



LAST 23.01 > 30.06
PERFORMATIK-ALÿS-SOTTSSASS
LA CAMBRE-STARCK-ARCHIZOOM

KANAL

BRUT

www.kanal.brussels
Akenkaai, 1000 Brussel

PRESS KIT

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1. PRESS RELEASE

KANAL – CENTRE POMPIDOU: SIX NEW EXPOSITIONS

After a remarkable inauguration in May, the opening of new exhibitions in September (including Francis Alÿs' *Children's games* series), KANAL BRUT presents, in an ever-experimental way, a new programme from 23 January, before its closing at the end of June 2019.

Several new exhibitions are taking over the various spaces. Three of them are developed by the Centre Pompidou thanks to the richness of its collection.

With *Phantom Offices*, created in collaboration with the ADAM - Brussels Design Museum, **more than 70 designers** have been brought together in a dozen spaces, each of which are "stages" where each office presents itself as a playful recreation of imaginary work spaces. The utilitarian discourse has given way here to constellations of objects that respond to the mechanisms of dream association, nostalgia, the concept of uselessness, anachronism, full of humour and second degree.

Mere constructions explores the idea of construction, which has been part of the history of modern sculpture since the beginning of the XXth century. This exhibition presents the works of artists seeking to escape representation and affirm the autonomy of the plastic form. Many sculptors, such as Carl Andre, Paolo Icaro or Haegue Yang, produce works that show nothing more than their structure - designed to be readable - and their materials, usually manufactured, to avoid the expressiveness of hand work.

The Super-8 Trilogy presents some of the most original experimental films of the movement called "Pictures Generation", a synthesis of contemporary New York and Californian scenes, they build a universe of radical originality, at the crossroads of game aesthetics, television sports culture and the musical theatre genre. This work by **Ericka Beckman**, presented for the

occasion as an installation, now extends beyond the screen to take over the exhibition space in the manner of a playful environment dotted with decorative elements and on the rhythm the play of coloured lights.

Three new exhibitions are being presented in collaboration with CIVA. ***Miscellaneous Folies explores the folies of architecture***, inaugurating the collection of these devices, collected in Europe, Japan and the United States. For ***As Seen***, Philippe De Gobert chose photographs of contemporary buildings of the Citroën garage from the CIVA archives, accompanied by a selection of images evoking the social context of the time. ***As Found*** presents raw architectural documents, in the form of a curiosity cabinet, accompanied by a series of discussions and public debates about the architecture project.

CINEMATEK presents *one, two, many*, a film by Manon de Boer, which features three performances: a piece for flute in continuous breathing, a monologue, and four singers in front of an audience, each part dealing in its own way with the existential space of the voice.

The live performance again takes place on the tour route, this way placing KANAL-Centre Pompidou on the Brussels dance and performance scene. It invites you to discover all forms of contemporary creation in a unique environment, conducive to contemplation. Contemporary dance and performance - "space arts" - allow artists to invent forms that create an incomparable link with the architecture of the place. Such a rich programme can only be created with the **support of the main actors of the performing arts in the Brussels-Capital Region.**

Just like the first collaboration last May with the Kunstenfestivaldesarts, this season is the result of **joint work with the Performatik festival and the Kaaitheater, La raffinerie-CharleroiDanse, BOZAR, Workspace Brussels, the Klarafestival, les Brigittines or the next edition of the KunstenFestivaldesArts**, among others.

From June onwards, the showroom's exhibitions will be replaced by La Cambre's juries, exhibitions and fashion shows, with two weeks of permanent exhibitions, a vernissage and a closing evening.

General Commissioner: Bernard Blistène, Director of the Musée national d'art moderne-
Centre Pompidou

2. EXHIBITIONS

The Home Movie, a project curated by Michel Gondry – 05.05.2018 > 30.06.2019

Station to station – 05.05.2018 > 30.06.2019

House 3 – 30.05.2018 > 30.06.2019

Public Area – 05.05.2018 > 10.06.2019

Re-building CASS: The little city inside the building – 05.05.2018 > 30.06.2019

Red and White – 12.09.2018 > 30.06.2019

Francis Alÿs: Children's Games – 12.09.2018 > 19.05.2019

The facade of hotel Aubecq – 20.09.2018 > 30.06.2019

Mere constructions – 23.01.2019 > 30.06.2019

Phantom Offices – 23.01.2019 > 30.06.2019

Ericka Beckman: The Super-8 Trilogy – 23.01.2019 > 19.05.2019

Miscellaneous Folies – 23.01.2019 > 29.04.2019

CINEMATEK: one, two, many – 23.01.2019 > 19.05.2019

As seen – 23.01.2019 > 30.06.2019

As Found – 23.01.2019 > 30.06.2019

2.1. NEW EXHIBITIONS: FROM 23.01.2019

Mere constructions – 23.01.2019 > 30.06.2019

Phantom offices – 23.01.2019 > 19.05.2019

Ericka Beckman: The Super-8 Trilogy – 23.01.2019 > 30.06.2019

Miscellaneous Folies – 23.01.2019 > 29.04.2019

CINEMATEK: *one, two, many* – 23.01.2019 > 19.05.2019

As seen – 23.01.2019 > 30.06.2019

As Found – 23.01.2019 > 30.06.2019

- **MERE CONSTRUCTIONS**

The notion of construction has permeated the history of modern sculpture since the early twentieth century. Seeking to eschew representation and to assert the autonomy of the plastic form, many sculptors produce works that show nothing but their structure – designed to be readable – and their materials – generally manufactured in order to avoid the expressiveness of manual labour. Constructivism, which originated in Russia in the late 1910s, developed on the basis of these fundamental principles: fascinated by technical drawings, the Stenberg brothers put forward constructions that evoked civil engineering. After the war, this movement was picked up by the proponents of kinetic art – among others by the artists of the Groupe de Recherche d'Art Visuel (GRAV: Visual art research group) – whose works were generated on the basis of mathematical formulas that sometimes left room for chance. The proponents of a minimal art such as Carl Andre, Dan Flavin, Sol Lewitt and Larry Bell in turn developed an idiom resting on industrial materials (neon, plexiglass, steel) and construction methods whose design simplicity rendered them instantly intelligible. Stripped of any manual intervention and seeking only to show that it was hiding nothing, sculpture was now to be approached on the scale of the space surrounding it and whose delimitation it enabled. Still alive today, this heritage is now being reinvigorated by a range of artists, among them Haegue Yang.

Commissioner

Nicolas Lucci-Goutnikov

Dates

23 January 2019 – 30 June 2019

Place

Bodywork - 0

- **PHANTOM OFFICES**

Held in the former administrative offices of the Citroën garage, this new exhibition gathers design objects from the collections of MNAM-CCI, Centre Pompidou and ADAM – Brussels Design Museum. The design collection of the Centre Pompidou covers a vast creative territory. Its richness allows a long reading of the design history throughout the XXth century until today. Here, it interacts with the ADAM – Brussels Design Museum collection, with its Plasticarium collection unveiling an original and singular history of plastic design.

This exhibition brings together more than 70 designers spread across a dozen spaces which are each like 'stages' where each office presents a playful recreation of imaginary workspaces. However, the utilitarian discourse has made space for object constellations responding to mechanisms of dream association, nostalgia, to the concept of uselessness, anachronism, full of humour and second degree.

The President's Office and Lounge, the Human Ressource Office, the Union Office , the I.T Room, the Co-working Space, the Phantom offices Office, the Radicality Office and the Interrogation Office all open onto a 'surrealist wonder'. The functionalism and standardization of the spaces has made way for an exhibition permeated by irrationality, obsolescence and free associations that stage a history of design in its 'resemblance' to the real. The offices therefore merely 'resemble' offices, in a kind of mental archaeology, a mise en abyme of a 'mystery' in the Magrittean sense of the term. The offices serve here as a tribute to anti-design and offer up a critique of functionalism. Work has here made way for sleep, play and the reappropriation of objects.

The "Computer Room" houses the geek's mental universe in an obsolete atmosphere: IBM computers by Eliot Noyes or Olivetti by Ettore Sottsass at the beginning of the 1970s. In 1959, *Elea* was the first electronic computer designed by Sottsass. On the ground, Matali Crasset's

bed *Quand Jim monte à Paris*, (1995) is the foldable and transportable bed of an urban nomad. On the wall, Studio GGSV's *Trou Noir* radiator (2011), in black stone, made from industrial waste, brings us back to the rubble of the past. The bed is lit by Yonel Lebovici's oversized and diverted pop objects. On a television set, a film by Woody Vasulka *C-Trend*, (1975) transcribes the movement of cars through scanning lines, between virtuality and real space, the premise of electronic society through its emerging communication networks.

Alongside the geek's disillusion, the "Radicalities Office" is a reflexive and creative space with colourful pop objects. Superstudio's *Quaderna* (1971) desk and a Studio65 building set refer to the critical and utopian aspirations that shook the certainties of modernity. In the 1960s, radical architects proclaimed the "destruction of the object" in favour of guerrilla actions. Superstudio's neutral objects are given as a "mental diagram", a zero degree that must open onto a collective creative behaviour. The green *Cactus* (1972) coat rack by Guido Drocco & Franco Mello, is described by its creators as an expression of "phytomorphic anti-design". For Superstudio, "The design, which has become perfect and rational, proceeds by syncretically encompassing different realities" (Adolfo Natalini).

The "President's Lounge" is supported by symbols reinforced with critical design and humorous objects, such as Archizoom's *Safari* sofa (1968) or Studio65's *Capitello* armchair (1971), an ionic capital-shaped seat made of expanded polyurethane. Resolutely kitsch and ironic, these objects question the boundaries of good and bad taste in a post-modern atmosphere. The Lounge opens on the "President's Office (Praise of Dialectics)" with its particular symbolism. The desk and the chair in this room express the importance of embodying the highest position within an institution or company. The set consists of an imposing fibreglass parallelepiped and a seat covered with leather by Vittorio Introini (1969). Works of art give an impression of the President's taste. The *Translation* chair (2008) by Belgian designer Alain Gilles is made of recycled plastic bottle caps. Behind the President's desk, two characteristic pieces of post-war design are shown: Raymond Loewy's *DF 2000*

drawers (1968) and Yonel Lebovici's *Paam Tube* record player (1969). Before the meetings, the team is invited to leave their belongings on the VIP coat rack (Roberto Lucci, Paolo Orlandini, 1970) and to take place at the round table with six chairs showing curved lines, designed by Pierluigi Spadolini (1971).

The « Coworking » is a shared office space which encourages exchanges between its users and stimulates creativity. Two colourful desks, one by Patrick Gingembre (1971) and the other by Marc Berthier (1967), reflect the optimistic atmosphere of the Golden Sixties, just like the *Ventosa* suction cup lamp (1962) by Achille and Pier Giacomo Castiglioni. On the desks we find two computers designed by Jonathan Ive for Apple, with an innovative look. The coworking area is a place of work but also a place of socialization, it's friendly and comfortable. On Joe Colombo's *Boby* (1970), a trolley on wheels, the HD 2001 (1994) kettle by Alessandro Mendini is displayed, revisiting everyday objects through bright colours and new materials. The *Sacco* seat (1969) by Piero Gatti, Cesare Paolini and Franco Teodoro, consists of a PVC cover filled with polystyrene beads, materials that allow the user to shape this bean at his ease. Just next to it are the inflatable chairs of the *Aéospace* series (1968) by the engineer by training, Nguyen Manh Khanh, known as Quasar, who had the ambition to "free" the interiors by using transparent PVC.

In the "Employees' Office", *Work Light Blub* (2015) by Pieke Bergmans, from the *Crystal Virus* series, stands out amidst letters covering the walls, between France and Belgium, from the archives (Hervé Fischer Collection) of the Kandinsky Library of the Centre Pompidou. This installation by Pieke Bergmans is like a movie sequence: a bedside lamp has been put on a small table. However, the bulb is enlarged by a "virus" and spreads its light on the desk. The designer humorously transforms objects by changing and redirecting their manufacturing process. The "HRD's Office (La Condition Humaine)" brings together anthropomorphic objects in relationships to mirrors and false pretences. The bodies are fragmented: hypertrophied feet of Nicola L. or Gaetano Pesce; at the centre, Gae Aulenti's *Table Tour*

(1993) is able to turn virtually with its feet into bicycle wheels. The "Unions' Room (La Trahison des images)" plunges us into the outdated atmosphere of the first techno offices (Osvaldo Borsani, Sistema Graphis, 1968) and the first computers.

The "Phantom Office" seems uninhabited. Only the objects' skeleton or structure remain, like last vestiges of their damaged functionality. Armchairs by Pierre Paulin or other designers remain only a simple structure, like an aura, alongside phantom objects such as Ingo Maurer's paper lamp, an old 1930s Vendunor fan or prototypes worn by time (Robert Mallet-Stevens, Willy Guhl). In the middle of this silence of objects, Philippe Rahm's *Siège-mobilier* (2008) stands like a sentinel. Their ghostly presence, however, is brought back to life by plays of light that bring them out like phantoms. The design is presented here as a search for shapes and lines questioning the place of the absent body. The "Fish Office" also seems abandoned. Gaetano Pesce's objects seem to have been left to their fate, as if they had had time to deconstruct themselves Book shelf *Beaubourg*, (1981), distort themselves (Sansone table, 1980) or collapse (Sit Down seat, 1975). Gaetano Pesce questions the shapes and colours at the margins of the commonly accepted design limits; colour is abruptly evidenced with the *Feltri* Armchair (1987) made of wool felt, impregnated with thermosetting resin.

The "Interrogations Office" freely brings together perforated and striated objects that can be seen through and open onto the space: Harry Bertoia's *Wire-Mesh Bird* (1952) interacts with Muller Van Severen's *Wire S* (2016) armchair. The Thin Black Lines chair (2010) by nendo disappears into space, like Marcel Wanders' ultra-light *Carbon Chair* (2004). Normal Studio's perforated marble table (2015) plays on the contrast between hard and soft.

At the end of the tour, "The Dealers' Office" plunges us into the dystopic world of Marcel Wanders' *Virtual Interiors*. In this movie, the decorative comes alongside the excess of mechanical objects where cars turn in the void, like stowed in a carousel. Marcel Wanders' imaginary interiors are like a total theatre, devoid of any human presence, and sound like the

triumph of a disturbing strangeness of objects. Elsewhere, projections recreate the atmosphere of the Olivetti and Ettore Sottsass offices. The exhibition ultimately echoes Ettore Sottsass's statement: "I have always thought that design begins where rational processes end and magical processes begin."

Designers and artists

Archizoom, Ron Arad, Gae Aulenti, Martine Bedin, Pieke Bergmans, Marc Berthier, Harry Bertoia, Osvlado Borsani en Eugenio Gerli, Marcel Broodthaers, Achille en Pier Giacomo Castiglioni, Centro Progetti Tecno, Joe Colombo, Hans Coray, Matali Crasset, Robin Day, Guido Drocco & Franco Mello, Alain Gilles, Patrick Gingembre, Hartmut H. Esslinger, Paul Facchetti, Jean-Claude Farhi, Piero Gatti, Cesare Paolini et Franco Teodoro, Willy Guhl, Vittorio Introini, Jonathan Ive, Kinetura, Reed Kram, Yonel Lebovici, Raymond Loewy, Michele de Lucchi, Roberto Lucci en Paolo Orlandini, Robert Mallet-Stevens, Enzo Mari, Ingo Maurer, Alessandro Mendini, Olivier Mourgue, Muller Van Severen, nendo (Oki Sato), Nicola L., Normal Studio, Eliot Noyes, Pierre Paulin, Gaetano Pesce, Quasar, Philippe Rahm, Bernard Rancillac, Gino Sarfati, Ettore Sottsass, Pierluigi Spadolini, Studio 65, Studio GGSV, Superstudio, Philippe Starck, Martin Székely, Lars Tunbjörk, Maarten Van Severen, Woody Vasulka, Marcel Wanders.

Commissioners

Marie-Ange Brayer, Veronica Ortega-lo-Cascio, Olivier Zeitoun (Mnam-Cci, Centre Pompidou) & Arnaud Bozzini, Cristina Bargna, Joris Thomas, Terry Scott (AD (ADAM-Brussels Design Museum, Bruxelles). Avec la collaboration de Karine Bomel et Stéphanie Rivoire, Bibliothèque Kandinsky, Centre Pompidou.

Dates

23 January 2019 – 30 June 2019

Place

Administration - 0

- **ERICKA BECKMAN: THE SUPER 8-TRILOGY**

Invited to present her work, the American artist Ericka Beckman (born in 1951) occupies an entire floor of the KANAL Showroom with The Super-8 Trilogy. Made between 1978 and 1981, this trilogy, inspired by her reading of the Swiss psychologist and epistemologist Jean Piaget (1896–1980), is not unlike an enchanted and critical reading of the theories of cognitive development. Exhibited on this occasion in the form of an installation overflowing the frame of the screen, this new configuration turns over the exhibition space like a playful environment scattered with set pieces and punctuated by colourful lights. Echoing the themes of identity and otherness, the artist here questions the resonances of play in the various social and psychological constructions of Western, post-industrial societies. She revisits the forms of popular and technological cultural productions in order to institute them as the aesthetic principles of a work that is at once critical and playful. Imbued with post-punk culture and structuralism, these works, as Jim Hoberman remarks, are like ‘like primitive cartoons ... enigmatic allegories filled with nervous activity and comic violence, sexual imagery ... perceptual game→ playing and ingenious optical effects’. These experimental films are among the most original of the movement labelled the ‘Pictures Generation’, a synthesis of the contemporary New York and Californian scenes. They construct a world of radical originality, poised between the aesthetics of game playing, the culture of televised sports, and the genre of the musical comedy.

Commissioners

Philippe-Alain Michaud, Jonathan Pouthier

Dates

23 January 2019 – 30 June 2019

Place

Showroom

- **MISCELLANEOUS FOLIES**

Monsters, ruins, temples are figures through which to reflect on contemporary architecture. Its relation to the landscape, its economy. *Folies* are devices through which to consider territories and situations and to examine the discipline of architecture.

These 'little sexy buildings that are not encumbered by plumbing issues'* experiment with styles, know-how and theories. Grouped within a common landscape, *folies* express possible elsewhere. Their occupants rejoice in fleeting identities: short-lived hermits in huts, nomads under immobile tents, conquerors on the gazebo, animated by the promises of the temple of love. The exhibition inaugurates the collection of these devices selected in Europe, Japan and the US. Whether terribly sophisticated or exaggeratedly rough, these *folies* are totally useless, but oh so necessary. They federate. They intensify. Organized in systems, the *folies* reflect on the territory through emergences, not through a comprehensive plan. Designed by range, each *folie* proclaims its reasons for being and revokes the propositions of the previous one.

Instead of ruins, the *folies* express foundations. Having moved beyond the parks of eighteenth-century aristocrats, it is now the metropolitan environment that they consider. In response to the fragile ecology of our world which seeks to come up with a balanced relation to its resources and its environment, the *folies* formulate architecture and landscape as an inseparable culture. *Miscellaneous Folies* wishes to display the prospective enthusiasm of the *folies* in order to escape, for a while, from the turpitudes of the world and to formalize ways of inhabiting it.

Commissioners

CIVA in cooperation with Benjamin Lafore & Sébastien Martinez-Barat

Dates

23 January 2018 – 29 April 2019

Place

Carwash

- **CINEMATEK:** *one, two, many*

The film *one, two, many* is made up three performances: a piece for flute featuring circular breathing, a spoken monologue, and a song by four singers in front of an audience. Each of these sections explores the existential space of the voice in its own particular way. Connecting the three performances are the central themes of the individual's body, listening to the other, and finding the right distance for multiple voices in a social space. *one, two, many* was presented on two screens at dOCUMENTA13 in 2012. Here, it is shown on three screens, as Manon de Boer originally intended.

Manon de Boer completed her artistic education at the Academie Van Beeldende Kunsten, Rotterdam, and at the Rijksacademie van Beeldende Kunsten in Amsterdam. Using personal narration and musical interpretation as both method and subject, de Boer explores the relationship between language, time, and various truth claims to produce a series of portrait films in which the film medium itself is constantly under scrutiny. Her work has been screened at major international cultural events, it has been included in numerous film festivals and has been the subject of one-woman shows in high-profile museums and galleries.

CINEMATEK has been a leading force for 80 years in providing daily explorations through the history of cinema. From the beginning, the approach has been wider than just a historical perspective, also reflecting the relationship contemporary, visual and performance arts have with the moving image. Through festivals and film-cycles CINEMATEK presents the works of the avant-garde, showcasing artists bringing together different disciplines and pushing the language of film. It was no surprise that the CINEMATEK accepted the Kanal Foundation's invitation for them to join forces. Working in dialogue with Argos, Centre for Art and Media and collaborating with the Centre Pompidou Experimental Film Department SHOWroom CINEMATEK daily screens the work of contemporary filmmakers shown in a continuous digital

program. Once a month the showroom will also host a special event, SWEET 16, paying tribute to 16mm film.

Curator

CINEMATEK

Dates

23 January 2018 – 19 May 2019

Place

Showroom - 5

- **AS SEEN**

Belgian photographer and artist Philippe De Gobert was invited to delve into the CIVA archives to select photos of buildings contemporaneous with the Citroën garage, all of which were built between 1927 and 1941. He then matched these photos with a selection of pictures evoking the social context of the time. Most photographs were drawn from original glass plates that have been digitized but whose framing, edges and potential flaws have been left untouched.

Many photographers from the interwar period maintained a special relationship with architecture. Influenced by geometric abstraction, they proposed a representation of modernist and art-deco architecture that underlines and even amplifies some of the characteristics of these two styles, such as the purity of forms and the simplicity of the linework.

The joint influence of constructivism sometimes led them to deform the buildings, which they photographed obliquely, from above or below, generating an impression of dynamism that turns these constructions into almost unreal objects. However, these images coexist with photos of a more documentary nature, taken from the front and very often presented out of context, a decision which also heightens the abstract character of the buildings.

Curators

CIVA in cooperation with Philippe De Gobert

Dates

23 January 2018 – 30 June 2019

Place

Showroom - 1

- **AS FOUND**

In the wake of the international competition for the conversion of the Citroën garage into a 'cultural city' comprising, among others, a contemporary art museum and an architecture centre, a team was appointed that is made up of three offices based in Brussels, London and Zurich, respectively: noAarchitecten, Sergison Bates Architects and EM2N. Together they decided to set up Atelier Kanal, a temporary agency composed of new members of each of the offices – a team specially devoted to studies. From now on, 12 architects and 7 partners will occupy the fifth floor of the former Citroën offices and will focus on developing the project – on site.

Whereas the first part (from May to December 2018) featured the history of this place and architectural proposals for its future, the second part of the exhibition *As Found* features raw architecture documents presented in the form of a cabinet of curiosities filled with drawings, graphic sketches, study models and samples of building materials: all pieces in preparation of the renovation work. The exhibition will evolve over the coming months as it reflects the different study phases. In parallel, a series of discussions and public debates will be organized around the architecture project – both in its immediate relation to the neighbourhood and as a cultural device at the service of a museum and society programme.

Curators

Cédric Libert – Atelier KANAL

Dates

23 January 2019 – 30 June 2019

Place

Showroom - 0

2.2. LISTS OF ARTWORKS

ARTWORK PRESENTED IN "MERE CONSTRUCTIONS"

ANDRE Carl	<i>4 Segment Hexagon</i>	1974
BALDESSARI John	<i>6 Colourful Inside Jobs</i>	1977 - 1997
BELL Larry	<i>Sans titre</i>	1966
FLAVIN Dan	<i>untitled (to Donna) 5a</i>	1971
HAINS Raymond	<i>Georges Pompidou</i>	[1990]
HEIN Jeppe	<i>Moving Neon Cube</i>	2004
ICARO Paolo	<i>Foresta metallica</i>	1967
LE RICOLAIS Robert	<i>Polyten Bridge (Model #078)</i>	1968
LE RICOLAIS Robert	<i>Omega Towerfor 19 Power lines (Model 1967 - 1968 #056)</i>	
LE RICOLAIS Robert	<i>Funicular Polygon of revolution - Pseudosphère (Model #027)</i>	1960 - 1961
LE RICOLAIS Robert	<i>Automorphic Tube (Model #035)</i>	1961 - 1962
LE RICOLAIS Robert	<i>Automorphic Compression Member (Model #037)</i>	1962
LEWITT Sol	<i>5 Part Piece (Open Cubes) in Form of a Cross</i>	1966 - 1969
MORELLET François	<i>Pi weeping neonly n°3</i>	2003
MORELLET François	<i>Plus ou moins</i>	1975 / 2011
MUCHA Reinhard	<i>Gladbeck</i>	1985

NAUMAN Bruce	<i>Manipulating a Fluorescent Tube</i>	1968
RUTHENBECK Reiner	<i>Metallwinkel in rotem Stoffring I</i>	1978
SCHÜTTE Thomas	<i>Grosser Geist Nr.7</i>	1996
A. STENBERG Vladimir, A. STENBERG Gueorgii	<i>Appareillage spatial, KPS11</i>	1919 / 1973
YANG Haegue	<i>Lingering Nous</i>	2016
WOOD John, HARRISON Paul	<i>Six Boxes (Life Size)</i>	1997

ARTWORK PRESENTED BY CENTRE-POMPIDOU IN "PHANTOM OFFICES"

ANONYME	<i>Ventilateur Vendunor</i>	vers 1930
ARAD Ron	<i>Bibliothèque This Mortal Coil</i>	1993
ARCHIZOOM	<i>Canapé Safari</i>	1968
AULENTI Gae	<i>Table Tour</i>	1993
BEDIN Martine	<i>Applique Negresco</i>	1981
BEDIN Martine	<i>Applique Negresco</i>	1981
BERGMANS Pieke	<i>Work Light Blub (table)</i>	2015
BERTOIA Harry	<i>Fauteuil et repose-pied Wire-Mesh Bird</i>	1952
BORSANI Osvaldo, GERLI Eugenio	<i>Bureau Sistema Graphis</i>	1968
BROODTHAERS Marcel	<i>Interview avec le chat</i>	1970
DAY Robin	<i>Chaise Polyprop</i>	1962 - 1963
CASTIGLIONI Pier Giacomo, CASTIGLIONI Achille	<i>Lampadaire Toio</i>	1962
CENTRO PROGETTI TECNO	<i>Banc WS</i>	1981
CLAERHOUT Xaveer, VAN BIERVLIET Barbara	<i>Luminaire New York</i>	2006
CORAY Hans	<i>Chaise Landi</i>	1938
CRASSET Matali	<i>Lit Quand Jim monte à Paris</i>	1995
CRASSET Matali	<i>Lit Quand Jim monte à Paris</i>	1995
CRASSET Matali	<i>L'outil</i>	1996

DE LUCCHI Michele	<i>Lampe à poser Tolomeo</i>	1983
FACCHETTI Paul	<i>Nature morte-projet de publicité</i>	1936
FISCHER Hervé	<i>Cartes postales, lettres, tampons, courriers adressés à Hervé Fischer par des artistes Belges Wallons et Flamands : Ria Pacquée (1954-), Jacques Charlier (1939-), Guy Schraenen (1942-2018), Daniel Dewaele (1950), Guy Bleus (1950-), Johan Van Geluwe (1929-), Schwind (1935-1985)</i>	1970-1980
GUHL Willy	<i>Siège de jardin</i>	1954
H. ESSLINGER Hartmut	<i>Ordinateur Macintosh SE FDHD</i>	1985 - 1987
KRAM Reed, WEISSHAR Clemens	<i>Table Breeding Table</i>	2005
<u>L. Nicola</u>	<i>Siège pied</i>	1968
LEBOVICI Yonel	<i>Fiche mâle?</i>	1978
LEBOVICI Yonel	<i>Lampe de poche "Maxi"</i>	1983
LIEBERMANN Rolf	<i>Symphonie "Les Echanges"</i>	1964
MALLET-STEVENS Robert	<i>Chaise modèle n°9</i>	s.d.
MARI Enzo	<i>Calendrier perpétuel</i>	1960
MAURER Ingo	<i>Wo-Tum-Bu 1</i>	1998
MOURGUE Olivier	<i>Personnage "Bouloum"</i>	1970
MULLER VAN SEVEREN	<i>Wire S#1</i>	2016

NORMAL STUDIO	<i>Table en marbre perforé</i>	2015
NOYES Eliot	<i>Série I</i>	1976
PAULIN Pierre	<i>560</i>	1959
PESCE Gaetano	<i>Up 7</i>	1969
PESCE Gaetano	<i>Chaise Golgotha</i>	1972
PESCE Gaetano	<i>Pouf Sit down</i>	1975
PESCE Gaetano	<i>Table Sansone</i>	1980
PESCE Gaetano	<i>Bibliothèque Beaubourg</i>	1981
PESCE Gaetano	<i>Fauteuil Feltri</i>	1987
RAHM Philippe	<i>Siege mobilier</i>	2008
SARFATTI Gino	<i>Applique N° 226</i>	vers 1959
SATO Oki (NENDO, dit)	<i>Chaise Thin Black Lines (21400 mm chair)</i>	2010/2015
SOTTASS Ettore	<i>Affiches publicitaires et d'expositions pour Olivetti</i>	1964-1993
SOTTASS Ettore	<i>Ordinateur P 603</i>	1972
SOTTASS Ettore	<i>Vitrine Vetrinetta di Famiglia</i>	1979
STARCK Philippe	<i>Siège Plywood Hollywood</i>	1977
STARCK Philippe	<i>Chaise Peninsula</i>	1994
STARCK Philippe	<i>Miss Zenzen</i>	1986
STARCK Philippe	<i>Lampadaire Lounge Gun M16</i>	2005
STARCK Philippe	<i>Tabouret Bonze</i>	2005

STARCK Philippe	<i>Vélo de ville Starckbikes with moustache</i>	2012
STUDIO GGSV	<i>Radiateur Trou Noir</i>	2011
	<i>Fauteuil Capitello</i>	1971
STUDIO 65	<i>Jeu d'éveil ou éducatif Baby-Lonia</i>	1973
SUPERSTUDIO	<i>Lampe Pyramide</i>	1969
SUPERSTUDIO	<i>Lampe Passiflora</i>	1966
SUPERSTUDIO	<i>Table Quaderna</i>	1971
SUPERSTUDIO	<i>Chaise</i>	1968
SZEKELY Martin	<i>Rangement Présentoir à cartes postales</i>	1987
SZEKELY Martin	<i>Borne d'information Mupi</i>	1992
TUNBJÖRK Lars	<i>Stockbroker, New York</i>	1997
TUNBJÖRK Lars	<i>Stockbroker, Tokyo</i>	1999
VASULKA Woody	<i>C-Trend</i>	1975
WANDERS Marcel	<i>Debauchery room</i>	
WANDERS Marcel	<i>Carbon Chair (SMA)</i>	2004

ARTWORK PRESENTED BY ADAM – BRUSSELS DESIGN MUSEUM IN “PHANTOM OFFICES”

ANON.		Circa 1960-1970
ARAD Ron	<i>Bookworm</i>	1994
BECKER Dorothee	<i>Uten.silo</i>	1969
BELLINI Mario	<i>ET personal 55</i>	1987
BERTHIER Marc	-	1967
COLOMBO Joe	<i>Universale</i>	1967
COLOMBO Joe	<i>Boby</i>	1970
FAHRI Jean-Claude		1970-80
		C. 1960-70
GATTI Piero, PAOLINI Cesare,	<i>Sacco</i>	1968
TEODORO Franco		
GIACOMO CASTIGLIONI	<i>Ventosa</i>	Year 1962 / 2018
Achille, GIACOMO		re-edition
CASTIGLIONI Pier		
GILLES Alain	<i>Translation</i>	2008
GILLI Claude	<i>5 Lames</i>	1968
GINGEMBRE Patrick	<i>Ginger</i>	1971
GISMONDI Ernesto	<i>Dodona 300</i>	1972
GISMONDI SCHWEINBERGER	<i>Dedalino</i>	1966
GRCIC Konstantin	<i>May Day</i>	1998
GUARICHE Pierre	<i>Coquillage</i>	C. 1960

INTROINI Vittorio		1969
IVE Jonathan, Apple Design Team	<i>iMac Bondi</i>	1996
IVE Jonathan, Apple Design Team	<i>iBook</i>	1997
KAISIN Charles	<i>K-bench</i>	2004
KEUP Jean-Antoine	<i>40P</i>	1970
KHANH Quasar	<i>Satellite, collection Aérospatiale</i>	1968
KHANH Quasar	<i>Pouf, collection Aérospatiale</i>	1968
KRUPS Robert STIFUNG & CO, DEU	<i>Coffina Super type 261 A</i>	1974
LEBOVICI Yonel	<i>Paam Tube</i>	1969
LENCI Fabio	<i>Modèle 230/1/2</i>	1970
LOEWY Raymond	<i>DF 2000, série X</i>	1965
LUCCI Roberto et ORLANDINI Paolo	<i>VIP</i>	C. 1970
MARI Enzo	<i>Lampedusa</i>	1967
MASSONI Luigi	<i>Carrello</i>	1971
MENDINI Alessandro	<i>HD 2001</i>	1994
RAMS Dieter	<i>T4</i>	1958
RANCILLAC Bernard	<i>Cuba</i>	1968
SPADOLINI Pierluigi	<i>Boccio</i>	1972
STOPPINO Giorgio	<i>Model 4675</i>	1972

VAN SEVEREN Muler	<i>Tribute to Componibili</i>	2017
VIGNELLI Lella & Massimo	<i>Maxmug</i>	1970

ARTWORK PRESENTED IN "ERICKA BECKMAN: THE SUPER-8 TRILOGY"

ERICKA BECKMAN, *We Imitate; We Break Up*, 1978, Super- 8mm (digitized), colour, sound, 26 minutes

ERICKA BECKMAN, *The Broken Rule*, 1979, Super- 8mm (digitized), colour, sound, 20 minutes

ERICKA BECKMAN, *Out of Hand*, 1981, Super- 8mm (digitized), colour, sound, 24 minutes

ERICKA BECKMAN, *Out of Hand*, 1980-2019, Sketches taken from a sketchbook

2.3. CURRENT EXHIBITIONS

The Home Movie, a project curated by Michel Gondry – 05.05.2018 > 30.06.2019

Station to station – 05.05.2018 > 30.06.2019

House 3 – 30.05.2018 > 30.06.2019

Public Area – 05.05.2018 > 10.06.2019

Re-building CASS: The little city inside the building – 05.05.2018 > 30.06.2019

Red and White – 12.09.2018 > 30.06.2019

Francis Alÿs: Children's Games – 12.09.2018 > 19.05.2019

The facade of hotel Aubecq – 20.09.2018 > 30.06.2019

3. THE BRUSSELS ARTISTS

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, Director of the Musée national d'Art moderne Centre Pompidou
Laurent Busine, Honorary director of the MAC's (Grand Hornu)
Hans De Wolf, Professor at VUB
Marie du Chastel, Coordinator and curator of the KIKK Festival
Carine Fol, Artistic director of Centrale for Contemporary Art
Denis Laoureux, Professor at ULB
Sophie Lauwers, Director of exhibitions at Bozar
Cédric Libert, Director of contemporary architecture at the CIVA Foundation
Stéphanie Pécourt, Director of the Halles Saint-Géry
Alain Servais, Collector
Phillip Van den Bossche, Director of MuZee (Ostend)

THE KANAL FOUNDATION SURROUNDS ITSELF TO CONTINUE ITS SCIENTIFIC WORK

KANAL is a project led by the Brussels-Capital Region to transform the former Citroën garage on Place de l'Yser into a " cultural city/ factory" by 2023, with a Museum of Modern and Contemporary Art (to be created) and an architecture centre (the CIVA Foundation). The Brussels-Capital Region has decided to launch this KANAL project as part of a 10-year partnership with the Centre Pompidou (2017-2027), starting concretely on 5 May 2018 with the "experiment" of KANAL Brut, 14 months of artistic and cultural occupation of the raw garage, to be extended by other experiments in 2020, 2021 and 2022. Before the opening of KANAL, which will be renovated in 2023.

In the framework of this project under construction, the Board of Directors of KANAL Foundation has decided to set up an Academic and Scientific Advisory Committee to assist in a twofold reflection:

- The narrative of the KANAL project, which will provide, among other things, the strategic direction of the collections of KANAL Foundation and
- The project of artistic and cultural occupation of the building during and after the works, before its final opening in 2023.

The Board of Directors of la KANAL Foundation has also appointed a jury (for 3 years) to compose the future collections of la KANAL Foundation.

Academic and Scientific Advisory Committee (ASAC)

It counts 11 members completed by Yves Goldstein (Government's Special Advisor), Bernard Blistène for the Centre Pompidou and Jennifer Beauloye for la KANAL Foundation.

The 11 members of ASAC are:

- Muriel Andrin, Professor at ULB
- Jacques Bughin, Partner of McKinsey
- Hans Dewolf, Professor at VUB
- Carine Fol, Artistic director of Centrale for Contemporary Art

- Katerina GREGOS, independent curator
- Nathalie Guiot, Founder and director of Fondation Thalie
- Anne Pontegnie, independent curator
- Pierre-Olivier Rollin, Director of BPS22
- Philippe Van Den Bossche, Director-conserver van Mu.ZEE
- jury member to be confirmed
- jury member to be confirmed

THE JURY

The Jury consist of 8 members completed by Yves Goldstein (Government's Special Advisor), Bernard Blistène for the Centre Pompidou and Jennifer Beauloye for la KANAL Foundation.

The 8 members of the jury are:

- Paul Ardenne, Art historian
- Galila Barzilai, Art collector
- Bambi Ceuppens, Conserver of Africa Museum
- Frédéric de Goldschmidt, Private collector
- Marie du Chastel, Curator KIKK FEstival
- Denis Gielen, Director of MACS
- Sophie Lauwers, Head of exhibitions BOZAR
- Walter Vanhaerents, Private collector

- **Younes BABA-ALI**

Younes Baba-Ali revisits a sound installation dating from June 2010. This event takes place in the former changing rooms on the ground floor.

“In response to the invitation by the KANAL Foundation, Younes Baba-Ali created a site-specific work that interweaves the building’s past and future. Using the former changing rooms of the factory, the artist revived 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 re-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 since 5 May 2018

- **Saddie CHOUA**

The artist Saddie Choua presents 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 since 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 since 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.

First presentation of the installation from 23-01-2019

▪ 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

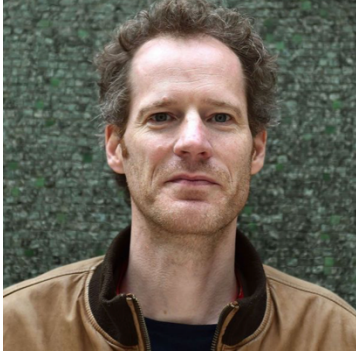
“My film was shot in the former Citroën garage. It made use of this vast empty building, with its range of aspects, to suggest the immensity of the space of desire. Car advertisements have long drawn on the impulses of our confused and contradictory aspirations. It constitutes an exceptionally rich anthology 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 stages these discourses that permeate our lives, that sculpt our words and our convictions, by picturing several characters that embody the multiple contradictory facets of our selves. It renders 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 since 5 May 2018

- Vincent MEESEN



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 May 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 took 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 staged? 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 different contexts without writing the expected? In choosing the photographic medium, the transformations of the intervals textualize the spaces 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 since 5 May 2018

- Emmanuel VAN DER AUWERA

Emmanuel Van Der Auwera presents a work entitled *Video Sculpture XIV (Shudder)*



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 January 2019

4. THE IMMORTALS

OR HOW TO HANDLE THE OLD STANDARD OF THE CANON IN A NEW CENTURY?

A PUBLIC SEMINAR (VUB-ULB) @ KANAL – CENTRE POMPIDOU

Very few museums in the world are in the unique position that they can pretend – due to their reputation and the quality of their collections – to offer a FAIR OVERVIEW of all the relevant art works that one period in time has brought forward. Such an ultimate CHOICE of elected and so to speak “immortal” artist is commonly called the CANON. Since World War II no other institution has put such a decisive CLAIM on the selection of that CANON of the 20th century than the Museum of Modern Art in New York, and for most of the century its choice has been crucially influential. In Europe since the 1970 Centre POMPIDOU in Paris is without any doubt the most powerful alternative. In the seminar we will study the CANON as a weapon and a critical tool and by investigating the existing canon in Paris, we will try to imagine what new elements would strengthen a new EUROPEAN CANON for the 21st century.

Conceived and developed by Prof. Hans de Wolf (VUB)

Advised by Prof. Dennis Laoureux (ULB)

Supported by the French embassy in Brussels within the framework of “l’année de la France” at VUB

Special guests

Bernard BLISTENE (director Centre Pompidou)

Jean-François CHEVRIER (Ecole des Beaux-Arts Paris)

T.J. CLARK (University of California at Berkeley)

Eugen BLUME (Nationalgalerie Berlin)

The seminar is part of the official curriculum of VUB but open to the public.

LANGUAGES English completed by French

The dates of the sessions and the full list of speakers will be available on the website:
www.kanal.brussels

5. LIVE PERFORMANCES

In January, KANAL - Centre Pompidou will launch a new live performance programme in a spirit of exchange and collaboration with the Brussels artistic and cultural scene.

From January to June 2019, the programme is structured around four main axes of the Brussels season:

Performatik, the Brussels Biennale of Performance Art, which takes place from 11 to 23 March 2019, highlights contemporary performance art through the perspective of theatre, dance and visual arts...

For this occasion, KANAL - Centre Pompidou presents in all its spaces and in collaboration with Kaaaitheater the works of a renewed contemporary scene in its relationship to space and visual arts: Radouan Mriziga, Jocelyn Cottencin, Noé Soulier, Léa Droué, Mette Ingvarsten, Will Guthrie, Ivo Dimchev, Vladimir Miller, Philipp Gehmacher, River Lin, ...

Klarafestival offers a programme based on pluridisciplinary musical creations, in order to build bridges to other artistic media, visual arts, cinema, theatre, ... In this context, KANAL - Centre Pompidou proposes the project *Night of the Unexpected* of the Nadar ensemble. A musical journey that takes place in all of the exhibition spaces to engage in a dialogue between music and the displayed works.

The "Legs festival", led by *Charleroi danse*, offers a work around memory. The memory we inherit and the one we build is at the heart of the festival, presenting creations that all find their origin in a look at a figure or an act belonging to the history of art and dance. For this occasion, KANAL - Centre Pompidou presents *Farmer train swirl* - study by Cassiel Gaube and *Monumental* by Martin Hassen.

Kunstenfestivaldesarts, an international festival dedicated to contemporary creation in all its forms, will present theatre, dance, performance, cinema and visual arts in some twenty theatres and art centres in Brussels, including KANAL - Centre Pompidou as well as in various public places in the city (programme in progress).

These four events of the Brussels cultural season will be complemented by proposals from Lazara Rosell Albear, Louise Vanneste, the Ictus Ensemble and many other surprises.

Programming: Serge Laurent, head of live performances – Centre Pompidou

5.1. PROGRAM JANUARY - JUNE 2019

"THE ART ENSEMBLE OF BRUSSELS" - LAZARA ROSELL ALBEAR

'the art ensemble of brussels' is a collective of improvisers living and working in Brussels. Having worked together these past 15 years, they have formed many different constellations over the course of different projects. The group is made up of individuals who each have their own particularity. They concentrate their research on technique and develop a great talent for instantaneous composition and performative action.

What they propose is a convergence of the performative arts, the visual arts, noise and contemporary music, creating sensitive and resonant sound spaces in the process.

'Our name surely rings a bell, but have no fear, we simply wish to engage in a dialogue with each of you thanks to the strength and resonance of our inner narratives and our desire to share our world.' For KANAL-Centre Pompidou, the Art Ensemble of Brussels proposes a musical sequence that blends in with the exhibitions.

The Art Ensemble of Brussels: Audrey Lauro (alto sax, voice), Sofia Kakouri (performance, pocket trumpet), Pierre Michel Zaleski (vocal performance), Jan Pillaert (tuba), Lazara Rosell Albear (drums, pocket trumpet), Guillaume Maupin (vocal interpretation), Peter Jacquemyn (double bass).

Saturday 26 January 2019 : 2PM till 6PM

KANAL – Centre Pompidou / Ateliers

***Une Incursion / One Foray* LOUISE VANNESTE**

During a short moment, *Une Incursion / One Foray* proposes a choreographic landscape that involves light, space, the body and sound. The performer invokes an imaginary landscape inspired by *Vendredi ou les limbes du pacifique*, Michel Tournier's novel about Robinson Crusoe. In a state of intense mental activity and increased alert, the body opens itself up to sensations specific to the conjured images. The body does not evolve as an idea of self-representation or self-expression, but rather becomes a living landscape.

After training as a classical dancer, Louise Vanneste turned to contemporary dance and obtained a degree from P.A.R.T.S. A grant of the SPES Foundation (BE) enabled her to pursue her training in New York, among others at the Trisha Brown Dance Company.

Since her return to Europe, she has been building up a choreographic oeuvre that focuses on collaborations with artists from disciplines other than dance: Cédric Dambrain and Antoine Chessex (music), Stéphane Broc (video), Arnaud Gerniers and Benjamin van Thiel (visual art and lighting design), and Stephan Balleux (painting).

Conception / choreography: Louise Vanneste

Video footage: Louise Vanneste and Stéphane Broc

Music: Cédric Dambrain

Scenography / lighting: Arnaud Gerniers

Performer: Louise Vanneste

Production & distribution: Alma Office - Alix Sarrade

Administration: Gabriel Nahoum

Production: Louise Vanneste / Rising Horses

Saturday 26 January 2019: 6PM – 7PM and 8PM

KANAL - Centre Pompidou / Showroom 2

0.KANAL - RADOUAN MRIZIGA

How can dance and architecture create a new kind of space together? During Performatik19, choreographer Radouan Mriziga will install a residency project at KANAL–Centre Pompidou. Using Bauhaus as a pedagogical model, he seeks to establish a contemporary educational practice that reformulates the models of space. He is inviting dance and architecture students to share their knowledge and practice. Projecting the resulting questions onto the surrounding workspace will create a new way of thinking and feeling space. Mriziga is thus building on his conviction that we can only think and act through a combination of body, mind, and intellect. Come and see the working process during the day or keep an eye on the performance schedule!

Concept Radouan Mriziga | with Radouan Mriziga, Maité Jeannolin and students of dance and architecture training | dramaturgy Esther Severi

In the context of the Brussels biennial of performance art PERFORMATIK

A collaboration with KAAITHEATER

From Monday 11 till Saturday 23 March: continuous from 12PM till 7PM / Starting March 13th

there will be meetings with visitors at 7PM

KANAL - Centre Pompidou / Ateliers

MONUMENTAL - JOCELYN COTTENCIN

For several years, visual artist Jocelyn Cottencin has been conducting a reflection on form, image, signs and space through recurrent themes such as the group and the community. For his projects he uses installations, film, graphic design, performances and the book. Quite logically, Monumental is a project that moves borders. Monumental seeks to activate a visual and collective memory originating in representations of our history, in particular the history of art, or media and contemporary events. Monuments, architectures, statues and artworks form the basis of a visual score performed initially by a group of 12 performers and choreographers within a well-defined space and clear temporal constraints. Through statuary, architectural heritage and works in the public space, this group displaces notions of figure, narrative and form. Since 2017 Jocelyn Cottencin has been passing on this performance to amateurs and/or art students. The first performance took place at the fine arts school of Paris with the students of choreographer Emmanuelle Huynh. Each performance is an occasion to question the creation of forms and images in contexts that are always specific. For KANAL-Centre Pompidou, Jocelyn Cottencin will be in residence in the Workshops with the students of ULB and La Cambre for 7 days (from 11/03 to 17/03). The different steps in the work and fabrication process will be visible to the public, making it possible to tackle such notions as the group, the community, the coalition and the figures they produce. Monumental benefited from the support of the Fondation d'entreprise Hermès in the context of its New Settings programme. It was created in 2016 at Centre Pompidou Paris.

In the context of the Brussels biennial of performance art PERFORMATIK

A collaboration with KAAITHEATER

From Monday 11 till Saturday 23 March: continuous from 12PM till 7PM / Performance Friday 15th and Saturday 16th of March at 6PM

KANAL - Centre Pompidou / Ateliers

THE 0 TIME COLLECTION - RIVER LIN

Mon réveil me réveille (2017)

Our day starts as soon as we wake up and lasts until we fall asleep. These two extremes align the primal unity of our lifetime. The idea of realizing these two ends in a short lapse of time and of questioning the act of awaking from sleep as an artificial force is the inspiration behind this work. To indicate the process of time and to ritualize everyday movements, this living installation creates a situation in which an artist sleeps with an alarm clock until she is woken by the alarm, repeatedly. By mechanizing the bodies and by situating this performance in a gallery, the chronology of human life enters the context of the fabrication of exhibitions, negotiating ways of viewing art based on the time between the works and the spectators.

Concept and performance: River Lin.

In the context of the Brussels biennial of performance art PERFORMATIK

A collaboration with KAAITHEATER

Saturday 16th and Sunday 17th of March 2019: from 4PM till 8PM

KANAL - Centre Pompidou / Ateliers

UNSETTLED STUDY - VLADIMIR MILLER - A.PASS

Unsettled Study will invite the audience to witness and join the multitude of research processes currently hosted by the a.pass platform for artistic research.

For several years, a.pass platform for artistic research has periodically engaged with a research environment called Settlement proposed and facilitated by Vladimir Miller. This project continues to ask at what spatial, performative and institutional conditions is it possible to step

into and share an artist's research process as it is happening. During Performatik 2019 'Unsettled Study' will attempt to develop the idea of the Settlement into a performative installation at KANAL which will invite the audience into the multitude of research and work processes currently hosted by a.pass. Starting from the Settlement project in January at a.pass, the researchers, curators and facilitators will embark on a process of developing architectural structures to support, represent and host their research processes. Through a series of workshops and inputs from invited guest artists, the researchers will develop short performance lectures in relation to their practice. As a culmination of this three-month-long process, this emergent collective space of study will move from a.pass to KANAL and open its research environment in an evening of overlapping performances and installations. Curated by Vladimir Miller with contributions by a.pass researchers, curators, facilitators and guests.

a.pass is a platform for professionals in the fields of arts and theory who wish to engage in a self-assigned research topic. It provides a place and infrastructure to meet other researchers and develop one's methodology through critique, mentoring and feedback.

Embracing the fact that artistic research is becoming a category of production in the cultural field, a.pass does not claim it as its goal or premise to delineate the borders of a singular methodology. An ongoing insistence on the question 'what is an artistic research?' has therefore become one of the defining methodologies of a.pass.

In the context of the Brussels biennial of performance art PERFORMATIK

A collaboration with KAAITHEATER

From 18 till 23 March 2019: continuous from 12PM till 7PM / Performances: 21 and 23 march at 6PM

KANAL - Centre Pompidou/ Ateliers

ALL AROUND - WILL GUTHRIE ET METTE INGWARSTEN

Drummer Will Guthrie and choreographer/dancer Mette Ingvarsten have been following each other's work and collaborating at a distance over the past 5 years. In this drum/dance duo they perform live together for the first time, bringing their respective disciplines into close proximity. The result is a fusion of forms: a music concert with dance. In All Around the audience encircles a performance space occupied by a drum kit, a moving light and the performers' bodies. By using a minimal and repetitive vocabulary, spinning and turning, rhythm and speed become the main components of a performance that drives towards an ecstatic, trance-like intensity.

Performers: Will Guthrie & Mette Ingvarsten

Lighting design and technical director: Hans Meijer

Dramaturgy: Bojana Cvejic

Production assistant: Joey Ng

Company management: Kerstin Schroth

Production: Mette Ingvarsten / Great Investment vzw

In the context of the Brussels biennial of performance art PERFORMATIK

A collaboration with KAAITHEATER

With the support of Kunstenwerkplaats Pianofabriek

Funded by: The Flemish Authorities, The Flemish Community Commission (VGC) & The Danish Arts Council.

Thursday 21 (9PM) and Friday 22 March 2019 (10PM)

KANAL - Centre Pompidou-Showroom

SELFIE CONCERT – IVO DIMCHEV

Selfie Concert is an interactive performance that will take place in the Workshops of KANAL–Centre Pompidou. Artist, performer, singer and musician Ivo Dimchev proposes a new approach to concerts by including the audience. Ivo Dimchev describes his project in a few words: 'I like the idea of a concert during which people constantly take selfies with me while

I sing. Selfie is a choreography. Selfie is a sculpture. Selfie is a tragedy. Selfie is love. Selfie is less for me, more for us.' Ivo Dimchev lives between Los Angeles, New York, Vienna and Sofia, presenting controversial performances, vocal concerts, art exhibitions and books. For the past two years he has devoted himself to music.

Idea, text and music: Ivo Dimchev

Performer: Ivo Dimchev and the audience

Production: Humarts Foundation (Sofia - BG)

In the context of the Brussels biennial of performance art PERFORMATIK

A collaboration with KAAITHEATER

Saturday 23 March 2019: 10PM

KANAL - Centre Pompidou-SV2

BOUNDARY GAMES - LÉA DROUET

A young Brussels artist, Léa Drouet is among the emerging figures on the international scene today. She works in the field of performance, installation and experimental music, proposing aesthetic experiences that involve group dynamics and the related (dis)harmonies.

In *Boundary Games*, Léa Drouet delimitates a play and experimentation area for her six performers. Like a social laboratory, the play tests the processes of group formation and dissolution. Endless (re)arrangements of bodies and matter define new social rules as alternatives to the sole principles of inclusion and exclusion. *Boundary Games* shatters the binary division between us and them to which our relation to the other is too often reduced. It opens up a new space of negotiation. Created in the context of *Kunstenfestivaldesarts*, *Boundary Games* will be presented in a new version, adapted to the site of KANAL-Centre Pompidou.

With: Frédéric Bernier, Madeleine Fournier, Catherine Hershey, Simon Loiseau, Marion Menan & Bastien Mignot.

Scenography, costumes: Gaetan Rusquet

Sound work: Yann Leguay

Dramaturgy: Camille Louis

Assistant director: Laurie Bellanca

Lighting design, stage management: Grégory Rivoux

Hypnotic training: Marie Lisel

Production: France Morin / Arts Management Agency

In the context of the Brussels biennial of performance art PERFORMATIK

A collaboration with KAAITHEATER

Thursday 21 March 2019: 7PM

KANAL - Centre Pompidou/ Ateliers

PERFORMING ART - NOÉ SOULIER

Now that the body has increasingly entered museums, choreographer and philosopher Noé Soulier has chosen to explore the reverse movement: what if it was the artworks that adapted themselves to a new space instead of the body? In *Performing Art*, spectators observe 20 works of art from the collection of the Musée National d'Art Moderne-Centre Pompidou. Not by strolling through a museum, but from the comfort of their theatre seat. The actors are the technicians of the museum who unpack the artworks onstage according to a well-defined protocol. Does watching the installation of an artwork influence the perception we have of that work? Does the spectator's gaze transform the practical gestures made by the technicians into a choreography? Does the stage device have an effect on the artwork's aura? Different disciplines are thus displayed: photography, painting, sound, video and installations. Moreover, Soulier has selected pieces that belong to both the fine arts and the applied arts in order to focus on questions relevant to the everyday context in contrast to the artistic context. *Performing Art*, or 'a performance of art' instead of the 'art of performance'. *Performing Art* was created in 2017 in the context of the programme Les Spectacles vivants – Centre Pompidou.

Creation: Noé Soulier

Curatorial adviser: Marcella Lista

Lighting & scenography: Victor Burel, Noé Soulier

Collection assistant: Aurélie Gavelle

Artwork management: Caroline Camus Caplain

With the handling staff of Globart.

Production: ND Productions (Paris), Alma Office/Anne-Lise Gobin

Co-production: Kaaitheater, Centre Pompidou, Centre de Développement Choreographique Toulouse, CND Centre national de la danse, Les Spectacles vivants – Centre Pompidou, Festival d’Automne in Paris, Fondation d’entreprise Hermès in the context of its New Settings programme, DRAC Ile-de-France – Ministry of Culture and Communication

In the context of the Brussels biennial of performance art PERFORMATIK

A collaboration with KAAITHEATER

22 and 23 March 2019: 8.30PM

Kaaitheater

ENSEMBLE NADAR NIGHT OF THE UNEXPECTED - KLARAFESTIVAL

Can technology save us? And what is the price for this ‘technology pact’? These are the questions that drive the second Night of the Unexpected, an evening entirely devoted to creation and creativity, to exploration and discovery.

During the Night of the Unexpected, you move from one small concert to the next with surprises waiting for you around every corner. Compositions with cars in a lead role, with light switches as the rhythm section and with a conductor with diabolical powers (it involves a Nintendo Wii, etc.). All will cross your path! No better location for this musical adventure than KANAL-Centre Pompidou: a former industrial workshop, the atelier of the modern alchemist. And no better artists than those of the Nadar Ensemble, one of the most avant-garde music ensembles in our country and far beyond.

Wednesday 27 March 2019: 7PM

KANAL-Centre Pompidou/Ateliers

NERONE'S LYRA [A PERFORMATIVE INSTALLATION] - ICTUS / CLEMENS GADENSTÄTTER

With a lyre in his hand, Nero sings of Rome as it burns. Although this scene probably never happened, it still shapes the perception of the historical figure who is just as famous and notorious in the present day. In this pre-study of 'Nerone' – a staged work Gadenstätter has been preparing since 2016 – the exploration of a hyper-lyre consisting of various long metal ropes is a central element. This installation to be activated by musicians will work in counterpoint to Jakob Scheid's 'Monochords' and meticulously composed fragments of Gadenstätter's work.

Music: Clemens Gadenstätter

Text: Lisa Spalt

Sound installation: Gert Aertsen

Autonomous sound-producing device: Jakob Scheid

Recorder, voice: Eva Reiter

Speaker: Sylvie Rohrer

Double bass clarinet: Dirk Descheemaeker

Electric guitar: Tom Pauwels

Keyboard: Jean-Luc Fafchamps

Production: Ictus

Co-funded by Interfaces, the Creative Europe programme of the European Union

Thursday April 4th 2019: 8PM

KANAL – Centre Pompidou / Ateliers

FARMER TRAIN SWIRL - ÉTUDE - CASSIEL GAUBE

Walking is one of our fundamental ways of relating to the world,

deeply engrained in our neuro-motor system. In *Farmer Train Swirl - Étude*, locomotion is conveyed as the empathic medium between the spectator's and the performer's body.

The walk progressively transforms itself into complex and musical feet constellations, revealing the vast step vocabulary of house dance. Embracing the idea that 'choreography is a negotiation with the patterns your body is thinking' (Jonathan Burrows), this solo aims to open up a choreographic space in which one of our most fundamental somatic skills is brought into dialogue with the rich stepping lexicon of house dance and, through this interplay, reinvented.

In the context of LEGS FESTIVAL of Charleroi danse.

Saturday April 6th 2019: 3PM

Ateliers KANAL - Centre Pompidou- SV3

MONUMENTAL - MARTIN HANSEN

Created by Martin Hansen, *Monumental* seeks to revisit the history of dance by the yardstick of the present day and the appropriation of some of its mythical figures. Here the choreographer himself performs a solo that consists in the reconstruction of *The Dying Swan* that Anna Pavlova, a prima ballerina of the Imperial Russian Ballet, created in 1905 and made of her a legend. Acting in plain sight, constructing the set (some boards, a smoke machine, etc.), Martin Hansen invites us to contemplate the small factory of dance images, applause included. Performing the score in a way that is at once technical, fluid and unencumbered, he builds up hypotheses, attempts approaches, creates a distance, marked by a voice-over that takes on a form that is in turn narrative, reflexive and descriptive, and develops a plan parallel to dance that takes place onstage, offering him a soundbox. The choreographer claims that *Monumental* is a way of 'de-monumentalizing' the monument. Underlying this claim is his intention simply to explore further a relation to history that is neither a faithful or simple reproduction, nor a pure deconstruction. A history that would not be read as a simple straight line running towards progress, the present succeeding the past, but as a way of superposing layers, like a network of phenomena that become intertwined and interlaced, producing a

memory that we can each get close to and appropriate. With his solo, he thus questions what we can do with a 'monument', the place of the canons of choreographic art and beauty, but also the ephemeral and deadly nature of dance.

Conception, choreography, performance: Martin Hansen

Lighting design: Gretchen Blegen

Mentor: Thomas Plischke

Dramaturgy consultants: Melanie Jane Wolf, Ezra Geen

Voices: Inna Krasnoper, Louise Truehardt

Production: Martin Hansen, the Hochschulübergreifendes Zentrum Tanz Berlin (Germany)

In the context of LEGS FESTIVAL of Charleroi danse.

Saturday April 6th 2019: 4PM

Ateliers KANAL – Centre Pompidou SV0

KUNSTENFESTIVALDESARTS

The Kunstenfestivaldesarts is an annual artistic project for live arts (theatre, dance, performance,...), shining a spotlight on the capital both locally and internationally. The festival stimulates collaboration and encounters between various cultural actors in Brussels and brings together local and international artists and audiences. The festival connects different geographic parts of the city, turning it into a huge stage for artistic creation, reflection, discussion and parties. As an international and cosmopolitan project the festival aims to redefine cultural, aesthetic and geographical boundaries, in Brussels, but also far beyond.

Kunstenfestivaldesarts 2019: 10.05>1.06.2019

www.kfda.be/en

6. LA CAMBRE AT KANAL - CENTRE POMPIDOU

The Superior National School of Visual Arts (ENSAV) La Cambre is one of the most well-known art and design training programs in Belgium, indeed in all of Europe. During its juries for final Masters' level studies taking place in June 2019, the School will be collaborating with Kanal - Centre Pompidou, taking over its entire Showroom. This exceptional initiative is both an opportunity for a collective exhibition of the 18 artistic *ateliers* which are part of the school as well as a major opportunity for audiences in Brussels to see all the work. The permanent exhibition will be presented for two weeks, with opening and closing night events offering audiences the possibility of meeting these young upcoming artists and designers.

Exhibition open from June 15 to 28, 2019

Opening: Friday June 14, 2019

Closing night reception, Friday June 28, 2019

The exhibition includes the following *ateliers*: Accessories, Interior design, Ceramics, Animation, Visual and graphic communication, Art conservation and restoration, Book and paper design, Industrial design, Textile design, Drawing, Urban space, Engraving and printmaking, Painting, Photography, Scenography—Set design, Sculpture, Fashion design and Typography, as well as works from the Contemporary Writing workshop.

A co-production of the ENSAV-La Cambre and Kanal-Centre Pompidou

7. AUDIOGUIDE: AUGMENTED REALITY

KANAL focuses on digital innovation

KANAL - Centre Pompidou is proud to present the very first audio guide in Augmented Reality, a first in the museum world!

This innovative visitor guide offers the opportunity to the public to discover a number of the commissions and works presented at KANAL in a quite exceptional way: some of our mediators present their favourite works in Augmented Reality.

Do you want to rent the audio guide? There's no need! All the visitor needs is a smartphone. He then downloads the 'KANAL AR' app from the Google Play Store. Open the app on a smartphone, scan the cartel, press 'play' and the mediator appears in AR. The visitor can easily move around the work, the mediator will follow.

The audio guide is not the only technological innovation. The cartels linked to the works included in the audio guide are too. These were created with a laser cutter containing a tracker, a kind of trigger that, once scanned, makes the images appear on your smartphone.

For the time being, the public can discover eight works in AR. The audio guide in AR is the result of a number of great collaborations, in particular with Medialab.Brussels and our team of enthusiastic mediators. The project has been realised thanks to the technical support of Medialab.Brussels.

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

During 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.

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 500m² 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.

Reservations: kanal@zievfood.com

9. PRACTICAL INFORMATION

▪ WEBSITE

www.kanal.brussels

▪ ENTRANCE

Quai des Péniches, 1000 Brussels

▪ OPENING HOURS WINTER until 28 February

Monday: 12:00 – 19:00

Tuesday: closed

Wednesday: 12:00 – 19:00

Thursday: 12:00 – 19:00

Friday: 12:00 – 19:00

Saturday: 12:00 – 22:00

Sunday: 12:00 – 19:00

▪ PRICES

Rates (May 2018 - June 2019): €14 – exhibitions, all included

▪ 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 – Maelbeek)
- Piste cyclable ICR 12 (Wemmel – Centre de Bruxelles)
- Piste cyclable ICR P (Meise – Centre de Bruxelles)

Villo

- Station 52 Place Sainctelette

- 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 & BOARD OF DIRECTORS OF KANAL FOUNDATION

10.1. THE TEAM

Yves Goldstein
Chief of mission

Jean-François Leconte
Secretary general

Jennifer Beauloye
Production Manager

Alain Benisty
Music program & Special Events

Béatrice Best
Communication & Sponsoring Manager

Jérôme Bredael
Finance & Administrative Assistant

Géraldine De Brouwer
Architect-Deputy building Manager

Régis Decroos
Production Assistant

Damien de Hemptinne
Sales & Ticketing Manager

Marie de Ganay
E-communication & community officer

Baptiste Delhauteur
Finance & Administration Manager

Caroline Haraké
Events & concessions Manager

Louise Liefoghe
Production & Administrative Assistant

Marine Urbain

Architect

Olivier Vaessen

Facility Officer

Charlotte Vahsen

Audience Development officer

Caroline Van Meerbeek

Audience Development Manager

André Verstraeten

Architect-Building Manager

10.2. BOARD OF DIRECTORS

Michèle Sioen, President

Denis Laoureux, Vicepreident

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

CORPORATE PARTNERS

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 Structurele partners
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 Culture — Architecture

Partenaires institutionnels
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Brussels Gallery

Communicating The Museum

Design September

DowntownBrussels.Art

brusselmuseums.be

L'Usine de Films Amateurs de Michel Gondry

Workspacebrussels

Brussels Electronic Marathon

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Cinematek

Argos, Centre for Art & Media

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International Kite Festival of Brussels

KLARAFESTIVAL

ACADEMIC PARTNERS

Vrije Universiteit Brussel

Université Libre de Bruxelles
U Gent (Universiteit van Gent)
Université Paris 1 Panthéon-Sorbonne

CIVA and 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

12. PRESENTATION OF THE PROJECT'S MAIN ACTORS

The Kanal Foundation

Created by the Brussels-Capital Region, the KANAL Foundation's first mission is to successfully carry out the conversion of the Citroën garage located on Place de l'Yser into a major cultural hub of the capital of Europe. The site will host a museum of modern and contemporary art (in partnership with the Centre Pompidou), a museum of architecture (in partnership with the CIVA Foundation) as well as many public spaces devoted to the performing arts, screenings, debates and leisure.

By becoming the largest cultural institution of Brussels, the Kanal Foundation seeks to promote modern and contemporary art, as well as architecture, through the creation of exhibitions and the display of varied artistic practices. Throughout its mission, it will pay close attention to research and to projects intended to make contemporary art more accessible to the general public.

Brussels having become a major centre of artistic creation, the Kanal Foundation will also ensure the promotion of Brussels-based artists. For the constitution of the first part of its collection, it has called on artists from the Brussels scene and will develop this vision in the future.

The Centre Pompidou

The Centre Pompidou is a major multidisciplinary cultural institution. Housed in Paris in an iconic architectural design by Renzo Piano and Richard Rogers, the Centre Pompidou hosts one of the world's most important museums, home to the leading collection of modern and contemporary art in Europe as well as to a research library on art from the twentieth and twenty-first centuries.

Throughout the year, the Centre Pompidou presents a programme of films, shows and educational activities. It is also associated with a public reading library and a musical research institute (IRCAM). Currently consisting of more than 120,000 works, the collection of the

Musée national d'art moderne constitutes, within the Centre Pompidou, a global reference for art of the twentieth and twenty-first centuries. From the great historic funds to the latest acquisitions, the collection of the Musée national d'art moderne covers visual arts, photography, experimental cinema, new media, architecture, design and industrial planning. An exchange platform between society and contemporary art, the Centre Pompidou is a resolutely popular centre that welcomes more than 3 million visitors each year. Working in close collaboration with creators from all disciplines, its mission is to offer an ever-broader public the keys to understanding art of the twentieth and twenty-first centuries.

Today the public is invited by Centre Pompidou on several locations: Centre Pompidou Metz since 2010 and Centre Pompidou Malaga since 2015. Before the end of this year, Centre Pompidou x West Bund will opens its doors in Shanghai.

Brussels' Architecture Centre CIVA

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.

KANAL FOUNDATION

Communication & Sponsoring

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BE CULTURE

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