

## **PRESS ANNOUNCEMENT**

### **A Portrait of the Artist as a Researcher 2.0 5 March 2008 – 14 March 2008**

An exhibition with

**Jacques André**  
**Herman Asselberghs**  
**Sven Augustijnen**  
**Sonia Boyce**  
**Art Jones**  
**Dieter Lesage**  
**Jill Magid**  
**Ina Wudtke**

Exhibition curated by Ina Wudtke and Dieter Lesage. An initiative of the Institute for Drama and Audiovisual Arts (IDeA), department Rits, Erasmushogeschool Brussel, as part of the research project Re:RESEARCH [2006-2008]

Beursschouwburg  
Rue A. Ortsstraat 20-28  
B-1000 Brussels

## **INFORMATION**

### **Venue:**

Beursschouwburg  
rue A. Ortsstraat 20-28  
B-1000 Brussels

### **Opening hours:**

Thursday 6 March 2008 13.00 - 18.00  
Friday 7 March 2008 13.00 - 18.00  
Saturday 8 March 2008 19.30 - 20.30  
Wednesday 12 March 2008 13.00 - 18.00  
Thursday 13 March 2008 13.00 - 18.00  
Friday 14 March 2008 13.00 - 20.00

### **Opening:**

Wednesday 5 March 2008 from 18.00-20.30

### **Entrance: free**

### **Further information:**

[www.beursschouwburg.be](http://www.beursschouwburg.be), [info@keursschouwburg.be](mailto:info@keursschouwburg.be)  
t. +32 (0) 5500350, f. +32 (0) 5500340

## **EXHIBITION**

Artistic work can often be understood as research, even if its methodology is different from that of science. The exhibition A PORTRAIT OF THE ARTIST AS A RESEARCHER 2.0 is a plea for the recognition of the specificity of artistic research, and for the art academy as a

place of free artistic research, beyond the limits of the market, beyond all academic norms – even after ‘Bologna’.

The exhibition A PORTRAIT OF THE ARTIST AS A RESEARCHER 2.0 shows a selection of works that are the result of artistic research. These works show the artist at work as a researcher, investigating the history of an art institution (Sven Augustijnen), or of cultural practices (Sonia Boyce), collecting and selecting thoughts (Herman Asselberghs), or cultural products (Jacques André), experimenting with sound (Art Jones), or image (Ina Wudtke), representing the artist as a social scientist (Jill Magid), or the philosopher as an artist (Dieter Lesage). In this way, these works comment, circle around or criticise the discourse on ‘research’ that is characteristic of the Bologna Process and interrogate the limits of its applicability for the arts.

A PORTRAIT OF THE ARTIST AS A RESEARCHER 2.0 is an upgrade of an exhibition curated by Ina Wudtke and Dieter Lesage in the summer of 2007 in the MuseumsQuartier Vienna. It is an initiative of the Institute for Drama and Audiovisual Arts (IDeA) and the department Rits of the Erasmushogeschool Brussel. The exhibition will serve as a platform for a symposium on ‘artistic research’ on Friday 14 March 2008, from 14.00-20.00.

## **WORKS/LOCATIONS**

The works in the exhibition are located in several rooms and places of the Beursschouwburg building.

### **A. ShadowBox**

Jill Magid (US), EVIDENCE LOCKER, 2004 (video installation)

“To seek intimate relationships with impersonal structures” is how New York based American artist Jill Magid describes her own artistic intentions. To that end, she has worked with police, secret services, CCTV, and forensic identification experts. For her project Evidence Locker, Magid spent a month in Liverpool working with local police.

### **B. Red Hall**

Ina Wudtke (DE),

A PORTRAIT OF THE ARTIST AS A WORKER (RMX.), 2006 (video)

This film by the Berlin artist Ina Wudtke, aka DJ T-INA, is an ironic self-presentation as mobile and flexible artist, moving constantly between cities and projects, doing research all the time.

Dieter Lesage (BE), OUTPUT (RMX.), 2007 (video)

Belgian philosopher Dieter Lesage had the ‘output’ of his research activities, all his publications, photographed. In this way, the publication list, one of the most well-known instruments of academic control, becomes a work of art, and yet another (artistic) publication.

### **C. White Stairs**

Art Jones (US), SELECTOR (VERSION 5.0), 2008 (video and sound installation)

In Jamaica, beginning in the 1960’s, the most important role at public and private parties was that of the Selector, so named because he/she carefully selected the records to be played at the event, with continuity of rhythm and the ebb and flow of the party at his/her control. In the context of social interaction (party, dancehall, or soundclash) the Selector/DJ can be seen as a symbolic synthesis of griot and shaman - a mythic figure who is responsible for facilitating re-presenting the collective memory of the community through creating a narrative. The medium of this narrative creation is music. The installation SELECTOR is an exploration of the possibilities for video and audio mixing and its relationship to non-linear narrative structures. The DJ utilizes digital technology in order to become the creator of non-linear narratives that can be endlessly re-mixed to produce new sets of meanings.

#### D. Cage

Sven Augustijnen (BE), UNE FEMME ENTREPRENANTE, 2004 (video)

In this film, Belgian artist Sven Augustijnen switches between the age-old dream of setting up a contemporary art centre in Brussels and subtexts like the genealogy and the achievements of the Blaton dynasty or the downfall of the brewery sector in Brussels. In this documentary, shaped like a 'report' without actually being one, he manages to tie in widely divergent realities with great ingenuity.

#### E. White Foyer

Sonia Boyce (UK), CROP OVER, 2007 (video installation)

Crop Over carnival is a harvest festival in Barbados that originates out of the conditions of plantation life and sugar production in the Caribbean. Sonia Boyce's video installation Crop Over also responds directly to the history of Harewood House in the UK and its relationship to the Transatlantic Slave Trade. As the film unfolds cultural historians comment on the folk characters of the Crop Over festival, giving us an insight into their history and contemporary meaning. The contemplative nature of the film changes as we are taken directly to the pinnacle of the Crop Over festival, Grand Kadooment Day. Surrounded by Mas bands, dancers and street revellers, we are submerged into the heady world of masquerade and the carnivalesque.

Jacques André (BE), ACHATS À RÉPÉTITION, TENTATIVES D'ÉPUISEMENT ET RECONSTITUTIONS DE STOCK(S), 2002-2008 (installation)

Belgian artist Jacques André began his repeated buyings, his attempts to exhaust and reconstitute stock in 2002 with the book DO IT by Jerry Rubin. He participated among others in the exhibition Playlist at the Palais de Tokyo in 2004, the Biennale of Busan in 2006 and P2P in the Casino du Luxembourg in 2008. Jacques André lives and doesn't work in Brussels.

#### F. Auguste Orts office

Herman Asselberghs (BE), REPÉRAGE, 2006 (video installation)

The video installation REPÉRAGE by Belgian artist Herman Asselberghs, winner of the Transmediale Award 2007, consists of seven interviews with film historian Steven Jacobs, psychoanalyst Suely Rolnik, anthropologist Filip De Boeck and philosophers Rosi Braidotti, Henk Oosterling, Lieven De Cauter and Dieter Lesage. This set of interviews investigates notions of dissent and resistance within the framework of Asselberghs' upcoming video piece. REPÉRAGE is part of the research project 'An Anthropology of World-Mapping' (2004-2007), supported by IVOK and Transmedia, Hogeschool Sint-Lukas Brussel.

### **SYMPOSIUM**

The Researcher, The Artist, Her Portfolio and Its Supplement. A Symposium on Artistic Research

Friday 14 March 2008, 14.00-20.00

14.00-14.30 / Ina Wudtke & Dieter Lesage, WHO'S AFRAID OF ARTISTIC RESEARCH? A REPORT ON THE RE:RESEARCH PROJECT (2006-2008)

[Image as Research]

14.30-15.00 / Lieven De Cauter, IMAGE AS RESEARCH: THE POLITICAL PICTORIALISM OF CARL DE KEYZER

15.00-15.30 / Sven Augustijnen replies to Lieven De Cauter

[The Politics of Research]

16.00-16.30 / Klaas Tindemans, ENVIRONMENT AND TITLE. IS A PH.D. IN THE ARTS AN EFFICIENT TOOL IN THE CONTEXT OF ARTISTIC RESEARCH AT THE ACADEMY?

16.30-17.00 / Geert Opsomer replies to Klaas Tindemans

[Sound as Research]

17.30-18.00 / Jan De Pauw, MATTER OF THE MIND: HOW SOUND RESONATES FROM WHAT IT IS INTO WHAT IT COULD BE

18.00-18.30 / Martine Ketelbuters, ARTISTIC RESEARCH AND RADIO: A CONTRADICTION IN TERMS?

18.30-19.00 / Round table discussion

19.00-20.00 / Finissage of the exhibition

Symposium in english. Entrance free

## **COLOFON**

A PORTRAIT OF THE ARTIST AS A RESEARCHER 2.0 is part of the research project Re:RESEARCH [2006-2008], an initiative of the Institute for Drama and Audiovisual Arts (IDeA), department Rits, Erasmushogeschool Brussel.

Coordinator Re:RESEARCH project: Dieter Lesage.

Curators of the exhibition: Ina Wudtke & Dieter Lesage.

Project coordination assistant Re:RESEARCH: Tim Martens.

Project team members Re:RESEARCH 2007-2008: Lieven De Cauter, Jan De Pauw, Martine Ketelbuters, Geert Opsomer, Klaas Tindemans.

## **PUBLICATION**

Dieter Lesage & Kathrin Busch (eds.), A PORTRAIT OF THE ARTIST AS A RESEARCHER. THE ACADEMY AND THE BOLOGNA PROCESS, (AS #179), Antwerp, MuHKA, 2007, 154 pp., ISSN 07735855. With contributions by Sabeth Buchmann, Diedrich Diederichsen, Eva Meyer, Eran Schaerf, Stephan Schmidt-Wulffen, Marion von Osten, a.o. Price: 8,- EUR. Orders: [info@muhka.be](mailto:info@muhka.be)