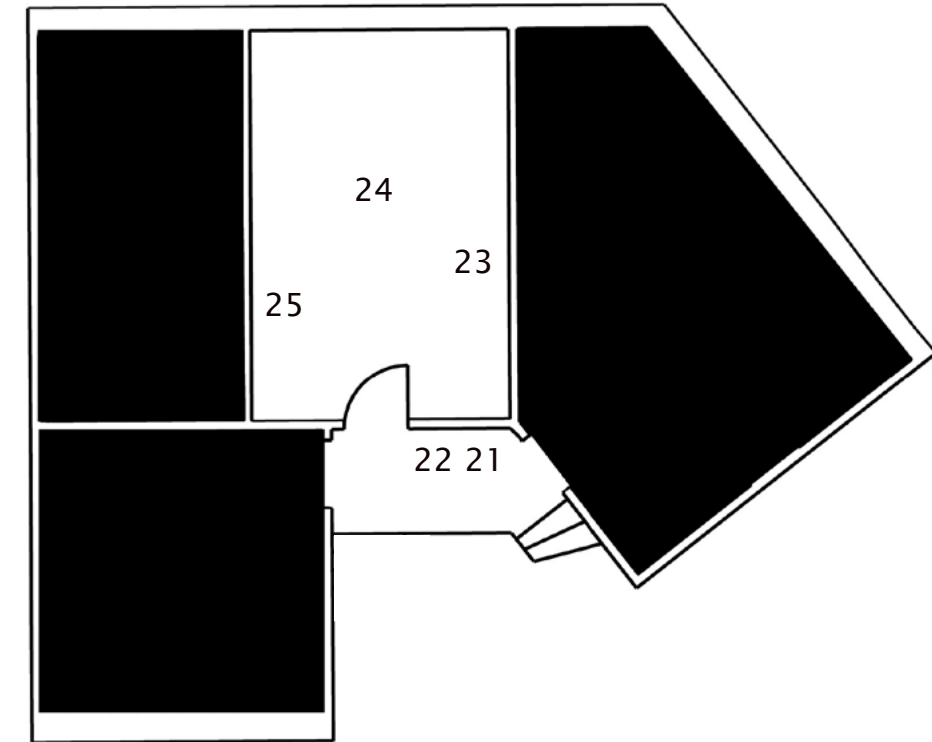
17 BERND LOHAUS
UNTITLED, 1964
INK, FELT TIP PEN AND BUSINESS CARD ON PAPER
29,7 x 21 CM

18 BERND LOHAUS
UNTITLED, 1986
WOOD (4 PARTS)
28,5 x 375 x 60 CM
COURTESY GALLERY SOFIE VAN DE VELDE

19 BERND LOHAUS
UNTITLED, 2000
WOOD (3 PARTS)
24 x 394 x 33 CM
COURTESY GALLERY SOFIE VAN DE VELDE

20 NORA SCHULTZ
KEIL 2, 2025
B/W PHOTOGRAPH
15,7 x 25 CM
EDITION OF 5 + 2 AP*

ATTIC



21 PHOTOGRAPH TAKEN FROM THE
ARCHIVE OF THE BERND LOHAUS
FOUNDATION
30,5 x 20,4 CM

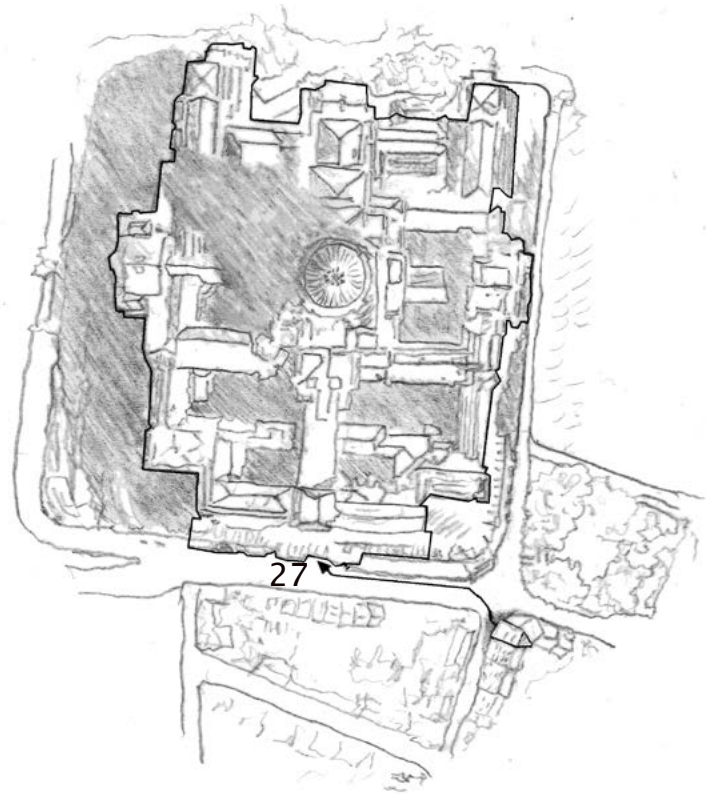
22 NORA SCHULTZ
KEIL 3, 2025
B/W PHOTOGRAPH
16,3 x 25 CM
EDITION OF 5 + 2 AP*

23 BERND LOHAUS
UNTITLED, 1974
TAPE ON WALL

24 BERND LOHAUS
UNTITLED, 2005
WAX ON CARDBOARD
10 x 107 x 63,5 CM

25 BERND LOHAUS
UNTITLED, 1974
TAPE ON WALL

PUBLIC SPACE



27 NORA SCHULTZ
LIFTING THE PALACE OF JUSTICE WITH BERND'S
KEIL, 2025

