

2014

Lieven Gevaert Research Seminar with artist Marco Poloni

26 November 2014, 11h

'The Majorana Experiment'

Location: Faculty of Art, Leuven

Conference on Douglas Huebler: 'human systems' as kind of cultural ready-mades

24-25 October 2014

Location: UCL, Salle du Conseil - Collège Erasme

Guest lecture by Prof. dr. em. Sally Stein

20 October 2014, 19h

'Pretty in Pink' or 'Pretty Poison'? Rethinking the History of Color Photography in Terms of Commercial Sources & Environmental Consequences

Location: Faculty of Arts, Leuven

Symposium and Vernissage of Victor Burgin's Parzival

21st October 2014, 15h

Lecture by Alexander Streitberger (UCL). Round table with Victor Burgin (ehem. University of California, Santa Cruz), Alexander Streitberger, Stéphane Symons (KU Leuven) and Hilde Van Gelder (KU Leuven)

Location: Auditorium Museum M, Leuven

Fotografisches Handeln 10. – 11. Juli 2014

Hochschule für Bildende Künste Braunschweig

With lectures by a.o.: Hilde van Gelder (*Allan Sekula. Ship of Fools / The Dockers' Museum (2010-2013)*) and Alexander Streitberger (*Faciale Metamorphosen: Verwendung und Diffusion fotografischer Porträts in der flüchtigen Moderne*)

Symposium: Summer of Photography

17.06.2014

We cordially invite you to the intergenerational debates organized by BOZAR, Crosstalks, Lieven Gevaert Research Centre for Photography, Amazone, Instituut voor de Gelijkheid van vrouwen en Mannen / Institut pour l'égalité des femmes et des hommes. During the opening of the Summer of Photography three debates are organized in the Center for Fine Arts on the representation of women and their rights and the topics of transgenderism and activism.

- 13:00-15:00: Intergenerational debate on the representation of gender in arts and media (Session Chair: Hilde Van Gelder - KULeuven). Keynote by Kathleen Van Brempt (SP.A). Debate, animated by series of images and film stills with Sddie Choua (filmmaker), Geert Stadeus (Snoecks), Muriel Andrin (ULB), Gino Delmotte (Brand-Species/UGent) and Dirk Reynders (VUB/MADfaculty).
- 15:00-16:00: Sorry I can't offer you tea, my hands are a little tight, visit multiscreen installation screening by Sddie Choua + Exhibition The Belgian Six, guided visit by the curator by Nicholas Lewis.
- 16:00-17:00: Transgenderism: from underground to popular culture (Session chair: Christine Eyene). Debate, animated by series of images and film stills with Joz Mottmans (University Antwerpen), Griet De Cuypere (Centrum voor Seksualiteit en Genderproblematiek, UGent), Shigekuki Kihara (artist) and Steven Cohen (artist)
- 18:00-20:00: Women lounge and launch WOMAN : guided previews + drinks + live streaming Belgium-Algeria in a sisterhood atmosphere
- 20:15-23:00: Official Opening of the Summer of Photography. in the presence of Michel Pasteel, Director of the Institute for Equality of Women and Men. Opening of the exhibitions: WOMAN. The Feminist Avant-Garde of the 1970s. Works from the SAMMLUNG VERBUND, Vienna (Curator: Gabriele Schor), Where we are at! Other Voices on Gender (Curator: Christine Eyene), The Word Magazine presents The Belgian Six (Curator: Nicholas Lewis), and Kinderwunsch – Ana Casas.
- 20:30-21:00: Chandelier, Performance by Steven Cohen
- 21:30-22:30: Official debate on arts, gender and activism (Session chair: Marleen Wynants - Crosstalks). Keynote by Marleen Temmerman (WHO/UGent), with Simone Susskind, Joëlle Milquet (cdH) and members of a Russian feminist and art collective.
- 20:30-23:00: Meeting Point for partners, curators, artists, visitors: Cash Bar. Location: Center for Fine Arts – Rue Ravensteinstraat – Square

A series of talks on light (and its disappearance) in the photography of Thomas Ruff et al.

“The picture... is but a succession or variety of stronger lights thrown upon one part of the paper, and of deeper shadows on another. Now Light, where it exists, can exert an action.” It is with these words that the pioneer photographer William Henry Fox Talbot described the medium in Pencil of Nature, the book on photography that he published in 1844. Although the possibilities of the medium have changed radically, light and ‘action’ still determine the nature of photography and its cultural significance. This is also the important element in Thomas Ruff’s photography. His methodical approach to the medium operates primarily as a visual exploration of the relationship between the image and the human condition. Through the diversity and complexity of his photographic work, Ruff’s oeuvre, which now covers more than three decades, occupies a unique place in the history of art photography. Photos represent specific forms of knowledge but who (or what) expresses this knowledge and communicates it? How is knowledge articulated in the image and where is this located? On the occasion of the ‘Lights’ exhibition by Thomas Ruff, the S.M.A.K. and the Lieven Gevaert Research Centre for Photography are organizing a series of talks by well-reputed theorists. They will discuss the principles and results of their specialized research into the image and photography, and where possible will make connections with Ruff’s oeuvre. (In collaboration with the Lieven Gevaert Research Centre for Photography)

1. Sunday 18 May 2014, 11am, Auditorium. Artist Talk | Vrienden v/h S.M.A.K.: Conversation between Martin Germann, senior curator at the S.M.A.K., and the artists Thomas Ruff and Dirk Braeckman Organised by the Friends of the S.M.A.K.
2. Thursday 22 May 2014, 8pm, Auditorium. Talk on the collaboration between artists and scientific institutions by Robert Fleck, Professor of 'Art and the Public' at the Kunstakademie Düsseldorf and co-author of the exhibition catalogue 'Thomas Ruff. Lichten'
3. Thursday 5 June 2014, 8pm, Auditorium. 'Mehr Licht', a talk on light in the history of photography by Edwin Carels, visiting professor and researcher at the KASK, Koninklijke Academie voor Schone Kunsten in Ghent
4. Thursday 12 June 2014, 8 pm, Auditorium. 'Photography and the post-natural condition', a talk on the post-natural in the work of Darren Almond and Thomas Ruff by T.J. Demos, lecturer in modern and contemporary art at the University College London and fellow professor at the Lieven Gevaert Research Centre for Photography

Guest-lecture of Hilde Van Gelder at University of Toulouse

March 27, 2014

'Inventer le possible via l'image artistique contemporaine'

Photofilmic Images in Contemporary Art and Visual Culture

March 12-15, 2014

International conference with invited international speakers and artists organized by: Université catholique de Louvain (UCL), KU Leuven, and Lieven Gevaert Research Centre for Photography (LGC)

Location: WIELS, Contemporary Art Centre, Brussels

Hilde Van Gelder participates the launch of the EU-project 'A New Narrative for Europe' in Berlin

February 28 - March 1, 2014

2013

Photofilmic Art: Negotiating Fraught Images in a Contemporary Public Sphere

October 17, 2013

One-day symposium with invited international speakers

Location: Université catholique de Louvain (UCL), Salle du conseil, Collège Erasme

Lecture by Stan Douglas

September 30, 2013

Co-organisation Erg/WIELS, Certa (UCL)/LGC, Argos

Location: WIELS, Contemporary Art Centre, Brussels

Hilde Van Gelder invited for a lecture during the international symposium 'Allan Sekula. La photographie au travail' (organized by Marie Muracciole and Jean-Pierre Criqui)

June 28, 2013

'Allan Sekula. Ship of Fools/The Dockers' Museum (2010-)

Congress with Benjamin Buchloh, Tamar Garb, Carles Guerra, Tom Keenan, Marie Muracciole, Hilde Van Gelder and Benjamin Young

Location: Centre Pompidou, Paris

'Hybrid images: Encounters Between Photography and Film in Contemporary Art and Visual culture' ('Hybride Bilder. Mischformen zwischen Fotografie und Film in der visuellen Kunst und Kultur der Gegenwart')

June 14, 2013

Workshop with Prof. Dr. Alexander Streitberger, Dr. Brianne Cohen, and Jana J. Haeckel, MA

Location: University of Hildesheim, Institut für Medien, Theater und Populäre Kultur

Über Peter Friedl

30 Apr 2013 | Book launch | *More information*

On the occasion of the publication of *Über Peter Friedl* (in German), WIELS is organizing, in collaboration with ERG, a book presentation with interventions by Corinne Diserens, Hilde Van Gelder and Dirk Snauwaert. The authors situate the work of artist Peter Friedl in the art and media history, literature, political theory, philosophy and curatorial practice.

Location: WIELS, Avenue Van Volxemlaan 354, 1190 Bruxelles-Brussel

Lecture of Hilde Van Gelder (University of Leuven): 'On the Current State of Photography as Art'

Tuesday 19th March, 2013

Location: University of Aberdeen

Lecture + round table with contemporary artist Victor Burgin: "The Time of the Panorama: The Return of the Panorama in Contemporary Visual Culture"

March 6th 2013, 18h

With Hilde Van Gelder (KUL), Maarten Vanvolsem (LUCA) and Alexander Streitberger (UCL)
Location: MONT04, Rue Montesquieu 32, UCL, Louvain-La-Neuve

World Premier of Els Opsomer 'Building Stories #001 [That Distant Piece of Mine]' + Screening of Herman Asselberghs 'Speech Act' (2011) and Sven Augustijnens 'Spectres' (2011) + Book launch of 'In and Out of Brussels'

15 Feb 2013 – 17 Feb 2013 | Book launch | Exhibition

A project by T.J. Demos, Carles Guerra, Els Opsomer, and Hilde Van Gelder.

MACBA, Barcelona

2012

Literature as Document. Generic boundaries in European literature of the '30s

December 5th, 2012

Location: Faculty of Arts, Blijde Inkomststraat 21, 3000 Leuven

What is a document? Roughly speaking, we can define it as a real-world fragment (an image, a sound, a written text) that can be quoted in a literary text. Yet literature is not only a media structure that is able to open itself to all kinds of documents. By inserting documentary elements, or by being reused in other texts, literature may be seen as a document itself, and perhaps even as a part of historical evidence. The relationship between literature and document is a central issue in modern literature, and the role of the 1920s and 1930s is key in this respect. This was in part due to the exhaustion of Symbolism and other *l'art pour l'art* and depoliticised ways of writing as well as to the success of recently emerged visual media such as cinema. This new concern for the real has been well documented, so to speak, in photography, where one finds various labels that refer to this particular form of realism, from New Vision and New Objectivity to what Olivier Lugon identifies as the "documentary style" in the work of Walker Evans and others. In literary studies however the picture is less clear. Following Dos Passos' *Manhattan Transfer* (1925) and Döblin's *Berlin Alexanderplatz* (1929) for the novel, and collages and games with non-literary elements in poetry (dada, Cendrars, Nougé), the notion of document and the documentary became ubiquitous in all European literatures. Their mapping has often been reduced to the hybridization of literature and reportage, of art and journalism. The goal of this conference is to analyse in detail the relationships between the literary and the documentary (as modes or styles of writing) and literature and the document (as genres and institutional practices). We focus on the interwar period, more specifically on the years around 1930, foregrounding case study-related discussions on the impact of documents and the documentary on different literary genres. Documents create heterogeneity in literature; they also imply a heterogeneity in genres. We will apply the compara-

tive approach to better understand cultural differences within Europe and between Europe and non-European traditions.

In and Out of Brussels

20 Nov 2012 | Exhibition

Public Presentation of 'In and Out of Brussels, Aesthetics/Histories/Politics between Europe and Africa', a project coordinated by T.J. Demos (University College London) and Hilde Van Gelder (University of Leuven)

Program:

- 7-7.30 p.m. Avant-première of the new film by Els Opsomer: *Building Stories #001 [That Distant Piece of Mine]*, 2012
- 7.30-8 p.m. Screening of the latest film by Herman Asselberghs, *Speech Act*, 2011
- 8-8.45 p.m. Public discussion (in English) with Herman Asselberghs, Sven Augustijnen, T.J. Demos, Renzo Martens, Els Opsomer, and Hilde Van Gelder
- 8.45 p.m. Book launch of T.J. Demos and Hilde Van Gelder (eds), *In and out of Brussels. Figuring Postcolonial Africa and Europe in the Films of Herman Asselberghs, Sven Augustijnen, Renzo Martens, and Els Opsomer*, Lieven Gevaert Series vol. 14 (Leuven University Press, 2012).

Both the films were realized thanks to generous sponsoring by the Fernand Willame Foundation. The book has received financial support by VLAC and the Fernand Willame Foundation. The evening is made possible thanks to the joint efforts of Beursschouwburg, deBuren, Lieven Gevaert Research Centre for Photography, and Auguste Orts.

In and Out of Brussels, a research project co-directed by Hilde Van Gelder and TJ Demos, examines four Brussels-based artistic projects that converge in critically investigating the figuration of Africa in the image-economy of the West. Herman Asselberghs's *Speech Act* (2011), Sven Augustijnen's *Spectres* (2011), Renzo Martens' *Episode III – Enjoy Poverty* (2008) and Els Opsomer's *Building Stories: That Distant Piece of Mine* (2012)—while each a singular film, together they reveal Africa's postcolonial imaginary to be a zone of crisis, one situated between, on the one hand humanitarian emergency, financial pillage, and the politics of memory, and on the other, the fictional—but nonetheless consequential—construction of European identity. Just as dominant neo-colonial narratives (which all too often cover over movements for independence and social justice) are critically played out and contested in these works, so too are documentary conventions creatively reinvented by Asselberghs, Augustijnen, Martens and Opsomer. The resulting moving images emerge as a complex site of postcolonial haunting, self-reflexive performativity, researched analysis, archival reordering, and post-documentary cinematic affect. *In and Out of Brussels* looks closely at these films and debates on their political, aesthetic, and historical implications.

Location: Beursschouwburg Brussels

Conference » Protocole & photographie contemporaine

8, 9 and 10 November 2012

Hosted by: Centre Interdisciplinaire d'Études et des recherches sur l'Expression Contemporaine, le Musée d'Art Moderne de Saint-Étienne Métropole and the Lieven Gevaert Research Centre for Photography

Location: Musée d'Art Moderne de Saint-Étienne Métropole

"Sitôt la photographie inventée, les hommes essayèrent de l'utiliser comme dispositif d'observation ou d'archivage des monuments, des paysages, des types humains ou des œuvres d'art. À cette fin, ils mirent au point des procédures qui paraissaient à même d'assurer le caractère fiable et exploitable des représentations obtenues. À la période contemporaine, de façon récurrente, la photographie se trouve associée à des protocoles fixés au préalable ; ceux-ci sont établis à des fins variées, selon des modalités diversifiées. On peut parler de "protocole" dès lors que le photographe choisit consciemment d'observer lors de la prise de vue un certain nombre de règles (découlant ou non de la technique photographique) dont il fait explicitement un mode opératoire. Le colloque organisé par le Centre Interdisciplinaire d'Études et des recherches sur l'Expression Contemporaine, le Musée d'Art Moderne de Saint-Étienne Métropole et le Lieven Gevaert Research Centre for Photography s'attellera à dégager les raisons et les enjeux de cette combinaison récurrente de la photographie avec une procédure préétablie."

Prozesse

21 Sep 2012 – 25 Okt 2012 | Exhibition

Serving as a point of departure for the exhibition *Prozesse* (Processes) is Bertolt Brecht's idea of a theater in which the present state is not isolated but is instead to be understood within the context of its generative process. With this in mind, the image is not to be considered an outcome, an artistic statement completing the work, but rather a part of a practice where processual openness and uncertain, "not-yet concrete" states are the focal points. The way in which the artworks confront both the traces of their conception (documents, texts, drafts, etc.) and other artists is designed to invite the beholder to "experience" the individual work, along the lines of Brecht, "to experience on many levels" through a "flow of events." Conceived as structure-altering *modi*, here processes are reflected upon in a dual sense. For instance, the social, mental, and aesthetic developments represented in the works of art are confronted with the actual conditions of art production. Traces of life, spaces of thought and memory, and mediatic points of intersection are the three axes along which the interrelationship between art and life is presented as one that remains open, transitory, and dynamic. Featuring: Aliko Braine / Käthe Hager von Strobele / John Hilliard / Ernst Koslitsch / Edgar Lissel / Michael Mastrototaro (MACHFELD) / Anna Mossman / Gregor Neuerer / Klaus Pamminger / Markus Hofer und Roman Pfeffer / Rini Tandon.

Curator: Alexander Streitberger & Vienna 2012

Location: Galerie Raum mit Licht, Vienna

Heterogeneous objects. Intermedia and Photography after Modernism

March-May 2012 Series of lectures

Organized by the Lieven Gevaert Centre and the CERTA (Centre des recherches en théories des arts) Based on the idea that photography doesn't rely on a coherent system of codes (like painting) but is almost always encountered as a fragmented, partial object (Victor Burgin), mainly three axes of reflection may be considered: First, the role that photography plays since the 1960s concerning the overcoming of the modernist ideas of specificity and autonomy. Second, the place of photography within practices and theories of intermediality. Third, the encounter between Intermedia and photography, yet the conception of photography as

Intermedia, as an artistic strategy to reconsider the image's relationship between self-reflection and reflection of socio-historical conditions

Imaging History

17 Feb 2012 – 03 June 2012 | Exhibition

Sally Mann, Simon Norfolk, Shimon Attie, Bart Michiels, Bruno Vandermeulen & Danny Veys. Capture the past. That was the assignment photographers Bruno Vandermeulen and Danny Veys were given at the archaeological site of Sagalassos in Turkey. How does a photographer approach the past? When photographing the ancient city, Vandermeulen and Veys decided not just to record the archaeological finds, but to question the very objectivity of the lens itself. This was the starting point for Imaging History?. How does one look at something that is no longer there? Do we have enough imagination, or does it vary according to the vision of the photographer? Along with Vandermeulen and Veys, four internationally renowned photographers - Shimon Attie (USA, °1957), Rapha?l Dallaporta (FR, °1980) Sally Mann (USA, °1951), Bart Michiels (BE, °1964) et Simon Norfolk (NGA, °1963) - present a series of images and approach their work from these very questions.

Curator: Rein Deslé

Location: Fotomuseum Antwerp

2011

Manifesta 9 Rendez-vous with curator Cuauhtémoc Medina

20th December 2011, 10 - 12h

- Leading up to the actual event the education/mediation team of Manifesta 9 tries to bring together students, young artists and teachers with the curators, participating artists and the Manifesta team. These informal meetings are an opportunity to exchange ideas, ask for advice, pitch requests and get inspired. During a Rendez-Vous session the Manifesta guest will introduce his/her connection with Manifesta 9, but will also present previous work, ideas and projects.
- Following an extensive period of research and talks, culminating in a period of on-site research by three final candidates, the board and the director of the Manifesta Foundation selected Cuauhtémoc Medina. Medina impressed the board with a striking proposal which—in line with Manifesta's aims—opens up possibilities to develop innovative working models for the display and production of contemporary art, while strengthening the links between artistic practice, culture heritage and the socio political landscape.
- Cuauhtémoc Medina is an international curator, art critic and historian and is based in Mexico City, Mexico. He holds a PhD in Art History and Theory from the University of Essex, UK. Medina is a researcher at the Instituto de Investigaciones Estéticas at the National University of Mexico and was the first Associate Curator of Latin American Art Collections at Tate Modern in London.

- Location: Verbeeckzaal, STUK, Naamsestraat 96, Leuven.

Spectres: Sven Augustijnen - screening and discussion

22 November 2011

Artist Sven Augustijnen in discussion with TJ Demos (University College London) and Hilde Van Gelder (K.U.Leuven).

Location: Tate Modern, Tuesday 22 November 2011, 18:30.

In and Out of Brussels: Herman Asselberghs' Speech act

29 October 2011

- Location: Wiels, Brussels
- The Lieven Gevaert Centre will host a seminar on Herman Asselberghs' new film *Speech act* on Saturday 29 October, 2011 (14.00) organized at Wiels, Contemporary Art Centre (Brussels) within the framework of the research project *In and Out of Brussels: Aesthetics / Histories / Politics Between Europe and Africa (2010-2012)*, directed by T.J. Demos (University College London) and Hilde Van Gelder (K.U.Leuven).
- The seminar will consist of a discussion with Sven Lütticken (Vrije Universiteit Amsterdam), Manon De Boer (artist), and Herman Asselberghs, moderated by Hilde Van Gelder and TJ Demos. A screening of both films will take place *before* the debate. The *In and Out of Brussels* project intends to parse the political, historical and aesthetic implications of four recent films by Herman Asselberghs, Sven Augustijnen, Renzo Martens, and Els Opsomer. In the works of these diverse practitioners, Africa emerges variously as a zone of crisis, situated between the fraught legacies of colonialism and the recent failed neoliberal state, and as a terrain of artistic invention for the critical interrogation of political practice within Europe.

Speech Act (2011). Written and directed by Herman Asselberghs. Cast: Willy Thomas. Image: Sébastien Koeppel. Editing: Fairuz. An Auguste Orts Production with the support of Fondation Fernand Willame, Hogeschool Sint-Lukas Brussel en Vlaamse Gemeenschapscommissie. Video, color, 16:9, Dutch spoken (English subtitles), BE, 2011, 30' Following up on his meticulous dissection of the Apple laptop (in *Dear Steve*), Herman Asselberghs now turns his attention to another global popular consumer product: *Avatar*, the most expensive and highest-grossing film ever. By way of an elaborated interior monologue taking on the form of a film studies class, *Speech Act* covers a complex of themes well beyond cinema concerns. As the acme of mainstream culture, James Cameron's sci-fi epic turns out to provide ample fodder for a critique of triumphant transparency, impressively delivered by the established Brussels actor Willy Thomas. Commissioned within the context of the project *In and Out of Brussels: Africa Inside Europe*, Asselberghs' newest work eloquently talks about all things black.

Daniel Palmer (Monash University, Melbourne) and David Company (University of Westminster)

27th June 2011, 14 - 17h

Location: MSI, Arts Faculty, Blijde Inkomststraat 21, Leuven

In and Out of Brussels: Sven Augustijnen's Spectres

21 May 2011

- Location: Wiels, Brussels
- The Lieven Gevaert Research Centre for Photography will hold a seminar to discuss this new film by Sven Augustijnen. The workshop is by-invitation only. The seminar will consist of a number of interventions by an interdisciplinary panel of distinguished speakers: Sven Augustijnen (artist, Brussels), Dirk Snauwaert (Director, Wiels Contemporary Art Centre, Brussels), Filip Deboeck (Institute for Antropological Research in Africa, K.U.Leuven), Françoise Vergès (Lecturer Postcolonial Studies, Goldsmiths, London). This will be followed by a debate moderated by T.J. Demos and Hilde Van Gelder.

French Theory: reception in the visual arts in the United States between 1965 and 1995

11-14 May 2011

- Location: Brussels
- There are many American artists, active in the second half of the twentieth century, whose practice and theory have been influenced by philosophy, literary studies and social sciences. In this regard, several French scholars have benefited from early sustained interest. Among these are major figures such as Claude Lévi-Strauss, Roland Barthes, Pierre Bourdieu, Michel Foucault, Jacques Lacan, Louis Althusser, Jean-François Lyotard, Jean Baudrillard, Jacques Derrida or Gilles Deleuze. Many thinkers whose writings have come to constitute the corpus of the so-called French Theory. The influence of this French thought in the American universities, from the mid-1970s on, notably contributing to the emergence of the Cultural studies, has been the subject of several studies, including the important and recent work by Francois Cusset. However, the reception of such a thinking in the specific field of the visual arts has not yet been the subject of systematic research, with the exception of a few and relatively dispersed studies. Among the later are some essays by Sylvère Lotringer considering artistic practice posterior to the mid-1970s, and by Sande Cohen. Still, it turns out that some artists could gradually have access to various pieces of this corpus as soon as the second half of the 1960s, thanks to first translations, conferences, travels or the presence of one or the other author itself on the territory. Thus, this symposium intends to study the reception of this French thought in the field of the visual arts from 1965 until 1995.

Annetta Kapon (USA): *Presentation of her work.*

4th May 2011, 11 - 13h

Location: Arts Faculty, Blijde Inkomststraat 21, Leuven

Artists in Residence Seminar: Marie Le Mounier and Beat Streuli

31 March 2011

- Location: Louvain-la-Neuve

Moritz Neumueller (Barcelona)

17th March 2011, 15 - 17h

News from an outpost of contemporary photography.

Location: Collège Erasme, place B. Pascal 1, salle de musique, Louvain-la-Neuve

Lecture Lidwien van de Ven

29th February 2011, 19.30h

With her photographs Lidwien van de Ven (°1963, NL) focuses on issues of politics and religion while she postulates questions concerning the expressiveness of journalistic images. Her photos do not reveal their different layers of meaning at once, for they are poised upon the border between the visible and invisible, where the documentary, poetic and disturbing are brought together in a careful balance. (exhibition : Lidwien van de Ven: Freedom; Netwerk, Aalst). Since 1985 she has been developing a meditation on the meaning of the image. After having notably photographed buildings that bear witness to major historical changes, such as the Reichstag or the Berlin Olympic stadium, she has now turned to the themes of politics and religion and their re-creation in images by the press. Above all, she asks questions about the unseen in events covered by the media. She therefore travels the world and frequently occupies the same sites of investigation as journalists, where she explores questions of representation, of the mechanics of image perception, of what is visible or invisible. (Press, Le Grand Café, St Nazaire)

- Where? Campus Sint Lukas, Groenstraat 162, Brussels
- When? 19.30

Hilde Van Gelder, lecture in roundtable 'Pour qui conserver?' as part of the conference 'Penser l'archive photographique' (organized by Marta Ponsa and Marta Gili)

29 January 2011, Jeu de Paume, Paris

Lecture entitled: *Unveiling the Invisible: '(Anti)archival' artistic photographs as a driving force of radical democratic citizenship (now and in the future)*

2010

Minor photography: the case of (post)surrealist photography

19-20 November 2010

- The Lieven Gevaert Research Centre for Photography organizes an international conference the aim of which is twofold: Firstly to open the debate on the use value of

the notion of minor-photography for photo theory. Minor photography is understood as a type of photography that, similar to the 'minor literatures' theorized by Deleuze and Guattari, develops new visions of the medium due to a specific use of its own peripheral position, both geographically and institutionally, and to its creative distance from the 'centre'. Secondly, to apply this notion to a largely overlooked corpus of (post)surrealist photography both in Belgium and in other 'peripheral' locations in its dynamic relation to the 'dominant' language of the centre (or centres: Paris, London, New York). Hence, the conference will be divided into two parts, although overlapping papers are also welcomed.

- Location: Leuven

Andrew Fisher (Goldsmiths): A Phenomenology of Photography.

9th November 2010, 14 - 16h

Location: MSI, Arts Faculty,

Blijde Inkomststraat 21, Leuven

Beat Streuli et Marie Le Mounier, Artists in Residence

16 Sep 2010 - 17 Oct 2010 | Exhibition

Location: Musée de l'UCL à Louvain-la-Neuve

IAWIS FOCUS CONFERENCE: 'Displaying Word & Image'

4-6 June 2010

- Location: University of Ulster, Belfast
- "Con-texts: Displaying Photographs" session convened by Alexander Streitberger and Hilde Van Gelder.

The artist as theoretician: reciprocity between theory and artistic practice between 1965 and 1985

26 May 2010

- Location: Louvain-la-Neuve
- During the second half of the sixties, a peculiar figure appeared in the US and Europe afterwards, a figure that is still challenging the dynamics of the artistic « scene » : the artist-theoretician. In the wake of the conceptual claim for a re-statement of the use of language in the artistic field, the critical and theoretical activity of numerous artists constitute a topic still largely ignored. Although being heirs to the artists of the Soviet avant-garde, who broadened their own intellectual prerogatives, the artists-theoreticians in the sixties until the eighties have yet a specific role. While the status of the former is based on a progressive and positivist paradigm – considering art theory as a science that needs to be enhanced and taught –, the status of the latter seems to correspond to many issues – of which this one-day symposium would like to render an account. This one-day symposium does not intend to define the problem entirely, but to highlight specific itineraries. By examining how and why the most significant art-

ists-theoreticians maintained the « liaisons dangereuses » (Rosenberg) between ideas and artistic practice, one would like to throw light on the very foundation of the complex status of the contemporary artist.

The Hopelessness of Contemporary Art: The Case of Renzo Martens' Episode III: Enjoy Poverty (2008)

21 May 2010

- Location: The Royal Flemish Academy of Belgium for Science and the Arts (KVAB)
- This symposium questions what hope can be offered by contemporary art in relation to political change when it concerns dire situations that appear as otherwise hopeless. It takes as its case study the 2008 film *Episode III: Enjoy Poverty* by Renzo Martens, 2010 recipient of the prestigious Culture Prize of the Flemish Community. An interdisciplinary gathering of distinguished speakers will examine the film's investigation of the imaging of Congolese poverty, considering how it pressures the contradictions of humanitarianism, photojournalism, and concerned contemporary art. If the film poses the vexing question 'who owns images of poverty?', we will examine the ethics and economics surrounding representations of post-colonial suffering. The symposium will analyze the aesthetic and political implications of this provocative film, asking as well whether the claims for art's political effectiveness have become all too complacent in recent curatorial, art-critical, and political writing. If so, can the critical exposure of art's hopelessness, or at least its ambiguity regarding politics, represent a source of hope, distinct from despair?

Philippe Van Snick. Dynamic Project.

21 May 2010 - 29 Aug 2010 | Book launch | *More information*

This publication is the first career-encompassing monographic study of the artistic production of Philippe Van Snick. The result of a long-term collaboration between the artist, a team of researchers and a group of designers, it serves as an instrument for discovering Van Snick's oeuvre as a totality. This book reveals Van Snick's long-standing experimentation with a wide variety of materials and techniques, such as drawings and works on paper, photography, film, sculptures and works in situ. A red thread through the artworks is their close ties to everyday reality, life and nature. The accumulation of time incorporated in Van Snick's work - he has been steadily building on his *Dynamic Project* since the late 1960s - now allows for a global understanding of his idiosyncratic, highly moving visual idiom. As a consequence it is now possible to distinguish Van Snick from his generation of peers, the conceptual artists of the early 1970s. This richly illustrated volume, with a foreword by Lies Daenen, is constructed around a chronology of the artist's work and life, written by Marie-Pascale Gilde-myn. Her all-encompassing approach is complemented with essays offering specific, in-depth readings. Edited by Liesbeth Decan and Hilde Van Gelder (MER Paper Kunsthalles). Written by Liesbeth Decan, Hans M. de Wolf, Alexander Streitberger, Paul Tanghe, Hilde Van Gelder, and Lore Van Hees.

Winner of 2010 Fernand Baudin Prize

Location: M Leuven

Xavier Canonne (Musée de la photographie, Charleroi): *Belgian Surrealist Photography.*

11th March 2010, 15 - 17h

Location: M - Museum Leuven

Imaging History. Photography after the fact

18 february 2010

- Location: Hogeschool Sint Lukas, Brussels, Belgium
- Within the framework of the artistic research project "(in)site, site-specific photography revised, applied to the archaeological site Sagalassos" an international conference is organised, aiming to explore the relationship between photography and history. How do photographers visualize heritage or, broader, history? What is the importance of place, particularly the place that remains after events took place. A related topic, central in the theory of photography and photography itself, is time. This conference also focuses on how photographers depict the past, when time has become 'past time'. The theme Imaging History, photography after the fact offers an opportunity to explore, both on a theoretic and artistic level, how history can be captured.

2009

Victor Stoichita: *La Seconde Peau. Quelques considérations sur le symbolisme des armures à la Renaissance.*

20th November 2009, 11 - 13h

Location: Justus Lipsiuszaal (Erasmusgebouw), Blijde Inkomststraat 21, Leuven

Peter Downsbrough / Artists and Photographs

9 Oct 2009 - 6 Dec 2009 | Exhibition

The double exhibition Peter Downsbrough / Artists and Photographs discloses the manifold relationships that exist between photography and the book in contemporary visual art. Peter Downsbrough is an American artist often situated in the realms of Minimal and Conceptual Art. With a reduced visual vocabulary (lines and words) Downsbrough creates a dialogue in various fields and media such as sculpture, architecture, photography, film or the book. The exhibition at the Musée de Louvain-la-Neuve takes us into the visual interplay between two and three-dimensional space, between real and virtual space. The other part of the exhibition presents the multiple Artists and Photographs. This box - a veritable portable museum - published in 1970 by Marian Goodman in New York, contains work by nineteen of the most

important artists of Pop Art, Minimal Art, Conceptual Art and Land Art such as Sol LeWitt, Ed Ruscha, Andy Warhol, Robert Morris, Robert Smithson, and Bruce Nauman.

Curator: Alexander Streitberger

Location: Musée de Louvain-la-Neuve

Between Documentation and Fiction: Photography in Artists' books, International Conference

8th-10th October 2009

- Organized by the University of Louvain and the Lieven Gevaert Centre of Photography (Leuven/Louvain-la-Neuve)
- Location: Louvain-la-Neuve
- Date: 2009, October 8 to 10

The aim of the conference is to particularly reconsider the functions of photographic images in artists' books. Thereof, it wishes to tackle the challenges that have emerged in recent theoretical debates on medium specificity and genre definition. Whereas traditionally the term of 'documentation' is linked first and foremost to photography and that of 'fiction' to the arts, artists' books using photography challenge this division in several respects (representational, functional, contextual). Common strategies in artists' books are, for instance, to base fictional narratives on documentary photographs taken out of their contexts (Broodthaers, Boltanski), to use photographs in artists books in order to document an event, to trace an activity or to visualize an artistic concept (Ruscha, LeGac, Huebler), and to compose typological series of the everyday (Feldmann, LeWitt). All these examples have in common an equivocal, ambivalent use of photographs. On a structural level, the interstices between the images and the act of turning the page are often used to leave in suspense the photographic image between reproduction of the real and the imaginary fiction. This ambivalence is even reinforced if one takes into account the fact that artists' books, rather than constituting an autonomic genre, often are realized within a wider artistic project, enclosing e.g. installations, expositions, performances (Boltanski, Goldin, Richter, Rist). Over and above the reevaluation of functional, representational, aesthetic and contextual aspects concerning photography in artists' books, the conference suggests new views on the definition of the artists' book in exceeding the limits of the genre. The following questions might be raised:

- If the function and the reception of photography changes according to the contexts of the realization and the presentation of the book, what are the consequences for the definition of the artists' book as genre?
- How might one describe the use and the function of photographs in artists' books in comparison with other 'genres', e. g. the illustrated book, the photo novel, the photographic book?
- Finally, the outlined items raise some fundamental questions concerning the concept of medium specificity, challenging the wide-spread oppositions of 'illustration - fine art', 'documentary - fictional', 'hybrid - specific', 'transparent - opaque', 'autonomous - context-bound'.

Included in the program of the Biennial of Photography Ottignies/Louvain-la-Neuve, the conference will be accompanied by an exhibition on photographic artists' books at the Museum of Louvain-la-Neuve.

Carles Guerra (Universitat Pompeu Fabra Barcelona)

May 14th 2009

Carles Guerra gave a lecture on documentary photographic practices in contemporary art, and on the work of Bruno Serralongue in particular (in collaboration with Wiels Centre for Contemporary Art).

Location: Wiels, Brussels

Philippe Van Snick: Prints

2 Apr 2009 - 4 May 2009 | Book launch | Exhibition

Presentation of the IVOK cahier, completely dedicated to the OPK-project Philippe Van Snick. It is also the opening of an exhibition of prints by Philippe Van Snick.

Location: Hogeschool Sint-Lukas Brussel

PHOTO symposium. Film in Perspective

28th March 2009

International Photo-Festival Knokke-Heist

with contributions by Victor Burgin, David Company, David Claerbout, Steven Jacobs and Alexander Streitberger

Location: Knokke-Heist arts centre

David Claerbout. Photography and Time

15th January 2009

Presentation of his work

Location: Hogeschool Sint-Lukas Brussel, Auditorium

(in)site Sagalassos: Reframed

22 Nov 2008 - 10 Jan 2009 | Exhibition | *More information*

First exhibition on the archaeological site Sagalassos (southwest Turkey).

Location: Tweebronnen, Rijschoolstraat 4, Leuven, Belgium

2008

Victor Burgin

September 30th and December 16th 2008

Organisation by Alexander Streitberger and Hilde Van Gelder of two intensive research workshops, one in Leuven and one in Louvain-la-Neuve with Victor Burgin, in presence of the artist.

- Topic: the importance of his photographic and audiovisual artistic production for theoretical debates on the position of photography in contemporary art.
- Closed sessions for master students Art History and Cultural Studies, for doctoral and advanced researchers.

Aesthetics After Photography

21-22 November 2008

- Topic: 'Photography as a Medium (post-digitalisation)'
- Venue: Stewart House, Russell Square, London
- Times: Friday 12.30 to Saturday 18.30
- Organisers: Diarmuid Costello & Dawn Phillips (University of Warwick)
- The widespread use of digital technologies in recent years, and their capacity for seamless integration with the traditional photographic processes, has reawakened interest in the nature of photography as an art. This 2 day workshop explores the questions that digital media raise for photography from a philosophical perspective in the light of recent technologies: What, if anything, does digitalisation tell us about the nature of photography as an art form? Is digitalisation internal to photography or an external adjunct? Is it a distinct medium or some hybrid intermediary form of traditional optics and digital processes? What are the implications for pre-digital conceptions of what distinguishes photography? If every aspect of the final image can be controlled by the photographer, is there a difference in kind between photography and other depictive arts, notably painting? If digitalisation undermines basic assumptions about the evidential nature of photography once taken for granted, how does this impact on the ontology of the photography image, and the epistemic value of photography in general?
- With Maarten Vanvolsem as Guest Speaker: '*Photography Beyond the Still Image*'

Els Opsomer

November 18 2008

Organisation of a workshop around the work of photographer and audiovisual artist Els Opsomer, in presence of the artist, in the building of Brussels Biennial (postsorteercentrum Brussel-zuid), by Alexander Streitberger and Hilde Van Gelder.

- Closed session for master students Art History and Cultural Studies, for doctoral and advanced researchers.

James Elkins 'How Camera's, People and Sea Slugs See the World: Notes on a Book Written Against Camera Lucida'

May 14th 2008

- Lecture organized by the Lieven Gevaert Centre
- Location: J. Lipsiuszaal (Erasmushuis, Blijde Inkomststraat 21, 3000 Leuven)
- Date: May 14th 2008 at 7 p.m.

Low Countries Photography

4 April 2008 - 14 May 2008 | Exhibition

The exhibition will bring together a representative body of eight Dutch and Belgian photographers, whose work is, first of all, outstanding and, second but not least, characteristic of the type of photography produced in the Low Countries. With this exhibition, we do not only want to offer the British public an overview of the best that is being made today in these countries (and this best is, given the peripheral situation of these relatively small countries, hardly known abroad, except for the usual exceptions), but also to raise a more general question which used to be very crucial in the seventies and the eighties (in the years that photography was being institutionalized), but which has been quite overlooked the last decade: is there any relationship between the kind of photography an artist is making and the national context in which he or she is (inevitably) working in. By "national context", we do not mean of course to defend an essentializing of transhistorical definition of what is meant by things like "Belgian culture", "Dutch culture", or whatsoever. Instead, by "national context" we refer to things like: cultural heritage, institutions, traditions, audience response, publication policy, recurrent forms and themes, self-definition in an international context. The major aim of the exhibition, besides of course the fact that we want to show authors and works of excellence too little known in Britain, is to put this type of questions on the agenda, and to see whether they may be interesting and fruitful also for a discussion on British artists. Given the double focus of the exhibition (artistic on the one hand, critical on the other hand), it will be completed by a catalogue and a series of events (a symposium and a workshop or master class) that will offer a better contextualization of the selected artists.

Curation: David Green, Jan Baetens, Christoph Ruys, Frits Gierstberg

With lectures by Jan Baetens, Liesbeth Decan and Mieke Bleyen

Location: Brighton University Gallery

T.J. Demos 'Contemporary Video and its Relation to Globalization: The Work of Steven McQueen, the Otolith Group and Hito Steyerl'

May 7th 2008

- Lecture organized in the framework of the Philippe Van Snick Project.
- Location: auditorium Zeger Van Hee (DV1 91.56) (College De Valk, Tiensestraat 41, 3000 Leuven)
- Date: May 7th 2008 at 7 p.m.
- T.J. Demos is an art critic and Lecturer in the Department of History of Art, University College London. He writes widely on modern and contemporary art, and is a member of *Art Journal*'s editorial board. His essays have appeared in journals such as *Artforum*, *Grey Room*, and *October*, and he recently wrote the introduction to *Vitamin Ph: New Perspectives in Photography* (Phaidon 2006). His book, *The Exiles of Marcel Duchamp*, is forthcoming from MIT Press in early 2007. He is currently working on a new book-length study of contemporary art and globalization.

2nd Catalan Photography Conference

April 17th - 19th 2008

- Facultat de Ciències Jurídiques. Rovira i Virgili University (URV) Avinguda Catalunya, 35. Tarragona. Organised by: Catalan Ministry of Culture and the Media in collaboration with Rovira i Virgili University
- With Hilde Van Gelder as Guest Speaker: '*A Place for Photography in Academia*'

Conference: The Unwanted Self: Contemporary Photography from the Low Countries

April 5th 2008

- Coinciding with the opening of 'The Unwanted Self: Contemporary Photography from the Low Countries' exhibition, this conference explores the relationship between photography and cultural identities and whether there is a particular aesthetic that defines 'Dutch' or 'Belgian' photography. Accessible to a wide and varied audience, this conference provides a unique opportunity to meet and hear from some of the Low Countries leading photographic artists, historians and critics.
- Location: Brighton

Annual Conference of the Association of Art Historians, London

April 4th 2008

- Academic Session: *Photography after Conceptual Art* with lectures of: Hilde Van Gelder "*The Shape of the Pictorial in Contemporary Photography*" Alexander Streitberger "*Victor Burgin, Thomas Demand and the Logical Structure of Photography*" ...

International conference on Time and Photography

March 13th-15th 2008

- Organizers: Jan Baetens, Alexander Streitberger (UCL) and Hilde Van Gelder
- Location: Louvain la Neuve and Leuven

2007

Artistic Intervention by Pieter Vermeersch

14 Dec 2006 - 30 Feb 2007 | Exhibition

At the opening of the exhibition, there will be a presentation of the new book *Pieter Vermeersch. Acoustic Abstractions* with contributions by Hilde Van Gelder, Paul Cruysberghs and Stéphane Symons. This event takes place on thursday 14th of december 2006 at 8 p.m.

Curator: Hilde Van Gelder

Location: Erasmushuis Blijde-Inkomststraat 21, 3000 Leuven, Belgium

Philosophy of Photography. Pictures as Ideas

1 Jun 2007 - 22 Jun 2007 | Exhibition

The exhibition shows the work of young photographers who interacted with the book of Henri Van Lier *Philosophy of Photography*, which is published as a volume of the LGC series. With work by Fedra Dekeyser / Arnaud De Wolf / Esther Eggermont / Tom Goffa / Britt Guns / Jamez Dean / Bart Meyvis / Sarah Michielsen / Roel Paredaens / Ron / Stefan Tavernier / Sarah Van Marcke / Simon Vansnick / Alexandra Verhaest / Thomas Verkest.

Curated by Mieke Bleyen

Funded by the IVOK

Location: Molens van Orshoven

International conference on Photography: Culture and Communication

May 30th until June 2nd 2007

- to celebrate the publication of the English version of his "Philosophie de la photographie"
- Organizer: Prof. Jan Baetens and prof. Marc Lits (COMU departement of the UCL)
- Location: Louvain la Neuve (30-31 May 2007) and Leuven (1-2 June 2007)

Malou Swinnen, 'In the name of Mozart'

5 Nov 2006 – 25 May 25 2007 | Book launch | Exhibition

The Concertgebouw funds a catalogue, to be published as a new volume of the LGC-Series, which features essays by Prof. Hilde Van Gelder and Dra. Liesbeth Decan.

Curator: Hilde Van Gelder

Location: Concertgebouw Brugge

'Photography between Poetry and Politics. The Critical Position of the Photographic Medium in Contemporary Art'

April 12th until April 14th 2007

- Hilde Van Gelder and Helen Westgeest are Session Convenors at the Annual Conference of the Association of Art Historians in Belfast (University of Ulster)

Stellige Stilte

June 2006 - March 2007 | Exhibition

Exhibitions of photography students St-Lukas Brussels and KHLimburg. Each exhibition is accompanied by a catalogue. To be repeated each year at the same time

Curator: Kasia ruchel-Stockmans

Location: Central Library of the University and other cultural centres in Flanders

2006

Prof. Kim Paice: 'Noise and Televisual Mediums in Art'

December 14th 2006

Lecture organized in the framework of the Philippe Van Snick Project.

Location: Erasmusgebouw, Blijde-Inkomststraat 21, 3000 Leuven

Date: December 14th 2006 at 7 p.m.

Philippe Van Snick, 'Undisclosed recipients'

October 2006 - December 2006 | Exhibition

The exhibition is accompanied by a catalogue with contributions of Hilde Van Gelder, Wouter Davidts and Kim Paice. In the framework of the research project *Minimalist and Abstract Painterly Space and Time. The Case of Philippe Van Snick* of the KU Leuven Association

Location: *De Garage, Mechelen and CC Strombeek, Strombeek*

The Human Body. Religion and the Visual Arts

November 10th 2006

- International conference curated by Prof. Barbara Baert and organized by the Lieven Gevaert Research Centre (project-coordinator Mieke Bleyen)
- The symposium focuses on the field of tension between contemporary art and religion
- Location: STUK Arts Centre Leuven

Solo exhibition Maarten Vanvolsem as a result of his PhD defense

29 Sep 2006 – 28 Oct 2006 | Exhibition

Location: *Arts Centre STUK, Leuven*

Bruegel Revisited

12 May 2006 – 3 Sep 2006 | Exhibition

The exhibition was accompanied by a symposium on May 12th and a catalogue by Hilde Van Gelder. In the framework of the Bruegelproject of vzw 'De Rand'.

Curator: *Hilde Van Gelder*. Assistant curator: *Mieke Bleyen*

Location: *Castle of Bouchout in the National Botanic Garden of Belgium, Meise*

The semiotics of photography a three-day international conference

July 13th- 15th 2006

- Organizers: Jan Baetens, Hilde Van Gelder & Isabella Pezzini (Roma, La Sapienza)
- Location: Urbino, Centro di Semiotica

- With the financial support of the Centro di Semiotica

Belgian Art Reconsidered

May 12th 2006

- in the framework of the exhibitionproject "Bruegel Revisited"
- Organizer: Prof. Hilde Van Gelder
- Location: Castle of Bouchout in the National Botanic Garden of Belgium, Meise

Symposium Images of the Ancients / Images of the Moderns: similarities or differences? L'image des Anciens et l'image des Modernes: Permanence des problématiques?

May 2006

- organised by the LGC, le Centre de Recherche sur l'Imaginaire (UCL) en le Groupe de Recherche sur l'Image et le Texte (UCL).
- The proceedings of this conference are published as an edition of the online magazine Image [&] Narrative: 15. Battles around Images: Iconoclasm and Beyond - Guest edited by Agnès Guiderdoni-Bruslé

Prof. Eric de Chassey: "Constructed Abstract Situations in the Urban Cultural Continuum: British Abstract Art in the 1960s"

January 19th 2006

Lecture organized in the framework of the Philippe Van Snick Project.

Location: Oostende, PMMK

Date: January 19th 2006 at 11 a.m.

2005

Critical Realism in Contemporary: Around Allan Sekula's photography

September 2-4: Symposium

Nineteenth century social realist thought translated itself into a figurative-realistic painting and sculpture of which Constantin Meunier was one of the greatest exponents in Belgium. The Meunier exhibition that takes place from April to September 2005 in Leuven under the title "Meunier, a dialogue. Contemporary art meets Constantin Meunier in Leuven" is open to the grand public but also has a strong research aspect [organisation City Museum in cooperation with K.U.Leuven]. Through the confrontation between Meunier's work and contemporary visual art this exhibition has the ambition to discover how new forms of social realism are present in the current art field. It shows that photography today has taken over several

key functions from the traditional artistic disciplines. This is particularly the case for the work of the American artist and critic Allan Sekula. His body of work is widely considered the most important international representative of what can be labelled as critical realism. In 2005 Sekula exhibits on a regular basis in Leuven, next to other artists such as Sven 't Jolle and Vincent Meessen. The symposium attempts to create a dialogue between artistic researchers and theorists. One of its most central topics will be the possibility to (re)invent a socio-critical art in a globalised visual culture. Do the visual arts still have the potential to critically question the socio-political reality of today? Allan Sekula fulfills a key role within this discussion. He and other speakers will search a middle course in this dialogue.

Speakers/Debaters: Ludo Melis, Steven Jacobs, Maarten Vanvolsem, Liesbeth Decan, David Green, W.J.T. Mitchell, Inge Henneman, Wouter Davidts, Catharina Manchanda, Steve Edwards, Hilde Van Gelder, Jan Baetens.

STUK Arts Centre - Naamsestraat 96 - 3000 Leuven

Lieven Gevaert Leerstoel - The Lieven Gevaert Leerstoel participated at the international scientific conference on social realism in contemporary photography, held in september 2005, with the lecture of W.J.T Mitchell. The proceedings of this conference will be published by the Centre in December of 2006. With financial support of the Photomuseum Province of Antwerp, Lieven Gevaert Leerstoel and the Research Foundation Flanders (FWO)

Allan Sekula

April 2005 - August 2005 | Exhibition

This double exhibition is a complement to the Constantin Meunier exhibition organized by the City Museum: *Meunier, a dialogue. Contemporary art meets Constantin Meunier in Leuven*. Both exhibitions are funded by the Museum, which publishes also a catalogue edited by Prof. Hilde Van Gelder

Curator: Hilde Van Gelder

Location: City Museum of Leuven and Arts Centre STUK (Leuven)

Jeff Wyckoff: "Science as a medium. Art as a tool"

June 27th 2005

For more information on the artist, read the article by Prof. Hilde Van Gelder in Image [&] Narrative.

Exhibition on the German electronics-scene

Spring 2005 | Exhibition

Graduate Seminar on Painting and the New Media (Spring 2005), intensive collaboration with graduate students in preparing this exhibition

Director: Steven Vandervelden (Arts Centre STUK, Leuven)

Partners: KU Leuven and Arts Centre STUK

1000 euro-project

Spring 2005 | Exhibition

Graduate Seminar on Painting and the New Media (Spring 2005), intensive collaboration with graduate students in preparing an exhibition with an upcoming artist, for the amount of 1000 euro

Director: Steven Vandervelden (Arts Centre STUK, Leuven)

Partners: KU Leuven and Arts Centre STUK

Els Vanden Meersch

February 2005 | Exhibition

Funded by the Museum, which also publishes a catalogue edited by Hilde Van Gelder.

Curator: Hilde Van Gelder

Location: City Museum of Leuven