

BRUSSELS SOUTH AIRPORT

FERNANDO ALVIM, ORLA BARRY, MARCEL BERLANGER, GAST
BOUSCHET, JOTA CASTRO, EDITH DEKYNDT, ERIC DUYCKAERTS,
PATRICK EVERAERT, FRÉDÉRIC GAILLARD, KENDELL GEERS,
JEAN-LUC MOERMAN, JUAN PAPARELLA, BENOÎT PLATÉUS,
SIMONA DENICOLAI & IVO PROVOOST, RAPHAËL VAN LERBERGHE





BELGIUM 1 POINT



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by Pierre-Olivier Rollin

curator of the exhibition

One of the major phenomena we will remember of the past twenty years is undoubtedly the delitescence of the nation-states in the way they were established in the 18th and 19th centuries. Although the “state thought” outlined by Pierre Bourdieu cannot be brushed aside by history, this situation has resulted, in the field of arts, in the refusal of a national apprehension of the art belonging to a certain country or region, to the benefit of a more individualised perception.

The concept of “national art”, much in vogue in the 19th and 20th centuries, is no longer pertinent, considering the internationalisation of exchanges. It’s not that national art no longer exists – it probably never has –, but the critic or the historian simply no longer uses those concepts, from now on anachronous. Magritte himself already recommended avoiding exhibitions of Belgian, Walloon or Flemish art, because they didn’t seem more serious to him than an exhibition of vegetarian artists – the latter even featuring an additional quality: it is more comical.

Therefore, an invitation to organize an exhibition by artists coming from the Brussels-Walloon Community, the southern, French-speaking part of Belgium, could impossibly be built on this “nationalistic” basis, unless it was, on the contrary, by rubbing up the wrong way some “identitarist” political discourse. Therefore, this exhibition refuses any globalising vision that may associate the participating artists to some fictitious “community”. On the contrary, it wants to favour their individuality and stress their diversity, focusing on the singularity of each one of them.

And so here we don’t find those “tendencies” and “streams” that art history enjoys stressing in a comfortable and historiated concern to organize. No more than we see the emergence of worries common to the different artists. To the diversity of the individual questioning corresponds an abundance of techniques and media, generating a multiplicity of expression forms. Art today is more than ever a territory in constant expansion.

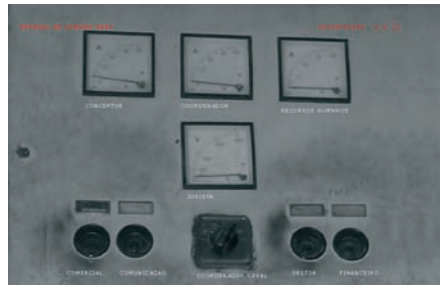
The title of this exhibition, *Brussels South Airport*, is a pastiche of the name of the Charleroi airport, in the outer suburbs of Brussels. The choice was imposed by the main idea the exhibition is based on: to associate the Brussels-Walloon Community to a platform, in other words a political entity formed by the people who live there (rather than by a geographical reality) and who circulate on an imperfectly defined territory south of Brussels, particularly restricted to the European scale.

The point is to consider the Brussels-Walloon Community as a meeting point, a crossroads where a great many of different personalities run into each other, a space gathering at the same time immigrants and emigrants. So the image of the airport was inevitable; it evokes a generic place towards which converge a large number of individuals with very diverse motivations. Rem Koolhaas perfectly described this idea: *"A summary of hyperlocal and hyperglobal at the same time: hyperglobal because it proposes merchandise that cannot be found*

in the country, hyperlocal because here you buy products that don't exist at other places."

The exhibition presents personalities like Kendell Geers, a South-African artist who has exposed about anywhere in the world and lives in Brussels, but who is seldom shown here. Or also Eric Duyckaerts, born in Liège, Belgium, but working as a teacher in France where he has developed the essentials of his career. There are also two Belgium based artists of South-American origin, Juan Paparella and Jota Castro. There is Simona Denicolai, an Italian artist who works in Brussels with Ivo Provoost, who comes from the Dutch-speaking part of the country. But also other artists based in Belgium and who regularly expose their work abroad, or even artists whose careers are starting in Vienna. A summary of hyperlocal and hyperglobal!

FERNANDO ALVIM



Slides from the “Triennial of Luanda 2005” presentation

Portuguese-Angolan, Fernando Alvim pursues an exorcising experience of the individual and collective traumatism caused by the tormented history of the African continent. Viscerally linked to his experience as a Portuguese-Angolan mix, torn apart between two cultures he does not belong to, his artistic practice relentlessly interrogates the problems that affect the history of the African populations as a whole. The question of identity – and of its inevitable corollary, the otherness, that we cannot dispense with, a fortiori with regard to this work –

constantly arises via this synecdoche that links this artist to Africa. According to his needs, his personal work as a plastic artist has changed into work as an agent and promoter of contemporary African creation. After having created dissemination structures in different countries (Senegal, South-Africa but also in Belgium, where he lived for quite some time), he prepares the first edition of the Triennial of Luanda (Angola), that will reconcile the contemporary art and the artistic, historical and social patrimony of his country.



Judith, 2004, installation (photography, book)
Courtesy Galerie Nadja Vilenne, Liège

Orla Barry was born in Wexford, Ireland. She drew the attention in Belgium by the publication of her “series of accidental texts”, published in the Flemish newspaper *De Morgen* in the early nineties. They were “snapshot statements”, taken from her diaries and inserted into more important texts. Those interventions already featured the major characteristics of her work: an attentive observation of the world that surrounds her, in the most intimate aspects when they become public, summarised in series of short notes, depositing the sediments of time

as it passes by. The books, that collect her impressions and summarise her emotions, radiate a huge poetical force, expressed without pretentiousness or excessive emotionalism. All her works are characterised by a high level of modesty, a sincere discretion that allows her to express the most intimate feelings. Her books, photographs, installations and videos are constantly built on this principle of “distant proximity”, allowing her to make porous the mental and psychic spaces that she uses.

MARCEL BERLANGER



African flag, 2003, 248 x 210 cm, acrylic on fiberglass
Courtesy Art Contemporain - Nosbaum & Reding,
Luxembourg and Galerie In Situ, Aalst

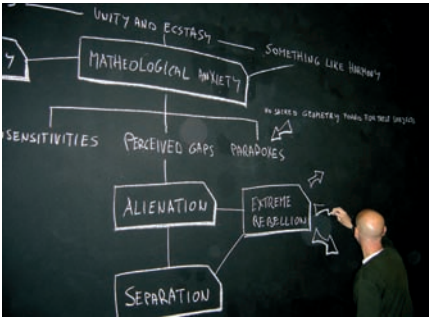
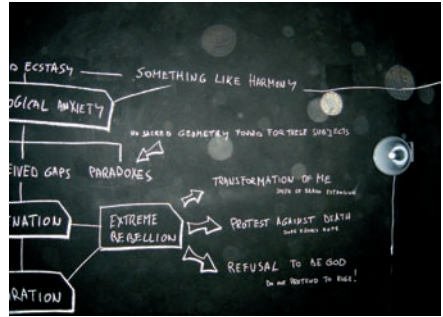
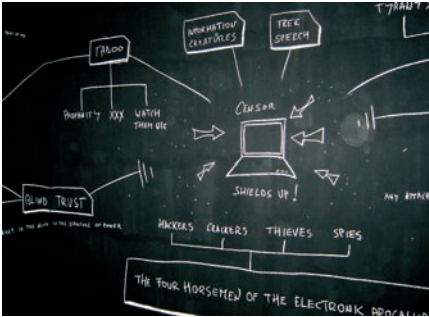


Salix Alba Tristis, 2002
15 x 12 cm, acrylic on fiberglass
Courtesy Galerie In Situ, Aalst

Marcel Berlangier's art is an art of developing, in the photographic sense of the word. He delivers images and at the same time unveils their pictorial origin. Often perceptible at first sight, the motif he chooses is not innocent; it is the result of an ensemble of formal, symbolical and even psychoanalytical worries. Beyond their very specific plastic qualities, the cypresses, thujas, willows, chrysanthemums, etc. are carriers of extrinsic significations. Formulated this way, Marcel Berlangier's painting not only delivers the "what", it also reveals the "how" and immediately leads the spectator to the "why". Frank Maes was absolutely right when he wrote "*the technique often constitutes the true subject of the painting.*"¹ The image and its processes of appearance are intimately

linked, and above all: they are shown. The apprehension of the works implies duration and movement. Whereas the motif can be outlined from a first distant view, it disintegrates as soon as you get closer, to pretentiously deliver its own constitution: a network made of touches of paint, placed on a surface. It is in that sense that the motif appears by developing, like an Epiphany that would be worked out by a too intense *blow-up*. There is nothing behind the image but its own constitutive matter and its organization on the medium. Motif, matter and manner are irremediably associated.

¹ Maes Frank, *Marcel Berlangier. Les Petites histoires de la Peinture*, Alost, Galerie In situ, 2001



The Trustfiles - Mindmaps, 2002–2005
 installation views Krinzinger Projekte

For several years, Gast Bouschet has been interrogating the world that surrounds him, and more specifically the social relations developed by mankind in different contexts. In his work *Trustfiles*, he shows his interest for the profound perceptive crisis that characterises our societies: How should we interpret the world? How can we develop our personalities? How could we define an identity in the abundance of models offered by our media-society? Bouschet is interested in the phenomena of religious fervour as it is practised in the different conti-

nents, as well as in political and economic imperialisms. In a vast diagram drawn on walls, he structures the consequences and the forms that those phenomena can take. The circular shape of the scheme and the impalpable character of the object (the “belief”, the “imperialisms”) are particularly adapted to the computer medium where interactive electronic files (including photographs, soundtracks, filmed sequences, extracts from chat-rooms, etc.) benefit an almost “divine” ubiquity: they are likely to appear anywhere and at any time!



Any resemblance to persons, living or dead, is purely coincidental, 2004, glasstron videos
 Courtesy of the artist

Accustomed to observing the ephemeral aspects of daily life, Edith Dekyndt seeks to catch particular instants by means of video-recording. As the critic Elisabeth Milon wrote, "Her works want us to be moved by nothing or almost nothing". From banal experiences of daily life, Edith Dekyndt extracts poetical instants, convinced that the most intense emotions are also the most fragile ones. The essence of her work thus consists in recreating the emotional climate generated by those derisory expe-

riences. From the poverty of the facts, the daily banalities, she succeeds in suggesting a very intense emotion. With the work *Any resemblance...*, the spectator is invited to wear a video-helmet where an electronic drawing changes in function of the intonations, produced by a text, consisting in bits of news and declaimed on a hypnotising tone.

ERIC DUYCKAERTS



Kant, 2000, video, 5' 30"

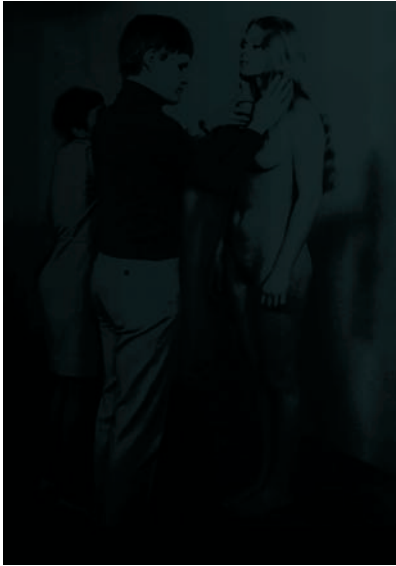
Courtesy Galerie Emmanuel Perrotin, Paris

R.D.F.D., 1997, video, 12' 22"

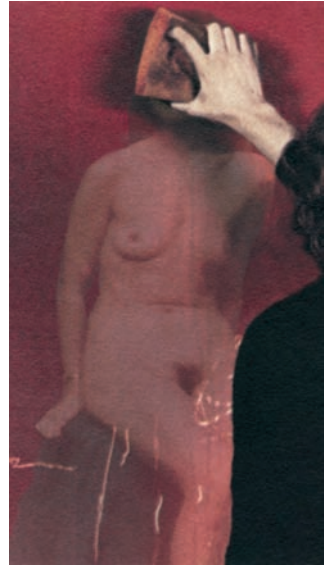
Courtesy Galerie Emmanuel Perrotin, Paris

The general principle of Eric Duyckaerts' work is to unfurl imagination and knowledge to denunciate pseudo-evidences. He convokes exogenous forms of knowledge, like law, history, maths, formal logic, literature... in order to generate logical paradoxes that issue from his works. The impasses of language, of Cartesian logic, etc. are damaged. From a formal point of view, he uses in the first place video and media communication techniques (interview, film, theatre, performance, installation, etc.) with a precision

that reinforces his persuasive force. Eric Duyckaerts perverts the most common forms of authority, the most precisely defined schemes, and denunciates their trickery without giving the impression of touching them. To the modern frontal offensive, he prefers the parasitism of the inside, causing the power buildings to fall down on their own contradictions.



Untitled, 2002, 180 x 110 cm, laserprint
Collection Province de Hainaut



Untitled, 2004
120 x 67 cm, laserprint
Courtesy Galerie Aline Vidal, Paris

For several years, Patrick Everaert has been creating photographic prints based on images taken from magazines and consequently processed on the computer. Refusing to give in to the brutality of that "aesthetic of the fragment and the shock"¹ of the surrealist or dadaist collages and photomontages, he also denounces the affective or provocative overbid, made possible today by the new technologies of numerical image processing. Literature, and specifically the authors who destroyed the codes of narrative construction (L. Sterne, J. Joyce, etc.), film, history of art, photography etc., not to forget the traditional "grids"

like semiotics, psychoanalysis, etc., are all different tracks that allow the spectator to enter into his work, without getting exhausted. Patrick Everaert does his best to continuously maintain in his works an inviolable core, a "terra incognita" that resists the apprehension, and to maintain active his power of fascination. His works, veiled by a black halo, entrust the spectator with the care to discover the pornographic image hidden behind them and to assume this brutal expression of sexuality.

¹ In *Instants fragiles*, Paris, Passage de Retz, 2001-2002, p. 37



Untitled, 2005, 100 x 100 x 100 cm, Paraphin
Courtesy La Maison de Marijke Schreurs, Brussels

Frédéric Gaillard sets in motion some kind of “poetry of mechanics” where the noise of an engine becomes a magical purring, where the smoke dissimulates a probably wonderful landscape, where the soap foam merges with Santa’s beard, where plants grow in wool hats. His world is tinged with ingenuousness, but this ingenuousness remains very lucid, in short: adult. He avoids moralising ruts and latent ideological orientations (his “childlike” world is not the insidiously totalitarian universe of Disney) and the kind of romantic nostalgia that makes of

childhood a golden age. Behind his restless machines, shaken up by the electrical discharges that inevitably run out, like when the soap tank is empty, stings a form of existential questioning on the absurdity of life. It is some kind of *vanitas* that corroborates the recurrence of this concern about the “duration of life” of each one of his works. However, Frédéric Gaillard responds to this anxiety with an irony and humour that show through in all his installations: if life is a joke, then it’s more amusing to believe in it!



Untitled, 2005, ink on paper
4 parts, 102 x 66 cm each
Courtesy Stephen Friedman Gallery, London
and Galleria Continua, San Gimignano



Untitled, 2005, ink on paper
4 parts, 102 x 66 cm each
Courtesy Stephen Friedman Gallery, London
and Galleria Continua, San Gimignano

Since the end of the eighties, Kendell Geers works, often in a controversial way, on the links that can be established between conceptual art and political matters. By means of brief interventions, performances, public actions or, ever more often, important installations, he creates a vast spectrum of actions that are at the same time very concrete and with a strong symbolical connotation; those should not only be understood as frontal gestures of political resistance, but also as attempts to appropriate the conceptual and minimalist forms of

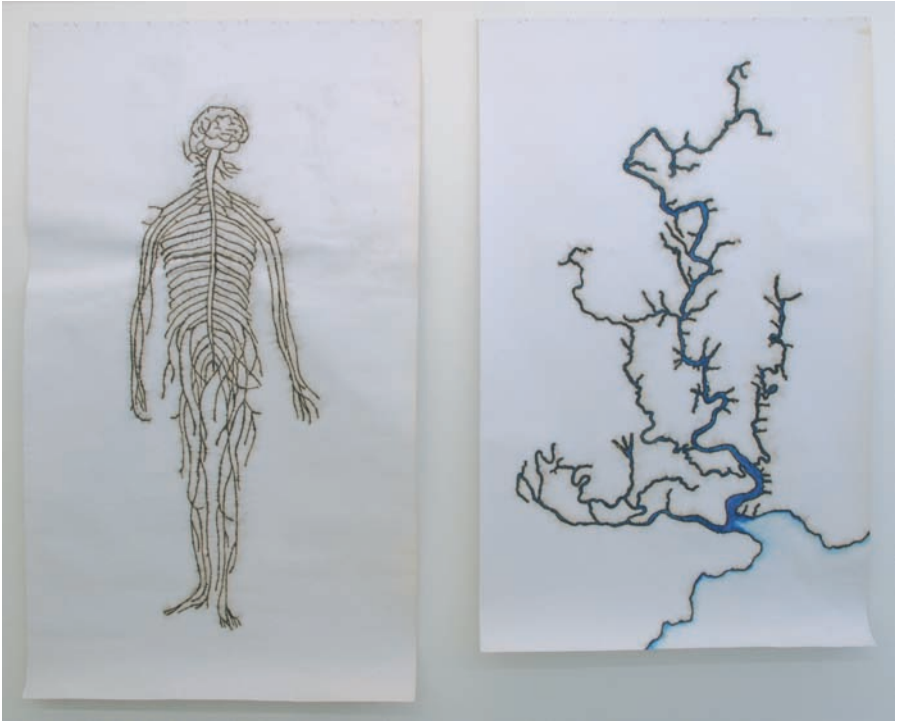
modernist tradition. His series of drawings dedicated to the Virgin represent women in postures borrowed from the pornographic repertory. This way, the artist exacerbates the repressed sexuality of the Christian religion, always latently expressed in art history. Geers associates the religious substratum linked to the image of the virgin and the violence of this pornographic imagery, forcing the spectator to make a choice: the latter either turns away from the image or fixedly gazes at it. Whatever his choice is, it must be accepted.



Nano Hybrid, 2005, installation view Krinzinger Projekte
drawings Courtesy Galerie Rodolphe Janssen, Brussels

Autodidact painter, Jean-Luc Moerman presents today one of the most radical aspects of this discipline. His indefinable forms are constituted by black lines that surround the flats of vivid colours (red, orange, yellow, kaki); the motifs betray multiple influences: the tags, graffiti and the entire universe of the street (publicity, neon-lights, etc.) in the first place, but also the independent comic strips, mangas, cartoons, science fiction, electronic games, fashion icons, etc. As skilful with the brush as with the spray, as precise with the pen as with the marker, Jean-

Luc Moerman has created a formal universe that transcends the question of the support. In the era of electronic information, capable of circulating immediately over the global networks, he has developed a painting that can be carried anywhere: on paper, canvas or obviously on walls, but also on cars, clothing, human bodies... The totality of social space can become the theatre of his artistic interventions. Not to repeat an art of attitude that would have life as a source, but to intervene at any place, any time and under any possible form.



Untitled (man), 2005
150 x 250 cm, drawing per fuse on paper

Untitled (rivers), 2005
150 x 250 cm, drawing per fuse on paper

Juan Paparella's work develops on the crossroads of a classical formal tradition and general worries, like life, death, memory, etc. Expressing himself by means of drawings, photographs, sculptures or installations, he conceives each one of his works individually, imagining their integration in vaster ensembles where they weave networks of significations. This Argentinian immigrant in Belgium evokes, by certain works, the problems of identity and territorial

boundaries. This way, his diptych of drawings made with the powder wick, associates a blood network and a hydrographical map. The lines are formed by the trace left by the wick, once lighted, on the paper: the burn thus determines the forms. The elusive character of the water, always running, impossible to contain within boundaries, echoes the flow of blood, source of all human life and interchangeable among people.

BENOÎT PLATÉUS



Appareil psychique, 2004, 250 x 310 cm, ink and colorspray on paper
Courtesy Galerie Baronian-Francey, Brussels

Benoît Platéus likes to debase the existence conditions of the photographs (the light and their support), to allow a poetical falsification of their perception. Sometimes he recovers images published in newspapers that he enlarges or of which he extracts the details; sometimes he inverse the colours of a photograph; or sometimes, he cuts out shapes on a drawing: he each time dedicates himself to an exercise of deconstruction of the image of which the reach is less critical than aesthetical. This way, he spreads the image's field of possibilities, offering the

spectator a true "*visual zone of liberty*". His drawings titled "Appareils psychiques" are characterised by the violence expressed by the plastic treatment (colour sprays, brutal cut-outs, outgrowth of the support, etc.). That violence is passed onto the spectator, torn between the aggressiveness of the forms and the general appeasement suggested by the work. By their formal aspects, his works make place for powerful psychoanalytical motives that, moreover in the city of Freud, echo those of Kendell Geers and Patrick Everaert.

RAPHAËL VAN LERBERGHE



The grid of the apparitions garden, 2004, 24,5 x 37 x 2 cm, postcard, pencil on paper
Centring #1–15, 2004, 24,5 x 32 cm each, postcards, pencil on paper

Raphaël Van Lerberghe's work is based on the appropriation of images which he is not the author of. He selects images from old pieces of art, scientific or other works, and processes them by drawn copy, photocopy, tracing or direct intervention on the images. The artist creates each time a new "reality" that turns out to be poetical, intimist, critical, etc. He also uses techniques like cropping, enlargement and isolation of elements. Each intervention gives birth to a new form and suspends the perception,

because it concedes an important part to the visibility of the gesture of its realization. Apart from the manifestation of an appropriation in view of a new use, according to a contemporary practice and stakes, the artist's gesture proves to be an attaching element that restores the balance between the object and representative perceptive nature of every image. Presented in series, his images produce new senses, establishing by whiles a new narration, even though truncated.

FERNANDO ALVIM born 1953 in Luanda, lives and works in Luanda.

Solo exhibitions (selection):

2002 Emotional geographies - Mains d'œuvres, Paris 2001 Matrix Art Projects - Ex-Action, Brussels | Mbutu Muande visionary nation - De Warande, Turnhout 1999 Award Fellowship - Civitella Ranieri Center, Italy 1997 El Hombre Solo - Gate Foundation - Amsterdam 1996 Limbus Gallery - Tel Aviv | Mécanismes de préservation de la mémoire II - Libreville, Brazzaville, Kinshasa, Maputo 1995 Installation - European Parliament, Brussels | A urgencia da Etnopsiquiatria - Luanda 1994 Contaminas Sankemente, Brussels 1993 Circulas Nius - Gulbenkian Foundation, Lisbonne 1992 Espace culturel Elinga, Luanda | Plaza De Africa - Angola's Pavillon, Expo'92, Seville 1991 Espace Sussuta Boé, Brussels 1990 Espace Sussuta Boé, Brussels 1989 Installation, Bourges | Galeria Novo Seculo, Lisbonne | Espace Sussuta Boé, Brussels 1988 Installation, Brussels 1987 Installation, Luanda 1986 Installation, La Rochelle 1985 Union Nationale des artistes plasticiens, Luanda.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzingger Projekte, Vienna, Austria (cat.) 2004 Afrika Remix - Museum Kunst Palast, Düsseldorf | Storage. L'Entrepôt du Musée - B.P.S. 22, Charleroi 2003 Art brussels, Brussels 2002 Busan Biennial, South Korea | Tempo - MOMA, New-York | Fronteras - EspacioC, Santander | Open house - Casino-Forum d'art contemporain, Luxembourg 2001 Unconscious Skin

- World Wide Video Festival, Amsterdam 2000 SECS Pompéia - Videobrasil, Sao Paulo | Drapeau - Musée d'art moderne de Liège, Liège | Continental Shift - Bonnenfantentmuseum, Maastricht | South Meets West - Kunsthalle Bern, Bern | Photo Biennial, Rotterdam | Memorias intimas marcas - MUHKA, Antwerpen 1999 Five continents one city - Mexico City | South meets West - Accra, Ghana | (Trans)Africa - Trafique - SMAK, Gent 1998 Biennale de Dakkar, Dakkar | Memorias Intimas Marcas - Johannesburg | Hivos Art in Freedom - Boijmans Van Beuningen Museum, Rotterdam | Triennale der Kleinplastik, Stuttgart | Biennale de Sao Paulo, Sao Paulo | Memorias Intimas Marcas - Instituto de Arte Contemporanea, Lisbonne | Memorias Intimas Marcas - Pretoria 1997 Memorias Intimas Marcas - Castle of Good Hope, Cape Town | Biennale de la Havane, Cuba | Memorias Intimas Marcas - Luanda 1995 Africus' 95 - Biennale d'Art contemporain, Johannesburg 1989 Musée d'Art et d'Histoire Maritime, La Rochelle.

ORLA BARRY born 1969 in Wexford, Ireland, lives and works in Brussels.

Solo exhibitions (selection):

2005 Portable Stones - SMAK, Gent (cat.) 2004 Year X - Galerie Nadja Vilenne, Liège 2002 Foundlings - Argos, Brussels | Foundlings - Temple Bar Gallery, Dublin 2001 Unsaid (with Rui Chafes) - Gallery Canvas, Porto 2000 Across an Open Space - Camden Arts Centre, London (cat.) 1999 A Tear for a Glass of Water - Camden Arts Centre, London | The Sca-

venger's Daughter - Shed im Eisenwerk, Frauenfeld | The Scavenger's Daughter & White Pompei (with E. Dietvorst) - Hal, Antwerpen | A Barmaid's Notebook 1991-99, Gasworks Gallery, London 1998 Aux mêmes moments - Galerie Vasistas, Montpellier 1997 Undercurrents - Galerie Micheline Szwajcer, Antwerpen 1996 Boxx - Brussels | Paulo Vitolo Gallery, Milan 1995 A Barmaid's Notebook 1991-95 - Stichting Kunstbevoordring, Brussels.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) | Razão e Sensibilidade (Sense and Sensibility), Sao Paulo 2004 Amicalement Vôtre - Musée des Beaux Arts de Tourcoing, Lille (cat.) 2003 Prix de la Jeune Peinture Belge - Palais de Beaux Arts, Brussels (cat.) | Contour - Mechelen (cat.) | Decennium - MUHKA, Antwerpen (cat.) 2002 Contemporary Art From Portugal - European Central Bank, Frankfurt (cat.) | Attachment+, Bruges (cat.) | Spring - Galerie Nadia Vilenne, Liège | Irish Festival, Aalst 2001 Biennial Leuven, Leuven (cat.) | Yellow - Geel (cat.) | Wir sind die Ander(en) - Herford (cat.) 2000 Some parts of this world - Helsinki (cat.) | Storm Centers, Watou 1999 Glen Dimplex Artist's Award - Irish Museum of Modern Art, Dublin (cat.) | Small stuff - Herman Teirlinck Huis, Beersel (cat.) | Small stuff - Nicole Klagsbrun Gallery, New York 1998 Manifesta 2, Luxembourg (cat.) | Enough - The Tannery, London 1997 Para-site - Golden Fleece Galleries, Brussels (cat.) | Beeld in Park - Felix Hap Park, Brussels (cat.) | Openstelling - Provinciaal Centrum voor Beeldende Kunsten - Begijnhof, Hasselt | Enough - Deunde, Rotterdam | Travels with a Magpie - De Fabriek, Eindhoven | States and Rituals of Self - Gallery

Paolo Vitolo, Milan 1996 In situ te gast in de Watertoren, Vlissingen (cat.) | Jocaste en Arcadie - Château des Adhémar, Montélimar 1995 Etalage, Brussels (cat.) | Orla Barry, Delphine Bedel, Sylvie Eyberg - Synagogue de Delme, Delme | Venus Envy - Artemisia Gallery, Chicago | Reserve - Stichting Kunstbevoordring, Brussels 1994 Prospectus, Brussels (cat.) | Papier als Environment (cat.), Aalst 1991 Les arques NO4 - Les ateliers des Arques, les Arques.

MARCEL BERLANGER born 1965 in Brussels, lives and works in Brussels.

Solo exhibitions:

2004 Abracadabra - Galerie In Situ, Alost 2003 One-eyed - James Colman Gallery, London | Il fantasma dell'accademia - Acedemia Belgica, Roma | Marcel Berlinger - Galerie Naumann, Stuttgart 2002 Les petites histoires de la peinture, Marcel Berlinger - Galerie Ven den Berge, Goes 2000 Galerie In Situ, Alost | Een Kabinet - Galerie Van den Berg, Goes (NL) 1999 Galerie Van den Berg, Goes (NL) 1993 Galerie In Situ, Alost.

Group exhibitions:

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) | Europäische Kunst in der Südwestkurve - Badischer Kunstverein Karlsruhe | Eden - Galerie Hermeyer, München 2004 Paul Moran, Marcel Berlinger - Galerie Van den Berg, Goes | Storage. L'entrepôt du Musée - B.P.S. 22, Charleroi | La magie de l'image - Galerie In Situ, Alost 2003 The new view indicator - Galerie Van den Berge, Goes | Intravention - W139, Amsterdam | FIG., Marcel Berlinger, Gregory Durvieux - Galerie Alimentation générale, Luxembourg 2002 Nue - La Maison de Marijke Schreurs, Brussels | Reality revisited, Galerie Martin Kudlek, Köln |

Le colloque des chiens, off-biennale de Venise - Espace 251 Nord, Liège | Bernard Gilbert, Michel Mouffe, Marcel Berlanger - Orion Art Gallery, Oostende 2001 Ici et Maintenant, Belgian System - Tour & Taxi, Brussels | La Trahison des Images - Off-biennale, Venise | Art Frankfurt, Frankfurt | Marcel Berlanger, Charl Van Ark, Paul De Kort - Watertoren, Vlissingen 2000 Art Frankfurt, Frankfurt | Art Zurich, Zurich 1999 Tina Haase, Marcel Berlanger, Loek Grootjans - Galerie Vanguardia, Bilbao | Links, schilderkunst in extremis ? - Provinciehuis, Maastricht 1998 Prospective, Brussels | Confrontatie/Dialog, Marcel Berlanger - Wolfgang Ellenrieder - Galerie In Situ, Alost | Attitudes - 't Lofthuis, Sint Niklaas 1997 Beyond abstraction - Galerie In Situ, Alost 1996 Galerie In Situ te gast - Watertoren, Vlissingen 1995 Les yeux d'un monde, situation et perspectives d'œuvres, projets et jeux d'artistes - Espace 251 Nord, Liège 1994 Tekeningen en tekeningen - Galerie Van Gelder, Amsterdam | En cercle élargi - Van Aa, Brussels | Schaarpoort, Knokke | Prospectus - Brussels 1993 O. Barea, M. Berlanger, J. Juchtmans, D. Urzay, J. E. Visser - Galerie In Situ, Alost 1992 Amérique francophone - regards interculturels - Montréal | Papier beeld en basis - Galerie In Situ, Alost | Artpool, Montpellier | Berlanger, Blondéz, Evrart - rue de la gaieté, Brussels 1991 Tempels, zuilen, sokkels - Aalst (cat.) 1990 Vooruit, Gand 1989 Parcours - Centre d'Art Contemporain, Brussels 1987 4x1=4, Brussels.

GAST BOUSCHET born 1958 in Dudelange, lives and works between Brussels and elsewhere.

Exhibitions (selection):

1998 Centre of Contemporary Arts, Glas-

gow 2000 Museum van Hedendaagse Kunst, Antwerpen | Camouflage Art-Culture-Politics, Johannesburg 2002 Casino-Forum d'Art Contemporain, Luxembourg | Busan Biennale of Contemporary Arts, Busan, Korea | Camouflage, the European Satellite of TACCA-Territorios de Arte e Cultura Contemporânea Africana, Brussels.

Projects (selection):

The Trustfiles (offline): 2005 Ghost - Camouflage, European Satellite of TACCA, Brussels 2004 Art Frankfurt - Curator's choice 2003 Camouflage, European Satellite of TACCA, Brussels 2002 Saarländischer Rundfunk Saarbrücken.

This Space Between Us: 2004 Storage. L'entrepôt du musée - B.P.S. 22, Charleroi | Art Frankfurt, Curator's choice | Les Afriques - Tri postal, Lille 2002 This Space Between Us versus Zona Del Silencio - Open House, Casino-Forum d'Art Contemporain, Luxembourg | Busan Biennale of Contemporary Art, Busan, South Korea | Face to Face, Conference on This Space Between us - Hôtel de Ville Dudelange, Luxembourg 2001 Camouflage, Brussels | Centre of Contemporary Art of Southern Africa, Johannesburg | Keep The Light On - CNA Luxembourg, Clervaux, Esch 2000 Area, residency programme, Johannesburg.

Listen To Your Holes: 2000 Memorias Intimas Marcas - Museum van Hedendaagse Kunst, Antwerpen | Fotogalerie Wien. *Radio Cosmos* : 2000 Camouflage, European Satellite of TACCA, Brussels | Brussels to Infinity - Les Glacières, Brussels 1999 LP 25, Radio show, Radio Campus, Brussels 1998 Center for Contemporary Arts, Glasgow | Billboards - The Underground, Glasgow | Sonora Machine - Dudelange | Catalogue, CCA, Glasgow.

Here: 1998 Fotofest - Belgisches Haus, Köln 1997 Galerie in der Brotfabrik, Berlin | Musée Municipal, Dudelange, site specific installation | Book, producer: Galerie Nei Liicht, Dudelange | Contretype, Brussels | Hors Série - Prague, Sofia, Szeged, Salamanca, Bratislava, Kinshasa 1996 Photographers from Luxembourg - She-raton Grande, Bangkok | Space Untitled - Toxic New Art Gallery, Luxembourg.

JOTA CASTRO born 1965 in Peru, lives and works in Brussels.

Solo exhibitions:

2005 Exposition Universelle 1 - Palais de Tokyo, site de création contemporaine, Paris | Exposition Universelle 2 - B.P.S. 22, espace de création contemporaine, Charleroi | Jota Castro, Uplands Gallery - Melbourne, Australia | Taking Part - SM's, Stedelijk Museum 's-Hertogenbosch, museum for contemporary art and design, Netherlands 2004 Bouc-émissaire - Galerie Kamel Mennour, Paris | Jota Castro... Pour Amiel - La Criée, centre d'art contemporain & Galerie du TNB, Rennes 2003 Love Hotel - Galerie Maison-neuve, Paris | Motherfuckers Never Die - Galleria Minini, Brescia 2002 Si c'était à refaire... , projet Tokyorama - Palais de Tokyo, Paris 1998 Jota Castro - Fondo del Sol Visual Arts Center, Washington D.C.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzingler Projekte, Vienna, Austria (cat.) | Posture. .say again - Uplands Gallery, Melbourne | Risk - CCA, Glasgow | Glasgow Art Festival - Glasgow | Disobedience - Play_ gallery, Berlin | Point Break (The Presidents) - Galleria B&D, Milan | Emergency Biennale - Grozny, Paris, Bolzano and Charleroi | Il Male. Esercizi di Pittura Crudele - Palazzina Stupinigi, Turin | Quattro Venti,

Manciano | Accion Directa, Prague Biennale 2, Prague | Travel - W139 Art Center, Amsterdam 2004 Quick Sand - de Appel, Amsterdam | Public Art Project - De Pijp-Skor, Amsterdam | Perspective 04 - Palazzo Turtur, Bari | Shake - OK Centrum, Linz | Produciendo realidad - Chiesa di San Matteo, Lucca | Shake II - Villa Arson, Nice | A Drop of Water a Grain of Dust - Gwangju Biennale, Korea | Troubled Times - Gruppo 78, Trieste | Seven Sins - Museiom, Bolzano | Produciendo realidad - Chiesa di San Matteo, Lucca | Z.O.U-Zone of urgency - Reggio Calabria | Storage. L'entrepôt du Musée, B.P.S. 22, Charleroi, Belgium 2003 Hardcore, vers un nouvel activisme - Palais de Tokyo, Paris | Z.O.U., 50th Venice Biennial | U-Topos - 2nd Tirana Biennial 2002 Lines and Mobility - Kunstverein, Nuremberg 2001 Play with Gary and Reality, Voici: 100 ans d'art contemporain - Palais des Beaux-Arts, Brussels | EV+A Expanded - Limerick City Gallery of Art, Limerick, Ireland | Transit, Addict Creative Lab, Brussels 2000 Continental Shift - Ludwig Forum für Internationale Kunst, Aachen | Transcultural Exchange - 1st London Biennial 1999 Vivre Paris, rencontre avec 30 artistes latino-américains - Espace Electra, Paris | ZAC 99, zones d'activation collective - Musée d'Art moderne de la ville de Paris.

EDITH DEKYNDT born in 1960 in Ieper, Belgium, lives and works in Tournai, Belgium, and Strasbourg, France.

Solo exhibitions:

2005 Centre Wallonie-Bruxelles, Kinshasa | Ravenstein Galleries - Invitation Porte 11 Gallery 2004 Detrois Studio Brussels | Porte 11 Gallery, Brussels | Any resemblance to persons, living or dead is purely

coincidental - B.P.S. 22, Charleroi, Belgium, Production Province de Hainaut
2003 Soleil public - Le Comptoir du Nylon, Brussels
2002 Before life (Myodesopsies) - Chapelle de Boondael, Center for Arts, Brussels
| 3 minutes of darkness - Micro-production, Brussels
| 1999 Alone at home - Les Témoins Oculistes Gallery, Brussels
| Probables pieces - Plug In Gallery, Winnipeg, Canada
1998 Discreet piece - Or Gallery, Vancouver
| Worthlessness - Espace L'Escaut, Brussels
1996 Laboratory - work in progress, c/o Christophe Lezaire, Obigies, Belgium
1995 Trois repas le dimanche, work in progress - Espace L'Escaut, Brussels
1994 To clean a room - Themistoclès Gallery, Mexico City
1993 Legenda orea, c/o Klaus Haas - Leuven, Belgium
| Rien de nouveau sous le soleil - Koma Gallery, Mons, Belgium.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) | Soleil public - Blackwood Gallery, University of Toronto
2004 Vollevox Sound Festival - Gebouw Vanderborcht, Brussels
| Ch. Veys: Un collectionneur - Porte 11 Gallery, Brussels
| The Weather - Lianne and Danny Taran Gallery, Saydie Bronfman Centre for Arts, Montreal
| New Works Residency - Banff Center For Arts
| 2003 Appolonia - Art Center Bucharest
| Belgian Focus - Argosfestival, Argos, Brussels
| International Festival of Digital Art - Centro Pablo de la Torriente Brau, La Havana
| RotterdamFilmFestival, Rotterdam
2002 Act - BBL Gallery, Brussels
| Le colloque des Chiens - Espace 251 Nord, Liège
| The Power Plant, International Art Fair, Toronto
| Diversion - Museum of Garden History, London
| Ohne Malerei - Museum der Bildende Künste, Leipzig
2001 Instants Fragiles - Passage de Retz, Paris

| Ici et Maintenant - Tour et Taxis, Brussels
| La Trahison des Images, Pallazzo Franchetti, Venise Biennial
| Things, Les Témoins Oculistes Gallery, Brussels
2000 Belgian Focus - Argos, Brussels
| Royal Museum of Central Africa - Tervueren
| Beyond Seasons - Les Etablissements d'En Face, Brussels
| Histoires d'un Monde Ephémère - Les Témoins Oculistes Gallery, Brussels
| La Conscience du Monde - Louvain-La-Neuve
| Les Frontières dans la Tête - CEEAC, Strasbourg
| Kunstverein Villa Streccius, Landau
1999 Belgian Focus, Argos, Brussels
1997 Structures - Ixelles Museum, Brussels
| Structures - La Machine à Eau, Mons
| Structures - MAMAC, Liège
1996 Le Feu - Espace 251 Nord, Liège
1993 Entraxis - Venise Biennial Off
1992 Quinze Artistes Belges à Barcelone - Capella de la Cruz, Barcelona
| Papiers Libres - Grand' Hornu Centre of Arts, Hornu.

ERIC DUYCKAERTS born 1953 in Liège, Belgium, lives and works in Nice, France.
Solo exhibitions (selection):

2005 L'argument de la diagonale, performance with Jean Gaudin - Université de Paris X, Nanterre
2004 Les anneaux de Soury - Galerie Emmanuel Perrotin, Paris
| Aduc, performance with Virginie Le Touze and Joseph Mouton - Frac PACA, Marseille
2003 Le projet mimosas - Galerie Française (Piazza Navona) and Academia Belgica, Roma
| Catamnésie, performance with Joseph Mouton - Villa Caméline, Nice
2002 Le Studio - Yvon Lambert, Paris
| Pour en finir avec la barre de Sheffer - Frac des Pays de la Loire
| Lacs, conférence/performance - École du Louvre, Paris
| Actualités, conférence/performance - Centre National de la Photographie, Paris
2001 Galerie Baronian-Francey,

Brussels 2000 The Dummy's Lesson, Eric Duyckaerts / Jean-Pierre Khazem - Crac de Sète | Anneaux de Soury - La Verrière, Hermès, Brussels 1999 Circon, In, Intro, Per, Rétro, Su) Spection - Frac Bourgogne, Dijon | Conférence/Performance, Ecole Nationale des Beaux Arts de Lyon 1998 INSA, Lyon 1997 Frac Languedoc-Roussillon, Montpellier | Conférences : Frac Poitou Charentes, École des Beaux Arts, Angoulême; Les amis du Frac Champagne-Ardenne | Tout et n'importe quoi - Institut de mathématiques de l'Université de Copenhague | Pour en finir avec Sheffer workshop/conférence/débat - Villa Arson, Nice | Acquisitions récentes, discussion with Paul Ardenne - Frac de Reims | Approches de l'analogie, discussion with Yves Guéniffey - École nationale des Beaux Arts et Université de Nancy | ...Y/Z=A/B... - Galerie Emmanuel Perrotin, Paris 1996 Analogique vs Digital, performance/conférence - Frac Provence - Alpes - Côte d'Azur, Marseille | Atelier Ste Anne, Brussels | La boucle - Frac Champagne Ardenne, Reims.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) | Musée national du Jeu de Paume, Paris | La Belgique visionnaire - Palais des Beaux-Arts, Brussels | Galerie des filles du Calvaire, Invitation Catherine Perret | Galerie Emmanuel Perrotin, Exposition inaugurale du nouvel espace, Paris 2003 Lee 3 T au Ceti Central Armory Show - Villa Arson, Nice | Le colloque des chiens, Off collection, Biennale de Venise 1986-2003, Centre Wallonie-Bruxelles, Paris; Espace 251 Nord, Liège 2002 Sans commune mesure, Image et texte dans l'art actuel - Centre national de la photographie, Paris 2001 La Trahison des images - Palazzo

Francheti, Biennale de Venise 1999 Abracadabra - Tate Gallery, London 1993 Viennese Story, Wiener Secession, Vienna | Conférence sur la Main - Galerie Emmanuel Perrotin, Paris.

PATRICK EVERAERT born 1962 in Gosselies, lives and works in Mont-sur-Marchienne, Belgium.

Solo exhibitions:

2005 Galerie Aline Vidal - Paris 2004 Frac Provence Alpes Côte d'Azur, Marseille 2003 Galerie Aline Vidal, Paris 2002 Tuer le temps - B.P.S.22, Charleroi 2000 Centre d'Art Chapelle de Boendal, Brussels 1998 Galerie Brownstone/Corréard, Paris 1995 Galerie Météo, Paris | Galerie Etienne Tilman, Brussels 1994 Château de Vitre, Vitre 1993 Galerie Météo, Paris 1992 Etablissement d'en face, Brussels.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) | Vingt ans après - Un atelier imaginaire - CWAC Centre wallon d'Art contemporain 2004 Eboulissement - Galerie nationale du Jeu de Paume, Paris | One Man Show - Artbrussels, Galerie Aline Vidal 2003 Le beau corps de la mémoire - MAC'S, Musée des Arts Contemporains, Grand-Hornu | Images au centre - Château de Tours, Tours 2002 Le colloque des chiens- Espace 251 Nord, Liège | De la recherche à l'humain, Patrick Everaert, Michel François, Marin Kasimir, Marie-Jo Lafontaine... - Château de Seneffe, Seneffe | Human-Isme - Orion Art Gallery, Ostende 2001 Positionen der peripherie - Sammlung der Provinz Hennegaul - IKOB, Eupen | Marianne Berenhaut, Goele De Bruyn, Patrick Everaert, Lukas Vandenabeele - Galerie Nadja Vilenne, Liège | La trahison des images / Portraits de scènes - 49è Biennale de Venise,

Venise | Ici et Maintenant - Espace 251 Nord, Tour & Taxis, Brussels 2000 Quand soufflent les vents du sud - BBL et Musée d'Art wallon, Liège | Quand soufflent les vents du sud - Tallin 1999 Radicalité dire les qualités - Galerie Brownstone/Corréard, Paris 1998 1re Biennale de l'image - Centre national de la Photographie, Paris | Enfermement photographique - Maison européenne de la Photographie, Paris 1997 Météo-Show - Galerie Météo, Paris | Ami, entends-tu? - Galerie Météo, Paris | Objectif lune - Centre d'Art de Neuchâtel, Neuchâtel | Uit het ongewisse (Entre chien et loup) - Koninklijke Museum voor Schone Kunsten, ICC, Anvers 1996 Non! pas comme ça! - Centre d'Art de Neuchâtel, Neuchâtel 1994 60 rooms with a view - Amsterdam | The drawing room - Amsterdam | Les choix de Bruxelles - Brussels 1992 Jeune Peinture Belge - Palais des Beaux-Arts, Brussels | Via Farini - Associazione per la Promozione della Ricerca Artistica, Milan | Le triomphe de la peinture - Galerie Météo, Paris.

FRÉDÉRIC GAILLARD born 1970 in Dinant, Belgium, lives and works in Chimay, Belgium.

Solo exhibitions:

2003 La Venerie - Brussels 2001 OHM sweet OHM - La Maison de Marijke Schreurs, Brussels 2000 Galerie Dominique Lang, Dudelange | Catch the Wind - Ateliers Höherweg, Düsseldorf 1999 Arteespoon - Brussels 1998 Frédéric Gaillard - Péniche Notger, Thuin 1996 Sans Titre (paraffine et encre rouge) - Le Chalet de Haute Nuit, Brussels.

Group exhibitions (selection):

2005 DIVA, digital & video art fair - Galerie Marijke Schreurs, New-York | Brussels South Airport - Krinzinger Projekte, Vien-

na, Austria (cat.) | Kunst & Zwalm - Zwalm | Prix de la sculpture de la Communauté française de Belgique - Liège 2004 Art Brussels - La Maison de Marijke Schreurs | Argos Festival, Belgian Focus 2003 Cross over the mind, travelling exhibition - La Maison de Marijke Schreurs | Art Brussels - La Maison de Marijke Schreurs 2002 Prix Mediatine - Bruxelles | Landscape - Le Botanique, Brussels | Art Brussels - La Maison de Marijke Schreurs | Cross over the mind - Brugge 2002 | Liaisons Secrètes - Gare Centrale, Brussels | Prix du Hainaut - B.P.S. 22, Charleroi 2001 ART 6, six directions in contemporary art - Brussels | Grange au Faing - CAC du Luxembourg Belge, Jamoigne | Ici et Maintenant - Tour & Taxi, Brussels | Été / Art-4 - Brussels | Mosaïque de Chambres - La Maison de Marijke Schreurs | Prix du Hainaut - B.P.S. 22, Charleroi | Instants Fragiles - Passage de Retz, Paris 2000 l'Art au foyer - Les Témoins Oculistes, Brussels | Récits d'un monde éphémère - Les Témoins Oculistes, Brussels | Biennale d'Art Contemporain de Louvain-la-Neuve | Prix du Hainaut - B.P.S. 22, Charleroi 1999 Huitième Triennale des Artistes de la Province de Namur - Maison de la Culture de Namur 1998 Sylvie Ronflette, Frédéric Gaillard, Regine Schumann, Maurice Frydman - La Maison de Marijke Schreurs, Brussels | Confrontatie - Dialoog - Galerie In Situ, Alost | Booreiland - de Fabriek, Eindhoven 1997 Triennale Internationale des Jeunes Talents - Musée des Beaux-Arts, Charleroi et Musée Arthur Rimbaud, Charleville-Mézières | Art Contemporain et Patrimoine - Région du Centre | Beeld in Park - Parc Félix Hap, Brussels | Le Bleu des Cimes - Le Chalet de Haute Nuit, Brussels | Trapped Reality - Centre de Arte

de Santa Monica, Barcelona 1996 Galerie In Situ te gast in de watertoren - Vlissingen | Licht en Beweging - ICC Anvers | Les Enfants d'Orhpée - Orphelinat du Sacré-Cœur, Boussu | Un Petit Alpage - Le Chalet de Haute Nuit, Brussels | Attitudes - Knokke | Aus dem gewöhnlichen-vanuit het alledaagse - Galerie In Situ, Alost | Prix du Hainaut - Grand-Hornu 1995 Parcours - Centre d'Art Contemporain, Brussels | Galerie In Situ, Alost | Eghezée 95, de maisons en maisons - Eghezée | Foire d'Art jeune - Knokke.

KENDELL GEERS born 1968 in South Africa, lives and works in Brussels.

Solo exhibitions (selection):

2005 Satyr:ikon - Galleria Continua, San Gimignano | Hung, Drawn and Quartered - Aspen Art Museum, Aspen (cat.) 2004 Sexus - Cimaie et Portique - Albi (cat.) | The forest of suicides - MACRO Museum, Roma | In the flesh - Salon 94, New York 2003 Inferno - CCA Kitakyushu Project Gallery, Japan (artists book) | Terrorealismus - Migros Museum, Zurich | The Prodigal son - Goodman Gallery, Johannesburg | Rogue States - Stephen Friedman Gallery, London 2002 Grenzgänger - Galerie Luis Campana, Köln | Mondo Kane - Galleria Continua, San Gimignano | A Spy in the House of Love - Camouflage, Brussels | Sympathy for the Devil - Palais de Tokyo, Paris (cat.) | 2001 Where Angels Fear to Tread - Delfina Project Space, London | Televisionaries - Württembergischer Kunstverein and Schloss Solitude, Stuttgart 2000 Timbuktu - MAK, Vienna | ¡Ya Basta! - Le Consortium, Dijon | Ex Africa Semper Aliquid Novi - Marian Goodman Gallery, Paris 1999 States of Emergency - Vienna Secession, Vienna (cat.) | Heart of Darkness - South African

National Gallery, Cape Town 1995 W.C. - Villa Arson, Nice.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) | Dionysiac - Centre Pompidou, Paris (cat.) 2004 Democracy is fun - White box, New York | Transcultures - The cultural Olympiad and the National Museum of Contemporary Art, Athens (cat.) | Ipeg bild.ton.maschine - Künstlerhaus Bethanien, Berlin (Liquid Architecture) | Not Done - Muhka, Antwerpen (cat.) | Les Afriques - Tri Postal, Lille 2003 Poetic Justice - 8th International Istanbul Biennial, Haghia Sophia Museum, Turkey (cat.) | Black President: The Art and Legacy of Fela Anikulapo-Kuti - New Museum, New York (cat.) | African Exile Museum - Migros Museum, Zürich | Time, art and architecture - Biennial of Valencia (cat.) | Coollustre - Collection Lambert en Avignon (cat.) | Göteborgs Internationella Konstbiennial, Göteborg (cat.) | Next Flag, Hans Bogatzke Collection, B.P.S.22, Charleroi, Belgium (cat.) | HardCore, Vers un Nouvel Activisme - Palais de Tokyo, Paris (cat.) | M_ARS - Art and War - Neue Galerie am Landesmuseum Joanneum, Graz (cat.) | Salon des refusés, Fondazione Bevilacqua La Masa, Venice (Cat.) 2002 Documenta 11, Kassel (cat.) | The Short Century - PS1, New York (cat.) | Video-Zone - 1st International Video-Art Biennial, Tel Aviv (Cat.) | 2001 Skulptur - Biennale im Münsterland, Kloster Gravenhorst, Hörstel, Germany (cat.) | Casino 2001 - 1st Quadronnial of Contemporary Art, S.M.A.K., Gent (cat.) | Berlin Biennale, Jannowitzbrücke, Berlin (cat.) 2000 The Sky is the Limit - Taipei Biennial, Taipei, Taiwan (cat.) | Echigo-Tsumari Art Triennial, Japan (cat.) | Untitled (Sculpture) - Luhring Augustine, New York | South

Meets West - Kunsthalle Bern (cat.) 1999
Zeitwenden - Kunstmuseum Bonn (cat.)
1997 Alternating Currents - Johannes-
burg Biennale (cat.).

JEAN-LUC MOERMAN born 1967 in
Brussels, lives and works in Brussels.

Solo exhibitions:

2005 Suzanne Tarasieve - Paris | Nichido
Contemporary Art - Tokyo | Witzenhausen
- Rotterdam | Galerie Stalke - Copenhagen
2004 Galerie Alimentation Générale - Lux-
embourg | La Criée - Rennes 2003 Galerie
Rodolphe Janssen - Brussels 2002 Galerie
Alimentation Générale - Luxembourg 2001
Ronde de la Botanique et façade du
Cirque Royal - Brussels 2000 Galerie
Taché-Levy - Brussels 1999 Galerie De-
tour, Jambe, Belgium.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzing
Projekte, Vienna, Austria (cat.) | Atelier
Cardenas Bellanger - Paris 2002 Galerie
Paolo Boselli, Brussels | Dexia Bill - Dexia
Luxembourg 2001 Galerie Art&Com -
Brussels | Instinct way - Galerie Triangle
Bleu, Stavelot | Ici et maintenant - Tour &
Taxi, Brussels | Galerie Usage Externe,
Brussels 2000 Espace BBL, Liège |
céleste-terrestre - Espace Jacquemotte,
Brussels 1999 Galerie The Flying Cow
Project, Brussels 1998 Galerie Espace 13,
Brussels | Galerie Bernard Cats, Knokke.

JUAN PAPARELLA born 1965 in Buenos
Aires, lives and works in Braine-le-
Comte, Belgium.

Solo exhibitions (selection):

2005 Galerie Utopia, Damme-Sijsele,
Belgium | Galerie Koma, Mons, Belgium
2001 Paparella & Paparella, Galerie Ruth
Benzacar, Buenos Aires 2000 Galerie
Martha Schneider, Chicago 1998 Galerie

Art Store, Brussels | Cabinet d'Art Con-
temporain, Brussels 1997 Intervention
sur vitrine, CGER, Brussels | Galerie Ruth
Benzacar, Buenos Aires 1995 Vidéo in-
stallation, concert 1994 Galerie Nathalie
Beeckman, Brussels 1992 Fondation
Banco Patricios, Buenos Aires 1989
Galerie Alberto Elia, Buenos Aires.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzing
Projekte, Vienna, Austria (cat.) 2004 Ren-
contre Internationale d'Artistes - Valencia
| Maison de la Radio, Paris | LAT/entes -
Espace provisoire UCL, Brussels 2003
Musée de la Photographie - Charleroi,
Belgium | Artistes pour Amnesty - Maison
Pelgrins, Brussels | New to view - Art in-
stitute of Chicago | Galerie Fucares, Sevilla
| Parcours d'Artistes de Blois, France |
Biennale d'art contemporain, CCRC, Bel-
gium 2000 10 Artistes pour 10 cubes,
Chateau de Seneffe, Belgium | Passage 44
- Banque Dexia, Brussels | Espace
Jacquemotte, Brussels | Brussels 2000,
Parcours d'Artistes 1999 Maison de l'Art
Actuel, Brussels | Liberté, Libertés ché-
ries... - Botanique, Bruxelles | Otra fotogra-
fia - Galerie Benzacar, Buenos Aires | Le
reservoir d'idées, projet d'artistes - Brus-
sels | Arte de Accion, 1960-1990 - Buenos
Aires | Arte Fotografico Argentino - Collec-
tion du Musée d'Art Moderne de Buenos
Aires | Prix "Leonardo" de la photographie
- Musée des Beaux Arts de Buenos Aires
| Bruxelles ma découverte - Brussels 1998
Prix Jeunes Talents - Musée d'Art Con-
temporain, Liège | Contemporary Art From
Brussels - Glasgow 1995 Parcours - Cen-
trum voor Hedendaagse Kunst, Brussels
1994 Prix de la Jeune Sculpture - La Châ-
teigneraie, Flémalle 1992 Parcours d'Ar-
tistes - Bruxelles | Hommage à Aldo Papa-
rella - Galerie Centoira, Buenos Aires | Prix

de la Jeune Peinture - Palais des Beaux-Arts, Brussels 1991 Artistas de los ochenta - Musée d'art contemporain, Buenos Aires | La sculpture du 20^e siècle - Palais de Glace, Buenos Aires 1987 Rencontres internationales de la critique, Las voces emergentes - Buenos Aires | Challenge Young Latin American on Paper, Exhibition 60 - CDS Gallery, New-York.

BENOIT PLATÉUS born 1972 in Liège, Belgium, lives and works in Brussels.

Solo exhibitions:

2004 La Chapelle du Genêteil, Château-Gonthier, France | Galerie Baronian-Francey, Brussels | Galerie Aline Vidal, Paris 2002 Art Brussels, Galerie Baronian-Francey 2001 Galerie Aline Vidal, Paris | Espace 251 Nord, Liège | La Librairie de la Fondation pour l'Architecture, CIVA, Brussels 1999 Galerie Aline Vidal, Paris (cat.) 1998 Mise en doute 2, with Juan d'Oultremont - Brussels.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) | Ici et là - Galerie commune, Tourcoing, France | Ca en jette - Galerie Aline Vidal, Paris 2004 Le proche et le lointain - Domaine de Kerguéhennec, France | Storage. L'entrepôt du musée - B.P.S. 22, Charleroi, Belgium | Eblouissements - Musée du jeu de Paume, Paris (cat.) | exERGue - Ecole de recherche graphique, Brussels | 2003 Musée d'Art Moderne et Contemporain de Liège | Fables de l'identité, La collection NSM Vie/ABN AMRO - Centre National de la Photographie, Paris | Prix de la jeune peinture - Palais des Beaux-Arts, Brussels (cat.) | Dessins et collages - la Lettre Volée, Brussels | Coconutour - CRAC Sète, France 2002 ACT - Espace BBL, Brussels (cat.) | La salle de cinema - 17^e festival

Européen du film court de Brest, Centre d'Art La Passerelle, Brest | Family Plot - Galerie Baronian-Francey, Brussels | Paysage, l'image, la vision, l'imagination - Musée d'Art Moderne et Contemporain, Strasbourg | Régine et ses copines, Bourse du travail et Art 3 - Valence | Landscape in Belgian Focus - Le Botanique, Brussels | Nue - La Maison de Marijke Schreurs, Brussels 2001 Instants Fragiles - Passage de Retz, Paris. (cat.) | Ici et maintenant, Belgian system - Tour & Taxis, Brussels | La trahison des images, Portraits de scène - Palazzo franchetti, 49^e Biennale de Venise - A Latere, Venise 2000 Dessesins d'hiver et de glace - Galerie Aline Vidal, Paris | Marres - centrum beeldeende kunst, Maastricht | La conscience du Monde - 3^e biennale de Louvain-la-Neuve (cat.) | 1999 En attendant l'année dernière, Archives Actives - Off-48^e Biennale de Venise, Venise | Quand soufflent les vents du sud - Espace BBL et Musée d'Art Wallon, Liège. (cat.) | Umwelt/Umfeldt, Art et Environnement - Antichambres du Palais des Beaux-Arts, Brussels (cat.) | Pierre Gerard: Fausse collection - Galerie Nadja Vilenne, Liège 1998 51 Club Liège St Lambert - Musée d'Art Moderne et d'Art Contemporain, Liège | Jonge kunst uit Wallonie - VMHK, Gent | Bureau augmenté - NICC, Antwerpen.

SIMONA DENICOLA born 1972 in Milano, lives and works in Brussels.

IVO PROVOOST born 1974 in Dismuide, Belgium, lives and works in Brussels.

Solo exhibitions:

2005 Booby Prize - Blac, Brussels | KunstNu - SMAK, Gent 2004 Hans & Gretel : Communauté des biens - Frac Bourgogne, Dijon | Noir between the sexes - Lokaal 01, Antwerpen | Flanders Tech-

nology - Glassbox, Paris | Architonic (with Sammy Engramer), Florence Loewy Books, Paris | (Photocopies) - Collective Gallery, Edinburgh | Agenda, by Eva Gonzalez-Sancho & Hangar, Barcelona | Air-france.be - Galerie Paolo Boselli, Brussels 2003 Residenz : Commercial Break - Parc Saint Léger, Centre d'Art de Pougues-Les-Eaux, France | Happy end, 24 mai, mise en vente du lot - Cannes Enchères, Cannes | Small Noise n° 11 - Galerie Paolo Boselli, Brussels | On civa tous (with Frédéric Deswattines) - CIVA, Brussels 2002 Present Future - Galerie Paolo Boselli, Artissima9, Torino (cat.) 2001 Building/Underwood, (with David Evrard), Caudiès de Fenouillèdes, France | Takeaway - Roger Vandaele Editie, Anvers 1999 Logos, by Sophie Legrandjacques, Saint-Nazaire, France (cat.) 1998 - Dan Graham Plaza, Nantes, France (cat.) 1997 Extallation in Frank's house (with Frédéric Deswattines) - Dwellinghouse de L.H. De Konink, Brussels.

Group exhibitions (selection):

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) | Prix de la Jeune Peinture Belge, Palais des Beaux-Arts, Brussels | Entre ces deux là - N36, Strasbourg 2004 Molti Multipli - CCNOA, Brussels | Vollevox# 9 - by Komplot, Maïs Festival, Dexia Art Center, Brussels | Œuvres de la collection Ch. Veys, Galerie Porte 11, Brussels | Vollevox# 8, by Komplot, Royal Museums of Fine Arts, Brussels | No Friture, Mannheimer Kunstverein & Kunstverein Ludwigshafen, Mannheim & Ludwigshafen | New Stories for Brussels: Conceptual Approaches of developed Environment - by Sven Sterken, Argos Festival, Brussels | Values - by Igor Antic, 11th Biennial of Visual Arts, Pancevo (cat.) | Vollevox #2, by Komplot, Théâtre Mer-

cellis, Brussels 2003 RE : LOCATION - Villa Arson, Nice (cat.) | Galerie Paolo Boselli, Artissima10, Torino | Je me souviens (titre provisoire) - Archives de la Ville de Bruxelles, Brussels | Video Nocturne - Roger Vandaele editie, Antwerpen | Coconutour, Crac de Sète, France (cat.) | Special Dedicace, Musée Départemental d'Art Contemporain, Rochechouart, France 2002 Autour de Bruno di Rosa - BBL ForwArt, Brussels (cat.) | Landscape - Belgian Focus, Le Botanique, Brussels 2001 Ici et Maintenant, Tour & Taxis, Brussels (cat.) 2000 BIG2000 - Biennale di Torino, Torino (cat.) | At your service - Klemens Gasser & Tanja Grunert's Gallery, N.Y. | Biennale d'art contemporain, (with Gaël Derrien & Anne De Sterk), Louvain-La-Neuve (cat.) 1998 BXL MINI FM, Palais des Beaux-Arts, Brussels.

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Solo exhibitions:

2005 Tout est réel ici - Palais des Beaux-Arts, Brussels.

Group exhibitions:

2005 Brussels South Airport - Krinzinger Projekte, Vienna, Austria (cat.) 2004 Prix du Hainaut Arts-plastiques - B.P.S. 22, Charleroi | Vanitas eitelkeit van de ijdelheid - IKOB, Eupen | Clapping, birds and the blackriders - Marres, Maastricht 2003 Vanité des vanités - Maison de la Culture, Tournai | Galerie KOMA, Mons 2002 Prix du Hainaut Arts-Plastiques - B.P.S. 22, Charleroi | Vanité des vanités - Mons | Biennale d'Art Contemporain - Louvain-La-Neuve 2001 Prix du Hainaut Arts-Plastiques - B.P.S. 22 Charleroi 2000 Chimistry ERG4 - Brussels.

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Nano Hybrid, 2005, installation view

Krinzinger Projekte, drawings courtesy

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