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Datum: 05/10/2010 07:00 PM
Onderwerp: BAM International Newsletter Visual, Audiovisual and Media Art - n° 27 - May 2010

**Newsletter visual,
 audiovisual and media art
 n°27**

May 2010

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 USA - Detroit - Museum of Contemporary Art Detroit - Jef Geys - Woodward Avenue

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USA - Houston - Station Museum of Contemporary Art - Welcome
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PUBLICATIONS

A Prior Magazine #20: An edition entirely devoted to research in the arts

IN FLANDERS

Aalst - Netwerk - Musik fÃ¼r Barbaren und Klassiker

April 24 - June 12, 2010

Musik für Barbaren und Klassiker breaks the traditional boundaries between concerts, sound installations, sculpture and music. The exhibition creates as such a place where the dynamic of exchange between performance and spatiality.

The Mamori Expedition Testbed by **Els Viaene** is a scale model of the route that she followed in the Amazon forest to record the natural soundscapes of the environment. Spectators of the exhibition can rediscover the original sounds and by using a hydrophone mix their own auditory trail.

Composer **Stevie Wishart**, together with **Yvonne Mohr**, made *The Sound of Gesture*, a video and sound installation that was included in the Institute for Music and Acoustics at ZKM (Karlsruhe). As the musician plays violin, movements of her hands are detected via small sensors. This data is converted into new digital sound textures, and as such the original sound is altered.

The video *Automaton* by artist and musician **Sean Dower** shows an intriguing interaction between an improvising drummer and cautious movements of a camera that attempt to scrupulously capture the inspiration of the musician. In addition, he also shows two new works.

In his oeuvre, **Joris Van de Moortel** confronts creation and destruction. The oscillation between destruction and protection, between breaking and shuttering, gives his work a strong autonomy. In his sculptures and installations he often incorporates elements referring to the world of noise and DIY: drum kits, amplifiers, record boxes and recording studios.

The Ultrasound of Therapy from **Staalplaat Soundsystem** is an installation-as-a-whole, built up as an infirmary. In each of the beds the visitor undergoes an individualised sensory processing. Highlights are the meditation videos, the beds connected to bass amplifiers (which intensify the physical experience of sound), or the treatment with sine waves, based on the Indo-Tibetan vadacakra theory.

More information:
[netwerk-art.be/...](http://netwerk-art.be/)

Antwerp - Extra City - ValÃ©rie Mannaerts - Blood Flow

21 May - 11 July 2010
Opening Thursday 20 May at 7 pm

In her largest solo-exhibition in Belgium to date, sculptor and installation artist Valérie Mannaerts presents an ensemble of sculptures. For the first time, the entire exhibition space of Extra City will be embraced by one artistic gesture. Valérie Mannaerts extends the method of collage to spatial objects, creating a world where seemingly irreconcilable tendencies amalgamate into precarious new forms and enigmatic constellations. Her sculptures are the product of a meditation on classical sculpture, on the autonomy and life of forms, on materiality and the everyday object made strange. Mannaerts works with objects as images and images as objects, achieving a dreamlike quality of presence which evokes surrealist as well as feminist practices of the past.

More information:
www.extracity.org

Image: Valérie Mannaerts, 2010

Antwerp - Muhka - AUGUSTE ORTS Correspondence / Benjamin Verdonck

AUGUSTE ORTS Correspondence

May 21 - August 22, 2010

In 2006, four Brussels-based artists, active primarily in the expanded fields of film and video, decided to join forces to found the Auguste Orts production platform.

Initially intended to answer shared questions concerning issues of production and distribution, the ambitions of Auguste Orts quickly transcended merely practical considerations; there were deeper reasons, after all, why these particular artists chose to exchange experiences and ideas, and these deeper reasons clearly relate to shared intuition, sensibilities and sensitivities vis-à-vis the film medium and the broader context of audiovisual production. With the current project, **Herman Asselberghs** (°1962), **Sven Augustijnen** (°1970), **Manon de Boer** (°1966) and **Anouk De Clercq** (°1971) are invited, for the first time, to fully articulate these intuitions and sensibilities as a program of sorts. The exhibition organized by M HKA will attempt to highlight the unique features and the commonalities of its four members in equal measure.

Each artist is represented by two works, among them also new productions. An accompanying publication, made in collaboration with Sternberg Press, features some of the aforementioned letters, an essay by TJ Demos, an introduction by Bart De Baere, and a round table discussion moderated by the curator of this exhibition Dieter Roelstraete.

BENJAMIN VERDONCK - CALANDAR

Between 3 January 2009 and 2 January 2010, Benjamin Verdonck is performing a hundred actions throughout Antwerp that are associated with special dates in the calendar: the first day of the sales, the national holiday, Mother's Day, Black Sunday, Palm Sunday, a birthday, and so on. The project is called Calendar and the results can be seen in the form of an intervention at the M HKA in spring 2010.

More information:

www.muhka.be

Brussels - ARGOS - Andrea Geyer / Alexander Kluge / Angel Vergara

April 27 - Juin 19, 2010

Opening: April 24, 2010

ANDREA GEYER - SPIRAL LANDS CHAPTER 1/ CHAPTER 2 / CHAPTER 3 WITH SIMON J. ORTIZ

Spiral Lands writes an extensive photographic and textual historiography in three chapters, drawing out the implications of land and identity in personal experience, traditions, history and ideology to examine critically how these implications frame and determine our (mis)understanding of identity and the contemporary U.S.A. today. Andrea Geyer (1971) looks critically at records, documents, stories, drawings, and photography that construct the complex history of North America and the identity of its people.

ANGEL VERGARA - MONDAY: FIREWORK; TUESDAY: ILLUMINATIONS; WEDNESDAY: REVOLUTION

In the work of Angel Vergara, the object is often traded in for political actuality, economic reality and social events. In the exhibition *Monday: Firework; Tuesday: Illuminations; Wednesday: Revolution* the artist called it 'an anti-painting of history'. He concentrates on history, and more especially on the early days of the Belgian monarchy and its cultural, social-political and economic context. Vergara makes use of this historical 'reality' for a reflection in which historical facts intersect with fictional elements and personal thoughts.

ALEXANDER KLUGE - POETICS IN BETWEEN MEDIA

The German film director, philosopher and writer Alexander Kluge (1932) has made dozens of films, produced a great many television programmes and received the Büchner-Preis for his literary work. He is one of the most innovative and intellectual heavyweights of contemporary German cinema, and his work builds on the 'history' of the nineteenth and twentieth-centuries, with a particular focus on his own country. His inter-media works interweave a wide range of eclectic references - from opera through cinema to strip cartoons and extracts from advertisements. While tacking between fact and fiction, analysis and pastiche, Kluge constantly raises critical but never unambiguous questions about the topics he examines.

More information:
www.argosarts.org

Image: Angel Vergara, *Monday: Firework; Tuesday: Illuminations; Wednesday: Revolution*, 2010.
 Photography LB. Courtesy of the Artist.

Brussels - BOZAR - GEO-graphics

GEO-GRAPHICS: A MAP OF ART PRACTICES IN AFRICA, PAST AND PRESENT

June 9 - September 26, 2010

No fewer than 17 African countries celebrate 50 years of independence in 2010. To mark the occasion, BOZAR and the Royal Museum for Central Africa in Tervuren are organising *Visionary Africa*, a multi disciplinay festival of which *GEO-graphics. A Map of Art Practices in Africa, Past and Present* is the keynote exhibition. In this exhibition ethnographic art enters into a visual and narrative dialogue with contemporary art, thereby offering a fine overview of the enormous wealth and diversity of visual creativity on the continent.

A total of 220 objects from Belgian private and museum ethnographic collections span the period from the 16th to the 20th century. This extensive selection includes masks, fetish images, anthropomorphic and zoomorphic sculpture, household effects and furniture, implements, musical instruments, and more. One highlight is the paintings on glass or "suweer", a typical folk art form from Senegal, with often naive pictures depicting religious subjects or scenes from daily life.

For the first time, these traditional works of art are looked at in relation to contemporary cultural life in Africa. Over the last ten years independent initiatives have emerged here and there on the continent. Eight of these centres for **contemporary art** have been invited to Brussels: **Doual'art** (Douala, Cameroon), **La Rotonde des Arts** (Abidjan, Ivory Coast), **Centre for Contemporary Art Lagos** (CCA Lagos) (Lagos, Nigeria), **Centre for Contemporary Art East Africa Nairobi** (CCA Nairobi) (Nairobi, Kenya), **Picha** (Lubumbashi, Congo), **Darb 1718** (Cairo, Egypt), **Appartement 22** (Rabat, Morocco), and **Raw Material Company** (Dakar, Senegal). Each of these centres occupies a space within the exhibition, in which it presents its own artistic identity and shows work by "its" African artists.

More information:

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

Image: George Osodi, *Oil Riche Delta Niger series, At the Border*, 2007

Brussels - Brussels Film Festival

June 23 - 30, 2010

The next edition of the BRUSSELS FILM FESTIVAL takes place from 23 to 30 June at Flagey, Brussels. With the coming of the new director **Ivan Corbisier** some novelties appeared to the program:

A diversified program: a rich and stronger film selection, thus offering more diversity for the public as well as an important promotion platform for professionals. The programming of this 8th edition is structured around six sections:

1. Previously reserved to first and second feature films only, the **Official Competition** will from now on be open to all European films and all genres, thus offering the opportunity to keep track of the career of filmmakers discovered previously in, among other festivals, Brussels
2. The section **Avant-Premières**, allows the audience to discover in exclusive preview the most anticipated European films of the summer and fall.
3. The **Panorama** section presents a selection of European films, previously not released in Belgium.
4. For the first time, the festival opens up to genre films ! The **Europe of Genres** section widens the horizon of the festival towards a cinema form, very scarcely shown in festivals, be it thrillers, crime films or comedies.
5. The **Open Air Screenings** (always for free) attract every night more than a thousand spectators on the Place Ste Croix, in an unforgettable atmosphere, and hopefully in a warm evening glow.
6. For the first time, the festival will host a **Short Film Competition**, which will allow young Belgian

talents to enter the spotlights.

Lots of prizes to celebrate the talent of European filmmakers: Who thinks of competition, thinks of prizes. An international jury will attribute the desired official awards. In order to encourage European cinema, the BRUSSELS FILM FESTIVAL is proud to attribute the following prestigious prizes :

- The GOLDEN IRIS AWARD, for the best feature film, with a value of 10.000€
- NEW ! The festival still wants to encourage young filmmakers by means of the WHITE IRIS AWARD (a reference to the Tour of France) for the best first feature film, with a value of 5.000€
- NEW ! In collaboration with the ASA (Francophone Audiovisual Scriptwriters Association) and the SABAM (The Belgian Society of Authors, Composers and Editors) the festival will attribute the BEST SCENARIO AWARD - with a value of 2000€
- NEW ! The BEST SHORT FILM AWARD, with a value of 2.100€, will be attributed in collaboration with the UPCB (Union of the Belgian Cinematographic Press), Universciné (the platform for video on demand via the internet) and the ARRF (Association of Belgian Film directors).
- NEW ! The CINEUROPA AWARD - with a value of 5000€ for promotion
- The audience can award their favourite film with the AUDIENCE AWARD, with a value of 2.500€
- Like every year, the television stations RTBF, BeTV and Prime offer a prize for the purchase of a film for television
- NEW ! An award for the best film concept will be attributed to a Belgian project

More information:

www.fffbe.be

Brussels - Pianofabriek - Libre Graphics Meeting

May 27 - 30, 2010

Cutting edge graphics software meets free culture

Developers and users of Free, Libre and Open Source graphics software will meet May 27-30 in Brussels at the fifth annual Libre Graphics Meeting (LGM). The meeting space is truly unique - an historic piano factory, freshly renovated into a lively exhibition and workspace. LGM 2010 gives software developers, artists, designers and other graphics professionals the opportunity to collaborate and learn from each other. LGM emphasizes the sharing of collective creativity, innovation and ideas and is free for everyone to attend.

A preview of LGM 2010

Face-to-face meetings are important to developers and users alike; LGM provides the time and place for developers and users to interact. Formal tutorials, talks, workshops, informal birds-of-a-feather (BOF) sessions and meetings over lunch give all who attend an opportunity to delve deep into discussion of libre graphics. Teams set up stalls to connect with their colleagues and the public.

Important work on open color management systems and the SVG vector graphics standard for print and web will take place at LGM2010. In addition, an increasing number of artists, designers and academics showcasing novel uses of libre graphics software are getting involved this year, and specific activities will be organized for students from art and design schools. The LGM community is excited to bring this important event to the European capital!

More information:

[libregraphicsmeeting.org/...](http://libregraphicsmeeting.org/)

Brussels - Wiels - DO / REDO / UNDO - Rehabilitation

DO / REDO / UNDO - 50 YEARS OF VIDEO PERFORMANCE

May 8 - June 6, 2010

Opening: May 7, 6 pm

During the Kunstenfestivaldesarts, Wiels will present a panorama of documents of one the most recent movements in the arts. With a selection of 100 works, *Do / Redo / Undo* will provide a survey of 50 years of performance as captured on video, making it a research project as much as a traditional exhibition. *Do / Redo / Undo* is an artistic and scientific archive, a review of snapshots of some of the most influential happenings and performances of the past 50 years.

In collaboration with Electronic Arts Intermix (EAI), Argos / Center for Art and Media, Jeunesse et Arts plastiques, Kunstenfestivaldesarts.

REHABILITATION**May 29 - August 15, 2010****Opening: May 28, 6 pm**

'Rehabilitation,' a term which refers to the renovation and the historical preservation of architecture in order to give it new life serves as a thematic red thread for this group exhibition that looks at how a generation of young artists both confront and appropriate the legacy of utopian concepts of modernist architecture and design. The rehabilitated Blomme-building Wiels offers an ideal context in which to critically examine how modernism in architecture is a persistent reference for a number of artists born after the so-called 'death' of modernist architecture. The resulting exhibition includes sculptures, films, collages, architectural models and installations.

Participating artists : Leonor Antunes, Alexandra Leykauf, David Maljkovic, Manfred Pernice, Tobias Putrih, Falke Pisano, Pia Röncke, Oscar Tuazon, Armando Andrade Tudela, Up (Koenraad Dedobbeleer, Kris Kimpe)

Curated by Dirk Snaeuwaert with Elena Filipovic

More information:

www.wiels.org

Leuven - Museum M - Philippe Van Snick / Angus Fairhurst

PHILIPPE VAN SNICK**May 21 - August 29, 2010**

The work of Philippe Van Snick (Ghent, 1946) is characterized by extremely simple forms and repeated use of the same colors. For Van Snick, painting is much more than a painted surface; it also relates to the space in which it is located and the experience of the individual viewer. His paintings, installations and sculptures investigate, analyze and create space by means of a minimal formal vocabulary. The exhibition in M, curated by Luc Lambrecht, brings together early and recent work, new creations as well as large installations that take up a lot of space. The show represents the conclusion of an in-depth investigation of Van Snick's oeuvre by the Instituut voor Onderzoek in de Kunsten at K.U.Leuven.

ANGUS FAIRHUST**May 21 - August 15, 2010**

Angus Fairhurst (1966-2008) was an influential member of the group of British artists that broke through internationally under the name Young British Artists.' His oeuvre encompasses various media, from painting and photography to animation, video, collage and sculpture. It touches on subjects as diverse as desire, sex, death, the emptiness of gestures and the power of advertising. Fairhurst translates all of this into a visually attractive formal language that causes us to reflect with humor on the present-day society of the spectacle. M presents a unique overview of the work of this artist, whose untimely death cut short a successful career.

An Arnolfini exhibition in cooperation with Sadie Coles HQ & the Estate Angus Fairhurst

More information:

www.mleuven.be

Image: Economie, 1984 © Philippe Van Snick

Ghent - S.M.A.K. - Ed Templeton - The cemetery of reason

April 3 - juni 13, 2010

The Cemetery of Reason is conceived as a mid-career retrospective of the American artist Ed Templeton. The exhibition tells the story of a pro skateboarder, a photographer, a drawer, a painter, etc. A story which, although it focuses on his own life and those of the people around him, transcends the autobiographical and exposes social and societal phenomena unhesitatingly but without pointing a finger. The S.M.A.K. will be assembling into dazzling clusters of images the photos, paintings and sculptures he has done over the last fifteen years.

More information:

www.smak.be

Image: Ed Templeton, #1 Deanna, 2010. Courtesy Tim Van Laere Gallery, Antwerp and Roberts & Tilton, Los Angeles.

ABROAD

China - Beijing - National Art Museum of China - The State of Things

May 1 - 30, 2010

The State of Things brings together works by 50 contemporary artists from China and Belgium, selected by Luc Tuymans and Ai Weiwei. *The State of Things* was presented in Belgium in the Centre for Fine Arts in the context of europalia.china from 18 October 2009 to 10 January 2010.

From the very start, both curators had the intention of presenting the exhibition both in Belgium and in China, in a spirit of reciprocity between the two countries, with a view to bringing about a genuine cultural exchange.

Putting together a project of this kind is far from straightforward, in part because contemporary art does not figure much in the official exhibition circuit in China, but is largely dependent on private initiatives, collectors, and gallery-owners. For the first time, the Chinese public can become acquainted with its own contemporary art in one of the country's most prestigious institutions, the National Art Museum of China (NAMOC) in Beijing.

Participating artists:

België: Francis Alÿs, Carla Arocha/Stéphane Schraenen, Sven Augustijnen, Guillaume Bijl, Dirk Braeckman, Vaast Colson, Jef Cornelis, Jos De Gruyter & Harald Thys, Wim Delvoye, Danny Devos, Robert Devriendt, Patrick Everaert, Jan Fabre, Dora Garcia, Geert Goiris, Johan Grimonprez, Kati Heck, Ann Veronica Janssens, Bernd Lohaus, Ives Maes, Benoît Platéus, Boy & Erik Stappaerts, Ana Torfs, Joëlle Tuerlinckx, Dennis Tyfus, Jan Van Imschoot, Vanessa Van Obberghen, Jan Vercruyse, Gert Verhoeven

China: Chi Peng, Ding Yi, He Yunchang, Jing Kewen, Kan Xuan, Li Dafang, Li Zhanyang, Lin Tianmiao, Lin Yilin, Liu Wei (°1965), Liu Wei (°1972), Liu Xiaodong, Lu Qing, Shang Yang, Shi Guorui, Shi Jinsong, Sui Jianguo, Wang Luyan, Wang Xingwei, Xia Xiaowan, Xu Zhen, Yan Lei, Yang Fudong, Zheng Guogu, Zhou Xiaohu

More information:

www.bozar.be

www.namoc.org

Image: Luc Tuymans and Ai Weiwei (c) Alain Dewez

China - Shanghai - Belgian EU Pavilion - Koen Vanmechelen a/o.

In the Belgian EU pavilion, the Art Corner will offer visitors a snapshot of both classical and modern Belgian

art. The Commissariat-General asked Laurent Busine, Director of the Musée des Arts Contemporains, Le Grand-Hornu, to select the artists for the modern art section.

100 striking images of art works are selected. Fifty images by contemporary Belgian artists and fifty images of work by designers will scroll along on 14 video screens as a carousel of images. Visitors will see images of work by **Wim Delvoye, Marcel Broodthaers, Jacques Charlier, Michel François, Jan Fabre, Panamarenko and Ann Veronica Janssens**. The designers include names such as **Maarten Van Severen, Xavier Lust, Charles Kaisin and Marina Bautier**.

At the same time, visual artist **Koen Vanmechelen** (Sint-Truiden, Belgium) will present his *Cosmopolitan Chicken Project*, a worldwide cross-breeding programme involving national and regional chicken breeds. The *Cosmopolitan Chicken Project* is Vanmechelen's way of reflecting on the existential questions of individual identity and life, and touches on contemporary issues relating to globalization, racism, genetic modification and cloning. It involves a symbiosis between art, science, philosophy, politics and ethics.

On the **19th of May**, Koen Vanmechelen will hold a lecture at the Belgian EU Pavilion about his project, how it started, his visions and thoughts.

More information:

www.shanghai2010.be

www.koenvanmechelen.be

Image: Koen Vanmechelen, *The appeal of the chicken*, by Maryse Leyse.

France - Cannes - Festival de Cannes - Little Baby Jesus of Flandr / Iceland

May 12 - 23, 2010

Little Baby Jesus of Flandr by young filmmaker Gust Van den Berghe has been selected for this year's Director's Fortnight programme at the Cannes Film Festival. Also confirmed, for the Cinéfondation, is Gilles Coulier's short *Iceland* (Iceland).

Little Baby Jesus of Flandr

Inspired by a well known Flemish play of Felix Timmersmans (*En waar de sterre bleef stille staan*), *Little Baby Jesus of Flandr* is an auteur's film. Its selection in Cannes puts the film up as candidate for the prestigious Camera d'Or, the Award for Best First Film.

Little Baby Jesus of Flandr tells the unusual tale of the three beggars Suskewiet, Pitje Vogel and Schrobberbeeck. They are tired of their poverty and hunger, they decide to sing Epiphany on Christmas Eve. Their plan is a triumph and they sing themselves rich. On the way back to the pub however, they get lost in the woods and witness the birth of Little Baby Jesus. Bedazzled by this miracle they decide to give away all their gifts. When next year Christmas is around, they decide to sing again. But puzzled by last year experience, they start to quarrel over the gifts. Our three friends fall apart and each go their own way.

The main cast of this unique Flemish Christmas tale consists of a number of special actors. Jelle Palmaerts (Suskewiet), Paul Mertens (Pietje Vogel) and Peter Janssens (Schrobberdeck) are part of theatre group 'Stap', which works exclusively with people with a mental disorder (e.g. Down Syndrome).

Iceland

The selection of Gilles Coulier's *Iceland* by the Cinéfondation confirms both the young director's talent as the revival of the Flemish short film. *Iceland* opens with 34-year-old Wesley in Ostend at night time. En route to the place where he never left. He is guided by the city and the words of a mime-player with a strange haircut. The cast is made up of Wim Willaert, Benny Claessens, Angelo Tijssens and Dolores Bouckaert.

The Cinéfondation describes its mission as a search for new talent. To that end they yearly select around fifteen short and average length films submitted by film schools from all over the world.

Coproductions

The list of Cannes entries is completed with Flemish minority co-productions *IIIégal* by Oliver Masset-Depasse and *Copacabana* by Marc Fitoussi. *IIIégal* has been selected for the Director's Fortnight, Flemish co-producer for this film is Antonino Lombardo for Prime Time. *Copacabana* will enjoy a special screening in the Critic's Week program at Cannes, Flemish co-producer is Bert Hamelinck for Caviar.

More information:

www.festival-cannes.fr

www.flandersimage.com

Image: *Little Baby Jesus of Flanders*

France - lille3000 - Pascal Marthine Tayou - Traffic Jam

March 25 - June 13, 2010

The contemporary artist Pascale Marthine Tayou (living and working in Belgium) has been invited by lille3000 to present a monumental exhibition. Tayou belongs to the generation of African artists who are redefining postcolonial culture by drawing inspiration from a dual African and European identity. In an interplay of forms, the works of Pascale Marthine Tayou are all pieces of a single puzzle that comprises a genuine sensory experience that is difficult to describe. The artist speaks of his creations as collective works, an attitude honouring a sum of everyday moments, meetings and chance.

For Lille and the Gare Saint Sauveur, the artist has devised the Traffic Jam exhibition as an immense crossroads blocked in heavy traffic, each person seeking a way through the crowded stalls, fragile sculptures and animated scaffolding.

The installation Human [Being@work](#), a sensitive and moving piece brimming with vitality that was widely acclaimed by critics at the last Venice Biennale, will be accompanied by new productions - some of which are based on audience participation - and historic installations, recreating the artist's unique world.

The exhibition is organised with GALLERIA CONTINUA, San Gimignano / Beijing / Le Moulin

More information:

[www.lille3000.eu/...](http://www.lille3000.eu/)

France - Paris - Musée Rodin - Wim Delvoye

April 16 - Augustus 22, 2010

As a pendant to the *Corps et décors, Rodin et les arts décoratifs* exhibition, and as part of its ongoing contemporary art program, the musée Rodin invites Wim Delvoye to show some of his major works inside the hôtel Biron and in the main courtyard of the museum.

Welcoming the visitor in the main courtyard of the hôtel Biron, the monumental sculpture *Tour* (2009-2010), is an example of the artist's research on architecture in its historic and sacred dimension, as well as the question of decoration within the industrial era. The presence of this both impressive and delicately decorated neo-gothic work which is over ten meters high, takes part of the surrounding visual landscape, and horizon which crosses the dome of the Invalides and the summit of the Eiffel Tower. Made with laser cut Corten steel, this blazing arrow illustrates Wim Delvoye's fascination for the Gothic era, especially its representation of the ideal and of perfectly symmetric architecture. We find this search for perfect shaping in the series of the crucifixions presented in the hôtel Biron: a distorted crucifix takes the outline and the elliptic shape of an organic molecule (DNA).

More information:

www.musee-rodin.fr

Image: Wim Delvoye, *Tour*, 2009-2010, laser cut Corten steel, 1200 x 245 x 700 cm. Courtesy Studio Wim Delvoye and Galerie Emmanuel Perrotin, Miami & Paris

Germany - Berlin - Uqbar - Ives Maes - Unification

May 29 - July 3, 2010

Opening: May 28, 2010, 7 p.m.

Ives Maes exhibition *Unification* at uqbar takes us to a dystopian world. Imagine if greenhouse gas emissions were impossible to stop, glaciers melted, sea levels rose, and most of the continents' land was flooded by the ocean, as climate scientists predict may happen within this century. Entire nations would

disappear, as well as 90% of the earth's population. Welcome to a post-apocalyptic, flooded world.

The elements of the exhibition in Berlin are relics of a story to be reconstructed. The central object, resembling a tent, is made of ordinary tarpaulin, a highly resistant material used as shelter against the elements and for protection, carrying on one side the shape of Antarctica overpainted by the artist with oils. On the walls, two lightboxes show enigmatic places, situations, and symbols referring to some kind of post-emergency scenarios. In Berlin Ives Maes further develops his research into the symbolism of real and fictional flags, inserting in the objects on display elements taken or developed on the basis of his collection of flags symbols. As, for example, the "Reunited Nations" symbol, whose shape, colour and logo recall those of the actual United Nations flag, but in comparison to the original a good deal of the continents' landmass is missing, with only the highest mountains still visible in the world map. This is a vision of how the planet would look like from above, if Antarctica melted and the ocean rose.

More information:

[projectspace.uqbar-ev.de/...](http://projectspace.uqbar-ev.de/)

Image: Ives Maes, *Melosport* (Expo '58: Evaluation of the World for a more Humane World, 1958) Duratrans on acrylic, lightbox, 100 x 125 cm, 2009.

Germany - Düsseldorf - K21 - ALBUM/TRACKS A - Ana Torfs

February 27 - July 18, 2010

With five large-format slide projections, several photo series, and a song project for the Internet, K21 presents the first museum-based overview of the work of Belgian artist Ana Torfs (born 1963 and, lives and works in Brussels).

Representation and visualisation, reality and fiction form the cornerstones of Ana Torfs' installations which consist of projected images (usually black and white slides) and texts.

In precisely choreographed audiovisual constellations Torfs brings to life literary, historical and political material. In these projects the artist works with actors who embody their roles in a demonstratively matter-of-fact and functional way. Documents on Joan d'Arc, a famous one act play by the symbolist poet Maurice Maeterlinck but also testimonies from Rosa Luxemburg and Karl Liebknecht's murder trial serve as starting points for room-filling installations such as 'Du mentir-faux' (About Lying Falsehood), 2000, 'The Intruder', 2004, or 'Anatomy', 2006.

Ana Torfs has been practising and developing her method of subtly dissecting and superimposing places, people, voices and atmospheres for over fifteen years. In doing so, she draws on a repertoire of dramatic, photographic and cinematic techniques.

An extensive catalogue "ANA TORFS - ALBUM/TRACKS A+B", designed by Jurgen Persijn will appear in connection with the show. The catalogue is edited by Sabine Folie and Doris Krystof and contains texts by Mieke Bal, Anselm Franke, Michael Glasmeier, Steven Jacobs, Friedrich Meschede, Kassandra Nakas and Catherine Robberechts and also an interview with Ana Torfs by Gabriele Mackert (Verlag Modernen Kunst, Nürnberg, germ./engl., 204 pages, circa 300 reproductions, 29,95 euro).

More information:

www.kunstsammlung.de

Image: Ana Torfs, *The Intruder*, 2004, Installationsansicht, Roomade, Brüssel, 2004, Installation mit Diaprojektion auf schwarzem Untergrund, synchronisierte Audiofassung, Dimensionen variabel, Courtesy of the artist, © Ana Torfs, 2009

Germany - Hamburger Kunsthalle - Geert Goiris - Whiteout and other stories

May 6 - July 11, 2010

Hamburger Kunsthalle dedicates an exhibition to the Belgian artist Geert Goiris (born 1971 in Bornem), after receiving his award-winning work as a donation from the Bâloise Group.

Whiteout, the new addition to the museum's collection, is an arrangement of multiple slide projections that were shot in the Antarctic. It deals with the fascinating and dangerous weather phenomenon of the same name. Caused by the refraction of light in an air saturated with ice-crystals, a 'whiteout' makes all contrasts dissolve and leads to the disappearance of the horizon line. This experience can result in a complete loss of all sense of orientation.

The presentation is complemented by recent photographs by Goiris, taken during his journeys through desolate, scarcely populated regions. Goiris records surreal and melancholic situations, haunted by a subtly pervading, sinister mood. His works are characterised by a special empathy for the subject matter he deals with. They are composed in a clear and simple manner and are produced without digital manipulation.

Supported by the Bâloise Group and the Flemish Government

More information:

[www.hamburger-kunsthalle.de/...](http://www.hamburger-kunsthalle.de/)
www.geertgoiris.info

Image: Geert Goiris, *Whiteout 2008/2010 (The Arrangement)*

Italy - San Gimignano - Galleria d' Arte Moderna e Contemporanea 'Raffaele De Grada' - Metamorphosis III

April 17 - May 26, 2010

Phidias, named after the sculptor from ancient Greece, is a contemporary foundation. Its scope of action is primordially focused on the promotion of young visual artists who live and work in Flanders. With METAMORPHOSIS III, Phidias continues its function on an international level, which started in 1999.

For METAMORPHOSIS III, Phidias elected five artists who each of them use their own visual language, and take sitinct views. Those views aren't always easy to grasp, they demand, and take, time to comprehend. **Yves Coussement, Ellen de Meutter, Nick Ervinck, Wesley Meuris and Els Opsomer** are on the road together ... Each of them are personalities within the collective, and each of them is going to convey their view on the world, and suggest a key, a way for us to join them in the experience.

Curator: Christa Vyvey

More information:

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

Image: Nick ervinck, *CNL_D_GH_435_SEP2009*, 2009, proposal draft EGATONK, print mounted on pvc, 100 x 200 cm, framed 135 x 235 cm

Japan - Kanazawa - 21st Century Museum of Contemporary Art - Jan Fabre & Funakoshi Katsura

April 29 - August 31, 2010

Jan Fabre (lives and works in Antwerp, Belgium) and **Funakoshi Katsura** (lives and works in Tokyo) are artists who have become highly visible on the contemporary art scene for their superb activities in the area of sculptural representation. This large-scale duo exhibition includes historical artworks, each of which symbolizes a religious concept that the two artists share as their common background.

Taking a bird's-eye-view of Fabre's formative expression through "Triptych: The Crucifixion, flanked by the kneeling donor and his wife," "Mater Dolorosa," masterpieces of Flemish art originated in Flanders, Fabre's roots, it is questioned how his world of expression is related to the Christian culture and spirituality in the background on one hand. On the other hand with a bird's-eye-view of Funakoshi's world of expression through "Hibo Kannon" symbolizing the history and development of the reception of Western modernism, the exhibition questions Japanese unique religious faith breathed in Funakoshi's world of expression.

By verifying the two artists' worlds of expression in contrast, the exhibition tries to approach the root of spirituality of each of the East and the West from various angles. Touching on the diversity of modernism in the West, an approach is made to review aspects of the reception of modernism in Japan that is located on the margin in the Western-oriented worldview. Another question that is brought to light is how religious art that seems to have been divided and severed from society in the previous century has been handed down

in the undercurrents of contemporary art in the context of advanced globalization in the world.

More information:

www.kanazawa21.jp
www.angelos.be

Image: Jan FABRE, *'I let myself drain (dwarf)*, 2007; Photo : Attilio Maranzano; Copyright : Angelos

Netherlands - Amsterdam - De Brakke Grond at the Art Pie

May 15- 23, 2010

Opening Saturday, 15th May, 16h00

De Brakke Grond will be taking centre stage at the eighth Kunstvlaai ('Art Pie') using performances and installations in the Machinegebouw building that break down the barriers between visual and performing arts. As theatre borrows more and more from the performance and visual arts, De Brakke Grond believes it's time for some reciprocation the other way around: after all, theatre-makers really know how to involve audiences in their work. De Brakke Grond aims to stimulate such crossovers.

During Art Pie, De Brakke Grond will be presenting performers and installation-makers who invite visitors to actively get involved. There will be installations & video by **Dolores Bouckaert** (co-curator) & **Benny Vandendriessche, Geoffrey de Beer, Stief Desmet** and **Sarah & Charles**, and during the two weekends there will be performances by the likes of **Stephanie Claes, Bernard Van Eeghem, Hans Bryssinck & Christoph Hefti, Dolores Bouckaert & Griet Dobbels** and **Ief Spincemaille**. The intervening weekdays will be given over to work by artists selected following an open call process.

More information:

[www.brakkegrond.nl/...](http://www.brakkegrond.nl/)

Image: *One Man Show*- performance van Hans Bryssinck en Christoph Hefti. Foto: Giannina Urmeneta Ottiker.

Spain - Barcelona - FundaciÃ³ Antoni TÃ pies - Alma Matrix. Bracha L. Ettinger and Ria Verhaeghe

May 14 - August 1, 2010

The exhibition *Alma Matrix. Bracha L. Ettinger and Ria Verhaeghe* shows how the forms of representation chosen by both artists generate a common space of concern for others, possible connections and shared realities. In their work, Ettinger (Tel Aviv, Israel, 1948) and **Verhaeghe** (Roeselare, Belgium, 1950) use images of anonymous persons found in newspapers and archival materials, which they articulate through methods of compilation and techniques of copying, deleting, tracing and painting. As an artist and a psychoanalyst, Ettinger integrates both practices in her work and has developed a peculiar approach to applied psychoanalysis, halfway between artistic and curative practice. Verhaeghe collects, combines and binds her images with the use of computers, or with the type of soft, protecting materials, such as latex or wadding, found in her sculptures.

Additionally a workshop by Ria Verhaeghe is organised at the Centre de Cultura de Dones Francesca Bonnemaison on Friday 14 May, 5 p.m. to 9 p.m and a seminar around the exhibitions *Alma Matrix. Bracha L. Ettinger and Ria Verhaeghe* is taking place on 14, 25 and 26 May 2010.

Curator: Catherine de Zegher

More information:

Exhibition and seminar: [www.fundaciotapies.org/...](http://www.fundaciotapies.org/)
 Workshop: www.bonnemaison-ccd.org

Image: Ria Verhaeghe, *Commitment 11*, 2009, Graph on canvas, latex, tread of newspapers and latex, 40 x 40 x 4 cm

Spain - Barcelona - Loop '10: Video Art Festival

LOOP has established itself as the principal international meeting point for people interested in video art and an annual event that attracts a large number of contemporary art professionals to Barcelona. The three core sections of LOOP are the festival, the fair and the panels.

The LOOP festival is a network-based project in and for the city of Barcelona, made possible thanks to the generous involvement, numerous collaborations and spirit of complicity with artists, curators, galleries, universities, venues, platforms and also collectors.

Numerous Flemish artists are included in plenty of shows: Jan Dietvors and Roy Villevoye, Hans Op de Beeck, Jef Cornelis, Peter Downsborough, Kathleen Vermeir & Ronny Heiremans, Nicolas Provost, a/o.

More information:

www.loop-barcelona.com

Image: Jef Cornelis, *Joseph Beuys en Documenta 5*, Cortesia del fons de la Col·lecció MACBA, 1972

USA - Dallas - Dallas Museum of Art - Luc Tuymans

June 6 - September 5, 2010

The U.S. retrospective of the work of Belgian artist Luc Tuymans will come to the Dallas Museum of Art on June 6 after opening at the Wexner Center for the Arts in Columbus, Ohio, and then traveling to the San Francisco Museum of Modern Art (SFMOMA). The exhibition *Luc Tuymans* spans every phase of the artist's career and features approximately eighty key paintings from 1978 to the present. Exclusive to the Dallas presentation, six additional works by the artist on loan to the Dallas Museum of Art from local collectors will be installed across the Museum's concourse in another of its contemporary art galleries.

Luc Tuymans (b. 1958) is considered one of the most significant painters working today, and he has been an enduring influence on younger and emerging artists for his brilliantly enigmatic and deceptively simple figurative paintings.

Luc Tuymans will be organized in chronological order, highlighting the fluid progression of the artist's work. 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 retrospective is co-curated by Madeleine Grynsztejn, Pritzker Director of the Museum of Contemporary Art, Chicago (and SFMOMA's former Elise S. Haas Senior Curator of Painting and Sculpture), and Helen Molesworth, Maisie K. and James R. Houghton Curator of Contemporary Art at the Harvard Art Museum (and former chief curator of exhibitions at the Wexner Center for the Arts). Jeffrey Grove, The Hoffman Family Senior Curator of Contemporary Art, is the coordinating curator of the Dallas presentation of *Luc Tuymans*. The exhibition concludes its tour at the Museum of Contemporary Art, Chicago and is accompanied by a definitive catalogue.

More information:

[dallasmuseumofart.org/...](http://dallasmuseumofart.org/)

Image: Luc Tuymans, *The Secretary of State*, 2005, oil on canvas, The Museum of Modern Art, New York, fractional and promised gift of David and Monica Zwirner, 2006, © The Museum of Modern Art, 2006, courtesy David Zwirner, New York.

USA - Detroit - Museum of Contemporary Art Detroit - Jef Geys - Woodward Avenue

May 27 - July 25, 2010

Highly esteemed and critically acclaimed Belgian artist Jef Geys (b. 1934) will present a new body of work specifically based on Detroit entitled *Woodward Avenue*. Geys rarely exhibits in the United States, making

this project a remarkable and unique opportunity for visitors to engage with the artist's extraordinary work, which encompasses conceptual approaches, educational activities, experiments and cooperative formats. *Woodward Avenue* is both an expansion and a departure from his *Quadra Medicinale* project, an interdisciplinary exhibition presented at the Belgian Pavillion at the 53rd Venice Biennale. For the Detroit project, Geys asked Dr. Ina Vandebroek, an ethnomedical research specialist, to collect weeds at twelve intersections along Woodward Avenue beginning at Cadillac Square, in the heart of the city of Detroit, and ending at Saginaw Street, nearly 30 miles north in the neighboring city of Pontiac. *Woodward Avenue's* installation includes the collected and dried plant specimens with their corresponding scientific descriptions, photographs and specific maps. The exhibition also features two new films that record an ethnobotany workshop with traditional health practitioners run by Dr. Vandebroek in Bolivia. A special edition of the "Kempens Informatieblad" (Kempens Information Journal) will accompany the exhibition, as well as public programs and workshops that are an integral part of this art project.

Woodward Avenue is organized by The Museum of Contemporary Art Detroit and curated by Luis Croquer, Director and Chief Curator

More information:
mocadetroit.org

USA - Houston - Station Museum of Contemporary Art - Welcome to Belgium - Charif Benhelima

March 12 - May 30, 2010

Welcome to Belgium, Charif Benhelima's first major solo exhibition in the United States, displays 58 photographs, besides personal statements, decree definitions and an historic document.

Welcome to Belgium took nine years to be fully completed and resulted in an homonymous book, dealing with the sentiment of being a foreigner. Beginning with the artist's own portrait and ending with one of his mother is an indication of the work's autobiographical nature. In somber black and white, the photographs enunciate, as the research advances, a range from an optimism characteristic of the ingenuous through to the canceling out of the many people who are living clandestinely as a result of the lack of documentation, imprisoned between worlds. The artist distances himself conceptually from the notion of a photo-event: what is documented was less what happened in each image and, rather, the sentiment and the ideas represented, which are not visible and that, in general, one avoids examining and understanding. Moving from one image to another gives the overall photographic work, supported by verbal paratexts, a complexity of meanings, from the personal to the historic, where the ultimate question resides in this feeling of not belonging to or not corresponding to that which a given society appreciates. Showing photographs taken between 1990 and 1999, *Welcome to Belgium* is an album of Benhelima's own trajectory, a portrait of his process of development as an artist and as a man.

Curators: James Harithas en Alan Schnitger.

Welcome to Belgium is part of the 'FotoFest 2010 Biennial of Photography and Photo-related Arts' and is organized by Ann & James Harithas, Station Museum of Contemporary Art, Houston.

More information:
www.stationmuseum.com
[www.fotofest.org/...](http://www.fotofest.org/)

Image: © Charif Benhelima, *San DAMIANO #5*, Brussels 1997-1998, B&W fiber print, 80 cm x 120 cm / Courtesy of the artist .

PUBLICATIONS

A Prior Magazine #20: An edition entirely devoted to research in the arts

Presentation: 19 may 2010, 5-8 pm, KIOSK, Ghent, Belgium

APM #20: *A Prior* selected five artists, each of whom in their own way write about/ show their research. **Mekhitar Garabedian** and **Ruth Buchanan** do this in an associative, poetic manner that is also beautifully

present in the visual images that they create. They offer a wealth of source material, which bears witness to great generosity and which allows visitors to cast a different eye on artistic production. **Victor Burgin** and **Vincent Meessen** decided on a dialogue. In conversation with **Hilde Van Gelder** and **Katrin Mundt**, they illuminate the fundamental concerns in their work and clarify the many theoretical influences and references that have helped shape their oeuvre. Finally, **Ian Kiaer** gives us insight into an art historical research produced within the strict rules of academic research. These three models of research are only a few variations in the ways that research in the arts is conducted today, by visual artists. It is an exceptional, enriching honour for us to be able to offer the artists this forum and indeed, to see how differently they approach its formal aspects.

For four years now, *A Prior Magazine* has operated in association with the **Royal Academy of Fine Arts (KASK) of the University College at Ghent**. The privileged position of the magazine, based on autonomy and firmly anchored within the non-academic circuit in which it has its roots and currently also able to operate within an academic context, has for *A Prior* been a very special enrichment. The dialogue between the two hitherto largely divided academic and non-academic worlds gives not only artists, but also the magazine, new insights and possibilities that can function free from all formality or fear of constrictions or uniformity. We have set ourselves the goal in the next few years to publish regularly on research in the arts, without further exacerbating the divisions, but on the contrary, by giving the research a place within the wider context of artistic production. *A Prior #20* is a first attempt in this direction.

More information:

www.aprior.org

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

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