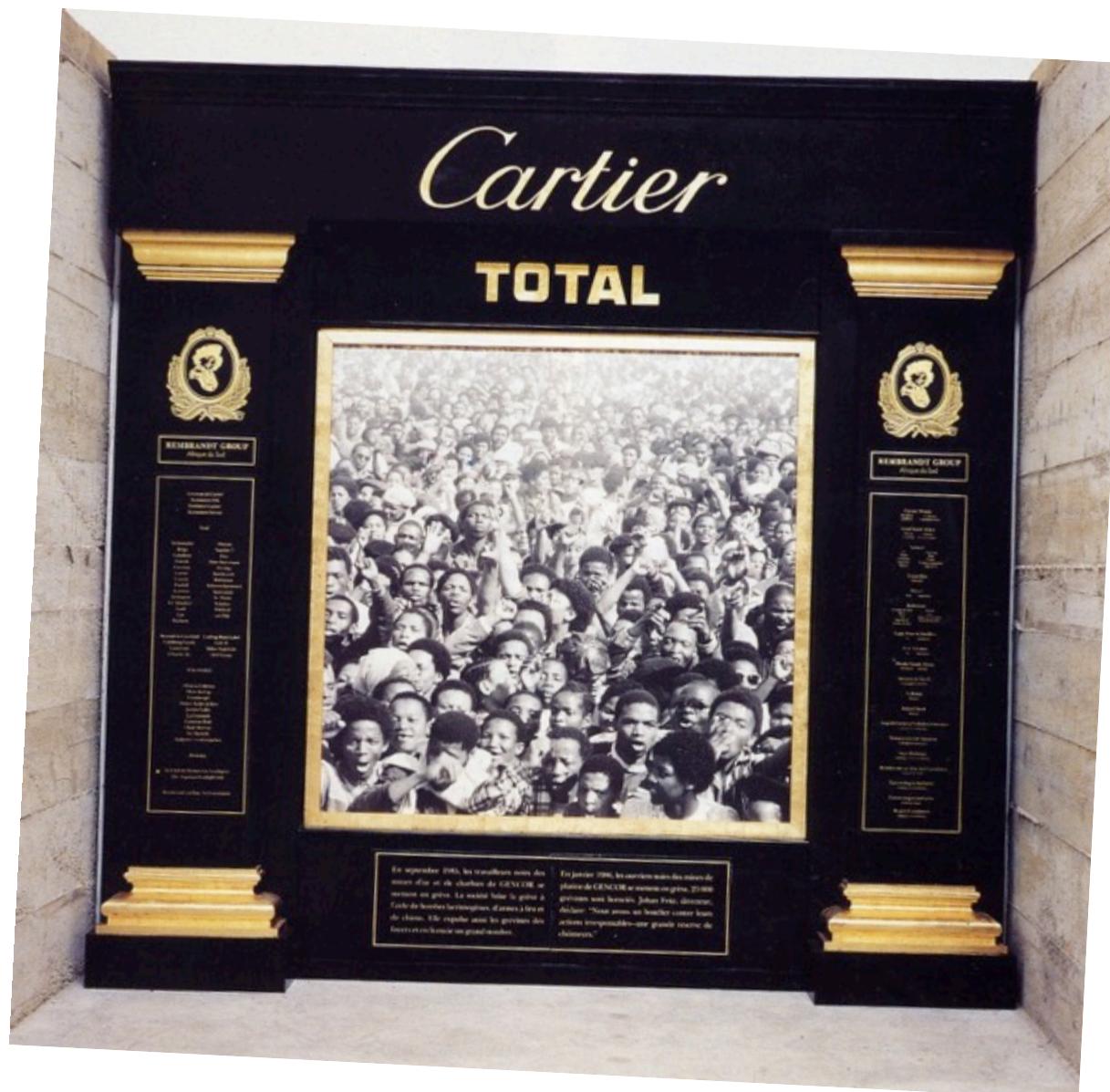


Hans HAACKE (1936-) All



Hans HAACKE (1936-) All



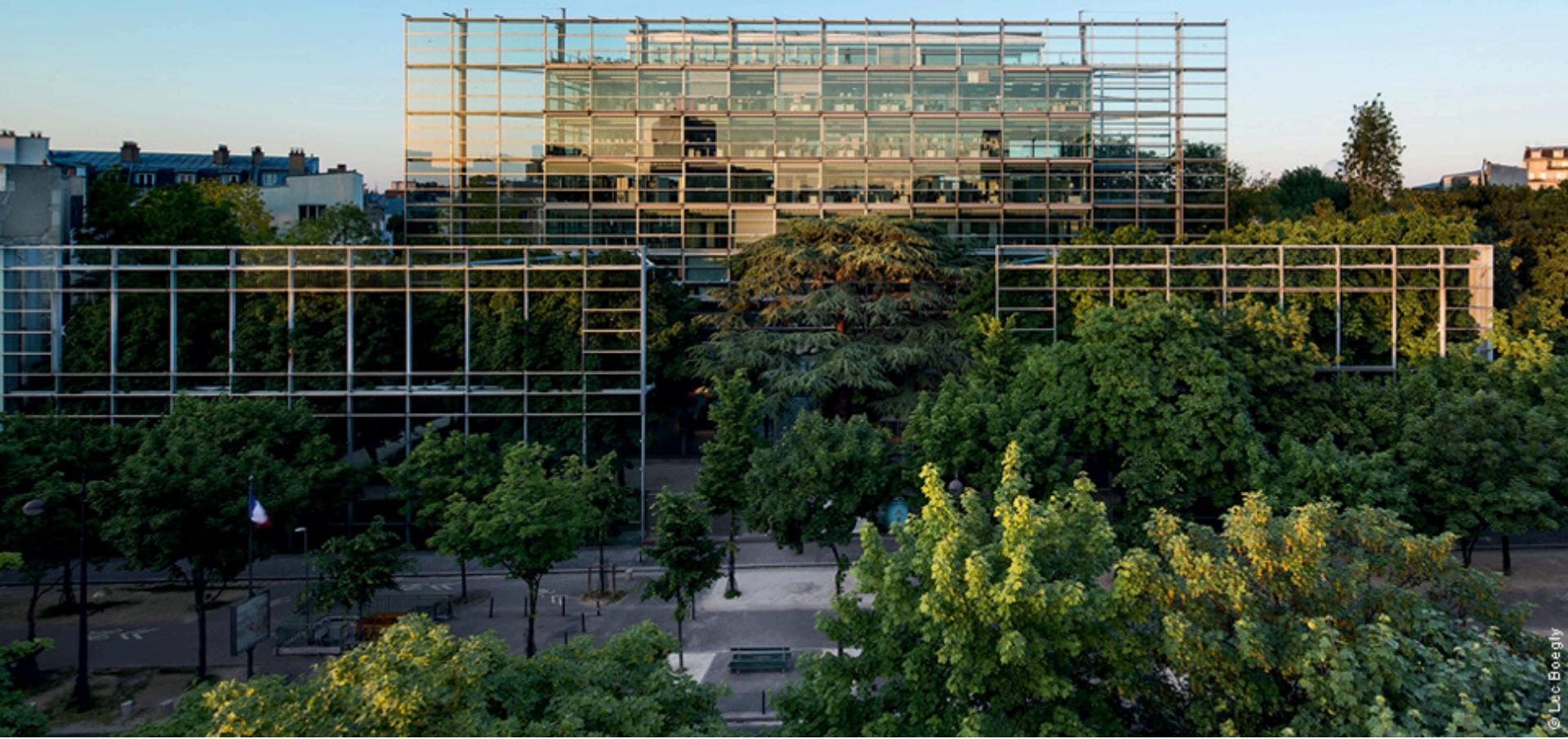
Jouy-en-Josas



Jean-Dominique PERRIN



Fondation *Cartier*
pour l'art contemporain



Hans HAACKE (1936-) All

1993 Venise



Hans HAACKE (1936-) All



Hans HAACKE (1936-) All



Hans HAACKE (1936-) All





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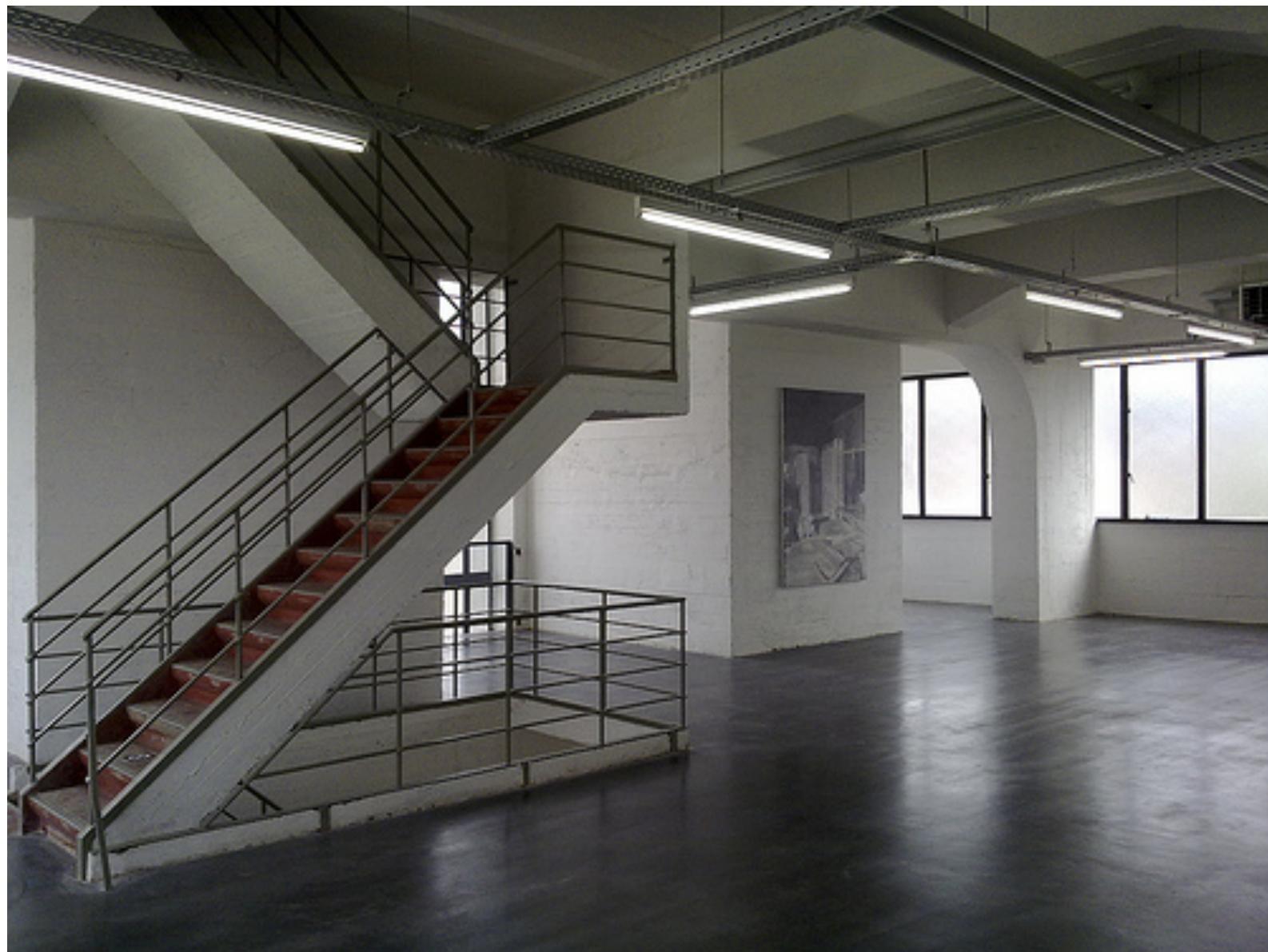


Palais des Beaux -Arts (BOZAR)



WIELS





Sara de BOND'T

WIELS



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Wiels bold

The building: a listed brewery by
architect Adrien Blomme, built in 1930

Marcel Berlanger

Tore

05.05 – 26.05.2007
du jeudi au dimanche
donderdag tot zondag
15:00 – 20:00
vernissage opening
04.05.2007, 18:00

Intervention musicale par Jérôme
Musique interprétée door Jérôme
20.05.2007, 19:00, solo, artco

Concept: Marcel Berlanger
Lighting design: Julie Petit-Etienne
Music: Cédric Dambraïn
Presentation & coproduction:
WIELS, Kunstenfestivaldesarts

Avenue Van Volxemlaan 354
1090 Bruxelles Brussel
www.wiels.org

Ouverture première étape
Opening eerste stadium
25.05.2007

WIELS

Supported by **MINISTERE DE LA CULTURE ET DES COMMUNAUTES** et **“CASA”**
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Presentation Transcript!

Holla everybody, thank you for coming. I'm going to do this in English, because that's what I've used to when I give presentations, I hope you don't mind.

I thought I'd start by showing a picture of this guy:

His name is Bob Gid. He's an American graphic designer who had a design company in London for a while and made some interesting work. He also wrote this:

We called *Green Things* a Second Language. In it he says that a good piece of graphic design is something you can explain to someone over the telephone.

I mention this because it has been a lot of a master for me while working on the logo for *Wiel's*. I hope you'll understand why at the end of this talk.

I think the previous speakers might have already talked enough about the competition and the selection process, so I won't go into it in too much detail.

The brief: *Wiel's* wanted not all the parameters given directly, but quite wacky and unpredictable and didn't really make clear what their vision was in terms of programming or approach.

There was only one instance that gave some direction of what they were looking for. It reads: *Wiel's* wants to give a contemporary interpretation of this historical inheritance by its programming, which should be a way of communicating and informing. *Wiel's* does not want to play a part in any longing for retro or nostalgia, but wants to take its infrastructure as a starting point for a new development. Their biggest worry at the time was to become known as "that amazing heritage site with a bit of art in it", rather than "*Wiel's*, the contemporary art space in a historical building". So from the start, a logo that would make reference to art deco graphics or techniques was a big taboo.

Apart from the brief, my main other source of influence was the "*Wiel's*" first website, designed by Cognacq-Jay. I thought it did its job quite well. I spent ages researching it, wondering if they really needed another logo, given that—even though they claimed it was not "designed"—the design decisions that had been made were very interesting and controversial.

Most of the content on the website was about the history of the building and the area, rather than contemporary art or the future plans for the arts centre.

Just for those of you who don't know the building and its history, this gives you an idea of what I mean when I say that survived it. *Wiel's* is housed in a listed art deco building from the 1920s that used to be a brewery. There are different typographic elements on the facade, all of which are being restored with great care at the moment.

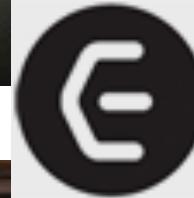
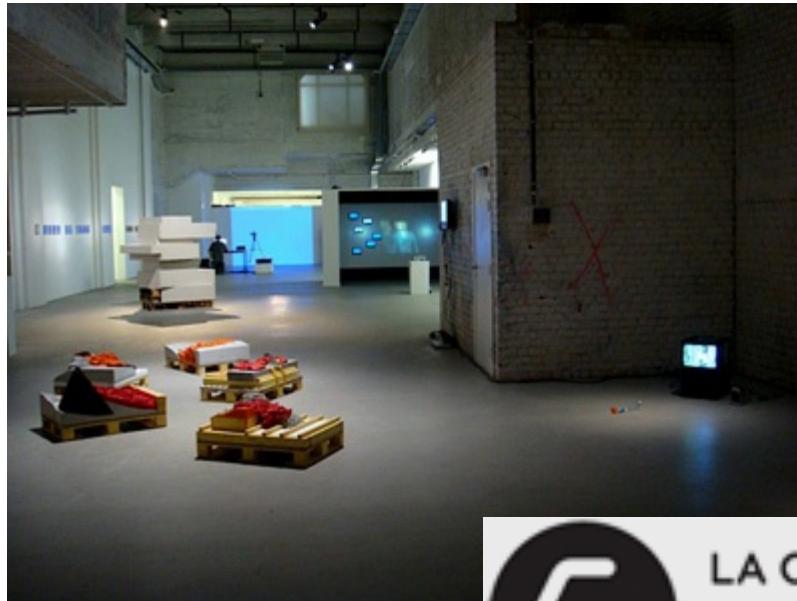
As well as those two (the existing website/logo and the typography on the building), there is this:

It is the logo and identity of the beer and brewer in the town of Geertruidenberg, *Wiel's Around Wiel* (the art centre) and dotted around Belgium you can still find advertising panels and merchandising for it, even though the beer no longer exists.

I struggled very hard to erase these existing graphics from my memory and to come up with something new, at a time when the first aspects of the exhibition's identity were in place. No exhibitions, artworks or policy guidelines were communicated to us.



La centrale électrique



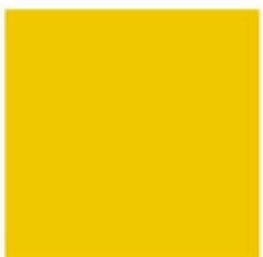
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LE SOIR



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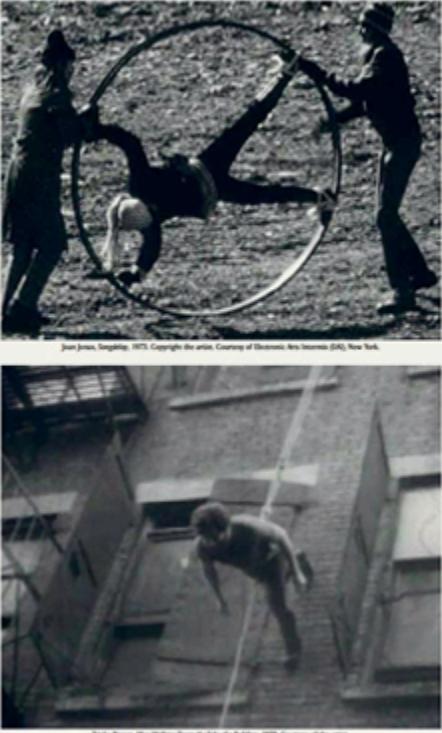


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BLACK BOX

DOWN LOW UP HIGH – PERFORMING THE VERNACULAR



Jean Jones, Songdrip, 1975. Copyright the artist. Courtesy of Electronic Arts Intermix (EAI), New York.

Trisha Brown, Man Walking Down the Side of a Building, 1975. Courtesy of the artist.

Argos CENTRE FOR ART AND MEDIA | MARCH 2011 | 24

BLACK BOX

DOWN LOW UP HIGH – PERFORMING THE VERNACULAR

25.01–02.04.2011

Argos Black Box presents a series of performances and choreographies on video and film that explore notions of movement, space and time within the urban make shift environment of New York City during the early 1970s. The compiled works in Down Low Up High offer a visual and performative exploration of urban space as a physically charged field of investigation. The protagonists of these works – from the dancer to the performer, from the camera to the city, from the passerby to the sparse audience – physically appropriate the public terrain of their daily surroundings through their presence as well as actions. The decision to leave the artist studio and go out on the street stood for an emancipatory and political consciousness that informed artistic production at the time and reflected the city politics that allowed cultural producers to conquer public space. Despite the few who were there to see these actions at the time, these performances, videos and films by film makers and cinematographers such as

Rabenka Mangat, Bob Parent, Robert Fiore and Bill Bowes are now part of a greater canon that defines the collective memory of New York City at the time. Manhattan was a field of experimentation, a river as well as non-occupied space that could be reclaimed for the public desire to express everyday actions as well as democratic rights. Down Low Up High presents Trisha Brown's iconic choreographies from 1975 (Lowering Darts and Man Walking Down the Side of a Building), Rabenka Mangat's film Calico Mingling on a choreography by Lucinda Childs, Bob Parent's film Transformations on a SoHo Street with a performance by Ruth Heller Corcoran and Ilanne Summer's Two Girls Downtown Iowa, were all four made in 1973, as well as James Nares minimalist and physically experimental video performance Brief from 1975.

Curated by Barbara Claesen.

JURGEN MAELFEYT STUDIO

BLACK BOX

DOWN LOW UP HIGH – PERFORMING THE VERNACULAR



Joan Jonas, *Songlines*, 1973. Copyright the artist. Courtesy of Documenta, New York.

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Trisha Brown, *Man Walking Down the Side of a Building*, 1970. Courtesy of the artist.

BLACK BOX

DOWN LOW UP HIGH – PERFORMING THE VERNACULAR

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Babette Mangolte, Bob Paine, Robert Fiore and Bill Rixley are now part of a greater canon that defines the collective memory of New York City at the time. Manhattan was a field of experimentation, a oven as well as non-occupied space that could be reclaimed for the public desire to express everyday actions as well as democratic rights. *Down Low Up High* presents Trisha Brown's iconic choreographies from 1970 (*Drawing Daubs* and *Man Walking Down the Side of a Building*), Joan Jonas' performances and explorations of space, Babette Mangolte's film *Café Münster* on a choreography by Lucinda Childs, Bob Paine's film *Transformations* on a SoHo Street with a performance by Ruth Miller Corrie, and Elaine Summer's *Two Girls Downtown Iowa*, were all four made in 1973, as well as James Nares' minimalist and physically experimental video performance *Reef* from 1975.

Curated by Barbara Gasten.

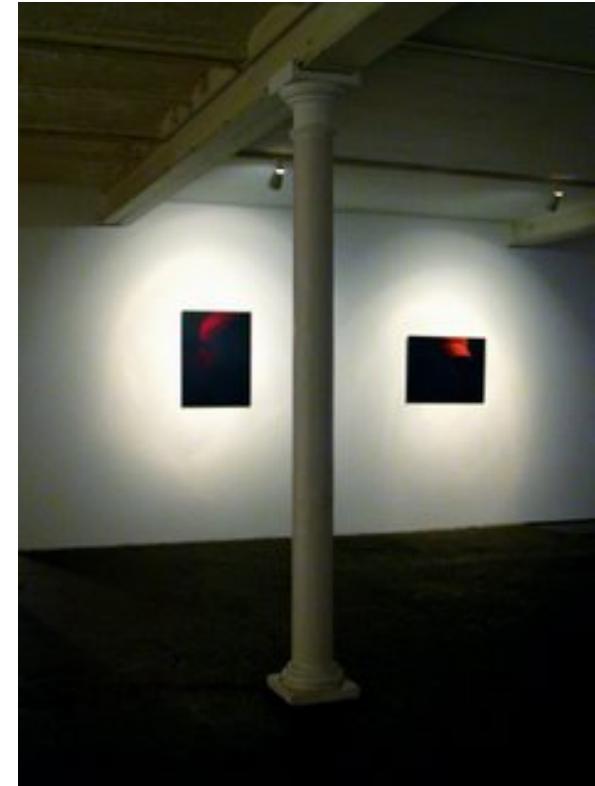


ARGOS MAG

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Shelly Silver
Performing NYC
Angie Hernara
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Han Nefkens (H+F Collection)



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picardie





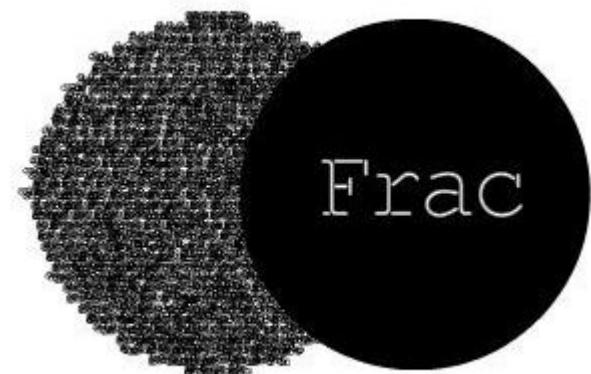
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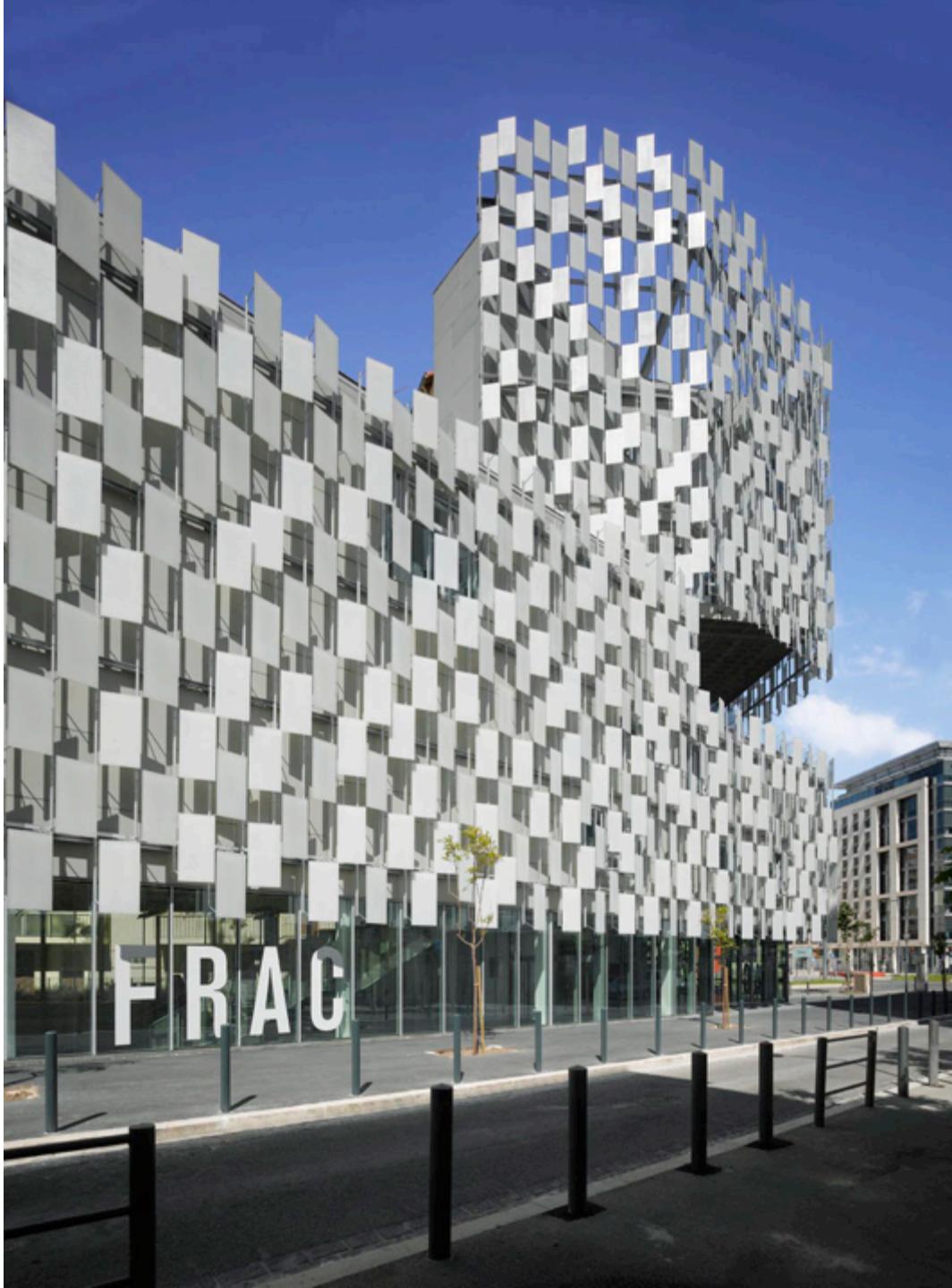
Orléans

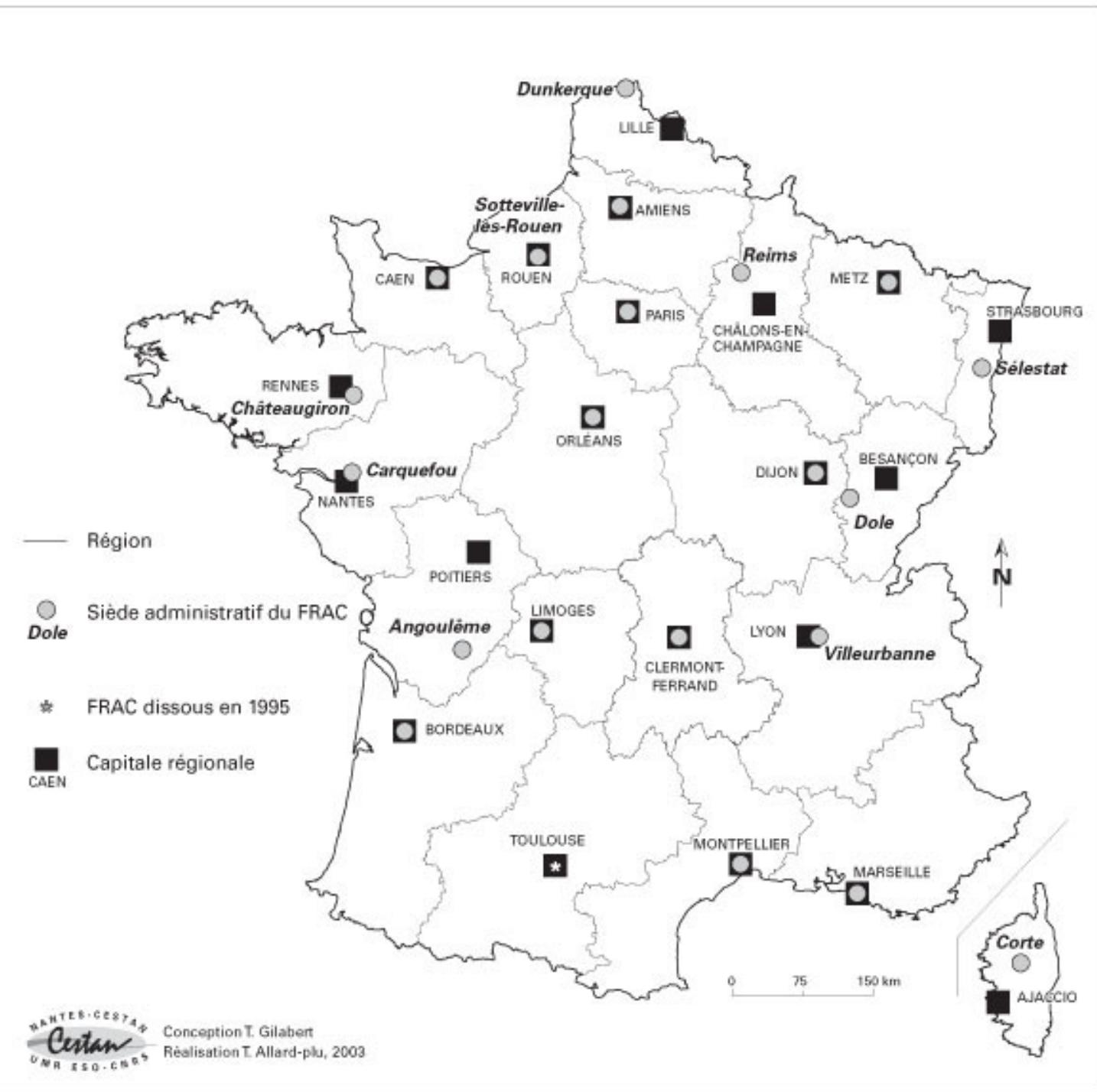


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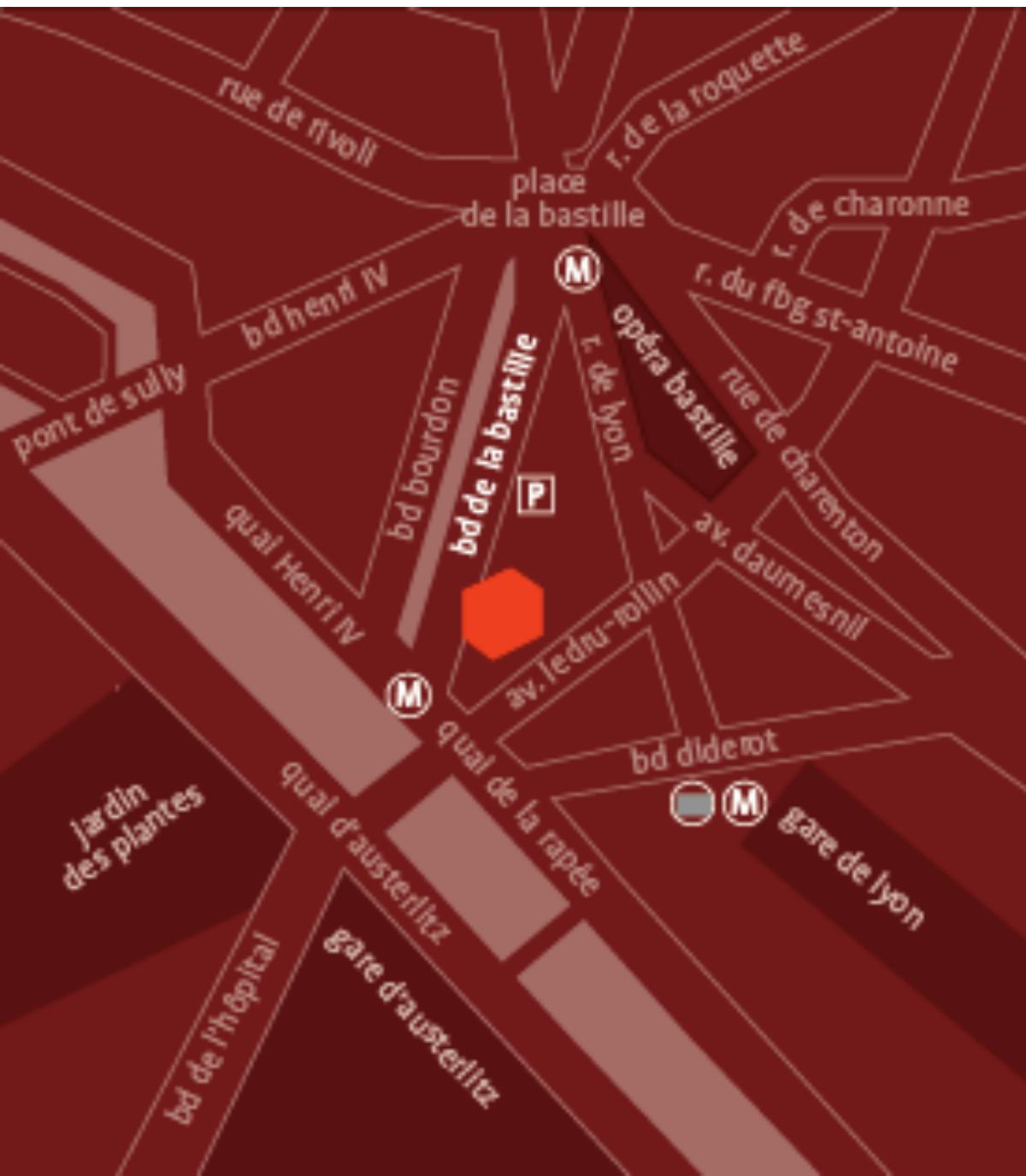
Fondation Antoine de Galbert



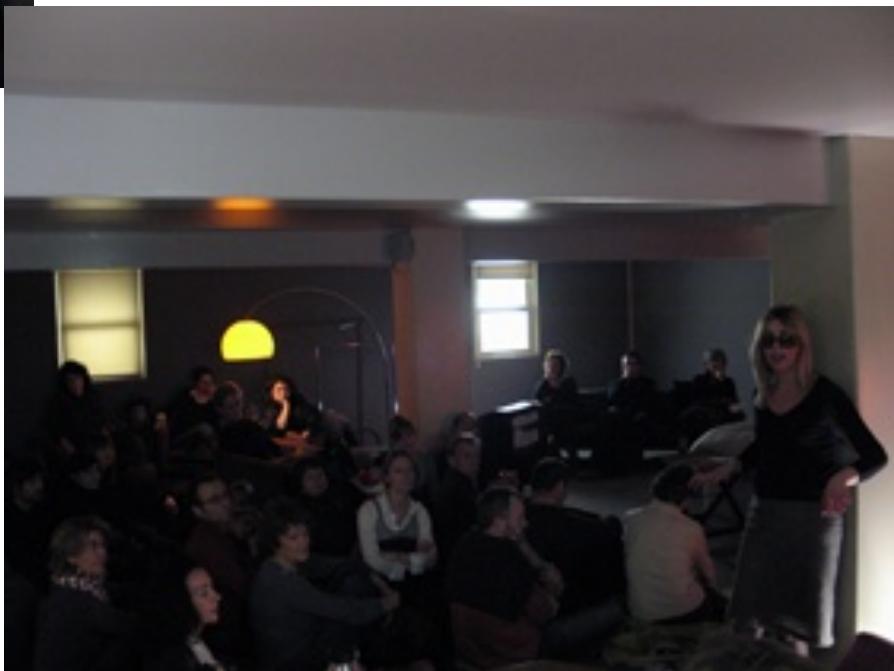
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