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IN FLANDERS

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PUBLICATIONS

ARTS FLANDERS 08

BAM is proud to announce 'ARTS FLANDERS: VISUAL ARTS' and 'ARTS FLANDERS: AUDIOVISUAL ARTS'. These publications and related CD-ROMs provide a representative selection of the emerging generation of visual and audiovisual artists in Flanders.

'ARTS FLANDERS: VISUAL ARTS' gives a representative selection of the emerging generation of visual artists in Flanders. It includes a lot of surprising work by artists with great potential. This art scene is contextualized by means of an introductory text, written by Eva Wittocx and Marc Ruyters, that outlines the recent developments against a historical and political background.

'ARTS FLANDERS: AUDIOVISUAL ARTS' is focussing on Flemish audiovisual arts. The international breakthrough of Flemish films is recent and its power consists mainly of the diversity of forms of expression that is used to tap all the possibilities provided by the audiovisual domain : fiction, short film, animation, documentary films and digital productions. Here too, a good introductory text written by Stoffel Debuysere & Erik Martens is contextualising these developments.

'ARTS FLANDERS 08: VISUAL ARTS' and 'ARTS FLANDERS 08: AUDIOVISUAL ARTS' are part of 'ARTS FLANDERS 08', an international promotion campaign launched by the Flemish Minister for Culture Bert Anciaux. The campaign includes information on 150 artists ensembles or companies from five different artistic disciplines: architecture, audiovisual arts, plastic arts, music and performing arts. The four centres of expertise for the arts acted as guarantors for the selection, these are the Flemish Architecture Institute (VAi), the Institute for visual, audio-visual and media arts (BAM), the Flemish Theatre Institute (VTi) and Flanders Music Centre.

Introductory texts:

'ARTS FLANDERS: VISUAL ARTS'

'ARTS FLANDERS: AUDIOVISUAL ARTS'

FLEMISH ART ABROAD

BERLIN - TRANSMEDIALE - FESTIVAL FOR ART AND DIGITAL CULTURE 28.01.2009 > 01.02.2009

Transmediale.09: Deep North is an international festival for contemporary art and digital culture. Located in Berlin, it presents advanced artistic positions reflecting on the socio-cultural impact of new technologies. It seeks out artistic practices that not only respond to scientific or technical developments, but that try to shape the way in which we think about and experience these technologies. Transmediale understands media technologies as cultural techniques which need to be embraced in order to comprehend, critique, and shape our contemporary society.

The festival includes a screening programme composed by Argos, a Belgian Centre for Art and Media. The program is reflecting on the festival's overall-topic, Deep North : besides indicating a geographical direction, "Deep North" is also a powerful metaphor describing a state of paralysis in which an individual, a group or even a whole nation can find themselves as a result of being cut-off from the other(s). By considering "Deep North" as a social metaphor, the works selected by Argos emphasize the urge for transformation; through the awakening of new ideas, significant power shifts, and the sharing of interests, the ice can finally melt away, both in private relationships and in the realm of public politics. Work of the Flemish artists Hans Op de Beeck, Nicolas Provost, Vincent Meessen, Dora Garcia, Herman Asselberghs is shown among others.

Other participating Flemish artists in Transmediale are Herman Asselberghs and Karel De Cock.

More information: www.transmediale.de

Image:

Dora Garcia,
Zimmer, Gespräche,
2006

PORRENTRUUY - EAC LES HALLES - MICHAEL VAN DEN ABEELE - IT'S CHARACTER FORMING 21.12.2008 > 08.02.2009

Michael Van den Abeele presents at EAC (les halles) a series of recent drawings, paintings and concrete sculptures. In his work he combines geometrical and archaic forms in a personal and tragicomic way. For his concrete sculptures he uses popular symbols such as Smiley Faces, which remind us of totemic signs, idols or simplified versions of monuments. His drawings and paintings refer to the idea of regression in a same fragmented style .

More information: www.eac-leshalles.ch

Image:

Michael Van den Abeele
Exhibition view, 2008

DUBLIN - IRISH MUSEUM OF MODERN ART - FILIP VAN DINGENEN 09.02.2009 > 22.02.2009

In The Process Room of The Irish Museum of Modern Art Filip Van Dingenen presents a maquette of the cabinet "Els nens dibuixen en Floquet". The maquette is part of the project "Flota Nfumu", which investigates the perception towards gorilla's, nature conservation, human animal relations and animal stardom of a generation of youths from Spain and Equatorial Guinea.

During his residency at the Irish Museum of Mordern Art, Filip Van Dingenen is developing a project concerning the 19th century Irish writer William Bulfin who immigrated to Argentina and became the head editor of the Southern Cross in Buenos Aires. Van Dingenen is retracing the journeys based on Bulfin's book 'Rambles in Eire' about rural Ireland around the turn of 19th Century.

More information: www.imma.ie

Image:

Filip Van Dingenen

Image "Flota Nfumu - Movements for Bata" 2006

**STUTTGART - SELF SERVICE OPEN ART SPACE - VAAST COLSON - DURING NIGHTLY
EXCURSIONS AND OTHER SITDOWNS
09.01.009 > 30.01.2009**

Vaast Colson (°1977) lives and works in Antwerp. He represents a "new breed" of artistic practitioners - many of whom are indeed based in Antwerp - who clearly seek to break away from the stereotypes of the artist myth. Like that of his peers and compagnons de route Nico Dockx or Dennis Tyfus (with whom he just recently worked together in a project that literally brought down the walls between their respective galleries), Colson's artistic practice leaves ample room for the cross-pollinating potential of collaboration and the collective. He takes advantage of installations, performances, actions and interventions to create a space wherein form can be originated. His job is determined by the circumstances, the location or by the audience. This audience can be an art lover or a passerby. The content of his work is subtle, generous and engaging. Intense physical or mental efforts are often part of it. His only dedication is the process based on the signification. Therefore the ultimate image or product is a composed document: a sculpture, a movie, a photograph or installation

In Stuttgart, Vaast Colson is going to work together with the Belgian artist Ben Meewis. You can see their installation at SELF SERVICE OPEN ART SPACE from January, 9th to January 30th 2009.

More information: www.selfservice-openartspace.com

Image:

Self Service Open Art Space

**BEIJING - GALLERIA CONTINUA - HANS OP DE BEECK - STAGING SILENCE
17.01.2009 > 15.03.2009**

Hans Op de Beeck's first solo exhibition in Asia combines the monumental sculptural installation 'Location (6)' (2008) with a new series of large black-and-white watercolors, 'Constructions' (2008), and a new animated film, 'Extensions' (2009).

The artist has given the exhibition the title of 'Staging Silence', because all of the works are a reference to the staged image, which invites silence and reflection. Hans Op de Beeck also wishes to comment upon the ineptitude and insignificance of human beings in relation to our own mortality and the magnificence and endlessness of nature.

Hans Op de Beeck recently participated in the 2008 Singapore Biennale. Upcoming projects include *Auto. Dream and Matter* (Madrid-Gijon, curated by Alberto Martin) and *Le sort probable de l'homme qui avait avalé le fantôme* (Paris, organized by the Centre Pompidou). On occasion of his solo exhibition in Beijing, Hans Op de Beeck will hold a lecture at UCCA (17 January 2009, 3pm).

More information: www.galleriacontinua.com and www.hansopdebeeck.com

Image:

Hans Op de Beeck

Location (6), 2008

Coproduced by Holland Festival, Amsterdam (The Netherlands)

ESSLINGEN AM NECKAR - VILLAMERKEL - ARGOS - OPEN LOUNGE**18.01.2009 > 15.02.2009**

Argos - Centre for Art and Media is presenting a series of the most recent works from its sales catalogue so that visitors to the Esslingen laboratory will be given a glimpse of the richly endowed Brussels archive as well. The works can be called up individually on a monitor. Thus Argos - Open Lounge demonstrates the principle behind the art centre itself, which invites curators and art historians, critics, artists, students and interested parties to research, explore and extend their knowledge.

For some years now the term time-based art has summed up all forms of audiovisual production, but particularly video and its presentation inside installations. It alludes both to the time represented in the work and also to the time needed for complete reception of that work. Video makes it possible to compress or stretch time, to cancel out causal effects, and so to question perception patterns viewers have acquired by constant practice in another place, or even to break down such patterns.

Videoscreening with: Herman Asselberghs, Orla Barry, Hans op de Beeck, Antonin de Bemels, Manon de Boer, Joëlle de la Casinière, Peter Downsborough, Lili Dujourie, Michel François, Dora Garcia, Johan Grimonprez, Adam Leech, Jacques Lennep, Jacques Lizène, Vincent Meessen, Messieurs Delmotte, Thierry de Mey/Anne-Teresa de Keersmaecker, Wendy Morris, Sophie Nys, Jacques-Louis Nyst, The Otolith Group, Ria Pacquée, Eric Pauwels, Nicolas Provost, Koen Theys, Joëlle Tuerlinckx

More information: www.villa-merkel.de en www.argosarts.org

Image:

Cortesy Argos, Brussels

AHLEN - KUNSTVEREIN AHLEN - NICK ERVINCK - GNI-RI JAN2009**18.01.2009 > 22.02.2009**

GNI_RI jan 2009 is a solo exhibition by Nick Ervinck, showing both old and recent works, mainly small sculptures and prints. Nick Ervinck's works play with the viewer's image of reality. They trigger a dialogue between print and sculpture, between virtual and real world. It is in this in-between space that the young Belgian artist's works live. Mostly, they exist in several media simultaneously, without being subject to a linear system of interdependence. "My virtual images constantly infect the real world and the other way around", Ervinck explains. Accordingly, questions about a chronological order or a hierarchy of media are futile. Study is final work, computer rendering is sculpture, image is object. He endeavours to trigger interaction between virtual constructions and hand-made sculptures with a view to eventually prompting the observer to look afresh at the 'world'. To this end he uses a range of mediums: digital prints, videos, drawings and perhaps first and foremost sculptural forms made from painted plaster of Paris, polyester and wood, which are presented in a very precise manner within a given 'space'.

A catalogue is published for the occasion of the exhibition

Curated by Philippe van Cauteren

More information: www.kunstvereinahlen.de

Image:

Nick Ervinck

Draft RETPOCIUS

2007-2008

BERLIN - KÜNSTLERHAUS BETHANIEN - IVES MAES - DIE STADT VON MORGEN**16.01.2009 > 01.02.2009**

In his photographic works, Ives Maes (1976°) creates controversial portraits of specific historical epochs by combining characters and elements from well-known science fiction films with the venues and architectural remains of past world exhibitions. In the process, he contrasts the faith in technical progress and the optimistic projections of the future propagated by those exhibitions with the darker visions conveyed in science fiction, which view the relevant epochs critically from the future and therefore also focus on negative factors such as racism, the nuclear arms race, or Orwell's state of surveillance.

In his staged photos, Ives Maes brings these opposites together and thus enables the beings from the

future - well-known characters from the films - to visit and 'win over' the former venues of world exhibitions, thus developing bizarre and highly ironic narratives that question recent history in a very perceptive way.

On the one hand, the title chosen for the installation - "The City of Tomorrow" - is a reference to the futuristic ideas propagated by the world exhibitions; on the other hand, it signifies the fundamental renewal of architecture as represented by the International Building exhibition of 1957.

More info: www.bethanien.de

Image:

Ives Maes

The Eiffel Tower and the Site of the Buffalo Bill West Show vs the 2nd Historical Colonial Operation

Duratrans on plexilightbox 50 x 625 cm

2008

IN FLANDERS

OOSTEND - KUNSTMUSEUM AAN ZEE - KOENRAAD DE DOBBELEER AND RITA McBRIDE - PRIVAAT

25.01.2009 > 01.03.2009

For the exhibition "Privaat" Koenraad De Dobbeleer (1975° Halle, Belgium) and Rita McBride (1959° Des Moines, USA) have been invited for the first time to work together. Both artists share an interest in forms issuing everyday reality. The confrontation of their works exposes the diverse ways both artists explore the 'real' in an artistic (exhibition) space. They have produced specific works in which they 'replace' existing, monumental architectural features and urban structures into the museum. A new environmental space is created, in which experiments are again possible. Meanwhile the visitor is being immersed in a strange, but nonetheless well-known environment.

"Privaat" is a coproduction of FRAC Bourgogne, Dijon in collaboration with Kunsthalle Bern and Kunstmuseum aan Zee Ostend and is curated by Eva Gonzalez-Sancho.

More information: www.pmmk.be

ANTWERP - EXTRA CITY - ROEE ROSEN - JUSTINE FRANK (1900-1943): A RETROSPECTIVE

09.01.2009 > 08.03.2009

Extra City presents the first-ever European retrospective of the work of Jewish-Belgian Surrealist Justine Frank; this work has not been exhibited in Belgium since her death in 1943. She was a Surrealist during the movements most radical phase, yet even within that audacious circle they had a problem stomaching her artistic concoction of explicit erotic imagery and Jewish iconography.

The exhibition contextualizes Frank's work by including the cinematic portray *Two Women and a Man*, made by painter and writer Rooe Rosen.

Public event:

Lecture by Rooe Rosen 14.02.2009, at 18.00h

More information: www.extracity.org

Image:

Unknown photographer

Justine Frank

1928

HASSELT - SUPERSTORIES

07.02.2009 > 10.05.2009

In spring 2009 Hasselt will once again be the epicentre for the second triennial edition of SuperStories. The reference to the 'story' is the structural element within the entire venture. This theme anticipates the use of story-telling and documentary elements such as currently depicted within art, fashion and design. The programme is international in set-up and consists of a range of fascinating exhibitions linked to performing arts.

The Cultuurcentrum will present artists who work with digital and audiovisual media. A number of installations will be created to reshape the spatial environment, by using projections and screens. Participating artists are William Cobbing (UK), Stefaan Dheedene (B), Nick Ervinck (B), Cristina Lucas (E), Aernout Mik (NL), Arno Roncada (B), Catharina van Eetvelde (B/F), Els Vanden Meersch (B), Barbara Visser (NL).

The Nationaal Jenevermuseum will show a presentation of the work of Leo Copers and Guy Rombouts, which will tie in with the permanent installation, and in CIAP gallery the work of Koen Van Mechelen will be presented.

More information: www.superstories.be

Image:
SuperStories

BRUSSELS - ARGOS - VITO ACCONCI - LANGUAGE WORKS : VIDEO, AUDIO AND POETRY **27.01.2009 > 11.04.2009**

The work of Vito Acconci (1940°) forms a critical, now and then even playful exposition, containing aspects of identity politics - the 'self' as a social construct; it is characterised by self-driven research into the relationship between artist and viewer, into how individual and social space are related to one another. The exhibition offers an insight into the practice that this influential artist carried-out in the 1970s, this from the viewpoint of the place that takes language as a catalysing impulse. That is thereby the centre of gravity that shapes Acconci's conceptual, performance-based videos and audio works, wherein he executes an intense dialogue between his body and psyche, the 'I' and the 'you', the public and private space, in the form of stream-of-consciousness monologues. This historic, groundbreaking body of work, distinguished by an unusually psychodramatic intensity, is supplemented in this exhibition by graphic transcriptions of audio works and early poetry works. In these works the physical materialisation of language is central, achieved through means of syntactical experiments and typographical permutations. From the 1980s onwards Acconci's practice shifted in the direction of sculptural interventions and urban projects, progressing his interest in the human body and its relationship to the public space. Connected therewith is a surprising listening space that the artist was commissioned to design for the exhibition.

More information: www.argosarts.org

Image:
Vito Acconci,
The Red Tapes, 1977
Courtesy Electronic Art Intermix (EAI), New York

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