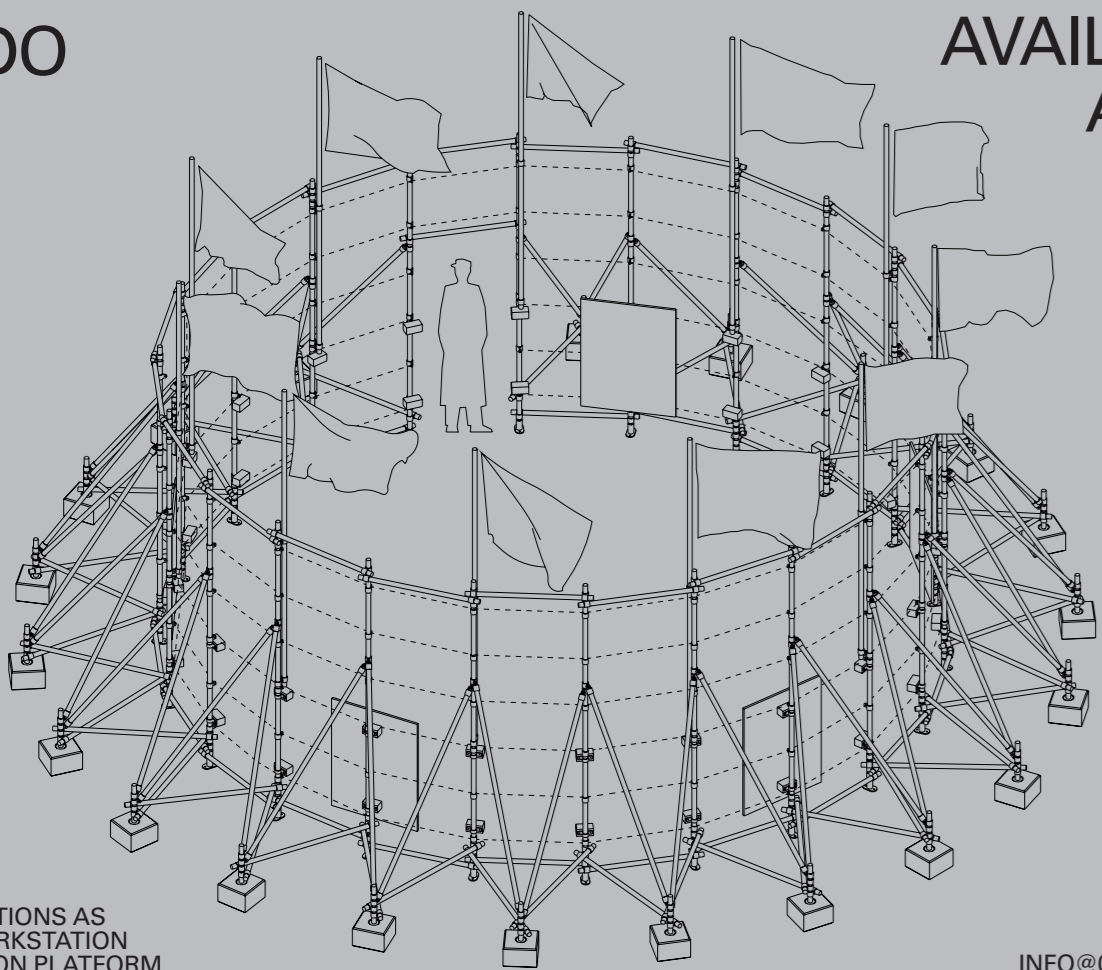


019 was never going to remain the only place we worked in. From the start, it's been a laboratory that swings us into unknown directions, constantly sharpening our sense of improvisation and reinvention on the spot. For three years, from 2013 onwards, we made that old welding factory at Dok Noord in Ghent (Belgium) the focal point of our activities. People even started to identify the entirety of our collective, *Smoke & Dust*, with what was basically only the name of its nineteenth project. We became 019. The whole project turned us upside down. But in doing so, we became aware as well. We understood that the act of occupying and taking possession of the site was not the goal of our work at all. From the inside out, starting with a wooden construction in its interior and up to the billboard at an outside wall and a series of flagpoles on the roof, we gradually developed the place into an assembly of undergrounds for public and artistic encounter, an emerging space for collaboration that was grounded on the premise that all media at our disposal were common grounds to be rediscovered. That is when the work began. That is when things began to move, for real. That is when we realized—artists, architects, designers and the like—we had all turned into scenographers, regardless of our discipline: co-authors of a scene that was constructed out of margins and constraints, participants in a game of give and take that we endlessly play around a display we like to recycle. In the end, that's how 019, our handling of its space through appropriation and dispossession, became the site of a moving practice, a collaborative way of working ready to be moved, reproduced and reinvented elsewhere.

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MUSEUM DREAMS

Museum Dreams is a newspaper reporting on the dreams of the Design Museum's staff. From all departments of the museum, nocturnal dreams, day dreams and imaginary events create a picture of the institution as a collective imaginary space.

In the dream museum we meet ghosts from the past, fruits of passion, hidden trapdoors and beautiful backstories. We might prefer to have sleep time off work, yet it creeps in as hopes and pressures swirl around and come out in surreal forms. The stories are an invitation to re-look at existing spaces and objects within the museum and the forces that shape cultural institutions. If the museum is defined as a place across multiple imaginations, then the museum dreams too.

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OCCUPATION AND HOSPITALITY TOM VAN IMSCHOOT

019 was never going to remain the only place we worked in. From the start, it's been a laboratory that swings us into unknown directions, constantly sharpening our sense of improvisation and reinvention on the spot. For three years, from 2013 onwards, we made that old welding factory at Dok Noord in Ghent the focal point of our activities. People even started to identify the entirety of our collective, *Smoke & Dust*, with what was basically only the name of its nineteenth project. We became 019. The whole project turned us upside down. But in doing so, we became aware as well. We understood that the act of occupying and taking possession of the site was not the goal of our work at all. From the inside out, starting with a wooden construction in its interior and up to the billboard at an outside wall and a series of flagpoles on the roof, we gradually developed the place into an assembly of undergrounds for public and artistic encounter, an emerging space for collaboration that was grounded on the premise that all media at our disposal were common grounds to be rediscovered. That is when the work began. That is when things began to move, for real. That is when we realized—artists, architects, designers and the like—we had all turned into scenographers, regardless of our discipline: co-authors of a scene that was constructed out of margins and constraints, participants in a game of give and take that we endlessly play around a display we like to recycle. In the end, that is how 019, our handling of its space through appropriation and dispossession, became the site of a moving practice, a collaborative way of working ready to be moved, reproduced and reinvented elsewhere.

In 2016 we built a tiny market of flags and scale models that eventually earned us the Design Award of the Province of East-Flanders (Belgium) the same year. As the award also included an exhibition at the Ghent Design Museum, the former Hotel De Coninck, the museum's staff initially supposed we would want to re-install and exhibit our prize-winning market in one of its rooms. Instead, however, and much to the museum's surprise, we proposed to transplant the entire program and operative method of 019 to the Design Museum for four months, including the task of curating the several rooms at our disposal. Thus, in responding to a question that had not been asked, we were able to enlarge the range of people involved and mutually share the benefits of the opportunity with an expanded community of partners. At first glance, we merely seemed like wanting to occupy parts of the museum, selfishly parasitising on its supposedly paradisaical conditions. But in actually doing so, we transposed that occupation into an invitation for other artists to inhabit the museum with us, turning it into a site of hospitality, a parallel space within or a 'para'-site, if you like, that exposed the museum to its petrified potential—its power, alongside its institutionally fixed ways of operating, to reinvent itself together with us and other artists.

To enter that parallel space inside the museum's intact, slightly dusty interior, we carved out an extra, alternative entrance in the blind wall at the building's back, hence creating opening hours independent of the museum's daily working, while at the same time pointing policy-makers to the waste of space in the city's heart, not to mention the use of the adjacent trashy terrain might have for a future expansion of the museum. Inside, we redesigned spaces by means of a low-budget yet multifunctional scenography that stood in contrast with the Hotel's traditional ornamental style, while also serving as an installation in itself, easily adaptable to the diverse artistic and design practices we invited to be put on display during our four months' stay (featuring four major exhibitions and a lot of small artistic interventions). As the rooms we could use happened to be on the museum's first floor, we also had to build a steel scaffolding by means of which you could reach our independent entrance. We decided to raise its height, however, until it passed beyond the roof. As a result a temporary tower emerged, freely giving all visitors access to a view of the Ghent cityscape one had not been able to see before. On top of the panoramic platform we planted a flagpole, claiming the spatial possibility we had come to explore. Yet, this claim did not signal some territorial appropriation. To the contrary, it testified to the power of deterritorialization, to open up spaces for public access, by way of what is basically a moving practice.

We went on to coin our spatial explorations the 'Museum of Moving Practice', as a means to highlight the interplay by which both 019 and the Ghent Design Museum altered one another during the process, mutually shifting our identities. At the high

wall hiding the museum's offices, diagonally opposite our self-made entrance, we attached a billboard with exactly the same size as the one hanging outside 019. On the one hand, it displays our overall ambition to make existing formats and practices travel outside their original context, looking for a new place to fit. On the other hand, it attaches itself like a parasite on an existing body, playfully exploiting a neglected spatial possibility while at the same time offering some exhibiting artists an extra invitation to display their work outside the inner walls of the museum. We guess, as an open curatorial collective of artists, designers or architects that builds mobile formats, temporary installations, scenographic interventions and graphic platforms, it is the way our mixture of disciplinary methods and insights makes us improvise formerly unnoticed presentational opportunities for other artists, designers or architects, which allows all participants (including the audience) to share in our adventure of re-invention. It is fun to find a place swinging by displaying it from another angle.

To be sure, this way of opening up possibilities, is not a judgement on how spaces are commonly used, born out of some misguided sense of moral superiority, let alone an expression of anti-institutionalism. To the contrary, what we like to do, time and again, is to fully partake in the inner workings of a place, whether institutional or not, in order to look from within that perspective (i.e.: as if we would occupy and temporarily own the place) for spaces to be used for our curatorial goals, with our artistic devices—high or low, inside or outside. This means we start a dialogue in multiple directions: institutionally, artistically, technically, spatially. Yet by improvising a space for ourselves in generating that dialogue, what we finally look for is resonance: to make the place vibrate with greater amplitude and frequency by the way we move ourselves. As such, our practice of playing with displays we find at our disposal, inviting artists to temporarily occupy them and thereby making the work multiply itself and resonate even further, installs a space to work together—a 'collaboratory', that is. The Ghent Design Museum, in hosting our occupation, became such a collaboratory. That is precisely what moved it. And that is what moved us.

We're long gone, by now, as our occupation of the museum ended in September 2017. But remarkably enough, the billboard is still there: a testimony, if you want, to the need of moving practices to root and to leave traces, too—however small, for our self-cut entrance is now a hardly visible scar, for instance. Independently, yet in consultation with the museum, we continue to curate that billboard, with a focus on graphic design. Meanwhile, we went looking for sites where we can make our own practice move again. During the Dutch Design Week (2017) in Eindhoven (The Netherlands), we decided to re-exhibit the Museum of Moving Practice, turning it into a travelling format. And recently, we also began to redesign 019 itself.

We guess that's how the story continues. The more and further our ways of working travel, the more we need to return to that core, too, this temporary residence where we first learned how to transform our occupation of a place into an occasion for hospitality. It is not our home, nor do we return to it to remember who we are. But we redesign it to realize that the core of what we do is still in the making, and that it can only be articulated by pushing the limit. We revisit it to experiment and reflect on what we have tried, before turning it into strategies elsewhere. We return, in other words, to keep on moving. It is not ideal circumstances we are looking for, however, a freespace where we can do what we want. We prefer to occupy spaces that are only accidentally available, opening up parallel ones within them, hitherto unnoticed due to constraints and conventions, worn-out habits and uses obscuring other ones. Eventually, what we look for by opening these parallel spaces, is a revitalization of those we occupy: we fertilize their ground, make it hospitable for a scene to arrive, a collectivity to return and resonate unexpectedly.

In that respect, let us not forget the only way occupation and hospitality begin to resonate, is by going along with the one precondition they both have in common: being temporary. We cannot occupy a site forever, we cannot be a guest eternally. Time and again, we have to make our practice move, so as to keep on reinventing the logic by means of which occupying a place and turning it into a space of hospitality can coincide simultaneously.

It is about being contemporary. Wherever we are, the only way for us to stay is when we feel like going on, moving through the art world like a host in a machine.

PRACTICE. A WAY OF PRACTICING SOMETHING TO DO WITH ARCHITECTURE THE IMPORTANCE OF A DOOR

JAN DE VYLDER

PESSIMISM-IN-THEORY
AESTHETICS-IN-BETWEEN
OPTIMISM-IN-PRACTICE *

A PRACTICE.
AND SOMETHING TO DO
WITH.

1. What a practice is. Without having to give the definition here. There are dictionaries for that. What a practice is. Not from the idea of practice. But from the reality of practice. From the reality of everyday practice.

2. Many practices. Many possible practices. But the practice here is the practice that has something to do with architecture. Something to do with architecture. To avoid that it should be 'about architecture'. Or 'in architecture'. Or 'of architecture'. Or 'of architects'. Having something to do with is something different than about, in or of.

3. Something to do with architecture. Not only to avoid that it would be defined immediately or unambiguously. But specially to indicate that the 'something to do with' is perhaps the best preposition for the idea of architecture.

Another thing: 'the idea' of architecture. Having something to do with can still be anything. The idea seems to be the idea and nothing else. Nothing else is meant than the following: 'the idea' is to have 'something to do with'. The idea as such cannot be anything more. Yet it is so much more. It is that 'something to do with' that is so much more. Can be and must be. Or merely be, at the least.

A PRACTICE.
AND SO MUCH MORE.
OR THAT WHAT IS
IN BETWEEN.

4. The practice that has something to do with architecture is a practice of today. The practice that builds is no longer the practice that builds. It is of course a practice that builds but no longer merely 'as

such'. And should never have been able to do so 'as such'. Yet needs 'so much more' even today. Doing more than merely building.

5. Building is architecture. Architecture is building. And 'so much more'. Or should it be said: only 'so much more'. Today's practice is that way. That 'something to do with' is that 'so much more'. And that 'so much more' is even a matter of 'merely'. But in the sense of only partly. If not even primarily.

Building as basic necessity. Building as the ultimate sublimation. One not without the other. But at the same time, because of that, the 'something to do with' architecture. Not without that 'so much more'. Or rather that 'so much more' what connects the basic with the sublime.

The architect's practice does not just build. Is not just building anymore. It has become the nature of architectural practice. Building and not building.

In order that it would have 'something to do' with architecture.

6. That 'so much more' as that which makes that it has 'something to do with'. As a principle. As a finality.

And if it then has to be found between that basic and that sublime. Which is then all 'what is in between'.

Not that it is merely a matter of giving a place to 'something to do with'. But at the same time already has its place. The place that it takes to become basically sublime.

The sublime not as an end in itself. But as the finality. After that 'so much more' then the mere basic. As a result of 'what is in between'.

PRACTICE. PRACTICAL.
AND NOT PRACTICAL.

7. 'What is in between'. Which is not just in between. Which is 'so much more' in between. More and more. And more

and more 'of anything and everything'. And that 'of anything and everything' must all be practiced equally well. And that 'of anything and everything' is really anything and everything.

Which is building differently. But first and foremost thinking differently. Which is looking differently. Observing differently. Which is situating differently. And acting differently.

Which is thinking and doing. And then doing and thinking again. Which is practicing a practice differently. Doing 'practice'. Which makes practicing not merely practical. But also 'not practical'. The doing and thinking and thinking and doing.

But 'what is in between' is of course in between that building. From basic to sublime building.

Or at least the chance to do so.

THE IMPORTANCE
OF A DOOR.

019.

But is 'what is in between' merely 'what is in between'. Merely possible as 'what is in between'. Or is more possible. How much longer can or will 'what is in between' stay there. Or should it stay. And what if it will be no longer 'what is in between'.

019 is 'what is in between'. Or not. Not anymore. Or never was. Maybe it did. But that is not how 019 sees it. Although. All that discourse and boldness. That reflection and ignoring. Showing and hiding. It is precisely that which is 'what is in between'. But then precisely just that. Precisely.

It is also 'what comes in between'. But inside out. It is not the practice that is 'so much more' today or should be today. It is also not that 'non-practice' - about which nothing has been said here

yet which already says enough— that only wants to be 'so much more'—education becomes blind and deaf because of it; yet once more it has been said. It is the in-between that which prepares itself to be in between. Wants to be. It is inside out. Or soon wants to be inside again.

The door in the museum. The facet. The openings in 019 itself. That quarter facet. 019 wants to practice. Not just in between. Not merely inside out anymore. But also outside in. The door to the outside. The door to practice. The practice that has 'something to do with' architecture. The world that has something to do with architecture. Or architecture that has 'something to do with the world'.

It was and is as 'in between'. The ultimate goal. But the door makes the difference. As a door. As such. And as such 'in between'. As having 'something to do with architecture'. It already did as 'what is in between'. But the door really makes it have 'something to do with architecture'.

The door remains. The practice remains. Practice. So much more.

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** Gordon Matta-Clark.

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OCCUPATION AND HOSPITALITY

Essay by
Tom Van Imschoot

Published by
ART PAPER EDITIONS

2018

019—MUSEUM OF
MOVING PRACTICE
All pictures by
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304 PAGES
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PRACTICE. A WAY OF PRACTICING
SOMETHING TO DO WITH ARCHITECTURE
THE IMPORTANCE OF A DOOR

Essay by Jan De Vylder

Translated by Bart Decroos

SETTING UP A CABINET

THEO DE MEYER WITH ARTHUR DEKKER



To set up. An expression which refers to organizing something. About initiating or realizing. In a figurative sense.

Literally, however, this means placing one thing on something else, on a base or plinth, or on top of each other. About stacking and constructing.

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Perhaps especially this. To allow something to happen. To set up means most of all to allow things to happen, without precisely knowing what. Without end or direction, but especially with the idea of something happening as such.

To set up is only the beginning.

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019—MUSEUM OF MOVING PRACTICE [19/05—17/09/2017] RE-EXHIBITING MUSEUM OF MOVING PRACTICE [20/10—29/10/2017]

A project by: Tim Bryon, Bieke Criel, Michiel De Cleene, Design museum Gent, Hector Devriendt, Olivier Goethals, Valentijn Goethals, Tjibo Kho, Tomas Lootens, Kobe Vandenberghe, Van Eeghem BVBA & Leo Verlinden

A project by: Tim Bryon, Bieke Criel, Michiel De Cleene, De Fabriek Eindhoven, Design Museum Gent, Olivier Goethals, Valentijn Goethals, Tomas Lootens, Mathieu Serruys, Jens Wijnendaele & all the Masters Textile at LUCA School Of Arts

ALL DRAWINGS IN THIS PUBLICATION BY OLIVIER GOETHALS EXCEPT SETTING UP A CABINET DRAWING BY THEO DE MEYER

Text: Bart Decroos

SMOKE & DUST AND NUCLEO PRESENT A NEW BASE OF OPERATIONS A BROTHER/SISTER FOR 019

KUNSTHAL GENT

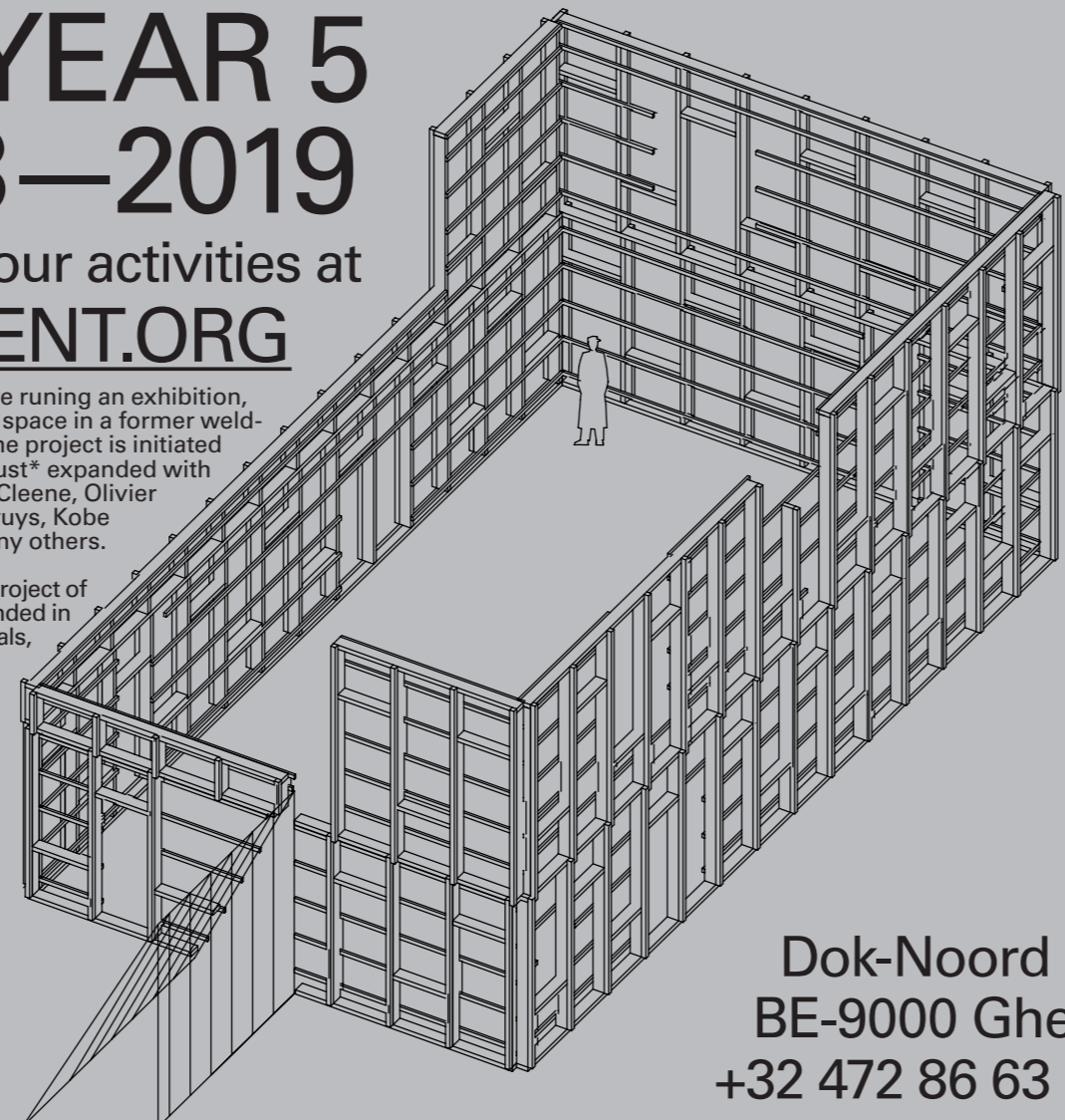
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019 YEAR 5 2018—2019

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019 is an artist collective running an exhibition, performance and work space in a former welding factory in Ghent. The project is initiated and run by Smoke & Dust* expanded with Bieke Criel, Michiel De Cleene, Olivier Goethals, Mathieu Serruys, Kobe Vandenberghe and many others.

* 019 is the nineteenth project of Smoke & Dust vzw, founded in 2008 by Valentijn Goethals, Tim Bryon and Tomas Lootens.



Dok-Noord 5L
BE-9000 Ghent
+32 472 86 63 27

REFERENCE GUIDE

BY MICHEL DE CLEENE PUBLICATION AVAILABLE AUTUMN 2018

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019—MUSEUM OF MOVING PRACTICE LEFTOVER

THE BILLBOARD AT DESIGN MUSEUM GHENT CONTINUES IN 2018 AND 2019

This billboard is a collaboration between Design museum Ghent and 019. It functions as an alternative exhibition platform for (graphic) designers. A leftover from the Museum Of Moving Practice project that happend between the 18th of May and the 17th of September 2017, where 019 temporary occupied a part of the museum. This billboard is a copy of the Billboard Series framework that has been hanging at 019 since September 2015. (A project by artlead.net, All Things Contemporary vzw & 019)

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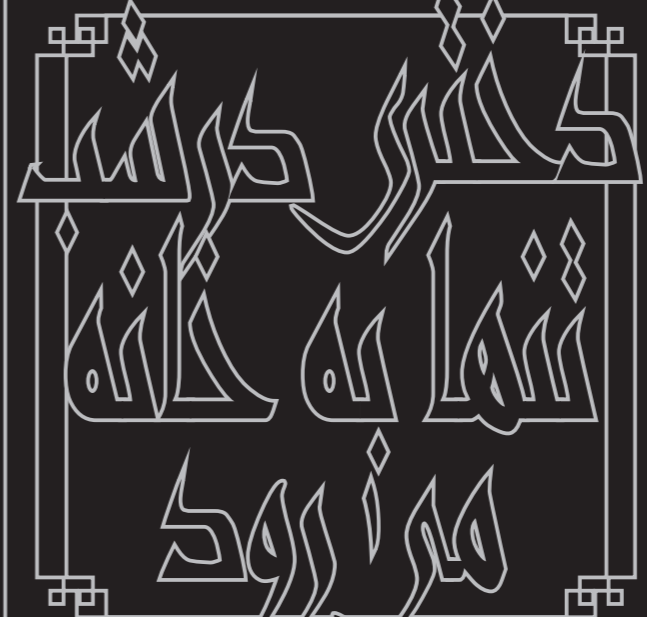
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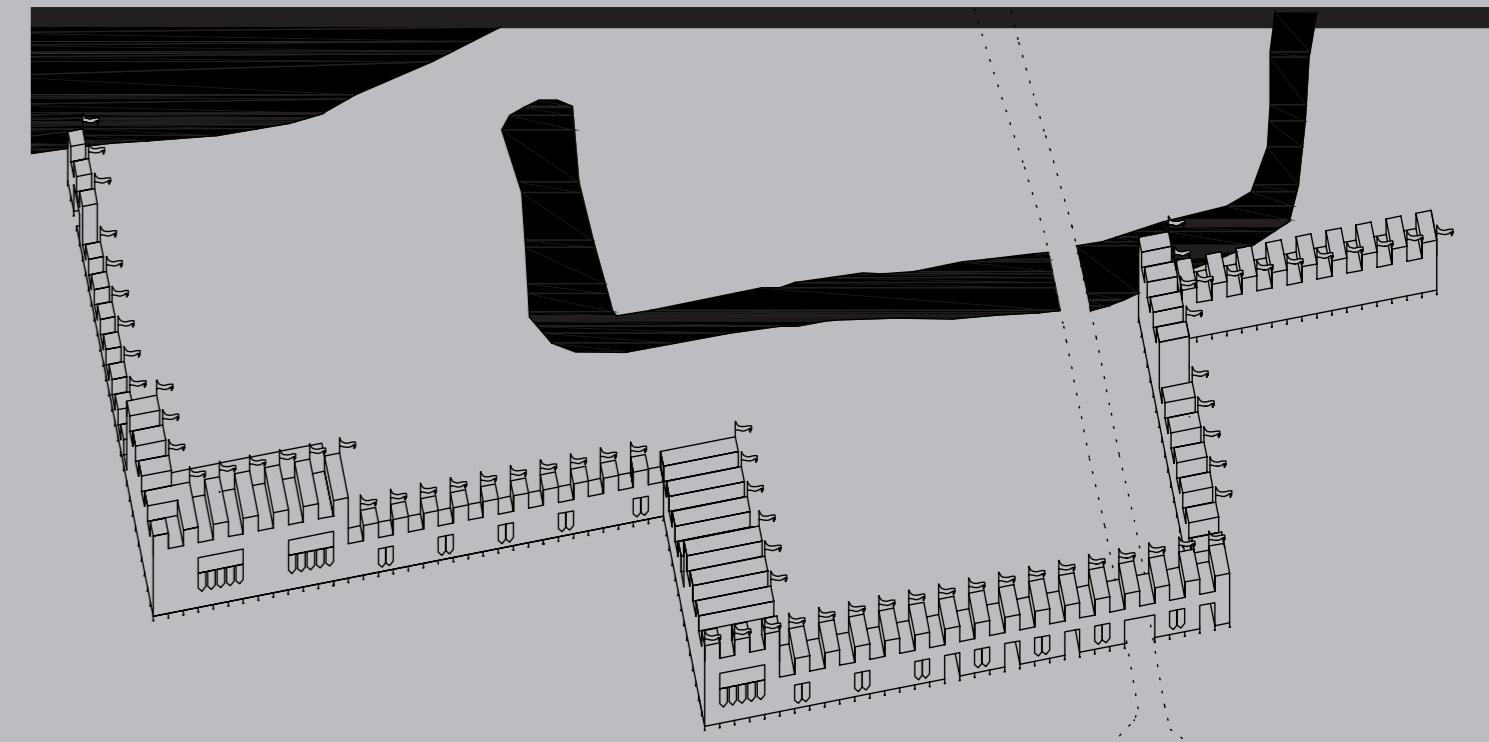
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