

Galleries Le Bailli, Brussels
Timeline & Archival Documents

produced on the occasion of the exhibition:
WHAT DID YOU PASS ON TO ME « retour au Bailli »
26.05.2026 - 27.06.2026

Galleries du Bailli at Avenue Louise 195 in Brussels housed a number of avant-garde galleries from 1972 to 1975. These galleries were Wide White Space, MTL, Galerie D, Paul Maenz, Oppenheim, PLUS-KERN, Hervé Alexandre and Editions Delta, showing a veritable who's who of established, and mostly Conceptual, artists. This book reflects archival research that began in March. These are the findings as of May 2026.

opened September 1972
Dennis Oppenheim at Galerie D

opened 25 November 1972
Mel Bochner "To Count: Transitive/Intransitive" at MTL

MEL BOCHNER
A. TO COUNT : TRANSITIVE
B. TO COUNT : INTRANSITIVE

galerie MTL
13, avenue des éperons d'or, 1050 bruxelles
13, gulden sporenlaan, 1050 brussel
15 - 19 h
galerie « le bailli », D

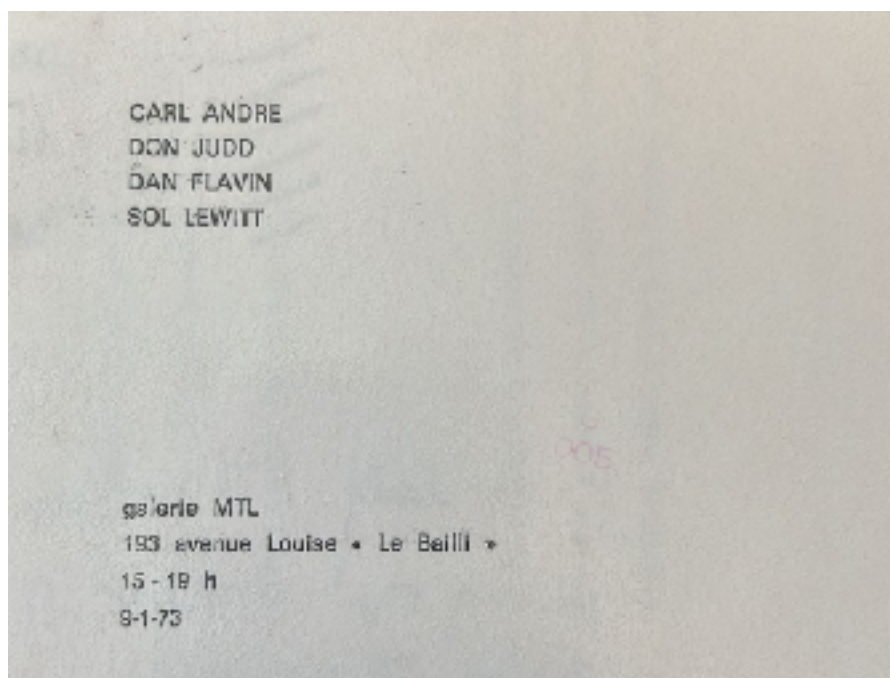
16l. 49.76.77
25/11/72

VelBo 3 mil. 75 GOOD ALUMINUM,
MIL, 100,000 FT. 100000 1000



opened January 1973
Dan Flavin at Galerie D

opened 9 January 1973
Carl Andre, Donald Judd, Dan Flavin, Sol LeWitt at MTL



20 January - 10 February 1973

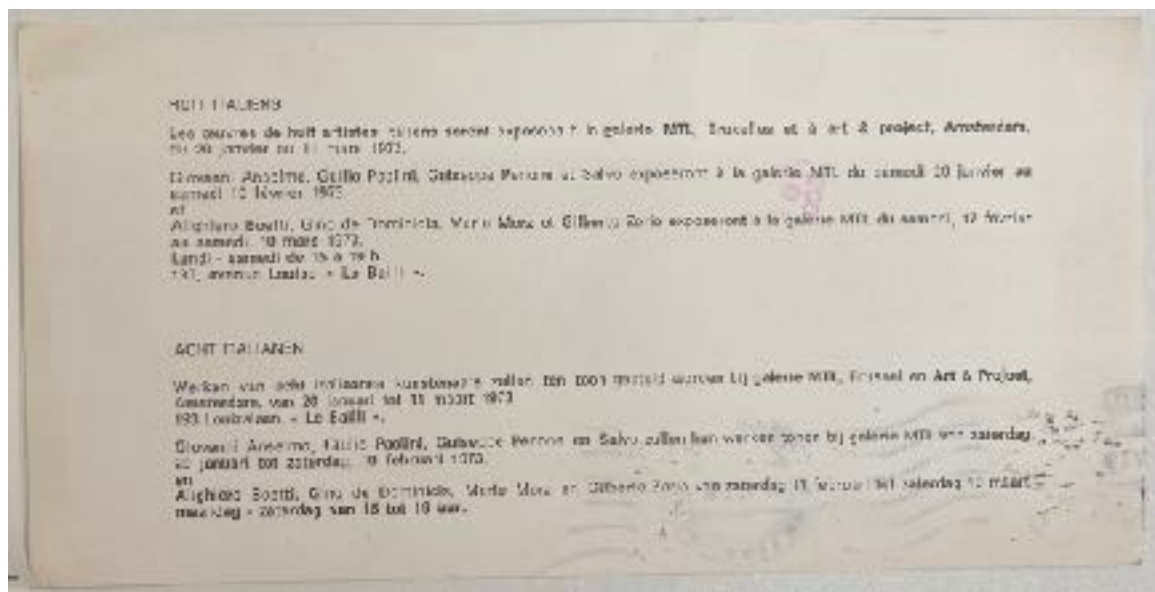
Huit Italiens - Acht Italianen

(Giovanni Anselmo,
Giulio Paolini, Giuseppe
Penone, Salvo) at MTL

17 February - 10 March 1973

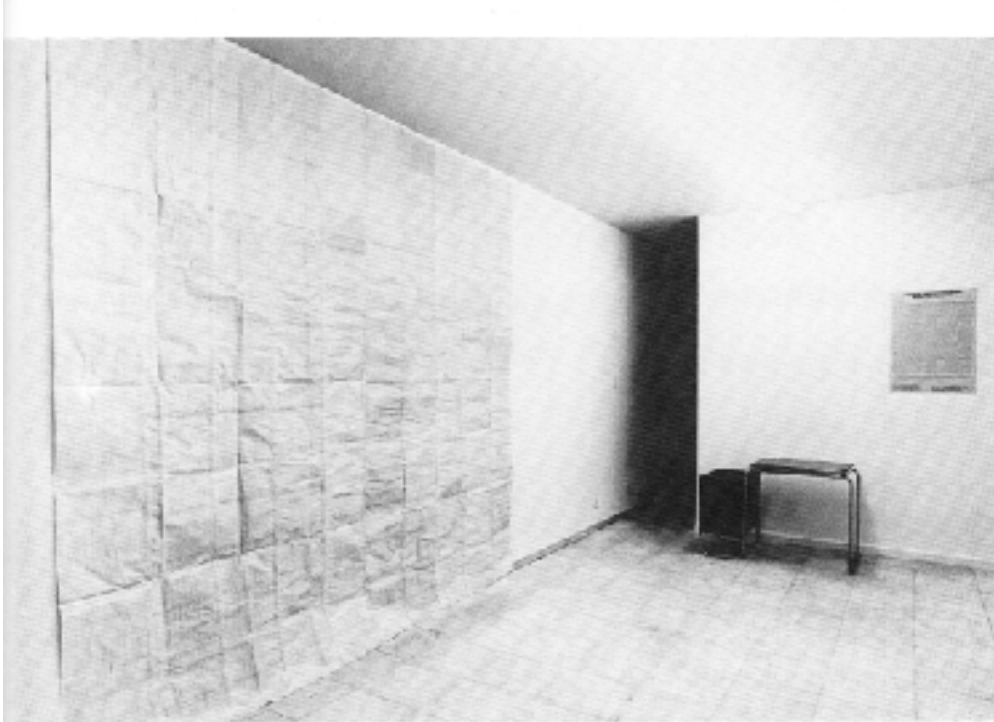
Huit Italiens - Acht Italianen

(Alighiero e Boetti, Gino de
Dominicis, Mario Merz,
Gilberto Zorio) at MTL



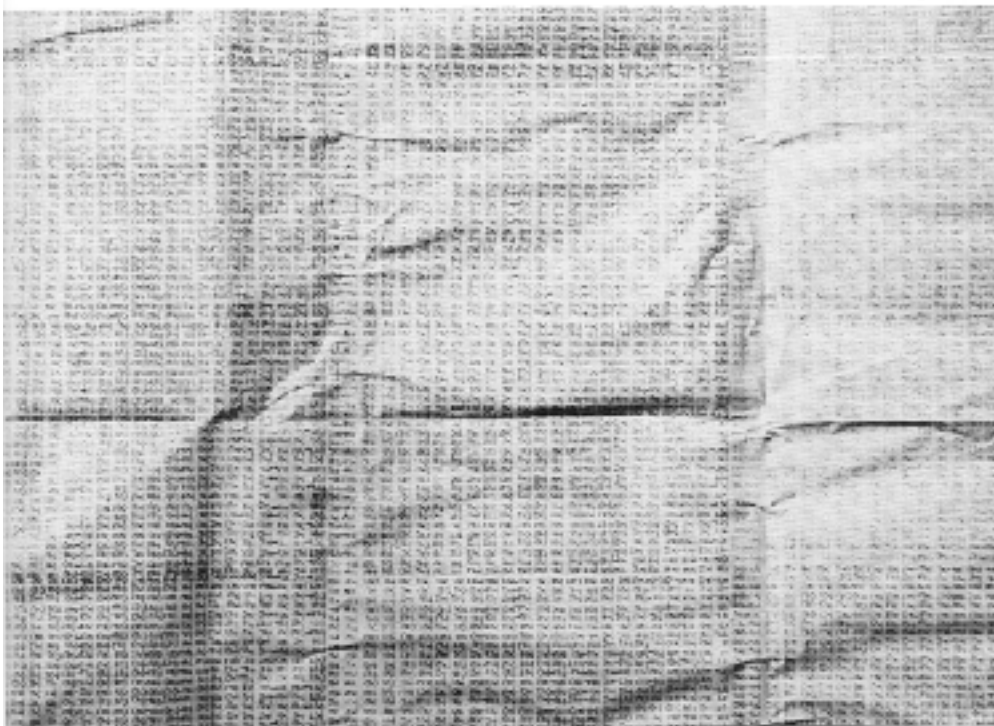
17 February - 2 March 1973
Art & Language at Paul Maenz





Art & Language: Cover, 1979.

Art & Language: Cover (Detail), 1979.

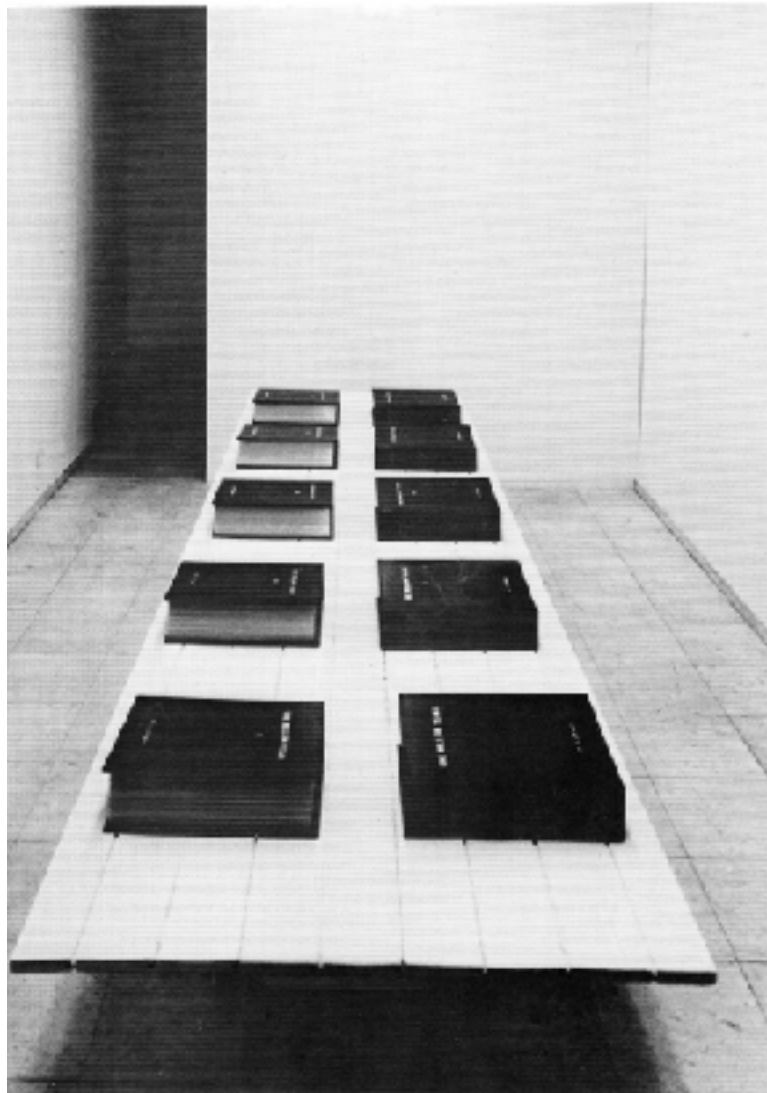


Art & Language (PMK Yearbook 1970-75, p.53)

3 March - 16 March 1973
On Kawara "One Million Years" at Paul Maenz



On Kawara: *One Million Years*, 1967/68.



„Ein 'Ende der Kunst' ist nur vorstellbar, wenn die Menschen nicht mehr auseinander sind, zwischen Wahr und Falsch, Gut und Böse, Schön und Hässlich, Gegenwart und Zukunft zu unterscheiden. Das wäre der Zustand vollkommener Barbarei, auf dem Höhepunkt der Zivilisation — und ein solcher Zustand ist in der Tat historisch möglich.“

—Herbert Marcuse, *Kontextrevolution und Revolte*, Frankfurt 1973

20 March - 19 April 1973
"Joseph Kosuth: Art as Idea 1967-68" at Paul Maenz



red [red] n. Rouge m.; couleur (ou) teinte rouge f.
 | SPORTS. Bille rouge f. (in billiards). | FIN. Déficit
 m. | FAM. Rouge r. (in politics). | LOC. To see red,
 voir rouge; U.S. To be in the red, être en déficit.
 — adj. Rouge (colour). | ROUX m., rousse f. (beard,
 hair); rouge, incarné (eyes); vermeil (lips, mouth);
 red with anger, rouge de colère; to turn red, rougir.
 | Rouge (flag); de l'extrême gauche (politician). |
 CHIM. Red lead, minium. | ASTRON. To run past
 (or) U.S. to go through a red light, brûler un feu
 rouge. | CULIN. Saur (herring); rouge; saignant
 (meat). | GEOL. Rouge (Sea). | GENT. Rose (marble).
 | ZOOL. Red Admiral, vulcain. | FIG. Sanguant
 (threats); red light, signe de danger; to see the red
 light, se rendre compte du danger. | LOC. It's like
 a red rag to a bull, ça lui fait l'effet du rouge au
 taureau; to paint the town red, faire la tournée des
 grands-ducs.

Joseph Kosuth: *Art as Idea as Idea*, 1965/68, 10
 Berlin/er Kunst- und Bild. Werke, Bild. Kunst,
 Grey (Hagplatz) Frankfurt, English Plotsch.

„Durch meine Wörterbuch-Defini-
 tion-Arbeiten wurde mir klar, daß die
 Form der Präsentation (Fotografier-
 rung) oft als 'Mittel' angesehen wurde,
 obwohl ich stets klarstellen versuchte,
 daß die Fotografierungen waren und die Kunst
 die Idee.“
 —Joseph Kosuth, in *Prospect* 69, *Das
 Bild* 1969



60

red [red] 1 *af* rood²; bloedig²; see ~ in blinde
 woede ontsreken, van woede buiten zichzelf
 zijn; ~ deer edellieft e; ~ man roodhuid; it is
 a ~ rag to him het werkt op hem als een rode
 lap op een stier; II *sb* 1 roodheid, rood a; a R
 rode (republiek &); 3 *pl* rode bal; *in* (out
 of) the ~ met (zonder) een tekort, debet
 (credit)staand.

„Fishes, often more difficult to handle
 because unlike to me that the form of
 presentation (photography) was often
 seen; sometimes 'padding' was
 thought (consciously or unconsciously)
 after that the intention was to make
 sure that the art was the art.“
 —Joseph Kosuth, in *Prospect* 69,
Bild 1969



Galerie Paul Maenz, Brussels 1972 (Office, upstairs)
(Photo Paul Maenz)

opened 20 March 1973
Marcel Broodthaers "PETRUS PAULUS RUBENS" at MTL

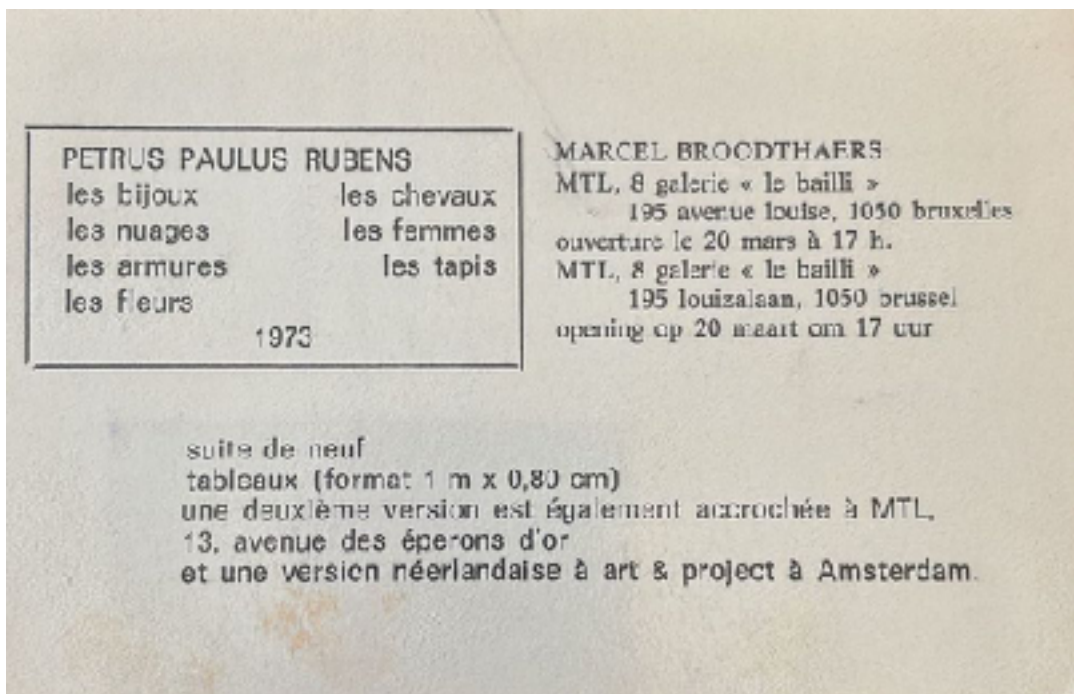
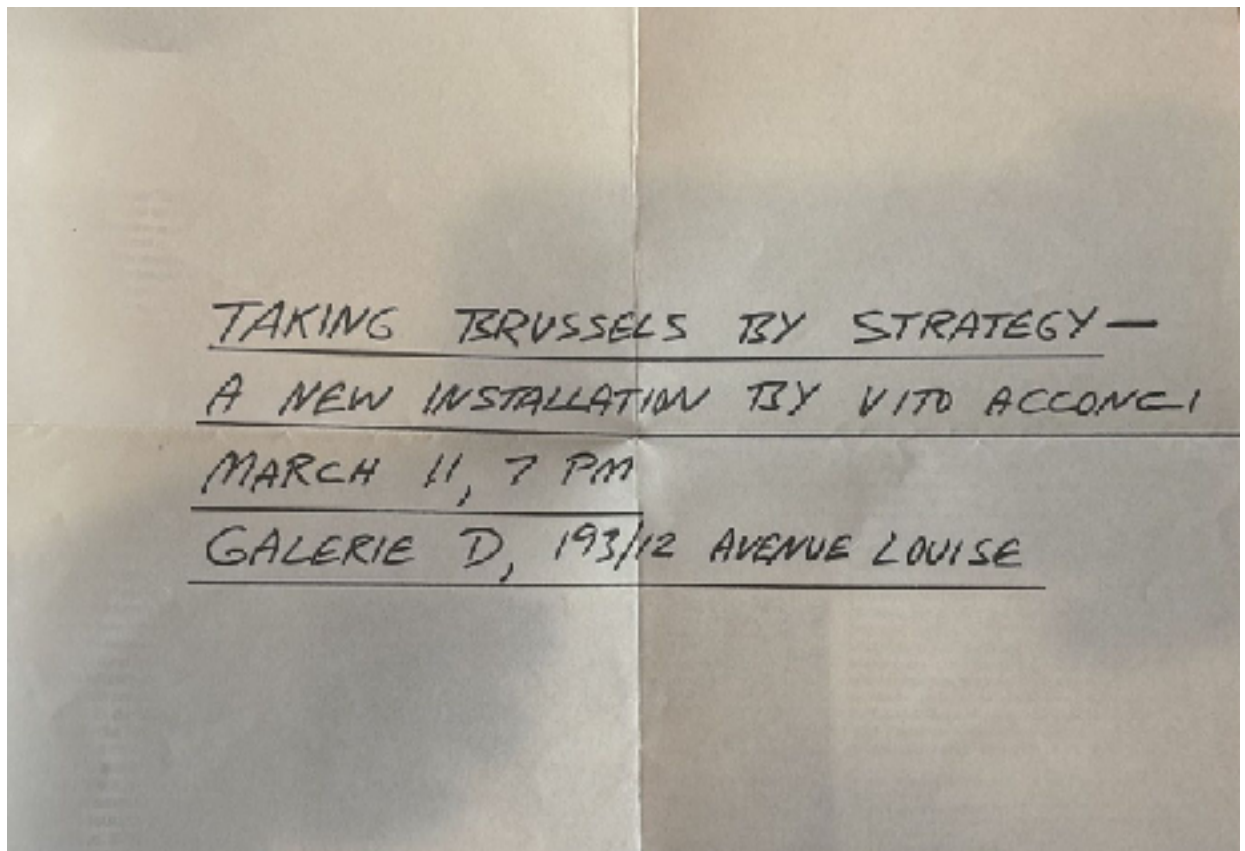


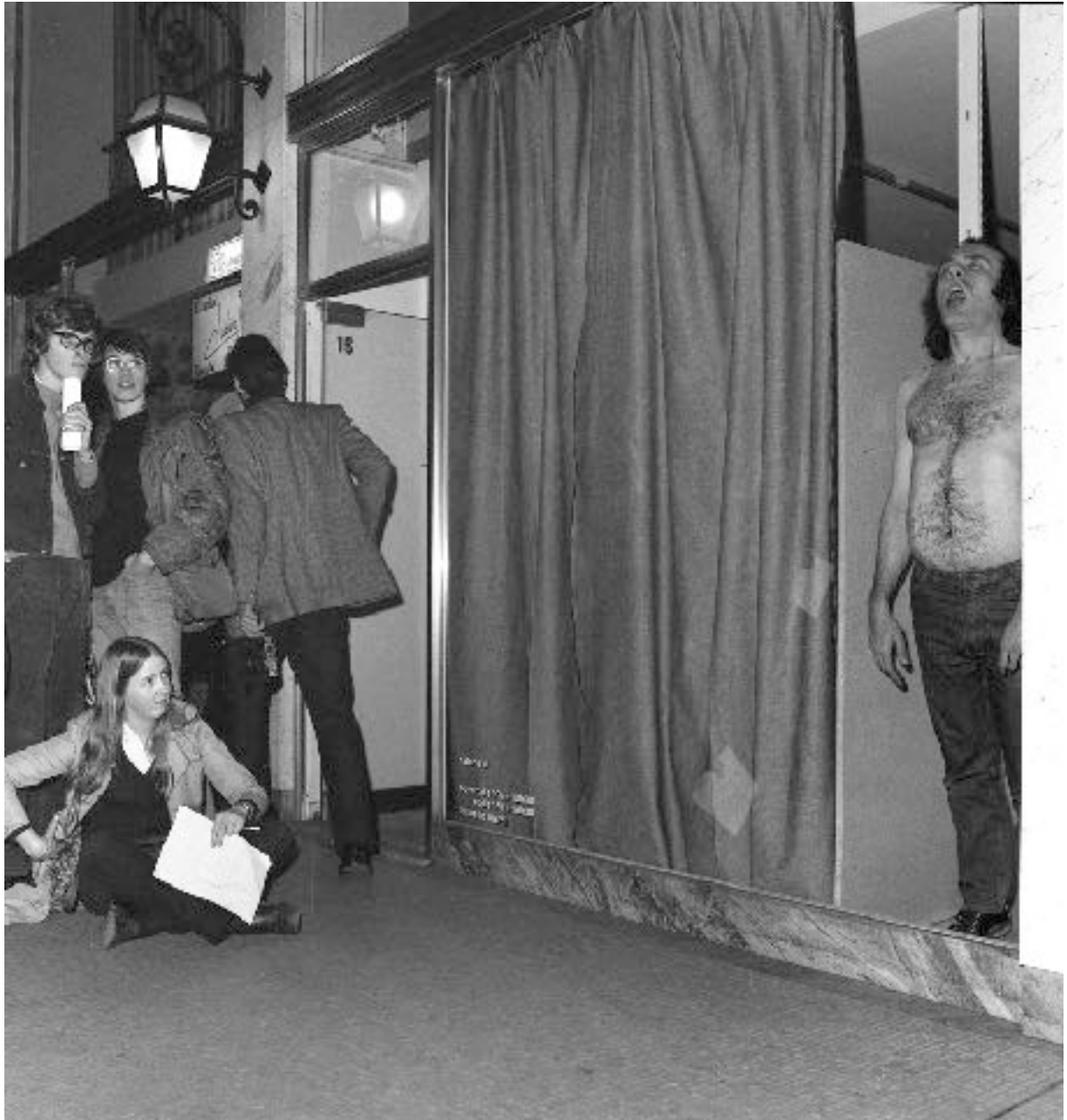


Photo Philippe De Gobert

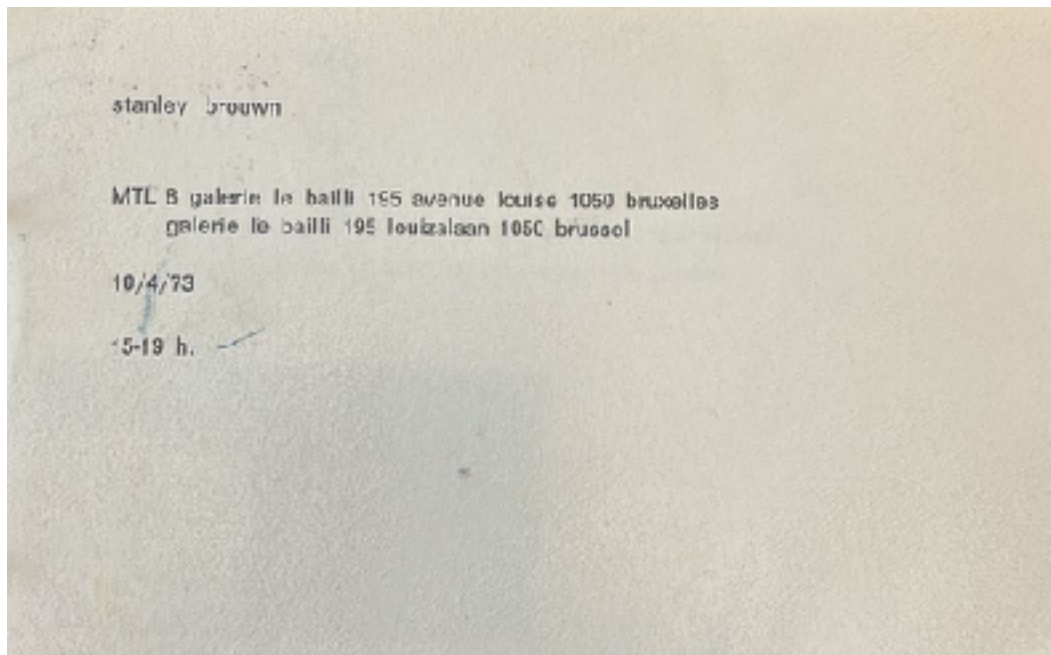
opened 11 March 1973
Vito Acconci at Galerie D



Vito Acconci at Galerie D Photo Philippe De Gobert



opened 10 April 1973
stanley brouwn at MTL



stanley brouwn

MTL B galerie le bailli 195 avenue louise 1050 bruxelles
galerie le bailli 195 leuzalaan 1050 brussel

10/4/73

15-19 h.

24 April - 20 May 1973
Ger Van Elk at Wide White Space

067

24 april-20 may 1973

Ger van Elk

Le Bailli,
Brussel/Bruxelles

Artworks
in the
exhibition

ill. p. 207

Het soortelijk Gewicht van de kunstzinnige Verbeelding II, 1972 pencil on paper, color photograph
on linen 11,5 x 251,5 cm

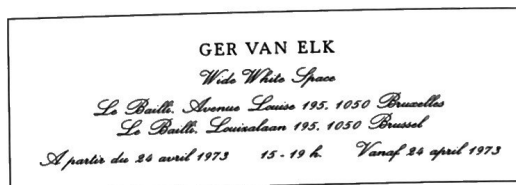
The Rose more beautiful than Art, but difficult, therefore Art is splendid, 1972 color slides projected on
framed watercolour Coll. Liliane & Michel Durand-Dessert

305

Comment Die beiden Stücke aus der Serie *The Specific Gravity of the Artistic Imagination* gestalteten die Dualität materieller Wirklichkeit und ihrer fotografischen Darstellung, sowie die Schwerkraft, der sie jeweils unterlagen. Das erste Stück (vgl. Ausstellung Nr. 066) stellte drei Materialien nebeneinander, einen Holzbalken, einen Bambusstab und ein Seil, dazu deren auf Leinwand aufgezeichnete fotografische Wiedergabe. Diese Elemente wurden mit Hilfe ungleich ausgerichteter Stützen an der Wand gehalten. Das zweite, weniger didaktische Werk bezog nur zwei Dinge aufeinander und verzichtete auf die zuvor entfaltete Theatralität der Materialien und ihres Aufbaus.

The two pieces from the series *The Specific Gravity of the Artistic Imagination* expressed the duality of material reality and its photographic representation, and also the laws of gravity which both must obey. The first piece (cf. Exhibition No. 066) consisted of three different materials placed next to one another, a small wooden beam, a bamboo cane and a rope, and a photographic representation of these materials mounted on canvas. These elements were held against the wall by means of unevenly arranged supports. The other, less didactic piece merely related two things with one another and forwent the theatricality of the materials and their mise en œuvre which had developed in the first piece.

Invitation
card/poster

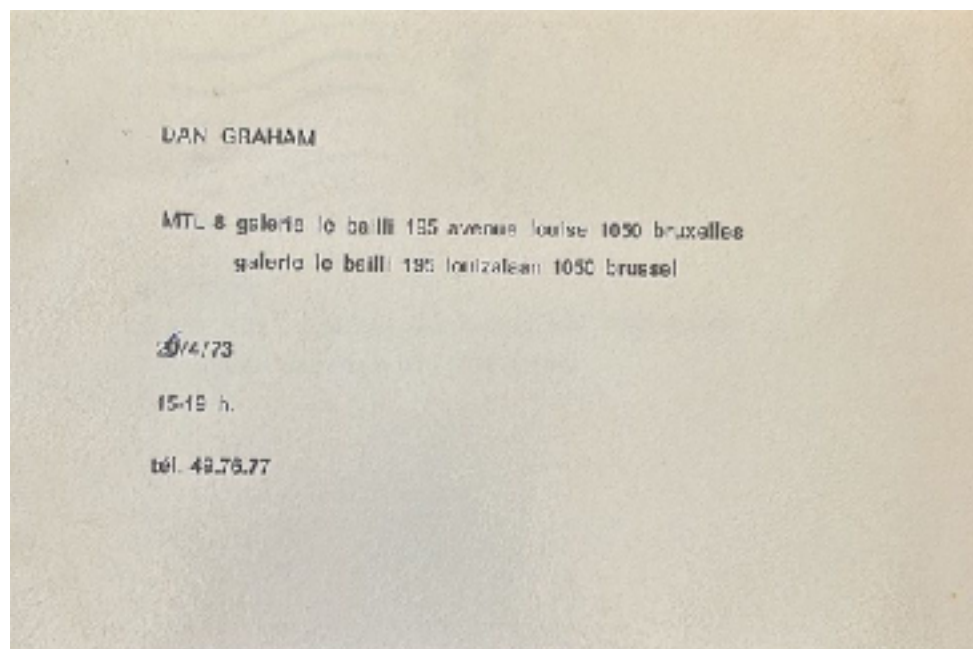


Invitation card
by the artist:
5,5 x 17,2 cm

25 April - 30 April 1973
Dennis Oppenheim "Theme for a major hit"
at Galerie D with Galerie Oppenheim



opened 26 April 1973
Dan Graham at MTL



26 April - 12 May 1973
Hans-Peter Feldmann at Paul Maenz



«The end of art is conceivable only if men are no longer capable of distinguishing between true and false, good and evil, beautiful and ugly, present and future. This would be the state of perfect barbarism at the height of civilization — and such a state is indeed a historical possibility.»
 —Herbert Marcuse, *Counterrevolution and Revolt*, Boston 1972

Hans-Peter Feldmann: Installation *Bilder von Feldmann*, 1972/73.



Daniel Buren: *Peinture de couleurs de l'orange au vert*, 26.04.1973; Vernissage «Le Bullis», Bruxelles.

Paul Maene — Hans-Peter Feldmann
 Galerie D — Dennis Oppenheim
 Galerie MTL — Dan Graham
 Wide White Space — Ger van Elk
 Fondation M. Chaulieu



March 1973 - February 1975
Daniel Buren

Beginning in March 1973, Brussels-based collectors Herman and Nicole Daled rented the front-facing vitrine at Galerie Le Bailli and presented a work by Daniel Buren above it: striped bands of wallpaper that were replaced with new colors regularly until 1975.

March 1973: Papiers collés - Orange
26 April 1973: Papiers collés - De l'Orange au Vert
11 September 1973: Papiers collés - Du Vert au Rose
October 1973: Papiers collés - Du Rose au Bleu
January 1974: Papiers collés - Du Bleu au Jaune
September 1974: Papiers collés - Du Jaune au Gris
February 1975: Papiers collés - Du Gris au Violet



Photo Philippe De Gobert



Photo Philippe De Gobert



Photo Philippe De Gobert

19 May - 9 June 1973
Hans Haacke at Paul Maenz



Hans Haacke

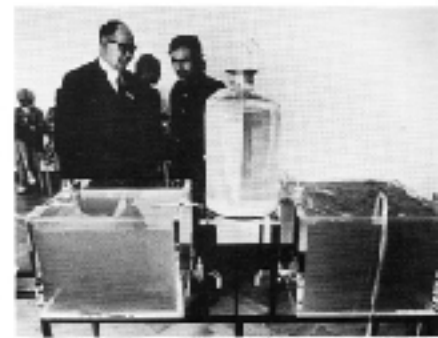
Haacke's viewpoint is based upon a scientific perception of reality as shaped by dialectic materialism. He considers this essential since it determines the social and artistic life-process. His works are therefore aided by positive scientific and sociological research. They do not take bourgeois thought, abstract verbalism or individual analyses as subject, but rather concentrate entirely on observing the properties of materialistic process.

Since his studies seek to perceive and interpret the true nature of the procedures, they concern themselves directly with the collective problems directing these procedures. From 1984 to 1985 Haacke's materialistic/dialectic studies were devoted to such structures resulting

from physical systems as electricity, water, wind and air, and to the animal kingdom, e.g., ant colonies. Since 1959 he has concerned himself with structures of the art system. Haacke's historical-analytical work leads up to the collective systems which determine the art world. For instance he does studies on the psycho-biological and social interferences between gallery visitors, or else socio-economic research on the Guggenheim trustees and on the collectors who have served as donors of a painting by Manet. The entire extent to which art is organized (from artist to artifact, from artifact to buyer, from buyer to financing systems, from financing systems to politics) is thus made visible in its concrete reality.

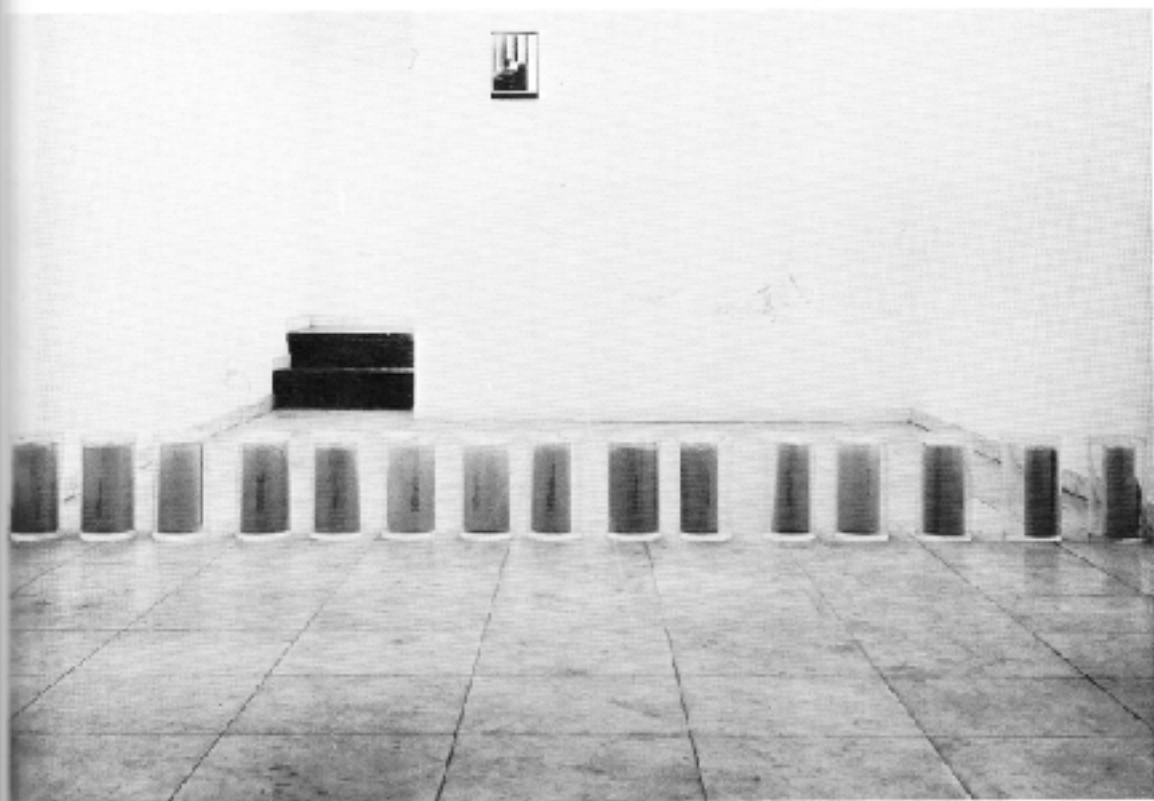
While his activity in the field of physics and animal behaviour was naturally unproblematic, his work within the art system itself created a disturbance. Through his studies the actual art context was reflected and showed its true self with its system of connections and combinations.

—G.C. Unpublished Notes, Geneva 1974



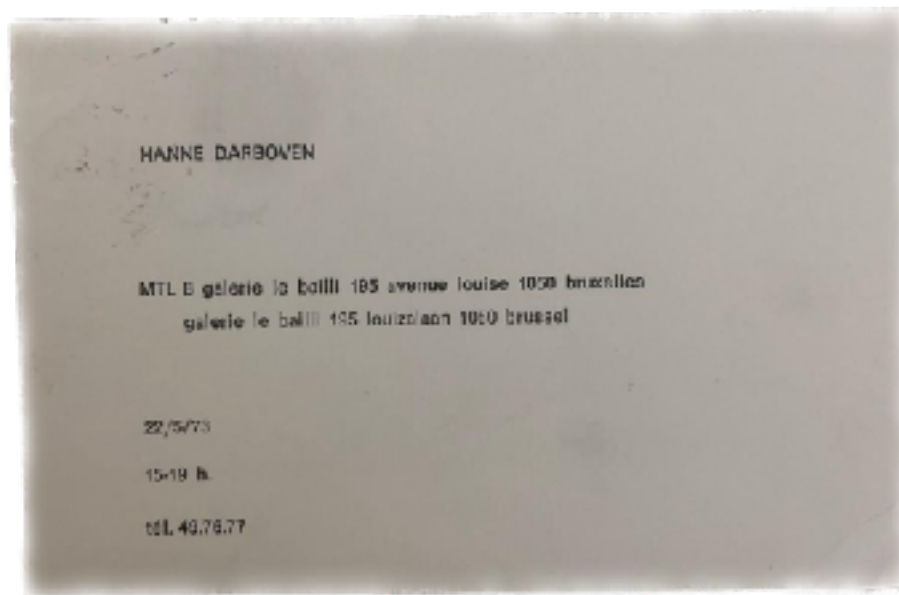
of suggest ... to create a critical rather than a devotional atmosphere, an attitude that questions the premises of the whole art phenomenon in all its aspects. Why art is made, what kind of art is produced, by whom, under what circumstances, for what audience, who in fact uses it, for what ends and in what context.

—Hans Haacke, *are symposium*, Oberlin College 1972



Hans Haacke: German press releases, realized during the 15 days of Project 65 in the Clubhaus of Kassel, shown here as 15 rolled-up telegrams (each a 24-hour daily report).

opened 22 May 1973
Hanne Darboven at MTL



HANNE DARBOVEN

MTL B galerie le bailli 185 avenue Louise 1050 Bruxelles
galerie le bailli 185 Louizaan 1010 Brussel

22/5/73

15-18 h.

tel. 49.76.77

22 May - June 20 1973
David Lamelas at Wide White Space

069

22 may-20 june 1973

David Lamelas

Le Bailli,
Brussel/Bruxelles

Bibliography

David Lamelas. *Brussels Times*.
Brussel/Bruxelles, 31.5.73.

Artworks
in the
exhibition

Brussels, 1969 series of 3 color photographs: *Brussels 11.30 A.M.*, *Brussels 1.59 P.M.*, *Brussels 2.57 P.M.*, printed mat edition of 3 signed and numbered 80 x 100 cm (each)
Antwerp-Brussels (People and Time), 1969 mounted on metal, portfolio 10 b/w photographs:
ANTWERP Anny De Decker 1.20 pm., Isi Fiszman 4.30 pm., Kasper König 3.30 pm.,
Bernd Lohaus 1.30 pm., Panamarenko 3.50 pm., Ilka Schellenberg 2.45 pm.
BRUSSELS Marcel Broodthaers 2.13 pm., Herman Daled 1.50 pm., Maria Gilissen 2.40 pm.
David Lamelas 1.55 pm. 29,5 x 23,5 cm
Edition of 10 signed and numbered
Time as Activity, 1969 4 b/w photographs mounted on metal in a portfolio 23,5 x 29,5 cm
Edition of 10 signed and numbered

Comment Diese Ausstellung von David Lamelas in Brüssel war eine verkleinerte Version seiner ersten Antwerpener Ausstellung (vgl. Ausst. Nr.035).

Anny De Decker erkannte den Aufschwung der Brüsseler Szene im Zuge einer gewissen Neubelebung der zeitgenössischen Abteilung des Palais des Beaux-Arts und der Eröffnung zahlreicher Galerien. Sie beschloß, einen zweiten Galerieraum in Brüssel aufzumachen und schloß sich den Galerien D und MTL an in der zwischen zwei Straßen, der Avenue Louise und der Rue du Bailli gelegenen Ladengalerie Le Bailli. Zu dieser anfänglichen Galeriegruppe traten später noch Plus Kern, Paul Maenz und Oppenheim hinzu. Die Vernissagen fanden gleichzeitig statt, so daß sich die 'Brüsseler Szene' gesammelt einfand. Die von Herman Daled gemietete Hinterwand der Passage wurde Daniel Buren überlassen, der dort ein Werk gestaltete, das bei jeder Präsentation die Farbe wechselte.

This exhibition of the works of David Lamelas in Brussels was a smaller version of his first Antwerp exhibition (cf. Exhibition No. 035).

Anny De Decker was quick to recognize the recovery which the Brussels art scene was experiencing at this time, due primarily to a certain revival on the part of the contemporary art department of the Palais des Beaux-Arts and the opening of numerous galleries. She decided to open a second gallery room in Brussels, joining forces with the galleries D and MTL and moving into Le Bailli, a gallery situated between two streets, avenue Louise and rue du Bailli. This group of galleries was later to be joined by Plus Kern, Paul Maenz and Oppenheim. The previews all took place at the same time, ensuring that the 'Brussels Scene' always appeared en bloc. The rear wall of the passage had been rented by Herman Daled and made available to Daniel Buren who used it for a work which was produced in a different color for each exhibition.

Invitation
card/poster

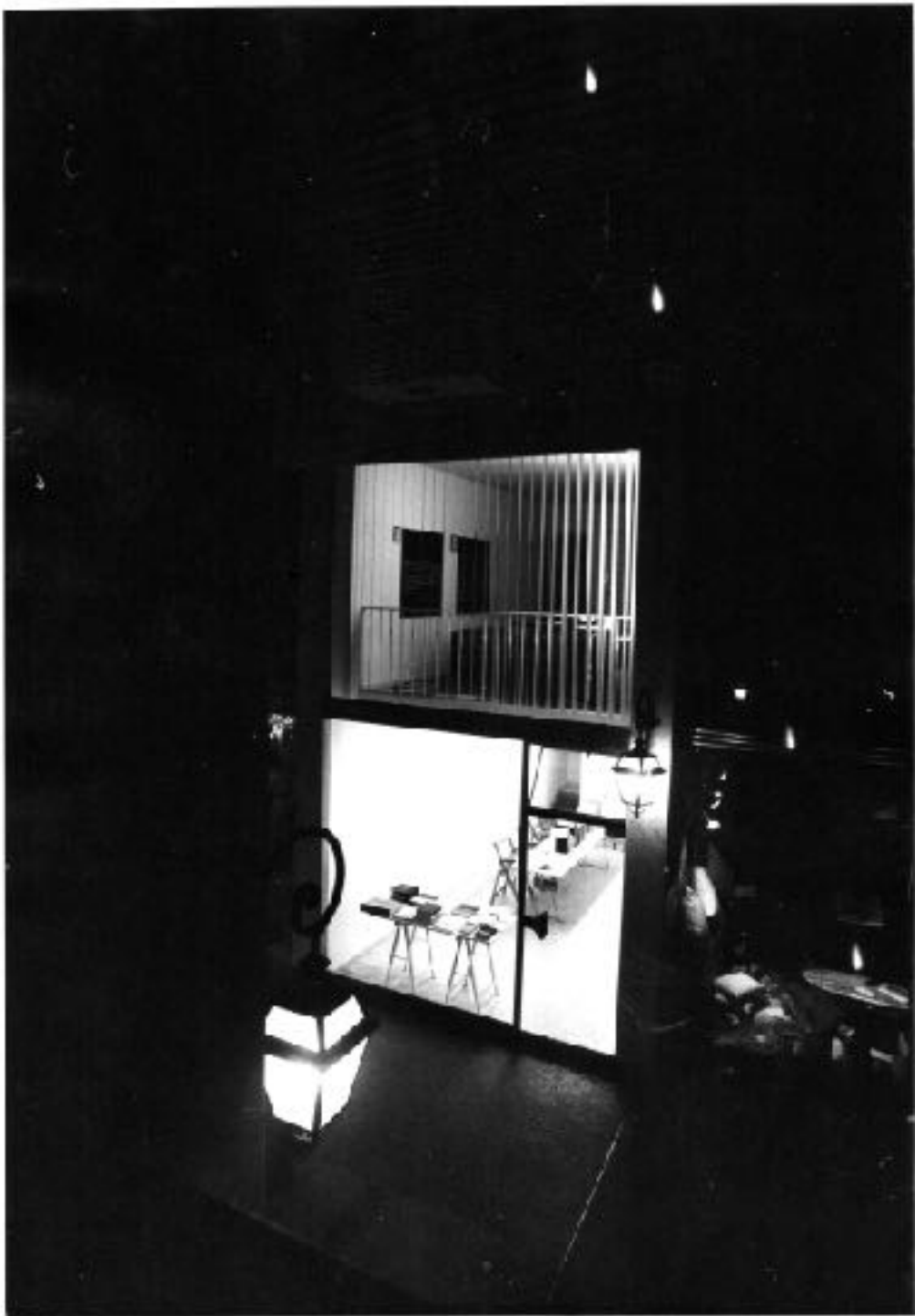
Invitation card
by the artist:
11,5 x 17,5 cm



David Lamelas
Brussels 11.30 A.M., 1969

13 June - 29 June 1973
100 Avant Garde Publications at Paul Maenz





Bruxelles, Galerie Paul Maenz 1972
(Photo Paul Maenz)

11 September - 13 October 1973
Victor Burgin at Paul Maenz



11 September - 15 October 1973
Joseph Beuys at Wide White Space

072

11 september - 15 october 1973

Joseph Beuys
Tekeningen en Gouaches
Dessins et Gouaches

Le Bailli,
Brussel/Bruxelles

Bibliography

Sterckx, Pierre: Beuys a pris un crayon.
Clés pour les Arts. Brussel/Bruxelles,
oct. 73, p. 15.

Artworks
in the
exhibition

ill. p. 164

ill. p. 164

Untitled, 1948 *pencil on paper* 28 x 41 cm
Untitled, 1952 *cardboard, pencil and goldpaint on paper* 21 x 29,5 cm Priv. coll., Antwerpen
Untitled, 1956 *pencil on paper*
Untitled, 1958 *drawing*
Schmirgelblätter, 1960 *sandpaper on cardboard* 75,5 x 61 cm
aus: ›Wärmetheorie‹, 1961 *gouache on paper* 39 x 45 cm Priv. coll., Antwerpen
Filzplastiken, 1964 *gouache on paper*
Untitled *drawing*
Untitled *drawing*
Untitled *pencil on paper*

outside the
exhibition

Mit Schwefel überzogene Zinkkiste (tamponierte Ecke), 1970 *zinc box, sulphur, gauze. A part of the edition has an extra zinc box, stamped.* 64 x 31 x 18 cm each
Publisher: Tangente, Heidelberg. Edition of 150 (200 planned, only 150 realized)
Filzanzug, 1970 *felt, sown; stamped* ca. 170 x 60 cm
Publisher: Galerie René Block, Berlin. Edition of 100, numbered, unsigned
Schautafeln für den Unterricht I und II, 1971 *2 photographs mounted on cardboard, zinc, sulphur, hand-written text* 83 x 105 x 0,6 cm per board
Publisher: Tangente, Heidelberg. Edition of 150 (202 planned, 150 realized)
Fingernagelabdruck aus gehärteter Butter, 1971 *butter/wax in plastic container, on grey cardboard* 24 x 21 x 0,2 cm
Publisher: Schellmann, München. Edition of 150, signed and numbered

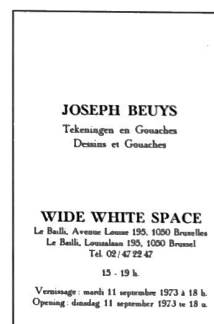
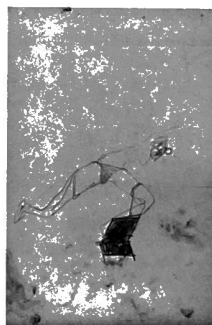
310

Comment Wide White Space zeigte in dieser Ausstellung alle Zeichnungen und Gouachen von Joseph Beuys aus dem Galeriebestand.

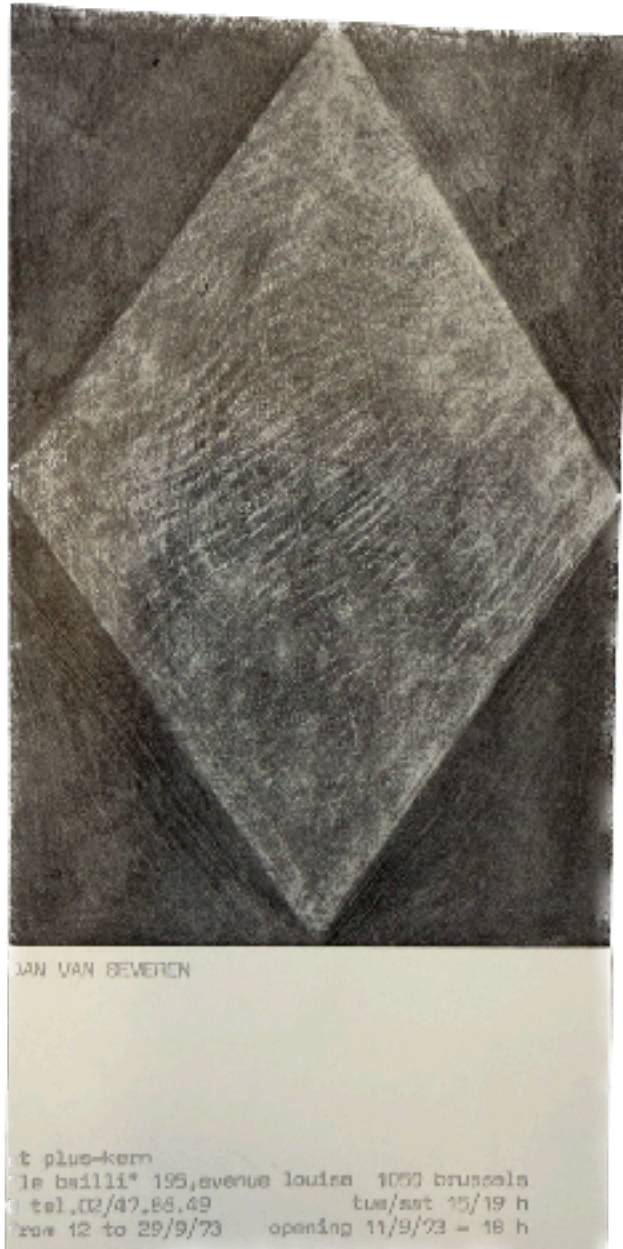
All the drawings and gouaches by Joseph Beuys shown at this exhibition belonged to the Wide White Space Gallery.

Invitation
card/poster

Invitation card:
15,5 x 11 cm



11 September - 29 September 1973
Dan Van Severen at PLUS-KERN



3 October - 27 October 1973
Staf Renier at PLUS-KERN



17 October - 27 October 1973
David Askevold at Paul Maenz



20 October - 26 November 1973
Niele Toroni at Wide White Space

076

20 october-26 november 1973

Niele Toroni

Le Bailli

Brussel/Bruxelles

Artworks
in the
exhibition

ill. p. 212

Empreintes de pinceau n° 50, répétées à intervalles réguliers de 30 cm, 1973 *acrylic on paper*
ca. 100 x 75 cm

Empreintes de pinceau n° 50, répétées à intervalles réguliers de 30 cm, 1973 *acrylic on paper*
ca. 100 x 75 cm

Empreintes de pinceau n° 50, répétées à intervalles réguliers de 30 cm, 1973 *acrylic on paper*
ca. 100 x 75 cm

Empreintes de pinceau n° 50, répétées à intervalles réguliers de 30 cm, 1973 *acrylic on paper*
ca. 100 x 75 cm

Empreintes de pinceau n° 50, répétées à intervalles réguliers de 30 cm, 1973 *acrylic on paper*
ca. 100 x 75 cm

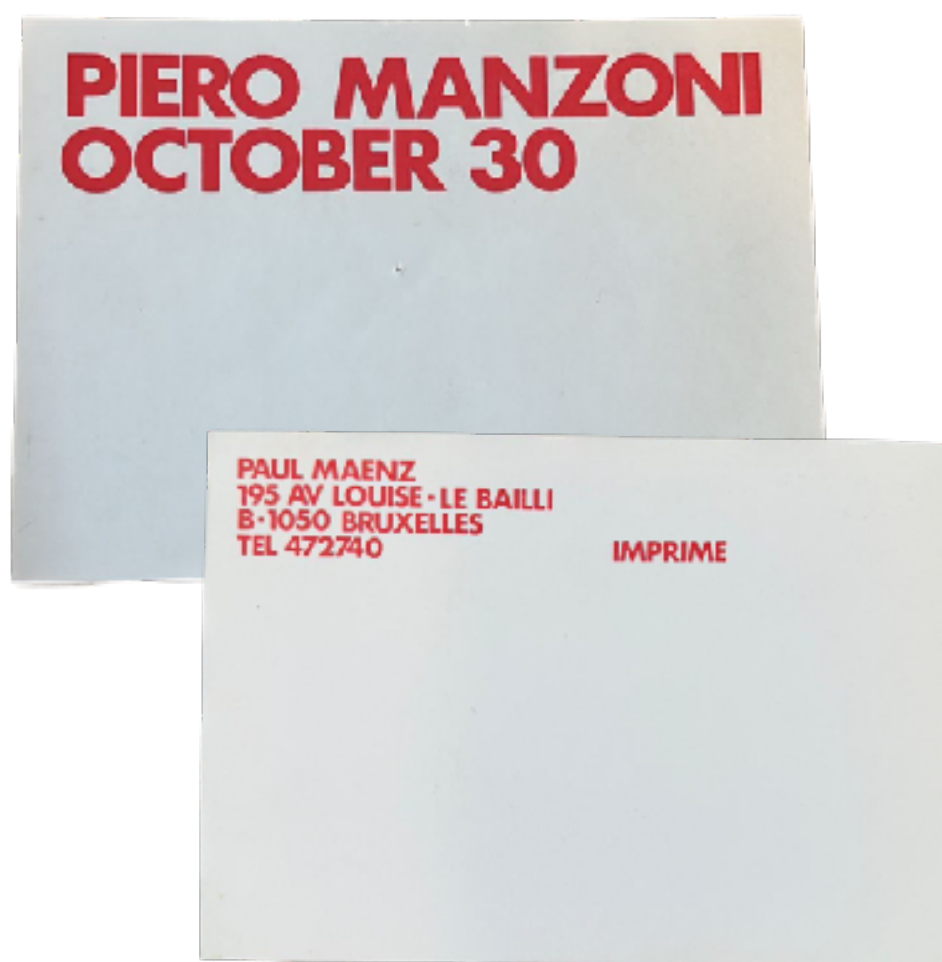
314

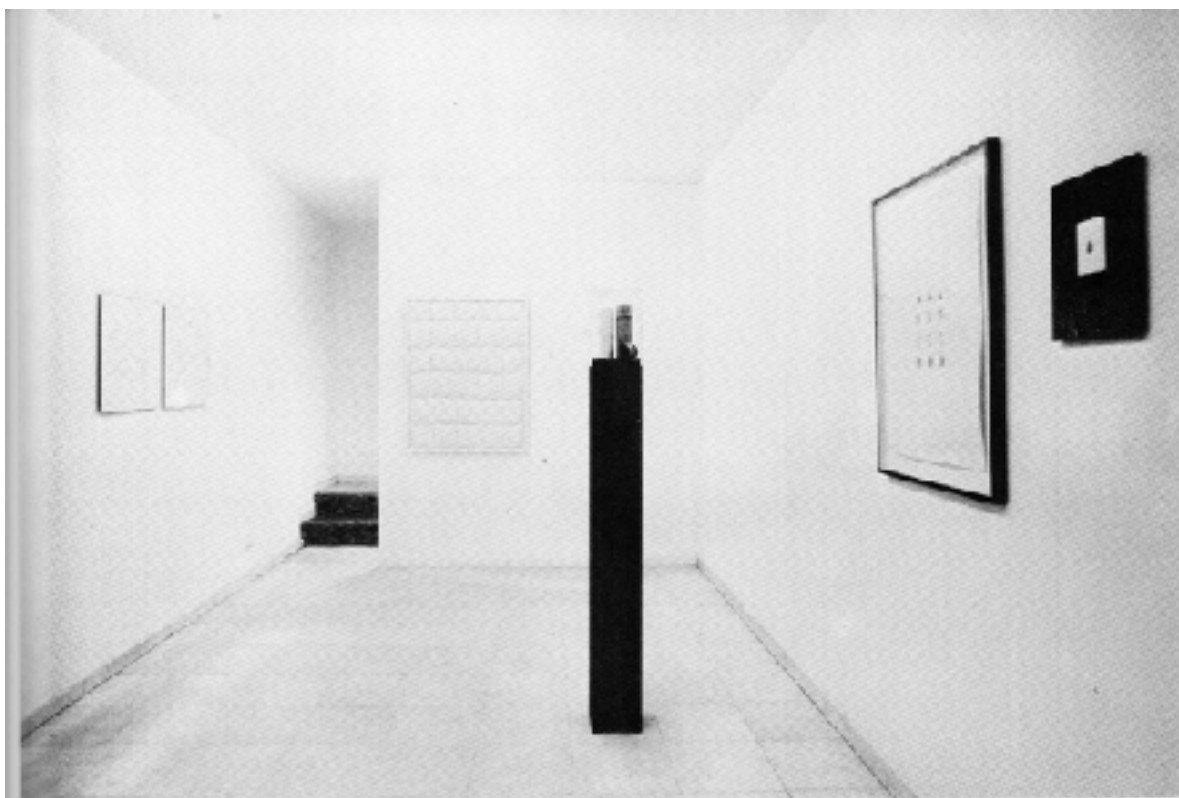
Comment Die Doppelausstellung von Niele Toroni (vgl. Ausstellung Nr. 075) präsentierte eine Serie von Papierarbeiten gleicher Abmessung, die, jeweils an den oberen Ecken, auf derselben Höhe und im gleichen Abstand an der Wand befestigt sind. Das variierende Element der Serie ist die Farbe der Pinselabdrücke.

This double exhibition of the works of Niele Toroni (cf. Exhibition No. 075) comprised a series of works in paper having the same dimensions and hung on the wall, from their top corners, at the same height and spaced equally apart. The only element of variation was the color of the brush marks.

Invitation
card/poster

30 October - 24 November 1973
Piero Manzoni at Paul Maenz





Piero Manzoni: Installation.

Piero Manzoni

In 1967 Manzoni makes a *tabula rasa* with his — unconscious and subconscious — «projections» on canvas, and begins to consider the canvas as a «free zone»: a free zone which frees itself above all from all chromatic, symbolic implication. It becomes an «Achroma», a medium which signifies only itself, and which is free from any «projected» quality or chromatic — a sign without symbol or colour values. The *tabula rasa* annuls personal mysticism and introduces the individuality of the medium/image-carrier, i.e. the canvas and its achromatic material. These are to be understood as proper realities rather than as image-carrying instruments. By presenting the rough canvas soaked with heavy white paint as a work, Manzoni overcomes the ambiguity of action-painting which arose from a connection between material and gesture. He separates both moments and makes them autonomous. On one hand the material image-carrier (canvas/paint) is emphasized, on the other hand he him-

self. He shifts thereby the value of action-painting from inside to outside and makes canvas and material into autonomous units which are divorced from body and action and which are contrasted with one another. He thus completes the circuit of chance relationships between subject and canvas and initiates a cycle in which the connections are very subtle and in which the separate elements ultimately signify only themselves. The painting is only canvas/image-carrier and the individual is body/action. Metaphor is eliminated, tautology explicitly affirmed...

Thus Manzoni in his «Achroma» gives an autonomous existence to the painting. He does not bring himself in, but rather makes canvas/image carrier on one side and his bodily/mental individuality on the other into two components which can exist together, but which cannot be fused... In this way he isolates the events of the canvas/image-carrier in the «Achroma» and also presents events signifying only themselves, such as «Lines» in varying measuring units (meters and centimeters), «Maps» and «Alphabets». Beside these incontestable, irrefutable physical/mental «lines» he places his body, which — like the «Lines» and «Alphabets» —

has its only significance in itself, namely, in its breath, blood and excrement. After 1958 he presents prints of both his thumbs, and in 1961 he exhibits «Artist's Shit», in these works Manzoni turns the body into an image-producer. Since his worldview is tautological, the reality of his being in art coincides with his own existence and with the immediate message of his own body. Yet others have bodies too, which with such aids as «Eggs» or «Magic Pedestals» could also be made into artworks. When the viewers consume the eggs imprinted with Manzoni's thumb, they «commune» with art, become «luxurious bodies». When they climb onto the «Magic Pedestal» they become «Living Sculptures». Manzoni thus frees his works from the condition of existential «angst» and confirms primary and physical being of painting as well as that of its «performer», the body (the artist)... He creates his greatest living sculpture with his «Pedestal of the World, Homage to Galleo» in 1961: a magic pedestal in a park, with upside-down inscription — a pedestal which wants to carry the world and to make all men continually living and dying sculptures. — G.C., Piero Manzoni, lecture held at the Galleria Nazionale d'Arte Moderna, Rome 1971

30 October - 25 November 1973
Panamarenko at Wide White Space



077

30 october-25 november 1973

Panamarenko

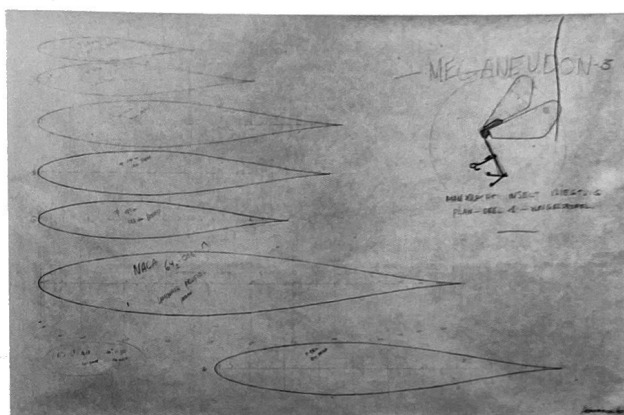
Le Bailli,
Brussel/Bruxelles

Artworks
in the
exhibition

Meganeudon -3-, plan deel 1, vleugelprofiel, 1973 *pencil on paper* 100 x 152 cm

Meganeudon -3-, plan deel 3, 1973 *pencil on paper* 100 x 152 cm

Meganeudon -3-, vleugelvorm, 1973 *pencil on paper* 100 x 152 cm



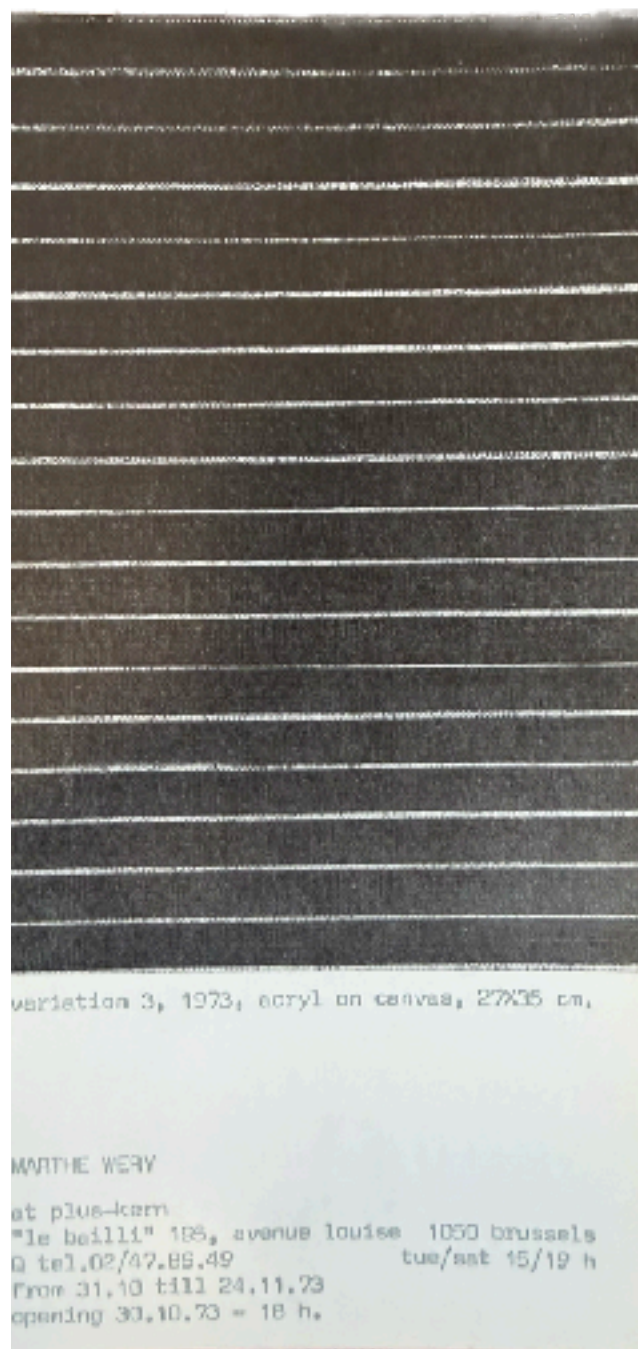
Panamarenko
Meganeudon -3-,
vleugelprofiel, 1973

315

Invitation
card/poster

Invitation card
by the artist:
11 x 15 cm

30 October - 24 November 1973
Marthe Wery at PLUS-KERN



27 November - 22 December 1973
Lawrence Weiner at Wide White Space

SIX WORKS OF LAWRENCE WEINER PRESENTED
BY WIDE WHITE SPACE BRUXELLES/ANTWERPEN
FOR SALE AND/OR INFORMATION OVER A PERIOD
OF TIME
CONSTITUTING EITHER A PROSPECTIVE FOR SALE
AND/OR AN EXTENDED EXHIBITION

SIX ŒUVRES DE LAWRENCE WEINER PRESENTÉES
PAR WIDE WHITE SPACE BRUXELLES/ANVERS A
VENDRE ET/OU POUR INFORMATION PENDANT
UN CERTAIN LAPS DE TEMPS
CONSTITUANT SOIT UNE PERSPECTIVE DE VENTE
SOIT/ET UNE EXPOSITION ETENDUE

ZES WERKEN VAN LAWRENCE WEINER GEPRESEN-
TEERD DOOR WIDE WHITE SPACE BRUSSEL/
ANTWERPEN TE KOOP EN/OF TER INFORMATIE
GEDURENDE EEN BEPAALDE PERIODE
HETGEEN OF EEN PERSPECTIEF VOOR DE VER-
KOOP EN/OF EEN UITGEBREIDER TENTOONSTEL-
LING BETEKENT

Le Bailli,
Avenue Louise 195, 1050 Bruxelles, tél. 02/47 22 47
Louizalaan 195, 1050 Brussel, tel. 02/47 22 47
Vernissage le mardi 27 novembre 1973 à 18 h.
Opening dinsdag 27 november 1973 te 18 u.

MADE QUIETLY
GERUISLOOS GEMAAKT
FAIT TRANQUILLEMENT

MADE NOISELY
LUIDRUCHTIG GEMAAKT
FAIT BRUYAMMENT

TAKEN TO A POINT OF TOLERANCE
GEVOERD TOT EEN PUNT VAN TOLERANTIE
AMENE A UN POINT DE TOLERANCE

...AND THEN RELEGATED TO ANOTHER GENDER
...ET PUIS RELEQUE A UN AUTRE GENRE
...EN TOEN ONDERGEBRACHT BIJ EEN ANDER
GESLACHT

...AND THEN UTILISED AS TO ANOTHER GENDER
...ET PUIS UTILISE EN TANT QU'UN AUTRE GENRE
...EN TOEN GEBRUIKT ALS ZINDE EEN ANDER
GESLACHT

AND THEN UNTENDED AS ...
ET PUIS NEGLIGE COMME ...
EN TOEN VERONACHTZAAMD ALS ...

MADE QUIETLY

(Gazet van Antwerpen, April 18, 1972)

MADE NOISELY

(Gazet van Antwerpen, April 18, 1972)

Collection M. Mathias Fels, Paris

TAKEN TO A POINT OF TOLERANCE

(Exhibition Wide White Space Antwerpen/Bruxelles,

November 27, 1973)

... AND THEN RELEGATED TO ANOTHER GENDER

(Gazet van Antwerpen, June 24-25, 1972)

... AND THEN UTILISED AS TO ANOTHER GENDER

(International Herald Tribune, June 24-25, 1972)

AND THEN UNTENDED AS ...

(Postal Announcement of Wide White Space

Antwerpen/Bruxelles, June, 1973)

Collection Public Freehold

Translation Béatrice Conrad-Eybeefeld
Geerta Pluut-de Jong

27 november–22 december 1973

Lawrence Weiner
Six Works of Lawrence Weiner Presented by
Wide White Space Bruxelles/Antwerpen for Sale and/
or Information over a Period of Time

Le Bailli, Brussel/Bruxelles

Artworks
in the
exhibition

Made Quietly Geruisloos gemaakt Fait tranquillement, 1972
 Made Noisely Luidruchtig gemaakt Fait bruyamment, 1972
 ... and then relegated to another gender ... en toen ondergebracht bij een ander geslacht ... et puis
 relégué à un autre genre, 1972
 ... and then utilised as to another gender ... en toen gebruikt als zijnde een ander geslacht ... et
 puis utilisé en tant qu'un autre genre, 1972
 Taken to a point of tolerance Gevoerd tot een punt van tolerantie Amené à un point de tolérance, 1973
 And then untended as ... En toen veronachtzaamd als ... Et puis négligé comme ..., 1973

316

Comment Weiner bezog zich op die Situation der Mehrsprachigkeit in Belgien. Brüssel ist eine zweisprachige Stadt, infolgedessen wird das Englische ins Französische und ins Niederländische übersetzt. Antwerpen ist eine flämische Stadt, deshalb wird nur eine Übersetzung ins Niederländische gegeben.

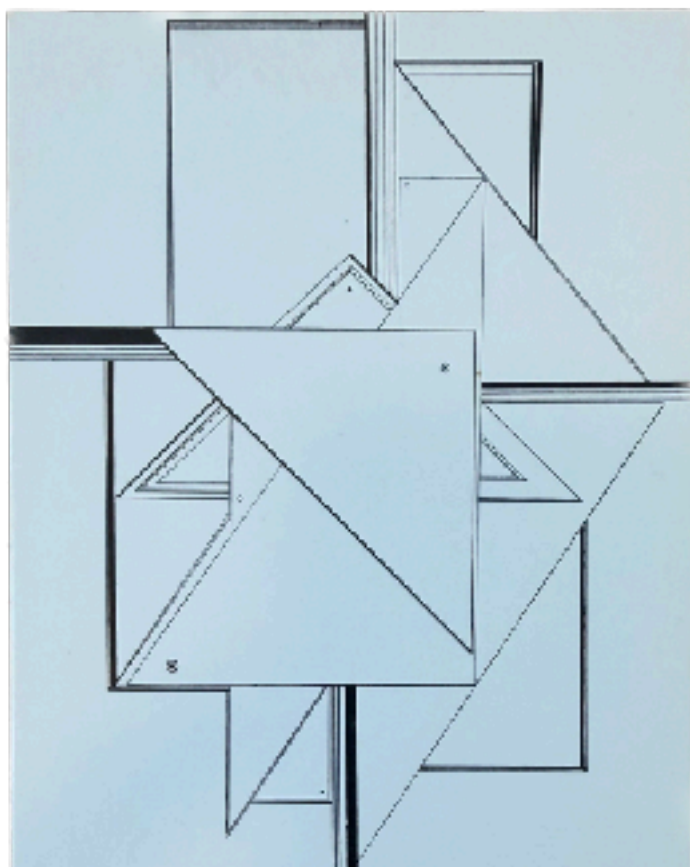
Weiner referred to the language situation in Belgium. Since Brussels is a bilingual city, the English titles were translated into both French and Dutch. Antwerp is a Flemish city, hence the translation into Dutch only.

Invitation
card/poster

Invitation card
by the artist:
21,5 x 28,2 cm

MADE QUIETLY GERUISLOOS GEMAAKT FAIT TRANQUILLEMENT	AND THEN RELEGATED TO ANOTHER GENDER ET PUIS RELÉGUÉ À UN AUTRE GENRE EN TOEN ONDERGEBRACHT BIJ EEN ANDER GESLACHT
MADE NOISELY LUIDRUCHTIG GEMAAKT FAIT BRUYAMMENT	AND THEN UTILISED AS TO ANOTHER GENDER ET PUIS UTILISÉ EN TANT QU'UN AUTRE GENRE EN TOEN GEBRUIKT ALS ZIJNDE EEN ANDER GESLACHT
TAKEN TO A POINT OF TOLERANCE GEVOERD TOT EEN PUNT VAN TOLERANTIE AMENÉ À UN POINT DE TOLÉRANCE	AND THEN UNTENDED AS ET PUIS NÉGLIGÉ COMME EN TOEN VERONACHTZAAMD ALS

27 November - 22 December 1973
PL Floquet at PLUS-KERN



drawing, 1974,

ink on paper, 36x26 cm

P.L.FLOQUET

at plus-kern
"le bailli" 195, avenue Louise 1050 brussels
g tel. 02/47.86.49 tue/sat 15/19 h
from 28.11.73 till 22.12.73
opening 27.11.73 - 19 h.

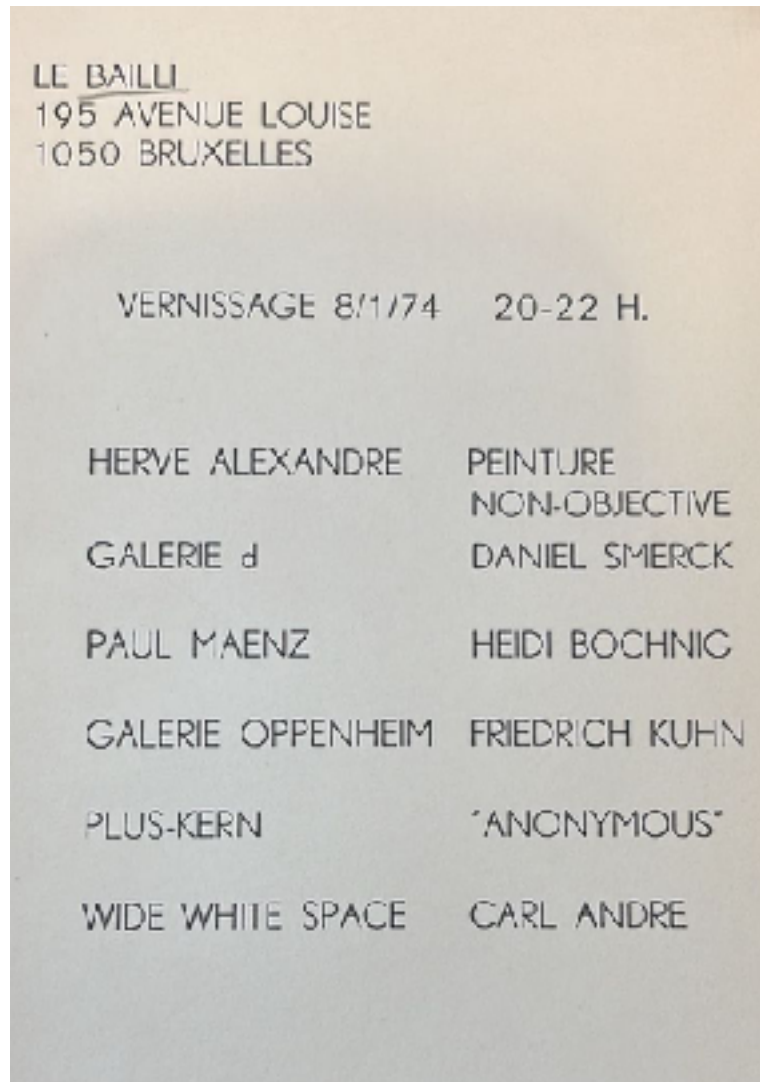
27 November - 20 December 1973
Peter Roehr at Paul Maenz

**PETER ROEHR
NOVEMBER 28**

**PAUL MAENZ
195 AV LOUISE-LE BAILLI
B-1050 BRUXELLES
TEL 472740**

IMPRIME

opened January 8 1974
"Peinture Non Objective" at Herve Alexander
Heidi Bochnig at Paul Maenz
Friedrich Kuhn at Galerie Oppenheim
"Anonymous" at PLUS-KERN
Daniel Smerck at Galerie D
Carl Andre at Wide White Space



HEIDI BOCHNIG

JANUARY 8

**PAUL MAENZ
195 AV LOUISE-LE BAILLI
B-1050 BRUXELLES
TEL 472740**

IMPRIME

A
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ANONYMOUS

at plus-kern
"le bailli" 193, avenue Louise 1050 Brussels
Q tel.02/47.86.45 tue/sat 15/19 h.
from 8.1 till 2.2.74
opening 8.1.74 - 20 h.

CARL ANDRE
AT WIDE WHITE SPACE
8/1/74 - 4/2/74

Bruxelles, Le Bailly, Av. Louise 195. Tél. 02/47 22 47. Ouvert 3-7 h.
Brussel, Le Bailli, Louizalaan 195. Tel. 02/47 22 47. Open 3-7 u.
Antwerpen, Schildersstraat 2. Tel. 03/38 13 55. Open 2-6 u.

080

8 january–4 february 1974

Carl AndreLe Bailli,
Brussel/Bruxelles

Bibliography

Baudoux, Vincent: Qu'est-ce que
l'avant-garde?. *Clés pour les Arts*.
Brussel/Bruxelles, Jan. 74, p. 13-16.Artworks
in the
exhibition

First Stella Alloy Square, 1973 *aluminum, copper, steel, magnesium 4-unit square*
2,5 x 15 x 15 cm each 2,5 x 30 x 30 cm overall

Second Stella Alloy Square, 1973 *lead, copper, steel, magnesium 4-unit square*
2,5 x 15 x 15 cm each 2,5 x 30 x 30 cm overall

Third Stella Alloy Square, 1973 *lead, zinc, steel, magnesium 4-unit square*
2,5 x 15 x 15 cm each 2,5 x 30 x 30 cm overall

Fourth Stella Alloy Square, 1973 *lead, zinc, aluminum, magnesium 4-unit square*
2,5 x 15 x 15 cm each 2,5 x 30 x 30 cm overall

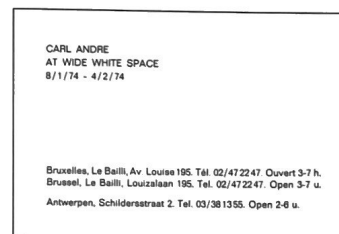
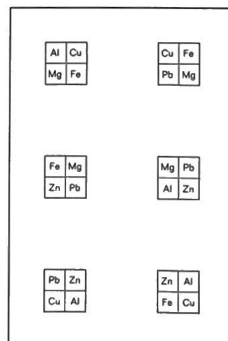
Fifth Stella Alloy Square, 1973 *lead, zinc, aluminum, copper 4-unit square*
2,5 x 15 x 15 cm each 2,5 x 30 x 30 cm overall

Sixth Stella Alloy Square, 1973 *steel, zinc, aluminum, copper 4-unit square*
2,5 x 15 x 15 cm each 2,5 x 30 x 30 cm overall

318

Comment Wie er es bei Jonas (vgl. Ausstellung Nr. 019), dem ersten Kind von Anny De Decker und Bernd Lohaus getan hatte, widmete Carl Andre auch ihrem zweiten Kind Stella eine Werkgruppe. Die erste Serie umfaßte sechs gleiche quadratische Stücke, die sich jeweils aus vier ebenfalls quadratischen Platten zusammensetzten. Lediglich das Material änderte sich von Stück zu Stück. Die Serie Stella glich in den Abmessungen und im allgemeinen Aufbau der ersten. Die sechs Stücke bestanden immer noch aus jeweils vier Platten, doch diesmal wechselten Material und Farbe innerhalb eines Stücks. Jedes Stück wies eine andere Metall- bzw. Farbkombination auf.

As he did with Jonas (cf. Exhibition No. 019), the first child of Anny De Decker and Bernd Lohaus, Carl Andre also dedicated a group of works to their second child, Stella. The first series comprised six square pieces of the same size, each piece likewise comprising four square metal plates. Only the types of metal changed from piece to piece. The Stella series was the same as the first one in respect of its dimensions and general layout. The six pieces still each comprised four plates, but this time the colors and types of metal changed within each piece. Each piece featured a different metal/color combination.

Invitation
card/posterInvitation card
by the artist:
10,5 x 15,6 cm

5 February - 2 March 1974
Amedee Cortier at PLUS-KERN



A.CORTIER

et plus-kern
"le grilli" 199, avenue Louise 1050 brussels
Qtel.(32)47 86 49 tue/est 13/19 h
5.2.74 /2.3.74 opening 13h

5 February - 3 March 1974
Art & Language at Paul Maenz



5 February - 2 March 1974
 "Art Brut" at Galerie Oppenheim



5 February - 25 February 1974
Lothar Baumgarten at Wide White Space



083

5 february-25 february 1974

Lothar Baumgarten
Bruxelles

Le Bailli,
Brussel/Bruxelles

Artworks
in the
exhibition

Eine Reise oder ›Mit der MS Remscheid auf dem Amazonas‹, ca. 1968-70 *projection of 80 slides*
60 x 90 cm

321

Invitation
card/poster

One invitation
card for the two
shows. Designed
by the artist:
10,5 x 14,8 cm
verso



21 February - 18 March 1974
Robert Rauschenberg at Galerie D

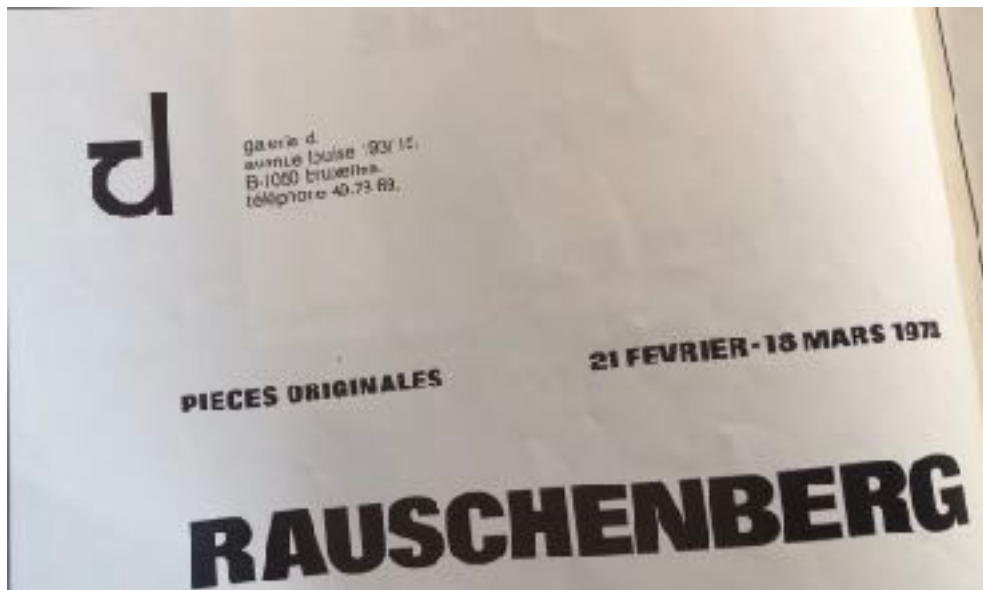




Photo Philippe De Gobert



Photo Philippe De Gobert



Photo Philippe De Gobert

2 March - 29 March 1974
Yves De Smet at PLUS-KERN



I	KNOW	AN	ANIMAL	LIKE	A	BIRD
I	KNOW	A	BIRD	IS	AN	ANIMAL
I	KNOW	A	BIRD	LIKE	A	FALCON
I	KNOW	A	FALCON	IS	A	BIRD
I	KNOW	AN	ANIMAL	LIKE	A	FALCON
I	KNOW	A	FALCON	IS	AN	ANIMAL

the falcon - 1974-72 - 50 X 51,5 cm
marker on card-paper and photo

YVES DE SMET

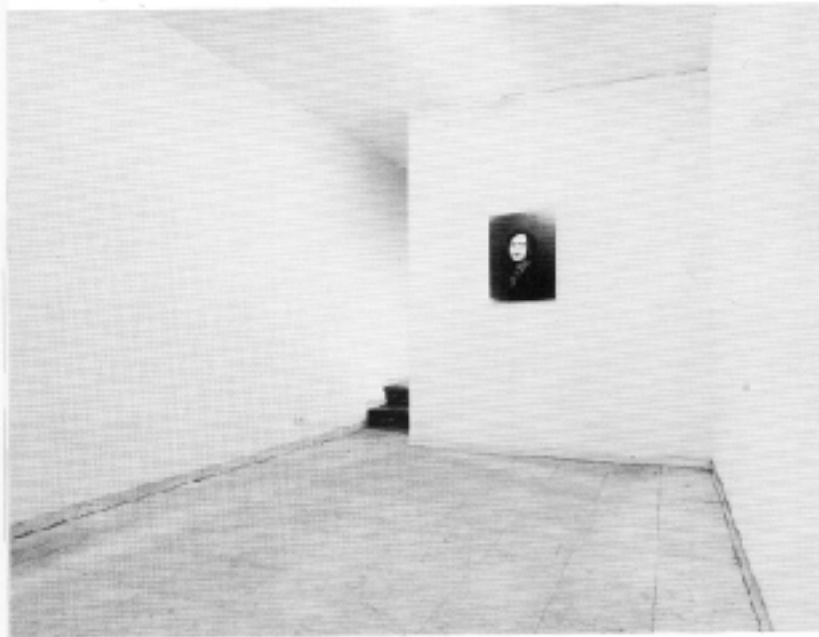
at plus-kern
11a bel111 195, avenue Louise 1050 brussels
01a1,02/47,86,48 tue/est 15/19 h
from 2,3 till 29,3,30 opening 18 h

9 March - 27 April 1974
Salvo at Paul Maenz

**SALVO
MARCH 9**

**PAUL MAENZ
195 AV LOUISE - LE BAILLI
B-1050 BRUXELLES
TEL 472740**

IMPRIME



Fest Modern Brussels: Von 17. Februar 1973 bis zum 27. Mai 1974 zeigte die Galerie (195, Avenue Louise) in 13 Einzelausstellungen Arbeiten von Art & Language, On Kawara, Joseph Kosuth, Hans-Peter Feldmann, Hans Haacke, Victor Burgin, David Aschwald, Piero Manzoni, Peter Koch, Heidi Buching, Salvo, außerdem 100 Artists-Guide Publications.

Fest Modern Museum: from February 17, 1973 to May 27, 1974 the gallery (195, Avenue Louise) showed in 13 one-man shows works by Art & Language, On Kawara, Joseph Kosuth, Hans-Peter Feldmann, Hans Haacke, Victor Burgin, David Aschwald, Piero Manzoni, Peter Koch, Heidi Buching, Salvo, plus 100 Artists-Guide Publications.

12 March - 29 April 1974
Philippe van Snick at Wide White Space

VAN SNICK

WIDE WHITE SPACE

Brussel, Le Bailli, Lcuizalaan 195. Open 15-19 u.

Bruxelles, Le Bailli, Avenue Louise 195. Ouvert 15-19 h.

Opening dinsdag 12 maart 1974 te 18 u.

Vernissage le mardi 12 mars 1974 à 18 h.

085

12 march-29 april 1974

Philippe Van Snick

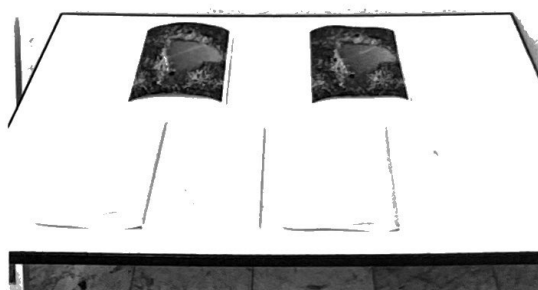
Le Bailli,
Brussel/Bruxelles

Artworks
in the
exhibition

Plaatsing van tien groepen van tien «épingles de signalisation», 10 (a0,...a9) (blue), 1974
100 *exacompta* pins Ø 5 mm each
Zonder titel, 1974 4 *blocknotes* 30 x 60 cm overall
Zonder titel, 1974 4 *books with a b/w photograph on the cover* 45 x 138 cm overall

outside the
exhibition

Richtingen, 1973 *b/w photographs mounted on paper* 97 x 78,5 cm

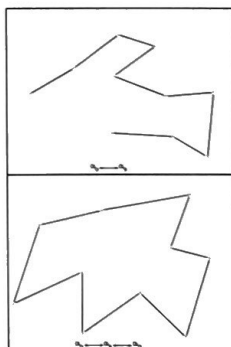


Philippe Van Snick
Zonder titel, 1974

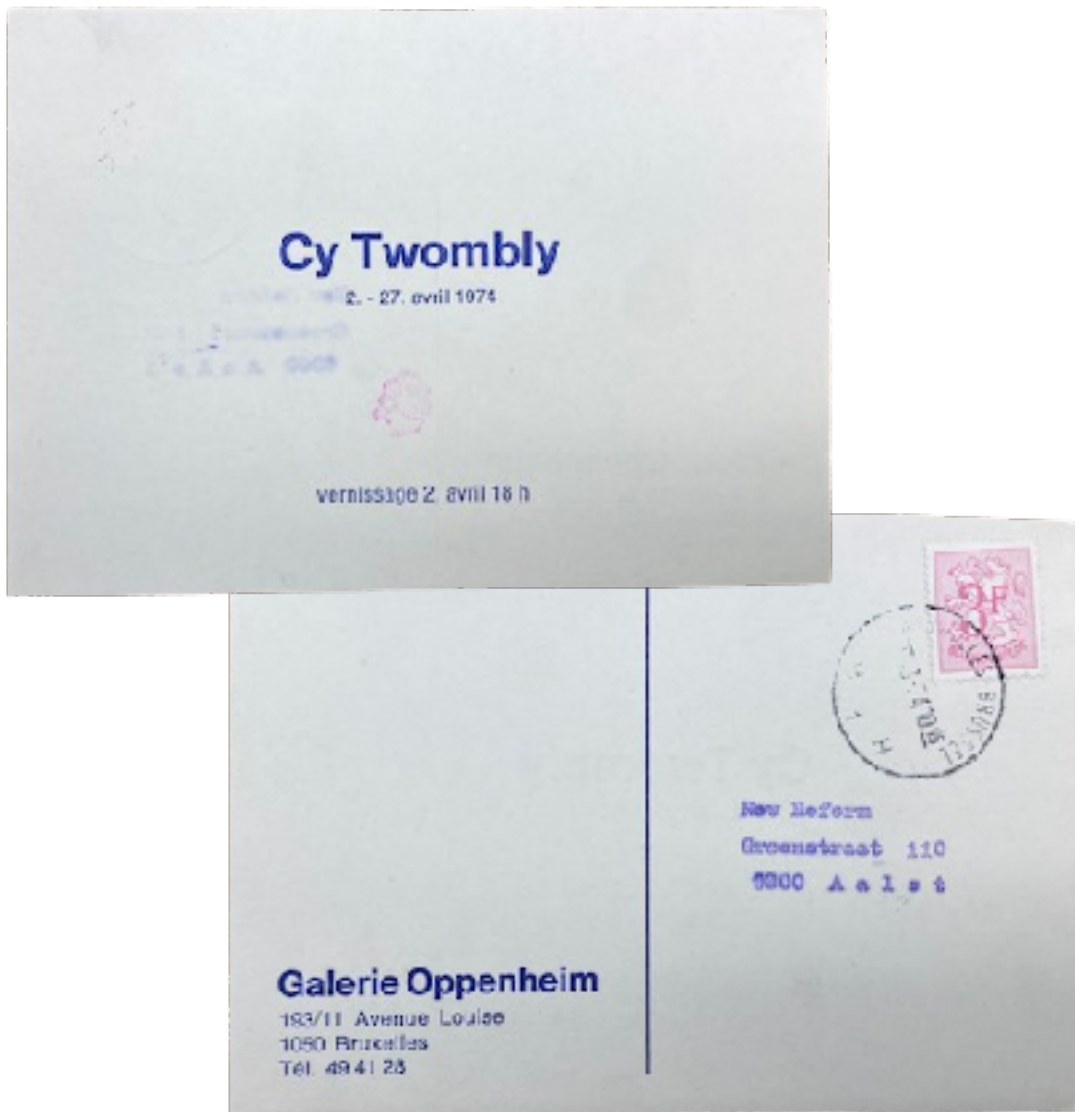
323

Invitation
card/poster

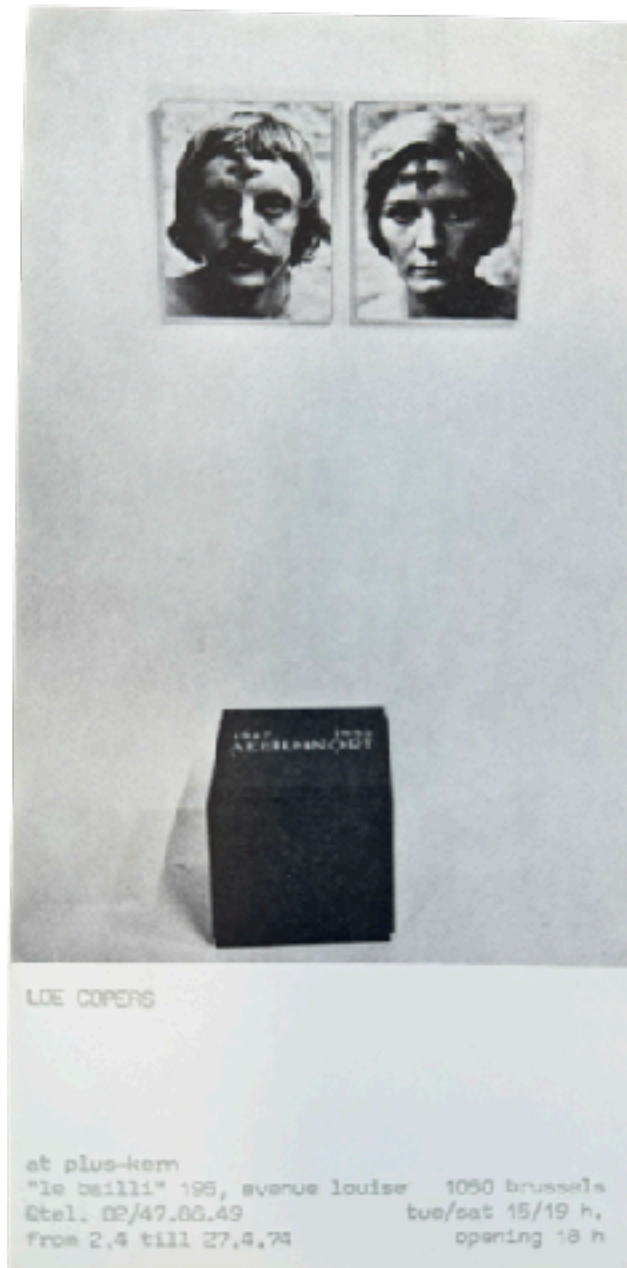
Invitation card
by the artist:
10,5 x 15,5 cm



2 April - 27 April 1974
Cy Twombly at Galerie Oppenheim



2 April - 27 April 1974
Loe Copers at PLUS-KERN



30 April - 25 May 1974
Francois Morellet at PLUS-KERN

MORELLET	
at plus-kem	
"le bailli" 195, avenue louise	1060 brussels
G tel.02/47.98.49	tue/set 15/19h
30.4.74/25.5.74	opening 18 h

30 April - 31 May 1974
Henryk Staszewski at Wide White Space

087

30 april-31 may 1974

Henryk Staszewski

Le Bailli,
Brussel/Bruxelles

Catalogue

Henryk Staszewski, 8 pages,
7 b/w, 21,7 x 15 cm. Antwerpen.
1974.

Artworks
in the
exhibition

N° 7, 1973 *oil on canvas* 60 x 60 cm
N° 14, 1973 *oil on canvas* 60 x 60 cm
N° 43, 1973 *oil on canvas* 60 x 60 cm
N° 45, 1973 *oil on canvas* 60 x 60 cm
N° 46, 1973 *oil on canvas* 60 x 60 cm
N° 52, 1973 *oil on canvas* 60 x 60 cm
N° 53, 1973 *oil on canvas* 60 x 60 cm
N° 54, 1973 *oil on canvas* 60 x 60 cm
N° 57, 1973 *oil on canvas* 60 x 60 cm
N° 61, 1973 *oil on canvas* 60 x 60 cm
N° 62, 1973 *oil on canvas* 60 x 60 cm
N° 65, 1973 *oil on canvas* 60 x 60 cm
N° 67, 1973 *oil on canvas* 60 x 60 cm
N° 70, 1973 *oil on canvas* 60 x 60 cm

325

Comment Der polnische Konstruktivist der Zwischenkriegszeit Henryk Staszewski war über Anka Ptazkowska mit dem Kreis um Daniel Buren verbunden. Ptazkowska leitete zwischen 1972 und 1976 einen alternativen Raum in Paris, eine »Galerie«, die bei jeder Veranstaltung den Namen wechselte und wo sie unter anderem die Arbeit Staszewskis zeigte. Sie organisierte einige Ereignisse außerhalb der Galerie, darunter eine Ausstellung von Daniel Buren in Henryk Staszewskis Atelier in Warschau (Galerie 21, 10. September 1974).

Henryk Staszewski, a Polish Constructivist during the period between the two world wars, had been introduced into Daniel Buren's circle by Anka Ptazkowska who, between 1972 and 1976, had managed an alternative 'gallery' in Paris, an exhibition room which changed its name for every exhibition. Staszewski was one of the artists exhibited by Ptazkowska. She also organized several events outside the gallery, including an exhibition of Daniel Buren's work in Henryk Staszewski's studio in Warsaw (Galerie 21, 10th September 1974).

Invitation
card/poster

Invitation card:
10,5 x 14,8 cm

Henryk Staszewski
1973

30 April - 15 June 1974
Rolf Möllenhoff "Dessins" at Galerie Oppenheim

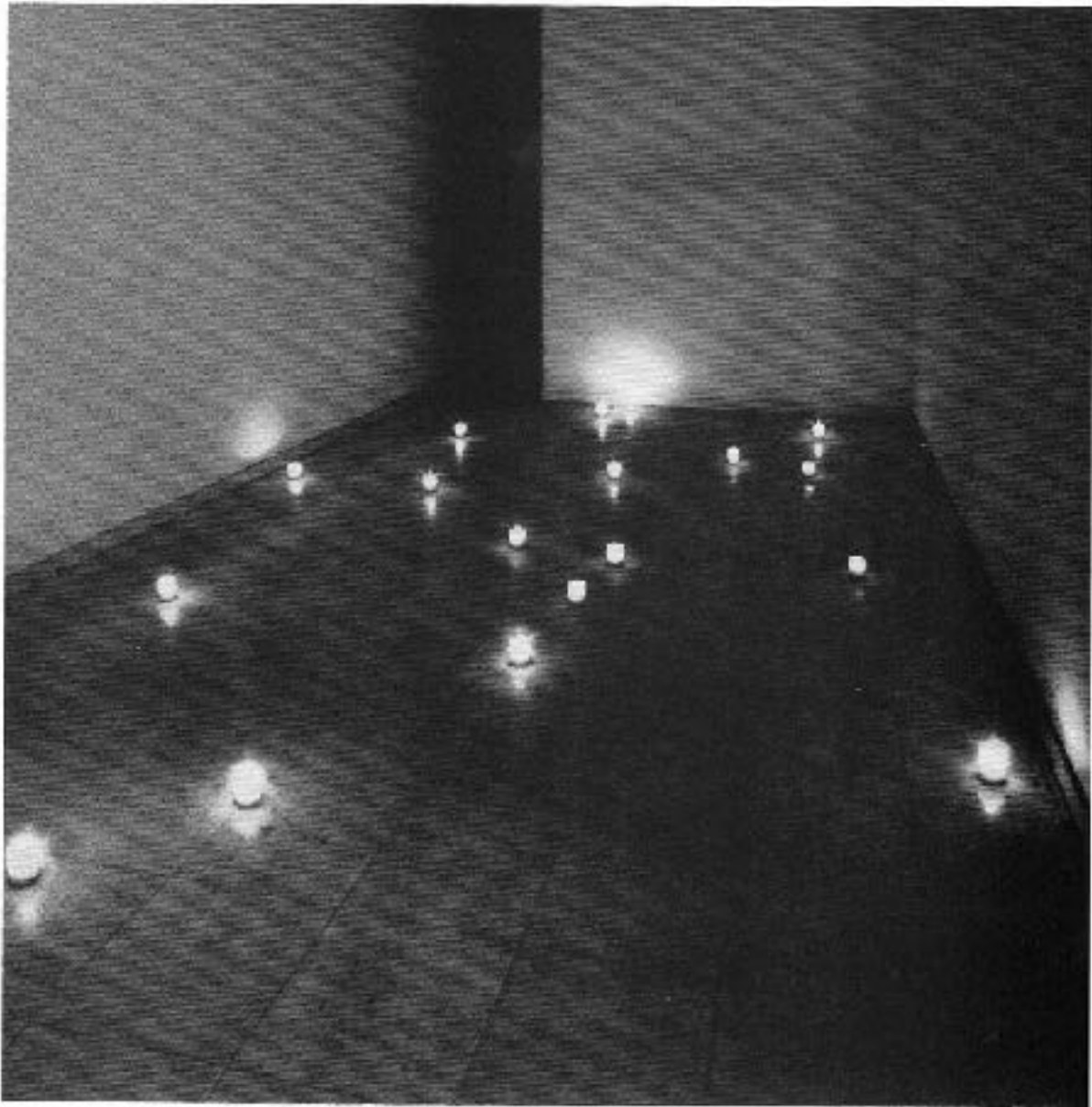


The Last Tango at Paul Maenz
30 April 1974

THE LAST TANGO APRIL 30

**PAUL MAENZ
195 AV LOUISE - LE BAILLI
B-1050 BRUXELLES
TEL 472740**

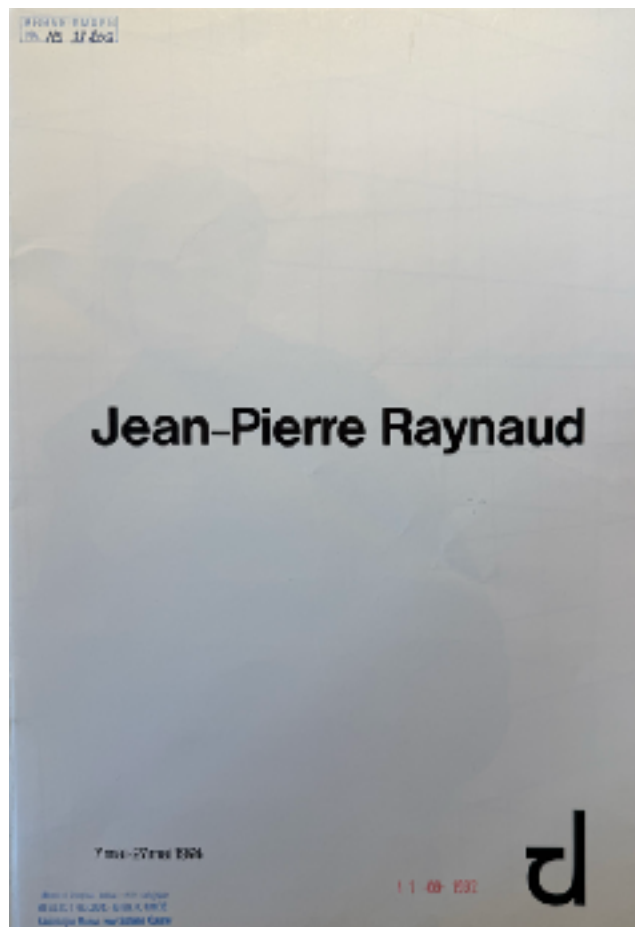
IMPRIME



Am 30. Mai 1974 schloß die Brüsseler Galerie mit *The Last Tango*; zu roten Sturm-/Grablichtern wiederholte sich einen Tag lang der Tango *La Paloma*.

On May 30, 1974 the Brussels gallery closed with *The Last Tango*; the tango *La Paloma* was played all day long to red stormlights/votive candles.

7 May - 27 May 1974
Jean-Pierre Raynaud at Galerie D



opened end of May 1974
Dennis Oppenheim at Galerie D

25 September - 3 November 1974
Marcel Broodthaers at Wide White Space



25 september–3 november 1974

Marcel BroodthaersLe Bailli,
Brussel/Bruxellesrks
the
ion

ill. p. 148

ill. p. 51

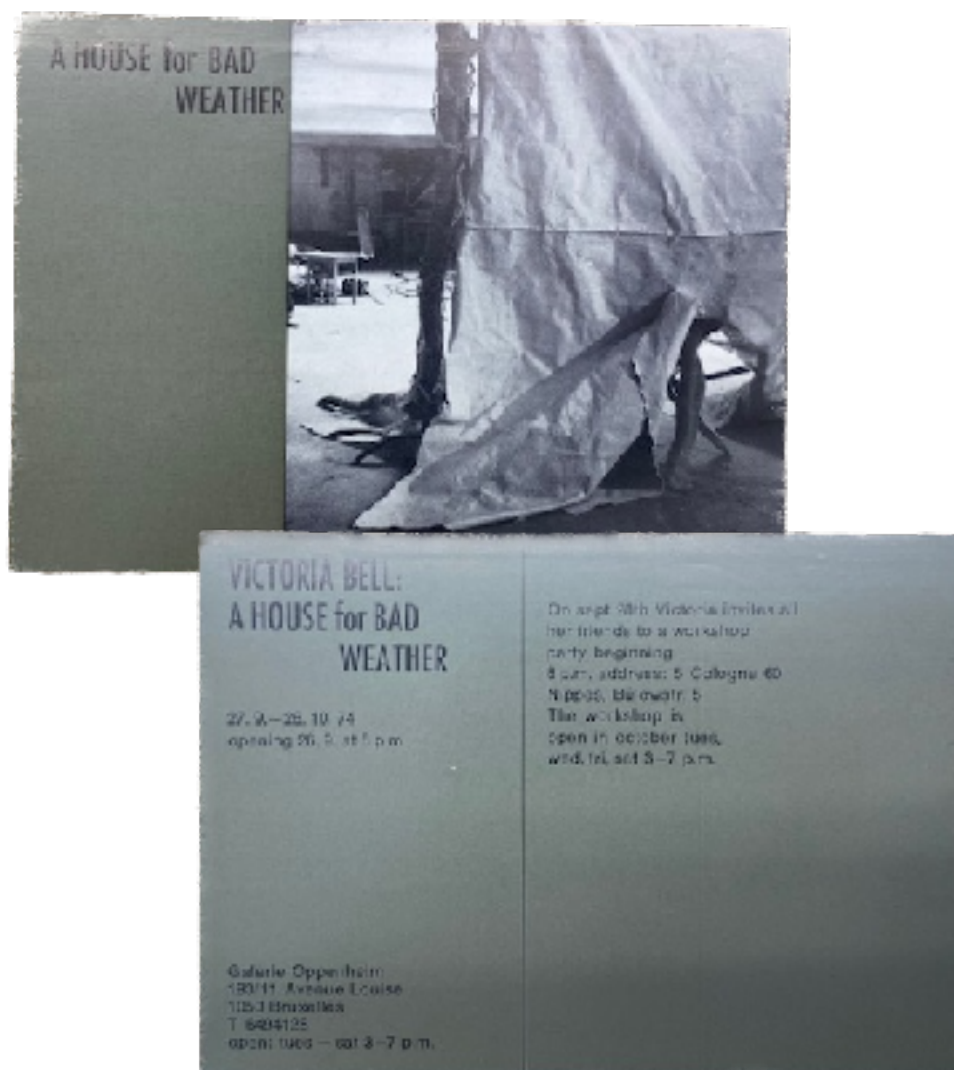
ill. p. 51

ion
sterInvitation card
by the artist:
10,5 x 14,8 cm

Grande Casserole de Moules, 1966 *mussel shells, iron, paint* 65 x Ø 75 cm Priv. coll., Antwerpen
 Chez votre Fournisseur (Le Vinaigre des Aigles), 1968 *paint on vacuum-formed plastic* 85 x 120 cm
 Edition of 7 signed and numbered
 Le Drapeau Noir, tirage illimité, 1968 *paint on vacuum-formed plastic* 85 x 120 cm
 Rue René Magritte Straat, 1968 *paint on vacuum-formed plastic* 85 x 120 cm
 Edition of 7 signed and numbered
 Académie I, 1968 *paint on vacuum-formed plastic* 85 x 120 cm Edition of 7 signed and numbered
 Académie II, 1968 *paint on vacuum-formed plastic* 85 x 120 cm Edition of 7 signed and numbered
 Museum, Enfants non admis, 1968-69 *paint on vacuum-formed plastic (black)* 85 x 120 cm
 Edition of 7 signed and numbered
 Museum, Enfants non admis, 1968-69 *paint on vacuum-formed plastic (white)* 85 x 120 cm
 Edition of 7 signed and numbered
 La Signature série 1, tirage illimité, 1969 *sheet in black and white screenprint on white tracing paper*
 55 x 75 cm
 Musée d'Art Moderne, Les Aigles, Section du XIXe Siècle, 1969 *paint on vacuum-formed plastic*
 180 x 220 cm Edition of 7 signed and numbered
 Musée d'Art Moderne, Les Aigles, Section du XIXe Siècle, 1969 *paint on vacuum-formed plastic*
 180 x 220 cm Edition of 7 signed and numbered
 Les 4 Pipes, 1969 *paint on vacuum-formed plastic (4 pieces)* 85 x 120 cm each
 Edition of 7 signed and numbered
 Porte A, 1969 *paint on vacuum-formed plastic* 85 x 120 cm Edition of 7 signed and numbered
 Société, 1969 *paint on vacuum-formed plastic* 120 x 85 cm Edition of 7 signed and numbered
 Livre tableau, 1969-70 *paint on vacuum-formed plastic* 85 x 120 cm Edition of 7 signed and numbered
 Cinéma, 1970 *paint on vacuum-formed plastic* 85 x 120 cm Edition of 7 signed and numbered
 Cinéma, 1970 *paint on vacuum-formed plastic* 85 x 120 cm Edition of 7 signed and numbered
 l'Oie, 1970 *paint on vacuum-formed plastic (white)* 85 x 120 cm Edition of 7 signed and numbered
 l'Oie, 1970 *paint on vacuum-formed plastic (black)* 85 x 120 cm Edition of 7 signed and numbered
 M.B., 24 images/seconde, 1970 *35 mm b/w filmreel and pencil on white cardboard* 50 x 65 cm
 Publisher: Galerie Folker Skulima, Berlin. Edition of 50 signed and numbered
 Musée d'Art Moderne, Département des Aigles, Service Publicité, 1971 *paint on vacuum-formed plastic*
 85 x 120 cm Edition of 7 signed and numbered
 Musée d'Art Moderne, Département des Aigles, Service Publicité, 1971 *paint on vacuum-formed plastic*
 85 x 120 cm Edition of 7 signed and numbered
 Musée d'Art Moderne, Département des Aigles, Section Littéraire Fig. 1 et 2, 1971
paint on vacuum-formed plastic 86 x 120 cm Edition of 7 signed and numbered
 Tractatus Logico-Catalogicus, 1972 *sheet in black offset print on white paper* 70 x 154 cm
 Publisher: Galerie MTL, Brussel/Bruxelles. Edition of 100 signed and numbered
 Das Recht, 1972 *black, red and blue screenprint on white cardboard*
 Publisher: Staeck, Heidelberg. Edition of 120 signed and numbered
 Museum – Museum, 1972 *Two sheets in screenprint on Schoeller-Parole cardboard* 84 x 59,5 cm each
 Publisher: Staeck, Heidelberg. Edition of 100 signed and numbered
 Chère petite Sœur, 1972 *sheet in black offset print on white paper* 63 x 44 cm
 Publisher: Galerie Michael Werner, Köln. Edition of 100 signed and numbered
 Ein Eisenbahnüberfall, 1972 *sheet in black offset print on white glossy paper*
 Publisher: Galerie Heiner Friedrich, München. Edition of 100 signed and numbered
 Musée-Museum, 1972 *sheet in black offset print showing the floorplan of the Musée d'Art Moderne,*
Département des Aigles
 Publisher: Museumsverein Mönchengladbach. Edition of 100 signed and numbered
 Gedicht/Poem/Poème – Change/Exchange/Wechsel, 1973 *two sheets in red and black screen print on*
creamy colored Schoeller-Parole cardboard 98 x 68,5 cm
 Publisher: Staeck, Heidelberg. Edition of 100 signed and numbered
 Comment va la Mémoire et La Fontaine, 1973 *sheet in color offset print on chamois-colored paper*
 64,8 x 43,9 cm Publisher: Galerie Yvon Lambert, Paris. Edition of 100 signed and numbered
 Citron – Citroën, 1974 *sheet in color offset and screen print on white paper* 105 x 66,3 cm
 Publisher: Seriaal, Amsterdam. Edition of 100 signed and numbered
 Le Manuscrit trouvé dans une Boutelle, 1974 *transparent bottle, white tissue paper, cardboard box*
 Edition of 120 signed and numbered
 Les Animaux de la Ferme, 1974 *Two sheets in color offset print on Schoeller-Parole cardboard*
 82 x 60,3 cm Publisher: Staeck, Heidelberg. Edition of 120 signed and numbered

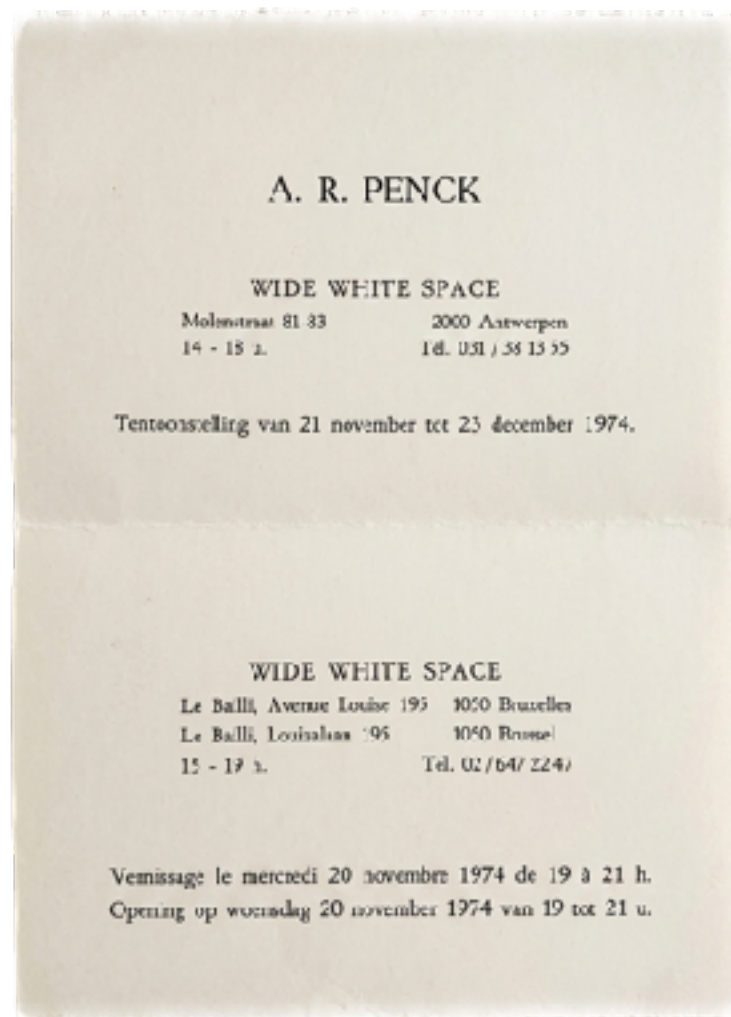
327

27 September - 26 October 1974
Victoria Bell "A House for Bad Weather " at Galerie Oppenheim

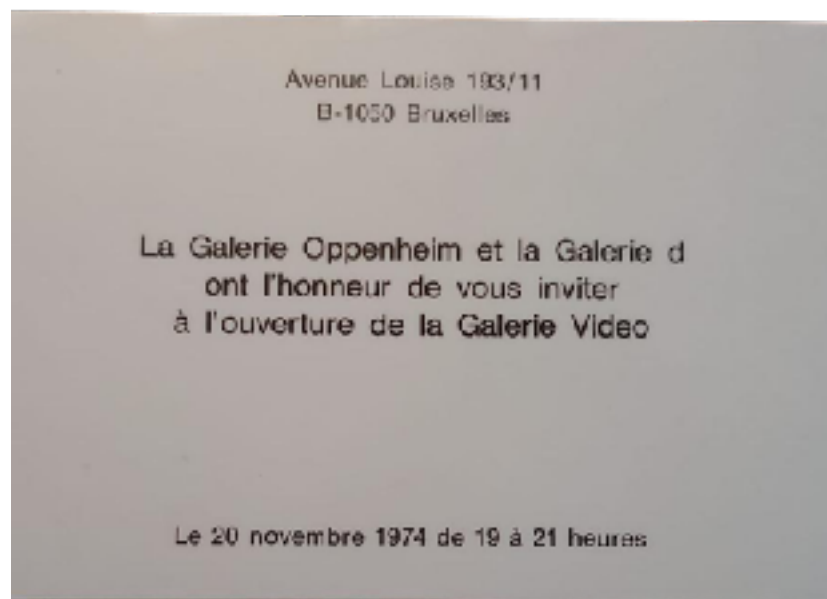


opened October 1974
William Wegman at Galerie D

20 November - 23 December 1974
A.R. Penck at Wide White Space



opened November 20 1974
Galerie Oppenheim and Galerie D open "Gallery Video"



091

20 november–23 december 1974

A. R. Penck

Le Bailli,
Brussel/Bruxelles

Event/edition by the gallery

Europäische Sonette. Poems and
watercolours by A. R. Penck.
104 pages. 500 copies. Antwerpen,
1973.

Artworks
in the
exhibition

ill. p. 220

Ohne Titel (aus: »Europäische Sonette«) *blue water color on paper* series of 10 water colors
29,7 x 21 cm each Priv. coll., Antwerpen

Ohne Titel (aus: »Europäische Sonette«) *blue water color on paper* series of 10 water colors
29,7 x 21 cm each

329

Comment Die Ausstellung baute sich rund um das Buch auf, wobei die
beiden ausgestellten Aquarellserien die dem Buch zu-
grunde liegenden Originale sind.

The exhibition centered on the book, the two exhibited
series of watercolors are the originals on which the book
was based.

Invitation
card/poster

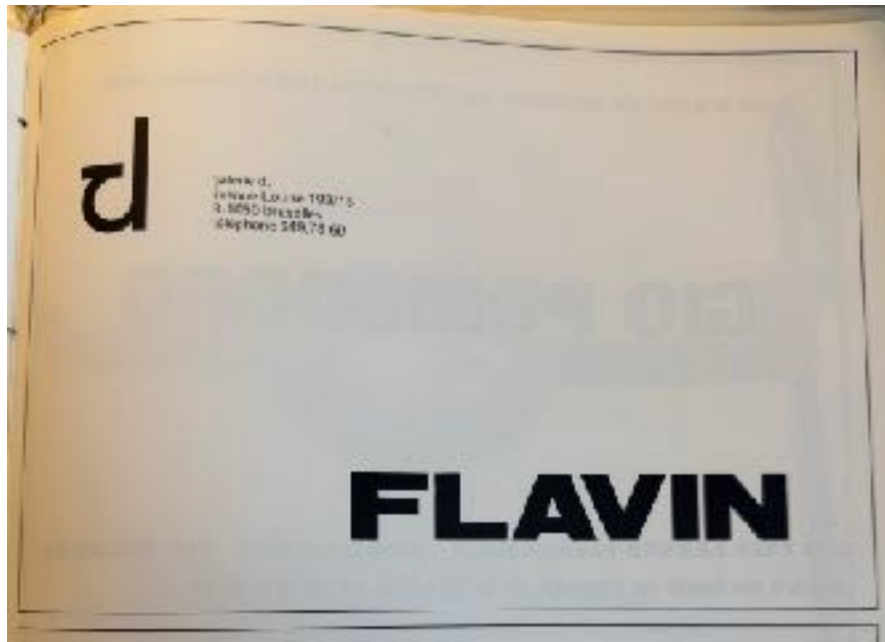
SOLONAMENDEALL

Illa moon decateri sona tri,
nomen absorbi funga mens orbit.
Deca normum techne construct fridom,
qui sollus hibal ens ende plus qui,
so longo, tondo, dero, deco, rhi.
Pleksondor rea habilit mundit
as mea mi nocturno conservirom.
Akeri eik nolabi send amit
jerali, je, jectardo hippodrom.
Irro nonsense projekt kampf antikit.
Rul linear to go in feier hom
to set gesetz tectonic archedrom.

Invitation card:
21 x 14,8 cm

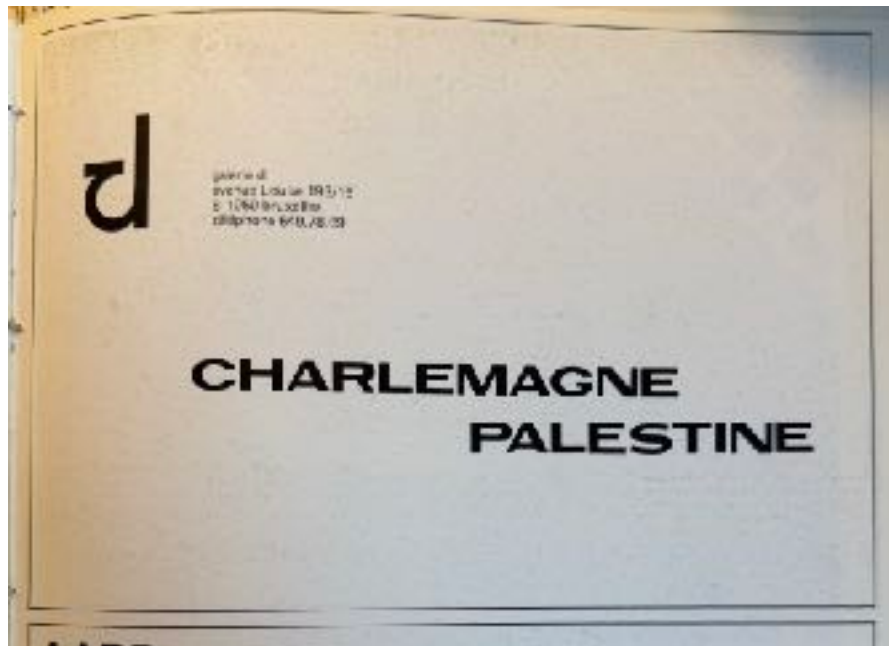
A.R. Penck
Europäische Sonette
(cover detail)

opened November 1974
Dan Flavin at Galerie D



opened February 1975
Dan Flavin at Galerie D

opened March 1975
Charlemagne Palestine at Galerie D



opened April 1975
B. Boice at Galerie D

opened May 1975
Peterson at Galerie D

opened June 1975
Mel Bochner at Galerie D

2022-2025

“Briefing Room”

The Briefing Room was a space for small conferences and exhibitions run by Andrzej Steinbach, Steffen Zillig, and Eurogruppe, a lobby organization for problems of form. Supported by Elena and Heiner Conradi.



Installation view of *Against Community*, 2022. Photo by GRAYSC. Courtesy of “Briefing Room”

exhibitions, 2022-2025: *Against Community*, *The Hallucinated Countryside*, *Nous, petits bourgeois*, *De kunst van de Chinezen*, *The Conservative Joy*, *L'image érotique*, *No Dandy, No Fun*, *Always Trouble with the Underclass*, *Proof of Concept: Photography*, *Proof of Concept: Collage*, *Chorales of the Authoritarian Character*, *Science Fiction*

Exhibited artists: Sam Marshall Lockyer, Marina Pinsky, Andrzej Steinbach, Steffen Zillig, Michael Deistler, Angela Fette, Magdalena Frauenberg, Jonas Roßmeißl, Georges Adéagbo, Thomas Baldischwyler, Guillaume Bijl, Michaela Eichwald, Willem Oorebeek, Jon Rafman, Michael E. Smith, Joëlle Tuerlinckx, Philip Gaißer, Aglaia Konrad, Massao Mascaró, Susanne Keichel, Adrian Sauer, Arne Schmitt, Sophie Thun, Erin Calla Watson, Dan Asher, Suse Bauer, Uwe Greiner, Boris Mikhailov, Steven Paul, Itamar Stamler, Ursula Böckler, Marcel Broodthaers, Marc Camille Chaimowicz, Hanne Darboven, Sylvie Fleury, Miriam Laura Leonardi, Ryan Cullen, Cosima zu Knyphausen, Yves Netzhammer, Olivier Foulon, Soyoon Jung, Konrad Klapheck, Felix von Leitner, Josephine Pryde, Manuel Graf, 郎世寧, Katharina Sieverding, Tang Han, Jie Xu, Xiaoyao Xu, Gosbert Adler, Phung-Tien Phan, Manuel Stehli, Achinoam Alon, Soyoon Jung, Kaiwen Kang, Benjamin Nuel, Thomas Jeppe, Anne Speier.

2025
Winona

an ad hoc, on-again-off-again exhibition space in Brussels, hosted by Charlie Usher, Sabrina Seifried, and Henry Andersen. The program is informed by a sustained interest in different forms of display, from both in- and outside of exhibition-making.

7 exhibitions, 3 performances, and 2 talks over 7 months in 2025.



hosted: Alex Reynolds, Alexis Gautier, Anna Zacharoff, Asia Zielińska, Becket MWN, Bill Dietz, Collection Mme de Samblanx, Graham Kelly, Gregory Polony, Helen Dowling, Jason Dodge, Louise Lawler, Marija Cetinić, Marina Rosenfeld, Marina Pinsky, Mekhitar Garabedian, Michaela Eichwald, Otto Wolf, Sean Crossley, Simon van Schuylenbergh, Sudden Wealth, Thomas Baldischwyler, Tony Haemers, Tosca Monteyne, Yezi Lin & 展銷場 Display Distribute

26 May 2026 - 27 June 2026

WHAT DID YOU PASS ON TO ME

« retour au bailli »

26.05.2026 – 27.06.2026

works

AERTS COMUNE VAN
COPPENOLLE DEGUISLAGE
DUJOURIE GORDON LANGA
MAXIMOVA NYS SHEIKH
REZAI TSABAR VAHSEN

historical publications and references

ACCONCI ANDRE ART & LANGUAGE
BEUYS BROODTHAERS BUREN
FLAVIN KAWARA KOSUTH
LEWITT MANZONI NAUMAN
PANAMARI NKO PINCK WIENER
and more...

vernissage | opening

26.05.2026 18:00-21:00

galeries "le bailli" avenue Louise 195 (6/7) 1050 bruxelles bailli.bxl@gmail.com

curated by
frederick gordie
giulia blasig
charlotte norwood
nicole o'rourke

thu-sat 14:00-18:00
and by appointment

Timeline research done by Nicole O'Rourke and Frederick Gordts, with help from and thanks to Charlotte Norwood, Giulia Blasig, Godart Bakkers, Elena Conradi, Charlie Usher, Roger D'Hondt, Paul Maenz, Gerd DeVries, Anny de Decker, Koen Brams, Micheline Schwajzer, Elias Leytens, Bart Spillemaeckers, Virginie Devillez, Anne Marie Rona, Mehdi Chouakri, Laura Gonzalez Palacios, Marie-Puck Broodthaers, Gabriel Broodthaers, Maria Gilissen.

Archive sources: Paul Maenz Gallery Yearbooks, Roger D'Hondt - New Reform Archive (Stadsarchief Aalst), Gent University PLUS-KERN Archive, KMSKB Archive, Wide White Space: 1966–1976. (1996). Richter Verlag, Carl Andre: Sculptures 1958-1974 Published by Kunsthalle Bern, 0+- Magazine, Elias Leytens, Godart Bakkers.

Cover photograph and other photographs: courtesy of Philippe De Gobert.

