

GRANDS OLIVIER  
SANS PIT  
KARNERIA GRONA  
OLIVER  
OLIVE VERDI  
DENSOCCOLATA  
NETTO  
GRANDS OLIVIER  
SANS PIT  
GRANDS OLIVIER  
SANS PIT  
GRANDS OLIVIER  
SANS PIT

LED

LES VERTES  
ROYAUTES

MAB-ICH'S

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FIELD NOTES  
June 2016

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LIVING THE IMAGE  
A FESTIVAL FOR ARTISTIC DISCOVERY

+  
REFLECTIONS FROM A WORKSPACE IN SPRINGTIME

## CONTENTS

- 5 **WORKSPACEBRUSSELS**
- 6 **WORKING TITLE SITUATION #04: LIVING THE IMAGE**
- 7 **LIVING THE IMAGE – PART I**
  - 8 Katharina Smets – Detroit Detour  
Rodrigo Sobarzo – A P N E A
  - 9 Emmanuel Van der Auwera – A Certain Amount of Clarity  
Fernando Belfiore – Deus ex Machina
  - 10 Jija Sohn – Tamago  
Various Artists – The Reflecting Pool: Living the Image
- 11 **LIVING THE IMAGE – PART II**
  - 12 Julian Weber – Constructing Ruins: a guided tour  
Gosie Vervloessem – Greetings from Nagasaki: Bioterrorist Recipe II
  - 13 Maeva Cunci & Dominique Giliot – Un Lapin, un rideau (a draft)  
Various Artists – Invitation Imaginaire: pt. I
  - 14 Various Artists – Invitation Imaginaire: pt. II  
The Football Match – When arts meet sports...
- 16 **ESSAYS**
  - 17 Laurence Scherz – Images in every corner. On the translation of images between different realms
  - 20 Bram Vermeersch – Geluid als geleider van verbeelding. Over de cross-over tussen muziek en beeldende kunst
- 24 **MEANWHILE IN THE WORKSPACE**
  - 25 Christian Bakalov – BRIGHT  
Roel Heremans – ROOM D/ DUET A
  - 26 Niko Hafkenscheid, Pablo Castilla & Hedvig Biong – SYDEN  
Diane Rabreau – Diane goes for you!
  - 27 Benjamin Vandewalle – PERI-SPHERE  
Gosie Vervloessem/ The Domestic Science Club – Recipes for Disaster
  - 28 Emi Kodama & Hans Demeulenaere – You make a better door than you do a window: a collection of rooms  
Steven Michel/ Charles&Sarah – They Might Be Giants
  - 29 Rodrigo Sobarzo – PRINCE OF NE†WORKS

There his inner life, which insisted on transforming all worldly happenings into inner experience, became like a mirror in whose reflection truth might appear.

Joining forces generates a creative and open community in which over 50 artists a year develop their skills through a variety of projects. Some of them pass by to use the studios or to meet in our co-working space. Others share their experience through various workshops or coaching projects. And with 10 artists a year we produce a prototype or a new creation, ranging from interactive installations to all kinds of performances. We test run these productions with different audiences in different contexts such as arts festivals, galleries and museums, schools and universities, and neighbourhood initiatives.

The fish has been caught again. It's the second time this month.

There are months when he's caught more often, but usually, he's caught less.

Workspacebrussels is a workspace for performance and live arts in their most diverse forms. Together with a diverse group of independent artists, we explore how the encounter of various disciplines such as performance, installation art, music, architecture, visual art and graphic design can lead to new art forms and new ways to exchange with various audiences. So first and foremost, we are a creative breeding ground that – thanks to our collaborations with Kaaithheater, Rosas, Les Brigittines, Ultima Vez, Beursschouwburg, ParckFarm and Recyclart – connects with very different parts of Brussels.

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## WORKING TITLE SITUATION #04: LIVING THE IMAGE

During our biannual festival, The Working Title Situation, we invite you to discover some of the most intriguing projects independent artists are developing in Brussels. And you can take that literally because during this fourth edition you'll discover a side of Brussels you've never seen before! During our first weekend, we occupy an emblematic abandoned hardware store in Ixelles: Quincaillerie Vander Eycken. At the end of June, we set up camp in the city centre at Beursschouwburg to explore the plains of ParckFarm, a hidden oasis of urban gardens in the new Tour & Taxi park.

Under the title Living the Image, over 30 artists explore the world that surrounds us and the ways we interact with it. How do we deal with the images and situations that constitute our daily lives? How do they influence us and how can we influence them? Do disasters have only downsides and is the commercial ideal of happiness our highest good? How can our imagination come into the game? And in the end, are our imagination, perception and reality as separated as we think they are?

The first time he felt the hook pierce the roof of his mouth, he saw his whole life flash before his eyes: swimming in the sun, swimming in the rain, swimming to the right, swimming to the left.

But now, his heart barely skips a beat. It's actually more of a nuisance than anything else.

## LIVING THE IMAGE – PART I

03–04 June

Quincaillerie Vander Eycken

### Performances by

Rodrigo Sobarzo  
Fernando Belfiore  
Emmanuel Van der Auwera  
Katharina Smets  
Jija Sohn

### Installations by

Robbert&Frank/Frank&Robbert  
Egon Van Herreweghe  
Benjamin Van Citters  
Rodrigo Sobarzo & Jan Hoelt  
Antigone Michalakopoulou  
Philip Janssens  
Charbel-Joseph Boutros  
Nathan Azhderian  
Joke Van den Heuvel  
Emi Kodama  
Emmanuel Van der Auwera

### Workshops by

Luanda Casella

### Concerts & parties by

SUN  
Nkisi  
Senamo & Seyté  
Rodrigo Sobarzo & Jan Hoelt

## Katharina Smets Detroit Detour

concept & development Katharina Smets  
soundscapes Inne Eysermans production Klein  
Verzet (Antwerp) in collaboration with Nederlands  
Mediafonds, workspacebrussels (Brussels),  
wpZimmer (Antwerp)



Detroit, once the world capital of the car industry, is now merely a detour to be avoided. The once booming city has become a ghost town known for arson and a high crime rate. But it looks like something is changing in the vast voids of the city. Those who have stayed behind are determined to find new ways to make the city work, and new residents attracted by cheap housing generate alternative ways of living. Documentary maker Katharina Smets wanders through the city, curious to discover how the people of Detroit deal with a bankrupt city. In the ruins left behind by capitalism at its peak, she discovers unexpected beauty. During Detroit Detour Katharina shares her experience through an imaginative audio performance in the dark, accompanied by sound artist Inne Eysermans.

## Rodrigo Sobarzo A P N E A

concept & performance Rodrigo Sobarzo  
light design Jan Fedinger production Veem House  
for Performance (Amsterdam) coproduction  
workspacebrussels (Brussels) in collaboration with  
dance4 Nottingham (Nottingham), PACT Zollverein  
(Essen) and Dansstationen (Malmö)



Rodrigo Sobarzo studied choreography at the School for New Dance Development (SNDO) in Amsterdam, theatre at Universidad de Chile in Santiago and was a resident at the Jan van Eyck Academy in Maastricht. In his work he develops a unique language between physical performance and visual art. With A P N E A, Rodrigo has created a sensual performance installation in which visual, auditive and tactile phenomena seamlessly connect and influence each other. A play of light, sound and movement results in a space in which all the elements are so present that they immerse the audience.

He was on his way to meet up with his buddies on the other side of the lake when hup, he was hooked. He knows it's his stomach that got the better of him. He's just eaten, but still felt peckish, and went for the bait.

## Emmanuel Van der Auwera A Certain Amount of Clarity: Central Alberta

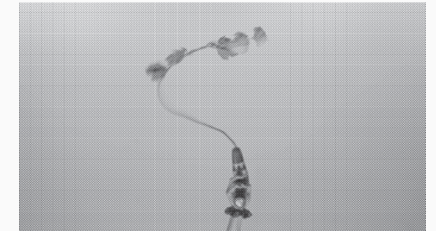
concept & development Emmanuel Van der  
Auwera with the support of HISK (Ghent), Bozar  
(Brussels), Cinéma des Galeries (Brussels),  
Centre Pompidou (Paris), Campo (Ghent),  
workspacebrussels (Brussels)



Emmanuel Van der Auwera graduated from HISK in Ghent in 2015 and makes videos, photos and installations with which he unravels how images are constructed and how they affect us. With his performance installation, A Certain Amount of Clarity, Emmanuel investigates the other side of the image: the position of the onlooker and how we are drawn into certain kinds of imagery. The performance takes the phenomena of gore movies as a starting point: real-life pictures and videos of an extremely violent nature. The performance doesn't show these images, but consists of subtle reenactments of user testimonies which were posted on the internet. In a very precise yet poetic manner, A Certain Amount of Clarity unveils an often hidden dimension of images: how we experience them and how they reflect our deepest fears and desires.

## Fernando Belfiore Deus ex Machina

choreography & direction Fernando Belfiore  
creation & performance Goran Goki Kusic, Luna  
Eggers Matz, Rozemarijn de Neve, Jija Sohn  
sound Sne Martin Snider assistance Riccardo  
Gurratti artistic coach Suzy Blok production  
Dansmakers (Amsterdam) coproduction  
workspacebrussels (Brussels) with the support of  
ICK (Amsterdam), Young ArtFund (Amsterdam)



Fernando Belfiore is a Brazilian choreographer based in Amsterdam who graduated from the School for New Dance Development (SNDO) in 2011. His new group choreography, DEUS/exM4CHIN4, investigates our fantasies about a miraculous rescue from the things that threaten us. The title was taken from Greek tragedy and refers to an unexpected power that saves a seemingly hopeless situation. Fernando uses this notion to explore the powers in a performance that can induce an experience of unimaginable change. Different modes of engagement with the audience, the power of the body and of machinery, and stretching the limits of theatricality become a starting point for a choreography that balances between the epic, science fiction and a ritual. A machine that, once set in motion, will expand your imagination!

He knew he would regret it. The thing is, the bait has a special flavour that isn't quite like anything he's ever tasted before. It's hard to describe. It's just... Delicious.

## Jija Sohn Tamago

concept & performance Jija Sohn with the support of SNDO (Amsterdam), Het Veem (Amsterdam), workspacebrussels (Brussels)



Jija Sohn has a background in street dance and recently graduated from the School for New Dance Development (SNDO) in Amsterdam. Her performance Tamago is a very visual solo that begins as a static image and ends with an overwhelming bang. In one physical choreography, seemingly inconsistent elements such as hay, fashion accessories or a stroller trigger your imagination in very different directions accompanied by uplifting beats. In merely 30 minutes, Jija takes you on a trip between different realities, jumping continually between the physical and the virtual, kitsch and the concrete. A roller coaster, a fight and a lullaby at the same time!

## Various Artists The Reflecting Pool: Living the Image

by and with Robbert&Frank/Frank&Robbert, Egon Van Herreweghe, Emi Kodama, Benjamin Van Citters, Philip Janssens, Rodrigo Sobarzo & Jan Hoeft, Antigone Michalakopoulou, Nathan Azhderian, Joke Van den Heuvel, Charbel-joseph H. Boutros, Luanda Casella, SUN, Melika Ngombe Kolongo, Senamo & Seyté coordination & development Marnix Rummens production workspacebrussels (Brussels) in collaboration with Beursschouwburg (Brussels)



The Reflecting Pool is a mix between an exhibition, a museum shop and a living room. Not only does it gather artworks, films and books that have inspired artists, it also puts new installations and special editions on display, and offers a stage for concerts, workshops, inspiring encounters and interventions. A salon filled with pure inspiration!

This edition of The Reflecting Pool invites you to discover a series of interactive images and installations throughout Quincaillerie Vander Eycken. Japanese-Canadian performance artist Emi Kodama takes you on an imaginary trip by blindfolding you and immersing you in a story. ICT-specialist Ben Van Citters captures an image of your face and makes it an element in a colorful game of lines and patterns. Artist duo hors catégorie Robbert&Frank/Frank&Robbert

The split second before he bites down, he always feels he's making the best decision of his life. Now, he doesn't know about anyone else, but that's not a feeling he has every day.

use a gumball machine to sell small artworks. A curtain by Philip Janssens seems to appear and disappear depending on the position of the visitor. Rodrigo Sobarzo and Jan Hoeft present an art installation that includes live video gaming. Visual artist Egon Van Herreweghe has designed this very publication as part of an installation that gradually disappears as the publication gets distributed. Antigone Michalakopoulou developed an installation that projects evaporating images on a screen of floating dust, Nathan Azhderian presents an installation where the image becomes a spatial construct due to the clever use of mirrors and laserlight. Joke Van den Heuvel presents a video work in which copies of copies of images fade so much that they acquire a whole new aesthetics. Charbel-joseph H. Boutros shows works in which the borders between sleep and consciousness, physicality and metaphysics are put to the test. Emmanuel Van der Auwera installs a series of gradient prints that immerse you in pure colour nuances. And so on, and so on!

Meanwhile our pop-up artshop presents publications and art editions by many of the presenting artists. Brazilian-Belgian storyteller Luanda Casella offers you a workshop bullshitting and how to avoid it. And every evening The Reflecting Pool hosts a concert and a DJ-set. On Friday you can catch a vibe with the jazzy electro-pop duo SUN and the Belgium-raised, London-based producer and DJ Melika Ngombe Kolongo aka Nkisi. Saturday we end the first festival weekend with the Brussels hip-hop duo Senamo & Seyté and a DJ set by WSB artists Rodrigo Sobarzo & Jan Hoeft.

He's reeled in slowly. The fisherman lifts him out of the water. Their eyes lock. They recognize each other immediately. This is the man who snatched the fish out of the water for the first time.

LIVING THE IMAGE – PART II  
24–25 June  
Beursschouwburg & ParckFarm

**Performances by**

Julian Weber  
Gosie Vervloessem  
Maeva Cunci & Dominique Gilliot

**Installations by**

Meryem Bayram  
Kosi Hidama  
Müge Yilmaz  
Stine Sampers  
Tuur & Flup Marinus  
Jan Dibbets  
Roel Heremans  
Matea Bakula  
Nick Steur  
Philip Janssens  
Yurie Umamoto

**Workshops by**

Antigone Michalakopoulou  
Gosie Vervloessem  
Elisa Yvelin

**Crèche créative by**

Karin Verbruggen

**The Football Match!**

When art meets sports...

The man is especially careful when he removes the hook and even applies a cream on the wound it leaves. What can the fish say – he appreciates it.

The fisherman calls him "Betty", even though the fish is male. The fish forgives him for his ignorance.

Julian Weber  
Constructing Ruins:  
a guided tour

concept & development Julian Weber music Tarren Johnson light Annegret Schalke scenography assistance Fabio Cirillo performance Oliver Connew, Michelangelo Miccolis production Andrea Keppler in collaboration with NPN (Berlin), BKM (Berlin), Brut Wien (Vienna), workspacebrussels (Brussels)



Julian Weber is a visual artist and choreographer based in Berlin. His latest series Constructing Ruins deals with our perception of catastrophes. What are they exactly? On what different levels can they occur? How do they relate to our own expectations? How do they influence the image we have of reality? And is their impact a force we can learn to use? Due to a clever reconfiguration of the classical setup of both performance and exhibition, the audience is invited on a guided tour. They are taken through a constantly changing landscape of objects and bodies, questioning the reality that our senses construct by merging fact and fiction.

Gosie Vervloessem  
Greetings from Nagasaki:  
Bioterrorist Recipe II

concept & performance Gosie Vervloessem production wpZimmer (Antwerp) coproduction workspacebrussels (Brussels) in collaboration with Arc Artis Residency (Romainmôtier)



Greetings from Nagasaki: Bioterrorist Recipe II is a workshop-performance about our deepest fears: the fear of getting older, the fear of falling in love with the wrong or even the right person, the fear of getting fat, the fear of chaos. Greetings from Nagasaki takes the most hated plant in Europe, Japanese knotweed, as a starting point for an exploration of invasive alien species and how we deal with things we want to avoid at all costs. For Working Title Situation #04, Gosie will share her latest kitchen experiments during a bush cinema in ParckFarm and a live demonstration in Beursschouwburg. Funny, adventurous, poetic and informative!



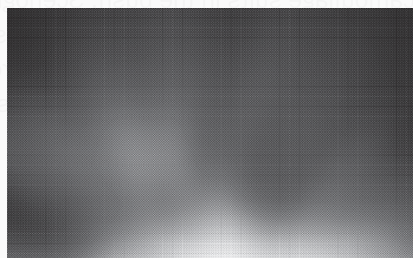
## Maeva Cunci & Dominique Giliot Un Lapin, un rideau (a draft)

concept & development Maeva Cunci, Dominique Giliot with the support of workspacebrussels (Brussels), BUDA Arts Centre (Kortrijk), Théâtre de Vanves (Vanves), Honoloulou (Nantes)

Maeva Cunci & Dominique Giliot are an artist duo that is as funny as they are smart. With Un Lapin, un rideau, they take their concern about the well-being of rabbits as a starting point for an associative trip about magic tricks through a forest and through outer space. On stage there is one performer guiding you along, although he changes through every landscape you enter. There will be speeches about rabbits and their dangerousness, about burned and rotten worlds, about trompe l'oeil, about transparency and animals on other planets. There will be first draft dances, teenage bear dances, furtive dances and primitive songs. There will be known horizons and new perspectives. A performance about fragments and how to make a whole out of them that makes sense!

## Various Artists Invitation Imaginaire: Part I

by and with Nick Steur, Tuur Marinus, Flup Marinus, Elisa Yvelin, Philip Janssens, Roel Heremans, Jan Dibbets coördination & development Marnix Rummens production workspacebrussels (Brussels) in collaboration with Beursschouwburg (Brussels)



Invitation Imaginaire is a parcours of installations, workshops and interventions by artists who interact directly with their surroundings by releasing their imagination on it. Part I takes place in and around Beursschouwburg, and invites you to explore the hyperrealistic paintings by Tuur & Flup Marinus, a light installation by Philip Janssens that makes you question your own eyes, an indoor rock garden by Nick Steur, an audio installation by Roel Heremans that triggers your imagination about your surroundings, an intervention by Elisa Yvelin that will revitalize your body, photographs by Jan Dibbets that put your perspective in perspective, a kaleidoscopic installation by Yurie Umamoto, and much, much more!

The man weighs him and says, "You've gained two-and-a-half kilos, my friend."  
This seems to please the man greatly. If the fish could shrug indifferently, he would.  
Up and down go his invisible shoulders.

It actually bothers the fish more to be called "friend" than "Betty". The former seems a greater misnomer than the latter.

## Various Artists Invitation Imaginaire: Part II

by and with Gosie Vervloessem, Kosi Hidama, Antigone Michalakopoulou, Müge Yilmaz, Stine Sampers, Meryem Bayram coördination & development Marnix Rummens production workspacebrussels (Brussels) in collaboration with ParckFarm (Brussels) & Beursschouwburg (Brussels)



Invitation Imaginaire is a parcours of installations and interventions by artists who interact directly with their surroundings by adding new imagination or experiences to it. Part II takes place in Tour & Taxi Park and works as an alternative and interactive tour through ParckFarm. The tour is not guided, you can just choose the elements you are most attracted to. Landscape artist Gosie Vervloessem shows you how invasive plants can save your peace of mind. Japanese-Brussels ceramic artist Kosi Hidama rides his bike that can unfold into a station for one-on-one tea rituals. The Greek-Brussels artist Antigone Michalakopoulou invites you to discover the park through all your senses. Visual Artist Müge Yilmaz brings the landscape to life with a subtle choreography of camouflage suits in the bush. Scenographer Meryem Bayram designs a small birdhouse in which a whole world comes to life. And photographer Stine Sampers creates a miniature version of the green house in the park, rearranging the relations between inside and the outside space.

## The Football Match When arts meet sports...

concept & development Marnix Rummens, Roel Heremans, An Vandermeulen artistic contributions by Julian Weber, Rodrigo Sobarzo, a.o. production workspacebrussels (Brussels) in close collaboration with Beursschouwburg (Brussels)



To celebrate the summer, Euro 2016, and most of all just for fun, the theatre space of Beursschouwburg will set the scene for a little game of football between art workers and artists. On the afternoon of Saturday June 25th, we invite you to join us and defend your colors, either as player or as spectator, and to discover what happens when arts and sports meet! Because besides a thrilling football spectacle, you will witness a lively exhibition of football imagery designed by artists: we launched an open call to design the football shirts, the promotional banners and of course the challenge cup! To set the tone, street soccer all-stars Martijn & Thomas, participants from Belgium's Got Talent, will join us with a pre-show full of football virtuosity!

On the translation of images between different realms

by Laurence Scherz

But if images start pouring across screens and invading subject and object matter, the major and quite overlooked consequence is that reality now widely consists of images; or rather, of things, constellations, and processes formerly evident as images.

– Hito Steyerl

What is it that we make of our world these days? When we're offline, do we live in a completely analog world, devoid of the digital: pixels, zeros and ones? No. Everything we do and breathe is digital now. There is – so it appears – no way around it. In 'You Are Here: Art After The Internet' (2014) curator Michael Connor warns us that there is no use for artists to come to terms with 'internet culture' because 'internet culture' is now increasingly just 'culture'. With that being so and with Hito Steyerl, pioneer internet artist and thinker, telling us that images are, in fact, everywhere: do we live in a world where the analog and the digital have become blurred? Where images always refer to the digital, even when they do not?

There is a wave of internet (or post-internet actually, but let's not get into that) artists that concern themselves with the cross between analog and digital. How they do this varies greatly, but it is those that do it most bluntly we speak of now. Dutch artist Jan Robert Leegte is one of those. He translates digital symbols into offline sculptures, such as the famous Apple scrollbars carved out of wood and put into various shapes and sizes together. By doing so he seemingly brings the scrollbar – which we only know from the virtual space – 'to life'. But was it ever dead? A comparable approach we see in the work of the German artist Aram Bartholl. He is known for his blow-up sculptures of the Google Map icon which he placed in public space. He started doing this when it was still a relatively unknown icon – now some cities don't even want these 'Map' sculptures on their streets because they're scared of what Google might say. The thing is, these 'Map' installations – that big red dot in the middle of the street that seems so out of place but yet so recognisable – and the 'Scrollbar' sculptures are outdated. Bartholl built his first 'Map' sculpture in 2006 and the 'Scrollbars' even go back as far as 1999. Then why are these works, amongst other similar ones, often shown as a solution to the question, "Where do the analog and the digital meet?" Aren't we ready for a more subtle approach, softer, more vague? After all, the on and offline times in our heads have definitely become unclear and so have our views on the perception of the (digital) image.

Maybe the performing arts do it better. Looking at Rodrigo Sobarzo's A P N E A we can consider that. The sensibility he puts into translating one medium to

The man sets his camera on timer. He then hurries back to pick up the fish, whom he holds, cradled in his arms like a baby. The fish feels faint. He looks up at the man's designer beard and wonders if this is the last thing he'll ever see. He sighs.

The flash blinds them both. In the white light, the two of them witness very different things. They are equally surprised by what they observe.

On the translation of images between different realms

by Laurence Scherz

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Maybe the performing arts do it better. Looking at Rodrigo Sobarzo's A P N E A we can consider that. The sensibility he puts into translating one medium to

another is very high, precisely because he plays with the nature of the medium, the soft sound vibrations we think we can't hear, but we do. We feel it. The light that starts to flicker so rapidly that it reminds us that light, too, is a substance. In his performance we might already feel some of the grey area between what is analog and what is digital. And not whether these sensations we have when encountering digital stimuli are 'real' or not. That question we solved a long time ago when we replaced the slang IRL (in real life) with AFK (away from keyboard) because, of course, the virtual world is real just like any other. A Certain Amount of Clarity by Emmanuel Van der Auwera knows this all too well. Focusing on the online community of gore movie viewers, with real life accidents and other gruesome stuff, this performance and previous video piece talk about the affected online viewer. And even though we never actually see these images that everyone talks about, we don't need to. The image-building machine has put itself in motion and we, as spectators, can tell that this residue of an online viewing experience is as genuine as it gets and that it, too, has become an image of itself. A kind of Droste effect: we watch someone watching something online, which is then transported back into the theatre via Skype calls, which is then transported back into our brains as a different type of viewing experience, which is...

How then can the performing arts translate a digital symbol or image into something analog as abruptly as Robert Leegte or Bartholl did? They don't own any scissors or tape. They can't cut and paste. Or can they? Fernando Belfiore pretends that he can take snippets out of the world and place them directly on stage. Or more accurately: not out of the world, but our fake, photoshopped, glamourised, Hollywood-like world of images that surrounds us everywhere, but never in the physical space. They live in our screens, on our computer, in our films. And now, as Steyerl predicted, they have left the screen and entered the black box. Belfiore has placed them so brutally on stage that you would expect them to have ridges with some drops of blood still on them – that's how grotesque and plastic they seem to us. In this newly composed world the audience and the images meet, both present at the same spot at last. But it is not, of course, as if the viewer and the digital image have never been present at the same time. They have. They are. In the digital zone – ephemeral, so it seems, but colourful and tangible nonetheless. Another Dutch artist whose name has been called out a million times when talking about the 'new' generation of digital artists is Rafaël Rozendaal, someone who sees the internet as his playground and personal museum. He has over a hundred sites – small and big, some which are more applications than sites, most of them bright and flashy – and is getting a lot of success from it. One example is 'Abstract Browsing', which translates webpages like Facebook into colour schemes that you can navigate through but can't actually read anymore. Other examples: geometrical shapes and forms in various colours, or a simple cursor that moves along the page with the sound of an annoying mosquito.

The fish sees himself eating a whole plate of bait. The food is warm. The warmth is perhaps what amazes him most. The bait has an entirely different texture, but with all the same fantastic flavor.

Rozendaal may not see these web pieces as grand art works (or maybe he does) but they sell quite well. He is seen as one of 'the' internet artists at the moment, precisely because he exploits the digital aesthetics any way he can. Does that make his websites valuable? In-depth? Do they even want to be? They flutter around cyberspace as if they are extra shine on the chrome of the digital world, an extra sticker for being a good boy. These kinds of digital images – seemingly meaningless, jittery, flashy – are also the ones that Benjamin Van Citters makes. They seem to play with technology in an uncritical way, using what is there without any prejudice or reservations against the digital image. This, however, makes us wonder: what are these aesthetically correct images that are being produced? Do they talk of the victory of the digital world, without footnotes? They seem to bury us deeper into this world of pixels, ones and zeros, without ever questioning it.

We have seen artistic methods plunge deeper into the digital abyss, but we have also seen the virtual being dragged into the physical space. Either way it seems like there is always still a bridge to cross. Even though the image culture is all around us and constantly growing, the division between analog and digital seems to provide the artist with enough gaps to leap over or fall through. Because the image – mind the gap – can disappear as well: when it is badly translated to another dimension, it loses its function. But functionless images can still talk, a red dot belonging to Google Maps can tell you something when you see it crossing the street. It works as a crooked translation of data. Exaggerated film stars on stage with make-up peeling off talk to you as well. They whisper: are we real yet?

The man has no such pleasant vision. He sees himself standing at the bottom of the lake. The lakebed is like the surface of the moon. He is not fond of being in the water.

## GELUID ALS GELEIDER VAN VERBEELDING

### Over de cross-over tussen muziek en beeldende kunst

door Bram Vermeersch

Works of art are means by which we enter, through the imagination and emotions they evoke, into other forms of relationship and participation than our own.

– John Dewey

*Kunst is nooit louter visueel. Een hele reeks projecten op Living the Image tonen net treffend aan hoe geluid en muziek een fysieke en imaginaire impact kunnen hebben op de toeschouwer. Ongeacht de discipline -performance, installatie, beeldende kunst- blijkt de combinatie kunst-geluid vaak een suggestieve kracht in huis te hebben die het hier en nu overstijgt. Deze cross-over-aanpak zorgt voor een extra dimensie en nodigt zijn publiek uit tot een sensuele mind-game.*

De tussenwereld tussen muziek en kunst: als we het door de bril van de hedendaagse popmuziek bekijken, lijkt de Britse geluidskunstenaar Brian Eno de contouren ervan in kaart te hebben gebracht. Sfeerschepping staat bij hem centraal, hij laat zich niet in één vakje stoppen en kruisbestuiving tussen genres en disciplines wordt de regel. Al had Eno jaren geleden een duidelijke trigger nodig om tot dat besef te komen. Op zijn nieuwe album *'The Ship'* covert hij een song van The Velvet Underground. Op het eerste gehoor lijkt het een waardig zij het alledaags eerbetoon maar voor Eno was *'Fickle Sun (iii) I'm Set Free'* destijds een ware eye-opener toen hij het nummer voor het eerst hoorde tijdens een radioshow van de toonaangevende Britse DJ John Peel. Eno zat op dat moment in een identiteitscrisis. Wou hij een schilder zijn of wou hij het maken in de muziek? Het sleutelmoment *'Fickle Sun (iii) I'm Set Free'* en de kunstzinnige vibe van The Velvet Underground leerden hem dat hij niet langer in dubio behoefde te zijn. Muziek en bij uitbreiding *geluid* maken heel vaak deel uit van kunst en je kan op een verweven manier beide zijn: een kunstenaar én een muzikant. Dat heeft Eno gedurende zijn hele artistieke carrière bewezen. Eerst als toetsenist bij de artrockband Roxy Music (opgericht in 1971) en vanaf 1973 als solo-artiest en man achter de knoppen tijdens opnames van platen van onder meer David Bowie, Talking Heads en Devo. Eno bestrijkt het hele spectrum: als producer van U2 en Coldplay weet hij enerzijds hoe een commerciële popsong dient te klinken. Aan de andere kant is hij ook een geluidskunstenaar die raad weet met audiovisuele installaties. Zo projecteerde hij in 2009 het steeds wisselende kleur- en vormexperiment *'77 Million Paintings'* op het Sydney Opera House. Eno is iemand die heel smaakvol op zoek gaat naar avontuur. Beluister in dit verband gerust *'My Life In The Bush Of Ghosts'*, een baanbrekend album uit 1981 dat hij samen maakte met David Byrne van Talking Heads. Samples van vocalen van Arabische zangers en radio dj's en

In fact, he can't swim because his mother thought it was too dangerous an activity for a boy. He's watched swimmers all his life, but has never been in a pool himself.

They both remain frozen after the shutter closes. Man and fish. Fish and man.

*found sounds* die gelieerd zijn aan Afrikaanse ritmes en elektronische muziek getuigen van een creatieve hang naar experiment.

Brian Eno wordt samen met de Duitse groep Kraftwerk ook gezien als één van de belangrijkste pioniers van ambient, een abstracte, minimalistische en experimentele muziekstijl waarbij uitgesponnen en subtiele sfeerschepping primeert boven melodie en klassieke songstructuren. Hoewel het strikt gezien niet het allereerste album in het genre is – klassieke componisten als Luigi Russolo, Erik Satie en Charles Ives waren hem voor- kreeg Eno's release *'Ambient 1: Music For Airports'* (1978) als eerste het label *ambient* opgeplakt. Ambient is afkomstig van het Latijnse werkwoord *ambire*, wat zo veel betekent als *rondgaan, omringen*. Eno zijn opzet als het over ambient gaat? Via geluid ("omgevingsmuziek" noemt hij het zelf) een atmosferische, visuele en nimmer opdringerige toon creëren. Met als doel: de luisteraar omringen en daardoor veranderen.

Die versmelting van kunst, klank en muziek is ook hoorbaar bij de avant garde-componist John Cage. *4' 33"* is één van zijn meest opmerkelijke composities. Het is een werk dat bestaat uit 4 minuten en 33 seconden stilte in een concertzaal. En toch klinkt *4' 33"* bij iedere uitvoering anders. De toevallige omgevingsgeluiden van het moment spelen hun aparte rol en doen de luisteraar beseffen hoe singulier stilte eigenlijk is. Het simpele, geniale concept van Cage toont aan dat geluid een sfeer oproept die inspeelt op onze directe ervaring. Naast dat fysieke aspect prikkelt geluid ook de verbeelding. Klank kan een ruimte/installatie worden die doelbewust een fysiek effect nastreeft of imaginaire associaties of reflecties oproept.

In die zin is er een verband tussen ambient als muziekgenre en de verschillende kunstenaars die hun werk tentoonstellen op WTS#04 / Living the Image. Een gedeelde ervaringsruimte creëren, met nadruk op geluid, lijkt een belangrijke rode draad te zijn binnen het festival. Verschillende van de kunstenaars wendden muziek en geluid nadrukkelijk aan in functie van de creatie van een live ruimte die een fysieke en imaginaire ervaring met zich meebrengt. Een ware trip, zeg maar. Rodrigo Sobarzo verbindt in zijn performance *A P N E A* geluid met materie en schoonheid. Geluid wordt hier meer dan een auditieve ook een fysiek tastbare ruimte. Wat begint als een repetitieve beweging op een groot plastic zeil dijt letterlijk uit tot een kettingreactie van zintuiglijke verschijningen. De golven die op het doek ontstaan creëren geluid, maar maken het tegelijk zichtbaar als grafisch patroon of het doek. Wanneer dat geluid later wordt versterkt door een speaker die vervolgens wordt ingegraven, wordt er opnieuw op die lichamelijke dimensie van geluid gewezen. Geluid als fysieke trilling, die net zo aanraakbaar is als pakweg een object of een lichaam.

Een kunstenaar als Roel Heremans werkt vanuit een ander oogpunt: hij gebruikt geluid op een meer suggestieve, associatieve manier. Zijn participa-

tieve geluidsinstallatie DUET A, waarbij een vertelstem aan de drager van de koptelefoon vraagt om zich een reeks kamers in te beelden, vertrekt in wezen vanuit de individuele fantasie van de luisteraar. Heremans vraagt als het ware dat de toeschouwer/luisteraar zijn eigen imaginaire trip beleeft. De ruimte van het geluid vermengt zich zo met de ervaringswereld van de toeschouwer. De kunstbeleving is geheel persoonlijk en de link met ambient is ook hier niet ver te zoeken. DUET A toont aan wat (narratief) geluid kan teweeg brengen bij het individu. En zo ontstaat – opnieuw- een mengeling van sfeer, ruimtewerking en een heel fysieke impact. De aanpak met de koptelefoon zorgt er voor dat iedereen het geluid op een andere manier beleeft. Heremans ziet de toeschouwer als een individu met eigen associaties, uiteenlopende denkprocessen en een verschillend verleden. Het geluid resorteert verschillende effecten: iedere luisteraar interpreteert de bron op een andere manier. De verbeelding van de toeschouwer wordt een onderdeel van het werk.

Documentairemaakster Katharina Smets past dan weer in een performance-traditie waarbij duisternis gebruikt wordt om de aandacht op geluid te vestigen en haar suggestieve kracht te benadrukken. De soundscape van Inne Eysermans van Amatorski en concrete field recordings versterken het moody karakter van Smets haar Detroit Detour. Ter vergelijking: ook een conceptueel beeldend kunstenaar als Kendell Geers schuwt in zijn performances het donker en vreemde geluiden niet in functie van sfeerschepping. De monoloog 'A World Without Us' van het theatergezelschap Ontroerend Goed hanteerde recent een gelijkaardig principe. Wanneer alle lichten uit zijn, ga je als toeschouwer andere beelden zien. Er ontstaat meer fantasie. Het brein wil zaken zien en horen en als kijker/luisteraar laat je je leiden door wat het brein met klank doet. In het donker wordt het associatieve vermogen meer geprikkeld en ontstaat er sneller een imaginaire trip. Het geluid van woorden uitgesproken in het duister scherpt het inbeeldingsvermogen aan.

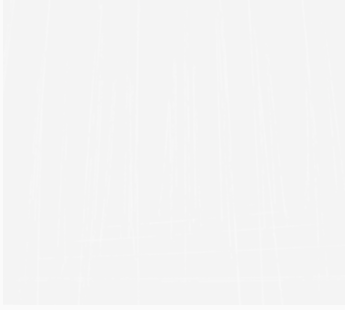
Wat veel kunstenaars op Living the Image met elkaar verbindt, is een fascinatie voor een hybride omgang met geluid, in alle mogelijke vormen. Ongeacht of het nu gaat om een dance performance waarbij epische filmmuziek de hedendaagse popcultuur oproept (Deus Ex Machina van Fernando Belfiore) of om een verhaal dat Emi Kodama voorleest voor een publiek dat geblinddoekt probeert te tekenen wat ze zien in hun verbeelding. Er gaat net zoals bij Roel Heremans een suggestieve kracht van het narratief uit die persoonlijke beelden opwekt. Wederom ligt geluid hier aan de basis van een imaginaire trip en ontstaat er een soort écriture automatique. Niet de ratio maar de associatie met de klank van de stem bepaalt de tekening. Iedereen tekent wat in hem of haar opkomt, zonder dat het echt steekt houdt. Er is geen redelijk verband. Een gegeven dat ook in het surrealisme (denk aan de schilderijen van Dali) opvallend aanwezig was. Kan je geluid en muziek omschrijven als kunst? Muziek en geluid maken ontegensprekelijk deel uit van kunst en verruimen en versterken het geheel. Geluid is sowieso meer dan alleen maar klank die je vervoert naar een 'au-

The water laps over the man-made shore. The lake is a perfect oval and the bottom of it is smooth. It could have been a swimming pool. The fish has no idea, but neither does the man.

dela'. Geluid kan je omringen in het hier en nu. Zelfs als kunst volledig auditief zou zijn, dan nog vorm je als luisteraar/kijker imaginaire beelden. Het ene sluit het andere niet uit. In de tussenwereld tussen geluid, performance en installatie zijn er gelijkenissen tussen Brian Eno, John Cage, Rodrigo Sobarzo, Roel Heremans, Katharina Smets, Fernando Belfiore en Emi Kodoma. Allen zoeken ze op hun volstrekt unieke wijze naar een manier waarop klank een andere belevingsruimte creëert in het hier en nu. En gebruiken ze klank als trigger van een nieuwe ervaringswereld voor het publiek.

Wherever you stand on the shore, you can see the entire lake, and the trees have been planted well away from the water. More visibility equals less danger.

## MEANWHILE IN THE WORKSPACE



You may know Christian Bakalov as a performer in the works of Ivo Dimchev, Jan Fabre, Miet Warlop or Vincent Riebeek & Florentina Holzinger. With BRIGHT he developed a parcours in which you play the leading role. Immersed into a vast dark space full of phosphorescent signs, the most banal and daily objects become enchanted and estranged. Blurring the boundaries between performative action and installation, Bakalov developed a series of methods to introduce the audience into the universe of BRIGHT by addressing them one-on-one through different senses.

### Christian Bakalov BRIGHT

concept, development & sound Christian Bakalov  
by & with Christian Bakalov, Tatyana Petrova,  
Krasen Krastev, Louis-Clément da Costa, Paul  
McGee photography Paul McGee coproduction  
workspacebrussels/Life Long Burning,  
Kaaithheater (Brussels), Vooruit Arts Centre  
(Ghent), wpZimmer (Antwerp), ArtEast Foundation  
(Sofia) supported by Fabrika 126 (Sofia),  
Troubleyn/Jan Fabre (Antwerp), Les Briggittines  
(Brussels)



Roel Heremans (BE) studied radio at the RITS in Brussels and art science in Den Haag. In his work he seeks hybrid artistic forms in between performance, sound art, conceptual art, imagination, radio and literature. In Room D, an audio choreography for 8 participants, the imagination of the audience is guided by a narrator's voice on a personal trip through a series of spaces that are actual and fictional, individual and collective. During Working Title Situation #01 in June 2015, a first try-out of this creation was shared with an audience and given feedback. Meanwhile, Roel Heremans is researching the possibilities of a new small-scale format with DUET A.

### Roel Heremans ROOM D / DUET A

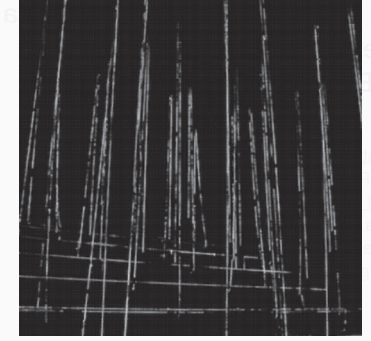
concept & development Roel Heremans  
voice Emi Kodama dramaturgical advice Marnix  
Rummens production Kunstenwerkplaats  
Pianofabriek (Brussels) coproduction  
workspacebrussels (Brussels) with the support  
of the Flemish Community Commission of the  
Brussels Capital Region (VGC) thanks to Les  
Briggittines (Brussels), M HKA (Antwerp)

The fish slowly come to. The man crouches and eases the fish into the water. The fish watches the man write in his logbook, his image rippled through the tide.

The fish couldn't care less what the man is writing down. It isn't the man's fault that he has such a poor memory for detail.

## Christian Bakalov BRIGHT

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Krasen Krastev, Louis-Clément da Costa, Paul  
McGee photography Paul McGee coproduction  
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## Niko Hafkenscheid, Pablo Castilla & Hedvig Biong SYDEN

concept, development and presentation Hedvig Biong, Pablo Castilla & Niko Hafkenscheid  
original texts and images Hedvig Biong & Pablo Castilla  
co-production workspacebrussels (Brussels) thanks to Kaaitheater (Brussels), Les Briggittines (Brussels)



Breaking traditional notions of territory, Syden (meaning ‘South’ in all Scandinavian languages) is an artificially created holiday destination, a mental and physical space where conditions exist or are created to project a series of desires and new bonds. It applies unlimitedly to warm, sunny, southern countries. Syden is a utopian land that functions as a parallel universe, ruled by its own rules, routines and rhythms, displaying its own identity and aesthetics. Visual artists Hedvig Biong and Pablo Castilla developed a multimedia installation with musician and sound designer Niko Hafkenscheid on the theme of tourism and authenticity. Syden is a work on the boundaries of documentary photography, sound and sociology. The project investigates the ideas of the artificial versus the authentic, as a case study for how humans relate to the idea of a utopia that constantly shifts in space and time. The two following episodes in the series will be developed by December 2016 and will be presented at Burning Ice Festival by Kaaitheater and Working Title Situation #05 by workspacebrussels.

## Diane Rabreau Diane goes for you!

concept, development and presentation Hedvig Biong, Pablo Castilla & Niko Hafkenscheid  
original texts and images Hedvig Biong & Pablo Castilla  
co-production workspacebrussels (Brussels) thanks to Kaaitheater (Brussels), Les Briggittines (Brussels)



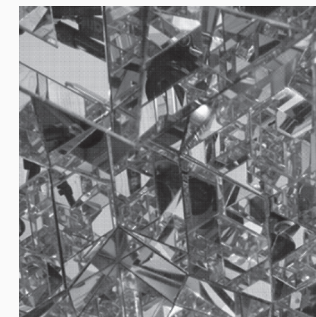
Diane Rabreau recently graduated at KASK in Ghent and travels Europe to answer questions based on at first sight insignificant irregularities on Google Maps. Which sea is the strongest: the North Sea or the Baltic Sea? Is the green fluid in front of the coast of Gollwitz, Germany a danger for the environment? To answer a question, Diane travels to the site indicated to conduct her very own, personal investigation. This results in poetic, surprising and sometimes hilarious blog posts at destinationeurope.info, combinations of video, diary fragments, interviews and drawings.

It's rumoured that a fish's memory resets every time it circles a fishbowl, but it's simply not true.

The fish will remember this man. This day. The time he was able to eat twice by only being caught once.

## Benjamin Vandewalle PERI-SPHERE

concept & development Benjamin Vandewalle  
scientific collaborators Dieter Brusselaers & Helena Lambrechts  
dramaturgical advice Marnix Rummens  
co-production workspacebrussels (Brussels) with the support of De Vlaamse Gemeenschapscommissie (VGC) special thanks to Aernout Vandewalle, Les Briggittines (Brussels), Kaaitheater (Brussels), Recyclart (Brussels)



Benjamin Vandewalle graduated from P.A.R.T.S. in Brussels in 2006, and has since developed a diverse series of installation performances like Birdwatching and Point of View that question our perception. Peri-Sphere is Benjamin's latest investigation into the realm of the visual, taking the form of a one-on-one performative installation. Participants are invited to settle into a mobile periscope system that elicits a profoundly immersive and disorienting experience. Mirrors work to undo the audience's fixed point of view and disconnect it from their physical position. Peri-Sphere is an invitation to rethink the spatiality of seeing, a choreography of the gaze.

## Gosie Vervloessem/ The Domestic Science Club Recipes for Disaster

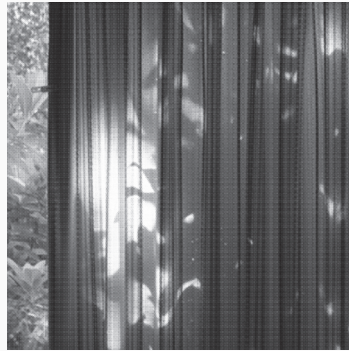
creation and development Gosie Vervloessem  
production wpZimmer (Antwerp) coproduction workspacebrussels (Brussels), Beursschouwburg (Brussels), Apass (Brussels) with the support of the Commission of the Flemish Community in Brussels (VGC), Recyclart (Brussels) thanks to Tine Van Aerschoot, Einat Tuchman



Gosie Vervloessem has a master's degree in experimental film, and is currently studying geology and chemistry online with MIT University. With her Domestic Science Club, she experiments with the laws of physics for domestic use. The project, Recipes for Disaster – The Magazine & Tupperware Party, cooks up some crucial questions about classification and control: how do we cope with chaos in our daily lives? How can we free ourselves from the quarantine of our own bathroom? How can we argue for a messy and less sterile life in times of Ebola? Recipes for Disaster uses the format of the Tupperware Party – women getting together around the kitchen table to attend demonstrations of shiny plastic boxes – to disrupt the idea that everything can be nicely stored and hygienically put away. For Working Title Situation #01, Gosie shared some of her kitchen secrets during an explosive picnic.

**Emi Kodama  
& Hans Demeulenaere**  
**You make a better door  
than you do a window:  
a collection of rooms**

concept & scenography Hans Demeulenaere  
concept, script & performance Emi Kodama  
assistance Samyra Moumouh & Lore Tyrions  
coproduction workspacebrussels (Brussels),  
Beursschouwburg (Brussels), Extra City (Antwerp)  
thanks to Kaaaitheater (Brussels), M HKA (Antwerp)



Visual artists Hans Demeulenaere and Emi Kodama are creating a series of performances, installations and exhibitions that explore the ways that relationships are shaped by the places where people live. In this collaboration, Hans builds installations and sculptures inspired by existing domestic spaces. He creates an interplay between architecture, design and visual art, which is further explored by performers who animate the sculptures. Emi compliments these installations by adding storylines that link memories of her former homes through text and performance. Her cinematic storytelling is a journey that takes you through richly-layered imagery that is sometimes comfortable and sometimes alienating. Together, they create an experience that connects you to a living space in transformation.

**Steven Michel / Charles&Sarah**  
**They Might Be Giants**

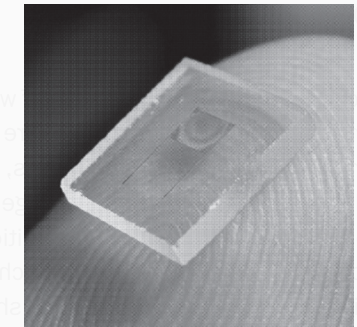
concept & performance Steven Michel  
scenography Charles&Sarah music Anna  
Meredith light design Hans Meijer external eye  
Jan Martens production Curtain Call Productions  
(Ghent) coproduction workspacebrussels  
(Brussels), TAKT Dommelhof (Neerpelt),  
Cement Festival (Netherlands), CAMPO (Ghent)  
thanks to STUK (Leuven), wpZimmer (Antwerp),  
Beursschouwburg (Brussels)



Steven Michel studied music and percussion in France and graduated from P.A.R.T.S. in 2010. Inspired by visual music and artificial perception he develops (with the artist duo Sarah & Charles on scenography) his first solo They Might be Giants as a dance-concert hybrid that questions the ambiguous relationships between audio and vision, sight and perception, science and fiction. Light, scenography, music and dance are treated on an equal level in order to create a visual symphony, an optical Fantasia where the ear can see and the eye can hear.

**Rodrigo Sobarzo**  
**PRINCE OF NE†WORKS**

concept & development Rodrigo Sobarzo  
development & performance Diego Olea &  
Rodrigo Sobarzo production Het Veem House  
for Performance (Amsterdam) & GRIP (Antwerp)  
coproduction workspacebrussels (Brussels),  
Life Long Burning / The Culture Programme of  
the EU thanks to Kaaaitheater (Brussels), De  
Singel (Antwerp), BUDA Arts Center (Kortrijk),  
Beursschouwburg (Brussels)



Rodrigo Sobarzo studied choreography at SNDO in Amsterdam, theatre at Universidad de Chile in Santiago and was a resident at the Jan van Eyck Academy in Maastricht. In his work he develops a unique language between physical performance and visual arts. His latest creation Prins of Ne†works takes as departure point the demise of our classical notions of physical ecosystems, and the homelessness this new digital-arena brings. Prince of Ne†works is an experiential capsule where we visually reflect upon different states of matter and its natural cycles. The project attempts to choreograph flies with technological means such as UV-lights. Out of this composition a newborn insect/technology will be conceived, proposing a combination of both material and conceptual elements: the natural and the virtual, the animate and the inanimate.



## FIELD NOTES

Field Notes, the biannual publication of workspacebrussels, presents a selection of the most promising projects that are under development in the workspace. Combined with essays or artist pages, Field Notes are also a vehicle to foreground artistic questions that emerge from the residencies or run through our Working Title Situations. Every edition is designed by a different emerging graphic designer or visual artist, which makes the series an ever-expanding collection of takes on the art of publishing.

## COLOPHON

Concept  
Egon Van Herreweghe

Graphic design  
Lieven Van Speybroeck

Editor  
Marnix Rummens

Photo credits  
Pieter Huybrechts  
Paul McGee  
Giannina Ottiker  
Diane Rabreau  
Hedvig Biong  
Joeri Thiry  
Reinout Hiel  
Müge Yilmaz  
Yurie Umamoto  
Dominique Gilliot  
Gosie Vervloessem  
Julian Weber  
Fernando Belfiore  
Jija Sohn  
Rodrigo Sobarzo  
Emmanuel Van der Auwera

Thanks to all the artists involved!

## COLOPHON

### Authors

Emi Kodama – “The fish has been caught again”  
Laurence Scherz – “Images in every corner”  
Bram Vermeersch – “Geluid als geleider van verbeelding”

### Quotation

Hannah Arendt – “On Proust”

### Concept

Egon Van Herreweghe

### Graphic design

Lieven Van Speybroeck

### Editor

Marnix Rummens

### Photo credits

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Rodrigo Sobarzo  
Emmanuel Van der Auwera

Thanks to all the artists involved!



Field Notes – June 2016 is a publication by workspacebrussels. It accompanies the arts festival LIVING THE IMAGE (Working Title Situation #04) and provides an overview of the different projects under development in the workspace.

LIVING THE IMAGE / Working Title Situation #04 is an event by workspacebrussels in close collaboration with Kaaithheater, Beursschouwburg, ParckFarm, Les Brigittines, Rosas & Ultima Vez.

Workspacebrussels is structurally supported by the Flemish Community, the Flemish Community, Commission of the Brussels Capital Region & the Culture Programme of the European Union.

Special thanks to the crews of our hosting partners Kaaithheater, Beursschouwburg & ParckFarm!



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