



JURGEN OTS **THE STOLEN EYE** **AND THE SCHLAFTABLETTEN**

The work of Belgian artist Jurgen Ots (b. 1978, Dendermonde) lingers on a flimsy border between sculpture, installation and performance. For a number of years now, the artist has been scouring Brussels' popular Jeu de Balle flea market on a daily basis. Ots allows himself to be guided by a visual and tangible intuition for the materials that are sold there every day. While collecting, he allows himself to be guided by people, tactility, emotionality and disruptive situations. The objects are later transformed in his studio with extreme precision: in Ots' sculptural compositions old materials acquire a new, often striking poetic quality. The presentation *The stolen eye and the schlaftabletten* in Cc Strombeek is the final part of a trilogy - the first two parts took place in Rotonde 58, a pavilion of the World Expo in Brussels near the Atomium.



The exhibition *The stolen eye and the schlaftabletten* is characterised by an supreme sense of intuition. The objects on display have been assembled over the years on the basis of texture, colour, graphics or content. The evocative assemblages of discarded objects recall the surrealist process of the ready-made. The result is an alienating presentation that deals with the periphery of society. The artist confronts visitors with objects as anonymous carriers of marginality, colonial histories, past glories or human dramas, among other things. Jeu de Balle offers Ots a different kind of narrative about the here and now: a society is laid bare in its beauty, tenderness and cruelty. Ots was inspired by *Die bitteren Tränen der Petra von Kant*, a 1972 West German film by Rainer Werner Fassbinder—a melodrama about disrupted relationships in which one person instigates another's addiction, poor mental health, irresponsibility or underperformance. Ots prefers to describe his artistic practice under the alchemical motto "Solve et Coagula": dissolve and solidify, break down and recompose.