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**Newsletter visual,
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January 2010

FLEMISH ART ABROAD

Germany - Kunstverein Ahlen - Karin Hanssen - NOW= The Time

The Netherlands - Museum Het Domein - GuestRoom #10: HISK / Pocket Cinema by Sarah Vanagt

Austria - Graz - Kunstverein Medienturm - WITH YOUR EYES ONLY. Display Reductive Art

USA - Aspen - Aspen Art Museum - Kris Martin

The Netherlands - Enschede - 21 Rozendaal - Changez! A Belgian Show

Switzerland - Kunsthalle Basel - Jos de Gruyter & Harald Thys - PROJEKT 13

USA - San Francisco Museum of Modern Art - Luc Tuymans

EVENTS IN FLANDERS

Brussels - Argos - Three new exhibitions of Rinko Kawauchi, Ralo Mayer & James Lee Byars

Antwerp/Bruges - 22nd Youth Film Festival

Leuven - Artefact Festival 2010 - On Gaps and Silent Documents

Brussels - Wiels - Felix Gonzalez-Torres - Specific Objects without Specific Forms

Brussels - Mediaruimte - MR.xpo 25 - Frederik De Wilde

Mechelen / Deurle - Cultuurcentrum Mechelen & MDD Deurle - Narcisse Tordoir

Ghent / Antwerp - S.M.A.K. / Royal Museum of Fine Arts - Koen van den Broeck

Antwerp - Extra City & M HKA - Animism

FLEMISH ART ABROAD

Germany - Kunstverein Ahlen - Karin Hanssen - NOW= The Time

January 18 - February 21, 2010

Preview solo show and book launch *The Thrill of It All* on January 17th at 11 am.

The concept of the exhibition *NOW= The Time* consists of bringing together a number of paintings around the opposition past / past- future, viewed from the present (the now) with utopia, the ideal, the euphoria and intimacy as related topics. The exhibition consists of landscapes on the one hand (pregnant with the past) and on the other hand of futuristic scenes seen in the past (postwar modernism). The exhibition is conceived as a transit zone where time is detached from its original context, and where we can see a glimpse of the past, the future and the present.

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A catalogue of the show *NOW- The Time* (ROMA publication) with contributions of Philippe Van Cauteren and Karin Hanssen is available in Dutch and German.

On January 17, 2010 in the KunstVerein Ahlen a book launch of the publication *The Thrill of It All* (MER publication) will take place. The book gives the first comprehensive overview of Karin Hanssen's paintings of the last 15 years. The contributing writers are Philippe Van Cauteren (artistic director S.M.A.K., Ghent, Belgium), Gregory Salzman (independent curator and writer on contemporary art, Amherst, MA, U.S.A.) and David Broker (artistic director CCAS, Canberra, Australia). Language: English - Dutch. (www.merpaperkunsthalle.org)

Curator: Philippe Van Cauteren

More information:

www.kunstvereinahlen.de

Image: Karin Hanssen, *The Raft*, oil on canvas, 190/130, 2009

The Netherlands - Museum Het Domein - GuestRoom #10: HISK / Pocket Cinema by Sarah Vanagt

January 23 - April 11, 2010

Opening: January 22 at 5 pm

Sarah Vanagt 'Pocket Room'

In her brief artistic career, young Flemish filmmaker and artist Sarah Vanagt (Bruges, 1976) has gained a reputation for her poetic and poignant documentary films, video installations and photos. The exhibition in Museum Het Domein, bringing together a range of older and more recent work by Vanagt, including a series of recent cibochrome prints of graveyards. Pocket Cinema is the artist's first museum solo. The exhibition is presented as part of the International Photography Biennale in Luik and the Euregio.

GuestRoom #10: HISK

The Higher Institute of Fine Arts (HISK) is one of Belgium's most distinguished institutes for the arts. The Flemish counterpart of the Rijksakademie in Amsterdam, the HISK offers postgraduate art education in the field of audiovisual and visual arts. It is an international platform for young international artists whose development is closely followed by curators, critics and gallerists with a keen interest in emerging talent. From its original home in a dilapidated military hospital in Antwerp, in 2007 HISK moved to a former army barracks in Gent where it retains something of its squatter mentality and continues to be a place for artistic freedom and experimentation. Students are given every opportunity to develop their work at their own pace in a relaxed and comparatively quiet setting, interrupted only once a month by studio visits from a variety of guest lecturers: artists, curators, writers and (art) critics.

The HISK Guestroom will focus on a different pair of artists every two weeks. Domein curator Roel Arkesteijn selected six pairs of artists who studied at the HISK. The work of a current 'candidate laureate' is combined with that of an artist who has since gone on to develop his or her artistic practice.

Participating artists: Niklaus Rüegg, Leon Vranken, Lauren von Gogh, Ruben Bellinkx, Audrey Cottin, Barbora Klimova, Maarten Vandeneijnde, Max Sudhues, Masashi Echigo, Ante Timmermans, Femmy Otten, Sara Claes.

More information:

www.hetdomein.nl

Austria - Graz - Kunstverein Medienturm - WITH YOUR EYES ONLY. Display Reductive Art

December 12, 2009 - February 13, 2010

WITH YOUR EYES ONLY is an experimental project, which analyses the elements of perception in a collage of artistic interventions and objects. Within the frame of reductive art, levels of perception and the mechanisms of observation are questioned in a multidisciplinary, playful approach. Starting point are the phenomenological conditions of the artistic production like color, light, material and time which influence the structure and content of the reductive works and wherein exemplary questions related to perception open up. Visual structure is given to the artistic interventions by an architectonic display which refers directly to a

changing spatial experience through its staging qualities and, at the same time, is a platform for the presentation of different perceptual levels.

Participating artists: **Greet Billet**, Kjell Bjørgeengen, **Alexandra Dementieva/Aernoudt Jacobs**, **Ward Denys**, Clemens Hollerer, Simon Ingram, Léopoldine Roux, Esther Stocker, Tilman, **Pieter Vermeersch**, Dan Walsh, Carrie Yamaoka.

Concept: Tilman and CCNOA, Center for Contemporary Non-Objective Art.

More information:

[www.medienturm.at/...](http://www.medienturm.at/)

Image: Ward Denys, *Installation*, 2008. Wood. Exhibition view: Mc Bride Gallery, Antwerp

USA - Aspen - Aspen Art Museum - Kris Martin

December 11, 2009 - January 24, 2010

Belgian artist Kris Martin creates objects in which the ideas and the materials are carefully refined. From a full-size church bell to a pile of broken wristwatches, an enigmatic bomb to a blank train information board, Martin's works emphasize time: its making, its passage, and its role in aging. Martin explores time's relationship to faith and to our self-conception and sense of mortality, cueing into these essential elements of our worldview with a wit and incisiveness that is disarmingly earnest and direct.

Martin's exhibition at the Aspen Art Museum features all new work. In the lower gallery, Martin will position five large, human-height boulders and mark their apexes with tiny paper crosses. This shift of scale and perspective turn these rocks into mountains, their cracks into crevasses, and their highest points into symbols of arduous accomplishment. For Martin, the summit marker imparts the comforting knowledge that, although the journey ahead may seem overwhelming, someone has been there before.

Also included in the exhibition is Martin's *Idiot* (2005). Printed to resemble a pocket bible, this artist's book consists of Martin's hand transcription of Fyodor Dostoyevsky's 1868 novel *The Idiot* in which the artist has replaced the name of the book's protagonist with his own. In so doing, the work becomes an unconventional self-portrait, and an extreme act of adulation in which Martin identifies with Myshkin's desire for spiritual transformation. In addition to conventional distribution, the book will be placed in hotel rooms throughout Aspen.

More information:

www.aspenartmuseum.org/...

Image: Kris Martin, *Idiot*, 2005. Image courtesy of the artist and Sies + Höke, Düsseldorf; Marc Foxx, Los Angeles.

The Netherlands - Enschede - 21 Rozendaal - *Changez! A Belgian Show*

January 24 - May 9, 2010

Changez! A Belgian Show offers a look at a blossoming generation of Belgian artists. These artists are a welcome addition to the previous generation who are now well established in their careers. A generational shift has taken place.

The young generation is both conceptually and technically talented. Twenty-two artists are taking part in *Changez!* Humor or playfulness colours the work of many of them, especially those from Antwerp. They observe and look at things sharply and there is renewed interest in abstraction. Art itself, or the medium, is investigated. A number of artists are inspired by the underground; others loosely reinterpret aspects of Belgian culture. The exhibition gives a slight emphasis to painting and drawing.

Changez! starts with work by ten artists. Afterwards, the work of one artist will be exchanged for another each week. This approach is fitting for something as dynamic as an art scene and emphasizes that the choice of artist is subjective. Every week the image of this generation changes. These changes also alter the emphases of the exhibition as different connections will be made between artists and works of art. At the end of the period, the exhibition will be completely different from what it was at the beginning.

Participating artists: Kelly Schacht, Nick Hullegie, Leon Vranken, Joseph Jessen, Kati Heck, Stefan Serneels, Rinus van de Velde, Lieven Segers, Mekhitar Garabedian, Dennis Tyfus, Wim Catrysse, Annick Lizein, Ruth van Haren Noman, Adam Leech, Tina Gillen, Benoit Platéus, Michiel Ceulers, Ruben Kindermans, Lucie Renneboog, Anton Cotteler, Freek Wambacq en Pall Banine.

More information:

www.21rozendaal.nl

Image: Rinus van de Velde, *Black is Black*, 2009, charcoal on paper

Switzerland - Kunsthalle Basel - *Jos de Gruyter & Harald Thys - PROJEKT 13*

January 16 -March 14, 2010

Opening: Friday, January 15, 7pm

Kunsthalle Basel presents the first major exhibition of the Belgian artists Jos de Gruyter (°1965, Geel) and Harald Thys (°1966, Wilrijk) in Switzerland. Collaborating since the end of the 1980s, de Gruyter and Thys have developed an intriguing body of work, in which the menacing absurdity of the world we live in is scrutinized and the power that we as human individuals have to do something about it is questioned.

For the exhibition, de Gruyter and Thys came up with a concept that stages a world in its own right. Upon entering the main gallery of the five spaces on the ground floor in which their show takes place, the door will automatically close behind the visitor. One will find oneself imprisoned in a 'World Fair of the year 3000' or a 'Fair to celebrate the life in the parallel world', to quote the artists. Not only the outside world is kept at a safe distance, which is further accentuated by the windows covered up with wooden panels, but also (most of) the other viewers. The display structure made of a large number of wooden partitions in regular arrangements throughout the galleries is conceived as a labyrinth that effectively blocks the visitors' view onto each other while they stroll around.

De Gruyter and Thys will display around 500 new drawings on paper, depicting the banal and horrifying events of our daily life. The origins of these drawings lie in a 'dirty dark mix of found images of everything and nothing', from planes, openings, amateur theatre, animals to buildings, pots and pans, sunglasses and dishes. The artists meticulously and painstakingly traced these images, allowing themselves some interpreting along the way. The whole 'fair' will lead the visitors towards the new film in the last room of the show - a narrated story, that will elevate and bring together the various lines of thought present in the exhibition.

More information:

www.kunsthallebasel.ch

Image: Jos de Gruyter & Harald Thys, *Der Schlamm von Brant*, 2008, videotostill
Courtesy the artists; Gallery Dépendance Brussels; Isabella Bortolozzi, Berlin

USA - San Francisco Museum of Modern Art - Luc Tuymans

February 06 - May 02, 2010

The retrospective of the work of Belgian contemporary artist Luc Tuymans will be on view at the San Francisco Museum of Modern Art (SFMOMA) from February 6 through May 2, 2010.

Influenced by the Northern European painting tradition as well as by photography, television, and cinema, Luc Tuymans blends filmic techniques with a mastery of painting to explore issues of history, memory, and the mass media. The artist has addressed the lingering effects of World War II, the postcolonial situation in the Democratic Republic of the Congo, and the dramatic turn of world events after 9/11, topics that have led him to a sustained investigation of the pathological and the conspiratorial. Making ingenious use of cropping, close-ups, framing, and sequencing, Tuymans's paintings initially suggest relatively innocuous depictions of everyday life - but another meaning almost always lurks beneath their surfaces. This is the first U.S. retrospective for the Belgian artist and the most comprehensive presentation of his work to date, with approximately 75 key paintings from 1985 to the present.

Luc Tuymans is organized by the San Francisco Museum of Modern Art and Wexner Center for the Arts, The Ohio State University, Columbus.

More information:

www.sfmoma.org

Image: Luc Tuymans, *The Secretary of State*, 2005; oil on canvas; 18 x 24 1/4 in. (45.7 x 61.5 cm); Collection the Museum of Modern Art, New York, promised gift of David and Monica Zwirner; courtesy David Zwirner, New York; © Luc Tuymans

EVENTS IN FLANDERS

Brussels - Argos - Three new exhibitions of Rinko Kawauchi, Ralo Mayer & James Lee Byars

February 2 - March 27, 2010

Opening: January 30, from 6 till 9 pm.

RINKO KAWAUCHI - TRANSIENT WONDERS, EVERYDAY BLISS -PHOTOGRAPHY, VIDEO & SLIDES 2001-2009

In her still and subdued works, Rinko Kawauchi (1972), one of the most celebrated Japanese photographers of her generation - tries to capture the brief and transient beauty of the everyday things we often overlook. The exhibition at Argos overviews ten years of Kawauchi's activity, and presents a selection of the photographic series Utatane (2001), Aila (2004), The Eyes, the Ears (2005), and 3 Years after Cui Cui (2008). The new video work Utatane 2 (2009) and the slideshow Cui Cui (2005) complement the exhibition. On one hand her work is a reflective movement towards the outside world while on the other a look on her private life. This results in groups of images that respectively focus on the smallest and most transitory moments of the ordinary day and give an intimate glimpse into Kawauchi's family life.

Image: © Rinko Kawauchi / Courtesy of the artist and FOIL GALLERY, Tokyo.

RALO MAYER - ... TRAVELING THROUGH BIOSPHERE 2, OR: ANASTYLOSIS OF FOLLIES

The exhibition entitled ... *traveling through Biosphere 2, or: Anastylosis of Follies* presents two related large-scale installations that emerge from austrian artist Ralo Mayer's research into Biosphere 2. This construction, erected in the desert near the town of Oracle in Arizona and initiated by Space Biosphere Ventures, was the first large-scale closed ecosystem, the idea being to later apply this to closed space colonies. Although a milestone in this new scientific area, the experiments were soon perceived by the media and the wide public as a failure. In the exhibition at Argos, Mayer interprets Biosphere 2 as a link between the utopian ideals of the 1960s and 70s and global transformation - a quest for alternative lifestyles that is still on the rise today. At the same time, the artist sees the failed project as a burlesque allegory of the attempt to get every aspect of life under control.

Image: Ralo Mayer, Proposal for a Monument at Lagrange 5, Dedicated to the Lost Space Age closed ecosystem with sea water, algae, shrimp and microorganisms, lass etching, 2008, installation view Kunsthalle Innsbruck, 17.7.2008-23.8.2008. Courtesy of the artist (photo: Christian Töpfner).

JAMES LEE BYARS - FROM LIFE TO ART AND BACK AGAIN

The American visual, performance and video artist James Lee Byars (1932-1997) made an emphatic mark on the post-war avant-garde. From Life to Art and Back Again compiles three videos documenting an artist whose life and work were inseparably linked.

Black Box Programme:

- Jef Cornelis - James Lee Byars, Antwerpen 18 April - 7 mei 1969.
1969, 16mm transferred to video, 32'30", b&w, English Spoken.
- James Lee Byars/Continental Video - The 100 images are in one Second.
1979, video, 18', colour and b&w, English Spoken.
- Peter Brosens - The Death of James Lee Byars.
1995, video, 22'35", colour, English and German Spoken.

Image: Jef Cornelis, James Lee Byars, ANTWERPEN 18 APRIL – 7 MEI 1969, 1969. Courtesy Argos & VRT.

More information:

www.argosarts.org

Antwerp/Bruges - 22nd Youth Film Festival

February 13 - 21, 2010

The European Youth Film Festival is an **annual several-day screening event** of European audiovisual creations in Antwerp and Bruges. In addition to film screenings for children, the festival draws special attention to an audiovisual framework.

This year will be the 22nd edition from the 13th of February until the 21st of February.

More information:

www.jeugdfilmfestival.be

Leuven - Artefact Festival 2010 - On Gaps and Silent Documents

February 9 - 14, 2010

In this year's edition of the Artefact Festival *On Gaps and Silent Documents* international artists question the absence of documents and data in archives, data banks and memory. What is missing? Has it never been there or has it been removed? Does available information exist that is not looked at, read or used? Archives and data banks are primarily determined by these gaps and silent documents. As Sven Spieker notes, "Archives are less concerned with memory than with the necessity to discard, erase, eliminate." Creating archives is continual selection. As such, it reveals the priorities and blind spots of the keeper of the archives, his world and his time. Since the beginning of time, 'forgetting' was always the norm. 'Remembering' was the exception. In this age of continuously transforming technology and worldwide networks, this balance seems to be shifting. Is it true that in our time, with its excessive storage capacity, everything is obsessively being saved? More and more, we face the question of whether we have the right to create our own gaps, to silence documents and erase our own traces. Privacy, intellectual property and censorship become more complex problems for which we need to seek different solutions.

On Gaps and Silent Documents uses 'new' and 'old' media and technologies, such as the Internet, websites, Google, newspapers, texts, books, film and video, photography, music scores, sound, telephones, Twitter, online newsgroups, printers, microfilm, light, computers, etc., to approach this theme from different (sometimes paradoxical) perspectives and question it in spatial installations, presentations and performances.

The Artefact Festival for media art includes an exhibition, performances and concerts by artists with

different backgrounds.

More information:
www.artefact-festival.be

Image: Giannina Urmeneta Ottiker

Brussels - Wiels - Felix Gonzalez-Torres - Specific Objects without Specific Forms

January 16 - April 25, 2010
Opening: January 15, 2010, from 6 till 9 pm

WIELS premieres a major traveling retrospective of Felix Gonzalez-Torres' oeuvre, including both rarely seen and more known artworks, while proposing an experimental form for the exhibition that is indebted to the artist's own radical conception of the artwork.

Gonzalez-Torres (American, b. Cuba 1957-1996), one of the most influential artists of his generation, settled in New York in the early 1980s, where he studied art and began his practice as an artist before his untimely death of AIDS related complications. His work can be seen in critical relationship to Conceptual art and Minimalism, mixing political activism, emotional affect, and deep formal concerns in a wide range of media, including drawings, sculpture, and public billboards, often using ordinary objects as a starting point—clocks, mirrors, light fixtures. Amongst his most famous artworks are his piles of candy and paper stacks from which viewers are allowed to take away a piece. They are premised, like so much of what he did, on instability and potential for change: artworks without an already preset or specific form. The result is a profoundly human body of work, intimate and vulnerable even as it destabilizes so many seemingly unshakable certainties (the artwork as fixed, the exhibition as a place to look but not touch, the author as the ultimate form-giver).

To present the oeuvre of an artist who put fragility, the passage of time, and the questioning of authority at the center of his artworks, the exhibition will be entirely re-installed at each of its venues halfway through its duration by a different invited artist whose practice has been informed by Felix Gonzalez-Torres' work. A first version of Felix Gonzalez-Torres. Specific Objects without Specific Form by curator Elena Filipovic will open to the public and on March 5, 2010, the artist Danh Vo will re-install the exhibition, effectively making an entirely new show.

Organized by WIELS in collaboration with the Felix Gonzalez-Torres Foundation, New York, the exhibition will travel to the Fondation Beyeler, Basel (with the collaboration of artist Carol Bove) and the Museum für Moderne Kunst, Frankfurt am Main (with the collaboration of artist Tino Sehgal).

More information:
www.wiels.org

Image: "Untitled" (Golden), 1995. Strands of beads and hanging device. Dimensions vary with installation. Installation view of "Felix Gonzalez-Torres: 2 Installationen" at Neue Gesellschaft für Bildende Kunst, Berlin, 1996. Photo: Thorsten Monschein ©The Felix Gonzalez-Torres Foundation, Courtesy of Andrea Rosen Gallery, New York.

Brussels - Mediaruimte - MR.xpo 25 - Frederik De Wilde

January 15 - January 25, 2010
Opening: January 15, 6 pm + concert by Frederik De Wilde 9 pm.

Mediaruimte presents the premier of Frederik De Wilde's 'Hostage.pt-1', alongside 'The Numerical Recipe Series [NRS]', exploring the intangible, inaudible and invisible.

For the first time an artwork made of the darkest material in the world will be exhibited for a large audience. The painting is made of carbon nanotubes that reflects only 0.045% of the light. Frederik De Wilde is currently collaborating with the Rice University [USA] to develop the largest, and even darker paintings and sculptures.

The Numerical Recipe Series [NRS] consists of computer generated images (High Resolution Digital Prints)

created in a programming environment called MaxMsp/Jitter. The sources of the images are currently sound and electromagnetic radiation, or simply coded images using complex algorithms. Future series will include meteorological data, seismic data, etc. The results range from graphical towards painterly abstractions. All images could be interpreted as digital landscapes, electronic shadows and representations of our habitat, our lives.

Frederik De Wilde works on the interstice of the arts, science and technology.

More information:

www.mediaruimte.be

Image: courtesy Frederik De Wilde

Mechelen / Deurle - Cultuurcentrum Mechelen & MDD Deurle - Narcisse Tordoir

Cultuurcentrum Mechelen 'The Way of the World' - December 13, 2009 - February 28, 2010
MDD Deurle 'Picture This' - December 13, 2009 - February 14, 2010

The Belgian artist Narcisse Tordoir (1954, Mechelen) constantly reminds us of the meaning of painting. Tordoir's work cannot be reduced to an unchanging and static imagery, as the artist is permanently searching for new sources and other possibilities. The recent work consists of (often large sized) compositions that feature various elements and characters. The work is usually based on photographs, drawings and self-made stagings in the artist's workshop. In his paintings, the artist uses silkscreen techniques, airbrush and drippings, which together create a complex visual play.

More information:

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

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

Image: Narcisse Tordoir, Studio, 2009, Antwerpen

Ghent / Antwerp - S.M.A.K. / Royal Museum of Fine Arts - Koen van den Broeck

Belgian artist Koen van den Broek (b. 1973, Bree) finds his inspiration in 'being en route' and his work is nurtured by dozens of road trips. Using his own snapshots the artist creates the basis for his paintings, and in a manner that is to the point and functional. Unlike a sketchbook, the photographic images serve only as a reminder and record interesting lines, structures and twists in the landscape he has observed. They are only formal recollections of what he has perceived and have little or no emotional value. The recordings appear to 'reject' being en route'.

What interest the artist are the small segments of reality which most of us seem not to really notice. A kerb, a collection of shadows on the road suggesting the presence of a truck, a barren, snow-covered forest landscape, a simple house with a special emphasis on the trivial garage door, a motorway with an interesting yet stereotype curve in the landscape, and cracks in the asphalt which nobody notices. He focuses on his subject in such a way that it becomes trivial.

S.M.A.K. - CURBS & CRACKS

January 30 - May 16, 2010

The exhibition *Curbs & Cracks* shows a selection of existing work by Koen van den Broek linked to a series of new paintings. The whole is developed around delineated clusters of works, choices that are substantiated purely formally and thematically as well as regarding content. Recent creations react to existing work, act within the body of work as a catalyst that nurtures and strengthens the whole, or precisely in contrast to this, acts as a virus that infects and weakens all the carefully developed patterns.

ROYAL MUSEUM OF FINE ARTS - WORK ON PAPER (2009)

January 22 - February 28, 2010

Almost concurrently, the Royal Museum of Fine Arts in Antwerp will, for the very first time, be showcasing his work on paper. The pieces included in this exhibition are works in their own right, not studies for other

paintings. Moreover, it is very recent work, created in 2009 during stays in the South of France and Los Angeles. In this fine selection of around twenty paintings, Van den Broek shows himself to be a master colourist. The subject matter is often anonymous, almost trivial, and it tends to convey a sense of transience, yet in combination with the unusual framing and Van den Broek's swift style, these compositions of line and colour assume a mysterious and intriguing quality.

More information:

[www.kmska.be/...](http://www.kmska.be/)
[www.smak.be/...](http://www.smak.be/)

Image: Koen van den Broek, Broken Yellow Border, 2003, oil on canvas, 195 x 130 cm, Private Collection London

Antwerp - Extra City & M HKA - Animism

January 22 - May 2, 2010

Animism is a long-term exhibition and publication project that approaches the concept of animism - coined by 19th century anthropologists in the context of the colonial encounter - from a contemporary perspective. It addresses the current increase in interest in animism, which stems from a widespread re-visioning of modernity, by a reflection on aesthetic processes seen through the prism of an exhibition.

By placing selected historical references next to contemporary work, *Animism* brings together works that reflect and negotiate the boundary between the subjective and the objective. Across the registers of technological media, moving images, depictions of life and embodiment, the exhibition questions the mimetic processes of modern aesthetics as ways to negotiate and, often paradoxically, confirm and maintain the imaginary oppositions of modernity.

An accompanying catalogue - the first in a series of two - connects several recent attempts at rethinking animism from a variety of perspectives, and traces their various historical genealogies.

Concept: Anselm Franke

Curators: Antwerp: Anselm Franke (Director Extra City Antwerp), Edwin Carels (Researcher KASK/HoGent), Bart De Baere (Director M HKA Antwerp).

A second version of the exhibition will be shown at Kunsthalle Bern from May till July 2010. Subsequent versions will be developed at the Generali Foundation in Vienna and the House of World Cultures in Berlin in 2011 and 2012, respectively.

More information:

www.extracity.org
www.muhka.be

Image: Daria Martin, *Soft Materials*, 2004 (16mm film)

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