

FRED & FERRY

Jana Coorevits

luchtvlak landschap zon, maan

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In the beginning, there was gas. The universe was filled with a gas consisting solely of hydrogen and helium (helios > the sun). Water and sun are the constituents of the body, which makes us stardust, according to astronomer Fatoumata Kebe. Or, to quote writer Clarice Lispector, the matter of the body precedes the body.

In conversation with the bodies in this exhibition, I continue: water also precedes life, the earth precedes the moon, the cell precedes division, the collective precedes the individual, the universal of the celestial body precedes the intimacy of one's own body.

How are all these bodily forms related to each other? Is there a common denominator?

Luchtvlak *landschap* *zon, maan* revolves around our axis as we walk along the exhibition walls
until we come full circle it is the phenomenology of bodies in movement.

Phenomenology is the method that studies the direct experience of phenomena and objects. The body is the direct contact with the world. Bodiliness is the subject of study, the moon is the object, the camera is the instrument, repetition is the tool (part of the method) and the contact print is the result.

To connect with my surroundings, I use the camera as an instrument to focus my attention, writes Jana Coorevits.

The camera is an extension of her body, but is somewhat more objective and has its own physicality. The camera makes visible what is not always visible to us. We see what we think about, the camera sees what it looks at.

We experience abstract cyclical phenomena such as diurnal movements, orbital paths and lunar phases. At the same time, there are Coorevits' personal cycles of observing, noting, photographing, developing and looking, again circular movements repeated, precise.

There is no such thing as standing still. Everything revolves in the entire universe. Everything revolves in discs, counterclockwise, except Venus. We are a complex system of simultaneous rotation and revolution. We travel through the Milky Way with our solar system.

The moon is a satellite (of the earth, the only one). The earth is a planet (of the sun). The sun is a star (in our solar system). Without the sun, we would not see the moon. The moon reflects the light of the sun. It rocks and changes shape and colour. It tells the time and determines the tides. In less than a month, it revolves around us. The earth would tip over without its moon.

The sky, the landscape, the moon and therefore also the sun. Coorevits notes: the moon is higher than it was at this time yesterday. The sun is almost disappearing behind the buildings. The sun is setting at this hour, like this and not like that.

She plucks the moon from the sky. She orientates, projects, fantasises. White dust particles fall on black surfaces. The paper tears. The tear catches the light. The old moon hangs in the arms of the new moon, or is it the new moon that lies in the arms of the older one?

The phenomenon of earthshine is the subtle, ashen glow on the dark side of the moon, caused by sunlight that is first reflected by the earth, causing the shadow side of the moon to glow faintly. The moon has a visible and a hidden side, a conscious and an unconscious side, a part that is its own and a part we share with everyone. The moon is a window in the sky, a brilliant, mirror-like disc. Poet Savinien de Cyrano de Bergerac imagines that the moon could be the sun itself, sitting one evening without rays, looking through a hole at what we are doing here.

Come on, let's go find the moon!

In *landschap* → *luchtvlak*, the moon plays the centre of the sky → the camera follows the movement of the moon → night falls, the moon rises → the image gives more and more land to the sky. **08:09** → **08:36** brings ten different moon positions together in one image, while *neg A kop 1* → *neg A kop 33* copies one moon and spreads it out over 33 images. Image, mirror, image; positive, negative, positive; appearing, depicting, disappearing; moon behind cloud, moon lost, moon gone.

Positions of celestial bodies, distances travelled between moments in time, trajectories drawn, connections made, pencil notes of observations, of evenings on a roof, in front of a window, among the crickets. The moon nods and shakes yes and no. It is always there. Even when we cannot see it. It is a permanent witness to us.

The many doublings emphasise the uniqueness of the moon. The moon becomes an image of the moon. The moon is an imperfect sphere with gently flattened poles and an equator that expands slightly. Here however, the image of the sphere becomes hollow or protruding, 2D or 3D, blacker or whiter. It reverses, shifts, merges, abstracts, implodes or explodes.

The magic of the moon is hidden in matter. Coorevits wants to delve ever deeper, through meaning, via a system of repetition and coincidence. The process determines the form unpredictable, laborious. Along the way, a relational space of time, light and material, of chemistry, astronomy, embryogenesis, poetics, energetics, and optics emerges.

Something in the construction of the universe favours coincidence over regularity, chaos over order, disorganisation over structure. We experience this every day. The number of possible random arrangements is greater than the number of orderly ones, observes biochemist Christian de Duve. By recognizing coincidence as a tool of focused intention, we actualize our doing, according to composer Simeon ten Holt, that is, we bridge the distance between doing and having done. Doing moment by moment demonstrates this to us moon after moon.

17:45, 18:30 is the bringing together of two moments. The light on the stairs is a derivative of the sun, just as the moon shows us its sunlight. We do life, we experience light, we do not catch it. There's something in the air. Once again, something appears that did not seem to be here.

Text by Liene Aerts on 16.02.2026. With thanks to the luminous words of Fatoumata Kebe, *La lune est un roman*, 2019; Clarice Lispector, *De passie volgens G.H.*, 1964; Savinien de Cyrano de Bergerac, *L'autre monde ou les états et empires de la Lune*, 1657; Christian de Duve, *De levende cel, deel 2*, 1987; Simeon ten Holt, *Over het doen en het gedaan hebben*, 1960.

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