

Brigitte Louter's artistic practice encompasses installation, sculpture, drawing and occasionally moving components, using any material that suits her.

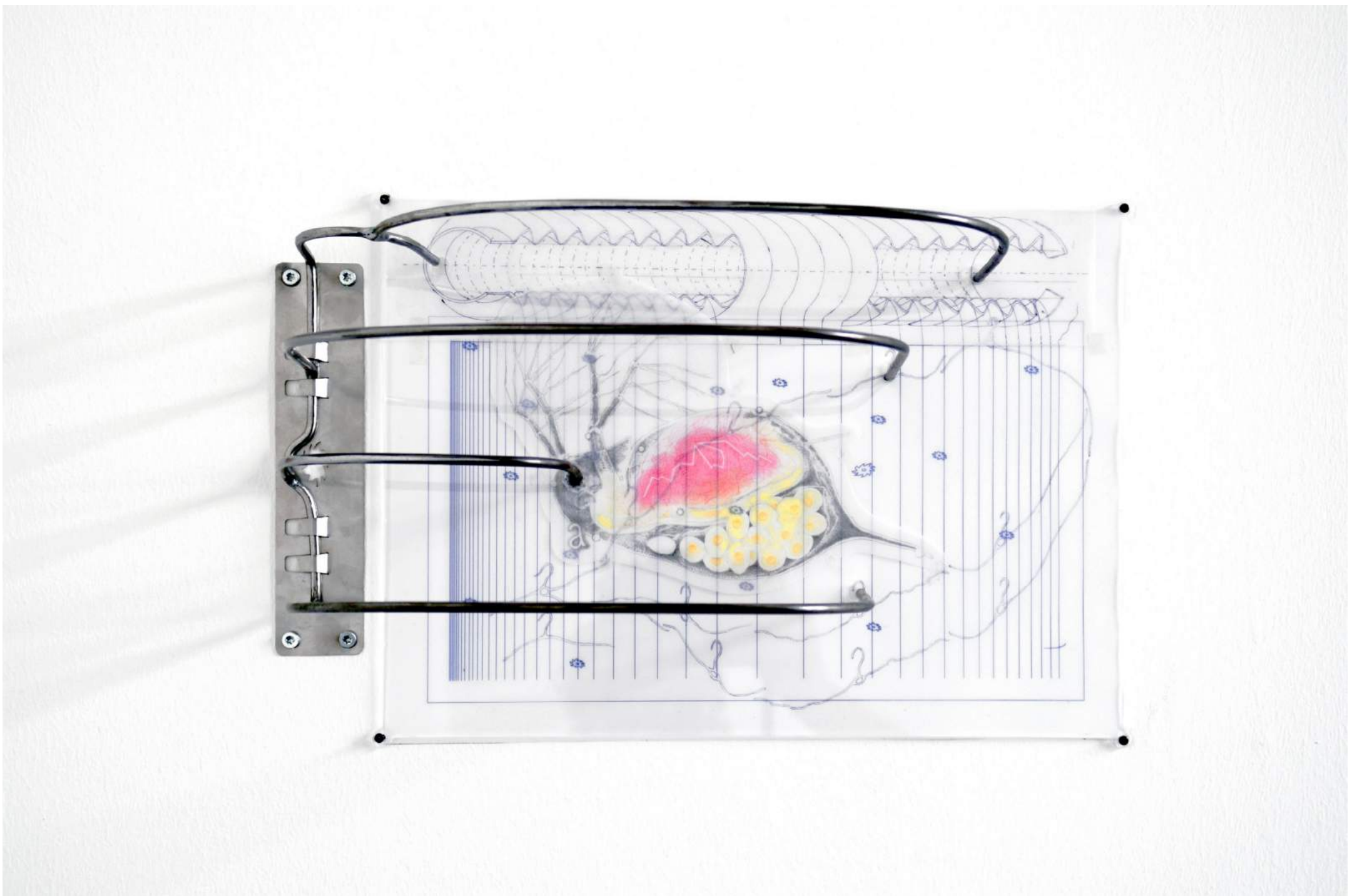
She is interested in humanity's continuous attempts to order, measure and map everything in search for world understanding. A search that can exist in a small act or a megalomaniac gesture. The failures inherent to these pursuits are at the centre of her work.

With an attention for (im)practicality, (im)possibility and (in)visibility, she hopes to create curious narratives that are structured by slippery and absurd logic. Often (mis)using visual elements and solutions used in data visualization, educational contexts and measuring instruments.

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The model organism and her plastic response, 2023 - Bus bellows, steel pipes, frosted plexiglas, video projection, transducers



Filter Feeder's Flashback, 2023 (As part of *The model organism and her plastic response*) Pencil drawing on chalk paper, stainless steel plate and metal loops



The model organism and her plastic response, 2023 - Articulated bus bellows, bent and polished steel pipes, two plastic handles, frosted plexiglas, video projection, two transducers playing a sound recording of a read out text from the false ceiling of the bellows, two pencil drawings on chalk paper, lasercut stainless steel, metal rods and cloudy marble paper.



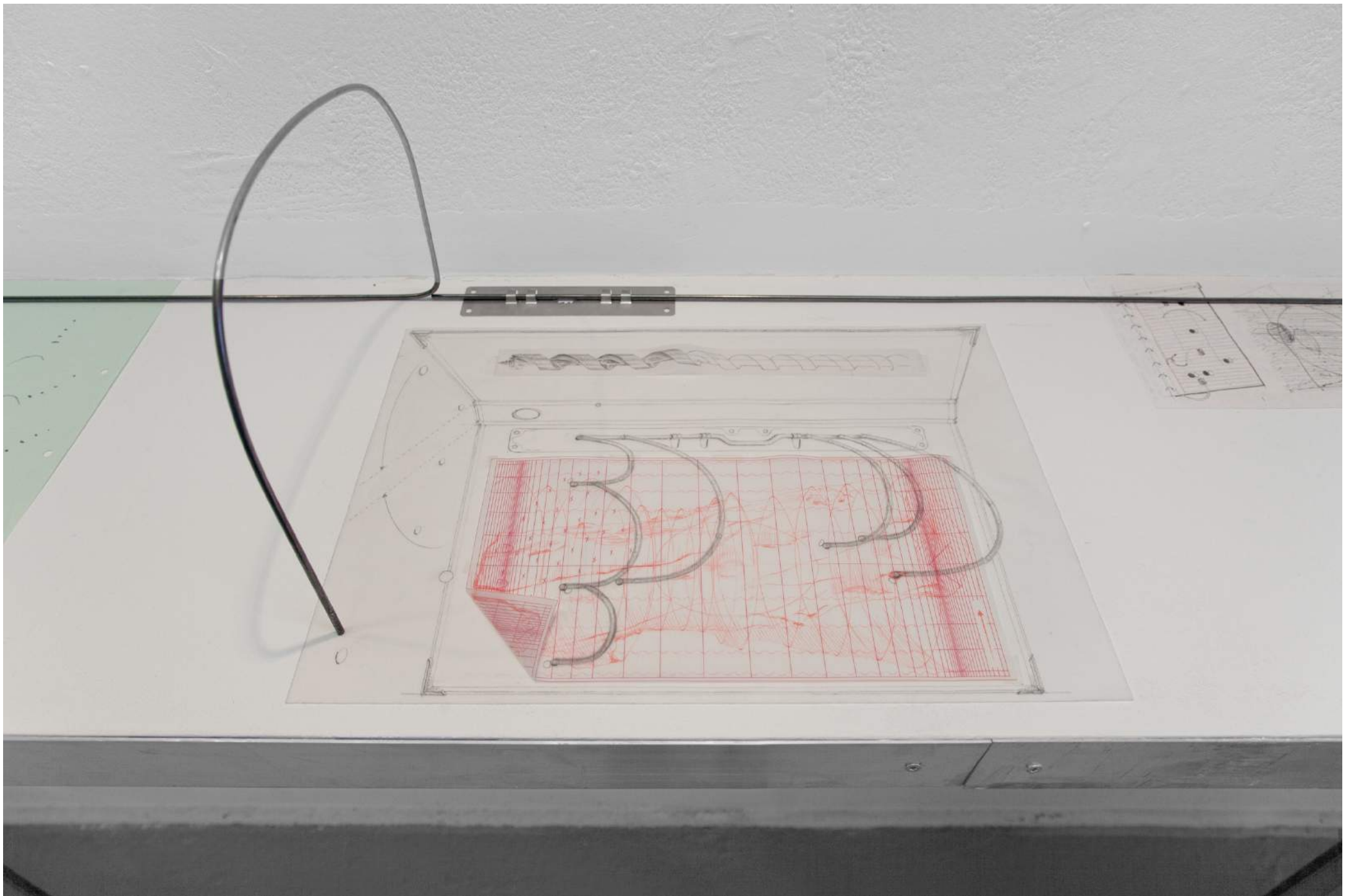
Porous protocol in a cloudy marble folder (Installation overview and detail), 2022 - Plaster eggs, moving blankets, logs, wooden eggs, egg cartons, a stepper motor, drawings with pencil on paper, a window, foam, mdf, aquastuc, painted metal, egg related paraphernalia, lights, pinstripe curtains, two looping video projections and an acorn.



Hatchling (as part of *Porous protocol in a cloudy marble folder*) 2022 - carved wood, turning stepper motor, video projection



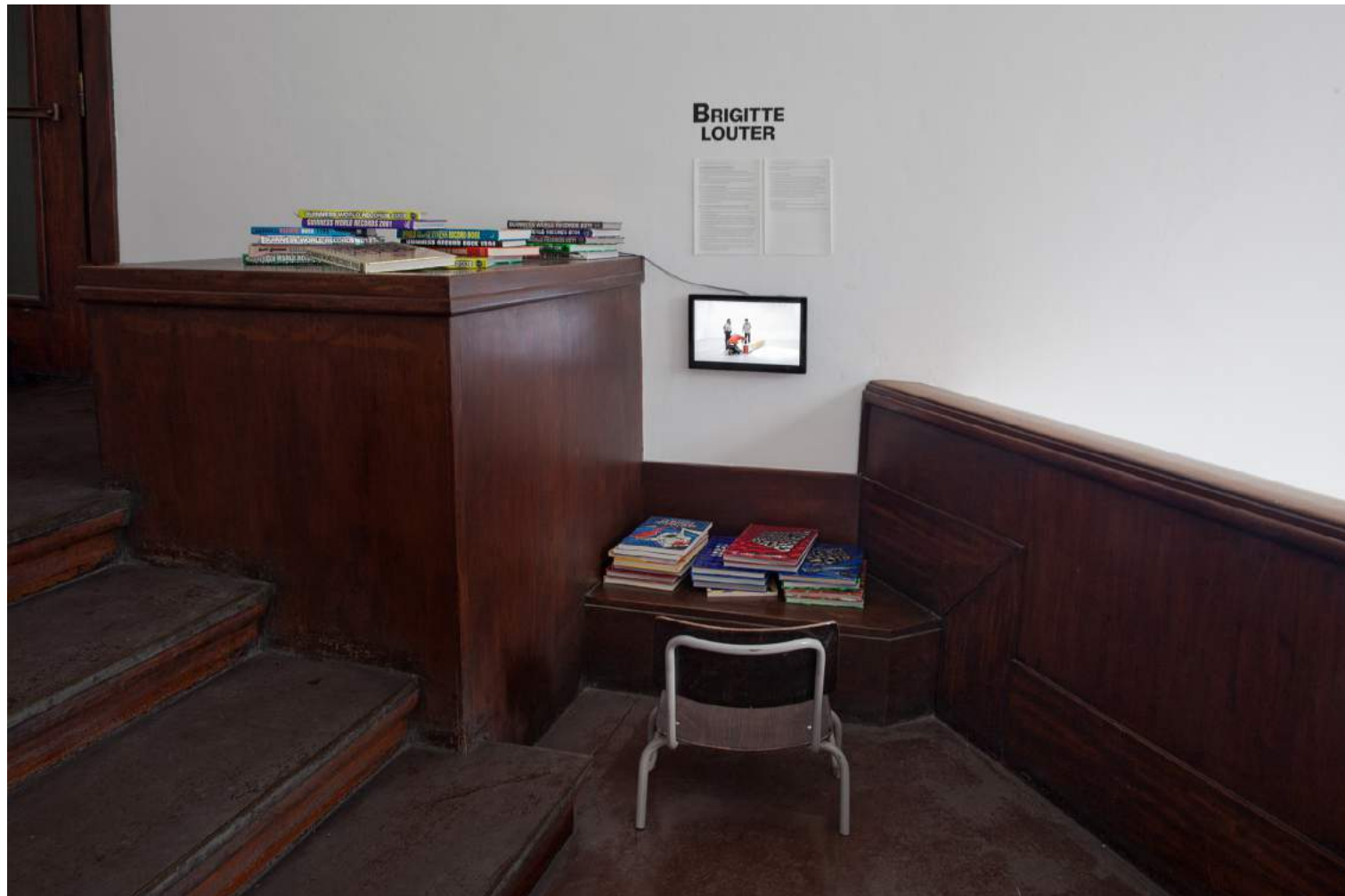
Potentieel symmetrische situatie (as part of Porous protocol in a cloudy marble folder) 2022 - Painted steel, mdf, plaster, foam, aquastuc, looping video projection, acorn - 250cm tall



Folder (as part of *Porous protocol in a cloudy marble folder*) 2022 - steel, pencil on tracing paper



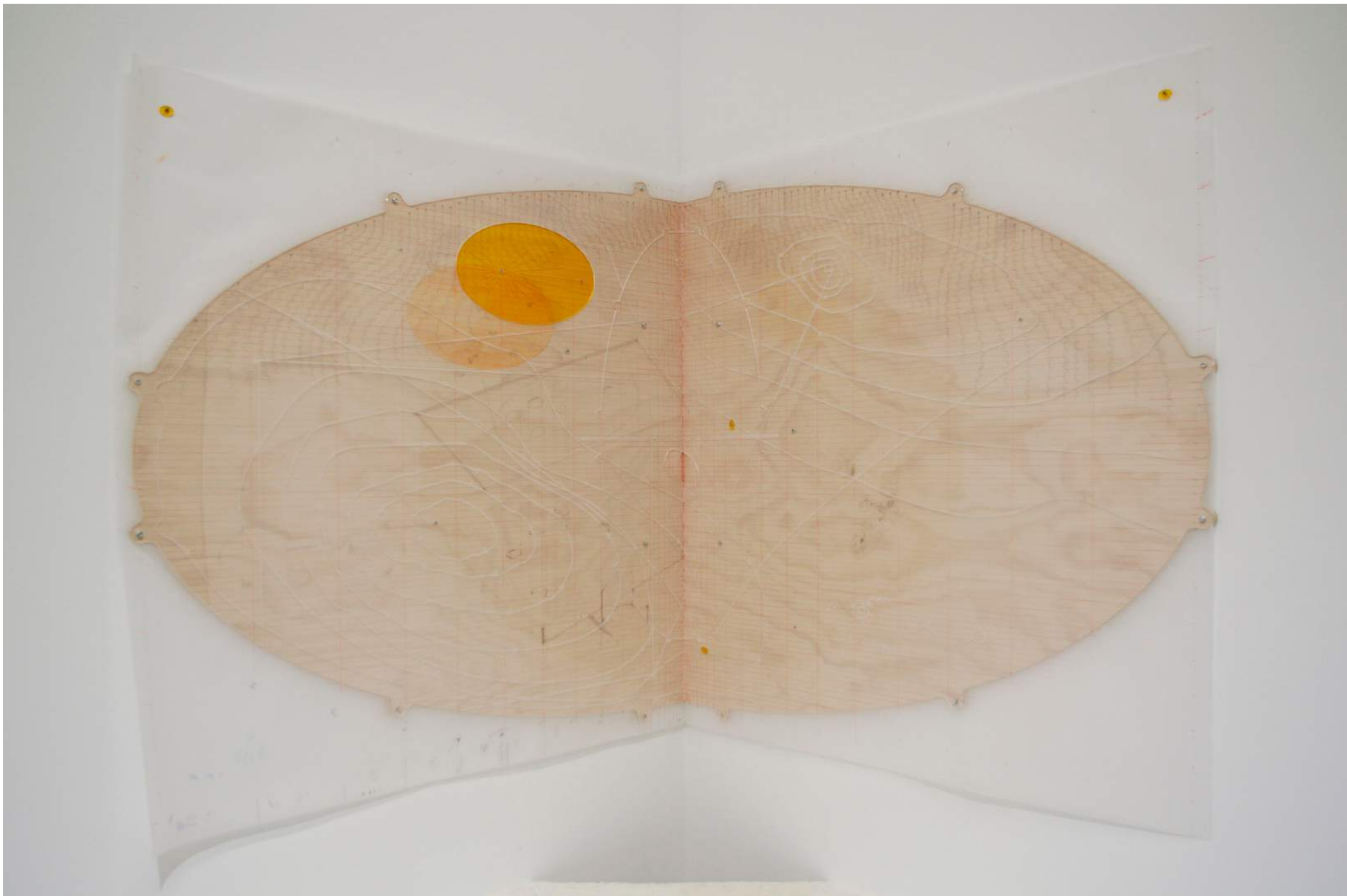
Largest folding measuring ruler in the world, 2020-2022 - Pine wood, galvanised steel - 3333 cm



Video *Largest folding measuring ruler in the world*, 2022

(1st picture: Exhibition overview with a collection of GWR books from different years to browse, 2nd picture: videostill)

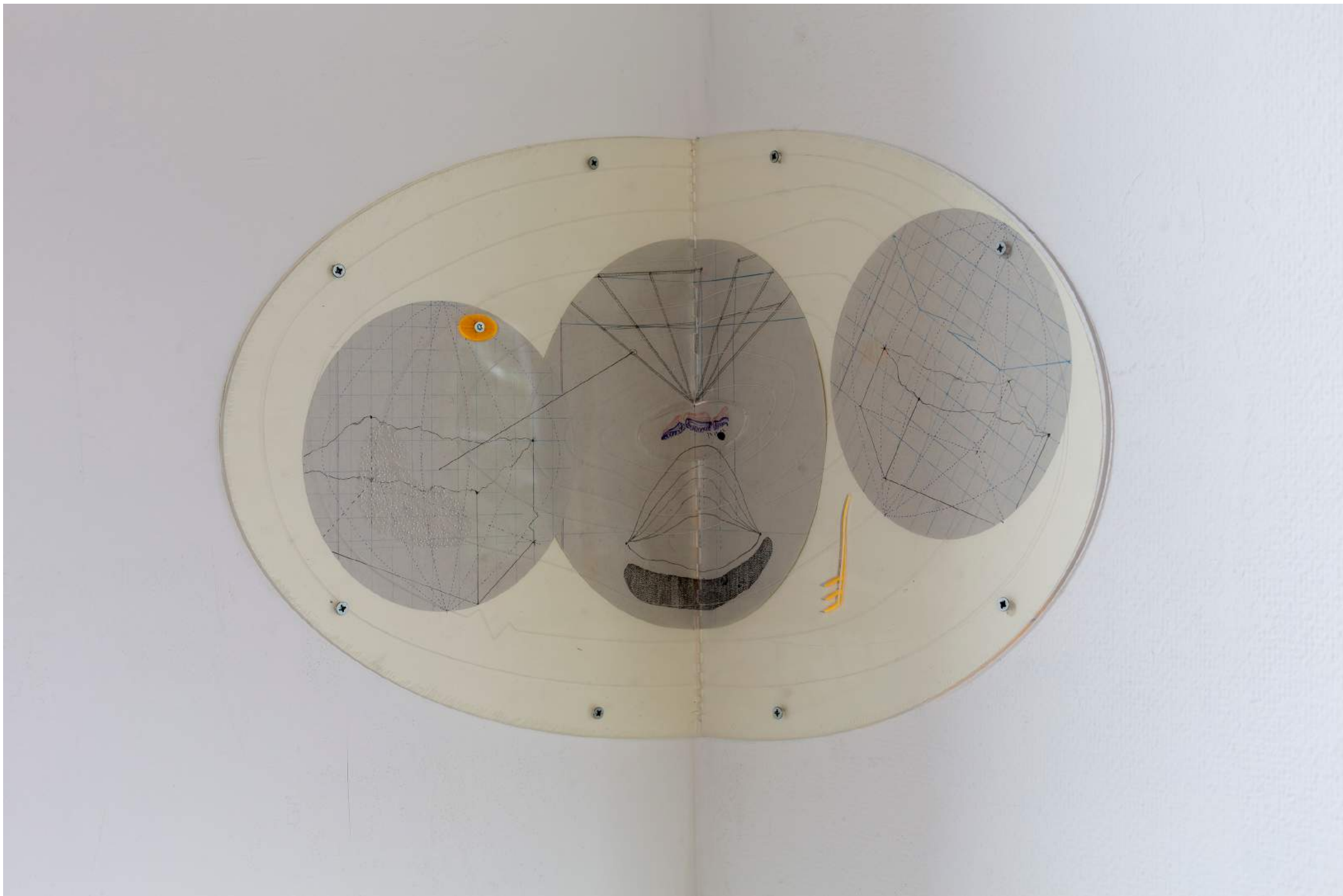
The video documents the process of measuring the folding measuring ruler, following the guidelines and criteria formulated by the Guinness World Records. The ruler is measured by a professional surveyor using a total station and measuring tape. It is then demonstrated that the hinges can be moved. Everything is observed by two independent witnesses.



Corner drawing III, 2020 - Pencil on tracing paper between multiplex and plexiglas - 200cm wide



Untitled, 2020 - Found styrofoam, plasticrète and orange tinted glass around a growing weed in a garden - 125cm tall



The resolution / Corner drawing I, 2019 - Pencil and ballpoint pen on different types of paper behind glass



Practicum, 2019 - Steel, plaster, pigments, LED lights, aluminium, color prints in glass and styrofoam eating mealworms- 250cm tall



Practicum (Details), 2019



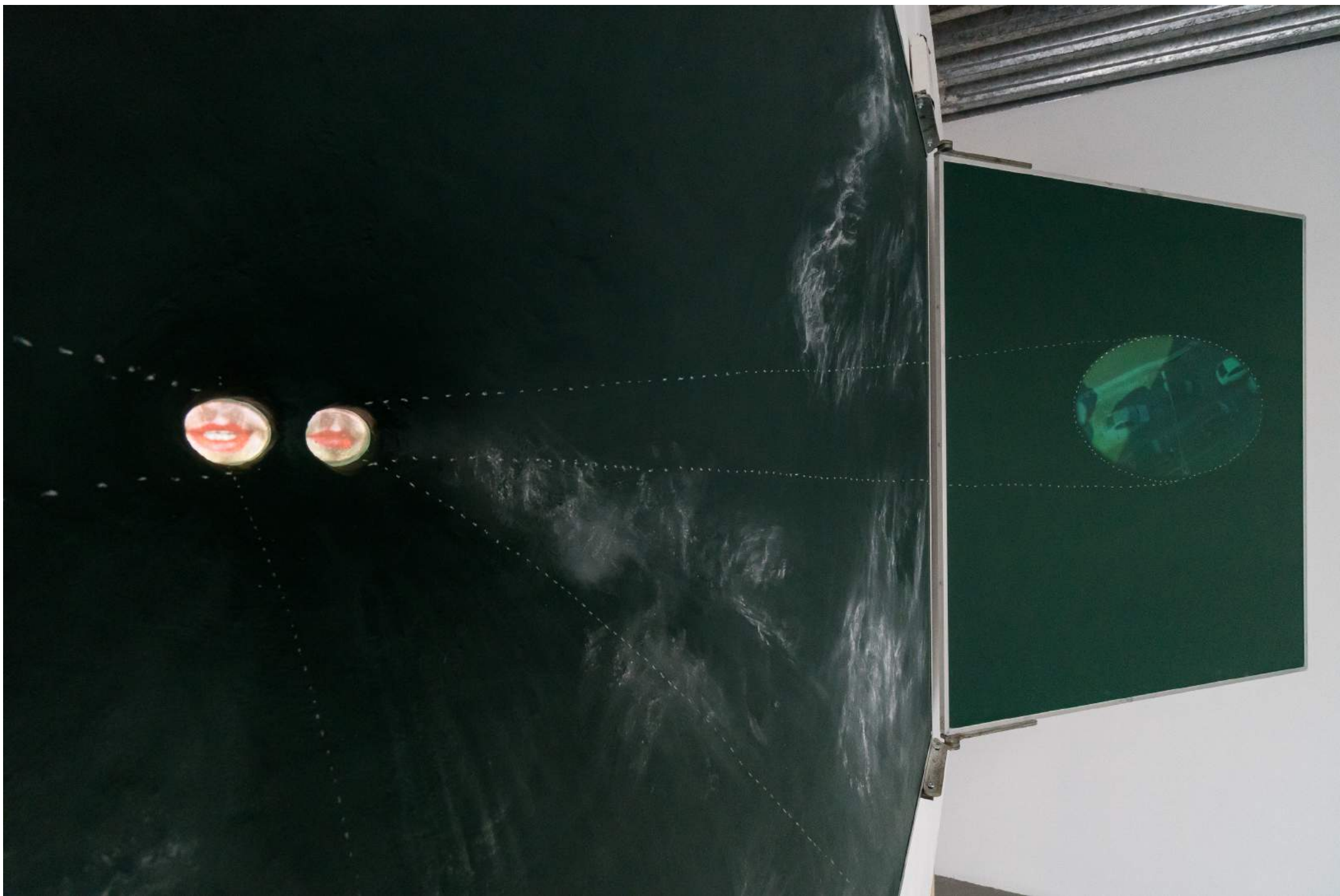
Possible stages for unperformed plays, 2019 - Installation with pencil drawings on flipover papers and chalk on frosted glass, under a shelf that extends all around the exhibition room and only once breaks into a dashed line. On top of the shelf some objects that look like questionable tools are placed. In the middle of the space stands a microphone that is used as a speaker. Visitors can place their ear on the microphone to hear a soft morse code melody. The soundpiece is played by an MP3 player attached to the microphone.



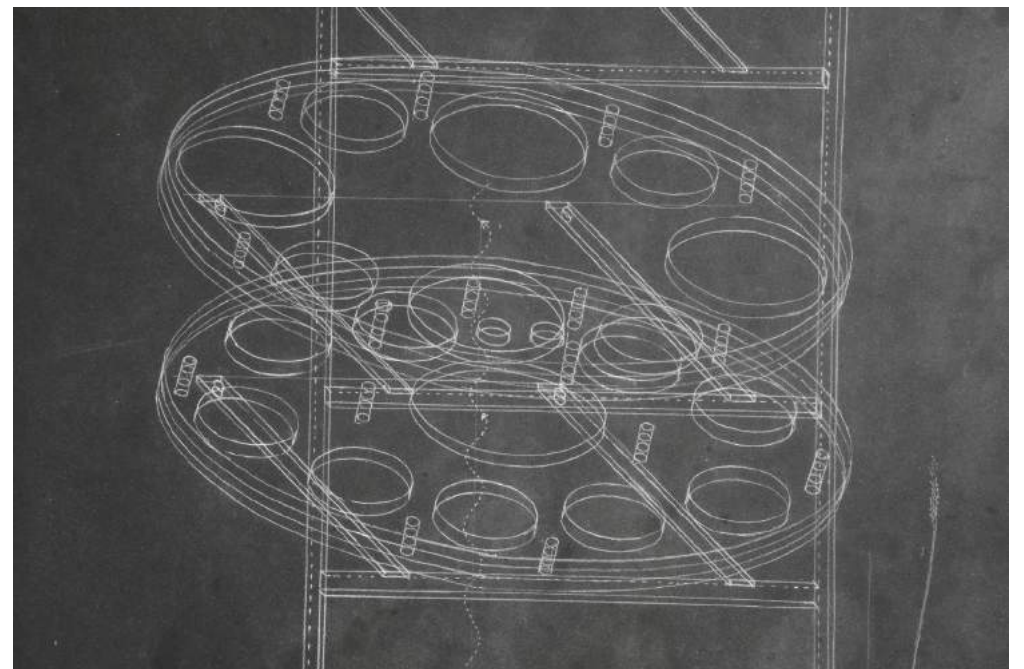
Index (left) and Evaporating stage (right) (As part of *Possible stages for unperformed plays*) 2019 - Cabinets, carved stone, plexiglas, video projection, plaster, wood, dried elephant grass, steel and chalk on frosted glass



Humanity passes the switchgrass as he enters the stage, 2019 - Video projections, sound, wood, aluminium, frosted glass, schoolboard paint, chalk and two shortened chairs



Humanity passes the switchgrass as he enters the stage (Detail), 2019



To rule the beach 2.0, 2019, Plaster, chalk on frosted glass, grass and plexiglas objects based on sand rulers holding increasingly pulverized beachcombing finds



Pond blackboard and Hollow spherical blackboard (as part of Syzygy in a negative leap second), 2018 - From the hollow spherical blackboard a part of the script 'A play in three acts that might once, but most probably will never be performed, on humanity's attempts to understand (and possibly conquer) the world' is read by a projected mouth on 1:1 scale. It's the end of the second act, in which Love is introduced, a scientific revolution takes place and the stage becomes cellular.



SYZYGY specificity (as part of *Syzygy in a negative leap second*) 2018 - Engraved wood behind a hole in a wall, small color print and a bronze arrow



Tools to draw actual and fictional pondlife, biogenic beaches and pond models, 2018 - Plexiglas - Various sizes (Dark blue: 15 x 25 cm)



Certainty enters the stage, 2017 - Performance in which the text 'A play to be performed by children aged 6,7,8,9 and 11 in three acts' is read by a narrator whose head is in the ceiling