



This is what
you came for

THE BARRA MOVEMENT (ft. Els Dietvorst)



**PRESS
KIT**

Expo/Encounter
28.04



18.09.2022

CENTRALE
FOR CONTEMPORARY ART

hall

Place Sainte-Catherine
44 Sint-Katelijneplein
Bruxelles 1000 Brussel(s)
www.centrale.brussels


5 min
Bourse/Beurs

  
#centralebrussels



VILLE DE BRUXELLES
STAD BRUSSEL
CITY OF BRUSSELS



E.R. V.U : Denis Laurent, Rue Sainte-Catherine 11 Sint-Katelijnestraat - Bruxelles 1000 Brussel(s)
An initiative of the Aldermanship for Cultural Affairs of the City of Brussels.



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Photography by Flor Maesen



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The exhibition *This is what you came for* underlines the fact that our cultural venues are, in essence, meeting places where creation is the work of both the artist and the audience. I am therefore very happy to support this collaboration between Els Dietvorst and CENTRALE.

By constantly interrogating the gaze we cast at artworks, by reminding us that an artistic practice is always at the same time a civic, both political and poetic, practice, CENTRALE reminds us that it is indeed 'a project for all, in which art and life are at one'.

With *This is what you came for*, Els Dietvorst invites us to an awakening, an ode to diversity at the heart of our societies, which are being battered by Covid-19.

And this is even more essential at the present time, when the health crisis striking us has altered our relationship to one another and to the world. More than ever, living together remains a necessity, a struggle, a moral imperative... And art, with all its lucidity and its irreverence, its resistance, is very much there to prove to us that the city life goes on.

What a great meeting!

Delphine Houba

Aldерwoman for Culture, Tourism
and Major Events

In short

👉 Els Dietvorst is the laureate of the **BelgianArtPrize 2021**.

👉 *This is what you came for* is conceived as an encounter and an invitation at CENTRALE for contemporary art (28.04 > 18.09.2022) & Bozar (28.04 > 21.07.2022) in the mark of the BelgianArtPrize. The project creates a fluid wave between the two places where one mirrors the other.

👉 ***This is what you came for***: an encounter with Els Dietvorst, ACM, Alex Akuete aka Xray, Sadrie Alves, Simon Arazi, Stefania Assandri, Honey Zinzs, Daria Likhovitchkaia, Asia Nyembo Mireille, Aurelie Di Marino, Flor Maesen, Laurence Petrone, Philippe Vandenberg, Yi Zhang and Y. The proposal grew out of the almost ritualistic actions and creations that Els Dietvorst started during the C19 lockdown. A myriad of mediums including sculpture, installation, video and performance will introduce you to the universe of Els Dietvorst, in which she is always looking for connections with people and creates places for encounters.

👉 **Publication**: as part of this exhibition/ encounter, a publication will be produced, as a manifesto of the encounters, experiments and actions carried out during the process.

This is what you came for

Els Dietvorst has been developing a specific artistic practice since the 1990s. Her work shows appreciation for what we usually consider to be different, undesirable, or inferior. What we prefer to condemn or treat disrespectfully is given a voice and visibility by means of drawings, graphics, films, sculptures, performances, and installations. Dietvorst uses various media in her search for truth and depth in everyone and everything around her. For her, creating is a way of making connections and embracing diversity. Her practice involves much more than the material or visible result. It is more about the process, where materialising together, experiencing, inspiring each other, and forging bonds are central.

In 2021 Dietvorst wins the BelgianArtPrize and in this context, she exhibits work in Bozar in April 2022. With *This is what you came for*, Dietvorst is staging a double exhibition in two Brussels institutions, Bozar and CENTRALE for contemporary art. Dietvorst does everything her own way, averse to a classic, commercial, or institutional approach. She opts for cooperation between these institutions and sees them as meeting places rather than exhibitions. In doing so, she takes her ephemeral art practice of creating and experiencing together one step further. Dietvorst works with her new collective, accomplishing simple actions with attention to rhythm and repetition. The artefacts and stories show traces of encounters. In Bozar, she also presents earlier work, which provides insight into her wider practice.

This is what you came for is about removing boundaries. Her work invites us to be open and modest towards each other and our surroundings, so that everything has a right to exist, and everyone can be themselves.

January 2020
Indra Devriendt

The invitation

After her retrospective exhibition at the M HKA (Museum of Contemporary Art Antwerp) in 2020, Els Dietvorst is presenting a project that marks a new stage in her artistic career. It is a step that further highlights the practice of the Belgian Artprize 2021 winner, who is constantly questioning the limits of the artist's role in society. Els Dietvorst has established herself as one of the leading figures in Belgian and international contemporary art.

With *This is what you came for*, she created an immersive project, a total and polyphonic work of art. She transforms CENTRALE into a laboratory in which the creative and participatory process for artists and spectators plays a key role. She deploys all the facets of her practice as a draughtswoman, filmmaker, sculptor and peace activist. *This is what you came for* embodies what Dietvorst defends with passion and determination: art as a social link, art as a shared experience.

The genesis of this project goes back to the early 2000s, when Els Dietvorst, Philippe Vandenberg and I, then director of the Art et Marges museum, met and had extensive conversations about art and the notions of in- and outsider art and were considering a collaboration. So when I invited Els Dietvorst to CENTRALE, she insisted on integrating a dialogue "beyond death" with Philippe Vandenberg in her project.

This invitation is part of the duos exhibitions of Brussels based and international artists. Although Els Dietvorst has lived and worked in Ireland for several years, she has been fascinated by Brussels, her 'heart city' (and heart-shaped), for two decades.

She lived there from 1999 to 2010 and started a dialogue with the inhabitants of the multicultural neighbourhood of Anneessens for her project *The Return of the Swallows*. Born out of encounters and collaborations with a wide range of audiences, this was a long-term process resulting in journals, performances, lectures and a major film series. For *This is what you came for* at CENTRALE, she has gone back to her rushes and presents previously unseen images from this series.

Since the end of the 1990s, her work has been born of collaborations with others. For her, art is more than just a display of a product made by the artist in his studio: "I want to investigate how artists can become independent actors in and at the origin of social processes, how they become partners in real life. The interaction between the artist and the social context, between art and the extra-artistic environment, has given rise to a new form of art: contextual art," she explains. Close to Joseph Beuys' philosophy of art, Dietvorst sees art as a way of shaping the world we live in. The work is an evolutionary process and in this context every human being is an artist. In this conception, art, in the words of Nicolas Bourriaud, goes beyond its material form. It is a connecting element, a dynamic link. It is also an experience that no longer thinks of art as a finished product but as an experience in constant transformation and mutation, nourished by encounters.

For *This is what you came for*, she is surrounded by guest artists: Aurélie di Marino and ACM (a homeless artist with whom she has already collaborated in the past) and she begins a dialogue "beyond death" with Philippe

Vandenberg. THE BARRA MOVEMENT (whose name comes from a storm in Ireland and means “fair head” in Gaelic), a collective made up of the artist and students or ex-students of the Antwerp Academy, where Els Dietvorst is preparing a doctorate in visual art, accompanies her upstream and throughout the project. For Els Dietvorst, THE BARRA MOVEMENT ‘is an overseas movement of which she is the catalyst (featuring), but it could just as well be someone else’. All these participants, present or absent, convey the idea of art as a celebration without limits, of art as sharing. Throughout the project, they will forge links with the spectators of CENTRALE and the inhabitants of Brussels.

This project is not limited to CENTRALE: it allows for new collaborations with Bozar, the Belgian Artprize and Philippe Vandenberg Foundation, and is deployed in the city through the presence of sculptures and the organisation of performances between the two places.

By transforming CENTRALE into a film set and a place for exhibitions, performances and encounters, it invites everyone: CENTRALE’s team, THE BARRA MOVEMENT, the Irish mermaids, the guest artists and the spectators to participate in an experience. She radiates the energy of her thinking and creation and advocates her quest for an art by and for all. Through a manifesto and a song written to music by Richard Youngs that sounds like a mantra, it questions all the limits: those of the artist’s identity, of the insider and the outsider, of individual and collective creation, of the cultural institution at the service of artists and spectators, of interaction with the public within the CENTRALE and in the city.

The photograph of a small beeswax tree burning in the palm of a hand (that of Honey Zinzs, a member of THE BARRA MOVEMENT), chosen as the image of the project, reveals the contemplation, the ritual and symbolises the intensity of being-together. The tree, which is omnipresent in several recent works, also evokes nature, which has been damaged by the anthropocene. Visitors to the project can in turn participate in the act of celebration by taking one of the hundreds of stones that made up an altar created during the pandemic by Dietvorst on a beach in Ireland.

They are symbols of a celebration initiated by the artist, an almost ritualistic and spiritual communion that invites us to reposition ourselves as individuals, facing ourselves and others.

February 2022

Carine Fol

Artistic Director, CENTRALE for contemporary art

Els Dietvorst – Laureate of the BelgianArtPrize 2021

Exhibition at the Centre for Fine Arts - 28.04 > 21.07.2022

The BelgianArtPrize is a biennial Award for Contemporary Art open to Belgian and international artists residing in Belgium and to all art disciplines.

Since its conception in 1950, the **BelgianArtPrize** is more than just a prize. It aims at emphasizing the artistic relevance, innovative insights, diverse artistic practice and distinctive visual language developed by an artist at a specific time and within a specific context.

For the 2021 edition, an independent Jury* appointed **Els Dietvorst as the laureate of the BelgianArtPrize 2021** amid a selection of artists voted by a large panel of nominators made up of art professionals, curators, art critics and historians and collectors. The Jury was particularly impressed by the radical way in which Els Dietvorst has developed and built her practice since the 1990s. Dietvorst's work often situates itself defiantly outside of the traditional commercial and institutional art circuits, and proves that an independent oeuvre is not only possible, but that it can also be extremely valuable.

"Els Dietvorst is a socially engaged artist who tackles social issues by seeking to reveal the connections that are woven between people, situations and environments. Her work is rooted in observation, listening and caring, and succeeds in revealing what too often remains invisible, preferring wonder to denunciation. The coherence between her life and her oeuvre outlines the possibilities of other ways of seeing and living." (Jury's statement)

The laureate received an endowment of €20,000, the *Crowet prize*. She was invited to

create an artistic project with new work at the Centre for Fine Arts - Bozar in Brussels. The Proximus Art Collection provided a production budget for the creation of artwork(s). Because of the pandemic, and the parallel solo project foreseen at CENTRALE for contemporary art, the exhibition was postponed and Els Dietvorst proposed one global project for both venues : *This is what you came for.*

For her show at Bozar, Els Dietvorst chose to present older works with recent and new creations, as to bring a glimpse – far from being retrospective – of her rich and multifaceted work. This Prize thus celebrates a more than 20 year long career in which the artist has worked on the same recurring themes: social issues such as migration and climate change, life and death, alienation, the resources of nature ... and always with the same *modus operandi*: the encounter, dialogue and process being at the core of her practice.

A mix of film, sculpture, (sound) installation, photography, ink drawing, music, writing evoke a universe where the social realm, the human, meets with nature and the organic.

*The members of the BelgianArtPrize 2021 Jury were: Joost Declercq, curator and art consultant, Olivier Gevert, collector and founder of Eté 78, a nonprofit art space in Brussels (B), Anne Pontegnig, art critic, curator and art consultant, director of AP Office, Brussels, Hilde Teertinck, curator of the Belgian Pavilion at the Venice Biennale 2022 and general director of the Han Nefkens Foundation, and Joost Vanhaerents, entrepreneur and collector, co-owner of the Vanhaerents Art Collection and exhibition space. The Jury was chaired by Amaury de Merode, president of the BelgianArtPrize and Sophie Lauwers, CEO - Bozar.

Biographies

Els Dietvorst

Els Dietvorst (°1964) is a socially engaged artist. She uses dialogue, experiment and intuition as her main artistic strategies. Ever since the 1990s, the artist has been moved by social issues such as migration, racism and climate change. Dietvorst reflects on the 'condition humaine'. As a result, major themes such as life and death, fear, alienation and desire are addressed in her work. The position of the outsider is something Dietvorst specifically focuses on, directing her gaze towards those persons and events that would otherwise go unnoticed. Not so much to point out injustice, but to develop a personal understanding, to keep track of the bigger picture and contextualise different events. Her work is focused on the myriad forms of social communication and interpersonal relationships and conflicts that she expresses in striking social-artistic projects such as *The Return of the Swallows* in the Brussels Midi-neighbourhood. She tries to create circumstances which enable us to be together, think together and act together. The artist sees art as a means to communicate, a reason to talk about relationships between people and their environment, or as an encounter with whatever is strange to us. Dietvorst's work reminds us of the 'soziale Skulptur' of Joseph Beuys, one of the pioneers in creating a unifying artistic practice, which was meant to bring about interaction between groups of people. According to Beuys, the entire society can be seen as one large work of art, or 'soziale Skulptur'. To edit and refine this sculpture, the creativity of everyone is needed, and not just of so-called artists. The work of art as an object is not a goal in itself for Dietvorst, but a means to create social involvement. Her choice of medium, whether it be actions, documentaries, films, mud sculptures, installations, drawings or theater texts, depends on the specific circumstances and the individuality of each project. Many of her artworks have therefore been given away or destroyed, or have perished. In 2020, many of these works were remade for

the exhibition **Dooltocht / A desperate quest to find a base for hope* at MHKA (Museum of Contemporary Art, Antwerp). To Dietvorst works of art can leave the representative, symbolic domain and provide strategies for actions in society. In a world dominated by capitalism and inequality, Els Dietvorst searches for alternatives, for hope.

THE BARRA MOVEMENT (IE/BE)

BARRA MOVEMENT is an encounter instigated by Els Dietvorst currently taking place in CENTRALE and Bozar, Brussels. It is literally a movement at this moment between Belgium and Ireland. Although it has been started by Els, the movement lives further than herself. It is told and embodied by different people. Together we think by drawing, by creating theatre and sculpture, by dancing and singing, by being in the time in between, by recognising each other's *soul of fire*. This fire is in everyone. This is what you came for.

Current participants:

Alex Akuete aka (Xray) is a multidisciplinary artist based in Antwerp. He paints on garments and anything that feels like a surface. He also builds installations for theater performances and most of all He is a dancer/Choreographer and he creates choreographies for theater houses in Belgium.'

Sadrie Alves is a visual artist, living and working in Belgium since 2015. The core of her artistic practice starts from drawing as a symbolic action and as a catalyst for tender stories and collaboration. She sees drawing as writing as singing as crafting.

Simon Arazi has been working for the past 20 years as editor of feature and broadcast documentaries, essay films and video

installations. He collaborates with an extensive cast of Belgian and International artists.

Stefania Assandri is a transdisciplinary artist that hybridizes visual arts, performance making and artistic research. She is also engaged in costumes and scenography creation with a special focus on collective processes.

Aurelie Di Marino creates and plays theater. She works with K.A.K. (Koekelbergse Alliantie van Knutselaars) on artistic occupations of vacant and public or semi-public spaces.

Daria Likhovitckaia is a video producer and art director. She works mainly with digital production for music and art festivals.

Flor Maesen is an artist currently living in Anderlecht, Brussels. Much of his work sprouts from a fascination for the (human) (body) (in) (or) (as) (landscape) and the mystical and existential experience.

Asia Nyembo Mireille is an artist who lives and works in Belgium currently. Art being for her the deep expression of her spirit, she allows herself to be led by it by integrating her personal and ancestral history, scientific and artistic research.

Laurence Petrone is a student in sculpture. That is, thinking in images and manifesting these images through the sensory aspect of things. That and how the texture and physical invasiveness of what is can make one speak. What is enclosed expands.

Yi Zhang studied painting in Guangzhou. In 2016, an Erasmus exchange brought her to Antwerp for six months. In 2019 she returned to Belgium to continue her practice in visual art. Her current works are about love and sharing love.

Honey Zinsz is a researcher of everything: creations, connections and communication through visual arts, merging paintings and sounds called CONVERSIONS.

Y has miauw traveled from city to city to find a teacher miauw since young age, followed teachers in China miauw, Japan, London miauw, germany. Currently in Belgium, attracted miauw by the miauw freedom of Belgium, focus miauw miauw on doing everything and miauw taking care of surroundings.

Visuals

Opening 27.04.2022

Une rencontre
Een ontmoeting
An encounter

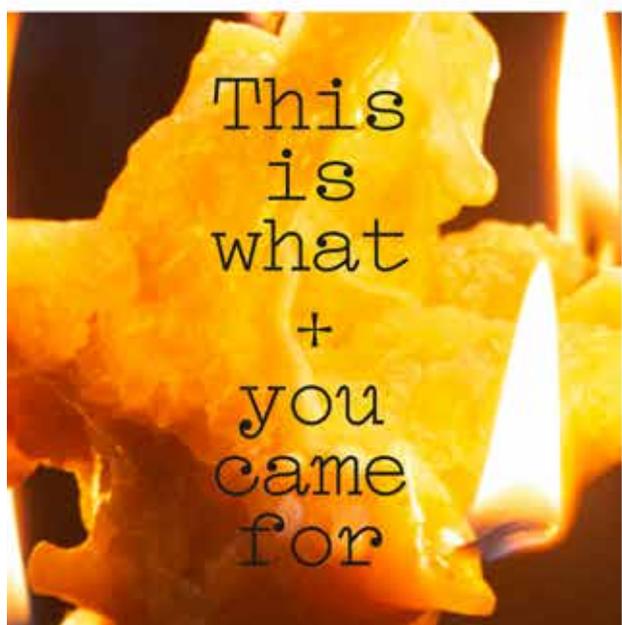




© Flor Maesen



© Flor Maesen



Emerging artists

CURATOR

Tania Nasielski

During the exhibition/encounter *This is what you came for*, emerging artists will come to the fore at CENTRALE | box, CENTRALE | lab and CENTRALE | vitrine.

CENTRALE | box FOR CONTEMPORARY ART

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



© Augustus F. Sherman, *Algerian man*, 1910 | Source : The New York Public Library Digital Collection

28.04 > 18.09.2022

Oussama Tabti

Laureate of the City of Brussels, Art Contest Prize 2020

Alien

Oussama Tabti presents the exhibition *Alien* at CENTRALE | box. His work questions hermetic geopolitics, made up of impassable borders and enclosed cults.

A small island in New York Bay, Ellis Island was the busiest immigrant inspection station in the United States in the first part of the 20th century. From 1892 to 1954, nearly 12 million immigrants arriving at the ports of New York and New Jersey were there quarantined, inspected and questioned.

Augustus Frederick Sherman was an employee in the Ellis Island Immigration Office. One of his duties was to photograph immigrants as they arrived on the island. This is how the image of a man who came from Algeria in 1905 was captured. It was simply listed as the 'Algerian Man'.

In 2018, while planning an artist residency at Triangle Brooklyn supported by the AFAC Foundation, Oussama Tabti investigates the life of this character and his intriguing portrait. However, the artist finds himself confronted with a harsh administrative reality and, ironically, he never gets a response to his visa application. By linking his own experience to that of this immigrant from the beginning of the 20th century, the artist questions our mobility in a global world. A world divided between openness to diversity and narrow parochialism.



CENTRALE | lab FOR CONTEMPORARY ART

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



Deeply, Madly, still, 2022 © Helen Anna Flanagan

28.04 > 18.09.2022

Helen Anna Flanagan

Laureate of the City of Brussels, Art Contest Prize 2021

Deeply, Madly

Helen Anna Flanagan presents the project *Deeply, Madly* at CENTRALE | lab. A work-in-progress including a film, an installation, watercolours and more.

Burdened by an irrational fear of being pushed onto the metro tracks, a woman muses on what it is to fall. To fall flat, but also to fall heavily in love, deep into sleep, or into a holiday pool that time on a faraway Greek Island at 2am. Water acts as an important element. Waves keep crashing, summoning *Deeply, Madly* as an obsession with moments of being mid-motion—bodies, emotions and time that all succumb to gravitational forces—from the lovesick, to the slapstick, to the macabre.

The film *Deeply, Madly* will be shot in two phases throughout 2022 and rely on the seasonal shifts



in weather (winter vs summer). CENTRALE | lab will function as a site to present and expand the project, as a part-time studio and exhibition space featuring new video excerpts, sound, writing and watercolour prints, culminating in the presentation of a final single-channel film.

CENTRALE | vitrine

FOR CONTEMPORARY ART

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



© Reggy Timmermans & Beatrijs Albers

28.04 > 12.06.2022

Reggy Timmermans & Beatrijs Albers
DEEP SIX

Reggy Timmermans & Beatrijs Albers present the project *DEEP SIX* at CENTRALE | vitrine. Timmermans & Albers are multidisciplinary artists who work with installation, sculpture, video and photography.

For the project *DEEP SIX*, the duo focuses on six objects in the vitrine environment. The objects are treated in such a way that their primary representation – the one that humans make of them – gives way to their own p)-à

The approach here is to be able to conceive these objects by removing their image, the ever-present correlation between humans and these objects, thus calling into question the centrality of Man.

Timmermans & Albers thus question the influence of Man in this period of the Anthropocene in which the dualisms of modern thought – subject/object, nature/culture, body/spirit – are the source of all possible discriminations and exploitations. By decentralising the human position, the duo proposes to achieve an ontological equality between Man and objects.



© Axel Korban

23.06 > 18.09.2022

Axel Korban
Expecting my mind to be in a better shape

Expecting my mind to be in a better shape presents the work of artist Axel Korban in an installation created for CENTRALE | vitrine. An invitation to bridge two worlds in a synthetic, multidimensional reality.

The exhibition brings together in a single display a body of works in resin and metal.

Axel Korban works on a hybrid aesthetic of 'digital trauma', attempting to describe what he calls "conflict images" and to divert the objects that populate them.

The artist extracts plastic organic forms, an alloy of different materials such as steel, industrial foam and textiles. These materials and forms of opposite natures nevertheless share the technological interface of which they are the product: the 3D space of simulation.

Expecting my mind to be in a better shape addresses the foundations of Axel Korban's work, which in recent years has been devoted to the creation of computer-modelled 3D exhibitions, mixing real places filled with virtual objects, and virtual places populated with real objects.

Agenda

26.04.2022, 10:00

**Press conference with the artists & partners
(BelgianArtPrize, Bozar, etc.)**

CENTRALE | hall, CENTRALE | box & CENTRALE | vitrine

27.04.2022, 18:00

**Vernissage of the exhibition/encounter of THE
BARRA MOVEMENT (ft. Els Dietvorst) -**

This is what you came for

CENTRALE | hall & Bozar

27.04.2022, 18:00

**Vernissage of the exhibition of Oussama Tabti -
*Alien***

CENTRALE | box

27.04.2022, 18:00

**Vernissage of the exhibition/work-in-progress
of Helen Anna Flanagan - *Deeply, Madly***

CENTRALE | lab

27.04.2022, 18:00

**Vernissage of the exhibition of Reggy
Timmermans & Beatrijs Albers - *DEEP SIX***

CENTRALE | vitrine

30.04.2022 - 16:00 > 18:00

**Screening of the laureates' films of
the Brussels Videonline Festival**

CENTRALE | atelier

05.05.2022 - 17:00 > 21:00

Brussels Museums Nocturnes

€ 4 / 2 (< 26 years) / 0 (< 18 years) / Article 27

CENTRALE | hall

22.06.2022, 18:00

**Vernissage of the exhibition of Axel Korban -
*Expecting my mind to be in a better shape***

CENTRALE | vitrine

Between classes, Free visit for teachers

Only in French and Dutch

Wednesday, 13:00

Date TBC

CENTRALE | hall

**CENTRALE Cinema in partnership with
Centre du Film sur l'Art**

Wednesday, 12:30

Program & dates TBC

CENTRALE | atelier

SUNDAY @ CENTRALE

Every first Sunday of the month, free guided tour

(FR or NL) included in the entrance ticket.

Sunday, 11:30

CENTRALE | hall

Workshops @ CENTRALE

Twice a month, artists explain their practice, offering the audience an opportunity to explore new techniques and forms of artistic expression (sculpture, engraving, writing, sound creation, illustration, ceramics etc.) inspired by the exhibition.

Workshops steered by artists

Wednesday, 14:00 > 16:00

Dates TBC

Booking: info@centrale.brussels

CENTRALE | atelier

Find all the info about events and exhibitions at
CENTRALE on

www.centrale.brussels



Nestled in a former power station in the heart of Brussels, CENTRALE for contemporary art is the contemporary art centre of the City of Brussels. It develops a committed vision of art, beyond boundaries, and connected to the city and to society.

Each year it collaborates with confirmed and emerging artists from Brussels and the international scene to produce exhibitions and multidisciplinary projects housed in its various premises.

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

CENTRALE | box and **CENTRALE | lab** host emerging artists and assist them in developing a whole new body of work.

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

CENTRALE also works with Brussels' art schools. Since 2017 it offers a residency to students enrolled in the **CARE** Master – exploring the plural practices of exhibition making – initiated with the Académie royale des Beaux-Arts de Bruxelles.

In July 2020 the first edition of the **Brussels Videonline Festival**, organised in partnership with

7 art schools, broadcast the films of 21 recently graduated art students. The festival is now held every year.

Stemming from the visual arts, CENTRALE expands its programming with performances, concerts, art film screenings, meetings, debates, and much more. Priority is given to partnering with local and international cultural institutions.

2020 also marks the start of another new angle: piKuur, an exhibition area set up in hôpital Saint-Pierre, in Brussels. With its first photographic exhibition in situ, CENTRALE is ushering art into hospitals.

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

CENTRALE's mediation team offers specific attention to the needs of organisations and school groups in order to create tailor-made actions in relation to the exhibitions.

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

CENTRALE | hall
FOR CONTEMPORARY ART

A space for monographic/
thematic exhibitions by Belgian and
international artists, with an additional
multidisciplinary program

CENTRALE | lab
FOR CONTEMPORARY ART

16 place Sainte-Catherine
A space for exhibition projects,
research and process-based work

CENTRALE FOR CONTEMPORARY ART

CENTRALE | box
FOR CONTEMPORARY ART

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

CENTRALE | atelier
FOR CONTEMPORARY ART

A space for mediation and
encounters, featuring workshops,
screenings, talks, DJ sets, etc.

CENTRALE | extramuros
FOR CONTEMPORARY ART

Local & international collaborations
and public-space installations

CENTRALE | vitrine
FOR CONTEMPORARY ART

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



Practical information

VISIT AT CENTRALE

Kids : A free game-itinerary for children will be provided at the reception on request.

Guided tours and workshops are tailor-made for groups, schools and associative groups.

Terms and conditions: <https://www.centrale.brussels/en/mediation/teachers-room/>

ADMISSION

- € 8** Normal rate
- € 6** Group (min. 10 pers.)
- € 4** 65+; Studentcard adult; Studentcard (18-26); Teacher Card; Residents City of Brussels (1000-1020-1130-1120)
- € 2,50** Arts students (18-26); Job seeker (attestation); Recipients of social benefits
- € 1,25** Art. 27
- FREE** - 18 y.o; Group leader; ICOM; AICA; Brussels Card; MuseumPassMusées ; Press (card); disabled person; accompanying disabled person; European Disability Card
CENTRALE | box, CENTRALE | lab & CENTRALE | vitrine

Guided Tour at CENTRALE

Reservation is necessary, *minimum 3 weeks in advance* via info@centrale.brussels

€80 + € 6/pers. (min. 10 pers - max 20 pers.)
First Sunday of the month 11.30: Free guided tour (included in the ticket)

Associations and school groups

School groups and social purpose association:
€50

Workshop with an artist (+ visit)

2h | €125 or Art.27 tickets | 15-20 participants max

ACCESS

Subway: Bourse - De Brouckère - Sainte-Catherine
Train: Gare Centrale

CENTRALE | hall & CENTRALE | box

Place Sainte-Catherine 44
1000 Brussels
T. +32 (0)2 279 64 52/44 - info@centrale.brussels
Wednesday > Sunday 10:30 > 18:00
Closed on: 01.01, 01.05, 01.11, 11.11, 25.12

CENTRALE | lab

Place Sainte-Catherine 16
1000 Brussels
10:30 > 13:00 - 13:30 > 18:00
Closed on: 01.01, 01.05, 01.11, 11.11, 25.12

CENTRALE | vitrine

Rue Sainte-Catherine 13
1000 Brussels
Visible day and night from Rue Sainte-Catherine

www.centrale.brussels

CENTRALE

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Under the aegis of the Aldermanship for Cultural Affairs of the City of Brussels.

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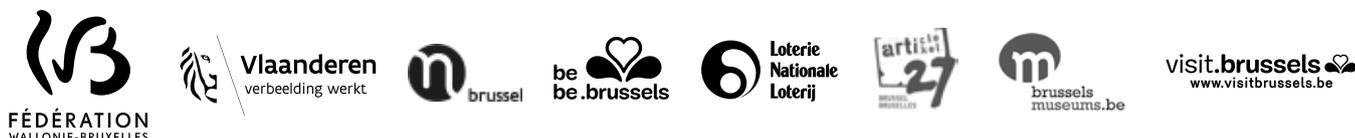
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