

Michel Couturier

la friche
la galaxie

Expo **09.10.25 > 22.02.26**

Làzara Rosell Albear

Gao

Installation 09.10.2025 > 22.02.2026

Elias Cafmeyer

Les gargouilles de Catherine

Installation 09.10 > 07.12.2025

Grégoire Motte

De Nacht van Witloof

Installation 18.12.2025 > 01.03.2026

**Press
Kit**

Centrale | vitrine

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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 in 2026. 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 (drawing, video, photography, performance). 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 Michel Couturier, Làzara Rosell Albear, Elias Cafmeyer and Grégoire Motte, 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

Michel Couturier

la friche
la galaxie

Expo **09.10.25 > 22.02.26**

The exhibition

In short:

- Centrale presents ***la friche la galaxie***, the first major monographic exhibition of the work of artist **Michel Couturier** (1957 – 2024) in Brussels. Initiated during his lifetime, this offers a fresh look at the last ten years of his work. Alongside his photography and video work, the artist has also developed his drawing skills. Centrale presents his **last 5 videos, around forty drawings, a video installation and a new series of digital prints**.
- Michel Couturier used **photography, video and drawing** in relation to sculpture, architecture and public space. He represented Belgium at the Venice Biennale in 1986.
- The exhibition is accompanied by **a book** entitled *La Friche, la Galaxie*, **published by La Lettre volée** in collaboration with Centrale.

Curators

Colette Dubois & Tania Nasielski

At a time when cities and suburban areas are the focus of new policies, [Michel Couturier](#)'s images appear both surprising and familiar. They feature the elements that populate today's urban landscapes: road signs, motorway lights, surveillance cameras, and building cranes slicing through the sky.

We discover in them the poetry of improbable spaces—their fragmented architecture, their horizons crossed by flocks of birds. Associated with these landscapes, with these still and moving images, are the words of Homer, Pavese, and Couturier himself. Evoked, too, are the ancient myths that inhabit these places—chosen, traversed, and recorded by the artist.

In these places, there is a joyful sparkle—here, the light on the sea; there, the movement of the river; here again, the gold leaf that transforms a banal object into a jewel.

Michel Couturier's exhibition at Centrale, through his videos and drawings, celebrates the poetry that lies before our eyes—if only we take the time to look.

Conversation

**Interview May 2025 by
Estiel Vandeweege
(Centrale)**

**Colette, Tania, as part of the exhibition Michel Couturier –
la friche la galaxie at Centrale, you are presenting five
videos, around forty drawings, and a video installation.
How did you go about selecting these works?**

Colette Dubois: The selection is primarily based on recent works, created over the past ten years or so. We chose to focus on pieces centred around the theme of concrete—a subject that was particularly dear to Michel. This approach reflects both his artistic commitment and the overall coherence of the exhibition.

The selected videos also date from the same period and include Michel's last five productions, with the exception of the *Bonfire* series, which is slightly older but offers a broader perspective on his artistic trajectory and preoccupations.

Tania Nasielski: Colette and I chose to focus on the videos and drawings. Our intention was to prioritise the directions Michel Couturier was pursuing in his work. The *modus operandi* between us developed organically. We worked closely to make intuitive, sensitive selections—those that felt right in relation to Michel's wishes.

So the exhibition was conceived in collaboration with Michel Couturier?

Tania Nasielski: Yes, this project was initiated with Michel several years ago. He created a new body of drawings specifically for the exhibition at Centrale. Sadly, the final selection had to be made without his involvement.

Tania, how did you come to envision an exhibition of Michel Couturier at Centrale?

Tania Nasielski: In 2013, I invited Michel Couturier at 105 Besme to present his first drawings—an aspect of his work that had not been shown before, as he was mainly known for photography and video at the time. That initial collaboration allowed me to discover a new facet of his artistic realm.

Michel also regularly invited me to his studio to discuss his work, exchange ideas, and offer an outside perspective—sometimes on matters of structure, titles, language, and so on. For example, we came up with the film title *De Hermosa Corriente* together. This allowed me to follow his creative process up close on several occasions.

Over time, I became particularly attuned to the themes of mythology and water that run through his work. I simultaneously found that the work of artist Lázara Rosell Albear, echoed these. She has been invited to create an in-situ installation side by side with Michel Couturier's exhibition.

Michel Couturier is best known for his video and photographic work, but over time shifted towards drawing. How would you explain this development?

Colette Dubois: Michel has indeed turned his attention to drawing, but also to video—the two mediums have intertwined naturally in recent years. It's true that photography has taken more of a back seat lately. This shift wasn't a renunciation, but rather a way of renewing his practice by exploring new visual territories.

Tania Nasielski: A shift from still to moving images often happens, and in Michel's case, this shift makes sense. He spent a great deal of time exploring spaces—often on the outskirts of cities—with his camera. Moving images became a natural way for him to document that exploration.

Colette Dubois: Michel used scouting photographs as starting points for his drawings or videos.

There's also a sense that his drawings are informed by his videos—and vice versa.

Colette Dubois: Yes, absolutely—it's becoming increasingly clear over time. Recurring elements in his drawings also resurface in his videos: the lamppost, the billboard,

concrete, and so on. It's a kind of enrichment of his creative process, where each medium feeds the other.

Michel Couturier's work indeed draws inspiration from the urban landscape—road signs, motorway lights, surveillance cameras, and so on. What was he seeking to convey through these images?

Colette Dubois: When we moved to Lille, we discovered these massive shopping centres all around the city—an urban landscape we were far less familiar with here. That's when Michel began filming and photographing these suburban areas. These spaces, saturated with forms and signs, are what shape the contemporary landscape.

In these urban landscapes, the human figure is relegated to the background. Michel was primarily drawn to this environment of concrete, metal, signage, and structures—often inanimate, yet deeply embedded in our everyday surroundings.

He also found inspiration in the metaphors woven into Italo Calvino's *Marcovaldo*. In the novel, Marcovaldo's children, who have only ever known life in the countryside, encounter the (peri)urban landscape for the first time. One night, while searching for firewood to keep warm, they end up on the motorway and mistake advertising billboards for trees. This moment resonates deeply with the transformation of the landscape: billboards—cold, industrial structures—have become the new 'trees' of our urban world. These peri-urban zones, often inhospitable and uninhabitable, have nevertheless become our living environments. But in the end, do human beings always need to feel welcome?

Michel Couturier's work draws inspiration from ancient myths, but also from Pier Paolo Pasolini and, as you mentioned, Italo Calvino. In what way, exactly? Would you say there's a kind of urban poetry that links these references?

Colette Dubois: One key distinction lies in Pasolini's approach to myth. Pasolini was indeed interested in myth,

but he viewed it as a force of the past—something that no longer exists. For Michel Couturier, by contrast, myth is more of a horizon: something that may have existed historically, yet remains fully alive and present in our contemporary reality.

Tania Nasielski: Michel Couturier is a poet of ordinary spaces. He brings poetry to places where, at first glance, one wouldn't expect to find it—in landscapes that, as Colette pointed out, are not necessarily seen as welcoming or aesthetic.

In these peri-urban settings, often cold and dehumanised, he introduces flocks of birds crossing a blue sky, stray dogs, fields of flowers, glistening streams. This contrast is part of the poetic woven inside the work.

The texts that scroll across the screens or are told in his videos and installations are another part of these poetic aspects.

Colette Dubois: These texts are not simply taken as-is. Michel selects excerpts from authors like Homer, Pavese, and others—he then reworks them, combines them, transforms them.

Tania Nasielski: This collage of texts functions in a fluid, almost invisible manner. When watching the videos, one has the impression that the text is a coherent whole, that it has always existed in this form. It has in fact been transformed, recomposed. And ultimately, it is this same fluidity that we find in existing landscapes, transfigured by the way they are drawn, filmed and accompanied by text.

What does the title *la friche la galaxie* (The Wasteland the Galaxy) mean to you? What does it suggest? Where does it come from?

Tania Nasielski: *la friche la galaxie* stems from the title of one of the videos made by Michel Couturier. It carries a double meaning: on the one hand, it refers to abandoned

places—spaces in transformation or decline; on the other, to a cosmic, almost abstract dimension that unfolds in a distant horizon.

Colette Dubois: What truly interested Michel Couturier were these peripheral zones—often overlooked—around the Via Casilina, far from the classic images of Rome. Urban wastelands, sites of unfinished construction, and intrusive billboards—features as typical of Italy as they are elsewhere.

Tania Nasielski: It is *places* we are tackling. But in fact, we might as well call the places he chooses, selects, discovers, films, and draws non-places.

Colette Dubois: As for the galaxy, in his vision, there's this idea that what is essential often lies above us—in a space that escapes our immediate understanding.

Tania Nasielski: In his images, we do indeed see this dichotomy between the wasteland—concrete, degraded urban spaces, the very material elements of the landscape—and the galaxy, which in some way gestures toward the invisible.

Colette Dubois: The further back we go in his work, the more skies filled with birds begin to appear. As if inviting viewers to lift their gaze. It suggests another perspective, another way of reading the world around us.

Tania Nasielski: The high ceilings at Centrale accentuate the verticality of certain elements, creating a contrast with more horizontal components such as the videos and some of the landscapes.

What would you like to share with audiences encountering Michel Couturier's work for the first time?

Tania Nasielski: Inviting Michel Couturier was about sharing his work with as many people as possible. His work has been relatively rarely shown in Brussels. He is an artist

whose body of work is rich and consistent—yet still too little known.

Colette Dubois: It's a highly diverse body of work, both in terms of the techniques used and the range of formats and materials explored. Michel Couturier never ceased to experiment and to develop his practice throughout his career.

Tania Nasielski: One of the aims of this exhibition is to introduce—or reintroduce—audiences to a body of work that may not have received the visibility it deserves. Beyond the exhibition itself, it's about sharing with the public some of the questions Michel Couturier's work raises in relation to the city and its urban fringes. Is there such a thing as a centre? To what extent are we living in a society of control? Can we all encounter poetry wherever we are?

Biography

Michel Couturier

Michel Couturier (1957 – 2024) used photography, video and drawing in relation to sculpture, architecture and public space. He represented Belgium at the Venice Biennale in 1986. Since 2001, his work has questioned constructed and sometimes wounded or alienating space, but also the persistence of the landscape. He often did this in connection with Greco-Roman mythology and its survival in the contemporary landscape. In this respect, we can mention, among others, *Un Euro* at the Bureau des Compétences et des Désirs in Marseille, *Battre la Ville* at the Musée des Beaux-Arts in Tourcoing (2005), *Corps de ville* in Brussels (2008), *Ennemis publics* in Liège (2010), *Coding/Decoding the Borders* in Brussels (2016), *Ciudad Natural* in Buenos Aires (2019), *Est-ce là le centre ?* at La Comète Liège (2021), *Atlas Chimérique* in Paris (2023), etc.

His latest work has focused on port areas and their structures and systems for controlling the flow of people and goods, mainly in Italy. These investigations have mainly taken the form of videos and drawings. He has collaborated with various curators such as Laurent Jacob, Nancy Casielles, Rosa Anna Musumeci, Tania Nasielski and Anna Guillot.

His videos include the *Bonfire* series in Brussels, Berlin, Sofia, Venice, Valencia, Kortrijk and Geneva between 2006 and 2014 and his participation in *No Border, no Distance, no Limit* at the Euregio Film Forum in Maastricht in 2023.

[More info](#)

Visuals

The visuals are copyright-free for the promotion of the exhibition at Centrale.
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They can be downloaded [here](#)



Michel Couturier, *De hermosa corriente*, 2019, video-still



Michel Couturier, *Est-ce là le centre ?*, 2021, video-still



Michel Couturier, *Un royaume sans frontière*, 2018, video-still



Michel Couturier, *Rome*, 2023, 162 x 108, oil stick on paper



Michel Couturier, *Panneau publicitaire*, 2021, 102 x 66, silver leaf on paper



Michel Couturier, *Béton*, 2024, 200 x 125,5, black oil stick on paper



Michel Couturier, *Béton*, 2023, 154 x 108, silver leaf on paper



Michel Couturier, *Fer à béton*, 2020, 200 x 125,5, charcoal on paper



Michel Couturier, *La Friche, la Galaxie*, 2022, video-still



Michel Couturier, *La Friche, la Galaxie*, 2022, video-still



Michel Couturier, *L'enlèvement de Proserpine*, 2018, video-still



Làzara Rosell Albear, *Intervencion Plaza*, May 2025

Làzara Rosell Albear

Gao

Installation 09.10.2025 > 22.02.2026

Curator

Tania Nasielski

Centrale presents *Gao*, a photo and video installation by Làzara Rosell Albear.

Làzara Rosell Albear (1971, Havana) lives and works in Brussels. She obtained an M.A. in audiovisual art from K.A.S.K. in Ghent. Her films and audiovisual creations have been projected in numerous festivals. She explores movement, migration, transformation, interactivity and its effects on the human condition. Her transdisciplinary projects range from performances to concerts, choreographies, films and installations exploring the experience of presence and the senses through interactivity with spectators. She mixes traditional techniques with the possibilities offered by digital tools and by 3D. For her installation at Centrale, Làzara Rosell Albear continues her work on Cuba, her native island. She focuses more specifically on the neighbourhood surrounding the house where she grew up (*Gao* means house or home in Cuban slang). The installation, created from recycled materials, incorporates photographs and videos and will be accompanied by a series of performances.

"I no longer want to be a witness. And I do not want you to be just a spectator. This is a testimony I want you to experience. Like kids banging on pots when they are hungry, I welcome you to hit the sonic elements of the sculptural installation which will unchain/activate/set off a specific multi-sensorial trajectory. The island and its inhabitants will, sooner rather than later, drown in garbage mountains piled all over the city, invaded by disease and hunger than by the rising sea levels, if no one takes action. By unlearning, some have become entrepreneurs, some learn that they can live from waste recuperation.

Immersion and active participation in the collective struggle, "en la lucha". This is the reply that Cubans tell when you ask them how they are doing. (...) Blackout. It was 20:30~. I'm sweating drops falling, running down my face and body, mosquitoes are kings, she says (as if it were the last breath) "there is no wind running" waving with her hand as if touching the invisible flowing air, sitting

Visuals

on a chair by the threshold of the open fenced door. The loud music stops constantly, connection is slow. No es facil. It's exactly 23pm the light has come back. My niece stops the music and says 'it's enough for today'. No es facil. She thought the light was coming at midnight. My intuition was sharper this time. I placed the camera at 22:55."

Written by Làzara Rosell Albear (in La Habana) while on blackout Friday 09.05.25

Performances

18 October 2025 during Museum Night Fever

7 February 2026 during the PhotoBrussels Festival

21 February 2026 during the closing event

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Làzara Rosell Albear, *Herida Eléctrica*, January 2025



Làzara Rosell Albear, *La Habana, In Between Everything*, January 2025



Làzara Rosell Albear, *Cajon*, May 2025



Làzara Rosell Albear, *Post colonial Spirit reach*, September 2024



Làzara Rosell Albear, *Pilgrimage, ST Lazaro El Rincon*, December 2024



Làzara Rosell Albear, *Suspiro*, May 2025



Làzara Rosell Albear, *In Between Everything*, September 2024



Làzara Rosell Albear, *Apagon, Monte*, May 2025

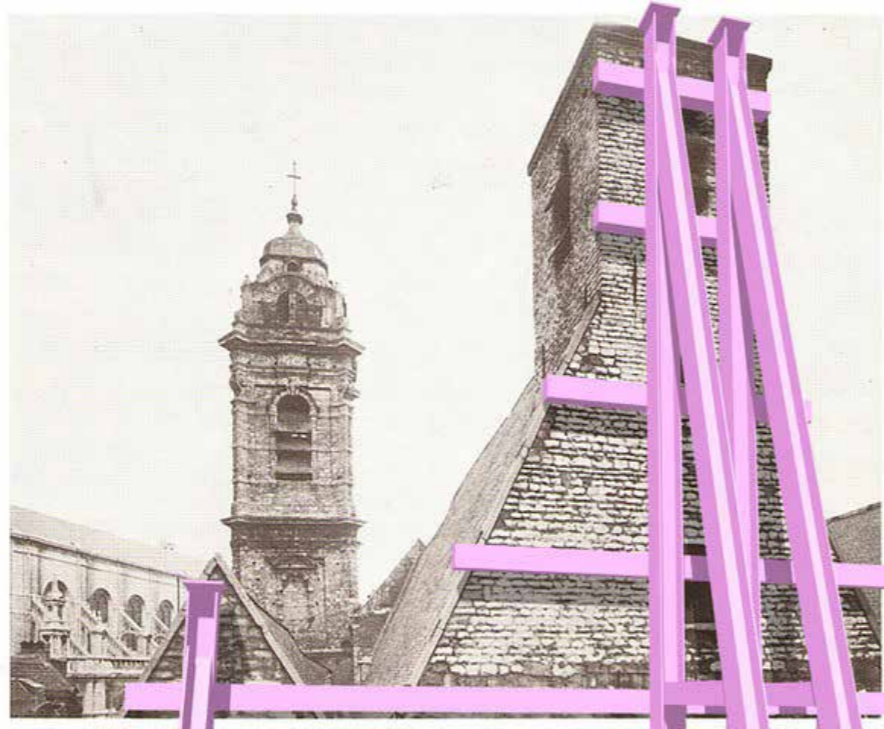


Làzara Rosell Albear, *La Enana Roja*, December 2024

Centrale | vitrine

Centrale | vitrine, located rue Sainte-Catherine 13, is 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.



Elias Cafmeyer, collage numérique 2025 à partir d'une image du site de l'Association des commerçants et des habitants du marché aux poissons et Sainte-Catherine (stcath)

Elias Cafmeyer

Les gargouilles de Catherine

Installation 09.10 > 07.12.2025

Artistic coordination

Badia Larouci

Elias Cafmeyer'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.

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.

Elias Cafmeyer reintroduces a fragment of the old church trapped inside Centrale. As with facadism, an urban planning practice used in the area, only the façade has been preserved. The old church re-emerges, while revealing the white spaces of the art centre. Reduced to a two-dimensional decoration, the façade is the only vestige of a building emptied of its substance in favour of a new construction.

By reproducing a historical element 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 raises traces of urban development in the Sainte-Catherine district. He addresses the process of Disneyfication that is transforming urban planning and local culture to meet the expectations of tourism.

Elias Cafmeyer (1990, Bruges) lives and works in Brussels. Visual artist, Elias Cafmeyer graduated in 2022 from LUCA School of Arts (Brussels) with an 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, *Camping et stationnement de véhicules aménagés interdit*



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



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



WITLOOF AU PAYS DE GEX - Holographic apparition of Witloof in a field facing Mont Blanc, BERMUDA, Sergy, Fr. © CNAP

Grégoire Motte

De Nacht van Witloof

Installation 18.12.2025 > 01.03.2026

Artistic coordination

Badia Larouci

Visuals

Grégoire Motte combines his visual work with his literary practice. He puts together many different versions of stories that he repeats and mixes up.

Historical episodes, personal adventures and myths, evoked or fabricated, shape novels, lectures, films, musical pieces and the creation and staging of a variety of objects.

For Centrale | vitrine, Grégoire Motte is presenting an installation – a new version of *L'apparition mythologique de Witloof*. This episode forms the main element of the great chicory trilogy¹, a project Motte launched in 2019 with composer Gabriel Mattei: 'It's the birth, in a dark cellar in Schaerbeek at the height of the 1830 revolution, of the first endive², a creature without examples; and the delight of Jan the peasant who discovers it, a veritable agricultural Pygmalion.'

Grégoire Motte (1976, France) lives and works in Brussels.

In 2012, he founded the Artists Club Coffre-fort alongside Thibaut Espiau and Iştván Iştv Huzjan.

In 2015 he missed the casting of the leg of Miss Valenciennois, an event that constitutes the real starting point of the chicory trilogy.

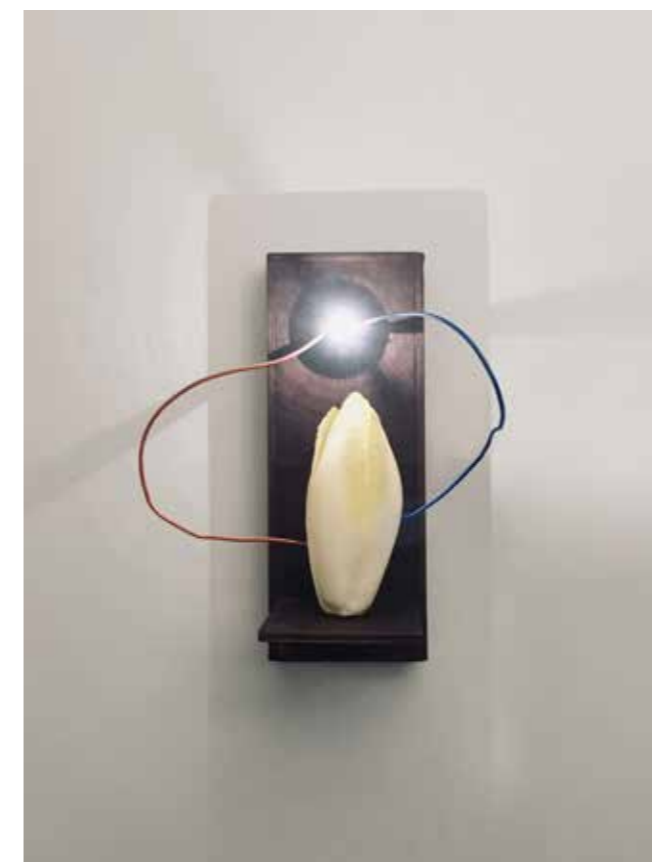
¹ Witloof, the original endive; *Blanche Endive*, she invented chicory stockings; and Witty, after the apparition.

² 'Chicon is too ugly a word to name the most contemporary and captivating of salads.'

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POSTERS – silkscreen on witloof wrapping paper – design: Grandhonne & Bennani – © G. Motte



ELECTRIC WITLOOF – 2023 © G. Motte



GIANT CHICORY ROOT – 2022 © G. Motte



PEPPER GHOST – WITLOOF, image found (author unknown) modified, 2023 © G. Motte

Agenda

08.10.2025 10:30 > 12:30	Press conference with artists Làzara Rosell Albear and Elias Cafmeyer, and curators Colette Dubois and Tania Nasielski
08.10.2025 17:00 > 20:30	Opening of the exhibitions
15.10.2025 13:00	Between classes , free visit for teachers and associations
18.10.2025 19:00 > 01:00	Museum Night Fever With a set performance by Làzara Rosell Albear
05 & 19.11, 03 & 17.12.2025 ; 14 & 28.01.2026 Wednesday 14:00 > 16:00	Workshops @ Centrale Intergenerational workshops (from 8 years old). In the context of the exhibition Michel Couturier – <i>la friche la galaxie</i> , Centrale offers 6 workshops led by an artist, laureate of an open call for projects. Booking: info@centrale.brussels
Date TBC	Guided tour of the exhibition Michel Couturier – <i>la friche la galaxie</i> with Tania Nasielski and Colette Dubois + Booklaunch
02.11 & 07.12.2025 ; 04.01 & 01.02.2026 11:30 > 12:30	Sunday @ Centrale Free guided tour (FR or NL) included in the entrance ticket.

Upcoming exhibitions

@ Centrale 08.04 > 23.08.2026 Side by side 10 laureates on show
@ Centrale vitrine 12.03 > 24.05.2026 Aurélie Belair – Si tu me vois
04.06 > 23.08.2026 Carole Louis & Thibaut Blondiau – Self Center

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

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 artists selected through an annual open call.

Centrale collaborates with the city's museums and other local and international institutions. Centrale also works with Brussels' art schools. It shares its expertise with students on the CARE Masters course in exhibition design, initiated with the Académie royale des Beaux-Arts de Bruxelles. In addition, the Brussels Videonline Festival, organised in partnership with 6 Brussels-based art schools, broadcasts the films of 18 recently graduated art students. The festival is held every two years in February.

Stemming from the visual arts, Centrale expands its multidisciplinary programme with performances, concerts, 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 mediation team offers specific attention to the needs of organisations and school groups in order to create tailor-made activities in relation to the exhibitions. The MOODBOARD, visible at the reception of Centrale, reveals a part of the mediation work happening both in situ and with the neighborhood.

The team at Centrale is sensitive to issues of sustainability and inclusivity. Its commitments and medium-term objectives are set out on a dedicated web page: <https://centrale.brussels/en/sustainability-inclusivity/>

Centrale is ultimately a comprehensive cultural project, a project for everyone, artists and audiences.

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

Press contact

CARACASCom

Victoire Muyle

T. +32 (0)471 81 25 58

info@caracascom.com

www.caracascom.com

Communication contacts

Estiel Vandeweeghe

Head of communications

E. estiel.vandeweeghe@brucity.be – T. +32 (0)2 279 64 86

Nicolas Pompa

Audiovisual and digital communication

E. nicolas.pompa@brucity.be – T. +32 (0)2 279 64 07

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