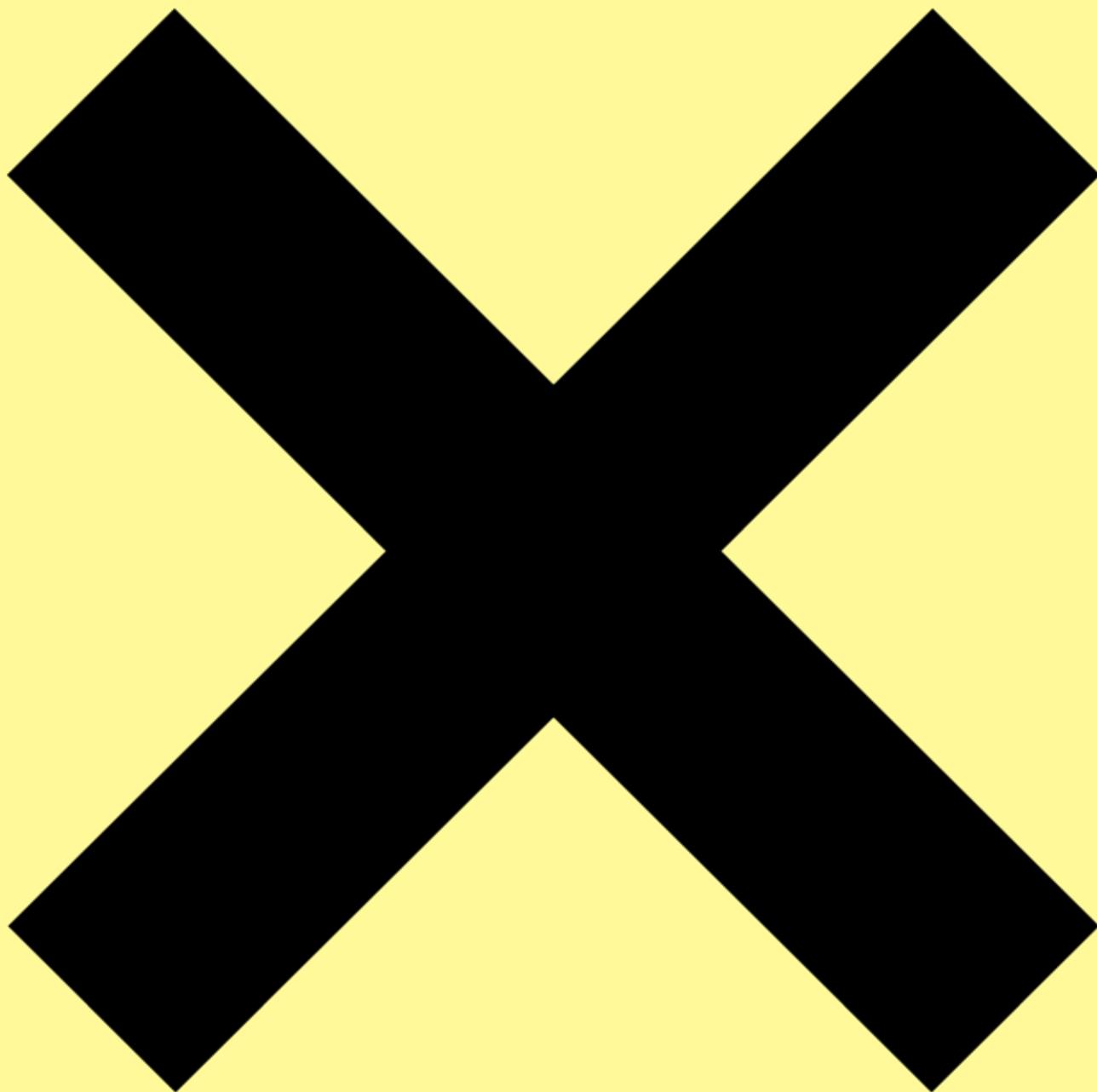


**BIENNALE
DE
L'IMAGE
POSSIBLE**

**PRESS
RELEASE**



bip × 2020

**19.09²⁰²⁰
- 25.10**

BIENNALE DE L'IMAGE POSSIBLE

VISUAL ARTS & PHOTOGRAPHY

FROM 19 SEPTEMBER
UNTIL 25 OCTOBER 2020
IN LIÈGE (B)

The 12th edition of La Biennale de l'Image Possible, BIP2020, will take place in Liège from the 19th of September to the 25th of October 2020. This year, **BIP steps out of the museum and will occupy two unusual locations:** on the one hand, the former Décathlon store, in the hyper-centre of Liège and, on the other hand, «La Menuiserie», former communal workshops which, after BIP2020, will be completely renovated to become a business centre dedicated to transitions and supported by the Novacitis cooperative.

An open window on all forms of images, BIP is an event that explores all possibilities through photography and the visual arts.

For its 2020 edition, BIP asks the question: «what is the impact of art? ». To address the vast field of possible answers, **BIP has opened its programme to other curators.** BIP's core programming will be based on the **three projects selected following the open call for proposals launched at the end of 2019.** The selected proposals call on a **wide range of artists from all backgrounds and origins, broaden the initial interrogation and promise beautiful and surprising discoveries.**

BIP is an international, civic, activist and participatory event. It brings together Belgian and foreign artists and involves all generations.

The BIENNIAL OF THE POSSIBLE IMAGE - a brief history -

BIP/Biennale de l'Image Possible is an organisation of the Cultural Centre of Liège «Les Chiroux».

Created in 1997, BIP is first an event centred on photography. BIP was originally an acronym for the «Biennale Internationale de la Photographie» (International Biennial of Photography).

In 2016, BIP changes its name to «Biennale de l'Image Possible», in order to integrate the increasingly hybrid and heterogeneous dimensions of the contemporary image (video, digital art, installation, etc.).

The three characteristics of BIP are:

- Its artistic program that crosses societal issues with the varied stakes and status of the contemporary image. The artists selected are at the crossroads of these two issues: their work speaks of the current world and questions and/or highlights today's images.
- Its artistic program proposes emerging artists (in particular from the Fédération Wallonie-Bruxelles) and internationally renowned personalities.
- BIP attaches great importance to mediation and accessibility for all audiences.

BIP2020: what is the impact of art? -

BIP2020 was born in 2019, during a troubled period where, from yellow vests in France to climate protests, from the rise of populism throughout the world to the increasingly strong claims of minorities, from the uninterrupted development of technologies to global conflicts, confrontations and clashes have become widespread, with the **feeling of moving into a new era with still uncertain contours.**

In this context, what role did or could artists play? Can creation have a tangible effect on these realities? **What does art change?** Does it change something inside us, sensitively, in our consciousness, in order to face these events in a different way? What impact does art have on reality (the intimate reality of personal consciousness and subjective emotions, and the reality of society and its institutions)?

BIP2020 was born in a sense of urgency, in a more militant, activist energy. BIP2020 had the desire to meet the public more head-on, to mobilize it and embrace the issue of the impact of art as widely as possible.

All of this was before COVID-19, which shook all of us up...

But this crisis has paradoxically, given its dramatic consequences, particularly in the world of culture and for creators, making it **even more necessary and urgent to raise the question of the place and effects, the presence, the art on and in our lives.**

Four lines of force for BIP2020 -

To tackle this question, we have given ourselves four lines of force in the implementation of BIP2020 :

- Getting out of museums and art centres and **showing artists in alternative places**, in redevelopment or renovation, **inscribed in the heart of the city** of Liège, in its dynamism, in its energy, **in the flow of daily urban life.**
- **To reduce our ecological impact** as much as possible, particularly in terms of scenography, by working with artists with the given architecture, by using recyclable or recuperated materials and by producing a minimum of waste.
- **Asking the question of the impact of art to other curators** and welcoming their answers, to confront points of view and propose a dimension of multiplicity.
- Elaborate a **program of events** (lectures, screenings, discussions, etc.) to create a lively debate around this question.

Despite the uncertainty related to the confinement measures, which brutally jeopardized the organization of BIP2020, we maintained the idea of a physical opening in September and continued to work with optimism and hope.

At present, only the programmed events and the mediation workshops - which bring together many people in one place - are still uncertain.

For the rest, the evolution of things seem to be positive and we hope that BIP2020 will be **a strong beginning to the cultural season.**

The **TempoColor**, an urban festival that promotes other visions of the world, is associated with BIP2020 and proposes a specific itinerary.

The locations-

The main exhibitions of BIP2020 will take place in **two unusual locations** which we hope will attract a curious and new public to Liège to discover the new buildings.

The first one is the **former Décathlon shop**, in the hyper centre (in partnership with REDEVCO and the City of Liège). The ex-Décathlon, emptied of all its content, represents a surface area of more than 2500m² and will be rediscovered from a completely different angle, as no sports fan has ever seen it before...

The second place is «**La Menuiserie**», a complex of former communal workshops, 500m from the Décathlon, in rue de l'Académie. BIP2020 will occupy these buildings before their renovation and conversion into a business centre dedicated to transitions (environmental, economic, etc.). This future project, led by the social cooperative NOVACITIS, is based on values that resonate with the issues of BIP2020, since the objective of La Menuiserie is to support a regenerative, collaborative, equitable and sustainable economy.

La Menuiserie will be the main venue for workshops with the public, in particular the inhabitants of the nearby Ste-Marguerite neighbourhood, who will be invited to take part in a vast participatory project: Retour sur Terre (more information soon).

The projects, the artists: -

In December 2019, in order to disseminate BIP2020's issue-question, we launched a **large international open call** to curators. More than 70 applications were received from all over Europe and the world.

After a selection procedure, **three winning projects were selected:**

« Me, Myself and I », by Pieter-Jan Valgaeren.

Pieter Jan Valgaeren (Hasselt, 1980) is a curator, researcher and lecturer. From his background in art history and law he specialises in new media, hybrid art forms, technology and intellectual property. He's been published on different topics such as IP rights in the digital age, social media, media philosophy and art in the public domain.

Since 2014, he is the artistic director of Stadstriennale Hasselt-Genk, for which he has curated Trademarks (2016) and *SCREEN IT* (2019-2020), a festival focussing on the impact of our current screen-culture on the arts.

«Me, Myself and I» questions the role of screens, especially social networks, in the construction of our identity and ego through the digital «mirror». Some artists today use the Internet and social networks as an artistic platform and play with the codes, forms and legal restrictions of Facebook, Tumblr, Twitter or Instagram to assert their singularity, they militate and push the limits of censorship.

With : Arvida Byström (SW), Tabita Rezaire (FR), Molly Soda (US), Emilie Brout & Maxime Marion (FR) and Olga Fedorova (RU).

The Cabinet of Economic Curiosities, a project of the Laboratoire sauvage «Désorceler la Finance», presented by Camille Lamy and Amandine Faugère.

Curators Camille Lamy (design researcher) and Amandine Faugère (art worker) are both activists and curators at the Laboratoire sauvage de recherches expérimentales «Désorceler la finance», where they are create leading artistic, wizard and activist projects.

«Désorceler la finance» is a self-proclaimed Brussels laboratory, fighting against the deleterious effects of capitalist and sorcerer power, through multiple forms (rituals, lecture-performances, fortune-telling, exhibitions) creating new images and new horizons. Composed of researchers, collaborators in all fields of art and civic life, it works to dissect, deconstruct, and interfere in the dominant and opaque discourse of financial experts.

The «Cabinet of Economic Curiosities» will bring together a wide variety of artists, researchers, performers and activists to stimulate visitors to reappropriate their imaginations. The objective of the project, thanks to the multiple interventions of the invited personalities, is to break the state of impediment, contention, dumbfounded impotence, bewitchment in which the discourse of finance and capitalism keeps us, as well as to give back to everyone the strength and the capacity to react with humour and poetry...

With (among others) : Cléa Di Fabio (FR), Aline Fares (FR), Collectif Luit (FR), Fabrice Sabatier (BE/FR), Victor Micoud (FR), Alexandra Arènes (FR), RYBN.ORG (FR), Djtal Humain (FR), DinahBird and Jean-Philippe Renoult (FR) and members from « Désorceler la Finance ».

«The 7 Sins of Capitalism», a project by Ilan Weiss and artists Camille Dufour and Raphaël Klepfisch.

Ilan Weiss is a curator and photographer based in Brussels. In 2018, he creates an artist-run space in Brussels, Pinguin Space, in which he exposes artists with multidisciplinary approaches. His focus is on innovative approaches, where the image is explored in all its aspects, right down to the most unexpected.

Pride, Gluttony, Envy, Anger, Avarice, Laziness, Lust: it is through the timeless prism of the seven deadly sins that the project questions our contemporary societies.

Each week, Camille Dufour and Raphaël Klepfisch will print one hundred new engravings from the series of the seven sins of capitalism in the exhibition space itself.

The viewer is invited to take these original works and display them in the city. Each sin is composed of two engravings, one visual, the other textual.

Both a reference to the new placards in times of social unrest and an attempt to break with the dominant images, the engravings are an invitation to look differently.

The project of The 7 Sins of Capitalism goes back to the origins of engraving as a means of reproduction and popular communication, and as a democratic art.

Around these three projects, BIP2020 brings in additional artists, most of them important names, in order to further position BIP as an international event.

These include **Laia Abril (ESP)**, who is presenting her latest photographic research work «On Rape», and the second chapter of her «History of Misogyny», as well as an investigation by **Forensic Architecture & Forensic Oceanography (UK)**. These two research agencies, based at Goldsmiths College of the University of London, bring together a wide network of collaborators from a wide variety of fields and disciplines. They conduct in-depth investigations based on spatial reconstructions and analysis of different media in cases of human rights violations.

More confirmed names will follow in the coming weeks...

Note that the **Théâtre National Wallonie-Bruxelles** has invited BIP2020 to propose an exhibition in its foyer for the launch of the theatre season (dates pending confirmation). BIP will propose the work of the Belgian, born in Liège photographer, David Widart.

The artistic partners : the IN and OFF circuits -

We associate **partners from Liège in the visual arts and contemporary arts** to the official exhibition circuit (IN).

David Widart has been invited by the **Musée en Plein Air du Sart-Tilman** to propose an exhibition on the TEC buses, in particular the line 48 which runs from the city centre to the Sart-Tilman university campus.

Galerie Satellite, an initiative of the Centre Culturel de Liège «Les Chiroux», presents the work of the young photographer Alice Pallot (BE).

Galerie Les Drapiers proposes the work of the artist-architect Jean-Luc Petit (BE), who will also intervene at the Menuiserie, with an in situ installation.

The RAVI (Résidences-Ateliers Vivegnis International) presents a lecture-performance by Clara Thomine (BE) - (date still to be determined).

The SPACE Collection and the Galerie Central are joining forces to show two aspects of the work of Pierre Houcmant (1953-2019), a photographer from Liège, student of Hubert Grootclaes and former professor at the Royal Academy of Fine Arts in Liège.

The Ecole supérieure des Arts de la Ville de Liège (ESAVL - Academy of Fine Arts): (project to be confirmed).

le CORRIDOR proposes a multidisciplinary project «The sponge and the oyster or what to do with the dirt that runs through us». Currently in production, this project will bring together a series of artists from the visual and performing arts, accompanied by participatory projects. le CORRIDOR wants to give artists the opportunity to get back to work after the confinement that has paralysed the cultural world by setting up this project and commissioning creations. This partnership with le CORRIDOR is new within the framework of BIP2020.

In addition to the IN partners, BIP2020 is also promoting a **vast OFF program**, in Liège and in the Euregio, which to date includes more than twenty independent proposals, which will take place within the dates of BIP2020.

An unusual ticketing policy -

Now more than ever, given the current context and circumstances, BIP2020 aims to be an open, unifying and inclusive event.

With the mediation facilities (guide, visits, workshops, etc.), we are also setting up an innovative pricing policy.

The COVID-19 crisis has affected very diverse categories of people and spared others. This is why, rather than sticking to the traditional «reduced and full rate» partitions, we propose a rate of 5€ («I accept a helping hand»), a basic rate of 10€ and a rate of 15€ («I give a helping hand») for **everyone's free choice**. No proof will be required. The spectator chooses one of the three rates according to his current means.

Press contact

CARACAScom

www.caracascom.com

T +32 (0)2 560 21 22

M info@caracascom.com

Follow us on www.bip-liege.org
as well as on our **Facebook** page (BIP Liège)
and on **Instagram** (bipliege).