

MACS

Musée des Arts Contemporains
Grand-Hornu

MACS. Grand-Hornu | Extra-muros

Alec De Busschère

31.08 > 22.09.24

PRESS RELEASE

SAVE THESE DATES

PRESS LUNCH

>>> 30.08.24 | 11:00

Reservations : maite.vanneste@grand-hornu.be

OPENING

>>> 30.08.24 | 18:00

Location:

MACS. Grand-Hornu | Extra-muros
(Brussels)

Exhibition:

Alec De Busschère. Memory Cache
Collection 99

Address:

Bloc 5 | Rue du Ruisseau, 37 - 1080
Brussels

Opening:

30.08.24 | 18:00

Exhibition:

31.08 > 22.09.24

Opening hours:

Wednesday - Sunday | 14:00 - 19:00

Contact:

Maité Vanneste
+32 (0)65/61.38.53
maite.vanneste@grand-hornu.be

More information:

www.mac-s.be

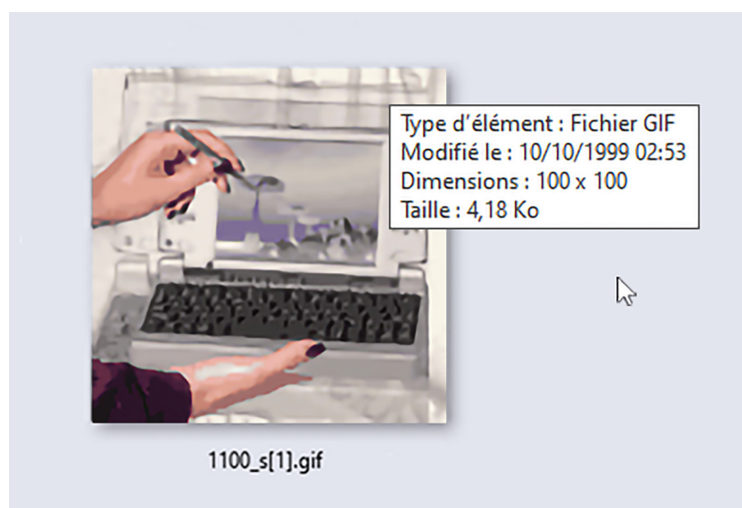
Partners:

Fédération Wallonie-Bruxelles,
La Vallée, Archer & Weaver



Alec De Busschère. Memory Cache Collection 99

Annexed as an extra-mural project to the programming of MACS (Grand-Hornu), Alec De Busschère's installation 'Memory Cache Collection 99' presents a maze of images printed on large finely-woven veils freely suspended in the exhibition space. This translucent architecture in which the public is invited to wander and lose itself is all the more disconcerting for its ingenious suspension mechanism, whereby the slightest draught can change the orientation of the partitions. The spectacle of these phantom-like images then takes on a slightly kinetic, even cinematographic dimension from the instability of the veils, the movement of spectators and the effect of successive overprintings and dissolves. Labyrinthine and kaleidoscopic, the device has the appearance of a "theatre of memory", this mnemonic tool which locates on an architectural distribution plan the fragmentary images of a story to be reconstructed. This archaeological connotation also gains in meaning when we learn that this visual material was extracted in 1999 from the memories of several personal computers: cache files recovered by the artist to create, at the time, his 'Keep the cache in memory' video. Low in information and quality, orphaned from their authors and their original websites, one image follows another at an almost stroboscopic rhythm, echoing the frenzy that once seized an entire generation of insomniac computer navigators. Twenty-five years on, Alec De Busschère returns to this ocean of archives to deliver a diametrically opposite vision: in the form of images he has reduced in number, enlarged and slowed down to give them, for all their superficiality, the existential depth of a human gesture and its trace, albeit using technology.



**Website**

alecdebusschere.com

Instagram

#alecdebusscherearchives

#memorycachecollection99

About the artist

Alec De Busschère lives and works in Brussels.

Alec De Busschère is a self-taught artist who began in the 1980s with painting and then developed an oeuvre that exploits varied mediums and languages. His polymorphous practice seeks to expand the white cube by opening fictional spaces. Many times he integrates data, surveys, architectural plans and algorithms, viewing everything peripheral to the work as dynamic elements for potential inclusion in his creative process, considering accidents and randomness as productive data, and collaborating with authors who use other forms of language. He questions the transmission of information in any project, with its resulting loss of information and densification of the work. His work is structured mainly around long-term projects, such as *Casting for Generics*, *UC Box*, *UNEXISTANT* or *Possible Tracks for Short Cuts*.

Alec De Busschère has exhibited regularly in Belgium and France.

His works have been featured in solo exhibitions like *UNDER CONSTRUCTION!* at the Palais des Beaux-Arts in Charleroi in 1996, *UC BOX PROJECT* at La Box in Bourges in 1998, *PRO2* at CCC in Tours in 2000, *Trapped Reality* at CIAP in Hasselt in 2002, *PNEUMATICA* at 76.4 in Brussels in 2022.

He has also exhibited his works in well-known venues like SMAK (Ghent), iMAL (Brussels), the Étienne Tilman gallery (Brussels), the Rodolphe Janssen gallery (Brussels) and the Louvain-la-Neuve Biennale.

In 1991, Alec De Busschère co-founded Établissements d'En Face, where he served as artistic director until 1998. His *Filtered Space* project, a public commission for the extension of the Palais des Beaux-Arts in Charleroi, which he completed in 2000, perfectly illustrates his commitment to public art. Since 2013, De Busschère has been developing the *UNEXISTANT* project, presented, among others, at Maison Grégoire in 2018 and at ISELP in 2019. The exhibition was described by curator Joël Benzakin as the association of "a pictorial gesture with digital language, combining the centuries-old tradition of portraiture with the twists and turns of social networks", particularly emphasizing the notion of identity and its shift from a virtual to the real world.

In 2017, De Busschère began the *Possible Tracks for Short Cuts* project at the Louvain-La-Neuve Biennale. A second version of this project was presented in 2020 at iMAL (Brussels) and later at the Centre Wallonie-Bruxelles in Paris. Among his international collaborations, we can mention his *UCBOX PROJECT* with the China Academy of Art in Hangzhou in 2018.

Through his different projects and exhibitions, Alec De Busschère continues to explore the intersections between traditional art and contemporary digital influences, constantly pushing out the boundaries of the way identity and reality are perceived in the contemporary world.