

# David Bergé

floorplan

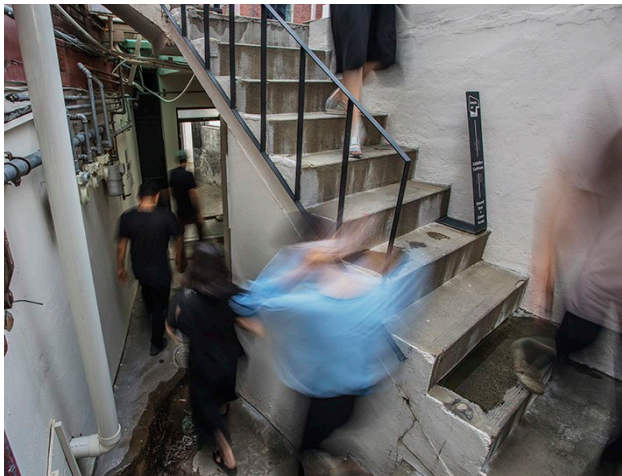
This is an attempt to display some connections between the different rooms I have been creating in recent works.

I practice photography without cameras.

My work address the performative and embodied aspects of photographic materiality and time.

I use the (walking) body as a device to capture images, through the construction of an experience, often performative and over time.

Audiences get invited through different projects into a journey of Walk Pieces, lecture performances, installations and book projects.



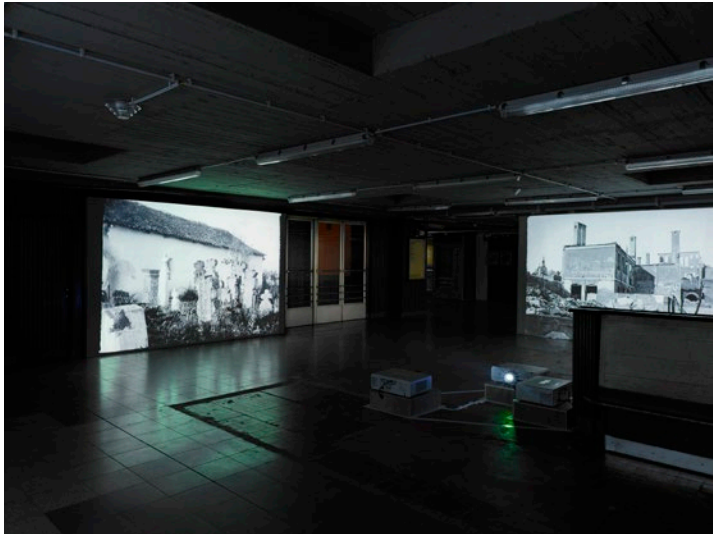
Corporeal and aware bodies, therefore less conditioned by standard time/space compression civilization brings forward, walked in silence through urban heat and moisture.

They were guided by gestural language and non verbal signs, as to offer the condition for an autonomous and individual participation, cutting through layers and textures the city consists of, while becoming part of a 100-minute experience, a 'Walk Piece' starting and ending in the art space.

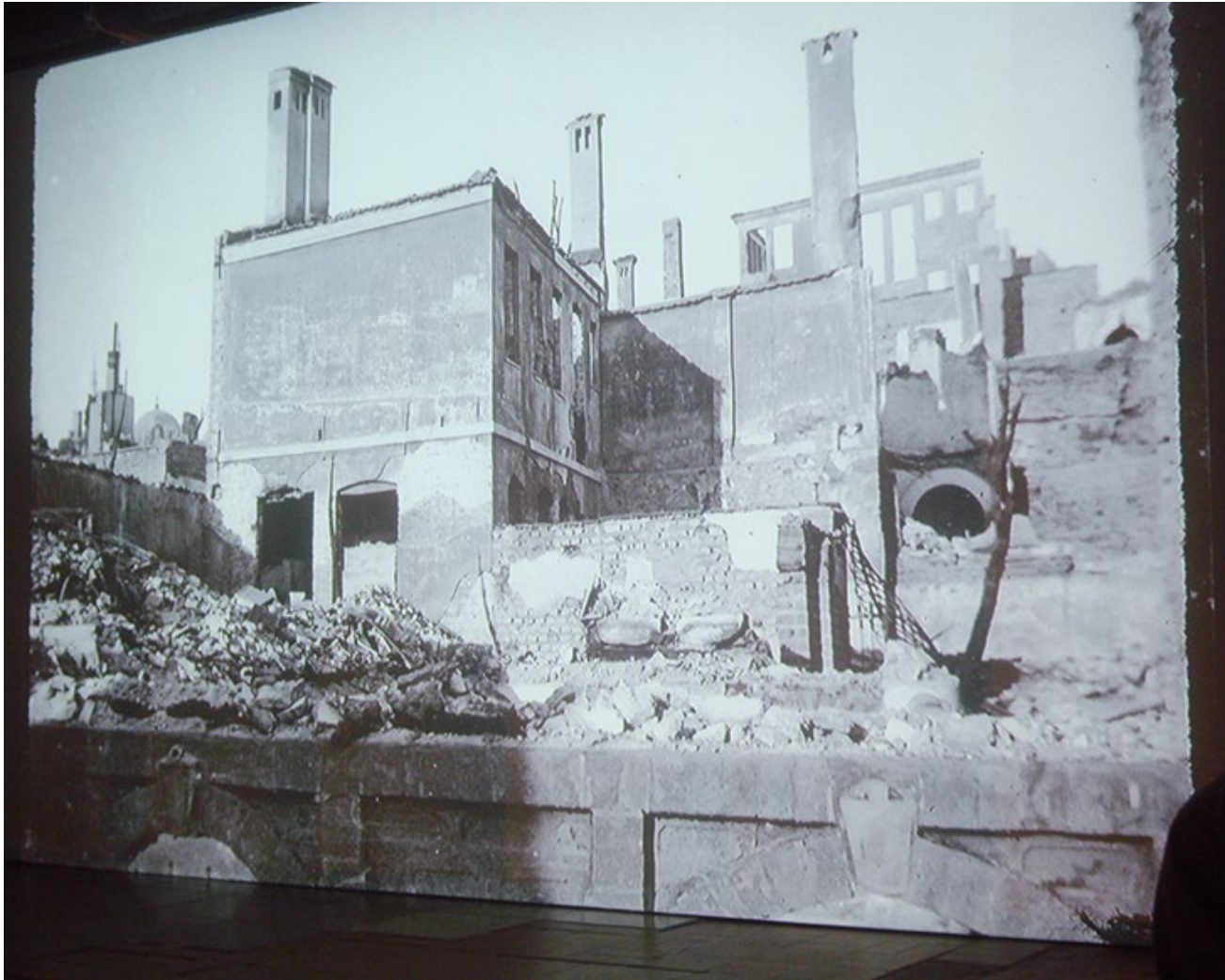
Walking together in silence resonates with the phenomenological minutiae of street life.

My 'Walk Pieces' have passed through ancient, modern and contemporary infrastructures: a museum without a floor, in the proximity of containers being offloaded from trucks, through narrow alleys and over large squares, through the bedroom of an art collector, the stage of an opera and an almost finished metro tunnel.









night time fire in istanbul. high aesthetic ambition. signals through the flames, where nothing can be really guaranteed anymore.

two young, masculine and Central European bodies move through urban and rural space in 1911. they have gone on this trip to form themselves, to learn from movement of bodies in places. to define their form. to define what is important to them. to define their modernity. they follow the standard guidebook of the time. they share one camera. they take 283 pictures on glassplates and roll negatives. they do not carry a tripod, when shooting, they clam the camera against their bodies and point at things rather than frame them. they approach the landscape from their abdominals, not from their vision or intellect.

**From 2010 onward, I began working with the archive of a journey to the East and South of Europe, undertaken by August Klipstein and Charles-Édouard Jeanneret (who would become Le Corbusier) during their 'Voyage en Orient' from 1911. Travel as knowledge production following the tradition of the 'Grand Tour'.**

Through a book and two installations I displayed, enlarged and questioned the spatial, temporal, social, political and gender relationships enclosed in their images. These works slowly negotiate an early 20th century desire for spatial understanding rather than photographic representation.





DAVID BERGÉ  
A  
WALK  
IN  
HIGH  
RESOLUTION  
JapSam Books





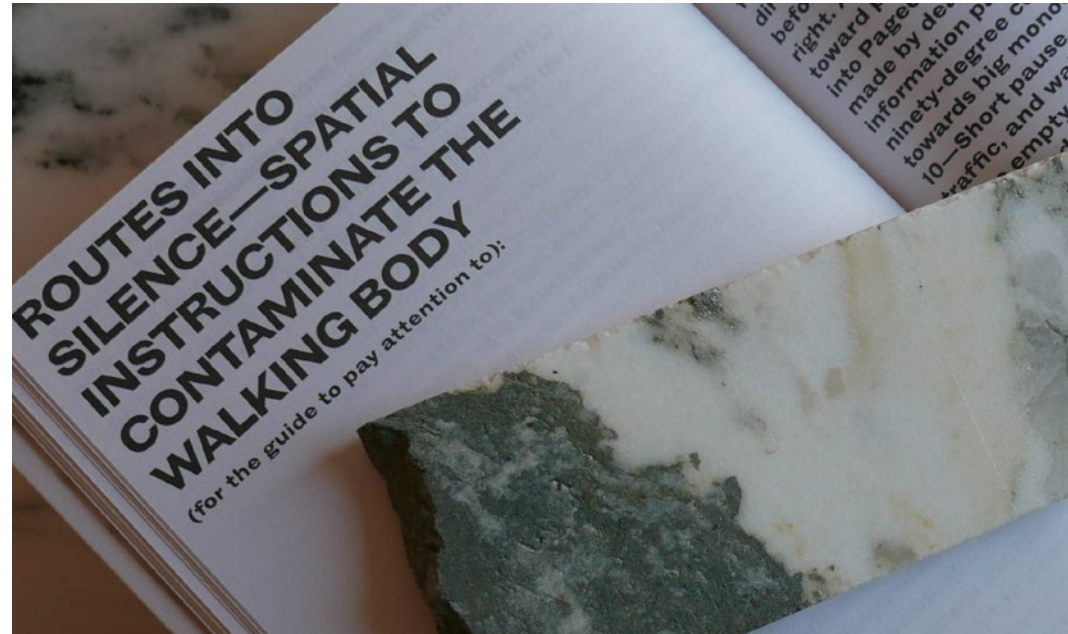
As a consequence of the accelerated urbanization of Seoul in the second part of the 20th Century, several small housing units often got grouped together into larger entities, where the former access way would become the main corridor. Amado Art Space, located in the Itaewon neighborhood, just across the street from the Comme des Garçons store, is today such a building.

There, I created 'Le Trou (구멍)', an installation making a street within the space: I dismantled the infrastructures for exhibitions (space dividing panels, doors and windows), equally lit the bare structure of the building, and brought in materials from urban paths. I stacked them, bringing back the street into the building, formally constructing a space – which was already there. A street for a 'Walk Piece' to pass through.

A first step towards a process of materializing my 'Walk Pieces', expanding both their temporal and material realities.

Later on, I moved the maintenance hole cover from Seoul to Antwerp to install it there permanently into the garden of Out of Sight art space, on the occasion of a solo exhibition in 2019: 'A Walk in High Resolution'.





**‘A Walk in High Resolution’, also included a handwritten text on a suspended piece of rice paper.**

MINUTE 60 — Enter metro construction site. Helmets and safety jackets. Go down the stairs. Left after frameless concrete ticket booth. Continue to concrete staircase down toward platform on minus four. Descend to tracks of left tunnel. Guide and engineer hold ladder. Engineer takes over guiding. Go through slightly curved tunnel towards daylight. Pause in sun at cement bulk truck. Up with temporary staircase towards Le théâtre du vide on minus three. Toward void on minus two. Toward ground level with emergency stairs. — MINUTE 90 — Engineer collects helmets. Guide reclaims guiding from engineer. Along piled-up tracks toward exit gate. Underneath Qatar Airlines sign Going places together, continue downward through exhibition hall architecture.

**This text was on one hand conceived as a score of instructions for myself, when guiding the Walk Piece I made earlier for the city of Thessaloniki. On the other hand, the score describes the physicality of space through which my Walk Piece in Thessaloniki passed. Attached to it: a certificate signed the participants. The framed version of this text is now part of the collection of the Contemporary Art Museum in Thessaloniki.**

**The exhibition also displayed another form of materialising my Walk Pieces: (a dummy of) the book ‘A Walk in High Resolution’, displayed on unpolished marble from the Cycladic island Naxos.**



**Two girls massaging each other's hands.**

**Two older men watching golf on a large flat-screen.**

**Forms of overnight urban togetherness:**

**catching up breathe after the sauna, opening pores**

**- minute interstices in the skin through which sweat passes -**

**hanging out, spending time in the interior**

**of urban space,**

**with no direction in space nor time,**

**away from sun and urban heat.**

**The power of the city lies in its interior spaces.**

**Woman with hair still wet orders an ice cream.**

**Much later an older woman  
brings me instant coffee.**

**2.**

**Large fans panning 180 degrees.**

**Mother and teenage daughter  
tickle each other  
when one gets up and comes back  
with iced green tea.**

**Bodies exhausted from exposure to heat,  
seeking a spot on the outdoor platform;  
Bodies losing focus while breathing out slowly  
in a field of experience.**

**Refilling water bottles.  
Mountains depicted on individual sleeping mats,  
scattered on dark brown linoleum floors.**

**Two men exercising abdominal strength;  
another one holding on to wallet and huge  
mobile phone while sleeping.**

**Fluffy clothes.**

**Uniformed bodies differentiating  
gender through color.**

The book 'A Walk in High Resolution' deals with corporeality, sleeping, awakening, and walking through the interiors and fissures of urban infrastructures. Almost touching neighboring bodies.

'Proximity does not mean Relation' is the title of one of my texts in this book. In the text I describe the activity in a public sauna in Seoul. The way these observations are organised in the texts and on the page, resonate with to the way I construct my 'Walk Pieces'. Another step in the process of materialising my walk practice.

For all details, credits and dimensions:

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MAY 2020