

**Van:** BAM <info@bamart.be>**Aan:** veerle solia <veerle.solia@amsab.be>**Datum:** 09/17/2009 08:00 PM**Onderwerp:** BAM International Newsletter Visual, Audiovisual and Media Art n° 23 - September 2009

## Newsletter visual, audiovisual and media art n° 23

### September 2009

#### BAM EVENTS

Brussels, October 8: Symposium: Forming collections and purchasing policy

#### FLEMISH ART ABROAD

Germany - 3. Fotofestival Mannheim, Ludwigshafen, Heidelberg - Ives Maes, Jan Kempnaers and Renzo Martens

Germany - Kunsthaus Essen - Arno Roncada, Bert Danckaert, Marc De Bleeck - Best General View

U.S.A. - New York - Ludlow 38 - Lili Dujourie

France - Ivry-sur-Seine - Le CrÃ©dac - Geert Gooris - Imagine there's no countries

Luc Tuymans in Russia and the U.S.A.

France - Dunkerque region - Panamarenko

China - MOCA Shanghai - Anouk De Clercq, Bart Stolle, David Claerbout, Hans Op De Beeck, Heidi Voet, Nick Ervinck, Tale of Tales - Fantastic Illusions

#### EVENTS IN FLANDERS

Brussels - Wiels - Ann Veronica Janssens - Serendipity

Ghent - Film Festival Ghent 2009 / Almost Cinema

Leuven - M - Jan Vercruysse, works 1975 - 2009

Antwerp - M HKA - Textiles: Art and the Social Fabric

Brussels - CIMATICS - Audiovisual Festival: art / media / design / music

Ghent - S.M.A.K. - RaphaÃ«l Buedts / Nick Ervinck / Michel FranÃ§ois

Brussels - Argos - Actors & Extras

#### CALLS

Call For Projects - Sound Image Culture / SIC 2010 - Workshops for anthropological-artistic projects

Call for papers - Book in Series Theater Topics - Bastard or Playmate? Adapting Theatre, Mutating Media and Contemporary Performing Arts

#### BAM EVENTS

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**SYMPOSIUM: FORMING COLLECTIONS AND PURCHASING POLICY**

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**Thursday 8 October from 10.00 to 17.00 in Flagey, Brussels**

*The Agency for Arts and Heritage of the Ministry of the Flemish community, The Institute for visual, audiovisual and media art (BAM) and FARO, the Flemish point of support for cultural heritage, have organised an international symposium on the collection and purchase of art and heritage by institutions and governments. The symposium will also examine the cultural and social significance of this subject, its relationship with private collections, and government policy on collecting and purchasing.*

Keynote speakers: **Hans Feys, Jan Debbaut, Fransje Kuyvenhoven** and **Christian Bernard**. Other participants on the panel discussions include **Dirk Snauwaert, Jef Cornelis, Paul Depondt, Phillip Van den Bossche, Manfred Sellink, Dirk Pültau, Koen Brams, Jan Debbaut, Joost De Clercq, Patrick De Rom, Dominique Allard, Björn Rzoska, Leen Van Dijck, Alfons K.L. Thijs, Hendrik Defoort** and a representative from the General State Archives.

This symposium will take the current situation as its departure point and will also take a brief look at both the past and future of the Flemish Community's purchasing and collection policy within a broader policy framework (arts and heritage policy). Although the topic will be approached from an international perspective, the symposium will also look at practical examples and testimonies from the main protagonists in this story. Various keynote speakers will tell interesting stories and specialists will conduct an in-depth examination of various questions that are currently topical in Flanders within an international reference framework during three major panel discussions. Opportunities and problems surrounding collection policy in museums for visual art, the relationship between private and public collections and purchasing heritage will all be explored in detail during in-depth panel discussions.

## **PROGRAMME**

**9.30**

Welcome

**10.05**

**Jos Van Rillaer**, general administrator of the Agency for Arts and Heritage of the ministry of the Flemish community  
Introduction and brief outline of the day's events

**10.15**

Keynote 1: **Hans Feys**, Agency for Arts and Heritage of the ministry of the Flemish Community  
Brief history of the Flemish Community's purchasing and collection policy  
With reflections from **Jef Cornelis**, Assessment Committee for Visual Art 1992-2002, **Dirk Snauwaert**, external curator for the purchase of contemporary art 2003-2005 and **Manfred Sellink**, artistic director, Stedelijke Musea Brugge

**11.00**

Keynote 2: **Jan Debbaut**, curator and professor at Groningen University, former director of the Van Abbemuseum in Eindhoven and former director of collections at the Tate museum.  
Purchasing for small or large museums: experiences, models and consequences.

**11.30**

Break

**11.50**

Keynote 3: **Christian Bernard**, director of MAMCO, Geneva  
About collection policy, private and public cooperation and present day opening and exhibiting policy.

**12.30**

Keynote 4: **Fransje Kuyvenhoven**, Netherlands Institute for Cultural Heritage (Instituut Collectie Nederland).  
The Dutch government's collection policy seen from a historical perspective

**13.00**

Lunch

**14.00**

Keynote 5: **Jan Vaessen**, former director of the Nederlands Openluchtmuseum Arnhem  
lecture: 'De kruik ging zolang te water tot ze brak...'

**14.30 PANELS**

**Panel 1: Collection policy in museums of visual art**Moderator: **Paul Depondt**Participants: **Jan Debbaut**, curator and professor at Groningen University**Phillip Van den Bossche**, chief curator, MU.Zee Oostende, **Manfred Sellink**, senior curator, Stedelijke Musea Brugge, **Koen Brams**, director of the Jan van Eyck Academy, Maastricht and **Dirk Pültau**, editor-in-chief of De Witte Raaf.**Panel 2: The relationship between public and private collections**Moderator: **Joost De Clercq**, director/ curator of Museum Dhondt-Dhaenens, DeurleParticipants: **Patrick De Rom**, art dealer and president of the Belgian Royal Chamber of Antiques Dealers, **Dominique Allard**, director of the King Baudouin Foundation, a collector (not yet known)**Panel 3: Collecting and purchasing heritage**Moderator: **Björn Rzoska**, employee of FAROParticipants: **Leen Van Dijck**, director of the Letterenhuis in Antwerp, **Alfons K.L. Thijs**, emeritus professor at Antwerp University, **Hendrik Defoort**, employee of Ghent University Library and a representative from the General State Archives**16.30**

Conclusion

**Chairperson**Mrs **Marina Laureys**, head of the Heritage Department at the Agency for Arts and Heritage of the ministry of the Flemish community.**PRACTICAL INFORMATION****When:** Thursday 8 October 2009 from 10.00 to 17.00**Where:** Flagey, Heilig Kruisplein, 1050 Brussels**How to reach it:** Flageyplein in Elsene, bus 71 from central station, as well as buses 38, 59, 60 and tram 81.**Price:** 20 EUR (this includes lunch, a document folder and catalogue) to be paid at the door.**To register:** [www.faronet.be/agenda](http://www.faronet.be/agenda)**Official language:** Dutch (Christian Bernard will give a lecture in French). Simultaneous translation into English will be provided in the morning.

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**FLEMISH ART ABROAD****GERMANY - 3. FOTOFESTIVAL MANNHEIM, LUDWIGSHAFEN, HEIDELBERG  
IVES MAES, JAN KEMPENAEERS AND RENZO MARTENS****September 05 - October 25, 2009**

For the third time now, the three Rhine-Neckar metropolises of Mannheim, Ludwigshafen, and Heidelberg are hosting Germany's largest photo festival. The festival IMAGES RECALLED - BILDER AUF ABRUF is dedicated to the issue of how photographs order and structure our view of the world. While mass media images usually assume or reinforce these patterns, artistic photography in particular challenges the model that has been established by journalism, scientific and amateur photography. Instead of joining the complaint about drowning in the surge of images, the festival tests the thesis that there is a limited repertoire of patterns that prestructures the perspective from which we view the images in this world. About sixty international artists and photographers will be presented during the festival, among them the Belgian artists **Ives Maes**, **Jan Kempenaers** and **Renzo Martens**.

Ives Maes and Jan Kempenaers are participating in the exposition 'Blog 3D' at the Alter Meßplatz Mannheim. The exhibition focuses on internet blogs, which is perhaps the most popular contemporary form of collecting images based on the ease of sharing data - the "same" picture or the "same" video can be used time and again in a variety of ways within the context of a blog. A blog is a global image archive for a private community of interests. Completely different images are presented within the blog in a uniform format, and it is this succession of images, the visual chain of association, that accounts for their charm. The blog reacts to the variety and torrent of images by means of this formatting. We invited the bloggers on *vvorks* to show a collection of images in the form of an installation in public space, thus creating a walk-in, three-dimensional blog on the Alter Meßplatz in Mannheim.

The work of Renzo Martens is presented in the Kunstverein Ludwigshafen in the expo 'Collecting Images'.

Photographers who are interested in the legibility and order of images become collectors of images. The image archives that are drawn on are family photo albums, art and photo books, and internet or news media archives. The different artistic approaches to collecting and the orders of collections will be the focus of this exhibition.

**More information:**

3. Fotofestival Mannheim, Ludwigshafen, Heidelberg  
[www.fotofestival.info](http://www.fotofestival.info)

**Image:**

Ives Maes, *Heroes Square* (Millenium Landesaussstellung Budapest, 1896) vs Obi Wan Kenobi (Star Wars Episode IV: A New Hope, 1977), 2007

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**GERMANY - KUNSTHAUS ESSEN - ARNO RONCADA, BERT DANCKAERT, MARC DE BLIECK -  
BEST GENERAL VIEW  
September 04 - October 11, 2009**

'Best general View', a show with a selection of recent works by Bert Danckaert, Marc De Blieck and Arno Roncada, coached and curated by Dirk Braeckman, is on view in Essen (Germany) from 4 September through 11 October 2009.

From certain places one would -presumably- be able to make the perfect picture: of a waterfall, a cityscape, a monument, a valley, a volcano. When you stand on such a 'picture point' you get a 'Best General View'. The best possible picture, there and then. As a matter of fact, this is the concern of anyone making photographic images - although opinions on how that 'perfect image' would have to look like differ dramatically.

None of the three photographers in the exhibition has ever stood on a picture point merely to make a photo as usually expected. On the contrary, their approach and methods offer three surprising variations of what a 'Best General View' could mean today. They all invite us to diagnose, from within the image, what lies outside the picture and beyond the view.

**More information:**

Kunsthau Essen  
[www.kunsthau-essen.de](http://www.kunsthau-essen.de)

**Image:**

Arno Roncada, *Blind People Interiors #5*

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**U.S.A. - NEW YORK - LUDLOW 38 - LILI DUJOURIE  
August 28 - October 11, 2009**

Currently a joint presentation of two accomplished and versatile European artists, **Lili Dujourie** and Ion Grigurescu, is on view at Ludlow 38. They both emerged in the late 1960s and have exhibited extensively in Europe, not least at documenta 12 in 2007. The exhibition juxtaposes different images: some decidedly material, others ethereal and evocative; some contextualized by a title, others deliberately uncaptioned. Together they form a visual meditation on the political.

Lili Dujourie (Belgium, born 1941) is known for her video works and photographic series from the 1970s and early 80s, but also for her works on paper from the same period and her three-dimensional works from later decades. These are often executed in techniques and materials that resonate with many centuries of tradition, such as draped velvet, marble intarsia, lead or ceramics. Lili Dujourie is continuously concerned with contemporary reinterpretations of themes, forms and gestures from art history, which is one reason why her many-faceted but dense and precisely articulated oeuvre is so visually and intellectually rewarding.

At Ludlow 38 Dujourie shows 'American Imperialism', a variable installation comprising sheets of steel and a painted wall that was conceived in 1971-72 and has been realized in different permutations and dimensions throughout the years. She also shows three collages from the series 'Roman' from 1978, based on images torn out of glossy magazines.

Ion Grigorescu (Romania, born 1945) has addressed topics ranging from political commentary and reflections on history to his own body, spirituality and religion. Grigorescu has experimented with genres, formats and techniques, producing comic strips or performances or murals.

**More information:**

Ludlow 38 European Kunsthalle Cologne Goethe Institut New York

[www.ludlow38.org](http://www.ludlow38.org)

The exposition is supported by the Romanian Cultural Centre in New York.

**Image:**

Lili Dujourie, *American Imperialism*, 1971/2009, steel, painted wall, dimensions variable

Courtesy: Ludlow 38 New York

Photo: John Berens

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**FRANCE - IVRY-SUR-SEINE - LE CREDAC - GEERT GOIRIS - IMAGINE THERE'S NO COUNTRIES  
September 9 - November 8, 2009**

In 1971 John Lennon recorded "Imagine," a pacifist hymn from which Geert Goiris has drawn the title for his first solo show at Crédac.

Goiris (born in 1971), a photographer, works exclusively with the traditional camera, taking on all of the necessary rigor the medium demands. He manages to capture the strange spatio-temporal weight where time is crystallized. As Goiris explains it, "The camera is an instrument that enables one to produce abstractions, scenes that the eye cannot see. Time is a crucial factor in that. I frequently use very long exposures (lasting several hours sometimes) that make a different, non-anthropomorphic framework possible."

Goiris aims to record the unusualness and rarity of certain sites with the clarity and precision of Flemish painting, while offering viewers a plus, a range of exotic motifs like a polar station, an observatory, architectural UFOs from the 1970s, a wish "tree", a cement baobab, a solitary rhinoceros, an albino kangaroo....

Goiris tackles images more as a visual artist than as a reporter. He has been building up an intellectual and perceptible reflection on borders, which has led him to Chile, Mongolia and Spitsbergen. For his latest work focusing on the optical and atmospheric phenomenon of the "whiteout," the artist traveled to Antarctica.

At Crédac, Goiris will be showing a series of images (displayed in slide shows) that come from such an experience, when the sky is as white as the ground and it becomes impossible to distinguish one from the other, and where observers feel as though they are uniformly surrounded. "It's not a far cry from a trip on the moon," says the artist with regard to his expedition. Goiris will also be showing large-scale photographic prints in poster format that are directly pasted to the walls, classically framed photos, and light boxes.

The exhibition is curated by Claire Le Restif.

**More information:**

Centre d'art contemporain d'Ivry - Le Crédac

[www.credac.fr](http://www.credac.fr)

**Image:**

Geert Goiris, from the series Whiteout, 2008-2009

Courtesy: galerie Art : Concept, Paris

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**LUC TUYMANS IN RUSSIA AND THE U.S.A.**

Luc Tuymans (°1958) is considered one of the most significant European painters of his generation, and has been an enduring influence on younger and emerging artists. Born and raised in Antwerp, where he lives and works, Tuymans is an inheritor to the vast tradition of Northern European painting. At the same time, as a child of the 1950s, his relationship to the medium is understandably influenced by photography, television, and cinema.

This fall two major solo exhibitions of the Belgian painter will be on view in the Wexner Center for the Arts (U.S.A.) and at BAIBAKOV art projects (Russia).

**COLUMBUS, OHIO - WEXNER CENTER FOR THE ARTS - LUC TUYMANS  
September 17, 2009 - January 3, 2010**

The first U.S. retrospective of the work of Belgian contemporary artist Luc Tuymans - and the most

comprehensive presentation of the his work to date - will debut at the Wexner Center for the Arts in Columbus. 'Luc Tuymans' spans every phase of the artist's career and features more than 70 key paintings from 1978 to the present.

Filling the entirety of the Wexner Center's galleries, 'Luc Tuymans' will highlight the fluid progression of the artist's work. Because his career began with filmmaking, Tuymans's approach to painting often draws from montage: one image links to another, and additional meaning is conveyed by the pieces' adjacency. The retrospective reunites the paintings in groupings originally set out by the artist, thus restoring the intended dialogue among the works. The presentation will also demonstrate that although Tuymans remains loyal to the medium of painting, his tendency to work in suites and at an ever-larger scale have made it imperative to consider him in the light of current installation and site-specific practices.

The exhibition is curated by Madeleine Grynsztejn, Helen Molesworth, Maisie K. and James R. Houghton

After the Wexner Center presentation, 'Luc Tuymans' will appear at SFMOMA, the Dallas Museum of Art, the Museum of Contemporary Art in Chicago, and the Bozar Centre for Fine Arts in Brussels.

The exhibition catalogue will be the most comprehensive volume on the artist to date, with original essays by co-curator Helen Molesworth; Bill Horrigan, director of the Media Arts Department at the Wexner Center for the Arts; Joseph Leo Koerner, professor of art history and architecture at Harvard University; and Ralph Rugoff, director of The Hayward at Southbank Centre in London; as well as a joint introduction by the co-curators.

**More information:**

Wexner Center for the Arts  
[www.wexarts.org](http://www.wexarts.org)

**Image:**

Luc Tuymans, *W*, 2008, Oil on canvas, 74 x 47 in. (188 x 119.4 cm), Private collection, courtesy David Zwirner, New York  
© Luc Tuymans  
Photo courtesy David Zwirner, New York

**MOSCOW - BAIBAKOV ART PROJECTS - AGAINST THE DAY**  
**25 September - 29 November 2009**

This first major exhibition of Luc Tuymans in Russia will be held at the Red October Chocolate Factory where the artist will also be a special guest of the Third Moscow Biennale of Contemporary Art.

"Against the Day" is the most recent of a trilogy of exhibitions which critique utopic ideals in society. The first looked at the power structures of the Jesuit religious order; the second, "Forever: The Magic of Management," addressed the impact of the fantasy world of Walt Disney; and the current show, which takes its title and inspiration from the American novelist, Thomas Pynchon's latest work, explores aspects of virtual reality and its impact on our perception of reality. In this show, Tuymans takes his subject matter from sources as diverse as video games, reality television shows and cell phone photography.

"Against the Day" is organized by curator Dirk Snauwaert and is presented in conjunction with BAIBAKOV art projects, Maria Baibakova and Kate Sutton. The 20 new works were launched at Wiels centre for contemporary art in Brussels in February this year. Following its run in Moscow, the exhibition will continue to the Rooseum- Moderna Museet, Malmo in Sweden.

**More information:**

BAIBAKOV art projects  
[baibakovartprojects.com](http://baibakovartprojects.com)

**Image:**

Luc Tuymans, *Against the Day I*, 2008 224 x 174 cm oil on canvas  
Photo: Jurgen Doom  
Courtesy Zeno X Gallery

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**FRANCE - NORD-PAS DE CALAIS - PANAMARENKO**  
**19 September - 13 December 2009**

This exhibition project is linked to the move of the FRAC (Fonds Régional d'Art Contemporain) Nord-Pas de Calais to the so-called 'cathedral', the AP2, in 2012, and is constituted by four exhibitions in the Dunkerque region.



The Galerie Robespierre in Grande-Synthe renders a view on the artistic practice of Panamarenko highlighting his Hinky Pinky Prova Car. The Musée Portuaire of Dunkerque presents a fine selection of works that are related to the sea and to the theme of Panamarenko's "sea engines". The Musée du Dessin et de l'Estampe Originale in Gravelines proposes an exhibition around the theme of Panamarenko, the flying man.

And last but not least, the FRAC Nord-Pas de Calais, in close collaboration with the City of Dunkerque, exhibits for the very first time outside Panamarenko's native country the monumental and rarely seen pièce de résistance, the « Scotch Gambit », on the Charles Valentin Square in Dunkerque from 19 September until 19 October 2009.

These exhibitions have been developed in collaboration with DEWEER gallery and are supported by the French Ministry of Culture / Délégation aux arts plastiques, le DRAC Nord-Pas de Calais, the City of Dunkerque and others.

#### More information:

- PANAMARENKO - [FRAC Nord-Pas de Calais](#)  
September 19 - December 13, 2009
- 'Panamarenko - Sea engines', [Musée Portuaire](#) , Dunkerque  
September 19 - October 22, 2009 / Opening: Friday, September 18 at 18:00
- 'Panamarenko - Scotch Gambit', Place Charles Valentin, Dunkerque  
September 19 - October 19, 2009 / Opening: Saturday, September 19 at 11:30
- 'Panamarenko, the artistic process', Galerie Robespierre, Grande-Synthe  
September, 19 - November 14, 2009 / Opening: Saturday, September 19 at 18:00
- 'Panamarenko, the flying man', [Musée du Dessin et de l'Estampe Originale](#) , Gravelines  
September 19 - December 13, 2009 / Opening: Sunday, September 20 at 12 :00

#### Image:

Panamarenko - Scotch Gambit, exhibition view 'ECLiPS - 25 years Deweer Art Gallery', DEWEER gallery / Transfo Zwevegem, Belgium, 19.9 - 21.11 2004

#### CHINA - MOCA SHANGHAI - ANOUK DE CLERCQ, BART STOLLE, DAVID CLAERBOUT, HANS OP DE BEECK, HEIDI VOET, NICK ERVINCK, TALE OF TALES - FANTASTIC ILLUSIONS September 13 - October 11, 2009

In the exhibition 'Fantastic Illusions', seven Belgian and seven Chinese artists build illusory spaces for the visitor. With the two curators, the exhibition attempts to discuss the relations between the "virtual reality" technology and media art development as well as how they are interacted to each other. A continual interaction between the space of the artist and that of the spectator is the recurring theme of the exhibition. The artists work with various media such as painting, video, digital image, and installations.

The exhibition 'Fantastic Illusions' is part of Shanghai eArts Festival2009, as well as one of the programs of 2009 Europaia.China. In November the exhibition will travel to Art Center BUDA in Kortrijk, Belgium.

Participating artists: Anouk De Clercq, Bart Stolle, David Claerbout, Hans Op De Beeck, Heidi Voet, Nick Ervinck, Tale of Tales, Jenova Chen, Hu Jieming, Teddy Lou, Pen Yun, Sam Su, Xu Wenkai, Wu Juehui.

#### More information:

MOCA Shanghai  
[www.mocashanghai.org](http://www.mocashanghai.org)

#### Image:

David Claerbout, *Shadow piece*, 2005, Single channel b/w video projection with stereo audio, 31 min (30 min 19 sec)  
Courtesy Hauser & Wirth, Zürich London and Yvon Lambert, Paris New York.

#### EVENTS IN FLANDERS

#### BRUSSELS - WIELS - ANN VERONICA JANSSENS - SERENDIPITY September 05 - December 06, 2009

Ann Veronica Janssens questions the elusive. She tries less to grasp the impalpable and chooses to experiment with its multiple forms and apparitions instead. Janssens work is based on one's sensorial experience, the encounter of the body and the space. She uses light, colour and sound to create experiences that heighten a viewer's perception and awareness of space and movement. The visitor - whom Janssens disorients by the modification and destruction of the known space - is an integral part of her installations. She engages all senses to render the immaterial visible and tangible.

Phenomenal experiences are nearly impossible to capture but often awaken the senses of the individual. Janssens' exhibition at Wiels will include sensory experiences for the viewer through the utilization of: dazzle, flashing lights, persistence of vision, vertigo, saturation, speed and infinite sounds ... These phenomena border the edge of visual and auditory instability. For her exhibition at Wiels, ten new sculptures will be presented, among which six large devices will be real immersions, like bathing light, sound or colour.

**More information:**

Wiels

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

**Image:**

Orange and Sea Blue, 2006. Photo: Dimitri Riemis. Courtesy: Micheline Szwajcer

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**GHENT - FILM FESTIVAL GHENT 2009 / ALMOST CINEMA**  
**October 06 -17, 2009**

Every year in October, the prominent **Ghent Film Festival** presents some 120 features and 50 shorts from all across the world. A range of different film programs are showcased, attracting over 100,000 viewers each year.

In addition to the screenings, the Ghent Film Festival also organises film-related exhibitions and events. The Vooruit Arts Centre and the Ghent Film Festival join forces for **Almost Cinema**: a festival that explores the relation between film, media art, performance and music.

This year Almost Cinema shows that cinema does not always have to consist of a film with a script, actors and a score. For twelve days, artists from varied backgrounds will expand the definition of cinema. With an exhibition featuring surprising installations, performances, concerts and talks, they will shake up the habitual film experience. With the help of thrilling experiments they will show you the road less traveled as you rediscover the magic of cinema. All you have to do is open your eyes and enjoy!

**Exhibition:** Hans Op de Beeck, Felix Hess, Aernoudt Jacobs, Bram Vreven, Juliana Borinski, Kurt D'Haeseleer & Bérengère Bodin, Jean-Noël Montagné, Pablo Valbuena.

**Live programme:** Nature Theatre of Oklahoma, Oren Ambarchi & Stephen O'Malley, Alexis Destoop, Aaron Schuster, Heleen Van Haegenborgh, Köhn, Kelly Schacht, Jasper Rigole, Baltan Laboratories, TeZ, Synchronator, Edwin van der Heide.

**More information:**

[www.filmfestival.be](http://www.filmfestival.be)  
[vooruit.be](http://vooruit.be)

**Image:**

Almost Cinema 09

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**LEUVEN - M - JAN VERCRUYSE, WORKS 1975 - 2009**  
**September 20, 2009 - January 17, 2010**

On September 20, 2009, M will open its doors. 'M' stands for Museum Leuven. M brings old and contemporary art together: painting and sculpture, photography, video and film, design and architecture, all inspired by the diversity of Leuven, a historical city of the arts and innovative center of knowledge.

**Jan Vercruyse** is one of the most influential artists in Belgium. He has been a regular fixture in the art world in recent decades. His work can be found in the most important Belgian and international museums. Vercruyse will show an overview of his work from 1975 to 2009 - a first - in M itself. He will also make a new work in M. A parallel exhibition featuring international artists he considers important will be held in the art center STUK.

His working method is characterized by the exploration of themes through series of works, because "one



work can never completely express or visualize a given theme." The exploration of a theme leads to a work, which gives rise to the next work, which in turn gives rise to yet another work - and so one, until the boundaries of possible meanings in relation to plastic possibilities have been reached.

Vercruysse's work is refined and hermetic: it delights, seduces, misleads. He continuous to build further on an eccentric, highly individual oeuvre that vibrates between motion and silence, between gloss and still life, and between dead and angst. Masks, self-portraits, absence and emptiness are among the prominent themes in an oeuvre that continues to surprise.

Apart from the exhibition of Jan vercruysse, M will also open with a new presentation of its permanent collection and a temporary exhibitions of **Rogier van der Weyden**.

**More information:**

[www.mleuven.be](http://www.mleuven.be)

**Image:**

Jan Vercruysse, *Tombeaux 1988 (1991) # 4* (T.221), blue glass, iron.

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**ANTWERP - M HKA - TEXTILES: ART AND THE SOCIAL FABRIC**

**September 11, 2009 - January 03, 2010**

Textiles Art and the Social Fabric is a large-scale group exhibition of artists who use textile materials or related concepts in their work. The exhibition looks at the reasons why artists choose to do this, and finds that it is often to tap this medium's potential to communicate complex layers of social meaning and address the political as it appears in subjects such as labour, culture, identity, protest and display. With a conceptual rather than medium-specific focus, the exhibition features several different kinds of work including sculpture, installation, tapestry, books, banners, photography and film.

**Participating artists:** Anni Albers, Tonico Lemos Auad, James Lee Byars, Alice Creischer, Enrico David, John Dugger, Luca Frei, Sheela Gowda, Goshka Macuga, Hélio Oiticica, Joke Robaard, Varvara Stepanova, Bojan Sarcevic, Seth Siegelaub - Center for Social Research on Old Textiles van Stichting Egress Foundation, Tapta, Narcisse Tordoir, Rosemarie Trockel, flags from archives and documentation centres associated with various tendencies in social philosophy.

**More information:**

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

**Image:**

Narcisse Tordoir, *L'Africeur de Bogolan*, 2004

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**BRUSSELS - CIMATICS - AUDIOVISUAL FESTIVAL**

**ART / MEDIA / DESIGN / MUSIC**

**November 20 - 29, 2009**

This 7th edition of the Cimatrics festival again goes at full throttle with todays image culture. As an audiovisual festival it puts the focus both on art, media, design and music in a mix of concerts, A/V performances (audiovisual), film-screenings, exhibitions, workshops, conferences, public interventions and parties with dj and vj's.

For this extensive program the Cimatrics festival is spread out all over the city of Brussels. For 10 days and nights it will be hosted by numerous venues, both underground and above, such as the Bozar, Beursschouwburg, Atomium, Les Brigittines, iMal, MediaRuimte, Planetarium...

**More information:**

[www.cimatricsfestival.com](http://www.cimatricsfestival.com)

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**GHENT - S.M.A.K. - RAPHAEL BUEDTS / NICK ERVINCK / MICHEL FRANÇOIS**

**RAPHAËL BUEDTS**

**September 05 - November 15, 2009**

The monumental monograph and exhibition in the S.M.A.K. are necessary levers in making the public aware of Raf Buedts' unique contribution to art. The artist, a sculptor who worked exclusively in wood and

whose main concern was to be able to work in the area between functional furniture and a contemplative sculptural practice, died in April 2009. His sculptures reveal his fascination with the special quality of wood: the assembled volumes are placed on unorthodoxly assembled pedestals made of wooden slats, planks, branches, sheets and sticks. He also used rope, lead, canvas, silk, bricks, painter's easels and occasionally included shells in his 'bits of furniture'. His work was aimed at making the material emotionally tangible. He drew thin chalk lines and paint stripes on the wood to evoke energies and connections. Besides this he devoted himself to painting abstract landscapes, and drawing was also an important part of his work as a whole.

**NICK ERVINCK****September 05 - November 22, 2009**

Nick Ervinck (b. 1981, Roeselare) explores the borders between various media such as virtual animation, hand-made sculptures and installations, prints, video and digital drawings. As a basis for the creative aspect of his work he uses a huge, comprehensive archive of digital forms and images which serves as an almost inexhaustible, constantly expanding virtual sketchbook which he supplements on a regular basis. Several of these digital 'sketches' can result in the creation of monumental sculptural forms made of painted plaster of Paris, polyester and wood.

This virtual world which Nick Ervinck explores is strange and at the same time, due to its spatial and detailed execution, surprisingly realistic. Polymorphic and synthetic shapes seem to penetrate the authentic and real museum spaces and transform them into a completely fictional world in which monumental structures begin to float and become living sculptures reminiscent of organic, abstract sculptures such as coral or rock formations. Through the seemingly synthetic and extremely detailed finish however, these forms contrast with their organic formal idiom and sometimes acquire a clearly futuristic undertone. What is so intriguing is that it is precisely through this paradoxical effect that Nick Ervinck manages to make his sculptures - which have been generated from purely digital sketches - appear completely virtual in the real world - in this case in the Kunst Nu space in the S.M.A.K. They form a perfect, seamless synthesis between real and virtual sculpture. Nick Ervinck also treats the space itself in such a way that it largely loses its status of a real museum space and instead acquires the charisma of a jet-black background often used in 3D animation programmes in which designers are able to see the newly designed (virtual) objects from every angle.

**MICHEL FRANÇOIS****October 18, 2009 - January 10, 2010**

The Belgian artist Michel François has been working with sculpture on all scales since 1981 and through all media, including photography, video and installation. His work is essentially a representation of the live in all its forms (with a preference for vegetable, mineral, organic and human movement). He expresses vivacity concrete and plastic vigour in moving, unstable and proliferating works. Like deictics, linguistic particles that change their meaning with context, Michel François' objects and images do not stop transforming, associating, replaying to form themselves into transitory forms as if by crystallisation. A physiological artistic model, based on growth, deployment or disintegration, always read to be seen as fixed in an expansion of forms and meanings.

After his participation in the Venice Biennial (1999) and Documenta 9 in Kassel (1992) and his numerous personal exhibitions through the world, this exhibition at S.M.A.K. (Stedelijk Museum voor Actuele Kunst of Ghent) is his first big retrospective. The exhibition can be looked upon as a complex of scenes that is being brought up to date and renewed. More than a relationship of existing works it is conceived on the process of recycling, renewed transformation and connection of forms and materials. Sculptures, installations, photographs, videos are therefore retextured and reinterpreted in space to throw the gauntlet down against any fixed and normalised conception of artwork.

On the occasion of this exhibition with a retro-and pro-spective character, a catalogue will be compiled.

**More information:**[www.smak.be](http://www.smak.be)**Image:**

Raphaël Buedts, ôbeeld, ovaalö (eik, potlood, krijt, H 42 cm)

Photo: S.M.A.K., Dirk Pauwels, 2009

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**BRUSSELS - ARGOS - ACTORS & EXTRAS****September 15 - December 19, 2009**

Actors & Extras is the most ambitious exhibition that Argos organised in almost twenty years of activities.

The starting point for the exhibition is the contraposition between the actor and the extra in the film. The dividing line between them is that between assertiveness and unassertiveness, cognisance and ignorance. An actor stands for a process of embodiment and for the ability to give direction to an activity. An extra is a voiceless figure in the background: body without embodiment. If the extra, in contrast to the actor, embodies anything at all, it is a conflict of orientation. Extras are independent of a film. They do not participate, do not anticipate. Their equivalent in real historical terms is the people, the masses.

The prominence of the characterisation motif has been called to attention in recent years. At a time when the idea of community has become problematic, desubjectification and social questions about the place and status of the individual find a translation. Nothing is then more metaphorically appropriate than the (dead) symbolic body of the cinema that has always stood as a model for a space of shared references, as well as for the idea of the collective consciousness.

In the exhibition *Actors & Extras* surprising and alternative positions are addressed. Invariably the artists explore the span between characterisation as abstract, modular and manipulable human material on the one hand, and the consciously acting individual on the other. The exhibition consists of work from ten artists; with the exception of two photographic contributions and an installation, the majority of these are video installations.

**Participating artists:** Irina Botea, Jeremy Deller & Mike Figgis, Omer Fast, Christian Jankowski, Mark Lewis, Aernout Mik, João Onofre, Julika Rudelius, Krassimir Terziev, Clemens von Wedemeyer plus historisch propagandamateriaal van Kurt Gerro.

**Curators:** Paul Willemsen & Thomas Trummer

The exhibition is accompanied by a publication with the same name. Curator and the director of Argos Paul Willemsen will present his lecture 'Figures of the Extra' in Cinematek, 18.11.09.

ACTORS & EXTRAS is a collaboration of ARGOS and SIEMENS ARTS PROGRAM

**More information:**

Argos

[www.argosarts.org](http://www.argosarts.org)

**Image:**

Krassimir Terziev - Background Action, 007/2008, installation, variable size.

Image credit: Background Action, Krassimir Terziev, 2006/2007. Courtesy the Artist.

## CALLS

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### CALL FOR PROJECTS - SOUND IMAGE CULTURE / SIC 2010 - WORKSHOPS FOR ANTHROPOLOGICAL-ARTISTIC PROJECTS

**Deadline: January 31, 2010**

visual anthropology - documentary - installation - performative ethnography  
experimental film - auto-ethnography

SoundImageCulture / SIC vzw is a group of artist-anthropologists committed to artful storytelling through real human encounters that challenge documentary conventions, and opens up to sound and image installations. SIC offers a nine-month master class to assist professional filmmakers, social scientists and artists in the realization of their personal project. The course involves a broad spectrum of theoretical perspectives and practical workshops so as to link formal and ethical questions during the production process as each creator develops their original, personal point of view. SIC 10 is organised from april till december 2010 (not fulltime) in Aalst and Brussels (Belgium).

The presentation of this year's projects will take place at December 17, 2009 in Aalst.

**More information:**

Ilse Joliet

Coördinatie - Organisation

SoundImageCulture / SIC vzw - asbl

[www.soundimageculture.org](http://www.soundimageculture.org)

T + 32 (0) 484 421 987

Rue Theodore Verhaegenstraat 18

BE - 1060 Brussel - Bruxelles

**CALL FOR PAPERS - BOOK IN SERIES THEATER TOPICS - BASTARD OR PLAYMATE? ADAPTING THEATRE, MUTATING MEDIA AND CONTEMPORARY PERFORMING ARTS****Deadline proposals: 25 September 2009**

Today, artistic media seem to be in a permanent condition of mutation. The existence of mutating media is actually an evident consequence of the fact that artists have been searching for innovation and controversy throughout the whole 20th century. The avant-garde idea, that started as a revolt against the long-established traditions and a dismissal of the prevailing institutional codes, finally led to a radical deconstruction of the classical media of art. From then on, the boom of multimedia (using everything crisscross and combined) liberated art from its canonical disciplines. Concurrently, technological revolutions brought about a modernisation of old media, like film and theatre, as well as a sweeping flux of new media.

This issue of Theater Topics takes the theme of mutating and adapting media as a starting point for an inquiry of medial evolutions in its relation with theatre and performance. How did different aspects of theatre evolve? How did historical traditions in theatre adapt to new cultural contexts? What are these mutants, and what is their added value? How does the stage contextualise media that are normally used elsewhere? How do old media (i.e. their aesthetics, canon, technology and methods) get remediated in contemporary performances? What are the challenges, the restrictions and the implications of a deep play with media on a stage? Does it eventually lead to a contamination or even a disintegration of what we call theatre, or on the contrary, to a revaluation and thus to a confirmation thereof in the long run?

We invite you to hover on these questions with regard to the recent technological developments on the one hand and our knowledge of historical avant-garde on the other.

**More information:**

Book in Series Theater Topics, Amsterdam University Press, Spring 2011

Title: Bastard or Playmate? Adapting Theatre, Mutating Media and Contemporary Performing Arts

Guest editors: Robrecht Vanderbeeken, Boris De Backere and Christel Stalpaert

Please send proposals for contributions to [Robrecht.Vanderbeeken@Hogent.be](mailto:Robrecht.Vanderbeeken@Hogent.be).

Deadline proposals: 25 September 2009

Editors' response by 1 November 2009

Deadline First draft full text: 1 April 2010

Deadline Final text: 1 September 2010

Publication: Spring 2011

This free newsletter is published by the **Flemish Institute for audiovisual, visual and media art (BAM)**. Reliable sources are used for this newsletter. The publisher is not responsible for any improper use by third parties. BAM is not responsible for any reproduction of wrong information. BAM reserves the right to publish (or not) the information provided in the newsletter. BAM passes on available information, but cannot be held accountable for its completeness.

BAM is supported by the Ministry of Culture of the Flemish Community.

**BAM**

Flemish Institute for audiovisual,  
visual and media art.

Bijlokekaai 7d,  
9000 Ghent, Belgium  
T +32 9 267.90.40  
F +32 9 267.90.49  
[info@bamart.be](mailto:info@bamart.be)  
[www.bamart.be](http://www.bamart.be)

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