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Press dossier

PRIX DE LA  
JEUNE PEINTURE BELGE  
PRIJS JONGE BELGISCHE  
SCHILDERKUNST  
YOUNG BELGIAN  
PAINTERS AWARD

2011

09.06 > 11.09.2011

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## Press release - Young Belgian Painters Award 2011

09.06 > 11.09.2011

In 2011 the non-profit Young Belgian Painters carries on the tradition of presenting another edition of the **Young Belgian Painters Award** at and in association with the Centre for Fine Arts in Brussels. This prestigious award, founded in 1950, is one of the most important events for contemporary art in Belgium. This competition wants to encourage and promote young talent and could be said to be the equivalent of the Turner Prize in Britain, the Prix Marcel Duchamp in France, and the Vincent Award in the Netherlands.

The **international jury** judging the 2011 edition is made up of **Henriette Bretton-Meyer** (Director of Overgaden, Institute of Contemporary Art, Copenhagen), **Miguel von Hafe Pérez** (Director of the Centro Galego de Arte Contemporânea, Santiago de Compostela), **Clément Minighetti** (Chief-curator of the MUDAM, Luxemburg), **Thierry Raspail** (Director of the Musée d'art contemporain, Lyon) and Hilde Teerlinck (Director of the **Frac Nord-Pas de Calais**).

The jury short-listed the following 10 promising candidates from the 275 who submitted entries: **David Catherall, Michiel Ceulers, Hou Chien Cheng, Pieterjan Ginckels, Manor Grunewald, Paul Hendrikse, Kelly Schacht, Joris Van de Moortel, Cédric Van Turtelboom and Freek Wambacq**. These artists have been invited to create new work which will go on show at the Centre for Fine Arts between June 9<sup>th</sup> and September 11<sup>th</sup>.

The competition attracts **four prizes**: the Young Belgian Painters Award - Crowet (€25,000), the Young Belgian Painters Award – Émile and Stephy Langui (€12,500), the Centre for Fine Arts Award (€12,500) and the ING Award (€12,500).

The **award ceremony** will be held at the official opening of the exhibition **at 18.30 hrs on June 8<sup>th</sup>**.

### ***The competition***

The Young Belgian Painters Award was established in 1950 out of a desire to promote young art, support a group of young Belgian artists and mount exhibitions of their work. Over the 61 years the award has gone from strength to strength and it is now one of the most important visual art events in Belgium. Former laureates such as Pierre Alechinsky, Ann Veronica Janssens, Raoul De Keyser and Marie-Jo Lafontaine reflect the importance of the Award. Recent winners of the competition (such as Hans Op De Beeck, Loreta Visic, Xavier Noiret-Thomé, Leen Voet, Benoit Platéus, Orla Barry, Pieter Vermeersch and Sarah Vanagt) have since gained a foothold in the international art world.

The competition is open to artists from all the visual art disciplines, who are of Belgian nationality or who have been in Belgium for at least a year and who were aged under 35 on January 1st 2011. There is no set subject and all media and techniques are permissible. During the official opening on June 8<sup>th</sup>, the jury presents 4 prizes. At least one prize will be awarded to a painter.

Since 1996 the Young Belgian Painters Award has been under the patronage of His Majesty King Albert II.

*In collaboration with: VZW Jonge Belgische Schilderkunst | asbl Jeune Peinture Belge –  
Contemporary Art  
Sponsor: ING Belgium*

## Presentation of the nominated artists

### **David Catherall**

Central to David Catherall's practice is the act of image making in relation to language, whether written, oral, or visual. His collections of silkscreen prints, drawings, gouache, text, photographs, offset printing, and book-making often borrow from the language of historic design styles. His work focuses on the in-between space of authorship and readership, which often results in installation-based displays that form a contradictory understanding of modernism. What is of critical interest to him is the unique imbalanced relationship between industrialisation, commerce, and trade versus ornament, decoration, and aesthetics in the displaced mediation of leisure and labour division in the public and private realms.

David Catherall (1984, Canada) lives and works in Brussels. He graduated in 2009 from Städelschule Hochschule Für Bildende Künste, Frankfurt am Main, Germany, under prof. Mark Leckey. He has recently participated in residencies at Wiels Centre for Contemporary Art Brussels, and DIVA Danish International Visiting Artist, Danish Arts Council, Copenhagen.

### **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a 'messy' way of working – where he takes advantage of coincidences and incorporates them in his practice. Ceulers paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces.

Michiel Ceulers was born in Waregem in 1986 and lives and works in Amsterdam, where he is doing a residency at the Rijksakademie. He completed his MA in Painting at the Royal Academy for Fine Arts, Gent in 2007-08.

### **Hou Chien Cheng**

Hou's work focuses on the action of *reading*, which functions as a medium or vehicle for humans to receive and process acquired information, as well as its influences on society. Consequently, different forms of narratives have been the core research of his work. In the past two years he has been exploring the areas of language, story-telling, reading and being read. He has also concentrated on bringing these elements back to their origin and creating a visual/sound-based relationship and dialog between the reader, the author, the narrator and the narrative. Hou is presenting a series of video/film projects reflecting on contemporary socio-cultural issues.

Hou Chien Cheng was born in Taiwan in 1981. He lives and works in Antwerp. He received a Master degree in Free Art: Image & Installation (2009) at the Royal Academy for Fine Arts Gent.

### **Pieterjan Ginckels**

Artist and architect Pieterjan Ginckels' work goes beyond any limit set by a medium and acts consistently at a level of communication that is physically tangible. Born in 1982, Ginckels belongs to the first generation for whom the technological possibilities of our era are something self-evident, not just cautiously approached, but whose mastery and application are parts of the socialization process. Using, mixing and fine-tuning media, Ginckels' projects are nurtured by his tendency to converge art and its popular representations. "1000 Beats" for example was set off by his desire to link the world of art with that of popular music, and to transfer the way it functions – organization in labels, presentation in concerts, the binding aspect of being a fan, and global exchange – into the spheres of

fine arts. The borderlines between performance, installation and conceptual art are dissolved so as to unfold an artistic idea and communicate it in an environment that can be experienced.

Pieterjan Ginckels was born in Tienen in 1982. He lives and works in Brussels where he studied architecture.

### ***Manor Grunewald***

Manor Grunewald's path towards paper and canvas is defined by painting and drawing, by the action itself rather than by the technical approach, fed and infected by his earlier creative work as a graffiti artist. He is now more than ever looking for new possibilities to challenge and expand the classical constraints of the canvas. He wants to break with the rules and structures inherent in his medium. Manor Grunewald finds inspiration for his work in existing imagery like newspaper articles, comic books or illustrated encyclopaedia. His starting point is a specific observation of people and cultures and the general experience and depiction of the reality that surrounds us. 'Image Storage' consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously. The installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely.

Manor Grunewald (Gent, 1985) is an autodidactic artist who lives and works in Gent.

### ***Paul Hendrikse***

Paul Hendrikse builds on existing cultural and artistic legacies. The work of Hendrikse often arises out of a fascination with a person who occupies a speculative or overdetermined place in history. This person is deployed as a guide and leads Hendrikse to undertake a journey or actively generate an experience. In his work Hendrikse explores the intersections of history, biography and fiction. His projects often involve performance or performative elements and are mostly the result of extensive research and intense artistic collaboration with authors, actors, philosophers and so on. For the Young Belgian Painter Award, Hendrikse creates an adaptation of a series of works that he made in 2009/2010 and that deal with the complex and intriguing life and work of the South African poet Ingrid Jonker.

Paul Hendrikse (Terneuzen, Nederland, 1977), lives and works in Antwerp. He graduated from the Academy of Art and Design (Sculpture) in 's-Hertogenbosch, NL, studied Architecture at the Academy of Antwerp and completed a residency at the Jan van Eyck Academy, Maastricht, NL (2005-2006). Recently he was a resident at Wiels in Brussels.

### ***Kelly Schacht***

In a time when notions of what is 'new' and 'unique' have become very relative, Kelly Schacht plays with the notions of authorship and originality in her work. Both moments and objects from the past are rethought and become able to generate a renewed aesthetic experience. Kelly Schacht creates a generous freedom in her work by working intensely with artists, actors, designers, as well as with her audience. In this way the artist becomes the catalyst of the many interpretations and personal experiences that are thus given their own future.

Kelly Schacht (Roeselaere, 1983) lives and works in Gent. She studied visual arts (sculpture / image & installation) at the Royal Academy for Fine Arts in Gent.

### ***Joris Van de Moortel***

The work and practice of Joris Van de Moortel consist of a complex web of ideas, which translate to an interplay of architectural and even musical structures (two new album releases are planned for 2011 (Cologne and Brussels)). The work expands as a spatial puzzle that unfolds into all sorts of directions. The tautology of the work and its process, which somehow mutates and in the same time refers to itself in a changed form, in search to frame or capture something potentially energetic. The idea of exploring the point at which something becomes 'performing'. Leading the work towards a 'predictable incident', the so-called accident, and to deal with its consequences.

Joris Van de Moortel was born in 1983 in Gent and lives and works in Antwerp and Deinze. He studied from 2002 till 2008 Sculpture and InSitu at the Academy for Fine Arts Antwerp; Philosophy at the University of Antwerp (UFSIA), Graphics and Open Studio at the Sint-Lucas Institute for Art and Design in Antwerp; the Post-academic training Sint-Joost in Breda; the Experimental studio at the Sint-Lucas Institute for Visual Arts in Brussels. In 2009 he was laureate at the Higher Institute for Fine Arts, HISK, Gent.

### ***Cédric Van Turtelboom***

During two years, Cédric Van Turtelboom completed an important number of trips to Romania. While over there, he established some strong friendly relations, which allowed him to photograph the locals with less constraints and most often in an intimate atmosphere. He stayed at people's places and shared their everyday life. Some would say that Van Turtelboom loves taking offbeat, ironic and cynical pictures. Through this documentary and personal work and by depicting a dark world, though with humor, the artist gives a visual account of this country, which – in balance between the communist system it comes from and the capitalism it tries to adopt – is still trying to find itself.

Cédric Van Turtelboom (1984) works and lives in Brussels. He is graduated from the "Ecole Supérieure des Arts de l'Image le "75" ".

### ***Freek Wambacq***

At once conceptually and material Freek Wambacq's oeuvre establishes a critical link between the world of art and the world at large. He appropriates found materials and objects for a new purpose through a series of surprising combinations. His constellations make reference to the object's initial functionality while unfolding complex stories, sociological commentaries or art-historical connections. Wambacq visits the borders of art and he does so with a subtle and often humorous undertone. This subtlety manifests itself both in the care the artist takes to position and present his sculptures and installations and in the titles he gives them. The project 'The reversed world' he proposes for the Young Belgian Painter Award involves a research on the history of printmaking. Its title is borrowed from the historical subject of catchpenny prints.

Freek Wambacq was born in 1978. He lives and works in Brussels and Berlin where he finished beginning 2011 a residency at the International Studio Program of the Künstlerhaus Bethanien.

## Exhibition texts

**David Catherall**

**T H M P S N S M N**

**Does hello mean now?**

For an artistic practice possessed of any critical vitality large exhibitions serve to dramatize the interaction between three crucial factors: at one level the relationship of the practice in question to its surrounding culture, a relationship which *decides* the conditions and limits of its autonomy as a practice; on another level, the capacity for any artwork to hold the attention of its spectator and in doing so, decide the character of the spectators responsive activity; and, connecting these extremes, the capacity of artworks to hold a semi-autonomous “conversational world”.<sup>1</sup>

If not knowing how to approach what we are faced with has any significance then it should be at the level of admitting both the possibility – and the difficulty – of critically assessing art works. One way to deal with this is to take the artwork as a self-descriptive system that aims to differentiate itself; contrary to its own appearance<sup>2</sup>. In the series of works which make up *T H M P S N S M N* no case can be made for a secret world for its viewer to glimpse. The work could have only ever been constructed out of materials that were already a part of the critical consciousness of the culture as a whole – if not of its negotiable self image.<sup>3</sup>

Horta, Broodthaers, *Congoism* – the nexus of localized historical impositions associated with the Palais des Beaux-Arts have been, out of a sense of propriety, absented. This unwillingness to allow the *present* form of the work such a premature stylistic closure (the currency of cultural and ontological normality) requires that such historical works are conceived as a form of disorder for the series of works by Catherall.

The sequence of works exhibited at least retains an intention to be seen even if some part of the work itself is absent – namely the part of the work which could be described as “showing something”.<sup>4</sup> Three vacuum cleaner bags, vacuum sealed inside clear plastic operate at the level of a rumor by Catherall. Such a rumor does not work for me as I have seen them - I know they exist (am I the only one?). But in order for a visitor to understand how they contribute to the overall movement of *T H M P S N S M N* the work has to be invoked by importing more suggestive material from robust theoretical sources (at least that’s the way I see it). In one way writing helps orientate the works and in another provides ballast in light of the works absence, standing in for and against the case of the missing parts. If all artwork is made for an audience yet to come then the absence of these works neatly suggest the death of the audience deemed unworthy to take their place. A visitor grown so culturally sophisticated, and in this regard, complacent and idle, who cannot do their share of the work within the world that is being created. As disparaging as it may sound, this character, resembles the very traits that Catherall employs in the negotiation of his self image.

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<sup>1</sup> The term Semi autonomy holds importance here as a term that might interrupt the masculine heavy breathing of expected autonomy which takes its place during a competitive event.

<sup>2</sup> To paraphrase Karl Kraus, when faced with two unacceptable alternatives, the solution is to choose neither (contradict contradiction). The competitive structure of the Prix de la Jeune Peinture is reintroduced with *T H M P S N S M N* and intensified as a way to avoid the simplistic procedure of suggesting that the national competition is unimportant (as several previous case histories have demonstrated). At the expense of certain works ambition is seen as so overdetermined that one is left with the forced choice of either negating the competitive or affirming its spectacularity. What is being attempted here is the opposite – the Prix de Jeune Peinture is the sum of the ambitions contained in the artwork it exhibits. In turn the series of *T H M P S N S M N* internalises these issues – the objects themselves are in competition with this text, its own ‘semiotic stuff’. The textual impulse would state that without this written language the work couldn’t survive –but this resonates with a kind of ‘Semio – colonialism’ that so many writers demonstrate when faced with the silent integrity of an artwork.

<sup>3</sup> If Brussels lends anything particular to the work it is this sense of a constant negotiation with self image? The list of Belgian names/subjects imposes itself upon any attempted contemporaneity. Pressured by issues of high taste or by the fetishised horrors from Belgian history the *present* is a time of art which is far more important to artists than either their own rupture or prolongation of the past - this is equally the problem faced by museums. Neither heir nor imitator the artist declares the violence of the present.

<sup>4</sup> The vacuum sealed vacuum cleaner bags by Catherall are not exhibited and remain at the level of written description within this text –following a logic of the vacuum consequently can only take place through the works absence.

As art in dishabile, as images unprepared to be seen, the series of works affirm the “not quite ready”<sup>5</sup> as the price to be paid for in the search for propriety. The unwillingness involved on behalf of Catherall to allow the *present* form of the work to *be* a form of architectural stability counterbalanced by critique functions as a holding pattern for the work. This course setting results in a work which folds in on itself dragging the intentions and suggestions of the Palais into its decisional void.

In certain places the work builds out of suggestions made by BOZAR in terms of its spatial positioning of the BOZAR's own material into spaces and positions they thought were applicable for Catherall's exhibition.<sup>6</sup>

Flirting at an institutional level consequentially winds up with being faced with a vision you never had (quite literally in the case of Catherall's disowning of the Horta vitrines owned by the Palais) and therefore a material inability to recognize oneself (imperative for intentional historical questions which are attendant upon blinding). Catherall's lack of decision courted by the Palais and responded to through the very values of historical beauty, curatorial opinion and institutional support submit the Palais's own structural decisions to its own criteria of judgment that takes place during the exhibition. It is not that either artist or institution gains the upper hand here but more that both parties are equalized through the automatic suspension of the competitive field. The competition, folded in on itself, now asks that both parties decisions be taken into account.

Can a competition really award success to a party in which it has involved itself in such a way? Perhaps only if it would admit that the investment was unintentional?<sup>7</sup>

“How it is that such a competition can award success - without an appropriate dialogue of failure”? is an end *that is worth its making*.

Three demonstrations generate the series *T H M P S N S M N* and, assuming the narration of the opening paragraph's suggestions, something remains to be stated again for this texts reader - what is to be seen and faced is *that which has made you* what you are. No artwork is in possession of an automatic “truth-telling” warrant and neither could this notion contribute to the main impulse of the work - best described as the hazarding of its own condition (this may now be the present purpose of an artwork?). The role of such a hazarding may run the risk of being socially vacuous or academic unless an artwork attempts to imagine its own constituency in order to render its present(atinal) criteria insecure enough to warrant examination.

The exhibition THMPSN SMN has been conceived by artist David Catherall, designed and manufactured in conjunction with the Belgian architect Pieter D'Haeseleer, specifically for the Palais des Beaux-Arts BOZAR, Brussels in June 2011.

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<sup>5</sup> This description of the works intentional prematurity may push its viewer into the characteristic role of the voyeur who, whilst attending the exhibited 'Jeune', would do well to understand that the politics of appearance involved in the competition deprive the works exhibited of any connotations of innocence.

<sup>6</sup> The two Horta vitrines which were suggested (the Palais's own historical way of seeing) were placed by the Palais in a room which they thought applicable for the exhibition. The initial interest on behalf of the artist toward the Horta vitrines is summed up neatly by Catherall when he states that his interest amounted to not much more than a “passing glance” which “was enough to set the entire idea of placing the vitrines in an allocated room on its way”.

<sup>7</sup> The business of critical differentiation mirrors the economic model of the present era in which it has become clear that vested interests, unwitting or not have become a center of interest for debt ridden societies.

## **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a ‘messy’ way of working – where he takes advantage of coincidences and incorporates them in his practice. One can see the angle from which paint was sprayed; the way tape was ripped off; where panels were bolted together; and where surfaces were sanded away. Ceulers strips away what’s precious and demands we live with his art, just as he does in his own untidy studio. Ceulers’ paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces. In his *Love Birds* series Ceulers literally grafts two unlikely paintings onto one another, leaving evidence of his seemingly insouciant matchmaking.

## **Hou Chien Cheng**

“In life, each individual is a subject for others to read.

When being read, interpretation is made. Truth becomes, in some way, fictional.

And often these misplaced interpretations produce a translucent barrier between one and others.”

*Hou Chien Cheng*

## **Pieterjan Ginckels**

The work of artist and architect Pieterjan Ginckels transcends all manner of media boundaries and is consistently based on physically tangible communication. Ginckels belongs to the first generation of artists for whom contemporary technology is a given. Consequently, he is rather reckless in the way he handles it, as he considers its mastery and application as part of the socialisation process. His projects seek to use, blend and refine existing media and to reconcile ‘higher’ and ‘popular’ forms of art. He is not averse to tearing down boundaries between conceptual art, performance and installation art in the process, thus hoping to develop an artistic concept that can be exhibited in an experience-heavy setting.

In the run-up to his installation at the PJBS2011 exhibition, Pieterjan Ginckels erected the work PISTE in the Horta Hall of the Centre for Fine Arts. PISTE is a velodrome measuring 10 by 13 metres which was presented at Network in Alost in 2010. In order to capture the unique sounds of the hall in the heart of the Centre during the performance, he arranged for two cyclists (his best friend and himself) to cycle laps around the velodrome. The echo of their efforts was recorded by Ginckels in collaboration with Fonckeltoff and, following manipulation, turned into a vinyl record. In the final installation HORTA x PISTE x HORTA, the sound is sent back into the room. The loop is played eightfold on Technics record players that are now out of production, which are started simultaneously by a team of eight DJs at the beginning of the exhibition. In this way, the sculpture generates a sound that slowly evolves and fizzles out throughout the exhibition and that, in its DNA, unites both PISTE and BOZAR.

## **Manor Grunewald**

“The use of images arranged chaotically and through intuition led to the *Image Storage* project. This installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely. A bombardment of images and impulses all begging for our attention. *Image Storage* is an answer to that issue.

With this installation i am exploring the medium of painting. By looking for alternative and new

solutions for the problematic relationship of the image and the canvas. The dialogue with the context of an artprize can be important as it offers the visitor material to reflect on the function of a painting and the accessibility of the presentation of an oeuvre within the limits of the site specific installation. Starting from this point i tried to find a relationship and solution to the architecture of Horta in the Centre for Fine Arts.

The paintings are not hanged on the walls of the room but i made a construction in the middle of the room. So the visitors are pushed to move around the installation and find new angles to watch the paintings. The construction is made from an aluminium frame that has references to climbing fences for children and to a grid that is used in graphical programs(photoshop,indesign,...) and architectural programs (Autocad)

The paintings that are part of *Image Storage* also refer to graphical computer programs where different files are overlapping each other.

*Image Storage* consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously.

The way in which the two-dimensional images are presented can appear to be nonchalant at first glance. But this method is not arbitrary. The works are carefully chosen and interact in a consequent way. The bigger picture is carefully shaped with precision. The whole compositional image puts the aesthetics of the installation forward through colour, image and choice of material.”

*Manor Grunewald*

## **Paul Hendrikse**

Paul Hendrikse builds on cultural or artistic heritage. Invariably, his projects arise from a fascination for historical people who have left their mark on public life. He is not so much interested in major history-writing with its embellished protagonists as he is in the accounts of historical individuals and related uncertainties, myths, speculations and warped ideas.

The five works on display in the exhibition form part of a bigger work entitled *Hauntology of Smoke and Ochre* (2009-2011) which comprises some nine works. The series centres around the South African poet and author Ingrid Jonker (1933-1965). In this series, Hendrikse examines the intersections between history, biography and mythology by means of the author’s politicised character. Jonker, South African poet and activist, as well as daughter of a politician in the Apartheid regime, committed suicide in 1965 at the age of 32. After the fall of the Apartheid regime in 1993, Jonker became an icon of mythical proportions. Since then, different sections of the population, along with politicians, actresses, biographers and admirers, have been trying to piece together and re-invent this character’s identity. Jonker is therefore a good example of how history can be actively written.

In the first hall of the presentation, we see three works: *Manual*, 2009, *Hauntology*, 2011 and *Trailer* from 2011. They introduce the rest of the works while playing on the spectator’s expectation. They offer a slow-motion glimpse, or literally trailer, of what is yet to come.

In the central room, there is the video installation *The Tape Recorded Surprise; Interview with I.J.* in which Hendrikse shows two actresses, one of whom plays the role of a young Jonker while the other one had always wanted to be her. The brief for the actresses was to play an interpretation of Jonker in front of the camera and then to clarify their interpretations to each other. Alongside this, he interviewed the actresses about their relationship with the author and about playing historical characters in general. These recorded interviews were to form the basis for a short script where the actresses would be given each other’s texts whereupon a subtle but very effective dialogue would take place.

*Inventory of Possible Narrations (a model)* from 2011 is the last work in the exhibition. A display-case table containing four slide projectors is placed in the room. Three of the projections show interiors of places that are associated with Jonker's life. Hendrikse took these pictures in tandem with the South African photographers David Southwood and Melanie Hofmann. The fourth projection shows a numbered inventory of the trip which Hendrikse took thanks to his protagonist. Some of these numbered snippets of text, however, have been placed out of sequence, resulting in gaps in the narration and unexpected twists in the story. This makes for a game where image and text are constantly influencing and distorting each other.

## ***Kelly Schacht***

### **Un Tour d'Horizon**

At BOZAR, Kelly Schacht places the visitor in a minimalistic setting with her installation *Un Tour d'Horizon*.

Its scenography is set out in a script.

Our eyes travel along the walls and architecture to a few white paper backdrops or 'infini' as they are called in the business. In photo studios, they are literally used as backdrops, whereas here, they form a cornerstone of the story.

A narrator provides us with commentary.

NARRATOR

*we never just watch*

*we load images*

*inhabit them*

*and they inhabit us*

*encounters in the void*

During the opening, various performers mingle among the visitors as 'spectators'. They focus on a certain point in the distance and carry out discrete actions. In this open play space, a dialogue comes about between the different elements of the installation and the spectator's place. In this way, observing, taking up positions and establishing links is being shown and questioned at the same time.

## ***Joris Van de Moortel***

The French word 'moule' has two meanings: mould, matrix or die on the one hand, and mussel on the other. This double meaning prompted Marcel Broodthaers to write the poem *La Moule*, which encapsulates many of his works of art that ensue from it. 'Cette roublarde a évité le moule de la société. Elle s'est coulée dans le sien propre. D'autres, ressemblantes, partagent, avec elle l'anti-mer. Elle est parfaite.' The animal has shaped itself. It is the individual and society, matrix and work piece, die and coin, creator and creature at the same time.

The definite article 'le' signifies the male meaning, or matrix, while 'la' refers to the feminine, or mussel. Building on Broodthaers' interpretation, the feminine meaning comprises both genders. Accordingly, an association with the fall of man becomes inevitable. When the larviparous shell of a

mussel hardens and becomes heavier (when Adam and Eve eat from the tree of knowledge of good and evil), the hatch sinks to the bottom of the sea (and conceals itself from the presence of God). In this case, though, eternal life is snatched away from them through the fault of the male. The transition from shellfish larvae from the water stage to the soil is aptly named 'the hatch fall'.

*Moule* is a fleur du mal, a piece of art that ensues from evil.

*Kenny De Thae, 17 May 2011*

### ***Cédric Van Turtelboom***

Cédric Van Turtelboom's many travels in Romania add up to a single exploration of the wild side of globalisation. His journey begins where that of the critical observers of postmodernity ends. What is required is no longer a denunciation of the wastefulness of industrial society, but learning to live a nomadic life in Absurdistan.

The way in which our planet has developed obliges us now to increasingly become estranged from the places where we were born, alienated from our own experience and even from ourselves. Rather than just undergoing it, we would do better to be ethnologists of this everyday exoticism. What Cédric Van Turtelboom's photographs show is that this is less a matter of aesthetic approach than of an uncompromising way of seeing, a gaze that is ready to sidestep the optical illusions and other masquerades of the pathetic utopias we have inherited from the last century.

*Jean-Marc Bodson*

### ***Freek Wambacq***

*The Reversed World*

A boat rowing in the mountains, a city in the clouds and the sun moon and stars upon the ground, fishes catching the birds, a chair sitting on a man, the violinist plays the trombone; the trombonist blows on a violin ... Inversions have fascinated people throughout time. In historic popular printmaking the reversed world is one of the most known subjects. It shows a world where relations between humans, animals and objects are reversed. Images are known from the Sumerian and Egyptian cultures as well as from medieval manuscripts depicting hares roasting a hunter on a spit. During the 16<sup>th</sup> century reversed world prints gained popularity; big changes and new discoveries had caused the existing perception of the western world order to stagger. The new scientific understanding of Copernicus literally changed the image of the world.

Inversion images as could be seen as social commentary or as a warning to the established order. On the other hand these images are depicting impossible conditions that can only be laughable, without demanding approval or rejection from the viewer. It is this humorous approach of criticism reflecting the relativity of social and material order that gained Wambacq's interest in these prints. They formed the point of departure for a new installation entitled *The Reversed World*, which is exhibited for the first time in the Young Belgian Painters Award 2011. In this installation Wambacq is showing reproduced historic prints of the reversed world by using the popular xerographic printing technique. By confronting the reproductions of images of the reversed world with various tools referring to printmaking, plaster copies of various historical objects and found publicity brochures, Wambacq seeks to reveal a reordering of the order of things by which significations start to shift

## Art Editions Young Belgian Painters Award 2011

The Centre for Fine Arts produced a limited edition of unpublished work of each of the selected artists of the Young Belgian Painters Award 2011. As has been the case in the past, it is the aim of the CFA to help spread the work of these young artists and keep a trace of this YBPA2011 edition.

### **David Catherall**

*KENT II*

Offset print, brick, concrete, dust, gyproc, ink, plaster, speedball acrylic clear silkscreen gel

Interior wall material extracted from the column of the Centre for Fine Arts - Salle des Banquets Ravenstein, silk-screen printed onto the surface of each edition

### **Michiel Ceulers**

*Chickpea painting II*

Offset print on Lessebo paper

### **Pieterjan Ginckels**

*HxPxH Drawing 1*

Offset print on Lessebo paper

### **Manor Grunewald**

*Studio 2011* (photo by Sofie Middernacht)

Offset print on Lessebo paper

### **Paul Hendrikse**

*Manual*

Offset print on Lessebo paper

### **Hou Chien Cheng**

*Untitled*

Offset print on Lessebo paper

### **Kelly Schacht**

*Un Tour d'Horizon - Excerpt from script*

Offset print on Lessebo paper

### **Joris Van de Moortel**

*Moule*

Offset print on Lessebo paper

### **Cédric Van Turtelboom**

*The Beach* (from the series : "Noroc")

Inkjet print on RC paper

### **Freek Wambacq**

*Untitled*

Offset print on Lessebo paper and gouache

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Produced by the Centre for Fine Arts of Brussels in the framework of the YBPA2011

The limited edition is for sale at BOZAR SHOP as of June 8 2011, both on individual basis, as in a YBPA2011 portfolio gathering the 10 editions.

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Rue Ravensteinstraat 23  
1000 Brussels

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Press dossier

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JEUNE PEINTURE BELGE  
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YOUNG BELGIAN  
PAINTERS AWARD

2011

09.06 > 11.09.2011

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## Press release - Young Belgian Painters Award 2011

09.06 > 11.09.2011

In 2011 the non-profit Young Belgian Painters carries on the tradition of presenting another edition of the **Young Belgian Painters Award** at and in association with the Centre for Fine Arts in Brussels. This prestigious award, founded in 1950, is one of the most important events for contemporary art in Belgium. This competition wants to encourage and promote young talent and could be said to be the equivalent of the Turner Prize in Britain, the Prix Marcel Duchamp in France, and the Vincent Award in the Netherlands.

The **international jury** judging the 2011 edition is made up of **Henriette Bretton-Meyer** (Director of Overgaden, Institute of Contemporary Art, Copenhagen), **Miguel von Hafe Pérez** (Director of the Centro Galego de Arte Contemporânea, Santiago de Compostela), **Clément Minighetti** (Chief-curator of the MUDAM, Luxemburg), **Thierry Raspail** (Director of the Musée d'art contemporain, Lyon) and Hilde Teerlinck (Director of the **Frac Nord-Pas de Calais**).

The jury short-listed the following 10 promising candidates from the 275 who submitted entries: **David Catherall, Michiel Ceulers, Hou Chien Cheng, Pieterjan Ginckels, Manor Grunewald, Paul Hendrikse, Kelly Schacht, Joris Van de Moortel, Cédric Van Turtelboom and Freek Wambacq**. These artists have been invited to create new work which will go on show at the Centre for Fine Arts between June 9<sup>th</sup> and September 11<sup>th</sup>.

The competition attracts **four prizes**: the Young Belgian Painters Award - Crowet (€25,000), the Young Belgian Painters Award – Émile and Stephy Langui (€12,500), the Centre for Fine Arts Award (€12,500) and the ING Award (€12,500).

The **award ceremony** will be held at the official opening of the exhibition **at 18.30 hrs on June 8<sup>th</sup>**.

### ***The competition***

The Young Belgian Painters Award was established in 1950 out of a desire to promote young art, support a group of young Belgian artists and mount exhibitions of their work. Over the 61 years the award has gone from strength to strength and it is now one of the most important visual art events in Belgium. Former laureates such as Pierre Alechinsky, Ann Veronica Janssens, Raoul De Keyser and Marie-Jo Lafontaine reflect the importance of the Award. Recent winners of the competition (such as Hans Op De Beeck, Loreta Visic, Xavier Noiret-Thomé, Leen Voet, Benoit Platéus, Orla Barry, Pieter Vermeersch and Sarah Vanagt) have since gained a foothold in the international art world.

The competition is open to artists from all the visual art disciplines, who are of Belgian nationality or who have been in Belgium for at least a year and who were aged under 35 on January 1st 2011. There is no set subject and all media and techniques are permissible. During the official opening on June 8<sup>th</sup>, the jury presents 4 prizes. At least one prize will be awarded to a painter.

Since 1996 the Young Belgian Painters Award has been under the patronage of His Majesty King Albert II.

*In collaboration with: VZW Jonge Belgische Schilderkunst | asbl Jeune Peinture Belge –  
Contemporary Art  
Sponsor: ING Belgium*

## Presentation of the nominated artists

### **David Catherall**

Central to David Catherall's practice is the act of image making in relation to language, whether written, oral, or visual. His collections of silkscreen prints, drawings, gouache, text, photographs, offset printing, and book-making often borrow from the language of historic design styles. His work focuses on the in-between space of authorship and readership, which often results in installation-based displays that form a contradictory understanding of modernism. What is of critical interest to him is the unique imbalanced relationship between industrialisation, commerce, and trade versus ornament, decoration, and aesthetics in the displaced mediation of leisure and labour division in the public and private realms.

David Catherall (1984, Canada) lives and works in Brussels. He graduated in 2009 from Städelschule Hochschule Für Bildende Künste, Frankfurt am Main, Germany, under prof. Mark Leckey. He has recently participated in residencies at Wiels Centre for Contemporary Art Brussels, and DIVA Danish International Visiting Artist, Danish Arts Council, Copenhagen.

### **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a 'messy' way of working – where he takes advantage of coincidences and incorporates them in his practice. Ceulers paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces.

Michiel Ceulers was born in Waregem in 1986 and lives and works in Amsterdam, where he is doing a residency at the Rijksakademie. He completed his MA in Painting at the Royal Academy for Fine Arts, Gent in 2007-08.

### **Hou Chien Cheng**

Hou's work focuses on the action of *reading*, which functions as a medium or vehicle for humans to receive and process acquired information, as well as its influences on society. Consequently, different forms of narratives have been the core research of his work. In the past two years he has been exploring the areas of language, story-telling, reading and being read. He has also concentrated on bringing these elements back to their origin and creating a visual/sound-based relationship and dialog between the reader, the author, the narrator and the narrative. Hou is presenting a series of video/film projects reflecting on contemporary socio-cultural issues.

Hou Chien Cheng was born in Taiwan in 1981. He lives and works in Antwerp. He received a Master degree in Free Art: Image & Installation (2009) at the Royal Academy for Fine Arts Gent.

### **Pieterjan Ginckels**

Artist and architect Pieterjan Ginckels' work goes beyond any limit set by a medium and acts consistently at a level of communication that is physically tangible. Born in 1982, Ginckels belongs to the first generation for whom the technological possibilities of our era are something self-evident, not just cautiously approached, but whose mastery and application are parts of the socialization process. Using, mixing and fine-tuning media, Ginckels' projects are nurtured by his tendency to converge art and its popular representations. "1000 Beats" for example was set off by his desire to link the world of art with that of popular music, and to transfer the way it functions – organization in labels, presentation in concerts, the binding aspect of being a fan, and global exchange – into the spheres of

fine arts. The borderlines between performance, installation and conceptual art are dissolved so as to unfold an artistic idea and communicate it in an environment that can be experienced.

Pieterjan Ginckels was born in Tienen in 1982. He lives and works in Brussels where he studied architecture.

### ***Manor Grunewald***

Manor Grunewald's path towards paper and canvas is defined by painting and drawing, by the action itself rather than by the technical approach, fed and infected by his earlier creative work as a graffiti artist. He is now more than ever looking for new possibilities to challenge and expand the classical constraints of the canvas. He wants to break with the rules and structures inherent in his medium. Manor Grunewald finds inspiration for his work in existing imagery like newspaper articles, comic books or illustrated encyclopaedia. His starting point is a specific observation of people and cultures and the general experience and depiction of the reality that surrounds us. 'Image Storage' consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously. The installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely.

Manor Grunewald (Gent, 1985) is an autodidactic artist who lives and works in Gent.

### ***Paul Hendrikse***

Paul Hendrikse builds on existing cultural and artistic legacies. The work of Hendrikse often arises out of a fascination with a person who occupies a speculative or overdetermined place in history. This person is deployed as a guide and leads Hendrikse to undertake a journey or actively generate an experience. In his work Hendrikse explores the intersections of history, biography and fiction. His projects often involve performance or performative elements and are mostly the result of extensive research and intense artistic collaboration with authors, actors, philosophers and so on. For the Young Belgian Painter Award, Hendrikse creates an adaptation of a series of works that he made in 2009/2010 and that deal with the complex and intriguing life and work of the South African poet Ingrid Jonker.

Paul Hendrikse (Terneuzen, Nederland, 1977), lives and works in Antwerp. He graduated from the Academy of Art and Design (Sculpture) in 's-Hertogenbosch, NL, studied Architecture at the Academy of Antwerp and completed a residency at the Jan van Eyck Academy, Maastricht, NL (2005-2006). Recently he was a resident at Wiels in Brussels.

### ***Kelly Schacht***

In a time when notions of what is 'new' and 'unique' have become very relative, Kelly Schacht plays with the notions of authorship and originality in her work. Both moments and objects from the past are rethought and become able to generate a renewed aesthetic experience. Kelly Schacht creates a generous freedom in her work by working intensely with artists, actors, designers, as well as with her audience. In this way the artist becomes the catalyst of the many interpretations and personal experiences that are thus given their own future.

Kelly Schacht (Roeselaere, 1983) lives and works in Gent. She studied visual arts (sculpture / image & installation) at the Royal Academy for Fine Arts in Gent.

### ***Joris Van de Moortel***

The work and practice of Joris Van de Moortel consist of a complex web of ideas, which translate to an interplay of architectural and even musical structures (two new album releases are planned for 2011 (Cologne and Brussels)). The work expands as a spatial puzzle that unfolds into all sorts of directions. The tautology of the work and its process, which somehow mutates and in the same time refers to itself in a changed form, in search to frame or capture something potentially energetic. The idea of exploring the point at which something becomes 'performing'. Leading the work towards a 'predictable incident', the so-called accident, and to deal with its consequences.

Joris Van de Moortel was born in 1983 in Gent and lives and works in Antwerp and Deinze. He studied from 2002 till 2008 Sculpture and InSitu at the Academy for Fine Arts Antwerp; Philosophy at the University of Antwerp (UFSIA), Graphics and Open Studio at the Sint-Lucas Institute for Art and Design in Antwerp; the Post-academic training Sint-Joost in Breda; the Experimental studio at the Sint-Lucas Institute for Visual Arts in Brussels. In 2009 he was laureate at the Higher Institute for Fine Arts, HISK, Gent.

### ***Cédric Van Turtelboom***

During two years, Cédric Van Turtelboom completed an important number of trips to Romania. While over there, he established some strong friendly relations, which allowed him to photograph the locals with less constraints and most often in an intimate atmosphere. He stayed at people's places and shared their everyday life. Some would say that Van Turtelboom loves taking offbeat, ironic and cynical pictures. Through this documentary and personal work and by depicting a dark world, though with humor, the artist gives a visual account of this country, which – in balance between the communist system it comes from and the capitalism it tries to adopt – is still trying to find itself.

Cédric Van Turtelboom (1984) works and lives in Brussels. He is graduated from the "Ecole Supérieure des Arts de l'Image le "75" ".

### ***Freek Wambacq***

At once conceptually and material Freek Wambacq's oeuvre establishes a critical link between the world of art and the world at large. He appropriates found materials and objects for a new purpose through a series of surprising combinations. His constellations make reference to the object's initial functionality while unfolding complex stories, sociological commentaries or art-historical connections. Wambacq visits the borders of art and he does so with a subtle and often humorous undertone. This subtlety manifests itself both in the care the artist takes to position and present his sculptures and installations and in the titles he gives them. The project 'The reversed world' he proposes for the Young Belgian Painter Award involves a research on the history of printmaking. Its title is borrowed from the historical subject of catchpenny prints.

Freek Wambacq was born in 1978. He lives and works in Brussels and Berlin where he finished beginning 2011 a residency at the International Studio Program of the Künstlerhaus Bethanien.

## Exhibition texts

**David Catherall**

**T H M P S N S M N**

**Does hello mean now?**

For an artistic practice possessed of any critical vitality large exhibitions serve to dramatize the interaction between three crucial factors: at one level the relationship of the practice in question to its surrounding culture, a relationship which *decides* the conditions and limits of its autonomy as a practice; on another level, the capacity for any artwork to hold the attention of its spectator and in doing so, decide the character of the spectators responsive activity; and, connecting these extremes, the capacity of artworks to hold a semi-autonomous “conversational world”.<sup>1</sup>

If not knowing how to approach what we are faced with has any significance then it should be at the level of admitting both the possibility – and the difficulty – of critically assessing art works. One way to deal with this is to take the artwork as a self-descriptive system that aims to differentiate itself; contrary to its own appearance<sup>2</sup>. In the series of works which make up *T H M P S N S M N* no case can be made for a secret world for its viewer to glimpse. The work could have only ever been constructed out of materials that were already a part of the critical consciousness of the culture as a whole – if not of its negotiable self image.<sup>3</sup>

Horta, Broodthaers, *Congoism* – the nexus of localized historical impositions associated with the Palais des Beaux-Arts have been, out of a sense of propriety, absented. This unwillingness to allow the *present* form of the work such a premature stylistic closure (the currency of cultural and ontological normality) requires that such historical works are conceived as a form of disorder for the series of works by Catherall.

The sequence of works exhibited at least retains an intention to be seen even if some part of the work itself is absent – namely the part of the work which could be described as “showing something”.<sup>4</sup> Three vacuum cleaner bags, vacuum sealed inside clear plastic operate at the level of a rumor by Catherall. Such a rumor does not work for me as I have seen them - I know they exist (am I the only one?). But in order for a visitor to understand how they contribute to the overall movement of *T H M P S N S M N* the work has to be invoked by importing more suggestive material from robust theoretical sources (at least that’s the way I see it). In one way writing helps orientate the works and in another provides ballast in light of the works absence, standing in for and against the case of the missing parts. If all artwork is made for an audience yet to come then the absence of these works neatly suggest the death of the audience deemed unworthy to take their place. A visitor grown so culturally sophisticated, and in this regard, complacent and idle, who cannot do their share of the work within the world that is being created. As disparaging as it may sound, this character, resembles the very traits that Catherall employs in the negotiation of his self image.

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<sup>1</sup> The term Semi autonomy holds importance here as a term that might interrupt the masculine heavy breathing of expected autonomy which takes its place during a competitive event.

<sup>2</sup> To paraphrase Karl Kraus, when faced with two unacceptable alternatives, the solution is to choose neither (contradict contradiction). The competitive structure of the Prix de la Jeune Peinture is reintroduced with *T H M P S N S M N* and intensified as a way to avoid the simplistic procedure of suggesting that the national competition is unimportant (as several previous case histories have demonstrated). At the expense of certain works ambition is seen as so overdetermined that one is left with the forced choice of either negating the competitive or affirming its spectacularity. What is being attempted here is the opposite – the Prix de Jeune Peinture is the sum of the ambitions contained in the artwork it exhibits. In turn the series of *T H M P S N S M N* internalises these issues – the objects themselves are in competition with this text, its own ‘semiotic stuff’. The textual impulse would state that without this written language the work couldn’t survive –but this resonates with a kind of ‘Semio – colonialism’ that so many writers demonstrate when faced with the silent integrity of an artwork.

<sup>3</sup> If Brussels lends anything particular to the work it is this sense of a constant negotiation with self image? The list of Belgian names/subjects imposes itself upon any attempted contemporaneity. Pressured by issues of high taste or by the fetishised horrors from Belgian history the *present* is a time of art which is far more important to artists than either their own rupture or prolongation of the past - this is equally the problem faced by museums. Neither heir nor imitator the artist declares the violence of the present.

<sup>4</sup> The vacuum sealed vacuum cleaner bags by Catherall are not exhibited and remain at the level of written description within this text –following a logic of the vacuum consequently can only take place through the works absence.

As art in dishabile, as images unprepared to be seen, the series of works affirm the “not quite ready”<sup>5</sup> as the price to be paid for in the search for propriety. The unwillingness involved on behalf of Catherall to allow the *present* form of the work to *be* a form of architectural stability counterbalanced by critique functions as a holding pattern for the work. This course setting results in a work which folds in on itself dragging the intentions and suggestions of the Palais into its decisional void.

In certain places the work builds out of suggestions made by BOZAR in terms of its spatial positioning of the BOZAR's own material into spaces and positions they thought were applicable for Catherall's exhibition.<sup>6</sup>

Flirting at an institutional level consequentially winds up with being faced with a vision you never had (quite literally in the case of Catherall's disowning of the Horta vitrines owned by the Palais) and therefore a material inability to recognize oneself (imperative for intentional historical questions which are attendant upon blinding). Catherall's lack of decision courted by the Palais and responded to through the very values of historical beauty, curatorial opinion and institutional support submit the Palais's own structural decisions to its own criteria of judgment that takes place during the exhibition. It is not that either artist or institution gains the upper hand here but more that both parties are equalized through the automatic suspension of the competitive field. The competition, folded in on itself, now asks that both parties decisions be taken into account.

Can a competition really award success to a party in which it has involved itself in such a way? Perhaps only if it would admit that the investment was unintentional?<sup>7</sup>

“How it is that such a competition can award success - without an appropriate dialogue of failure”? is an end *that is worth its making*.

Three demonstrations generate the series *T H M P S N S M N* and, assuming the narration of the opening paragraph's suggestions, something remains to be stated again for this texts reader - what is to be seen and faced is *that which has made you* what you are. No artwork is in possession of an automatic “truth-telling” warrant and neither could this notion contribute to the main impulse of the work - best described as the hazarding of its own condition (this may now be the present purpose of an artwork?). The role of such a hazarding may run the risk of being socially vacuous or academic unless an artwork attempts to imagine its own constituency in order to render its present(atinal) criteria insecure enough to warrant examination.

The exhibition THMPSN SMN has been conceived by artist David Catherall, designed and manufactured in conjunction with the Belgian architect Pieter D'Haeseleer, specifically for the Palais des Beaux-Arts BOZAR, Brussels in June 2011.

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<sup>5</sup> This description of the works intentional prematurity may push its viewer into the characteristic role of the voyeur who, whilst attending the exhibited 'Jeune', would do well to understand that the politics of appearance involved in the competition deprive the works exhibited of any connotations of innocence.

<sup>6</sup> The two Horta vitrines which were suggested (the Palais's own historical way of seeing) were placed by the Palais in a room which they thought applicable for the exhibition. The initial interest on behalf of the artist toward the Horta vitrines is summed up neatly by Catherall when he states that his interest amounted to not much more than a “passing glance” which “was enough to set the entire idea of placing the vitrines in an allocated room on its way”.

<sup>7</sup> The business of critical differentiation mirrors the economic model of the present era in which it has become clear that vested interests, unwitting or not have become a center of interest for debt ridden societies.

## **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a ‘messy’ way of working – where he takes advantage of coincidences and incorporates them in his practice. One can see the angle from which paint was sprayed; the way tape was ripped off; where panels were bolted together; and where surfaces were sanded away. Ceulers strips away what’s precious and demands we live with his art, just as he does in his own untidy studio. Ceulers’ paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces. In his *Love Birds* series Ceulers literally grafts two unlikely paintings onto one another, leaving evidence of his seemingly insouciant matchmaking.

## **Hou Chien Cheng**

“In life, each individual is a subject for others to read.

When being read, interpretation is made. Truth becomes, in some way, fictional.

And often these misplaced interpretations produce a translucent barrier between one and others.”

*Hou Chien Cheng*

## **Pieterjan Ginckels**

The work of artist and architect Pieterjan Ginckels transcends all manner of media boundaries and is consistently based on physically tangible communication. Ginckels belongs to the first generation of artists for whom contemporary technology is a given. Consequently, he is rather reckless in the way he handles it, as he considers its mastery and application as part of the socialisation process. His projects seek to use, blend and refine existing media and to reconcile ‘higher’ and ‘popular’ forms of art. He is not averse to tearing down boundaries between conceptual art, performance and installation art in the process, thus hoping to develop an artistic concept that can be exhibited in an experience-heavy setting.

In the run-up to his installation at the PJBS2011 exhibition, Pieterjan Ginckels erected the work PISTE in the Horta Hall of the Centre for Fine Arts. PISTE is a velodrome measuring 10 by 13 metres which was presented at Network in Alost in 2010. In order to capture the unique sounds of the hall in the heart of the Centre during the performance, he arranged for two cyclists (his best friend and himself) to cycle laps around the velodrome. The echo of their efforts was recorded by Ginckels in collaboration with Fonckeltoff and, following manipulation, turned into a vinyl record. In the final installation HORTA x PISTE x HORTA, the sound is sent back into the room. The loop is played eightfold on Technics record players that are now out of production, which are started simultaneously by a team of eight DJs at the beginning of the exhibition. In this way, the sculpture generates a sound that slowly evolves and fizzles out throughout the exhibition and that, in its DNA, unites both PISTE and BOZAR.

## **Manor Grunewald**

“The use of images arranged chaotically and through intuition led to the *Image Storage* project. This installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely. A bombardment of images and impulses all begging for our attention. *Image Storage* is an answer to that issue.

With this installation i am exploring the medium of painting. By looking for alternative and new

solutions for the problematic relationship of the image and the canvas. The dialogue with the context of an art prize can be important as it offers the visitor material to reflect on the function of a painting and the accessibility of the presentation of an oeuvre within the limits of the site specific installation. Starting from this point i tried to find a relationship and solution to the architecture of Horta in the Centre for Fine Arts.

The paintings are not hanged on the walls of the room but i made a construction in the middle of the room. So the visitors are pushed to move around the installation and find new angles to watch the paintings. The construction is made from an aluminium frame that has references to climbing fences for children and to a grid that is used in graphical programs(photoshop,indesign,...) and architectural programs (Autocad)

The paintings that are part of *Image Storage* also refer to graphical computer programs where different files are overlapping each other.

*Image Storage* consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously.

The way in which the two-dimensional images are presented can appear to be nonchalant at first glance. But this method is not arbitrary. The works are carefully chosen and interact in a consequent way. The bigger picture is carefully shaped with precision. The whole compositional image puts the aesthetics of the installation forward through colour, image and choice of material.”

*Manor Grunewald*

## **Paul Hendrikse**

Paul Hendrikse builds on cultural or artistic heritage. Invariably, his projects arise from a fascination for historical people who have left their mark on public life. He is not so much interested in major history-writing with its embellished protagonists as he is in the accounts of historical individuals and related uncertainties, myths, speculations and warped ideas.

The five works on display in the exhibition form part of a bigger work entitled *Hauntology of Smoke and Ochre* (2009-2011) which comprises some nine works. The series centres around the South African poet and author Ingrid Jonker (1933-1965). In this series, Hendrikse examines the intersections between history, biography and mythology by means of the author’s politicised character. Jonker, South African poet and activist, as well as daughter of a politician in the Apartheid regime, committed suicide in 1965 at the age of 32. After the fall of the Apartheid regime in 1993, Jonker became an icon of mythical proportions. Since then, different sections of the population, along with politicians, actresses, biographers and admirers, have been trying to piece together and re-invent this character’s identity. Jonker is therefore a good example of how history can be actively written.

In the first hall of the presentation, we see three works: *Manual*, 2009, *Hauntology*, 2011 and *Trailer* from 2011. They introduce the rest of the works while playing on the spectator’s expectation. They offer a slow-motion glimpse, or literally trailer, of what is yet to come.

In the central room, there is the video installation *The Tape Recorded Surprise; Interview with I.J.* in which Hendrikse shows two actresses, one of whom plays the role of a young Jonker while the other one had always wanted to be her. The brief for the actresses was to play an interpretation of Jonker in front of the camera and then to clarify their interpretations to each other. Alongside this, he interviewed the actresses about their relationship with the author and about playing historical characters in general. These recorded interviews were to form the basis for a short script where the actresses would be given each other’s texts whereupon a subtle but very effective dialogue would take place.

*Inventory of Possible Narrations (a model)* from 2011 is the last work in the exhibition. A display-case table containing four slide projectors is placed in the room. Three of the projections show interiors of places that are associated with Jonker's life. Hendrikse took these pictures in tandem with the South African photographers David Southwood and Melanie Hofmann. The fourth projection shows a numbered inventory of the trip which Hendrikse took thanks to his protagonist. Some of these numbered snippets of text, however, have been placed out of sequence, resulting in gaps in the narration and unexpected twists in the story. This makes for a game where image and text are constantly influencing and distorting each other.

## ***Kelly Schacht***

### **Un Tour d'Horizon**

At BOZAR, Kelly Schacht places the visitor in a minimalistic setting with her installation *Un Tour d'Horizon*.

Its scenography is set out in a script.

Our eyes travel along the walls and architecture to a few white paper backdrops or 'infini' as they are called in the business. In photo studios, they are literally used as backdrops, whereas here, they form a cornerstone of the story.

A narrator provides us with commentary.

NARRATOR

*we never just watch*

*we load images*

*inhabit them*

*and they inhabit us*

*encounters in the void*

During the opening, various performers mingle among the visitors as 'spectators'. They focus on a certain point in the distance and carry out discrete actions. In this open play space, a dialogue comes about between the different elements of the installation and the spectator's place. In this way, observing, taking up positions and establishing links is being shown and questioned at the same time.

## ***Joris Van de Moortel***

The French word 'moule' has two meanings: mould, matrix or die on the one hand, and mussel on the other. This double meaning prompted Marcel Broodthaers to write the poem *La Moule*, which encapsulates many of his works of art that ensue from it. 'Cette roublarde a évité le moule de la société. Elle s'est coulée dans le sien propre. D'autres, ressemblantes, partagent, avec elle l'anti-mer. Elle est parfaite.' The animal has shaped itself. It is the individual and society, matrix and work piece, die and coin, creator and creature at the same time.

The definite article 'le' signifies the male meaning, or matrix, while 'la' refers to the feminine, or mussel. Building on Broodthaers' interpretation, the feminine meaning comprises both genders. Accordingly, an association with the fall of man becomes inevitable. When the larviparous shell of a

mussel hardens and becomes heavier (when Adam and Eve eat from the tree of knowledge of good and evil), the hatch sinks to the bottom of the sea (and conceals itself from the presence of God). In this case, though, eternal life is snatched away from them through the fault of the male. The transition from shellfish larvae from the water stage to the soil is aptly named 'the hatch fall'.

*Moule* is a fleur du mal, a piece of art that ensues from evil.

*Kenny De Thae, 17 May 2011*

### ***Cédric Van Turtelboom***

Cédric Van Turtelboom's many travels in Romania add up to a single exploration of the wild side of globalisation. His journey begins where that of the critical observers of postmodernity ends. What is required is no longer a denunciation of the wastefulness of industrial society, but learning to live a nomadic life in Absurdistan.

The way in which our planet has developed obliges us now to increasingly become estranged from the places where we were born, alienated from our own experience and even from ourselves. Rather than just undergoing it, we would do better to be ethnologists of this everyday exoticism. What Cédric Van Turtelboom's photographs show is that this is less a matter of aesthetic approach than of an uncompromising way of seeing, a gaze that is ready to sidestep the optical illusions and other masquerades of the pathetic utopias we have inherited from the last century.

*Jean-Marc Bodson*

### ***Freek Wambacq***

*The Reversed World*

A boat rowing in the mountains, a city in the clouds and the sun moon and stars upon the ground, fishes catching the birds, a chair sitting on a man, the violinist plays the trombone; the trombonist blows on a violin ... Inversions have fascinated people throughout time. In historic popular printmaking the reversed world is one of the most known subjects. It shows a world where relations between humans, animals and objects are reversed. Images are known from the Sumerian and Egyptian cultures as well as from medieval manuscripts depicting hares roasting a hunter on a spit. During the 16<sup>th</sup> century reversed world prints gained popularity; big changes and new discoveries had caused the existing perception of the western world order to stagger. The new scientific understanding of Copernicus literally changed the image of the world.

Inversion images as could be seen as social commentary or as a warning to the established order. On the other hand these images are depicting impossible conditions that can only be laughable, without demanding approval or rejection from the viewer. It is this humorous approach of criticism reflecting the relativity of social and material order that gained Wambacq's interest in these prints. They formed the point of departure for a new installation entitled *The Reversed World*, which is exhibited for the first time in the Young Belgian Painters Award 2011. In this installation Wambacq is showing reproduced historic prints of the reversed world by using the popular xerographic printing technique. By confronting the reproductions of images of the reversed world with various tools referring to printmaking, plaster copies of various historical objects and found publicity brochures, Wambacq seeks to reveal a reordering of the order of things by which significations start to shift

## Art Editions Young Belgian Painters Award 2011

The Centre for Fine Arts produced a limited edition of unpublished work of each of the selected artists of the Young Belgian Painters Award 2011. As has been the case in the past, it is the aim of the CFA to help spread the work of these young artists and keep a trace of this YBPA2011 edition.

### **David Catherall**

*KENT II*

Offset print, brick, concrete, dust, gyproc, ink, plaster, speedball acrylic clear silkscreen gel

Interior wall material extracted from the column of the Centre for Fine Arts - Salle des Banquets Ravenstein, silk-screen printed onto the surface of each edition

### **Michiel Ceulers**

*Chickpea painting II*

Offset print on Lessebo paper

### **Pieterjan Ginckels**

*HxPxH Drawing 1*

Offset print on Lessebo paper

### **Manor Grunewald**

*Studio 2011* (photo by Sofie Middernacht)

Offset print on Lessebo paper

### **Paul Hendrikse**

*Manual*

Offset print on Lessebo paper

### **Hou Chien Cheng**

*Untitled*

Offset print on Lessebo paper

### **Kelly Schacht**

*Un Tour d'Horizon - Excerpt from script*

Offset print on Lessebo paper

### **Joris Van de Moortel**

*Moule*

Offset print on Lessebo paper

### **Cédric Van Turtelboom**

*The Beach* (from the series : "Noroc")

Inkjet print on RC paper

### **Freek Wambacq**

*Untitled*

Offset print on Lessebo paper and gouache

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Produced by the Centre for Fine Arts of Brussels in the framework of the YBPA2011

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€100/edition

€1000/portfolio

For more info: [maite.smeyers@bozar.be](mailto:maite.smeyers@bozar.be) – 02/507.84.71

## Visitor information

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Rue Ravensteinstraat 23  
1000 Brussels

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Press dossier

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2011

09.06 > 11.09.2011

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## Press release - Young Belgian Painters Award 2011

09.06 > 11.09.2011

In 2011 the non-profit Young Belgian Painters carries on the tradition of presenting another edition of the **Young Belgian Painters Award** at and in association with the Centre for Fine Arts in Brussels. This prestigious award, founded in 1950, is one of the most important events for contemporary art in Belgium. This competition wants to encourage and promote young talent and could be said to be the equivalent of the Turner Prize in Britain, the Prix Marcel Duchamp in France, and the Vincent Award in the Netherlands.

The **international jury** judging the 2011 edition is made up of **Henriette Bretton-Meyer** (Director of Overgaden, Institute of Contemporary Art, Copenhagen), **Miguel von Hafe Pérez** (Director of the Centro Galego de Arte Contemporânea, Santiago de Compostela), **Clément Minighetti** (Chief-curator of the MUDAM, Luxemburg), **Thierry Raspail** (Director of the Musée d'art contemporain, Lyon) and Hilde Teerlinck (Director of the **Frac Nord-Pas de Calais**).

The jury short-listed the following 10 promising candidates from the 275 who submitted entries: **David Catherall, Michiel Ceulers, Hou Chien Cheng, Pieterjan Ginckels, Manor Grunewald, Paul Hendrikse, Kelly Schacht, Joris Van de Moortel, Cédric Van Turtelboom and Freek Wambacq**. These artists have been invited to create new work which will go on show at the Centre for Fine Arts between June 9<sup>th</sup> and September 11<sup>th</sup>.

The competition attracts **four prizes**: the Young Belgian Painters Award - Crowet (€25,000), the Young Belgian Painters Award – Émile and Stephy Langui (€12,500), the Centre for Fine Arts Award (€12,500) and the ING Award (€12,500).

The **award ceremony** will be held at the official opening of the exhibition **at 18.30 hrs on June 8<sup>th</sup>**.

### ***The competition***

The Young Belgian Painters Award was established in 1950 out of a desire to promote young art, support a group of young Belgian artists and mount exhibitions of their work. Over the 61 years the award has gone from strength to strength and it is now one of the most important visual art events in Belgium. Former laureates such as Pierre Alechinsky, Ann Veronica Janssens, Raoul De Keyser and Marie-Jo Lafontaine reflect the importance of the Award. Recent winners of the competition (such as Hans Op De Beeck, Loreta Visic, Xavier Noiret-Thomé, Leen Voet, Benoit Platéus, Orla Barry, Pieter Vermeersch and Sarah Vanagt) have since gained a foothold in the international art world.

The competition is open to artists from all the visual art disciplines, who are of Belgian nationality or who have been in Belgium for at least a year and who were aged under 35 on January 1st 2011. There is no set subject and all media and techniques are permissible. During the official opening on June 8<sup>th</sup>, the jury presents 4 prizes. At least one prize will be awarded to a painter.

Since 1996 the Young Belgian Painters Award has been under the patronage of His Majesty King Albert II.

*In collaboration with: VZW Jonge Belgische Schilderkunst | asbl Jeune Peinture Belge –  
Contemporary Art  
Sponsor: ING Belgium*

## Presentation of the nominated artists

### **David Catherall**

Central to David Catherall's practice is the act of image making in relation to language, whether written, oral, or visual. His collections of silkscreen prints, drawings, gouache, text, photographs, offset printing, and book-making often borrow from the language of historic design styles. His work focuses on the in-between space of authorship and readership, which often results in installation-based displays that form a contradictory understanding of modernism. What is of critical interest to him is the unique imbalanced relationship between industrialisation, commerce, and trade versus ornament, decoration, and aesthetics in the displaced mediation of leisure and labour division in the public and private realms.

David Catherall (1984, Canada) lives and works in Brussels. He graduated in 2009 from Städelschule Hochschule Für Bildende Künste, Frankfurt am Main, Germany, under prof. Mark Leckey. He has recently participated in residencies at Wiels Centre for Contemporary Art Brussels, and DIVA Danish International Visiting Artist, Danish Arts Council, Copenhagen.

### **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a 'messy' way of working – where he takes advantage of coincidences and incorporates them in his practice. Ceulers paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces.

Michiel Ceulers was born in Waregem in 1986 and lives and works in Amsterdam, where he is doing a residency at the Rijksakademie. He completed his MA in Painting at the Royal Academy for Fine Arts, Gent in 2007-08.

### **Hou Chien Cheng**

Hou's work focuses on the action of *reading*, which functions as a medium or vehicle for humans to receive and process acquired information, as well as its influences on society. Consequently, different forms of narratives have been the core research of his work. In the past two years he has been exploring the areas of language, story-telling, reading and being read. He has also concentrated on bringing these elements back to their origin and creating a visual/sound-based relationship and dialog between the reader, the author, the narrator and the narrative. Hou is presenting a series of video/film projects reflecting on contemporary socio-cultural issues.

Hou Chien Cheng was born in Taiwan in 1981. He lives and works in Antwerp. He received a Master degree in Free Art: Image & Installation (2009) at the Royal Academy for Fine Arts Gent.

### **Pieterjan Ginckels**

Artist and architect Pieterjan Ginckels' work goes beyond any limit set by a medium and acts consistently at a level of communication that is physically tangible. Born in 1982, Ginckels belongs to the first generation for whom the technological possibilities of our era are something self-evident, not just cautiously approached, but whose mastery and application are parts of the socialization process. Using, mixing and fine-tuning media, Ginckels' projects are nurtured by his tendency to converge art and its popular representations. "1000 Beats" for example was set off by his desire to link the world of art with that of popular music, and to transfer the way it functions – organization in labels, presentation in concerts, the binding aspect of being a fan, and global exchange – into the spheres of

fine arts. The borderlines between performance, installation and conceptual art are dissolved so as to unfold an artistic idea and communicate it in an environment that can be experienced.

Pieterjan Ginckels was born in Tienen in 1982. He lives and works in Brussels where he studied architecture.

### ***Manor Grunewald***

Manor Grunewald's path towards paper and canvas is defined by painting and drawing, by the action itself rather than by the technical approach, fed and infected by his earlier creative work as a graffiti artist. He is now more than ever looking for new possibilities to challenge and expand the classical constraints of the canvas. He wants to break with the rules and structures inherent in his medium. Manor Grunewald finds inspiration for his work in existing imagery like newspaper articles, comic books or illustrated encyclopaedia. His starting point is a specific observation of people and cultures and the general experience and depiction of the reality that surrounds us. 'Image Storage' consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously. The installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely.

Manor Grunewald (Gent, 1985) is an autodidactic artist who lives and works in Gent.

### ***Paul Hendrikse***

Paul Hendrikse builds on existing cultural and artistic legacies. The work of Hendrikse often arises out of a fascination with a person who occupies a speculative or overdetermined place in history. This person is deployed as a guide and leads Hendrikse to undertake a journey or actively generate an experience. In his work Hendrikse explores the intersections of history, biography and fiction. His projects often involve performance or performative elements and are mostly the result of extensive research and intense artistic collaboration with authors, actors, philosophers and so on. For the Young Belgian Painter Award, Hendrikse creates an adaptation of a series of works that he made in 2009/2010 and that deal with the complex and intriguing life and work of the South African poet Ingrid Jonker.

Paul Hendrikse (Terneuzen, Nederland, 1977), lives and works in Antwerp. He graduated from the Academy of Art and Design (Sculpture) in 's-Hertogenbosch, NL, studied Architecture at the Academy of Antwerp and completed a residency at the Jan van Eyck Academy, Maastricht, NL (2005-2006). Recently he was a resident at Wiels in Brussels.

### ***Kelly Schacht***

In a time when notions of what is 'new' and 'unique' have become very relative, Kelly Schacht plays with the notions of authorship and originality in her work. Both moments and objects from the past are rethought and become able to generate a renewed aesthetic experience. Kelly Schacht creates a generous freedom in her work by working intensely with artists, actors, designers, as well as with her audience. In this way the artist becomes the catalyst of the many interpretations and personal experiences that are thus given their own future.

Kelly Schacht (Roeselaere, 1983) lives and works in Gent. She studied visual arts (sculpture / image & installation) at the Royal Academy for Fine Arts in Gent.

### ***Joris Van de Moortel***

The work and practice of Joris Van de Moortel consist of a complex web of ideas, which translate to an interplay of architectural and even musical structures (two new album releases are planned for 2011 (Cologne and Brussels)). The work expands as a spatial puzzle that unfolds into all sorts of directions. The tautology of the work and its process, which somehow mutates and in the same time refers to itself in a changed form, in search to frame or capture something potentially energetic. The idea of exploring the point at which something becomes 'performing'. Leading the work towards a 'predictable incident', the so-called accident, and to deal with its consequences.

Joris Van de Moortel was born in 1983 in Gent and lives and works in Antwerp and Deinze. He studied from 2002 till 2008 Sculpture and InSitu at the Academy for Fine Arts Antwerp; Philosophy at the University of Antwerp (UFSIA), Graphics and Open Studio at the Sint-Lucas Institute for Art and Design in Antwerp; the Post-academic training Sint-Joost in Breda; the Experimental studio at the Sint-Lucas Institute for Visual Arts in Brussels. In 2009 he was laureate at the Higher Institute for Fine Arts, HISK, Gent.

### ***Cédric Van Turtelboom***

During two years, Cédric Van Turtelboom completed an important number of trips to Romania. While over there, he established some strong friendly relations, which allowed him to photograph the locals with less constraints and most often in an intimate atmosphere. He stayed at people's places and shared their everyday life. Some would say that Van Turtelboom loves taking offbeat, ironic and cynical pictures. Through this documentary and personal work and by depicting a dark world, though with humor, the artist gives a visual account of this country, which – in balance between the communist system it comes from and the capitalism it tries to adopt – is still trying to find itself.

Cédric Van Turtelboom (1984) works and lives in Brussels. He is graduated from the "Ecole Supérieure des Arts de l'Image le "75" ".

### ***Freek Wambacq***

At once conceptually and material Freek Wambacq's oeuvre establishes a critical link between the world of art and the world at large. He appropriates found materials and objects for a new purpose through a series of surprising combinations. His constellations make reference to the object's initial functionality while unfolding complex stories, sociological commentaries or art-historical connections. Wambacq visits the borders of art and he does so with a subtle and often humorous undertone. This subtlety manifests itself both in the care the artist takes to position and present his sculptures and installations and in the titles he gives them. The project 'The reversed world' he proposes for the Young Belgian Painter Award involves a research on the history of printmaking. Its title is borrowed from the historical subject of catchpenny prints.

Freek Wambacq was born in 1978. He lives and works in Brussels and Berlin where he finished beginning 2011 a residency at the International Studio Program of the Künstlerhaus Bethanien.

## Exhibition texts

**David Catherall**

**T H M P S N S M N**

**Does hello mean now?**

For an artistic practice possessed of any critical vitality large exhibitions serve to dramatize the interaction between three crucial factors: at one level the relationship of the practice in question to its surrounding culture, a relationship which *decides* the conditions and limits of its autonomy as a practice; on another level, the capacity for any artwork to hold the attention of its spectator and in doing so, decide the character of the spectators responsive activity; and, connecting these extremes, the capacity of artworks to hold a semi-autonomous “conversational world”.<sup>1</sup>

If not knowing how to approach what we are faced with has any significance then it should be at the level of admitting both the possibility – and the difficulty – of critically assessing art works. One way to deal with this is to take the artwork as a self-descriptive system that aims to differentiate itself; contrary to its own appearance<sup>2</sup>. In the series of works which make up *T H M P S N S M N* no case can be made for a secret world for its viewer to glimpse. The work could have only ever been constructed out of materials that were already a part of the critical consciousness of the culture as a whole – if not of its negotiable self image.<sup>3</sup>

Horta, Broodthaers, *Congoism* – the nexus of localized historical impositions associated with the Palais des Beaux-Arts have been, out of a sense of propriety, absented. This unwillingness to allow the *present* form of the work such a premature stylistic closure (the currency of cultural and ontological normality) requires that such historical works are conceived as a form of disorder for the series of works by Catherall.

The sequence of works exhibited at least retains an intention to be seen even if some part of the work itself is absent – namely the part of the work which could be described as “showing something”.<sup>4</sup> Three vacuum cleaner bags, vacuum sealed inside clear plastic operate at the level of a rumor by Catherall. Such a rumor does not work for me as I have seen them - I know they exist (am I the only one?). But in order for a visitor to understand how they contribute to the overall movement of *T H M P S N S M N* the work has to be invoked by importing more suggestive material from robust theoretical sources (at least that’s the way I see it). In one way writing helps orientate the works and in another provides ballast in light of the works absence, standing in for and against the case of the missing parts. If all artwork is made for an audience yet to come then the absence of these works neatly suggest the death of the audience deemed unworthy to take their place. A visitor grown so culturally sophisticated, and in this regard, complacent and idle, who cannot do their share of the work within the world that is being created. As disparaging as it may sound, this character, resembles the very traits that Catherall employs in the negotiation of his self image.

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<sup>1</sup> The term Semi autonomy holds importance here as a term that might interrupt the masculine heavy breathing of expected autonomy which takes its place during a competitive event.

<sup>2</sup> To paraphrase Karl Kraus, when faced with two unacceptable alternatives, the solution is to choose neither (contradict contradiction). The competitive structure of the Prix de la Jeune Peinture is reintroduced with *T H M P S N S M N* and intensified as a way to avoid the simplistic procedure of suggesting that the national competition is unimportant (as several previous case histories have demonstrated). At the expense of certain works ambition is seen as so overdetermined that one is left with the forced choice of either negating the competitive or affirming its spectacularity. What is being attempted here is the opposite – the Prix de Jeune Peinture is the sum of the ambitions contained in the artwork it exhibits. In turn the series of *T H M P S N S M N* internalises these issues – the objects themselves are in competition with this text, its own ‘semiotic stuff’. The textual impulse would state that without this written language the work couldn’t survive –but this resonates with a kind of ‘Semio – colonialism’ that so many writers demonstrate when faced with the silent integrity of an artwork.

<sup>3</sup> If Brussels lends anything particular to the work it is this sense of a constant negotiation with self image? The list of Belgian names/subjects imposes itself upon any attempted contemporaneity. Pressured by issues of high taste or by the fetishised horrors from Belgian history the *present* is a time of art which is far more important to artists than either their own rupture or prolongation of the past - this is equally the problem faced by museums. Neither heir nor imitator the artist declares the violence of the present.

<sup>4</sup> The vacuum sealed vacuum cleaner bags by Catherall are not exhibited and remain at the level of written description within this text –following a logic of the vacuum consequently can only take place through the works absence.

As art in dishabile, as images unprepared to be seen, the series of works affirm the “not quite ready”<sup>5</sup> as the price to be paid for in the search for propriety. The unwillingness involved on behalf of Catherall to allow the *present* form of the work to *be* a form of architectural stability counterbalanced by critique functions as a holding pattern for the work. This course setting results in a work which folds in on itself dragging the intentions and suggestions of the Palais into its decisional void.

In certain places the work builds out of suggestions made by BOZAR in terms of its spatial positioning of the BOZAR’s own material into spaces and positions they thought were applicable for Catherall’s exhibition.<sup>6</sup>

Flirting at an institutional level consequentially winds up with being faced with a vision you never had (quite literally in the case of Catherall’s disowning of the Horta vitrines owned by the Palais) and therefore a material inability to recognize oneself (imperative for intentional historical questions which are attendant upon blinding). Catherall’s lack of decision courted by the Palais and responded to through the very values of historical beauty, curatorial opinion and institutional support submit the Palais’s own structural decisions to its own criteria of judgment that takes place during the exhibition. It is not that either artist or institution gains the upper hand here but more that both parties are equalized through the automatic suspension of the competitive field. The competition, folded in on itself, now asks that both parties decisions be taken into account.

Can a competition really award success to a party in which it has involved itself in such a way? Perhaps only if it would admit that the investment was unintentional?<sup>7</sup>

“How it is that such a competition can award success - without an appropriate dialogue of failure”? is an end *that is worth its making*.

Three demonstrations generate the series *T H M P S N S M N* and, assuming the narration of the opening paragraph’s suggestions, something remains to be stated again for this texts reader - what is to be seen and faced is *that which has made you* what you are. No artwork is in possession of an automatic “truth-telling” warrant and neither could this notion contribute to the main impulse of the work - best described as the hazarding of its own condition (this may now be the present purpose of an artwork?). The role of such a hazarding may run the risk of being socially vacuous or academic unless an artwork attempts to imagine its own constituency in order to render its present(atinal) criteria insecure enough to warrant examination.

The exhibition THMPSN SMN has been conceived by artist David Catherall, designed and manufactured in conjunction with the Belgian architect Pieter D’Haeseleer, specifically for the Palais des Beaux-Arts BOZAR, Brussels in June 2011.

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<sup>5</sup> This description of the works intentional prematurity may push its viewer into the characteristic role of the voyeur who, whilst attending the exhibited ‘Jeune’, would do well to understand that the politics of appearance involved in the competition deprive the works exhibited of any connotations of innocence.

<sup>6</sup> The two Horta vitrines which were suggested (the Palais’s own historical way of seeing) were placed by the Palais in a room which they thought applicable for the exhibition. The initial interest on behalf of the artist toward the Horta vitrines is summed up neatly by Catherall when he states that his interest amounted to not much more than a “passing glance” which “was enough to set the entire idea of placing the vitrines in an allocated room on its way”.

<sup>7</sup> The business of critical differentiation mirrors the economic model of the present era in which it has become clear that vested interests, unwitting or not have become a center of interest for debt ridden societies.

## **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a ‘messy’ way of working – where he takes advantage of coincidences and incorporates them in his practice. One can see the angle from which paint was sprayed; the way tape was ripped off; where panels were bolted together; and where surfaces were sanded away. Ceulers strips away what’s precious and demands we live with his art, just as he does in his own untidy studio. Ceulers’ paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces. In his *Love Birds* series Ceulers literally grafts two unlikely paintings onto one another, leaving evidence of his seemingly insouciant matchmaking.

## **Hou Chien Cheng**

“In life, each individual is a subject for others to read.

When being read, interpretation is made. Truth becomes, in some way, fictional.

And often these misplaced interpretations produce a translucent barrier between one and others.”

*Hou Chien Cheng*

## **Pieterjan Ginckels**

The work of artist and architect Pieterjan Ginckels transcends all manner of media boundaries and is consistently based on physically tangible communication. Ginckels belongs to the first generation of artists for whom contemporary technology is a given. Consequently, he is rather reckless in the way he handles it, as he considers its mastery and application as part of the socialisation process. His projects seek to use, blend and refine existing media and to reconcile ‘higher’ and ‘popular’ forms of art. He is not averse to tearing down boundaries between conceptual art, performance and installation art in the process, thus hoping to develop an artistic concept that can be exhibited in an experience-heavy setting.

In the run-up to his installation at the PJBS2011 exhibition, Pieterjan Ginckels erected the work PISTE in the Horta Hall of the Centre for Fine Arts. PISTE is a velodrome measuring 10 by 13 metres which was presented at Network in Alost in 2010. In order to capture the unique sounds of the hall in the heart of the Centre during the performance, he arranged for two cyclists (his best friend and himself) to cycle laps around the velodrome. The echo of their efforts was recorded by Ginckels in collaboration with Fonckeltoff and, following manipulation, turned into a vinyl record. In the final installation HORTA x PISTE x HORTA, the sound is sent back into the room. The loop is played eightfold on Technics record players that are now out of production, which are started simultaneously by a team of eight DJs at the beginning of the exhibition. In this way, the sculpture generates a sound that slowly evolves and fizzles out throughout the exhibition and that, in its DNA, unites both PISTE and BOZAR.

## **Manor Grunewald**

“The use of images arranged chaotically and through intuition led to the *Image Storage* project. This installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely. A bombardment of images and impulses all begging for our attention. *Image Storage* is an answer to that issue.

With this installation i am exploring the medium of painting. By looking for alternative and new

solutions for the problematic relationship of the image and the canvas. The dialogue with the context of an artprize can be important as it offers the visitor material to reflect on the function of a painting and the accessibility of the presentation of an oeuvre within the limits of the site specific installation. Starting from this point i tried to find a relationship and solution to the architecture of Horta in the Centre for Fine Arts.

The paintings are not hanged on the walls of the room but i made a construction in the middle of the room. So the visitors are pushed to move around the installation and find new angles to watch the paintings. The construction is made from an aluminium frame that has references to climbing fences for children and to a grid that is used in graphical programs(photoshop,indesign,...) and architectural programs (Autocad)

The paintings that are part of *Image Storage* also refer to graphical computer programs where different files are overlapping each other.

*Image Storage* consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously.

The way in which the two-dimensional images are presented can appear to be nonchalant at first glance. But this method is not arbitrary. The works are carefully chosen and interact in a consequent way. The bigger picture is carefully shaped with precision. The whole compositional image puts the aesthetics of the installation forward through colour, image and choice of material.”

*Manor Grunewald*

## **Paul Hendrikse**

Paul Hendrikse builds on cultural or artistic heritage. Invariably, his projects arise from a fascination for historical people who have left their mark on public life. He is not so much interested in major history-writing with its embellished protagonists as he is in the accounts of historical individuals and related uncertainties, myths, speculations and warped ideas.

The five works on display in the exhibition form part of a bigger work entitled *Hauntology of Smoke and Ochre* (2009-2011) which comprises some nine works. The series centres around the South African poet and author Ingrid Jonker (1933-1965). In this series, Hendrikse examines the intersections between history, biography and mythology by means of the author’s politicised character. Jonker, South African poet and activist, as well as daughter of a politician in the Apartheid regime, committed suicide in 1965 at the age of 32. After the fall of the Apartheid regime in 1993, Jonker became an icon of mythical proportions. Since then, different sections of the population, along with politicians, actresses, biographers and admirers, have been trying to piece together and re-invent this character’s identity. Jonker is therefore a good example of how history can be actively written.

In the first hall of the presentation, we see three works: *Manual*, 2009, *Hauntology*, 2011 and *Trailer* from 2011. They introduce the rest of the works while playing on the spectator’s expectation. They offer a slow-motion glimpse, or literally trailer, of what is yet to come.

In the central room, there is the video installation *The Tape Recorded Surprise; Interview with I.J.* in which Hendrikse shows two actresses, one of whom plays the role of a young Jonker while the other one had always wanted to be her. The brief for the actresses was to play an interpretation of Jonker in front of the camera and then to clarify their interpretations to each other. Alongside this, he interviewed the actresses about their relationship with the author and about playing historical characters in general. These recorded interviews were to form the basis for a short script where the actresses would be given each other’s texts whereupon a subtle but very effective dialogue would take place.

*Inventory of Possible Narrations (a model)* from 2011 is the last work in the exhibition. A display-case table containing four slide projectors is placed in the room. Three of the projections show interiors of places that are associated with Jonker's life. Hendrikse took these pictures in tandem with the South African photographers David Southwood and Melanie Hofmann. The fourth projection shows a numbered inventory of the trip which Hendrikse took thanks to his protagonist. Some of these numbered snippets of text, however, have been placed out of sequence, resulting in gaps in the narration and unexpected twists in the story. This makes for a game where image and text are constantly influencing and distorting each other.

## ***Kelly Schacht***

### **Un Tour d'Horizon**

At BOZAR, Kelly Schacht places the visitor in a minimalistic setting with her installation *Un Tour d'Horizon*.

Its scenography is set out in a script.

Our eyes travel along the walls and architecture to a few white paper backdrops or 'infini' as they are called in the business. In photo studios, they are literally used as backdrops, whereas here, they form a cornerstone of the story.

A narrator provides us with commentary.

NARRATOR

*we never just watch*

*we load images*

*inhabit them*

*and they inhabit us*

*encounters in the void*

During the opening, various performers mingle among the visitors as 'spectators'. They focus on a certain point in the distance and carry out discrete actions. In this open play space, a dialogue comes about between the different elements of the installation and the spectator's place. In this way, observing, taking up positions and establishing links is being shown and questioned at the same time.

## ***Joris Van de Moortel***

The French word 'moule' has two meanings: mould, matrix or die on the one hand, and mussel on the other. This double meaning prompted Marcel Broodthaers to write the poem *La Moule*, which encapsulates many of his works of art that ensue from it. 'Cette roublarde a évité le moule de la société. Elle s'est coulée dans le sien propre. D'autres, ressemblantes, partagent, avec elle l'anti-mer. Elle est parfaite.' The animal has shaped itself. It is the individual and society, matrix and work piece, die and coin, creator and creature at the same time.

The definite article 'le' signifies the male meaning, or matrix, while 'la' refers to the feminine, or mussel. Building on Broodthaers' interpretation, the feminine meaning comprises both genders. Accordingly, an association with the fall of man becomes inevitable. When the larviparous shell of a

mussel hardens and becomes heavier (when Adam and Eve eat from the tree of knowledge of good and evil), the hatch sinks to the bottom of the sea (and conceals itself from the presence of God). In this case, though, eternal life is snatched away from them through the fault of the male. The transition from shellfish larvae from the water stage to the soil is aptly named 'the hatch fall'.

*Moule* is a fleur du mal, a piece of art that ensues from evil.

*Kenny De Thae, 17 May 2011*

### ***Cédric Van Turtelboom***

Cédric Van Turtelboom's many travels in Romania add up to a single exploration of the wild side of globalisation. His journey begins where that of the critical observers of postmodernity ends. What is required is no longer a denunciation of the wastefulness of industrial society, but learning to live a nomadic life in Absurdistan.

The way in which our planet has developed obliges us now to increasingly become estranged from the places where we were born, alienated from our own experience and even from ourselves. Rather than just undergoing it, we would do better to be ethnologists of this everyday exoticism. What Cédric Van Turtelboom's photographs show is that this is less a matter of aesthetic approach than of an uncompromising way of seeing, a gaze that is ready to sidestep the optical illusions and other masquerades of the pathetic utopias we have inherited from the last century.

*Jean-Marc Bodson*

### ***Freek Wambacq***

*The Reversed World*

A boat rowing in the mountains, a city in the clouds and the sun moon and stars upon the ground, fishes catching the birds, a chair sitting on a man, the violinist plays the trombone; the trombonist blows on a violin ... Inversions have fascinated people throughout time. In historic popular printmaking the reversed world is one of the most known subjects. It shows a world where relations between humans, animals and objects are reversed. Images are known from the Sumerian and Egyptian cultures as well as from medieval manuscripts depicting hares roasting a hunter on a spit. During the 16<sup>th</sup> century reversed world prints gained popularity; big changes and new discoveries had caused the existing perception of the western world order to stagger. The new scientific understanding of Copernicus literally changed the image of the world.

Inversion images as could be seen as social commentary or as a warning to the established order. On the other hand these images are depicting impossible conditions that can only be laughable, without demanding approval or rejection from the viewer. It is this humorous approach of criticism reflecting the relativity of social and material order that gained Wambacq's interest in these prints. They formed the point of departure for a new installation entitled *The Reversed World*, which is exhibited for the first time in the Young Belgian Painters Award 2011. In this installation Wambacq is showing reproduced historic prints of the reversed world by using the popular xerographic printing technique. By confronting the reproductions of images of the reversed world with various tools referring to printmaking, plaster copies of various historical objects and found publicity brochures, Wambacq seeks to reveal a reordering of the order of things by which significations start to shift

## Art Editions Young Belgian Painters Award 2011

The Centre for Fine Arts produced a limited edition of unpublished work of each of the selected artists of the Young Belgian Painters Award 2011. As has been the case in the past, it is the aim of the CFA to help spread the work of these young artists and keep a trace of this YBPA2011 edition.

### **David Catherall**

*KENT II*

Offset print, brick, concrete, dust, gyproc, ink, plaster, speedball acrylic clear silkscreen gel

Interior wall material extracted from the column of the Centre for Fine Arts - Salle des Banquets Ravenstein, silk-screen printed onto the surface of each edition

### **Michiel Ceulers**

*Chickpea painting II*

Offset print on Lessebo paper

### **Pieterjan Ginckels**

*HxPxH Drawing 1*

Offset print on Lessebo paper

### **Manor Grunewald**

*Studio 2011* (photo by Sofie Middernacht)

Offset print on Lessebo paper

### **Paul Hendrikse**

*Manual*

Offset print on Lessebo paper

### **Hou Chien Cheng**

*Untitled*

Offset print on Lessebo paper

### **Kelly Schacht**

*Un Tour d'Horizon - Excerpt from script*

Offset print on Lessebo paper

### **Joris Van de Moortel**

*Moule*

Offset print on Lessebo paper

### **Cédric Van Turtelboom**

*The Beach* (from the series : "Noroc")

Inkjet print on RC paper

### **Freek Wambacq**

*Untitled*

Offset print on Lessebo paper and gouache

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For more info: [maite.smeyers@bozar.be](mailto:maite.smeyers@bozar.be) – 02/507.84.71

## Visitor information

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BOZAR – Centre for Fine Arts  
Rue Ravensteinstraat 23  
1000 Brussels

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09.06 > 11.09.2011

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Press dossier

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YOUNG BELGIAN  
PAINTERS AWARD

2011

09.06 > 11.09.2011

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## Press release - Young Belgian Painters Award 2011

09.06 > 11.09.2011

In 2011 the non-profit Young Belgian Painters carries on the tradition of presenting another edition of the **Young Belgian Painters Award** at and in association with the Centre for Fine Arts in Brussels. This prestigious award, founded in 1950, is one of the most important events for contemporary art in Belgium. This competition wants to encourage and promote young talent and could be said to be the equivalent of the Turner Prize in Britain, the Prix Marcel Duchamp in France, and the Vincent Award in the Netherlands.

The **international jury** judging the 2011 edition is made up of **Henriette Bretton-Meyer** (Director of Overgaden, Institute of Contemporary Art, Copenhagen), **Miguel von Hafe Pérez** (Director of the Centro Galego de Arte Contemporânea, Santiago de Compostela), **Clément Minighetti** (Chief-curator of the MUDAM, Luxemburg), **Thierry Raspail** (Director of the Musée d'art contemporain, Lyon) and Hilde Teerlinck (Director of the **Frac Nord-Pas de Calais**).

The jury short-listed the following 10 promising candidates from the 275 who submitted entries: **David Catherall, Michiel Ceulers, Hou Chien Cheng, Pieterjan Ginckels, Manor Grunewald, Paul Hendrikse, Kelly Schacht, Joris Van de Moortel, Cédric Van Turtelboom and Freek Wambacq**. These artists have been invited to create new work which will go on show at the Centre for Fine Arts between June 9<sup>th</sup> and September 11<sup>th</sup>.

The competition attracts **four prizes**: the Young Belgian Painters Award - Crowet (€25,000), the Young Belgian Painters Award – Émile and Stephy Langui (€12,500), the Centre for Fine Arts Award (€12,500) and the ING Award (€12,500).

The **award ceremony** will be held at the official opening of the exhibition **at 18.30 hrs on June 8<sup>th</sup>**.

### ***The competition***

The Young Belgian Painters Award was established in 1950 out of a desire to promote young art, support a group of young Belgian artists and mount exhibitions of their work. Over the 61 years the award has gone from strength to strength and it is now one of the most important visual art events in Belgium. Former laureates such as Pierre Alechinsky, Ann Veronica Janssens, Raoul De Keyser and Marie-Jo Lafontaine reflect the importance of the Award. Recent winners of the competition (such as Hans Op De Beeck, Loreta Visic, Xavier Noiret-Thomé, Leen Voet, Benoit Platéus, Orla Barry, Pieter Vermeersch and Sarah Vanagt) have since gained a foothold in the international art world.

The competition is open to artists from all the visual art disciplines, who are of Belgian nationality or who have been in Belgium for at least a year and who were aged under 35 on January 1st 2011. There is no set subject and all media and techniques are permissible. During the official opening on June 8<sup>th</sup>, the jury presents 4 prizes. At least one prize will be awarded to a painter.

Since 1996 the Young Belgian Painters Award has been under the patronage of His Majesty King Albert II.

*In collaboration with: VZW Jonge Belgische Schilderkunst | asbl Jeune Peinture Belge –  
Contemporary Art  
Sponsor: ING Belgium*

## Presentation of the nominated artists

### **David Catherall**

Central to David Catherall's practice is the act of image making in relation to language, whether written, oral, or visual. His collections of silkscreen prints, drawings, gouache, text, photographs, offset printing, and book-making often borrow from the language of historic design styles. His work focuses on the in-between space of authorship and readership, which often results in installation-based displays that form a contradictory understanding of modernism. What is of critical interest to him is the unique imbalanced relationship between industrialisation, commerce, and trade versus ornament, decoration, and aesthetics in the displaced mediation of leisure and labour division in the public and private realms.

David Catherall (1984, Canada) lives and works in Brussels. He graduated in 2009 from Städelschule Hochschule Für Bildende Künste, Frankfurt am Main, Germany, under prof. Mark Leckey. He has recently participated in residencies at Wiels Centre for Contemporary Art Brussels, and DIVA Danish International Visiting Artist, Danish Arts Council, Copenhagen.

### **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a 'messy' way of working – where he takes advantage of coincidences and incorporates them in his practice. Ceulers paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces.

Michiel Ceulers was born in Waregem in 1986 and lives and works in Amsterdam, where he is doing a residency at the Rijksakademie. He completed his MA in Painting at the Royal Academy for Fine Arts, Gent in 2007-08.

### **Hou Chien Cheng**

Hou's work focuses on the action of *reading*, which functions as a medium or vehicle for humans to receive and process acquired information, as well as its influences on society. Consequently, different forms of narratives have been the core research of his work. In the past two years he has been exploring the areas of language, story-telling, reading and being read. He has also concentrated on bringing these elements back to their origin and creating a visual/sound-based relationship and dialog between the reader, the author, the narrator and the narrative. Hou is presenting a series of video/film projects reflecting on contemporary socio-cultural issues.

Hou Chien Cheng was born in Taiwan in 1981. He lives and works in Antwerp. He received a Master degree in Free Art: Image & Installation (2009) at the Royal Academy for Fine Arts Gent.

### **Pieterjan Ginckels**

Artist and architect Pieterjan Ginckels' work goes beyond any limit set by a medium and acts consistently at a level of communication that is physically tangible. Born in 1982, Ginckels belongs to the first generation for whom the technological possibilities of our era are something self-evident, not just cautiously approached, but whose mastery and application are parts of the socialization process. Using, mixing and fine-tuning media, Ginckels' projects are nurtured by his tendency to converge art and its popular representations. "1000 Beats" for example was set off by his desire to link the world of art with that of popular music, and to transfer the way it functions – organization in labels, presentation in concerts, the binding aspect of being a fan, and global exchange – into the spheres of

fine arts. The borderlines between performance, installation and conceptual art are dissolved so as to unfold an artistic idea and communicate it in an environment that can be experienced.

Pieterjan Ginckels was born in Tienen in 1982. He lives and works in Brussels where he studied architecture.

### ***Manor Grunewald***

Manor Grunewald's path towards paper and canvas is defined by painting and drawing, by the action itself rather than by the technical approach, fed and infected by his earlier creative work as a graffiti artist. He is now more than ever looking for new possibilities to challenge and expand the classical constraints of the canvas. He wants to break with the rules and structures inherent in his medium. Manor Grunewald finds inspiration for his work in existing imagery like newspaper articles, comic books or illustrated encyclopaedia. His starting point is a specific observation of people and cultures and the general experience and depiction of the reality that surrounds us. 'Image Storage' consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously. The installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely.

Manor Grunewald (Gent, 1985) is an autodidactic artist who lives and works in Gent.

### ***Paul Hendrikse***

Paul Hendrikse builds on existing cultural and artistic legacies. The work of Hendrikse often arises out of a fascination with a person who occupies a speculative or overdetermined place in history. This person is deployed as a guide and leads Hendrikse to undertake a journey or actively generate an experience. In his work Hendrikse explores the intersections of history, biography and fiction. His projects often involve performance or performative elements and are mostly the result of extensive research and intense artistic collaboration with authors, actors, philosophers and so on. For the Young Belgian Painter Award, Hendrikse creates an adaptation of a series of works that he made in 2009/2010 and that deal with the complex and intriguing life and work of the South African poet Ingrid Jonker.

Paul Hendrikse (Terneuzen, Nederland, 1977), lives and works in Antwerp. He graduated from the Academy of Art and Design (Sculpture) in 's-Hertogenbosch, NL, studied Architecture at the Academy of Antwerp and completed a residency at the Jan van Eyck Academy, Maastricht, NL (2005-2006). Recently he was a resident at Wiels in Brussels.

### ***Kelly Schacht***

In a time when notions of what is 'new' and 'unique' have become very relative, Kelly Schacht plays with the notions of authorship and originality in her work. Both moments and objects from the past are rethought and become able to generate a renewed aesthetic experience. Kelly Schacht creates a generous freedom in her work by working intensely with artists, actors, designers, as well as with her audience. In this way the artist becomes the catalyst of the many interpretations and personal experiences that are thus given their own future.

Kelly Schacht (Roeselaere, 1983) lives and works in Gent. She studied visual arts (sculpture / image & installation) at the Royal Academy for Fine Arts in Gent.

### ***Joris Van de Moortel***

The work and practice of Joris Van de Moortel consist of a complex web of ideas, which translate to an interplay of architectural and even musical structures (two new album releases are planned for 2011 (Cologne and Brussels)). The work expands as a spatial puzzle that unfolds into all sorts of directions. The tautology of the work and its process, which somehow mutates and in the same time refers to itself in a changed form, in search to frame or capture something potentially energetic. The idea of exploring the point at which something becomes 'performing'. Leading the work towards a 'predictable incident', the so-called accident, and to deal with its consequences.

Joris Van de Moortel was born in 1983 in Gent and lives and works in Antwerp and Deinze. He studied from 2002 till 2008 Sculpture and InSitu at the Academy for Fine Arts Antwerp; Philosophy at the University of Antwerp (UFSIA), Graphics and Open Studio at the Sint-Lucas Institute for Art and Design in Antwerp; the Post-academic training Sint-Joost in Breda; the Experimental studio at the Sint-Lucas Institute for Visual Arts in Brussels. In 2009 he was laureate at the Higher Institute for Fine Arts, HISK, Gent.

### ***Cédric Van Turtelboom***

During two years, Cédric Van Turtelboom completed an important number of trips to Romania. While over there, he established some strong friendly relations, which allowed him to photograph the locals with less constraints and most often in an intimate atmosphere. He stayed at people's places and shared their everyday life. Some would say that Van Turtelboom loves taking offbeat, ironic and cynical pictures. Through this documentary and personal work and by depicting a dark world, though with humor, the artist gives a visual account of this country, which – in balance between the communist system it comes from and the capitalism it tries to adopt – is still trying to find itself.

Cédric Van Turtelboom (1984) works and lives in Brussels. He is graduated from the "Ecole Supérieure des Arts de l'Image le "75" ".

### ***Freek Wambacq***

At once conceptually and material Freek Wambacq's oeuvre establishes a critical link between the world of art and the world at large. He appropriates found materials and objects for a new purpose through a series of surprising combinations. His constellations make reference to the object's initial functionality while unfolding complex stories, sociological commentaries or art-historical connections. Wambacq visits the borders of art and he does so with a subtle and often humorous undertone. This subtlety manifests itself both in the care the artist takes to position and present his sculptures and installations and in the titles he gives them. The project 'The reversed world' he proposes for the Young Belgian Painter Award involves a research on the history of printmaking. Its title is borrowed from the historical subject of catchpenny prints.

Freek Wambacq was born in 1978. He lives and works in Brussels and Berlin where he finished beginning 2011 a residency at the International Studio Program of the Künstlerhaus Bethanien.

## Exhibition texts

**David Catherall**

**T H M P S N S M N**

**Does hello mean now?**

For an artistic practice possessed of any critical vitality large exhibitions serve to dramatize the interaction between three crucial factors: at one level the relationship of the practice in question to its surrounding culture, a relationship which *decides* the conditions and limits of its autonomy as a practice; on another level, the capacity for any artwork to hold the attention of its spectator and in doing so, decide the character of the spectators responsive activity; and, connecting these extremes, the capacity of artworks to hold a semi-autonomous “conversational world”.<sup>1</sup>

If not knowing how to approach what we are faced with has any significance then it should be at the level of admitting both the possibility – and the difficulty – of critically assessing art works. One way to deal with this is to take the artwork as a self-descriptive system that aims to differentiate itself; contrary to its own appearance<sup>2</sup>. In the series of works which make up *T H M P S N S M N* no case can be made for a secret world for its viewer to glimpse. The work could have only ever been constructed out of materials that were already a part of the critical consciousness of the culture as a whole – if not of its negotiable self image.<sup>3</sup>

Horta, Broodthaers, *Congoism* – the nexus of localized historical impositions associated with the Palais des Beaux-Arts have been, out of a sense of propriety, absented. This unwillingness to allow the *present* form of the work such a premature stylistic closure (the currency of cultural and ontological normality) requires that such historical works are conceived as a form of disorder for the series of works by Catherall.

The sequence of works exhibited at least retains an intention to be seen even if some part of the work itself is absent – namely the part of the work which could be described as “showing something”.<sup>4</sup> Three vacuum cleaner bags, vacuum sealed inside clear plastic operate at the level of a rumor by Catherall. Such a rumor does not work for me as I have seen them - I know they exist (am I the only one?). But in order for a visitor to understand how they contribute to the overall movement of *T H M P S N S M N* the work has to be invoked by importing more suggestive material from robust theoretical sources (at least that’s the way I see it). In one way writing helps orientate the works and in another provides ballast in light of the works absence, standing in for and against the case of the missing parts. If all artwork is made for an audience yet to come then the absence of these works neatly suggest the death of the audience deemed unworthy to take their place. A visitor grown so culturally sophisticated, and in this regard, complacent and idle, who cannot do their share of the work within the world that is being created. As disparaging as it may sound, this character, resembles the very traits that Catherall employs in the negotiation of his self image.

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<sup>1</sup> The term Semi autonomy holds importance here as a term that might interrupt the masculine heavy breathing of expected autonomy which takes its place during a competitive event.

<sup>2</sup> To paraphrase Karl Kraus, when faced with two unacceptable alternatives, the solution is to choose neither (contradict contradiction). The competitive structure of the Prix de la Jeune Peinture is reintroduced with *T H M P S N S M N* and intensified as a way to avoid the simplistic procedure of suggesting that the national competition is unimportant (as several previous case histories have demonstrated). At the expense of certain works ambition is seen as so overdetermined that one is left with the forced choice of either negating the competitive or affirming its spectacularity. What is being attempted here is the opposite – the Prix de Jeune Peinture is the sum of the ambitions contained in the artwork it exhibits. In turn the series of *T H M P S N S M N* internalises these issues – the objects themselves are in competition with this text, its own ‘semiotic stuff’. The textual impulse would state that without this written language the work couldn’t survive –but this resonates with a kind of ‘Semio – colonialism’ that so many writers demonstrate when faced with the silent integrity of an artwork.

<sup>3</sup> If Brussels lends anything particular to the work it is this sense of a constant negotiation with self image? The list of Belgian names/subjects imposes itself upon any attempted contemporaneity. Pressured by issues of high taste or by the fetishised horrors from Belgian history the *present* is a time of art which is far more important to artists than either their own rupture or prolongation of the past - this is equally the problem faced by museums. Neither heir nor imitator the artist declares the violence of the present.

<sup>4</sup> The vacuum sealed vacuum cleaner bags by Catherall are not exhibited and remain at the level of written description within this text –following a logic of the vacuum consequently can only take place through the works absence.

As art in dishabile, as images unprepared to be seen, the series of works affirm the “not quite ready”<sup>5</sup> as the price to be paid for in the search for propriety. The unwillingness involved on behalf of Catherall to allow the *present* form of the work to *be* a form of architectural stability counterbalanced by critique functions as a holding pattern for the work. This course setting results in a work which folds in on itself dragging the intentions and suggestions of the Palais into its decisional void.

In certain places the work builds out of suggestions made by BOZAR in terms of its spatial positioning of the BOZAR's own material into spaces and positions they thought were applicable for Catherall's exhibition.<sup>6</sup>

Flirting at an institutional level consequentially winds up with being faced with a vision you never had (quite literally in the case of Catherall's disowning of the Horta vitrines owned by the Palais) and therefore a material inability to recognize oneself (imperative for intentional historical questions which are attendant upon blinding). Catherall's lack of decision courted by the Palais and responded to through the very values of historical beauty, curatorial opinion and institutional support submit the Palais's own structural decisions to its own criteria of judgment that takes place during the exhibition. It is not that either artist or institution gains the upper hand here but more that both parties are equalized through the automatic suspension of the competitive field. The competition, folded in on itself, now asks that both parties decisions be taken into account.

Can a competition really award success to a party in which it has involved itself in such a way? Perhaps only if it would admit that the investment was unintentional?<sup>7</sup>

“How it is that such a competition can award success - without an appropriate dialogue of failure”? is an end *that is worth its making*.

Three demonstrations generate the series *T H M P S N S M N* and, assuming the narration of the opening paragraph's suggestions, something remains to be stated again for this texts reader - what is to be seen and faced is *that which has made you* what you are. No artwork is in possession of an automatic “truth-telling” warrant and neither could this notion contribute to the main impulse of the work - best described as the hazarding of its own condition (this may now be the present purpose of an artwork?). The role of such a hazarding may run the risk of being socially vacuous or academic unless an artwork attempts to imagine its own constituency in order to render its present(atinal) criteria insecure enough to warrant examination.

The exhibition THMPSN SMN has been conceived by artist David Catherall, designed and manufactured in conjunction with the Belgian architect Pieter D'Haeseleer, specifically for the Palais des Beaux-Arts BOZAR, Brussels in June 2011.

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<sup>5</sup> This description of the works intentional prematurity may push its viewer into the characteristic role of the voyeur who, whilst attending the exhibited 'Jeune', would do well to understand that the politics of appearance involved in the competition deprive the works exhibited of any connotations of innocence.

<sup>6</sup> The two Horta vitrines which were suggested (the Palais's own historical way of seeing) were placed by the Palais in a room which they thought applicable for the exhibition. The initial interest on behalf of the artist toward the Horta vitrines is summed up neatly by Catherall when he states that his interest amounted to not much more than a “passing glance” which “was enough to set the entire idea of placing the vitrines in an allocated room on its way”.

<sup>7</sup> The business of critical differentiation mirrors the economic model of the present era in which it has become clear that vested interests, unwitting or not have become a center of interest for debt ridden societies.

## **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a ‘messy’ way of working – where he takes advantage of coincidences and incorporates them in his practice. One can see the angle from which paint was sprayed; the way tape was ripped off; where panels were bolted together; and where surfaces were sanded away. Ceulers strips away what’s precious and demands we live with his art, just as he does in his own untidy studio. Ceulers’ paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces. In his *Love Birds* series Ceulers literally grafts two unlikely paintings onto one another, leaving evidence of his seemingly insouciant matchmaking.

## **Hou Chien Cheng**

“In life, each individual is a subject for others to read.

When being read, interpretation is made. Truth becomes, in some way, fictional.

And often these misplaced interpretations produce a translucent barrier between one and others.”

*Hou Chien Cheng*

## **Pieterjan Ginckels**

The work of artist and architect Pieterjan Ginckels transcends all manner of media boundaries and is consistently based on physically tangible communication. Ginckels belongs to the first generation of artists for whom contemporary technology is a given. Consequently, he is rather reckless in the way he handles it, as he considers its mastery and application as part of the socialisation process. His projects seek to use, blend and refine existing media and to reconcile ‘higher’ and ‘popular’ forms of art. He is not averse to tearing down boundaries between conceptual art, performance and installation art in the process, thus hoping to develop an artistic concept that can be exhibited in an experience-heavy setting.

In the run-up to his installation at the PJBS2011 exhibition, Pieterjan Ginckels erected the work PISTE in the Horta Hall of the Centre for Fine Arts. PISTE is a velodrome measuring 10 by 13 metres which was presented at Network in Alost in 2010. In order to capture the unique sounds of the hall in the heart of the Centre during the performance, he arranged for two cyclists (his best friend and himself) to cycle laps around the velodrome. The echo of their efforts was recorded by Ginckels in collaboration with Fonckeltoff and, following manipulation, turned into a vinyl record. In the final installation HORTA x PISTE x HORTA, the sound is sent back into the room. The loop is played eightfold on Technics record players that are now out of production, which are started simultaneously by a team of eight DJs at the beginning of the exhibition. In this way, the sculpture generates a sound that slowly evolves and fizzles out throughout the exhibition and that, in its DNA, unites both PISTE and BOZAR.

## **Manor Grunewald**

“The use of images arranged chaotically and through intuition led to the *Image Storage* project. This installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely. A bombardment of images and impulses all begging for our attention. *Image Storage* is an answer to that issue.

With this installation i am exploring the medium of painting. By looking for alternative and new

solutions for the problematic relationship of the image and the canvas. The dialogue with the context of an artprize can be important as it offers the visitor material to reflect on the function of a painting and the accessibility of the presentation of an oeuvre within the limits of the site specific installation. Starting from this point i tried to find a relationship and solution to the architecture of Horta in the Centre for Fine Arts.

The paintings are not hanged on the walls of the room but i made a construction in the middle of the room. So the visitors are pushed to move around the installation and find new angles to watch the paintings. The construction is made from an aluminium frame that has references to climbing fences for children and to a grid that is used in graphical programs(photoshop,indesign,...) and architectural programs (Autocad)

The paintings that are part of *Image Storage* also refer to graphical computer programs where different files are overlapping each other.

*Image Storage* consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously.

The way in which the two-dimensional images are presented can appear to be nonchalant at first glance. But this method is not arbitrary. The works are carefully chosen and interact in a consequent way. The bigger picture is carefully shaped with precision. The whole compositional image puts the aesthetics of the installation forward through colour, image and choice of material.”

*Manor Grunewald*

## **Paul Hendrikse**

Paul Hendrikse builds on cultural or artistic heritage. Invariably, his projects arise from a fascination for historical people who have left their mark on public life. He is not so much interested in major history-writing with its embellished protagonists as he is in the accounts of historical individuals and related uncertainties, myths, speculations and warped ideas.

The five works on display in the exhibition form part of a bigger work entitled *Hauntology of Smoke and Ochre* (2009-2011) which comprises some nine works. The series centres around the South African poet and author Ingrid Jonker (1933-1965). In this series, Hendrikse examines the intersections between history, biography and mythology by means of the author’s politicised character. Jonker, South African poet and activist, as well as daughter of a politician in the Apartheid regime, committed suicide in 1965 at the age of 32. After the fall of the Apartheid regime in 1993, Jonker became an icon of mythical proportions. Since then, different sections of the population, along with politicians, actresses, biographers and admirers, have been trying to piece together and re-invent this character’s identity. Jonker is therefore a good example of how history can be actively written.

In the first hall of the presentation, we see three works: *Manual*, 2009, *Hauntology*, 2011 and *Trailer* from 2011. They introduce the rest of the works while playing on the spectator’s expectation. They offer a slow-motion glimpse, or literally trailer, of what is yet to come.

In the central room, there is the video installation *The Tape Recorded Surprise; Interview with I.J.* in which Hendrikse shows two actresses, one of whom plays the role of a young Jonker while the other one had always wanted to be her. The brief for the actresses was to play an interpretation of Jonker in front of the camera and then to clarify their interpretations to each other. Alongside this, he interviewed the actresses about their relationship with the author and about playing historical characters in general. These recorded interviews were to form the basis for a short script where the actresses would be given each other’s texts whereupon a subtle but very effective dialogue would take place.

*Inventory of Possible Narrations (a model)* from 2011 is the last work in the exhibition. A display-case table containing four slide projectors is placed in the room. Three of the projections show interiors of places that are associated with Jonker's life. Hendrikse took these pictures in tandem with the South African photographers David Southwood and Melanie Hofmann. The fourth projection shows a numbered inventory of the trip which Hendrikse took thanks to his protagonist. Some of these numbered snippets of text, however, have been placed out of sequence, resulting in gaps in the narration and unexpected twists in the story. This makes for a game where image and text are constantly influencing and distorting each other.

## ***Kelly Schacht***

### **Un Tour d'Horizon**

At BOZAR, Kelly Schacht places the visitor in a minimalistic setting with her installation *Un Tour d'Horizon*.

Its scenography is set out in a script.

Our eyes travel along the walls and architecture to a few white paper backdrops or 'infini' as they are called in the business. In photo studios, they are literally used as backdrops, whereas here, they form a cornerstone of the story.

A narrator provides us with commentary.

NARRATOR

*we never just watch*

*we load images*

*inhabit them*

*and they inhabit us*

*encounters in the void*

During the opening, various performers mingle among the visitors as 'spectators'. They focus on a certain point in the distance and carry out discrete actions. In this open play space, a dialogue comes about between the different elements of the installation and the spectator's place. In this way, observing, taking up positions and establishing links is being shown and questioned at the same time.

## ***Joris Van de Moortel***

The French word 'moule' has two meanings: mould, matrix or die on the one hand, and mussel on the other. This double meaning prompted Marcel Broodthaers to write the poem *La Moule*, which encapsulates many of his works of art that ensue from it. 'Cette roublarde a évité le moule de la société. Elle s'est coulée dans le sien propre. D'autres, ressemblantes, partagent, avec elle l'anti-mer. Elle est parfaite.' The animal has shaped itself. It is the individual and society, matrix and work piece, die and coin, creator and creature at the same time.

The definite article 'le' signifies the male meaning, or matrix, while 'la' refers to the feminine, or mussel. Building on Broodthaers' interpretation, the feminine meaning comprises both genders. Accordingly, an association with the fall of man becomes inevitable. When the larviparous shell of a

mussel hardens and becomes heavier (when Adam and Eve eat from the tree of knowledge of good and evil), the hatch sinks to the bottom of the sea (and conceals itself from the presence of God). In this case, though, eternal life is snatched away from them through the fault of the male. The transition from shellfish larvae from the water stage to the soil is aptly named 'the hatch fall'.

*Moule* is a fleur du mal, a piece of art that ensues from evil.

*Kenny De Thae, 17 May 2011*

### ***Cédric Van Turtelboom***

Cédric Van Turtelboom's many travels in Romania add up to a single exploration of the wild side of globalisation. His journey begins where that of the critical observers of postmodernity ends. What is required is no longer a denunciation of the wastefulness of industrial society, but learning to live a nomadic life in Absurdistan.

The way in which our planet has developed obliges us now to increasingly become estranged from the places where we were born, alienated from our own experience and even from ourselves. Rather than just undergoing it, we would do better to be ethnologists of this everyday exoticism. What Cédric Van Turtelboom's photographs show is that this is less a matter of aesthetic approach than of an uncompromising way of seeing, a gaze that is ready to sidestep the optical illusions and other masquerades of the pathetic utopias we have inherited from the last century.

*Jean-Marc Bodson*

### ***Freek Wambacq***

*The Reversed World*

A boat rowing in the mountains, a city in the clouds and the sun moon and stars upon the ground, fishes catching the birds, a chair sitting on a man, the violinist plays the trombone; the trombonist blows on a violin ... Inversions have fascinated people throughout time. In historic popular printmaking the reversed world is one of the most known subjects. It shows a world where relations between humans, animals and objects are reversed. Images are known from the Sumerian and Egyptian cultures as well as from medieval manuscripts depicting hares roasting a hunter on a spit. During the 16<sup>th</sup> century reversed world prints gained popularity; big changes and new discoveries had caused the existing perception of the western world order to stagger. The new scientific understanding of Copernicus literally changed the image of the world.

Inversion images as could be seen as social commentary or as a warning to the established order. On the other hand these images are depicting impossible conditions that can only be laughable, without demanding approval or rejection from the viewer. It is this humorous approach of criticism reflecting the relativity of social and material order that gained Wambacq's interest in these prints. They formed the point of departure for a new installation entitled *The Reversed World*, which is exhibited for the first time in the Young Belgian Painters Award 2011. In this installation Wambacq is showing reproduced historic prints of the reversed world by using the popular xerographic printing technique. By confronting the reproductions of images of the reversed world with various tools referring to printmaking, plaster copies of various historical objects and found publicity brochures, Wambacq seeks to reveal a reordering of the order of things by which significations start to shift

## Art Editions Young Belgian Painters Award 2011

The Centre for Fine Arts produced a limited edition of unpublished work of each of the selected artists of the Young Belgian Painters Award 2011. As has been the case in the past, it is the aim of the CFA to help spread the work of these young artists and keep a trace of this YBPA2011 edition.

### **David Catherall**

*KENT II*

Offset print, brick, concrete, dust, gyproc, ink, plaster, speedball acrylic clear silkscreen gel

Interior wall material extracted from the column of the Centre for Fine Arts - Salle des Banquets Ravenstein, silk-screen printed onto the surface of each edition

### **Michiel Ceulers**

*Chickpea painting II*

Offset print on Lessebo paper

### **Pieterjan Ginckels**

*HxPxH Drawing 1*

Offset print on Lessebo paper

### **Manor Grunewald**

*Studio 2011* (photo by Sofie Middernacht)

Offset print on Lessebo paper

### **Paul Hendrikse**

*Manual*

Offset print on Lessebo paper

### **Hou Chien Cheng**

*Untitled*

Offset print on Lessebo paper

### **Kelly Schacht**

*Un Tour d'Horizon - Excerpt from script*

Offset print on Lessebo paper

### **Joris Van de Moortel**

*Moule*

Offset print on Lessebo paper

### **Cédric Van Turtelboom**

*The Beach* (from the series : "Noroc")

Inkjet print on RC paper

### **Freek Wambacq**

*Untitled*

Offset print on Lessebo paper and gouache

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For more info: [maite.smeyers@bozar.be](mailto:maite.smeyers@bozar.be) – 02/507.84.71

## Visitor information

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BOZAR – Centre for Fine Arts  
Rue Ravensteinstraat 23  
1000 Brussels

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Press dossier

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PAINTERS AWARD

2011

09.06 > 11.09.2011

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## Press release - Young Belgian Painters Award 2011

09.06 > 11.09.2011

In 2011 the non-profit Young Belgian Painters carries on the tradition of presenting another edition of the **Young Belgian Painters Award** at and in association with the Centre for Fine Arts in Brussels. This prestigious award, founded in 1950, is one of the most important events for contemporary art in Belgium. This competition wants to encourage and promote young talent and could be said to be the equivalent of the Turner Prize in Britain, the Prix Marcel Duchamp in France, and the Vincent Award in the Netherlands.

The **international jury** judging the 2011 edition is made up of **Henriette Bretton-Meyer** (Director of Overgaden, Institute of Contemporary Art, Copenhagen), **Miguel von Hafe Pérez** (Director of the Centro Galego de Arte Contemporânea, Santiago de Compostela), **Clément Minighetti** (Chief-curator of the MUDAM, Luxemburg), **Thierry Raspail** (Director of the Musée d'art contemporain, Lyon) and Hilde Teerlinck (Director of the **Frac Nord-Pas de Calais**).

The jury short-listed the following 10 promising candidates from the 275 who submitted entries: **David Catherall, Michiel Ceulers, Hou Chien Cheng, Pieterjan Ginckels, Manor Grunewald, Paul Hendrikse, Kelly Schacht, Joris Van de Moortel, Cédric Van Turtelboom and Freek Wambacq**. These artists have been invited to create new work which will go on show at the Centre for Fine Arts between June 9<sup>th</sup> and September 11<sup>th</sup>.

The competition attracts **four prizes**: the Young Belgian Painters Award - Crowet (€25,000), the Young Belgian Painters Award – Émile and Stephy Langui (€12,500), the Centre for Fine Arts Award (€12,500) and the ING Award (€12,500).

The **award ceremony** will be held at the official opening of the exhibition **at 18.30 hrs on June 8<sup>th</sup>**.

### ***The competition***

The Young Belgian Painters Award was established in 1950 out of a desire to promote young art, support a group of young Belgian artists and mount exhibitions of their work. Over the 61 years the award has gone from strength to strength and it is now one of the most important visual art events in Belgium. Former laureates such as Pierre Alechinsky, Ann Veronica Janssens, Raoul De Keyser and Marie-Jo Lafontaine reflect the importance of the Award. Recent winners of the competition (such as Hans Op De Beeck, Loreta Visic, Xavier Noiret-Thomé, Leen Voet, Benoit Platéus, Orla Barry, Pieter Vermeersch and Sarah Vanagt) have since gained a foothold in the international art world.

The competition is open to artists from all the visual art disciplines, who are of Belgian nationality or who have been in Belgium for at least a year and who were aged under 35 on January 1st 2011. There is no set subject and all media and techniques are permissible. During the official opening on June 8<sup>th</sup>, the jury presents 4 prizes. At least one prize will be awarded to a painter.

Since 1996 the Young Belgian Painters Award has been under the patronage of His Majesty King Albert II.

*In collaboration with: VZW Jonge Belgische Schilderkunst | asbl Jeune Peinture Belge –  
Contemporary Art  
Sponsor: ING Belgium*

## Presentation of the nominated artists

### **David Catherall**

Central to David Catherall's practice is the act of image making in relation to language, whether written, oral, or visual. His collections of silkscreen prints, drawings, gouache, text, photographs, offset printing, and book-making often borrow from the language of historic design styles. His work focuses on the in-between space of authorship and readership, which often results in installation-based displays that form a contradictory understanding of modernism. What is of critical interest to him is the unique imbalanced relationship between industrialisation, commerce, and trade versus ornament, decoration, and aesthetics in the displaced mediation of leisure and labour division in the public and private realms.

David Catherall (1984, Canada) lives and works in Brussels. He graduated in 2009 from Städelschule Hochschule Für Bildende Künste, Frankfurt am Main, Germany, under prof. Mark Leckey. He has recently participated in residencies at Wiels Centre for Contemporary Art Brussels, and DIVA Danish International Visiting Artist, Danish Arts Council, Copenhagen.

### **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a 'messy' way of working – where he takes advantage of coincidences and incorporates them in his practice. Ceulers paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces.

Michiel Ceulers was born in Waregem in 1986 and lives and works in Amsterdam, where he is doing a residency at the Rijksakademie. He completed his MA in Painting at the Royal Academy for Fine Arts, Gent in 2007-08.

### **Hou Chien Cheng**

Hou's work focuses on the action of *reading*, which functions as a medium or vehicle for humans to receive and process acquired information, as well as its influences on society. Consequently, different forms of narratives have been the core research of his work. In the past two years he has been exploring the areas of language, story-telling, reading and being read. He has also concentrated on bringing these elements back to their origin and creating a visual/sound-based relationship and dialog between the reader, the author, the narrator and the narrative. Hou is presenting a series of video/film projects reflecting on contemporary socio-cultural issues.

Hou Chien Cheng was born in Taiwan in 1981. He lives and works in Antwerp. He received a Master degree in Free Art: Image & Installation (2009) at the Royal Academy for Fine Arts Gent.

### **Pieterjan Ginckels**

Artist and architect Pieterjan Ginckels' work goes beyond any limit set by a medium and acts consistently at a level of communication that is physically tangible. Born in 1982, Ginckels belongs to the first generation for whom the technological possibilities of our era are something self-evident, not just cautiously approached, but whose mastery and application are parts of the socialization process. Using, mixing and fine-tuning media, Ginckels' projects are nurtured by his tendency to converge art and its popular representations. "1000 Beats" for example was set off by his desire to link the world of art with that of popular music, and to transfer the way it functions – organization in labels, presentation in concerts, the binding aspect of being a fan, and global exchange – into the spheres of

fine arts. The borderlines between performance, installation and conceptual art are dissolved so as to unfold an artistic idea and communicate it in an environment that can be experienced.

Pieterjan Ginckels was born in Tienen in 1982. He lives and works in Brussels where he studied architecture.

### ***Manor Grunewald***

Manor Grunewald's path towards paper and canvas is defined by painting and drawing, by the action itself rather than by the technical approach, fed and infected by his earlier creative work as a graffiti artist. He is now more than ever looking for new possibilities to challenge and expand the classical constraints of the canvas. He wants to break with the rules and structures inherent in his medium. Manor Grunewald finds inspiration for his work in existing imagery like newspaper articles, comic books or illustrated encyclopaedia. His starting point is a specific observation of people and cultures and the general experience and depiction of the reality that surrounds us. 'Image Storage' consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously. The installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely.

Manor Grunewald (Gent, 1985) is an autodidactic artist who lives and works in Gent.

### ***Paul Hendrikse***

Paul Hendrikse builds on existing cultural and artistic legacies. The work of Hendrikse often arises out of a fascination with a person who occupies a speculative or overdetermined place in history. This person is deployed as a guide and leads Hendrikse to undertake a journey or actively generate an experience. In his work Hendrikse explores the intersections of history, biography and fiction. His projects often involve performance or performative elements and are mostly the result of extensive research and intense artistic collaboration with authors, actors, philosophers and so on. For the Young Belgian Painter Award, Hendrikse creates an adaptation of a series of works that he made in 2009/2010 and that deal with the complex and intriguing life and work of the South African poet Ingrid Jonker.

Paul Hendrikse (Terneuzen, Nederland, 1977), lives and works in Antwerp. He graduated from the Academy of Art and Design (Sculpture) in 's-Hertogenbosch, NL, studied Architecture at the Academy of Antwerp and completed a residency at the Jan van Eyck Academy, Maastricht, NL (2005-2006). Recently he was a resident at Wiels in Brussels.

### ***Kelly Schacht***

In a time when notions of what is 'new' and 'unique' have become very relative, Kelly Schacht plays with the notions of authorship and originality in her work. Both moments and objects from the past are rethought and become able to generate a renewed aesthetic experience. Kelly Schacht creates a generous freedom in her work by working intensely with artists, actors, designers, as well as with her audience. In this way the artist becomes the catalyst of the many interpretations and personal experiences that are thus given their own future.

Kelly Schacht (Roeselaere, 1983) lives and works in Gent. She studied visual arts (sculpture / image & installation) at the Royal Academy for Fine Arts in Gent.

### ***Joris Van de Moortel***

The work and practice of Joris Van de Moortel consist of a complex web of ideas, which translate to an interplay of architectural and even musical structures (two new album releases are planned for 2011 (Cologne and Brussels)). The work expands as a spatial puzzle that unfolds into all sorts of directions. The tautology of the work and its process, which somehow mutates and in the same time refers to itself in a changed form, in search to frame or capture something potentially energetic. The idea of exploring the point at which something becomes 'performing'. Leading the work towards a 'predictable incident', the so-called accident, and to deal with its consequences.

Joris Van de Moortel was born in 1983 in Gent and lives and works in Antwerp and Deinze. He studied from 2002 till 2008 Sculpture and InSitu at the Academy for Fine Arts Antwerp; Philosophy at the University of Antwerp (UFSIA), Graphics and Open Studio at the Sint-Lucas Institute for Art and Design in Antwerp; the Post-academic training Sint-Joost in Breda; the Experimental studio at the Sint-Lucas Institute for Visual Arts in Brussels. In 2009 he was laureate at the Higher Institute for Fine Arts, HISK, Gent.

### ***Cédric Van Turtelboom***

During two years, Cédric Van Turtelboom completed an important number of trips to Romania. While over there, he established some strong friendly relations, which allowed him to photograph the locals with less constraints and most often in an intimate atmosphere. He stayed at people's places and shared their everyday life. Some would say that Van Turtelboom loves taking offbeat, ironic and cynical pictures. Through this documentary and personal work and by depicting a dark world, though with humor, the artist gives a visual account of this country, which – in balance between the communist system it comes from and the capitalism it tries to adopt – is still trying to find itself.

Cédric Van Turtelboom (1984) works and lives in Brussels. He is graduated from the "Ecole Supérieure des Arts de l'Image le "75" ".

### ***Freek Wambacq***

At once conceptually and material Freek Wambacq's oeuvre establishes a critical link between the world of art and the world at large. He appropriates found materials and objects for a new purpose through a series of surprising combinations. His constellations make reference to the object's initial functionality while unfolding complex stories, sociological commentaries or art-historical connections. Wambacq visits the borders of art and he does so with a subtle and often humorous undertone. This subtlety manifests itself both in the care the artist takes to position and present his sculptures and installations and in the titles he gives them. The project 'The reversed world' he proposes for the Young Belgian Painter Award involves a research on the history of printmaking. Its title is borrowed from the historical subject of catchpenny prints.

Freek Wambacq was born in 1978. He lives and works in Brussels and Berlin where he finished beginning 2011 a residency at the International Studio Program of the Künstlerhaus Bethanien.

## Exhibition texts

**David Catherall**

**T H M P S N S M N**

**Does hello mean now?**

For an artistic practice possessed of any critical vitality large exhibitions serve to dramatize the interaction between three crucial factors: at one level the relationship of the practice in question to its surrounding culture, a relationship which *decides* the conditions and limits of its autonomy as a practice; on another level, the capacity for any artwork to hold the attention of its spectator and in doing so, decide the character of the spectators responsive activity; and, connecting these extremes, the capacity of artworks to hold a semi-autonomous “conversational world”.<sup>1</sup>

If not knowing how to approach what we are faced with has any significance then it should be at the level of admitting both the possibility – and the difficulty – of critically assessing art works. One way to deal with this is to take the artwork as a self-descriptive system that aims to differentiate itself; contrary to its own appearance<sup>2</sup>. In the series of works which make up *T H M P S N S M N* no case can be made for a secret world for its viewer to glimpse. The work could have only ever been constructed out of materials that were already a part of the critical consciousness of the culture as a whole – if not of its negotiable self image.<sup>3</sup>

Horta, Broodthaers, *Congoism* – the nexus of localized historical impositions associated with the Palais des Beaux-Arts have been, out of a sense of propriety, absented. This unwillingness to allow the *present* form of the work such a premature stylistic closure (the currency of cultural and ontological normality) requires that such historical works are conceived as a form of disorder for the series of works by Catherall.

The sequence of works exhibited at least retains an intention to be seen even if some part of the work itself is absent – namely the part of the work which could be described as “showing something”.<sup>4</sup> Three vacuum cleaner bags, vacuum sealed inside clear plastic operate at the level of a rumor by Catherall. Such a rumor does not work for me as I have seen them - I know they exist (am I the only one?). But in order for a visitor to understand how they contribute to the overall movement of *T H M P S N S M N* the work has to be invoked by importing more suggestive material from robust theoretical sources (at least that’s the way I see it). In one way writing helps orientate the works and in another provides ballast in light of the works absence, standing in for and against the case of the missing parts. If all artwork is made for an audience yet to come then the absence of these works neatly suggest the death of the audience deemed unworthy to take their place. A visitor grown so culturally sophisticated, and in this regard, complacent and idle, who cannot do their share of the work within the world that is being created. As disparaging as it may sound, this character, resembles the very traits that Catherall employs in the negotiation of his self image.

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<sup>1</sup> The term Semi autonomy holds importance here as a term that might interrupt the masculine heavy breathing of expected autonomy which takes its place during a competitive event.

<sup>2</sup> To paraphrase Karl Kraus, when faced with two unacceptable alternatives, the solution is to choose neither (contradict contradiction). The competitive structure of the Prix de la Jeune Peinture is reintroduced with *T H M P S N S M N* and intensified as a way to avoid the simplistic procedure of suggesting that the national competition is unimportant (as several previous case histories have demonstrated). At the expense of certain works ambition is seen as so overdetermined that one is left with the forced choice of either negating the competitive or affirming its spectacularity. What is being attempted here is the opposite – the Prix de Jeune Peinture is the sum of the ambitions contained in the artwork it exhibits. In turn the series of *T H M P S N S M N* internalises these issues – the objects themselves are in competition with this text, its own ‘semiotic stuff’. The textual impulse would state that without this written language the work couldn’t survive –but this resonates with a kind of ‘Semio – colonialism’ that so many writers demonstrate when faced with the silent integrity of an artwork.

<sup>3</sup> If Brussels lends anything particular to the work it is this sense of a constant negotiation with self image? The list of Belgian names/subjects imposes itself upon any attempted contemporaneity. Pressured by issues of high taste or by the fetishised horrors from Belgian history the *present* is a time of art which is far more important to artists than either their own rupture or prolongation of the past - this is equally the problem faced by museums. Neither heir nor imitator the artist declares the violence of the present.

<sup>4</sup> The vacuum sealed vacuum cleaner bags by Catherall are not exhibited and remain at the level of written description within this text –following a logic of the vacuum consequently can only take place through the works absence.

As art in dishabile, as images unprepared to be seen, the series of works affirm the “not quite ready”<sup>5</sup> as the price to be paid for in the search for propriety. The unwillingness involved on behalf of Catherall to allow the *present* form of the work to *be* a form of architectural stability counterbalanced by critique functions as a holding pattern for the work. This course setting results in a work which folds in on itself dragging the intentions and suggestions of the Palais into its decisional void.

In certain places the work builds out of suggestions made by BOZAR in terms of its spatial positioning of the BOZAR's own material into spaces and positions they thought were applicable for Catherall's exhibition.<sup>6</sup>

Flirting at an institutional level consequentially winds up with being faced with a vision you never had (quite literally in the case of Catherall's disowning of the Horta vitrines owned by the Palais) and therefore a material inability to recognize oneself (imperative for intentional historical questions which are attendant upon blinding). Catherall's lack of decision courted by the Palais and responded to through the very values of historical beauty, curatorial opinion and institutional support submit the Palais's own structural decisions to its own criteria of judgment that takes place during the exhibition. It is not that either artist or institution gains the upper hand here but more that both parties are equalized through the automatic suspension of the competitive field. The competition, folded in on itself, now asks that both parties decisions be taken into account.

Can a competition really award success to a party in which it has involved itself in such a way? Perhaps only if it would admit that the investment was unintentional?<sup>7</sup>

“How it is that such a competition can award success - without an appropriate dialogue of failure”? is an end *that is worth its making*.

Three demonstrations generate the series *T H M P S N S M N* and, assuming the narration of the opening paragraph's suggestions, something remains to be stated again for this texts reader - what is to be seen and faced is *that which has made you* what you are. No artwork is in possession of an automatic “truth-telling” warrant and neither could this notion contribute to the main impulse of the work - best described as the hazarding of its own condition (this may now be the present purpose of an artwork?). The role of such a hazarding may run the risk of being socially vacuous or academic unless an artwork attempts to imagine its own constituency in order to render its present(atinal) criteria insecure enough to warrant examination.

The exhibition THMPSN SMN has been conceived by artist David Catherall, designed and manufactured in conjunction with the Belgian architect Pieter D'Haeseleer, specifically for the Palais des Beaux-Arts BOZAR, Brussels in June 2011.

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<sup>5</sup> This description of the works intentional prematurity may push its viewer into the characteristic role of the voyeur who, whilst attending the exhibited 'Jeune', would do well to understand that the politics of appearance involved in the competition deprive the works exhibited of any connotations of innocence.

<sup>6</sup> The two Horta vitrines which were suggested (the Palais's own historical way of seeing) were placed by the Palais in a room which they thought applicable for the exhibition. The initial interest on behalf of the artist toward the Horta vitrines is summed up neatly by Catherall when he states that his interest amounted to not much more than a “passing glance” which “was enough to set the entire idea of placing the vitrines in an allocated room on its way”.

<sup>7</sup> The business of critical differentiation mirrors the economic model of the present era in which it has become clear that vested interests, unwitting or not have become a center of interest for debt ridden societies.

## **Michiel Ceulers**

Michiel Ceulers makes paintings that investigate the medium of paint. Exclusively working as a painter, he uses canvases, wooden panels, paint and spray paint. His way of working is very personal, focused on the material and relies fully on his intuition. As a result he has developed a particular style – a ‘messy’ way of working – where he takes advantage of coincidences and incorporates them in his practice. One can see the angle from which paint was sprayed; the way tape was ripped off; where panels were bolted together; and where surfaces were sanded away. Ceulers strips away what’s precious and demands we live with his art, just as he does in his own untidy studio. Ceulers’ paintings are visually very diverse, ranging from psychedelic flickering stripe-patterns to colourful abstract surfaces. In his *Love Birds* series Ceulers literally grafts two unlikely paintings onto one another, leaving evidence of his seemingly insouciant matchmaking.

## **Hou Chien Cheng**

“In life, each individual is a subject for others to read.

When being read, interpretation is made. Truth becomes, in some way, fictional.

And often these misplaced interpretations produce a translucent barrier between one and others.”

*Hou Chien Cheng*

## **Pieterjan Ginckels**

The work of artist and architect Pieterjan Ginckels transcends all manner of media boundaries and is consistently based on physically tangible communication. Ginckels belongs to the first generation of artists for whom contemporary technology is a given. Consequently, he is rather reckless in the way he handles it, as he considers its mastery and application as part of the socialisation process. His projects seek to use, blend and refine existing media and to reconcile ‘higher’ and ‘popular’ forms of art. He is not averse to tearing down boundaries between conceptual art, performance and installation art in the process, thus hoping to develop an artistic concept that can be exhibited in an experience-heavy setting.

In the run-up to his installation at the PJBS2011 exhibition, Pieterjan Ginckels erected the work PISTE in the Horta Hall of the Centre for Fine Arts. PISTE is a velodrome measuring 10 by 13 metres which was presented at Network in Alost in 2010. In order to capture the unique sounds of the hall in the heart of the Centre during the performance, he arranged for two cyclists (his best friend and himself) to cycle laps around the velodrome. The echo of their efforts was recorded by Ginckels in collaboration with Fonckeltoff and, following manipulation, turned into a vinyl record. In the final installation HORTA x PISTE x HORTA, the sound is sent back into the room. The loop is played eightfold on Technics record players that are now out of production, which are started simultaneously by a team of eight DJs at the beginning of the exhibition. In this way, the sculpture generates a sound that slowly evolves and fizzles out throughout the exhibition and that, in its DNA, unites both PISTE and BOZAR.

## **Manor Grunewald**

“The use of images arranged chaotically and through intuition led to the *Image Storage* project. This installation is a reaction to our current society, the fragmentation of our era. Being submitted to a fast pace leads to our attention being dispersed immensely. A bombardment of images and impulses all begging for our attention. *Image Storage* is an answer to that issue.

With this installation i am exploring the medium of painting. By looking for alternative and new

solutions for the problematic relationship of the image and the canvas. The dialogue with the context of an artprize can be important as it offers the visitor material to reflect on the function of a painting and the accessibility of the presentation of an oeuvre within the limits of the site specific installation. Starting from this point i tried to find a relationship and solution to the architecture of Horta in the Centre for Fine Arts.

The paintings are not hanged on the walls of the room but i made a construction in the middle of the room. So the visitors are pushed to move around the installation and find new angles to watch the paintings. The construction is made from an aluminium frame that has references to climbing fences for children and to a grid that is used in graphical programs(photoshop,indesign,...) and architectural programs (Autocad)

The paintings that are part of *Image Storage* also refer to graphical computer programs where different files are overlapping each other.

*Image Storage* consists of works that differ in size, image and can be figurative or abstract depending on the needs of the composition. overlapping one another in such a way that each piece remains sufficiently visible according to the intended compositional result. They become one, even if every individual works can also function autonomously.

The way in which the two-dimensional images are presented can appear to be nonchalant at first glance. But this method is not arbitrary. The works are carefully chosen and interact in a consequent way. The bigger picture is carefully shaped with precision. The whole compositional image puts the aesthetics of the installation forward through colour, image and choice of material.”

*Manor Grunewald*

## **Paul Hendrikse**

Paul Hendrikse builds on cultural or artistic heritage. Invariably, his projects arise from a fascination for historical people who have left their mark on public life. He is not so much interested in major history-writing with its embellished protagonists as he is in the accounts of historical individuals and related uncertainties, myths, speculations and warped ideas.

The five works on display in the exhibition form part of a bigger work entitled *Hauntology of Smoke and Ochre* (2009-2011) which comprises some nine works. The series centres around the South African poet and author Ingrid Jonker (1933-1965). In this series, Hendrikse examines the intersections between history, biography and mythology by means of the author’s politicised character. Jonker, South African poet and activist, as well as daughter of a politician in the Apartheid regime, committed suicide in 1965 at the age of 32. After the fall of the Apartheid regime in 1993, Jonker became an icon of mythical proportions. Since then, different sections of the population, along with politicians, actresses, biographers and admirers, have been trying to piece together and re-invent this character’s identity. Jonker is therefore a good example of how history can be actively written.

In the first hall of the presentation, we see three works: *Manual*, 2009, *Hauntology*, 2011 and *Trailer* from 2011. They introduce the rest of the works while playing on the spectator’s expectation. They offer a slow-motion glimpse, or literally trailer, of what is yet to come.

In the central room, there is the video installation *The Tape Recorded Surprise; Interview with I.J.* in which Hendrikse shows two actresses, one of whom plays the role of a young Jonker while the other one had always wanted to be her. The brief for the actresses was to play an interpretation of Jonker in front of the camera and then to clarify their interpretations to each other. Alongside this, he interviewed the actresses about their relationship with the author and about playing historical characters in general. These recorded interviews were to form the basis for a short script where the actresses would be given each other’s texts whereupon a subtle but very effective dialogue would take place.

*Inventory of Possible Narrations (a model)* from 2011 is the last work in the exhibition. A display-case table containing four slide projectors is placed in the room. Three of the projections show interiors of places that are associated with Jonker's life. Hendrikse took these pictures in tandem with the South African photographers David Southwood and Melanie Hofmann. The fourth projection shows a numbered inventory of the trip which Hendrikse took thanks to his protagonist. Some of these numbered snippets of text, however, have been placed out of sequence, resulting in gaps in the narration and unexpected twists in the story. This makes for a game where image and text are constantly influencing and distorting each other.

## ***Kelly Schacht***

### **Un Tour d'Horizon**

At BOZAR, Kelly Schacht places the visitor in a minimalistic setting with her installation *Un Tour d'Horizon*.

Its scenography is set out in a script.

Our eyes travel along the walls and architecture to a few white paper backdrops or 'infini' as they are called in the business. In photo studios, they are literally used as backdrops, whereas here, they form a cornerstone of the story.

A narrator provides us with commentary.

NARRATOR

*we never just watch*

*we load images*

*inhabit them*

*and they inhabit us*

*encounters in the void*

During the opening, various performers mingle among the visitors as 'spectators'. They focus on a certain point in the distance and carry out discrete actions. In this open play space, a dialogue comes about between the different elements of the installation and the spectator's place. In this way, observing, taking up positions and establishing links is being shown and questioned at the same time.

## ***Joris Van de Moortel***

The French word 'moule' has two meanings: mould, matrix or die on the one hand, and mussel on the other. This double meaning prompted Marcel Broodthaers to write the poem *La Moule*, which encapsulates many of his works of art that ensue from it. 'Cette roublarde a évité le moule de la société. Elle s'est coulée dans le sien propre. D'autres, ressemblantes, partagent, avec elle l'anti-mer. Elle est parfaite.' The animal has shaped itself. It is the individual and society, matrix and work piece, die and coin, creator and creature at the same time.

The definite article 'le' signifies the male meaning, or matrix, while 'la' refers to the feminine, or mussel. Building on Broodthaers' interpretation, the feminine meaning comprises both genders. Accordingly, an association with the fall of man becomes inevitable. When the larviparous shell of a

mussel hardens and becomes heavier (when Adam and Eve eat from the tree of knowledge of good and evil), the hatch sinks to the bottom of the sea (and conceals itself from the presence of God). In this case, though, eternal life is snatched away from them through the fault of the male. The transition from shellfish larvae from the water stage to the soil is aptly named 'the hatch fall'.

*Moule* is a fleur du mal, a piece of art that ensues from evil.

*Kenny De Thae, 17 May 2011*

### ***Cédric Van Turtelboom***

Cédric Van Turtelboom's many travels in Romania add up to a single exploration of the wild side of globalisation. His journey begins where that of the critical observers of postmodernity ends. What is required is no longer a denunciation of the wastefulness of industrial society, but learning to live a nomadic life in Absurdistan.

The way in which our planet has developed obliges us now to increasingly become estranged from the places where we were born, alienated from our own experience and even from ourselves. Rather than just undergoing it, we would do better to be ethnologists of this everyday exoticism. What Cédric Van Turtelboom's photographs show is that this is less a matter of aesthetic approach than of an uncompromising way of seeing, a gaze that is ready to sidestep the optical illusions and other masquerades of the pathetic utopias we have inherited from the last century.

*Jean-Marc Bodson*

### ***Freek Wambacq***

*The Reversed World*

A boat rowing in the mountains, a city in the clouds and the sun moon and stars upon the ground, fishes catching the birds, a chair sitting on a man, the violinist plays the trombone; the trombonist blows on a violin ... Inversions have fascinated people throughout time. In historic popular printmaking the reversed world is one of the most known subjects. It shows a world where relations between humans, animals and objects are reversed. Images are known from the Sumerian and Egyptian cultures as well as from medieval manuscripts depicting hares roasting a hunter on a spit. During the 16<sup>th</sup> century reversed world prints gained popularity; big changes and new discoveries had caused the existing perception of the western world order to stagger. The new scientific understanding of Copernicus literally changed the image of the world.

Inversion images as could be seen as social commentary or as a warning to the established order. On the other hand these images are depicting impossible conditions that can only be laughable, without demanding approval or rejection from the viewer. It is this humorous approach of criticism reflecting the relativity of social and material order that gained Wambacq's interest in these prints. They formed the point of departure for a new installation entitled *The Reversed World*, which is exhibited for the first time in the Young Belgian Painters Award 2011. In this installation Wambacq is showing reproduced historic prints of the reversed world by using the popular xerographic printing technique. By confronting the reproductions of images of the reversed world with various tools referring to printmaking, plaster copies of various historical objects and found publicity brochures, Wambacq seeks to reveal a reordering of the order of things by which significations start to shift

## Art Editions Young Belgian Painters Award 2011

The Centre for Fine Arts produced a limited edition of unpublished work of each of the selected artists of the Young Belgian Painters Award 2011. As has been the case in the past, it is the aim of the CFA to help spread the work of these young artists and keep a trace of this YBPA2011 edition.

### **David Catherall**

*KENT II*

Offset print, brick, concrete, dust, gyproc, ink, plaster, speedball acrylic clear silkscreen gel

Interior wall material extracted from the column of the Centre for Fine Arts - Salle des Banquets Ravenstein, silk-screen printed onto the surface of each edition

### **Michiel Ceulers**

*Chickpea painting II*

Offset print on Lessebo paper

### **Pieterjan Ginckels**

*HxPxH Drawing 1*

Offset print on Lessebo paper

### **Manor Grunewald**

*Studio 2011* (photo by Sofie Middernacht)

Offset print on Lessebo paper

### **Paul Hendrikse**

*Manual*

Offset print on Lessebo paper

### **Hou Chien Cheng**

*Untitled*

Offset print on Lessebo paper

### **Kelly Schacht**

*Un Tour d'Horizon - Excerpt from script*

Offset print on Lessebo paper

### **Joris Van de Moortel**

*Moule*

Offset print on Lessebo paper

### **Cédric Van Turtelboom**

*The Beach* (from the series : "Noroc")

Inkjet print on RC paper

### **Freek Wambacq**

*Untitled*

Offset print on Lessebo paper and gouache

### **Limited Edition of 50 + 5 Artist Proofs**

Signed and numbered

Printed in offset by Cultura and in inkjet by Limelight (Cédric Van Turtelboom)

Produced by the Centre for Fine Arts of Brussels in the framework of the YBPA2011

The limited edition is for sale at BOZAR SHOP as of June 8 2011, both on individual basis, as in a YBPA2011 portfolio gathering the 10 editions.

€100/edition

€1000/portfolio

For more info: [maite.smeyers@bozar.be](mailto:maite.smeyers@bozar.be) – 02/507.84.71

## Visitor information

### Address

BOZAR – Centre for Fine Arts  
Rue Ravensteinstraat 23  
1000 Brussels

### Dates

09.06 > 11.09.2011

### Opening hours

Tuesdays to Sundays, 10am > 6pm  
Thursdays, 10am > 9pm

### Tickets

Free entrance

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<b>Info &amp; tickets:</b> T. +32 (0)2 507 82 00 – <a href="http://www.bozar.be">www.bozar.be</a>
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Pictures can be downloaded from our website: [www.bozar.be/press](http://www.bozar.be/press)