



**VISITORS
GUIDE**

Max Kesteloot

*GOOD LOST CORNERS
places that appeal to me*

EXHIBITION 03.09 > 08.11.2020

WED > SUN 10:30 > 18:00
Free entrance

CENTRALE
FOR CONTEMPORARY ART

box

Place Sainte-Catherine 44
1000 Brussels
www.centrale.brussels



Brussels
Gallery
Weekend 

Max Kesteloot

GOOD LOST CORNERS *places that appeal to me*

Prix Art Contest 2019
Laureate of the City of Brussels

EXPO 03.09 > 08.11.2020
OPENING 02.09.2020

“These are my stories, but to the reader, the content will not be that different. These could be anyone’s stories.” – *SPOT SPOTS – Prologue due to circumstances*, 2017 – Artist book, Self-published – Max Kesteloot

For more than 10 years, Max Kesteloot (1990, Ghent, lives and works in Oostende) has been capturing his observations on photo. During walks or travels, his main focus is on his surrounding urban context, often including seemingly banal architectural elements. His images are devoid of people and only refer indirectly to a potential presence or action. Kesteloot’s work seems to be about how we absorb our environment, and how it results in fragmented impressions and associative memories.

In the exhibition *GOOD LOST CORNERS – places that appeal to me*, visitors can hear a constant voice that refers to places that have been photographed by the artist and then used as a source for making new works. It is impossible for the viewers to know which text belongs to which image, but this is precisely what makes it interesting to explore the work further.

www.maxkesteloot.be



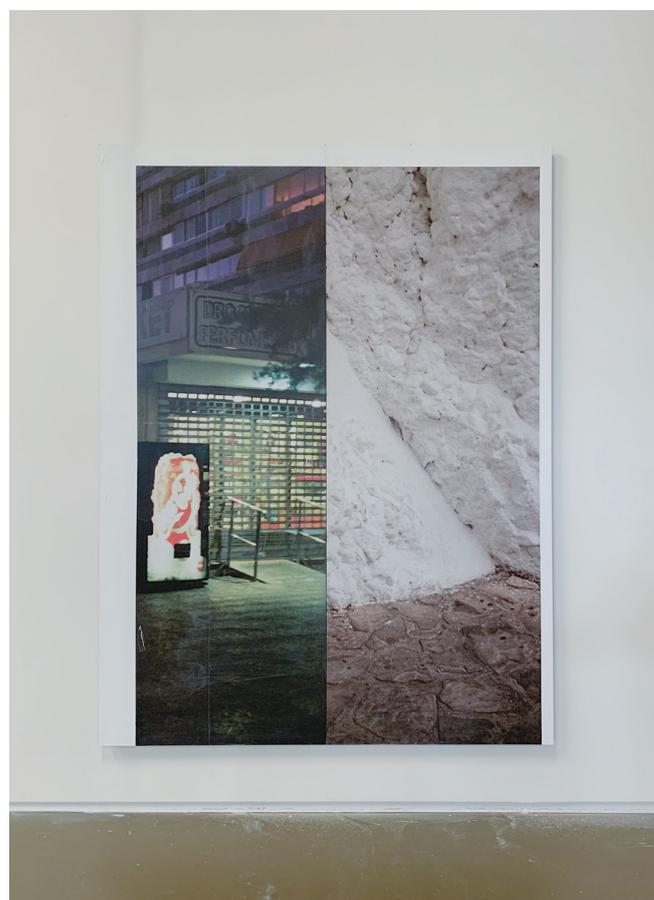
Installation view Espace Vanderborght, Brussels - ArtContest, September 2019.
Site specific installation, Fragment #33, Fragment #41, Fragment #42 & screening Tropical Night



Installation view soloshow 019, Ghent - Tropical Night, May-June 2019
Site specific installation
Photo by Michiel Declene



Installation view Barbé Urbain Gallery, Ghent - groupshow Reflections in transition,
December - January 2019/2020
Site specific installation showing Fragment #51 - #73
Photo by Alexander Saenen for Barbé Urbain Gallery



Fragment #42
Benidorm (ES), Alicante (ES), 2019

Interview

Max Kesteloot

Can you tell us more about your artistic background?

I attach great importance on observation, on noticing our surroundings. Actually, to say that I attach great importance on it would almost be an understatement: observation is a key component of my daily life. I can't refrain from it, nor do I wish to. Wherever I go, I can't help but explore. From the very beginning of my journey, I start looking around and I immortalise each and every scene or situation that catches my attention in any way. Besides, my memory keeps failing me, making me unsure about the veracity of what I appear to remember. By shooting photographs, I create a lasting, tangible proof of those events and places. Therefore, I can allocate time and space to those images without having to worry any longer whether I did indeed witness the things they represent. Of course, the exact settings are of little importance to the audience of my work. However, for me, it's quite the opposite: it is crucial to my composition.

At some point in my past, I felt the need to do more than just watch and record. I was deeply upset that I didn't take part in the creative process. A peculiar combination of circumstances made me start to work with some specific parts of my pictures. In this way, I seek to create new settings that should be considered as new entities, deprived of context or narrative. I somewhat show disrespect towards the originals, sometimes even coming close to disregarding their colour scheme altogether. After all, they only serve as raw material to the creation of a new whole. This is an excruciatingly slow process. It has always been, and will probably stay this way. However, artists don't bother about these things. That's just the way the

creative process is, has always been, and will ever be.

What can you tell us about the title of the exhibition: GOOD LOST CORNERS - places that appeal to me?

I believe the title perfectly sums up the content of the book and – consequently – of the exhibition. In my book, I collected 18 original pictures with a short story for each. I've been toying with this idea for a long time. Actually, it dates back to an earlier publication: *SPOT SPOTS – Prologue due to circumstances* (2017). However, I suffered from a broken hand and was unable to produce anything for two months – which immediately turned out to be an ordeal for my peace of mind. *(Laughter)* The intensity of my texts is probably witness to my turmoil. This book will come out at the opening of the exhibition, the latter being in some respects the extension of the book. But the exhibition takes it a step further. Indeed, it features a set of unpublished works based on the content of the book. Additionally, an audio recording of the 18 short stories is played in the exhibition space. The visitors, however, aren't given any clue to link all those components together. They're invited to create their own narratives based on the exposed stories and works. I am actively seeking to create confusion while describing and transmitting the different components in a very factual way. Like the title: somewhat paradoxical and therefore disconcerting.

The exhibition – and your artistic approach – is a mix between literature, photography, and sound installation. How do you intend to install your body of work within the space of CENTRALE.box?

I believe I use many different media in my work. During the exhibition, visitors will have no other choice but to become aware of their surroundings. That's quite an achievement in itself, isn't it?

“These are my stories, but to the reader, the content will not be that different. These could be anyone’s stories.” This quote comes from your self-published book entitled *SPOT SPOTS - Prologue due to circumstances* (2017). What message(s) would you like to convey to the audience?

It’s very important to me that the exhibition should not seem more significant than it really is. Consequently, I myself am trying not to blow it out of proportions. Moreover, I believe it’s crucial that my short stories leave enough leeway to the audience so that they can make up their own perception and interpretation. Therefore, I chose not to provide any explanation for the new settings I’ve created. The anecdotes apposed to the pictures may also be freely interpreted. To quote Bart Decroos, who wrote a striking preface to my book:

“They invite us to imagine other scenarios, precisely because Max’s writings open them up to story-telling. Their ‘reality effect’ only emphasizes their status as a form of ‘fictional photography’: the photographs and writings are the forensic evidence of fictional narratives, that may or may not, will or will not, could or could not, have happened at the places and times we are told that they did.”

Max Kesteloot in conversation with Tania Nasielski and Estelle Vandeweegehe
CENTRALE for contemporary art
February 2020

Max Kesteloot thanks Valérie Boucher Marcolini – and the members of the jury Carine Bienfait, Catherine Mayeur, Liliane De Wachter and Simon Delobel – for making this exhibition possible.

ARTISTIC CAREER

Max Kesteloot (1990, Ghent, lives and works in Oostende) is a visual artist. His work develops around the paradox of the apparent absence of a subject in the final image. This gives every detail in his work the status of context. Max also teaches at LUCA school of arts, Ghent, where he is currently instructing Mixed Media.

More information about his artistic career here

www.maxkesteloot.be



CENTRALE

FOR CONTEMPORARY ART

box

Emerging artists are offered to show their latest bodies of work at CENTRALE. box. They are the laureates, for the City of Brussels, of various prizes (Médiatine/ ArtContest/Watch this space/ Carte de visite).