

Orchideen questions the relationship between text and art(works). The exhibition brings together works in which the artists respond to, interact with, negate, refer to, produce, use or absorb text as a meaning-producing structure.

When orchids attract insects for pollination through mimicry, they ensure their existence. They reproduce and circulate. In the course of this symbiosis, this exchange, the codes of the other are read and activated, while their own characteristics are preserved and exposed.

In the encounter with other semantic media such as image, sculpture, video, or sound, the potential and limitations of both text and the other media become visible and tangible. Text as an omnipresent phenomenon, as a condition of thought, as conscious and unconscious, as a tool, as a mediator and as a science, as a dictate and as an everyday cliché, as a form and as a social practice that, in its ambivalence, simultaneously generates possibilities but also inclusions and exclusions.

For *\_tout va bien\_*, **Ethan Assouline** uses found children's books, cookbooks, travel guides, and materials from his studio. Drawing from his extensive archive of collected objects and images, the work reflects his ongoing interests in the critique of gentrification, as well as themes such as childhood, decoration, and sexuality and their representation in the city.

**Sunah Choi's** sculpture *Chaekgeori* refers to the Korean tradition of depicting books and objects. These life-sized images of densely filled bookshelves emerged in the 18th century, first at court and later in folk painting, conveying the Confucian ideal of lifelong learning. Through trade routes, the concept of the studiolo traveled from Italy via China to Korea.

In *SM BNGRZ III* **Tony Cokes** engages with club culture as both a social and political space. Drawing on Rainald Goetz's *RAVE* (1998), the work examines clubs across past, present, and future, foregrounding their role in the formation of subcultures, activist movements, and practices of resistance. The text is based on a collected and re-edited email correspondence.

**Laura Hinrichsmeyer** works across sculpture, image, and text. At the opening, she will read from her book *Werk-Angaben*, published in an edition of 50 copies by 2b Press. The works presented in the exhibition extend her exploration of language and form.

**Daniel Kurth** works with language as an ambiguous material and collects words and text fragments from public and digital spaces, which he develops further in a playful way through variations and repetitions. *AGGGGGGGGGGGGGGGGGRRRRRRRRRRRRRRRE*, *PROGGGGGGGGGGGGGGRRRRE*, *POSSSSSSSSSSSSSSSSSSSSSSSSSE* is part of the series "Diagrams," in which he negotiates opposites such as movement and stasis in minimalist poems within a grid-like, measurable system.

In **Marta Riniker Radich's** long-standing drawing practice, which has evolved from small-format colored pencil works to more open-ended series, language plays a fundamental role. In her solo exhibitions, she presents her own fictionalized texts, drawing on real-life or historical events. In her drawings, text appears at times as a sort of caption, or else is embedded within the subject matter itself.

The fifteen folders contain exhibition texts collected by **George Rippon** over the past twelve years. The archive is usually stored in drawers at *Rue Américaine 13* in Brussels, where the artist runs an exhibition space of the same name.