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## Newsletter visual, audiovisual and media art n°17

### September 2008

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#### FLEMISH ART ABROAD

##### LUZERN - KUNSTMUSEUM - ANNE-MIE VAN KERCKHOVEN NOTHING MORE NATURAL 16.08.2008 > 23.11.2008

Over the last thirty years, Anne-Mie van Kerckhoven has pursued an ambitious project of using the media of drawing, film and music to examine the connection between sexuality, technology and forms of representation. Better known as one of the pioneers of the cyber-feminist movement, her extensive artistic work from the 1970s until the present has only occasionally been presented to the public. The exhibition is conceived in close collaboration with the Wiels in Brussels and the artist herself. Some 120 drawings from 1974 until the present are complemented by a representative selection of films and videos.

More information: [www.kunstmuseumluzern.ch](http://www.kunstmuseumluzern.ch)

Image:

Anne-Mie van Kerckhoven

*De 4 uitersten*, 1984

16 mm film transferred onto DVD, 6 min

Courtesy Zeno X Gallery, Antwerp

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##### LISBON - CULTURGEST - WILLEM OOREBEEK MONOLITH, ONCE OR MANY

28.06 > 21.09.2008

Willem Oorebeek (Pernis, Holland, 1953) has always been fascinated by the possibilities of printing as a

medium to produce artwork. Over the last ten years, his artistic production has consisted almost exclusively of a series of works (*BLACKOUT*) in which he appropriates imagery drawn from printed matter that circulates in the public sphere, covering them with a layer of black ink, which, rather than simply reducing their visibility, radically transforms them. Together with these works, which carry out an idiosyncratic and deviant crossover between pop art and conceptual art, the exhibition presents many others, produced since the late 1980s, unfolding the complexity of an artistic trajectory marked by the investigation of the material process of printing and by a critical approach to the uses and meanings of printed images and texts that have a massive circulation in contemporary society. The exhibition also involves the participation of other artists including works that are mostly the result of a collaboration with Oorebeek: Koenraad Dedobbeleer, Christoph Fink, Rita McBride, Asier Mendizabal, Imogen Stidworthy and Joëlle Tuerlinckx.

More information: [www.culturgest.pt](http://www.culturgest.pt)

**KOENRAAD DEDOBBELEER & RITA McBRIDE**  
**DIJON FRAC BOURGOGNE 21.06 > 12.09.2008**  
**BERN KUNSTHALLE 04.10 > 30.11.2008**

The FRAC Bourgogne has invited Rita McBride (°1959, USA) and Koenraad Dedobbeleer (°1975, B) to come up with a very first exhibition together. For this show, the two artists are producing specific works, shifting architectural structures in the exhibition space.

The confrontation of these two works reveals the many different ways in which these two artists question the real in the art space. Both broach space through what structures it, the architecture and what stems therefrom. As an object that is every bit as formal as it is cultural, it is also for McBride the praxis of sculpture as much as an approach to and construction of the landscape. For Dedobbeleer it is a many-facetted and open experiment. This joint venture lets us experience the intrinsic bond with reality, that infinite vanishing line, which artists so indefatigably pursue.

The exhibition is on view at the FRAC Bourgogne in Dijon till 12 September 2008, and will travel to the Kunsthalle Bern (04.10 > 30.11.2008) and to the PMMK in Ostend (B) in 2009.

More information:

[www.frac-bourgogne.org](http://www.frac-bourgogne.org)  
[www.kunsthalle-bern.ch](http://www.kunsthalle-bern.ch)  
[www.pmmk.be](http://www.pmmk.be)

Image:

Rita McBride; Koenraad Dedobbeleer  
 Installation view FRAC Bourgogne, Dijon  
 © F. Buisson

**BELGIAN PARTICIPATION IN ASIAN-PACIFIC ART EVENTS THIS FALL**

This Fall several important contemporary art events will be taking place in the Asian-Pacific region, that is the Gwangju, Busan, Shanghai, Singapore and Tapei Biennale, the Yokohama Triennale and SCAPE Biennale in Christchurch.

The 7th Gwangju Biennale, entitled *Annual Report: A Year in Exhibitions* is curated by Okwui Enwezor and will continue its tradition of rigorous globalism. The main part, *On the Road*, will be a report on recent exhibitions that have occurred or exhibited elsewhere between 2007-2008, and include works by **Francis Alys**, **Lili Dujourie** and **Els Opsomer**.

The 2nd Singapore Biennale, conceived around the theme *Wonder*, will feature 50 renowned international and local artists, who hail from various artistic disciplinary backgrounds. **Hans Op de Beeck** has been invited to participate with his monumental installation *Location (6)*. An accompanying publication entitled *Hans Op de Beeck. The Wilderness Inside: Location (6)*, with a essay by Nicolas de Oliveria and Nicola Oxley will be presented on 10 September in Singapore.

**Guillaume Bijl** and **Ann Veronica Janssens** are invited by Fulya Erdemci and Danae Mossman to participate within *SCAPE 2008, Wandering Lines Towards a New Culture of Space*. SCAPE 2008 is interested in researching drivers behind global conditions of change in cities, mapping the complex textures and terrains that are specific to Christchurch city and creating a spatial dialogue that brings forward aspects of the city that resonate with global issues.

More information:

*7th Gwangju Biennale: Annual Report: A Year in Exhibitions*

Gwangju, Korea

05.09.2008 &gt; 09.11.2008

[www.gwangju-biennale.org](http://www.gwangju-biennale.org)*Singapore Biennale: Wonder*

11.09 &gt; 16.11.2008

[www.singaporebiennale.org](http://www.singaporebiennale.org)*SCAPE 2008, Wandering Lines Towards a New Culture of Space*

Christchurch, New-Zealand

19.09 &gt; 02.11.2008

[www.scapebiennial.org.nz](http://www.scapebiennial.org.nz)

Image:

Els Opsomer

Still from "10th of November | 09:05"

16mm film installation, colour, sound, 14 min

© Els Opsomer

Courtesy Galerie Erna Hécey, Brussels

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**BREGENZ - KUNSTHAUS BREGENZ - JAN FABRE**  
**METAMORPHOSES OF THE EGO - FROM DUSK TILL DAWN**  
**27.09.2008 > 25.01.2009**

Jan Fabre, visual artist, playwright, stage director, is an unconventional artist who is at home in both the theatre and art worlds. Constantly walking the border between day and night, shifting between reality and dream, he creates impressive works that are reminiscent of Hieronymous Bosch, his *Garden of Earthly Delights* and fantasies of medieval tableaux, and which at the same time possess the chilling horror of an objectworld oriented on Duchamp's idea of the ready-made. His bizarre mix of animal and human metamorphoses, the strongly autoerotic aspect, and the complex way his installations interlock with borrowed and experienced images show a world that is difficult to measure by conventional artistic standards.

For the Kunsthauus Bregenz, Jan Fabre is staging his first large-scale museum exhibition in Austria in which he will create a mythical world of horror and beauty, of dream and metamorphosis, using new room-filling sculptural tableaux on five exhibition floors.

More information: [www.kunsthauus-bregenz.at](http://www.kunsthauus-bregenz.at)

Image:

Jan Fabre

*Anthropology of a Planet (Marble thinking model/Study I)*, 2007

White marble, 120 x 96 x 138 cm

Courtesy Giuseppe Dalle Nogare

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**VIENNA - KUNSTHALLE EXNERGASSE - FIREFLY**  
**THE STONE ROAD (ON TRACK. OFF TRACK. MEMORISING THE MID-WORLD. WALKING THE FIFTH-SPACE)**  
**15.11.2008 > 13.12.2008**

Since 2006, a group of artists and an architect (Orla Barry, Wim Cuyvers, Els Dietvorst, Nikolaus Gansterer, Johanna Kirsch) have been working on "The Stone Road". It concerns a research project on and along the national road N6 (Chausée de Mons) which runs from Brussels to Mons, a town in Wallonia, Belgium. It used to be one of the routes to Santiago de Compostela (Spain). Now it crosses the linguistic borders of Brussels, Flanders and Wallonia. The N6 becomes a global prototype of the national road stretching its urban tentacles from one city to the next out into the landscape and its accelerated lines create inner spaces: transit zones filled with emptiness, gaps and non-places of globalisation. Sometimes the Chaussée de Mons reminds one of an outer-European place and sometimes it is a no man's land. The abandoned churches, the closed stores, the empty beer cans, the feeling of decay, the ugliness, the abundance of traffic, the shipping canals and the dominant history of the coal mines and immigration form the coordinates of this stretch of land.

A project by Orla Barry, Wim Cuyvers, Els Dietvorst, Nikolaus Gansterer, Johanna Kirsch  
Produced by Firefly vzw (Brussels), in collaboration with Jan van Eyck Academie (Maastricht), Kunsthalle  
Exnergasse (Vienna), argos (Brussels) & kunstenfestivaldesarts (Brussels)

More information:  
[www.fireflyprojects.be](http://www.fireflyprojects.be)  
[www.wuk.at/kunsthalle](http://www.wuk.at/kunsthalle)

## IN FLANDERS

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### **BRUSSELS - BRUSSELS BIENNIAL** **19.10.2008 > 04.01.2009**

Widely acknowledged as the international centre of the unified European Community, Brussels inaugurates its first contemporary art biennial in 2008. The Brussels Biennial responds to the ever-increasing critical impact of Brussels and its potential to provide a specific context for the presentation of contemporary art.

Brussels Biennial 1 opens on 19 October 2008, exactly fifty years after the closing of the World Fair *Expo 58*. At that moment the first signs of modernism were woven into the fabric of the city... a modernist surge encouraged by the building of the North-South railway connection in Brussels. As Brussels Biennial is closely related to the city's initial modernisation project, it is certainly no coincidence that the exhibition locations are chosen along this beating pulse of Brussels. Even more so, the former Post Sorting Center at the Brussels-South station and the Anneessens premetro station serve as the hubs of a citywide exhibition featuring various complexities of modernity. Furthermore, a number of artistic interventions along the North-South axe in the Brussels-Central station and the National Bank of Belgium complete the picture.

Brussels Biennial 1 is organised under the conceptual umbrella devised by its artistic director, Barbara Vanderlinden in an attempt to rethink the legacy of modernity in a global context. The individual exhibitions are curated by the contemporary art organisations: B.P.S.22, Charleroi; BAK, Utrecht; Drik, Dhaka; Extra City, Antwerp; L'appartement 22, Rabat; MuHKA, Antwerp; Van Abbemuseum, Eindhoven and Witte de With, Rotterdam.

More information: [www.brusselsbiennial.org](http://www.brusselsbiennial.org)

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### **BRUSSELS - WIELS - ANNE-MIE VAN KERCKHOVEN & KELLEY WALKER** **06.09 > 02.11.2008**

Wiels presents 2 monographic exhibitions opening beginning of September, the Belgian artist Anne-Mie van Kerckhoven and the American artist Kelley Walker.

The exhibition by Anne-Mie van Kerckhoven is organised in collaboration with the Kunstmuseum Luzern and includes a chronological and thematic selection of approximately 300 drawings, a number of experimental works and the restored films which date from the beginning of her career. This confrontation shows the correlations between the psychodiagnostic drawings and the telegenic iconography of the films and other works. On the occasion of both exhibitions, a comprehensive book on the work of Anne-Mie van Kerckhoven will be published by Walther König Verlag.

The exhibition of Kelley Walker is organised in collaboration with Le Magasin Grenoble and presents a group of works which retrace the artist's evolution as well as new works in an original installation conceived by the artist as an artwork itself.

More information: [www.wiels.org](http://www.wiels.org)

Image: Kelley Walker

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### **ANTWERP - MUHKA - THE ORDER OF THINGS** **12.09.2008 > 04.01.2009**

In the fall of 2008, the MuHKA will host an exhibition on the uses of archival images, image archives and

image banks (and various other manifestations of a classificatory, encyclopaedic impulse) in contemporary art.

*The Order of Things* takes as its point of departure a web-based project by Vancouver photo-artist Roy Arden titled *The World as Will and Representation*, an online image archive consisting of a staggering 30,000+ jpegs from which Arden, who helped to flesh out many of the germinal ideas for this exhibition, selects the visual motifs for his recent digital photo-collages. This image archive's use of a stringent classificatory logic operates as a curatorial trigger for a sustained reflection upon the various uses of archives, databases, encyclopaedias, typologies and other "ordering devices" (the title being an allusion to a well-known book by the historian of dis/order, Michel Foucault) as methods and strategies for confronting the delirious spectacle of the contemporary image world.

The exhibition is curated by Dieter Roelstraete and includes art works by the following artists: Roy Arden (CAN), Sarah Charlesworth (US), Marjolijn Dijkman (NL), Hans Eijkelboom (NL), Daniel Faust (US), Douglas Huebler (US), Sanja Ivekovic (CRO), Luis Jacob (CAN), Cameron Jamie (US), Arthur Lipsett (CAN), Tine Melzer (D), Marc Nagtzaam (NL), Cady Noland (US), Peter Piller (D), Sigmar Polke (D), Richard Prince (US), Robert Rauschenberg (US), ROMA Publications (Mark Manders & Roger Willems) (NL), Julian Rosefeldt (D), Thomas Ruff (D), Joachim Schmid (D), Steven Shearer (CAN), Nancy Spero (US), Batia Suter (CH), Els Vanden Meersch (B) and Christopher Williams (US).

More information : [www.muhka.be](http://www.muhka.be)

Image:  
Roy Arden  
*Down There*, 2007

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#### **HASSELT - Z33 - IVES MAES THE GREAT EXHIBITION 26.10 > 04.01.2009**

*The Great Exhibition* is Ives Maes' first major solo exhibition. Based on a series of photos, the artist sketches a controversial portrait of an era by linking elements from science fiction films to the locations and remains of previous world exhibitions. The exhibition is appropriately subtitled 'Former world exhibition sites (and artefacts) visited by extra-terrestrials'. The world exhibition has always been an example of optimism, of a belief in progress through technology and science to make the world a better place. Science fiction has always been a critical metaphor for the failings of a more humane world. It predicted totalitarian regimes and nuclear holocausts due to the progress of technology and science. By placing this criticism in the presence of the optimism of the world exhibition, you get an ironic analysis of recent history.

More information: [www.z33.be](http://www.z33.be)

Image:  
Ives Maes  
*Heroes Square (1896) vs Obi Wan Kenobi (1977)*, 2007  
Lambda print, lightbox, 120 x 140 cm  
Courtesy Koraalberg Gallery, Antwerp

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