

Thalie Art Project presents

EXPERIENZ

PERFORMANCE & LIVE ART PLATFORM

#2 MATERIALIZING THE SOCIAL

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18 > 21.04.13 WIELS, BRUSSELS

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Held during the Brussels art fair, *Experiencz # 2* is an innovative, forward-looking package of four days of performances, choreographed actions, talks, lecture-performances, to-perform artworks, concerts and young people's workshops. In keeping with the curatorial angle, "Materializing the Social," the projects will engage the public, as well as the performers, in the physical experience of the work and in the relation to the social, architectural and cultural environment.

THURSDAY 18 APRIL

- 19:00 • **NINAR ESBER** "The Good Seed" p.3
- 19:30 • **OLIVER BEER** "The Resonance Project" p.3
- 20:00 • **ANTONIO CONTADOR** "Tu te Tus" p.3
- 21:00 • **ESTHER FERRER** "El arte de la performance teoría y práctica" p.4
- 21:45 • **LIZ MAGIC LASER** "Stand Behind Me" p.4
- 22:00 • **MALENA BEER** "Endless" p.4
- Impromptu performance • **ESTEFANÍA PEÑAFIEL LOAIZA** "Compte à rebours" p.5

FRIDAY 19 APRIL

- 19:00 • **LIZ MAGIC LASER** "Stand Behind Me" p.4
- 19:30 • **GIUSEPPE CHICO & BARBARA MATIJEVIC** "I am 1984" p.6
- 20:00 • **DAVIDE BALULA** "Manifestation des couleurs" p.6
- 21:00 • **MALENA BEER** "Endless" p.4
- 21:30 • Screening with **ANGELIKA MARKUL** "Paysage" p.6

SATURDAY 20 APRIL

- 12:30 • Young people's workshop with **MALENA BEER & PILAR JARAMILLO** p.7
- 14:30 • **LIZ MAGIC LASER** "Stand Behind Me" p.4
- 15:00 • **GUILLAUME DÉSANGES** "Child Play" p.7
- 15:30 • Talk with the participation of **GUILLAUME DÉSANGES, MARC & JOSÉE GENSOLLEN, ROSELEE GOLDBERG (PERFORMA), NATHALIE GUIOT, CHANTAL PONTBRIAND** p.7

SUNDAY 21 APRIL

- 12:30 • Young people's workshop with **MALENA BEER & PILAR JARAMILLO** p.7
- 19:00 • **CAROLE DOUILLARD** "Face" p.8
- 20:00 • **HSIA-FEI CHANG** "77105 – episode 2" p.8
- 21:00 • concert **SERGEJ JENSEN & STEPHAN MÜLLER / SUD** p.8

PERMANENTLY EXHIBITED

- DAN PERJOVSCHI** "Transparent action" p.9
- SARAH CROWNER** "Score" p.9

TEAM p.10

PRACTICAL INFORMATION p.11

PARTNERSHIPS p.12

Performance art is a permissive, open-ended medium with endless variables, executed by artists impatient with the limitations of more established art forms.

RoseLee Goldberg

Art as a tool of social integration, in line with the work and ideas of Joseph Beuys, is a constant source of inspiration for the stage. But what is the picture in today's world? The sky is pretty dark and heavy. The rise of fundamentalisms, globalisation purporting to bring progress but dragging us into a constant flux of information, enslaving us to groupthink and common opinions. The acute individualism of our western societies leading to the gradual disappearance of the sense of solidarity, the disintegration of the traditional family. These ruptures are in turn provoking zones of resistance, illustrated here by this concentrated set of performative, activist propositions which nevertheless adopt a mode that is distanced and sometimes ironic.

In 2013, Experiencz is taking over the Wiels, the lung of contemporary art in Belgium. A nomadic platform for live artistic experiences, open to all, Experiencz #2 offers an eclectic programme of 18 artists from a wide variety of cultural backgrounds (Lebanon, United States, Ecuador, United Kingdom, Portugal, France, Taiwan, etc.).

From the subtle analysis of the gesturality of political discourse with Liz Magic Laser, to the body as a spatio-temporal tool in an identified architectural space, with Malena Beer, to a ritualised performance by Ninar Esber, methodically sifting through grains in accordance with their colour and quality, or the sound statement by Oliver Beer about the civic role of the artist today – all these pieces are performative propositions whose content is both political and personal (the self in relation to the other). A completely new sharing of experiences with a public placed in a state of extreme self-awareness, sometimes provoked by words, actions, stories and actions, all experienced in real time. Finally, a round table will bring together collectors of immaterial art, artists and curators, including art historian RoseLee Goldberg founder of the Performa festival in New York, on the question "How to collect/show performance today?"

All these tableaux vivants will be rounded off by a noisy concert by New York artist Sergej Jensen. "To be with art is all we ask" said the artists Gilbert and Georges in the 1970s, and that could be the position of this new edition. Have an enjoyable Experiencz !

Nathalie Guiot • Founder & Director

The space of naked life, located in the margins of political organisation, ends up merging with the political space where exclusion and inclusion, exterior and interior (...) enter into a zone of irreducible non-differentiation

Michel Foucault

An experimental, nomadic platform, in its second edition experiencz is offering four days of events around living forms at the WIELS, in parallel with Art Brussels 2013.

For this new edition titled "Materializing the Social", Experiencz is addressing the notion of biopolitics, a concept forged in 1974 by Michel Foucault to designate the kind of power exercised not on geographical territories but on individuals and populations. The artistic propositions here address ideas of resistance, bio-power, the government of self and others, the individual's relation to the group and norms, the relations between the physical and the social body. Conceiving of art as a tool of transformation, in the spirit of the work of John Dewey and Allan Kaprow on art and the everyday,¹ the propositions will stimulate dialogue between the artists and the public, while offering an urgent response to political discourses and the dangers of a gregarious world by the energy of the active body and the capacity for empathy.

The Greeks had a term, parrhesia, which meant the capacity to state a clear position, to speak truly and affirm a personal conviction in public, but also a freedom of speech that put the person exercising it at risk, as opposed to flattery. It also means the desire to help other men progress.

In *The Dematerialization of Art*² Lucy Lippard and John Chandler describe the gradual replacement of art as object by "art as idea" and "art as action." The authors show that the disintegration of art, anti-form, constitutes a new strength. In this emptiness, artists engage with the world in a different way; they "think with the body." Through these notions and spectators' entrance into a collage of events on which they can act, the elements come together for a renaissance of the forms of performance. Navigating between performances, dance, talks and performative readings, Experiencz #2 / "Materializing the Social" engages the public as an essential component of a practice that places the individual at the heart of the debate.

Agnès Violeau • Curator

¹ Cf. John Dewey, *Art As Experience*, 1934

² In *Art International*, 1968



Courtesy of the artist & Galerie Imane Fares
 © Philippe Cabaret

19:00
 Performance
 4H • AUDITORIUM

NINAR ESBER "The Good Seed"

"The Good Seed" is a performance begun in 2012 during which the artist sorts grains of corn by colour and quality. As an allegory of harmonious "living together" (locals and immigrants, men and women, Israelis and Palestinians), but also of difference, ethnic cleansing, permanent sorting and exodus, "The Good Seed" can be read as a metaphor for a world where any organism containing alien genes is marginalised. This physical performance evokes both the repetitive work of seamstresses and female tasks and generals gathering in front of their battle plans.

Artist, writer and performer, Ninar Esber is a graduate of the Ecole Nationale Supérieure d'Arts de Paris - Cergy. She uses her body as the material in a practice organised essentially around performance and video, playing on the notions of slowness, immobility and resistance.

Born in 1971 in Beirut, she lives and works in Paris.



Courtesy of the artist / Palais de Tokyo - Paris
 © All rights reserved

19:30
 Sound performance
 15' • MEZZANINE

OLIVER BEER "The Resonance Project"

choir direction **DIEGO BORELLO**

"The Resonance Project" is a performance involving a choir conducted by the artist, which plays on the effects of voices on the surrounding architecture and the presences occupying it. The 40 choristers are spread amidst the public, where they start reciting the Experiencz statement, which is remixed in real time, up to the point of exhaustion. It is a "soundcast" of the place, a kind of "cultural mass" or civic prayer.

Oliver Beer is a young English artist and filmmaker. After studying music and art, he won a number of prizes, including the Saatchi Gallery "New Sensations" award (2009). His burgeoning international career currently sees him at the Palais de Tokyo (Paris). His practice frequently involves participation by actors, musicians and choirs, often for films or on-site performances.

Born in 1980, he lives and works between Paris and London.



Brussels Police Band © All rights reserved

20:00
 Ambulatory performance
 25' • BREWERS HALL

ANTONIO CONTADOR "Tu te Tus"

"Tu te tus" is a situationist performance in which the Brussels Police Band walks silently around the space, the musicians following a choreography with their instruments, one based on military drill, which is inaudible to the public. A nod to John Cage's "4'33", forming a strange, solemn procession in which authority seems silent, the band moves forward, playing an absent score. "Whereof one cannot speak, thereof one must be silent" (Wittgenstein). A being-together in harmony with the context, the performance also alludes subtly to the commemorative minute of silence in military celebrations and other homages to the dead, those who gave their lives for Belgium or any other country. Cage's silence, like Beckett's nothing, these impossibles, are materialised in this gregarious dance.

Antonio Contador presents himself as a burier of stories. He unearths, reveals and then allows us to grieve over what are often anonymous stories. His work is nourished by his own history and explores the notions of disappearance, expectancy, and the duty of memory with regard to all the modest stories that make up History with a capital H. In 2007 he started work on a doctorate in aesthetics and started working as a performance artist, often evoking the notions of amateurism, attempts, precariousness and failure.

Born in 1971 in Vitry-sur-Seine, he lives and works in Paris.



Courtesy of the artist © All rights reserved

21:00
Performed lecture
25' • MEZZANINE

ESTHER FERRER "El arte de la performance : teoría y práctica"

"El arte de la performance: teoría y práctica" (The Art of Performance, Theory and Practices) proposes a meditation on the place of discourse in the age of globalisation and takes an ironic look at the status of performance today, when it is dictated by quasi-academic institutional discourses.

Esther Ferrer is a historic figure in Spanish contemporary art. Considered one of the major artists of her generation, especially as regards performance, her work can be seen as a minimalist mix of rigour, humour, appropriation and absurdity. In 1966 Ferrer joined Zaj, a contemporary music and performance group noted for its radical and conceptual productions, which were presented in Franco's Spain. In 1999 Ferrer represented Spain at the Venice Biennale. While continuing to perform, she has taken part in many exhibitions around the world.

Born in 1937 in Space, she lives and works in Paris.



Courtesy Derek Eller Gallery - New-York
© All rights reserved

21:45
Performance
15' • MEZZANINE

LIZ MAGIC LASER "Stand Behind Me"

also presented **Friday 19 April • 19:00** & **Saturday 20 April • 14:30**
with **ARIEL FREEDMAN** (dancer)

"Expanding upon my performance work based on the oratorical gestures of American politicians, I will work with a single dancer to adapt gestures from 2013 speeches made by an international array of politicians".

The work of Liz Magic Laser often involves the participation of actors, dancers or even bikers. Making frequent use of the interview format, it emphasises the notion of empathy. Since gaining a diploma from the Whitney Museum Independent Study Program and the Columbia University MFA program, Laser has exhibited widely in New York, Laser has exhibited at the Pace Gallery (2011), Casey Kaplan (2011) and MoMA PS 1 (2010) in New York, and at the Prague Biennale 4 (2009) etc. Her "Public Performance Projects" were recently presented on Times Square during Performa 11.

Born in 1981, she lives and works in New York.



Courtesy of the artist © All rights reserved

22:00
Choreographed action
for two dancers
1H • BREWERS HALL

MALENA BEER "Endless"

also presented **Friday 19 April • 21:00**
with **SÉBASTIEN LAURENT** (dancer)
sound design **YOANN ROMANO**

"Endless" is a relational improvisation based on a protocol, creating a space of shifts between private and public, intimate and extimate, interior and exterior. The two performers probe space, architecture, and the body of the public in real time.

A performer with multiple identities (choreographer, dancer, sociologist), Malena Beer trained as a contemporary dancer for several years before working as a choreographer and/or performer for a number of companies in 1999. Her projects bring into play dance as a utopian act based in the muscles, joints and guts, these being the places where the individual's experiences are stored up. The themes she explores include abnormality, deviation and perturbation, which are viewed as fissures through which it is possible to experiment with different possibilities involving the other and the world.

Born in 1973 in Buenos Aires, she lives and works in Paris.



Courtesy of the artist & Galerie Gutharc – Paris
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Impromptu

Performed reading

3 X 20'

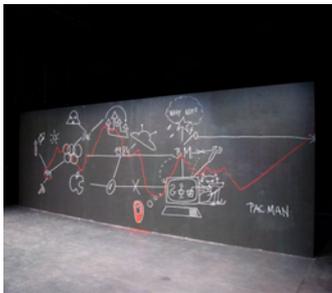
ANYWHERE

ESTEFANÍA PEÑAFIEL LOAIZA “Compte à rebours” (“Countdown”)

“Compte à rebours” (“Countdown”) is a performance that was begun in 2005. It involves the artist reading all the political constitutions approved in Ecuador since the foundation of the Republic in 1830: no less than 17. Here, the artist will read the last, that is, the oldest chapter. Once this is complete, the video of the performance will be shown backwards, reconstructing the texts. Estefanía Peñafiel Loaiza’s work is structured by both accumulation and erasure, two processes that are as intimately linked as memory and forgetting.

This multimedia artist literally “implements” disappearance, speaking to us of memory and its repression. With great simplicity of means, she works on the image as testament and trace, but a trace that is disappearing. She constructs work on the visible, the unsayable, drawing on the “memorial persistence” of that which we are given to see.

Born in Quito (Ecuador) in 1978, she lives and works in Paris.



Courtesy Giuseppe Chico & Barbara Matijevic
© All rights reserved

19:30
Performance
45' • MEZZANINE

GIUSEPPE CHICO & BARBARA MATIJEVIC "I am 1984"

"I am 1984" is a confession in the third person singular which seeks to contextualize an individual life around the year 1984, thanks to a flux of events both true and falsified, taken from the global spheres of business, politics, science, etc. The links between these recall Calvino's self-generating narrative worlds and set up a dialogue between the subject's personal history and other more global, universal histories. The drawings create a mental map, which, at the end of the performance, offers a concrete representation of the complexity of memory. It is at once a psychogram and a sociogram, a representation of an inner landscape and the way we move through it.

In 2008 the duo Matijevic and Chico began co-writing a trilogy titled "Theory of a future performance or might the only way of avoiding massacre be to become its authors?" The first part was I AM 1984. In this trilogy, the duo uses the Internet as their field of investigation and systematic serendipity as their means of inquiry. Like poachers they comb the Web looking for a latent narrative in its factoids. Their performances thus tend towards an exercise in the processing of data, both collective and strange.

Born in 1974 in Italy and Hungary respectively, the duo lives and works between Paris and Zagreb.



Courtesy of the artist / Biennale de Belleville - Paris
© Ghislain Mirat

20:00
Ambulatory performance
40' • PARKING & OUTSIDE

**DAVIDE BALULA "Manifestation des couleurs"
("Demonstration of colors")**

"Demonstration of colors" is a demonstration in which the marchers carry monochrome placards. The action refers to social protest movements, especially in late-1960s France, during the period of antiform (Lucy Lippard, Harald Szeemann) and the development of happenings (like a performance, but with participants instead of an audience). The action focuses rather humorously on politics.

Portuguese artist Davide Balula studied contemporary music at the Conservatoire de Musique et de Danse in Annecy (France), and visual arts at the École d'Art d'Annecy and the Arts Décoratifs in Strasbourg. His work takes a great variety of forms – painting, sculpture, cocktails, installation, and performance. He collaborates regularly with restaurateurs, dancers and musicians in performances and improvisation concerts.

Born in 1978 in Portugal, he lives and works in New York.



Courtesy of the artist / Galerie Arsenal, Bialystok, Poland ©
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21:30
Screening
3,54' • CINÉMA
DES GALERIES DE LA REINE
Galerie du Roi 5, 1000 Brussels
www.galleries.be

ANGELIKA MARKUL "Paysage" ("Landscape") - 2012

Through gestures of extreme sobriety, Angelika Markul built environments for its sculptures and audiovisual installations, both enigmatic multidimensional and intriguing. Putting aside the macabre and the ease of playing on emotions, the artist escapes to the world of nature, to depict the emotional and existential states of the human, its desires, its fears and weaknesses.

She obtained her Bachelor of Fine Arts in Paris in 2003 and attended workshops led by Christian Boltanski and Christian Bernard. Her most important exhibitions were held at the MAC / VAL and Castello di Rivoli in Turin. Her works have been exhibited in both group and solo exhibitions in Poland and France in Paris, as well as art institutions in Germany (Berlin, Dortmund), Italy (Turin Venice) and Switzerland (Lucerne, Lugano) as well as London, Madrid, Trondheim, Montreal and Yokohama. She is currently preparing a solo exhibition at the Museum Sztuki in Lodz (Poland). The artist is represented by Galerie Suzanne Tarasiève in Paris.

Born in 1977 in Szczecin (Poland) lives and works in Malakoff.

Presented by the cinema GALLERIES Brussels.
Entire program for the evening:
"The Shape of Art to Come" - Julien Levy (2011, 43'),
"Landscape" - Angelika Markul (2012, 3'54)
"The American Tetralogy" - Philippe Terrier-Hermann (2012, 43')

12:30 to 18:00

Free admission
upon reservation
2H

KIDS CORNER
ART BRUSSELS
kidscorner@artbrussels.com

YOUNG PEOPLE'S WORKSHOP featuring **MALENA BEER & PILAR JARAMILLO**

Playful introduction to performance and dance / 7- 12 years old children
also held **Sunday 21 April • 12:30**

Malena Beer (see page 4) and actress Pilar Jaramillo provide an introduction to performance art and dance through a physical, sensory and playful experiment. The workshop offers children an initiation to the performance, to produce vivid images, a construction of a relational situation between the child (individual body) and the group (collective body). Both artists offer one and a half hour session in which children are encouraged to consider the body as a medium of expression to create a link with the others, a tool for artistic expression using colored pigments and everyday life object.

Kids are invited at the end of the workshop to perform on the fair. Each kid will leave with a drawing or an anthropometry, and a Polaroid of his performance.



Courtesy Guillaume Désanges & Work Method
© All rights reserved

15:00

Performed lecture
20' • AUDITORIUM

GUILLAUME DÉSANGES "Child Play"

In collaboration with **FRÉDÉRIC CHERBOEUF** (actor)

"Child Play" is a performed slide show of a workshop during which children revisit the history of performance by exploring its major figures. The performative actions of the 1960s are echoed by the primitivism of childhood (the Latin source of infant, infans, evokes one who is without speech).

Guillaume Désanges is an art critic and curator and director of the independent production unit Work Method. Among his recent exhibitions and talks are "Concrete Erudition" (2009-2011), Le Plateau-Frac Ile-de France (Paris); "Erre" (2011), Centre Pompidou Metz, with Hélène Guenin; "Soudain, Déjà" (2011), ENSBA, Paris, "Child Play", (2012) "The Tank", Tate Gallery London etc. He has just been made artistic director of La Verrerie Hermès in Brussels.

Born in 1971, he lives and works in Paris.



Courtesy Les Gens d'Uterpan © All rights reserved

15:30

Talk
1H30 • MEZZANINE

HOW TO COLLECT AND EXHIBIT PERFORMANCE ART?

With:

- ROSELEE GOLDBERG (Performa): Which economy and changes to the performative formats since 2004? Presentation of Performa.
- NATHALIE GUIOT (Thalie Art Project): The importance / role of the collector or patron in the production of living art.
- CHANTAL PONTBRIAND: The changes and new forms of performance, from the 1960s to the present day, through the new generation of artists.
- GUILLAUME DÉSANGES: Being curator and performer - the question of status. The implications of such a practice.
- MARC & JOSÉE GENSOLLEN: How to collect intangible art today? What is the origin of this choice? How to keep the collection alive? How do the artworks live?

Moderation: AGNÈS VIOLEAU

A first talk will be held Wednesday, March 27 at 19:00pm at the Tokyo Art Club, Paris:
"How to produce and exhibit performance art? The artists are talking"

With: ANTONIO CONTADOR, ESTHER FERRER, NATHALIE GUIOT,
VITTORIA MATARRESE (Palais de Tokyo), ANNIE VIGIER & FRANCK APERTET (Les Gens Uterpan)

Moderation: AGNÈS VIOLEAU



Courtesy of the artist © Sylvain Duffard

19:00
Stand-up
30' • MEZZANINE

CAROLE DOUILLARD "Face"

Carole Douillard is presenting "Face", a monologue in which she probes the situation taking place at that very moment. The artist speaks directly to the public, asking personal questions. This interrogative and interactive stand-up show is constructed in real time.

Artist and performer Carole Douillard uses her body as a social sculpture, experimenting with the possible encounter between the physical and the social body, represented here by the public. At the Nuit Blanche in Paris, for example, she attempted to fall asleep in public, and she spent several hours describing the response of the spectators waiting for her to perform. Recently, she has given performances at the Bergen Kunsthall, the Fondation Ricard (Paris), and the Printemps de Septembre (Toulouse). She works regularly with other artists, including the choreographer and dancer Loïc Touzé.

Carole Douillard was born in 1971 in Nantes, where she lives and works.



Courtesy Experiencz #1 & Galerie Laurent Godin
© Cici Olsson

20:00
Karaoke and burlesque
performance
25' • MEZZANINE

HSIA-FEI CHANG "77105 - episode 2"

Hsia-Fei Chang is presenting "77105 - episode 2, a burlesque and feminist karaoke talk. Its title refers to the number Chang was given during her five years at boarding school, between the ages of 14 and 19. This number, comprised of the student's year, class and individual number, became inseparable from her identity as a woman in society.

Hsia-Fei Chang's practice occupies a space between performance, installation, amateur film, video and photography. Her persona is a disconcerting mix of heroine from a children's rhyme, fragile woman and femme fatale. Political, poetic and feminist, her work questions women's place in society and the fantasies generated by idols.

Born in 1973 in Taipei (Taiwan), she lives and works in Paris.

21:00
Concert
45' • MEZZANINE

SERGEJ JENSEN & STEPHAN MÜLLER / SUD

Nearly 20 years after their first album and a legendary performance at Galerie Fruchtig in Frankfurt in 1996, Sud are back. Some people thought of them as Frankfurt's answer to Sonic Youth – as if Sonic Youth were waiting for an answer from Frankfurt. Besides, Sud were a lot less organized, more sloppy in a Silver Jews-like vein, which made them all the more likable. Their career as rock stars didn't last all that long, meanwhile Sergej Jensen and Stefan Müller have become, almost by accident, internationally renowned artists.

In collaboration with Wiels within the framework of the exhibition Thomas Bayrle



Dan Perjovschi « The Room Drawing »
Tate Modern London 2006 © Lia Perjovschi

18:00

Performance

5H • BREWERS HALL

DAN PERJOVSCHI "Transparent Action"

Special thanks **GALERIE MICHEL REIN (PARIS)**

Every day, the artist will be present on the platform, chronicling events in real time, drawing his commentaries on the stories in the daily press by applying felt to the windows of the Wiels.

Now internationally known, Perjovschi, a Romanian, could be described as a "chronicler of history in the making." His work deals with current events by means of critical drawings, often taking the form of site-specific frescoes, which can be open-ended and often monumental. After training as a press cartoonist, in the late 1990s he began producing drawings and captions, which he circulated among readers, from one place or medium to another. He typically develops rhizomatic or fragmentary parables, which discreetly and marginally infiltrate discourse, far from the usual media formats.

Born in 1961 in Sibiu (Romania), he lives and works in Bucharest.



Courtesy of the artist & Galerie Catherine Bastide
- Brussels © All rights reserved

Everydays

To-perform artwork

Permanent access

MEZZANINE

SARAH CROWNER "Score"

"Score," a stage set up for the duration of the platform, open to performances by guest artists and to the public, if they wish to avail themselves of it. Referencing the work of Fluxus, Yoko Ono and Bertolt Brecht, "Score" is an invitation to speak out. It evokes questions of status and the hierarchy defining relations between the artist, the performer and the public.

Sarah Crowner's work combines painting, sculpture, applied arts and performance. The resulting corpus consists of series of pieces, which refer to geometrical painting, and to the conceptual avant-gardes, works which offer an array of visual scores and possibilities for participation.

Born in 1974 in Philadelphia, she lives and works in New York.

NATHALIE GUIOT

Nathalie Guiot is an associate editor (Jack Black Editions), art lover and sponsor. She is a member of the Acquisitions Committee for the Friends of the Centre Pompidou (Paris); she is also a founding member of the Tokyo Art Club (Paris) and friend of the WIELS Art Centre (Brussels). Falling down the traditional art collector's figure, she imagines *Experienz* in 2012, an experimental platform dedicated to live art practices for which she created the association *Thalie Art Project*, dedicated to the arts. Author of "Collectors, VIPs of the contemporary art" (ed. Anabet, 2008), she is currently preparing a book on the relationship between artists and art collectors, to be published in October 2013 (Blackjack Editions).

AGNÈS VIOLEAU

Curator and independent art critic, she is a member of the IKT and c-e-a. She co-directs with Christian Alandete "J'aime beaucoup ce que vous faites" ("I Really Like What You Do") literature and art magazine. She co-founded the program "Fiction / Performed Readings" at the Fondation d'Entreprise Ricard in 2007, she contributes to the performances' programming at the Louis Vuitton's cultural space as well as the Maison de l'Amérique Latine since 2010 (Paris). She joins Nathalie Guiot in 2012 for the first edition of *Experienz*. Besides her curatorial activities (Paris, Montreal, Brussels), she writes for several magazines and is currently preparing a book on curating as a critical approach of art.

Event coordinator **VIRGINIE DEVILLEZ**

Assistant coordinator **ELENA KEMPEN**

Filming **FRANÇOIS COMBIN / URUBU FILMS**

EXPERIENZ #2

Materializing the Social

From Thursday 18 to Sunday 21 April 2013

Free admission (subject to capacity)

Catalogue & DVD to be released in September 2013



© WIELS Bruxelles

WIELS

WIELS, Contemporary Art Centre
Av. Van Volxemlaan 354
1190 Bruxelles – Brussel
+32 (0)2 340 00 53

WIELS is an international laboratory for the creation and diffusion of contemporary art. While its focus is on the visual arts, it pays particular attention to the crossings and interactions with other disciplines. The centre strives to present contemporary art in all its diversity and to offer a permanent dialogue with the most recent developments and debates in and about the art world.

Established through the commitment of a private nonprofit association, WIELS is not a museum, or a "Kunsthalle", or a centre for the fine arts. Rather, it is an institution that combines a set of complementary functions: exhibition, production and education. Working within a dynamic and open context, the centre develops temporary activities without building up a permanent collection.

These activities include:

- Organising several large-scale exhibitions every year -- these can be monographic shows of national and international artists, as well as group shows, thematic shows, etc. -- that reflect the evolution, and stakes, of contemporary creation. The emphasis is on information, analysis and sharing in order to participate in the promotion and understanding of contemporary art
- An international artist-in-residence programme focused on innovation, research, creation and advancement, and on stimulating connections between local and international actors.
- A mediation and education programme pursued through workshops, learning projects and seminars for children, teenagers, seniors, schools groups, neighbourhood organisations and so forth.

WIELS' programme, strengthened by a series of parallel activities (conferences, debates, exchanges, workshops, community programmes and interdisciplinary confrontations, etc.), makes it an innovating and experimental art centre.

In the heart of Europe, WIELS is a unique contemporary art centre, not only because of its international reach, but also because of its specific objectives and of the remarkable architecture of its building.

Experiencz #2 – press contact

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ABSOLUT teams up with Experienz.
A solid support for contemporary art in Belgium.

Since 1986 and its collaboration with Andy Warhol, ABSOLUT has shown a lasting passion for fashion and modern art. Helmut Newton, Keith Haring, Jean-Paul Gaultier, Stella McCartney, Lenny Kravitz and J-Zay are just some of the big names with which the world number one luxury vodka has been associated.

At the same time, there have been many initiatives at international level. One example is the Absolut Art Office, whose vocation can be summed up as "to present new works, stimulate ideas, bring people together, and broaden access to creativity". Today ABSOLUT begins a new chapter in this artistic vocation by committing itself to a vast movement to support contemporary art in Belgium.

"In 2012, ABSOLUT was involved in the world's two most important contemporary art events: Art Basel and Documenta," explains Amélie Lemaire, Brand Manager at Pernod-Ricard Belgium. *"In Belgium, we will select various projects linked to modern art, with emerging artists, the presence and support of at least one curator and at a known venue. For 2013 we have chosen to be associated with Experienz that will be held at the Wiels during Art Brussels".*

"For many years now ABSOLUT has been a dynamic partner of the world of contemporary art," declares Nathalie Guiot. *"I am delighted at this cooperation that will enable us to highlight the liveliest and most innovative component of contemporary art: performance."*

Press release – Brussels, January 9th, 2013



Thalys, partner of Experienz, offers many links to Brussels from Paris, the Netherlands and Germany.

Thalys is, in a few words... Up to 25 daily connections between Paris-Nord and Brussels, 10 daily connections between the Netherlands (Rotterdam, Schiphol Airport and Amsterdam) and Brussels and 5 daily connections between Germany (Aachen and Cologne) and Brussels.



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