

BCC:

16—18

January

2015



PARTICIPATING
GALLERIES

DÉPENDANCE (Brussels)
Christian Flamm

TRAMPOLINE (Antwerp)
Vaast Colson

HOPSTREET (Brussels)
Egon Van Herreweghe

LEVY.DELVAL (Brussels)
Hugo Scibetta

WALDBURGER WOUTERS (Brussels)
Filip Van Dingenen

BERTHOLD POTT (Cologne)
Colin Penno

GINERVA GAMBINO (Cologne)
Heiner von Alberti

M29 (Cologne)
Hubert Becker

MARION SCHARMANN (Cologne)
Jana Müller

MARTINETZ (Cologne)
Albert Mayr

NAGEL DRAXLER projects (Cologne)
Anna Fasshauer

SCHMIDT & HANDRUP (Cologne)
Timo Seber

WARHUS RITTERSHAUS (Cologne)
Habima Fuchs

ON BRUSSELS COLOGNE CONTEMPORARIES 2015

In a parodic gesture, Marcel Broodthaers, the Belgian poet-turned-artist started his own fictional museum in 1968—The Musée d'Art Moderne, Département des Aigles—which served as a mental space to mimic the processes of institutionalisation, and examine the cost of this institutionalisation to our ideals. In 1971, Broodthaers announced that his fictional museum was for sale on grounds of bankruptcy—his work is often labelled as a melancholic reflection on the museum's original function. To save the museum, he produced an unlimited edition of gold ingots, imprinted with an eagle, which he offered for sale for a price that was exactly double their market value as gold, and he announced the sale of his museum on the cover of the catalog of the Cologne Art Fair, but no buyers were found.

Broodthaers' activities at the Cologne Art Fair of 1971 which conceptually connected on the one hand the cities of Brussels and Cologne, and on the other hand the museum and the art market, became a reference point for this year's edition of Brussels Cologne Contemporaries. Brussels Cologne Contemporaries is a collaborative event that was started three years ago in which, geographically alternating between the two cities, each year an exhibition is produced that represents galleries from Brussels and Cologne and is curated by an external curator.

Whereas Broodthaers took the institutionalisation processes of the museum as a focal point in his work, Brussels Cologne Contemporaries will instead focus on the institutionalisation of value assessment processes in the art market. The project will combine the flow and accumulation of monetary value with its alternative possibilities. In the same space, solo presentations by thirteen galleries will be juxtaposed with an exhibition composed of works that move away from preconceived forms of value exchange and propose different acquisition processes of art as commodity.

Heidi Ballet

SOME CASES OF MARKET ANARCHISM

In 1880, Edouard Manet sold to collector Charles Ephrussi a painting titled *A Bunch of Asparagus* for eight hundred francs. But instead of sending eight hundred francs, Ephrussi sent Manet a thousand francs. Manet, a master of elegance and wit, made a new painting of a single asparagus and sent it to Ephrussi with a note saying: "There was one missing from your bunch".

In 1924 Marcel Duchamp launched the sale of *Monte Carlo Bonds*. The bonds financed a system of wagering on roulette and were repayable to investors with interest over three years—the selling point being that Duchamp claimed to have devised a proprietary system to reliably win at roulette. At the time, the bonds didn't sell well at all, but in 2010 one of the bonds was sold at auction for one million dollars.

In the work *Document* from 1961, Robert Morris wrote down his famous statement of aesthetic withdrawal, by writing a statement in which he denies that another work by him, entitled *Litanies* (1963), has aesthetic content. Not unimportant to mention is that the work in question had been sold to collector Philip Johnson, but had not been paid for at that point.

The famous Artist Contract that Seth Siegelau drew up in 1971 was meant to control the afterlife of the artwork after it was bought by a collector, and while it didn't limit the increase in value, it stipulated that an increase in value should be shared with the artist. The contract was never widely put to use by artists, with the exception of the artist Hans Haacke.

American artist Ray Johnson at one unspecified occasion offered a collage for \$2,000, but a patron countered at \$1,000. When they settled on \$1,500, Johnson promptly sent the collage with 1/4 of it cut off.

German artist Hans-Peter Feldmann disappeared from art in 1979 but in 1989 was convinced by Kasper König to exhibit again. He never signs his works, nor does he limit the edition numbers.

Since 2004 Mario Garcia Torres regularly writes the statement "I Promise to Be A Good Artist for xx Years" on hotel stationary during his travels to install exhibitions, and sends these letters to his gallerist. The number is variable, and depends on how he feels at that point. Now that the work is sold, the letters are being sent directly to the collector who has bought the work. The work is ongoing.

The Still House has been operating since 2007 as a group of artists who represent their own work and operate like a normal commercial gallery. The eight artists of The Still House have committed to be represented by The Still House only and not take on any collaboration with other galleries.

When Thai artist Pratchaya Phinthong was invited to make a solo show in 2010 at CAC Bretigny, instead of sending work for the exhibition, he traveled to Sweden to work as a Thai berry picker. On a daily basis he informed the curator at CAC Bretigny about the exact weight of berries he had picked and asked the curator to add daily the same weight of useless rubble to the exhibition space.

In August 2011 Karin Schneider showed a work at Jan Mot which she would show only on the condition that a new way was found to sell the work. The work was sold for a price defined by the last piece that the interested collector had bought, making it variable in value but affordable for everyone.

In 2012 German artist David Lieske stopped his career as an artist. In his last exhibition in London he declared that the work of an artist is anyway more defined by the market than by the work itself, and a year later he turned gallerist. The management of his artistic works as an artist are run by another gallery under the name The Estate of David Lieske.

EXHIBITION

Astrid Bossuyt, George Bully, Louise Lawler, Sophie Nys & Richard Venlet, Pratchaya Phinthong, Karin Schneider, Haim Steinbach and Yao Qingmei

ASTRID BOSSUYT

Etat de lieux (proces verbal) (2010)
performance and catalog of the exhibition
Let's have another meal together

For a group show in November 2010 Bossuyt invited — and paid — together with artist Anton Israel a real estate expert to perform his job at the opening. The agent's professional responsibility is to describe the space and the objects in the space as objective as possible, based purely on the materials. His report became the catalog of the exhibition.

GEORGES BULLY

Le revers de l'objectif. Hommage à Philippe Thomas (détail) (1985)
framed colour photograph and plexiglass label
photo: 80×60 cm, label: 2.5×12.5 cm
courtesy Jan Mot

The French artist Philippe Thomas transferred the authorship of his works to the buyer in each sale transaction, and as a consequence the authors of his works are his collectors. In 1985 he took a group portrait of seven collectors, a work he titled *Hommage à Philippe Thomas: autoportrait en groupe*. He then took details of the faces of the collectors — the face of George Bully in this case — and blew up this detail in a photo that through a sales agreement became Bully's work.

LOUISE LAWLER

Birdcalls (1972–81)
audio recording and text, 7 min.
courtesy LeWitt Collection, Chester, CT

Birdcalls, a sound piece from 1972/1981, mocked the inequity between male and female representation in the art market of the time. By recreating the phonetic pronunciation of the names of male artists as sounds that mimicked the cry of birds, Lawler transformed surnames synonymous with success into mating calls.

SOPHIE NYS AND RICHARD VENLET

KKM '71—A Buster Keaton (2009)
video, black and white, sound, 10 min.
courtesy Greta Meert, Brussels

In this video Sophie Nys and Richard Venlet do a research into Broodthaers' actions at the Cologne Art Fair of 1971. Not only did Broodthaers announce the sale of his museum on the cover of the art fair catalog, he also took out eleven of these dust jackets and dedicated them to artists and writers he admired, one of them Buster Keaton. The artists interview Broodthaers' gallerist Michael Werner about what he recalls of these events.

PRATCHAYA PHINTHONG

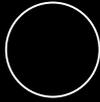
One Thai Baht Coin And One Two Euro Coin (2001)
two coins in the pocket of the curator, shown upon request
courtesy gb agency, Paris

Phinthong created this work during a residency in Frankfurt in 2001. At that point, the Euro had just been introduced and as the Germans, like other Europeans, struggled through a minor identity crisis to get used to the new common currency, Phinthong started using Thai Baht coins, which look very much like two euro coins, in the vending machines, to emphasize his identity as a Thai citizen.

KARIN SCHNEIDER

Discount (2015)
sound piece, live, ongoing

In the work *Discount* Schneider addresses the relativity of economic value as she adds up the prices of all the works that are for sale in the space of Brussels Cologne Contemporaries and announces this sum as an abstract figure through the loudspeakers. This act not only makes the immateriality of the value palpable, but also emphasizes value fluctuation, as the total sum is constantly updated according to sales that happened and fluctuations in sales prices.

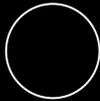


HAIM STEINBACH

On vend du vent (1988)

text in vinyl letters applied to wall, dimensions variable
courtesy CAPC, Bordeaux

Haim Steinbach is a collector of the vernacular “saying”, which he considers to be an expression of readerly consensus or fluency on matters of social relations as well as about particular cultural meanings, and he likes to query this consensus. Steinbach found and exhibited the vernacular saying ‘On vend du vent’ on the occasion of his solo exhibition at CAPC Bordeaux in 1988.



YAO QINGMEI

Sculpting 100 Euros (2014)

documentation video, colour, sound, 15 min.

For the work *Sculpting 100 Euros* Yao Qingmei has rubbed a 100 euro note between her index finger and her thumb for several months with the aim to leave a clear mark on the note. After the center of the bank note got a darker colour and the paper got very thin, the artist auctioned the banknote, and it was sold at auction for an amount of 450 euros.

ABCDE
PEN
DANCE

DÉPENDANCE

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Thilo Heinzmann
Karl Holmqvist
Sergej Jensen

Michael Krebber
Linder
Michaela Meise
Henrik Olesen
Benjamin Saurer
Nora Schultz
Hanna Schwarz
Lucie Stahl
Josef Strau
Oscar Tuazon
Peter Wächtler
Haegue Yang

Faith in Strangers (2014)
Installation of 5 individual bags: traveling bags, clay, tape
each ca. 25x60x30 cm



GINERVA GAMBINO

HEINER VON ALBERTI, born 1984 in Rome, lives and works in Berlin.

Heiner von Alberti's work evolves around means of reproduction and citation. For the installation piece *Faith in Strangers* von Alberti recreated traveling bags of cocaine packages, intended for transport and handover. We know these bags from press images and popular culture. Von Alberti's imitations are about projection. They communicate a potential value, and create an imagination about what one could do with the amount of money that could be gained from selling the drugs. In press images, these bags appear as trophies from a modern day crime safari. Both gangsters and police pose in front of these representations of wealth, prestige and triumph. The minimal design and ready-made appeal of these sculptures suggest a continuation of their production, though as artworks each bag is unique.

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RESTEZ SÛRES - MAIS SOYEZ BEAUTE - BEAUTE SÛRES - MAIS BEAUTE LEGÈRE - TROIS ROSE PLUS LEGÈRE - TWILIGHT - NOUVEAUTE CAFE
AIEZ SÛRE QUE LE MORZEAU HÉRIBEL - MAIS TROIS FOS MOINS CALORIQUE - AIEZ - RESTEZ SÛRES - MAIS DÉVINEZ TWILIGHT

HOPSTREET GALLERY

EGON VAN HERREWEGHE, born 1985 in Ghent (BE), lives and works in Ghent (BE).

Egon Van Herreweghe investigates contemporary image culture and the way these images are consumed. Through his previous series *Vogue Drawings* (2013–2014) Van Herreweghe became fascinated by advertisements and their blatant and superficial references to artworks. Representational of both the desire and the desired, commercial images reveal the processes by which humans interpret and respond to the world around them. In advertisement as well as art, images emphasize the promise of the object as it exists in that perceived space. While photographic images were often regarded as a weak copy or echo, commercial imagery seem to have reversed this logic by creating the aura of new products. So perhaps product placement is an evolutionary process in itself, a process from which artworks and biennials cannot escape.

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Christof Mascher
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Egon Van Herreweghe
Tinus Vermeersch

Restez Sûrée (2014)
screenprint on BFK Rives, 70x100 cm



LEVY.DELVAL

HUGO SCIBETTA, born 1991 in Pont de Beauvoisin (FR), lives and works in Grenoble (FR).

With his series magnified details of famous paintings, Hugo Scibetta could play the part of the art expert or the art historian. The bare texture of what is in fact Van Gogh's *La Chambre* seems to be a minute X-ray examination. It'd make even more sense knowing there are actually several version of the same painting. Yet it's not the point here, the digital tool is totally abstracting the original work, turning it into a mere texture that will take place in a library of files. The gesture is possibly absurd. Likewise, the other piece is non less absurd: the concrete block contains all the files and the hacked softwares that were used to produce the work. The immaterial archive is as useless and inconvenient as possible, despite the lightness of the digital medium.

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Body By Body
Rainer Ganahl
Bernard Guerbadot
Irwin
Jean-Xavier Renaud
Hugo Scibetta

Kate Steciw
Yannick Val Gesto
Philippe Van Wolputte



M29

HUBERT BECKER born 1954 in Olpe (DE), lives and works in Cologne.

Hubert Becker's photography plays with the ideas of the original vs. the copy, reality vs. imagination, fictions and forgeries. His source materials are often well-known images from popular media and famous works of art, which he quotes, copies, reframes, rephotographs and appropriates to become his own work. The photographs dissolve their authenticity through an artistic act between collection, experimentation and production. Becker's works deal with famous works of photographic history; they quote known photographers such as C.E. Watkins (born 1829), Harold Edgerton (born 1903) and Paul Outerbridge (born 1896). With the image *Saltine Box*, Becker refers to the photo with the mysterious shadow of Outerbridge, which originated in 1922 and remains one of the most expensive photographic works.

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Philipp Hamann
Heidrun Holzfeind
Katharina Jahnke
Eva-Maria Kollischan
Patrick Rieve
Kim Schoenstadt
Jürgen Stollhans
Ulrich Strothjohann

Walking (for Marcel) (2014)
used tripods, ladder, dimensions variable



MARTINETZ

ALBERT MAYR, born 1975 in St. Pölten (AT), lives and works in Vienna.

Albert Mayr, in an almost neo-dadaistic way, recycles the iconic fragments of our everyday common surrounding. He undermines art history, by plain and simply reconstructing it. Additionally Mayr, as an enthusiastic and playful innovator manipulates the sizes blowing up the dimensions of well-known objects, bringing in a temporary disorientation. Mayr's work *Walking (for Marcel)* is referring directly to Duchamp's *Nude Descending a Staircase, No.2* which, for the Viennese artist Albert Mayr coincides with his own artistic approach. Mayr sees his referential work as a specific exchange within the field of artistic practice, and is including the concept of the importance of these transactions as the premise for the subsequent development of an art of social, political, semiotic and media contexts.

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Christian Keinstar

Albert Mayr
Thomas Palme
Evamaria Schaller
Tina Schwarz



Ohne Titel (2014)
bended metal, 260x200 cm, photo: Simon Voge

NAGEL DRAXLER PROJECTS / REISEBÜRO

ANNA FASSHAUER, born 1975 in Cologne, lives and works in Berlin.

Fasshauer employs classical sculpture as if it were easy. She transforms material into forms, put into space. She neither designs nor draws, but produces herself in an energy consuming act of bending and flexing large and heavy objects. Also her „paintings“ are results of this process-oriented working method. Their format is classical, their topic is the surface, their expression is abstract. Fasshauer achieves a setting in the great tradition of abstract art of the 20th century, as if this tradition were a continuum. After showing at Reisebüro she became part of Nagel Draxler's program and had her first exhibition with the gallery in Berlin in 2014.

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Galerie Nagel Draxler
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ARTISTS EXHIBITED AT REISEBÜROGALERIE:

Anja Sopic
Isabelle Copet
Julia Haller
Daniel Dos Santos
Adam Harrison
Nolan Simon
Peter Wächtler
Jelena Trivic
Büsch / Furey / Munro
Akiyoshi Mishima

Sulzbacher / Petermichl
Ines Lechleitner
Anna Fasshauer
Vera Drehbusch
Vera Müller
Stepahnie Senge
Valio Tchenkov
Franziska Hufnagel

next:
Dana Sherwood
Luke Willis Thompson

Bleach Painting No. 24 and No. 25 (2014)
stretched bleached black cotton, 200x150 cm each



BERTHOLD POTT

COLIN PENNO born 1980 in Mühlheim and der Ruhr (DE), lives and works in Essen (DE).

The conceptual works of Colin Penno, that can be paintings, installation, photography, objects or sculptures, pick up on aspects of the given spatial situation—be this architecture, interior and/or material—and make use of the fewest means possible. His artistic strategy begins with a clear reference to the “value” of that which already exists, and then transforms this through minimal alterations or by establishing new contexts. For his contribution to the BCC, Colin Penno will present works on canvas, created by bleaching pre-existing coloured cotton fabrics.

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Behrang Karimi

Colin Penno
Philip Seibel
Johanna von Monkiewitsch



MARION SCHARMANN

JANA MÜLLER born 1977 in Halle/Saale (DE), lives and works in Berlin.

Jana Müller's oeuvre explores memory, the cinematic, and storytelling. The human being between public and private space and the construction of identity lie at the heart of her works. The artist lays out clues and evidence that evoke numerous tales. For her work *Dirty Laundry* Jana Müller borrowed a container of dirty laundry from a hotel close to the exhibition space. The piece has an enormous sculptural presence, but it is also ephemeral and refers to intangibility. The dirty laundry symbolizes intimacy and seems full of secret stories. So the work is like an investigation of the human being. The sheets in a clean state mirror luxury, while in a dirty state they evoke disgust, until they are clean again. The container, used for the transportation of things, refers to a shift of contexts and to change—e.g. the change of value.

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Pat Flynn

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Andreas Lorenschat
Jana Müller
Christine Rusche
Martina Sauter

Dirty Laundry (Brussels), 2015
ordered container, dirty laundry from hotel guests
dimensions variable

Diamonds & Curis (2011)
dress form made of wood, plastic, cotton, silk screen
on synthetic fibre, brass pedestal, 160 x 60 x 60 cm



SCHMIDT & HANDRUP

TIMO SEBER, born 1984 in Cologne, lives and works in Berlin.

In Timo Seber's tailor doll sculptures wear black capes with silk-screened Mahajara portraits and brass plates swathed by a single panel of a meters long hand-loomed original sari fabric. Seber examines the peculiarities of fame and its representations. He identifies different symptoms and motifs of contemporary fan culture and the adoration of historical and public figures. Conceptual practices, an ambiguous materiality and a self-reflective, personal impetus meet in mutual cross-references to create new narratives. Timo Seber has been studied at the Kunsthochschule für Medien K.In under Prof. Marcel Odenbach und Prof. Johannes Wohnseifer. He was recently granted the Columbus Fellowship for Contemporary Art and the Award of the State of North Rhine Westphalia for emerging artists.

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Marcus Kleinfeld

Camilla Löw
Lukas Marx
Nathan Peter
Timo Seber
Stephanie Snider
Stephen Suckale
Maarten van Roy



Refund Painting (detail) (2014)
tape, coins, dimensions variable

TRAMPOLINE

VAAST COLSON, born 1977 in Kapellen (BE), lives and works in Antwerp.

Vaast Colson's *Refund Paintings* consists of a number of rectangular and square fields of silver foil tape and coins applied directly on the booth walls, mimicking the standard presentation strategy for an art fair accrochage. The temporary and improvised quality of the monochromes questions the sustainability of value and challenges the aestheticization and recuperability of abstract painting. Fortunately the surface hides a generous compensation for the ones who decide to take the leap.

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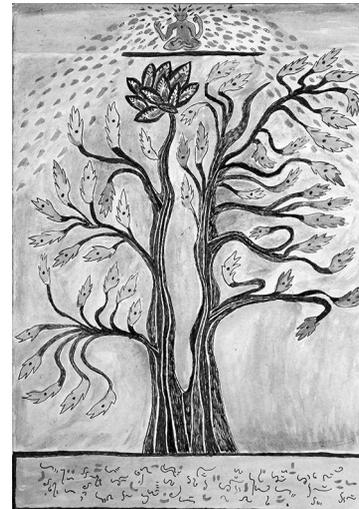
Sigurðardóttir
Sine Van Menxel
Leen Voet



WALDBURGER WOUTERS

FILIP VAN DINGENEN, born 1975 in Diest (BE) and lives and works in Brussels.

'The Belgian frank cries', wrote Dutch newspaper De Telegraaf on December 7, 2001 as the news spread that Filip Van Dingenen stamped every banknote that passed through his hands with a tear. Over 500 stamps were distributed as an invitation to participate in adding a tear on banknotes that were covered with cultural heroes such as Magritte, Ensor, Permeke and Horta. Van Dingenen's goal was to set up a rhizome of notes questioning and provoking the value and speculation of 'signed' or 'non-signed' notes in public space, a few months before they would leave circulation, when the Euro got introduced. After more than a decade of common currency the Euro still divides people, and nostalgic dreams about returning to national currencies are recurrent. *Public Tears* questions accurately those public emotions. Collective memory and human-animal relations are central in the oeuvre of Van Dingenen. Previous and ongoing works are *Zonation*, *Copito de Nieve*, and *Ecole Mondiale* (currently on show at the gallery), in which Van Dingenen critically rethink a planned but never built school by former King Leopold II, by setting up field stations worldwide.



WARHUS RITTERHAUS

HABIMA FUCHS born 1977 in Ostrov (CZ), lives and works in Berlin and Prague.

For several years now Habima Fuchs has been living as a nomad. Her art tells about her paths, and functions as an object of utility, a souvenir and an artifact. She integrates natural, cultural and spiritual identities, as well as everyday life and environment into her work with the consequence that things are not just objects of observation in a white cube, but they are staged in the exhibition space as if somebody is living together with them. The presentation of object collections as a coherent artistic installation addresses the transition of findings and everyday objects to art only through the artist's will and with this a reconception of value in terms of price.

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PRACTICAL INFO

Lempertz
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COLOPHON

Brussels Cologne Contemporaries is an informal exchange between emerging galleries and non-profit spaces from Flanders and the German Rhineland, two regions with a long and passionate tradition of presenting, collecting and caring about contemporary art. BCC is organised annually and alternates between Brussels and Cologne with the aim to establish a professional network and support exchange between artists, gallerists, curators and collectors from Belgium and the Rhineland.

Curator 2015: Heidi Ballet

Organization: Florent Delval (Levy.Delval), Sébastien

Ricou, Tim Wouters (Waldburger Wouters)

Design: Goda Budvytytė

Images: Sophie Nys and Richard Venlet, *KKM' 71—A Buster Keaton*, 2009, video (still), black and white, sound, 10 min.

Printing: Sint Joris, Ghent

Special thanks to: The artists, Christine de Schaezen, Duviel Fernandez, Jan Mot, Julia Wielgus, Greta Meert Gallery, Sarnath Banerjee, Simon Wang (Satellite Space, Shanghai), Barbara Weiss Gallery, Lissa Kinnaer, Christina Vantzou, Werner Bogaerts and Flipper Croquettes and Champagne Bar

PROGRAM (LEMPERTZ)

Friday January 16
OPENING Brussels Cologne
Contemporaries, 6–9 pm

Saturday January 17
Brussels Cologne Contemporaries, 1–7 pm

Sunday January 18
Brussels Cologne Contemporaries, 1–6 pm

Entrance is free of charge

OFF PROGRAM

Thursday January 15
DE LA CHARGE, 6–9 pm
Benjamin Aubertin, *De l'inconvénient
d'être nez à nez*
152, Rue Théodore Verhaegen, 1060
RECTANGLE, 6–9 pm
Jean-alain Corre, *Ophiopocore dorcelopsis*
189, Rue Emile Féron, 1060
SUPERDEALS, 6–9 pm
Artists Club Coffre-Fort, *WALVIS AT MIDNIGHT*
4, Chaussée de Waterloo, 1060

Saturday January 17
Andreas Johnen, *Collection Frédéric
de Goldschmidt*, 6–9 pm
11, rue de Barchon, 1000



FOR CONTEMPORARY ART



LEMPERTZ
1845



Botschaft
der Bundesrepublik Deutschland
Brüssel

EECKMAN
art & insurance

