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Newsletter visual, audiovisual and media art n°31

22 March 2011

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ABROAD

Austria - Vienna - Generali Foundation - unExhibit
European project - Moving Stories - Contour Mechelen
Germany - Stuttgart - Württembergischer Kunstverein - Michaël Borremans - Eating the Bread
USA - Blaffer Art Museum - It's a Poor Sort of Memory that Only Works Backwards - Johan Grimonprez
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USA - Saint-Louis - Contemporary Art Museum - Manon de Boer - Between Perception and Sensation
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PUBLICATIONS, PRIZES, ETC.

Evens Foundation - Evens Prize for Visual Arts 2011 - Sven Augustijn

A Prior Magazine #21 - Experience it!

BAM INFO

BAM - New team member for international relations

BAM, the Flemish institute for visual, audiovisual and media art, tries to increase collaboration and exchange between Flemish organisations and institutions abroad by developing networks, communicating internationally and organising visitors programmes for foreign art professionals.

On 1st March 2011, **Lissa Kinnaer** was newly appointed international relations officer at BAM. Lissa studied at the Free University of Brussels, University of Amsterdam and Goldsmiths College London. She worked for the Institute of International Visual Arts in London, the Center for Fine Arts and the Kunstenfestivaldesarts in Brussels. The last four years she was coordinator of the Réseau des Arts à Bruxelles, a Brussels based cultural network. In 2009 she was selected as Cultural Leadership International fellow of the British Council.

For further enquiries about BAM's international activities, please contact: lissa@bamart.be

Orientation Trip 2011 - Mali, Senegal and Morocco

WESTERN AFRICA ORIENTATION TRIP 2011 02.03.2011 > 14.03.2011

For several years the Mondriaan Foundation together with the Prins Claus Fund and Premsela, in collaboration with BAM, Danish Arts Agency and Pro Helvetia, has been organizing an annual foreign orientation trip for art professionals to less-known but interesting regions of the world.

This year the trip will take place from 2 to 14 March. The group will visit museums, galleries and will meet people working in the field of contemporary art in Bamako (Mali), Dakar (Senegal) and Casablanca (Morocco).

The goal of this orientation travel is to extend international networks and contacts, and to stimulate the international dialogue between art professionals. A selected number of institutions, such as galleries and museums, will be visited. With this initiative, the organisations want to contribute to a quality intercultural dialogue, stimulating future cross-cultural exchanges between cultural institutions and individuals in different countries.

Belgian participants of this trip were **Femke Snelting** (Constant vzw), **Veerle Wenes** (Galerie Valerie Traan) and **Chris Méplon** (writer, journalist).

More information:
www.mondriaanfoundation.nl - www.princeclausfund.org - www.premsela.org

Read more about the trip on the blog: [orientation trip2011](http://orientationtrip2011)

Image: © Haco de Ridder

IN FLANDERS

Aalst - Network Centre for Contemporary Art - Radical Autonomy

Radical Autonomy
16 april 2011 - 19 june 2011

In late 2009 the exhibition Radical Autonomy took place in the contemporary art center Le Grand Café in St-Nazaire. The curator was Arno van Roosmalen, director of Stroom Den Haag. The group exhibition formed an intuitive and improvised composition of contemporary art based on the discovery and / or the manifestation of the phenomenon of perception. In collaboration with Le Grand Café and Stroom Den Haag, Netwerk presents a sequel to this exhibition.

More and more art is supposed to serve a (art)theoretical or a political discourse, to cause an effect, to 'do something'. Radical Autonomy counters this tendency by showing that art is capable proposing an alternative and possibly better society, precisely because of its autonomous position. The participating artists share a conceptual approach and a minimalist design, while influenced by conceptual art, Fluxus and Zero. Their works are a radically autonomous: they are intimate, condensed, referring to themselves and force the beholder to focus.

Artists: Karla Black / Etienne Chambaud / Edith Dekyndt / Simon Dybbroe Møller / Sean Edwards / Ryan Gander / Mark Geffraud / gerlach en koop / Ane Mette Hol / Benoit Maire / Navid Nuur / Gabor Ösz / Mark Pimlott / Gert Robijns / Joëlle Tuerlinckx

More information: www.netwerk-art.be

Image: Gert Robijns, *Fasten Your Seatbelt*, 2010

Antwerp - Extra City Kunsthall - Museum of Speech

Museum of Speech

25 march 2011 – 01 may 2011

Museum of Speech inaugurates a series of three presentations that investigate the mechanisms and negotiations through which art and the institution share or divide the spaces they cohabit. Continuing with Museum of Display and concluding with A Slowdown at the Museum, the series relies, as narrative pretext, on the accelerated scenario of a fictional art institution. Neither an allegory of the future programming at Extra City, nor the critique of a localized, specific way of handling art, this narrative of rise, obstruction, disintegration or renewal intersects different understandings of the 'museum' and the demands for particular conditions of encounter made by the artworks.

Museum of Speech collects proclamations, warnings and promises, grandiloquence and its many antonyms, invocations and vestiges of the avant-garde pledge to universal signification, an understated poetics of critique or provisional formulations of things that cannot be known and cannot be passed over in silence. The presentation includes works by John Latham, Mladen Stilinović, Nina Beier and Laure Prouvost, a performative script by Jonathan Lahey Dronsfield, a film by Ian Breakwell, and the first stage in an evolving architectural project by Kris Kimpe.

With works and interventions by **John Latham, Mladen Stilinović, Na Beieinr, Laure Prouvost, Jonathan Lahey Dronsfield, Ian Breakwell, Kris Kimpe**.

More information: www.extracity.org

Antwerp - M HKA - Liam Gillick and Lawrence Weiner | Collection XXVII

Liam Gillick and Lawrence Weiner
A syntax of dependency

3 february 2011 - 22 may 2011

Lawrence Weiner: "You and I know each other pretty well. And you and I have started off on tons of projects that did not happen..." Liam Gillick: "That's interesting, I think." Liam Gillick / Lawrence Weiner: Between Artists, 2006 For more than twenty years now, New York-based artists Liam Gillick (°1964) and Lawrence Weiner (°1942), who each represent different aspects of (and/or strands within the complex interplay between) the conceptual, post-conceptual and neo-conceptual traditions in art, have engaged in an intense intellectual and artistic dialogue. In one of a number of conversations between both artists that has been published over the years, and from which the above quote was taken, however, they noted how this dialogue has so far 'failed' to produce concretely artistic results – and how that has been 'interesting' indeed.

This casual observation on an apparently long history of unrealized projects prompted M HKA to invite both artists to develop a project together in which their dialogue would finally be allowed to acquire material (and not merely discursive) form. Their commitment to exploring the many meanings and possibilities of the dialogical model in art is expressed in the exemplary title of the project, "A Syntax of Dependency:" (Note the apparent orthographic anomaly of the colon at the end, expressing the essentially open-ended, non-conclusive nature of all dialogue.) The resulting 'collaborative' artwork, itself a reflection upon the limits as well as the potentialities of artistic collaboration, is a direct response to M HKA's vast (± 1600 square meters), quasi wall-less exhibition space, its scale and immersive quality an emphatic demonstration of the museum's programmatic dedication to fostering a culture of dialogue – between generations, between artistic cultures and paradigms, between artistic autonomy and cultural heteronomy, and between differing conceptions of art and artishood. More concretely, the project's 'syntactic' spirit blends Gillick's signature modernist sensibility and feel for an aesthetic of application with Weiner's command of language as a sculptural, i.e. material form, giving new depth to what could in essence be termed the materialism – as opposed to the mere materiality – of the signifier. A work with unique spatial and experiential features that prioritizes the horizontality of dialogue over the verticality of hierarchy, Gillick and Weiner's "Syntax of Dependency:" thus resonates with the literalized rhetoric of the level playing field as an essential, defining feature of contemporary cultural production.

Image:

Liam Gillick en Lawrence Weiner, A Syntax of Dependency, 2011, photo Bram Goots

Collectionpresentation - COLLECTION XXVII

East from 4°24'

04 march 2011 - 21 august 2011

This year sees the first 'Mind the Book', the successor to 'Het Andere Boek', with a focus on 'the world'. In this connection, a number of Belgian artists invited by **Jef Lambrecht**, including **Ria Pacquée**, **Anne-Mie Van Kerckhoven**, **Charif Benhelima** and **Guillaume Bijl**, will be showing a work on the theme of 'the Orient' at the M HKA. The works from the collection shown with them are by artists from 'the East' in the broadest sense of the term: the Caucasus, India, China, Iraq, Egypt etc.

More information: www.muhka.be

Image: Charif Benhelima, Semite sixty-seven, Berlin, 2005 Courtesy Galerie Michael Janssen Berlin

Brussels - Argos - Hans Op de Beeck | Shelly Silver

Hans Op de Beeck - Sea of Tranquillity 25 january 2011 - 02 april 2011

During a short stay in the French coastal city of Saint-Nazaire, Hans Op de Beeck (1969) became inspired by both the unique and remarkable historical development of the city and by the harbour, particularly the shipyard, which constructs megalomaniac cruise ships. As an extension of Op de Beeck's previous multimedia projects, the artist developed his own, imaginary cruise ship named Sea of Tranquillity.

The exhibition based on this fictitious ship is comprised of a variety of media. It has a complex and poetic charge, but also presents a touch of irony regarding the superficial, safe and unimaginative leisure opportunities that are on offer on board the ship. Conceived as a small, dark museum with classic display cabinets, a film projection and free-standing spatial (re-)constructions relating a coherent story about a historical subject; Op de Beeck's presentation does indeed allude to a didactic display.

Sea of Tranquillity is a co-production between Hans Op de Beeck, Le Grand Café - Centre d'Art Contemporain (Saint-Nazaire, France), ARGOS - Centre for Art & Media (Brussels, Belgium), Kunstmuseum Thun (Thun, Switzerland), CAB - Centre de Arte Caja de Burgos (Burgos, Spain), Le Fresnoy - Studio National des Arts Contemporains (Tourcoing, France).

Image: Hans Op de Beeck, Sea of Tranquillity, 2010 Courtesy Galleria Continua, San Gimignano / Beijing / Le Moulin; Xavier Hufkens, Brussels; Galerie Ron Mandos, Rotterdam – Amsterdam

Shelly Silver - Here, his □□, □□ 25 january 2011 - 02 april 2011

The work of Shelly Silver (°1957) bridges the contested territories between public and private, narrative and documentary, and increasingly in recent years, the watcher and the watched. For her new installation here, **his □□, □□** she centres on the place where she's been living for the last 24 years, Chinatown, NYC, a small insular neighbourhood slapped by history – wars, revolutions, pacts between nations, slumlords, discrimination. Her fictional protagonist/ cohort in this enterprise is a man who has recently returned to Chinatown, a place that he fled from as soon as he possibly could, to take care of his ailing mother. The man is a filmmaker, and as he waits for the inevitable, he fills this time, the impossible void of waiting for

someone to die, with watching, with filming. Watching, for him, is a surprisingly active pursuit. As he watches he remembers and rebuilds, permutating a history he felt damaged by, a world he felt pushed from. Waiting shapes and twists time. It is possible to see things – impossible things. We become intimate with this man, or at least that is what he wants. To seduce – to draw us near. We will wait with him. He uses 'the present' of his images to manipulate past and future. He must not only change it for himself, he must change it for us. He is a ruse (he tells us so). A ruse to keep us here with him, watching. Watching what he watches.

More information: www.argosarts.org

Brussels - BOZAR - Luc Tuymans Retrospective

Luc Tuymans - Retrospective
18 february 2011 - 08 may 2011

For the first time, Belgium is hosting a major retrospective devoted to its renowned artist Luc Tuymans. Following a series of US cities, Brussels is the first – and only – European city where the exhibition, a co-production by the San Francisco Museum of Modern Art and the Wexner Center for the Arts, can be seen. In their selection the curators have highlighted a number of series, each of which was conceived and developed as a coherent whole by Tuymans. These have been specially brought together again for the exhibition from (mostly private) collections all over the world. In total there are some 75 works in the exhibition, offering a chronological overview of 30 years of creative work. Via topics such as the Second World War, (post-)colonialism, and 9/11, subjects such as violence, history and nationalism, perception and surveillance are addressed. Tuymans raises the issue of the immediacy of the ever-present, consumable image. His subdued colour palette plays a prominent role in this context, as does his unique, deceptively impassive but expressive style. For the first time, the exhibition offers an opportunity to see the Super 8, Super 16 and 35 mm films that Tuymans shot in the early days of his career; alongside photographs and images from popular culture, these continue to bear fruit in his working methods today.

Luc Tuymans - Retrospective is organised by the San Francisco Museum of Modern Art and the Wexner Center for the Arts, Ohio State University, Columbus. Generous support has been provided by Bruce and Martha Atwater. Additional support has been provided by Carla Emil and Rich Silverstein, by Flanders House, the new cultural forum for Flanders (Belgium) in the United States and by the Flemish Government.

Curators: Madeleine Grynsztejn & Helen Molesworth

More information: www.bozar.be

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

Brussels - Wiels - David Claerbout | The Other Tradition

David Claerbout - *The time that remains*
19 february 2011 - 15 may 2011

This first major retrospective of David Claerbout's work in Belgium will present several new video installations and a survey of existing works, alongside other media. Although David Claerbout is a skilled painter, he mainly works with video-, film- and photographic installations. In his work, he focuses on the difference between moving and still images, projections where time almost seems static or frozen and art's inability to capture 'evolving reality' no matter the sophisticated technological images one uses. Claerbout's work is characterized by slowness and precision, as a way to unravel and freeze narrative, the analyses of the classical approach of a story line by means of a sequence of images. Amidst his largescale projections, the spectator becomes a part of the image. Claerbout applies the language of film, to evoke and visualize notions such as image, representation, space and time. David Claerbout, born 1969, Kortrijk (BE). Lives and works in Antwerp and Berlin.

Image: David Claerbout, *Vietnam, 1967, near Duc Pho (reconstruction after Hiromishi Mine)*, 2001. Courtesy the artist and galleries Micheline Szwajcer, Yvon Lambert, and Hauser & Wirth

The Other Tradition
26 february 2011 - 01 may 2011

This group exhibition identifies a new genre of art in which a constructed situation, event, or action is the central medium for a young international group of artists. Many will carry out live actions, involve actors to enact their instructions, or in some way record their actions for the exhibition. Still, despite a live event being at the center of the production of the thing they call the work of art, existing terms such as 'participatory art' 'performance', or 'relational aesthetics' are not appropriate to describe what they do. And indeed the legacy of Conceptual art is often their reference point. To it, these artists bring the tactics of public protest, dance, esotericism, social work, or storytelling, for example, while actively rethinking the traditional objecthood of art and the terms through which it engages both its subject and its public. From the act of arranging to have two strangers spend the entire duration of the exhibition learning to copy the handwriting of the other (Jiří Skála) to staging outmoded demonstrations in different cities (Sharon Hayes) or from the act of getting an office job and going every day but deliberately not working (Pilvi Takala) to engaging a museum attendant to spontaneously recite the day's newspaper headline to visitors at the ticket desk (Tino Sehgal), to name just a few examples of some of the diverse projects featured in the exhibition. Different unannounced events and actions, artifacts, documents, installations, films, props, and other objects will be visible as each artist's contribution to this experimental exhibition's attempt to identify the terms of what an other tradition of art could be.

Artists: Danai Anesiadou, Ei Arakawa (& Silke Otto-Knapp), Cezary Bodzianowski, Sharon Hayes, Sung Hwan Kim, Roman Ondák, Jimmy Robert, Katerina Šedá, Tino Sehgal, Jiří Skála, Pilvi Takala, Tris Vonna-Michell.

Curated by Elena Filipovic

More information: www.wiels.org

Image: Sharon Hayes, In the Near Future, 2009. 35mm multiple-slide-projection installation : 13 actions, 13 projections

Deurle - Museum Dhondt-Dhaenens - Thomas Bogaert | Sophie Kuijken | Christopher Williams

Thomas Bogaert

27 march 2011 - 05 june 2011

In the films of Thomas Bogaert (b. 1967 Dendermonde), images that are not spectacular in themselves become very special viewing experiences. This is achieved through the manipulation of the framing, the tempo, the soundtrack, and above all through the special colour and film qualities of the Super-8 movies. A seemingly banal daily moment is charged by Thomas Bogaert with a cinematic tension and atmosphere. Film stills then in turn become the starting point for "painting-objects". In this way, Thomas Bogaert takes the play with the physical and mental layeredness of the image steadily further.

Image: Thomas Bogaert, On the way to the peak of ecstasy, 2010-2011

Sophie Kuijken

27 march 2011 - 05 june 2011

At first glance, the works of Sophie Kuijken (b. 1965 Bruges) look like meticulously executed realistic portraits. The realistic technique she uses is of a deceptive nature. The people portrayed are in fact not historical figures, or acquaintances of the artist. Nor are the anonymous people one might encounter on the street. The subtle morphological changes make the human figures that populate the works of Sophie Kuijken seem unworldly and strange. Their strange physical appearance and often confrontational icy glance have a strange and even disturbing effect on the viewer. Sophie Kuijken's work confronts us with something elusive that is not part of our reality, but that leads us to another, unknown and mysterious reality.

Christopher Williams

27 march 2011 - 05 june 2011

The work of Christopher Williams (b. 1956 Los Angeles) is fundamentally auto-reflexive: it is photography that deals with the photographic medium. His works are very precise photo registrations, reminiscent of commercial product shots with a neutral background. The images are very difficult to associate with one another, but they are all photographed in the same formal way. The registration is so sharp and detached that it ignores the function of the photographed functional items, but is transformed into a representation of an object that has become alienated from its meaning.

More information: www.museumdd.be

Ghent - Courtisane Festival 2011 - 10th edition

Courtisane Festival Film Video and Media Art
30 march 2011 - 03 april 2011

The Courtisane Festival celebrates its tenth anniversary. The search for relevant and alternative cinematographic forms and experiences brings every year new surprises and revelations. Resistant and poignant, experimental and reflexive, complex and sensual: the works in the programme represent a kaleidoscopic mosaic of styles, media, gestures, languages and emotions; a patchwork of recent and historical works that share an insatiable hunger for experimentation and a creative obstinacy.

On top of the yearly selection of recent film and video works by Belgian and international artists, Courtisane celebrates the work of several "Artists in Focus": a committed activist filmmaker (Sylvain George), a poet of 16mm film (Robert Fenz) and a seminal avant-garde filmmaker (Robert Beavers). They will each present a selection of their own work as well as a compilation of works by other filmmakers that have influenced their practice. In the same context Sylvain George and Robert Fenz will also collaborate with, respectively, jazz legends William Parker and Wadada Leo Smith. Two unique encounters of cinematographic ingenuity and singular music improvisation which will surely generate sparks.

Film Socialisme, After Empire, Qu'ils reposent en révolte (des figures de guerre), Meditations on Revolution... Many of the titles in this year's festival programme reveal that a combative questioning of the dominant socio-political system is not only expressed in terms of a radical philosophical and activist discourse, but also artistically and cinematographically. The question of what "political cinema" can mean – and what it means to make cinema politically – is the implicit red thread that runs through the programme of Courtisane 2011.

More information: www.courtisane.be

Image: Robert Beavers, Sotiros (1976-78/1996), Robert Fenz, Meditations on Revolution, Part II: The Space in Between (1997)

Ghent - S.M.A.K. - Marcel Broodthaers | Carlos Rodriguez-Mendes | Michael Sailstorfer | Joy and Disaster

Marcel Broodthaers
MARCEL | The Marcel Broodthaers room
26 march 2011 - 05 june 2011

The Marcel Broodthaers room: a proposal for a permanent display of the work of Marcel Broodthaers in the S.M.A.K. In the near future, the S.M.A.K. will be giving the work of Marcel Broodthaers the room it deserves. This room will be launched as a model and a design in the framework of the CAHF (Contemporary Art Heritage Flanders).

The museum has commissioned architecten de vylder vinck taillieu to conceive a setting for the work where presentation and research complement one another

Image: MARCEL | The Marcel Broodthaers room

Michael Sailstorfer | Raum und Zeit
26 march 2011 - 05 june 2011

Untamed absurdism, rebellious poetry and melancholy humour characterise the sculptural work of Michael Sailstorfer (1979, Germany).

Everyday objects such as lamp posts, police cars and bus stops are transformed into 'useless' images with a purely aesthetic value. Meaning is generated by means of traditional sculptural processes, thereby enabling the everyday itself to become sculpture. Sailstorfer has an eye for the formal qualities of objects, but he also leaves room for fiction, imagination and romance. He injects life into soulless things, makes trees fly and houses breathe.

Sailstorfer is interested in our personal experience of space. He therefore emphasises the contrast between his images and the place where they thrive. For example, he often takes typical big-city objects which he then places in a rural environment. When he wants to extend this contrast into a museum context, he introduces strange odours and street sounds into the room. In this way, the sculptures grow and their impact transcends their actual physical dimensions.

Image: Sailstorfer, Schwarzwald, 2010, VG Bild-Kunst, Bonn
Courtesy Johann König, Berlin, and the artist

Joy and Disaster
26 march 2011 - 05 june 2011

To mark the Hungarian presidency of the European Union in 2011, S.M.A.K. is presenting a challenging dialogue between the work of contemporary Hungarian artists and works from its own collection. S.M.A.K. invited Zsolt Petrányi (Director of Múscarnok, Budapest Art Centre) to make the selection. The basic premise for the Joy and Disaster exhibition is to revisit the issues raised thirty years ago in S.M.A.K.'s Prospect 80/1 show. In 1980, the former artistic director Jan Hoet selected six Hungarian artists for that exhibition: Miklós Erdély, Tibor Hajas, András Halász, Zsigmond Károlyi, Endre Tót and János Vető. Hoet claimed that these artists, whom he classified as 'Eastern European', acted on motivations similar to those of their western peers. These included a withdrawal from society (a necessity in the East, while voluntary in the rest of Europe).

Selection of participating artists:
Emese Benczur, Tamás Kaszás, Adam Kokesh, Adrian Kupcsik, Little Warsaw, Dezso Szabo, SZAF and Tibor Zsolt, Miklos Erdély, Tibor Hajas and Zsigmond Károlyi.

More information: www.smak.be

Image: SZABÓ Dezső: Time Bomb VIII/I (a+b), 2006, 120x180cm each, C print, ed5
Courtesy Vintage Gallery, Budapest

Ghent - Vooruit - Berlinaire - New Audio Visual Arts Festival

April 8-9 2011

BERLINAIRE – A unique intercultural audio visual arts festival series debuts in the Vooruit in Gent.

Despite of (or maybe due to) the tough history of the separation of "the two Berlins", the city has quickly become a melting pot of cultures after the wall came down in the late 80's.

A new internationally known and cherished gathering point and workplace for artists of all areas was almost instantly born. Musicians, designers, filmmakers, producers, networkers and other cultural artists choose Berlin and turn to it as the cultural capital of Europe. Both enriching and absorbing the local scene, they come to live here and become an important part of its charming, cosmopolitan nature.

Berlin's club scene has kept and developed its attractive uniqueness and esteem for outstanding events over the years and seizes new trends from the past, present and tomorrow by manufacturing them within its dynamic community.

The cultural imprint of the past decades – treasured self-made parties, carefully selected line-ups, well chosen venues and concepts and the lovingly decorated event locations off the mainstream – are celebrated every day with synergies and dynamics that can be found nowhere else in Europe.

BERLINAIRE grasps some of the basic and most essential elements of Berlin's unique club culture of today and thus brings a real taste of this European capital of culture(s) to all lovers of contemporary arts and crafts.

More information: www.berlinaire.com

Hasselt - Z33 - Alter Nature: The Unnatural Animal

Alter Nature: The Unnatural Animal
29 january 2011 - 01 may 2011

Critical designers Tuur Van Balen and Revital Cohen will reveal a selection of their works in the exhibition project Alter Nature: The Unnatural Animal, on show at Z33 – house for contemporary art.

With knowledge, insight and interpretation of the possibilities that abound thanks to progress in bioscience and biotechnology, Tuur Van Balen and Revital Cohen make critical design objects, organisms and installations that reflect on our changing customs, norms and values. Cohen, for instance, will show an alternative to kidney dialysis using live sheep; she has also designed a new human organ that produces

electricity, and attempts to return 'happiness' to a genetically manipulated depressed rat. The focus is on the questions that arise from the blurring lines between product and animal, and the role that we as people play in this. Van Balen will present, among other things, pigeons that excrete soap instead of dung. This highlights the fact that what we now see as vermin can come to play a completely different role. In another, new work, Van Balen takes his own metabolism to task, cooking with his own blood with the help of leeches.

Karen Verschooren (Z33), curator of Alter Nature: The Unnatural Animal sees Van Balen and Cohen's work as an ideal complement to the other Alter Nature exhibitions. "Within Alter Nature, this research project can be understood as an extended case study. Tuur and Revital present a different world, an 'Alter World'. They magnify specific social situations, customs and practices, and interpret them as well. Moreover, they show how science and technology can and do take advantage of these. Their work demonstrates a profound and deeply considered reflection of today's society."

More information: www.z33.be

Image: Alter Nature: The Unnatural Animal - Tuur Van Balen - Revital Cohenphoto: Kristof Vrancken / Z33

Leuven - Museum M - Pedro Cabrita Reis | Freek Wambacq

Pedro Cabrita Reis

One after another, a few silent steps

25 february 2011 - 22 may 2011

Pedro Cabrita Reis (°1956, Portugal) is one of the leading artists of his generation. Since the early '90s, he has focused on themes such as housing, living space, construction and territory.

Cabrita Reis is inspired by everyday life. Consequently, he uses everyday objects in his art, e.g. tables, chairs or doors. He combines these with industrial materials such as neon lights, steel girders and bricks, and uses them to create new, abstract compositions. In his work, he treats the constructed environment in which we live. The places to which he refers are marked by both individual and collective meaning and memory.

Cabrita Reis' artworks have been exhibited in numerous international exhibitions, including 'Documenta IX' (1992) and the Lyon Biennale (2009). In 2003, he represented Portugal at the Venice Biennale. The extensive exhibition at M is bringing together about forty works, including sculptures, paintings, photos and spatial installations. Cabrita Reis is also presenting new work, made especially for the exhibition spaces at M.

This exhibition is organised in co-operation with Hamburger Kunsthalle, Carré d'Art Nîmes and Museo Berrardo in Lisbon.

Image: 'I dreamt your house was a line', 2003 © Pedro Cabrita Reis Studio

Freek Wambacq

24 february 2011 - 15 may 2011

The work of Freek Wambacq (°1978, Belgium) often arises from chance encounters and personal discoveries. He investigates the connections between sculpture, installation and architecture. In so doing, the artist makes use of everyday, sometimes even absurd-looking objects and artisanal materials and techniques.

Below the surface of these deceptively simple objects, however, there is a tangle of various stories, sociological commentaries and recurring architectural or art historical references that add numerous dimensions to the aesthetic qualities of the work. Wambacq's artistic creation is both material and conceptual, thus creating a critical link between the art world and the world itself.

More information: www.mleuven.be

Image: Twelve birds, five horses and a small fire, 2009 © Freek Wambacq

Limburg - Manifesta 9 - European Biennial of Contemporary Art

Limburg will host the 9th edition of Manifesta, the European Biennial of Contemporary Art, taking place in 2012. Cuauhtémoc Medina has been appointed curator and has composed the curatorial team by selecting Katerina Gregos and Dawn Ades as associate curators.

Cuauhtémoc Medina is an international curator, art critic and historian and is based in Mexico City, Mexico. He holds a PhD in Art History and Theory from the University of Essex, UK. Medina is a researcher at the Instituto de Investigaciones Estéticas at the National University of Mexico and was the first Associate Curator of Latin American Art Collections at Tate Modern in London.

Katerina Gregos is a curator and writer based in Brussels, Belgium. Amongst other projects she is currently curator of the Danish Pavilion at the 54th Venice Biennale. Previously, she served as artistic director of Argos - Centre for Art & Media, Brussels, and director of the Deste Foundation, Centre for Contemporary Art, Athens, as well as curator of numerous international large-scale exhibitions.

Dawn Ades is a fellow of the British Academy, a former trustee of Tate and was awarded an Order of the British Empire in 2002 for her services to art history. Ades was responsible for some of the most important exhibitions in London and overseas over the past thirty years, including "Dada and Surrealism Reviewed", "Art in Latin America" and "Francis Bacon".

More information: www.manifesta.org

Ostend - MU.ZEE - Jean Brusselmans

Jean Brusselmans
09 april 2011 - 04 april 2011

Jean Brusselmans's oeuvre seems to be a well-kept secret among art lovers. His style is unique and his work shows great autonomy, but at the same time it is deeply humane and uncompromising. A contemporary of Constant Permeke and Edgard Tytgat and a fellow student of Rik Wouters, he occupies a singular place in Belgian art from the period between the two world wars.

In addition to a number of drawings and watercolours, around fifty paintings have been selected. The emphasis is on the 1930s, the period in which Brusselmans's style and compositions reached their peak, plus a few works from the 1920s and 1940s. His own personal environment was his source of inspiration and was easy for Brusselmans to convert to geometrical forms. He considered that nature was a 'wonderful mathematical monument'. A striking element is the way he repeats themes, emphasising the way he constantly sought to show an image from a different angle or at a different point in time. Even today Brusselmans continues to inspire young artists. The exhibition hosts four modern artists too: Francis Picabia, Manfred Pernice, Rodney Graham and Marcel Broodthaers.

Jean Brusselmans is the first major solo exhibition in over 30 years, put together by the curator Phillip van den Bossche and visual artist Koenraad Dedobbeleer.

More information: www.kunstmuseumaanzebe.be

Image: Jean Brusselmans, De storm, 1938. Collectie Mu.ZEE, Oostende. Foto : Steven Decroos © SABAM 2011

ABROAD

Austria - Vienna - Generali Foundation - unExhibit

February 4 - July 17, 2011

Artists: Maria Eichhorn, Richard Hamilton, **Ann Veronica Janssens**, **Willem Oorebeek**, Karthik Pandian and Mathias Poledna, **Joëlle Tuerlinckx**, Heimo Zobernig

'unExhibit' takes the legendary show 'an Exhibit' by Richard Hamilton, or more properly by the Independent Group, held at Hatton Gallery, Newcastle upon Tyne in 1957, as the point of departure for considerations on the subject of the display-as-exhibition. The premise of 'an Exhibit' was "no objects, no ideas": an exhibition composed of colorful panels loosely suspended in space so that visitors could amble between

them. This formal decision to do without exhibits and make the display subject of the show can be traced back to a series of attempts in modernism to expand painting into space or to elevate the display to the status of a subject in itself.

Transforming the Generali Foundation's exhibition space 'unExhibit' wants to go one step further by exhibiting, both literally and figuratively, the act of not exhibiting. The concrete exhibition space at the Generali Foundation serves as the frame of reference for a transformation in which the displacement of spatial coordinates brought about by the use of certain materials—mirrors, wallpapers, lighting, fabrics—as well as techniques of reproduction and surface treatments—lithography, xerography, newspaper clipping, grid patterns—not only evacuates the space, but also recodes it.

More information:
foundation.generali.at

European project - Moving Stories - Contour Mechelen

March 16 - October 10, 2011

'Moving Stories' is an international co-operation project supported by the European Union. Six partner organisations from Belgium, Italy, Austria, Germany, France and Poland are producing and exhibiting six new works of art in 2009-2011.

'Moving Stories' is a project that crosses borders and opens up new horizons, an inquiry into narrative modes in media art. The six European partner organisations function as a laboratory for innovation in exhibition and presentation.

Six artists were asked to explore new or innovative strategies involving moving images, each in a highly personal artistic way: along the lines of fiction or documentary, fact or suggestion, linear or interactive approach. Each partner co-produced the work of one artist. The end results are six fully developed works of art, all of them variations on the same theme, i.e. innovation of narration.

'Moving Stories' is a travelling exhibition. The six new works are presented by the six partners in their countries throughout 2011. The results of 'Moving Stories' will also be compiled in a publication.

Artists: Candice Breitz, Masbedo, Mihai Grecu, Nicolas Provost, Paweł Janicki, Rainer Gamsjäger

More information:
www.moving-stories.eu

Image:
'Untitled' (2010), Nicolas Provost

Germany - Stuttgart - Württembergischer Kunstverein - Michaël Borremans - Eating the Bread

February 20 - May 1, 2011

The Württembergischer Kunstverein Stuttgart is presenting a comprehensive solo exhibition with over one hundred works by Belgian artist Michaël Borremans. Alongside paintings, drawings, and filmic works from the past ten years, there will be a series of new works that are being exhibited in Germany for the first time.

In his works, Borremans traces the contradictions and conflicts of human existence: between self-assertion and dissolution, the individual and the collective, desire and angst, control and loss, the moral and the abysmal. Being shown are illusions of identity, freedom, and the controllability of the world, which the artist presents to us with its wealth of instability.

The exhibition is to be accompanied by a [catalogue](#) published by Hatje Cantz Verlag. Following the presentation at the Württembergischer Kunstverein, the it will travel to the Kunsthalle Budapest (Műcsarnok).

More information: www.wkv-stuttgart.de

Image: Michaël Borremans | The Tape | 2010 | Öl auf Leinwand | Oil on canvas, 200 x 160 cm | Courtesy: Privatsammlung | Private Collection

USA - Blaffer Art Museum - It's a Poor Sort of Memory that Only Works Backwards - Johan Grimonprez

January 15 - April 2, 2011

'It's a Poor Sort of Memory that Only Works Backwards' centers on an exploration of Grimonprez's style of film and art practice. Informed by an archaeology of present-day media, his work seeks out the tension between the intimate and the bigger picture of globalization. It questions our contemporary sublime, one framed by a fear industry that has infected political and social dialogue. By suggesting new narratives through which to tell a story, his work emphasizes a multiplicity of histories and realities. Grimonprez is, in his own way, trying to make sense of the wreckage wrought by history.

The exhibition at the BLAFFER ART MUSEUM will feature seminal works from Grimonprez such as 'dial H-I-S-T-O-R-Y' (1997), 'Looking for Alfred' (2005) and 'Double Take' (2009). It will also include earlier films - 'Kobarweng or Where is you Helicopter?' (1992), 'It will be all right if you come again, only next time, don't bring any gear, except a tea kettle...' (1994/2003) - and the ongoing project 'Maybe the Sky Is Really Green and We're Just Colorblind'. The intriguing 'Maybe the Sky Is Really Green and We're Just Colorblind', termed a 'You-Tube-o-Theque/Petroteque' by the artist, is a curated selection of video clips drawn from the internet, cell phone videos and television to be browsed by the viewer.

More information:

[www.class.uh.edu/...](http://www.class.uh.edu/)

USA - Baltimore - Center for Art, Design and Visual Culture - Where Do We Migrate To?

March 17 - May 1, 2011

Curated by Niels Van Tomme, Director of Arts and Media at Provisions Learning Project in Washington, DC and organized with the Center for Art, Design and Visual Culture, 'Where Do We Migrate To?' explores contemporary issues of migration as well as experiences of displacement and exile. Situating the contemporary individual in a world of advanced globalization, the artworks address how a multiplicity of migratory encounters demand an increasingly complex understanding of the human condition. As such, the exhibition allows multiple perspectives about its subject matter to unfold simultaneously, opening up a range of political, psychological, poetic, and pragmatic manifestations of the contemporary migrant experience.

'Where Do We Migrate To?' features the work of nineteen internationally recognized artists and collectives, including: Acconci Studio, Svetlana Boym, Blane De St. Croix, Lara Dhondt, Brendan Fernandes, Claire Fontaine, Nicole Franchy, Andrea Geyer, Isola and Norzi, Kimsooja, Pedro Lasch, Adrian Piper, Raqs Media Collective, Société Réaliste, Julika Rudelius, Xaviera Simmons, Fereshteh Toosi, Philippe Vandenberg, and Eric Van Hove.

An accompanying film and video program, curated by Sonja Simonyi, will feature eight programs/screenings by a wide range of international filmmakers and video artists: Chantal Akerman, Herman Asselberghs, Ursula Biemann, Pavel Brailia, Oliver Husain, Isaac Julien, Tanja Ostojic, Egle Rakauskaite, Ben Russell, Ulrich Seidl, Berni Searle, Usha Seejaram, Lonnie van Brummelen and Siebren de Haan (list subject to change).

More information:

[www.umbc.edu/...](http://www.umbc.edu/)

Image:

Xaviera Simmons, (detail) Superunknown (Alive In The), 2010, C-prints mounted on Sintra, dimensions variable/size of installation variable, first produced for Greater New York 2010 MoMA/PS.1.

USA - Saint-Louis - Contemporary Art Museum - Manon de Boer - Between Perception and Sensation

January 21 - May 1, 2011

For her first major exhibition in the United States, the acclaimed Dutch, Brussels-based artist, Manon de Boer asks us to listen as we look in uniquely crafted films that are defined by sound.

For over a decade, she has made a series of cinematic portraits, depicting friends, writers, dancers, composers, and musicians to explore questions of time and memory. Meanwhile, she examines how musical structures can transform what we experience. With a focus on performance - and the ways that sound can give a film its form - CAM spotlights De Boer's expansive and grounding experimentations with sound, image, and the fundamental experiences of film. For *Presto, Perfect Sound* (2006), De Boer shot six takes of a violin performance, out of which she cut and then reconstructed the optimal sound composites to produce a "perfect performance," despite the visual glitches we see before us. In *Two Times 4'33"* (2008), her camera fixes on the feeling of silence, on film and in the body, as it reverberates through the audience and extends to us off screen. A third film, *Dissonant* (2010), reveals the rupture between what we see and hear, and as the screen goes black, the viewer trades vision for the pure aural experience of a dancer's moving feet.

In an ambitious installation conceived especially for CAM's galleries, De Boer presents four key works that address her attention to the structures of music, orchestrating her films so that each portrait amplifies the connection between image and sound, performer and audience - asking us to revisit the process of looking and listening through the artist's singular interrogation of cinema.

Manon de Boer: Between Perception and Sensation is curated by Laura Fried, Associate Curator, and João Ribas, Curator at the MIT List Visual Arts Center, Cambridge. The exhibition is organized by CAM.

Information: www.camstl.org

Image:

Manon de Boer, *Attica*, 2008. 16 mm black and white film with mono sound, 10 minutes. Courtesy of Jan Mot, Brussels.

USA - Washington - Smithsonian's Hirshhorn Museum - Hans Op de Beeck - Staging Silence

December 6, 2010 - March 27, 2011

The work of Hans Op de Beeck (Belgian, b. Turnhout, 1969) encompasses sculpture, painting, drawing, installation, photography, video animated film, and short story writing. In each chilly setting of *Staging Silence*, 2009, initial perceptions of the scene are disrupted by lighting effects and the intrusion of human hands that tinker with elements of the handmade scenery, which quickly transforms from the real to the surreal.

Op de Beeck's dreamlike black-and-white scenes evoke vintage film, taking on the playfulness of slapstick and the suspense of film noir. Drawn from his memories of archetypal spaces, the images are, according to the artist, "both ridiculous and serious, like the electric mix of pictures in people's minds." As each scenario unfolds, accompanied by Serge Lacroix's score, the artist's magical world induces a sense of wonder and poetry.

More information: www.hirshhorn.si.edu

Image: Hans Op de Beeck | *Staging Silence* | 2009 | full HD video, black-and-white, sound, 22 minutes | Courtesy Galleria Continua, San Gimignano / Beijing / Le Moulin; Galerie Krinzinger, Vienna; Xavier Hufkens, Brussels; Marianne Boesky Gallery, New York; Galerie Ron Mandos, Rotterdam - Amsterdam

The Netherlands - Kröller-Müller Museum - Jan Fabre - Hortus/Corpus

April 10 - September 4, 2011

In the coming spring, a major exhibition on and with Belgian artist Jan Fabre (Antwerp 1958) is on display in the Kröller-Müller Museum. The title, which consists of the simple words, garden (hortus) and body (corpus), derives from the universe of Jan Fabre. The insect, the human, the angel and the blue of the perpetually recurring moment at which night becomes day and life awakens, play an important role therein. They are the four basic elements with which Fabre composes and reveals to us, in ever-altering arrays, his thoughts on life and death, beauty and disgust, vulnerability and violence, mortality and eternity.

With his sculptures, films and drawings in the exhibition spaces and with no fewer than five installations in the sculpture garden, Jan Fabre briefly makes the Kröller-Müller Museum his own personal domain. The emphasis here is on the human body; on the physical and the capacity for depleting and recharging energies. *The man who measures the clouds* (1998) is the first sculpture by Fabre that visitors to the exhibition encounter, while walking on the path through the front garden of the museum towards the entrance. On the right, a human figure stands on a small stepladder, perched on the edge of the museum's roof. The man measures the clouds with a ruler. For Fabre, he symbolizes that which an artist does: balancing on the border between the possible and impossible.

Jan Fabre is internationally renowned as one of today's most original and versatile artists. He has been making his name as a groundbreaking performance artist for over 25 years already. This basis provides the source for his plays and operas on the one hand, and his sculptural work on the other.

More information: www.kmm.nl

Image: Jan Fabre | De man die de wolken meet | 1998 | Creditline: Collectie Angelos, Jan Fabre | © Kröller-Müller Museum, Otterlo

PUBLICATIONS, PRIZES, ETC.

Evens Foundation - Evens Prize for Visual Arts 2011 - Sven Augustijnen

Evens Prize for Sven Augustijnen

Belgian artist Sven Augustijnen received the Evens Prize for Visual Arts 2011. Initiated by the Evens Foundation, European public benefit organisation, the Evens Prize for Visual Arts supports artistic initiatives that help rethink the contemporary European realities and envision new perspectives for shaping our common world.

The objective of the 2011 edition of the Prize is to prospect for the current forms and problematic of the art practice, that reconsider the question of how art relates to the contemporary world.

The work of the Belgian visual artist Sven Augustijnen expands and undermines the traditional codes of documentary practice and questions the narratives underlying current political and social practices. The artist was selected as the recipient of the award by an independent jury which chose from a list of 20 internationally acclaimed artists, nominated by representatives of major European art institutions. The prize carries a stipend of euro 15,000.

The public presentation of the award will take place in Paris in September 2011 and will première the award-winner's new film, 'Spectres', followed by a discussion between the artist and a number of guest art critics and thinkers concerning the growing expansion and reinvention of the documentary practice in the field of visual arts.

The soloshow of the artist featuring his new project, 'Spectres' will take place at Wiels Center for Contemporary Art in Brussels, from 8 May to 31 July 2011, following by the shows at De Appel Amsterdam, Kunsthalle Bern and Kunsthalle St. Gallen.

More information: www.evensfoundation.be

Image: Sven Augustijnen, Panorama, 2005, Newspaper supplement, 8 pages, black and white, colour

A Prior Magazine #21 - Experience it!

A Prior Magazine #21 - Experience it! 21 march 2011

A Prior #21 investigates performance practices, the unique experience, the active positions of the artist and the audience in relation to current techniques of assemblage, association, reproduction, sharing, collage and, specifically, linking.

Featured artists: Danai Anesiadou, Gabriel Lester in collaboration with Raimundas Malasauskas, and Luis Jacob.

Essays by Lou Forster on The Other Tradition (Wiels, Brussels), Natasa Petresin on Les Promesses du Passé (Centre Pompidou, Paris) and Defne Ayas on Performa (New York). And a contribution by Ruth Hege Halstensen on Tino Sehgal. And more essays by Anselm Franke, Donatien Grau, John Menick, Vivian Rehberg, Dieter Roelstraete, Michael Van den Abeele, Jan Verwoert and Andros Zins-Browne.

The publication A Prior Magazine developed - initially as A-Prior - in 1999 out of the Brussels based artists' collective "Etablissement d'en Face". From the outset, it has been the magazine's aim to emphasize close collaboration with artists and authors and to create unique moments and documents, so as to bring forward the depth and breadth of artistic practice, rather than publishing short reviews or brief descriptive articles. The publication has continued to expand its focus internationally, even if attention for 'local' artists (living and working in the Low Countries) always remains part of its focus. This internationalisation has in turn required an enlargement of the editorial board. A Prior Magazine currently engages authors and curators from many corners of Europe: Andrea Wiarda (Milan), Monika Szewczyk (Berlin/Rotterdam) and Dieter Roelstraete (Berlin/Antwerp) form the core of the editorial team under chief editor Els Roelandt (based in Ghent), and are further supported by a larger board: Aneta Szylak (Gdansk), Anders Kreuger (Lund), Mai Abu Eldahab (Antwerp), Raimundas Malasauskas (Vilnius), Ann Demeester (Amsterdam), Dirk Snaauwaert (Brussels), Annie Fletcher (Eindhoven), Philip Van den Bossche (Oostende) and Hilde Van Gelder (Leuven).

A Prior Magazine is supported by University College Ghent, Department of Fine Arts (KASK), the Ministry of the Flemish Community and the City of Ghent

More information: www.aprior.org

Image: Cover image, Happy To Serve You by Danai Anesiadou

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