



100 Gestes

Exhibition

30.11 -> 30.01.27

425 – Louizalaan, 425 – 1000 Brussels

The exhibition 100 gestes brings together three collections of works and objects, three ways of collecting and, through these collections, three ways of engaging with La Cambre and its history.

The first collection emerged from an exercise proposed by Stéphanie Mahieu to her third-year Bachelor's students in Art Anthropology in spring 2026. It brings together 37 objects chosen by each student, accompanied by a text revealing their history, use, or particular significance. Far from constituting an ordered inventory, this selection forms a constellation of seemingly disparate things, connected by the stories and perspectives of those who chose them. Some objects are directly linked to the practices of the school: a screen-printing apron, a textile clamp, familiar tools bearing the traces of gestures and know-how. Others relate to their place within a particular site and history: architectural elements, elevators, postcards evoking La Cambre before its transformation into an art school. Still others belong to a more everyday and peripheral dimension of student life — a coffee cup, a badminton racket — and bear witness to all that takes place in the interstices of education.

This first corpus is therefore defined neither by the nature of the objects nor by their function, but by the act of selection that brings them together. It reveals a school shaped as much by practices and places as by memories, habits, and individual attachments. Above all, this approach invites us to consider objects as

witnesses to individual and collective trajectories, while questioning any form of museological consecration.

The second collection draws from the official collection of ENSAV La Cambre. The 33 works presented here constitute a fragment of a collection that spans workshops and generations, through a relatively random dynamic of selection. For several years, the laureates of the Prix des Amis de La Cambre have been invited to donate a work to the school. Over time, these donations have thus formed a collection that, in a sense, preserves the memory of the school and of those who have passed through it. This selection brings together practices, sensibilities, and periods. The works become material traces of a history in motion: that of a school, its workshops, and the diversity of forms produced there.

The third corpus finally shifts the focus towards the private collections of teachers and staff members. Unlike the two previous collections, this one does not exist outside the exhibition: it is being assembled here, for the first time, through the gathering of works individually kept by those who make the school function on a daily basis (teachers, administrative staff, technicians, and workers). This gathering reveals another cartography of La Cambre, more intimate and less visible. The works do not directly document the institution; rather, they reveal the affinities, forms of transmission, and personal histories that circulate at the margins of its official structures. They make perceptible the underlying connections that unite the different people who make up the school and that persist far beyond the educational or administrative framework.

Thus, the three collections brought together by 100 gestes outline three modes of memory: that which we choose, that which the institution preserves, and that which we carry with us. Between everyday objects, transmitted works, and personal collections, the exhibition proposes less a history of La Cambre than a multitude of ways of inhabiting it, engaging with it, and becoming attached to it.

Alongside the exhibition, an interactive module offers the opportunity to experiment with another operation: that of curating. Using works from the exhibition, visitors will be able, upon registration, to

create their own assemblages, optionally incorporating a personal work. Each composition will be photographed and shared, making visible the choices, juxtapositions, and relationships produced through these manipulations. The dispositif thus invites visitors to experience the power of selection and to question the way in which the arrangement of artworks transforms their perception and generates meaning.

100! La Cambre

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