

Press release
 Exhibitions
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Jef Geys

Women's Questions

Main gallery, wing, project room, 10 June – 11 September 2005

The art of the Belgian conceptual artist Jef Geys investigates and comments on the influence of European society on the life of the individual, juxtaposing it with the limited power of the individual to change society. Geys plays with common concepts, symbols and signs, creating new meanings for them. With his works, Geys comments on modern times and the demands placed on the individual by postmodernity.

In a manner reminiscent of conceptual art, Geys uses repetition, adaptation and reproduction of materials to produce works that provoke and challenge viewers to consider the ambiguity and diversity of objects and phenomena. His works are typical of the ideology of conceptual art and Fluxus in that the idea and intention that precede the actual work of art are more important than the result. A work of art is not just the outcome of creative activity. The work of art is tantamount to the creative activity that led to its production, an activity whose political or experimental character reawakens the original idea in the viewers, awakens the work of art in the spectator – without getting into arguments about the truthfulness of the conclusions drawn from the work. *Female Issues* continues the series of exhibitions representing art of Fluxus at the Pori Art Museum, which began with exhibitions of work by Yoko Ono and Geoffrey Hendricks.

Geys' art investigates the relationship between images and language. It poses the central question of how texts we read become our experiences or turn into perceptual objects in our mind, which personifies the images we see into meanings and stories, tones and tales, even if we are unaware of the process. A key characteristic of conceptual art is its philosophical examination of the notion and the conditions of art and the interpretation of images. It regards works of art as documents of sorts, objects or writing that transmit the thoughts of the artist and invite us to invent meanings for them. In his installation in the project room, Geys makes use of and comments on works from the collections of the Maire Gullichsen Art Foundation. At every new exhibition, the visitors receive the latest issue of *Kempens informatieblad*, a journal with information about Geys' production over the years.

The exhibition is produced in co-operation with Kunsthalle Lophem from Belgium.

Jef Geys (b. 1935 in Leopoldsburg, Belgium) is often considered controversial, because he combines and exploits in his art the roles of political agitator, teacher and artist. In his works, he conceals, camouflages and adapts – offering museum visitors, the interpreters of art, the role of discoverer.

For more information about the exhibition and press material, please contact

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