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Everything is Compromised by Everything Else takes as its starting point Laurence Pen's book, *Des Stratégies Obliques. Une Histoire des Conceptualismes en Belgique* (« Oblique Strategies. A History of Conceptualism in Belgium »), which investigates the Belgium art scene of the late 1960's and early 70's, by questioning the relationships between artists such as Jacques Charlier, Schwind and Jacques Lizène, and galleries like MTL and Yellow with the international art scene.

The collaboration between Laurence Pen and apes&castles was shaped around a shared interest in the history of European conceptual practices. The project benefited from personal and common research materials, different possible understandings of curatorial choices, and collected testimonies.

The critical approach that exists in the works illustrating clichés of conceptual art, such as the « dematerialization of the art work », the endangering of the artwork's economy and the disappearance of authorship, consolidated our wish to build and put together this exhibition.

If the chosen strategies to face the competition between histories and geographies (whether it is a question of the spheres of work, market or art theories) are as manifold as they are singular, what could have been their consequences on the contemporary understanding of conceptual art ? What to make of its relationship to the service economy ?

Through the gathered works, coming from a scope of more than 40 years (from the 70's to the present day), *Everything is Compromised by Everything Else* offers an overview of practices that have, for us, nourished by their quality, art history and its actuality.

With works by : Jacques André, Thomas Bernardet, Jacques Charlier, Philippe De Gobert, Palette Terre, Olivier Stévenart.

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