



Flanders
State of the Art



Feast of Fools

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Feast of Fools. Bruegel Rediscovered

Gaasbeek Castle, 7 April 2019 to 28 July 2019

The exhibition *Feast of Fools. Bruegel Rediscovered* will be held from 7 April 2019 to 28 July 2019 in Gaasbeek Castle. This exhibition is part of the 'Flemish Masters' project of VISITFLANDERS, which is supporting *Feast of Fools. Bruegel Rediscovered*.

Pieter Bruegel is often seen as the embodiment of Flemish identity. Why has that been so since the revival of his work around 1900? How has he grown to become an icon, an inexhaustible source of inspiration and a huge cliché? In the exhibition *Feast of Fools. Bruegel Rediscovered* the visitor becomes acquainted with a series of key works by modern masters and creations by contemporary artists who 'have a thing for Bruegel'. They latch onto his themes, reinterpret them, quote him ... and thus demonstrate that his work has lost none of its relevance.

The exhibition takes as its starting point 'the great misunderstanding', when Bruegel, in the last years of the Romantic era, was proclaimed a painter of peasant psalms, crackling snow landscapes and eternally rustling cornfields, with his roots firmly in the Flemish clay. The exhibition inquires the way in which Flemish, and by extension Belgian and international artists, handled his artistic legacy in the period between and after the wars. Hence we focus on the following artists: James Ensor, Valerius de Saedeleer, Jules De Bruycker, Gustave van de Woestyne, Frits Van den Berghe, Jean Brusselmans, Constant Permeke, Anto Carte, Otto Dix, Stijn Streuvels, August Sander, Hubert Malfait and George Grosz.

Composers and filmmakers are not missing on the roll call either.

At the same time, the exhibition pulls out various contemporary stops, with art, performance and music. Curators Luk Lambrecht and Lieze Eneman invited a series of artists to delve into the themes from Bruegel's work or into the interpretation of them by the generation of rediscoverers. Included artists are Lázara Rosell Albear, Kasper Bosmans, Dirk Braeckman, Ricardo Brey, Carlos Caballero, Anetta Mona Chişa & Lucia Tkáčová, Leo Copers, Jimmie Durham, Christoph Fink, Jan Van Imschoot, Bart Lodewijks, Hana Miletić, Yola Minatchy, Elisabeth Ida Mulyani, Honoré d'O, Ornaghi & Prestinari, Jonathan Paepens, Emmanuelle Quertain, Kurt Ryslavy, Sam Samiee, Pascale Marthine Tayou, Grazia Toderi, Yurie Umamoto, Birde Vanheerswynghels, Peter Verhelst & Anneleen Boehme and Gosie Vervloessem. These creations will be linked to relevant existing work of Marcel Broodthaers, Mario Merz, Panamarenko and Franz West.

Studio Job also created a new sculpture for this exhibition, 'The Peasant Wedding', a rather funky homage to the great painter.

The exhibition also presents a creation by Rimini Protokoll, one of Berlin's most creative theatre companies. They developed an immersive Virtual Reality project that focuses on our contemporary food industry, with the ironic title 'Feast of Food'. While Bruegel was alive, food was still produced close to the consumer, only gradually exotic products found their way to our tables. This had radically changed in the 21st century: the families of farmers, as depicted by Bruegel, have turned into high-tech agro-industries and the food we buy in supermarkets has become a highly customized product whose origins most of us ignore. Meanwhile, the world

population has doubled in the last 50 years. Rimini Protokoll embarks on a research to find out what farming and food production look like today. You, as a visitor, will be submerged into a world in which people work for us, far from our own kitchens: from Rungis – near Paris, the biggest food market in the world – to a gigantic slaughterhouse in Bavaria or plantations in Almería.

Six themes act as leitmotif.

1. **Back to the Roots.** The work of Pieter Bruegel features rather a lot of scenes from peasant life. This is undoubtedly the best-known aspect of his oeuvre, which unfortunately is often reduced to pure folklore and 'biscuit-barrel romanticism'.
2. **Everybody Hurts.** Bruegel was a misfit in his time. He painted day-to-day life, subtle at times, raw at others, without superfluous detail and often caricatured. 'Foolishness' takes several aspects in Bruegel: mixed forms between man and animal, fools and fool's caps, drunkards, the blind and malformed... but also small-mindedness, human failure or stupidity in general. The portrayal of figures who live on the edge of society and a specific interest in this marginality is also very apparent among numerous modern and contemporary artists.
3. **Fifty Shades of White.** Landscape art only gained recognition as a true art discipline in the time of Bruegel. The exhibition cannot therefore fail to present this theme in a place where the sixteenth-century landscape is still reasonably intact. Snowscapes, with their refined interplay of shades of white, but also the emotional whiteness (emptiness, infinity, melancholy, loneliness, silence), take a central place here.
4. **We Are at War.** Violence, war and death frequently feature in Bruegel's work. His era was dominated by violence, plagues and epidemics, and it was also an age of strife between Catholics and Protestants. According to some art critics, the works of Bruegel became grimmer and more cynical towards the end of his life.
5. **In God We Trust (do we?).** Christianity was omnipresent in the sixteenth century. Bruegel and his contemporaries grew up with it and knew the most important biblical stories. And so these appear frequently in Bruegel's oeuvre.
6. **Keep Calm and Feast on.** Some of Bruegel's pieces depict feasts. It is strange that it is exactly this aspect of his oeuvre (which was later dubbed 'Bruegelian') that has taken on a life of its own. Within the totality of his work, the number of feast scenes is not only limited, but they also exude very little festive joy.

Some artworks are presented in the Museum garden and park of Gaasbeek, managed by the Agency for Nature and Forests (www.museumtuingaasbeek.be).

More than an exhibition

Feast of Fools. Bruegel Rediscovered offers the visitor a total experience with various, mutually reinforcing aspects. The exhibition is being mounted in an ancient castle whose view over the landscape was shaped in the wake of the romantic period and whose collection contains many objects from Bruegel's time, located in a park of c. 50 hectares, with a museum garden which provides an overview of forgotten vegetables, fruit and pruning techniques. The park sits amidst the rolling hills of Flanders' Pajottenland area, probably the most 'Bruegelian' landscape of all, where many Bruegel-projects are in the pipeline. Hiking and cycling routes are an additional attraction. What's more, Gaasbeek is only 13 km as the crow flies from Brussels, the city where Bruegel lived, worked and died, where several original works are housed. Brussels and its green surroundings lie in the heart of Flanders.

Title

Feast of Fools refers literally to Bruegel's engraving and to the theme of the exhibition: 'Keep Calm and Feast On'. More generally, Bruegel's allusions refer to human follies (in the tradition of *Praise of Folly* by Erasmus).

The work of Bruegel is something of a "feast of deception", in other words, what you see is open to so many interpretations that libraries have been filled with possible allusions and "readings". That conscious "pulling your leg" is on the one hand a game, but on the other has led to confusing exegeses, into which almost every generation has inserted its own viewpoint: the "peasant Bruegel", the prophet of the Apocalypse, the intellectual, the man of the people, the caricaturist, the anarchist, the comedian, the Till Uilenspiegel-like libertine, etc. In that sense, the *Tower of Babel* is such a crucial work: the Biblical confusion of language becomes, in Bruegel, a confusion of images.

The more you discover, the greater the mystery becomes. The unfathomable seems to be at the core of his work. Take the engraving *Elck* [Everyman]: a search is taking place through a pile of rubbish. A search for what? For the truth? For himself? But whatever you look for in the world's commotion, in images that literally "swarm" because so much is going on that you can barely comprehend it, you will not find it. In that sense we are all "Fools". Bruegel knows that very well, and it doesn't seem to make him melancholic or depressed. On the contrary, he continues to create festive images around it, which literally overflow with their iconographic ingenuity and generosity. We look at it like fools, probably just like his contemporaries, friends and buyers, in an attempt to "unravel" them.

A critic recently wrote: "Bruegels are festive 'Bühnen der Erwartung'". Everything is still possible, nothing is fixed for ever, the door is always open to new interpretations, and we can prattle endlessly about them. And that we keep missing the point is not even a bad thing.

Artworks Feast of Fools. Bruegel Rediscovered

Loans ¹

1. Introduction

- Henri Leys (1815-1869), *Wandeling buiten de muren* (Walk Outside the Walls) (1854), Museum for Fine Arts Ghent
With this work we want to illustrate the romantic retreat to the sixteenth century, which resulted in the rediscovery of the forgotten painter Pieter Bruegel.
- Théophile Lybaert (1848-1927), *Biddende vrouw (studie voor Oud Vlaanderen)* (Praying woman (study for Old Flanders)), Museum for Fine Arts Ghent
With this work we want to illustrate the rediscovery of the Flemish Primitives. In his early rediscovery Pieter Bruegel was also considered a Flemish Primitive.
- Walter Vaes (1882-1958), *De misantroop* (The Misanthrope) (1903), collection Ronny and Jessy Van de Velde, Antwerp
With this work we want to illustrate the romantic idealization of the sixteenth century, which resulted in the rediscovery of 'forgotten' painter Pieter Bruegel.
- Amedée Lynen (1852-1938), *Les Primitifs Flamands à Bruges* (The Flemish Primitives in Bruges) (1902), Royal Library of Belgium, Brussels
With this poster we want to illustrate the importance of this exhibition, how it contributed to the rediscovery of Pieter Bruegel the Elder.
- Gustave Van de Woestyne (1881-1947), *De belgen zullen, den 31 Mei, hulde brengen, aan den Schilder Pieter Breughel* (Brussel, Volkshuis, 1924), Letterenhuis Antwerp
Gustave Van de Woestyne is one of the most important Bruegel-inspired artists that we include in the exhibition. The poster that he designed for the 'Bruegelfeest' in 1924 cannot be missed at this exhibition.

2. Back to the Roots

- Stijn Streuvels (1871-1969), *Twee boeren die koren maaien met een zeis* (Two Farmers Who Mow Corn with a Scythe) (around 1901), Letterenhuis, Antwerp (long-term loan Collection Flemish Community)
With his filmed book De Vlasschaard (The Flax Field), Stijn Streuvels amongst others determined our perception of a 'primal Flanders' with its national folklore.
- Stijn Streuvels (1871-1969), *Marie Staelens en twee andere vrouwen zetten het koren in schoven* (Marie Staelens and two other women assemble wheat sheaves) (1903), Letterenhuis, Antwerp (long-term loan Collection Flemish Community)

¹ Arranged by theme and artist

- August Sander (1876-1964), *Bauer beim Säen* (Sowing Farmer) (1952), Cologne, Die Photographische Sammlung/SK Stiftung Kultur Köln – August Sander Archiv
August Sander, like Pieter Bruegel, portrayed the farm life. The figure of the sower recalls Bruegel's Landscape with the Parable of the Sower.
- Gustave Van de Woestyne (1881-1947), *Deeske* (1902), Museum for Fine Arts Ghent
A relatively unknown Deeske by Van de Woestyne, one that we put in the spotlight, amongst others because of its unique colorite.
- Gustave Van de Woestyne (1881-1947), *De slechte zaaier* (The Bad Sower) (1908), Antwerp, The Phoebus Foundation
The sowing farmer, the sharply lined barren tree and the stylized birds recall Pieter Bruegel. This is undoubtedly van de Woestyne's most magisterial farm figure.
- Gustave Van de Woestyne (1881-1947), *De papeter* (The Porridge Eater) (1911), oil on canvas, 59,5 x 45,5 cm, Municipality Sint-Martens-Latem
A characterful 'farmer's head' as is often seen in Bruegel's work.
- Gustave Van de Woestyne (1881-1947), *Boer of Het antwoord* (Farmer or The Answer) (1911), Museum for Fine Arts Ghent
A characterful 'farmer's head', as often depicted by Pieter Bruegel.
- Constant Permeke (1886-1952), *Ode aan Vlaanderen* (Ode to Flanders) (1915), mudel, Deinze
Permeke's ode to the 'Bruegelian' Flemish farm life.
- Constant Permeke (1886-1952), *De zaaier* (The Sower) (1935), Belfius Art Collection, Brussels
Constant Permeke, like Pieter Bruegel, depicted peasant life. This sculpture is a beautiful and unique addition to the two-dimensional images of sowing farmers that we exhibit.
- Constant Permeke (1886-1952), *De zaaier* (The Sower) (1935), Van Abbemuseum, Eindhoven
The small figure of the sower in a wide landscape recalls Bruegel's Landscape with the Parable of the Sower.
- Constant Permeke (1886-1952), *Moisson* (Harvest) (1937), Collection Flemish Community, Brussels
This work recalls Bruegel's Harvest.
- Anto Carte (1886-1954), *Man met riek* (Man with Fork) (1924), BPS22, Charleroi
In this painting Anto Carte clearly references to the Bruegelian iconography.
- Anto Carte (1886-1954), *De veerman* (The Ferryman) (1941), private collection
This work shows a great affinity with Brueglia figures.
- Frits Van den Berghe (1883-1939), *Avondschemering (De loofbrander)* (Evening Twilight) (1924), Galerie Oscar De Vos, Sint-Martens-Latem
An original theme with a Bruegelian figure and a procession of cows reminiscent of Bruegel's Return of the Herd.
- Jean Brusselmans (1884-1953), *Landschap met koeien* (Landscape with Cows) (1927), Belfius Art Collection, Brussels
Jean Brusselmans' ode to the Pajottenland, perhaps the most 'Bruegelian' of all Flemish landscapes, where Gaasbeek Castle is located.

3. Everybody Hurts

- Anto Carte (1886-1954), *Les aveugles/De blinden* (The Blind) (1924), La Boverie, Liège
In this painting Anto Carte clearly references to the Bruegelian iconography.
- Gustave Van de Woestyne (1881-1947), *De moedwillige blinde en de kreupele die een kindje wil leren lopen* (The Malicious Blind Man and the Cripple Who Wanted to Teach a Child) (1917-1918), Deinze, mudel
In this work Van de Woestyne denounces the spiritual blindness of man, just like Bruegel in his The Blind Leading the Blind.
- August Sander (1876-1964), *Blinder Bergmann und blinder Soldat* (Blind Miner and Blind Soldier) (1921-1930), Cologne, Die Photographische Sammlung/SK Stiftung Kultur Köln – August Sander Archiv
- August Sander (1876-1964), *Kriegsinvaliden* (Crippled Veteran) (around 1928), Cologne, Die Photographische Sammlung/SK Stiftung Kultur Köln – August Sander Archiv
August Sander portrays blind and crippled people, just as Bruegel did more than 350 years earlier.
- Constant Permeke (1886-1952), *Bedelaars* (Beggars) (1919), courtesy Galerie Oscar De Vos, Sint-Martens-Latem
In the tradition of Bruegel, Constant Permeke pays attention to the crippled in this work. The dog shows a remarkable resemblance to George Grosz' version.
- George Grosz (1893-1959), *Blinde kreupele* (Blind Crippled) (1923), Galerie Ronny van de Velde, Antwerp/Knokke
In the tradition of Bruegel, George Grosz pays striking attention to the blind, crippled, in his work.
- Jules De Bruycker (1870-1945), *Kermis, bedelaars* (Fair, Beggars) (1928), Museum for Fine Arts Ghent
Jules De Bruycker's etchings breathe Bruegel, not only regarding form, but also themes.
- Otto Dix (1891-1969), *Kriegskrüppel* (War Cripples) (1920), The George Economou Collection
Otto Dix shows the crippled, mutilated man, and evokes memories of Bruegel's Crippled Beggars.
- Otto Dix (1891-1969), *Der Streichholzhändler* (Match Seller) (1920), The George Economou Collection
In art-historical literature several references are made to the relationship between this work and Pieter Bruegel's Crippled Beggars, in particular the facial expression.

4. Fifty Shades of White

- James Ensor (1860-1949), *De schaatsers* (The Skaters) (1889), Museum for Fine Arts Ghent
A quirky ode to Bruegel's skaters in a.o. The Hunters in the Snow and Winter Landscape with a Bird Trap.
- Valerius de Saedeleer (1867-1941), *Hoeve in het dal* (Farm in the Valley) (around 1916), Museum for Fine Arts Ghent
Valerius de Saedeleers snowy landscapes evoke Bruegel, with a wide panorama and strong contrasts between the dark trees and the white snow.
- Valerius de Saedeleer (1867-1941), *De oude perelaar* (The Old Pear Tree) (around 1925), Collection 't Gasthuys - Municipal Museum Aalst
- Valerius de Saedeleer (1867-1941), *Winter* (around 1926), Collection 't Gasthuys - Municipal Museum Aalst
- Valerius de Saedeleer (1867-1941), *Sneeuw in Vlaanderen* (Snow in Flanders) (1928), Royal Museum of Fine Arts Antwerp
This work evokes memories of Bruegel's Hunters in the snow, with a wide panorama and strong contrasts between the dark trees and the white snow.
- Jean Brusselmans (1884-1953), *Winter in Brabant* (1928), Museum de Fundatie, Zwolle and Heino/Wijhe
Jean Brusselmans once copied Bruegel's work. This work shows his tranquil version of the 'Bruegelian' and Brusselmans' Pajottenland in the snow.
- Stijn Streuvels (1871-1969), *Man met hond in de sneeuw, vermoedelijk in de omgeving van het Lijsternest* (Man with Dog in the Snow, presumably in the Vicinity of the Lijsternest) (January 1940), Letterenhuis, Antwerp (long-term loan Collection Flemish Community)
Stijn Streuvels was not only a writer, but also a photographer, recording peasants at work, religious processions, snowy landscapes, ...
- Hubert Malfait (1898-1971), *Jagers in de sneeuw* (Hunters in the Snow) (1962), courtesy Galerie Oscar De Vos, Sint-Martens-Latem
Theme, composition and the figure of the hunter with his dog strongly remind us of Pieter Bruegel's Hunters in the Snow.
- Otto Dix (1891-1969), *Schaatsers aan het Bodenmeer* (Skaters on Lake Constance) (1941), long-term loan of the Otto-Dix-Foundation, Vaduz in the Kunstsammlung Gera
- Otto Dix (1891-1969), *Winter in Randegg met zicht op het dorp* (Winter in Randegg with a View on the Village) (1934), long-term loan of the Otto-Dix-Foundation, Vaduz in the Kunstsammlung Gera

5. We Are at War

- James Ensor (1860-1949), *De triomf van de dood* (The Triumph of Death) (1896), Museum for Fine Arts Ghent
The grotesque in Bruegel's work strongly appealed to Ensor and can be found in this print. The work breathes fear and dismay, just like in Bruegel's Triumph of Death.
- Jules De Bruycker (1870-1945), *Dodendans* (The Macabre Dance) (1916), Museum for Fine Arts Ghent
Jules De Bruycker's etchings breathe Bruegel, not only regarding form, but also themes.
- Jules De Bruycker (1870-1945), *Kermesse noire* (1919), Belfius Art Collection, Brussels
- Jules De Bruycker (1870-1945), *Weer klepte de dood over 't Vlaanderen land* (Death tolls over Flanders) (1919), Museum de Fundatie, Zwolle and Heino/Wijhe

6. In God We Trust (do we?)

- James Ensor (1860-1949), *Duivels rossen engelen en aartsengelen af* (Devils Trashing Angels and Archangels) (1888), Museum for Fine Arts Ghent
For this etching, James Ensor found inspiration in Bruegel's Fall of the Rebel Angels.
- James Ensor (1860-1949), *De zeven hoofdzonden: De ontucht* (The Seven Deadly Sins: Lust) (1888), Museum for Fine Arts Ghent
A quirky ode to Bruegel's series of deadly sins.
- James Ensor (1860-1949), *De intrede van Christus in Brussel* (Christ's Entry Into Brussels) (1895), Museum for Fine Arts Ghent
The tiny Christ figure in a sea of indifferent people recalls Bruegel's Christ Carrying the Cross.
- James Ensor (1860-1949), *De zeven hoofdzonden: De luiheid* (The Seven Deadly Sins: Sloth) (1902), Museum for Fine Arts Ghent
- James Ensor (1860-1949), *De zeven hoofdzonden: De gramschap* (The Seven Deadly Sins: Sloth) (1904), Museum for Fine Arts Ghent
- James Ensor (1860-1949), *De zeven hoofdzonden: De hoogmoed* (The Seven Deadly Sins: Pride) (1904), Museum for Fine Arts Ghent
- James Ensor (1860-1949), *De zeven hoofdzonden: De hebzucht* (The Seven Deadly Sins: Avarice) (1904), Museum for Fine Arts Ghent
- James Ensor (1860-1949), *De zeven hoofdzonden: De gulzigheid* (The Seven Deadly Sins: Gluttony) (1904), Museum for Fine Arts Ghent
- James Ensor (1860-1949), *De zeven hoofdzonden: De afgunst* (The Seven Deadly Sins: Envy) (1904), Museum for Fine Arts Ghent
- James Ensor (1860-1949), *De zeven hoofdzonden beheerst door de dood* (The Deadly Sins Dominated by Death) (1904), Museum for Fine Arts Ghent
- Werner Tübke (1929-2004), *Descent from the Cross* (small version) (1982), Museum Barberini, Potsdam

7. Keep Calm and Feast on

- James Ensor, *Skelet arresteert maskers* (Skeleton Arresting Masks) (1891), The Phoebus Foundation, Antwerp
Just as in Bruegel's festive scenes, Ensor's carnival-like characters exude little festive joy. Death is omnipresent, cynicism is the asset.
- James Ensor, *Geraamten in travestie* (Skeletons in Fancy Dress) (1894), Antwerp, The Phoebus Foundation, Antwerp
- August Sander (1876-1964), *Bäuerliche Braut* (Rural bride) (1920-1925), Cologne, Die Photographische Sammlung/SK Stiftung Kultur Köln – August Sander Archiv
A beautiful tribute to the brides in Bruegel's peasant weddings.
- Constant Permeke (1886-1952), *Kermis* (Fair) (1921), oil on canvas, 78 x 110,5 cm, Royal Museum of Fine Arts Antwerp
Just like in Bruegel's festive scenes, Permeke's characters in this Fair radiate little joy.
- Frits Van den Berghe (1883-1939), *De malle molen* (The Silly Mill) (1934), courtesy Galerie Oscar De Vos, Sint-Martens-Latem
Quoting Prof.dr. Katharina Van Cauteren: 'Because four centuries after Bruegel, the Fleming is still happy, he drinks his beer in the pub, or he makes fun at the fair'.
- Jean Brusselmans (1884-1953), *Carnaval* (Carnival) (1952), Mu.ZEE, Ostende
- Jules De Bruycker (1870-1945), *Carnaval* (Carnival) (1920), Foundation Jules De Bruycker

Contemporary artists & loans

The DNA of contemporary art resides in classical art, that is indisputable. Pieter Bruegel's work is engraved in the visual collective memory, with often unfathomable and delightful crowd scenes in which the narrative is sometimes subsumed in the overall picture.

Today's artists relate to the spirit of the artist, because there is a general sense of empathy that people feel in diverse social relationships which is essentially timeless and changeless.

The form changes with the passage of time, as well as the complexity that was not there 'then'. Then, the world was at most a village or a landscape; now the world is 'global' and for many a synonym for despair, desperation and imposed migration.

In this exhibition, we present new creations and/or reworkings of existing pieces of art. Well-known as well as lesser-known artists from 'here' and 'there' have been selected. Older artists stand alongside many lesser-known, emerging young artists.

ANETTA MONA CHIȘA & LUCIA TKÁČOVÁ, 1973, Romania & 1976, Slovakia, live and work in Prague

BART LODEWIJKS, 1972, The Netherlands

BIRDE VANHEERSWYNGHELS, 1986, Belgium

CHRISTOPH FINK, 1963, Ghent, Belgium

DIRK BRAECKMAN & FRANZ WEST (1947-2012) & LISBETH GRUWEZ, 1958, Eeklo, & 1977, Kortrijk

ELISABETH IDA MULYANI, 1979, Indonesia, lives and works in Ghent, Belgium

EMMANUELLE QUERTAIN, 1987, Brussels, Belgium

GOSIE VERVLOESSEM, 1973, lives and works in Brussels, Belgium

GRAZIA TODERI, 1963, Padua, Italy

HANA MILETIĆ, 1982, lives and works in Brussels and Zagreb

HONORE D'O, 1961, Oudenaarde, Belgium

JAN VAN IMSCHOOT & SAM SAMIEE, 1963, Ghent, Belgium & 1988, Iran

JIMMIE DURHAM, 1940, Houston, Texas, lives and works in the EU

JONATHAN PAEPENS, 1989, lives and works in Ghent, Belgium

KASPER BOSMANS, 1990, Lommel, Belgium

KURT RYSLAVY, 1961, Austria, lives and works in Brussels, Belgium

LÁZARA ROSELL ALBEAR, 1971, Cuba and Belgium

LEO COPERS, 1947, Ghent, Belgium

ORNAGHI & PRESTINARI, 1986, Milan and 1984, Milan

PASCALE MARTHINE TAYOU, 1967, Yaoundé, Cameroon

RICARDO BREY, 1955, Havana, Cuba, lives and works in Ghent

SAM SAMIEE, 1988, Iran

YOLA MINATCHY, 1972, lives and works in Brussels

YURIE UMAMOTO, 1983, Japan

PETER VERHELST (°1962), created a poetic text for this exhibition. Outside of the castle, the sounds of bassist ANNELEEN BOEHME, STEVEN DELANNOYE (bass clarinet), BERLINDE DEMAN (tuba) and ISOLDE LASOEN (vibraphone) echo his text.

JEROEN D'HOE (°1968) made a new composition for the exhibition, which offers both musical support and forms a counterpart to the introductory film with which the exhibition starts. D'hoë based this creation on the structure and themes of the exhibition trajectory, and used

both old and modern instruments. This immediately gave the underlying philosophy of the exhibition a sonorous translation.

Studio Job created a new sculpture for this exhibition, 'The Peasant Wedding'. It refers to the porridge bowl that can be seen on some of Bruegel's festive paintings.

Furthermore we will display works on loan by Marcel Broodthaers, Franz West, Mario Merz and Panamarenko.

- Marcel Broodthaers 'Lettres ouvertes' (open letters), AVIS (1972) Gallery Ronny Van de Velde, Knokke-Antwerp
- Mario Merz, Installation 'Chambres d'Amis', (1986) collection S.M.A.K., The Municipal Museum of Contemporary Art Ghent
- Panamarenko, *Meikever* (May Bug), (1975) Collection S.M.A.K., Loan by the Flemish Community Collection
- Franz West, Paßstück BL 4 (1990) Collection Bernard Filliers, courtesy Peter Pakesch Wien

Biographies²

Modern artists

James Ensor (1860-1949), BELGIUM

James Sidney Ensor was the son of an English father (James Frederic) and a Belgian mother (Maria Catharina Haegheman). The family operated a souvenir and curiosity shop in Ostend and boarded rooms out to summer guests. In 1876, Ensor attended drawing lessons at the local drawing school. From 1877 until 1880 he studied at the academy in Brussels. He received lessons from the Director, Jean Portales, among others.

In 1880 Ensor installed a studio in the attic of his parents' home in Ostend. Although he lived in Ostend until his death, he regularly stayed in Brussels and actively participated in the artistic life of the capital city. With the exception of a few excursions to London, Holland and Paris, Ensor scarcely traveled. His seascapes, still lifes, naturalistic figure pieces and tableaux from the life of the young, modern bourgeois woman unquestionably belong to the major works of the European Realism and plein aire movements.

In 1883 Ensor, along with a few older students of the Brussels' academy, would take leave of the artists' association 'L'Eclair'. They established the artists' association 'Les Vingt'. This will play an important role in the dissemination of various international avant-garde movements.

Between 1885 and 1888, Ensor's attention went chiefly to drawing and etching. Under the influence of Rembrandt, Redon, Goya, Japanese woodcuts, Brueghelian images and contemporary spoofs, Ensor developed a highly personal iconography and design. He rejected French Impressionism and Symbolism and lent himself to the expressive qualities of light, line, colour and the grotesque and macabre motifs such as carnival masks and skeletons, which he rendered in massive tableaux such as in the series *The Aureoles of Christ* or *The Sensibilities of Light* (1885-1886). These grotesque metamorphoses culminate in Ensor's most well-known and monumental mask tableau: *The Entry of Christ into Brussels* (1888-1889, oil on canvas, Los Angeles, J. Paul Getty Museum).

In 1893 Ensor fruitlessly set himself against the dissolution of the art circle 'Les Vingt'. Octave Maus, secretary of 'Les Vingt', founded the exhibition association 'La Libre Esthétique'. Ensor was regularly courted by 'La Libre Esthétique'.

Ensor's artistic rejuvenation was noticed by German artists and critics around 1900. Alfred Kubin, Paul Klee, Emil Nolde, Ernst Ludwig Kirchner, Georg Grosz, Herbert von Garvens-Garvensburg or Wilhelm Fraenger understood that 'le peintre des masks' (the painting of masks) radically broke with the classical West-European artistic values and traditions. He was also recognised in Belgium as one of the pioneers of Modern Art. François Franck and the admirers who were members of the Antwerp exhibition association 'L'Art contemporain' would successfully promote Ensor's work, both at home and abroad.

Beginning in 1896, Ensor already was promoting himself more as a writer. Primarily Ensor published on art. Later he was asked more and more as an occasional speaker and he took advantage of this opportunity to bring attention to the division of the sand dunes, modern architecture and vivisection.

In a number of speeches Ensor called himself a forerunner of Luminism, Fauvism, Cubism, Expressionism, Futurism and Surrealism. Ensor also placed especially great importance on his musical productions. In 1911, he wrote the libretto and composed the music for a ballet entitled

² Chronologically arranged

La Gamme d'amour. For this pantomime he also developed the décor and costumes. In 1924, this ballet was performed in the Antwerp opera house. In 1917, Ensor moved to the house in the Vlaanderenstraat/Rue de Flandre that he had inherited from his uncle. Today, the James Ensor museum is housed here.

Source: www.jamesensor.vlaamsekunstcollectie.be/en/biography

Valerius de Saedeleer (1867-1941), BELGIUM

When Valerius Saedeleer (Aalst 1867 - Leupegem 1941) settled in Sint-Martens-Latem in 1898, he was, as a young artist, not quite sure where to go with his painting. The smoothly painted natural landscapes with the impressionistic brushwork of his master Frans Courtens were certainly deserving, but the Saedeleer was looking for something different, something personal. In Sint-Martens-Latem he could reorientate himself in an artistic environment, in which also sculptor George Minne and painter Gustave Van de Woestyne had come to settle. He was attracted to the unspoiled nature, the diversity of the landscape and the frugal, simple life. Until 1903, the work of Valerius De Saedeleer clearly evidences the influence of Frans Courtens. It is not until 1904 that he will start making highly personal interpretations of the landscape. At a time when Impressionism experienced its last flourishing period, Fauvism and Cubism became popular in France and a number of artists introduced expressionism as a new style in Germany, Valerius De Saedeleer realises classical landscapes with a very thoughtful composition, a smooth texture and a meticulous execution. His coming into contact with the Flemish Primitives in a major exhibition in Bruges in 1902 is commonly referred to as the reason for the sudden change in the work of De Saedeleer. He will from then on pay great attention to the artisanal perfection of his work, and become part, in this way, of the Flemish painting tradition. Following the example of the Primitives, he shuns any form of improvisation and leaves nothing to chance.

Source: www.museumdd.be/en/valerius-de-saedeleer

Jules De Bruycker (1870-1945)

Jules de Bruycker was a younger contemporary of James Ensor. He was born in Ghent in 1870 and died there in 1945. Critics have called De Bruycker 'the greatest Belgian etcher after Ensor'. And indeed, he achieved a degree of virtuosity that still excites admiration today.

His oeuvre mainly deals with the city of Ghent and its inhabitants. From the very beginning of his career, De Bruycker placed ordinary people at the foreground of his work. He sought his inspiration on the streets, in the theatre and particularly at the market places. In his later work these characters were reduced to mere details and architectural themes became more prominent. These prints were clearly influenced by the work of the British artist Frank Brangwyn, which De Bruycker saw at the 1913 World Fair in Ghent.

When De Bruycker fled to London in 1914, Brangwyn helped him again by sending him some etching materials. De Bruycker remained in London from 1914 till 1919 and made a number of etchings of the city. There he met other British artists, including Walter R. Sickert, and was also influenced by the work of the American painter and etcher James Whistler. De Bruycker was fascinated by the pace of life in the big city, as can be seen in his prints of Picadilly and Ludgate Circus. During his stay in London he was deeply impressed by photographs of the war in his native land, and created a series of prints on the horrors of the Great War. These are large etchings created with technical perfection, in which De Bruycker ridicules the German occupation in the most grotesque manner. Ensor's influence can be seen in a few of these prints.

A number of preliminary studies for these etchings still exist and show that De Bruycker was a gifted draughtsman.

In 1919 De Bruycker returned to Ghent. After such a long absence, he was once again inspired by the monumental buildings of his native city. He also made a series of 16 illustrations for an edition of Charles de Coster's 'La Légende d'Uilenspiegel et de Lamme Goedzak' (1867).

As early as 1922-23, exhibitions of his work were held in a number of North American cities (Chicago, Detroit, Muskegon, etc.), and several years later (1929-1930) a new series of exhibitions was held. And yet, De Bruycker is still not a universally recognised artist; perhaps because he was too attached to Ghent.

Source: www.dbnl.org/tekst/_low001199601_01/_low001199601_01_0074.php

Stijn Streuvels (1871-1969), BELGIUM

After moving into the house 'The Lijsternest' in the village of Ingooigem, the Flemish writer Stijn Streuvels (pseudonym of Frank Lateur) commenced work on the great agrarian novel which would make him famous. From his desk he looked out over the wide fields and watched the flax workers at work. He listened to the songs the women sung while weeding. Before appearing in book form, *De vlaschaard* was published in the Dutch magazine *De Beweging*. This was an appropriate first home for the novel because the magazine's editor, Albert Verwey, deliberately gathered authors who were able to rise above the prevailing naturalism and be inspired by what he called 'the Idea', a symbolist assimilation of sensory perceptions. After reading Streuvels's manuscript Verwey enthusiastically stated: 'If the sun could write, it would write like Streuvels.'

Source: www.letterenfonds.nl/en/author/100/stijn-streuvels

August Sander (1876-1964), GERMANY

August Sander is acclaimed for a life-long undertaking known as *People of the Twentieth Century*. Though it was realized as one single volume only posthumously (through the efforts of his son) his career-defining mission gave rise to the greatest portrait collection of the 20th century. Sander's goal was to produce a comprehensive photo-sociological document of the cross-section - from land workers to factory workers; to artistic and professional elites; to the frail and the elderly - of German society as it unravelled during his own lifetime. Despite the emergence of the new, faster and more mobile, 35MM Leica camera, Sander remained steadfast in his commitment to the heavy large-format camera that used glass negatives and demanded long exposure times. For him the greater detail offered by the latter format far outweighed the benefits of the former. Sander represented all his sitters, whom he identified, not by name, but by occupation or type, with a respectful and unadorned neutrality, and always within their familiar surroundings.

Source: <https://www.theartstory.org/artist-sander-august.htm>

Gustave van de Woestyne (1881-1947), BELGIUM

In his youth, Gustave Van de Woestyne studied at the Ghent Academy for the Fine Arts. Nevertheless, he was the brother of the painter Karel, who introduced him to the Ghent artistic and intellectual environment to which he had access. At the side of his brother, Van de Woestyne received an intellectual education that ushered him, already at a young age, into the world of literature, classical music and sculpture.

For Gustave Van de Woestyne, the intellectual setting that his brother Karel and the sculptor George Minne created in Sint-Martens-Latem was very invigorating. As townsman, he was suddenly confronted with life in the country: the peasant life, which united his eternal battle with the earth with a deep religiosity. From the beginning of his career, he adopted myths and parables as guiding principles, and he transposed the classical stories into the life of the countryside. The day-to-day and the sacred were depicted in their connectedness. On the other hand, the stay in Latem tore him away from big-city filthiness and uncertainty. In the village, there was not only a place for devotion and mysticism; the traditional and the authentic were also present. His peasants-in their restraint and asceticism-appeared to live outside reality. The visit to the Flemish Primitives exhibition at Bruges in 1902 was decisive for the development of the artist. He borrowed from them the traditional as well as the hair-fine realism and their power of observation. Van de Woestyne, however, preferred soft colouring, finished into a gaunt facture. Against this soft structure, stood the hard contours that gave form to his figures. Especially his portraits give evidence of the unadulterated, the pure.

Source: www.oscardevos.be/product-category/gustave-van-de-woestyne-en/?lang=en

Frits Van den Berghe (1883-1939), BELGIUM

Frits Van den Berghe was born in Ghent on 3 April 1883. Beginning in 1898, the young Frederik would perfect his skills at the Ghent Academy for the Fine Arts. Already in 1902 he stayed in Sint-Martens-Latem. Only in 1908 would he take up residence in the village. Van den Berghe lived in the village during the summer months, spending the winters in Ghent. He was appointed professor at the academy in the same year.

Shortly before the First World War, Van den Berghe underwent a crisis. Together with a girlfriend, he went to the United States. However, he returned-disappointed-after a few months. War broke out shortly thereafter, and he fled to the Netherlands together with Gustave De Smet. Both De Smet and Van den Berghe were quickly noticed in the Amsterdam art world. The Larensche Art Shop showed interest in their work already in 1915. The first major exhibition of their work on foreign soil followed in May of 1916. Amsterdam could not seduce them, however, and already in August, they departed for Blaricum.

He only returned to Belgium in 1922. After a short stay with Permeke in Ostend, in the summer of 1922 Van den Berghe went to Bachte-Maria-Leerne. When his most important employers went bankrupt in 1931-1932, Van den Berghe - together with De Smet and Hubert Malfait - was among the worst affected. No less than one hundred and six top works by the artist were auctioned for a trifle. As a result, the modernists of the 1920s, with De Smet and Van den Berghe at the top of the list, suddenly fell into disfavour. Van den Berghe thus withdrew from the fickle life of an artist. To earn a living, he was introduced to the socialist publisher Het Licht in Ghent, where he was able to work as illustrator. Illustrative work appeared in the newspaper *Vooruit*; he also brought a humorous, sometimes satirical, look to leading figures in the contemporary cultural and political world in the weeklies *Koekoek* and *Voor Allen*.

Van den Berghe seldom appeared in the limelight in the 1930s. In 1933, the Ghent Socialist Study Circle organised a double exhibition together with Jozef Cantré; in the same year, Emile Langui had the first monograph of the artist published. In 1936, Alice Manteau organised a small exhibition of his work. Official recognition of his work finally came in 1939, when he was nominated for the directorship of the Ghent Academy. Van den Berghe's sudden death on 23 September of the same year made this recognition impossible.

Source: www.oscardevos.be/product-category/frits-van-den-berghe-en/?lang=en

Jean Brusselmans (1884-1953), BELGIUM

In the face of every movement that swept the art world during the first half of the twentieth century, Belgian artist Jean Brusselmans constructed an obstinately idiosyncratic oeuvre starring the rolling landscape and village life of Belgian Brabant.

While his immediate contemporaries – artists like Rik Wouters, Constant Permeke and Gustave De Smet – made their names as leaders of a new avant-garde in Belgian painting following the First World War, Brusselmans went unnoticed. He spent almost all his life in Dilbeek, a country village to the west of Brussels, and his surly character and geographical remoteness from the art world were barriers to success. On the sidelines – and in great poverty – Brusselmans developed his own style. It was only in the 1940s that his work gained a degree of cautious recognition, although it still remained relatively unknown to the general public.

In 1904, at the age of twenty, Brusselmans decided to devote his life to painting. He resigned from his job as a lithographer and dropped out of classes at the Brussels art academy. Together with former fellow-student Rik Wouters, he hired an attic studio in Brussels. The years that followed were dominated by an artistic voyage of discovery during which Brusselmans developed a sharp eye for rhythmical patterns, designs and geometrical motifs in everyday subjects: his wife's dress, a storm at sea, plates on a dresser, a winter landscape... Brusselmans structured and stylised the image without ever arriving at complete abstraction.

Much to his displeasure, he quickly came to be viewed as a Flemish Expressionist. He never intended to express emotion through his art. To Brusselmans, his subjects were the point of departure for experimentation with lines, planes, colours and patterns. The sea, a snow-covered field, a shell or a vase of flowers offered him the excuse to play with colours, patterns and composition to his heart's content. In this respect, his work has more in common with that of Henri Matisse and Paul Cézanne than with the tradition of Belgian Expressionism.

Source: www.gemeentemuseum.nl/en/exhibitions/jean-brusselmans

Anto Carte (1886-1954), BELGIUM

Antoine "Anto" Carte was a Belgian figurative painter. Sometimes compared to his friend and peer, the Flemish artist Gustave van de Woestyne, Carte's Neo-Realist paintings of farmers and miners are dark and expressive. He employs the figure symbolically, both highlighting the struggles of the working class and conveying fantastical narratives. Born on December 8, 1886 in Mons, Belgium, Carte apprenticed to the studio of painter Frantz Depooter for 14 years, and received his formal training at the Academy of Mons and Brussels. He began calling himself Anto Carte and in 1928 helped to form the Expressionist painting group Nervia. He taught at the Higher Institute of Decorative Arts of La Cambre and the Royal Academy of Fine Arts, both in Brussels. Carte died in Ixelles, Belgium on February 15, 1954.

Source: www.artnet.com/artists/antoine-anto-carte/

Constant Permeke (1886-1952), BELGIUM

Belgian painter and sculptor; the leading Flemish Expressionist. Born at Antwerp, son of a landscape painter who later became director of the Museum at Ostend. Studied 1903-6 at Bruges Academy and 1906-8 at the Academy in Ghent, where he met Frits Van den Berghe and the brothers Gustave and Léon De Smet. Lived in Laethem-Saint-Martin 1909-12, then in Ostend 1912-14. Called up in 1914, severely wounded and evacuated to England, where in 1916-17 he painted some of his first truly characteristic pictures at Chardstock, Devon. After the war returned to Ostend. Painted pictures of the fisherfolk of the port, predominantly in browns and blacks, with

monumental, vigorously distorted forms; also made a series of seascapes. First one-man exhibition at La Licorne, Paris, 1921. From 1925 made regular visits to Jabbeke, a village inland between Ostend and Bruges, and settled there 1930. Turned to painting peasant scenes and landscapes, and in 1937 also began to make sculptures, mainly of female nudes. Died in Ostend.

Published in: Ronald Alley, *Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists*, Tate Gallery and Sotheby Parke-Bernet, London 1981, p.585.

Otto Dix (1891-1969), GERMANY

Otto Dix has been perhaps more influential than any other German painter in shaping the popular image of the Weimar Republic of the 1920s. His works are key parts of the Neue Sachlichkeit ("New Objectivity") movement, which also attracted George Grosz and Max Beckmann in the mid 1920s. A veteran haunted by his experiences of WWI, his first great subjects were crippled soldiers, but during the height of his career he also painted nudes, prostitutes, and often savagely satirical portraits of celebrities from Germany's intellectual circles. His work became even darker and more allegorical in the early 1930s, and he became a target of the Nazis. In response, he gradually moved away from social themes, turning to landscape and Christian subjects, and, after serving in the army during WWII, enjoyed some considerable acclaim in his later years.

Source: <https://www.theartstory.org/artist-dix-otto.htm>

George Grosz (1893-1959), GERMANY

George Grosz is a German artist whose caricatures and paintings provided some of the most vitriolic social criticism of his time.

After studying art in Dresden and Berlin from 1909 to 1912, Grosz sold caricatures to magazines and spent time in Paris during 1913. When World War I broke out, he volunteered for the infantry, but he was invalided in 1915 and moved into a garret studio in Berlin. There he sketched prostitutes, disfigured veterans, and other personifications of the ravages of war. In 1917 he was recalled to the army as a trainer, but shortly thereafter he was placed in a military asylum and was discharged as unfit.

By the war's end in 1918, Grosz had developed an unmistakable graphic style that combined a highly expressive use of line with ferocious social caricature. Out of his wartime experiences and his observations of chaotic postwar Germany grew a series of drawings savagely attacking militarism, war profiteering, the gulf between rich and poor, social decadence, and Nazism. In drawing collections such as *The Face of the Ruling Class* (1921) and *Ecce Homo* (1922), Grosz depicts fat Junkers, greedy capitalists, smug bourgeoisie, drinkers, and lechers—as well as hollow-faced factory labourers, the poor, and the unemployed.

At this time Grosz belonged to the Berlin Dada art movement, having befriended the German Dadaist brothers Wieland Herzfelde and John Heartfield in 1915. Gradually, Grosz became associated with the Neue Sachlichkeit ("New Objectivity") movement, which embraced realism as a tool of satirical social criticism.

After immigrating to the United States in 1933 to teach at the Art Students League in New York City, Grosz's work became less misanthropic, as he drew magazine cartoons, nudes, and landscapes. He became a U.S. citizen in 1938. During World War II he showed his old pessimism in sharply coloured, teeming canvases such as *The Survivor* (1944). So famous and threatening were Grosz's depictions of war and corruption that the Nazis designated him "Cultural Bolshevik Number One." A French critic called his work "the most definitive catalog of man's depravity in all history." Grosz died in West Berlin about three weeks after returning to his native country for

a visit.

Source: www.britannica.com/biography/George-Grosz

Hubert Malfait (1898-1971), BELGIUM

The son of the local town clerk Jules Malfait, Hubert Malfait was born in Astene in 1898. The town clerk was a good friend of Emile Claus, Valerius De Saedeleer and Albijn Van den Abeele, and he became familiar with their art already at a young age. During the war years, Malfait studied at the Ghent Academy for the Fine Arts.

By 1924 he was a fully-fledged member of the avant garde expressionist group of Gustave De Smet, Frits Van den Berghe and Constant Permeke. From this moment on, the progressive Brussels galleries defended him through thick and thin. Critics saw in him the flag-bearer of a new generation of expressionists who continued the formalistic examples of his three predecessors. Already in 1927, Hubert Malfait received an individual exhibition in the modernistic circle of Galerie Le Centaure in Brussels. Until the crisis years, Malfait would actively participate in Brussels artistic life, where his paintings captivated an international public.

This success, however, did not daze him. Malfait continued to call himself into question, and in 1929 he lived for a considerable time in Paris. In the City of Light, he was impressed with the work of Marc Chagall, Amedeo Modigliani, Ossip Zadkine, et al.

In 1930 he was again the guest of Le Centaure. This Brussels' success came to an abrupt end with the economic crisis. When Le Centaure, his most important source of income, went bankrupt in 1932, it was auctioned off without limit. With Gustave De Smet and Frits Van den Berghe, Malfait was among the worst affected.

Only in 1934 did Malfait re-emerge on the scene when the Brussels gallery Louis Manteau organised an exhibition of his work. In the 1930s, Malfait was regularly present in the Ghent art scene. The war years were a turning point in the number of exhibitions. Malfait's large one-man exhibitions only came about in 1944. Then he exhibited his paintings in the Brueghel Gallery. Shortly before his death, the Museum for the Fine Arts in Ostend organised an extensive retrospective of his work. The artist died in his house in Sint-Martens-Latem on 15 September 1971.

Source: www.oscardevos.be/product-category/hubert-malfait-en/?lang=en

Contemporary artists

Anetta Mona Chişa & Lucia Tkáčová

Anetta Mona Chişa (° 1975) & Lucia Tkáčová (° 1977) collaborate as an artistic duo since 2000, with an extensive and well-established international activity. They work across a variety of media including video, performance and sculpture, often employing language and game tactics in their acts. At the heart of their collaboration lies their quest to find a means of reconciling the political with the aesthetic validity of art.

Some of their most recent solo shows are: *a no, A voLcanic attaCk, a hiT, a Muse*, Museumcultuur Strombeek Gent (2018), *i aM a hoT ice, an avAst Luck, a no aCt*, Soga gallery, Bratislava (2017), *a huMan, a Lack, a Coin, a cAst. voTe it.*, Future Museum, Bucharest (2017), *i Look at A sun, i aM a catCh, a cave anT*, Rotwand gallery, Zurich (2016), *ah, souL in A coMa, aCt naive, atTack*, GAK Bremen (2015). In 2011 the artists, along with Ion Grigorescu, represented Romania at the Venice Art Biennale. Their projects have been featured in numerous international museums and exhibitions from Art in General New York, n.b.k. Berlin, the 54th Venice Biennale, MoCA Miami, MuMoK Vienna, Manifesta 10, The Power Plant Toronto, Taipei Biennale, Schirn Kunsthalle Frankfurt, Migros Museum für Gegenwartskunst Zürich, ZKM | Museum für Neue Kunst Karlsruhe, Bozar Brussels, Moscow International Biennale for Young Art to MNAC Bucharest among others. They live and work in Prague, Vyhne and Berlin.

www.chitka.info

Christoph Fink

Christoph Fink (Ghent, °1963) has been working on his Atlas of Movements for many years, exploring the borders of the human body and its interaction with its surroundings. This takes the form of detailed accounts of his travels, photographs, sound recordings, etc. which the artist then turns into experimental exhibitions such as space-filling cartographic and acoustic constructions consisting of drawings, diagrams, tables and layers of sound. Fink thus presents an alternative world view in which he calls into question the relationship between the various elements around us.

Bart Lodewijks

Bart Lodewijks (NL 1972) makes large scale, linear chalk drawings in public and private spaces. The drawings can be found on building facades, in hospitals and offices, but also inside private homes and the surrounding streets. His distinct abstract drawings respond to the social context in which they are made.

In the case of a long-term project, the artist documents the process in writing, photography and film. Images and texts come together in books, made together with art publisher ROMA publications; an essay was published in the Mondriaan Fund essay series. Film documents are made in collaboration with filmmaker Griet Teck.

The Dutch Government Architect and the Flemish cities of Ronse, Genk, Ghent and Brussels have commissioned long-term projects. Emergent galerie (Veurne, Belgium) commissioned drawings in private homes. In recent years Lodewijks worked with S.M.A.K. - Ghent (TRACK 2012, Kathmandu Triennale 2016), Capacete - Rio de Janeiro (2010, 2013), The Model Sligo - Ireland (2013-2016), Whitechapel Gallery - London (2014-2015), BOZAR - Brussels (2016), MMCA Seoul (2016), Calcutta Art & Research Foundation India (2018)

Publications: www.romapublications.org

Birde Vanheerswynghels

Birde Vanheerswynghels (° 1986) is known for her large-scale charcoal drawings of imaginary, natural landscapes. These drawings are not a representation of an existing scene, but are the decor for an imaginary natural landscape, a world only existing on paper. What seems to be the result of a careful observation in first instance, is actually a composed image from personal impressions. An image that stems from a mental archive. Vanheerswynghels investigates how 3-dimensionality can be experienced as 2-dimensionality. As a child she saw a cat getting driven over by a car and got fascinated by the shape the animal transformed into. In her artistic practice she recreates this transformation: from figuration to abstraction and back again, by starting from photographs, mainly self-made polaroids. As the foundation for her drawings, these polaroids act as fragments of a composition that becomes a new image.

Considering the process of drawing as an analysis of certain shapes, Vanheerswynghels often re-uses the same subjects, such as trees, bushes, flowers, ponds, plants and birds.

In her series of drawings we see an enhanced adaption of techniques, creating a variety of patterns and contrasts. By using a combination of coloured pastel, charcoal and highlights made by erasing parts of the drawing, the work becomes rich of depth in which black is not just black. Rendering her subjects enlarged and overly dimensional, the photographic space of the images becomes alienated and the spectator is tricked. The experience of what we see becomes physical. The presence of colour in the charcoal drawings finds its research in a series of large-scale pigment prints. A blow-up of a digital image is covered with layers of pigment, thus creating an object that is in between drawing and photography. As with her charcoal drawings the viewer doesn't immediately know what he is looking at. The image manifests itself slowly, creating the feeling of a lost or artificial memory.

Birde Vanheerswynghels completed a two year post academic residency program at HISK (Higher Institute for Fine Arts in Ghent), Belgium. In 2015 she was the winner of the Baker Tilly Roelfs Prize, Düsseldorf (DE) for her work in the group show *Terra Incognita*, KIT, Düsseldorf (DE). She made several residencies in Cité Internationale des Arts, Paris (FR), Hangar Barcelona (ES), Boiling Point PRESS Berlin (DE) and Takt Kunstprojektraum, Berlin (DE). She had group exhibitions in amongst others Drawing Center Diepenheim, Diepenheim (NL), Croxhapox, Ghent (BE), Galerie Martin Kudlek, Köln (DE), Voorkamer, Lier (BE), Komplot, Brussels (BE). Solo shows at Tatjana Pieters gallery, Gent (BE) and Komplot, Brussels (BE).

Carlos Caballero

° 1983, Camagüey, Cuba. Lives and works in Ghent, Belgium.

EDUCATION

2005 - 2010 Graduated from the Instituto Superior de Arte (ISA), Havana, Cuba

1998 - 2002 Graduated from the Fine Arts Academy of Camagüey, Cuba

SELECTED SOLO EXHIBITIONS

2018 «Diario Deconstruido». Galerie Greta Meert, Brussels, Belgium

2017 «Emptying a Cloud». BLANCO, Ghent, Belgium

2015 «Solo project». stART the Fotorama Window Project, Wevelgem, Belgium

«Desertic Abundance». Salon Blanc, Ostend, Belgium

2010 «Les Bulles de L'amour (Homage to René Magritte)». Centro de Desarrollo de las Artes Visuales, Havana, Cuba

2008 «Persona». Galería Carmelo González, Casa de la Cultura de Plaza, Havana, Cuba

2002 «On Archetypes and Sex». Galería Miranda, Camagüey, Cuba

SELECTED GROUP EXHIBITIONS

2018 «In de Wind: Carlos Caballero». Intervention, curated by Luk Lambrecht, CC Strombeek, Strombeek- Bever, Belgium

2017 «een groep». Galerie De Ziener, Asse, Belgium

«CubaLanz». Group exhibition during the first festival at Bozar Museum, Brussels, Belgium

«Cuban Art Now». Singer Laren Museum, Laren, The Netherlands

«28». CC Strombeek, Bever, Belgium

2016 «12425 Ne 13 Ave #4 North Miami Fl 33161». Under the Bridge Art Space, Miami, US

«Ronse Drawing Prize #48». CC De Ververij, Ronse, Belgium

«(out of) position». D' Apostrof, Meigem, Belgium

2015 «Artenova 2015». Mechelen, Belgium

«Group show». Galerie EL, Welle, Belgium

2014 «I Can Live In A Living Room». Zwart Wild, Ghent, Belgium

«KARFOUR». Jan Colle Galerij, Ghent, Belgium

«KRASI». Semi-public space of Ninove, Belgium

«Removal Identity». TUB Gallery Miami, US

«Group show». TUB Gallery Miami, US

«Nothing But Good Live». Park, Platform for Visual Arts, Tilburg, The Netherlands

2013 «Inhabited Zone». Alternative space, Havana, Cuba

«Cachita: The Infinite Lightness of Being». The Olga M. and Carlos Saladrigas Gallery, at the Center for the Arts, Miami, US

2012 «SenseLab». Collateral exhibition to the 11th Havana Biennial, Facultad de Historia del Arte y Literatura, Universidad de la Habana, Havana, Cuba

«Extraordinary Five». Wynwood Exhibition Center, Miami, US

2011 «Torbellino II». Galería Habana, Havana, Cuba

«Cuba Now». 21c Museum, Louisville, Kentucky, US

2010 «Off The Record». Edge Zones Art Center, Miami, US

«Bomb». Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba

«Spores». Pabellón Cuba, Havana, Cuba

2009 «Over and Out». Collateral exhibitions to the 10th Havana Biennial, Instituto Superior de Arte, Havana, Cuba

2008 «Territorial References». Dock No 3, Avenida del Puerto, Havana, Cuba

2007 «Back Door». Instituto Superior de Arte, Havana, Cuba

2006 Collateral exhibition to the 9th Havana Biennial, Instituto Superior de Arte, Havana, Cuba

COLLECTIONS

21c Museum, Louisville, Kentucky, US.

His work is represented in private collections in Cuba, Switzerland, Germany, Mexico, Nicaragua, the United States, Spain, The Netherlands, Russia and Belgium.

Dirk Braeckman

Dirk Braeckman (° 1958) has spent the past 30 years developing an impressive portfolio. Working with the medium of photography, he occupies a distinctive place within the visual arts. Braeckman has taken part in numerous exhibitions both nationally and internationally. In 2017, he represented Belgium at the 57th Venice Biennale. He has had solo shows at LE BAL (Paris), De Pont (Tilburg), De Appel (Amsterdam), S.M.A.K. (Ghent), BOZAR (Brussels), M (Leuven) and ROSEGALLERY (Santa Monica, CA). Braeckman's works are part of important private and public collections around the world, including in FRAC Nord-Pas de Calais (Dunkirk), Sammlung Goetz (Munich), De Pont (Tilburg) and Fondation Nationale d'Art Contemporain (Paris), Central Museum (Utrecht), and Musée d'Art Contemporain et Moderne (Strasbourg). There are also several publications on his artistic practice and oeuvre.

Elisabeth Ida Mulyani

Elisabeth Ida Mulyani is an Indonesian artist who loves and works in Brussels. She studies photography at KASK School of Arts in Ghent. In the past years, she took part in different exhibitions in Belgium, France, Germany, the Netherlands and Indonesia with works that critically reflect on the history and the identity of her birth country. Besides a photographer and filmmaker, Elisabeth Ida is also active as a researcher, performance artist and exhibition maker. She is invited by the Auschwitz Institute for Peace and Reconciliation (NYC) to show an installation during the biennale of Venice in 2019.

Emmanuelle Quertain

Emmanuelle Quertain (°1987, Brussels) lives and works in Brussels. In 2010 she completed her studies at the École de recherche graphique (ERG) in Brussels and in 2013 had an artistic residence in WIELS, Brussels. She took part in exhibitions in Emergent, Veurne (2014); Kunsthall Kade, Amersfoort, the Netherlands (2014); CAB, Brussels (2013); CC Strombeek (2013).

Emmanuelle Quertain (1987, Belgique) a obtenu son master approfondi en Art plastique visuels et de l'espace à l'erg en septembre 2010 (école de recherche graphique, Bruxelles). Elle a réalisé la project room « Quelques études sur la peinture » en 2011 à la galerie Baronian. Elle a pris part à l'exposition collective « PROLONGATION » chez Rosemarie Schwarzwälder à Vienne en 2012 et a exposé au centre culturel de Strombeek « Les racines du futur » en 2013, une exposition qui réunit une série de dix tableaux abordant la notion d'histoire et d'image usées et répétées. En 2013 également, elle expose certains travaux dans l'exposition collective « During the Exhibition the Studio Will Be Close » au wiels suite au programme de résidence dans lequel elle s'est engagée dans cette même institution. En 2014 son travail est sélectionné pour être présenté dans l'exposition « De Vierkantigste Rechtoek » à la Kunsthall Kade de Amersfoort (NL). Elle présente ensuite « Un chat dans un sac » à l'Emergent Gallery de Veurne en Octobre 2014, exposition durant laquelle elle créera sa propre agence fictive d'immobilier. En 2017, elle réalise un solo à Emergent s'intitulant « Nouvelles », une exposition questionnant l'image médiatique. Ensuite une autre exposition solo expérimentale, « Authentic Chinese Objects » à Gevaerts Dreef.01 à Audenaarde en 2018.

Elle réalise également des publications qui sont des livres rares. En 2014, elle publie « DAMES en HEREN noir et blanc et une touche de bleu » pour le musée de Dhondt-Dhaenens ainsi que «

To be done » avec la maison d'édition Bartleby et co. En 2018, Batelby & Co. colabore une deuxième fois avec Emmanuelle Quertain pour éditer IN PRIME , une réédition de To Be Done sous une nouvelle forme esthétique.

Parallèlement, elle enseigne à l'agrégation ainsi qu'en cours de Master II Installation Performance à l'école de recherche graphique (ERG) à Bruxelles.

Actuellement, elle vit et travaille à Bruxelles.

Grazia Toderi

Born in Padua in 1963, she moved to Milan in 1992 after studying at the Accademia di Belle Arti in Bologna. She lives in Milan and Turin since 2005.

She has taken part in group exhibitions and major events, including the Venice Biennale (in 1993, 1999, when she was one of the winners of the Golden Lion, and 2009), and the Biennials of Istanbul (1997), Sydney (1998), Pusan (2000 and 2002), Pontevedra (2004), New Orleans (2011) Mechelen (2015).

Her solo exhibitions in public museums include those at Frac Languedoc-Roussillon, Montpellier (1995), Casino Luxembourg, Luxembourg (1998), Castello di Rivoli, Torino (1998), Frac Bourgogne, Digione (1998), Museo Ludwig, Colonia (1999), De Appel Foundation, Amsterdam (1999), Fundació Joan Mirò, Barcelona (2002), Miami Art Museum, Miami (2006), PAC, Milano (2006), Museo Serralves, Oporto (2010), Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C. (2011), MAXXI, Roma (2012), John Curtin Gallery, Perth (2013), MIT Museum, Boston (2016), MART, Rovereto (2017).

Hana Miletić

Hana Miletić, born in 1982 in Zagreb, present-day Croatia, lives and works in Brussels (BE). Miletić first came to Belgium in 1990 and is based there since 2001. In her work she explores the residues and upheavals of economic and political changes, whereby she focuses on the formation of subjectivity, on the level of both the individual and the community. Miletić has a pluriform practice that includes textiles, performance, printed matter and text.

In 2014–15 Miletić was a resident at the Jan van Eyck Academie in Maastricht (NL), and in 2015 she was awarded the BOZAR Prize in the framework of the Young Belgian Art Prize. She recently took part in the 13th Sharjah Biennial (AE, 2017) and is currently associated artist of the Beursschouwburg, Brussels (2017–21). Recent solo exhibitions include (selection): *Dependencies*, WIELS, Brussels (2018); *Care Taking*, Galerie van Gelder, Amsterdam (NL, 2017); *Materials*, Beursschouwburg, Brussels (2016).

Honoré d'O

born in Oudenaarde and Ghent, 1961 and 1984 works and lives in Ghent and abroad.

Honoré was a pupil of the Academy of Fine Arts in his home town Zottegem. He studied architecture in Ghent. From then on he was autodidact and developed an atmospherical visual language with an immaterial grammar and an ironic vocabulary. In his experimental intention is laying an extremely esthetic and ethic attention, especially towards a policy of humain and existential condition. Loaded with the pleasure of invention, he offers us a magic strategy of great escape, disconnecting his paradise proposal of new mythology and belief in breath from the globally alarming doom scenario.

Honoré d'O represented Belgium on the 51th Biennale of Venice 2005. He was Laureat of the Prize Visual Art of the Flemish Community 2006. He was representative in the Biennales of Johannesburg, Taipei, São Paulo, Sydney, Moscou, Busan, and his works are spread over international collections with permanent installations in Japan, South-Korea, China. He works alone without office.

On the occasion of the commemoration of the 450th anniversary of Bruegel's death Honoré d'O decided for the exhibition 'Feast of Fools. Bruegel rediscovered' in the Castle of Gaasbeek to put a book with links on the Marquise Visconti's bedside table. To accomplish that Honoré d'O went on a journey: not just to have a look at Ambrogio Lorenzetti's Castle on the Lake in Siena, or to visit Pieter Bruegel's large retrospective in Vienna and Adriaen Brouwer's exhibition in Oudenaarde, but also to travel in his work and archive, and to make an exhibition in a book based on three great artists from history. What links these three artists, is their emphatic attention to the real human being in which we recognize ourselves. The book only comprises images. It's a travelogue, a textbook. The images have been chosen and ordered in first instance to read them aloud one by one and to see them in the context of links developing. The purely visual language feeds on unacademic methods, the research seeks comparisons, proposes suggestions, discovers associations, uses subjectivities, fragments in interpretations, embraces symbolism,... and almost parallel with the academic study, reveals in its clarity the 'mythological' thinking of the work of art (the artist). God is a Child wears the mask of the metaphor. The metaphor for endless research is knowable only as work of art.

Jan Van Imschoot

Born in 1963 in Ghent, Jan Van Imschoot has been living and working in France since 2013. Jan Van Imschoot's exploration of the possibilities offered by painting have resulted in a body of work that draws its power from highly critical and dramatic themes and contains references to countless artists, from Tintoret to Luc Tuymans, Goya to Matisse. Jan Van Imschoot places his figures, decors and narratives at History's margins, using assembled perspectives, strong tones, bodies in motion and brushwork he describes as 'anarcho-baroque'. His work delves into a number of recurring motifs: freedom, censorship and the violence of political and ideological systems.

Jimmie Durham

Jimmie Durham is an artist, poet and writer who currently lives in Europe.

Durham has taken part in numerous international exhibitions such as Documenta (1992, 2012), Whitney Biennial of New York (1993, 2003, 2014), the Venice Biennial (1999, 2001, 2003, 2005, 2013), the Istanbul Biennial (1997, 2013) and many other group shows. Besides multiple solo exhibitions at different museums like ICA in London, Palais des Beaux-Arts in Brussels (1993) and Madre Museum in Naples (2008, 2012), Portikus in Frankfurt (2010), Serpentine Gallery in London (2015), Neuer Berliner Kunstverein (n.b.k.) (2015), Fondazione Querini Stampalia, Venice (2015), MAXXI Rome (2016), Migros Museum Zurich, retrospectives of his works were shown at MuHKA in Antwerp (2012), Musée d'Art moderne de la Ville de Paris (2009) and MAC in Marseille and Gemeentemuseum in The Hague (2003). In 2017/2018 a new retrospective, covering the 70's to today, was exhibited in the Hammer Museum, Los Angeles, the Walker Art Center, Minneapolis, the Whitney Museum of American Art, New York and the Remai Modern, Saskatoon.

Jimmie Durham received 2016 the emperor's ring of the city of Goslar (Goslarer Kaiserring) (2016) and the Robert Rauschenberg Award (2017).

Publications (excerpt):

1993 A Certain Lack of Coherence, collected essays, Kala Press, London

2014 Waiting To Be Interrupted, collected essays, Mousse Publishing, Milano

1985 Columbus Day, a book of poems, West End Press, Albuquerque.

2012 Poems That Do Not Go Together, a book of poems, Wiens Verlag and Edition Hansjörg Mayer.

Jonathan Paepens

°1989 born in Zottegem, Belgium, lives and works in Ghent

Education

2016-2017 Post Graduate Studies, HISK (Higher Institute for Fine Arts), Ghent, BE

2013-2016 Master in Fine Arts, School of Arts (KASK), Ghent (BE)

2011-2013 Bachelor in Fine Arts, School of Arts (KASK), Ghent (BE)

2008 Bachelor Fashion Design, School of Arts (KASK), Ghent (BE) (Unfinished)

Upcoming exhibitions

24/03/2018 O que pode ser a videoarte mais recente?, Casa França-Brasil, Rio de Janeiro (BR)
curated by Anna Bella Geiger & Fernando Cocchairale

23/11/2017 The grid and the cloud, How to connect, Vanderborcht Building, Brussels (BE) curated
by Elena Sorokina

Solo exhibitions

2014 THE EVER CHANGING BODY II, EXTRAMUROS, CC Strombeek, Strombeek-Bever (BE) curated by
Luk Lambrecht and Lieze Eneman

Group exhibitions

2017 Trust in the unexpected, The Governor's Mansion, Ghent (BE)

2017 Little HISK, gatehouse former military hospital, Antwerp (BE) curated by LLS 387

2017 Imago Mundi, Luciano Benetton collection, Venice (IT) curated by Marianne Van Boxelaere

2016 I LOVE CAMP, SHOWROOM MAMA, Rotterdam (NL) curated by Marloes de Vries

2015 ETCETERA III, SMAK, Gent (BE) curated by Godart Bakkers, Nadia Bijl, Wouter De
Vleeschouwer & Ilse Roosens, with works by Jonathan Meese, Kati Heck, Emmanuel Van der
Auwera, Dennis Tyfus and others

2015 GIRLS AND PONIES, De Nieuwe Vide, Harlem (NL) curated by Nathalie Hartjes

2015 WHY NOT, The college of Europe ism Het Entrepot, Bruges (BE)

2015 BAVO BABY, Bavokerk ism De Vishallen, Harlem (NL) curated by Marianne Hamersma

2015 Anger and Beyond, OFFoff Cinema, Ghent (BE) curated by Charlotte Van Buylaere

2014 KRASI, de Taag is niet de rivier die door mijn dorp stroomt, Ninove (BE) curated by Ilse
Roosens, with works by Paul Klee, Bas Jan Ader, Ante Timmermans, Kristof Van Gestel, Pascal
Martin Tayou and others

2014 VIDEO ART SUPER DISCOUNT, Het Entrepot, Bruges (BE) curated by Port Actif, with works
by Andy Warhol, Ryan Trecartin, Nam Jun Paik, James Kerr and others

2014 TUMULT, Ghent (BE)

2014 De dweil als Alibi, De Directeurswoning ism De Spil, Roeselare (BE) curated by Alibi-
genootschap, with works of Johan Clarisse, Jean-Paul Lespagnard, Stefanie De Vos and others

2013 ASK A LUCK, Ghent (BE)

2013 GRADUATION, School of Arts (KASK), Gent (BE)

2013 DODGE THIS, Zwarte Zaal, School of Arts (KASK), Ghent (BE)

2012 LAST CALL FOR FORTUNE, Arty party, Aalst (BE)
2012 LABEL 19, Tramzwart, School of Arts (KASK), Ghent (BE)
2012 AFTER DRESSING, Croxaphox, Ghent (BE)
2012 ABSOLUUT OUIMAISON, Gallery Julien Dulait, Charleroi (BE)
2011 Jods, Vroonstalhoeve, Wondelgem (BE)

Kasper Bosmans

Rooted in historical research, Kasper Bosmans disentangles the intersection of signs that create cultural meaning in both micro and macro registers. His interdisciplinary works include institutional intervention, installation, sculpture, and painting that parse and restructure the objects and symbols from varied political, artistic, ecological and social orders. Bosmans investigates diverse cultural relics—taken from the realms of government, folk art, and technology—in order to establish new modes of reading the history of power and knowledge that linger in spaces between concept and material.

Kurt Ryslavý

Kurt Ryslavý (*1961, Austrian) has been living in Brussels since over 30 years. Known as contemporary artist and diligent writer, he is also a self-employed entrepreneur.. Incorporating this two distinct but complementary activities, Kurt utilizes his ambiguity to problematize with a dose of irony and sarcasm the division between art and the art business.

The work of Kurt Ryslavý has been exhibited for many years in Austria and abroad. Among the long list of solo exhibitions figure “*Verkaufswerk N° 18*”, BOZAR, 1997 (Brussels, BE); “*Seul dans l’art troublé*”, solo exhibition and performance coordinated by “Le Commissariat” in 2009 (Paris, FR); “*Nothing is readymade*”, BOZAR, 2012 (Bruxelles, BE); “*Kurt Ryslavý: Flemish Art Assets*”, Emily Harvey Foundation, 2012 (NY, USA); “*Tu m’aides à peindre?*”, De Garage, 2016 (Mechelen, BE); “*Viennoiseries*”, Etablissement d’enfance », 2017 (Brussels, BE). Besides he participated as well in an impressive number of group shows such as “*Sculpture Projects Münster ’97*” (Münster DE) 1997, “*L’Autriche Visionnaire*”, BOZAR, 1998 (Brussels, BE); «*Artists in Residence*», Neue Galerie, 2000 (Graz, AUS); “*Incubation*”, (Brugge, BE) 2002; “*Painted Objects*”, CCNOA-Center for Contemporary Non-Objective Art, 2006 (Brussels, BE); “*Europa*” Kunsthaus Zürich (Zürich CH) 2015, “*ARTZUID - Internationale Sculptuur Biënnale of Amsterdam*”, 2017, (Amsterdam, NL); “*BXL universel*”, Centrale for Contemporary Art, 2017 (Brussels, BE),.

In Belgium, his artworks are part of the Herman Daled’s collection, the Herbert Foundation (*a private contemporary art foundation including the collection and archives of Annick and Anton Herbert*) and part of the collection of the S.M.A.K (Museum of Contemporary Art situated in Ghent, BE). His next exhibition “*Het is geen kunst fake news te maken*” will take place at Mieke Van Schaijk Gallery from May, 10 until June, 24 2018 (s’Hertogensbosch, NL).

Lazara Rosell Albear

Lazara Rosell Albear (b. 1971, Cuba) is a Cuban-Belgian artist with a cross-medical practice, ranging from the research of sound and performance to the production of events and films. Exchanges and sharing constitute the essence of her practice. Always aiming to explore and enhance our/your experimental awareness beyond the usual stereotypes, expansion at different levels, at different layers. She explores movement, migration, transformation, interactivity and its effects on the human condition. What is our place in a world we have come to take part of? The advance in technologies has brought us ‘new’ means to work with, broadening also the traditional means of dance, music, and theater. Rather than choosing between these different media, she strives for a contrapuntal togetherness and total immersion – both on the inside and

outside. The transformations of the intervals textualize the activated spaces, becoming a sensorial commentary of the intersections in the formation of subjectivities, the personal and universal, interior exterior. Questioning society and the geopolitical contemporary situation. Transgressive. Presence. Resonances. Vibrations. New worlds. Poesia.

Graduated in the year 2000 from the School of Arts KASK – Gent, Belgium, medium Film. A member of Les Ballets C. de la B in different productions since 1997. Performing in projects of Alain Platel *lets op Bach*, Koen Augustijnen *Import/Export* and Lisi Estaras *Bolero* and *Soup*. She cofounded the Xmedia organisation MahaWorks in 2001 together with composer, guitar player and digital media artist Simschka Stein after graduating in 2000 from the School of Arts KASK – Gent, Belgium, medium Film. In 2002 she received the Bunkacho Fellowship – Japanese Ministry of Culture to study traditional Japanese dance and music; learning to play Shamisen and Sho. From 2004-2006 she was production assistant in two productions of Rosas/Anne Teresa De Keersmaeker. In 2011 Trancemediamix II project by Walter Verdin to collaborate with photographer Sammy Baloji (COD) on the creation of *Bare Faced* (video installation, photo series, concert/performance). Presented at the VK, Bronx and BRASS (Brussels), Kunsthaus Dresden (Germany), CAM2 Madrid (Spain) and together with her film *Yoko Osha* (2015) presented at the III Biennale Bucaramanga (Columbia). Also in 2011 received the DIVA fellowship (Danish International Visiting Artist) collaborating with musician and composer Jørgen Teller. Worked with Valerie Oka and curator by Koyo Kouoh on the performance *Untitled* for the exhibition *Body Talk* presented at WIELS, Brussels 2015. *The MacGuffin* film, a collaboration with Doris Bloom (ZA) screened at Tate Modern, London, UK, in the frame of the film series *The Film Will Always Be You: South African Artists on Screen* on July 12th 2015. Artist in Residence at Wiels, Contemporary Art Centre for the entire year 2016.

Invited to present the films *Yoko Osha* and *Bare-Faced* at the conference: AFRO-CUBAN ARTISTS: A RENAISSANCE. University of Missouri, Columbia, MO, USA in April 27th to 30th, 2016. The film *Yoko Osha* screened at Temporary Gallery - Kolhn during ART COLOGNE from 17 to 19 April 2015 part of the program Film Cologne focusing on Flanders and Brussels and at Cinema Nova, Brussels June 3th 2016 before performing her solo *unsurrounded 10.2*. Screened at Wiels, Contemporary Art Center on September 10th, 2017 followed by the solo performance *unsurrounded 11*. Recyclart Art Center in Brussels presented *unsurrounded 12,0* in the context of Extrafort project curated by Vincent Beekman on december 7th, 2017. Group show *Something Stronger Than Me* curated by Rita McBride, Willem Oorebeek, Devrim Bayar at Wiels, Contemporary Art Center (Brussels) opened September 15th through January 7th, 2018. In this evolutive context, Lazara Rosell Albear presentation *Somewhere, Somehow, Somebody* took place from October 24th to November 12th and included the premiere of her new film and second part of a trilogy *Yoko Osha: Volume II*, drawings, the photo series *Finding the right Blackness* and performances of her collaboration projects *Invisible Cities*, *The Hi Shi Wah Killers*, 'the art ensemble of brussels' closed the exhibition on January 7th, 2018 and the unexpected. Currently, one of the 10 artists associated to the opening/prefiguration of Kanal Pompidou (30's Citroen Garage) New Museum in Brussels from May 2018 throughout June 2019. The film *Bare-Faced* screened recently August 24th at 41e Édition Du Festival De Cinéma De Douarnenez, section Salon d'Images - Essais vidéos du Congo curated by Rosa Spaliviero. On September 20th performance of *Unsurrounded* as part of the series *Raumklänge: Same, Same But Different* 2018, in cooperation with the City of Pulheim and the Museum Morsbroich, Leverkusen. Programme selection by Harald Kimmig and Sara Bosquiat Temporary Gallery Koln, Germany.

www.mahaworks.org

Leo Copers

Leo Copers has built up a varied oeuvre of sculptural work, installations and performances since the late sixties. The starting point is an everyday object, which he changes, isolates or expands so that it will become both poetic and dramatic, speaking of danger, destruction and mortality. Copers's work is composed with a measure of both irony and strategic thinking. The use objects are selected on the basis of the specific expectations they create in the viewer. But this expectation is immediately undermined by means of some minimal adjustment to the context. The materials chosen may well inspire caution, but at the same time they create an alienating and romantic image. The aestheticisation of violence is a recurring element in Copers's oeuvre. He plays on the margins between material things, harsh reality and the disturbing power of an immoral dream world, using weapons as a metaphor, as his mental clenched fist. He uses things not normally available to the artist. It is, for instance, forbidden for ordinary citizens to carry a weapon. At first sight Copers's work often appears highly accessible and attractive, even beautiful. But this is always followed by a moment of amazement. Things are never what they at first seem, or at least not entirely. There is a hint of real danger and mystery. In addition, there is always tension between the elements used. The artist is interested in such natural forces as water, light and fire, and strives to pitch them against each other.

Ornaghi & Prestinari

Valentina Ornaghi and Claudio Prestinari were born in 1986 and in 1984, respectively, in Milan, where they live and work. The former artist has a degree in Industrial Design, the latter a degree in Architecture, both from Milan Polytechnic. They continued their studies at the Università IUAV in Venice. In 2016 they had a first solo show in New York, curated by Vittorio Calabrese, at New York University - Casa Italiana Zerilli-Marimò. Their solo shows include: Galleria Continua, San Gimignano 2014 and 2018, Galleria Continua, Les Moulins 2018 and MAMbo - Casa Morandi, Bologna 2017. In 2012 they were awarded the Premio Regione Veneto by the Bevilacqua la Masa Foundation (Venice), and in 2018 the Club GAMeC Prize. In 2017 they presented the public sculpture Filemone e Bauci (Philemon and Baucis) for the new ArtLine park in CityLife in Milan. They have participated in workshops and residences, including ones at the Spinola Banna per l'Arte Foundation, Turin 2011; VIR-Viafarini in residence, Milan 2013; Artista x Artista, the first international residence in Havana 2016. In 2017 they were the winners of a residency at Museo Carlo Zauli in Faenza, with a final show at MIC Museo Internazionale delle Ceramiche. They have had many group shows, and their most recent ones include MAAT, Lisbon 2018; Museum Voorlinden, Wassenaar 2016; Aguila de Oro, Havana 2016; Le Centquatre, Paris 2015; Palazzo Reale, Milano 2015.

Pascale Marthine Tayou

Ever since the beginning of the 1990's and his participation in Documenta 11 (2002) in Kassel and at the Venice Biennale (2005 and 2009) Pascale Marthine Tayou (° 1967) has been known to a broad international public.

His work is characterized by its variability, since he confines himself in his artistic work neither to one medium nor to a particular set of issues. While his themes may be various, they all use the artist himself as a person as their point of departure. Already at the very outset of his career, Pascale Marthine Tayou added an 'e' to his first and middle name to give them a feminine ending, thus distancing himself ironically from the importance of artistic authorship and male/female ascriptions.

This holds for any reduction to a specific geographical or cultural origin as well. His works not only mediate in this sense between cultures, or set man and nature in ambivalent relations to each other, but are produced in the knowledge that they are social, cultural, or political constructions. His work is deliberately mobile, elusive of pre-established schema, heterogeneous. It is always closely linked to the idea of travel and of coming into contact with what is other to self, and is so spontaneous that it almost seems casual. The objects, sculptures, installations, drawings and videos produced by Tayou have a recurrent feature in common: they dwell upon an individual moving through the world and exploring the issue of the global village. And it is in this context that Tayou negotiates his African origins – he was born in Nkongsamba, Cameroon, in 1966 – and related expectations.

Tayou has contributed to a number of major international exhibitions and art events, such as Documenta 11 (2002), Triennial of Turin (2008), Tate Modern (2009), the Biennials of Gwangju (1997 and 1999), Santa Fe (1997), Sydney (1997), La Havane (1997 and 2006), Liverpool (1999), Berlin (2001), Sao Paulo (2002), Munster (2003), Istanbul (2003), Lyon (2000 and 2005), Venice (2005 and 2009) and has shown his work in museums around the world.

He had had solo shows at the MACRO (Rome, 2004 - 2012), S.M.A.K. (Ghent, Belgium, 2004), MARTa Herford (Herford, Germany, 2005), Milton Keynes Gallery (Milton Keynes, UK, 2007), Malmö Konsthall (Sweden, 2010), Mudam (Luxembourg, 2011), La Villette (Paris, France, 2012), KUB (Bregenz, Austria, 2014), Fowler Museum (Los Angeles, USA, 2014), the Serpentine Sackler Gallery (London, England, 2015), Bozar (Brussels, Belgium, 2015), Musée de l'Homme (Paris, France, 2015), CAC Malaga (Spain, 2016), Varbergs Konsthall (Sweden, 2017) and Bass museum (Miami, USA, 2018).

Ricardo Brey

Ricardo Brey was born in Havana, Cuba in 1955 and has lived and worked in Ghent, Belgium since 1990. From the late 1970s onward, Brey's practice, which spans drawing, sculpture, and installation, has focused on his research into the origins of humanity and humankind's place in the world.

A child during the Cuban Revolution, Brey was educated at the Escuela de Artes Plásticas San Alejandro (1970–1974) and the Escuela Nacional de Arte in Havana (1974–1978), at the time the best art school in Cuba. After graduating, he joined a dynamic artistic scene in Havana that included Cuban and international artists who were committed to advancing artistic practice in Cuba. Brey worked briefly as an illustrator and graphic designer before exhibiting in the landmark 1981 group show Volumen I at the Centro de Arte Internacional in Havana.

Volumen I brought Brey widespread critical attention and ultimately provided him with the opportunity to travel and exhibit internationally. As the 1980s progressed, he continued to refine his interest in history and myth. Mining both the legacies of colonialism in Latin America and Afro-Cuban traditions, Brey produced a rich body of work that ranged from faux historical documents drafted by explorers and naturalists to Santería-influenced sculptures and installations. In 1992, at the invitation of the Belgian curator Jan Hoet, he participated in Documenta IX—the first Cuban artist to do so. Brey's installation for Documenta consisted of a series of objects, including old Venetian blinds, mattresses, panes of glass, and an electric fan, and represented a new stage in his artistic development. Moving away from the handmade Afro-Cuban objects that typified his late 1980s work, Brey began to create his own hybrid transcultural myths through the juxtaposition of disparate readymades.

During the 1990s, Ricardo Brey continued to refine this approach to sculpture and installation, harnessing the associative potential of objects to suggest a narrative. For example, Brey used

tires to construct installations that serve as meditations on transience and exile—the tires’ forms referencing the tire rafts built by Cuban refugees to cross the Florida Strait. Since 2000, Brey has experimented with vitrine installations, producing works like *Universe* (2002–2006), consisting of 1,004 drawings illustrating an “entire” universe—including every bird, fish, insect, and plant—its supplement *Annex* (2003–2016), and the ongoing series *Every life is a fire*, intricate boxes that unfold to reveal books, drawings, sculptures, and performative proposals. These recent works, like Brey’s earlier fantastical historical documents, reveal the artist’s decades-long inquiry into how humans understand and categorize reality and themselves. As Brey states, “What fascinates me is the origin of the human race, our culture and our society. It is from the relationship between different life forms and between the communities of earlier and today that we can deduce the state of the present world. We can learn from our evolutionary past and thus consider our current condition critically. From a global approach man can emphasize the underlying connection between everything around us.”

Ricardo Brey’s work has been the subject of numerous solo exhibitions, including *Fuel to the Fire* at the Museum van Hedendaagse Kunst Antwerpen (M HKA), Antwerp, Belgium (2015); *BREY* at the Museo Nacional de Bellas Artes de La Habana, Havana, Cuba (2014); *Universe* at the Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgium (2006–2007); *Ricardo Brey, Hanging around* at GEM, Museum of Contemporary Art, The Hague, the Netherlands (2004); *Sources* at the Centre d’Art Contemporain, Crestet, France (2000); *Kunstverein Salzburg*, Austria (1997); *Galleria Civica, Palazzina dei Giardini*, Comune di Modena, Italy (1996); *Vereniging voor het Museum van Hedendaagse Kunst*, Ghent, Belgium (1993); and *El Origin de las Especies* at the Museo Nacional de Bellas Artes de La Habana, Havana, Cuba (1981). He has also participated in innumerable group shows, including the 56th Venice Biennale, *All the World’s Futures*, curated by Okwui Enwezor (2015); *Artesur, Collective Fictions* at the Palais de Tokyo, Paris, France (2013); *Trattenendosi* at the 48th Venice Biennale, Italy (1999); *Universalis* at the 23rd São Paulo Biennial, Brazil (1996); *Documenta IX* in Kassel, Germany (1992); and *Volumen I* at the Centro Internacional de Arte de La Habana, Havana, Cuba (1981). He is the recipient of many awards and grants, including the Prize for Visual Arts from the Flemish Ministry of Culture (1998) and a Guggenheim Fellowship for Sculpture and Installation (1997).

Brey’s work is featured in countless private and public collections, including the Bouwfonds Art Collection, The Hague, the Netherlands; Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba; CERA Art Collection, Leuven, Belgium; Collection of Pieter and Marieke Sanders, Haarlem, the Netherlands; Collection de la Province de Hainaut, Belgium; de la Cruz Collection, Miami, FL; Fonds national d’art contemporain (FNAC), France; Ella Fontanals-Cisneros Collection, Miami, FL; Lenbachhaus, Munich, Germany; Louis-Dreyfus Family Collection, Mount Kisco, New York; Museo Nacional de Bellas Artes de La Habana, Havana, Cuba; Museum de Domijnen, Sittard, the Netherlands; Museum van Hedendaagse Kunst Antwerpen (M HKA), Antwerp, Belgium; Nova Southeastern University (NSU) Art Museum Fort Lauderdale, FL; Province of East Flanders Monuments and Cultural Heritage, Belgium; Sindika Dokolo Foundation, Luanda, Angola; Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgium; Suermondt-Ludwig-Museum, Aachen, Germany; Watari Museum of Contemporary Art, Tokyo, Japan; and others.

Rimini Protokoll

Helgard Kim Haug, Stefan Kaegi and Daniel Wetzel form a team of author-directors since 2000. Their works in the realm of theater, sound and radio plays, film and installation emerge in constellations of two or three and solo as well. Since 2002, all their works have been written collectively under the label Rimini Protokoll. At the focus of their work is the continuous development of the tools of the theater to allow unusual perspectives on our reality.

For example, Haug/Kaegi/Wetzel have declared a Daimler Shareholder Meeting to be a piece of theater or staged '100 % Stadt' (100 % City) with 100 statistically representative residents of cities like Berlin, Zurich, London, Melbourne, Copenhagen, or San Diego. In Berlin and Dresden, they developed accessible Stasi installations/sound plays in which the observation protocols could be listened to on android telephones. In Hamburg they staged 'Weltklimakonferenz' - a simulation of the UN Conference on climate change. At the moment they are creating the tetralogy 'Staat 1-4' and focus on post-democratic phenomena.

They have been awarded the NRW Impulse Preis for 'Shooting Bourbaki' (2003); 'Deadline' (2004), 'Wallenstein – eine dokumentarische Inszenierung' (2006) and 'Situation Rooms' (2014) were invited to the Berliner Theatertreffen. 'Schwarzenbergplatz' was nominated for the Austrian theater prize Nestroy in 2005. 'Mnemopark' was awarded the Jury Prize at the festival "Politik im freien Theater" in Berlin in 2005, and in 2007 'Karl Marx: Das Kapital. Erster Band' (Haug / Wetzel) won both the audience prize at Festival Stücke 2007 and the Mülheimer Dramatiker Preis that same year.

In November 2007, they were awarded a special prize at the Deutscher Theaterpreis Der Faust, in April 2008 they were awarded the European Theatre Prize for the category "new realities." In 2008, they were awarded the Hörspielpreis der Kriegsblinden for 'Karl Marx: Das Kapital, Erster Band' ('Peymannbeschimpfung' was also nominated).

Rimini Protokoll was awarded the Faust Theatre Prize in 2007, the European Prize for New Theatre Forms in 2008 and in 2011 the silver lion of the Biennale for Performing Arts in Venice. The multi-player video-installation 'Situation Rooms' about the weapon-industry received the Excellence Award of the 17th Japan Media Festival. In 2014, Helgard Haug und Daniel Wetzel were awarded the Deutscher Hörspielpreis der ARD and received the Deutscher Hörbuchpreis der ARD in 2015. And in 2015 Stefan Kaegi and Rimini Protokoll got the Grand Prix Theater/Hans-Reinhart-Ring.

Rimini Protokoll is based at HAU, Berlin, since 2003.

Source: www.rimini-protokoll.de/website/en/about

Sam Samiee

Sam Samiee (1988, IRN) lives and works in Amsterdam, Berlin and Tehran. He studied painting and industrial design at the Art University in Tehran; AKI Art and Design at ArteEZ, Enschede and was a resident artist at the Rijksakademie Amsterdam during 2014-2015. Recently Samiee had a solo show at the Gemeentemuseum, The Hague and his work was part of the 10th Berlin Biennale. He won the Wolcevamp Prijs 2018 and in 2016 he was awarded the Royal Award for Modern Painting in the Netherlands. In 2016 he exhibited in the group show Baroque at Galerie Fons Welters. His work is held in the collection of the Gemeentemuseum, The Hague and AKZO NOBEL as well as various private collections.

Studio Job

Job Smeets born in 1969 and Nynke Tynagel born in 1977. The Dutch artists founded Studio Job in 2000. At the studio, traditional and modern techniques are combined to produce once-in-a-lifetime objects. Smeets and Tynagel, graduates of the Design Academy Eindhoven, have become contemporary pioneers of personal expression.

A good twenty-five different crafts are practiced at Studio Job, where sculptors, furniture makers, painters, and specialists in casting bronze and making stained-glass windows work alongside professionals adept in using lasers and 3D printing. The results range from a royal stamp featuring the Dutch king Willem-Alexander (forty million stamps produced) to unique life-sized bronze sculptures installed in Miami Beach.

Studio Job projects are distinguished by exquisite detail and freedom of expression. Works by Studio Job can be found in more than forty museums around the world, and Smeets and Tynagel have had dozens of solo exhibitions.

They also regularly act as curators. Their iconic sculptures are popular with collectors as their highly collectable work creates a bridge between objects and products by merging monumental design and graphic artwork.

Source: www.carpentersworkshopgallery.com/ArtistAbout?50

Yola Minatchi

Art has always held an important place for Yola Minatchy; drawing since childhood in the seventies, painting in oils and making collages from the age of eleven, on her native Reunion Island. A born artist with a life map and destiny written with a capital Y.

At 20 years old, Yola Minatchy leaves her Reunion Island to study at the Sorbonne in Paris. After a Phd in law, she works also as a lawyer, she moved to Brussels. She writes, makes little films, 'court-métrage' and photographs. But she first of all stays a painter.

For example, her early work, a series of oils on canvas 'The Tropical World' presents a physical and metaphysical dialogue between elements of the natural world and memories of her childhood on the native island. Without doubt, these separations have sharpened her memories of these places. The connection between the act of painting and the process of memory become more prominent in this series.

Minatchy has explored, suspended, stretched her tropical world – a purification of the vegetal diluted in the clouds of colour and light which belong only to the south. This comes from her interesting ability to explore the medium, the colors, the movement, the lines. Another earliest serie, Roots, with bamboo and sugar cane, give evidence even of the ease to structure and to organize the medium in the space.

The series 'Water' reveals certainly her concerns about the problems and future of water on the planet. The last series 'The black box of the earth', paintings of nature, with numbers, letters and symbols invite us to decipher the codes... For Yola Minatchy, reality seems a combination of mathematics components to question, to research, and to paint the world surrounding us. This is an ambitious work that entails the creation of a sort of ideal pathway bringing us closer together as we search for common meaning and understanding, leading us into the Unity. Beyond all poetic even philosophical contemplation, we ask whether the dynamism of creation begins with the mark on the canvas or with the idea. Because attentive to the planet, her work expresses also a reflection on certain social phenomenon. It consists of so many strokes, initiatives, which are shifting the barriers towards a respect for Man and the Earth.

Yola is in the habit of working not only in situ on her native island of Reunion, but most of all in her studio in Brussels, New York being her 'ancrage modern art'. Her art is influenced by her

experience of living in different societies, her nomadic life style and her relations with others. Her work reveals an art at once dense, poetic, inventive, talented constructive and above all beauty speaks.

Yola Minatchy was awarded 'Le Prix Marcel Broodthaers 2013'.

Now, in 2019, she participates at "Salon de peinture" in Mukha.

Yola Minatchy realize sculptures and objects : She presented for example en 2017 "Magritte, Broodthaers and Maria en route pour Sala y Gomez" at Royal Museum of art in Brussels, and "James Lee Byars and the rose" en 2018 at the Museum of Modern Art in Anvers (Mukha).

More information: yola-minatchy.com

Yurie Umamoto

Yurie Umamoto (Tokyo, Japan) first trained in Ballet in Tokyo. After studying at RIDC (Rencontres Internationales de Danse Contemporaine) in Paris, she moved to Amsterdam. In 2010 she graduated from SNDO (School for New Dance Development). Since then she has been mainly developing performance installations and image works, and collaborating with artists from various disciplines. She has been interested in exploring the perception of time and memories, and the mixtures of physical, visual and acoustic approaches. Her works have been presenting in theatres, galleries and site-specific locations. As a performer she has also participated in many projects by other artists. www.yurieumamoto.com

Related films

- Veit Harlan (1899-1964), *Die goldene Stadt* (1942)
- Boleslaw Barlog (1906-1999) after Stijn Streuvels (1871-1969), *De vlaschaard* (1943)
- Paul Haesaerts (1901-1974), *Bruegel zoals niemand hem kent* (1969)
- Andrej Tarkovsky (1932-1986), *Solaris* (1972)
- Alexander Alov (1923-1983) & Vladimir Naumov (° 1927), *De legende van Tijn* (1976)
- György Ligeti (1923-2006), *Le Grand Macabre*
- André Delvaux (1926-2002), *L'oeuvre au noir* (1988)
- Lars von Trier (°1956), *Melancholia* (2011)
- Lech Majewski, *The Mill and the Cross* (2011)

Related music

- Michel Brusselmans (1886-1960), *Scènes Bruegheliennes. Esquisses symphoniques* (1911-1912)
- Raymond Chevreuille (1901-1976), *Bruegel, peintre des humbles* (1963)
- Jacques Brel (1929-1978), *La bière* (1968)
- Wannes Van de Velde (1937-2008), *Pieter Brueghel in Brussel* (1969)
- Marinus De Jong (1891-1984), *Kinderspelen: Knikkeren* (1973)
- Marinus De Jong (1891-1984), *Kinderspelen: Bikkelen* (1973)
- Marinus De Jong (1891-1984), *Kinderspelen: Hoepelen* (1973)
- György Ligeti (1923-2006), *Le Grand Macabre : Car Horn Prelude* (1978)
- György Ligeti (1923-2006), *Le Grand Macabre : Doorbell Prelude* (1978)
- György Ligeti (1923-2006), *Le Grand Macabre : 'Hmm ! It's delicious!'* (1978)
- György Ligeti (1923-2006), *Le Grand Macabre : Finale. Passacaglia : 'Ah, itw as good'* (1978)
- Daniël Sternefeld (1905-1986), *Symphony nr 2: a. Allegro (Dans van de boeren en de bruid in open lucht)* (1981-1983)
- Daniël Sternefeld (1905-1986), *Symphony nr 2: b. Scherzo - Perpetuo Mobile (Winterlandschap - schaatsers en vogelknip)* (1981-1983)
- Daniël Sternefeld (1905-1986), *Symphony nr 2: c. Andante - Passacaglia (Parabel van de blinden)* (1981-1983)
- Daniël Sternefeld (1905-1986), *Symphony nr 2: d. Allegro feroce-lento (Triomf van de Dood - 'Een venusdierken hebbic uitvercoren')* (1981-1983)
- André Laporte (° 1931), *De ekster op de galg (La pie sur le gibet)* (1989)
- Wannes Van de Velde (1937-2008), *Café Brueghel* (2008)
- Jeroen D'hoë, *Feast of Fools* (2019)

The Exhibition Architecture

Dirk De Meyer, Bart Macken & Eef Boeckx

The exhibition architecture of *Feast of Fools. Bruegel Rediscovered* uses two strategies to allow Bruegel, modern and contemporary artists, and the spaces of Gaasbeek Castle to interact.

The collector's gallery

Wherever the castle rooms allow for it, a cabinet setup has been opted for. The works of the modernists, here at the exhibition because of their link with Bruegel's oeuvre, are displayed in the way Bruegel's paintings were exhibited in the late sixteenth and seventeenth centuries: densely arranged in collector's galleries, sometimes up to three works high. It is an exhibition method we can still see today in ancient private collections, such as that of the Doria Pamphilj in Rome, where Bruegel's famous *Naval Battle in the Gulf of Naples* hangs surrounded by numerous other works, such as the Flemish landscape paintings by Paulus Bril (1554-1626) and contemporaries. Concentrating a relatively large group of works per room is not only appropriate from a historical perspective, it also increases the readability of the exhibition's themes, and intensifies the confrontation between the works themselves.

On an easel

In those rooms where the walls are not available for hanging, the cabinet consists of historical furnishings and the permanent collection, which remain fully present. In the centre a freestanding structure serves as a multi-mount easel. The works of the temporary exhibition are thus placed in front of the permanent works, again in close interaction with each other, as well as their surroundings. This arrangement on an easel, in front of other paintings or tapestries, was also common in Flemish collector's galleries in the seventeenth century. They can be seen for example in the paintings of Cornelis de Baellieur (1607-1671). It's an arrangement that was also common in the late nineteenth century, notably in the cabinet of the Brussels mayor, an historic restoration from the same period as that of the rooms in the castle.

The structure: easel, display, case, table, bench, tower

The same modular structure of the multi-purpose easel is reflected in all the exhibition furniture: it transforms into a table, showcase, exhibition wall, sofa, and sound tower in the park. The structure recalls the carpentry structures on the building site of Bruegel's *Tower of Babel* in the Kunsthistorisches Museum in Vienna. They also appear on Maarten van Valckenborch's (1535-1612) version in the collection of Gaasbeek Castle itself, but refer just as well to contemporary work, such as that of the Belgian artist Willy De Sauter (*1938). The structure is covered with a lime casein paint using an opaque woodstaining technique that was common in Bruegel's time. Its transparent white colour underlines the autonomy of the structure in relation to the dark panelling and wooden furniture as well as the intense colour of the tapestries and wallcoverings of the rooms of the castle.

Biographies

Dirk De Meyer

Dirk De Meyer is a professor in History of Architecture and Architectural Design at the Department of Architecture and Urban Planning, Ghent University, Belgium. From 2003 till 2005 he was Chief Curator at the Canadian Centre for Architecture, Montréal.

After his training as an engineer-architect at Ghent University he studied architectural history at the IUAV (Venice). He holds a Ph.D. from TU Eindhoven. He held study residencies in Prague and at the Academia Belgica in Rome, and was a Visiting Scholar at CCA. He is a founder of the interdisciplinary research team GUST (Ghent Urban Studies Team), and was the Director of IRHA, the Institut de Recherche en Histoire de l'Architecture, an interuniversity research organization based in Montréal.

His major research areas are: eighteenth-century European architecture and its relation to culture, sciences and politics; in particular Gianbattista Piranesi; and Johann Santini Aichel and early-eighteenth century architecture and urbanism in Bohemia and Moravia; the historiography of the architecture of the 16th through mid-eighteenth centuries, its impact on twentieth century architecture, and its relationship to cultural and political issues, including nationalism; architecture collections, their development, conservation and communication.

He is the author of books, such as *Johann Santini Aichel: architectuur en ambiguïteit* (1998); *The Urban Condition: Space, Community and Self in the Contemporary Metropolis* (1999); *Piranesi: de prentencollectie van de Universiteit Gent* (2008), *Aspects of Piranesi: Essays on History, Criticism and Invention* (2015), and *Eighteenth-Century Neapolitan Staircases* (2017 and 2018, 2 vols). He contributed to books published by a.o. the Zentralinstitut für Kunstgeschichte (München), Blackwell (New York), Electa (Milano), Maison des Sciences de l'Homme (Paris), Electa (Milan) and O10 (Rotterdam). He contributed to journals such as the *Journal of the Society of Architectural Historians*, the *Journal of Architecture*, *Casabella*, *Disegno d'Architettura*, *Oase* and *SanRocco*. He has curated international exhibitions in Belgium, Prague and Montréal, on aspects of Baroque architecture in Italy and Central Europe, and on Piranesi.

He taught in various doctoral schools, a.o. at IUAV, Università di Palermo and McGill University, and has lectured at various universities and research centres, including: Columbia University, New York; UC Berkeley; I.I.T, Chicago; University of Miami; CCA, Montreal; University of Toronto; Sendai Mediatheque (Japan); Politecnico di Milano; Stiftung Bibliothek Werner Oechslin, Einsiedeln.

He has served as a jury member in various international architecture competitions, and on the advisory boards for grants and prizes. He is on the board of the peer-reviewed journals *Oase*, *Journal for Architecture* (Rotterdam) and *Città & Storia* (Roma), and is a member of ICAM, the International Confederation of Architectural Museums.

He speaks and lectures fluently in Dutch, French, English and Italian. He reads and understands German, and has unfortunately lost most of his notions of Czech.

Bibliography <https://biblio.ugent.be/person/801000641772>

Bart Macken

*1964 / Aarschot/ 1988 / Civil Engineer and Architect, University of Leuven / 1989 / Master at the Raymond Lemaire International Center for Conservation, University of Leuven / 1989 / Co-founder and partner of Macken & Macken Architecten / 2009 / Partner in Charge with Eef Boeckx, Brussels / Teaching / 1990-1996 / Assistant Professor at the department of Architecture, Urbanism and planning, University of Leuven / 2008-2010 / Guest Lecturer and Visiting Critic at the University of Ghent.

Eef Boeckx

°1974 / Beerse / 1997 / Architect, St-Lucas Higher Architectural Institute Brussels / 1998 / 'Hedendaagse Wijsbegeerte' and 'Lezing van filosofische auteurs' with Patricia de Martelaere, KUB / 1999-2008 / Project-architect at Macken & Macken Architecten / 2006-2007 / Project Architect at Gigantes Zenghelis Architects + Associates, Brussels / 2009 / Partner in charge with Bart Macken, Brussel / teaching / 1998 / Tutor at a workshop EASA Malta with Matthias Brettschneider / 2005- / Teaching Assistant at the Department of Architecture & Urban Planning, University of Ghent / 2012-2014 / Visiting Critic Erasmus Intensive Programmes at Università Iuav di Venezia, Facoltà di Architettura / 2015-2016 / Visiting Critic Erasmus Intensive Programmes at Università di Napoli, Dipartimento di Architettura

Gaasbeek Castle

Today

Gaasbeek Castle is located in the green periphery of Brussels, in the middle of the rolling hills of Flemish Brabant. The castle is a unique historic house with an extensive collection that has grown organically with it. We are the permanent custodians of this piece of heritage.

During the last ten years, the castle has built up a tradition of hosting prestigious exhibitions for a wide public. 'Marchioness seeks Art', 'Castles in the Air', 'Sleeping Beauties', 'Sehnsucht', 'In Between', 'Divine Decadence', 'Kairos Castle' and 'The Artist/Knight' were all big hits, generating both press attention and large audiences.

We present this house and its collection in a bold way as a heritage laboratory and inspiring place to meet. The castle is a 'work in progress': we develop systematic innovative initiatives which we share with the local heritage community and beyond. In so doing we put our visitors first: we excite, move and invite them to reflect.

We work on an interdisciplinary basis and reach a collective vision of how to enhance art, heritage, nature, education and tourism. All this with attention to quality and maximum social relevance. Our exhibition policy is based on the conviction that heritage and contemporary art are natural partners and can form a successful symbiosis within the castle walls.

An eventful past

The predecessor to the current castle was built in the thirteenth century as part of the wider line of defence to protect Brussels. Over the centuries that followed, the castle was repeatedly devastated and rebuilt. The function of the castle evolved in this period from a strategic stronghold to a summer residence and a country estate. The castle was occupied by a succession of noble families. Lamoraal, Count of Egmond, was one of the chateau's best-known owners. In the late eighteenth century, the castle became the property of the Italian aristocratic Arconati Visconti family. Gaasbeek Castle became a meeting place for scholars and artists.

A castle in Romantic neo-style

Towards the end of the nineteenth century, Marchioness Arconati Visconti – the last owner – decided to undertake a major conversion of the castle. She refurbished the castle as a museum to billet her huge art collection, creating a veritable time capsule that enabled her to relive the past. The restoration by architect Charles-Albert did not so much aim to restore the castle to a perceived 'original condition', which would have been entirely in keeping with the idealising nineteenth century views on heritage conservation. The façade should look as 'old' as possible to hit home the character of the medieval fortress, which involved adding turrets, embrasures and merlons. A very different style was adopted for the interior of the castle: the Neo-Renaissance style, after the Marchioness' favourite era. Indoors, a historicising decor was created where original art and antiquities were supplemented with copies. The Marchioness had her comfortable private apartment decked out in Neo-Rococo style.

In 1921, the Marchioness gifted the castle to the Belgian State. Three years later, the castle reopened as a museum.

Pictures Gaasbeek Castle



Gaasbeek Castle, source www.vlaanderenvanuitdelucht.be



Gaasbeek Castle, Library © Luc Van Muylem – www.vanmuylem.com



Gaasbeek Castle, © Jo Exelmans



Gaasbeek Castle, © Luc Bohez

Pictures Feast of Fools. Bruegel Rediscovered

Via this link <https://kasteelvangaasbeek.prezly.com/en/media> you can access our online media gallery where you will find photo's of the modern and contemporary art as well as portraits of the contemporary artists. Credits are in the description in Dutch, French and English.

Photos and the list of credits can also be obtained upon request.

Please contact:

Tess Thibaut, press officer until 7/04/2019: tess.thibaut@vlaanderen.be

Joke Beyl, press officer from 8/04/2019: joke.beyl@vlaanderen.be

Practical information

Title

- NL: Feast of Fools. Bruegel herontdekt
- FR: La fête des fous. Bruegel redécouvert
- EN: Feast of Fools. Bruegel Rediscovered
- DU: Das Narrenfest. Bruegel wiederentdeckt
- IT: La Festa dei Folli. Bruegel riscoperto
- SP: La fiesta de los locos. Bruegel redescubierto

Dates

7 April to 28 July 2019

From 10 a.m. to 6 p.m. (last visit at 5 p.m.)

Open every day except Mondays

Open on Holidays

Address

GAASBEEK CASTLE

Kasteelstraat 40

1750 Gaasbeek (Lennik)

Belgium

T. +32 (0)2 531 01 30

kasteelvangaasbeek@vlaanderen.be

www.kasteelvangaasbeek.be

www.feastoffools.be

Parking for 350 cars, 4 busses

Admission

€ 15 (incl. Museum garden)

Concessions and groups: € 14 p.p.

Trade: € 13

Via Steunpunt Vakantieparticipatie: € 5 p.p.

Under 18: € 2

Under 7: free

An audioguide is included.

Booking

Online ticketing as of November 2018 at www.feastoffools.be

Guided visits can be booked at bezoek.gaasbeek@vlaanderen.be

Trade contact: Nancy Verhulst, bezoek.gaasbeek@vlaanderen.be, T +32 (0)2 531 01 44

Languages

Visitor information is available in Dutch, French, German, English, Italian, Spanish.

An exhibition catalogue will be available in Dutch, French and English.

With children

For this exposition, we've worked together with 'Het Geluidshuis' to create an audiotour especially for children and families.



© Illustration: Korneel Detailleur

Special family tours with a guide are available in Dutch and French.

Catalogue Feast of Fools

in collaboration with Snoeck Publishers

With contributions by Luc Vanackere, Leen Huet, Rimini Protokoll, Luk Lambrecht and Lieze Eneman

- 21 x 27 cm (portrait)
- 176 pages
- High quality paper (Arctic Volume White)
- 80 illustrations
- Full colour
- Hard cover
- Dutch/English with French text in a separate signature
- ISBN: 978-94-6161-520-6
- Retail price: € 24

Colophon

GENERAL CO-ORDINATION

Marieke Debeuckelaere

CURATORS CREATIONS

Lieze Eneman, Luk Lambrecht

SCENOGRAPHY

Concept and design: Dirk de Meyer, Bart Macken & Eef Boeckx

Execution: Zuidervaart led by Jeroen Provoost

Partners

- Visit Flanders: www.visitflanders.com
- Tourism Pajottenland and Zennevallei
- From February to May Brussels Bozar presents the first large-scale exhibition on Bernard van Orley, an important Flemish Master, embedded in Brussels' cultural history, a multifaceted artist who paved the way for Bruegel.
www.bozar.be
- Bruegel's Eye: *Reconstructing the Landscape* exhibition, from 7 April to 31 October 2019 in Dilbeek near Gaasbeek, examines the Pajottenland landscape through the eyes of Bruegel. This exhibition of contemporary artists and designers, such as Guillaume Bijl, Erik Dhont, Filip Dujardin, Futurefarmers and Lois Weinberger, catapults Bruegel into the 21st century. The 12 unique installations are connected by a cycling and walking route, which departs from the aforementioned Sint-Anna-Pede church.
www.blikvanbruegel.be
- Just like Bruegel's landscapes, the Bokrijk Open-Air Museum is a striking construction comprising various realistic-looking cultural and natural landscapes that have been painstakingly conceived and constructed. The obvious visual link between the Open-Air Museum and Bruegel's work allows the museum to metamorphose into a scene from a Bruegel painting. In *The World of Bruegel* exhibition, which runs from April to October, the museum is once again interpreted and exploited in the same way: indeed, visitors enter the museum as if they were characters in a Bruegel work. They become veritable players and spectators in Bruegel's world, and the museum is transformed into a stage.
www.bokrijk.be
- Later in 2019, visitors can enjoy the *Back to Bruegel* experience in the Brussels museum De Hallepoort, which will run for an entire year. Among other things, this voyage back to the 16th century features a virtual reality panorama of the Brussels from Bruegel's era. It not only provides a historical view of the city (intra-muros), but also an impression of the countryside (extra-muros, towards Pajottenland).
www.kmkg-mrah.be/nl/expositions/back-bruegel
- *Bruegel in black & white* will present a retrospective exhibition of Bruegel's printed works and a number of his drawings in the Brussels Royal Library of Belgium in the autumn. The expo is also going to delve deeper into his landscape compositions and

allow visitors to compose their own landscape works of art. Bruegel becomes guide and master storyteller.

www.kbr.be

- The Royal Museums of Fine Arts of Belgium in Brussels presents the second largest collection of art by Bruegel the Elder in the world.

www.fine-arts-museum.be

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dS De
Standaard



Contact

For more information about this exhibition, please contact our press officer

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www.kasteelvangaasbeek.be

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