

#### Caroline Le Méhauté & Isabella Soupart

Tellus Project
Installation & Dance 10.04 > 24.08.2025

#### **Maëlle Dufour**

Porteuses Installation 10.04 > 22.06.2025

#### **Elias Cafmeyer**

Installation 09.10 > 07.12.2025

## Centrale | vitrine

## Table of content

o. 3	Edito of the Mayor of the City of Brussels
<b>p. 4</b> o. 5 o. 6 o. 11 o. 11 o. 13 o. 14	Mitja Tušek, Bertille Bak - Wait and See The exhibition Conversation Biographies - Mitja Tušek - Bertille Bak Visuals
<b>p. 16</b> o. 18 o. 18	<b>Caroline Le Méhauté &amp; Isabella Soupart</b> Biographies Visuals
<b>p. 21</b> <b>p. 21</b> p. 24	Centrale   vitrine Maëlle Dufour Visuals
<b>p. 25</b> o. 27	<b>Elias Cafmeyer</b> Visuals
o. 28 o. 29	Agenda Upcoming exhibitions
o. 30	Centrale for contemporary art
o. 31	Practical information
o. 31	Press and communication contacts
o. 32	Acknowledgments

Art for everyone. This has been the mission of Centrale, the contemporary art centre of the City of Brussels, since its creation. This new season will lead up to the twentieth anniversary of Centrale, which will be celebrated next year. In the meantime, you can discover exhibitions that are in touch with our urban realities and their modernity. Because works of art live and breathe the public eye. It poses questions to which everyone can contribute their own answers, issues that can be used to raise other questions.

All forms of expression are given pride of place (painting, video, installation, performance). Visitors will be able to find something to suit them in the predominantly female programme on offer. The works of emerging and established artists, from Brussels and abroad, respond to and resonate with each other. I would like to salute the remarkable work of Mitja Tušek, Bertille Bak, Caroline Le Méhauté, Isabella Soupart and Maëlle Dufour, whose Centrale showcases real creative energy.

I warmly invite you to go and meet these artists and become key players in the creative process.

Philippe Close

Mayor of the City of Brussels



#centralebrussels @centralebrussels

# Mitja Tušek Bertille Bak Wait and See

EXPO 10.04>24.08.25



Mitja Tušek, *The wind blew low*, 2019, oil on canvas, 240x180cm © Studio Rémi Villaggi

#### In short:

- Mitja Tušek (born 1961 in Maribor, Slovenia, grew up in Switzerland) lives and works in Brussels. Mitja Tušek first attracted the attention of the art world with his wax paintings, presented in 1992 at Documenta IX organised by Jan Hoet in Kassel. Recent solo and group exhibitions include the CAB Foundation (Brussels, Belgium), Galerie Ceysson & Bénétière Pouzilhac, France; Luxembourg, Galerie Baronian (Brussels, Belgium). Centrale presents a selection of 6 series of paintings, some exhibited for the first time, and a video by the artist.
- Mitja Tušek has invited French artist **Bertille Bak** (nominated for the Prix Marcel Duchamp 2023) to engage in a dialogue with his works. Bertille Bak (born 1983 in Arras) lives and works in Paris. Her videos, installations, sculptures and drawings explore notions of cultural identity, community, territory and memory. Her recent solo exhibitions include the Jeu de Paume (Paris, France), VOX Montréal (Quebec), EMST (Athens, Greece), the Louvre Lens (France) and MAXXI (Rome, Italy). Centrale presents 4 videos by the artist.
- Launch of an associated publication, during Art Brussels.

#### Curator

Tania Nasielski

## 

#MitjaTusek #BertilleBak #ExpoWaitAndSee #centralebrussels @centralebrussels

## The exhibition

Centrale presents the exhibition Mitja Tušek & Bertille Bak – Wait and See. Unclassifiable and multifaceted, Mitja Tušek's paintings enter into conversation with Bertille Bak's engaged and offbeat videos. With humour and gravity, both artists explore issues of representation.

Mitja Tušek's paintings are informed by references to the history of art and European culture, from the Middle Ages to Ensor and the Rorschach tests, whose forms recall the multitude of possible representations and perceptions of an image. Mitja Tušek's paintings play with the codes of figuration and abstraction: figurative paintings touch on abstraction, while those that appear abstract often feature portraits or landscapes. The materials he uses contribute through their power of absorption or reflection to an ambiguous perception of the image; we guess at it more than we see it, and yet we retain an almost palpable presence. Several series of large-scale canvases allow us to embrace the diversity of forms that Tušek's painting takes. It shifts the gaze, questioning the image and its double, the medium and its materiality, starting with the smallest particle of image, almost the pixel, which is zoomed in and enlarged, gaining in density with the successive layers applied by the painter over the years.

For this exhibition at Centrale, Mitja Tušek has invited the artist Bertille Bak. As a video and visual artist, Bertille Bak takes a committed look at the world, focusing on personal and collective narratives, questioning both the day-to-day reality of the communities she encounters and the representations we make of them. Through her installations and videos, "Bak doesn't seek to create an illusion of realism but attempts to reveal what goes on behind the scenes in the construction of any image and to warn the public, in a tender but madcap way, that art is only makebelieve." (Exhibition Abus de Souffle, 2024, Jeu de Paume, Paris).

## Conversation

Interview January 2025 by Tania Nasielski, Estielle Vandeweeghe & Patricia Balletti (Centrale) Mitja, in the exhibition *Wait and See* at Centrale, you present six series of paintings and one video. Why this selection?

**Mitja Tušek:** First, it is important to make it clear that this is not a retrospective. I have produced around twenty series over the course of my career, and here I have chosen to present six of them. The oldest was painted some twenty years ago.

For this exhibition, I wanted to show recent works. Most of the works presented date from the last five years, but I have also included two older series which, in formal terms, resonate with my more recent work.

Three of these series revolve around the notion of the double: Les femmes nues, separate paintings which, when presented together, function as mirrors of each other; paintings inspired by the Rorschach test, where the text is also mirrored in two; and a final series featuring figures from the late Middle Ages where, once again, the image is doubled.

I'm also showing a series of landscapes. In fact, it is more a question of undergrowth that is gradually being built up, layer by layer, in the studio. I have been working on this series for nearly forty years.

Finally, to open the exhibition, I am showing a video, *Frühstück*.

#### Is painting your favourite medium?

Mitja Tušek: Yes, you could say it is what I do best.

Painting and drawing have always been part of my daily life. When I began my studies at the Beaux-arts, I, like other art students, explored photography and video. But my practice essentially revolves around painting.

Most of your work is created by applying many layers of paint to the canvas. Can you tell us a bit more about this process?

**Mitja Tušek:** Most of my paintings are indeed made using this process. However, it varies depending on the series and the subject I am working on. Some works require more layers, more meticulous, more complex work, while others require fewer layers. For example, for the text paintings, the process is simpler: there are only two layers - a background and then the text or the drawing.

I use a variety of materials to enrich this process: wax, sometimes up to eighty transparent layers, oil, in an interplay of erasing and covering, and acrylic. Each material offers a different texture and depth, allowing me to vary the visual effects and give each work its own uniqueness.

For the landscape series, the approach is a little unusual: I start painting without knowing exactly where it will take me. The canvas builds up over time, sometimes over several decades, before it is finished.

For Les femmes nues, I start by laying a canvas flat on the floor, pouring paint over it and pressing down a second canvas on top. I then separate the two canvases, leave them to dry, and repeat this operation until a shape emerges, a silhouette, a naked woman, at least in my mind.

This process does not necessarily mean anything. It is more an act of concentration, of construction, a form of patience where the essential thing is to take your time, to accept that each work reveals itself at its own pace.

## Some of your series are based on figures from the Middle Ages. How do you see these figures resonating with today's world?

**Mitja Tušek:** These figures are on the fringes of the world, singular beings who have not chosen, or perhaps have chosen, to evolve outside social conventions. I particularly like characters like the dog-faced man and the hairy woman. These figures originated in a chronicle published in 1493, *Die Schedelsche Weltchronik* by Hartmann Schedel, but all these beings exist in other earlier narratives, some as far back as four or five thousand years before Christ.

If we look closely, we realise that these figures, although they belong to another time, deal with issues that still resonate deeply today. Questions of existence, of life, of differences, of marginalisation, of communities are still present. Basically, nothing has really changed.

I see myself as a painter of modern life, and sometimes, to fully grasp modernity, you have to be able to look, to go back, to draw on the past to better see the present.

#### What does the title Wait and See evoke for you?

**Mitja Tušek:** Wait and See was originally the title of one of my paintings. This expression embodies the idea of taking time, not rushing, but rather waiting, observing with patience. It is a call to look slowly.

I also think the title resonates well with Bertille Bak's work. Her videos require prolonged attention. You have to take the time to look, to grasp the depth of her work.

**Bertille Bak:** The request here is to the viewer: take the time to immerse yourself in Mitja's paintings, take the time to watch the videos in their entirety, take a break from the daily frenzy so that they can infuse themselves into you and see what they reveal. What reality are the artists echoing, what metaphorical meanings or abstractions are they accompanying us with?

Wait and see is not a promise but a request to pay particular attention, the same attention that we, Mitja and I, pay to our respective subjects.

Wait and see what happens, what remains, I hope, beyond the walls of the exhibition.

## The exhibition at Centrale features a dialogue between your work and that of the artist Bertille Bak. Why this choice of guest artist?

Mitja Tušek: I discovered Bertille Bak's work recently. What I thought was great was that you do not really know what you are looking at. Her work oscillates between a sociological approach and a more fictional aspect, with a touch of humour. It is funny and serious at the same time, without contradiction. I particularly appreciate this duality in her work: she deals with deep subjects while retaining a lightness, a certain irony.

## How do your respective works fit together? How do they respond to each other?

**Mitja Tušek:** I cannot wait to see how our works interact.

Bertille Bak's working process is almost the opposite of mine. She almost always works with people, whereas I prefer isolation and therefore work alone in my studio. It is this opposition between two methods that particularly interests me: the idea of bringing together and confronting two apparently distant approaches seems to me to have great potential. I am convinced that there will be unexpected connections.

What is more, video, by its very nature, requires a different kind of attention from painting.

Finally, Bertille Bak is interested in people who are marginalised or invisible. This interests me. It seems to me that we are tackling similar issues, although the treatments and forms are different.

## **Biographies**

**Bertille Bak:** It is a huge exhibition of Mitja's work that he invited me to be part of, and I am very honoured. Mitja had a precise idea of the pieces that could enter into dialogue, and we quickly came to an agreement.

Although our practices are different, this alliance seems coherent to me.

The exhibition route is populated by presences, plural existences, group portraits in all their ambivalence.

### What would you like to share with the audiences who come to see your work?

**Mitja Tušek:** Wait and see. It's difficult, almost impossible to answer this question without directing the interpretation of my work. Whatever emerges from the encounter between a work and the person looking at it is welcome in any case. Its interpretation is not up to me.

**Bertille Bak:** A parenthesis, two singular visions of the world cradled in the praise of slowness, as much in its making as in its reception.

#### Mitja Tušek

(see 'in short' on page 4)

Exactly one month after Yuri Gagarin's first manned flight into space, Mitja Tušek was born in Maribor hospital, the son of a dentist (a veterinary surgeon at the time) and a young pianist, married for 5 months. Maribor was then a town in Slovenia, a federated state of the SFRJ (Socialist Federal Republic of Yugoslavia) which is now a part of the European Union. Historically, Slovenia was part of the Roman Empire, the Byzantine Empire, the Carolingian Empire, the Holy Roman Empire, the Kingdom of Hungary, the Republic of Venice, the Illyrian Provinces, the First French Empire, the Austrian Empire, Austria-Hungary, the State of Slovenes, Croats and Serbs, and finally the Kingdom of Yugoslavia.

The year before May 68, his parents took him to Switzerland, to Huttwil in the canton of Bern. There he discovered the Cold War, fondue, raclette and lots of little friends in the kindergarten who saw in him an Indian straight out of a Karl May novel. He also discovered the Kunsthalle in Bern, in particular the exhibition *Quand les attitudes deviennent formes*, which was held at the same time as the liturgical reform following the Second Vatican Council.

He spent his early years in Switzerland playing cowboys and Indians.

One thing led to another, and after moving to Roggwil (canton of Bern), he became involved in the local football club and boy scouts. These experiences led him straight to studying philosophy at the University of Bern, the same year that Ronald Reagan entered the White House.

Understanding nothing of Spinoza, disappointed by Kant, feeling betrayed by Hegel, but above all abandoned by Socrates, he was led during the Falklands War to study art at the only art academy in Switzerland at the time, the ESAV in Geneva, where he met the woman of his life, Marie José Burki.

In 1985, he exhibited photographic work co-signed with Bernard Voïta at Galerija Ars in Maribor, Yugoslavia.

Shortly before the first Gulf War, he had his first gallery exhibition, at Galerie Froment-Putman in Paris in 1990. In 1991, he exhibited at the Bruges la Morte gallery, which closed in 1993. The same year, he exhibited at the Philip Nelson gallery, with whom he worked regularly until 2006.

When the first Gulf War broke out, coinciding with the first official women's world football tournament organised by FIFA in China, he was already based in Brussels, Belgium. In 1992 he took part in documenta IX and in 1993 in the *Het sublieme gemis* exhibition in Antwerp.

From 2016 to 2022, he worked with Albert Baronian and his gallery in Brussels, which often changed its name. He regularly exhibits in various private, public and alternative institutions, such as the Institut de Carton in Jette, the Museum of Modern Art in Oxford, LLS 387 and Paleis in Antwerp, and the Kunsthalle in Bern. The year of the fiftieth anniversary of the first manned space flight by Yuri Gagarin marked the beginning of the collaboration with the Galerie Ceysson-Bénétière.

On the strength of these facts, he still lives and works in Brussels in the company of the woman of his life, his daughter, his dogs and his cat. His hybrid car is a company car

Omnia possibilia sunt.

Bertille Bak (born 1983 in Arras) lives and works in Paris. From 2002 to 2007, Bertille Bak studied at the École des Beaux-Arts in Paris, in the Christian Boltanski studio. Between 2007 and 2008, she studied at the Fresnoy Studio National des Arts Contemporains in Tourcoing. The granddaughter of a miner, her first works in 2005 focused on the mining towns of northern France.

Through videos, installations, sculptures and drawings, she explores notions of identity, community, territory and memory. Bertille Bak's work subverts the usual representations of marginalised or invisible communities, depicting populations, rituals and situations that she subverts with the complicity of the protagonists themselves.

Recent solo exhibitions include Jeu de Paume (Paris, France), VOX Montréal (Quebec), EMST (Athens, Greece), Louvre Lens (France), MAXXI (Rome, Italy).

https://bertillebak.myportfolio.com/

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They can be downloaded <a href="https://example.com/here">here</a>:



Mitja Tušek, *Broken Stones*, 2024, acrylic on canvas, 150x165cm © Flat Pictures and Saham



Mitja Tušek, *Chest*, 2024, acrylic on canvas, 150x165cm © Flat Pictures and Sabam



Mitja Tušek, *Dog*, 2024, acrylic on canvas, 150x165cm © Flat Pictures and Sabam



Mitja Tušek, *Ears*, 2024, acrylic on canvas, 150x165cm © Flat Pictures and Sabam



Mitja Tušek, *Hair*, 2024, acrylic on canvas, 150x165cm © Flat Pictures and Sabam



Mitja Tušek, *Half*, 2024, acrylic on canvas, 150x165cm © Flat Pictures and Sabam



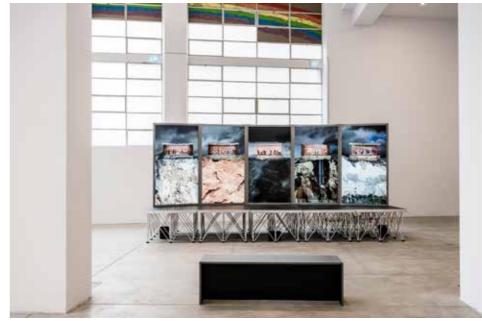
Mitja Tušek, *Locusts*, 2024, acrylic on canvas, 150x165cm © Flat Pictures and Sabam



Mitja Tušek, with banana, flower pot, cabbage, flowers, full moon shadow, 2024, acrylic and oil on canvas, 90x120cm © Flat Pictures and Sabam



Mitja Tušek, *DSC2124001*, 2021, acrylic on canvas, 240x180cm © Flat Pictures and Saham



View of the exhibition Bertille Bak. *Mineur Mineur*, Merz Foundation, Turin 2022. Photo: © Andrea Guermani



View of the exhibition Bertille Bak. Mon Sud est ton Nord, VOX, centre de l'image contemporaine,



Caroline Le Méhauté & Isabella Soupart - TellusProject - installation & dance

## Caroline Le Méhauté & Isabella Soupart

Tellus Project

Installation & Dance 10.04 > 24.08.2025

#### **Curators**

Badïa Larouci & Tania Nasielski













#CarolineLeMéhauté #IsabellaSoupart #TellusProject #centralebrussels @centralebrussels

Press Kit • Mitja Tušek & Bertille Bak • Wait and See • p. 16

Visual artist <u>Caroline Le Méhauté</u> and choreographer Isabella Soupart present Tellus Project, an installationperformance at the crossroads of art and biology, or bio-art. Bio-art is a contemporary art movement that uses the plastic resources offered by biotechnology as a medium. The project invites us to rethink our relationship with the living and to question our practices through art. Taking the earth beneath our feet as their starting point, the artists draw on the fact that 75% of our planet's soil is now polluted. United by their shared concern for the environment and for materials, the duo is setting up in Centrale and is collaborating with a special material: polluted excavated earth.

Tellus Project is a research project initiated by Caroline Le Méhauté. Based on her overwhelming observations, she directed her research towards other practices. Phytoremediation is a gentle, slow method of helping to remedy polluted earth. It involves the absorption of pollutants from the soil by hyper-accumulative plants, which are capable of filtering and degrading some of the pollutants. As well as being a symbolic and poetic act, creation can play a part in 'care', in building resilience in the living world.

In Tellus Project, choreographer Isabella Soupart invites a group of dancers to take turns in a physical, rhythmic and spellbinding test of endurance, interacting individually or collectively as they confront the polluted earth that can no longer be 'hidden': piles of earth are shaped, transformed, moved and carved, in turn. The audience is invited to share in this unique and hypnotic experience, individually defining their own time dedicated to this performance. Tellus Project is a choreography of bodies and sculptures/ installations, endlessly reconfigured.

Caroline Le Méhauté (Toulouse, 1982) lives and works in Brussels. A visual artist, she is a graduate of the École supérieure des Beaux-Arts de Marseille and holds a Master's degree in Plastic Arts from the Université Toulouse Jean-Jaurès. Her work has been shown in solo and group exhibitions, including the Biennale des Jeunes Créateurs d'Europe et de Méditerranée in Italy, the Musée National du Burkina Faso (Ouagadougou) and Marseille-Provence 2013 - European Capital of Culture. She was awarded the Transformative territories: Performing transition through the arts 2024 of the COAL prize, the mention for contemporary sculpture of the Marie-Louise-Jacques Foundation 2022, the Carré sur Seine prize 2021 and the Art[]Collector prize 2020. Through an approach that is at once poetic, philosophical, scientific and political, Caroline Le Méhauté explores Man's multiple relationships with living things. Her latest research brings together a body of experimental works that engage both thought and action in matter. Polymorphic, her work evolves through various sculptural and performative creations, and engages in active reflection with the public via phyto-happenings, sculptures and performative installations.

#### **More information**

**Isabella Soupart** is a Belgian artist of Polish Ukrainian origin whose work transcends the boundaries between dance, theatre, visual arts and film. Based in Brussels, she has distinguished herself through her innovative and transdisciplinary approach, collaborating with musicians, composers, visual artists and architects to create striking works. In the cinema, Isabella has captivated audiences in films such as Le Fils by the Dardenne brothers and Madonnen by Maria Speth. As a choreographer, she transforms each performance into a unique sensory experience, where sound, voice, image and light combine to offer a new perspective on live art. Her productions are presented on national and international stages and at numerous festivals. She has also been invited to exhibit her work in museums, where she develops new dance formats linked to research into sound, space, light and architecture. Her work has won numerous awards, including the SACD Choreography Prize, nominations for the Total Theater Awards in Edinburgh, and the Maeterlinck Prize in Brussels. In 2008, she had the opportunity to work with Julie Taymor as part of The Rolex Mentor and Protégé Arts Initiative in New York.

#### More information

*Tellus Project* unfolds in three phases: each month the choreographies activate a new installation.

#### Negociation 161 - Dear ground

2025

Contaminated excavated earth, water, phytoremediating plants, wood, fabric, horticultural lamps Installation & dance Installation activated on 09.04 at 4pm by Caroline Le Méhauté and dancer Elsa Tagawa & 17.04 at 7pm and 8.30pm by dancer Elsa Tagawa

#### Negociation 162 – *Hidden*

2025

Excavated earth
Installation & dance
Installation activated on 16.05 (hour tbc) by dancers
& 24.05, at 4pm by dancers

#### Negociation 163 – Her skin

2025

Excavated earth
Installation & dance
Installation activated on 22.06 at 4pm by dancers

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They can be downloaded <a href="here">here</a>:



Caroline Le Méhauté, *Négociation 115 - Anthropie et part sauvage*, 2023, Land of the Sénart forest, land of the town of Brunoy, 11 x 13 x 250 cm



Isabella Soupart, dance performance © Ph : Danny Willems - Dancer Elsa Tagawa



Caroline Le Méhauté & Isabella Soupart - *TellusProject* - installation &



Isabella Soupart, dance performance © Ph : Danny Willems - Dancer Elsa Tagawa



Caroline Le Méhauté, *Négociation 70 - Suspensio*, 2014, Peat and mixed media, 550 x 560 x 190 cm

## 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.



Maëlle Dufour, Capsules, 2023 © Ithier Held

## **Maëlle Dufour**

**Porteuses** 

Installation 10.04 > 22.06.2025

#### Curator

Doriane Biot

#### **Artistic coordination**

Badïa Larouci

### 

#MaelleDufour #DorianeBiot #ExpoPorteuses #centralebrussels #centralevitrine @centralebrussels Porteuses is a continuation of Maëlle Dufour's work, in which, with each new sculptural intervention, she examines the propensity of human beings to control nature and their fellow creatures. Here, by choosing to focus on one of Brussels' urban rivers, the artist invites us to reflect on our relationship with the environment and the heritage that flows beneath our feet, while highlighting the tensions between urban development, ecology and the social fabric.

Not far from Centrale flows the Senne, a river that has been buried under Brussels for 150 years after a major arching operation. The river was once an essential waterway and a flowing water source, it became an open sewer and the Senne was gradually channeled and covered to adapt to the growing needs of an expanding city. Its disappearance from the city dweller's field of vision reflects a wider change: a disenchantment with water, often reduced in the city to a domesticated and controllable resource, relegated to the background of everyday life.

At the same time, as cities heat up each summer and water sources become more precious, renaturation and riverbank enhancement projects are being developed, such as the *Max-en-Senne* project. Scheduled to start in winter 2025 on the site of the current Parc Maximilien, this project to rehabilitate the Senne is part of an approach to restoring the ecological and cultural role of the river, but at the same time raises social issues linked to gentrification and the value of access to water.

For her installation at Centrale, Maëlle Dufour makes the water of this hidden river 'visible' and brings it into the exhibition space. Replicating the gesture of water carriers, performers carry the water of the Senne, carefully collected under the vaults that house it. Carried on their backs in functional sculptures designed by the artist, the water makes its way through the streets of Brussels to Centrale, where it is poured into a transparent water tower shaped container. Exposed for all to see, the water of this urban river is reintegrated into the collective imagination, offering a new perspective on our relationship with water, public

space and the memory of the city.

Maëlle Dufour (1994, Mons) lives and works in Brussels. She graduated in 2023 with a Master's degree in Visual Arts from the HISK Higher Institute for Fine Arts (Ghent) and in 2017 with a Master's degree in Sculpture from ENSAV La Cambre (Brussels). She has exhibited at BPS22 (Charleroi) and the Centre Wallonie-Bruxelles (Paris). Maëlle Dufour creates installations that question progress at the heart of past, present and future eras, as well as the destruction of ecosystems by human beings. She explores the traces of decadence as much as the signs of hope. Her art is expressed in a true explosion of materials, mixing clay, mud, bluestone, ceramics, rubbish, lead sheets, rectangular mirrors and bright red blown glass. These can be monumental ruins, lunar volcanic landscapes or narrow watchtowers.

Doriane Biot (1995, Brussels) lives and works between Brussels and Montreal. She graduated in 2020 with a Master's degree in Museology from the Université de Montréal (Canada) and in 2016 with a Master's degree in Visual Culture from the University of Aberdeen (Scotland). She has recently worked in Montreal for the Galerie de l'UQAM, VOX, centre de l'image contemporaine, and the Cinémathèque québécoise. Doriane Biot is a curator and cultural worker working in artist-run centres, museums and university galleries. She is involved in voluntarily interdisciplinary projects that aim to highlight the relevance of image and exhibition practices in moving social and cultural contexts.

Through this collaboration, the duo delves into the tensions and folds of the visual lexicon that Maëlle Dufour pursues with each new creation: the archaeology of waste, variations in scale, the gestures of safeguarding.

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Maëlle Dufour, Capsules, 2023 © Ithier Held



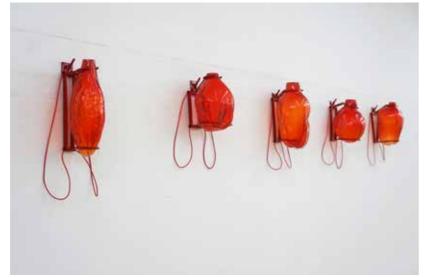
Maëlle Dufour, *Capsules*, 2023 © Ithier Held



Maëlle Dufour, *Capsules*, 2023 © Ithier Held



Maëlle Dufour, *Capsules*, 2023 © Ithier Held



Maëlle Dufour, Capsules, 2023 © Ithier Held



Elias Cafmeyer, Carwash Grote Baan, 2023, Shifting Sceneries, Drogenbos

## Elias Cafmeyer

Installation

09.10 > 07.12.2025

#### **Artistic coordination**

Badïa Larouci



# EliasCafmeyer #centralebrussels #centralevitrine @centralebrussels

Elias Cafmeryer's artistic practice stems from his fascination with urban development. His site-specific installations often result in tragicomic illusions that question the use and representation of public space. His practice relies on strategies such as inversion, juxtaposition and contrast, creating a sense of alienation and commenting with humour on absurd situations in the urban landscape.

For Centrale | vitrine, Elias Cafmeyer delves into the history of the urban development of the Sainte-Catherine area and its church. The current Sainte-Catherine church is a second version built between 1854 and 1874 on the site of a basin in the former port of Brussels. The original church was part of the façade of the rue Sainte-Catherine, where the Centrale is located today. Due to flooding from the Senne during the middle of the 19th century, the entire odd-numbered side of rue Sainte-Catherine, including the church, became unfit for habitation and was demolished. In 1892, the City of Brussels built its first power station on this site to supply the rapidly expanding public lighting system.

Elias Cafmeyer reintroduces a fragment of the old church into the building that replaced it. Trapped inside Centrale I vitrine, the old façade re-emerges and accentuates the presence of the street's hybrid and eclectic architecture. By reproducing a historical element slightly inaccurately, Cafmeyer temporarily adds another historical artefact to the district. He creates a new tourist attraction alongside the Tour Noire and La Bellone. With this gesture Cafmeyer addresses the Disneyfication of the Sainte-Catherine area, a process that is transforming urban planning and local culture to meet the expectations of tourism.

Elias Cafmeyer (1990, Bruges) lives and works in Brussels. Elias Cafmeyer graduated in 2022 from LUCA School of Arts (Brussels) with and Educational Master in Visual Arts and in 2017 from Sint-Lucas (Antwerp) with a Master in Visual Arts. He has exhibited his works in museums such as S.M.A.K. and Extra City. He made temporary installations for the public space in collaboration with the cities of Antwerp and Ghent.

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Elias Cafmeyer, Carwash Grote Baan, 2023, Shifting Sceneries, Drogenbos



Elias Cafmeyer, Au cœur Vaillant Rien d'impossible, 2024, Border Buda, Ph : Lola Pertsowsky



Elias Cafmeyer, Camping et stationnement de véhicules aménagés interdit



Elias Cafmeyer, Rotonde, 2023, Sint-Denijs-City

## Agenda

## **Upcoming exhibitions**

09.04 Press conference with artists Mitja Tušek & Bertille Bak,

10:30 > 12:00 Caroline Le Méhauté & Isabella Soupart, Maëlle Dufour, and

curators Tania Nasielski, Doriane Biot

16:00 > 21:00 **Opening** 

With a performance by Caroline Le Méhauté and dancer

Elsa Tagawa as part of Tellus Project

16.04.2025 Between classes,

Free visit for teachers and associations 13:00

17,04,2025 **Brussels Museums Nocturne** 

18:00 > 22:00 Tellus Project: dance / performance

Caroline Le Méhauté & Isabella Soupart

Dancer: Elsa Tagawa

23.04, 14 & 28.05,

11 & 25.06.2025 Wednesday 14:00 > 16:00

context of the exhibition Wait and See, Centrale offers 5 workshops led by artist Oranne Mounition, laureate of an

open call for projects.

Booking: info@centrale.brussels

26.04.2025 Guided tour of the exhibition Wait and See with Tania

17:00 > 19:00 Nasielski + Booklaunch with Mitja Tušek & Bertille Bak

04.05, 01.06, 06.07 Sunday @ Centrale

Free guided tour (FR or NL) included in the entrance ticket. & 03.08.2025 11:30 > 12:30

16 & 24.05.2025 Tellus Project: dance / performance

22.06.2025 Caroline Le Méhauté & Isabella Soupart

More info > see page 19

28.05 > 01.06.2025 LABdays: pour un design inclusif

Find all the info about events and exhibitions at Centrale on

www.centrale.brussels

@ Centrale

09.10.2025 > 22.02.2026

**Michel Couturier** 

Lázara Rosell Albear

@ Centrale | vitrine

09.10 > 07.12.2025

**Elias Cafmeyer** 

**Grégoire Motte** 

18.12.2025 > 01.03.2026

Workshops @ Centrale Intergenerational workshops (from 8 years old). In the

## Executate 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, connected to the city and to society. Each year it collaborates with confirmed and emerging artists both from Brussels and the international scene, producing 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 open call.

Centrale also works with Brussels' art schools. Since 2017 it has offered residencies to students enrolled in the **Master CARE** – 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.

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 – is welcome to discover artworks and take part in activities, be it a guided tour, a workshop, participation in a work in progress, etc.

The team at Centrale is sensitive to issues of **sustainability** and **inclusivity**. In January 2023, it signed the gender equality charter initiated by the joint Alder-wo-men 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 with **Event change** on the other hand. These helped us improve Centrale's accessibility (spaces, content, signage, etc.) as well as our impact on the environment (eco-design, sustainable food, eco-responsible communication, etc.). Centrale's commitments and mediumterm objectives are set out on a dedicated web page: <a href="https://centrale.brussels/en/sustainability-inclusivity/">https://centrale.brussels/en/sustainability-inclusivity/</a>

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 Wednesday > Sunday 10:30 > 18:00 Accessible for PRM

#### Centrale | vitrine

Rue Sainte-Catherine **13** - 1000 Brussels Visible day and night from Rue Sainte-Catherine

#### **Access**

Metro: Bourse – De Brouckère – Sainte-Catherine Train: Gare Centrale (Central station)

M. info@centrale.brussels www.centrale.brussels

## Press and communication contacts

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31

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## Acknowledgments

#### **Institutional partners**

With the support of the Wallonia-Brussels Federation











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