

BELGIAN ART PRIZE

EDITH DEKYNDT

DENICOLAI & PROVOOST

OTOBONG NKANGA

MAARTEN VANDEN EYNDE

17.03 — 28.05.17 / BOZAR



PRESS
DOSSIER

Pressrelease

BelgianArtPrize

A New Strategy and International Ambitions

Since 1950, the non-profit association **La Jeune Peinture Belge- Contemporary Art - De Jonge Belgische Schilderkunst**, a group of art-lovers, professionals and collectors, has organised in close collaboration with the **Centre for Fine Arts/ BOZAR**, a biennial art prize with as goal supporting artistic talent in Belgium and offering it an international platform.

In 2017, under the new name "**BelgianArtPrize**", the organisation focuses on stimulating talented leading artists, organizing exciting exhibitions, contributing to their international networking and the development of their careers with international visibility boost.

The non-profit organisation *La Jeune Peinture Belge* will take on the role of facilitator and concentrate on strengthening the international character of the BelgianArtPrize and its winners. To this end it intends to create a platform that will facilitate meetings and exchanges between the finalists, collectors as well as national and international art experts. The non-profit organisation is also working to forge links with other major European art prizes.

In the run-up to the new edition of the prize, the non-profit organisation La Jeune Peinture Belge called upon a **pool of experts** in contemporary art in Belgium and invited them to each nominate 5 artists.

BelgianArtPrize 2017

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On October 10, 2016, the jury composed by Museum Directors **Denis Gielen** (MAC's), **Dirk Snauwaert** (WIELS), **Phillip Van den Bossche** (Mu.ZEE) and **Philippe Van Cauteren** (S.M.A.K.), alongside Art Collectors **Gaël van Lierde-Diercxsens**, **Frédéric de Goldschmidt** and **Tanguy Van Quickenborne** shortlisted **four candidates** for the BelgianArtPrize 2017: **Edith Dekyndt**, **Simona Denicolai & Ivo Provoost**, **Otobong Nkanga** and **Maarten Vanden Eynde**

The artists were invited to create new works that will be on display in the Centre for Fine Arts/BOZAR between **March 17 and May 28, 2017**.

On April 19, 2017, the international jury will choose the winner of the BelgianArtPrize amongst these 4 finalists who will be rewarded € 25.000 funded by the Crowet dotation.

The members of the jury of the edition 2017 are **Beatrix Ruf** (Director of the Stedelijk Museum Amsterdam), **Hans Ulrich Obrist** (Artistic Director of the Serpentine Galleries in London) and **Dieter Roelstraete** (Co-curator of Documenta 14 Athens and Kassel), and the art collector **Mimi Dusselier** (who has been involved with visual arts for the past 30 years) and **Estelle Francès Lasserre** (Fondation d'Entreprise Francès, Senlis).

The international jury is chaired by **Sophie Lauwers** (Head of exhibitions BOZAR) and **Roland Gillion Crowet** (President of the non-profit organisation La Jeune Peinture Belge).

The public can vote in situ from March 17 to April 19 for its favourite artist who will be awarded the **ING**

Public Prize (€ 10,000).

The award ceremony will take place at the Centre for Fine Arts/ BOZAR on **April 19, 2017 at 6.30 pm**.

An Historic Prize

The story of *La Jeune Peinture Belge* began on 9 February 1950 when Belgian art lovers, critics and collectors set up this non-profit organisation, which has been chaired by Baron Gillion Crowet since 1984. The goal of the non-profit organisation was to organise a biannual art prize, which would encourage contemporary creation and place young artists on the international map. The Centre for Fine Arts has been a partner of the Prize since the very beginning. It exhibits works by the finalists with the support of ING Bank.

The BelgianArtPrize, which enjoys the Patronage of His Majesty the King, was the first of its kind in Belgium and has built up an excellent reputation over the years. Artists who have won the Prize in previous years include Pierre Alechinsky, Raoul De Keyser, Ann Veronica Janssens, Berlinde De Bruyckere, Marie-Jo Lafontaine and Hans Op de Beeck.

Key dates

17.03 – 28.05.2017: Exhibition in the Antechambers of the Centre for Fine Arts

19.04.2017 at 6.30 pm: Award Ceremony at the Centre for Fine Arts

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Foreword of the publication

A committed prize

What's in a name? The npo *La Jeune Peinture Belge – Contemporary Art* aims to ensure the future of a prize that has a formidable past. And this future will more than ever be played out in a globalising world (and art world). The BelgianArtPrize is the heir to the *Prix de La Jeune Peinture Belge - Prijs van de Jong Belgische Schilderkunst*, which was first awarded in 1950 and in 2013 was renamed as the Young Belgian Art Prize.

Young artists grow older. A great many winners have later had impressive careers. Their talent is noticed. Though of course juries have also failed to notice artists who later made a name for themselves. When Marcel Broodthaers made his debut in 1963 – one year before his official gallery debut – he did not win a prize. Every contest with gatekeepers remains subjective and open to debate. Even more reason to take a critical look at our own work and adapt the procedure where necessary.

What will the future bring? The aim of our prize remains to encourage; it is a look forward much more than a look back. The BelgianArtPrize is meant to be a prize which – in hindsight – sets things in motion. The prize stimulates the creation of new artworks. As the exhibition takes place at the Centre for Fine Arts, we are giving the artists visibility in a place with an emphatically European cultural mission. We activate a broad network. The npo *La Jeune Peinture Belge – Contemporary Art* and BOZAR share the same international ambition and commitment to the artists.

The question we recently asked ourselves was: 'at what stage do we want to give them a push? At the start of their career or as a step up to their mid-career? There is no age limit to the relevance of an oeuvre that is still developing. So after 'Painting' we are also scrapping 'Young'. As experts are nominating candidates, we are reinforcing the breadth of support *and* sharpening up our view of the evolving art scene in Belgium. Following the examination of the long-list by a national jury that selects the four finalists, from now on an international jury will pick one single winner. The audience awards the ING Public Prize. In this way, the BelgianArtPrize stimulates the involvement of art collectors, curators, museum directors *and* the general public in Belgium and abroad.

Art revolves around exchange and impact. We hope that the aftershocks of the 2017 BelgianArtPrize will be felt for a long time to come.

*Baron GILLION CROWET, President of the npo La Jeune Peinture Belge- Contemporary Art
Prince Amaury de MERODE, Vice-President and Treasurer of the npo La Jeune Peinture Belge- Contemporary Art*

Paul DUJARDIN, Vice-President of the npo La Jeune Peinture Belge- Contemporary Art; CEO & Artistic Director, BOZAR/Centre for Fine Arts, Brussels

Sophie LAUWERS, Member of the npo La Jeune Peinture Belge- Contemporary Art; Head of Exhibitions, BOZAR/Centre for Fine Arts, Brussels

Essay by Sam Steverlynck

The BelgianArtPrize - Not just a change in name but a game changer

Traditions exist to be cherished. But occasionally it's also a good idea to take a close look at them to see whether they shouldn't be modified a little. This also applies to the former *Prix de la Jeune Peinture Belge*, a prestigious art prize which as from 1950 was organised in close collaboration with the Centre for Fine Arts in Brussels every two years.

Although the prize itself is an established tradition that has launched or confirmed the reputation of a great many Belgian artists (from Pierre Alechinsky through Berlinde De Bruyckere to Hans Op de Beeck), the format has been tinkered with several times over the years. In so doing, the accent was shifted slightly, such as in the number of prizes awarded and their names. But the prize has never before undergone such radical change as this year.

The change of name from *Prix de la Jeune Peinture Belge* to Young Belgian Art Prize in 2013 was the first step in a direction in which we are now going further. The new name illustrated not only the growing international ambitions behind the prize, but also the fact that it is not limited to painting. Although this had in reality been the case for some time, the change of name finally removed the possibility of misunderstanding – insofar as anyone was still in any doubt. The choice of a name in English was not inspired by fashion or a typical 'Belgian compromise' in order not to discriminate against either of the national languages – by choosing to use neither of them – but indicates an openness of identity that is not meant to stick obstinately to a particular geographical origin.

The latest initiative, the BelgianArtPrize, has not only abolished the age limit of 35, but is also intended for any artist who has lived in Belgium for a minimum of a year; this is a sensible decision that takes account of the attraction that Brussels – and by extension the whole of Belgium – has for a constantly increasing number of international artists.

For example, this year the jury is delighted to welcome the Nigerian artist Otobong Nkanga, who has already lived in Antwerp for nine years and has in the meantime built up an impressive international reputation. Among the works she is showing is a piece of woven textile that gradually evolves under the influence of the corrosive fluid it is saturated with. Through this process of transformation, Nkanga refers to changes in our society that provide the necessary renewal and fresh life. Just as they do for the BelgianArtPrize.

The artists will as usual be creating new work specially for this occasion, which will then be exhibited in the antechambers of the Centre for Fine Arts. It also often refers to the specific context of the exhibition venue and its operations. Edith Dekyndt, for example, with her curtain pierced by nails, refers both to the festive aspect of the prize and to the gate at the entrance to the Centre for Fine Arts on the Rue Royale that was closed after the terrorist attacks. The artistic duo Denicolai & Provoost exhibit all sorts of objects and knickknacks that the people of Brussels display in their front windows, thereby establishing an interaction between the Centre for Fine Arts and the street.

Maarten Vanden Eynde is in his turn engaged in a study of the archaeology of the future, asking himself how people will regard today's objects in the future. He does this by, among other things, depicting the historical and current trade in cotton and uranium between Europe and Africa.

The BelgianArtPrize and the accompanying exhibition thus present a snapshot of an oeuvre that continues to evolve in accordance with the logic of his practice. The prize is not so much an award

to a single artist, but to all four. It is at the same time an invitation to the public to discover a new ensemble of works by these artists. It is in line with the aim of increasing the visibility of their work to a Belgian and international public. Which is why the prize will be awarded on 19 April – and not the end of June as was previously the case –, taking advantage of the abundance of international visitors attending Art Brussels and Independent.

Although many art prizes pursue a sort of everlasting value, the image they present is above all that of their own point in time. This also applies to this year's award, which feels the pulse of the present day. The prize is not detached from the society from which it emerges, but reflects its concerns, fears and fascinations: ranging from the power balances and repercussions of the postcolonial era, through social change, to reactions to a climate of fear and closed borders.

Each of the four nominated artists responds to these challenges in their own way. They thus also perfectly illustrate the renewed ambitions of the BelgianArtPrize and its response to various evolutions in our society.

Sam Steverlynck

Finalists BelgianArtPrize 2017

Edith Dekyndt

Edith Dekyndt experiments with the possibilities of the most ordinary of materials, which she brings into the artistic domain. Traditional considerations of the fine arts have no place in her approach, which does away with the secrecy of the artist's studio to be out in the open, fully immersed in the world. Her works invite us to change not just our perspective, but also our way of being and of influencing the world.

The new work *They Shoot Horses* that Edith Dekyndt has created for the BelgianArtPrize clamps the viewer between a velvet curtain perforated with steel nails and a screen showing short archive films of the *Marathon Dances* from the 1930s. The is reminiscent of the kind of curtain that falls after a stage performance in a concert hall. This luxurious and comfortable velvet fabric that reminds of a curtain that falls after a stage performance, stands in sharp contrast to the cool hardness of the nails that pierce the fabric. The installation references the iron curtain that blocks the Centre for Fine Arts' Southern entrance, and by extension, the way that fences raise everywhere in the world. The work links also the history of reality shows to the society of today. In the archive fragments that show couples dancing days and days until they collapse from exhaustion for the free food and the chance to win a cash prize, the artist sees a resonance with the situation in which many deprived people find themselves today.

Edith Dekyndt (b. 1960, Ypres, BE) lives and works in Berlin. In recent years, her work has been exhibited at solo exhibitions at the DAAD Gallery in Berlin, WIELS and the Greta Meert Gallery in Brussels, the Consortium in Dijon, Witte de With in Rotterdam and the MAC's in Hornu. Her art is included in international private and public collections. She has been selected for an artist residency in 2017, created in Lens by the Pinault Collection. She will be exhibiting new work in the international exhibition at the 2017 Venice Biennale curated by the French curator Christine Macel.

www.edithdekyndt.be



Edith Dekyndt, *They Shoot Horses (Part. 1)*, 2017, Installation view © Philippe De Gobert



Edith Dekyndt, *They Shoot Horses (Part. 1)*, 2017, Installation view © Philippe De Gobert



Edith Dekyndt, *They Shoot Horses (Part. 1), Marathon Dance*, 2017. Video Still



Edith Dekyndt, *They Shoot Horses (Part. 1)*, 2017, Detail © Philippe De Gobert

Denicolai & Provoost

The Italian-Belgian duo, formed by Simona Denicolai & Ivo Provoost, are multidisciplinary artists who work with - but not exclusively - animation, objects, installations, performance, video, and publishing. They seek to offer collaborative and procedural approaches, sometimes over the long term, sometimes as a one-off performance, that involve complicity and collaboration with people who are not from the world of art but who are an integral part of the worlds that surround us. They often borrow the elements that are present in a context to combine them, separate them or assemble them together, and to create a language. They work more like intermediaries between the various components of a context to make them interact with each other through their own forms. It is this role of intermediary (or 'director of the real') that interests them the most: What is the artist's role in the city?

The project EYELINER that Denicolai & Provoost have conceived for the BelgianArtPrize, focuses on objects that are displayed in the windows of small merchants and on window ledges, and thus also focuses on the people that put them there. These objects offer a more profound glimpse behind the scenes of the city. They are taking up the role of a director who creates scenarios with the available material. The artists exhibit objects that they have found lying around in the public space and through them expose the nervous system of an urban environment, for these things also lie around in the collective consciousness. Every individual object therefore fits into a wider discourse that is intertwined with the history and individuality of a place. The exhibition, that was already there in the city, can be visited after May 28, 2017 using a guidebook presenting the objects and their owners, complete with their addresses and biographies.



Denicolai & Provoost, *Eyelinier*, installation view, 2017



The artistic duo Denicolai & Provoost lives in Brussels and has been working together since 1997. Simona Denicolai (b. 1972, Milan) and Ivo Provoost (b. 1974, Diksmuide) have staged multiple exhibitions of their work at international institutions such as S.M.A.K. (Ghent, 2005), Le Carré (Château-Gontier, 2008), IAC, Villeurbanne, Le plateau FRAC Ile-de-France (Paris, 2011), Le Quartier (Quimper, 2015), the M HKA (Antwerp, 2016), Spazio Ridotto (Venice, 2016), and Brno Biennial (Czech Republic, 2016). Their work is included in private and public collections in Belgium: Mu.ZEE (Ostend), S.M.A.K. (Ghent), MAC's (Hornu), B.P.S. 22 (Charleroi), and in France: FRAC des Pays de la Loire (Carquefou), FRAC Haute-Normandie (Rouen), FRAC Bourgogne (Dijon) and IAC (Villeurbanne).

www.denicolai-provoost.com

Denicolai & Provoost, *EYELINER*, 2017, Installation view © Philippe De Gobert



Denicolai & Provoost, *EYELINER*, 2017, Installation view © Philippe De Gobert



Denicolai & Provoost, *EYELINER*, 2017, Installation view © Philippe De Gobert

Otobong Nkanga

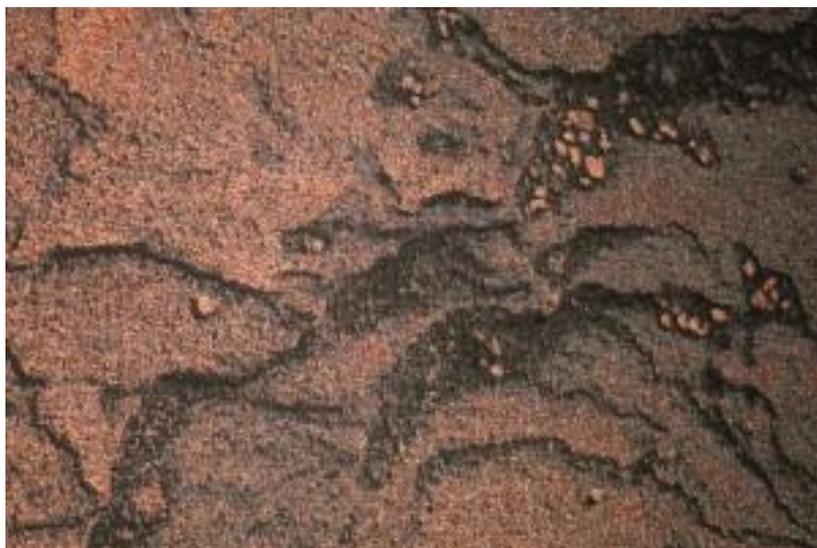
Otobong Nkanga is a visual artist and performance artist based in Antwerp, Belgium. Nkanga's multidisciplinary practice spans drawing, photography, installation, video and performance, and focuses on the interrelation between environment, architecture and history. Her work weaves together concerns about land, natural resources, architecture, the value connected to them and the dynamic status of remembrance. These predominantly political topics are incorporated into poetic combinations of autobiographic and collective narratives, memories and concepts.

Otobong Nkanga

For the BelgianArtPrize, Otobong Nkanga is interested in the notions of corrosion, oxidation, impregnation and contamination. With three textile pieces and a steel sculpture, she continues to explore the transformation processes of materials. She experiments with crystallization of a textile piece (Steel to Rust - Slow Growth), or with a rusted and laser-cut plate in steel, evoking the effects of corrosion (Steel to Rust – Resistance), or in another textile piece with the slow impregnation of a liquid contaminating thus the poem that has been woven in it (In a Place Yet Unknown). Her inspiration comes from the transformation processes present in our society, seemingly built on cast-iron values, but in which hide beneath the surface (in)visible mechanisms of corrosion, crystallisation of ideologies and the birth of new structures, all signs of life.

Otobong Nkanga was born in 1974 in Kano, Nigeria, and has lived in Antwerp for nine years. She recently had solo exhibitions at Nottingham Contemporary (2016), In Situ Gallery in Paris (2016), Berkeley Art Museum and Pacific Film Archive (2016), M HKA in Antwerp (2015), Somerset House in London (2015), Portikus in Frankfurt (2015), Kadist Art Foundation in Paris (2015) and the Performance Room at Tate Modern in London (2015). In 2016, she also had major international projects in Shanghai and Beirut (Landversation). She has taken part in several international group exhibitions, including the 13th Biennale de Lyon (2015), the 31st São Paulo Biennial (2014), the 8th Berlin Biennale (2014) and the Sharjah Biennial 11 (2013). She won the Yanghyun Prize in 2015. In 2013 - 2014, she was a guest of the DAAD Berliner Künstlerprogramm – Artists-in-Berlin Program. In 2017 she participates at Documenta 14 in Athens and Kassel.

www.otobongnkanga.com



Otobong Nkanga, *Steel to Rust - Meltdown (detail)*, woven textile, 2016.
Photography Wim van Dongen



Otobong Nkanga, *Steel to Rust - Slow Growth*, 2017, Installation view © Philippe De Gobert



Otobong Nkanga, Installation view, *Steel to Rust - Meltdown*, 2016, *Steel to Rust - Slow growth*, 2017 and *Steel to Rust - Resistance*, 2017 © Philippe De Gobert

Maarten Vanden Eynde

Vanden Eynde's artistic practice consists of sculpture, photography and installation, and is often context related. From the perspective of changes brought about by globalisation, Vanden Eynde asks questions about evolution; what is progress? Are we moving forward? Where to? And why did we start moving in the first place? His work is situated exactly on the borderline between the past and the future; sometimes looking forward to the future of yesterday, sometimes looking back to the history of tomorrow.

For the BelgianArtPrize Vanden Eynde has drawn a triangle between the trade in cotton and uranium, Belgium's mercantile history and every human's capacity to rewrite history. He shows three works that are part of *Triangular Trade*, a long-running research project. *Its ont partagé le monde* is a series of nine paintings he did together with the Congolese painter Musasa showing the most important raw materials that provide the foundations of the world that we know. *The Gadget*, a 3D version in bobbin lace of the very first atom bomb, hints to the significant link between cotton and uranium. The installation *Around the World*, a bobbin in the form of a rocket, symbolises the important role that cotton plays on a global scale.



Maarten Vanden Eynde, *Around The World*, 2017. Installation view © Philippe De Gobert

Maarten Vanden Eynde (b. 1977, Leuven, BE) works in Brussels (BE) and Saint-Mihiel (FR). In recent years his works were included in the exhibitions '2050. A Brief History of the Future' in Palazzo Reale, Milan (2016) and the Royal Museums of Fine Arts of Belgium, Brussels (2015), 'Réalités Filantes, #4' at the Lubumbashi Biennale (2015), 'Beyond Earth Art' at the Johnson Museum of Art in Ithaca (2014), 'Ja Natuurlijk', Gemeentemuseum Den Haag (2013), during 'Manifesta9' in Genk (2012), 'The Museum of Forgotten History' at M HKA, Antwerp (2012) and Dublin Contemporary (2011). In 2005 he founded the organisation 'Enough Room for Space', a mobile platform for site-specific projects, together with Marjolijn Dijkman.

From March 25 till March 31, 2017, Maarten Vanden Eynde and Alioum Moussa are present on Place de la Monnaie in Brussels in the context of their participation at the PERFORMATIK festival organised by the Kaaitheater.

On May 24 a LUNĀ talk takes place in Bozar in the framework of the BelgianArtPrize about the influence of cotton production and trade on the creation of nation states and other global power structures.

www.maartenvandeneinde.com - www.enoughroomforspace.org



Maarten Vanden Eynde in collaboration with Musasa, *Ils ont partagé le monde*, 2017, Detail of the installation view © Philippe De Gobert



Maarten Vanden Eynde, *The Gadget*, 2017, Installation view © Philippe De Gobert

Practical information

Finalists BelgianArtPrize 2017

Edith Dekyndt
Denicolai & Provoost
Otobong Nkanga
Maarten Vanden Eynde

National Jury

Museum Directors: **Denis Gielen** (Director of MAC's), **Dirk Snauwaert** (Artistic Director of WIELS), **Phillip Van den Bossche** (Director of Mu.ZEE), **Philippe Van Cauteren** (Artistic Director of S.M.A.K.).

Art Collectors: **Gaël Van Lierde-Diercxsens** (Art Collector, Curator and Artistic Advisor), **Frédéric de Goldschmidt** (Art Collector and Patron of the arts), **Tanguy Van Quickenborne** (Entrepreneur and Art Collector).

International Jury

Professional experts from the arts sector: **Beatrix Ruf** (Director of the Stedelijk Museum in Amsterdam, Curator and member of several cultural Boards), **Hans Ulrich Obrist** (Artistic Director of the Serpentine Galleries in London and Curator of many exhibitions), **Dieter Roelstraete** (Co-curator of Documenta 14).

Art Collectors: **Mimi Dusselier** (Art Collector who has been involved with and committed to the visual arts for over 30 years), **Estelle Francès Lasserre** (Art Historian and Cultural Manager, Founder and Director of the Fondation d'Entreprise Francès).

The international jury is chaired by **Sophie Lauwers** (Head of Exhibitions BOZAR) and **Roland Gillion Crowet** (President of the non-profit organisation La Jeune Peinture Belge).

Award ceremony at 19.04.2017

BELGIANARTPRIZE 2017

The winner of the BelgianArtPrize will be selected by the international jury and awarded € 25.000 by the Crowet family, founders and main patrons of the BelgianArtPrize.

ING PUBLIC PRIZE

The visitors can vote for their favorite artist between March 17 and April 19, 2017.

The public's favorite artist will be awarded the ING Public Prize of € 10.000.

BelgianArtPrize, what's new?

- The **focus** of the BelgianArtPrize has shifted. The prize now aims to support **mid-career artists living in Belgium and to support them** in developing their career through increased **international visibility**. The exhibition will also take place earlier in the year so that it coincides with the international art fairs *Art Brussels* (21-23 April) and *Independent* (19-23 April).
- The **age limit** of 35 no longer applies; all Belgian artists or artists who have been living in Belgium for at least one year are now eligible.
- Candidates no longer have to submit a dossier, but are nominated by a pool of experts. The national jury selects **4 finalists** from the longlist. These artists will exhibit new works in the Centre for Fine Arts. (17.03 > 28.05.2017)
- **Two awards** are up for grabs: the **Crowet Prize** (€ 25,000), which is awarded by the international jury, and the **ING Public Prize** (€ 10,000), awarded by public vote. (19.04.2016)

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