



HORST EXPO

Where the wild things are

5-7 May & 18 May - 30 July 2023



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"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."

- Jane Jacobs, US-city activist and introducer of people-centred urban planning

Horst announces the Horst Expo program of 2023, titled *Where the wild things are* and focusing on site-specific commissions that tap into the future potential of the Asiat terrain.

Since Horst landed at the military base "Asiat" in 2019, the site has been transforming from a rough and undefined framework (a blank canvas on which DJs, artists and architects could leave their mark) into a new urban district. Asiat Park currently welcomes various organisations (with a focus on culture, leisure and community work) to build, create and imagine together, becoming a much-needed lung for wellbeing, creativity and collectivity in Vilvoorde and by extension Brussels.

The upcoming edition marks a reorientation of the arts program in symbiosis with this new ecosystem, taking the first steps towards art interventions that surpass the temporality of the exhibition-format. Participating artists become protagonists, working closely with Horst to develop site-specific commissions that tap into the future potential of the site - be it functional and permanent; or conceptual and symbolic. Each protagonist is facilitated in their mission by the artistic team of Horst and various other project-specific stakeholders - be they financial supporters, collaborators, institutional partners

Horst 2023 thus pays tribute to those that define urban spaces, make cities livable and alive: residents, temporary visitors and communities often shunned by city councils, project developers and urban planners. *Where the wild things are* shines a light and celebrates exactly those energies which we usually don't see reflected in the sleek renderings of the so-called "cities of tomorrow".

Emirati artist Farah Al Qasimi will develop a psychedelic musical garden, ready to be activated by children throughout the running time of the exhibition, and by visitors of the festival. Belgian artist Sharon Van Overmeiren contributes with a permanent monument allowing Asiat-park visitors to cool down, by integrating an ancestral air-cooling-system. Lebanese artist Joe Namy brings their *Automobile* to Belgium, fostering a gathering of car-tuners at the festival grounds, while Greek fashion and art collective Serapis conceives a new roof for the iconic Rotunda-stage.

Horst is also teaming up with Bottega Veneta for an ambitious co-curated installation with British artist and Turner Prize laureate (2008) Mark Leckey, hosting the ambient stage during the festival and remaining on site as a unique in-situ installation afterwards. French artist Marc Leschelier explores the dysfunctionality of architecture in a pavilion with draped concrete, while the Brussels-based Angolan-Zambian artist Maria Muehombo aka M I M I, fosters forgotten alliances with natural energies by growing an intimate garden, a secret refuge. Video's by Sicilian artist Elisa Giardina Papa and Moroccan artist Meriem Bennani further explore dissident and disobedient, though vital forms of citizenship.

Horst is looking for inspiration in the underbelly of our urban fabric; where the energy vibrates, breathing life into a city. *Where the wild things are* brings an ode to DIY, unregulated but indispensable forms of community-life and creativity, to disobedience and disruption, to those operating outside the calibrated paths of organised consumer-focused public life.

PRACTICAL

The exhibition kicks off during Horst Arts & Music Festival, 5 - 7 May ([tickets](#))

Exhibition reopens May 18th, and runs till July 30th.

Open Thursdays to Sundays, 11 - 18H

Address: Mechelsesteenweg 255, 1800 Vilvoorde

Guided tours in Dutch and French will be available for booking on site, and through the [website](#).

ARTISTS

FARAH AL QASIMI

Farah Al Qasimi (UAE) makes photographs, films and music. Often working with large-scale vinyl imagery and a multiplicity of photographic prints and screens, Farah is interested in the internet and its hierarchies of information and emotion. Farah also loves the complexity of storytelling and value-building in children's cartoons, and many of her video works include primary narrators who are anthropomorphized. She has a highly collaborative practice and has worked with hand-sewn puppets, falcons, African Land Snails, exorcists, and most recently, a Jack Sparrow impersonator.

farahalqasimi.com



MERIEB BENNANI

Meriem Bennani (MR) works across video, sculpture and installation. She is interested in archetypes of human behaviour and ritual, which she explores through the visual characteristics of contemporary digital media, testing the tension field between familiarity and alienation, real and virtual. Her choice of subject is motivated by a political commitment, in the hope to transcend the limitations of representational aesthetics. Bennani simultaneously addresses and is inspired by the cultural and linguistic clashes that are such an integral part of our globalised society - complexities which inform her approach. Through technology, she articulates a new language in an attempt to try to make sense of it all, considering After Effects, Premiere and Cinema 4D as her main tools to distort and appropriate raw footage. Her immersive and dynamic way of displaying her work, with the use of projection mapping, enhance her distinct way of telling stories: reaching people through their emotional intelligence and sense of humour. She is based in New York.

meriebennani.com



ELISA GIARDINA PAPA

Elisa Giardina Papa's (IT) research-based practice investigates the performance of gender, sexuality, and labor in digital AI economies. Working across large scale video installation, drawings, sculptures, and theoretical texts, she documents how past and present forms of capitalism have extracted our capacities for labor and living—including sleep, intimacy, and emotion. With witty and poetic framing, her work calls attention to those parts of our lives, desires, and embodiments that remain radically unruly, untranslatable, and uncomputable.

elisagiardinapapa.org



MARIA MUEHOMBO aka M I M I

Maria Muehombo, known under the alias M I M I is a Angolan-Zambian and Brussels-based transdisciplinary artist & Dj.

Living in Belgium since 1998, she explores her Afro-European cultural heritage through different media. Looking towards forward thinking movements while exploring roots, she approaches her arts and music with her own take.

Her work is driven by an ongoing conversation with nature, drawing inspiration from the boundaries between the natural world and the human made, with a specific focus on the impact of the anthropocene.

In her sonic & visual practice, this translates into a reconnection with raw organic matter. She creates encapsulated ecosystems with them, or uses them as material to paint abstract natural landscapes on raw canvas whilst conducting research on biomimetics and post-anthropocene thinking. She strongly believes that as a species, our well-being is deeply connected to nature, and to achieve sustainable evolution, we must reconnect with it.

[Maria Muehombo](#)



MARK LECKEY (co-curated by Bottega Veneta)

Mark Leckey (UK), is a contemporary artist working with a variety of media including film, sound, sculpture and performance. His work explores the relationship between popular culture and technology and explores the subjects of anxiety, class and nostalgia. In 2008 he won the Turner Prize for his exhibition *Industrial Light and Magic* and has had recent solo exhibitions at Tate Britain (London), MOMA PS1 (New York) and CABINET Gallery (London).

markleckey.com



MARC LESCHELIER

Marc Leschelier (FR) operates in the encounter between architecture and sculpture. His installations refute construction as a rational enterprise, but instead imagine it as a process simply made up of accumulations of matter: shapeless and brutal. This distinctive approach seeks to abandon the normalised formalism of the architectural discipline in favour of a more raw and intelligible reality of architecture. Leschelier reduces architecture to a skeletal state in order to unravel its components and to manifest the forces that pass through it. His radical experiment begins by uplifting architecture's expectation for functionality: deploying an intermediate language and leaving materialities unfinished, he shapes his works as a form of pre-architecture.

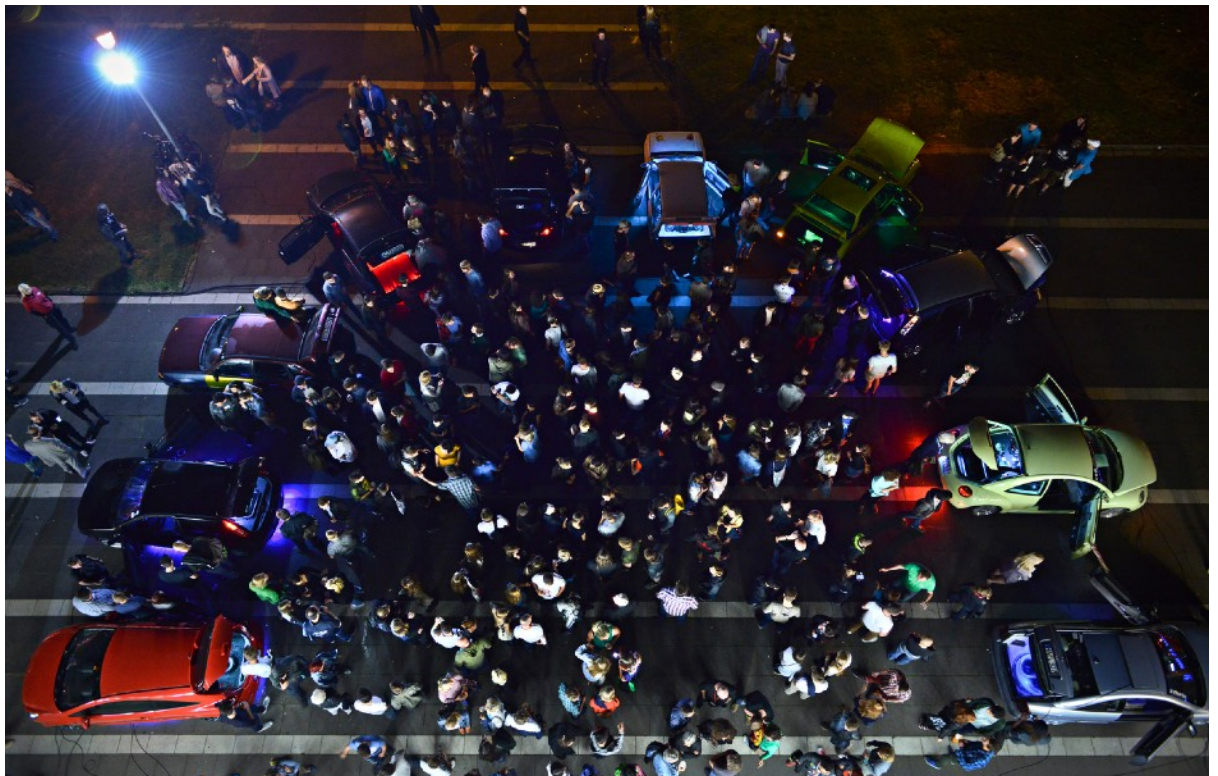
marcleschelier.com



JOE NAMY

Joe Namy (LB/US) is an artist, composer, and educator based in London with roots in Beirut and Detroit, and often works collaboratively across mediums. Their projects often focus on the social constructs of music and organised sound, such as, the pageantry and politics of opera, the gender dynamics of bass, colours and tones of militarization, migration patterns of rhythms, and the complexities of translation in all this—from language to language, from score to sound, from drum to dance. Namy is currently the artist in residence for the London Borough of Barking and Dagenham, a resident DJ for Radio Alhara, and a PHD researcher at Oxford University. Their work has recently been shown at Tresor 31 Festival Berlin, FRONT Triennial Cleveland, Renaissance Society Chicago, and Portikus Frankfurt.

www.olivetones.com



SERAPIS

SERAPIS (GR) is a hybrid art, design and fashion collective which creates work inspired by the aura of the oceans and the industries related to the sea. It aims towards an expansion of the boundaries of artistic production and distribution, and functions like a multimedia ocean-themed novel. This results in a human centric narrative which takes place inside the universe of the sea but is installed by an intense spirituality throughout its imagery and references. This artistic production can also be read as a contemporary seascape.

serapis.cc/



SHARON VAN OVERMEIREN

In her practice, Sharon Van Overmeiren (BE) allows herself to be inundated by the infinite flow of visual information that runs through our collective consciousness. She borrows, transforms, and pastes forms and shapes that cross her path, presenting iconographies and symbols to engage in conversation and encounter. An interest in the universal underpinnings that punctuate religions, cultures and social trends motivates this unbiased gaze and curiosity: appropriating elements from a trans-cultural and trans-historical set of references. She works with unfired clay, ceramics and beeswax to create totem-like figures. Her uniqueness lies in the way she takes forms out of their original context, unearthing their formal qualities, their essence and placing them on equal footing. She lives and works in Antwerp.

sharonvanovermeiren.be



DEEWEE

Founded by Stephen & David Dewaele (Soulwax, 2manydjs), DEEWEE is a building, a studio, a label, a record collection and a publishing house.

Since 2015, DEEWEE has released music from Soulwax, Charlotte Adigéry, Bolis Pupul, Asa Moto, James Righton and many more, across a discography 70 releases deep. Each of them is written, recorded or mixed in the building by them. All different. All unique. All DEEWEE.

<http://www.deeweestudio.com>



ABOUT THE CURATOR: EVELYN SIMONS

Evelyn Simons (b.1989, BE) is a curator and writer based between Brussels, Belgium and Castelbuono, Sicily. Her activities centre around social practice, site-specific art production and the mediation of contemporary art in public space.

She runs the visual arts and performance programming at Horst Arts & Music - an initiative blending art and electronic music on an abandoned military site in Brussels. She programs the artists-in-residence for the Fondation CAB Bruxelles and Saint-Paul-de-Vence. As a freelance curator, she is laureate of the Curate Award by Fondazione Prada & Qatar Museums in 2014, she curated "Driftwood, or how we surfaced through currents" (2017) in Athens, and is currently developing "The Never Never", an itinerant exhibition and short movie with artist Jeremy Hutchison as a second chapter in the collaboration with Fondazione Prada.

Evelyn was curator-in-residence at Villa Lena (IT, 2021) and the Beirut Art Residency (LB, 2015). She holds a Masters in Art History (Ghent University) and a Postgraduate in Curatorial Studies (KASK, Ghent).

ABOUT HORST

Horst is a movement dedicated to developing talent, cities & spaces. We blend & celebrate the worlds of arts, architecture & music. We build Labs, Exhibitions, and Festivals as momentums for the better.

Horst originated in 2014 on the site of the Horst Castle in Holsbeek. Over the years, it grew into an internationally renowned platform for cutting-edge electronic music and inventive in-situ art and architecture.

Horst aligns a three-day immersive music festival with longer-term trajectories in which architects are invited to create unique stages and dance floors, and in which contemporary artists are commissioned to enter into dialogue with their surroundings through site-specific new productions.

In 2019, Horst Arts & Music moved to ASIAT, Vilvoorde, and expanded its activities by pushing the crossdisciplinary agenda, collaborating with a new curator, and installing the Lab-trajectory to inspire the next generation of young creatives and unravel their own talent.

At ASIAT - a former military terrain currently being reimagined as a new urban district - Horst shapes and envisions potential futures. We examine how art, architecture, and music activate a city, its inhabitants and nurture its bottom-up development. As a catalyst of artistic experiments, Horst stimulates urban spaces in transition. With a practice that includes theoretical and self-reflexive research, as well as artistic physical output, Horst generates dynamic, attractive and accessible public spaces. In this borough of Vilvoorde, somewhat 10 km north from Brussels, Horst unearths the potential of art in public space and community-oriented collabs.

Horst takes place outside the usual hotspots for arts in Flanders and Belgium, but strives to introduce a high-quality artistic experience to a wide audience. This urge to activate the periphery stands in close dialogue with wanting to present contemporary art outside of its conditioned white cube context, thus addressing more diverse audiences.

The three-day music festival, with an experimental curated selection of newcomers alongside solid fixtures of the electronic music scene, has the ambition to transform ASIAT into a dynamic and explosive site, resonating with all kinds of audiences. It wants to show the potential of rave as a regenerative force, as a trigger for solidarity and congeniality, and as a reminder to join forces.





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