

Van: BAM <info@bamart.be>
Aan: veerle solia <veerle.solia@amsab.be>
Datum: 11/10/2009 07:00 PM
Onderwerp: BAM International Newsletter Visual, Audiovisual and Media Art - n° 24 - November 2009

**Newsletter visual,
 audiovisual and media art
 n°24**

November 2009

IN FLANDERS

Brussels - BOZAR - The State of Things. Brussels/Beijing
 Leuven - International Short Film Festival Leuven
 Antwerp - Extra City - Of A People Who Are Missing
 Ghent - Time Festival - TIME IS A BOOK
 Brussels - Cimatics Festival 2009 - Citywide international audiovisual festival
 Kortrijk - Broelmuseum - Fantastic Illusion

FLEMISH ART ABROAD

France - Carquefou - FRAC des Pays de la Loire - Anne-Mie Van Kerckhoven - Nothing More Natural
 The Netherlands - 's Hertogenbosch - Artis - Dimitri Vangrunderbeek - SURFACING, the studio meets Artis
 USA - Philadelphia, PA - FLUXspace - Angelo Vermeulen - Corrupted C#n#m#
 Austria - Vienna - BAWAG-Foundation - Jef Geys
 The Netherlands - Eindhoven - Centrum Kunstlicht in de Kunst - Change of the Century
 USA - New York - EMPAC - Thomas Soetens & Kora Van den Bulcke - They Watch
 The Netherlands - Amsterdam - De Brakke Grond presents Charlotte Lybeer and Michaël Aerts
 Portugal - Lisbon - CULTURGEST - Jos de Gruyter and Harald Thys
 Spain - Madrid - Reina Sofia - Joëlle Tuerlinckx - Crystal Times
 USA - Seattle Art Museum - Nicolas Provost: Selected works
 Spain - Santiago de Compostela - cGac - Dora García - Where do characters go when the story is over?

IN FLANDERS

BRUSSELS - BOZAR - THE STATE OF THINGS. BRUSSELS/BEIJING
October 18, 2009 - January 10, 2010

With the advent of art for the sake of art, it was believed for a while that artistic practise could escape the mundaneness of society. But is art not always its reflection and a concentrate of society? It is this thought that the contemporary artists Ai Weiwei and Luc Tuymans focus on for the big contemporary art exhibition of Europa China. Through a discerning selection of recent topical works from Chinese and Belgian artists, the organisers will question this Faustian pact that today unites the artist and the art industry, creation and marketing. They ask how artists respond to this in an evolving China, caught in all its

You received this e-mail because you are registered on one of our mailing lists. If you would like us to remove you from our mailing list, please click here.

This newsletter can be forwarded to a friend by clicking this link.

You can consult the previous newsletters on our website. All reactions are welcome, please send them to redactie@bamart.be.

contradictions, and in the Lilliputian Belgium that made Luc Tuymans its most important artist and its dearest herald. The exhibition will then travel to the National Art Museum of China in the spring of 2010.

More information:

www.bozar.be/...

Image:

Chi Peng - Sprinting Forward-2 - 2004 - Photography - 120 x 152 cm

LEUVEN - INTERNATIONAL SHORT FILM FESTIVAL LEUVEN

November 28 - December 5, 2009

This year, the International Short Film Festival Leuven celebrates its **15th anniversary**. A crystal wedding sure enough for this festival dedicated to a type of film which has had a hard time in the commercial distribution scene that's entirely devoted to feature film. During eight days, short films are presented in all its different forms: live action shorts, animated shorts, documentaries, non-narrative video work, viral videos, shorts for kids, music videos and so on. It is the best opportunity to have a taste of Flanders' and Europe's best young film talent. This year over 250 films are shown, combined in close to 50 compilations of 90 minutes.

The Short Film Festival is not only a show case for new talent it's also a talent scouting event. The short film **competition** for national and European shorts is the heart of the festival, audience and jury select their favourite films and decide who gets to take the trophies home.

To celebrate the festival anniversary some short film highlights from the past editions can be enjoyed again in one of the **Reloaded** programs. Four thematic compilations of past jury and audience award winners combined with festival favourites. But the Short Film Festival Leuven always looks ahead as well and is keen on spotting trends in the ever changing creative scene of shorts. Short films wrapped up as feature films, the so-called **anthologies** are gaining ground in the film industry. Latest addition is *New York, I love you*, the follow up of *Paris, Je t'Aime*. The Short Film Festival presents six of these anthologies.

Every year the festival puts a specific short film industry in the spotlights and this year the **United States** is the guest of honour. It appears that the land of romcoms and action movies has quite an impressive short film production. Other thematic compilations on the elaborate festival program are Short Films for Kids, Animation Nations, LABO and, for the first time this year, an expo on YouTube mashups. Check out the complete program on the festival's website.

More information:

www.kortfilmfestival.be

Image:

Marco Mertens

ANTWERP - EXTRA CITY - OF A PEOPLE WHO ARE MISSING

November 13 - December 20, 2009

From 13 November till 20 December 2009 Extra City will host a ciné-club. *Of A People Who Are Missing* is an open study project that has been formed to discuss the aesthetical and political significance of the films by Danièle Huillet and Jean-Marie Straub for contemporary image production.

Despite being largely unknown, Huillet and Straub are among the most controversial and uncompromising filmmakers of both the present day and in the history of cinema. Their films span over five decades and cover a wide range of topics, with references and material from art, literature, theatre, and music.

Of A People Who Are Missing will open as a platform for both the viewing and making of films. The exhibition is structured around five studios which will act as showrooms as well as independent production spaces. Each studio will make use of the archive material, film excerpts and actual footage in a different configuration, creating a particular surrounding for specific critical discourses. Every week one of the studios will host invited guests and contributors for a series of screenings, lectures and debates.

Curated by Florian Schneider and Annett Busch.

More information:

www.extracity.org

Detailed weekly program (regularly updated): [ofapeoplewhoaremissing.net](http://www.ofapeoplewhoaremissing.net)

Image:

Jean-Marie Straub & Danièle Huillet, *Antigone*, 1991 (Courtesy Cineteca Bologna)

GHENT - TIME FESTIVAL - TIME IS A BOOK

Booklaunch: November 13, 2009 at 8.00 pm

Time 2009 is the ninth and last edition of Time Festival and above all, a statement by the curators Dirk Braeckman and Els Dietvorst.

Time 2009 is a book. A place to think rather than an event. In the rat race of life, this edition of the festival wants to give more time rather than taking it.

TIME IS A BOOK wants to create a temporary vacuum. A vacuum based on the 'condition' of someone who picks up a book, takes time and reads and looks. This vacuum, the locus of meandering thought, is the solitary place where people can engage intimately with their worries and anxieties, the place where people can gather, consider and try things out. The place where inspiration can be found, but where things and ideas, even if incomplete, can be experimented with.

An important keynote for TIME IS A BOOK is the disquiet and concern that both curators share. Disquiet about the future of the arts and, above all, concern about the future of the world. With TIME IS A BOOK, Dirk Braeckman en Els Dietvorst want to seek out the way other artists deal with this disquiet. They invited about 50 artists to come up with a personal response on specific questions, which can take any one of many different forms: "What acts as the catalyst for your work (the frame of reference, the circumstances, the 'sources of inspiration')? What do you want to show through your work? What does commitment (artistic and other) mean to you? Do you want to be 'radical' and, if so, is that actually feasible?"

This question is presented not as a survey, but as an open invitation to come up with a personal response, which can take any one of many different forms, such as a reflection on one aspect, an excerpt from a diary, a conversation, an interview or a visual contribution. The result is a surprising, experimental space on paper, a sketchbook of virtual ideas and real dreams.

The authors: ACM & Els Dietvorst - Robert Adams - Philip Aguirre y Otegui - Chantal Akerman - Herman Asselberghs - Orla Barry - John Berger - Yves Berger & Daniel Michiels - Wang Bing - Bitter/Weber - Dirk Braeckman & Peter Verhelst - Bureau d'Etude - Boris Charmatz - Wim Cuyvers - Carl De Keyzer - Clayton Eshleman - Belu Simion Fainaru - Jasmina Fekovic - Nikolaus Gansterer - Mekhitar Garabedian - Pieter Geenen - Elias Grootaers - Jitka Hanzlova - Stefan Hertmans - Suchan Kinoshita - Mark Klett - Franciska Lambrechts - Marije Langelaar - Dirk Lauwaert - Lynne Cohen & Andrew Lugg - Mark Manders - Susan Meiselas - Jean-Luc Moulène - Simon Norfolk - Honoré d'O - Ben Okri - Rimini Protokoll Produktionsburo - Martha Rosler - Gerry Smith - Guy Tillum - Moniek Toebosch - Ana Torfs - Marc Trivier - Jens Ullrich - An van. Dienderen - Sarah Vanagt - Apichatpong Weerasethakul - Eliot Weinberger - Lawrence Weiner - Katarina Zdjelar - Howard Zinn

Time is a Book is not an end but a starting point and want to stimulate debate and reflection. **Time Circles** is an initiative in which a number of like-minded Flemish and Brussels organizations use the book as a source of inspiration to mount a project within the framework of their own activities and **Time Out** consists of a series of six debates, at six Ghent organizations between 15th and 26th of November.

More information:

The full programme is available on www.timefestival.be

BRUSSELS - CIMATICS FESTIVAL 2009 - CITYWIDE INTERNATIONAL AUDIOVISUAL FESTIVAL

November 20 - 29, 2009

For this 7th edition of the Cimatics festival, we try to go at full throttle again with todays image culture. As an audiovisual festival Cimatics puts the focus both on art, media, design and music. We invite you for a mix of concerts, film-screenings, exhibitions, workshops, conferences, public interventions and parties.

Cimatics 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. It intends to be a citywide international festival for advanced creativity, a node where underground, pop and art become mixed in an exciting cultural mash-up.

Cimatics is an ongoing experiment. What was initially a festival for VJing, and soon after for live audiovisual art, has now become an exercise and celebration focusing on 'advanced creativity'. Todays urban and digital culture in all its diversity.

More information:

www.cimatics.com/festival2009

Image:

AGF(DE), Audiovisual Performance

Photo by Tobias Schult

KORTRIJK - BROELMUSEUM - FANTASTIC ILLUSIONS

November 11, 2009 - February 7, 2010

In this exhibition, Belgian and Chinese artists examine how the distance between the audience and artwork can be minimised. If in the past this happened through the production of panoramic paintings, this exhibition makes it clear that today's new media have a lot more to offer...

Whether the artists are painters, sculptors, videomakers, filmmakers or digital artists, the search for the ultimate technique to minimize the distance between the general public and their work of art is timeless.

They create panoramic paintings, video installations where the observer participates, and images that embrace you or make you stumble. The exhibition not only displays "fantastic illusions" by Belgian artists, but also gives you an inside look at how contemporary Chinese artists deal with them.

Participating artists: Nick Ervinck (BE), Hans Op de Beeck (BE), Tale of Tales (BE), Vadim Vosters (BE), Olivier Deprez (BE), Yves Bernard & Yannick Antoine (BE), Bart Stolle (BE), Heidi Voet (BE), CREW (BE), Teddy Lo (CN), Jenova Chen (CN), Aaajiao (CN), Wu Juehui (CN), Hu Jieming (CN), Peng Yun (CN)

Curators: Christophe De Jaeger (VZW Inventie) & Art Yan (Shanghai eARTS-festival)

Assistant curator: Pieter Vermeulen

As a itinerant exhibition, Fantastic Illusions is part of the international art festival NEXT for the Eurometropolis Lille-Kortrijk-Tournai and Europalia, China.

More information:

[www.nextfestival.eu/...](http://www.nextfestival.eu/)

Image:

Nick Ervinck, Proposal Draft Korobs (2009)

FLEMISH ART ABROAD

**FRANCE - CARQUEFOU - FRAC DES PAYS DE LA LOIRE - ANNE-MIE VAN KERCKHOVEN -
NOTHING MORE NATURAL**

November 6, 2009 - January 3, 2010

As part of the Instantanés group exhibition, the Frac des Pays de la Loire has invited Belgian artist Anne-Mie Van Kerckhoven to take over the Mario Toran room.

Since the mid-1970s Anne-Mie Van Kerckhoven has developed an interdisciplinary work involving drawing, texts, sound, video and computer-generated images. From one exhibition to another, these various media join forces in installations that combine and "recontextualise" earlier and more recent pieces. This evolutional logic is a fair indicator of the artist's fascination for systems and structures.

More information:

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

Image: Anne-Mie Van Kerckhoven, */// rob you (page 25)*, 2005

**THE NETHERLANDS - 'S HERTOGENBOSCH - ARTIS - DIMITRI VANGRUNDERBEEK - SURFACING,
THE STUDIO MEETS ARTIS**

October 31 - December 6, 2009

From October 31st through December 6th Artis Den Bosch presents an exhibition by the artist Dimitri Vangrunderbeek (1964). Born in Beersel, Belgium in 1964 and educated in London, Vangrunderbeek's work displays a peculiar perspective and philosophy through the world of objects. Making use of ordinary

objects, he disassembles them, deconstructing them and recreating them into something new. On the surface this may appear as a form of visual trickery, but the subtleties in his work suggest much more. At the very least he intends to confront and disorientate, challenging our often limited everyday visions of reality. In his unique way he aims to illustrate that there is more to this world than that which daily preoccupations and assertions allow for. This subtle intent is buoyantly and distinctly expressed in this exhibition. (Koos Tuitjer, 2009).

More information:

www.artisdenbosch.nl

Image:

Surfacing, the studio meets Artis, 2009

USA - PHILADELPHIA, PA - FLUXSPACE - ANGELO VERMEULEN - CORRUPTED C#n#M#
November 20 - December 20, 2009

Corrupted C#n#m# is Angelo Vermeulen's new solo exhibition in the US after his Biomodd [ATH 1] project at the Aesthetic Technologies Lab in Athens, Ohio in 2007-2008. Corrupted C#n#m# is an experimental cinema project that explores the physicality of digital media, and draws upon the phenomena of data corruption and data forensics. It's an artistic inquiry into the notion of the material 'body' in both the digital and the biological realm. Video images stored on different types of digital media are manipulated and disrupted through various biological processes. In a series of highly aggressive setups, storage media such as hard drives, memory cards and digital tape are exposed to bacteria, fungi, algae, insects etc. The damaged video data are then meticulously recovered by data forensic techniques, and by transplanting affected components such as hard drive platters into 'uninfected' hardware units. In an iterative process, the retrieved data are exposed over and over again to the disruptive biological processes. During this 'degradation' process, data errors emerge as faulty lines and pixels, broken images, color shifts and other artefacts.

The exhibition consists of an ongoing installation setup surrounded by projections and video screens. In the installation, work benches with sequential series of hacked hard drives are the central focus. Biological experimentation takes place in the same installation, and is an ongoing process during the exhibit. In essence, the project debunks the myth of the so-called immaterial nature of digital art production.

Corrupted C#n#m# is a co-production of FLUXspace (Philadelphia), Sound Image Culture (Brussels), and FoAM (Brussels).

More information:

www.thefluxspace.org

Image:

Angelo Vermeulen, 2009

AUSTRIA - VIENNA - BAWAG-FOUNDATION - JEF GEYS**October 22 - December 20, 2009**

The BAWAG Foundation is glad to present the Belgian artist Jef Geys's first solo exhibition in Austria from 22 October to 20 December 2009. The exhibition will be shown in the Foundationsquartier, Wiedner Hauptstraße 15, 1040 Vienna. Admission is free.

Jef Geys (born in Leopoldsburg in 1934) is one of the most influential Belgian artists. The work concept he has developed has radically broken with the understanding of art as an autonomous sphere. It finds its expression in critical analyses, the transmission of knowledge, and the abandonment of all hierarchies. For more than four decades, Geys's oeuvre has focused on the construction of social engagement, the exploration of socio-political contexts, and the fundamental discussion of the language of art's contents, form, and function and thus questions the very basis of the system of art and its mode of operation. His exhibition in the BAWAG Foundation consistently continues in the vein of his strategy and unfolds an approach that exposes the mechanisms of galleries and the art market.

More information:[www.bawag-foundation.at/...](http://www.bawag-foundation.at/)**Image:**

Künstlerplakat, Jef Geys 2009

THE NETHERLANDS - EINDHOVEN - CENTRUM KUNSTLICHT IN DE KUNST - CHANGE OF THE CENTURY**November 7, 2009 - March 14, 2010**

Centrum Kunstlicht in de Kunst (Centre Artificial light in Art) presents, in collaboration with the Stedelijk Museum voor Actuele Kunst (S.M.A.K.) from Ghent (BE), the exhibition *Change of the Century*. This exhibition showcases works of light art from the 1960s onwards.

Artificial light has been a major influence on how society as we know it functions and has helped to mould us into who we are now. It has proven to be an invention with major social implications. Our working rhythm has changed and we can continue to be active at home longer. This change in society was caused primarily by the introduction of incandescent lamps. They enabled the arrival of the 24-hour economy.

The influence of artificial light on art was also inevitable and evident. Artists now use light as a sculpting material, like painters use paint or sculptors use bronze. The early forms of this type of 'light art' came about when artists started to make use of light in this way in the 1960s and 1970s, after some major international light art exhibitions had drawn the attention of the art world.

All presented works belong to the S.M.A.K. collection.

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

Geysell Capetillo - Frutos de la tierra III 1999

© Copyright S.M.A.K.

USA - NEW YORK - EMPAC - THOMAS SOETENS & KORA VAN DEN BULCKE - THEY WATCH**October 30 - November 20, 2009**

Thomas Soetens and Kora Van den Bulcke will present *They Watch*, an immersive interactive installation commissioned by the Experimental Media and Performance Art Center in Troy, New York.

They Watch is an immersive art installation with virtual characters literally watching visitors. Several duplicates of the virtual characters - one man, one woman, and both portraits of the artists - surround and interact with visitors, who are tracked as they move about the physical space, and even projected into the virtual space. Years of research and development with game-technology have resulted in a 360° audio-visual environment, exploiting a 15-meter-wide panoramic screen and a 32-channel sound system.

The subtle collaboration of the real and virtual agents and environments conflate to engender a hybrid space where the observer becomes the observed. Figuratively "wearing" a virtual camera causes the

on-screen characters to approach and to retreat, analogously altering the soundtrack; characters that, as visitors will come to discover, are aware of their presence. Visitors' movements activate visual cues and affect the characters' spontaneous, unscripted behaviors, so that the installation's visual and sonic compositions are uniquely influenced by the visit. The piece becomes a composition in movement whereby non-linear blends of real and virtual force visitors to consider perspective, agency, and the distinction between authentic and imagined as "They Watch".

More information:

www.workspace-unlimited.org
[empac.rpi.edu/...](http://empac.rpi.edu/)

Image:

Workspace Unlimited: They Watch
Courtesy the artists

THE NETHERLANDS - AMSTERDAM - DE BRAKKE GROND PRESENTS CHARLOTTE LYBEER AND MICHAËL AERTS

Charlotte Lybeer - Beyond the Final Fantasy
October 24 - November 22, 2009

In her exhibition *Beyond the Final Fantasy* the Flemish photographer Charlotte Lybeer (1981) shows people in dreamed-up worlds. She shows photos of *LARP* players in their character outfits in their own Flemish and Dutch interiors. *LARP* (*Live Action Role Playing*) is a role playing game in which the competitors choose a character which they act out in a fictional setting. The character may be entirely fantasized, or it may be inspired by films, books or games.

The *LARP* photos are complemented by pictures from earlier projects by Charlotte Lybeer, about the capsular places in our society. In South Africa, China, Dubai and the USA Lybeer photographed people in realities that have become more and more artificial. They move in their dreamed-up environment where the references are from film, television, games and advertising.

Image:

Charlotte Lybeer, STONE TROLL from the series LARP, taking a holiday from everydayness

Michaël Aerts - Please Please Me
December 12, 2009 - January 18, 2010

With his theatrical sculptures, subtle drawings and a completely equipped SM-darkroom, the Belgian visual artist Michaël Aerts presents an overview of his largely monumental work. *Please Please Me* not only sizzles with inferred significance, but also attempts to draw the spectator out of the groove of his or her daily routine.

Aerts's colossal sculptures are witness to his interest in changing socio-cultural symbols. Take for instance the 'life-size' obelisk, built up out of flight cases which are normally used for the transport of musical equipment, or the classical temple façades that float in the air. Music, smoke and sophisticated lighting surround the sculptures with a party atmosphere.

In the drawings and the SM-darkroom, too, we see how Aerts is fascinated by ecstasy and the shifting of reality and symbols. Bondage and other forms of rough sex cause the image people have of each other to tumble, and the same effect grips the visitors to the extraordinary collection of objects in Aerts's SM-darkroom.

Image:

Michaël Aerts, Le Rocher Noir Fondant (detail), 2008
Courtesy: Deweer Gallery

More information:

www.brakkegrond.nl

PORTUGAL - LISBON - CULTURGEST - JOS DE GRUYTER AND HARALD THYS
October 24 - December 23, 2009

Jos de Gruyter (Geel, Belgium, 1965) and Harald Thys (Wilrijk, Belgium, 1966) have been working together since the end of the 1980s. In recent years, their work has enjoyed increasing international visibility, as

shown both by the solo exhibitions that they have held outside their country and by their participation in various group exhibitions, most notably at the latest editions of Manifesta and the Berlin Biennial last year. Although they are better known for their videos, De Gruyter and Thys have also produced series of photographs and installations with sculptures and objects, besides sporadically using other media, such as drawing, performance or sound-text. Humour is a constant feature of their work: an absurd and derisory humour, which in their videos is enhanced by the construction of parallel worlds, inspired to a greater or lesser degree upon their observation of reality, inhabited by strange caricature-like characters, increasingly closed in on themselves and alienated in their immobility and mutism.

More information:

[www.culturst.pt/...](http://www.culturst.pt/)

Image:

SCHLAMM 2: Jos de Gruyter and Harald Thys, *Der Schlamm von Brast*, 2008, (Videostill), Video, colour, 20'

SPAIN - MADRID - REINA SOFIA - JOËLLE TUERLINCKX - CRYSTAL TIMES

October 9, 2009 - February 22, 2010

Artist Joëlle Tuerlinckx (Brussels, 1958) presents her first individual exhibition in Spain. Conceived specifically for the Palacio de Cristal in Madrid's Parque del Retiro, the installation recreates and subtly maximizes the exceptional lighting conditions of this nineteenth-century pavilion. A trio of "light beams" literally and metaphorically creates a luminous module that gives life to this space.

Tuerlinckx will complement this work, created especially for the occasion, with archive materials and a grouping of sculptures to be exhibited in the Sabatini Building-a space that also reacts to changes in light, but with very different symbolic and physical circumstances from those at the Palacio de Cristal.

Although Joëlle Tuerlinckx's artistic production is intimately linked to nature, it cannot be reduced to a mere relationship with the latter. Rather, nature serves as a gaze cast onto the outside world, which is captured by both chance mechanisms that condition visual experience and the conventions through which this gaze has been constructed.

Curated by: Lynne Cooke

More information:

www.museoreinasofia.es

Image:

CRYSTAL TIMES.

Reflexions without sun/Projections without object, 2009

Digital model for Room I, Museo Reina Sofía

©Joëlle Tuerlinckx

USA - SEATTLE ART MUSEUM - NICOLAS PROVOST: SELECTED WORKS

September 16, 2009 - February 28, 2010

The Seattle Art Museum is the first U.S. museum to survey the work of Belgian filmmaker Nicolas Provost. This installation comprises five video works, showing the range of approaches Provost has brought to his filmmaking since 2003. Provost has what could be seen as a 21st-century "do-it-yourself" approach to making video, often appropriating found footage and editing it extensively with commercial editing software to make radically new and exciting imagery. While the end product is often grandiose, sweeping and emotionally charged, there is a low-budget ethos behind the work that gives hope to aspiring filmmakers.

More information:

www.seattleartmuseum.org

Image:

Nicolas Provost, "Plot Point", 2007, Video projection with sound, 15 min

Courtesy Tim van Laere Gallery, Antwerp

© Nicolas Provost, Courtesy Tim Van Laere Gallery, Antwerp

**SPAIN - SANTIAGO DE COMPOSTELA - CGAC - DORA GARCÍA - WHERE DO CHARACTERS GO
WHEN THE STORY IS OVER?
October 8, 2009 - January 31, 2010**

Contrary to the idea that art is aimed at the general public, Dora García (Valladolid 1965) is interested in what attracts the attention of each individual, hence opting for radically conceptual forms, both accessible and elegant, and for projecting singularly codified messages or superimposing narratives to reality in a way that a specific relation with each of the spectators may arise.

Each of Dora García's works clearly stresses communication between artist and audience: Art represents the world no more, it becomes a producer of realities, often on the verge of fiction, encouraging the experimentation within the unidirectional sense of everyday events and analysing social patterns of behaviour.

'Where do characters go when the story is over?' presents seven pieces, four of which have been entirely produced for the CGAC, that never attain a definitive form. What is really offered to the spectator are different "stages" of several works, whose definitive form is unpredictable. The pieces shown here seem to "pull the leg" of museum and audience in a variety of respectful ways, where every encounter is in a process of becoming; where every event is instantly fictionalized. All of which seem to converge into presenting the here and now in an endless array of possibilities.

Curator: Eva González-Sancho

More information:

www.cgac.org

Image:

Steal this book/Robe este libro, 2009

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
www.bamart.be

newsletter by
Système D