



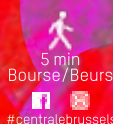
BXL
UNIVERSEL II
MULTIPLI.CITY
EXPO & FORUM
25.03 >
12.09.2021

**PRESS
 KIT**

CENTRALE
FOR CONTEMPORARY ART

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VILLE DE BRUXELLES
 STAD BRUSSEL
 CITY OF BRUSSELS





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After a first edition celebrating a decennium of existence and a certain cosmopolitan and cheerfully inclusive vision of contemporary art in Brussels, CENTRALE is putting in a repeat performance with *BXL UNIVERSEL II: multipli.city*, a forum exhibition which aims to be a subjective portrait of the city, its artists and its inhabitants.

By constantly interrogating the gaze we cast at artworks, by reminding us that an artistic practice is always at the same time a civic, both political and poetic, practice, CENTRALE has from the moment it was created fifteen years ago drawn attention to the fact that it is indeed 'a project for all, in which art and life are at one'.

And this is even more essential at the present time, when the health crisis striking us has altered our relationship to one another and to the world. More than ever, living together is becoming a necessity, a struggle, a moral imperative... And art, with all its lucidity and its irreverence, its resistance, is very much there to prove to us that the city life goes on: for fifteen years already CENTRALE has forged links between visual artists and the general public, between contemporary art and popular culture, between inside and outside, the universal and the local.

It is this unbelievable melting pot, synonymous with Brussels, that Babel city, that nerve centre of all cultural tendencies, which has defined CENTRALE ever since 2006. That is what makes it so rich, and it confirms its position as a space that is key for creation here and beyond, as a place that fosters exchanges, and as a bubble for sharing and thinking. For this anniversary exhibition CENTRALE chose to bring together, in a dialogue, artists from all horizons, whether they are Brussels-born or Bruxellois by adoption, and lots of other partners who make the city a vibrant one and shape it on a daily basis. Allow yourselves to get carried away!

Delphine Houba
Alderman for Culture, Tourism and Major Events

In short

☞ CENTRALE celebrates its **15th anniversary** in 2021 and offers throughout the year a multidisciplinary program extended to the public space.

☞ *BXL UNIVERSEL II: multipli.city*: **11 artists & 5 partner organisations**: Younes Baba-Ali, Vincen Beeckman, Aleksandra Chaushova, Effi & Amir, Hadassah Emmerich, Pélagie Gbaguidi, Stephan Goldrajch, Sabrina Montiel-Soto, Anna Raimondo, Lázara Rosell Albear, Oussama Tabti ; BNA-BBOT, Globe Aroma, Kunstenpunt, MOUSSEM, Zinneke

☞ *BXL UNIVERSEL II: multipli.city*: **2nd part of the triptych dedicated to Brussels**. In 2016, CENTRALE presented *BXL UNIVERSEL I: a subjective portrait* on the occasion of its 10th anniversary. Whereas the first part of the exhibition started a few weeks after the terrorist attacks of March 2016, this second part of the trilogy will be marked by the pandemic, the lockdowns and the impact of the sanitary crisis on (cultural) life. These events both shed new light on our vision of the city and of the world.

☞ **A publication by CFC Éditions**, Collection Essais. The 11 artists in the exhibition and the partner organisations are given a free hand: BNA-BBOT - Globe Aroma - Kunstenpunt - MOUSSEM - Zinneke, an introduction by the Alderman for Culture Delphine Houba, texts by Carine Fol, an interview by Florence Cheval with Carine Fol and Tania Nasielski, curators of the exhibition ; "Can art save the city" by Eric Corijn, cultural philosopher and sociologist, "Brussels, open city" by Veronique Bergen, philosopher, "The things I'm afraid of" by Rachida Lamrabet, writer, "(Making) space for urban creation in Brussels" by Dirk De Wit & Sofie Joye, Kunstenpunt.

☞ An **exhibition/forum**: More than an exhibition, this project is a forum/exhibition which takes the form of a patchwork of singularities and paths, through the proposals of artists who chose to live and work in Brussels- and the collaboration with not-for-profit organisations within the city.

The forum will bring together all the partners around common concerns and questions considered together beforehand: questions related to the cosmopolitan city that is Brussels, participatory practices, codes and languages, in particular. This forum will integrate the project's actors and the public who live, work in or visit the city. By bringing all these actors together, it is hoped that a co-construction and open conversation will take place.



BXL UNIVERSEL II MULTIPLI.CITY

or art as a link

In 2021, on the occasion of its 15th anniversary, CENTRALE celebrates its city, its artists and its inhabitants with the project *BXL UNIVERSEL II: multipli.city*.

More than an exhibition, this project is a forum/exhibition which takes the form of a patchwork of singularities and paths, through the proposals of artists who chose to live and work in Brussels– and the collaboration with not-for-profit organisations within the city. Questioning both the strata of cosmopolitan Brussels, and the co-inhabiting woven into it, the art centre extends to the public space and partner venues, opening its space to all for exchange and sharing around artistic and participative processes.

In 2016, CENTRALE presented *BXL UNIVERSEL I: a subjective portrait* on the occasion of its 10th anniversary. Whereas the first part of the exhibition started a few weeks after the terrorist attacks of March 2016, this second part of the trilogy will be marked by the pandemic, the lockdowns and the impact of the sanitary crisis on (cultural) life. These events both shed new light on our vision of the city and of the world.

For this second subjective portrayal of Brussels, the city as it is today is the starting point of our thinking. This city is multiple in multiple respects: cosmopolitan, multilingual, complex, diverse, multifarious. Not unlike other world capitals, it was hit hard by the pandemic at the moment when this ambitious project, eager to lift the veil on its polyphonic, polymorphic identity, was being conceived and constructed.

Whereas the earlier exhibition had questioned the division into high culture and popular culture, this second chapter underlines how art and culture reflect and make possible the multiple ways of being in the city and of being in the world. That is why *BXL UNIVERSEL II: multipli.city* questions the ways in which culture deals with today's societal issues, through an articulation between the individual and the collective, between the local and the global.

This is a challenge, all the more so as there are a great many questions: how can we reflect the current cultural profusion in just one exhibition? How can we underline that *BXL UNIVERSEL* has become '*BXL Pluriversal*'? How can the work of art be considered when it is participatory? How can it echo diversities and intersections? How can we open our art centre to all audiences? How can we arouse debate and dialogue in the long run?

We will approach those questions through the creation of a forum/exhibition: a mental and physical space which links the art centre with the city, the artists with the visitors, the Brussels organisations with audiences. We will consider them through the creation of an experience that underlines the fact that art creates bonds, acts as a link and that culture can extend to a social ethic.

This process embarked on ahead of time also made it possible to redefine the boundaries of the project and to result in the hybrid project that *BXL UNIVERSEL II: multipli.city* has become. The artists who have chosen Brussels as the

place in which to live and create, the people in charge of sociocultural organisations that have been involved in the city for a number of years, philosophers, thinkers, writers etc. have accompanied us, as well as the entire team at CENTRALE, in carrying out this project, and, together with CFC-Éditions, this profuse publication constructed on the basis of *cartes blanches*.

But the adventure is only just starting! So this book also proposes a QR code that you can activate so as to reflect the deployment of the project over its whole duration, as well as beyond this. In this way we wish to provide it with some continuity and to emphasise that participation and interaction are its main directions, an echo of the plurality of expressions and visions of the city.

With *BXL UNIVERSEL II: multipli.city* CENTRALE wishes more than ever to embody its role as the city's art centre and to bring artists, partners and visitors together to celebrate its plurality.

This project also makes it possible to lay down the foundation for the third chapter of *BXL UNIVERSEL* which will offer a subjective gaze towards the (utopian) future of our world-city in 2026, on the occasion of the twentieth anniversary of CENTRALE.

Carine Fol & Tania Nasielski
Curators of the *BXL UNIVERSEL II: multipli.city* exhibition/forum, respectively Artistic director and Deputy artistic director of CENTRALE



Talk with Carine Fol & Tania Nasielski

BXL UNIVERSEL II: multipli.city forum/exhibition curators

Excerpts from the conversation
led by Florence Cheval, November 2020

Florence Cheval: Each chapter of the trilogy is involved in a situation in the world and in the city at a given moment, a piece of news, and echoes it. *BXL UNIVERSEL II: multipli.city*, deployed five years later, represents a different, albeit equally polyphonic, urban imaginary.

Carine Fol: These are not historical or didactic exhibitions, but projects that unveil the wealth of culture and of the field of contemporary art. Although neither exhibition illustrates a news item, it is quite upsetting to notice that the earlier exhibition opened its doors a few months after the bomb attacks, and that the *BXL UNIVERSEL II: multipli.city* chapter is organised after and during the shock of the pandemic and the lockdown. Those two events have had a profound impact on how we live together. *BXL UNIVERSEL II: multipli.city*, a subjective portrait of the city today, starts from two elements which define the city and the culture of Brussels: cosmopolitanism and the voluntary sector, diversity and sharing. I invited Tania Nasielski, who became part of the team of the CENTRALE in 2019, as a cocurator. She brings a complementary focus, more international than mine. We share a decompartmentalised reading of art.

Tania Nasielski: What immediately interested me in this project is its openness and its multifaceted aspects: that an exhibition space of the city of Brussels should, within the same project, open itself to proposals from artists as well as to citizen organisations, allowing exchanges to take shape in a non-hierarchical spirit. I thought of this project as an echo of the city and of the art centre, both opening up to multiplicity — whether of citizenship, of philosophy of life or art, of language, indeed of architecture, either visible in the

urban landscape or conceived by artists, philosophers, writers, and visitors without whom all those constructions or proposals would not have the same meaning.

We therefore conceived the project as a forum, a space for exchanges, an agora in the city. Any person who wishes to express him/herself can do so — round living together, creation and co-creation, the role of art in the city, and other questions brought by the artists and partners of the project. There is both the element of ‘exhibition’, which brings together proposals from eleven artists, and the element of ‘forum’, which brings together citizen organisations, authors, audiences, students, inhabitants and visitors passing by in the multiple ‘patchwork’ city that Brussels has become.

‘We therefore conceived the project as a forum, a space for exchanges, an agora in the city’ – Tania Nasielski

F.C.: You insist a lot on that notion of forum, notably as an extension of the idea of multiplicity. A forum represents public space within a city, the place where collective decisions are taken.

T. N.: The forum aims to be a space for exchange and speech, and also for collective reflecting. We explore and question together the relevance of certain issues such as citizenship, colonisation, the problematics of gender, the process of mediation towards diverse publics and also the way of giving them a voice: how can a long-term conversation, an exchange be struck up with visitors? How can a space inviting to this be created within the framework of the project and the exhibition?

F.C.: Can you say more about the place you want to grant to speech within this forum?

T. N.: Being-together is severely taxed at the moment. The health crisis has a decisive impact on the work of artists and on its reception. We aim to open things, without hierarchy, notably concerning what makes an exhibition and what makes a conversation. It is an open dialogue with the works of the artists, but also a coconstruction within the CENTRALE’s team, mediation in particular. This multiplicity presents itself like a Russian doll. It is also a way of bringing to light the processes, and especially what tends to be called ‘participatory’, which also raises the question of co-creation. (...)

C. F.: It seems very important indeed to me to reflect on the format of exhibitions today. It is no longer conceivable to present a project such as *BXL UNIVERSEL II: multipli.city* as a ‘conventional’ exhibition. Here the work of mediation is essential. This is already true upstream through the involvement of students with Pélagie Gbaguidi, the crochet made following Stephan Goldrajch’s appeal, Younes Baba-Ali’s harvesting of jokes, and Anna Raimondo’s pieces of testimonial. The question of the limits of the artwork and of the status of a creation originating in participatory workshops can be raised constantly. Just as in the first project, the integration of the works makes it possible to question the hierarchisation and capitalization of art, by including works created by children or people whose objective is not to create art. Here we meet the questioning of art brut, which enters the field of ‘official’ contemporary art.

F.C.: You strive to make this constellation, these collaborations, these links, perceptible, palpable to all types of public. This work notably involves mediation and communication.

C. F.: It is a matter of genuinely accompanying and appealing to the publics. The fact of organising an exhibition-cum-forum may leave

some people rather bemused, in particular during this pandemic. Different dynamics operate on different levels: exchanges, noise, in short some life within the exhibition and on the other hand, the suggestion that one should leave the art centre to discover other proposals within the project. This reflection is conducted in close collaboration with the mediation and communication team. The spectators have to be accompanied in their discovery of all aspects and locations of *BXL UNIVERSEL II: multipli.city*.

T. N. : We think of this project as a mini-festival. We wish to create a movement in which the art Centre, or the centre in the abstract sense, will no longer exist as such. This exhibition space is also more than anything else a living space. It is an experience to be lived, which leads to spirited discussions, also within our teams.

C. F. : You have to dare to shake up audiences: *BXL UNIVERSEL II: multipli.city* should become a place for experiments, or indeed a laboratory.

‘You have to dare to shake up audiences: BXL UNIVERSEL II: multipli.city should become a place for experiments, or indeed a laboratory.’ – Carine Fol

Discover the full conversation in the publication *BXL UNIVERSEL II: multipli.city*. PDF available on request.

The artists

YOUNES BABA-ALI (1986, Oujda, Morocco) lives and works in Brussels. A graduate of the Strasbourg École Supérieure des Arts Décoratifs and the Aix-en-Provence École Supérieure d'Art in 2011, he has taken part in a number of international exhibitions and biennales. This artist practises an unconventional and critical art. He likes to work in public space or in unusual places. He measures out and combines techniques, everyday objects, sounds, video and photography and raises political, social and ecological questions. The installations he offers incite spectators to take a stand in spite of themselves. *Untitled (Sirens)* is a participatory art project by Younes Baba-Ali within the exhibition *BXL UNIVERSEL II: multipli.city*. In the public space of the city, an itinerant police patrol car will broadcast jokes from different communities, aiming to appease tensions and to inspire the city with a modicum of much-needed humour. The relationship of power is thus reversed in the video retracing this journey, as well as in the sound creation where the young people of the city appropriate the sound of the sirens by singing them like in a choir. *With the support of KANAL Centre Pompidou, Gluon, MOUSSEM, Vlaamse Gemeenschapscommissie (VGC), ZINNEKE.*

VINCEN BEECKMAN (1973, Brussels, Belgium) lives and works in Brussels. His individual and his collective works and also his participatory projects are exhibited internationally. Vincen Beeckman incorporates in his photographic practice the universes which he encounters and which move him. As often as possible he collaborates with those who inhabit his images. He can also become the model, or form with them a duo of narrators of stories, immersed in groups. He positions himself as the connecting thread of a photographic collection in progress. For *BXL UNIVERSEL II: multipli.city*, Vincen Beeckman went to explore the territory of two Brussels night cafés. The 'Cobra Jaune' situated

on Boulevard du Midi, a former darts players' café, run by Hamid and hosting Brazilian or Congolese evenings. Within this establishment melodies and friendships from all origins meet and intermingle. The second universe is that of the 'Africa Moto', a well-known address in the slaughterhouse area where the night is also the focus of attention of mood makers. This café also lives round the Sunday market, and attracts yet another type of visitor and of street hawkers. Based on this exploration and the current circumstances of the pandemic (closed bars and restaurants), Vincen Beeckman creates a bar for one person in the exhibition space.

ALEKSANDRA CHAUSHOVA (1985, Sofia, Bulgaria) lives and works in Brussels. In 2018 she obtained a Ph. D. in Art and Art Sciences at the Université Libre de Bruxelles, in association with ENSAV La Cambre. Her works have been exhibited at o. by Wiels, M-Museum — Louvain, the Maison d'Art Actuel des Chartreux in Belgium and by the Neues Museum, Nürnberg. She has been awarded the Vocatio Prize from the Fondation Belge de la Vocation, the BAZA Contemporary Art Prize (2015), the Sofam Prize for best individual exhibition at Art on Paper (2016), and a COCOF grant (2019). Her artistic practice includes drawing, illustration, writing and painting. She is interested in the elements which make up and define totalitarian structures of power as they exist all over the world. For *BXL UNIVERSEL II: multipli.city*, Aleksandra Chaushova approaches exoticism in relation to the self and its double, and the process by which one can forge a "cliché" self, "exoticized" precisely, which will simplify the relationship with the other and the world. Rimbaud's "I am another" here takes on an exotic self-created otherness.

Two large-format paintings respond to the series of drawings, representing, at an enlarged scale, stamps of the Brussels administration. Echoing the classification codes, the stamp is

also a metaphor for the contract, tacit or not, between the individual and society, and perhaps even between the artist and his own person. *With the support of the Fédération Wallonie-Bruxelles, Vlaamse overheid*

EFFI WEISS (1971, Tel Aviv, Israel) and **AMIR BORENSTEIN** (1969, Tel Aviv, Israel) are a duo of artists living in Brussels and working together since 1999. As visual artists their work runs across different disciplines such as video, installations and participatory projects. Their works are publicized through museums, contemporary art centres and festivals. In addition to their shared projects they also work with other artists as editors, cameramen and creators of visual effects. They conduct workshops all over the world, with audiences of all origins. For *BXL UNIVERSEL II: multipli.city*, the duo Effi & Amir joins forces with Suleiman Zaroug (1993, Sudan; lives in Brussels since 2017 as a political refugee, currently studying in the video section at the Agnes Varda school). Together, they propose to a group of people - newcomers, refugees and asylum seekers, in the process of settling in Belgium or in transit - to invest the space of the CENTRALE.lab, to be its hosts. In order to become hosts, these guests decide on the purpose of the place, its layout, its operation. From this reappropriated space, between the exhibition and the recording studio, they in turn welcome guests, both visitors and people of their choice. In this way, they meet the people of Brussels in a new arrangement. *With the support of the Wallonia-Brussels Federation.*

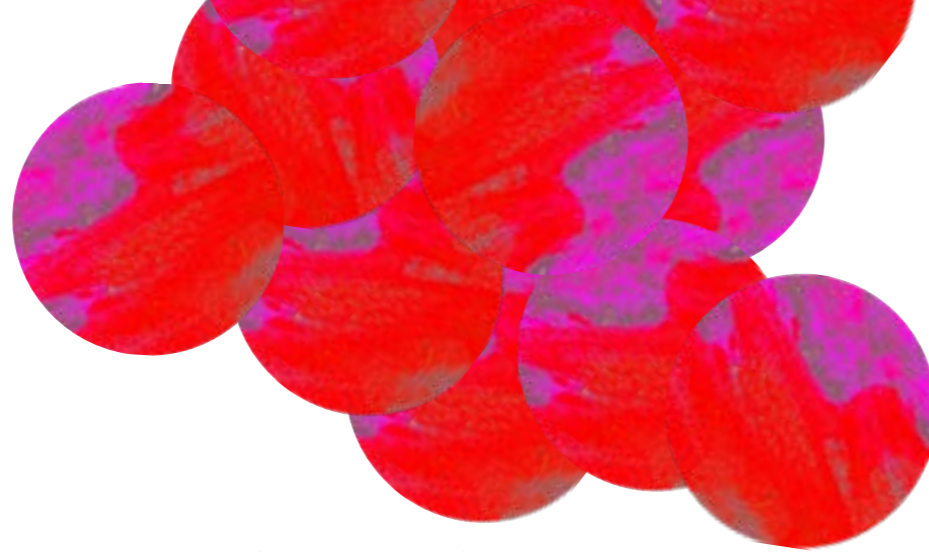
HADASSAH EMMERICH (1974, Heerlen, Netherlands) lives and works in Brussels. She has studied at the Maastricht Academy of Fine Arts, at HISK Flanders and at Goldsmiths College, London. Her work is exhibited internationally, and in particular it is found in numerous

collections. In her paintings, she tackles in colourful paintings different themes such as identity, the body, the representations of exoticism, but also the dialogue between abstraction and figuration. For *BXL UNIVERSEL II: multipli.city*, Hadassah has produced a large-scale, site-specific mural painting, made up of new motifs and ornaments, representations of the female body using Indonesian batik motifs. This 'fusion' will be hand-printed on the wall with vinyl templates. The bright colours that intermingle radiate in the space, echoing the multiplicity of proposals present in the exhibition.

With the support of the Mondriaan Fund



PÉLAGIE GBAGUIDI (1965, Dakar, Senegal), Beninese, lives and works in Brussels. She has a degree from the École des Beaux Arts Saint-Luc. She exhibits internationally and has taken part in the 11th edition of the Berlin Biennale. As a contemporary 'griot', the artist embarks on a reflection through a plastic orality against the process of forgetting in history, particularly in colonial periods. For *BXL UNIVERSEL II: multipli.city*, the artist is proposing in *Praxis Z'Universel* an invitation for high-school pupils to work together and to create a collective artistic action about the theme of the Universal at CENTRALE, the result of those workshops being part and parcel of the exhibition. This project is included in her thinking on the process of decolonisation of education. It aims to reflect on the way in which art and education can contribute to a process of deconstruction of the concept of race (an ideology which is part of colonial theories in the 16th century, as a corollary of slavery), and propose new creative experiments as a means of societal transformation.



On the occasion of the **Kunstenfestivaldesarts** (07.05 > 29.05.2021), Pélagie Gbaguidi will occupy the showcase of CENTRALE (on Place Sainte-Catherine) and will propose the project *Zone de Troc*.

In *Zone de Troc*, Pélagie Gbaguidi opens up a participative space in which visitors can deposit or take away objects, stories, drawings, secrets and letters. *Zone de Troc* dreams up alternative exchanges that can take place during the economic crisis that is sure to follow the Covid pandemic. She also revives the possibility of interactions with others, particularly strangers, that the pandemic has weakened or restructured to adhere to a principle of efficiency. The venue – a former hairdresser's – becomes an incubator for regenerating an ecology of relationships and a new type of economy, using strategies to overturn the established order. Over a period of three weeks, a hairdresser, a musician and a tarot card reader will take turns meeting the public, and once a week an outdoor market-without-object will also be held. For many years now, Pélagie Gbaguidi has created forms of productions in her artistic practice that contribute to metamorphoses in society. *Zone de Troc* is part of a reflection on the exchange of useful and symbolic goods that have been liberated from a liberal, monetised economy.

STEPHAN GOLDRAJCH (1985, Brussels, Belgium) lives and works in Brussels. He studied at the École Nationale Supérieure des Arts Visuels La Cambre and at the Académie Royale des Beaux-Arts in Brussels. His work is exhibited internationally. Stephan Goldrajch works with textile, a medium through which he reclaims in a contemporary manner old craft techniques such as embroidery, sewing and crochet. The use of such supports is mainly for him a pretext to meet people and weave relationships. The way in which he lays out space leads to a dialogue with the public. For *BXL UNIVERSEL II: multipli.city*,

the artist builds a tree (the palaver tree) covered with knitted and crochet fabrics made by many people, both individually and through the Brussels associative world.

SABRINA MONTIEL-SOTO (1969, Maracaibo, Venezuela) lives in Brussels and studied at the Studio national des arts contemporains Le Fresnoy, as well as at Paris VIII. A film maker and a multidisciplinary artist, Sabrina ventures into different areas of creation, by collecting and assembling various elements ranging from film to sculpture. Her work is exhibited internationally. She has among others been awarded three prizes at cinema festivals. For *BXL UNIVERSEL II: multipli.city*, Sabrina Montiel-Soto proposes *Alrededor de la Tierra / Autour de la Terre / Rond de Aarde [Round the Earth]*, an installation tackled as a cartography of space, which is the product of research in Brussels and of objects gleaned during her travels. This installation sets up an exploration between cultures, as witnesses of a universal mental space.

ANNA RAIMONDO (1981, Naples, Italy) has an M.A. degree in Sound Arts from the London College of Communication (UAL) and is preparing a Ph. D. in Art and Art Sciences with the ARBA and the Université Libre de Bruxelles, 'New Genres of Listening: Silences, Voices, Bodies and Territories'. Her plastic work is exhibited internationally (participation in numerous biennales and festivals). Dialoguing with intersectional, decolonial feminism and with transfeminism, Anna Raimondo explores multiple identities in order to break codes and barriers. Her work based on meetings and exchanges fits perfectly with the theme of the exhibition. For *BXL UNIVERSEL II: multipli.city*, Anna Raimondo is developing her project *Q(ee)R Codes – New Fronteers*, which is intended as a platform for reflection aiming to reconsider the place of

persons who identify themselves as women, queer and trans men in public space through urban wanderings, subjective cartographies, sound rambles and collective moments of exchange.

With the support of BNA-BBOT, MOUSSEM, Le Brass, Nadine

LÁZARA ROSELL ALBEAR (1971, Havana) lives and works in Brussels. She obtained an M.A. in audiovisual art from K.A.S.K. in Ghent. Her films and audiovisual creations have been projected in numerous festivals. She explores movement, migration, transformation, interactivity and its effects on the human condition. Her transdisciplinary projects range from performances to concerts, choreographies, films and installations exploring the experience of presence and the senses through interactivity with spectators. She mixes traditional techniques with the possibilities offered by the digital tool and by 3D. For *BXL UNIVERSEL II: multipli.city*, Lázara Rosell Abear is continuing her work started in 2004-5, a video that focuses on the rituals of Santería, as well as other ancestral practices from Cuba and West Africa, forming a triptych projection and put into perspective in an *in situ* performance.

With the support of the Vlaamse Gemeenschapscommissie

OUSSAMA TABTI (1988, Algiers, Algeria), lives and works in Brussels. Oussama Tabti's work calls into question a hermetic geopolitics consisting of impassable borders and of cults withdrawing into themselves. In his own way he castigates the difficulty of moving about in a world that is no doubt globalised, but also distrustful of foreigners and of difference. His works have been exhibited in numerous venues, among others the Dakar Biennale, the Montrouge Salon, the Algeria Pavilion at the 58th Venice Biennale, or the MOUSSEM Cities at BOZAR, and they are

included in a number of public collections, such as that of MACBA (the Barcelona Museum of contemporary art), the CNAP (the French National centre for the visual arts), the Gluon-Brussels Platform for art, science and technology, and also in private collections. For *BXL UNIVERSEL II: multipli.city*, Oussama Tabti is presenting the *Parlophones* [Intercom] project, a collection of door bells inviting the public to push the button and to listen to the (his)stories and tales of persons who have come to Brussels and have made it their home. A sound and visual installation in which the intimate and the public intermingle.

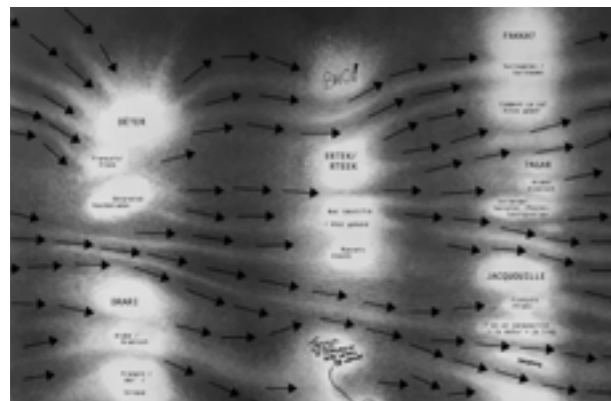
With the support of HISK, MOUSSEM



Partner organisations

BNA-BBOT

Through the art of sound, of public speaking and of listening, **BNA-BBOT** encourages individuals to involve themselves actively in a collective history and to cast a personal gaze on past, present and future of the city. Testimonies, snippets of conversation, monologues, songs, soundscapes or raw sound, close to twenty thousand sound data shape a polyphonic history of the city. A data base and a sound map list and disseminate in a complementary way the entire sound archive, updated on a daily basis, and freely accessible. For *BXL UNIVERSEL II: multipli.city*, Mia Melvaer studied, in collaboration with BNA-BBOT, various hybrid languages spoken in Brussels and developed an audiovisual installation consisting of an audio lexicon, maps and sculptures.



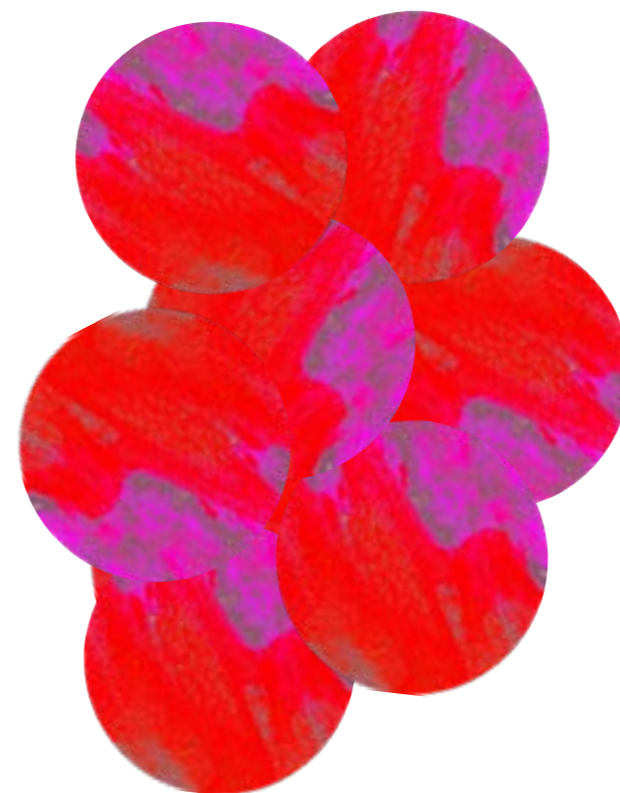
Skin - Brussels Speaks, 2020 © Mia Melvaer

GLOBE AROMA

Globe Aroma Globe Aroma is a work and meeting place for newly arrived artists that offers them the space, time and creative support they need. The daily functioning revolves around three pillars: a studio/workshop where people develop their art; a place to set up participatory workshops and co-creation projects; a base from which to organise cultural trips within Brussels and Flanders. Here in the Open Kunstenhuis in the heart of Brussels, newcomers, engaged citizens and actors from the migration, integration and arts sectors have the opportunity to meet each other. This arrival infrastructure enables people to develop a social and cultural network that reaches all corners of the country. It is the users who make Globe Aroma what it is: a multidisciplinary and participatory creation space with the emphasis on shared ownership. The building is for people who do not have space elsewhere to create – or simply to be. It is a gateway to the neighbourhood, the city, Belgium and the world.

KUNSTENPUNT

Kunstenpunt supports individuals and organisations that are professionally active in the visual arts, the performing arts and classical music in Flanders or in Brussels. We provide information to the art and music professionals regarding the broader field of art and we gather them together round knowledge and experiences, also on international level. We monitor the field on a continuous basis and carry out short and long-term research round current themes such as fair practice in the arts, inclusion, sustainability and room available for art. Kunstenpunt also pays attention to art in the city within the framework of the *Deep Urban Ground* route, about art that is deeply interwoven with the urban fabric and makes room from the bottom up for new forms of work, spaces and relations with the city and its inhabitants. In recent years we have made various initiatives come to the fore in Brussels, Antwerp and Ghent. In 2021 initiatives will also be embarked on in a smaller urban centre.



MOUSSEM came into being in Antwerp in 2001 in the form of a small-scale festival, a civic initiative which believes in the potential of culture, and therefore wishes to bring together people from different origins and frames of reference, to remedy an absence of diversity in Antwerp's cultural sector. In 2008 its recognition by the Flemish community as a '(Nomadic) Art Centre' transformed MOUSSEM into an international platform in the field of the arts, operating in Brussels, Flanders, and internationally. Since 2014 MOUSSEM has been based in Brussels. MOUSSEM supports artists and composes programmes which give shape to a global contemporary art scene and contribute to establishing a new common heritage. MOUSSEM addresses a diverse urban audience. The nomadic art centre plays a unique intercultural role by integrating its offer within cultural institutions, on the basis of partnerships which imply duration and reciprocity. Since 2019 MOUSSEM has had its own workshop in Anderlecht: after some renovation works, this will be the base of its multifarious activities, though MOUSSEM will not give up its nomadic character. For *BXL UNIVERSEL II: multipli.city*, Barbara Prada presents, in collaboration with MOUSSEM, *The Edible Library* (Galerie Ravenstein). The main mission of this *Edible Library* is to bear witness to the socio-cultural permeability that develops between art, memories and gastronomic stories of Brussels.



© Barbara Prada

Zinneke

ZINNEKE, ZINNEKE, an organisation born on the occasion of Brussels 2000, European cultural capital, fosters artistic and social dynamics between the inhabitants, local associations, schools and artists from different neighbourhoods in Brussels and beyond, by way of meetings and of workshops furthering collaboration and creativity. Numerous artistic projects arise out of ideas, proposals, or the imagination of the people taking part in the workshops. "Zinodes" are meeting and creative places for people who would not otherwise get to know each other.

Visuals



Untitled (sirens) © Younes Baba-Ali



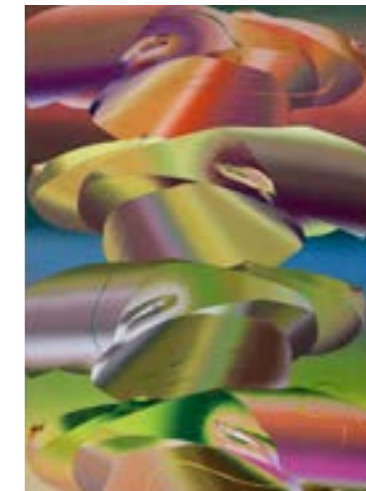
Café Bruxelles, 2020 © Vincen Beeckman



L'aube des oiseaux, 2020 © Aleksandra Chaushova



Serie care, 2020 © Pelagie Gbaguidi



Rainbow Warriors, Hadassah Emmerich © Ludovic Beillard



Masque gâteau, 2020 © Stephan Goldrajch



El Renacimiento, 2015 © Sabrina Montiel-Soto



Q[ee]R Codes BXL - Gaia Carabillo Place de la Constitution, 2020 © Anna Raimondo



Still from Yoko Osha, 2020 © Lazara Rosell Albear



Parlophones, 2020 © Oussama Tabti

Publication

Title

BXL UNIVERSEL II : multipli.city

Authors

The 11 artists in the exhibition and the partner organisations are given a free hand: BNA-BBOT - Globe Aroma - Kunstenpunt - MOUSSEM - Zinneke, an introduction by the Alderman for Culture Delphine Houba, texts by Carine Fol, an interview by Florence Cheval with Carine Fol and Tania Nasielski, curators of the exhibition ; "Can art save the city" by Eric Corijn, cultural philosopher and sociologist, "Brussels, open city" by Veronique Bergen, philosopher, "The things I'm afraid of" by Rachida Lamrabet, writer, "[Making] space for urban creation in Brussels" by Dirk De Wit & Sofie Joye, Kunstenpunt.

Publisher

CFC Éditions, Collection Essais (Brussels)

Publication

March 2021, Brussels

Format

170 x 210 mm

Pages

224 pages

Summary

Being the most cosmopolitan city in the world after Dubai, Brussels is staunchly pluralistic. As the second chapter in a trilogy, *BXL UNIVERSEL II: multipli.city* brings together a diverse company of artists, authors, thinkers, players in the field and citizen associations who both question and celebrate its complexity and its rich diversity, and emphasise the unifying role of culture in this world-city.

Subject

Contemporary art, Associative organisations, Participatory artworks

Languages

trilingual: French, Dutch, English

Type of document

publication

Price

€24





Emerging artists

CURATOR

Tania Nasielski

During the exhibition *BXL UNIVERSEL II: multipli.city*, emerging artists will come to the fore at CENTRALE.box and CENTRALE.lab.

CENTRALE
FOR CONTEMPORARY ART

box

A space for exhibition projects by laureates of City of Brussels awards, in collaboration with partner-institutions



Laureates of the City of Brussels - Médiatine Prize 2020



© Yvonne De Grazia

25.03 > 06.06.2021

Yvonne De Grazia

DANGER... IT'S WHAT YOU

RUN AWAY FROM

Yvonne De Grazia's exhibition (born in Saarbrücken, Germany. Lives and works in Brussels) *Danger... it's what you run away from* conveys a visual proposal that combines collective past and individual memory. Excerpts from Felix Salten's book *A life in the Woods*, and its animated film adaptation by Walt Disney (*Bambi*) are the essential elements of this work. These are associated with the coldness, glamorous and powerful post-war imagery. Using random images from the web (fast-web search) Yvonne De Grazia recolours, disguises, retraces, copies or analyses images and colours, blurring the viewer's gaze and inviting him to take a step back. The installation includes paper prints, textile design, drawing, video and sound.



© Lucas Castel & Mathilde Mahoudeau

17.06 > 12.09.2021

Lucas Castel & Mathilde Mahoudeau

Deuxième saison

In the documentary project *Deuxième saison*, photographers Mathilde Mahoudeau and Lucas Castel explore through image and sound the various issues related to the possible re-opening of a mining site in Ariège (France). The exhibition mixes the photographic medium with a sound piece, the results of testimonies collected on site.

In February 2020, a first version of *Deuxième saison* was presented at the Wolubilis Cultural Centre in Brussels for the exhibition Médiatine, for which the artist duo was awarded the City of Brussels Prize. In 2021, a new version of *Deuxième saison* is exhibited at CENTRALE.box. On this occasion, Lucas Castel and Mathilde Mahoudeau present a self-edition bringing together the different pieces of their documentary. The project is also presented at 104 in Paris, as part of the *Circulation(s)* festival from 6 March to 2 May 2021.

CENTRALE
FOR CONTEMPORARY ART

lab

A space for exhibition projects, research and process-based work



The Vanishing Vanishing-Point, 2016 © Effi & Amir

06.05 > 12.09.2021

Effi & Amir

L'hypothèse d'une porte

For *BXL UNIVERSEL II: multipli.city*, the duo Effi & Amir joins forces with Suleiman Zaroug (1993, Sudan; lives in Brussels since 2017 as a political refugee, currently studying in the video section at the Agnes Varda school). Together, they propose to a group of people - newcomers, refugees and asylum seekers, in the process of settling in Belgium or in transit - to invest the space of the CENTRALE.lab, to be its hosts. In order to become hosts, these guests decide on the purpose of the place, its layout, its operation. From this reappropriated space, between the exhibition and the recording studio, they in turn welcome guests, both visitors and people of their choice. In this way, they meet the people of Brussels in a new arrangement.

CENTRALE
FOR CONTEMPORARY ART

vitrine

A showcase for in-situ projects by Brussels-based artists, selected upon open-call



In 2021, CENTRALE launches CENTRALE.vitrine (13 rue Sainte-Catherine), a new space dedicated to Brussels' emerging talents on the basis of an open call for projects. Artists living in the capital will respond by proposing an *in situ* project for the vitrine of CENTRALE, taking into account the urban environment, the street (Rue Sainte-Catherine is very busy and soon-to-be pedestrian), the neighborhood, the inhabitants, passers-by, walkers who may or may not be sensitive to contemporary art. The vitrine is a link between indoors and outdoors, CENTRALE and the public space, art and life.

AGENDA

24.03.2021 - 11:00

Press conference with artists & partner organisations
CENTRALE.hall & CENTRALE.box

25.03.2021

Opening of the forum/exhibition
BXL UNIVERSEL II: multipli.city
CENTRALE.hall

25.03.2021

Opening of the exhibition Yvonne De Grazia - *Danger... it's what you run away from*
CENTRALE.box

26.03.2021 - 18:00

Opening of the audiovisual installation
BRUSSELSPEAKS: WORD SOSS
A project by BNA-BBOT & Mia Melvaer
BNA-BBOT

27 & 28.03.2021 - 10:30 > 18:00

Opening weekend with artists & partner organisations
CENTRALE.hall & CENTRALE.box

31.03.2021 - 13:00

Between classes, Free visit for teachers
Only in French and Dutch
CENTRALE.hall

24.04.2021 - 16:00 > 18:00

Screening of the laureates' films of the Brussels Videonline Festival
CENTRALE.atelier

29.04.2021 - 17:00 > 21:00

Brussels Museums Nocturnes
€ 4 / 2 (< 26 years) / 0 (< 18 years) / Article 27
CENTRALE.hall

05.05.2021 - 18:00 > 20:30

Opening (vernissage TBC) of the exhibition Effi & Amir - *L'hypothèse d'une porte*, as part of *BXL UNIVERSEL II: multipli.city*
CENTRALE.lab

16.06.2021 - 18:30 > 20:30

Opening (vernissage TBC) of the exhibition Lucas Castel & Mathilde Mahoudeau - *Deuxième saison*
CENTRALE.box

28.04 & 23.06.2021 - 12:30

CENTRALE Cinema in partnership with Centre du Film sur l'Art
Program TBC
CENTRALE.atelier

SUNDAY @ CENTRALE

Every first Sunday of the month, free guided tour (FR or NL) included in the entrance ticket.
Sundays at 11:30
CENTRALE.hall

Workshops @ CENTRALE

During a 2-hour initiation on a Wednesday afternoon, artists explain their practice, offering the audience an opportunity to explore new techniques and means of expression (sculpture, dance, sound creation, video) inspired by the exhibition. Workshops steered by the artists of *BXL UNIVERSEL II: multipli.city*
Wednesday 14:00 > 16:00
07.04, 21.04, 05.05, 19.05, 02.06, 16.06, 30.06, 08.09.2021
Booking: info@centrale.brussels
CENTRALE.atelier

26 & 27.06.2021

Birthday weekend: CENTRALE 15 years
Program TBC (depending on the evolution of the health situation)
CENTRALE.hall, CENTRALE.box, CENTRALE.lab
Place Sainte-Catherine, etc.

09 > 12.09.2021

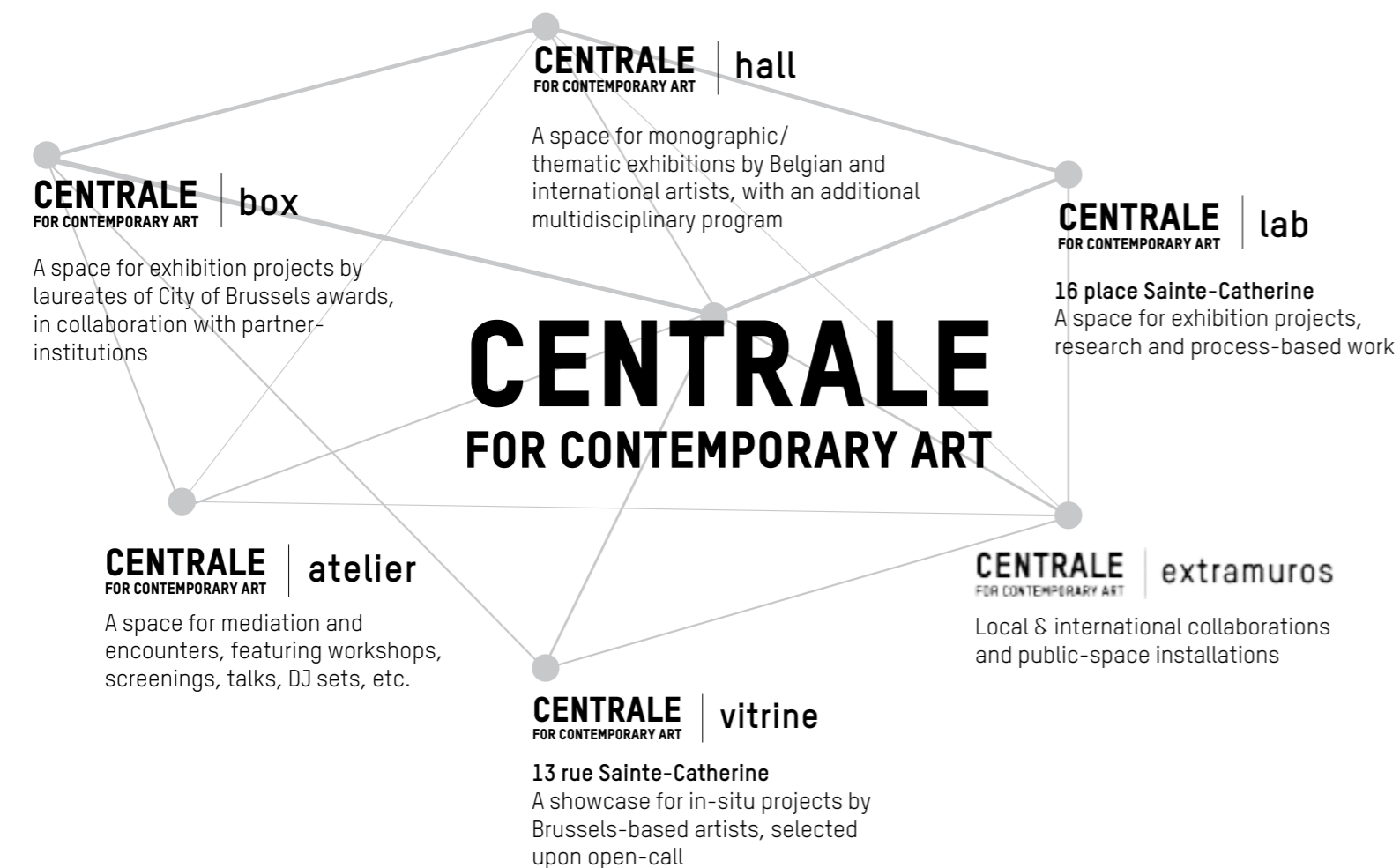
Brussels Gallery Weekend & closing
BXL UNIVERSEL II: multipli.city

FORUM

Throughout *BXL UNIVERSEL II: multipli.city*, visitors will be welcomed in a meeting space where artists, curators, authors, partners and members of CENTRALE's team will take turns conversing with them face to face.

In addition, the FORUM will take the form of conferences and performances that will activate the exhibition project at regular intervals. CENTRALE's intergenerational workshops will also take place in the exhibition space and will be led by the artists of the project.

Find all the info about events and exhibitions at CENTRALE on www.centrale.brussels



Nestled in a former power station in the heart of Brussels, CENTRALE for contemporary art is the contemporary art centre of the City of Brussels. It develops a committed vision of art, beyond boundaries, and connected to the city and to society. Each year it collaborates with confirmed and emerging artists from Brussels and the international scene to produce exhibitions and multidisciplinary projects housed in its various premises.

CENTRALE.hall presents exhibitions where confirmed visual artists based in Brussels enter into dialogue with the artists of their choice, along with group exhibitions showcasing a variety of approaches.

CENTRALE.box and **CENTRALE.lab** host emerging artists and assist them in developing their projects.

Starting in 2021, **CENTRALE.vitrine**, at 13 rue Sainte-Catherine, showcases the projects of four artists chosen through an annual open call.

CENTRALE also works with Brussels' art schools. Since 2017 it has offered residencies to students enrolled in the **CARE** Master – exploring the plural practices of exhibition making – initiated with the Académie royale des Beaux-Arts de Bruxelles. In July 2020 the first edition of the

Brussels Videonline Festival, organised in partnership with seven art schools, broadcast the films of twenty-one recently graduated art students.

Stemming from the visual arts, CENTRALE expands its programming with performances, concerts, art film screenings, meetings, debates, and much more. Priority is given to partnering with other local and international cultural institutions. 2020 also marks the start of another new angle: **piKuur**, an exhibition area set up in hôpital Saint-Pierre, in Brussels. With its first photographic exhibition in situ, CENTRALE is ushering art into hospitals.

People, audiences, are at the heart of CENTRALE's missions: everyone – art lover or neophyte, individually or in school groups, with associations or with the family – can discover a work of art or an activity that suits them, be it a guided tour, a workshop, or participation in a work in progress, etc.

CENTRALE is ultimately a comprehensive cultural project, the project of a capital city, a project for everyone, a place where art meets life.

Practical information

VISITE À LA CENTRALE

Kids: A booklet of activities for children is available free of charge at the reception. Guided tours and workshops are tailor-made for groups, schools and associative groups. Terms and Conditions: www.centrale.brussels

TICKETS

- 8 €** Normal rate
- 6 €** Groups (min. 10 people)
- 4 €** 65+ | Students card adult | Residents of the municipality of Brussels | Students card (18-26 years) | Teachers card
- 2,50 €** Art Students card Job seeker (attestation)
- 1,25 €** Art. 27
- FREE** -18 y.o | Group leader | ICOM | AICA | Brussels Card | MuseumPassMusées | Press (card) | disabled person (card) and one accompanying disabled person | European disability card

Guided Tours € 80 + entrance € 6 (max 20 people)

Booking: info@centrale.brussels

School groups: € 50

Adults groups: € 80 + € 6 (min 10 people)

ACCESS

Subway: Bourse - De Brouckère -

Sainte-Catherine

Train: Central Station

CENTRALE.hall & CENTRALE.box

Place Sainte-Catherine 44 - 1000 Brussels
T.+32 (0)2 279 64 52/44 - info@centrale.brussels
Wednesday > Sunday 10:30am > 6:00 pm
Closed on public holidays and during set-up of the exhibitions

CENTRALE.lab

Place Sainte-Catherine 16 - 1000 Brussels
Wednesday > Sunday 10:30am > 1pm -
1:30pm > 6:00 pm
Closed on public holidays and during set-up of the exhibitions

CENTRALE contacts

Under the aegis of the Aldermanship for Cultural Affairs of the City of Brussels.
Cultural Affairs of the City of Brussels – **CENTRALE for contemporary art**
Bruxelles-Musées-Expositions n.p.o.

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Acknowledgments

INSTITUTIONAL PARTNERS

With the support of the Promotion of Brussels, a competence of the Wallonia-Brussels Federation and the Brussels Capital Region, Promotion of Brussels



CULTURAL PARTNERS



BNA-BBOT



GLOBE AROMA



KUNSTENPUNT



Zinneke

MEDIA PARTNERS

BRUZZ

La Libre

la 1ère

