An alphabetized guide to a

RESERVOIR

4 SEP — 19 DEC
SATURDAYS 14:00 — 18:00
019-GHENT.ORG

Vanaf september 2020 opent 019 zijn dak. Onophoudelijke regen.[1] Het gebouw overstroomt. Wat ooit een tentoonstellingsruimte was, wordt een moeras tot op kniehoogte, met een ondergedompelde en overwoekerde vloer. De voormalige lasfabriek, die een artist-run ruimte werd, zal nu functioneren als een openbaar moerasland en waterzuiveringsstation.

Waterplanten, regen, kunstwerken, bezoekers en installaties worden ondergedompeld in de wakke atmosfeer en vormen drassige allianties.

019 groeit uit tot een ecosysteem, waarin de verschillende organismen en de omgeving een functionerende structuur worden in constante flux.

019 becomes a plant.

Het moeras werkt—om bezoekers te verwelkomen, om botanische informatie te verschaffen, om kanaalwater te zuiveren. Het verzamelt en stockeert aquatische rituelen en creëert nieuwe.

Als een zompig publiek park, is het een plaats die tegelijk functioneert als een onwaarschijnlijke[2] interventie in de verstedelijkte, verharde omgeving en, tegelijkertijd, als een natuurlijke verlenging van het kanaal ernaast. De grenzen zijn fluïde. Het vervaagt wat als binnen en als buiten geldt. Wat artificieel is of natuurlijk, exotisch of inheems, worden overbodige verschillen.

Uiteindelijk giet het, op alles en iedereen.

Een gids leidt de bezoekers langs zwarte elzen, installaties, fonteinen, spuwers, pompen, sculpturen, zegge, videowerken, kalmoes …

Een paraplu wordt sterk aangeraden. Huur of koop een exemplaar ter plaatse om droog te blijven en het project te steunen.

Vissen is enkel toegelaten met een permis.

1. Een complex systeem dat inspeelt op meteorologie en mechaniek, wolken, pompen en verstuivers zorgt voor een continue neerslag.

2. Hoewel de aanleg van een park in een verstedelijkte omgeving een beproefde methode is om de vastgoedprijzen in dat gebied de hoogte in te jagen.



Drawing by Olivier Goethals

From September 2020 onwards 019 sheds its roof. Relentless rain[1] floods the building. What was once an exhibition space, becomes a knee-high morass; the floor submerged and overgrown. The former welding factory, turned artist-run space will now double as a public wetland and water treatment plant.

Hydrophytes, rain, artworks, visitors and installations become submerged in the damp atmosphere and form moist alliances.

019 grows into an ecosystem, in which the different organisms and the environment are one functioning structure in constant flux.

019 becomes a plant.

The swamp works—to welcome visitors, to educate on botany, to purify water from the canal. It collects aquatic rituals and creates new ones.

As a humid public park, it is a place that functions both as an unlikely[2] intervention in the urbanized, hardened surroundings, and, at the same time, as an extension of the canal next to it. Its borders are fluid. It blurs what is in- and outside. What's artificial and natural, exotic and native, become superfluous distinctions.

In the end, it pours down on everything and everyone.

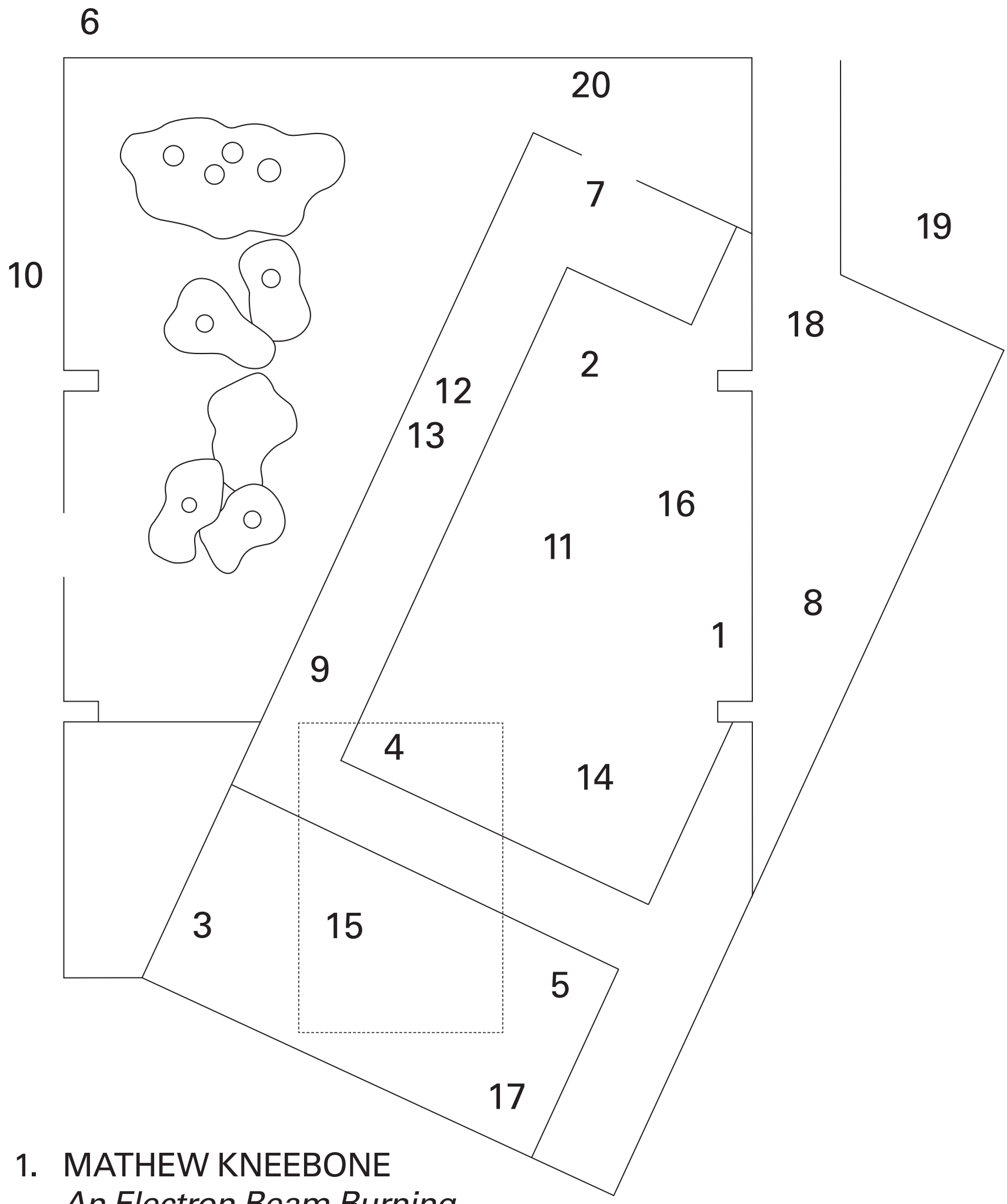
A guide leads visitors along black alders, installations, fountains, gargoyles, pumps, sculptures, sedge, videoworks, sweet rush …

An umbrella is strongly recommended. Rent or buy one at the entrance to keep yourself dry and support the project.

Fishing is only allowed with a permit.

1. A complex system negotiating between meteorology and mechanics, clouds, pumps and vaporizers will drive a constant downpour.

2. Although the creation of a park in an urbanized surrounding is a proven method to increase the real estate prices in an area.



1. MATHEW KNEEBONE
   An Electron Beam Burning Phosphor
2. NINA CANELL
   Brief Syllables
3. TOM VOLKAERT
   Corne d'abondance for 019
4. NICOLAS DESHAYES
   Cuckold's Point, Sugar Mile, Gossip Column
5. HELMUT SMITS
   €urr€n€¥ €o¥n $ta€k$
6. BERT VILLA
   Current
7. OLIVIER GOETHALS
   Eye Drop
8. LOIS WEINBERGER
   Garten
9. EMI KODAMA
   Give a man a fish
10. ANDREA CARLSON & ROZALINDA BORCILA & HEID E. ERDRICH (Ojibwe),
    Hydra
11. ZORO FEIGL
12. MANOELA MEDEIROS
    Infiltration study of a wall
13. AGNIESZKA KURANT
    Multiverse
14. SHARON V/ OVERMEIREN
    No title
15. TOM VAN HEE / MONTAJE
    Nuphar lutea (1)
16. LEON DE BRUIJNE
    Remora
17. JESSICA WARBOYS
    River wax painting I
18. OLGA D'HAENE
    Sink, sank, sunk
19. MAXIMILIAN SCHUBERT
    Stations

List of Abbreviations and Symbols

a. animal
d. dimensions
f. flower
l. leaf
m./s. material/system
o. other
p. plant
pr. prokaryote
w. artwork
✻ *biographic statement/ nomenclature*
△ *w./p./a./o./m./s. information*

ACORUS CALAMUS, *p.* (Fam. Acoraceae), *d. up to 200 cm tall;* ✻ *a.k.a sweet flag;* △ *flowering p.; a tall wetland monocot, flowers for about a month, but does not bear fruit (in Europe), l. are erect yellowish-brown, radical, with pink sheathing at their bases, sword-shaped, flat and narrow, tapering into a long, acute point, and have parallel veins; the l. have smooth edges, which can be wavy or crimped; ingested calamus may be toxic.*

AFTERNOON, *o.* (infinity pool)*; as viewed from the hillside edge, nose and mouth safely above surface level, and barely slipped from under the giant umbrella's long afternoon shadow, the 7.6 pH chlorine valued coral blue water delineated the infinity pool's edge just a bit too harsh in relation to the slightly disappointing saturation of the sky above the grey ocean on this mediocre summer's day;*

AN ELECTRON BEAM BURNING PHOSPHOR,

1 *w. (installation),* Kneebone, Mathew, *2020, fluorescent light, electrical components, magnets, steel, d. 150 x 22 x 6 cm;* ✻ *M.K. (AU/USA, °1982), artist, lives and works in San Francisco (USA); M.K. explores the history of electrical innovation and the cultural mechanisms that end-users adopt to cope with its change; his research correlates technical-complexity, malfunction, and user-anxieties with mythology, superstition, and science fiction;*

∆ w. is part repair part intervention; during the installation of the exhibition Faith in Machines *at 019 in 2015 one of the overhead fluorescent tubes became short-circuited and has since been disabled; this ongoing w. re-enables the light by circumventing the existing lighting system; it introduces an appendage of electronics created by M.K. to wirelessly transmit electricity through the glass tube to excite the gases within; the chance discovery occurred while M.K. was working with other high voltage circuits in his studio when nearby fluorescent tubes began to faintly glow; glowing gases have historically been linked with the folkloric tales of swamp lights—scientifically thought to be a mysterious form of chemical luminescence produced from organic decay; these lights, named differently depending on the region, represented a delusive spirit which would lead travelers to their demise on dark nights.*

ARGEX, *m./s., lightweight clay grains, d. 2–5 mm; ✻ company based in Burcht/Zwijndrecht, sponsor of Reservoir; ∆ the water in your swimming pool is often filtered by expensive and energy consuming chemical water filters; a swamp filter with Argex granules is an efficient alternative, the Austrian and French authorities even approve this type of filter for use in public swimming pools; Argex clay granules are 100% natural, inert, rot-free and very durable, providing the ideal biological filtering solution for pools, ponds or waste water.* BOREDOM, *o.* (infinity pool)*; half-awake from another hazy sleep, I looked at the same surface which I saw half an hour ago and didn't as of yet see something different*

BRIEF SYLLABLES, *w.*, Canell, Nina, *2017,*

2 *subterranean cable fragments and concrete; ✻ N.C. (SE, °1979) is a sculpture and installation artist; ∆ this w. encompasses short segments of subterranean, subsea communication and high*

voltage cables; the polyethylene armour and symmetric innards of these long-distance cables make it clear that a current or signal is not sent without resistance but is always as much a part of the distance it has travelled, the things it has come in contact with or bounced off or in; these pieces of cut infrastructure literally expose the engineering of transfer and exchange. (Courtesy Mendes Wood, Brussels, Copyright the Artist.)

CERATOPHYLLUM DEMERSUM, *p.* (Fam. Ceratophyllaceae), *d. stems reach 1–3 m, numerous side shoots making a single specimen appear as a large, bushy mass; ⁕ a.k.a horn-wort, rigid hornwort, coontail, or coon's tail; ∆ p. is a submerged, free-floating aquatic p., with a cosmopolitan distribution, native to all continents except Antarctica; it is also a popular aquarium p.; p. can form turions: buds that sink to the bottom of the water that stay there during the winter and form new p. in spring.*

CHERRY TOMATO, *o.* (infinity pool)*; the hotel's outdoor pool facility was empty, except for the staff cleaning up the leftovers—shrimp, cherry tomato, perfumed rice and so on—on the pool-side banquet; both pool and banquet had seemed equally infinite;*

CORNE D'ABONDANCE FOR 019, *w. (sculp-*

3 *ture)*, Volkaert, Tom, *2020, epoxy resin, pigment, spray paint, hair, d. 50 x 52 x 60 cm; ⁕ T.V. (B, °1989), sculptor, lives and works in Antwerp (B); ∆ w. in relation to Craterellus cornucopioides (*Fam. Cantharellaceae*), a.k.a horn-of-plenty a.k.a black chanterelle a.k.a trumpet of the death, an edible mushroom; cor-nucopia: symbol of abundance and nourishment in classical antiquity, often depicted as a large horn-shaped container.*

CUCKOLD'S POINT, SUGAR MILE, GOSSIP

4 COLUMN, *w.*, Deshayes, Nicolas, *2018, cast aluminium, stainless steel and water; ⁕ N.D.*

(F, °1983) lives and works in London (UK); N.D. uses industrial materials and processes to create bulbous and suggestive bodily forms; ∆ for the installation N.D. has developed his ongoing series of sculptures in expanding foam; a material most commonly used for buoyancy in shipbuilding, he uses it to create forms that hint at anatomy or plumbing systems. (Courtesy Stuart Shave/Modern art, London, Copyright the Artist.)

5 €URR€N€¥ €O¥N $TA€K$, *w. (installation),* Smits, Helmut, *2018 (ongoing), various coins; ∗ H.S. (NL, °1974) is a multidisciplinary visual artist based in the Netherlands; H.S. is a ceaseless producer of ideas that comments on society and situations in a frank and often humorous way; ∆ each stack in w. consists of every coin within a currency, using the numerical value of a coin to define its volume: $1 one coin, a quarter 25 coins, etc; included: Euro, Pound Sterling, Gambian Dalasi, Swedish Krona, US Dollar.*

6 CURRENT, *w. (installation),* Villa, Bert, *2020, decommissioned power distribution box, pump, d. 120 x 90 x 30 cm; ∗ B.V. (BE, °1991) architect/artist, focuses on the archetypes and stereotypical commodities of the human environment; ∆ w. is a decommissioned power distribution box; relieved from its function of reliably providing electric current it enters a different state of flux with water surging from every slit.*

DRIFTING, *o.* (infinity pool)*; lipstick-marked glasses clinked on the platters; it was after a couple of minutes, with my eyes scarcely open and my second-week-tanned-belly-skin stretching, pulling and screeching against the crocodile, that I saw it between me and the infinity side of the pool;*

EDGE, *o.* (infinity pool)*; I started paddling the air-filled reptile towards the (I think half-submerged) object, both crocodile and object steadily*

approaching the pool's edge; the edge failed to create the illusion that we would continue to continue, endlessly, into the Pacific Ocean;

EQUISETUM LAEVIGATUM, *p.* (Fam. Equisetaceae), *d. grows narrow green stems sometimes reaching heights exceeding 1.5 meters; ∗ a.k.a smooth scouring rush; ∆ p. is native to much of North America except for northern Canada and southern Mexico; usually found in moist areas in sandy and gravelly substrates; may be annual or perennial; the l. at the nodes are small, scale-like brownish sheaths and there are occasionally small, spindly branches; stems are topped with rounded cone-shaped sporangia.*

EYE DROP, *m./s./w. (sculpture/spatial intervention)*, Goethals, Olivier, *2020, hole, paint and pencil on cast gypsum, d. 250 x 450 x 5 cm; ∗ O.G. (B, °1980), architect/artist, lives and works in Ghent (B); O.G. makes spatial interventions and artistic installations; ∆ w. opens up a perspective on the interconnectedness of space and object, landscape and architecture, pathway and grotto, water palace and reservoir.*

7

FAHRENHEIT, *o.* (infinity pool)*; my hands pushed the water towards the terraced hill behind me; the water's temperature was adjusted to perfection, as the man at the lobby never failed to say: it has your body's temperature, causing you to lose the sense that your body stops at your skin; you become one with the pool's water, which is also made to believe to be the ocean's water, he had said; yes, you will feel to have become inseparable from and, yes, identical with the Pacific Ocean; yes, you will become the Ocean;*

FILTER, *m./s., HDPE containers, pvc pipes, tubes, submerged pumps, lightweight clay grains, crushed brick, sand, steel cable, support (wood and galvanized steel); ∆ a complex system of water (re)circulating through various materials,*

filtering out particles and creating a habitat for cleansing nitrifying bacteria; the system is fed both by water from the reservoir and from the adjacent Trading Dock.

GARTEN, *w. (installation)*, Weinberger,
8 Lois, *1997, newspapers, plants, plastic, coll. S.M.A.K;* ✻ *L.W. (AT, °1947 †2020) called himself an agricultural worker; wild plants and weeds are the artist's prime material, as he considered them as an antidote to the norms governing society;* ∆ *w.'s title refers to a Western idea of ordered space, as in the typical European garden; w. is a w. in which this idea is criticized: weeds overgrow tied-up newspapers; what is wanted and unwanted, welcome and unwelcome, is questioned.*

GIVE A MAN A FISH, *w. (text/installation)*,
9 Kodama, Emi, *2017, vinyl, text ;* ✻ *E.K. (CA, °1980) explores the everyday through stories that take shape in a multidisciplinary practice, situated at the intersection of visual art and film, her work includes performance, installation, video, sound, photography, and drawing, writing with a minimalism that emphasizes brevity and intensity, she attempts to be precise about the commonplace in a way that sheds new light on familiar objects and situations;* ∆ *The fish has been caught again. It's the second time this month. There are months when he's caught more often, but usually, he's caught less. The first time he felt the hook pierce the roof of his mouth, he saw his whole life flash before his eyes: swimming in the sun, swimming in the rain, swimming to the right, swimming to the left.*

But now, his heart barely skips a beat. It's actually more of a nuisance than anything else. He was on his way to meet up with his buddies on the other side of the lake when hup, *he was hooked. He knows it's his stomach that got the better of him. He's just eaten, but still felt peckish, and*

went for the bait. He knew he would regret it. The thing is, the bait has a special flavour that isn't quite like anything he's ever tasted before. It's hard to describe. It's just ... Delicious. The split second before he bites down, he always feels he's making the best decision of his life. Now, he doesn't know about anyone else, but that's not a feeling he has every day.

He's reeled in slowly. The fisherman lifts him out of the water. Their eyes lock. They recognize each other immediately. This is the man who snatched the fish out of the water for the first time. The man is especially careful when he removes the hook and even applies a cream on the wound it leaves. What can the fish say—he appreciates it.

The fisherman calls him "Betty", even though the fish is male. The fish forgives him for his ignorance. The man weighs him and says, "You've gained two-and-a-half kilos, my friend." This seems to please the man greatly. If the fish could shrug indifferently, he would. Up and down go his invisible shoulders. It actually bothers the fish more to be called "friend" than "Betty". The former seems a greater misnomer than the latter.

The man sets his camera on timer. He then hurries back to pick up the fish, whom he holds, cradled in his arms like a baby. The fish feels faint. He looks up at the man's designer stubble and wonders if this is the last thing he'll ever see. He sighs. The flash blinds them both.

In the white light, the two of them witness very different things. They are equally surprised by what they observe.

The fish sees himself eating a whole plate of bait. The food is warm. The warmth is perhaps what amazes him most. The bait has an entirely different texture, but with all the same fantastic flavor. The man has no such pleasant vision. He sees himself standing at the bottom of the lake. The lakebed is like the surface of the moon.

He is not fond of being in the water. In fact, he can't swim because his mother thought it was too dangerous an activity for a boy. He's watched swimmers all his life, but has never been in a pool himself.

They both remain frozen after the shutter closes. Man and fish. Fish and man. The water laps over the man-made shore. The lake is a perfect oval and the bottom of it is smooth. It could have been a swimming pool. The fish has no idea, but neither does the man.

Wherever you stand on the shore, you can see the entire lake, and the trees have been plant-ed well away from the water. More visibility equals less danger.

They slowly come to. The man crouches and eases the fish into the water. The fish watches the man write in his logbook, his image rippled through the waves.

The fish couldn't care less what the man is writing down. It isn't the man's fault that he has such a poor memory for detail. It's rumoured that a fish's memory resets every time it circles a fishbowl, but it's simply not true.

The fish will remember this man. This day. The time he was able to eat twice by only being caught once.

GREEN, *o.* (infinity pool)*; the thing is: when I tried to get nearer to the object, which appeared to have stains in fuchsia against a taupe back-ground that was also kind of hairy in places, that object, now increasingly yo-yoing on the pool's rippled surface, also drifted further away as a consequence of the waves emitted by my steering the green plastic vehicle towards it;*

H^2O, *o.* (infinity pool)*; this is a physics thing: replace stone-thrown-in-water-resulting-in-ripple-after-ripple-after-ripple with crocodile-inconspicuously-floating-towards-something-resulting-in-ripple-after-ripple-*

after-ripple-and-also-intense-and-deep-primitive-fear;

HAEMOPIS SANGUISUGA, *a.* (Fam. Hirudinidae); ⁕ *a.k.a horse-leech a.k.a onechte paardenbloedzuiger (Dutch); both Latin name and common name are misleading: this type of leech doesn't feed on blood, neither does it suck onto horses (as does the Limnatis nilotica); in Dutch, the adjective 'false' (onecht) was added to the common name to explicitize the error;* ∆ *the horse-leech has 2 x 5 eyes; it feeds on invertebrates; it is the most common type of leech in northern Europe.*

HOW DO YOU SAY "SWAMP" IN

10 ANISHINAABEMOWIN?, *w. (audio installation),* Carlson, Andrea & Borcila, Rozalinda *(featuring Ojibwe poet* Heid E. Erdrich *reading 'Muskeg' (2020, unpublished)), 2020, two channel audio installation (field recordings + voice recitations)* ⁕ *in her drawings A.C. (USA, °1979) researches the connection between cultural stories and institutional authority; currently she focuses on Indigenous Futurism and metaphors of cultural assimilation in film; R.B. (RO) is interested in the ways that imperial border regimes are produced, experienced, and contested; her work traces the local geographies of global racial finance, grasping the patterns of flow that link warehouse districts, weapons manufacturing sites, detention centers, petroleum supply chains, property speculation, financial rituals, and technocratic forms.* ∆ *in their parallel stories, A.C. & R.B. point to the colonial tendencies in different financial, legal and cultural approaches to the swamp; w. combines sounds recorded in the three locations along with a selection of Anishinaabemowin and English recitations that seek to unsettle "swamp" as a colonial epistemology; w. also features the voice of Heid E. Erdrich (Ojibwe), reading her poem*

Muskeg *(2020, unpublished); the spatio-temporal specificity of the soundscapes emerges from the configurations of specific human and more-than-human inhabitants at particular moments; it also emerges through specific ways that colonial power and Indigenous resurgence are articulated; w. complements their essay* Mashkiig: An Anishinaabe (post)Apocalypse *(published in literary magazine nY, #42, 2020, an issue dedicated to the swamp, for sale in 019).*

HYDRA, *w. (installation),* Feigl, Zoro, *2020,*
11 *garden hose, electronics;* ✻ *Z.F. (NL, °1983) graduated from Rietveld Academie, Amsterdam and the Hoger Instituut voor Schone Kunst, Gent; his work has been shown internationally;* ∆ *Z.F.'s installations dance and twist; without beginning or end the objects seem to be locked into themselves; as a viewer you become entangled in their movements: they embrace and amaze, but sometimes also frighten you.*

IMMER MÜDE UND SCHEISS WETTER IN NEW YORK*, *w.,* Barsch, Paul & Hornig, Tilman, *2018, custom made umbrellas;* ✻ *P.B. (D, °1982) & T.H. (D, °1979) have been working in collaborative art and exhibition projects in addition to their solo art practices since 2013;* ∆ *w. realized in 2018, in the shadow of working on a new New Scenario project during a joint residency in NYC (USA); they shared a room during half the year, started to secretly take pictures of each other while sleeping/being tired, cycled home from studio early at e.g. 5am; it often rained cats and dogs; umbrellas: sculptural mass objects, omnipresent, little noticed for their function and form; you only realize that you need it the moment you miss it.*

*on view from December onwards

INFILTRATION STUDY OF A WALL, *w.,*
12 Medeiros, Manoela, *2019, limestone gargoyle, water, vegetation, pump, courtesy: Manoela Medeiros;* ✻ *M.M. (BR, °1991) lives and works in Rio de Janeiro, Brazil; M.M. uses different*

mediums, mainly sculpture, painting, performance and installations which articulate the relationships between language, nature and ruin; ∆ in many religious myths about cosmogony, it is believed to find the origin and formation of the world in water, considering it the primordial substance of the universe; in this installation, a constructed wall is exposed to a continuous flow of water expelled by an old gargoyle; over time, the continuous contact of these two materials causes a change of that surface; it creates a process of constant transformation of this surface in ruin.

INFINITY POOL, *o./w. (story),* De Cleene, Arnout, *2020; ∗ A.D.C. (B, °1986), a.o. writer, works i.c.w. a.o. De Cleene De Cleene, KASK and 019; ∆ alphabetized story written for Reservoir at 019;*

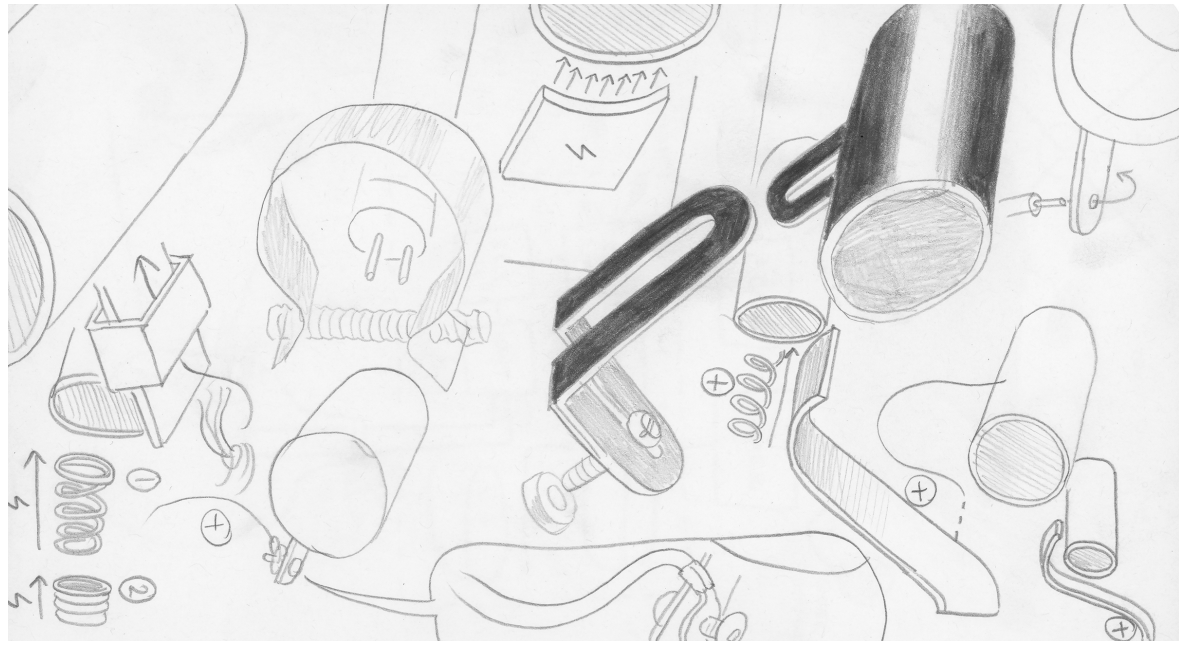
IRIS PSEUDACORUS, *p.* (Fam. Iridaceae)*; d. up to 100–150 cm ∗ a.k.a yellow flag, yellow iris or water flag; ∆ p. is native to Europe, western Asia and northwest Africa; its specific epithet, meaning "false acorus", refers to the similarity of its l. to those of Acorus Calamus as they have a prominently veined mid-rib and sword-like shape; however, they are not closely related.*

JOB, *o.* (infinity pool)*; all guests had opted for the Village Visit (Free Drink Included!), so it seemed, organized by the hotel's Entertainment Department's Breanna; I, however, being tired from yesterday's diving lesson (same Department, different staff—i.c. Sven), had chosen to stay poolside; the vacation I had taken from work (to work on vacation) was coming to an end and thoughts spiraling in my head had so far prevented me to finish the piece I was supposed to write; this trip was bound to be, again, and agonizingly, neither work nor holiday;*

KINETICS, *o.* (infinity pool)*; other physics thing: although I was definitely coming closer—was the object oval in shape?—in theory, at least, I*



Carex Riparia Curtis



An Electron Beam Burning Phosphor, Kneebone, Mathew, 2020

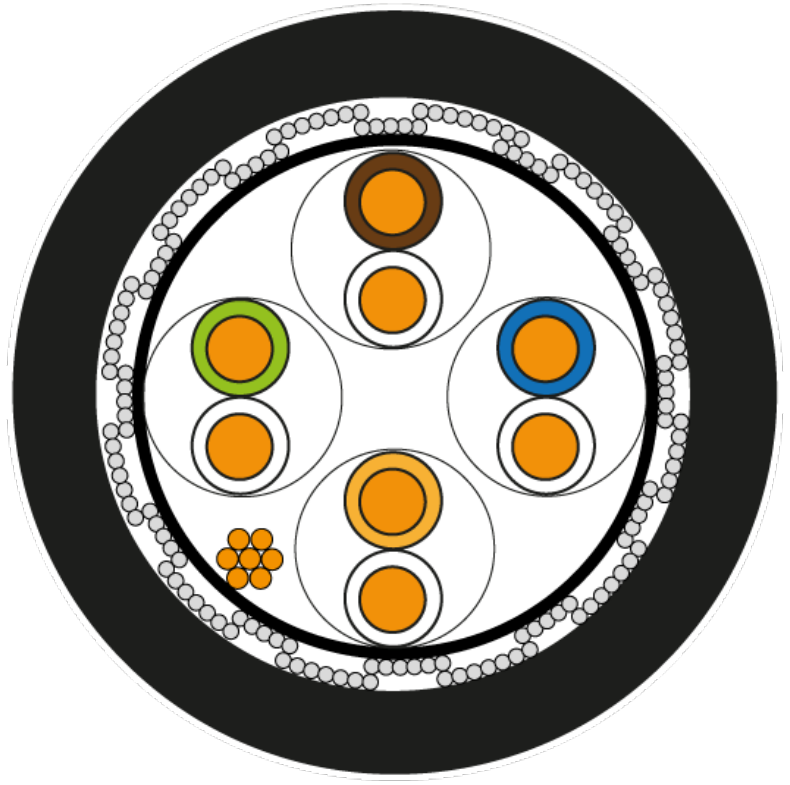




Corne d’abondance. Craterellus cornucopioides (Fam. Cantharellaceae), a.k.a horn-of-plenty a.k.a black chanterelle a.k.a trumpet of the death, an edible mushroom; cornucopia: symbol of abundance and nourishment in classical antiquity, often depicted
as a large horn-shaped container.



ARGEX, lightweight clay grains, d. 2–5,mm; * company based in Burcht/Zwijndrecht, sponsor of Reservoir



Brief Syllables, Nina Canell , 2017



MULTIVERSE (Minus One Dollar), Kurant, Agnieszka, 2012



Menyanthes Trifoliata

would never reach it—oval, I think so, yes—nor touch its velour, as, in a variation on the Achilles and the tortoise-race physics analogy, I would halve the distance to the object (not running though, floating), halve that halve, and so on, again, and again, and again, making it theoretically impossible to reach it (somewhat confusingly Achilles in the physics story being the (inflatable) reptile in the infinity pool, and the (non-inflatable) reptile in the physics story chased by Achilles being the—definitely—ovoid shaped object in the pool)(cf. Everything and More, *Wallace, David Foster, 2003);*

LEMNA MINOR, *p.* (Fam. Araceae)*; d. root of the p. is 1-2cm long, l. are 1–8 mm long; ✻ a.k.a common duckweed or lesser duckweed; ∆ floating freshwater p., one, two, three or four l., each having a single hanging root; birds are important in dispersing p. to new sites; the sticky root enables the p. to adhere to their plumage or feet.*

LOOMING, *o.* (infinity pool)*; the calm by the empty pool was comfortable at first—how long had I been here, actually?—, but started to feel slightly oppressing, much like the humid atmosphere that had announced the present clouds early on this morning;*

LOW PRESSURE SODIUM, *m./s.; 8 55W LPS lamps, cables, 8 ballasts, 2 watertight switches; ✻ LPS lamps are highly efficient electrical light sources; their yellow light restricts applications to outdoor lighting such as street lamps; in the short term, the wavelength they emit is beneficial for the growth of p. (cf.* Reference Guide, *De Cleene, Michiel, 2019).*

LYCOPUS EUROPAEUS, *p,* (Fam. Lamiaceae)*, d. grows to a height of about 20 to 80 cm; ✻ a.k.a gypsywort; ∆ a rather straggly perennial p. with slender underground runners: the stalkless or short-stalked l. are in opposite pairs; the l. blades are hairy, narrowly lanceolate-ovate,*

sometimes pinnately-lobed, and with large teeth on the margin; the inflorescence forms a terminal spike and is composed of dense whorls of white or pale pink f.; the calyx has five lobes and the corolla forms a two-lipped f. about 4 mm long with a fused tube; the f. are visited by many types of insects, and can be characterized by a generalized pollination syndrome.

LYTHRUM SALICARIA, *p.* (Fam. Lythraceae), *d. 1–2 m tall, forming clonal colonies 1.5 m or more in width;* ⁕ *a.k.a purple loosestrife;* ∆ *a herbaceous perennial p. with numerous erect stems growing from a single woody root mass; stems are reddish-purple or red to purple and square in cross-section; the l. are lanceolate, 3–10 cm long and 5–15 mm broad, downy and sessile, and arranged opposite or in whorls of three.*

MENTHA AQUATICA, *p.* (Fam. Lamiaceae)*; d. grows up to 90 cm;* ⁕ *a.k.a water mint;* ∆ *a perennial flowering p., grows in moist places (shallow margins and channels of streams, rivers, pools, dikes, ditches, canals, wet meadows, marshes and fens), native to much of Europe, northwest Africa and southwest Asia; l. are ovate to ovate-lanceolate, p. is visited by many types of insects.*

MENYANTHES TRIFOLIATA, *p.* (Fam. Menyanthaceae)*; d. grows up to 30 cm;* ⁕ *a.k.a marsh trefoil, bog bean or buckbean;* ∆ *p. grows in shallow water in pond margins and bogs; rhizome crawls across the bottom; p. has a characteristic strong and bitter taste, which can be used in schnapps.*

MONSOON, *o.* (infinity pool)*; the elliptic brownish object had now reached a point in the pool, a meter from the oceanside edge, that made its contours set out against the sky; the faint presence of the smog-screened sun gave it an aura; I think I could just see something protruding from it, a bulge of sorts;*

MONTIA FONTANA, *p.* (Fam. Montiaceae); ✻ *a.k.a water blinks, water chickweed or annual water miner's lettuce;* ∆ *a common p. that can be found in wet environments around the globe, from the tropics to the Arctic; quite variable in morphology, taking a variety of forms; sometimes aquatic.*

MULTIVERSE (MINUS ONE DOLLAR), *w.*, 13 Kurant, Agnieszka, *2012, metal alloy;* ✻ *conceptual interdisciplinary artist A.K. (PL, °1978) explores how complex social, economic, and cultural systems can operate in ways that confuse distinctions between fiction and reality or nature and culture; she investigates "the economy of the invisible," in which immaterial and imaginary entities, fictions, phantoms, and emergent processes influence political and economic systems;* ∆ *A.K.'s w. for Reservoir—coins with the value of minus one dollar—evokes themes such as debt and alternative economies; as pieces floating on the bottom of the pond, they also refer to the superstitions related to the wishing well and the accompanying rituals; depending on how the coin would land on the bottom of the well, a wish would or would not be granted; another theory for the origin of throwing coins into a well or a river, is that the metals out of which coins are usually made would make water safer to drink; those visiting a well to throw coins would be less affected by bacterial infections, making them seem more fortunate.*

MYRIOPHYLLUM AQUATICUM, *p.* (Fam. Haloragaceae); ✻ *a.k.a. parrot's-feather; the p. gets its name from its feather-like l. that are arranged around the stem in whorls of four to six;* ∆ *a flowering p., a vascular dicot; the emergent stems and l. are the most distinctive trait of parrot feather, as they can grow up to a foot above the water surface and look almost like small fir trees; as the water warms in the spring, parrot feather begins to flourish.*

NITRIFYING BACTERIA, *pr.*; ∆ *chemolithotrophic organisms that include species of the genera Nitrosomonas, Nitrosococcus, Nitrobacter and Nitrococcus; these bacteria get their energy by the oxidation of inorganic nitrogen compounds; they thrive in lakes and rivers with high inputs and outputs of sewage, wastewater and freshwater because of the high ammonia content; nitrification in nature is a two-step oxidation process of ammonium (NH_4^+) or ammonia (NH_3) to nitrate (NO_3^-) catalyzed by two ubiquitous bacterial groups; the first reaction is oxidation of ammonium to nitrite by ammonia oxidizing bacteria (AOB) represented by the "Nitrosomonas" genus; the second reaction is oxidation of nitrite (NO_2^-) to nitrate by nitrite-oxidizing bacteria (NOB), represented by the "Nitrobacter" genus; a colony of nitrifying bacteria was added to the filter on 28.08.2020 to accelerate its operation and efficiency.*

NO TITLE, *w. (sculpture)*, Overmeiren, Sharon Van, *2017, glass, plastilina, d. 100 x 45 x 30 cm;* ∗ *S.V.O. (BE, °1985) makes sculptures that deal with the growing inability of the human mind to describe and experience 'things' beyond its own desires;* ∆ *S.V.O.'s glass and plastilina sculpture towers over the reservoir's surface and references water spirits, like the shape-shifting black horse 'Kelpie' that inhabits lakes and pools and preys on any human it encounters.* 14

NOBODY, *o.* (infinity pool)*; as I am thinking of it, now that I'm drifting here: infinity pools, perspective-wise, only seem infinite to either the people standing on an elevated point with regards to the pool's water level (e.g. hotel staff, people on chairs on the deck, people on the diving board before and while they jump), or to people actually swimming in it: it is either illusionistically infinite with regards to the sky (swimmer's perspective), or with regards to the*

ocean (sunbathers on the side's perspective); does the hotel (Infrastructure Department) color the pool—they do, the lobbyist had entrusted me—for the swimmers' or for the bystanders' sake? would the people at the poolside—but there weren't any—have been alarmed when seeing me, the cold-blooded carnivore with handles, and the hairy taupe oval object, drifting towards the ocean's horizon?

NUPHAR LUTEA (1), *m./s./w.*, Montaje, *2020,*
15 *two DSLR cameras, tripods, LED growing light, collection of Nuphar Lutea (Yellow water-lily);* ✻ *Montaje is a studio for photographic research (founded by Tom Van Hee (B. 1991) in 2016) that focuses on the collection and conservation of photographic material; research reveals how photographs often transcend their subjects, origins and authorial intentions and how they enter an unstable equilibrium between technique and mentality;* ∆ *yellow water-lily (Nuphar lutea (2)) is the second most photographed aquatic p. in Belgium and the Netherlands, according to* Natuurpunt; *Montaje saw an opportunity in the creation of the reservoir at 019 to conduct a new experiment surrounding the question whether it is necessary to take so many photos of the same f.; in collaboration with D.D. Programming, Montaje developed a software application that scours the internet for the most clicked/most popular image of the yellow water-lily (Nuphar lutea (2)), the images coming from the two-camera-setup in reservoir are sent to a computer where the application scores them based on various parameters (color, light, composition, etc.) taken from the collected images, Montaje hopes to obtain the "ultimate" image of a yellow water-lily (Nuphar lutea (2)) without investing any human, or rather, "emotional" action.*

NUPHAR LUTEA (2), *p.* (Fam. Nymphaeaceae);
⁕ a.k.a. yellow water-lily, yellow floppy or brandy-bottle, a.k.a. gele plomp (Dutch) ∆ aquatic p. native to temperate regions of Europe, northwest Africa and western Asia, p. grows in shallow water and wetlands, with its roots in the sediment and its l. floating on the water surface, usually found in shallower water than the white water lily (Nymphaea alba), and often in beaver ponds; f. is solitary, terminal, held above the water surface; it is hermaphrodite, 2–4 cm diameter, with five or six large bright yellow sepals and numerous small yellow petals largely concealed, flowering is from June to September, pollination by flies attracted to the alcoholic scent.
nY, *o. (literary magazine);* ⁕ *issue #42, 2020, dedicated to the swamp; featuring a.o. Andrea Carlson, Heid E. Erdrich and Rozalinda Borcila's essay* Mashkiig: An Anishinaabe (post)Apocalypse*; see also 'How do you say "swamp" in Anishinaabemowin?'; nY #42 is for sale in 019.*
NYMPHAEA ALBA, *p.* (Fam. Nymphaeaceae), *d. l. up to 30 cm in diameter, p. takes up a spread of 150 cm per p.;* ⁕ *a.k.a European white water lily;* ∆ *an aquatic flowering p., grows in water that is 30–150 cm deep, native to North Africa, temperate Asia, Europe and Tropical Asia.*
OBJECT, *o./w./p./m./s./a./pr.* (infinity pool);
PELOPHYLAX RIDIBUNDUS, *a.* (Fam. Ranidae), *d. males growing to a size around 97.86 mm and females 102.36 mm;* ⁕ *a.k.a marsh frog;* ∆ *a species of water frog native to Europe and parts of Asia; these frogs are very lenient in their habitats, and are able to inhabit a majority of different types of water bodies; marsh frogs hibernate during the winter either underwater or in burrows, and are able to use the magnetic field of Earth to locate breeding*

ponds; these frogs have been found to climb onto water buffalo so they could eat the flies attracted to it, hinting at a possible mutualistic relationship.

PLANORBARIUS CORNEUS, *a.* (Fam. Planorbidae); ✻ *a.k.a great ramshorn;* ∆ *a relatively large species of air-breathing freshwater snail, an aquatic pulmonate gastropod mollusk; distributed from western Europe, through central Europe and into the Caucasus, north into Siberia and south into the Middle East; additionally, as the species is sometimes sold in the aquarium trade, it is also found outside of its main range in small ponds where they have been released or placed.*

PLUMBING, *m./s./w.; tubes, pumps, overflows, 4EverFlex, filter, overhead irrigation system;* ✻ *a reservoir with a depth of approx. 35 cm, filled with a variety of aquatic p. and a., constantly has its water (re)circulated through a filter and is replenished through precipitation; a system of pumps, tubes, pipes and overflows is employed to ensure proper water circulation; water from the adjacent Trading Dock is introduced into the cycle by pumping it into the filter and onwards into the reservoir, the surplus of water is returned to the Trading Dock by means of a spillway; "A piece of plumbing in a house, for a kitchen sink, for example, is always designed to look as if it belongs to the room and not to the pipe. A pipe covered with chrome is not a pipe but a piece of design. But if I touch the inside of the pipe with my finger, I can feel that it is cold and wet. The surface I am touching must connect to all the other inside surfaces of all the other pipes in the house. They all run from the same water input, and are connected to all the water inputs in all the other houses on the same street. The inside of the pipe is a surface, completely continuous: all the way to the mountains*

the water comes from. This is only the pipe that brings the water in. Underneath the tap, under the sink, there is another pipe, which I can also touch the inside of. For that pipe to work, its inside surface must be connected to all the other pipes going out of your house—as well as all the other pipes out of all the other houses—to the ocean or perhaps to a river in Berlin and then the ocean. It is completely obscene, unthinkable, unimaginable, and horrific that when I want a glass of water, I put my body inside a pipe that offers an opening between the tap and the sink, and that in that moment I am connected to every other pipe in my city and other cities, connected both to the mountains and to the ocean. The plumbing system is, moreover, one interior, a single interior space." (Mark Wigley, published in A. Linke, The appearance of that which cannot be seen, *Spector Books, 2017)*

PONTEDERIA CORDATA, *p. (*Fam. Pontederiaceae*); ✻ a.k.a pickerelweed; ∆ a monocotyledonous aquatic p. native to the American continent; grows in a variety of wet-lands, including pond and lake margins across an extremely large range from eastern Canada south to Argentina, e.g. northern rivers, the Everglades and Louisiana.*

PRECIPITATION, *o./m./s.; ✻ a.k.a meteorolog-ical condensation of atmospheric water vapor, a.k.a e.g. rain, hail, snow; ∆ in* Reservoir*, a whole in the roof was created to let atmospheric precipitation in; in the absence of atmospheric condensation (e.g. rain), a system of perforat-ed tubes makes sure it nonetheless precipitates (e.g. rains) in 019; composer Hans Eissler made a musical piece,* 14 Ways of Describing the Rain *1941) to accompany Dutch documentary and experimental filmmaker Joris Ivens' short silent movie* Regen *(1929) (cf.* Cinema Stories, *Kluge, Alexander, 2007).*

PULL, *o.* (infinity pool)*; there was a mental fatigue that had engulfed me from the moment I had arrived; everything—food, landscape, warmth—had lost its edge; this, and maybe also because I got confused by the sudden total emptiness of the hotel's swimming facility—the waiters now also gone—, made that I suddenly saw what I believed at that point to be the last glimpse of the object, much faster than I had anticipated, as it got pushed against the edge, shaking and bumping, stuck for a couple of seconds, as it seemed to try to find a way out of a situation it was impossible to get out of;*

QUICKLY, *o.* (infinity pool)*; it got lifted over the edge, with the water and the waves that had been lifted over it day after night after day; the water surface was, per definition and as technically required to create the illusion, always half a centimeter above the pool's built edge; now, it was as if the object aggressively got sucked downwards, as if the sky had a spillway for anything superfluous;*

REMORA, *w.*, Bruijne, Leon de, *2019;* ✻

16 *L.D.B. (NL, °1992) is an Amsterdam based artist who makes kinetic installations and performances; by using mechanics ordinary objects are set in motion creating strange and absurd situations; ∆ w. in relation to a fish, Remora (Fam. Echeneidae, d. 30–110 cm); their distinctive first dorsal fins take the form of a modified oval, sucker-like organ with slat-like structures that open and close to create suction and take a firm hold against the skin of larger marine animals; remoras sometimes attach to small boats, and have been observed attaching to divers as well; like the sharksucker, L.D.B's w. has a symbiotic relationship to its host; w. is a mechanical device that, during rain wipes the window and creates a circular peephole; glass sponsored by Vandewalle Glas.*

REPEATEDLY, *o.* (infinity pool); *the moist atmosphere seemed to push me deeper and deeper into the crevices between the caiman's scales; there was the faint sound of thunder, somewhere above another island; both the environment and I seemed exhausted and dazed, as if everything had got slo-mo but still unexpectedly hit in the head with the heaviest cushion in the world;*

RESERVOIR, *w./p./m./s./o. (exhibition),* 019, *2020;*

RIVER WAX PAINTING I, *w. (painting),* Warboys,
17 Jessica, *2019, canvas, beeswax, mineral pigment;* ✻ *the coast and landscape are a source of inspiration and influence for J.W. (UK, °1977), who makes use of the sea and rivers in the making of her large scale paintings; W. draws upon pagan history and folklore in her films and performances;* ∆ *the canvases in this series of w. are painted with large gestural strokes in aromatic hot liquid bees wax before introducing them to the river and mineral pigments; referencing batik; much of the wax is then removed; they are then taken to a river close to the studio of J.W. in Suffolk where they are soaked; uninterrupted they float and drift; they are pushed and pulled until they are fully submerged and afterwards dried.*

SALIX ALBA, *p.* (Fam. Salicaceae); *d. medium-sized to large deciduous tree, up to 10–30 m tall;* ✻ *a.k.a white willow;* ∆ *a fast-growing tree, relatively short-lived, crown is irregular, often leaning, l. covered with very fine, silky white hairs, flowers in catkins, grows in moist places and can stand temporary submersion, but also thrives in dryer places; young stems are used for basket-making.*

SCARDINIUS ERYTHROPHTHALMUS, *a.* (Fam. Cyprinidae); ✻ *a.k.a common rudd;* ∆ *a bentho-pelagic freshwater fish; a. has an upturned mouth allowing it to feed easily at the*

top of the water; a. prefers clear waters rich in p.; a. feeds on aquatic vegetation when the temperature exceeds 18°C, hunts for living prey in the upper levels.

SINK, SANK, SUNK, *w. (sculpture)*, D'haene,
18 Olga, *2020, concrete, d. 115 x 99,5 x 11 cm;* ✻ *O.D. (B, °1996) makes thresholds, concrete volumes that mark transition and passage;* ∆ *w. is part of the pathway through/into the reservoir, a green stone to tread upon.*

SPILLWAY, *m./s., plastic, d. 16 cm;* ✻/∆ *a structure used to release water; this is a bell-mouth spillway, a.k.a morning glory; it is designed like an inverted bell; superfluous water is lead through the spillway back to the Trading Dock (cf.* El Valley Centro, *Benning, James, 2000, 0:00–2:34).*

STATIONS, *w. (installation)*, Schubert, Maximilian,
19 *2016, propane tank, valves, fittings, tubes, fire;* ✻ *M.S. (USA, °1983) is a visual artist, lives and works in USA;* ∆ *a propane tank acts as fuel source and pedestal for w.: crudely bent lengths of metal tubing attached by way of various valves and fittings; the tubing is left exposed, serving as a support for the small flames that flicker along its lengths, not unlike a marsh fire.*

STRATIOTES ALOIDES, *p.* (Fam. Hydrocharitaceae)*;* ✻ *a.k.a water soldiers or water pineapple;* ∆ *a submerged aquatic p. native to Europe and northwestern Asia; p. has a rosette of serrated l., lanceolate; in summer this p. floats on the water surface with the l. just above the surface, in autumn they become covered with a slimy secretion and the whole p. sinks to the bottom to rise again in spring; fossils have been found of this p.*

SYSTEM, *o.* (infinity pool)*; my movement towards the edge of the pool continued after I had stopped paddling; qua temperature, the difference between my body and the pool had indeed*

evaporated; from being in the water, hours on end, the skin of my hands had gotten pink and wrinkled and felt as if it could just slide of; strangely, the sound of distant thunder got mingled with a clinking sound, unrhythmically and hollow and metallic and low; it was moving, as it got clear to me, in the pipes beneath the soil in the pool's pumping system; something got flushed in the opposite direction, underneath me towards the hillside edge of the pool;

THE CURRENT, *o.* (infinity pool); *the waves bounced back against the side of the pool; while the current pulled me towards the edge, I began rotating;*

TRADING DOCK, *m./s./o., 1829;* ✻ *a.k.a Handelsdok (Dutch);* ∆ *one of the oldest docks in Ghent, located close to the actual city center; in the 19th and 20th century, industrial activities in this area were focussed on the treatment of wood for e.g. railway facilities; this resulted in soil polluted with creosote (as present in e.g. carbolineum—now prohibited in Belgium).*

UMBRELLA, *o.* (infinity pool); *the standing tables' dark green cloth hung eerily still, just as the dark green umbrella which no longer threw a shadow, while the palm trees at the neighboring hotel were nodding heavier and heavier in the sudden burst of moist tropic wind; there was a whirl of abstract worries that felt like an anker not thrown out; I felt ponderous and adrift;*

VELOCITY, *o.* (infinity pool); *I started to try to paddle so I wouldn't get closer to the infinity edge, which, as far as the illusion went, did a better job than it did minutes ago; the current got more suction than I deemed plausible; still rotating, I saw it—the object—turning up at the hillside pool edge I was facing; it bounced up like a fuchsia stained balloon pushed down and then released under water;*

WATER, *o.* (infinity pool); *my muscles got heavier and heavier, the kind of heavy you get from sweatlessly exercising in water (such as after the hotel Entertainment Department's daily morning Aqua Gym soft/medium/pro (i.c. Travis/Travis/Sven)); I added leg movement at the sides of the giant lizard beneath me, kicking into the surface; the object that had surfaced now seemed to get closer; I got a feeling I recognized it;*

WHEN WATER FALLS, *w. (video)*, Frang,
20 Kåre, *2020, 13:54 min.* ✻ *KF. (DK, °1922);*
△ through seeing movement as sculpture K.F. drops a pallet of waterbottles repeatedly in the same spot, letting its squared shape unfold and become organic; the pallet is centrally placed in an empty space mimicking a warehouse or a gallery; through the combination of slow-motion video and foley designed audio, time is distorted; the video becomes a monument that both contains a sculpture's start and end point, from fresh to decayed, from vertical to horizontal; When Water Falls is water falling.

X, *o.* (infinity pool); *I tried to circle towards the banquet side edge, and worried I wouldn't get there, and worried that worrying made me less apt for fighting the current, away from both approaching object and pulling infinity edge; tired and utterly alone in the hotel's pool, with the burst of wind now gone as swift as it had emerged and the afternoon returning to its previous semi-sunny mediocrity,*

YEARNING, *o.* (infinity pool); *I gave in to the suction;*

Z'S, *o.* (infinity pool); *the infinity edge now felt as real as ever in not being an edge and it became plausible it would draw me into its infinite oceanic depth; my eyelids got squeezed together and I felt the dense mass of it all, with the damp velour object now closer than I had seen it before and it was very ovoid in shape and fuchsia and*

taupe and the Pacific was a dark substance and I think I know what it was and where is Sven and it approached me faster than I wanted and can a crocodile ever be a prey and I became the Ocean in an endless afternoon;

COLOPHON/COLOFON

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ARTISTS/KUNSTENAARS
Agnieszka Kurant
Andrea Carlson
& Rozalinda Borcila
Bert Villa
Emi Kodama
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