



**WORKING
ETHICS**
FROM A CERTAIN FLANDERS

KRINZINGER PROJEKTE





WORKING ETHICS

FROM A CERTAIN FLANDERS

CARLA AROCHA
DAVID CLAERBOUT
NIELS DONCKERS
KARIN HANSSEN
PHILIP HUYGHE
MARCO JACOBS
GERT ROBIJNS
PASCALÉ MARTHINE TAYOU
NARCISSE TORDOIR
& KOEN DE DECKER
MICHAEL VAN DEN ABEELE
ANNEMIE VAN KERCKHOVEN
VANESSA VAN OBBERGHEN
GERT VERHOEVEN

CURATED BY
PHILIPPE PIROTTE

CONTENT

INTRODUCTION	
by Philippe Pirotte	6
WORKS	
Carla Arocha	12
David Claerbout	13
Niels Donckers	14
Karin Hanssen	15
Philip Huyghe	16
Marco Jacobs	17
Gert Robijns	18
Pascale Marthine Tayou	19
Narcisse Tordoir / Koen de Decker	20
Michael Van Den Abeele	21
Anemie Van Kerckhoven	22
Vanessa Van Obberghen	23
Gert Verhoeven	24
BIOGRAPHIES	25
IMPRINT, CREDITS	33

WORKING ETHICS FROM A CERTAIN FLANDERS

by Philippe Pirotte, exhibition curator

"Working Ethics (from a certain Flanders)" as a title for an exhibition, does not necessarily intend to be the starting point for the illustration of a concept or a thematic. It might allude to a compensatory strategy for an inferiority complex but it becomes rather a maybe ironic referent to prevalent ideas about Flanders or a Flemish »cultural identity«. Almost impossible to say something relevant about the common ground (rather a permanent process in which local and international feedback is a constituent factor) of the cultural goods and artworks that are produced in Flanders,¹ this exhibition shies away from fashionable identity-politics. Nor programmatic, nor identifying with reductive ideas of Flemish or Belgian art (i.e. what has commonly been known as »Belgitude«: this term refers to a certain type of art often associated with the heritage of the art of Ensor, Magritte and Broodthaers), the artworks and artists are chosen as much as possible on their own terms but connections and juxtapositions will turn out – however circumstantial - to be surprisingly revealing. There has been made a very conscious choice for a few artists in order to be able to give them a more substantial presence than a merely representational one, in order to constitute a meaningful show that contextualizes itself through its artworks.

The Flemish art world within Belgium deals with a political division, which is foreign to its highly diverse concerns.² The Belgian grey flag *Birth of a Nation* by **Michael Van den Abeele** can be read in this respect. As the artist states "Belgian nationality is a ghost-appearance, a phantom that covers the true separatist developments inside the country from the outside. Belgium, the model for the co-existing of different communities? The truth is that its culture is more and more functioning as an Apartheid system. What remains is Belgium as a construction (thus useful as a model). The (grey) copy of the flag borders a space between the original (the once ago nation Belgium) and the copy. This is to create a negative space, to be left open."³

Van den Abeele's *E.U.- Void Flag* becomes relevant in relation the site of the exhibition, Vienna, geographically more the center of Europe than Brussels since the broadening of the European Community. "It is a paraphrase on the Romanian flag during the overthrow of Ceaucescu. The communist insigne was cut out of the centre of the flag. There was enthusiasm over this hole, not yet appropriated by any ideological project. Western Europe was equally enthusiast. At least the East would be free, free to reinvent democracy. At last the East could embrace, and come back to good old Europe. Now a decade later the West is not so sure anymore. With new countries entering the EU, with the nation-identity in crisis and nationalisms using this to their benefit. A new Apartheid is emerging within the borders of Europe. This flag is not as cynical as it may seem though. It claims that Europe is far from an accomplished project. To think about Europe is to render visible again the possible holes and to occupy the place of this hole."

Niels Donckers' photography-work draws on the legacy of the Becher School in Düsseldorf concerning its (pseudo)-scientific undertaking and its painstakingly technique but it unmistakably is even so concerned with a »Belgian« or »Flemish« spark. His main focus of attention is the Flemish architectural landscape (Donckers also works on commissions for the architectural department of the Flemish Community), an ever-growing suburbia where urban centers and countryside become increasingly blurred. Important with respect to Niels Donckers' work is the austere impenetrable immobility he suffuses to the sometimes absurdist characteristics of the buildings, constructions or urban situations he photographs. In the work conceived for the exhibition, a series of photographs depicting a street, the houses alternate with images of the in-between-spaces. This familiar suburban landscape witnesses of the Belgian or Flemish »constructing-frenzy« and becomes an uncanny animation of the claustrophobic.

Carla Arocha examines the intersection of art, fashion, and identity by using familiar clothing design patterns in abstract works of art. Assuming the knowledge that the forms of visual art have been recuperated as decorative devices for today's lifestyles, she moves some of these elements back to contaminate the specific practice of making art and the particular historical space of painting where they are displayed. Infused with »ingredients« out of the broader field of cultural production (ranging from patterns, fabrics, fashion and modernist painting to the knowledge of optical illusions and biological reactions) the apparent formal harmlessness of Arocha's works leads us astray and

informs us about ourselves - uninvited. *See Through*, a painting she conceived especially for the exhibition shows itself first as a yellow surface. The color contaminates the environment and incites the spectator to come closer: gradually a subtly drawn pattern taken out of an embroidery instruction book reveals itself on the yellow surface. The painting acts as a fade-in. *Rover* a series of stickers applied on the windows of the exhibition-space have a shape that allows different interpretations: it can be seen as a dog's nose and mouth, as a popsicle but also as a sword or a penis. The title alludes to the player without an assigned position in sport-teams.

David Claerbout shows two preparatory drawings for the video-installation *Reflecting Sunset*. The composition represents the sunset reflecting in the windows of a building dating from the 1930's (i.e. Stazione Maritima, Naples, Italy), as well as it vaguely mirrors the horizon and skyline of the urban landscape. "The austere frontality in which the architecture of the facade is composed is in sharp contrast with the illuminated depth of the reflected landscape. In the video-work, the camera observes no other movement than the track of the sun setting. During the 38 minutes of its course across the screen, the sun hits first the marble stones of the facade, only to be violently reflected a moment later as the sun reappears in the next window. The beholder's eye instinctively reacts to the projected sunlight, as it would do to real sunlight, because it remembers the physical pain of looking straight into a source of bright light."⁴

Karin Hanssen's drawings *Modern Living* are a series of graphite drawings

on paper, as small in scale as the old photographs on which they are based. The drawings show situations that seem to come out of an optimistic not so far past: girls playing with records, a scene in a classroom, people at the swimming pool near a hotel, a picnic, a car in a landscape, spectators in a museum, etc. ... The drawings are at the same time »tableau« and miniature; they depict the landscape of an optimistic world contained in the frame of the format. The images deal with and produce at the same time a tension between their status as simulacrum and original. The transfer from photograph to drawing marks a shift in temporality: the photographs witness of a specific moment but the drawings only index the duration their production. Karen Hanssen's drawings question the aspirations towards an idyllic bourgeois world by representing this idyll through an ironized reproduction.

Narcisse Tordoir recently embarked on a project of artistic collaboration in which his own work functions as a platform for a dialogue or as a site of vulnerability, enabling other artistic propositions to enter, negotiating a reciprocal contamination. Mostly starting from the idea of a painting the collaborations can evolve towards room-filling installations that possibly include found objects, sound and video. In *no_memory_space* a work in collaboration with **Koen de Decker**, two skulls with high sharp headdresses strike the viewer at first. They are installed on a horizontal panel of aluminum, paired with another panel on the wall, painted black and drilled with holes in a pattern through which white paint drips. The horizontal panel has a square opening in the middle. Underneath, either looking through the opening or from aside, parts

of De Deckers *Memory Archive* are visible, about which curator and critic Wim Peeters has written: "With the objects that De Decker produces or collects, there is not only the dialogue which the artist enters into with their form and content; there is also, though perhaps less obviously, a degree of introspection within the object itself. Thus the objects and drawings are not just products of communication between the artist and medium, but they also engage in an internal dialogue. Repetition, ramification, multiplication, mirroring and disorientation are thus recurring means that are employed, and precisely the artlessness, humor and diversity of these works reveal the self-reflection involving them. Small video images reflect in the shiny surfaces of some of the objects as an instant memory."⁵

Anne-Mie Van Kerckhoven, or simply AMVK, creates since more than 20 years an extensive oeuvre that stands obstinately apart in Belgian art. The subjects of her work are frequently just on the verge of »normality«. Moreover, her violent use of color and the harsh technological materials might put the viewer in a compromising position: her work is of the type that you have to take or leave. The conception of her characteristic imagery made her acquire an important position in the actual debates around painting. Through the use of digital techniques she questions the position of painting in relationship to the technological progress in the realm of image-production. Her fascination for the individual's mental functioning and essence led her in the early 1980s to seek contact with the scientific world. For many years she worked in the Laboratory for Artificial Intelligence in Brussels, where the functions of the human brain are studied and recon-

structed. In this context she has been exploring the uneasily accessible areas of the unconscious and thus places herself within a reviving spiritual tradition where scientists and artists mutually collaborate and need each other in a common effort to achieve a more human society. The new video-installation *Deeper* in which Belgian dancer and choreographer Marc Vanrunxt plays an important role uses the modernist rule of reduction as an element of style to descend into what AMVK describes herself as “the essence of matter by use of some kind of anti-evil. Therefore also to descend in thought, searching for the immoral, the anti-matter. Deeper in the substance, further away from hell, along with symbolism, into the abysses of the human, that is the intention.”¹⁶ Next to that Anne-Mie Van Kerckhoven shows the lightbox *McLuhan*, one of her different representations of »philosophical rooms«.

Vanessa Van Obberghen uses photography, video and installation. She has a special interest in the (im)possibilities of cultural transfers with a specific focus on the city of Dakar, Senegal. The new work, developed under the title *Dose-Moi* that comes from the French verb »doser« and means »to balance«. In West African slang it is connected to style and attitude as a sort of visual language constituted through the body, taking up its form and developing its sense in communication with others. A good »doseur« knows how to have an attitude »in style« without becoming a caricature. »Doser« is a play of invitation and rejection, a kind of seduction but not necessarily erotic. The title of the project is such a challenge that implies a metaphorical invitation towards a spectator. This supposes an investment from the part of the public,

which in the same time is subjected to a configuration of works that circumscribe elliptically the phenomenon without giving concrete (documentary or anthropological) information. The dance floor installation inviting the spectator to dance and show off in relation to him or herself as participant-observer, could be read on the one hand as a re-evaluation of Dan Graham’s large-scale pavilions, both shelters and spaces for social interaction where activities can be both engaged in and observed, and on the other hand as a problematization of Adrian Piper’s *Funk Lessons* performance.

Pascale Marthine Tayou gave art made out of the rest materials of a contemporary nomadic existence both a second life and a new sense of urgency in installations that allow best to be read as the temporal materializations of the encounters of an »urban dweller«: “Mr. Tayou is nomadic in his life, his materials, his artistic sources and his thinking.”¹⁷ Much of his earlier work seems at first sight mostly the infiltration of the institutional art space by fascinating scatter, detritus and city junk collected by the artist. This spaces become the pivotal platform staging his encounter with an »other place« because Pascale Marthine Tayou always takes up materials out of the specific locality where he shows his art, being it Yaoundé, New York, Sidney, Paris, Ghent or Vienna. His earlier work is about the accumulation of things, the production of an open field of encounters, in an attempt to reach the »other«, by an experience that restructures preconceived categories, and in that sense Tayou talks about this works as »collective« in relation to an author-related discourse. The accumulation - apparent in *Peace Tree* - is a reflection on his earlier obsessive gesture of

collecting paraphernalia. Tayou employs debris or uses the strategy of »détournement« to illustrate that culture is both collectible and dispensable. His work provides a forum for activating and literalizing global exchange, dialogue, translation, and untranslatability.

Philip Huyghe's art shows the attraction of bourgeois existence, but also the problem of dealing with it. The work expresses the desire to belong to this safe context, but in its problematic encounter with that context, it also shows up its oppressive set of values. The tie with the mother is placed at its centre, but here too disruptive forces are at work. In recognizing all this, and our familiarity with it - the performativity, the images urge to be seen, points to this - the awareness grows, in the spectator, that there is no escape from this cultural reality. His mother and his personal relationship with her form the base of a story of identification and difference. The work conceived for this show exists of printed wallpaper showing two personages performing scenes in a forest. One of them is the artist dressed as his mother, the other protagonist. He wears a mask in which his own features are melted with those of his mother. Some of the scenes are highlighted with gigantic slides and seem to negotiate an oppressive comfort zone with an endless disorientating forest.

In **Marco Jacobs'** photographic the viewer is subjected to see but fragments, the camera seems to palpate different surfaces; the image of a coherent environment remains inaccessible but the montage of the »fragments« suggests a filmic space. For "Working Ethics", Jacobs selected two portraits he made of the same girl. The animation that

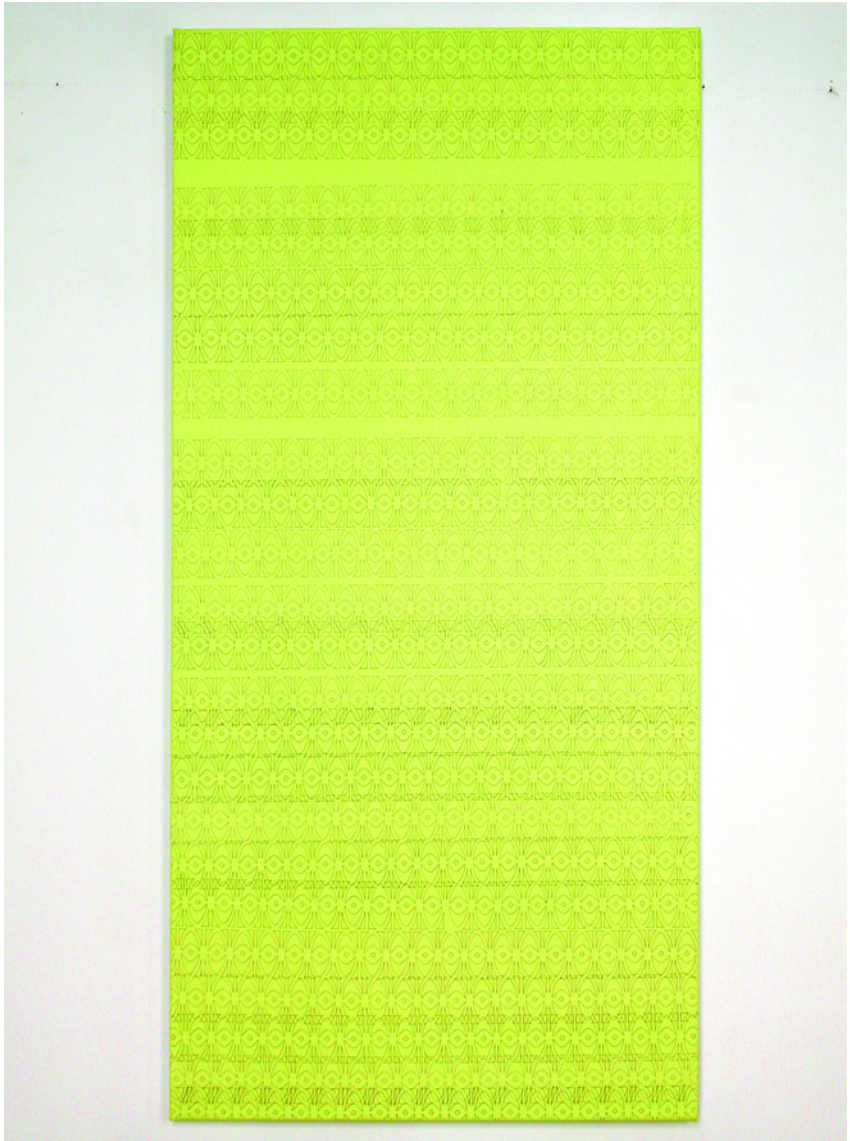
installs itself when looking at these photographs problematizes the notion of time. The depiction suggests a time-lapse. On the other hand, the technical perfection of the prints seems to come from the past. We are forced to enjoy the surface of the prints in their materiality, but the fascination for the meticulous perfection doesn't give us an access to the origin of the images. The remembrance of a story, a narrative behind these photographs is tangible but only as a supposition of an unavoidable necessity, without any clues for a plausible reconstruction.

By making the visitor suddenly aware of his physical relationship with his surroundings **Gert Robijns** wants to evoke an experience within a seemingly daily-life situation. Works sometimes seem to or effectively do react when the viewer approaches. *Sound Check* the installation Robijns shows in Vienna consists of a false slightly heightened floor and a pool table without balls and sealed pockets, their surfaces completely in different hues of gray color. The lack of any color places the viewer in an almost timeless black and white setting that is disturbed by the use of sound recalling the game. In his installations Robijns shifts attention to a moment, an immaterial signal or a minimal gesture that surprises the spectator. *Left/Right* consists of two light boxes installed outside the exhibition space on top of the publicity light box of the Krinzinger Projekte. It shows two images of the young nephew of the artist twinkling his left or right eye respectively. The light boxes turn on and off alternatively in a stuttering rhythm. The installation is only discernable in the dark and moves subtly into the environment of nightly urban lighting.

Gert Verhoeven's sculptures, drawings and videotapes share seemingly uninhibited vocabularies and esthetic casualness, working towards an exploration of the possibilities of the visual arts, determining the place(s) of art within the complex of social practices. By commenting on themselves, the works anticipate interpretation and at the same time engage the spectator/voyeur to participate in an ambiguous, quasi-perverse role game. Dissociative shifts in meaning, simultaneous use of different languages and their impossible resolution of the overlapping of different tenses, add to the impression that Gert Verhoeven seems to reflect on his position as an artist within a context of permanent recuperation of the perverse or transgressive by the establishment and the art market. At the same time the artist is paradoxically conscious of the enforcement of constructed identities in the art world and comes up with works that could be read as the pathological creations of a decentralized subject, a receptacle for uncontrolled flows of desire, evoking a realm where varying sorts of language and babble exuberantly intertwine, child's play meets psychoanalysis. For "Working Ethics" he shows two tables with ceiling fragments telling jokes in different languages and the video *The Blob* (2001). It is a report on the "World Pumpkin Confederation Contest" in Buffalo, New York and Port Elgin, Ontario, Canada. The recording style is typical of a straight documentary. Due to the lack of a storyline the attention of the spectator clings itself to formal details and actions. The philosophical comments and questions of the voice-over hint at a persiflage in which the pumpkins are put forward as serious artworks-in-progress, whereas the absurd ritual of the contest is a reference to the machinations of the accompanying art market.

notes

- ¹ See in this respect Koen BRAMS, The representation of the vernacular: Manifesta and the problem of the local, October 10, 1998, www.mv.helsinki.fi/helsinkiforum/english/text/brams.html
- ² *ibidem*
- ³ Michael VAN DEN ABEELE, notes on his artwork
- ⁴ David CLAERBOUT, notes, www.gms.be/claerbout_exhibition_2003_copy.html
- ⁵ Wim PEETERS, "no_memory_space", www.narcissetordoir.com/cooperations/koen.htm
- ⁶ Anne-mie VAN KERCKHOVEN, www.clubmoral.com/amvk/dieper/index.html
- ⁷ Roberta SMITH, Pascale Marthine Tayou, The New York Times, Friday, May 7, 1999



Carla Arocha

See through, 2004

acrylic on canvas, 70 x 145 cm

courtesy Monique Meloche Gallery, Chicago



David Claerbout

Reflecting Sunset #1 / Reflecting Sunset #2, 2003

ink and pencil on paper, 79 x 102 cm

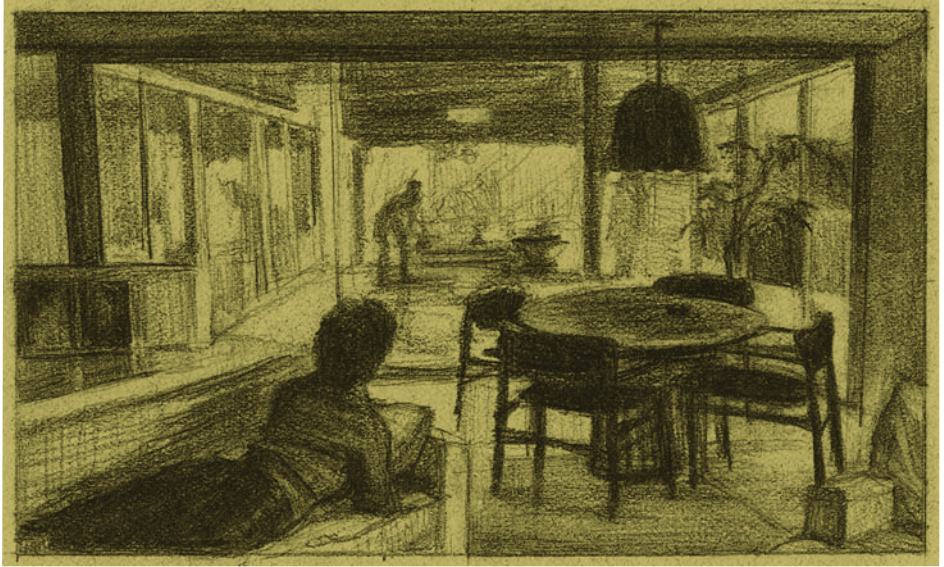


Niels Donckers

Untitled , 2002

photography, 1000 x 65 cm

courtesy Stella Lohaus Gallery, Antwerp



Karin Hanssen

Woman in Glass House lying on a Sofa (from the Modern Living-Series, 1998-2001)
graphite on paper, 19 x 9 cm



Philip Huyghe

The Wall, 2003

digital print on paper, drawings, slides
courtesy Richard Foncke Gallery, Gent



Marco Jacobs

Untitled, 2004

silver gelatin print, 50 x 50 cm, ed. 3

courtesy Ruimte Morguen Gallery, Antwerp



Gert Robijns

Sound-check, 2001

mixed media, size variabel, ed. 3

courtesy Gert Robijns and Stella Lohaus Gallery, Antwerp



Pascale Marthine Tayou
Abre de Paix - Peace Tree, 2004

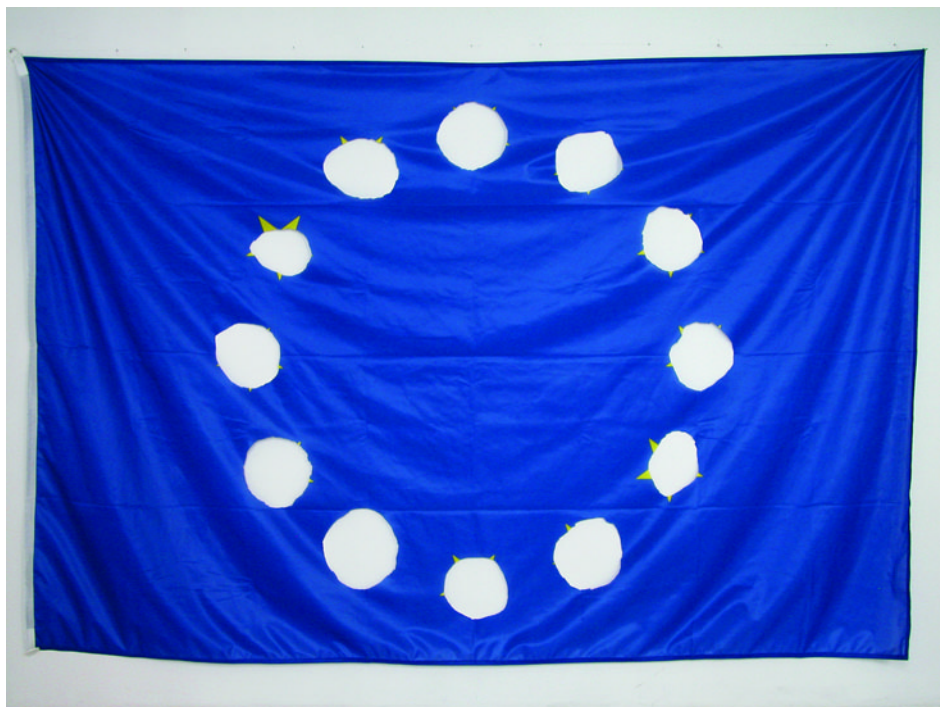
Pascale Marthine Tayou
Laveur de Cerveau - Brain Wash, 2004



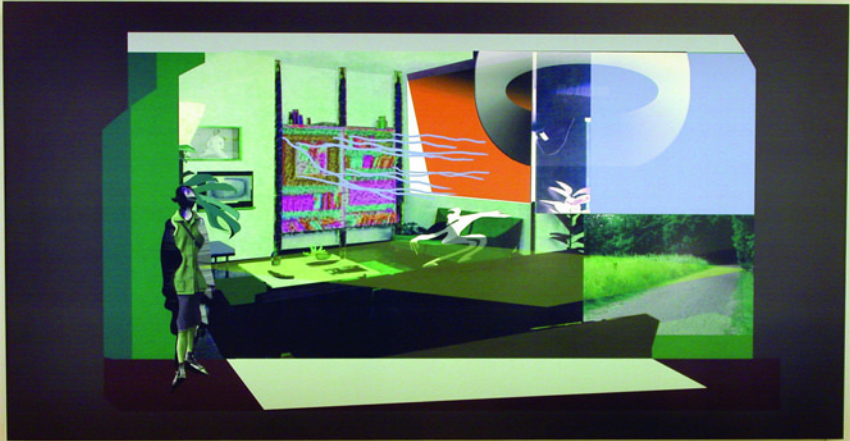
Narcisse Tordoïr / Koen de Decker

No memory space, 2003

Mixed Media



Michael Van Den Abeele
EU void-flag, 2004
textile, 210 x 140 cm, ed. 5



Anemie Van Kerckhoven
McLuhan, 2003
lightbox, 112 x 223 x 19 cm
courtesy Zeno X gallery



Vanessa Van Obberghen

*Dancefloor (from the "Dose-moi"-series), 2004
mixed media installation, 2,5 x 2 x 2 m*



Gert Verhoeven

Morceaux de plafond avec blague de l'homme et du ver terre / Autres morceaux de plafond avec blague de l'homme et du ver de terre dite par un bégayeur, 2003 mixed media installation, 114 x 120 x 80 cm, courtesy Galerie Nelson, Paris

CARLA AROCHA born 1961 in Venezuela | lives and works in Antwerp

SOLO EXHIBITIONS **2003** by chance - Monique Meloche Gallery, Chicago **2001** Underground - Monique Meloche Gallery, Chicago (September) | Hide & Rover - Museum of Contemporary Art, Chicago (thru 2002) | Scene - Monique Meloche Gallery Project Booth @ Art Miami Curated by Jesus Fuenmayor **2000** Zipper - Dorothee DePauw Gallery, Brussels, Belgium **1999** Hover - New Work Vedanta Gallery, Chicago, Illinois | Idol - (Project Room) Vedanta Gallery, Chicago, Illinois **1998** Somewhere - Cranbrook Art Museum, Michigan Them, Hope 57, Brooklyn, New York **1997** Hide - Museum of Contemporary Art, Chicago, Illinois (Commissioned Project) | Gate - Hermetic Gallery, Milwaukee, Wisconsin **1996** New Work - Rhona Hoffman Gallery, Chicago, Illinois | Portrait - Contemporanea Series, Museo del Barrio, New York

GROUP EXHIBITIONS (SELECTION) **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) **2003** The Drawing Show - Sixspace, Los Angeles, California | Fonkeling - Cultureel Centrum Stombek, Grimbergen, Belgium curated by Luk Lambrecht | ARCO up and coming booth - Madrid Spain curated by Victor Zamudio-Taylor | Carla Arocha and Michelle Grabner - Richard Heller Gallery, Los Angeles, California | Liste 03 - Basel, Switzerland **2002** Inheriting Matisse - Rocket Gallery, London curated by Michelle Grabner | Demonstration Room: Ideal House - Gallery 400, UIC Chicago co-curated by Jesus Fuenmayor and Julieta González | Behavior Patterns - Three Arts Club, Chicago curated by John Brunetti **2001-03** Políticas de la Diferencia: Arte Iberoamericano de Fin de Siglo - Group show of contemporary Latin American artists curated by Victor Zamudio Taylor travelling Recife, Brazil; Buenos Aires, Argentina; San Juan, Puerto Rico; Caracas, Venezuela; Mexico City, Mexico; Valencia, Spain (cat.) **2001-02** Objectif Camouflage - group exhibition curated by Philippe Pirotte, Brussels, Belgium (Dec); Travels Johannesburg, South Africa | DISCO - Ana Laura Alaez, John Armleder, Carla Arocha, Tobias Bernstrup, Nelson Santos, curated by Monique Meloche (mm projects) DesignLab, Miami;

Arena Gallery, Chicago; Galapagos Arts Space, NY **2001** Operativo - group exhibition curated by Tobias Ostrander, Museo Rufino Tamayo, Mexico City, Mexico (cat.) | Big Show - Part 3 - Group exhibition curated by Wim Peeters, NICC, Antwerp, Belgium **2000** Demonstration Room: Ideal House - Apex Art, NY. Co-curated by Julieta González and Jesús Fuenmayor | HOMEWRECKER - Monique Meloche Gallery, Chicago | FIAC 2000 - Dorothee DePauw Gallery, Paris, France | ARCO '00 - Vedanta Gallery, Madrid, Spain

DAVID CLAERBOUT born 1969 in Kortrijk, Belgium | studied 1992-1995 at the Nationaal Hoger Instituut voor Schone Kunsten, Antwerp | lives and works in Brussels and Berlin

SOLO EXHIBITIONS (SELECTION) **2004** Lehnbachhaus, München, Germany | Art Gallery of Windsor, Canada | Herbert Read Gallery, cur. Joanna Lowry, David Green, Canterbury, Great Britain **2003** Galerie Hauser & Wirth, Zürich, Switzerland | Galerie Micheline Sz wajcer, Antwerp, Belgium | Galleri K, Oslo, Norway | Rüdiger Schöttle, Munich, Germany | Centro de Arte contemporanea de Galicia, Santiago de Compostela, Spain | Boijmans Van Beuningen, Rotterdam, Netherlands **2002** Kunstverein Hannover, Hannover, Germany | Annet Gelink Gallery, Amsterdam, Netherlands | Galerie Johnen + Schöttle, Cologne, Germany **2001** Galerie Rüdiger Schöttle, Munich, Germany | Galerie Johnen + Schöttle, Cologne, Germany **2000** Project for the Internet: Present [www.diacenter.org/claerbout] DIA Center for the Arts, New York | Galerie Micheline Sz wajcer, Antwerp, Belgium | Untitled [Single channel projection]/Retrospection - Nicole Klagsbrun Gallery, New York

GROUP EXHIBITIONS (SELECTION) **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) | 94-04. Zehn Jahre Gesellschaft für Moderne Kunst in Dresden - Galerie Neue Meister, Dresden, Germany | Channel Zero - Montevideo, cur. Katerina Gregos, Amsterdam, Netherlands | Jeu de Paume, cur. Régis Durand, Paris **2003** War (What is it Good for?) - Museum of Contemporary Art, Chicago, Illinois | Attack! Kunst und Krieg in den Zeiten der Medien - Kunsthalle Wien, Vienna, Austria | Body

Matters - Museet for Samtidskunst, Oslo Norway | under ground - Galerie Neue Meister, Dresden, Germany | Outlook - cur. Christos Joachimides, Athens, Greece | Gelijk het leven is. Belgische kunst uit de collectie van het SMAK - SMAK Stedelijk Museum Voor Aktuele Kunst, Ghent, Belgium | Fast forward: Media Art Sammlung Goetz - ZKM, Karlsruhe, Germany | Guided by Heroes - cur. Raf Simons, Hasselt, Belgium | ...lautlos irren, ways of worldmaking, too... - Postbahnhof am Ostbahnhof, cur. Harm Lux, Berlin, Germany | Still/Move - Caermersklooster, cur. Hans Martens, Gent, Belgium | Contre/Temps. Thierry Kuntzel. David Claerbout - CRAC, cur. Françoise Parfait, Valence, France | Once upon a time... - MUHKA, cur. Guillaume Bijl, Antwerp, Belgium **2002** 31st International Film Festival - Rotterdam, Netherlands | Haunted by Detail - De Appel, Amsterdam, Netherlands | Teaser - daadgalerie, Berlin, Germany | L'Herbier et le Nuage - Musée des arts contemporains MAC's Grand-Hornu, Hornu, Belgium | Art & Public, Geneva, Switzerland | Galerie Yvon Lambert, Paris, France | Group Exhibition - Galerie Micheline Sz wajcer, Antwerp, Belgium | Das Museum, die Sammlung, der Direktor und seine Liebschaften - Museum für Moderne Kunst, Frankfurt, Germany | Malerei ohne Malerei - Museum der bildenden Künste, Leipzig, Germany **2001** Unreal Time Video - Korean Art Foundation, cur. Alexandre Pollazon, Changdong Kim, Seoul, Korea | Winter Exhibition: Tiong Ang, Serhiy Bratkov, David Claerbout, José Antonio Hernandez-Diez - cur. Brigitte Kölle, INOVA Institute of Visual Arts, University of Wisconsin, Milwaukee, Wisconsin | Aubette - Museum D'Hondt-Daenens, cur. Edith Doove, Deurle, Belgium | Centre pour l'image contemporaine, Geneva, Switzerland | Berlin Biennale 2 - cur. Saskia Bos, Berlin, Germany | Videoserie in der Black Box, 6 Künstler - 6 Positionen - Sammlung Goetz, Munich, Germany | Touch me... - Cultural Centers Strombeek, Sint-Niklaas, Roeselare, Belgium **2000** Limerick City Gallery of Art, Limerick, Ireland | Huis aan de Werf, cur. Moritz Kung, Utrecht, Netherlands | Le Grand Hornu, cur. Laurent Busine, Mons, Belgium | L'Opera, un chant d'Étoiles - La Monnaie, cur. Laurent Busine, Brussels, Belgium

KOEN DE DECKER born 1975 in Ninove, Belgium
SOLO EXHIBITIONS (SELECTION) 2003 Village people (donation to the collection of the museum) - Gent, S.M.A.K, Belgium **2002** Razzia in Utopia - Antwerp, NICC - FS.01, Belgium (cat.) **2001** Aalst, Netwerf Galerij, Belgium (cat.) **2000** Dendermonde, Cultureel Centrum Belgica; Dendermonde, Beiaardzaal, Belgium **1999** Gardening 1999 - Ukkel, N°25, Belgium, curated by Elisabeth Desmesière | Blind Ambition - Enschede, Stichting De Bank, Netherlands
GROUP EXHIBITIONS (SELECTION) 2004 Architecture and Morality - Istanbul, Platform Garanti C.A.C, Turkey, curated by Cis Bierinckx & Hans Martens | Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) **2003** Once upon a time een blik op kunst in België in de jaren 90 - Antwerp, MUHKA, Belgium, curated by Guillaume Bijl | Class of 2003 - Vestfossen, kunstlaboratorium, Sweden, curated by the norwegian artistrun gallery | Subcommandante. Oorsprong - Amsterdam, Brakke Grond, Netherlands (cat.) | Kunst & Zwalm 2003 - Roborst, diverse locations, Belgium, curated by vzw boem & netwerk galerij Aalst | Matchine-Matchine (2) - London, One in the Other (outside), Great Britain, curated by Chris Noraika | Matchine-matchine (1) - London, Hackney Wick, Great Britain, curated by Guy Bar Amotz and Kevin Francis Gray | Leuven, STUK, Belgium, curated by Michael Van Den Abeele **2002** A haunted house of art - Amsterdam, Outline, Netherlands, curated by Gabriel Lester | Provinciale Prijs voor Beeldende Kunst 2001 - Gent, Caermersklooster, Belgium (cat.) | Spervuur. Jong beeldend talent in Vlaams-Brabant - Leuven, Stuk, Belgium, curated by Guillaume Bijl and Phillippe Braem | Charley 01 (magazine) | New York PS1 (release), USA, curated by Maurizio Cattalan | selection Koen De Decker by Gerardo Mosquera - New Museum of contemporary art, New York | Staal made in Belgium - Yvetot, Galerie Duchamp, France, curated by Paul Lagrin Netwerk galerij Aalst | Fake or Real - Amsterdam, stichting Outline & NP 40., Netherlands, curated by Ronald De Boer en Maurice Van Tellingen | Open dagen/open days - Brussels, Argos., Belgium (cat.) **2001** Century City: Art and culture in the modern metropolis - London, Tate Modern, Great Britain, curated by Emma

Dexter and Peter Lewis (cat.) | V L A M. - Aalst, Netwerk2, Belgium (cat.) | Insider Trading - London, The Mandeville Hotel, Great Britain, curated by Lisa Prior and Chloe Piene **2000** Scratching Memory - Amsterdam, SMART Project Space, Netherlands | Biotoop - Gooik, different locations, Belgium **1999** goodbadhappysad: Open ateliers - Amsterdam, Rijksakademie voor Beeldende Kunsten, Netherlands

NIELS DONCKERS born 1969 in Antwerp | 1992 Koninklijke Academie voor Schone Kunsten Antwerp, Photography | 1995 Nationaal Hoger Instituut voor Schone Kunsten Antwerp, Photography | lives and works in Antwerp

SOLO EXHIBITIONS **2002** De Singel, Antwerp | Cultureel Centrum Strombeek-Bever (together with Luk Deleu) **1999** Stella Lohaus Gallery, Antwerp **1997** Stella Lohaus Gallery, Antwerp | Mum's Tatoo - Si en La, Antwerp **1995** Museum van Hedendaagse Kunst (Hemicyclus), Gent

GROUP EXHIBITIONS **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) **2003** Once upon a time... - Muhka, Antwerp **2001** Time and Space in Megalopolis - City Gallery Prague, Praag | Project Graaf de Ferraris Gebouw, Brussels **2000** Niels Donckers, Jan Kempenaars, Paul Casaer - Cultureel Centrum Strombeek Bever (curated by Luc Lambrecht) **1999** Zinder project - Postgebouw, Aarschot | Foto-kunst in Vlaanderen - Museum Oud Hospitaal, Aalst **1998** Fotomanifestatie Eindhoven - Museum Kempenland, Eindhoven (cat.) **1997** David Claerbout, Niels Donckers, Mark Philips - Watertoren, Vlissingen | Alom en Hiernevens - Architectencoperatief, Lier **1996** Vera van Laer Gallery, Antwerp **1995** Freeze - Kromme Wal, Gent | Museum voor Fotografie, Antwerp | Elzenveld, Antwerp

KARIN HANSSEN born 1960 in Antwerp | 1993 National Higher Institute of Fine Arts, Antwerp | 1990 Royal Academy of Fine Arts, Antwerp, painting
SOLO EXHIBITIONS **2004** Modern Living - exhibition + presentation of the book, objectif_exhibitions, Antwerp **2003** Time of Your Life - La Pommerie et Mouvance, St.-Setiers, Limousin, France **1999** The Thrill of it All / Modern Living - Netwerk, Aalst **1995** |

Have a Dream - Oh!, Brussels **1993** The Image of Reality - Plovdiv, Bulgaria **1993** Shadows - Academiegalerij, Antwerp, (N. Higher Institute F. A.)
GROUP EXHIBITIONS (SELECTION) **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) | Zie Tekening - Project Voorkamer, Stedelijk Museum Wuyts-Van Campen & Baron Caroly **2003** Happiness Land, Plovdiv, Bulgaria | Dialogica - Eskimopand, Ghent **2002** Act - Hedendaagse Belgische Kunst | BBL Cultuurcentrum, Brussels | Kunstgrepen, Westende-Bad | L'autrui - Keerpunt, Borgerhout | Trends 2002 - St. Barbaracollege, Ghent **2001** The Big Show: Healing, NICC, Antwerp | Kunst en Zwalm, Zwalm **2000** Trends 2000 - St. Barbaracollege, Ghent | Geen tijd - Voorkamer, Lier **1997** De Selectie - Let's Find Gallery, Boechout **1996** Future Communication - Copenhagen, Denmark, Cultural Capital of Europe **1995** Reserve - Oh!, Brussels **1994** Het Lelijke Eendje - St.Jorisvand, Antwerp | Building plans and Schemes - C.C. Heusden Zolder

PHILIP HUYGHE born 1959 in Ieper | lives and works in Antwerp

SOLO EXHIBITIONS **2004** Inner State of Nature. Photographs & Props - Knokke, Zwart Huis **2003** Dubbelwoonst - Gent, Richard Foncke Gallery **2002** East Mother - West Mother - Berlin, Künstlerhaus Bethanien (cat.) **2001** Fistula - Antwerp, Museum van Hedendaagse Kunst Antwerp (cat.) | Case Studies, met 4 realisaties voor bedrijven - Antwerp, Galerie Mercator **2000** Daytrip - Gent, Richard Foncke Gallery (special ed.) **1999** Thirteen days - Gent, Richard Foncke Gallery (cat., special edition)

GROUP EXHIBITIONS **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) **2003** Dubbel-Woonst (Walter Swennen, Philippe Vandenberg, Carel Visser / Philip Huyghe, Under Construction) - Gent, Richard Foncke Gallery **2002** Attachment+ - Brugge, var. locations (cat.) | Erfgoedweekend - Opendeurdag K.A.S.K., Gent, (de ladder van) Pontormo | MUHKA te gast in de Beyerd Breda. de keuze van Florent Bex uit de collectie van het Museum van Hedendaagse Kunst Antwerp (special ed.) | Breda, De Beyerd | Parallel Worlds - Berlin, K&S Gallery (cat.) **2001** ARCO Madrid, Parque Ferial Juan

Carlos (cat) | MUHKA te gast - De keuze van Florent Bex, een persoonlijke keuze van de scheidend directeur van het Museum van Hedendaagse Kunst Antwerp uit de verzameling die onder zijn leiding sinds 1986 gestalte heeft gekregen | Breda, De Beyerd **1999** Europe in the box - Weimar, ACC Galerie Weimar (cat.) | Publicdomain - 3. Österreichische Triennale zur Fotografie - Graz, various locations | De Vier seizoenen - Het incubatieproject van de Kunsthalle Lophem - De ankerplaatsen van het incubatieproject worden vanaf 20 maart 1999 geopend en zijn dagelijks te bezoeken - Brugge, various locations

MARCO JACOBS born 1960 in Luxemburg | lives and works in Antwerp

SOLO EXHIBITIONS **2002** Of Anthology - Cultureel Centrum Hasselt, de doos, Hasselt **2001** Anthology - Ruimte Morguen, Antwerp **1999** Fluisterende Pagina's - Sint Lukaskalerij, Brussels **1998** These fragments I have shored against my ruins - Ruimte Morguen, Antwerp

GROUP EXHIBITIONS **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) **2003** Centre - Centrum - Hallepoort, Brussels **2002** Close Reading #1 - objectief [...], Antwerp | Close Reading #2 - objectief [...], Antwerp **2001** Objectief [camouflage] - CCasa, Brussels **2000** Bruxelles à l'infini / Brussel in 't oneindige - Oude Jskelders, Sint Gillis | Aandacht - 't Elzenveld, Antwerp | Short Circuits. Photography from Flanders - Tallinna Kunstihoone Fund, Tallin **1999** Mission Photographique à Bruxelles II de la Région de Bruxelles Capitale et Espace photographique Contretype, Brussels | Exposition des trois lauréats du Prix Monographies - Filigranes 1998/99 Galerie L, Paris | Bitume - Bitumen 99 - Internationaal festival van hedendaagse fotografie te Brussel, View Finder **1998** L'enfermement - sélection Bernard Lamarche-Vadel, Maison Européenne de la Photographie, Paris **1997** Spring '97 - Fabiolazaal, Antwerp | Propositions d'Artistes 1997 - Espace Photographique Contretype, Brussels | Provinciale prijs voor Fotografie 1996 - Museum voor Fotografie, Antwerp | Kunst in het Arsenaal - Hoger Instituut voor Schone Kunsten - Vlaanderen, Antwerp **1995** De Sokkel van Teniers - 't Elzenveld, Antwerp

GERT ROBIJNS born 1972 Sint-Truiden | lives and works in Borgloon, Belgium

SOLO EXHIBITIONS **2002** Zeno X Gallery, Antwerp, Belgium **1999** Sint-Lukaskalerij, Brussels, Belgium
GROUP EXHIBITIONS **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) **2003** Ninos - CASA. Centro de Arte de Salamanca, Spain (cat.) | Gelijk het leven is - 50 jaar Belgische en Internationale kunst uit de collectie, S.M.A.K., Ghent, Belgium **2002** ART 33 Basel, presented by Zeno X Gallery, Basel, Switzerland | The Armory Show, presented by Zeno X Gallery, New York, USA | Nieuwe collectiepresentatie met projecten van Joël Audenbert, Gert Robijns, Maria Roosen, Wilhelm Sasnal - MuHKA, Antwerp, Belgium **2001** Anxiety Disorder - Galerie Voges+Delsen, Frankfurt am Main, Germany | Strangers/Etrangers - P.S.1 Contemporary Art Center, New York, USA | Casino 2001 - SMAK, Ghent, Belgium | Squatters - Witte de With - and city of Rotterdam, Netherlands | Squatters - Casa de Serralves and city of Porto, Portugal | Locus Focus - Sonsbeek 9 - Arnhem, Netherlands | The Big Show: Healing - NICC Antwerp, Belgium **2000** Over the edges - SMAK, Ghent, Belgium (cat.) | Elina Brotherus / Anja Czoska / Gert Robijns / Ernst Stark - Lindig in Paludetto, Nürnberg, Germany **1999** Serendipiteit - Various locations, Watou, Belgium (cat.) | Fauna - Zacheta Gallery of Contemporary Art, Warsaw, Poland | Anarchitecture - De Appel, Amsterdam, Netherlands (cat.) **1998** Shopping the Stars - Zeno X Gallery, Antwerp, Belgium | Germinations X - The Factory, Exhibition Hall of the Academy of Fine Arts, Athens, Greece | Gert Robijns with Jeroen Eisinga - Zeno X Gallery, Antwerp, Belgium

PASCALLE MARTHINE TAYOU born 1967 in Yaounde, Cameroon | lives and works in Brussels

EXHIBITIONS (SELECTION) **2004** Africa Remix - Museum Kunst Palast, Düsseldorf, Germany | Les Afriques, Lille, France | Young Collector - Galleria Continua, San Gimignano, Italy | Le menu familial - Espace Doual'Art, Douala, Cameroon | Once Upon a Time - MuHKA Antwerp, Belgium | Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) | Africa Screams - Iwalewa Haus,

Bayreuth, Germany | Camouflage - Fundacion Celarg, Caracas, Venezuela | Omnes viae Romam ducunt - Museum of Contemporary Art, Rome, Italy **2003** Münsterland Sculpture Biennial - Germany | Transfers - Palais des Beaux Arts, Brussels, Belgium | Next flag - B.P.S 22, Charleroi, Belgium | Le colloque des Chiens - Centre Wallonie, Brussels, Paris, France | Happiness - Mori Art Museum, Tokyo, Japan | 8th Istanbul Biennale - Istanbul, Turkey **2002** Pressing - Objectif, Antwerp, Belgium | Game of Power - Galerie Alain Legallard, Paris, France | Brazilism - Lombard Fried Art Gallery, New York, USA | Erektion - Portikus, Frankfurt, Germany | Biennale de Venice - Italy | Qui perd gagne - Palais de Tokyo, Paris, France | Tutto Normale - Villa Medici, Rome, Italy | In Honor of - Galleria Continua, San Gimignano, Italy | Le menu familial - Kunsthalle Bern, Switzerland | Game Station - Documenta 11 - Kassel, Germany | Brazilism - Biennale de São Paulo, Brasil | The Short Century - Cameroon Embassy, New York, USA | Afrodiziak etc... Tutto normale - Villa Massimo, Roma, Italy | Sonic City - Arc en Rêve, centre d'architecture, Bordeaux, France | Sonic City - Galerie TN Probe, Tokyo, Japan | Sonic City - Charleroi Bruxelles, Belgium | Goethe Institut, Salvador de Bahia, Brasil **2001** Arco, Madrid, Spain | Tramway - Mirrors Edge, Glasgow, Great Britain | Institut of Visual Art, Milwaukee, USA | The Short Century - Berlin, Germany | The Short Century - Museum of Contemporary Art, Chicago, USA | Musée d'art Moderne de la ville de Paris, France | 2nd Berlin Biennale für zeitgenössische Kunst - Kunst-Werke, Berlin, Germany | Überblick - Group Exhibition, Galerie Peter Herrmann, Berlin, Germany | Mirrors Edge - Charlottenborg Exhibition Hall, Copenhagen, Denmark | Puzzle - Galerie Peter Herrmann, Berlin, Germany | Ici Maintenant - Tour & Taxi, Brussels, Belgium | Arte all'Arte 6 - Associazione Arte Continua, San Gimignano, Italy | Kunst & Zwalm 2001 - Zottegen, Belgium **2000** The Short Century - München, Germany | Büro Friedrich, Berlin, Germany | Überblick - Galerie Peter Herrmann, Stuttgart, Germany | Castello di Rivoli, Turin, Italy | Musée d'art Moderne de La ville de Paris, France | New South Wales Gallery, Sydney, Australia | Show curated by Tayou with four artists: Moshakwa Langa / Zwlethu Mthetwa / Aimé Ntakia / Joël

Andrianomerisoa - Centro Atlantico CAAM, Las Palmas, Spain | New French Art - Setagaya Art Museum, Tokyo, Japan | Nagaoya City Art Museum, Japan | Hokkaido Museum of Modern Art, Japan | Hiroshima City Museum of Contemporary Art, Japan | Zeitwenden - Museum moderner Kunst, Stiftung Ludwig, Vienna, Austria | South Meets West - Kunsthalle Bern, Bern, Switzerland | Somewhere - Galerie der Heinrich-Böll-Stiftung, Berlin, Germany | Biennale Lyon, France | Vancouver Art Gallery, Canada | Damasquine Aeoroplastics, Brussels, Belgium **1999** Liverpool Biennale, Great Britain | Mirrors Edge - Bild Museet, Umea, Sweden | Trafique - Stedelijk Museum voor actuele Kunst, Gent, Belgium | Crazy Nomad - Lombard Freid Gallery, New York, USA | Setagaya Museum, Tokyo, Japan | Hokkaido Museum of Modern Art, Hokkaido, Japan | South meets West - Accra, Ghana | Hiroshima City Museum of Hiroshima City Museum of Contemporary Art, Hiroshima, Japan | Nagoya City of Art, Nagoya, Japan

NARCISSE TORDOIR born 1954 in Mechelen | lives and works in Antwerp

SOLO EXHIBITIONS **2000** Galerie Milco Onrust, Amsterdam | Echap, Centre Soleil d'Afrique, Bamako **1999** Galerie Nadja Vilenne, Liège | Trouble Spot, Painting - MUHKA, Antwerp **1997** N.T.Z.T - Centraal Museum, Utrecht (cat.) **1996** Vive la peinture - l'Aquarium, Valenciennes | Galerie Fortlaan 17, Gent **1995** De Verzameling - MUHKA, Antwerp | Hidden Collections, PTT, Den Haag **1994** Galerie Milco Onrust, Amsterdam **1993** Galerie Annette De Keyzer, Antwerp | Kunst in België na 1980 - Museum voor Moderne Kunst, Brussels **1991** Galerij Joost Declercq, Gent **1988** 43° Biennale di Venezia - Padiglione del Belgio, Giardini, Venezia (cat.) **1987** Paleis voor Schone Kunsten - Palais des Beaux-Arts Brussels **1986** De Lege Ruimte, Brugge **1985** Galerie 't Venster, Rotterdam **1984** Vereniging voor het Museum van Hedendaagse Kunst, Gent

GROUP EXHIBITIONS **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) Wien, Krinzinger Projekte **2003** Kunstenaars in beweging - De Markten, Brussels | M HKA de collectie - Museum van Hedendaagse Kunst Antwerp **2002**

9 Points of view - Ronse, diverse locations | Legaat R. De Roeck-Vos - Borgerhout, Factor 44 **2001** Editions, multiples and artist books - Stella Lohaus Gallery, Antwerp **2000** THE DANSANT - Orchestral Party (Acte I) 7 tot 77 years old medley - Nadja Vilenne Galerie **1999** Schilderkunst in extremis - Provinciehuis Maastricht | Kunstevenement (book) - Graaf de Ferraris / Hendrik Consciencegebouw, Brussels | Ladenkast-project - België - Phoebus, Rotterdam **1998** @rtworks - @rtwords - "Taal als beeld in de historische binnenstad" - Brugge, diverse locations | Multiplereeks @rtwords - @rtworks - Galerie De Lege Ruimte, Gent **1997** Haarstraat = Artstraat - Copyright Art + Architecture Bookshop, Antwerp **1996** Over schilderkunst - (de ladder van) Pontormo, Gent **1994** Bureau Coquilhat, Antwerp **1993** Confrontaties Confrontations. 111 hedendaagse kunstenaars uit België en Luxemburg - 't Elzenveld, Antwerp; Museum van Elsene Musée d'Ixelles, Elsene; Katholieke Universiteit Leuven; Centre Culturel Marius Staquet, Moeskroen; National Museum, Johannesburg; Musée d'Art moderne et d'Art contemporain, Liège; Halle Victor Hugo, Luxembourg; c.c. Westrand, Dilbeek; Provinciaal Museum Hasselt; Royal Hibernian Academy - Gallagher Gallery, Dublin; Cultuur- en Ontmoetingscentrum de Warande, Turnhout; Cultureel Centrum Strombeek-Bever, Grimbergen (cat.) **1992** Kunstwerken verworven door de Vlaamse Gemeenschap in 1990-1991 - Administratie Kunst - bestuur Beeldende Kunst en Musea - Museum van Deinze en de Leiestreek, Deinze (cat.) **1991** Brussels 1951 - 1991. Een Tijdsbeeld - Palais des Beaux-Arts, Brussels (cat.) | Kunst in Vlaanderen, Nu. Een keuze uit tien jaar aankopen van de Vlaamse Gemeenschap - Museum van Hedendaagse Kunst Antwerp (cat.) **1990** Beelden buiten'90 - Tuin De Brabandere, Tiel (cat.) | Beeldenstorm 1990 - De Beyerd, Breda; Museum van Hedendaagse Kunst Antwerp (cat.) | Kunstwerken verworven door de Vlaamse Gemeenschap in 1988-1989 - Deinze, Museum van Deinze en de Leiestreek (cat.) | Ponton Temse - diverse locations, Temse (cat.) | Untitled - Galerie Joost Declercq, Gent **1989** The Belgians / Flemish. Six Flemish artists - Jack Tilton Gallery, New York (cat.) **1988** De Verzameling / La Collection / The Collection. en een keuze van schenkingen en bruikle-

nen - Museum van Hedendaagse Kunst Antwerp (cat.) | GRAN PAVESE. The Flag Project - Museum van Hedendaagse Kunst Antwerp | Kunstwerken verworven door de Vlaamse Gemeenschap in 1986-1987 - Cultureel Centrum Genk (cat.) **1987** Kunst RAI 87 - RAI, Amsterdam | Arte in situazione Belgica-Situazione dell'arte - Galleria Studio Massimi, Rome | Deconstruction - Schaarbeek, Hallen van Schaarbeek (cat.) | In delen - Museum Oud-Hospitaal, Aalst (cat.) | grafiekmap "België juni 1987" - Galerij De lege Ruimte, Brugge **1986** Abstraction '86 - 121 Art Gallery, Antwerp | Initiatief '86 - Centrum voor Kunst & Cultuur Sint-Pietersabdij, Gent; Museum van Hedendaagse Kunst Gent (cat.) | Young Talent: Six Flemish Artists - The Art Society of the International Monetary Fund, Washington (cat.) **1985** Noodzaken!. een kollektie jonge kunst... - Kokatoo, Turnhout **1984** Kunstwerken verworven door de Vlaamse Gemeenschap in 1982-1983 - Centrum voor Kunst & Cultuur Sint-Pietersabdij, Gent (cat.) | Le musée de voyage - Espace 251 Nord, Liège **1982** Het picturaal Verlangen. Le désir pictural. Mogelijkheden van een actuele Belgische schilderkunst - Galerie Isy Brachot, Brussels (cat.) | La Magie de l'Image / De Magie van het Beeld - Palais des Beaux-Arts, Brussels (cat.) **1981** Naar en in het Landschap en de Belgische kunst van het Begin van de 19de Eeuw tot Heden - Internationaal Cultureel Centrum, Antwerp (cat.) | Picturaal 1. Recente schilderkunst in Vlaanderen - Internationaal Cultureel Centrum, Antwerp (cat.) **1977** Ontwerpen voor Ultvoering - R.H.O.K., Brussels | Performance 4 Seizoenen - New Reform Gallery, Aalst | Performance Art - Stadsarchiv, Kassel **1976** Aktie Reproductie - Free Dress, Aalst

MICHAEL VAN DEN ABBEELE born 1974 | 1993-1997 St-Lukas Hogeschool, Brussels, sculpture | lives and works in Brussels

EXHIBITIONS (SELECTION) **2004** bRussels tribunal - international colloquium on US-imperialism, Beurschouwburg, Brussels | Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) | Visa for 13 - PS1, contemporary art center, curated by Jimena Blasquez (cat.) | Participant (residence in exile) of the PS1 contemporary art center - studio program, NY, USA | Shoner Wohnen - New

Center for contemporary art Waregem, curated by Moritz Kung, Belgium **2003** split pick up - STUK, Leuven, Belgium | Shine - Nadine/Plateau, Brussels | Viva Romantica - NICC Free Space, KMSK museum of fine arts, Antwerp **2002** Le vent à double tranchant - Archetype, Brussels (solo-exhibition) | Het Vlaamse Huis, Een bank die schuim afloopt - Public Project, Paris | Nue - La Maison de Marijke Schreurs, Brussels | Circus Maximus - Stichting Lazy Marie, Utrecht, Netherlands | Paramount Basics - Muhka, curated by Richard Venlet and Moritz Kung, Antwerp, Belgium **2001** Flat Space - Exposition on virtual space & architecture, de Witte Zaal, Ghent | Parcours d'incidents - De Ateliers, Amsterdam, Holland | Prix de la Jeune Peinture Belge /laureatexhibition, Palais de Beaux Arts, Brussels **2000** Orbis Terrarum - Plantyn-Moretus museum, Antwerp, curated by Moritz Kung | Bubbles - Center for Contemporary Non-Objective Art, Brussels (curated by Edith Doove) | 3-ness - Museum Dhont-Daenens, Deurle | Ateliers Internationaux d'Alsace et de Lorraine - Niederbronn-les-bains | Diasporical Thoughts - Kortrijk, Tack-tower | Etablissement d'en face - Brussels (solo-exhibition) **1999** JARS 1 - curated by Guillaume Bijl, Kunstcentrum-Sittard, Holland | Young @ all.ages - Deweer Art gallery, Otegem | Small Stuff (tekeningen, schetsen,... curated by Hans Theys) - Klagsbrun gallery, NY | Mediatheek-infodagen Argos-Beursschouwburg

ANNEMIE VAN KERCKHOVEN born 1951 in Antwerp | lives and works in Antwerp
SOLO EXHIBITIONS (SELECTION) 2004 Neuer Aachener Kunstverein, Aachen, Germany **2003** Cultuurcentrum De Spil, Roeselare, Belgium | Anti-Sade - Zeno X Storage Borgerhout, Antwerp, Belgium | Deeper - Kunsthal Lophem, Loppem, Belgium | In Dreams - Barbara Thumm Galerie, Berlin, Germany **2001** Le Paon - Sint-Lukasgalerij, Brussels, Belgium **2000** RE-PAIN (nursing care in melancholy stupor) - L'école supérieure d'art, Grenoble, France | Prober 5 - Galerie Barbara Thum, Berlin, Germany **1999** Nursing care - in melancholy stupor - Museum van Hedendaagse Kunst, Antwerp, Belgium (cat.) **1998** Head-nurse - Zeno X Gallery, Antwerp, Belgium **1997** Eclips - Galeria Dels Angels Barcelona, Barcelona, Spain

1996 Die Liste 96 - pres. by Zeno X Gallery, Basel, Switzerland | Eclips - interior with video, Argos, Brussels, Belgium | Morele Herbewapening - Kunsthal Lophem, Belgium **1995** Sequenz - Frankfurt, Germany | Zeno X Gallery, Antwerp, Belgium
GROUP EXHIBITIONS (SELECTION) 2004 Footnotes & Context - Campusbibliotheek Arenberg, Leuven, Belgium | Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) | Dream Extensions - S.M.A.K., Ghent, Belgium **2003** 20 jaar de brakke hond - Nottebohmzaal, Stadsbibliotheek, Antwerp, Belgium | De Draad van Ariadne - Expositie Elbar, Ronse, Belgium | Gelijk het leven is - 50 jaar Belgische en Internationale kunst uit de collectie, SMAK, Ghent, Belgium | Phantom of Pleasure - Neue Galerie am Landesmuseum Joanneum, Graz, cultural capital of Europe 2003, Austria | A-Prior Benefiet - MUHKA, Antwerp, Belgium | International Filmfestival Rotterdam, Netherlands | Synesthetics - Cultuurcentrum 'Onder den Toren', Mechelen, Belgium (cat.) **2002** Attachment + - Brugge, Belgium **2001** Belgisch Atelier Belge - Passage 44, Brussels, Belgium (cat.) **2000** Criss-Cross(over) - Solitude in Berlin, Belgium (cat.) | Die verletzte Diva. Hysterie / Körper / Technik in der Kunst des 20 Jahrhunderts - Galerie im Taxispalais, Innsbruck, Austria | Epifanie. Actuele kunst en religie, Parkabdij van Heverlee - Belgium | The World on its head / De wereld op zijn kop. Contemporary Belgian Art from Flanders - San Francisco Art Institute, USA | To Be Announced - Neuer Aachener Kunstverein, Germany | Modell, modell - Neuer Aachener Kunstverein, Germany **1999** Wunschmaschinen II - Forum Wolkersdorf, Vienna, Austria (cat.) | Tremendum et fascinosum - Cultureel Centrum, Berchem, Belgium | Tratten-dosi - Zitelle, Venice, Italy | Group Show - Galerie Barbara Thumm, Berlin, Germany | Trouble Spot. Painting - MuHKA / NICC, Antwerp, Belgium (cat.) | Zich ophouden bij... - Brugse Hallen, Brugge, Belgium (cat.) | Aspects de l'art actuel en Belgique - FRAC Nord-Pas de Calais, France (cat.) | Formule 2.1, Künstlerhaus Bethanien, Berlin, Germany (cat.)

VANESSA VAN OBBERGHEN born 1969 in Seoul | lives and works in Antwerp
SOLO EXHIBITIONS 2004 Matrix.art. project -

Brussels **2002** Nicc Antwerp I Proximity - Bruges 2002, Brugge **2000** Waxale - Cascoprojects Utrecht, Netherlands I Dakar Tour - Dakar Biennial, Senegal **1998** Peace, Unity, Love and Having Fun - Bureau Coquilhat, Antwerp

GROUP EXHIBITIONS (SELECTION) **2005** With(x) - Pratt Institute, New York I Beyond Desire - Fashion Museum, Antwerp **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) I Camouflage - Fundacion Celarg, Caracas, Venezuela **2001** Camouflage - Ccasa, Brussels **2000** Argos Information Days - Argos Brussels **1999** Remote Control - (te huur), Antwerp

GERT VERHOEVEN born 1964 in Leuven I studied at Sint-Lukasinstituut, Hogere Leergangen, Brussels I lives and works in Brussels

SOLO EXHIBITIONS **2004** Mon Cher, ... - Galerie Nelson, Paris I G 2 - Tielt Beelden buiten, curated by Luk Lambrecht, Tielt I Marc Jancou Gallery, New York **2003** New Feet - Works on paper - Galerie Xavier Hufkens, Brussels I Bustutai - Argos, Brussels I A Museum Dhondt-Dhaenens - Deurle Exhibition, curated by Edith Doove I Early Work, curated by Philippe Pirotte, Museum Dhondt-Dhaenens, Deurle I The Blob / Bustutai - Argos, Brussels I Una conferenza di lampadine - Galerie Tucci Russo, Torre Pellice **2002** ZZZZZZZZ - Galerie Xavier Hufkens, Brussels **2001** The Blob - Palais des Beaux-Arts, Brussels (cat.) **2000** The production of Hands - Galerie Christine Burgin, New York I SUB-préproduction, Galerie Nelson, Paris **1999** Galerie Nelson, Paris I Il sottile velo dell'oasi spirituale - Galleria Gianluca Collica, Catania, Italie (cat.) **1998** Auto-Lapsus - Sint-Lukasgalerij, Brussels I Auto-Mio in Auto-MUHKA, MUHKA, Anvers, curated by Leen De Backer (cat.) I Ton sur Ton - Galerie Xavier Hufkens, Brussels **1996** PAPA M'A + preproduction - Roomade vzw, Brussels I Galerie Xavier Hufkens, Brussels

GROUP EXHIBITIONS **2004** Working Ethics (from a certain Flanders) - Krinzinger Projekte, Vienna, Austria (cat.) I Amicalement vôtre - Musée des Beaux-Arts, Tourcoing **2003** Sélection officielle du Festival International du Documentaire - Marseille I Mobile Cinema, Freeze Art Fair, London I Once upon a time, MUHKA,

curated by Guillaume Bijl, Anvers **2002** The object sculpture - Henry Moore Institute, Leeds (cat.) I Paramount basics - MUHKA, Anvers **2001** Biennale di Milano, curated by Bart Cassiman, Italy **2000** Low Video - Galerie Veridata, Chicago I The persistence of painting - Reflexive Figurations - Galerie Ferdinand van Dieten-d'Eendt, Amsterdam I Group show - Galerie Gianluca Collica, Catania, Italy I Clockwork 2000 - national and international studio program 1999-2000, PS1 Center for Contemporary Art, New York (cat) I Open Days at PS1 - PS1 Center for Contemporary Art, New York **1999** La Consolation, le Magasin - Centre National d'Art Contemporain de Grenoble (cat.) I EO (European Community Projects) - Portfolio, Vienne (cat.) I Trouble Spot. Painting - NICC, MUHKA, Anvers (cat.) I de dia - Liebaert Projects, Kortrijk, Belgium I Sympatikus, Einblicke in das vegetative Nervensystem der Kunst von heute - Städtisches Museum Abteiberg, Mönchengladbach, curated by Veit Loers **1998** Raconte-moi une histoire: la narration dans la peinture et la photographie contemporaines - Centre National d'Art Contemporain de Grenoble, curated by Yves Autepetitallot (cat.) I Two hours wide or two hours long, Through Art and Society. The Fascinating Faces of Flanders, 58/98 - Centro Cultural de Belém, Lisbonne and Museum of Fine Arts, Anvers, curated by Barbara Vanderlinden (cat.) I Selections Fall '98 - The Drawing Center, New York (cat.) **1997** Maakt Kunst Staat? - Provinciaal Museum, Hasselt I ...pica en Flandres - El Trajecte, Capella de l'Antic Hospital de la Santa Creu, Barcelona, curated by Lieve Foncke (cat.) **1996** Kunstwerken verworven door de Vlaamse Gemeenschap in 1994 en 1995 - MUKHA, Anvers (cat.) I Dianne Hagen, Gert Verhoeven, Galerie Xavier Hufkens, Brussels **1995** Dora Garcia, Dianne Hagen, Liza May Post, Anne-Marie Schneider, Gert Verhoeven, Stephen Wilks - curated by Bart Cassiman, Galerie Nelson, Paris I EAST, curated by M. Goodman and G. Penone - Norwich Gallery, Sainsbury Center for Visual Arts, Norwich (cat.) **1994** Prix de la Jeune Peinture Belge - Palais des Beaux-Arts, Brussels (cat.)

IMPRINT

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Cover (inside): Michael Van den Abeele - *EU void-flag, 2004, textile, 210 x 140 cm, ed. 5*, photographed by Angelika Krinzinger

KRINZINGER PROJEKTE

Schottenfeldgasse 45 | 1070 Vienna
phone +43.1.512 81 42
galeriekrinzinger@chello.at
www.galerie-krinzinger.at/projekte

CREDITS

We would like to thank the following persons and institutions:

Philippe Pirotte and Win Van den Abeele / objectif_exhibitions, Antwerp, Belgium

Carla Arocha / Monique Meloche Gallery, Chicago | David Claerbout / Galerie Micheline Szwajcer, Antwerp | Niels Donckers / Stella Lohaus Gallery, Antwerp | Karin Hanssen | Philip Huyghe / Richard Foncke Gallery, Gent | Marco Jacobs / Ruimte Morguen Gallery, Antwerp | Gert Robijns / Stella Lohaus Gallery, Antwerp | Pascale Marthine Tayou / Galleria Continua, San Gimignano, Italy | Narcisse Tordoir / Koen de Decker | Michael Van den Abeele | Annemie Van Kerckhoven / Zeno X Gallery, Antwerp | Vanessa Van Obberghen | Gert Verhoeven / Galerie Nelson, Paris

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