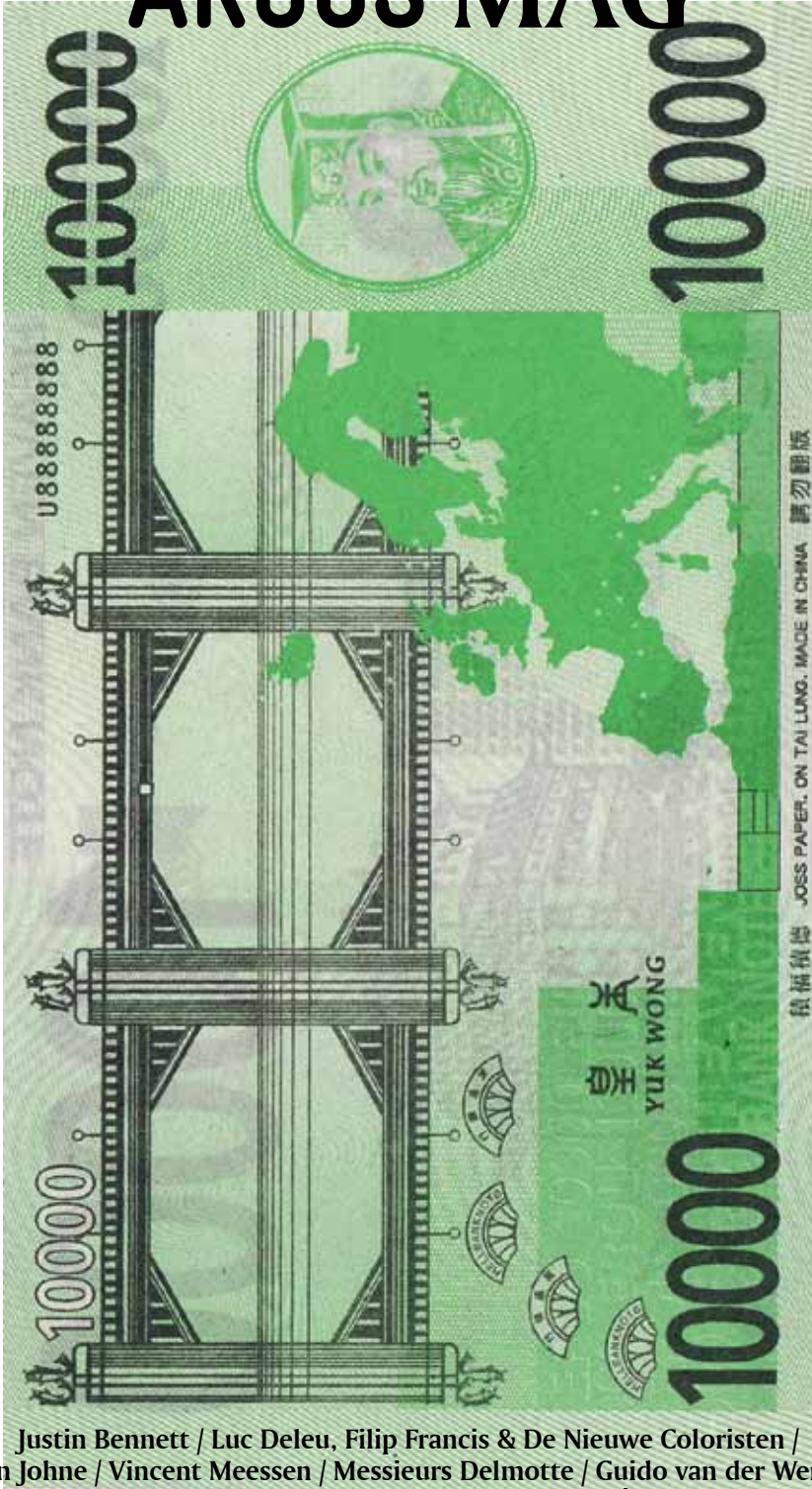


ARGOS MAG

Carol Yinghua Lu on Vermeir & Heiremans
Philippe Kern: Rendons l'Europe empathique et altruiste
Ive Stevenheydens in discussion with Libia Castro & Ólafur Ólafsson



Justin Bennett / Luc Deleu, Filip Francis & De Nieuwe Coloristen /
Sven Johné / Vincent Meessen / Messieurs Delmotte / Guido van der Werve /
Angel Vergara Santiago / Wolf Vostell / Artur Żmijewski

EXHIBITIONS	
Vermeir & Heiremans <i>The Residence (a wager for the afterlife)</i>	4
<i>The Residence is Something Immaterial</i> Carol Yinghua Lu	8
<i>A Wager for the Afterlife</i> Lucy Chen	12
<i>Cantemus – Choirs, the Sublime and the Exegesis of Being</i>	14
STATEMENT	
<i>Rendons l'Europe empathique et altruiste !</i> Philippe Kern	20
DISTRIBUTION	
New works Nicolas Provost	22
Justin Bennett	23
ARTIST CONTRIBUTION	
<i>Ideal City</i> Justin Bennett	23
BLACK BOX	
<i>Sweet Protestations – Performing Reality in Public Space</i>	26
FOCUS	
<i>Occupy Everybody</i> Ive Stevenheydens in discussion with Libia Castro & Ólafur Ólafsson	34
EXTRA MUROS	
<i>The Residence (reading room)</i>	19
<i>Festival van de Verwarring 2012 - Sapere Aude</i>	33
Argos collabore avec Galeries	41
MEDIA LIBRARY	
<i>Utopie(s)</i>	42
UPCOMING EXHIBITIONS	
Nicolas Provost	44
María Iorio & Raphaël Cuomo	45
INFO & VISIT	
	46
CALENDAR	
	48

Cover: Joss paper, also known as ghost money, is burned in traditional Chinese funerals, to ensure that the spirit of the deceased has lots of good things in the afterlife. (collection Vermeir & Heiremans)

Photo (cover 2 & 3): Allora & Calzadilla, *Stop, Repair, Prepare: Variations on "Ode to Joy" for a Prepared Piano*, 2008. Installation view (detail) at Argos, Centre for Art and Media, Brussels in the exhibition *Meeting Points 6: Locus Agonistes - Practices and Logics of the Civic*, 02.10.2011 - 18.12.2011). Photo: Stéphane Van Lysebeth. Courtesy Gladstone Gallery, New York and Brussels (Picture Copyright Argos, Centre for Art and Media).



NL Vooreerst wensen we u ook in 2012 veel warmte en voorspoed toe. Argos opent het nieuwe jaar met drie verse projecten. Katleen Vermeir en Ronny Heiremans' nieuwe videoproductie *The Residence (a wager for the afterlife)* zoomt in op de kunstenaar als ondernemer binnen een geglobaliseerde maatschappij waar de economische context als maatstaf geldt. Terwijl bij ons de installatie te zien is, kunt u in dezelfde periode in Extra City Kunsthof Antwerpen terecht voor *The Residence (reading room)*, een discoursief programma van lezingen, ontmoetingen en presentaties. In dit magazine vindt u een essay van Carol Yinghua Lu over het project en een interview met één van de protagonisten, de Chinese architect/kunstenaar Ma Wen. Justin Bennett, die onder meer instond voor het klankontwerp van *The Residence*, levert in het hart van dit magazine een kunstenaarsbijdrage. Bij Argos verzamelt de tentoonstelling *Cantemus*, gegoten in een scenografie van de Sloveense kunstenaar Tobias Putrih, recente videowerken die het motief van het zangkoor aanwenden. Op soms realistische, soms ironische wijze kaarten ze levensaspecten aan zoals lotsbestemming of de exegese van het zijn. Black Box brengt *Sweet Protestations*, een compilatie die de kunstenaar belicht als performer in de publieke ruimte en de manieren waarop die ingrijpt in de 'realiteit'. In dit magazine leest u verder een interview met Libia Castro & Ólafur Ólafsson, en vindt u nieuwe werken in distributie en in onze publieke mediathek. Tot slot serveert *Argos Mag* het warme pleidooi van Philippe Kern, wiens research zich op het veld tussen cultuur en economie in Europa concentreert. We zien u graag weer bij Argos!

FR Nous commencerons par vous souhaiter une année 2012 chaleureuse et prospère. Argos entame l'année avec trois nouveaux projets. La nouvelle production vidéo de Katleen Vermeir et Ronny Heiremans *The Residence (a wager for the afterlife)* considère l'artiste comme un entrepreneur dans une société globalisée où le contexte économique est la mesure de toute chose. Parallèlement à l'exposition chez Argos, Extra City Kunsthof monte à Anvers *The Residence (reading room)*, un programme de séminaires, rencontres et présentations. Vous trouverez dans ce magazine un essai de Carol Yinghua Lu sur le projet et une interview avec un des protagonistes, l'architecte et artiste chinois Ma Wen. Justin Bennett, le compositeur de la bande-son de *The Residence*, nous livre sa vision d'artiste dans les pages centrales du magazine. A Argos, l'exposition *Cantemus*, dans une scénographie du Slovène Tobias Putrih, présente des œuvres vidéo récentes sur le thème du chant choral. Avec du réalisme, mais aussi une certaine dose d'ironie, ces œuvres abordent des aspects de la vie comme le destin ou l'exégèse de l'existence. Avec *Sweet Protestations*, Black Box offre une compilation présentant l'artiste comme un performeur dans l'espace public, et éclairant les manières selon lesquelles il intervient dans la réalité. Dans ce magazine, vous pourrez de plus lire une interview avec Libia Castro & Ólafur Ólafsson, et une présentation des œuvres nouvelles en distribution et dans notre médiathèque publique. Enfin *Argos Mag* vous livre le vibrant plaidoyer de Philippe Kern, dont le travail de recherche se concentre sur le champ de tension entre la culture et l'économie en Europe. Au plaisir de vous accueillir au centre Argos!

EN First of all we would like to wish you all the warmth and prosperity for 2012. Argos is starting the new year with three brand new projects. Katleen Vermeir and Ronny Heiremans' new video production *The Residence (a wager for the afterlife)* zooms in on the artist as an entrepreneur in a globalised society where standards are set by the economic context. While this installation is on show at Argos, you can also see *The Residence (reading room)*, a discursive programme of talks, encounters and presentations, at the Extra City Kunsthof in Antwerp. In this magazine you will find an essay on this project by Carol Yinghua Lu and an interview with one of the protagonists, the Chinese architect and artist Ma Wen. Justin Bennett, who among other things did the sound design for *The Residence*, makes an artist's contribution which you will find in the middle of this magazine. The *Cantemus* exhibition at Argos brings together recent video works whose motif is the choir, in a setting designed by the Slovenian artist Tobias Putrih. They touch on such aspects of life as fate and the exegesis of being, in a sometimes realistic, sometimes ironic manner. Black Box hosts *Sweet Protestations*, a compilation that highlights the artist's role as a performer in public space and the ways he intervenes in 'reality'. In this magazine you can also read an interview with Libia Castro & Ólafur Ólafsson, and about new works currently in distribution and in our public media library. Finally, the *Argos Mag* serves up an ardent plea by Philippe Kern, whose research concentrates on the area between culture and economy in Europe. Looking forward to seeing you at Argos again!



Vermeir & Heiremans, *The Residence (a wager for the afterlife)* 2012, courtesy the artists. Photo Kristien Daem.

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012

29.01 – 01.04.2012

**VERMEIR &
HEIREMANS
THE RESIDENCE
(A WAGER FOR
THE AFTERLIFE)**



OPENING NIGHT
28.01.2012 18.00-21.00

(NL) In 2006 startten Katleen Vermeir (1973) en Ronny Heiremans (1962) A.I.R. ('artist in residence'), een samenwerkingsproject dat de dynamische relatie tussen kunst, architectuur en economie thematiseert. Deze praktijk ontwikkelt zich in verschillende projecten waarin architectuur het projectieveld voor consumentendromen vormt. Hun loft-appartement in Brussel is het uitgangspunt voor de productie van wat ze omschrijven als "gemedieerde extensies" van deze privéruimte. Vermeir & Heiremans zien A.I.R. als een platform voor samenwerking. Hieruit ontstond bijvoorbeeld op uitnodiging van Arnolfini (Bristol) het research-based video werk *The Good Life* (2009), een meditatie over de onontwarbare relatie tussen kunst, vastgoed, kunstinstellingen en de economie in bredere zin, zoals die tegenwoordig is ingebed in de creatieve industrie. Het werk behoort tot de Argoscollectie. Hun nieuwe videoproject *The Residence (a wager for the afterlife)* zoomt in op de kunstenaar als ondernemer binnen een geglobaliseerde maatschappij waar de economische context als maatstaf geldt. Het werk inspireert zich op *Faust II*, waarin Goethe Faust als projectontwikkelaar opvoert. Het project werd ontwikkeld tijdens een residentie in China (2009-10). Vermeir & Heiremans initieerden er een samenwerking met Ma Wen, een Chinese kunstenaar / architect, met wie ze inzichten

deelden over het concept 'creatieve clusters'. Ze documenteerden Ma Wen's praktijk als culturele producent. In *The Residence* figureren Ma Wen en twee fictieve personages. De zeer rijke investeerder Hilar verzoekt Ma Wen een huis voor zijn leven na de dood te ontwerpen. Zijn personage opent een wereld van economisch fetisjisme. De andere figuur, een 'mysterieuze vrouw', is veeleer allegorisch van aard. Vertolkt door eenzelfde actrice in een klein dozijn naamloze rollen, verschijnt de vrouw niet alleen als Ma Wens kantoorassistente, maar verpersoonlijkt ze ook de vrouwen in Hilar's wereld. Op die manier loopt haar veelvuldigheid parallel aan de wispelturigheid van de financiële markt. Voor *The Residence* werkten Vermeir & Heiremans eveneens nauw samen met de Britse geluidsartiest Justin Bennett. Naast de geluidsarchitectuur ontwierp hij een aan de geld- & goudmarkt verbonden algoritme dat een oneindige transformatie van het Hilar-beeldmateriaal genereert. (IS)

Parallel aan de tentoonstelling in Argos presenteert Extra City Kunsthal Antwerpen *The Residence (reading room)*, een discursief programma naar aanleiding van het project (zie ook pagina 19).



Vermeir & Heiremans, *The Residence (a wager for the afterlife)* 2012, courtesy the artists. Photo Kristien Daem.

(FR) Katleen Vermeir (1973) et Ronny Heiremans (1962) ont lancé en 2006 la pratique A.I.R. ('artist in residence'), qui explore la dynamique entre l'art, l'architecture et l'économie. La pratique englobe divers projets, dont l'un définit leur habitat privé comme une œuvre d'art. Se livrant à un travail de réflexion, les artistes emploient leur loft bruxellois comme du matériel, produisant des "mediated extensions", des espaces communs, de leur espace domestique. Vermeir et Heiremans utilisent la pratique A.I.R. comme plateforme de collaboration avec les personnes les plus diverses. Cette approche débouche sur des œuvres vidéo expérimentales comme *The Good Life*, commandée par Arnolfini, Bristol en 2009 et qui intégra plus tard la collection d'Argos. La vidéo est une méditation sur la relation inextricable entre l'art, l'immobilier, les institutions artistiques et la vaste structure de l'économie, aujourd'hui exploitée par la 'classe créative'. Leur nouvelle installation vidéo *The Residence (a wager for the afterlife) - La Résidence (un pari sur l'au-delà)* (2012) porte son attention sur l'artiste comme entrepreneur dans une société mondialisée qui considère l'économie comme unique mesure des choses. Elle s'inspire de *Faust II*, œuvre dans laquelle Goethe fait de Faust un promoteur. Le projet a été conçu au cours d'une longue résidence en Chine (2009-10). Vermeir & Heiremans y sont entrés en collaboration avec Ma Wen, un artiste et architecte chinois, dont ils partagent les vues sur le concept de *creative clusters*, de *complexes créatifs*. Ils ont documenté sa pratique artistique de producteur culturel. *The Residence* présente Ma Wen et deux personnages de fiction. L'un est Hilar, un très riche investisseur qui demande à l'architecte chinois de créer une maison pour son *au-delà*. C'est l'univers du fétichisme économique qui s'ouvre à travers le personnage de Hilar. L'autre personnage – la Femme Mystérieuse – est plutôt allégorique, revêtant une douzaine de rôles, tous tenus par une seule actrice. A la fois assistante dans le bureau de Ma Wen et incarnation de toutes les femmes dans l'univers de Hilar, elle reflète par sa multiplicité la volatilité du marché financier. Vermeir et Heiremans ont étroitement collaboré avec Ma Wen et le musicien britannique Justin Bennett. Mis à part la bande-son, les artistes ont demandé à ce dernier de créer un algorithme lié aux marchés des devises et de l'or et produisant une édition sonore sans fin du métrage Hilar. (IS)

Extra City Kunsthal Antwerpen présente en parallèle à l'exposition *The Residence (reading room)*, un programme discursif autour le projet (voir aussi page 19).

(EN) In 2006 Katleen Vermeir (1973) and Ronny Heiremans (1962) initiated A.I.R. ('artist in residence'), a collaborative practice that examines the dynamics between art, architecture and economy. The practice encapsulates different projects, one of which defines their private habitat as an artwork. Working reflexively, the artists use their loft apartment in Brussels as source material, producing 'mediated extensions' of their domestic space. Vermeir & Heiremans use A.I.R. as a platform for collaborating with a variety of people. This approach led to research-based video works like *The Good Life*, that was commissioned by Arnolfini, Bristol in 2009 and later became part of the Argos collection. This video is a meditation on the inextricable relationship between art, real estate, art institutions and the wider structure of the economy, harnessed today by the 'creative class'. Their new video installation *The Residence (a wager for the afterlife)* (2012) focuses on the artist as entrepreneur in a global society that qualifies economy as the single measure of things. The work relates to *Faust II*, in which Goethe presents Faust as a project developer. Conceived during an extended residency in China (2009-10), the project initiated a collaboration with the Chinese artist/architect Ma Wen. Sharing insights on the *creative clusters* concept, Vermeir & Heiremans documented his practice as a cultural producer. *The Residence* features Ma Wen and two fictional characters. One is Hilar, a very wealthy investor who commissions the Chinese architect to develop a house for his *afterlife*. Through Hilar a world of economic fetishism opens up. The other one – the Mysterious Woman – is a rather allegorical character, enveloping a dozen roles, all of them performed by one actress. Appearing not only as assistant in Ma Wen's office but also as the embodiment of all women in Hilar's world, her multiplicity aligns with the financial market's shiftiness. Vermeir & Heiremans collaborated closely with Ma Wen, and with British sound artist Justin Bennett. Apart from the soundscape, the artists also commissioned the latter to design an algorithm that is linked to the currency & gold market and that generates a never ending edit of the Hilar footage. (IS)

Parallel to the exhibition in Argos, Extra City Kunsthal Antwerpen presents *The Residence (reading room)*, a discursive program on the project (see also page 19).

The Residence is a production of Limited Editions vzw supported by Flanders Audiovisual Fund and the Flemish Community. Coproduction: Argos (Brussels), C-Mine (Genk), Cultuurcentrum (Bruges), deBuren (Brussels), Extra City Kunsthal Antwerpen (Antwerp), FLACC (Genk), Manifesta 9 Limburg (Genk) and Triodos Fonds. Research support: artist residencies TIM (Beijing), CEAC (Xiamen).

The Residence is a video project by Katleen Vermeir & Ronny Heiremans in collaboration with Ma Wen, Justin Bennett, Amir Borenstein, Mieja Hollevoet, Salome Schmuki, Karlijn Sileghem, Wim van der Grijn. Photos: Kristien Daem.

THE RESIDENCE IS SOMETHING IMMATERIAL

Essay: Carol Yinghua Lu

EN Like an architect, I will start with some basics even though you might already know of them. In 2006, Katleen Vermeir (1973) and Ronny Heiremans (1962) initiated A.I.R. ('artist in residence'). A.I.R. is about using their loft apartment, which was built and furnished by themselves through an extended process of labour and time, in Brussels, as a platform and source material to explore "mediated extensions" of their domestic space. It's a reflexive practice on the engineering of life styles by social, political and economic structures and ambitions, imbedded in various channels of information dissemination, not least life style and fashion magazines, which the artists refer to repeatedly in their work. Their fascination with places where buildings are created driven by a certain economic philosophy, as well as with domestic spaces that house people and desires, led them to the creation of *The Good Life*, which was commissioned by Arnolfini, Bristol in 2009. Like any good architects, Vermeir and Heiremans developed the project with the specificities of Arnolfini and the immediate surroundings of the port city of Bristol in mind. *The Good Life* emulated a strategy commonly employed by property developers to activate certain fantasies and aspirations within their clients by resorting to the use of catch phrases, elaborate descriptions of extra attributes, such as the added value of having artworks around. Only that it took place within the bare walls of an art centre. This is an experience that many have encountered to some degree when embarking on an attempt to acquire a new apartment that is yet to be built. After being greeted by the receptionist at a sales office, we would then be led to a property agent, who would show us to an elaborate architectural model that's often the centrepiece of the sales office. Often the foam model is a miniature of a gated community, a group of buildings,

and its immediate surroundings with interactive lighting device that can light up a certain feature when pointed to by a remote control held in the hand of the agent. "It will be very close to a kindergarten. There will be a supermarket with lots of variety. It will be close to a subway stop to be completed in year 2016. There will be a beautiful garden in this part." Promises are made. Temptations are offered. Emotions and excitement are evoked. Deals are sealed. We have been invited to join the imaginary of the sales agent, usually oblivious of the bigger capitalist fantasy of our society that urges us to own and then be happy. We are too absorbed into our own desires and projections of what a good life could be, to see the bigger picture. We would then end up buying something almost as intangible as a dream, prescribed to us by the agency and his/her scripted sales pitch, without even having a chance to see the actual building or apartment. Behind the façade of large-scale billboard ads advocating high fashion way of living there are endless scenes of exposed soil and underpaid and poorly equipped construction workers. It's a formidable attempt by the sales agents to create the right pitch, the right script, knowing which buttons to push and what kind of aspirations, sentiment, and vanity to evoke within each of us, steering us away from the bare facts right in front of us. We have been convinced that what we buy is what we want and hope for. What we want as individuals is often shaped by what is communicated to us through the media, not least in life style, design and architecture magazines that stipulate models of the perfect settings for living.

This familiar scenario was re-enacted in *The Good Life* in an extreme fashion. The upscale property that a well-dressed property agent is trying to sell to a group of potential customers in the video is actually the gallery spaces of Arnolfini but the artists made no attempt to hide the nakedness of the white walls, the crates, the wrapped up paintings and the noise of technicians installing works in the background. Instead, the presence of all these elements is emphasized throughout the film, juxtaposed with the agent's unperturbed introduction of the up-market architectural proposal and lifestyle that she is promoting and trying to sell, describing and inviting them to imagine with her the interior, the grand views, the artworks on the wall, and ultimately, a 21st century landmark building.

As absurd as it seems in the film, seeing *The Good Life* feels like stepping out of our own reality to look at something from afar, a moment of deliberation, reminding us how we have actually all subscribed to a certain logic of an ideal life that is not exactly of our own intention but a collective unconsciousness formulated by media languages and commercial interests, the interests of others. It was only fitting that the words spoken in the film to describe the

estate were all taken from various life style magazines, architecture and urban planning publications that the artists had come across. It revealed how these terms have become almost empty signifiers on their own accord. They can practically be applied anywhere. The property, and perhaps, the good life as embodied in the ownership of such property, is the emperor's new clothes, something existing in articulation, not in truth.

The Residence, a new video work by Vermeir and Heiremans, can also be considered one of the "mediated extensions" of the artists' home, a reflexive exercise on the collective psyche of our society and time that motivates us to claim, to build, to expand, to sell, to own, which constitutes an endless cycle. As the title suggests, the plot of the film is a housing project commissioned by Hilar, an investor modelled on a real person based in Xiamen, Geneva and Hong Kong whom the artists had met while doing a residency in Xiamen from 2009 to 2010. It was during this residency that *The Residence* was conceived and planned. The story evolves as the Chinese architect Ma Wen receives a commission to design a house from Hilar and alternates his positions and thoughts between his role as an architect and his alter ego as a painter.

The role of the investor in the film, Hilar, can be any top-level businessman in fact, who according to the research of the artists, operate relying on such references as the 'I Ching for investors' and 'the planetary predictions' for decision making. His sense of certainty though can be found in the act of owning; an insatiable yearning that is extended to his afterlife. *The Residence* is one that Hilar intends to be created for his afterlife, but it really speaks of many of our current obsessions: one of them being cultural activities and the role of artists implicated and instrumentalized into the scheme of city marketing and property branding. In the film, there is a former mining site that has been transformed into a cultural centre with oversized artist studios and gallery spaces.



Vermeir & Heiremans, *The Good Life (a guided tour)*, 2009.
Photo Michael De Lausnay.

As the video opens, we follow Ma Wen, who ponders about life and his determination to leave his marks on the earth by embarking on an ambitious housing project for a million residents, from where he stands by the seaside of Xiamen, where he lives in real life as a practicing architect, into the sleek steel elevator that takes him into his architectural office. It is in this office that we are introduced to Hilar and his vision for his fantasy home project for his afterlife. Hilar appears not in flesh but in photographs, dressed in a white suit and wearing a white tie. In these pinned up photographs on the walls, Hilar, an older Western-looking man, looks down at the torn out magazine pages that cover a long table. On his left, a woman lies face down on top of an even bigger pile of torn out magazine pages on the floor. In another image, Hilar sits in front of a desk in a rather boring room, looking at two computer screens simultaneously, perhaps checking on his stock performance while trying to figure out what he wants for his afterlife.

We then wander into Xiamen's scenic botanical garden with Ma Wen, after he has giving a brief order over his phone to someone, asking him/her to entice as many workers as possible for the project, to make them work hard and to update him with daily news concerning the progress of digging a trench, recalling the ambition he pronounced at the beginning of the film to "make room for a million to live"... "on green fertile fields where men and herds may gain swift comfort from the new made earth." In the garden, as Ma Wen seeks inspiration for his architectural plan, we hear Hilar narrating what he dreams of for his house, "with splendid gardens all around."¹ He continues to pronounce his vision to Ma Wen, communicating through computer screens, while dressed casually in what appears like pyjamas.

As the film unfolds, a larger ideological context is slowly revealed to us. Ma Wen as the painter performs his act of painting in what appears to be an art event. The artist and the act of art making become something for the spectator, something not valued on its own but being projected with a certain value to be added to a life style or the gentrification of an area in the name of developing a cultural district. To quote Ma Wen: "People come with great curiosity to see how avant-garde artists live and create their work..." "Some artists oppose the excessive commercialization that turns the district into a supermarket where art becomes an object of speculation"... "I think this question of opposition, firstly, is a misunderstanding of creative progress and of a city's progress. In fact this opposition to productivity is really nothing more than another type of productivity."²

In the editorial introduction to the #29 issue of *e-flux journal* that focuses on Moscow Conceptualism, the editors wrote, "In this world, communist ideology had already converted objects to ideas (collective property)

and citizen-subjects to (non-professional) artists, so the found object, the privileging of idea over material, and the disappearance of the artist's hand were already indistinguishable from an ideological landscape taken for granted by the artists." It is in the mixture of fictional and factual accounts of *The Residence* that the complicated mingling and conspiracy of both capitalist and communist ideologies, the ideological landscape we inhabit in our societies, is seen clearly. In *The Residence*, to place something meant for the afterlife as the seed for the growth of a story is to stress the complexities in which we find ourselves no longer able to make out whether what we want is the material or the immaterial, whether what we want is something fictional or truthful, and whether we are the prey or the conspirator of the system. Or perhaps both the material and the immaterial have become derivative and redundant and we are already indefinitely implicated in the pact made by Faust as in Goethe's *Faust Part II*, a key reference the artists had cited for their production. What Ma Wen says at the opening scene of the video, for example, are quotes taken from Goethe's *Faust Part II*, in which *Faust* is seen as a project developer. "We think the narrative of progress and continuous development in Faust has become the official discourse in China, hence we asked him to speak like a party official when he quotes Faust."³ In fact, all that Ma Wen says in *The Residence* are quotations Vermeir and Heiremans have selected from various sources, not only Goethe, but also the Chinese writer Lu Xun, when his alter-ego the artist speaks, as well as magazines such as *Urban China 33*, a special issue about Creative Industries in China that was edited by Ned Rossiter, Monica Carriço and Bert de Muynck. "But it comes close to what he speaks about in his classes (he teaches at Xiamen University) and with his clients for his architectural proposals when they want fancy bars or hotels."⁴ The blurred line between facts and fictions, the present and the future, quotes from fiction and actual speeches, Ma Wen's engagement with the society as an architect and his dealing with the metaphorical as an artist, the switching scenes in the film between China and Belgium,



Vermeir & Heiremans, *The Residence (a wager for the afterlife)* 2012, courtesy the artists. Photo Kristien Daem.

among cities such as Shanghai, Hong Kong, Xiamen and Brussels, resonates with the displacements in our societies. By placing itself aptly on multiple structures of time and space, the virtual and the factual, *The Residence* establishes its lines of thought beyond the dichotomy of the real and the fictional, the past and the future, pro-development or anti-development. It implicates all of us in the repeated traverses and oscillations of the 'in-between' and gives rise to a critical examination of our own position and desire. In *The Residence*, the Bloomberg talk in the background contains quotes from the 18th century – Hume, Defoe, Burke – all of them reflecting on the economic crisis and bubbles of their time. It is here when we are reminded again that not much has changed since then and we are a mere repetition of what has happened before.

This quote is from Defoe: "That substantial non-entity called CREDIT, seems to have a distinct Essence from all the phenomena in Nature: it is in it self the lightest and most volatile Body in the World, moveable beyond the Swiftness of Lightning; the greatest Alchemist could never fix its mercury, or find out its Quality; it is neither a Soul or a Body; it is neither visible or invisible; it is all consequence, and yet not the effect of a cause; it is a being without matter, a substance without form - A perfect free Agent acting by Wheels and Springs absolutely undiscovered; it comes without call, and goes away unsent; if it flies, the whole nation cannot stay it; if it stays away, no importunity can prevail for its return."⁵ We soon discover that the residence being discussed in Vermeir and Heiremans' film is actually something immaterial, something almost tantamount to Defoe's description of CREDIT. In a discussion about the commission of the residence for Hilar's afterlife in the film, Ma Wen describes the house as such: "The client conceived the house as a stage, as a new domestic interior where he could enjoy the privileges of public space without being subjected to its dangers or law. Inside, the client would have absolute control over his environment. He could change night into day, screen a film at noon and order dinner at midnight. He could have appointments in the middle of the night and romantic encounters in the afternoon. It was to be his haven and sanctuary. There was no front, no back, no sides to his house. The house could have been anywhere. It was to be immaterial."⁶ It is rather a projection, echoing a certain human sentiment and desire to have absolute control, something that the economy keeps promising us. The more we own, the more control we have. So it doesn't matter what it will be, what form it takes, with "no front, no back, no sides", as long as it is something onto which we can project what we envision to be worth having. The globalized market economy that Ma Wen refers to casually in the video can freely move manufacturing to "other continents" as if it is something intangible, like a gust of wind. In those better developed cities that



Vermeir & Heiremans, *The Residence (a wager for the afterlife)* 2012, courtesy the artists. Photo Kristien Daem.

manage to rid themselves of manufacturing and are ready to move up another step further in the ladder of social classes, art becomes an index for a romantic pursuit of creativity, and more importantly, an aura of the elite. Like economy, art is able to generate money out of nothing. In the frequent reference to developing creative industry and art districts in cities, *The Residence* exposes the real danger that art, our personal worth and our own projections are in, which is that all are being instrumentalized in an effort to keep us in the deal. "By associating himself with the project the client can at one and at the same time be a stock market speculator and patron of the arts. The Residence will be a monument to his sense of refinement."⁷ At the same time, one only need to spend just a little on doing up a few warehouse, invite artists to move in and just wait for the land to rise in price. Such a low-investment/high-return project is, according to Ma Wen, real-estate alchemy. At a certain point of the film, we've lost track of whether what Ma Wen describes is in the present or the hereafter. The formula of mixing commerce and consumption with art, fashion, creativity seems to be a time-tested one. We've also lost ourselves in terms of whether what he talks about is just China-specific or simply relevant to the globalized world. The "young crowd of internationalization" represents "a cosmopolite and ideally mobile clientele, who likes to spend time and money at trendy places."⁸ After all, material desires are something universal. The cross-references to Goethe's *Faust* and Lu Xun's

stories, such as *Diary of a Madman* (1918), in *The Residence* constitute two parallel narratives throughout the film. One is allegorical to the kind of agreement we have signed ourselves into, which becomes a consumption of ourselves through our own endless acts of consumption. The other exposes a certain despair and vanity in attempting to break out of a dilemma and a given condition. We know well though, both have no remedy, even in the afterlife.

Carol Yinghua Lu is a Chinese curator and writer from Beijing. She is a contributing editor for *Frieze* and writes frequently for international art journals and magazines including *e-flux journal*, *The Exhibitionist*, *Yishu*, and *Tate*. She has recently been appointed one of the Co-Artistic Directors of the 2012 Gwangju Biennale.

- 1 Narratives in *The Residence*.
- 2 Ma Wen's words in *The Residence*.
- 3 An email correspondence from Katleen Vermeir and Ronny Heiremans on November 8, 2011 responding to questions I raised in an email sent on the same date.
- 4 An email correspondence from Katleen Vermeir and Ronny Heiremans on November 8, 2011 responding to questions I raised in an email sent on the same date.
- 5 An email correspondence from Katleen Vermeir and Ronny Heiremans on November 8, 2011 responding to questions I raised in an email sent on the same date.
- 6 Ma Wen's words in *The Residence*.
- 7 Ma Wen's words in *The Residence*.
- 8 Ma Wen's words in *The Residence*.

A WAGER FOR THE AFTERLIFE

CELEBRITY REPORTER LUCY CHEN MEETS THE MAN BEHIND MA WEN STUDIO

Photography: Kristien Daem
Text: Lucy Chen



(EN) Summer of 2009. After finishing his education in Germany, Ma Wen returns to China. He sets up Ma Wen Studio and starts a business that embodies his fundamental artistic ideas and beliefs. After his Journey to the West, Ma Wen finds himself in a much-changed environment. His straightforward way of doing things, his talent for self-promotion and headstrong energy regardless of criticism position him lively against the monolithic conservatism of the state-run design houses. Not yet quite as prestigious as the international firms, his studio is in tune with the Chinese speed, which demands a just-do-it approach and ad hoc strategy.

Lucy Chen: Ma Wen, at the moment you live and work in Xiamen, but you were born in Henan, in the

North of China. And if my memory serves me right, from 2002 till 2009 you lived in Germany where you studied art at the Fine Arts Academy in Munich. That was even before Beijing gave the go-sign for its abroad policy in 2004. How did that extended stay in Europe affect you? Was it important in your decision to become an architect?

Ma Wen: Lucy, I have to say I don't really consider myself an architect. I am a person who does different things. I don't want to be in a position that a priori defines what I do. The same reasoning goes for what you've named my 'Journey to the West'. Of course it had a certain influence, but more important for what I do, seems to be my awareness that the China I left when I moved to Germany and the country I returned to after my German training are two different countries. And even more important is my ability to respond to this new situation. Upon returning I came back to a China that in a way had been remodeled into a capitalist nation. That process had already started when I left, but the speed with which 'the new way' had installed itself during my absence... Incredible! Maybe that's why being here I feel a bit schizophrenic... I have this double sensibility. It was like returning to a country I had not seen before. So many things had changed.

Not only places, but also the people. I could feel the change in the people. I remember saying to myself "Where have all the communists gone..."

LC: Modern, urban, affluent, international... I've read that the successful artist is surprisingly fit as a role model for the new China. The profession is even in the top 10 of preferred professions, as selected by middle class parents for their children. How did it begin for you? Was it a deliberate choice or...

MW: You see, I've had this 'bastard' training. I studied architecture in China. My training as an artist I got in the West, and what I absorbed during those years is based on a western social condition. This probably gave me an edge in China when I returned. As you know, we have this old saying here: "The blossom inside the wall is usually appreciated from the outside." Ever since the Open Door Policy, whatever comes from abroad has been quite influential. I'm not sure how long this will still be the case, and of course we are all aware of the situation in China, which does not exactly allow you to produce without restraints. A single spark could start a prairie fire, so the path is still filled with obstacles, not mentioning self-censorship. You yourself are probably familiar with all of that.

LC: By the way, did you work on something specific in Brussels? You told me on the phone that you were designing a house for some rich investor.

MW: We did lots of things, but the main thing was the work on a new niche product. Actually the whole thing's a test case. What I learned in Germany is the need to maintain a strong focus in order to reach a goal. What's more, I have become rather adroit in shifting between reality and imagination. If you concentrate only on the limits of reality, you may be able to realize a project, but it simply won't be that interesting. Your imagination can prevent you from simply implementing your ideas. Only by going beyond physical boundaries you can produce something new and interesting.

LC: Sounds pretty surreal. What form does it take then?

MW: It takes the form of a film, but we did not edit the film. Then we developed

an algorithm, a set of rules that precisely defines a sequence of operations. Since it was inspired on computerized trading operations in the world of high finance, we wanted our algorithm to be fed by real time financial news. For that we choose the currency market. We had to figure out a way to define tick size and currency equivalents for the video images. That was a very tricky process, but in the end we pulled it of. The news feed made the algorithm into a kind of continuous present that contextualizes the footage. Applying it to the footage generated an edit that would renew itself every time you would watch the film. Actually you could never watch the film twice, since every time the algorithm would generate a new combination of images. It would be like a continuous edit.

LC: Fabulous. How would you define the project? I suppose The Residence is not meant to be built.

MW: It's a representation of our client's way of living. The client's

individual worth is measured by the rise and fall of the stock market. By associating himself with the project the client can at one and the same time be a stock market speculator and patron of the arts. For the client art functions as an index, suggestive of his urge to explore the unknown, of innovative energy and the guts needed to be part of an esoteric, privileged and elite sphere. This aura can be attributed to the inexplicable ability to conjure money out of nothing, which exists both in economy and art. The Residence will be a monument to his sense of refinement.

Shanghai, April 2011.

The previous text is an extract of the complete interview, available as prepublication on www.in-residence.be. A physical copy is available in the exhibition The Residence (a wager for the afterlife) at Argos as well as during The Residence (reading room) at Extra City Kunsthal Antwerpen.

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012



Vermeir & Heiremans, *The Residence (a wager for the afterlife)* 2012, courtesy the artists. Photo Kristien Daem.

29.01 – 01.04.2012

CANTEMUS CHOIRS, THE SUBLIME AND THE EXEGESIS OF BEING



OPENING NIGHT
28.01.2012 18.00-21.00

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012



The twelve remaining guides still insist that they do not want a new thirteenth man.



Your haven I shall be!

Sven Johne, *Wissower Klinken*, 2007. Courtesy of the artist and KLEMM'S, Berlin.



Guido Van der Werve, *Nummer 4, I don't want to get involved in this, I don't want to be part of this, talk me out of it*, 2005.
Courtesy of the artist & Juliette Jongma, Amsterdam.

(NL) De confrontatie met het sublieme en de exegese van het zijn vormen het thematische substraat van de groepstentoonstelling *Cantemus*. Vertrekkende van het motief van het zangkoor, van vocale fragmenten uit Mozarts *Requiem*, het lied *Brunnen vor dem Tore* uit Schuberts cyclus *Winterreise* of van Bachs cantate *Herz und Mund und Tat und Leben* kaart het programma op een soms realistische, soms ironische wijze levensaspecten aan zoals lotsbestemming of bovennatuurlijk oordeel.

Het koor als instantie die de band tussen individu en gemeenschap belichaamt, vormt hiertoe een geëgend instrument. Het wordt hier niet uitgespeeld in traditioneel dramaturgische zin, namelijk als commentariërende instantie of personificatie van een collectief geweten. Narratief pakken Guido van der Werve (1977), Sven Johne (1976) en Artur Žmijewski (1966) koren – en muziek als menselijke hartstocht – avontuurlijk en experimenteel aan. Kwesties als irrationaliteit, het groteske en het komische spelen daarbij een ingenieuze rol.

Allegorische landschappen en het gebruik van de *Rückenfigur* maken Guido van der Werve's *Nummer Vier: I don't want to get involved in this, I don't want to be part of this, talk me out of it* (2005) picturaal schatplichtig aan de romantiek. Maar evenzeer verwijst deze meditatie over de dood, de eenzaamheid en de

absurditeit van het leven naar het werk van de zeer jong overleden conceptuele kunstenaar Bas Jan Ader omwille van de ingelaste, onverwachte slapstick-voorvallen.

Sven Johne's *Wissower Klinken* (2007) kent eerst een prominente plaats toe aan de *voice over*, waarna een koor van twaalf natuurgidsen een eerbetoon brengt aan hun collega Klaus Bartels, dodelijk getroffen door een losgekomen krijtrots. Sinds zijn heengaan rumineren ze: zijn er hogere krachten in het spel? Is dit toorn of bestraffing?

Eén en al idiosyncratische verhevenheid is Artur Žmijewski's *Singing Lesson 2* (2003). In de Thomas-kirche in Leipzig, waar Johan Sebastian Bach als cantor aangesteld was en begraven ligt, vertolkt een koor van dove kinderen een cantate. Begeleid door professionele muzikanten, resulteert dit in een unieke combinatie van kakofonie, contrapuntische gestrengheid en perfect ingezette ritornellen. Eigen aan het werk van Žmijewski, is dit ontroerende sociale experiment doordeesemd met tal van maatschappelijke ondertonen zoals bijvoorbeeld historisch de weigering van de kerk om de communie aan doven te verlenen. Voor de tentoonstelling ontwierp de Sloveense kunstenaar Tobias Putrih een publieke zittribune die ladder- en arenavormen met elkaar combineert. (PW)



Guido Van der Werve, *Nummer 4, I don't want to get involved in this, I don't want to be part of this, talk me out of it*, 2005.
Courtesy of the artist & Juliette Jongma, Amsterdam.

(FR) La confrontation avec le sublime et l'exégèse de l'être constitue le substrat thématique de l'exposition de groupe *Cantemus*. Sur le motif du chœur, de fragments vocaux du *Requiem* de Mozart, du lied *Brunnen vor dem Tore* du cycle de Schubert *Winterreise* ou de la cantate de Bach *Herz und Mund und Tat und Leben*, le programme aborde sur le mode parfois réaliste, parfois ironique, des aspects de la vie comme le destin ou le jugement divin.

Le chœur, 'l'organe', qui incarne le lien entre l'individu et la communauté, est ici l'instrument adéquat. Mais il n'est pas considéré au sens dramaturgique traditionnel du terme, c'est-à-dire comme une instance ou une personnalisation d'une conscience collective. Le narratif de Guido van der Werve (1977), Sven Johné (1976) et Artur Żmijewski (1966) aborde le chœur – et la musique, cette passion humaine – comme une aventure, une expérimentation. Des aspects comme l'irrationalité, le grotesque et le comique jouent ici un rôle ingénieux.

Avec ses paysages allégoriques et son personnage de dos, le *Nummer Vier: I don't want to get involved in this, I don't want to be part of this, talk me out of it* (2005) de Guido van der Werve rend un hommage pictural au romantisme. Mais cette méditation sur la mort, la solitude et l'absurdité de la vie évoque tout autant l'œuvre de l'artiste conceptuel prématurément disparu Bas Jan Ader en y tissant des éléments humoristiques inattendus.

L'œuvre de Sven Johné *Wissower Klinken* (2007) accorde d'abord une place de premier plan au voice over, après quoi un chœur de douze guides de randonnée rend les derniers hommages à Klaus Bartels, un collègue qui a fait une chute mortelle. Depuis sa disparition, ils ruminent la même question : des forces supérieures sont-elles en jeu ? Faut-il y voir la colère des dieux, un châtement ?

La *Singing Lesson 2* (2003) d'Artur Żmijewski est d'une idiosyncrasie sublime. En l'église Saint-Thomas de Leipzig – où Johan Sebastian Bach fut nommé cantor et est enterré – un chœur d'enfants sourds interprète une cantate. Encadrés par des musiciens professionnels, les jeunes chanteurs offrent une combinaison unique de cacophonie, de rigueur dans le contrepoint et de ritournelles parfaitement intégrées. Cette expérimentation typique de Żmijewski est imprégnée de quantité de nuances à connotation sociale, comme le refus naguère de l'Église d'accorder la communion aux sourds.

L'artiste slovène Tobias Putrih a conçu pour l'exposition une tribune pour le public qui combine les formes de l'échelle et de l'arène. (PW)

(EN) The confrontation with the sublime and the exegesis of being provide the thematic substrate of the *Cantemus* group exhibition. Starting out with the motif of the choir, vocal excerpts from Mozart's *Requiem*, the song *Brunnen vor dem Tore* from Schubert's *Winterreise* cycle and Bach's cantata *Herz und Mund und Tat und Leben*, the program of the exhibition examines such aspects of life as destiny and divine judgement, sometimes realistically and sometimes ironically.

As a group that embodies the ties between the individual and the community, the choir is a fitting instrument for this. But in this case it is not employed in a traditionally dramaturgical sense, by providing commentary or personifying a collective conscience. In terms of narrative, Guido van der Werve (1977), Sven Johné (1976) and Artur Żmijewski (1966) take an adventurous and experimental approach to choirs and to music as human passion. Such issues as irrationality, the grotesque and the comic play an ingenious part in this.

Allegorical landscapes and the use of the *Rückenfigur* in Guido van der Werve's *Number four: I don't want to get involved in this, I don't want to be part of this, talk me out of it* (2005) make it pictorially indebted to Romanticism. But, by inserting unexpected incidents of slapstick, this meditation on death, solitude and the absurdity of life refers just as much to the work of the very prematurely deceased conceptual artist Bas Jan Ader.

Sven Johné's *Wissower Klinken* (2007) at first allots a prominent place to the voiceover, after which a chorus of twelve nature guides pay tribute to their colleague Klaus Bartels, who was fatally struck by a falling rock. Since his passing, they have ruminated on the questions 'Were higher powers involved?' and 'Is this wrath or punishment?'

Artur Żmijewski's *Singing Lesson 2* (2003) is all idiosyncratic sublimity. In the Thomaskirche in Leipzig, where Johann Sebastian Bach was appointed cantor and where he is buried, a choir of deaf children performs a cantata. With the accompaniment of professional musicians, this results in a unique combination of cacophony, contrapuntal rigour and perfectly timed ritornellos. As is typical of Żmijewski's work, this moving social experiment is larded with plenty of societal undertones, such as the church's historical refusal to give communion to the deaf.

For the exhibition, the Slovenian artist Tobias Putrih designed seating for the audience that combines the forms of the ladder and the arena. (PW)

02.02.2012 – 01.04.2012

VERMEIR & HEIREMANS

The Residence (reading room)

(EN) Parallel to the inaugural presentation of the video installation *The Residence (a wager for the afterlife)* in Argos (see also page 4), Vermeir & Heiremans present *The Residence (reading room)*, a discursive platform set up in close collaboration with Extra City Kunsthall Antwerpen. The project is conceived as a format for knowledge production, consisting of a number of public moments and a series of reading groups (for a limited number of participants). *The Residence (reading room)* takes place in a display feature that is developed as a performative space for reading and browsing materials, for meeting people, discussing and having a drink. It presents itself as an evolving cabinet that contains a collection of visual and textual materials from the research the artists have conducted in preparation of their video project.

The Residence (reading room) is designed in collaboration with the Chinese architect Ma Wen. The output of the presentations and reading groups will be integrated in an upcoming publication. (IS)

Location
Extra City Kunsthall Antwerpen, Tulpstraat 79,
2060 Antwerp, Belgium. info@extracity.org,
+32 (0)3 677 16 55.

For program details or participation in any of the reading groups please check www.extracity.org or www.in-residence.be.

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012



The Residence (a wager for the afterlife) 2012. Courtesy the artists. Photo Kristien Daem.

RENDONS L'EUROPE EMPATHIQUE ET ALTRUISTE !

PHILIPPE KERN

FR L'Europe est un acquis institutionnel. Elle reste à devenir une réalité socioculturelle. Le philosophe Jürgen Habermas, dans son texte « Rendons l'Europe plus démocratique ! » publié dans Le Monde du 26 octobre, identifie deux obstacles majeurs à la construction européenne : la fragmentation politique, en particulier l'incapacité des politiciens à dépasser les modèles de gouvernance du 19es ; et l'affirmation, par ces mêmes dirigeants, que l'Union politique ne peut se faire car « il n'existerait pas de peuple européen ». Pour Jürgen Habermas, la consolidation du fédéralisme semble être une nécessité, qui ne pourra cependant aboutir sans une solidarité citoyenne, dans une Europe plus démocratique. Il appelle à une intégration politique qui s'appuie sur « l'homogénéité des conditions de vie » et le « bien-être social », afin que la « richesse culturelle » et la « pluralité nationale » soient « protégées » des impacts de la globalisation. Dans son appel à davantage de démocratie, le philosophe allemand regrette aussi implicitement l'indifférence, voire l'hostilité des citoyens à l'égard du projet européen.

La crise, profonde, que traverse aujourd'hui l'Europe, montre que les institutions, le marché unique et l'Euro ne suffisent pas à nourrir une conscience européenne indispensable à toute construction politique solide. L'idée d'Europe est commentée pour l'essentiel au regard de sa capacité à juguler la faillite des banques et les dettes des Etats, ou à renforcer la compétitivité internationale. Or, elle se veut également un projet de civilisation basé sur la valorisation de la diversité,

la lutte contre le repli identitaire, le partage des souverainetés nationales. Ce partage est l'embryon d'une gouvernance mondiale d'autant plus nécessaire au regard des défis de la mondialisation.

La crise nous rappelle que la stigmatisation de l'allochtone, de sa culture, est encore bien vivante sur notre continent. Pourtant, le projet européen postule la capacité d'empathie à l'égard de l'étranger, par-delà les frontières.

L'Europe se traîne car elle souffre d'indifférence culturelle. Les citoyens de l'Union ignorent tout de leurs voisins, de leurs histoires, de leurs langues, de leurs cultures. Cette inappétence crée des frontières qu'un marché unique et davantage d'intégration économique ne suffiront pas à éliminer. Pire encore, elle accompagne le renouveau du nationalisme et des populismes. Curieusement les chercheurs sont davantage enclins à étudier les intolérances nées du fait religieux qu'à s'inquiéter d'une telle incapacité à vaincre les préjugés et stéréotypes, obstacles à l'émergence d'une conscience européenne.

En définitive, la nature humaniste du projet est dissoute dans un discours inspiré d'une vision purement matérialiste et mercantiliste. L'Europe n'est pas seulement en crise de crédibilité économique ; elle est surtout malade du manque de solidarité et de compréhension entre les nations qui la composent et en sont la chair.

Que devient la construction européenne, lorsque les idées, les arts, la littérature, les œuvres audiovisuelles,

la musique, ne circulent pas ? Cette construction n'a pas d'âme. Pour quelle raison ? Comment créer de la cohésion sociale au niveau européen, du vouloir vivre ensemble, de l'intérêt pour l'utopie européenne, dans une période de crise morale et économique ? Sans doute convient-il de poursuivre l'intégration économique et financière. Néanmoins la défense de l'Euro ne saurait constituer un motif suffisant pour proposer plus de fédéralisme aux citoyens ; il faudra pour cela un minimum de solidarité et de compréhension mutuelles. La Belgique (une petite Europe) n'est-elle pas sur le point d'éclater par manque d'échanges sociaux entre deux communautés linguistiques et culturelles ?

Le marché unique, cœur du projet européen, favorise la consommation des biens culturels globalisés. Cet espace désavantage les productions locales qui sont l'expression des diverses cultures, il nuit à l'échange culturel et social intra-communautaire qui est pourtant un facteur de cohésion. Résultat, en dépit de son importance pour la construction d'une identité européenne, l'échange des biens et services culturels reste fragmenté sur des bases linguistiques. Curieusement cette faiblesse du projet ne fait pas débat. Pourtant, après 60 ans d'Europe, il convient de faire le constat suivant :

- Il n'existe pas d'entreprises européennes de médias opérant sur une base transnationale (à l'exception de la chaîne franco-allemande ARTE).
- Le marché européen reste une fiction pour les biens et services culturels.
- La part de marché des films non nationaux européens est de 8% - contre 65% pour Hollywood.
- Les traductions de livres, la promotion des biens et événements culturels, le sous-titrage, la valorisation des langues sont les laissés-pour-compte des politiques d'intégration.
- L'Europe perd de son influence à l'étranger non par manque de créativité (au contraire) mais par absence de structures d'accompagnement (en matière de distribution et de promotion internationales) capables de compenser les faiblesses structurelles d'un marché culturel fragmenté et la taille insuffisante des entreprises européennes (seuls 2% des livres distribués aux Etats-Unis sont des traductions, et la part de marché de la musique ou du cinéma européen est inférieure à 7% en Amérique du Nord).
- Les politiques d'innovation et de compétitivité ignorent le secteur culturel, qui est pourtant source de créativité et représente 3% du PNB européen et 6 millions d'emplois (bien plus que l'industrie automobile).
- L'agenda numérique est focalisé sur les technologies et les réseaux ... des réseaux sans culture.

Le projet européen a délaissé le champ de l'immatériel, de l'humain, du sens et du signifiant. Alors même que la science économique, le monde de l'entreprise, sont de plus en plus dominés par la recherche de sens, il reste sourd à ces changements et se cramponne à des politiques propres à une société industrielle révolue. La communication sur l'Europe est un échec. Le mot « Europe » est un repoussoir marketing, une marque sans valeur. Les réseaux sociaux, ou des mouvements tels que « Slow Food », caractéristiques de cette conscience européenne, sont ignorés. L'Europe ne sait pas célébrer ses créateurs, faire la fête à ses talents au-delà des territoires linguistiques. Le rêve européen n'a pas pu se substituer au rêve américain.

On ne peut continuer d'ignorer que ce continent est d'abord un espace culturel, un lieu de vie et de communications, un endroit de mémoires, un laboratoire d'échanges linguistiques, culturels et spirituels. Il est un territoire de créativité où s'enracinent des cultures locales ancestrales, nourricières de singularités et de créativité. L'Europe a vu naître la démocratie, l'humanisme de la Renaissance, les villes, l'architecture, le design, l'art contemporain, la musique classique, l'imprimerie, le web, la norme MP3, la sculpture, l'opéra, le cinéma, le roman. En a-t-elle seulement conscience ?

Le projet européen ne doit pas rester l'otage des aléas de la conjoncture économique. L'objectif serait de faire sauter les barrières mentales, pour que l'Union européenne reste une idée moderne, altruiste et attachante. Sur le vieux continent. Mais aussi dans le monde.

Philippe Kern (www.keablog.com), fondateur et président du centre de recherche KEA (www.keanet.eu). Ce centre est auteur de nombreuses études pour les institutions européennes, dont l'Economie de la Culture en Europe (2006) ou l'Impact de la Culture sur la Créativité (2010). Il est expert auprès des institutions européennes, du Conseil de l'Europe et de l'Organisation Mondiale de la Propriété intellectuelle. Il est fondateur et animateur de nombreux réseaux pan-européens (IMPALA, EFCA, Untitled (Sans-Titre), NPLD).

NICOLAS PROVOST

MOVING STORIES

Ⓔ In his most recent short film, Nicolas Provost (1969) plays once more with the grammar and the codes of (Hollywood) cinema. With a limited number of images, an absorbing soundtrack and a minimal story line, the artist tries to stimulate the viewers' imagination to the maximum. *Moving Stories* strings together some four fragments of flying passenger airplanes. Gleaming in the sunlight, they glide high above the clouds. From the very first moment, the seductive footage, completely aiming at escapism, contrasts with the ominous, somewhat sinister soundtrack. Over this sound, Provost places a dialogue between a man and a woman. Their voices appear to be ascending from the airplane: "I am seeing something that was always hidden. I am involved in a mystery" and "You are a mystery and I like you very much". Is this a confession, a declaration of love? Provost leaves the question unanswered. After that dramatic opening, *Moving Stories* turns into a sensational sequence and finishes with a positive touch, nearly a happy ending. In this short study of the dramatic and narrative power of sound and off screen dialogue, Provost once again proves to be a talented manipulator of the cinema lingo and reaches, through minimal means, a strongly emotionally loaded result. (IS)



Nicolas Provost, *Moving Stories*, 2011. Courtesy of the artist.

AVAILABLE WORKS

- Moving Stories*, 2011, 7'15", video, colour, English spoken.
Stardust, 2010, 20', video, colour, English spoken.
Storyteller, 2010, 7', video, colour, silent.
Long Live the New Flesh, 2009, 14', video, colour, sound, English spoken.
Gravity, 2007, 6'07", video, colour + black and white, sound.
Plot Point, 2007, 13'39", video, colour, English spoken.
Suspension, 2007, 4'27", video, colour + black and white, silent.
Induction, 2006, 10', video, colour, sound.
The Divers, 2006, 6'40", video, colour, sound.
Exoticore, 2004, 27'36", video, colour, sound, English, Norwegian, Burkinabe, French spoken (available English subtitled).
Oh Dear ..., 2004, 1', video, colour, sound.
Bataille, 2003, 7'18", video, black and white, sound.
Papillon d'amour, 2003, 3'30", video, black and white, sound.
I hate this town, 2002, 2', video, colour, sound.
Yellow Mellow, 2002, 2'38", video, colour, sound.
Madonna with child, 2001, 5'14", video, colour + black and white, sound.
Need any help?, 1999, 6'55", video, colour, sound, English spoken.

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012

JUSTIN BENNETT

BRUNELLESCHI'S MIRROR RAW MATERIALS



Justin Bennett, *Raw Materials*, 2011. Courtesy of the artist.

Ⓔ Justin Bennett's work covers a wide range of genres, from (audio)visual art to music. Central to his thinking and work are a process-orientated approach and an interest in the elasticity of the concept of 'space'. Bennett (1964) produces (reworked) field recordings, drawings, performances, installations, photographs, videos and essays. In his two brand new video-essays, Bennett researches, in an extremely personal fashion, one of his big passions: his connection to sound and its (visual) eloquence. Based on personal memories reaching way back into time, *Raw Materials* creates a resonant patchwork with fragments of field recordings originating from cities like Fribourg (Switzerland), Barcelona or Beirut. On a pitch-black canvas – a technique that actively shifts the attention towards the sound – snow-white text lines appear in typewriter style. These are Bennett's very personal, often emotionally charged memories related to the sounds we get to hear, cherished occurrences from travels and life on the road. By referring to the actual facts, *Raw Materials* uncovers the hidden structure in the otherwise so abstract soundscape: the story behind the sounds is revealed. Nevertheless, Bennett transcends the anecdotic register by expanding his personal reflections into essayistic statements about the value of sound in general. Can we listen to a sound archive as a personal diary, as fiction or as legal evidence? Is the

maker a listener, an actor or an author? In *Brunelleschi's Mirror* we find ourselves in the darkness, waiting for a glimpse of the world outside. The protagonist – Bennett himself? – tells about his passion for architecture, the role of art for society and about Brunelleschi, the Italian Renaissance-architect that designed the first paintings in perspective and made abundant use of mirrors in order to give his designs a greater three-dimensional punch. In the video, it seems like this man is being abducted: in his report we hear parts about being blindfolded, about uncomfortable circumstances and we recognize in the ambient noise the motor of a car. Every now and then, the image lights up; the suffocating darkness gets swapped for a bright flash of a building in ruins in a vague city. While Brunelleschi wished to make future buildings visible in his advanced drawings, Bennett tries to show flashes of future ruins of existing buildings here, developing a literally experimental camera technique. "They say that art can be a mirror, but it can be a hammer too..." (IS)



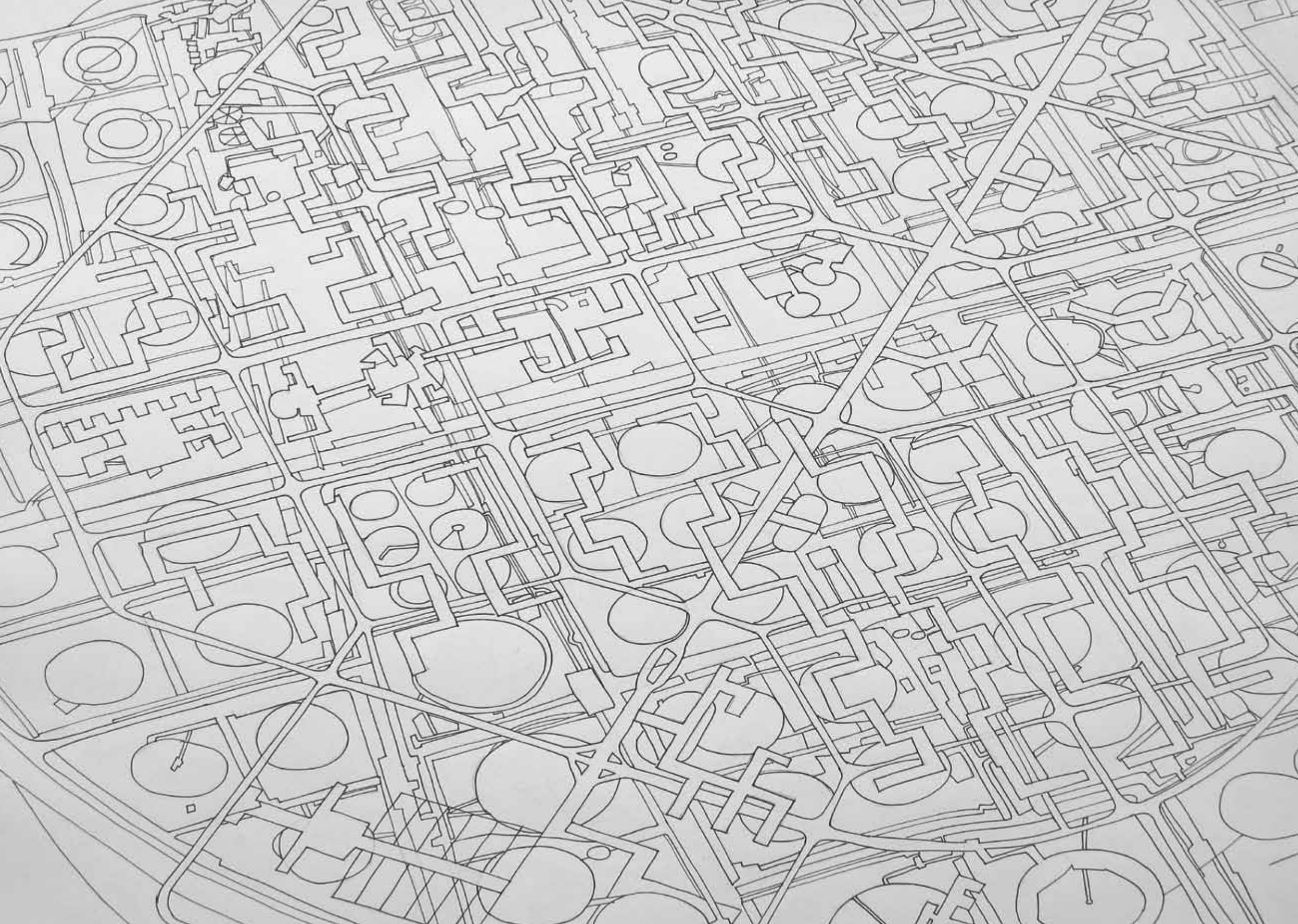
Justin Bennett, *Brunelleschi's Mirror*, 2011. Courtesy of the artist.

AVAILABLE WORKS

- Raw Materials*, 2011, 23'9", video, black and white, English spoken.
Brunelleschi's Mirror, 2011, 13' 20", colour + black and white, English spoken.
City of Progress, 2008-2010, 11'00", video, black and white, English spoken.
Berlaymont Dreaming, 2004, 20'20", video, colour, sound.

**NEXT PAGES
ARTIST CONTRIBUTION**

JUSTIN BENNETT, *IDEAL CITY*, 2011.





Luc Deleu, Filip Francis & De Nieuwe Coloristen, *Inktpot*, 1971, Courtesy of the artists.



Messieurs Delmotte, *Tourist Renouncement*, 1995, Courtesy of the artist.

29.01 – 01.04.2012

SWEET PROTESTATIONS PERFORMING REALITY IN PUBLIC SPACE

●
OPENING NIGHT
28.01.2012 18.00-21.00

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012

(NL) Als opmaat van het *Festival van de Verwarring 2012 / Sapere Aude* in Beursschouwburg (zie ook pagina 33) brengt Argos het Black Box-programma *Sweet Protestations*. Vijf korte tot middellange videodocumenten onderzoeken en illustreren de rol van de kunstenaar die zich in de publieke ruimte begeeft teneinde de omringende 'realiteit' in vraag te stellen. In de werken transformeert de maker zich persoonlijk tot een 'zoete' indringer, tot een object dat ingrijpt in de omgeving zonder daarbij tot directe confrontatie over te gaan: interacties die een spanningsveld opwerpen tussen de omstanders en de singuliere acties van de kunstenaars. In deze 'documents bruts', die reacties uitlokken van acceptatie over bespotting tot heus burgerprotest, hanteren de kunstenaars een idiosyncratisch jargon dat niet zelden aan het rituele grenst. In *The Intruder* beweegt Vincent Meessen zich geruisloos door de drukke winkelstraten en marktplaatsen van Ouagadougou, gehuld in een pak van katoenbloesems: het 'witte goud' van Burkina Faso. De witte figuur verwordt het object van aantrekking en verwondering of van agressie en ridiculisering: voor de passanten is hij een beeld vatbaar voor appropriatie, een symbolische spiegel die dol staat van de onuitgesproken politieke, sociale en economische betekenissen.

Een cultureel uitwisselingsproject in 1995 tussen Europa en Afrika vormt de aanleiding van Messieurs Delmottes *Tourist Renouncement*, een kunstenaar die in zijn gefilmde mini-performances de realiteit en haar beperkingen probeert te overstijgen. Dit vroege werk rijgt kritische, met bitterzoete humor doordeseemde acties aaneen waarin hij theateraal de historische relaties en clichés tussen de twee continenten interpreteert.

Minder direct van aard is *Straatman Lottery* waarin Angel Vergara Santiago registraties van performances in Birmingham onder zijn alter ego Straatman versnijdt met beelden van de bevolking van de stad, een geheel waarover schetsen en tekstuele bedenkingen lopen. Terwijl de titel refereert aan een fictieve loterij die hij daar organiseerde, zingt/mijmert Léo Ferré *L'impossible* naar een tekst van Arthur Rimbaud.

Hoewel *Zwei Betoncadillacs in Form der Nackten Maja* op de keper beschouwd een documentatie vormt van de totstandkoming van de gelijknamige sculptuur van Wolf Vostell in het West-Berlijn van 1987, kan dit tijdsdocument – destijds werd het werk geïnaugureerd om 750-jaar Berlijn te vieren; in 2006 werd het in oorspronkelijke vorm gerestaureerd – ook als een geregistreerde performance gelezen worden. Debet daarvoor is de rol van de omstanders die tegen het werk protesteren ("Belastinggeld verspillen is geen kunst", "Zulke kunst hier? Neen bedankt!") maar ook de positie van Vostell zelf die als een ware maestro

zijn team en de werken dirigeert. Ook het historische *Inktpot* van Luc Deleu, Filip Francis & De Nieuwe Coloristen waarin de kunstenaars in de duinen van Koksijde een uit de Tweede Wereldoorlog achtergebleven bunker tot inktpot transformeren, ontstijgt het register van registratie door in de montage onder meer animatie en beelden van een besneeuwd Brussel in te lassen. (IS)

Program:

Vincent Meessen, *The Intruder*, 2005, video, colour, 7'26", multiple languages spoken, English subtitles.

Messieurs Delmotte, *Tourist Renouncement*, 1995, video, 19'07", sound.

Angel Vergara Santiago, *Straatman Lottery*, 2000, video, 5'41", sound.

Wolf Vostell, *Zwei Betoncadillacs in Form der Nackten Maja*, 1987, video, 6'30", sound.

Luc Deleu, Filip Francis & De Nieuwe Coloristen, *Inktpot*, 1971, video, 5'14", silent.

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012



Wolf Vostell, *Zwei Betoncadillacs in Form der Nackten Maja*, 1987. Courtesy of Argos.

FR En guise de coup d'envoi au *Festival van de Verwarring (Festival de la Confusion) 2012* | *Sapere Aude* au Beursschouwburg (voir également page 33), Argos propose le programme *Black Box Sweet Protestations*. Cinq documents vidéo, de courte à moyenne durée, examinent et illustrent le rôle de l'artiste qui s'aventure dans l'espace public afin de mettre en question la 'réalité' environnante. Dans ces œuvres, le réalisateur se transforme personnellement en 'doux' intrus, en un objet qui intervient dans l'environnement sans pour autant passer à la confrontation directe: des interactions qui érigent une zone de tension entre le public et les actions singulières des artistes. Dans ces 'documents bruts', qui suscitent des réactions diverses, de l'acceptation à la vive protestation citoyenne en passant par la moquerie, les artistes utilisent un jargon idiosyncratique qui confine fréquemment au rituel. Dans *The Intruder*, Vincent Meessen déambule silencieusement dans les rues commerçantes et les marchés animés de Ouagadougou, revêtu d'un costume en fleurs de coton: 'l'or blanc' du Burkina Faso. La silhouette blanche se fait objet d'attirance et d'admiration ou d'agression et de ridicule: pour les passants, il est une image appropriable, un miroir symbolique empli de significations politiques, sociales et économiques inexprimées. Un projet d'échange culturel en 1995 entre l'Europe et l'Afrique forme le sujet de *Tourist Renouncement* de Messieurs Delmotte, un artiste qui tente dans ses mini-performances filmées de transcender la réalité et ses limites. Cette œuvre précoce tisse des actions critiques, empreintes d'un humour doux-amer, dans

lesquelles il interprète de manière théâtrale les relations historiques et les clichés entre les deux continents. Dans *Straatman Lottery*, moins direct de nature, Angel Vergara Santiago entrecoupe des enregistrements de performances à Birmingham sous son alter ego Straatman avec des images de la population de la ville, un ensemble parcouru de tableaux et de considérations textuelles. Alors que le titre fait référence à une loterie fictive qu'il y a organisée, Léo Ferré chante/médite *L'impossible* sur un texte d'Arthur Rimbaud. Bien que *Zwei Betoncadillacs in Form der Nackten Maja* constitue tout bien considéré un documentaire sur la création de la sculpture du même nom de Wolf Vostell dans le Berlin-Ouest de 1987, ce document historique – l'œuvre a été inaugurée à l'époque pour fêter le 750e anniversaire de Berlin, et en 2006, a été restaurée dans sa forme initiale – peut aussi être lu comme une performance enregistrée. Preuve en est le rôle 'joué' par les spectateurs qui protestent contre l'œuvre ("Gaspiller l'argent de nos impôts, ce n'est pas de l'art", "Ce genre d'art ici? Non merci!"), ainsi que la position de Vostell lui-même qui dirige son équipe et les travaux comme un véritable maestro. De même, l'historique *Inktpot* de Luc Deleu, Filip Francis & De Nieuwe Coloristen, dans lequel les artistes transforment dans les dunes de Koksijde un ancien bunker de la seconde guerre mondiale en un encrier géant, transcende le registre de l'enregistrement en intégrant dans le montage entre autre animation et images de Bruxelles enneigée. (IS)

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012



Luc Deleu, Filip Francis & De Nieuwe Coloristen, *Inktpot*, 1971, Courtesy of the artists.



Vincent Meessen, *The Intruder*, 2005, Courtesy of the artist.



Messieurs Delmotte, *Tourist Renouncement*, 1995, Courtesy of the artist.

EN As a prelude to the *Festival van de Verwarring (Festival of Confusion) 2012 / Sapere Aude* in the Beursschouwburg (see also pages 33) Argos presents the Black Box programme *Sweet Protestations*. Five short to medium-long video documents examine and illustrate the role of the artist who enters the public domain in order to question the surrounding 'reality'. In the works the maker becomes personally transformed into a 'sweet' intruder, into an object that encroaches upon the surroundings without concomitantly changing to direct confrontation: interactions which raise a field of tension between the onlookers and the singular actions of the artists. In these 'documents bruts', which engender credence, ridicule and even real civil protest, the artists employ an idiosyncratic jargon which often borders on ritual. In *The Intruder* Vincent Meessen moves silently through the busy shopping streets and market squares of Ouagadougou, cocooned in a suit of cotton blossoms: Burkina Faso's 'white gold'. The white figure expresses the object of attraction and surprise or of aggression and ridicule: for the passers-by he is an image susceptible to appropriation, a symbolic mirror bulging with implicit political, social and economic significance.

A 1995 cultural exchange project between Europe and Africa forms the introduction and gives rise to Messieurs Delmotte's *Tourist Renouncement*, an artist whose filmed mini-performances attempt to transcend reality and its limitations. This early work strings together critical actions, steeped in bitter-

sweet humour in which he theatrically interprets the historical relationships and clichés between the two continents. Less direct in nature is *Straatman Lottery* in which Angel Vergara Santiago chops up recordings of performances in Birmingham under his alter ego, Straatman, with images of the city's population, an entirety interspersed with sketches and textual comments. Although the title refers to an imaginary lottery which he organized there, Léo Ferré sings/ muses on *L'impossible* to a text by Arthur Rimbaud. Although *Zwei Betoncadillacs in Form der Nackten Maja* on close inspection forms a documentation of the realization of the sculpture of the same name by Wolf Vostell in the West Berlin of 1987, this period piece – at the time the work was inaugurated to celebrate the 750th anniversary of Berlin; in 2006 it was restored to its original form – can also be read as a recorded performance. The debit for that is the role of the onlookers who protest against the work ("Wasting tax money is no art", "That kind of art here? No thank you") but also the position of Vostell himself who as a real maestro directs his team and the works. In addition, the historical *Inktpot (Ink-well)* by Luc Deleu, Filip Francis & De Nieuwe Coloristen (The New Colourists), in which the artists transform an abandoned Second World War bunker in the Koksijde dunes into an ink-well, the register of recording rises as a result of inserting items including animation and images of a snow-covered Brussels during the editing. (IS)



Angel Vergara Santiago, *Straatman Lottery*, 2000, Courtesy of the artist.

21.03.2012 – 31.03.2012

FESTIVAL VAN DE VERWARRING 2012 - SAPERE AUDE

Beursschouwburg Brussel

NL Bij Argos loopt van 29 januari tot en met 1 april het programma *Sweet Protestations*. Dit Black Box screeningprogramma (zie ook pagina 26) geldt als opmaat voor het *Festival van de Verwarring* in Beursschouwburg hetgeen in 2012 onder de vlag *Sapere Aude* ('durf te denken') vaart. Het festival onderzoekt verschillende vormen van protest als performant gegeven en stelt vragen over de rol van kunst in relatie tot activisme, protest en politiek. Als referentiepunt geldt Nina Felshins essaybundel *But is it Art? The Spirit of Art as Activism*. Van daaruit stippelen performances, film, lezingen en debatten een reflectie uit over symbolische en artistiek geëngageerde 'acties' van vandaag. Openingsvoorstelling *Radio Hate* van het

Berlijnse International Institute of Political Murder zoomt in op de genocide in Rwanda, terwijl het festival afsluit met *Photo-Romance*, de nieuwe creatie van het Libanese kunstenaarsduo Rabih Mroué & Lina Senah. Gedurende de twee weken loopt een tentoonstelling met werken van onder meer Julian Beck, Sam Durant, Don Featherstone, Yazan Khalili, Avi Mograbi, Rabih Mroué en Sven 't Jolle. (IS)

Locatie
Beursschouwburg, August Ortstraat 20-28, 1000 Brussel. www.beursschouwburg.be, info@beursschouwburg.be, +32 (0)2 550 03 50.



International Institute of Political Murder, *Hate Radio*, 2011. Courtesy of the artists.



Libia Castro & Ólafur Ólafsson, *La vida es un contratiempo*, 2007. Photograph of the artists dressed as a female realtor and a (migrant) male fish factory worker, taken in the docks of Reykjavík's old harbor, which at the time was to be transferred into a residential, or recreational area.



Libia Castro & Ólafur Ólafsson, installation view of *Il Tuo Paese Non Esiste (Your Country Doesn't Exist)*, 2011. Neon sign on the facade of the Icelandic Pavilion at the 54th Venice Biennale. Former laundry house of Palazzo Zenobio, Collegio Armeno Moorat-Raphael. Courtesy Collezione Tullio Leggeri and Galleria Riccardo Crespi, Milano. Photograph Lilja Gunnarsdóttir

OCCUPY EVERYBODY

IVE STEVENHEYDENS IN DISCUSSION WITH LIBIA CASTRO & ÓLAFUR ÓLAFSSON

Ⓜ The audiovisual works of the Spanish-Icelandic duo Libia Castro & Ólafur Ólafsson are part of the *Argos* collection and its distribution activities. After being the official Icelandic representation at the 54th International Art Exhibition — La Biennale di Venezia in 2011, they are presenting *Your Country Doesn't Exist this winter*, a solo show in the Centro Andaluz de Arte Contemporáneo (CAAC) in Sevilla, Spain. *Argos* is also preparing a new production with them for spring 2014.

Libia Castro (1970), from Spain, and Ólafur Ólafsson (1973), from Iceland, have been working together since 1997. Much of their work forms a corpus of ongoing research into the ways life, society and the personal are influenced and constructed by for example socio-economic and political factors. Their video works are, among others, an intimate examination of these themes in the lives of individual people, always using the place as a starting point. In every possible way, they challenge their audience and compel them to respond to new stimuli and engage with the subject.

Ive Stevenheydens: Your work explores the political, socio-economic and personal forces that affect life in the present day. What is the influence of Situationism?
Ólafur Ólafsson: Seeing the work of Constant at *Documenta* in 2002 was important to us.
Libia Castro: We were very interested in mainly two visions put forward by the movement. The psycho-geography, exploring the way the subject gets to know the city, and of course the *homo ludens*. Being from another generation, we reinterpreted the utopian and dystopian vision of the Situationists for our experiments with the exhibition space and its surroundings.

ÓÓ: We were not putting our work forward as a grand scale model, but rather working on it in the real space and environment (inspired by their models), developing a vision of how to work in relation to the immediate surroundings and its inhabitants.

LC: Another important influence was the fierce critique from Guy Debord in *La société du spectacle*.

IS: You started working together in 1997. How did that happen and did you ever think you would still be here together today?

ÓÓ: It was never really intended as a one-off collaboration. We were falling in love and got the idea of working together at the same time. We had both been involved in other artistic collaborations before.

LC: We met while following the newly founded master program of visual arts in Groningen, at the Frank Mohr Instituut. It was based on contemporary painting, but at the same time made the bridge to multimedia. So we kind of met in the middle, me as a painter wanting to go in the direction of multimedia and Ólafur was experimenting with painting.

ÓÓ: And actually also geographically in the middle, me coming from up north and Libia from the south.

LC: It gave us space and freedom, because the moment you are getting to know each other, you are also getting to know another place and culture. Well, at least it was like that in our case. The question was how to position ourselves in a transcultural space.

IS: In interviews and public talks you sometimes refer to Hans Haacke and his demystifying role of clarifying the relationship between public, art institutes and the marketplace. Another key figure of influence on your earlier works seems to be Allan Kaprow and his ideas and developments around the concepts of 'happening'

and 'environment' in the 1960's. Furthermore, your work goes beyond the social engagement that Nicolas Bourriaud described in the 1990s as 'relational aesthetics'. Not only does it try to develop new forms of public address, but it also engages the 'subjects' on a more advanced level.

LC: We find the sixties very inspiring. Allan Kaprow is a radical example of somebody that diluted the object in favour of processes and the experience of the subject in the environment. Hans Haacke comes from phenomenology and minimalism and develops into a critical analysis of the artistic context and institution. In our environments, we question the exhibition space and context too. Since we came in at the moment that relational aesthetics were really on the go, we were sometimes referred to as that. But as you say we were more inspired by the sixties, for example by Joseph Beuys. We felt relational aesthetics were too complacent with the limits and status quo of the (art) institution and did not address or include enough conflictive elements and questions, whether social, political or cultural.

LC & ÓÓ: We were interested more in intervening and inquiring in the surrounding outside of the artistic context while at the same time keeping an experimental and critical position towards the exhibition context and space. At that time, an interesting development of new realisms was starting, with (post)conceptual practices and interventionist approaches into 'the real' as follow up to the social sculpture, or other more political tendencies, which were introducing a more critical and socio-political dimension which we felt affinity with.

ÓÓ: Fundamental in our approach was the informality of the work, our way of destabilizing the format of the institution; not ignoring it, but bringing in informality and processes from outside that would question the limit of what the exhibition space can take or is validated for. The Neo-Concretism in Brazil and the work of Hélio Oiticica was very inspiring for us for a long time in relation to the questions we had about the codified art spaces and its alienation from everyday life and socio-political engagement. From the beginning, we have been busy with the notion of *porosity* in our work: concretely, plastically, in its spatial appearance and conceptually.

IS: Your art seems to be a refusal to focus on a specific public, it tries to reach 'everybody', if that's possible. That is why in your earliest environments you always tried to literary break down the boundaries in between art institute and the 'street'.

LC: It is a vision, or rather an attitude. Everybody is welcome to the dialogue, but our intention is not to be 'good' for everyone. The installation *20 Minus Minutes* in Platform Garanti in Istanbul 2003 is a good example here.

ÓÓ: The show was a challenge for the institution, that was really put on loose screws. On the other side, it was the very placement and constituency/identity of Platform Garanti CAC that made it possible. This institution is situated in the middle of the pedestrian boulevard Istiklal Cadessi, one of the busiest streets of the metropolis. The director Vasif Kortun also practised a quite open policy. The ideas we had been developing since 1997 came together very strongly with the location and the life on place. People challenged our work: engaging with it, using it, disrupting it, playing with it, vandalizing and censoring it, and stealing it. It was open - it was like an open playground. One visitor hugged us saying: "This is what I've been trying to tell the city". The idea of alternative playgrounds was his utopia.

IS: Your exhibition in Sevilla is entitled *Your Country Doesn't Exist*. It is a reoccurring sentence – might I say slogan? – in the body of your work that originated in Istanbul 2003 as a response to the decision of the United States and its allies to invade Iraq. Actually, it is both a strategy to infiltrate in different situations and a call for the receiver.

LC: It is conceived as a campaign, that gives us the ability to experiment with different formats and infiltrate in different contexts. Your Country Doesn't Exist functions as a multiplying mirror: there where it is put up, whether as a billboard on the streets, in newspapers, as TV or radio add, drink can, T-shirt, and so on, it reflects the history and geopolitical situation of the place. It also reflects differently depending on the language used and on what kind of relationship and ideas the receiver has on the nation state and his or her own history. It addresses the second person 'you', the subject, in a provocative way and it addresses the paradoxical issue of property (and belonging).

IS: The functioning of the individual in the group is another capital interest that runs through all of your works. Especially the concept of the 'citizen' and the variables that define this rather abstract term. In fact there is a focus on the denial of citizenship like with the *sans papiers* in *Avant-garde Citizens* or the migrant women workers in *Caregivers*.

ÓÓ: There is an unrealized project of curating a show bringing artists together under the title *Hyperactive Citizens*. The intention was to represent artists and art as hyperactive agents and people of society. Art is not non-functional, it has the function to make people think, feel, and even act. In a sense, nobody is actually waiting for the work that artists bring, but still they continue doing it. It sheds an interesting light to look at it as a form of hyperactivity and citizenry.

IS: You often work very closely together with your subjects. In the video *Caregivers* (2008) you followed a Ukrainian and a Rumanian woman who have 'chosen'



Libia Castro & Ólafur Ólafsson, *Caregivers*, 2008. Video still, color/sound, 16:09 min., language English/Italian. The (music) video portrays two migrant carers from the Ukraine and Romania, working in north of Italy, and their relationship to their elderly/disabled clients.

voluntary exile to work as caregivers for the elderly and handicapped in Italy, where they earn enough to provide financial support to their families back home. The imagery in this piece is very emotional, though the overall tone is distant; an effect that is certainly pushed further thanks to the music and lyrics (an investigative article on labour put to a contemporary cantata). A personal question: how can you follow these people for all this time without getting too emotionally involved?

ÓÓ: We don't have a problem in engaging with people and then distancing ourselves again afterwards. The opposite would be not to get near to people out of fear of not being able to distance yourself later.

LC: The other person is a full individual like us, with his or her own responsibilities to engage in the project as well. Thus, a dialogue gets established from the beginning. We are all vulnerable as well, but can all be empowered too.

IS: The title of the project and catalogue for the Venice show was called *Under Deconstruction*, a title that to me at first sounded as a very open reference to the global crisis of representation on the political, be it on the economical, social or artistic level.

LC: Yes, it refers to that, but also to how the works try to question given truths, how deconstruction is a way of opening up given structures to understand fissures, paradoxes, underlying silences, ironies, etc. And it opens other possibilities.

IS: What about aesthetics? On the formal level, your earlier shows and works seemed a lot more disruptive, manifest – one could argue about the term 'trash' – in style than the more recent productions.

LC: Aesthetics are the result of our thinking and acting, whether we disrupt the form, reduce or maximize the environments. Nowadays we might work more reductive and clean in a certain way, because we are concentrating more on each of the media than trying to touch every inch of the space. But we are still working with the situation in such a way that we appropriate and subvert part of the language of the spaces and the context where we are exhibiting.

IS: A pivotal piece in Venice was the video *Constitution of the Republic of Iceland* (2008-2011), a collaboration with the Icelandic National Broadcasting Service, also a project that has been under construction for a period of almost four years.

The work exists in different formats. It was performed at the Hafnarborg Culture Centre, it was broadcasted on Iceland's public-sector TV channel and it was shown as a video installation in Venice, amongst others. The context for the work in Venice was clear: Iceland's pavilion. But here in Sevilla, what is the relevance to bring *Constitution of the Republic of Iceland* for a Spanish public?

LC: Well, everything always reflects the context where it is being shown, or you hope so. I think the work should be relevant wherever it is being exhibited. It is about a subject matter that, though 'happening' somewhere else, can be interesting for many others. The same for the language and aesthetics or conceptual aspects of the work. In Spain the work can be relevant in particular because the country is going through a big political and economic crisis right now. Spain has been following Iceland quite intensively. All the new citizen movements have done this, they know what has happened after the crisis in Iceland, how the politics have been developing. They know that the population and part of the government wanted to make a step to change the constitution. So the work can be very interesting for them seen from that perspective, it has a concrete context.

ÓÓ: After the crisis, Europe saw Iceland through the media as a society, as a place where people are living, where politics are changing and people have been taking to the streets - and not just as a place of nature and landscape, populated by fairies, as has been both a popular marketing strategy from Iceland itself and a desired idea projected by foreigners and foreign media.

IS: Argos invited you for a new production in 2014, a year in which the art centre will be focusing on the force field between politics, media and populism. In that very year, Europe will hold elections, and Belgians will also vote for the regional governments. Is this a working ground for you?

LC: Media and politics are definitely a working ground. Our work looks into how these affect people and how people affect them. Populism is maybe a little bit more distant for us, in the sense that we have never really been busy with that subject. These are three big issues that interrelate. The elections are very interesting in the light of the present events in the whole of Europe. ÓÓ: Belgium, one of the smallest countries in Europe, hosts the central and largest political bureaucratic institute of Europe! That seems an overbalanced responsibility - for the citizens and the various professionals living in Brussels – "to keep an eye on what they are up to".

As an artist, Brussels is quite interesting to keep in mind. If you work socially or politically engaged, in a sense, you must pop by in Brussels once in a while.

IS: Earlier you worked in Brussels for *Lobbyists* (2009), a video that is for a large part set in extremely mediatized environments: mainly the European Parliament in Strasbourg and the Berlaymont Building in Brussels, as well as less mediatized offices and meeting rooms around town.

LC: I liked to work in Brussels around the EU parliament sites. It seemed a dystopic fantasy world, full of media and politics, but therefore it was difficult too. We



Libia Castro & Ólafur Ólafsson, *Lobbyists*, 2009 Video still. Video HD, color/sound, 16:33 min., language English/Dutch. The (music) video portrays lobbyists at work in Brussels and Strasbourg.

were running around in the images we knew from newspapers and television, a strong experience. It was very important for us to portray that the mediated world was actually a concrete reality and at the same time be able to reflect on that, take distance and expose its construction. We were very inspired by dystopic visions in film and media in that sense. Brussels is like a fortress with its own independent life.

IS: This work, as *Caregivers*, is based on a journalistic, factive text that is brought in the format of a song. It results in an audiovisual piece somewhere in between journalism, documentary film, musical and storytelling to children. Why do you opt for this hybrid format?

LC & ÓÓ: The work finds its way between these different elements. What we find interesting is how they are juxtaposed next to each other and related to each other, that is what creates interesting possibilities conceptually. When you appropriate a language and form as a journalistic article to transform it into music (also depending on the music form etc.) or something else, there is a decontextualization at stake, a process of *verfremdung* and transformation into something new. It makes you look at it from another distance or from another perspective. For us, it is important to reflect on the way representation is constructed in our work, but also to use it as an instrument to research and

get to know whatever subject or form. Fundamental is that we want to show that constructions around us are not fixed or to be taken for granted, but they are just one possibility obeying specific and less specific coordinates. Ideas as *verfremdung* from Bertolt Brecht and experiments to create distance and nearness at different moments are important. We want the viewer to be like us, active, and we are aware of aesthetics also being an ideological construct.

IS: What is the importance of humour for you and your work?

ÓÓ: Humour is subversive, of course, it undermines hierarchies and can reveal the fixed paradoxes and confusion we are prisoners of. You can say more things at the same time, simultaneously transpose two or three meanings. We also realised how much socially engaged humour there is out there, just think of Van Kooten en de Bie, *Smack the Pony* or Chaplin, truly one of the biggest comedians of the century who was socially and politically engaged. We did not think about humour as being in the first place a social tool, but it actually really can be. But the reasons are also just personal, even biochemical – a matter of DNA.

Sevilla, November 2011.
Transcription: Sandy Reynaerts.



Libia Castro & Ólafur Ólafsson, *Constitution of the Republic of Iceland*, 2011. Video still, color/sound, 45 min., language Icelandic/English. In 2007 the artists commissioned composer Karólína Eiríksdóttir to write a musical composition to the Constitution of the Republic of Iceland. The video is a recording of a performance of that musical piece, set in the TV studio of the Icelandic National Broadcasting Service, and was broadcast on TV. Courtesy Hafnarborg Art Center and the National Icelandic Broadcasting Service.

ARGOS COLLABORE AVEC GALERIES

FR Argos devient partenaire de Galeries, un nouveau centre d'art dédié au cinéma et aux cultures numériques. Le projet dont l'inauguration est prévue le 18 janvier pour le cinéma et le 29 février pour sa première exposition s'articule autour d'un cinéma d'art et essai, et de trois autres lieux - Galeries Expo, Galeries Store, Galeries Mobile -, qui accueillent en tout quatre formes différentes de programmation. D'abord, le cinéma des Galeries – ex-Cinéma Arenberg – continue sa programmation et reste une place pour les films de création et d'art et essai. Il se fixe aussi pour nouvelle mission l'ouverture vers la sphère du numérique et du digital en partenariat avec Argos, la Gaîté Lyrique de Paris, la Médiathèque, et de nombreux autres partenaires. Notamment, Argos proposera un court-métrage de création avant chacun des films qui seront projetés. Et une programmation dédiée aux films d'art sera aussi présentée chaque mois à partir de février. Les 1000 m² de Galeries Expo pour rendre compte de toutes ces nouvelles formes d'images. Ce nouvel espace déroulera sa programmation dans l'espace immersif de l'actuel Bruxelles en Scène. Il augmentera la programmation du cinéma et donnera à voir les nouvelles formes de création d'images. Ensuite, Le Creative Store, sorte de Bozar Shop dédié aux cultures numériques, déclinera sa gamme de produits en se basant sur la programmation générale du projet. Il mettra par exemple à disposition les films et ouvrages liés aux films diffusés dans le cinéma, et les objets liés à la programmation des deux autres espaces. C'est le magazine *Amusement*, de Paris et New York, qui en sera l'opérateur. Argos y distribuera ses revues et livres.

Enfin, tous ces éléments seront raccordés par internet dans toutes les galeries, puisque Galeries Mobile fera en sorte que tous les visiteurs partagent le même réseau Wifi pour recevoir de nouvelles informations. Liées au cinéma bien sûr, mais aussi à toute la programmation culturelle des galeries. La programmation de conférences, formations ou rencontres, et la création du magazine en ligne feront de Galeries un média relais de la réflexion sur l'image et des cultures numériques internationales. (IS)

Galeries, 26 Galerie de la Reine, 1000 Bruxelles
contact@galeries.be, www.galeries.be



Photo Maxime Dufour, 2011. Courtesy of Galeries.



Rafael Lozano-Hemmer, *Trackers*, 2011. Courtesy of Galeries.

ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012

UTOPIE(S)

FR Dans cette rubrique, Andrea Cinel propose une sélection d'ouvrages consultables à la Media Library d'Argos. Dans ce numéro, le thème abordé est le concept d'utopie, envisagé dans le temps et à travers ses relations avec des disciplines diverses telles que la littérature, les pratiques artistiques contemporaines, ou encore l'architecture.

L'utopie est une construction imaginaire et rigoureuse d'une société, qui constitue, par rapport à celui qui la réalise, un idéal ou un contre-idéal. Le terme fut forgé par Thomas More (1478-1535), en 1516, sous le néologisme *utopia*, du grec οὐ-τοπος (« en aucun lieu »). Depuis le concept d'utopie a connu un succès considérable, allant même jusqu'à atteindre son paroxysme en Occident – comme en témoigne notamment la présence du mot dans le langage courant –, et se caractérise par une pluralité qui lui est intrinsèque.



Gravure pour l'édition 1516 de *l'Utopie* de Thomas More (1478-1535).
Copyright: Public domain.

Dans ce contexte, l'anthologie de John Carey intitulée *The Faber Book of Utopias* présente une véritable vue d'ensemble du thème puisque l'éditeur y rassemble des extraits – provenant de différentes périodes et cultures, mais aussi traitant de domaines extrêmement variés –

desquels nous pouvons dégager un dénominateur commun, à savoir la construction des mondes imaginaires. En outre, soulignons l'agilité avec laquelle Carey aborde ce vaste thème qu'est l'utopie, se déclinant ici dans toutes ses variations : en effet, il ne se limite pas uniquement aux lieux idylliques – illustrés par exemple dans les textes de Platon, Bacon et Fourier –, mais présente également des lieux néfastes – tels que ceux représentés chez de Sade, Orwell, ou encore Burdekin.

Dans la même ligne d'idées, nous pouvons également citer l'anthologie *Utopias*, publiée dans la collection *Documents of Contemporary Art*, et placée sous le signe d'auteurs plus engagés, tels que Foucault ou Debord. Il est ici question de pratiques artistiques contemporaines ainsi que de leur dimension utopique. En effet, dans cet immense panorama contemporain, sont par exemple citées les interventions remarquables de l'artiste suisse Thomas Hirschhorn et du collectif danois Superflex ; ou encore, la place prédominante accordée à l'artiste allemand Joseph Beuys qui, à partir des années 1970, définit le concept de « sculpture sociale », en tant qu'œuvre d'art totale, exigeant une concertation créatrice entre l'œuvre d'art, la société et le politique. A ce propos, notons que l'exposition *Joseph Beuys. 8 Days in Japan and the Utopia of Eurasia* – qui se tient actuellement à l'Hamburger Bahnhof, Museum für Gegenwart, de Berlin – illustre cette même recherche. L'exposition présente notamment une série d'enregistrements et de documents du voyage entrepris par Beuys au Japon, en 1984, desquels se dégagent non seulement une véritable critique de la société japonaise et, plus spécifiquement, une dénonciation du risque de dégradation environnementale ; mais encore, le concept d'*Eurasia* qui, selon Beuys, représentait l'union de la culture rationaliste occidentale et de la spiritualité orientale afin d'éviter la destruction de la planète, voire l'unique possibilité de sauver la société contemporaine du matérialisme.

Par ailleurs, *Back from Utopia : The Challenge of the Modern Movement*, retrace à nouveau l'histoire de l'utopie mais, cette fois-ci, ciblée sur l'importance du modernisme dans le paysage architectural. Le Mouvement moderne, rappelons-le, est un courant d'architecture apparu comme résultant du déploiement de techniques et de matériaux nouveaux, comme une nécessité de répondre aux besoins d'une population grandissante et comme le véhicule de l'image d'universalité, de liberté et d'ouverture du XX^e siècle. En effet, ses pionniers tels que Le Corbusier, Gropius et Mies van der Rohe ont créé une architecture sobre accompagnée d'une pensée utopique : ces derniers avaient l'intime conviction que la création d'un espace architectural dont la nouveauté serait à la fois formelle, esthétique et symbolique conduirait automatiquement à la construction d'un monde meilleur. Cependant, des

décennies plus tard, nous avons pu observé les aspects positifs et résultats négatifs de cette entreprise. La force de *Back from Utopia* réside dans la profondeur de textes qui le composent : celui-ci dresse une vue d'ensemble complexe de l'historique du modernisme, tout en faisant apparaître les lignes révélatrices de toute une série de problèmes contemporains. La contribution de nombreux auteurs critiquant la composante politico-utopiste de la pensée moderniste permet ainsi d'éclairer le paradoxe postmoderne.

Mais encore, s'inspirant de l'histoire littéraire, de la théorie sociale et de la critique politique, *Imaginary Communities : Utopia, the Nation, and the Spatial Histories of Modernity* explore le récit utopique comme un moyen de comprendre ou de concevoir l'espace social de l'État-nation moderne. Partant de l'utopie narrative dès sa première manifestation – dans *l'Utopia* de Thomas More –, cet ouvrage dresse une étude audacieuse d'un genre littéraire ainsi qu'une réflexion nuancée sur l'histoire de la pensée utopique, envisagée plus largement dans l'histoire de la modernité. En effet, l'auteur parvient ici non seulement à synthétiser les théories de la modernité, à analyser, mais aussi à évaluer les idées de différents penseurs tels que Bloch, Marin, Deleuze, Benjamin, Heidegger, Lefebvre, de Man, Mannheim, Bakhtine, Habermas, Zizek et Bhabha. *Imaginary Communities* représente ainsi une intervention majeure dans notre compréhension de la littérature utopique, mais également dans la façon dont nous percevons le monde.

Enfin, dans *Picture Imperfect : Utopian Thought for an Anti-Utopian Age*, Russell Jacoby explore les questions suivantes : comment aborder raisonnablement l'utopie aujourd'hui ? Et comment la mettre en œuvre ? Nous pourrions résumer l'argument du livre ainsi : voyageant à travers la pensée intellectuelle occidentale, citant certains penseurs musulmans tels que Sayyid Qutb, la tâche herculéenne de l'auteur consiste à défendre la réhabilitation de la pensée utopique, mais pas n'importe laquelle. Pas celle qui dessine de manière trop précise la société future et fournit des recettes de modes de vie préconçus – comme c'était le cas chez More –, mais celle, iconoclaste, qui évoque sans images, en peu de mots, en suggestions philosophiques, l'esprit de la société désirée. Réfutant au passage plusieurs penseurs du XX^e siècle, comme par exemple Karl Popper, Hannah Arendt et Isaiah Berlin, qui rejetaient les utopies en bloc en les confondant avec leurs sinistres caricatures répressives et totalitaires, les *dystopies*, Jacoby plaide de la sorte pour un retour aux sources de la pensée utopique iconoclaste.

Livres et articles à consulter :

- John Carey (éd.), *The Faber Book of Utopias*, 1999.
- Hubert-Jan Henket et Hilde Heynen (éd.), *Back from Utopia : The Challenge of the Modern Movement*, 2002.
- Phillip E. Wegner, *Imaginary Communities : Utopia, the Nation, and the Spatial Histories of Modernity*, 2002.
- Russell Jacoby, *Picture Imperfect : Utopian Thought for an Anti-Utopian Age*, 2005.
- Richard Noble (éd.), *Utopias*, 2009.



Accurata Utopiae Tabula, 1730. Carte de la terre de Xauxa, Georg Matthäus Seutter (1647–1756). Copyright: Public domain.

NICOLAS PROVOST

PLOT POINT TRILOGY

Ⓔ After the critically acclaimed success of his first feature film *The Invader*, Nicolas Provost (1969) presents the fresh *Plot Point Trilogy* at Argos. Provost's work reflects on the grammatics of cinema, the human condition in our collective film memory and the relationship between visual art and the cinematic experience. Time and again his phantasmagorias provoke both recognition and alienation and succeed in capturing our expectations in an unravelling game of mystery and abstraction.

Staged in a specially for the occasion constructed immersive setting, the exhibition at Argos brings together the three episodes of the *Plot Point Trilogy* for the first time, including the premiere of the final chapter that Provost shot in the heart of Tokyo.

The trilogy investigates the boundaries and influences between fiction and reality by filming everyday life with a hidden camera and then editing the cinematic images into a fiction film using narrative codes from the Hollywood film language. The first episode, *Plot Point* (2007), turned Times Square into a dramatic thriller featuring the NYPD as a main character. After New York, Provost took his hidden camera to Las Vegas for the second episode, *Stardust* (2010), and transformed the glorious and ambiguous power of the gambling capital into an exciting crime story featuring real Hollywood stars. In the last episode of this series, Provost infiltrates the daily life of the Japanese metropolis following a serial killer character played by an actor. (IS)



Nicolas Provost, *Plot Point Trilogy (Teaser Photo)*, 2012. Courtesy of the artist.



OPENING NIGHT

21.04.2012 18.00-21.00

MARIA IORIO & RAPHAËL CUOMO

TWISTED REALISM

Ⓔ Since 2006, the long-term and collaborative projects of Maria Iorio (1975) and Raphaël Cuomo (1977) have formed two parallel ensembles of works: *Toward a history of the vanishing present* researches the economies of visibility in relation to past and present mobility regimes over the shores of the Mediterranean Sea. The resulting body of works manifests divergent histories or unfinished negotiations that account for an entangled modernity. *Twisted Realism*, which started in Rome in 2008 and developed in several phases, examines various "aesthetics of reality" and the intertwined histories of architecture, migration and cinema. Drawing on several archives in Roma and Bologna, *Twisted Realism* focuses on the reconfiguration of the urban space after WWII and its depiction in Italian cinema in the period of post-war reconstruction and the

"economic miracle". The project takes Pasolini's film *Mamma Roma* (1962) as a case study to investigate both this period, which is marked by a reorganization of capitalism, increasing consumption and the emergence of new technologies of vision in the form of television, and the contemporary Italian context. *Twisted Realism* evokes how the "glorious Italian cinema of the 1960s" was commodified in a process of privatisation of culture and monopolisation of the mediascape, as well as how it was appropriated for writing an unifying version of the national history.

The exhibition at Argos brings the premiere of the same titled film presented in an architectural display, together with a series of photographs and collected documents that contextualize the project in a wider frame. (IS)



Maria Iorio & Raphaël Cuomo, *Twisted Realism*, 2012. Courtesy of the artists.

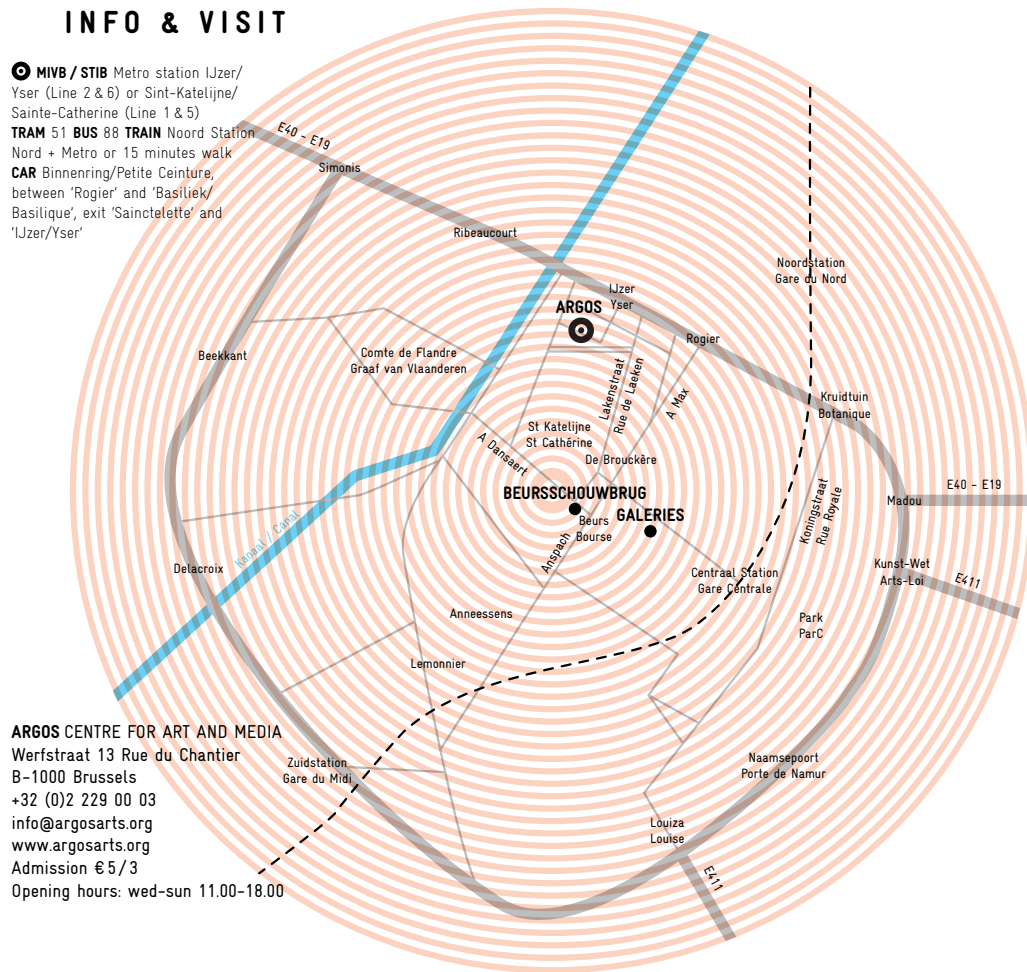


OPENING NIGHT

21.04.2012 18.00-21.00

INFO & VISIT

MIVB / STIB Metro station IJzer/Yser (Line 2 & 6) or Sint-Katelijne/Sainte-Catherine (Line 1 & 5)
TRAM 51 BUS 88 TRAIN Noord Station Nord + Metro or 15 minutes walk
CAR Binnenring/Petite Ceinture, between 'Rogier' and 'Basiliek/Basilique', exit 'Saintelette' and 'IJzer/Yser'



ARGOS CENTRE FOR ART AND MEDIA
 Werfstraat 13 Rue du Chantier
 B-1000 Brussels
 +32 (0)2 229 00 03
 info@argosarts.org
 www.argosarts.org
 Admission € 5 / 3
 Opening hours: wed-sun 11.00-18.00

GALERIES
 KONINGINNEGALERIJ 26
 GALERIE DE LA REINE
 B- 1000 BRUSSELS
 contact@galleries.be
 www.galleries.be

BEURSSCHOUWBURG
 A. Ortsstraat 20 - 28 Rue A. Orts
 B-1000 Brussels
 +32 (0)2 550 03 50
 info@beursschouwburg.be
 www.beursschouwburg.be

EXTRA CITY KUNSTHAL ANTWERPEN
 Tulpstraat 79
 B-2060 Antwerp
 +32 (0)3 677 16 55
 info@extracity.org
 www.extracity.org

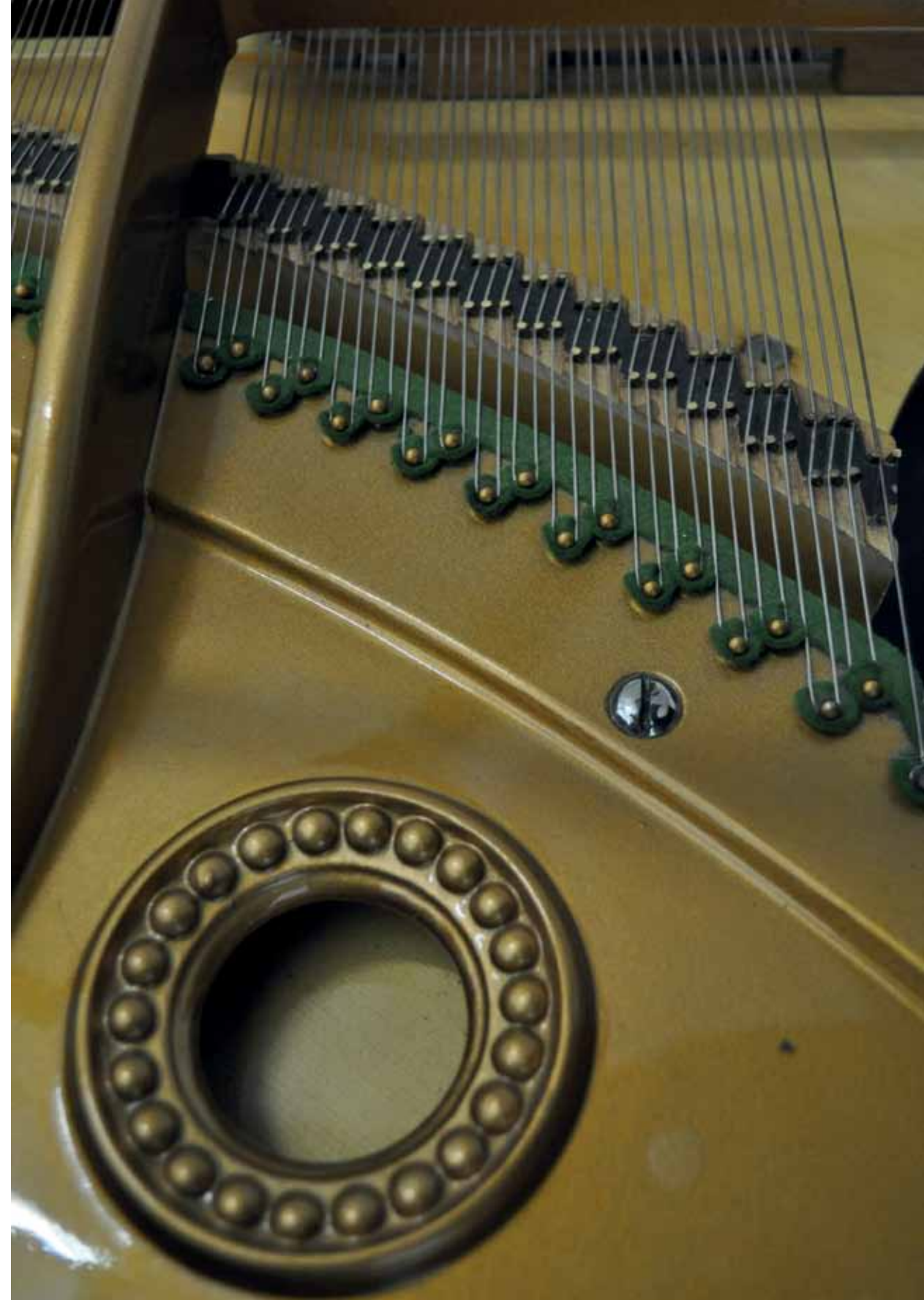
COLOPHON

Publisher Frie Depraetere / Argos Centre For Art and Media.
 Editor Ive Stevenheydens. Text contributions Lucy Chen, Andrea Cinel, Philippe Kern, Ive Stevenheydens, Carol Yinghua Lu, Paul Willemsen. Text Translations Sandy Reynaerts (en), Gregory Ball (en), Elisabeth Cluzel (fr). Proof readers Farah Ektushu (nl), Messaline Raverdy (fr), Sandy Reynaerts (en), Trevor Richard Wells (en). Graphic Design Brochure Jurgen Maelfeyt. Print Cassochrome, Waregem. Argos team Laurence Alary, Andrea Cinel, Renato Collu, Frie Depraetere, Michael Mena Fortunato, Hajar Lehyan, Rolf Quaghebeur, Nawel Rachidi, Sandy Reynaerts, Sofie Ruyssveldt, Paloma Sabio, Ive Stevenheydens, Marc Van Limbergen, Bram Walraet, Paul Willemsen. General Support De Vlaamse Overheid, Vlaamse Gemeenschapscommissie, Stad Brussel/ Ville de Bruxelles, The Brussels Capital Region.

Project partners *The Residence* Production: Limited Editions Vzw. Support: Vaf / Filmfab (research & production) and The Flemish Authorities (research). Additional support: Argos (Brussels), C-Mine (Genk), Cultuurcentrum (Bruges), Deburen (Brussels), Extra City (Antwerp), Flacc (Genk), Manifesta 9 Limburg (Genk) and Triodos Fonds. Project Partner *Sweet Protestations* Beursschouwburg. Av Partner Eidotech, Berlin. Media Partner Kaleidoscope



ARGOS CENTRE FOR ART AND MEDIA ARGOSMAGAZINE N°04 JAN — MAR 2012



CALENDAR

ARGOS CENTRE FOR ART AND MEDIA

WED – SUN 11.00-18.00

WERFSTRAAT 13 RUE DU CHANTIER

B-1000 BRUSSELS

EXHIBITIONS

Vermeir & Heiremans -

The Residence (a wager for the afterlife)

29.01 – 01.04.2012

OPENING NIGHT 28.01.2012 18.00-21.00

Cantemus – Choirs, the Sublime and
the Exegesis of Being

29.01 – 01.04.2012

OPENING NIGHT 28.01.2012 18.00-21.00

BLACK BOX

Sweet Protestations –

Performing Reality In Public Space

29.01 – 01.04.2012

OPENING NIGHT 28.01.2012 18.00-21.00

EXTRA MUROS

The Residence (reading room)

02.02.2012 – 01.04.2012

EXTRA CITY KUNSTHAL ANTWERPEN

TULPSTRAAT 79

B-2060 ANTWERP

Festival Van De Verwarring 2012 – Sapere Aude

21.03 – 31.03.2012

BEURSSCHOUWBURG

A. ORTSTRAAT 20-28 RUE A. ORTS

B-1000 BRUSSELS