THE MAP IS NOT THE TERRITORY

The exhibition The Map Is Not the Territory *invites us to view the world differently. Through fashion, art, design, craftsmanship, and photography, it reveals a diverse and creative city—a place shaped by stories, gestures, and identities simply waiting to be seen and acknowledged. Born in the public realm—subways, shop windows, and streets—it champions a living, dynamic culture that is accessible to everyone.*

Here, every silhouette, image, and piece becomes a space for dialogue. It is a place where clichés are challenged and craftsmanship is celebrated; where we honor the intelligence of the hand, the memory of gestures, and the power of passing on knowledge. It is a space for meeting, recognizing one another, and collectively imagining new possible narratives. More than just an exhibition, it is a journey—a movement.

FASHION
DESIGN
ART
...

EXHI-
BITION
JAM
GHENT

AN EXHIBITION ON THE MOVE

Exhibitions tell the story not only of the places they pass through but also of the works they bring together.

Since its first presentation in Brussels, *La carte n'est pas le territoire* has been constantly on the move.

From the metro to the city's shop windows, and then to the spaces of the former MIMA museum, each stage has offered a new way of exploring the place of art in everyday life. The exhibition was never conceived as a static collection of works, but rather as a series of encounters with different architectural settings, uses and audiences.

Its arrival at the JAM Hotel in Ghent is a natural continuation of this journey.

Housed in the former Leopoldkazerne, the building itself bears the traces of several past lives. Once designed to enforce separation and defend a territory, it has now become a place of hospitality where travellers, locals, designers, craftspeople and artists come and go. This transformation serves as a reminder that architecture, like culture, is constantly being reinterpreted. Places change function, but retain the memory of the actions that shaped them.

The identity of the JAM Hotel is based precisely on this idea. Under the leadership of Jean-Paul Pütz and the Nelson Group, and thanks to the vision of Belgian designer Lionel Jadot, the heritage is not restored to be frozen in time; it is reimagined. The materials still bear the memory of the place, whilst the work of contemporary craftspeople and designers gives them a new sense of continuity. The hotel thus joins that rare lineage of places where hospitality merges with cultural ambition, reminding us that certain establishments – such as the Negresco in Nice – have become destinations as much for the works of art they house as for the cultural experience they offer.

The exhibition strikes a particular chord here. Since its inception, *La carte n'est pas le territoire* has focused on skills that transcend borders, on objects that change function through exchange, and on practices that endure because they continue to be reinvented. The works on display do not seek to illustrate static identities; on the contrary, they bear witness to the multiple interconnections between craftsmanship, design, contemporary creation, memory and territory.

The works travel, but it is the flows they reveal that gradually shape territories. They remind us that cultures are never built in isolation, but through exchange, borrowing and successive reinterpretations.

Against this backdrop, the JAM Hotel is hosting a temporary exhibition, whilst providing a new space for dialogue. The corridors, lobbies and passageways become extensions of a journey where art accompanies the everyday rhythms of hospitality. The works do not impose themselves on the visitor; they come into view as one moves through the space, much like the encounters that mark a journey.

For a few months, the hotel thus becomes a space for experimentation, where the experience of travel meets that of creation. Visitors come to see an exhibition; travellers discover it whilst staying there; residents encounter it as they move through the building. Each follows a different route, but all take part in the same flow of gazes.

For an exhibition in motion does not merely change location. It reveals that places truly come to life through the people, actions, stories and encounters that inhabit them.

Mohammed Amine Dadda
Co-curator of the exhibition

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THE ROUTE: A VERTICAL DRAMATURGY

As it takes up residence at the JAM Hotel in Ghent, the exhibition continues its odyssey, continuing to challenge stereotypes to reveal the creative power of diversity.

THE CONTINUATION OF A MOVEMENT BORN IN BRUSSELS

Originating in Brussels' public spaces – amongst metro trains, shop windows and the former MIMA museum building in Molenbeek – the exhibition explores a central idea: identity is not a fixed framework, but a movement. Symbolically inaugurated on 13 November 2025, ten years after the Paris attacks, the initial project sought to transform a painful memory into a horizon of openness and dialogue.

CREATIVE HOSPITALITY AS A CATALYST FOR TRANSFORMATION

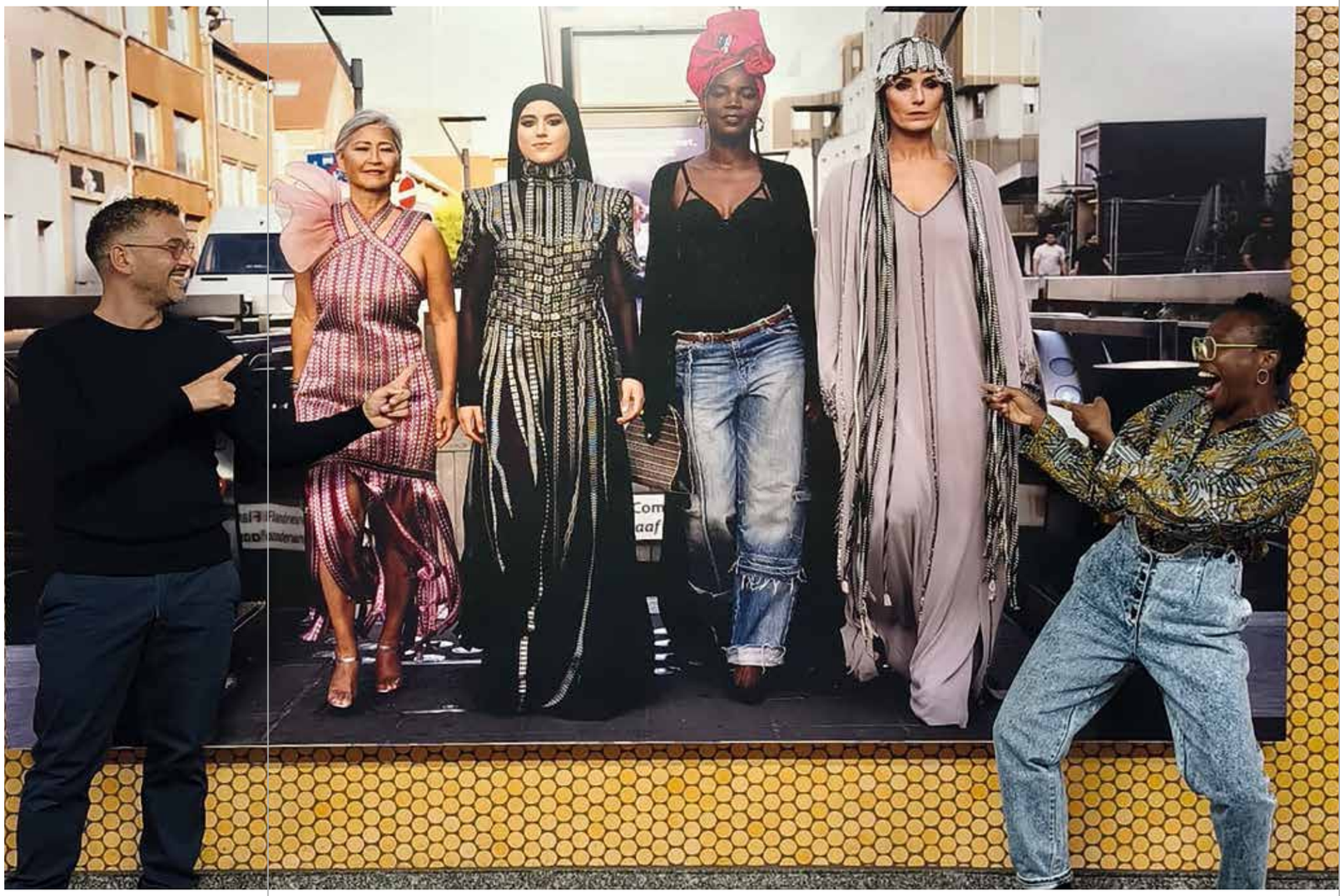
For the JAM Ghent, hosting this extension is part of a clear commitment to making the hotel a space of hospitality open to the city and the world. By placing art at the heart of the experience of the venue, a stay here becomes a cultural experience celebrating multiple identities and international expertise.

There is no single way of seeing the world. But a shared vision can transcend all differences.

To collaborate is to believe in the strength of 'us'.

Not a superficial 'us', but a commitment built on shared responsibility, mutual risk, and a word kept.

Siré Kaba
& Mohammed Amine Dadda



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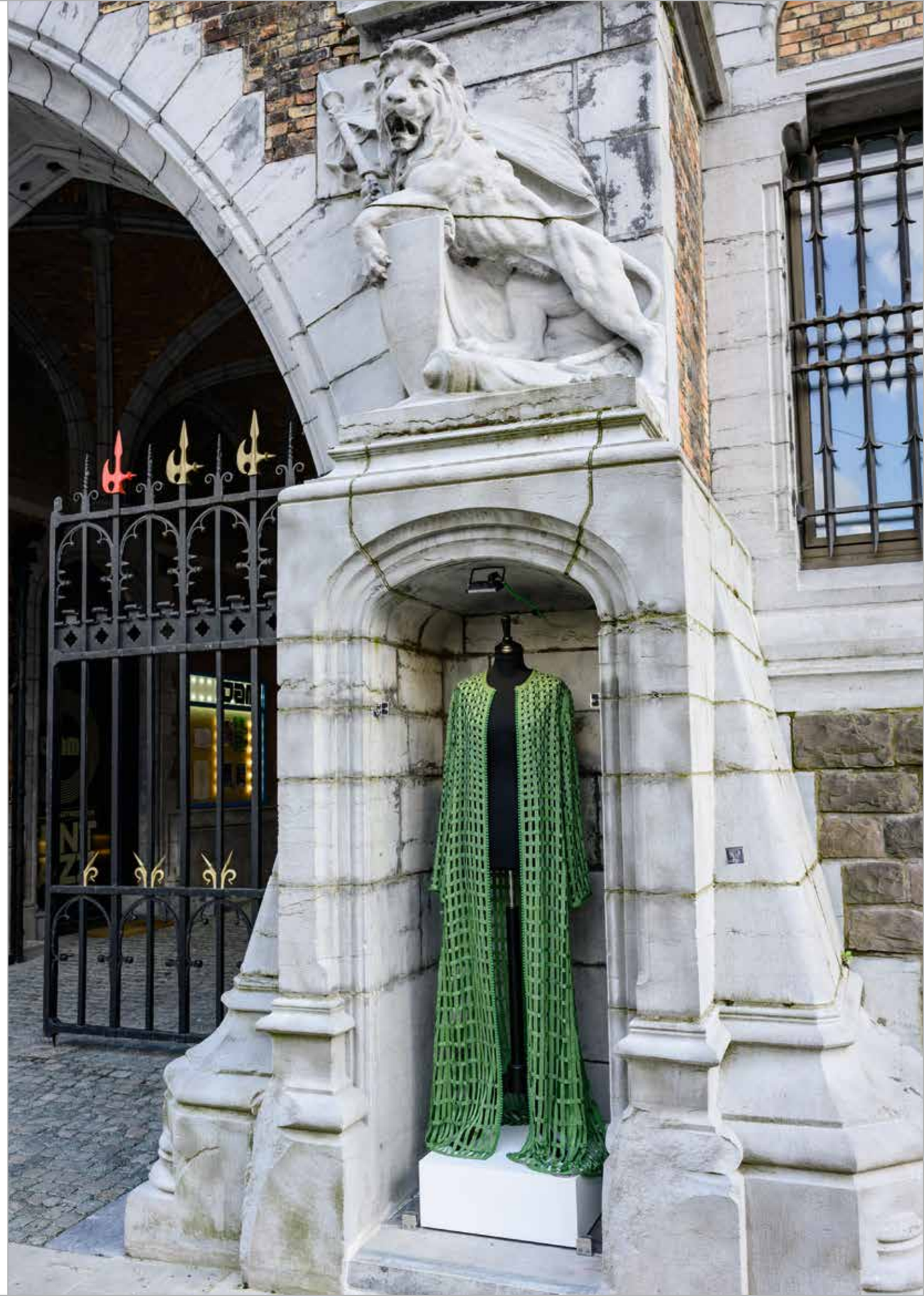
LE SEUIL: THE ENCOUNTER

Two figures greet visitors as soon as they enter. As sentinels of the public space, they make an immediate physical impression.

Here, the first territory explored is that of the gaze. Before any words are spoken, it is the garment that 'inhabits' the body that becomes the unit of measurement for our shared human geography.

Hand-woven coat
Timendotes, 2025
A fusion of Moroccan refinement and Indian excellence. On a woven sfifas structure, artisans from the Kalhath Foundation have embroidered crystals and pearls, finished with buttons by a Moroccan fashion designer.

Workwear jacket adorned with wax-print eye patches
Erratum Fashion, 2026
Wax patches depicting stylised eyes are embroidered onto the staff uniform. This gesture introduces a cultural memory and transforms the idea of surveillance into attentive presence. Embellished with sfifa braiding, the uniform thus becomes a symbol of hospitality.



FLOOR 0

MEMORY AND RESILIENCE

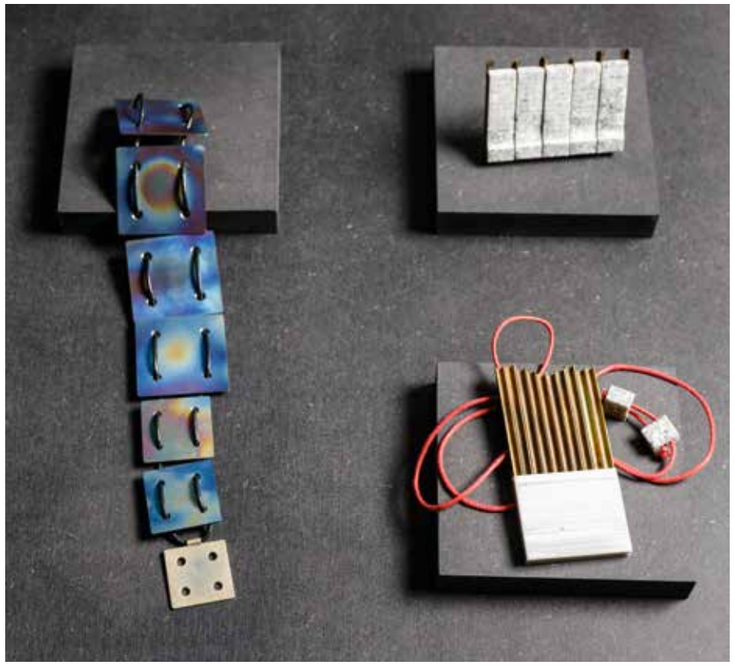
This space celebrates the intelligence of the hand as a vehicle for transmission, dignity and resilience.

The work of Éric van Hove: Much like his famous 'Mahjouba', his work deconstructs industry to re-enchant it through the artisanal gesture, transforming mechanics into a collective narrative of solidarity.

Drawing on the weaving card – a fundamental tool in Sfifa's card weaving technique – Alain Roggeman has designed a series of jewellery pieces with minimalist lines, extending the traditional craft.

In this vein, two creations further explore how pattern, line and material can become a 'jewellery language' on the scale of the body. These 'jewellery dresses' engage naturally with Alain Roggeman's jewellery pieces, affirming that clothing is an extension of artisanal precision.

This exploration continues with the flags suspended above the reception area (following pages), which subvert the symbolism of the passport. Crafted from Moroccan buttons (Aqqad) and embroidered in India by the Kalhath Foundation, they transform craftsmanship into a universal diplomatic language, celebrating a sense of brotherhood where identity is a space for dialogue.



Reception

THE STAIRCASE: A CONCEPTUAL BRIDGE BETWEEN MEMORY AND INNOVATION

The iconic sofa by Italian designer Carlo Scarpa, reimagined in Brussels by LEDA41

An ‘incalmo’ vase by Archimede Seguso (Venice, c. 1950) fuses red and green through hot-working. This exceptional craftsmanship invites us to reflect on the fragility of traditions in the face of a globalisation that should prioritise cooperation rather than erasure. In a century dominated by AI, the human hand regains its place here: the hand that connects, invents and moves us.

The sofa is upholstered in Libeco linen from Belgium and Moroccan sfifa, and is accompanied by cushions made using the traditional ikat technique. A contemporary reinterpretation that affirms the place of artisanal weaving in modern design.

FLOOR 1

THE VISIBILITY OF STORIES

In this 45-metre-long corridor, sixteen photographs by Gilles Njaheut capture the poetry of everyday life and the power of diversity.

Through a series of portraits – mainly of women, but also friends, different generations and strangers – a vibrant, ever-changing human mosaic is revealed, reflecting multiple life journeys and intertwined cultures.

FLOOR 2

THE SILHOUETTE AS TERRITORY

Erratum Fashion (Siré Kaba): The name 'Erratum' – the correction of past errors – expresses a desire to rewrite Afropolitan narratives.

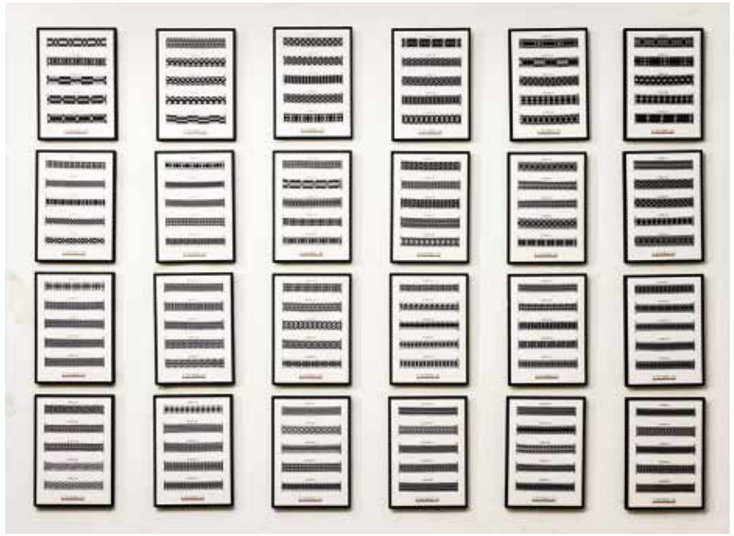
Erratum Fashion: Siré Kaba uses sub-Saharan textiles as a form of self-expression, offering a more inclusive narrative at the crossroads of her Afropolitan and Belgian heritages. The silhouettes on display embody this hybrid world, blending textiles, techniques and craftsmanship from here and elsewhere. Each piece is crafted in social workshops located in Molenbeek and Liège.

FLOOR 3

THE DIALOGUE OF GESTURES

An illustration of the meeting between the rural craftsmanship of the Timendotes association and innovation.

More than just an ornament, the sfifa is a memory. By documenting 200 patterns and training craftspeople, the association is turning it into a tool for empowerment.
Through projects with the Renaissance-projet association, Cem Cinar, and Erratum Fashion, cultural hybridisation becomes an active process.



FLOOR 4

GROUP PHOTOGRAPH THE UNION OF DIFFERENCES

A photograph taken on the pitch at RWDM's Edmond Machtens Stadium in Molenbeek-Saint-Jean.

The photograph captures a community in all its diversity, with all its nuances. A diversity that is embraced, unfolding like a quiet force, a creative energy. This image conveys a simple yet powerful message: peace, brotherhood, living together.
This installation highlights the link between fashion and the body in motion. It reminds us that emancipation is expressed as much in the way we present ourselves together as in the art of dressing, behaving and occupying public space.

FLOOR 5

THE RADIANCE OF EXCELLENCE AND CIVIC ENGAGEMENT

In the bar-restaurant, craftsmanship breaks free from its fragile nature to become an active force, driven by dialogue with various designers.

This level marks the convergence between everyday use and aesthetic exploration, transforming hospitality into a true act of cultural celebration. Comprising creations by several designers, they demonstrate that different styles can engage in dialogue and harmonise. As sentinels along the journey, they complete this geography of recognition.
They embody an active citizenship that engages with the place and transforms it into a space of visibility and dignity.
Here, visitors discover that territory is not a fixed boundary, but a living relationship – a collective intelligence shaped by encounters.

ROOFTOP

CRAFT FAIR A.DOUN.DY – HANDMADE

These creations, hand-woven by the artisan Bismark (Senegal), celebrate the power of craftsmanship and African heritage. Combining nylon threads and metal frames, they invite you to travel and to take a moment's rest. Placed on the terrace, these seats allow you to appreciate the historic façade of the Leopoldkazerne and the hotel's unique atmosphere, turning hospitality into a moment of shared contemplation.

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13/03 - 15/08/2026

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Patronage as an act of trust

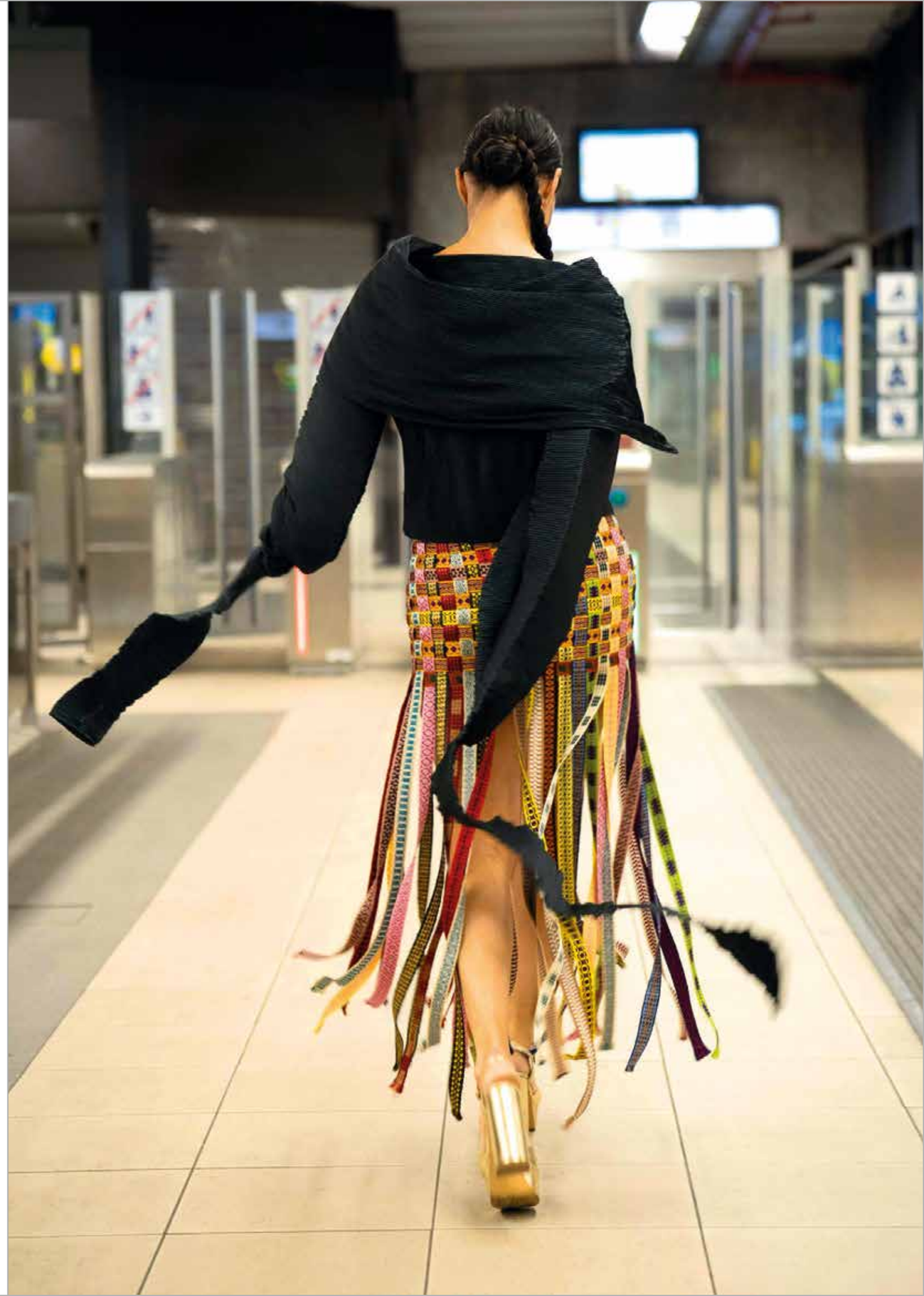
At a time when funding for culture is under pressure and every euro invested counts, *La carte n'est pas le territoire* reminds us that no collective project can exist without a chain of trust.

Before it is an exhibition, it is an encounter.
An encounter between artists who lend their works, collectors who agree to let them travel, partners who open up their spaces, craftspeople, designers, institutions and patrons who make the production and presentation of the exhibition possible by putting their resources, time and trust at the service of a shared project.

Patronage is not merely about financial support. It is also a gesture of hospitality, the loan of a work, a shared space, expertise offered, or a commitment that enables an idea to take shape and reach its audience.

By hosting this exhibition, the JAM Hotel and the Nelson Group embody this vision. The artists, galleries, collectors, production patrons and all our partners help to make culture a living entity, one that only truly exists when it is shared.

Special thanks also go to the hotel manager, Mr. Robin Dedeurwaerder, and his team for their availability, professionalism, and invaluable support.

To all those who have made this venture possible, we offer our deepest gratitude.
For, beyond the works on display, it is these gestures of trust that constitute the true legacy of this exhibition.

ERRATUM TIMENDOTES KALHATH FOUNDATION JAM