



**START 05.05.18**  
**CALDER-PROUVÉ-ITO**  
**BROODTHAERS-TAYOU**  
**KANAL**  
**BRUT**



**A PREFIGURATIVE YEAR**

**5 MAY 2018 > 10 JUNE 2019**

**PRESS KIT**

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## 1. PRESS RELEASE

### KANAL – CENTRE POMPIDOU

A PREFIGURATIVE YEAR: 5 MAY 2018 > JUNE 2019

OPENING 5 MAY 2018

On 5 May 2018, KANAL – Centre Pompidou will open its doors in the former Citroën Yser garage in Brussels for a programme prefiguring the 'Cultural city' in the making, comprising among others the Museum of Modern and Contemporary Art that is in development. During the 13 months preceding the start of the work, the public will be able to discover this mythical building in its raw state through several art and architecture exhibitions, large installations and ten brand-new creations by Brussels-based artists. There will also be shows produced in collaboration with cultural organizations from Brussels.

KANAL, an ambitious project driven by the Brussels-Capital Region, will provide Brussels with a multidisciplinary cultural hub worthy of the capital of Europe. In the context of a ten-year partnership with the Centre Pompidou, the site measuring 35,000 m<sup>2</sup> will not only be home to a Museum of Modern and Contemporary Art but also to the vast collections of the CIVA Foundation relating to architecture and urban planning. The remaining space will accommodate many public areas devoted to the arts – both formal and informal, including stages for the performing arts.

During the 13 prefigurative months, and on the basis of a radically experimental approach that will transform the former Citroën Yser garage into a platform open to reflection on the stakes for the museum of the future, a multidisciplinary programme will fill the vast spaces that were recently stripped of their functions and left in their current state. The many proposals will set out to echo the identity of the space – its unique aesthetic qualities, typical of 1930s industrial architecture, but also its human and social history, palpable in

the various workshops and offices. Carried out with an eye to integrating the urban fabric and engaging in dialogue with the Brussels partners, this prefigurative year has been conceived under the supervision of Bernard Blistène, the director of the Centre Pompidou's Musée national d'art moderne. It will enable a broad public to discover, in one and the same space, a wide-ranging and brand-new cultural offer.

KANAL will also propose a performing-arts programme that will follow the Brussels cultural calendar, in partnership with the Kunstenfestivaldesarts, BOZAR, the Performatik festival and the Beursschouwburg, Flagey, the Botanique, the Kaaithheater, La Raffinerie (Charleroi danse) and the Ancienne Belgique, among many more.

#### Practical information

[www.kanal.brussels](http://www.kanal.brussels)

Entrance: Quai des Péniches, 1000 Brussels

Opening weekend: 05.05.2018 12:00 > 06.05.2018 20:00 | NON STOP

Single rate for the opening weekend: €5

Rates : €14 - exhibitions

€10 - performance live shows

€19 - performance live shows + exhibitions

## 2. QUOTES

“As the president of the KANAL Foundation, I am very much looking forward to the opening of our new home, our KANAL, with this exceptional programme throughout the prefigurative year. Born of the partnership with our partners – the Centre Pompidou, the CIVA Foundation and the Brussels cultural scene – this project is a clear illustration of the wish to bolster the status of Brussels abroad, all the while creating an accessible cultural venue valued by both our fellow citizens and the many visitors from around the world.”

**Michèle Sioen**, President of the KANAL Foundation

“The prefigurative year that begins today in the garage in its ‘rough’ state will allow us in particular to launch what we hope will be a key element of the future museum of modern and contemporary art: a policy of commissioning works from artists who live and work in Brussels, setting the foundations for a KANAL collection, leaving the inhabitants of our Region a heritage consisting of contemporary art from Brussels for the twenty-first century and, I hope, the centuries to come.”

**Rudi Vervoort**, Minister-President of the Government of the Brussels-Capital Region

“With this new cultural hub, this centre of living and emancipation in a building rich in history and memory, it is a piece of Europe that is taking shape. Through the union of two cultural institutions – the KANAL Foundation and the Centre Pompidou – it is two countries that are uniting. Our countries: Belgium and France. More than a simple collaboration, I see in this project a European adventure – an adventure marked by solidarity, freedom and creativity.”

**Françoise Nyssen**, Minister for Culture of the French Republic

“Kanal is shaping up to be an important cultural investment in what will become an ambitious project that will contribute to the urban development of Brussels as an international city of arts. This is why the Flemish Community is investing in a cooperation through the young and contemporary visual arts scene as well as the dance and music line-ups of our Flemish and French speaking cultural houses.”

**Sven Gatz**, Flemish minister of Culture and Brussels Affairs

“As the Minister for the Promotion of Brussels to the Wallonia-Brussels Federation, my mission is to promote Brussels at both the national and international level. The objective is to put Brussels on the map, to improve its reputation. What better than a space of modern and contemporary art to achieve that purpose? With the opening of many galleries and the presence of renowned international fairs, Brussels has become a major hub of contemporary art in recent years and arouses the interest of an international public. It was therefore necessary to give it a space of modern and contemporary art worthy of that name. This is a key cultural project for Brussels and its international reputation.”

**Rachid Madrane**, Minister for the Promotion of Brussels to the Wallonia-Brussels Federation

“Taking over the Citroën garage in its “rough” state was a first for the Centre Pompidou and a real challenge. We took up this challenge with enthusiasm. Because we consider the meeting of our collections with that of this building, anchored in the city and rich in history, as a sign of our wish to write, with the KANAL Foundation and beyond that, with the amazing cultural scene of Brussels, an original and as yet unwritten history. This prefigurative year is for us the prologue to a shared adventure and the way for us to express from the start the spirit of this adventure: building together a new way of sharing artistic emotion, stimulating the crossing of disciplines and the interaction of actors, making culture live in tune with an open and generous city.”

**Serge Lasvignes**, President of the Centre Pompidou

### 3. EXHIBITIONS

#### 3.1. THE EXHIBITIONS

***The Home Movie, a project curated by Michel Gondry*** – 05.05.2018 > 10.06.2019

**Sheet steel** – 05.05.2018 > 10.06.2019

**Station to station** – 05.05.2018 > 10.06.2019

**Object : Administration** – 05.05.2018 > 07.01.2019

**The Site of Film** – 05.05.2018 > 05.07.2018

***Le Lion, sa cage et ses ailes*** – 05.05.2018 > 03.09.2018

**Walk the Chair** – 05.05.2018 > 12.11.2018

**In red and white** – 05.09.2018 > 07.01.2019

**Identités / Altérités** – 05.09.2018 > 07.01.2019

**HOUSE 3 by Alice** – From 30.05.2018

**Student project** – From 01.07.2018

**As Found** – From 05.05.2018

- **THE HOME MOVIE FACTORY CURATED BY MICHEL GONDRY**

Like Jack Black and Mos Def in the film *Be Kind, Rewind*, the Home Movie Factory invites you to create a film from A to Z, in record time, in a film studio that has been recreated for the occasion.

The making of the film follows a simple protocol imagined by the French filmmaker Michel Gondry. After visiting the location and reviewing the props, a group of between 5 and 15 people sets to work. The group goes through all the stages involved in making a film, from the writing of the screenplay and the casting of actors to the shooting and the making of the special effects put together on site. No training is necessary: the objective is to start learning the various aspects of cinema. A range of sets and machinery, simulating both interiors and exteriors, makes it possible to shoot an endless number of stories. All the necessary equipment is made available so that the group can function autonomously. Three hours later, the group leaves the studio, taking with it the DVD of its film.

This activity is freely accessible to all.

**Dates**

5 May 2018 – 10 June 2019

**Location**

Service Electro – Floor RDC

<http://www.usinedefilmsamateurs.com/>

#ufagondry

#hmfondry

- **SHEET STEEL**

Whether folded, embossed, perforated or corrugated, sheet metal is one of the materials that accompanied, from the start, the development of modern metal sculpture.

Occupying quite naturally the place of the cars in the different compartments of the body repair workshop, the exhibited sculptures, which will regularly be renewed between May 2018 and June 2019, evoke some of the highlights of this multifaceted history. Appreciated for its constructive qualities that made it possible to create both planes and voids, slender and light forms, sheet metal was put to the test by the great precursors that were Julio Gonzalez and Antoine Pevsner. In the 1950s already, sheet metal was employed in a wide range of aesthetic applications, from kinetic constructions and assemblages to minimal structures, soon accompanied by a conceptual dimension.

A project curated by Nicolas Liucci-Goutnikov, Musée national d'art moderne, Centre Pompidou.

**Dates**

5 May 2018 – 10 June 2019

**Location**

Bodywork – Floor RDC

- **STATION TO STATION**

**Jean Prouvé, *Maison tropicale*, 1953**

The Maison Tropicale, whose only concrete realization in Africa was as a show home, is a symbol of the frustrated industrial production of Jean Prouvé and of the ongoing development of his ideas on standardization and prefabrication. Metal against metal, a dialogue takes shape between the Maison Tropicale and the structure of the workshop.

**'Around the Maison Tropicale': a cinematic and discursive programme**

From May 2018 to June 2019, the presentation of the Maison Tropicale will be accompanied by a cinematic and discursive programme that casts a critical contemporary perspective on the issues in terms of aesthetics and memory of European colonial history.

A project curated by Jonathan Pouthier and Diane Toubert, Musée national d'art moderne, Centre Pompidou

**Toyo Ito, *Pao II: Dwellings for the Tokyo Nomad Women*, 1989–2017**

On the threshold of the virtual, Pao II presents itself as a frail shelter suspended over the insatiable urban fabric of the Japanese metropolises. Presented in one of the workshop's short tunnels, the work proclaims the qualities of the nomad dwelling and advocates the use of light structures to form open spaces, capable of submitting to the uses of everyday life.

**Ross Lovegrove, *Lasvit LiquidKristal Pavilion*, 2012**

This glass pavilion unites digital architecture and design, oscillating through its undulating walls between a liquid and solid state. It is here transformed into a 'prospective cabinet' in which are displayed works by young designers exploring the most advanced digital technologies. This installation was made with the support of Lasvit.

<https://www.lasvit.com/>

**Martial Raysse, *Oued Laou*, 1971/2014**

In 1971 Martial Raysse created an environment evoking those rivers in the semi-barren regions that are the wadis. A contemplative and sound space, this installation evokes the community adventure Raysse got involved in Morocco in the early 1970s.

**La Ribot, *Walk The Chair*, 2010**

This installation consists of 50 fold-up chairs on which La Ribot has inscribed quotes using the technique of pyrography. Inviting the visitor to develop a playful awareness of his own performance in the space of the museum, these chairs can be used freely and spontaneously. The installation takes place in the former carwash and is accessible from 5 May 2018 until 12 November 2018.

**Dates**

5 May 2018 – 10 June 2019

5 May 2018 – 12 November 2018: La Ribot

**Location**

Atelier – Floor 1

▪ **OBJECT : ADMINISTRATION**

Respectful of its original environment, this conversion makes it possible to approach the spaces through a selection of works evoking their past functions. It invites visitors to discover, in the course of their visit, various types of objects and installations that make a critical or playful reference to the world of the administered society. From Haim Steinbach's display stands for artistic merchandise to the precarious furniture sculptures of Fischli & Weiss, from Jenny Holzer's warning-like slogans to the frail typewriter of Marcel Broodthaers, the organization of social work, in its various nuances, is a favourite subject of modern and contemporary artists. Perhaps this is a good reason to drop by the office again.

Project curated by Nicolas Liucci-Goutnikov, Musée national d'art moderne, Centre Pompidou.

**Dates**

5 May 2018 – 7 January 2019

**Location**

Administration – Ground floor

## ▪ THE SITE OF FILM

Taking over three sets of the showroom, the project 'The Film Set' explores the properties of film from the perspective of its visual dimension.

In its traditional form, the cinematographic spectacle rests on the viewer's forgetting of the machine that conditions the production and dissemination of the images. The cinema of visual artists seeks on the contrary to express its materiality by revealing the presence of the surface, of light and the space that condition its perception. From the visual paradoxes of the American David Haxton to the simple geometric forms of Anthony McCall, the spectator is no longer untouched with regard to the film, but circulates in the middle of and inside the moving images.

Project curated by Philippe-Alain Michaud and Jonathan Pouthier, Musée national d'art moderne, Centre Pompidou.

### **Dates**

5 May 2018 – 5 July 2018

### **Location**

Showroom – Floors 3, 4, 5

- **LE LION, SA CAGE ET SES AILES**  
**Armand Gatti**

The eight episodes of Armand Gatti's film *Le Lion, sa cage et ses ailes* (1975-1976) will be screened in the former changing rooms of the Citroën garage.

Commissioned by the Centre d'animation culturelle of Montbéliard, Gatti observed the town of the Peugeot factories where France's second largest workforce was concentrated and almost 10,000 immigrants of different origins. A filmmaker and theatre artist, Gatti addressed the inhabitants in the hope of turning their words into images. He launched his project by putting up a poster to the attention of the workers – 'A film, yours' – and invited each community to write a script. The experience of exile, the languages, work and a strong desire to belong constitute the red threads of the eight episodes. Each culture appears in all its singularities and its diversity. Emigration becomes something personal: Gatti lets the individuals speak about their everyday life, about the factory, about the streets and their home.

Project curated by the Department of New Media and the Department of Photography, Musée national d'art moderne, Centre Pompidou.

**Dates**

5 May 2018 – 3 September 2018

**Location**

Former changing rooms - Floor 1

- **IN RED AND WHITE**

In the former delivery area for new cars of the Citroën garage, decked out in the car manufacturer's colours (red and white), design objects from the collections of Kanal Centre Pompidou and ADAM paint the premises red and white.

Presented as though on a draughtboard, the objects indicate through their two colours a new modernity, both hedonistic and iconoclastic. In the 1960s, red and white, made popular by the pop aesthetic, established themselves with the arrival of plastics and synthetic materials. Echoing the flamboyant red is the minimalism of white objects, whose repetitive pattern proclaims the design idiom of the day. Between industrial object and radical design, these works play with the borders between art and architecture. Moreover, the delivery area houses a spectacular prototype with an aerodynamic design: a car with biomorphic shapes by Luigi Colani, ready to go!

Project curated by the Department of Industrial and Prospective Design, Musée national d'art moderne, Centre Pompidou, in partnership with ADAM.

**Dates**

5 September 2018 – 7 January 2019

**Location**

Delivery area – Ground Floor

## ▪ IDENTITIES / THE OTHER

In the changing rooms, canteen and kitchen, the living areas of the former Citroën garage where work life intersected with private life, photographs, videos and a film question identity and its constructs as fashioned by society, the media and image technologies.

Simple gestures, like those of Vito Acconci, confront the body of the artist with its doubles and its reflections. In a one-on-one encounter with the camera, the actions of Joan Jonas, Eleanor Antin, Martha Rosler and Sonia Andrade, in line with the feminist claims of the 1970s, subtly question stereotypes and the media's ideological grasp. Chantal Akerman's iconic film, *Jeanne Dielman*, echoes them through a critical portrait of a woman, performed by Delphine Seyrig, while contemporary photographic series by Rineke Dijkstra and Assaf Shoshan underline the vulnerability and instability of the subject.

Project curated by the Department of New Media and the Department of PhotographyMusée national d'art moderne, Centre Pompidou.

### **Dates**

5 September 2018 – 7 January 2019

### **Location**

Cafeteria, Archives, Cloakroom - Groundfloor

- **HOUSE 3 BY ALICE**

EPFL – Lausanne

After the passage of 150 students of the Swiss Institute of Technology (EPFL), the showroom of the Citroën garage will never be the same again!

HOUSE 3 is a pedagogical project – a collaboration to construct an architectural utopia. Delivered by ALICE, the EPFL's (Ecole Polytechnique Fédérale de Lausanne) architecture laboratory, and developed over the course of three years in different locations across Europe, the installation aspires to redefine the profession of the architect today, using tools to examine its involvement with society.

This year, HOUSE 3 is partnering with educational and cultural institutions at the invitation of CIVA foundation and the KANAL foundation in Brussels. The work has been assembled within the walls of an historic Citroën factory, recently dedicated by the city of Brussels to the construction of a new museum for art and architecture of international scope. Set, as such, in the frame of a former car plant, it will be at once a HOUSE and an environment – transforming the scale of industrial production into a rich sequence of inhabitable spaces. HOUSE 3 will invite visitors to be, to think, and to share. It opens its doors on May 30<sup>th</sup>, 2018.

**Dates**

From 30 May 2018

**Location**

Showroom – Groundfloor and floor 1

- **STUDENT PROJECTS**

In early 2018, the CIVA Foundation sent out a call to the universities and higher-education colleges in Brussels asking them whether they wanted to exhibit the work of their students. On one condition, however: the submitted projects had to be about the Citroën building and its surroundings. This summer, on the first floor of the building's former showroom, you will discover how students of architecture, urban design, landscape architecture, visual arts and design have thought about and imagined KANAL and its surroundings.

**Dates**

From 1 July 2018

**Location**

Showroom – Floor 1

## ▪ AS FOUND

A 'miniature city' idealized by André Citroën, the Citroën garage – workshop and showroom – has characterized the Brussels landscape since the International Exposition of 1935. Over time, the building has been through successive transformations, including additions. *As Found* presents the key episodes of a history that begins in the early twentieth century and continues with the seven architectural projects selected for the final round of the international competition that initially involved 92 teams. Plans, models, historical and current documents bear witness to the site *as found*. Seen from the perspective of rupture and continuity, the museum projects in the Citroën garage propose that the workshop once more becomes a workshop and that production again becomes the activity that takes place here. In this memorial space inscribed in a broad urban context, industrial ambition make way for an artistic and cultural project: a workshop that is 84 years old, and well aware of itself.

The seven finalists of the architecture competition presented in the exhibition are:

51N4E / CARUSO ST JOHN ARCHITECTS

ADVVT / AGWA / 6A

DILLER SCOFIDIO + RENFRO / JDS ARCHITECTS

LHOAS & LHOAS / ORTNER & ORTNER

NOA / EM2N / SERGISON BATES

OFFICE / CHRIST & GANTENBEIN

OMA

### **Dates**

From 5 May 2018

### **Location**

Showroom – Etage 1

### 3.2. WORKS EXHIBITED FROM 05.05.2018

ANDRE Carl	<i>4 Segment Hexagon</i>	1974
ANT FARM	<i>Cadillac Ranch</i>	1974 - 1980
ARAD Ron	<i>Fauteuil Rolling Volume</i>	1991
ARAD Ron	<i>Fauteuil Uncut</i>	1997
ARAUJO Vasco	<i>O Jardim</i>	2005
ART & LANGUAGE	<i>Sans titre</i>	1973
ARTSCHWAGER Richard	<i>Book III (Laocoon)</i>	1981
ARTSCHWAGER Richard	<i>Triptych II</i>	1964
BAKKER Aldo	<i>Fat One</i>	2015
BELOUFA Neil	<i>Brune Renault</i>	2010
BLAISSE Petra	<i>Rideau "Muted Scenery"</i>	2016
BRECHT George	<i>Three Arrangements</i>	1962 / 1973
BROODTHAERS Marcel	<i>Le corbeau et le renard</i>	1968
BURGIN Victor	<i>Pouvoir nucléaire</i>	1977
BURGIN Victor	<i>Double vue</i>	1977
BURGIN Victor	<i>Encadrée</i>	1977
BURGIN Victor	<i>Phallesification</i>	1977
BURGIN Victor	<i>Graffitification</i>	1977
BURGIN Victor	<i>Patriarchitecture</i>	1977
BURGIN Victor	<i>Pénifices du ciel</i>	1977
BURGIN Victor	<i>Omnipotence</i>	1977
BURGIN Victor	<i>Gardien de la paix-de-l'esprit</i>	1977
BURGIN Victor	<i>Vols de l'imaginaire</i>	1977
BURGIN Victor	<i>Fausse perspective</i>	1977
BURGIN Victor	<i>Un espoir de cinq mots</i>	1977
CALDER Alexander	<i>Les Boucliers</i>	1944

CÉSAR (BALDACCINI César, dit)	<i>Compression "Ricard"</i>	1962
CHAMBERLAIN John	<i>The Bride</i>	1988
CLAIRE FONTAINE	<i>Passe-Partout (Zürich)</i>	2007
CLOSKY Claude	<i>Brrraoumm</i>	1995
DÁVILA Jose	<i>Make Your Own Sunshine</i>	2013
DELVOYE Wim	<i>Art Farm China Limited</i>	2006
DELVOYE Wim	<i>Capital social</i>	2006
DEWASNE Jean	<i>Antisculpture</i>	1972-1975
DEWASNE Jean	<i>Convexe n° 1</i>	1980
DEWEY-HAGBORG Heather	<i>Stranger Visions. Portraits and samples from New York</i>	2012 / 2017
DEWEY-HAGBORG Heather	<i>Stranger Visions. Portraits and samples from New York</i>	2012 / 2017
DEWEY-HAGBORG Heather	<i>Stranger Visions. Portraits and samples from New York</i>	2012 / 2017
DEWEY-HAGBORG Heather	<i>Stranger Visions. Portraits and samples from New York</i>	2012 / 2017
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DEWEY-HAGBORG Heather	<i>Stranger Visions. Portraits and samples from New York</i>	2012 / 2017
DEWEY-HAGBORG Heather	<i>Stranger Visions. Portraits and samples from New York</i>	2012 / 2017
DEWEY-HAGBORG Heather	<i>Stranger Visions. Portraits and samples from New York</i>	2012 / 2017
DEWEY-HAGBORG Heather	<i>Stranger Visions. Portraits and samples from New York</i>	2012 / 2017
DOWNSBROUGH Peter	<i>A PART</i>	1940
DUCHAMP Marcel	<i>... Pliant ... de voyage</i>	1916 / 1964
FALDBAKKEN Matias	<i>Untitled (Locker Sculpture #01)</i>	2010
DUCHAMP Marcel	<i>In Advance of the Broken Arm</i>	1915 / 1964
FISCHER Urs	<i>Next time I break an egg, I will think of you</i>	2004
FISCHLI Peter, WEISS David	<i>Grosser Schrank</i>	1987
FISCHLI Peter, WEISS David	<i>Hocker</i>	1987
FISCHLI Peter, WEISS David	<i>Die Gesetzlosen</i>	1985
FISCHLI Peter, WEISS David	<i>Die Gewekschaft</i>	1985

FASTREZ Jean-Baptiste	<i>Bouilloire</i>	2010
FLAVIN Dan	<i>untitled (to Donna) 5a</i>	1971
GATTI Armand	<i>Montbéliard</i>	1976
GATTI Armand	<i>Premier Mai</i>	1976
GATTI Armand	<i>Haraka</i>	1976
GATTI Armand	<i>Oncle Salvador</i>	1976
GATTI Armand	<i>La Difficulté d'être Géorgien</i>	1976
GATTI Armand	<i>La Bataille des 3 P</i>	1976
GATTI Armand	<i>Montbéliard est un verre</i>	1976
GATTI Armand	<i>La Dernière émigration</i>	1976
GOERITZ Mathias	<i>Pyramides mexicaines</i>	1959
GORILLA TAPES	<i>Lo Pay No Way</i>	1986
GONZÁLEZ Julio	<i>Tête en profondeur</i>	1930
GRIS Juan (GONZALES PEREZ Jose Victoriano, dit)	<i>Arlequin</i>	1923
HAINS Raymond	<i>Décollage</i>	1989-1990
HAINS Raymond	<i>Georges Pompidou</i>	1990
HAXTON David	<i>Bringing Lights Forward</i>	1970
HAXTON David	<i>Vertical and Receding Lines</i>	1974
HAXTON David	<i>Overlapping Planes</i>	1975
HAXTON David	<i>Cutting Light and Dark Holes</i>	1974
HAXTON David	<i>Black on White Tape</i>	1974
HAXTON David	<i>Black and White Drawing</i>	1975
HAXTON David	<i>Painting Lights</i>	1976
HAXTON David	<i>Painting in Object</i>	1976
HAXTON David	<i>Pyramid Drawings</i>	1976
HAXTON David	<i>Cube and Room Drawings</i>	1976
HAXTON David	<i>Cubes</i>	1976
HAXTON David	<i>Cylinder Sphere and Solid</i>	1977
HAXTON David	<i>White Red and Green Lights</i>	1977

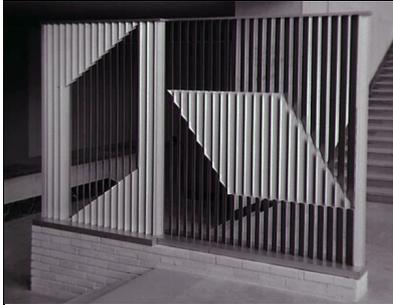
HAXTON David	<i>Landscape and Room</i>	1980
HAXTON David	<i>Painting Room Lights</i>	1981
HAXTON David	<i>Drawing Houses</i>	1982
HEATHERWICK Thomas	<i>Billet 7 - Extrusion 5</i>	2011
HERPT Olivier van	<i>Vase Sediment vases</i>	2015-2016
HOLZER Jenny	<i>Survival Series</i> ( <i>Série survivance</i> <i>Unex sign/manufacturer 1985</i> )	1983-1985
HOLZER Jenny	<i>Signal électronique</i>	1985
HOLZER Jenny	<i>Sans Titre</i>	1987
HYBER Fabrice	<i>P.O.F. n° 49 Double Mask</i>	1997
HYBER Fabrice	<i>P.O.F. n°7 Chatouille</i>	1988-1996
HYBER Fabrice	<i>P.O.F. n° 147 Triple balance</i>	2010
HERPT Olivier van	<i>Vase Sediment vases</i>	2015-2016
ITO Toyo	<i>Pao II : A Dwellings for the Tokyo Nomad Women</i>	1989-2017
JIMENEZ GARCIA Manuel, RETSIN Gilles	<i>Voxelchair v1.0</i>	2016
JUDD Donald	<i>Sans titre</i>	1974-1975
KERSELS Martin	<i>Loud House</i>	1998
KOSICE Gyula (FALLIK Fernando, dit)	<i>Alternance spatiale d'une demi-sphère</i>	1959
KOSICE Gyula (FALLIK Fernando, dit)	<i>Architecture de l'eau mobile dans une demi-sphère</i>	1963
LA RIBOT	<i>Walk The Chair</i>	2010
LARDERA Berto	<i>Rythme contrôlé 2</i>	1951
LEWITT Sol	<i>5 Part Piece (Open Cubes) in Form of a Cross</i>	1966-1969
LICHTENSTEIN Roy	<i>Hot Dog</i>	1964
LOVEGROVE Ross	<i>Pavillon Lasvit LiquidKristal</i>	2012
LOVEGROVE Ross	<i>Luminaire Cosmic Landscape</i>	2009-2011

LOVEGROVE Ross	<i>Chaise Supernatural</i>	2005-2008
LOVEGROVE Ross	<i>Chaise Go</i>	1998-2001
MABUNDA Gonçalo	<i>O trono de um mundo sem revoltas</i>	2011
MANNA Jumana	<i>Blessed, Blisned, Oblivion</i>	2010
MATTA-CLARK Gordon	<i>Fresh kill</i>	1972
MCCALL Anthony	<i>Long Film for Four Projectors</i>	1974
MCCALL Anthony	<i>Travelling Wave</i>	1972
MORRIS Robert	<i>Slow Motion</i>	1969
MORRIS Robert	<i>Card File</i>	11.07.1962- 31.12.1962
MUCHA Reinhard	<i>Gladbeck</i>	1985
NAUMAN Bruce	<i>Dance or Exercice on the Perimeter of a Square</i>	1967-1968
MUNTADAS Antoni	<i>Slogans</i>	1987
NEWSON Marc	<i>Chaise Alufelt Chair</i>	1993
OROZCO Gabriel	<i>La DS</i>	1993
PAGÈS Bernard	<i>L'Abri de jardin</i>	1970
PEVSNER Antoine	<i>Colonne de la paix</i>	1954
PARR Martin	<i>Ljubljana, Slovénie</i>	2004
PEVSNER Antoine	<i>Sens du mouvement d'une construction spatiale</i>	1956
PLUMMER FERNANDEZ Matthew	<i>Digital Natives 4</i>	2012
POSENENSKE Charlotte	<i>Faltung</i>	1966
PROUVÉ Jean	<i>Maison tropicale, prototype de Brazzaville</i>	1953
PROUVÉ Jean	<i>Maison tropicale, prototype de Brazzaville</i>	1953
PUGNAIRE Florian	<i>Paramnesis</i>	2011
RAUSCHENBERG Robert	<i>Oracle</i>	1962-1965
RAYSSE Martial	<i>Oued Laou</i>	1971 / 2014
SABIN Jenny	<i>PolyBrick 1.0</i>	2014
SABIN Jenny	<i>PolyBrick 1.0</i>	2014

SABIN Jenny	<i>PolyBrick 2.0</i>	2014
SABIN Jenny	<i>PolyBrick 2.0</i>	2014
SABIN Jenny	<i>PolyBrick 2.0</i>	2014
SABIN Jenny	<i>PolyBrick 2.0</i>	2014
SABIN Jenny	<i>PolyBrick 2.0</i>	2014
SABIN Jenny	<i>PolyBrick 2.0</i>	2014
SABIN Jenny	<i>PolyBrick 2.0</i>	2014
SABIN Jenny	<i>PolyBrick 3.0</i>	2014
SANDBACK Fred	<i>Untitled (Black Triangle)</i>	1988
SASNAL Wilhelm	<i>Marfa</i>	2005
SCHÖFFER Nicolas	<i>Chronos 8</i>	1967
SCHÖFFER Nicolas	<i>Sculptures, projections, peintures</i>	1956
SCHÜTTE Thomas	<i>Grosser Geist Nr.7</i>	1996
SÉCHAS Alain	<i>Le mannequin</i>	1985
SERRA Richard	<i>Frame</i>	1968
SHIRREFF Erin	<i>Sculpture Park (Tony Smith)</i>	2006
SOTTSASS Ettore	<i>Maquette spatiale</i>	1947
stanley brouwn	<i>Trois pas = 2587 mm</i>	1973
STARLING Simon	<i>Work, Made-ready, In Light of Nature</i>	2003
STEINBACH Haim	<i>Exuberant relative #1</i>	1986
STENBERG Vladimir STENBERG Gueorgii A.	A., <i>Appareillage spatial, KPS11</i>	1919 / 1973
STUDIO SWINE	<i>Meteorite Shoes</i>	2014
TAKIS (VASSILAKIS Panayotis, dit)	<i>Long mur magnétique</i>	1985
TAYOU Pascale Marthine	<i>Open Wall</i>	2010
TINGUELY Jean	<i>L'enfer, un petit début</i>	1984
TRIOZZI Claudia	<i>Five years</i>	
TROCKEL Rosemarie	<i>Hair</i>	1997

TROUVÉ Tatiana	<i>Polder</i>	2001
UNFOLD	<i>Skafaldo side table</i>	2015
VANDER KOOIJ Dirk	<i>EndlessCHAIR. Natural</i>	2010
VASARELY Victor	<i>Hommage à Malevitch</i>	1963
WEST Franz	<i>Auditorium</i>	1992
WURM Erwin	<i>One Minute Sculptures</i>	1997-1998
YOUNG Carey	<i>Everything You've Heard Is Wrong</i>	1999

### 3.3. WORKS EXHIBITED AT KANAL, BUT NOT YET AT CENTRE POMPIDOU



**VASARELY Victor**

1906, Pécs (Hongrie) - 1997, Paris (France)

*Hommage à Malevitch*

1963

Aluminium

198 x 316 x 37,5 cm

Réunion des Musées Nationaux/Agence  
photographique de la Réunion des  
Musées Nationaux/Dist. RMN-GP

Don de l'artiste à l'Etat, 1963

Attribution, 1964

© Adagp, Paris



**CASTIGLIONI Achille**

1928, Milan (Italie) - 2002, Milan (Italie)

**CASTIGLIONI Pier Giacomo**

1913 Milan (Italie) - 1968, Milan (Italie)

*Table KS 4901*

1968

Centre Pompidou, MNAM-CCI/Bertrand  
Prévost/Dist. RMN-GP

En production de 1969 à 1974 environ

Table basse

© Archivio Achille Castiglioni, Pier

ABS laqué rouge. Moulage par injection

Giacomo Castiglioni, Pio Manzu, © Pier

hauteur : 38 cm

Giacomo Castiglioni

diamètre : 60 cm

Diamètre base : 40cm

Editeur : Kartell, Noviglio (Italie)

Don de Kartell en 2001

**EXPOSÉE À PARTIR DE SEPTEMBRE 2018**



**ARAD Ron**

1951, Tel Aviv (Israël)

*Fauteuil Little Albert*

2002

Objet/Design, Fauteuil

Résine de polyester renforcée avec un support en acier. Mousse de polyuréthane

70 x 74 x 62 cm

pois : 1,7 kg

Editeur : Moroso, Udine (Italie)

Don de Moroso en 2009

Centre Pompidou, MNAM-CCI/Georges  
Meguerditchian/Dist. RMN-GP  
© Ron Arad & Associates Ltd

**EXPOSÉE À PARTIR DE SEPTEMBRE 2018**



**PAGÈS Bernard**

1940, Cahors (France)

*L'Abri de jardin*

1970

Tôle ondulée peinte, bois, métal, ensemble de six épreuves gélatino-argentiques et numériques

210 x 130 x 90 cm

Reproduction photographique de l'abri  
de jardin

Centre Pompidou, MNAM-CCI/Georges  
Meguerditchian/Dist. RMN-GP

© Bernard Pagès



**DELVOYE Wim**

1965, Wervik (Belgique)

*Art Farm China Limited*

2006

Mine graphite sur papier

54,5 x 74,5 cm

Inscr. principales : Signé et daté en bas à droite : Delvoye 2006

Donation de Florence et Daniel Guerlain en 2012

André Morin/Dist. RMN-GP  
© Adagp, Paris



André Morin/Dist. RMN-GP  
© Adagp, Paris

**DELVOYE Wim**

1965, Wervik (Belgique)

*Capital social*

2006

Mine graphite sur papier

75 x 54 cm

Inscr. principales : Signé et daté en bas à droite : Delvoye 2006

Donation de Florence et Daniel Guerlain en 2012



Centre Pompidou, MNAM-CCI/Philippe  
Migeat/Dist. RMN-GP © droits réservés

**PAPST Walter**

1924, Kiel (Allemagne) - 2008, Cologne (Allemagne)

*Cheval à bascule*

1958

Polyester renforcé de fibre de verre et ABS

53 x 43 x 81 cm

Achat en vente publique à l' Etude Tajan en 2014

**EXPOSÉE À PARTIR DE SEPTEMBRE 2018**



Centre Pompidou, MNAM-CCI/Audrey  
Laurans/Dist. RMN-GP  
© Haim Steinbach

**STEINBACH Haim**

1944, Rehovot (Israël)

*Exuberant relative #1*

1986

Bois laminé plastifié, plastique, métal

64,5 x 142,5 x 38,4 cm

Inscr. principales : au dos de l'étagère : Haim Steinbach 86 V-I-EI

Don de Marie-Aline Prat en 2017



**DEWASNE Jean**

1921, Hellemmes-Lille (France) - 1999, Paris (France)

*Antisculpture*

de la série : « *Cerveaux mâles* »

1972 - 1975

Laque sur tôle

196 x 188 x 70 cm

Centre Pompidou, MNAM-CCI/Philippe

Migeat/Dist. RMN-GP

© Adagp, Paris

Donation à l'Etat de Mme Mythia Dewasne en 2012

Affectation au Musée national d'art moderne / Centre de création industrielle du 28/04/2017



**DEWASNE Jean**

1921, Hellemmes-Lille (France) - 1999, Paris (France)

*Convexe n° 1*

de la série : « *Rondes-bosses* »

1980

Laque sur tôle émaillée

120 x 200 x 7 cm

Centre Pompidou, MNAM-CCI/Philippe

Migeat/Dist. RMN-GP

© Adagp, Paris

Inscr. principales : " *Convexe n°1*" / JDewasne

Donation à l'Etat de Mme Mythia Dewasne en 2012

Affectation au Musée national d'art moderne / Centre de création industrielle du 28/04/2017

**ICARO Paolo**

1936, Turin (Italie)

*Foresta metallica*

1967

Acier peint

183 x 756 x 756 cm

Achat en 2018

à P420

à la Galleria Massimo Minini

**HAXTON David**

1943, Indianapolis (Etats-Unis)

*Bringing Lights Forward*

1970

Cinéma, Film

Film 16 mm numérisé, noir et blanc, silencieux

durée: 3 min 49 s

6/25

Don David Haxton en 2018



Exposition "French Collection",  
MAMCO, Genève (10/02-01/03)

Ilmari Kalkkinen/Dist. RMN-GP

© Martin Kersels

**KERSELS Martin**

1960, Los Angeles (Etats-Unis)

*Loud House*

1998

Bois, métal, polycarbonate, tôle ondulée, bouteilles en verre,  
clous, moniteur, vidéo (couleur et son), haut-parleurs vibrants et  
amplificateurs, isolateurs de vibration

370 x 575 x 370 cm

Durée de la vidéo : 13'

Inscr. principales : sur certificat

Achat à la Galerie Georges-Philippe & Nathalie Vallois en 2002

Centre national des arts plastiques

Dépôt au Musée national d'art moderne / Centre de création  
industrielle le 04/12/2002



Photo credit : (c) Centre Pompidou, MNAM-  
CCI/Philippe Migeat/Dist. RMN-GP

Copyright Artwork : © Martin Parr / Magnum  
Photos

**Martin Parr**

1952, Epsom (Royaume-Uni)

*Ljubljana, Slovénie, 2004*

Epreuve chromogène

52 x 78,3 cm

Don de Magnum Photos en 2007

Collection Centre Pompidou, Paris  
Musée national d'art moderne - Centre de création  
industrielle



Photo credit : (c) Centre Pompidou, MNAM-CCI/Jean-Claude Planchet/Dist. RMN-GP

Copyright Artwork : © Adagp, Paris, Domaine public

**Vladimir A. Stenberg**

1899, Moscou (Empire Russe)

1982, Moscou (URSS)

**Gueorgii A. Stenberg**

1900, Moscou (Empire Russe)

1933, Moscou (URSS)

*Appareillage spatial, KPS11, 1919 / 1973*

Fer oxydé et fer chromé soudés, bois, verre, acier

237 x 47 x 85 cm

Œuvre: 82,0 x 28 x 41, socle: 155 x 47 x 85, socle mr: 5x110x75, (21/5/92).

Achat, 1975

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

#### **4. THE ARTISTS FROM BRUSSELS**

**KANAL**'s objective is to disseminate and promote all forms of artistic creation, in particular through the establishment of a Museum of Modern and Contemporary Art in the Citroën building (Yser). Ten Brussels-based artists were selected by an independent jury and commissioned to produce an original work of art. "This policy of commissioning works seeks to support artistic creation in Brussels and lays the foundation for the collection of the future Museum of Modern and Contemporary Art. These works will be exhibited from 5 May onwards alongside masterpieces from the collections of the Centre Pompidou", Yves Goldstein, Director at KANAL, is pleased to announce.

##### **THE 10 CHOSEN ARTISTS IN 2018**

Younes BABA-ALI (Morocco, 1986)

Saddie CHOUA (Belgium / Morocco, 1972)

Raffaella CRISPINO (Italy, 1979)

Simona DENICOLAI (Italy, 1972) & Ivo PROVOOST (Belgium, 1974)

Suchan KINOSHITA (Japan, 1960)

Ariane LOZE (Belgium, 1988)

Vincent MEESEN (USA, 1971)

Lazara ROSELL ALBEAR (Cuba, 1971)

Emmanuel VAN DER AUWERA (Belgium, 1982)

## THE JURY

Bernard Blistène, Directeur du Musée national d'Art moderne - Centre Pompidou

Laurent Busine, Directeur honoraire du MAC's (Grand Hornu)

Hans De Wolf, Professeur VUB

Marie du Chastel, Coordinatrice et Curatrice KIKK Festival

Carine Fol, Directrice artistique de La Centrale

Denis Laoureux, Professeur ULB

Sophie Lauwers, Directrice des Expositions Bozar

Cédric Libert, Directeur architecture contemporaine CIVA

Stéphanie Pécourt, Directrice des Halles Saint-Géry

Alain Servais, Collectionneur

Phillip Van den Bossche, Directeur du Muzee (Ostende)

- **Younes BABA-ALI**

Younes Baba-Ali revisits [a sound installation dating from June 2010](#). This event will take place in the former changing rooms on the ground floor.

“In response to the invitation by the KANAL Foundation, Younes Baba-Ali will create a site-specific work that interweaves the building’s past and future. Using the former changing rooms of the factory, the artist plans to revive this infrastructure by breathing life into the lockers. These lockers, which collectively recall the building’s history as a factory, appear to remain inert. But their passivity only seems to be a façade when some of the doors start to open slowly, until, at one point, the subtle movement of the doors is disrupted by the dull sound of the lockers being slammed. The visitor, used to their inertia, is then forced to reconsider his view, now located between the history of the building as a space of collective work and its future as a museum, a mausoleum, a meeting space for objects sentenced to death and neutralized. By revolting, the lockers reclaim their intrinsic value as hosts to years of intimate memories, as keepers of working-class identity and as spaces of metamorphosis, of the anonymity of the worker to the exclusiveness of the individual. At the same time, they take the place of the workers all the while asserting their own individual existence, now endowed with a soul of their own.” (Younes Baba-Ali)



Born in 1986 in Oujda (Morocco), Younes Baba-Ali lives and works in Brussels and Casablanca. He has taken part in several international exhibitions, among others at Haus für elektronische Künste (Basel), the Arts in Marrakech Biennale, L’Appartement 22 (Rabat) and Bozar (Brussels). Paying close attention to the relations between art and the public, his practice deals with the phenomena of migration, integration and multiculturalism. In the former changing room of the Citroën garage, he presents an on-site work that intertwines the building’s past and future. The artist revives the place by breathing life back into its lockers, which seem to assert an existence of their own. Ideal instruments of metamorphosis, these lockers are both the witnesses of the building’s collective and working-class history and the signs of its future transformation into a museum.

On show from 5 May 2018

- **Saddie CHOUA**

The artist Saddie Choua will present a multi-screen installation titled *The Chouas #Episode 5: Am I The Only One Who Is Like Me?* Her multi-screen video installation reflects her political critique of inequality. "This inequality is rooted in our culture and is also present in this Citroën factory which was recently converted into an arts centre. We are governed by people who do not like us. But who are these others?" Saddie Choua establishes new links between found images and noise fragments from pop culture, and creates, on the basis of her personal archives, a pseudo-realistic but imaginary world. In doing so she tries to submit racist and sexist practices to the interpretation and critique of the spectator.



"I am a Belgian-Moroccan filmmaker, writer and mixed-media visual artist, based in Belgium. A sociologist by education, I expanded my political critique of inequalities into the art and media domain, bridging art with my academic experience through political art of documentary, video installations, mixed media collage and short stories. I put in the spotlight the racial/ethnic discrimination, discrimination against women, colonialism, identity politics. In the tradition of Frantz Fanon, whose known as a radical existential humanist thinker on the issue of decolonization and the psychopathology of colonization, I am aware of the fact that migrants don't have any control over 'their images'. The images of migrants as shown in the media are not their images. Those images create a fake perception of 'the other' which creates at last estrangement and alienation. My approach is to create a situation, an environment where images, sounds and spaces break with the language of contemporary media, break with the excited hunger for exoticism or worse, the pseudo reality shows where an assumed dayliness is evoked. As Guy Debord promoted any method of making one or more individuals critically analyze their everyday life, and to recognize and pursue their true desires in their lives, I would like to base this continuous and never-ending work on this basic assumptions, and go beyond the atrocities of the 'Society of Spectacle' (1967, Guy Dubord). I ask people to think about how we consume images and dialogues about the other (migrants, women,.. about feminist resistance & female voices,..) and how they influence our self-image and our historical consciousness. Often starting from, documentary' material, visual or textual, I mix it with fiction, literature, music, theater into a complex spatial event. Yet the challenge is to create with exhibitions 'situations' which reveal the power structures behind the images we internalize and reproduce. The medium is not only a communication tool; the medium is the message. In order to experience the true nature of human existence, an environment in which I try to find, try to restore, the language of the migrant him/herself. So my aim is to make the viewer critical by meta-documentary

interventions and narrative deconstruction. I like to integrate elements of my own life. An important biographical issue is my immigrant background. This origin is a confusing issue for me. Even if I try to escape, some patterns bring me back to the isolated place of the immigrant-artist. I decided to integrate this complex struggle in my practice.” (Saddie Choua).

On show from 5 May 2018

▪ **Raffaella CRISPINO**

“Time is a general though relative concept. It has been materially drawn on the world through the definition of time zones. Territories and time are, since then, formally and artificially linked. My research focuses on the human history of time, its link with migration, colonialism, and especially on a polemical issue: the calculation method of the longitudes. This work is based on the design of time zones on the world map. This drawing is obviously an artificial invention, based on the longitudes but adapted to economical, political and geographical interests, often subverting the logical passing of time. In this artificial system, travelling back in time becomes seemingly possible with specific international flights. The curtain is made of parallel pieces of coloured and transparent organza. In this abstract assemblage, few countries remain recognisable. Seams and cuts do not overlap exactly, suggesting new possibilities, relationships and territories.” (Raffaella Crispino)



Born in Naples, Italy in 1979, Raffaella Crispino lives and works in Brussels. Her work has been shown at the CCA Tel Aviv, the Museo Madre of Naples, the Thessaloniki Biennale and the Bat Yam Biennale of Landscape Urbanism. Inspired by many voyages, her work draws on different media (video, installation, textile) to question the political causes of observable phenomena on an individual scale. In *Time Zones*, the artist turns her attention to the relations between time and territory. Going against the idea that time measurements are objective, she evokes the arbitrariness and artificiality underlying the creation of time zones, their political implications, linked to colonial interests, as much as she suggests new territorialities.

On show from 5 May 2018

▪ **Simona DENICOLAI & Ivo PROVOOST**

Ivo Provoost and Simona Denicolai will start out from a painting abandoned at the site after Citroën left the premises. This painting was the subject of a trade between the director of the garage and a client who could not pay for the repairs made to his car. The painting is by Paul de Gobert and dates from 1989. It represents the *Croisière Noire* (1924–1925) commissioned by André Citroën. The work in progress of Ivo Provoost & Simona Denicolai will grow in step with their research and their findings.



Simona Denicolai (born in Milan in 1972) and Ivo Provoost (born in Diksmuide, Belgium in 1974) live in Brussels and have worked together since the mid 1990s. They have intervened among others at Villa Arson (Nice), the Mannheimer Kunstverein (Mannheim), SMAK (Ghent), Hangar (Barcelona) and WIELS (Brussels). They draw their inspiration from the complexity of a contemporary world saturated in information and images. By means of 'micro-actions', evolving and programmatic installations, they infiltrate public spaces. The notion of couple, seen as a space in which the encounter with the other and the construction of the individual take place, is at the heart of their strategy of appropriation. Set up on the ground floor of the Showroom, their first find on the site consists in a painting that was the object of a trade between the director of the garage and a former client. Painted in 1989, it represents the *Croisière Noire* (1924–1925), one of the expeditions organized by André Citroën to promote his brand. This work will serve as a starting point for an investigation that they will conduct throughout the year in the archives of the former garage.

Work in progress on show from 5 May 2018

▪ **Suchan KINOSHITA**

Suchan Kinoshita is currently preparing an exhibition in Antwerp which will open in September 2018. She will submit a proposal after this deadline. The installation is scheduled for January 2019.



Born and raised in Japan, Suchan Kinoshita was twenty years old when she went to Cologne to study music at the institute where the contemporary composer Maurizio Kagel teaches. Later, she worked for a theatre company where the members alternated the roles of actor, set builder and director. It is therefore not a coincidence that her work is always on the border-line: both inside and outside the walls of an exhibition space, with or without the public's active participation, recognisable as an artwork or camouflaged. Kinoshita's plastic works are a fusion of several art disciplines. Throughout her oeuvre, we can find elements from theatre and experimental music, two fields she was active in for quite some time. Duration (time) and the conscious approach to the spectator are two of the most important aspects in her creations.

According to Suchan Kinoshita, "the notion of being an artist is so loaded with meaning, - says Suchan Kinoshita, - we're sort of pretentious in a way. I prefer this notion of the musician, the worker, or the dancer. Being perhaps the director or the creator of the piece, but also the player." In fact, she also wants to "move the role of the public into a player", and vice versa. Kinoshita proceeds beyond the penetration of visual arts by the theatre. She explores the borderlines between dreams, imagination, and reality. In her installations, she uses superimposition or the interplay between live-transmission, film projection, and framed realities, to experiment with different levels of reality.

On show from January 2019

▪ Ariane LOZE

"My film will be shot in the former Citroën garage. It will make use of this vast empty building, with its range of aspects, to suggest the immensity of the space of desire. Car advertisements have long drawn on the impulses of our confused and contradictory aspirations. It constitutes an exceptionally rich anthology of clichés evoking the self's mastery and assertion, the key themes of freedom, nature, seduction, conquest and of course love or simply the libido, but also those of security, comfort, confidence and loyalty. The film will stage these discourses that permeate our lives, that sculpt our words and our convictions, by picturing several characters that will embody the multiple contradictory facets of our selves. It will render through movement the aspects of this search for happiness through ownership of the beings and objects that surround us." (Ariane Loze)

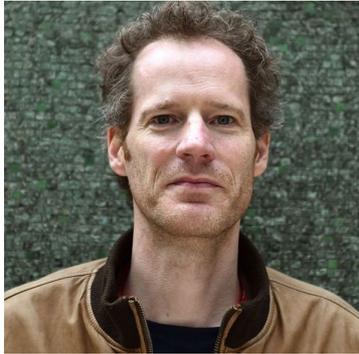


Born in Brussels in 1988, Ariane Loze has been working on her project MÔWN (Movies On My Own) in the city since 2008. At times accompanied by performances, her videos have been shown at many festivals and institutions: Salon de Montrouge (Paris), Bozar (Brussels), Tanzhaus (Düsseldorf), the 2010 Dansand! Festival (Ostend), the Crisis Festival (Paris) and Hors-Piste (Brussels). Acting at once as director, scriptwriter, editor, costume designer, lighting designer and sound engineer, Loze also performs, in complete autonomy, all the characters that appear in her micro-fictions. Inspired by the films of Lubitsch, Buñuel, Tati and Fellini, she revisits and replays the conventions of cinema, from film noir to science-fiction, in order to cast a critical gaze on the structures of contemporary social life. Each scene is conceived in close relation with the place in which it takes place. Taking over the former Citroën garage, Ariane Loze uses the immensity of the space to question the range of desires embodied in the individual, including absurdities and contradictions. The stage for the assertion of a plural identity, *L'archipel du moi* (The archipelago of the self) demonstrates, as historian Carlo Ginzburg writes, that 'no island is an island'.

On show from 5 May 2018

- **Vincent MEESEN**

Vincent Meessen currently has an exhibition running at the Centre Pompidou until 28 May 2018.



Born in the United States, Vincent Meessen lives and works in Brussels. For the past 15 years, this Belgian artist has created work at the junction of art and research. By re-narrativizing occulted signs, images and narratives, his works present a poetic and controversial update of history and this, through various media such as the image in movement, the printed image and sound.

On show from January 2019

- **Gabriel KURI**

Preferring to concentrate on his retrospective in preparation at Wiels, Gabriel Kuri ultimately turned down the invitation.

▪ **Lazara ROSELL ALBEAR**

Lazara Rosell Albear will take over the Citroën logo on the roof of the Showroom with a series of photographs entitled 'Finding the Right Blackness'.



"The first series of photograph of an ongoing project that started the second half of the year 2015 after my arrival in Brussels and without a home. Reflecting on the convergence of memory, identity, perception and objectification of the black female body, performativity, site specificity, presence, essence. A visual diary of a nomadic, lived time with the urgency to be documented. What is our place in a world we have come to take part of? Empowering and/or reappropriating my own body, subverting the indicators of blackness into complex ambiguities. Alone with my camera with found objects at the sites. Is this reality staggged? Can we make a site resonate with our presence? Can we forget? Do walls remember? How to read a Cuban that has placed herself and continuously place herself in differents contexts without writing the expected? In choosing the photographic medium, the transformations of the intervals textualize the espaces becoming a sensorial commentary of the intersections in the formation of subjectivities, the personal and universal, interiors and exteriors." (Lazara Rosell Albear)

Lazara Rosell Albear (b. 1971, Cuba) is a Cuban-Belgian artist with a cross-medial practice, ranging from the research of sound and performance to the production of events and films. She explores movement, migration, transformation, interactivity and its effects on the human condition. The advance in technologies has brought us "new" means to work with, broadening also the traditional means of dance, music, and theater. Rather than choosing between these different media, she strives for a contrapuntal togetherness and total immersion – both on the inside and outside.

Lazara Rosell Albear started her career as dancer and performer, winning several solo awards in Cuba and Belgium and dancing in les ballets C de la B under the direction of Alain Platel in 1998. In the late 1990s and early 2000, her focus shifted towards the media of film and video, where she combined performance and the recorded image. She made

several documentaries and short films (Lengua Rapida, 1999, FOOLISH MOTHERS, 2001 and Yatra, 2003). She continues the emphasis on multimedia practices even in her more recent work, collaborating with Sammy Baloji (Bare-Faced, 2011, also at the exhibition "Objetos Frontera" at CAM2 in Madrid), Maja Jantar (Sibyllaria, 2011) and Doris Bloom (the MacGuffin, 2015 as part of "The Film Will Always Be You: South African Artists on Screen" at the Tate Modern in London), amongst others. Currently, the installation Bare-Faced is shown as part of Kunshaus Dresden's Boundary Objects.

On show from 5 May 2018

▪ **Emmanuel VAN DER AUWERA**

Emmanuel Van Der Auwera will present a work entitled [Video Sculpture XIV \(Shudder\)](#) which he has just finished producing.



Emmanuel Van Der Auwera lives and works in Brussels, where he was born in 1982. His work has recently been presented in exhibitions at Wiels (Brussels), Extra City (Antwerp), the Centre d'art contemporain of Meymac, the Palais de Tokyo (Paris) and the Centro per l'Arte Contemporanea Luigi Pecci (Prato, Italy). Through his practice, Emmanuel Van der Auwera seeks to deconstruct the systems of representation and dissemination of images

On show from 5 May 2018

## 5. CIVA

### 5.1. GENERAL PRESENTATION

CIVA is a museum, an archive centre, a library, a place to meet and debate, for all people that are passionate about contemporary and modern architecture, landscape architecture and urban ecosystems in Brussels. The centre organises exhibitions, lectures, debates, guided tours, book launches and activities for children, all throughout the year. All CIVA events take place in Ixelles, near Flagey, and at KANAL.

### 5.2. INTERVENTIONS / EXHIBITIONS FROM CIVA AT KANAL - CENTRE POMPIDOU

- **To each his own house**  
**Housing in the Belgian Congo: 1945-1960**

As a counterpoint to Jean Prouvé's *Maison tropicale*, an icon of modern architecture that remains a prototype, CIVA offers an exhibition made from its own archives, showing the reality of what was built in the Belgian Congo in the post-war years: responses to the housing crisis, technical experiments and adaptation to climate, tropical modernism, metropolitan architecture, and of course, spatial translation of social segregation.

Curator: Johan Lagae

- **As Found**  
**Prospective heritage**

A 'miniature city' idealized by André Citroën, the Citroën garage – workshop and showroom – has characterized the Brussels landscape since the International Exposition of 1935. Over time, the building has been through successive transformations, including additions. *As Found* presents the key episodes of a history that begins in the early twentieth century and continues with the seven architectural projects selected for the final round of the international competition that initially involved 92 teams. Plans, models, historical and current documents bear witness to the site *as found*. Seen from the perspective of rupture and continuity, the museum projects in the Citroën garage propose that the workshop once more becomes a workshop and that production again becomes the activity that takes place here. In this memorial space inscribed in a broad urban context, industrial ambition make way for an artistic and cultural project: a workshop that is 84 years old, and well aware of itself.

- **HOUSE 3**  
**EPFL / ENAC / IA / ALICE**

HOUSE 3 is a pedagogical project – a collaboration to construct an architectural utopia. Delivered by ALICE, the EPFL's (Ecole Polytechnique Fédérale de Lausanne) architecture laboratory, and developed over the course of three years in different locations across Europe, the installation aspires to redefine the profession of the architect today, using tools to examine its involvement with society.

This year, HOUSE 3 is partnering with educational and cultural institutions at the invitation of CIVA foundation and the KANAL foundation in Brussels. The work has been assembled within the walls of an historic Citroën factory, recently dedicated by the city of Brussels to the construction of a new museum for art and architecture of international scope. Set, as such, in the frame of a former car plant, it will be at once a HOUSE and an environment – transforming the scale of industrial production into a rich sequence of inhabitable spaces. HOUSE 3 will invite visitors to be, to think, and to share. It opens its doors on May 30<sup>th</sup>, 2018.

- **RE-BUILDING CASS**

- The little city inside the building**

About two years ago when the London Metropolitan University announced that they had sold the building in East London where the CASS Faculty of Art, Architecture and Design was based, we asked the new owners if we could re-use the 'little city inside the building' we had designed there, in another project.

In the first project, when introducing new structures into the building, we tried to make good conversations between new and old. We identified some 'time witnesses', as we call them, that have been retained and given special presence in the design, sometimes giving the new a bit of friendly awkwardness. Its adaptation developed in partnership with CIVA inside KANAL foundation brings another layer of time and still/also shows the conflicts between the project itself and its new site. In both first project and its adaptation in Brussels, the 'little city inside the building' gives a vision of the potential of the buildings as they are as found.

We often speak about what we call 'changefulness' - when you design a building in the city or in the landscape, it is one piece of a much large jigsaw puzzle that is ever changing and evolving, like a living organism. The building is not a fixed and final static thing. This project is an active demonstration of this process of change and transformation. We hope people will enjoy our little urbanity within the Citroen Garage.

## 6. LIVE SHOWS

### 6.1. OPENING WEEKEND 04 > 06.05.2018

#### FRIDAY 4 MAY

12:00 **ICTUS** - *Lied* by Heinz Holliger

#### SATURDAY 5 MAY

14:00 **Julien Libeer** - Singing Molenbeek/Flagey

15:00 **ICTUS** - Jesse Broekman - Bernard Heidsieck

16:00 **La Cie du Zerep** : *The Mariachis of Brussels*

16:30 **La Cie du Zerep** : *PULL BACK THE CURTAIN, YOU'LL SEE THE PROSCENIUM*  
(performance)

17:15 **La Cie du Zerep** : *ALL WE NEED NOW IS THE ORCHESTRA!* (performance)

18:15 **La Cie du Zerep** : *GET STUFFED* (performance)

19:15 **Need Company** : Maarten Seghers & the Horrible Facts : *PROLOGO or IT'S OK TO PRETEND EVERYTHING'S OK* (performance)

22:00 **ICTUS** - Gordon Monahan

22:30 **KREEMER** (CAMERON JAMIE / DENNIS TYFUS) (concert)

23:00 **Party Catclub**

23:45 **El Condé de Torrefiel/Kunstenfestivaldesarts** – DJ Set

#### SUNDAY 6 MAY

15:00 **Adrien Castillo** : *THE LEAKY CASTLE* (performance)

16:00 **La Cie du Zerep** : *LIFE DRAWING AFTER HUMAN NATURE* (performance)

17:00 **La Cie du Zerep** : *BOUSSIRON'S HANDS* (concert)

18:00 **La Cie du Zerep** : *LAS BABY JANES* (performance)

19:00 **La Cie du Zerep** : *PULL BACK THE CURTAIN, YOU'LL SEE THE PROSCENIUM*  
(performance)

## 6.2. PROGRAMME UNTIL 01.07.2018

### WEEKEND 12-13 MAY

- **Ariane Loze** Performance - Saturday from 15h until 18h and Sunday from 14h until 17h
- **Alice Ripoll aCORdo** Kunstenfestivaldesarts – Saturday 19h & 21h and Sunday 17h & 19h

### WEEKEND 19-20 MAY

#### SATURDAY 19 MAY

- 15:00 **La Cie du Zerep : LIFE DRAWING AFTER HUMAN NATURE** (performance)
- 16:00 **La Cie du Zerep : GET STUFFED** (performance)
- 17:00 **La Cie du Zerep : ALL WE NEED NOW IS THE ORCHESTRA!** (performance)
- 18:00 **La Cie du Zerep : PULL BACK THE CURTAIN, YOU'LL SEE THE PROSCENIUM** (performance)
- 19:15 **La Cie du Zerep : PLEASURE TEST JULES BECKMAN** (performance)

#### SUNDAY 20 MAY

- 15:00 **La Cie du Zerep : THE UNITED SQUADRONS OF BLESSED DIANA FRENCH REFLECTIONS** (performance)
- 16:00 **La Cie du Zerep : BOUSSIRON'S HANDS** (concert)
- 17:00 **La Cie du Zerep : STÉPHANE SINGS D'AZNAVOUR** (performance)
- 18:00 **La Cie du Zerep : ALL WE NEED NOW IS THE ORCHESTRA!** (performance)

### 21-26 MAY : Kunstenfestivaldesarts at KANAL - Centre Pompidou

- **Dudu Quintanilha *PeuP*** (21/05 at 20:30, 23/05 at 19:00, 25/05 at 19:00, 26/05 at 17:00)
- **Alexandra Pirici *Co-natural*** (21/05 at 18:00, 23/05 at 19:00, 24/05 at 19:00, 25/05 at 18:00, 26/05 at 18:00)
- **Charlemagne Palestine *Newwwsswirlll*** (25/05 at 22:00)
- **Parties** (25/05 & 26/05)

### WEEKEND 30 JUNE & 1 JULY

#### SATURDAY 30 JUNE

- 16 00 **La Cie du Zerep : *GET STUFFED*** (performance)
- 17:00 **La Cie du Zerep : *ALL WE NEED NOW IS THE ORCHESTRA!*** (performance)
- 18:00 **La Cie du Zerep : *PULL BACK THE CURTAIN, YOU'LL SEE THE PROSCENIUM*** (performance)
- 19:00 ***I APOLOGIZE*** (JEAN-LUC VERNA/GAUTHIER TASSARD/JULIEN TIBERI/X.BOUSSIRON) (concert)

#### SUNDAY 1 JULY

- 16:00 **La Cie du Zerep : *MP BRÉBANT & X. BOUSSIRON***  
**MIKROKOSMOS** de BELÀ BARTÓK (concert)
- 17:00 **La Cie du Zerep : *LIFE DRAWING AFTER HUMAN NATURA*** (performance)
- 18:00 **La Cie du Zerep : *PULL BACK THE CURTAIN, YOU'LL SEE THE PROSCENIUM*** (performance)

- ***The Mariachis of Brussels***

La Compagnie du Zerep

05.05.2018

Curated by La Compagnie du Zerep for the prefiguration of Kanal Centre Pompidou. This performance takes place in a programme stretching over three weekends that features La Compagnie du Zerep and guest artists, conceived by Sophie Perez and Xavier Boussiron. The performances will be presented at two sites on the exhibition trail: the theatrinosculture 'Boboourg-la-reine' ('Queen Boboourg') and the installation-set 'La pierre à Magritte' ('The Magritte Stone').

Since its conception in 2009, 'Beaubourg-la-Reine' ('Queen Beaubourg') has been a theatre, a kind of multipurpose hall (in the noble sense of the term); and also a sculpture that recalls the early-twentieth-century architecture when the shoemaker used to live in cowboy boot-shaped house and the sandwich-seller in a hot-dog-shaped joint. 'Beaubourg-la-Reine' is a Circle (as are still to be found in Spain) whose objective is to recall the notions that are dear to us: an elementary taste for blasphemy, sporty excentricity, the propaganda of originality and of entertainment, a confined aesthetic, folklore, corniness, racial degeneration, the private joke, the plodding tradition and the cult of the moment ...

But, between archival work and living documentation, 'Boboourg-la-Reine' is above all a play by La Compagnie du Zerep that is open to guests – guests who act as a source of both admiration and inspiration. And in an age when it is easier to get along with overvalued objects and with wise or dead artists, we ensure that the human presence and its expressiveness exceed the safe value of a 'work of art'. All this under the not-always-benevolent figure of the big-nosed commander.

- ***Pull back the curtain, you'll see the proscenium***

La Compagnie du Zerep

05.05.2018

06.05.2018

19.05.2018

30.06.2018

01.07.2018

The core members of Zerep: Sophie Lenoir, Gilles Gaston-Dreyfus, Stéphane Roger, Marlène Saldana. A performance somewhere between a photo-novel and a tableau vivant, between a Christmas manger and a wax museum, between an experimental farce and the laws of universal gravitation. Only the starting point always remains the same: two couples at a cocktail party.

- ***All we need now is the orchestra!***

La Compagnie du Zerep

05.05.2018

19.05.2018

30.06.2018

Partly improvised play for at least 15 artists. Performance curated by La Compagnie du Zerep: Sophie Lenoir, Stéphane Roger, Marlène Saldana, Gilles Gaston Dreyfus & guests (in partnership with Charleroi Danse).

The idea is a simple one. My body passes by like a mask, my body like a grimace. The action is unstoppable. Somewhere between a spontaneous carnival and a serial anti-catwalk show. Even exhaustion can't put an end to it.

- **Get stuffed**

La Compagnie du Zerep

05.05.2018

19.05.2018

30.06.2018

With Sophie Lenoir, Sophie Perez, Stéphane Roger et Xavier Boussiron.

There are other gestures too: cleaning out, cursing, intriguing, taking the piss, rotting, dying, the so-called Berlusconi gesture (fainting shamelessly), answering, giving it one's all, squinting, grafting Isabelle, watching over Natacha, dosing somebody up, terrorizing, making somebody look stiff, blowing, dressing up like a dick, getting reconciled with life.

As Samuel Beckett used to tell Buster Keaton (and as Patrice Chéreau told Jacqueline Maillan a few years later): 'Stop gesticulating and turning over the masks to destroy a pipe while I grab hold of the gesture of making a call!'

- **Kreemer**

Cameron / Dennis Typhus

05.05.2018

In 2013 the Kunsthalle in Zurich organized the most wide-ranging European survey on the work of Jamie, covering his films, music, drawings, sculptures, photography as well as his practice of self-publishing his own works. Jamie has also collaborated with musicians such as Keiji Haino and the American rock band The Melvins, which toured and played live with his films. He was actively involved in the performance of live and recorded music during more than two decades and was a founding member of the Los Angeles artist group Gobbler. His latest musical projects include Cannibal, Kreemer and Lonely Street.

- ***PrologO or it's ok to pretend everything's ok***  
Need Company  
05.05.2018

Maarten Seghers & The Horrible Facts.

Music performance.

- ***Life drawing after human nature***  
La Compagnie du Zerep  
06.05.2018  
19.05.2018  
01.07.2018

In the great tradition of the academy, for those who might need to release some of the pressure of modernity. The actors pose for you, with musical accompaniment.

- ***Boussiron's hands***  
La Compagnie du Zerep  
06.05.2018  
20.05.2018

Xavier Boussiron is an artist who has created a lyrical, burlesque and paranormal world that evolves somewhere between the visual arts, music and performance. His music is narrative, between a duty to remember, parallel worlds, improved autodidacticism and sophisticated awkwardness. A forger's synthesis: colona sonora, core balls, experimental radicoool, mood in opposition, copyist's improvisation.

- ***Las Baby Janes***

La Compagnie du Zerep

06.05.2018

With Sophie Lenoir, Marlène Saldana, Er Ge Yu and Stéphane Roger.

When fitness training is the only way to hold onto an artistic ego worthy of the myths which we still try to hold onto.

- ***The leaky castle***

La Compagnie du Zerep – Adrien Castillo

06.05.2018

On stage, a large bloc on wheels somewhere between the flight-case, the box of souvenirs and a big illusion. This is the 'bo-box' of 'Petit Château' ('Little Castle'). Over the course of its digressions it will unfold in space. And yes, when one does not constrain thought behind defences, it has a tendency to escape wherever it can. A stroll around what Robert Filliou was saying, namely that artists practice a spiritual activity 'as if' and 'in spite of', as if they knew where they were coming from and despite not knowing where they are going.

- ***El Condé de Torrefiel***

Kunstenfestivaldesarts

05.05.2018

A major figure of the new scene of Spanish theatre, the young company founded by Pablo Gisbert and Tanya Beyeler proposes a visual and textual experience that combines theatre, choreography, literature, music and visual arts. Their plays unfurl a series of tableaux vivants above which a remarkably lucid text is projected. In 2018, El Condé de Torrefiel presents its new creation, *LA PLAZA*, which proposes a cosmic and vertiginous voyage from another

dimension. Between the performances at the Kaaitheter and at the Centre Pompidou in Paris, the company will take a break at Canal Centre Pompidou to present a surprise performance.

- **ICTUS**

04 & 05.05.2018

04.05

Heinz Holliger : *Lied*

for amplified flute, 1974, 5'

Flute, Michael Schmid (Ictus Ensemble)

Sound, Bart Aga

05.05

István Matuz : *Studium 1/974 « ... 1 (élek) zem... »*

for amplified solo flute, 1992, 12'

Jesse Broekman: *Body of Unseen Beings*

for small percussion instruments, 2016, 12'

Bernard Heidsieck : *Vaduz*

for voice and pre-recorded voices, 1974, 12'

ICTUS

Flute, Michael Schmid

Percussion, Tom De Cock

Voice, Jean-Luc Plouvier

Sound, Bart Aga

Production, Wilfried Van Dyck

Gordon Monahan: *Speaker Swinging*

for musicians and loudspeakers, 1982, 20'

ICTUS

Loudspeakers, Michael Schmid, Tom Pauwels, Tom De Cock

Sound, Bart Aga

Production, Wilfried Van Dyck

- **Singing Molenbeek**  
Flagey – Julien Libeer, piano  
05.05.2018

Singing Molenbeek is a Brussels-based choir that brings together children from different schools in Molenbeek. Formed by Zeno Popescu in 2014, this choir is the embodiment of the belief that music plays a key role in education and in learning how to live in society. In the context of this project, the 30 children of Singing Molenbeek are accompanied by Julien Libeer as they take the audience on a wonderful musical ballad.

- **Catclub party**  
05.05.2018

Opening party by Catclub – 5 May from 23h.

Created in 2002 by Lady Jane and after 15 years of existence, Catclub is still one of the most unique and appreciated club concepts in Brussels.

Catclub never happens in a club, instead Catclub appropriates abandoned buildings or buildings with an interesting architecture and pimps them up with their typical Catclub touch. Parties were a.o. held at GB58, Ravenstein Gallery, Wiels, La Monnaie, Le Chambon

and now, a dream come true, the former Citroën building Kanal – Centre Pompidou can be added to their long list!

On the menu:

Otto LIVE, Berlijn

Rearview Radio (Themes For Great Cities), Düsseldorf

Handless, Brussels' finest

Just Nathan, Gents' finest

- **Ariane Loze**

La Compagnie du Zerep

12.05.2018

13.05.2018

Since 2008, Ariane Loze has been making micro-fictions in complete autonomy for her project *MÔWN (Movies On My Own)*. As such she is the director, scriptwriter, editor, costume designer, sound and light engineer, and she performs all the characters she stages in her video-performances. Drawing on the films of Lubitsch, Bunuel, Tati and Fellini, she revisits and re-performs cinema's codes, from film noir to science-fiction, in order to cast a critical gaze on contemporary social life and on the phenomena of collective psychology. Each little scene is conceived with the place where it is set in mind. This time, it is in the former Citroën garage that Ariane Loze will set up her nomad studio.

- **Alice Ripoll aCORdo**  
Kunstenfestivaldesarts  
11.05.2018  
12.05.2018  
13.05.2018  
14.05.2018

In *aCORdo*, the Brazilian choreographer Alice Ripoll questions the hierarchic organization of our society. The theatre is one of the places where well-established social norms are perpetuated, where the stage and the auditorium are two distinct spaces that are mutually impenetrable. Swirling around vertiginously, four dancers from the favelas of Rio de Janeiro defy the forces of oppression and intimidation that keep this order in place. This physical encounter gives birth to an exceptionally powerful show, which places the spectator at the heart of an experience that is as intense as it is disconcerting.

- ***Pleasure Test Jules Beckman***  
La Compagnie du Zerep  
19.05.2018

Jules Beckman (US born, living in France since 2002) plays a number of instruments with the aim of provoking hybrid states of trash and transcendence, ultimately seeking to free himself from the burden of human identity by using these tools: Rock, Ritual, Stand Up, Anarchy.

- ***The united Squadrons of blessed Diana – French reflections***  
La Compagnie du Zerep  
20.05.2018

Performance by and with Marlène Saldana and Jonathan Drillet.

Following the example of General de Gaulle (or was it Churchill?) who in 1940 stated that a country that produces more than 365 types of cheese cannot lose the war, we will try, from

the boudoir of a castle in the early nineteenth century, to combine patriotism and semi-firm pasta, as one would combine zoomorphism and the land, eroticism and colonialism.

- **Roger sings Aznavoor**  
La Compagnie du Zerep  
20.05.2018

A pillar of La Compagnie du Zerep, Stéphane Roger's crucial encounter with Sophie Perez happened in 2000. Encouraged by the latter, he broadened the simple function of performer to a redoubtable 'anti-Actor's Studio' spectrum. On his own he would be a compendium of instinctive performance, taciturn music hall and melancholy tradition.

- **Dudu Quintanilha PeuP**  
Kunstenfestivaldesarts  
21.05.2018  
23.05.2018  
25.05.2018  
26.05.2018

The Brazilian artist Dudu Quintanilha anchors his practice in his city. Living and working in São Paulo, he is one of the founders of Mexa, a project that involves some of the metropolis's most vulnerable citizens. In Brussels, thanks to a residency of several weeks, he will visit skate parks and community centres, engaging in conversations and inviting individuals he will have got to know to join him in his studio down by the canal. In the wake of this process, a video creates a set of performative acts recorded among these spontaneous 'actors'.

- **Alexandra Pirici *Co-natural***

Kunstenfestivaldesarts

21.05.2018

23.05.2018

24.05.2018

25.05.2018

26.05.2018

Alexandra Pirici made a name for herself with performances that were generally set in museums or public spaces. At the Kunstenfestivaldesarts, it is the Kanal – Centre Pompidou that will host her new show, *Co-natural*. Three performers and a hologram interact to highlight the different forms of presences – physical, virtual, memorial – which coexist in our society. Through an almost-sculptural choreographic work, Pirici arranges individuals and objects in a set of interlocking movements that situates the human being somewhere between the visible and the invisible and that questions our relation to the present and to the past.

- **Charlemagne Palestine *Newwwswirlll***

Kunstenfestivaldesarts

25.05.2018

A composer, musician, shaman, visual artist and performer, Charlemagne Palestine is both an iconic figure of the New York underground scene and an artist whose contemporary practice is always at the avant-garde. Long considered a pioneer of minimalist music, a movement with which he never really identified, he prefers to describe his practice as 'maximalist' or 'spontanimalist'. Based in Brussels for the past 20 years, where an exhibition of his work will be organized at BOZAR from mid May, Palestine will present an exceptional musical performance at Kanal – Centre Pompidou that will take the form of a surprise concert.

- **I Apologize**

Jean-Luc Verna / Gauthier Tassard / Julien Tiberi / Xavier Boussiron

30.06.2018

Initiated by Jean-Luc Verna, a visual artist who juggles with his body, his drawings, his sculptures and his 'photographic self-portraits', 'I Apologize' revisits 'stock tunes': Siouxsie and the Banshees, T-Rex, Sex Pistols, Bauhaus, Donna Summer, Georges Brun, Killing Joke, Barbara and Cerrone, not to mention some original compositions.

Jean-Luc Verna : voice

Gauthier Tassard : programming, noice and keyboards

Julien Tiberi : drums

Xavier Boussiron : guitar

- **Mikrokosmos de Belà Bartòk**

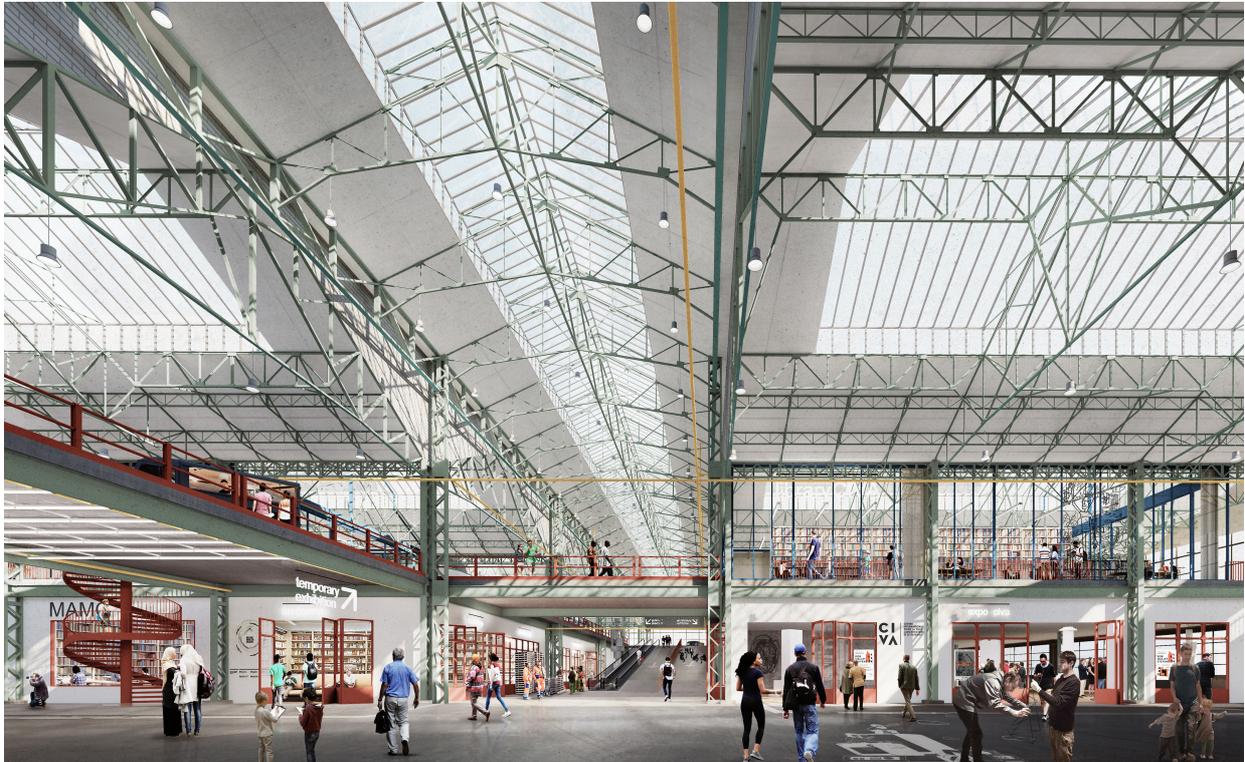
Marie-Pierre Brébant, Xavier Boussiron et Fab Maria

La Compagnie du Zerep

01.07.2018

Somewhere between erudite folk and Gothic relaxation, Marie-Pierre Brébant (harpsichord) and Xavier Boussiron (basic electric guitar) perform, in the original, a selection of pieces drawn from Belà Bartòk's Mikrokosmos. In doing so they remain as close as possible to what Bartòk considered realist music, i.e. music in which all human feelings are expressed, sincerely and without exception: enthusiasm, despair, sorrow, anger, vengeance, mocking bravado, sarcasm, circumspection, joy ...

## 7. ARCHITECTURAL PROJECT



© NOA/EM2N/SERGISON BATES

**KANAL: noAarchitecten/EM2N/Sergison Bates architects win the international architecture competition**

The architectural project of the offices noAarchitecten (Brussels), EM2N (Zurich) and Sergison Bates architects (London) has been unanimously selected for the conversion of the former Citroën Yser garage into a new cultural hub which, under the name KANAL, will bring together a Museum of Modern and Contemporary Art, an architecture centre (CIVA Foundation) and public spaces devoted to culture, education and leisure. The jury of the international architecture competition praised a project that is 'exceptionally well integrated in its context'.

Entitled 'A Stage for Brussels', the winning project highlights all the iconic elements of the existing architecture. The emptied and restructured showroom will become KANAL's 'display window', home to installations, performances and concerts on the ground floor, and a restaurant on the third floor. The large white outdoor frieze will be extended so as to encircle the whole building in the form of an electronic display sign that can be used to communicate information or that can be integrated in an artistic project. Inside, a transverse 'street' will cross the site measuring 35,000 m<sup>2</sup>, giving access to three large 'boxes in the box', which will be inserted in the former workshops and will accommodate the Museum of Modern and Contemporary Art, the CIVA Foundation and a 400-seat auditorium. This solution will enable the team of international architects to control the climatic conditions of the different spaces, but it also reflects the team's desire to breathe life into all of the building's façades. The museum will benefit from exhibition spaces spread out over four floors of varying heights, making a range of configurations possible.

Work will begin in the autumn of 2019 and will be phased over several stages until the official opening in late 2022, enabling KANAL to organize temporal cultural activities throughout the duration of the work.

The winning team has conceived the KANAL cultural hub as a 'welcoming, lively and dynamic place of exchange, a place that invites all Brussels residents to feel at home there'. The project stood out also through its collaborative approach: the architects engaged in wide-ranging concertation with the sociocultural scene, whether locally (among others, JES, Maison des cultures et de la cohésion sociale, several Brussels artists) or internationally (Tate Modern, Deutsches Architekturmuseum). The project also includes an extension of the Kaaithheater and a functional connection with neighbouring institutions.

The project fully integrates KANAL in its urban context, among others thanks to openings in all the façades and a selection of activities (workshops, shops) that give out onto the

surrounding urban axes, onto the canal and the Maximilien Park. The project stresses sustainability, heavily limiting the use of new materials and needs in terms of heating/cooling (there are different levels of climatic comfort depending on the spaces). Likewise, sources of heat and cooling come from the immediate environment (water from the canal, underground, roofs).

Launched on 28 March 2017 by the Urban Development Corporation (SAU-MSI) of the Brussels-Capital Region, the owner of the former garage since 2015, later taken over by the Fondation KANAL, this international architecture competition is one of the most important ever to have been organized in Brussels (work budget: €125 million excl. VAT).

After an initial selection among the 92 projects submitted, 7 teams were invited to present a competition project to an international jury mandated by the Board of Administrators of the Fondation KANAL. Presided by the Swiss architect Roger Diener, this jury was composed of international experts, of the Chief Architect of the Brussels-Capital Region Kristiaan Borret and other administrative representatives of the Region, as well as of the president of the Centre Pompidou.

### **Key figures**

**Total surface area:** 39 100 m<sup>2</sup> (+ 2 500 m<sup>2</sup> parking space)

**Indoor public spaces:** 12 500 m<sup>2</sup>

**Museum of Modern and Contemporary Art:** 12 200 m<sup>2</sup> exhibition space

**CIVA Foundation:** 7 000 m<sup>2</sup> (incl. exhibition space: 1 800 m<sup>2</sup>)

**Shared spaces:** 7 400 m<sup>2</sup>

**Work budget:** €125 million excl. VAT

## 8. KANAL STORE & KANAL FOOD STREET MARKET

Brussels Capital Region aspired to create a space open to everyone, within Kanal – Centre Pompidou. Kanal Store and Kanal Food Street Market have stepped up to the challenge. These two spaces give prospective entrepreneurs the chance to test their products and designs in a real life situation. They also allow visitors to enjoy culture and leisure in one place.

### KANAL STORE

#### THE NEW BELGIAN CREATOR'S HUB

For 14 months, Kanal Store, a pop-up dedicated to Belgian design, will showcase the work of young designers. A constantly changing selection of products will grace the shelves of the pop-up, from home decor, to clothing and jewellery, offering visitors and curious passers-by exclusive original design, in an inspiring, stripped back space, featuring recycled materials inherited from the former Citroën garage.

Kanal Store is the result of a collaboration between hub.brussels, the Brussels Business Support Agency, and the Kanal Foundation. It enables young designers to test their products “in the wild”, and supports them throughout the experience through themed coaching sessions.

Candidates are selected on the basis of their knowledge, the sustainability of their production methods and the originality of their designs. Candidates interested in taking part are invited to apply throughout the duration of the project, until 2019.

Opening hours: every day except Tuesday, from 12AM to 20PM.

[Kanalstore.brussels](http://Kanalstore.brussels)

## **KANAL STREET FOOD MARKET**

### **THE FIRST « FOOD MARKET » IN BRUSSELS**

Isn't food our common link? By means of a varied, qualitative and cross-cultural culinary offer, the Kanal Street Food Market intends to offer all of Brussels a gourmet and federative meeting place in an innovative cultural space for a period of 14 months. The concentration of flagship stores such as Pistola, Wild food truck or La Winery on nearly 500m<sup>2</sup> gives street food its full meaning, by offering the visitor a journey to the land of taste, making thereby a meaningful use of the space.

Open on Tuesdays, Wednesdays and Thursdays from 12AM to 10PM, on Fridays and Saturdays from 12AM to 11PM and on Sundays from 12AM to 8PM.

Reservations

+32 494 93 28 64 – [kanal@zivfood.com](mailto:kanal@zivfood.com)

## 9. PRACTICAL INFORMATION

### ▪ WEBSITE

[www.kanal.brussels](http://www.kanal.brussels)

### ▪ ENTRANCE

Quai des Péniches, 1000 Brussels

### ▪ OPENING WEEKEND

Saturday 05.05.2018 12:00 > Sunday 06.05.2018 20:00 | NON STOP

### ▪ TIME TABLE

Monday: 12:00 – 22:00

Tuesday: closed

Wednesday: 12:00 – 22:00

Thursday: 12:00 – 22:00

Friday: 12:00 – 00:00

Saturday: 12:00 – 00:00

Sunday: 12:00 – 20:00

### ▪ PRICES

Single rate for the opening weekend: €5

Rates (mai 2018 - juin 2019) : €14 – exhibitions

€10 – performance live shows

€19 – performance live shows + exhibitions

### ▪ ACCESSIBILITY

Bus

- Line 47 (Vilvoorde Station – De Brouckère) / Stop Yser

- Line 58 (Vilvoorde Station – Yser) / Stop Yser

- Line 88 (Heysel – De Brouckère) / Stop Yser

Metro

- Ligne 2 (Elisabeth – Simonis) / Stop Yser

- Ligne 6 (Elisabeth – Roi Baudouin) / Stop Yser

#### Train

- Gare du Nord

#### Bicycle

- Piste cyclable ICR A (Centre de Bruxelles)
- Piste cyclable ICR C (Anderlecht – Machelen)
- Piste cyclable ICR 12 (Wemmel – Centre de Bruxelles)
- Piste cyclable ICR P (Meise – Centre de Bruxelles)

#### Villo

- Station 52 Place Saintelette
- Station 29 Baudouin (rue de Laeken)

#### Car

If you wish to come by car, please note that KANAL - Centre Pompidou does not have a private car park for visitors. We strongly advise against coming by car.

## 10. TEAM AND BOARD OF DIRECTORS OF THE KANAL FOUNDATION

### 10.1. THE TEAM

**Yves Goldstein**

Chief of mission

**Jean-François Leconte**

Secretary general

**Jennifer Beuloye**

Production Manager

**Béatrice Best**

Communication & Sponsoring Manager

**Jérôme Bredael**

Finance & Administrative Assistant

**Géraldine De Brouwer**

Architect-Deputy building Manager

**Régis Decroos**

Production Assistant

**Baptiste Delhauteur**

Finance & Administration Manager

**Caroline Haraké**

Events & concessions Manager

**Damien de Hemptinne**

Sales & Ticketing Manager

**Caroline Van Meerbeek**

Audience Development Manager

**André Verstraeten**

Architect-Building Manager

**Marine Urbain**

Architect

## 10.2. THE MEMBERS OF THE BOARD OF DIRECTORS

Michèle Sioen, President

Denis Laoureux, Vice-President

Hervé Charles

Stéphanie Pecourt

Diane Hennebert

Willem Elias

Laurent Busine

Isabel Raemdonck

Yves Goldstein

Alain Berenboom

Paul Dujardin

Supervisory directors from the government of the Brussels-Capital Region:

Lionel Van Leeuw

France Marage

## 11. PARTNERS

### STRUCTURAL PARTNERS

Brussels-Capital Region  
CIVA

### INSTITUTIONAL PARTNERS

Vlaamse Gemeenschap  
Fédération Wallonie-Bruxelles  
Hub.brussels  
IRISnet  
Bruxelles Prévention Sécurité  
Port de Bruxelles  
BPS  
CIBG  
Wifibrussels

### PRIVILEGED PARTNERS

LASVIT  
Immobel

### PROMOTIONAL PARTNERS

SNCB  
Sodexho  
Thalys

### CULTURAL PARTNERS

ADAM  
BOZAR  
Flagey  
Kunstenfestivaldesarts  
Kaaithheater  
Raffinerie - Charleroi danse  
WorkSpace Brussels  
Art Brussels  
Brussels Weekend Gallery  
Communicating The Museum  
Desing September  
DowntownBrussels.Art  
Conseil Bruxellois des Musées

## **MEDIA PARTNERS**

RTBF  
Le Soir  
BX1  
VRT-Klara  
De Morgen  
Bruzz

## **TOURISTIC PARTNERS**

Visit Brussels

## **CIVA & the KANAL Foundation thank**

Tournevie  
Frasers Property  
Au marché noir  
Jes Stadslabo  
Train Hostel  
Makita  
Debrunner Acifer SA Romandie  
Getaz – Miauton  
Ateliers Melens & Desjardin  
Méry-Bois

## **KANAL FOUNDATION**

Communication & Sponsoring

Béatrice BEST

+32 495 29 04 10

[bbest@kanal.brussels](mailto:bbest@kanal.brussels)

## **PRESS KANAL FOUNDATION**

### **BE CULTURE**

General Manager: Séverine Provost

Project Coordinators: Astrid Dubié & Virginie Luel

[astrid@beculture.be](mailto:astrid@beculture.be) | + 32 465 89 78 77

[virginie@beculture.be](mailto:virginie@beculture.be) | + 32 478 49 95 97

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