



 **Centrale**
for contemporary art

Press kit

hosting

artists from Brussels & periphery

EXPO

10.10.24 > 09.02.25

centrale | vitrine

Gladys Sauvage

Nous ne sommes pas rentables

EXPO 19.09.24 > 12.01.25



#centralebrussels
@centralebrussels

After six months of renovations, Centrale is back with a new look!

The City of Brussels has renovated its contemporary art centre to make it more welcoming for visitors and to make it a focal point of the Sainte-Catherine district.

For its reopening, Centrale is once again surprising us, this time with its new exhibition *hosting*. This exhibition celebrates the artistic diversity of the current art scene in Brussels which reflects a capital that is home to no fewer than 184 nationalities.

The exhibition is the result of a call for submissions open to artists from Brussels and its periphery. It features 245 artists and 350 works, selected anonymously and displayed in all the refurbished spaces of Centrale. The programme includes paintings, drawings, photos, sculptures, prints, videos, installations and performances.

The open call offers an opportunity for established and emerging artists, as well as those who are not visible in the usual circuits of contemporary art, to exhibit their work to both professionals and the public. This is a methodology that echoes the City of Brussels' policy of cultural inclusion.

The exhibition is punctuated by moments of sharing with performances, intergenerational workshops, guided tours and conversations open to the public.

Support for emerging artists remains important to Centrale and fits in with the City's ambition to encourage and promote Brussels-based talent through its cultural and artistic venues and events.

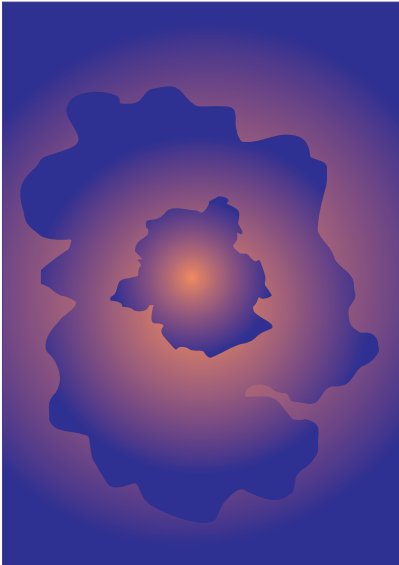
Centrale's programming is perfectly in tune with our ambition for the City of Brussels of inclusiveness and accessibility of culture for all, without preconceptions, in an atmosphere of openness and dialogue.

Let us surprise you, you won't be disappointed. Who knows, maybe you'll even want to buy a piece of art !

The Alderperson for Culture, Tourism and Major Events
of the City of Brussels



#Expohosting
#centralebrussels
@centralebrussels



In short:

- Centrale reopens its doors after more than six months of renovation, with a new artistic direction
- The exhibition is based on an open call to Brussels-based artists of all generations and disciplines in the visual arts
- Inspired by the *Summer Exhibition*, an annual event held at the Royal Academy of Arts in London
- *hosting* is presented as a large-scale cabinet of curiosities occupying all of Centrale's spaces
- 245 artists selected anonymously, 350 artworks exhibited
- A sale of the exhibited works is organized at Centrale, of which all proceeds go to the artists
- A solidarity fund (20% of the proceeds) will be redistributed to all the exhibiting artists of *hosting*.

Artistic director

Tania Nasielski

Artistic committee

Manon de Boer, P lagie Gbaguidi, Juan Pablo Plazas, Richard Venlet

The exhibition

hosting

artists from Brussels & periphery

On the occasion of its reopening after refurbishing its spaces, Centrale presents the exhibition *hosting* (10.10.2024 > 09.02.2025).

hosting welcomes and celebrates the artistic diversity of the Brussels scene, opening up to the city, to its periphery, its artists and its audiences. The exhibition is presented as a large-scale cabinet of curiosities occupying all of Centrale's spaces.

Inspired by the Summer Exhibition, an annual event held at the Royal Academy of Arts in London, *hosting* is an open call to Brussels-based artists of all generations and disciplines in the visual arts. The Brussels Art Centre is intent on welcoming artists from both the city's center and its periphery, thus outlining the contours of a wider and more inclusive city, whose perimeter might be called, as says artist Pélagie Gbaguidi, *the 20th commune of Brussels*. The exhibition *hosting* questions the notions of hospitality, of territory, of solidarity and of emergence in today's art ecosystem.

Talks and performances will take place in connection with these questions.

The works are selected and curated by an artistic committee including guest artists Manon de Boer, Pélagie Gbaguidi, Juan Pablo Plazas and Richard Venlet, and Tania Nasielski, artistic director at Centrale.

Conversation with Tania Nasielski

**Interview May 2024
by Laura Pleuger &
Estielle Vandeweege
(Centrale)**

To mark its reopening after refurbishment work, Centrale is presenting the exhibition *hosting*. Can you tell us something about why you choose this title - *hosting*?

Tania Nasielski : In French, the term host means both the person who gives hospitality and the guest who is hosted – thus bringing to mind reciprocity and sharing. With this in mind, *hosting* reflects our desire to be hospitable to both artists and audiences. *hosting* welcomes and celebrates the artistic diversity of the current Brussels scene, opening up to the city, its periphery, its artists, and its audiences. This exhibition is presented as a dense succession of spaces that house a great number of works at La Centrale.

The artistic committee (made up of Manon de Boer, Pélagie Gbaguidi, Richard Venlet, Juan Pablo Plazas and myself) collectively chose this title for the exhibition, echoing the openness evoked by the project, based on these notions of hospitality, invitation, presentation, and solidarity. As Centrale reopens, we are welcoming both the artists whose work we are hosting and the visitors in all their diversity. By creating links and encounters between different ecosystems within the contemporary art scene, *hosting* reflects Centrale's philosophy of openness and accessibility. By presenting works by artists of all generations in the form of a cabinet of curiosities, we want to support artists and offer generous, inclusive exhibitions in a cosmopolitan city. The title *hosting* questions the role and missions of an arts centre.

The works were selected anonymously. Could you explain why?

T. N. : This project was inspired by the *Summer exhibition*, which has been taking place since 1769 at the Royal Academy of Arts in London and which I had the opportunity to visit. I was struck by what seemed to me to be a large-scale cabinet of curiosities, where works by both emerging and established artists coexisted without

any inherent hierarchy. Works by artists of all backgrounds and generations were shown alongside recognised academicians such as Tracey Emin, Ceryth Wyn Evans, Grayson Perry and Cornelia Parker. *hosting* is inspired by this process, as a way of supporting and showcasing artists from the Brussels scene.

Paul Sirr, the co-ordinator of the *Summer exhibition* – an important event on the UK arts calendar – walked us through how the project works and unfolds. This led to the process of anonymising the applications, which we decided to adopt at Centrale. This means that the selection of works is not restricted to the criteria of name, artistic training, age or curriculum vitae or whether the artists are part of the current arts scene and its usual circuits. The only eligibility criterion here is being based in Brussels or the Brussels periphery.

Paradoxically, this anonymity allows for more inclusiveness, bringing together genres, generations and cultural backgrounds, outside the diktats of what is politically or artistically correct.

You spoke of the Brussels periphery. What distinction do you make between Brussels and its periphery?

This notion of the periphery is important both in terms of the geography of the territory and the philosophy we live by.

It was important to open up and not restrict the call to artists to the City of Brussels area alone. As Centrale is based within Brussels 1000, we wanted to widen the spectrum and the circle. The City of Brussels opens to 19 communes, which in turn open to the periphery. The official distinction being somewhat administrative in nature, we wanted to go beyond and to include the greatest possible Brussels common denominator.

It is important to bring together and to host the works of

artists based in and around a cosmopolitan city within an exhibition space, an art centre. Pélagie Gbaguidi has named “hosting” the 20th commune of Brussels.

Who has been part of the artistic committee?

T. N. : The artistic committee is made up of guest artists Manon de Boer, Pélagie Gbaguidi, Juan Pablo Plazas, Richard Venlet, as well as myself.

The four artists who have agreed to take part in this atypical project all work in different media: video, installation, sculpture, painting, performance. Their works are part of the exhibition, alongside those that have been selected. That means that works of artists with very different backgrounds and profiles coexist in the exhibition spaces at Centrale.

The artists on the committee also have varied backgrounds and practices. Manon de Boer works mainly in the audiovisual and film field, her practice questioning and exploring duration and the rhythm of images, time, and space. Pélagie Gbaguidi questions the function of art in our increasingly closed societies, with a multiple practice of painting, drawing, installation, and performance. Richard Venlet explores architectural and exhibition spaces, proposing ways of displaying works by other artists. Juan Pablo Plazas creates installations and devices made to also receive works of other artists.

How did you go about selecting the works in the exhibition? What were your selection criteria?

T. N. : We received almost 2,000 works from over 700 artists after our call for entries. The first step was a major team effort at Centrale to collect and anonymise all the entries.

We then looked at the images of the works together and made our selection based on a double system of voting

and conversation. Each of us came with their own unique perspective. This mix of views enabled us to make a selection from among the proposed works that was broad yet based on consensus, and which we felt was relevant to *hosting*.

We did not have any predefined selection criteria, neither formal nor thematic. The fact that none were imposed was in the spirit of openness and hospitality, which is also facilitated by the anonymisation, with the identity of the artists being made known only after the selection of their work. The fact that we can welcome artists from all generations and backgrounds is a way of supporting the diversity of the Brussels art scene. Using the model of the cabinet of curiosities allows us to broaden the spectrum, to welcome a heterogeneous group of works without hierarchy, the only constraint being the size of our space.

The exhibition features 245 artists and 350 works. How have you integrated them into the imposing building that is Centrale?

T. N. : *hosting* presents a multitude of works in different media such as video, drawing, printmaking, painting, photography, performance, sculpture, installation, and more. The scenography hopefully highlights the works, revealing a posteriori correspondences in their formal or thematic aspects.

You mentioned the impressive building of Centrale. We wanted to make the most of its architecture and neither hide nor overexpose the walls and, above all, make it a place where you feel welcome, where you want to linger, stroll, sit down, meet the works, the spaces, the people, where you can give free rein to your elective affinities. Visitors can wander inside the exhibition, discovering their personal *coup-de-coeurs* and making their own links between the works in a non-thematic way. The idea of a cabinet of curiosities allows to bring together works with no

predefined narrative, with no orientating discourse to their reading.

We are keeping the original spaces of Centrale and we are proposing presentation devices for hanging the works, designed by Richard Venlet and Juan Pablo Plazas, as an artistic and scenographic gesture.

We are also proposing different types of projection spaces for films and videos: a closed black box with a specific film programme, an open black box that allows moving images to be seen from the entrance as the exhibition rooms follow one another, as well as screens of various sizes so that videos can cohabit on the walls with the other selected works.

What role do the public play in the exhibition hosting?

T. N. : Audiences are our guests.

We were inspired by 20th-century modernistic Italian-Brazilian architect Lina Bo Bardi, whose architecture is conceived as an organism adapted to the daily urban and domestic life and to its practical use for inhabitants. We have created seats and environments in the exhibition space that invite visitors to pause, to look around, to read, to listen, ...

Visitors can thus linger, take breathing moments, as the scenography allows for both dense and more open sections, in a dynamics allowing for everyone to create their own rhythm, their own wanderings and connections. We hope to be triggering curiosity.

The spaces are kept open, with the hosting and hanging installations enabling both the works and the varied audiences from different ecosystems to be brought together and to converge in the exhibition space.

You are organising a series of public discussions on various themes as part of *hosting*. Can you tell us more about this?

T. N. : Yes, the idea is to host conversations around the questions that arise from the project and its open call process.

What makes a work of art? How is it created, received, perceived, supported and presented? What impact does it have on society? Perhaps what is considered to be a work of art is the result of interactions between different players and contexts: the artist, the museum or art centre, the market and so on. There is no single criterion or univocal answer. Duchamp questioned this in placing a signed urinal in a museum.

The programme of hosted conversations will address issues such as hospitality and geographical or artistic territory, the centre and the periphery, emerging art, the status of the artist, and the principle of solidarity.

Authors, artists, philosophers, representatives of artists' federations, collectors, and gallery owners will be invited to talk about these issues and exchange views.

Biographies - artistic committee

Manon de Boer

Manon de Boer works mainly in the audiovisual field. Alongside her films, she is increasingly working with sculpture and installation. She studied at the Willem de Kooning Academy in Rotterdam and the Rijksakademie in Amsterdam. She was the winner of the Prix de la Jeune Peinture Belge in 1997 and her work has won numerous other awards. In 2006, together with Herman Asselberghs, Sven Augustijnen and Anouck De Clercq, she founded the Auguste Orts film and video production and distribution platform. She is a professor at the ERG - École de Recherche Graphique in Brussels. Her work has been exhibited internationally at the Venice Biennale (2007), the Berlin Biennale (2008), the São Paulo Biennale (2010), Documenta (2012), the Taipei Biennale (2016) and has also been included in numerous film festivals in Hong Kong, Marseille, Rotterdam and Vienna. Her work has also been the subject of solo exhibitions at the Witte de With in Rotterdam (2008), the Frankfurter Kunstverein (2008), the South London Gallery (2010), the Contemporary Art Museum of St Louis (2011), the Museum of Art Philadelphia (2012), the Van Abbe Museum in Eindhoven (2013), the Secession Vienna (2016), the Gulbenkian Museum Lisbon (2020), the Museum Dhondt-Dhaenens Ghent (2022) and the Kunstmuseum St. Gallen (2022) and many more.

Pélagie Gbaguidi

Pélagie Gbaguidi studied painting at the École des Beaux-Arts Saint-Luc in Liège. She lives and works in the Brussels' periphery since 2000. Pélagie defines herself as a contemporary 'griot', someone who acts as an intermediary between individual and collective memory and our ancestral past. Her work is an anthology of signs and traces of trauma, focusing on colonial and post-colonial history. With her painting, drawing, performances and installations she draws attention to the ways in which legacies of oppression are circumvented – and thus preserved – in official histories. She seeks to reveal the process of forgetting by recontextualising archives and histories. Pélagie Gbaguidi has participated in the Berlin Biennale (2020), Documenta 14 (2017), the Lubumbashi Biennale (2019) and the Dakar Biennale (2004, 2006, 2008, 2014 and 2018). She regularly takes part in group exhibitions at the Centre Pompidou-Metz, WIELS (Brussels), Musée Rochechouart, Middelheimmuseum (Antwerp), Stadtmuseum (Munich), MMK (Frankfurt) and the National Museum of African Art – Smithsonian Institution (Washington, D.C.). She had her latest solo exhibition at Minosa House in London and can soon be seen at the Musée Rochechouart in Haute-Vienne.

Juan Pablo Plazas

Juan Pablo Plazas is an anthropologist and artist. He lives and works in Brussels since 2012. He obtained his master's degree from the LUCA School of Arts in Brussels in 2013. In 2014, he received the Jan Naaijken Prijs from the Noordbrabants Genootschap. He is fascinated by the way individuals and communities interpret the world in different ways. In his practice, he starts with everyday objects and raw materials of a particular material or formal characteristic. Using astonishment and humour, he extracts them from their usual context, transforms them into sculptures or gives them a role in a performance. This act allows Plazas to break with the codes of what is 'perfectly normal' and to invite us to embrace objects as animated, living matter. His work has been exhibited at, among others, Bureau des Réalités in Brussels (2016), SMAK, Ghent (2017), Chauffeur, Sydney (2018), Besme 105 in Brussels (2018) and at Galerie Mieke van Schaijk in 's-Hertogenbosch (2018). He is part of the Self Luminous Society collective and the 76.4 project in Saint Gilles in Brussels.

Richard Venlet

Richard Venlet lives and works in Brussels. His work combines installation art, artistic research, exhibition design and architecture. Working in context-specific situations, he has produced numerous installations that incorporate the work of other artists and collaborators, forming composite and distracted environments that are often whimsical reconfigurations of architectural space. By intervening in a space, the artist creates an experience of alienation for the public, leading them to see their environment in a new light and to occupy an essential place in it. Venlet is an artist who deliberately intervenes in architecture and exhibition spaces and thus takes architectural production a step further, regularly collaborating with architectural offices such as OFFICE Kersten Geers David Van Severen. His work has been shown in numerous national and international galleries and museums, including WIELS and BOZAR in Brussels, S.M.A.K. in Ghent, Kunsthalle in Düsseldorf, Macba in Barcelona and Culturgest in Lisbon.

Tania Nasielski

Tania Nasielski is a curator, art critic and artistic director at Centrale. She holds a DESU in European Cultural Exchanges from the University of Paris VIII and a Masters in Curating from Goldsmiths College, London. She has run a programme of support for artists and art students, as well as events and conferences linking the visual arts, copyright and philosophy, with a focus on the creative process. As an independent curator, she has led national and international projects in diverse contexts - Plasticiens en mouvement at the Dakar Biennale, Tales of the City at Artefiera in Bologna, HEXEN 2039 at Chelsea Space, Science Museum and British Museum in London, Shared Heritage at the Royal Library in Brussels. From 2007 to 2018 she founded and directed the non-profit 105 space BESME in Brussels.

List of exhibiting artists

Dareen Abbas, Özge Akarsu, Mohammed Alani, alias-nb, Nabil Aniss, Flavia Antoniazzi, Amaranta Aranda, Stephane Arcas, Mani Art, Yasmina Assbane, Krista Autio, Esther Babulik, Michèle Baczynsky, Bagnet, Koen Barra, Francesco Battistello, Marianne Behaeghel, Thomas Bernardet, Amélie Berrodier, Dani Bershan, Lucile Bertrand, Floris Boccanegra, Hugo Boccara, Edith Bories, Ariane Bosquet, Lucia Bru, Marc Buchy, Mirko Canesi, Marguerite Canguilhem, Frédéric Castiau, Louiz Castiella, Matthieu Chalmagne, Chameleonian Times, Clément Chantepie, Traian Cherecheș, Aliko Christoforou, Heather Clarke, Eva Claus, Florence Coenraets, Françoise Colpé, Suzanne Corcessin, Berenike Corcuera, Adeline Cros, Céline Cuvelier, Marta Dal Sasso, Amélie de Beaufort, Manon de Boer, Gert De Clercq, Karel De Cock, Hannah De Corte, Thomas De Decker, Yvonne De Grazia, Hamed Dehqan, Liesje De Laet, Brigitte De Mees, Ann De Nys, Eva Deceasstecker, Bernard Declercq, Gérald Dederen, Sara Del Bene, Rodolphe Delacourt, Deborah Deliens, Wolfgang Dengel, Yuna Denis, Ward De Ruddere, Ward Desloovere, Eli Desnot Marsan, Isabelle Detournay, Lena Dewaegenare, Pablo Diartinez, Carlin Díaz, Thomas Dielman, Monique Dohy, Charlotte Dorn, Laura Dos Santos, Pétrou Dourdoufis, Hughes Dubuisson, Celia Ducaju, Maria Dukers, Frédéric Dumoulin, Silio Durt, Lionel Dury, ECOLE MONDIALE (with Filip Van Dingenen), Hamada Elkept, Marius Escande & Sarah Illouz & Alexander Marinus, Éliisa Espen, Marion Fabien, Gundi Falk, Lucia Femia, Brooke Ferguson, Colin Fincoeur, Anne Marie Finné, Igor Fouqueray, João Freitas, Philipp Fröhlich, Jean-Luc Gaffarel, Yannick Ganseman, Carmen Gayo Raton, Pélagie Gbaguidi, Pieter Geenen, Dirk Geets, Mark Gillioen, Clémence Godier, Maud Gourdon, Inès Guffroy, Elise Guillaume, Béatrice Guilleman, Fiona Guillemant, Luis Guzman, Ulla Hase, Elodie Hedouin, Michaël Henneaux, HIDDENBRILLAUD, Liliana Hoban, Camille Holdermann, Sophie Holmström, Brigitte Hoornaert & Stéfan Piat, Liudmyla Hots, Léon Huneau, Skender Hyseni, In Care Of, IOxOI, Victoria Iranzo, Chisato Ishiyama, Clément Jacques-Vossen, Marine Kaiser, Kled Kapexhiu, Kristell

in Wonderland, Nancy La Rosa, Laurence Langlois, Sven Laurent, Raphaëlle Léaux, Julia Lebrao Sendra, Marie Fleur Lefebvre, Nicolas Magne Lefebvre, Ania Lemin, Lucas Loop, Luciana L. Schütz, Faber Lorne, Carole Louis, Hadrien Loumaye, Léo Luccioni, Anne Marie Maes, Lila Maitre, Lucie Malou, Thier Mans, Virgilio Martini, Nicolas Mayné, Thomas Mazzarella, Mélisande McBurnie, Hélène Meyer, Marie Michalikova, Marta Mo, Yukali Modéran, Hélène Moreau, Antoine Morice, Chrystel Mukeba, Anne Niveau, Rita Nobre, Christian Noirfalise, Oops I Drew It Again, Marina Osadtchouk, Ouassini, Juan Pablo Plazas, Alice Pandolfo, Claudio Pantò, Flavia Parone, patrickvanghendt, BLAISE PATRIX, Pauvre Terre (Pauline Sesniac & Luca Reverdit), Sébastien Pauwels, Carmen Pazos Magariños, Nine Perris, Prune Perris, Dominique Piérard, Melissa Pinon, Nicolas Piret, plæd, Jérôme Porsperger, Céline Prignon, Anouk Rabot, Luka Rakol, Kamand Razavi, Alex Reynolds, Badi Rezzak, Marija Rinkeviciute, Matthias Roche, Lucas Roman, Jonathan Rosić, Amber Roucourt, Sandra Rouffignac, Valérie Rouillier, François Röze, Melissa Ryke, Elina Salminen, Patricia Sartori, Judith Scée, Valérian Schatten, Schizosteph, Amélie Scotta, Jimmy Scour, Anna Simon, Pierre Sohie, Lois Soleil, Nathan Solioz, Diane Stordiau, Straussphère, Laure Stroobandt, Mercedes Sturm-Lie, Laurent Suchy, TAMILA (Tengo Eminashvili), Malika Tarhach (malyqa), Erik Thys, Elio Ticca, Nina Tomàs, Morgane Trebus, Tim Trenson, ZETA TSERMOU, TUUURTLE (Dominique Raphaëlle Ringler, Founder & Gaëtane Bibot & Sophie Lévy & Tania Wolski), Céline Vahsen, Anne van de Star, Charlotte Van de Velde, Ariane Van Dievoet, Leen Van Dommelen, Nadia van Gelder, Armand Van Mastrigt, Corin Vanden Berghe, Nathan Vandenberghe, luc vandervelde lux, Dimitri Vangrunderbeek, Tatiana Vejic, Richard Venlet, Maj-Britt Verheijen Van Dyck, Lau Ve, Laura Viale, Adèle Violette, Colin Waeghe, Antoine Waterkeyn, Susanne Weck, Saskia Weyts, WIP COLLECTIVE, Sarah Wouters, YAMBOX, Yonghi Yim, Anna Zanichelli, Eyad Zoudi.

Visuals

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Erik Thys, *Erstickender Zorn mit vergessener Ursache*, 2023



Anne Marie Maes, *Microbial Ancestors (pink)*, 2022



Badi Rezzak, *Paravent*, 2023 ©Synak Wiktoria



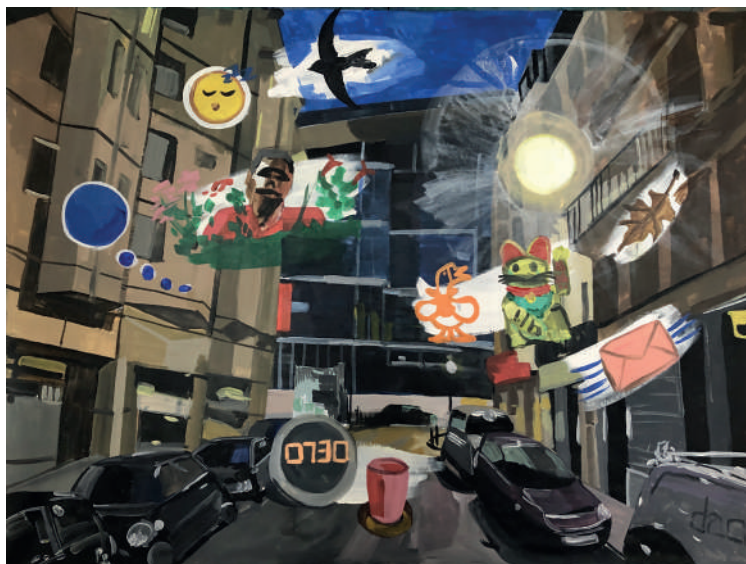
Valérian Schatten, *Sans titre*, 2023



Mohammed Alani, *Pas de titre*, 2024



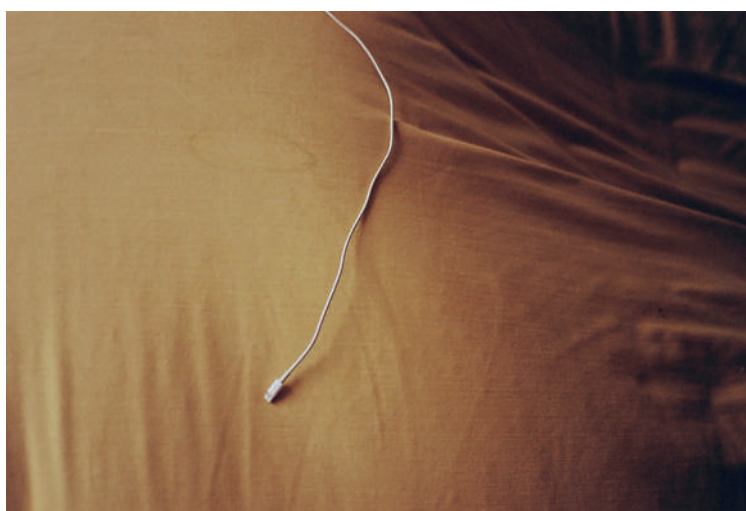
Nicolas Mayné, *Armand aux chats*, 2023



Thomas Dielman, *Melsensstraat, 1000 Brussel*, 2021



Leo Luccioni, *Géode*, 2024 ©Hugard and Vanoverschelde



Luciana L. Schütz, *Untitled*, 2021

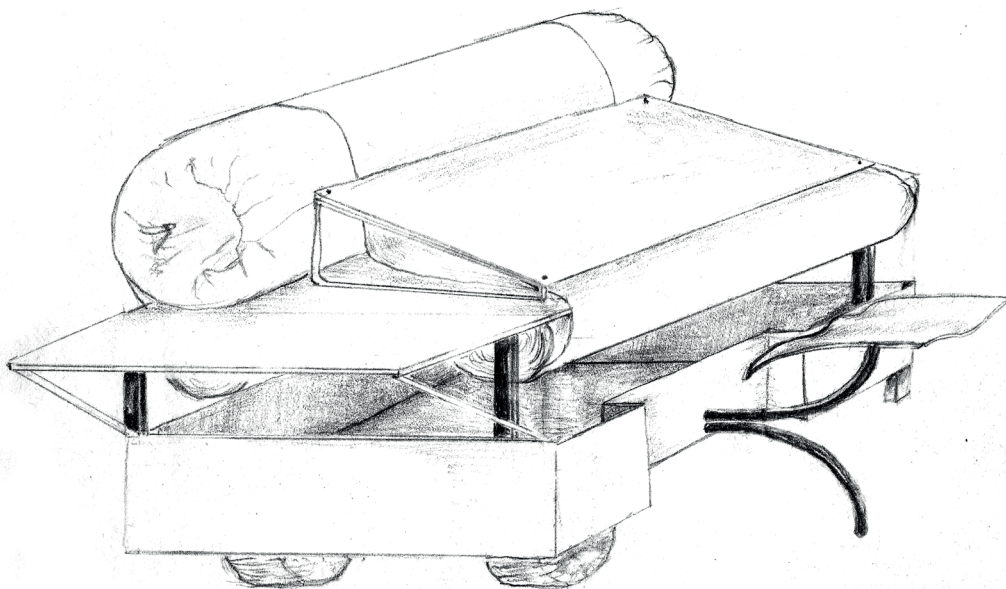
They can be downloaded here



Centrale | vitrine

In autumn 2021, Centrale launched Centrale | vitrine (13 rue Sainte-Catherine), a space dedicated to Brussels' talents on the basis of an open call for projects. Artists living in the capital respond by proposing an IN SITU project for the vitrine of Centrale, taking into account the urban environment, the pedestrian street, the neighborhood, and all passers-by.

The vitrine hyphenates indoors and outdoors, Centrale and the public space, art and life.



Gladys Sauvage

Nous ne sommes pas rentables

EXPO 19.09.24 > 12.01.25



#GladysSauvage
#centralebrussels #centralevitrine
@centralebrussels

The exhibition

For Centrale | vitrine, Gladys Sauvage is questioning our relation with gesture and with the power to create by proposing a performative and evolving installation. A few streets away from the Grand-Place, the birthplace of lace-making, she creates a bobbin lace within the vitrine, just like Brussels' lacemakers.

At the end of the 19th century, lacemakers still played with their bobbins in Brussels' shop windows. The industrial era, followed by automatisisation has made this craft almost obsolete. No longer profitable, lacemakers disappeared.

Gladys Sauvage builds her lace loom specifically for Centrale | vitrine. Designing and building her work tool is a way for the artist to reappropriate this craft. As an extension of her hands, she becomes one with her lace loom. Through this yesteryear technique and slow gesture, Gladys Sauvage questions the concept of mass production and profitability.

The lace or mycelium spreads throughout the vitrine. The artist is working there in real time at different dates: September 19 and 20, October 9, 10, 11, 12 and 13 and November 13, 14, 15, 16 and 17.

Gladys Sauvage (1995, FR), lives and works in France.

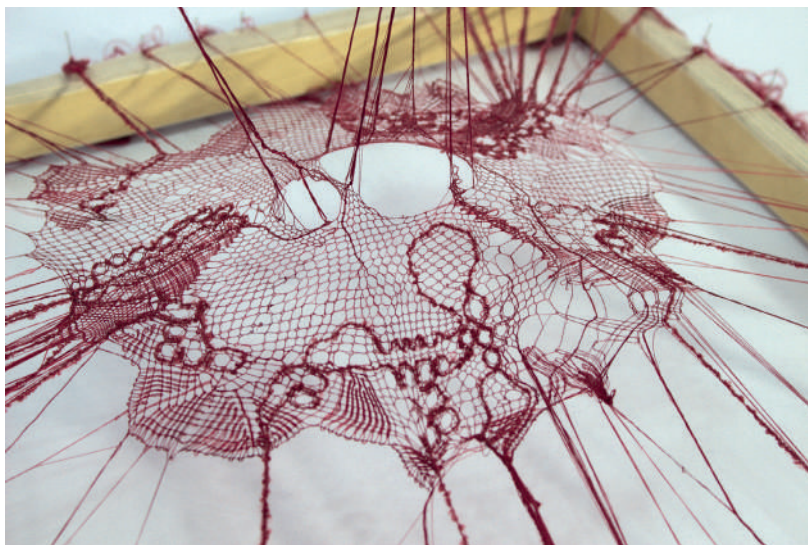
Gladys Sauvage graduated with a Master's degree in Tapestry and Textile Arts from the Académie royale des Beaux-arts de Bruxelles in 2020. She also acquired the Fashion Designer certificate at the Atelier Chardon Savard in Nantes. Bobbin lace is the medium at the heart of her artistic practice.

Visuals Gladys Sauvage

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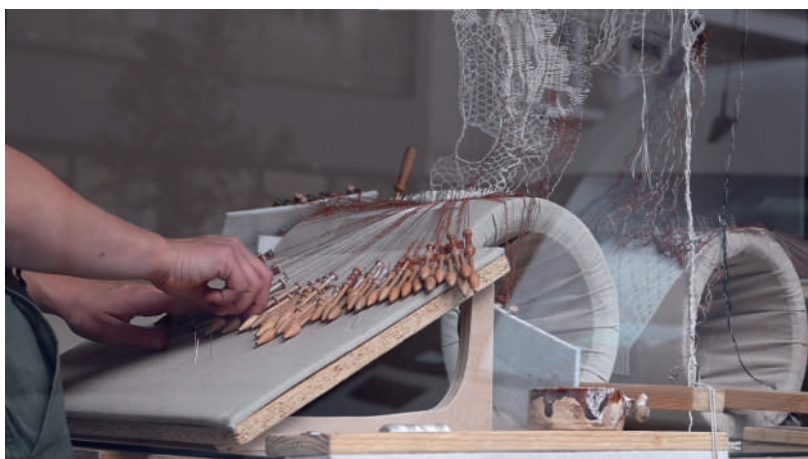
The mesh skin graft.



Résurgence



Clepsydre, performance (capture vidéo)



Clepsydre

They can be downloaded here:



Clepsydre, performance (capture vidéo)x

Agenda

09.10.2024 10:30 > 12:30 17:30 > 21:00	Press conference of the exhibitions <i>hosting</i> and Gladys Sauvage Celebratory opening of new entrance and new exhibitions
12 & 13.10.2024 10:30 > 18:00	Opening weekend & performances
16.10.2024 13:00	Between classes, Free visit for teachers and associations
Every first Sunday of the month, 11:30	Sunday @ Centrale Free guided tour (FR or NL) included in the entrance ticket.
06 & 20.11.2024, 04 & 18.12.2024, 15 & 29.01.2025 Wednesday 14:00 > 16:00	Workshop @ Centrale Intergenerational workshops (from 8 years old). In the context of the exhibition <i>hosting</i> , Centrale offers 6 workshops led by an artist, laureate of an open call for projects. Booking: info@centrale.brussels
<i>hosting</i> conversations	Hosting and exhibiting works by artists with diverse backgrounds, the exhibition <i>hosting</i> explores notions of hospitality, territory, solidarity, the status of artists and emerging artists in today's art landscape. Conversations and performances are organised around these issues on a monthly basis.

Find all the info about events and exhibitions at Centrale on
www.centrale.brussels

Centrale for contemporary art

Nestled in a former power station in the heart of Brussels, Centrale for contemporary art is the contemporary art centre of the City of Brussels. It develops **a committed vision of art, beyond boundaries, and connected to the city and to society**. Each year it collaborates with confirmed and emerging artists from Brussels and the international scene to produce exhibitions and multidisciplinary projects housed in its various premises.

Since 2021, **Centrale | vitrine**, on rue Sainte-Catherine number 13, showcases the projects of four artists selected through an annual open call.

Centrale also works with Brussels' art schools. Since 2017 it has offered residencies to students enrolled in the CARE Master – exploring the plural practices of exhibition making – initiated with the Académie royale des Beaux-Arts de Bruxelles. In addition, in July 2020, the first edition of the **Brussels Videonline Festival**, organised in partnership with seven Brussels-based art schools, broadcast the films of twenty-one recently graduated art students. The festival is now held every two years in February. Next edition: February 2026.

Stemming from the visual arts, Centrale expands its programme with performances, concerts, art film screenings, meetings, debates, and more.

People, audiences, are at the heart of Centrale's missions: everyone – art lovers and neophytes, individuals and school groups, associations and families – can discover artworks and activities, be it a guided tour, a workshop, participation in a work in progress, etc.

Centrale's team is also sensitive to the issues of **sustainability** and **inclusivity**. In January 2023, it signed the gender equality charter initiated by the joint Alder-women of Culture and Equal Opportunities of the City of Brussels. Several audits and partnerships have been carried out with Access-i and Pass muraille on the one hand, and Event change on the other, in order to improve Centrale's accessibility (spaces, content, signage, etc.) and our impact on the environment (eco-design, sustainable food, eco-responsible communication, etc.). Centrale's commitments and medium-term objectives are set out on a dedicated web page:



Ultimately, **a global cultural project serving audiences and artists**, enriched by a host of partnerships.

Practical information

Centrale for contemporary art

Place Sainte-Catherine 45 - 1000 Brussels

Wed > Sun 10:30 > 18:00

Accessible for PRM

Centrale | vitrine

Rue Sainte-Catherine 13 - 1000 Brussels

Visible day and night from Rue Sainte-Catherine

Access

Subway: Bourse - De Brouckère - Sainte-Catherine

Train: Gare Centrale

M. info@centrale.brussels

www.centrale.brussels

Tickets

15,00 €	Hosting pass (permanent access to the exhibition + events)
10,00 €	Normal rate
6,00 €	65+
4,00 €	Studentcard; Teacher Card; Residents City of Brussels (1000-1020-1130-1120)
2,50 €	Arts students (18-26); Job seeker (attestation); Recipients of social benefits
1,25 €	Art. 27
Free	- 18 y.o; Group leader; ICOM; AICA; Brussels Card; MuseumPassMusées ; Press (card); disabled person; accompanying disabled person; European Disability Card

Centrale | vitrine

Press and communication contacts

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Acknowledgments

Institutional partners

With the support of the Promotion of Brussels, a competence of the Wallonia-Brussels Federation



Cultural partners



Media partners



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