

‘Art Talk: 100 years Centre for Fine Arts’ – 31 Mar.’22 – Bozar

Daniel Birnbaum (b. 1963) is artistic director of Acute Art in London, an agency that brings together international artists, new media and technology. From 2010 to 2018, he worked as director of the Moderna Museet in Stockholm. He was director of the Städelschule in Frankfurt and curator of the first Moscow Biennale (2005) and of ‘Airs de Paris’ (together with Christine Macel) at the Centre Pompidou (2007). In 2009, he was artistic director of the 53rd Venice Biennale.

Thierry De Duve (b. 1944) is a historian and theorist of modern and contemporary art and is a co-founder of the *Ecole de recherche graphique* (ERG) in Brussels. In Brussels, he is known most of all as a result of *Look, 100 years of contemporary art*. In Bozar, the Centre for Fine Arts, he set in motion a dialogue between the works of art, the spectator and us, the people. Thierry De Duve’s publications focus on how ‘art’ as an institution changed as a result of the rise, flowering and fall of modernity between approximately 1860 and 1960. The Centre for Fine Arts is the living proof of this. At the time when our building was conceived, an object still had to belong to one of the ‘fine arts’ in order to be considered as a work of art. Victor Horta designed exhibition halls tailored to the artistic disciplines. Since Duchamp & co., art can take any form whatsoever. What does that mean for a centre for fine arts that wants to make the leap into the 21st century?

Emma Lavigne (b. 1968) has been director of the Pinault Collection since November 2021. This private collection belonging to the businessman and art patron, François Pinault, includes 10,000 works by some 350 artists, from the 1960s to the present. Lavigne became a curator of contemporary art at the Centre Pompidou in 2008, where she focused on the links between music and dance within visual art. In 2014, she was appointed director of the Centre Pompidou–Metz. In 2015, Lavigne curated the exhibition of Céleste Boursier-Mougenot in the French pavilion at the Venice Biennale.

Melat Gebeyaw Nigussie (b. 1991) has been the general and artistic director of Beursschouwburg in Brussels since September 2020. In 2013, she co-founded Belgian Renaissance, a collective that provides a platform for intellectuals, writers, artists, athletes and entrepreneurs from the African diaspora community in order to encourage and inspire young people. Nigussie worked as a project coordinator at Bozar, where she further developed the inclusive and participatory programme entitled *Next Generation, Please*. She brought together young people, artists and policy-makers in order to create an opportunity for young people to create new work around socially-relevant themes for a year, after which an exhibition was held. Nigussie is a social influencer and writes for various media about diversity and gender.

Kasia Redzisz (b. 1982) was appointed as the first artistic director of KANAL–Centre Pompidou in Brussels in June 2021. Prior to that, she was Senior Curator at Tate

Liverpool. In 2005, she began her career as an assistant curator at the Museum of Modern Art in Warsaw. Kasia Redzisz champions an experimental and interdisciplinary approach that focuses on new formats and new audiences.

‘This is the time to think about what a museum should be. To be able to start a new museum, without tradition or baggage, is an opportunity for large-scale experimentation that you rarely get.’

(Kasia Redzisz, *De Standaard*, 3 February 2022)