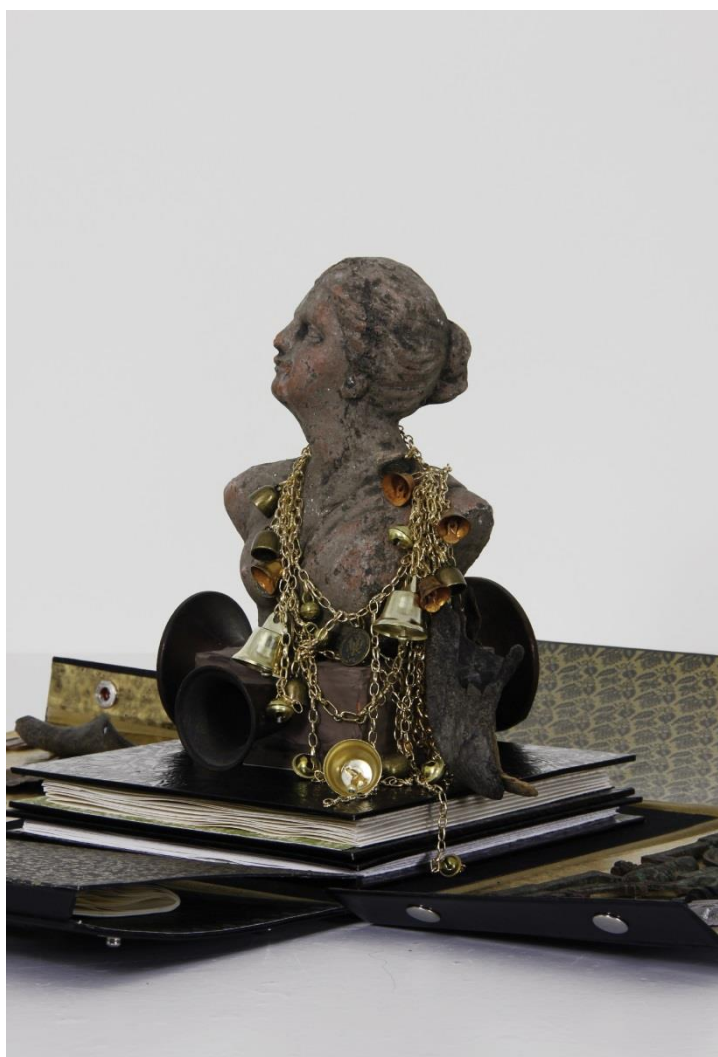


Ricardo Brey
Fuel to the fire
06.02.2015–10.05.2015



Ricardo Brey, *Love*, 2013
Courtesy of the artist and Galerie Nathalie Obadia, Paris-Brussels, photo Isabel Brey

M HKA
Museum of Contemporary Art Antwerp
Leuvenstraat 32, 2000 Antwerp
www.muhka.be

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FUEL TO THE FIRE

“My style is thinking. I think, and while this keeps on working (touching his head) and academe doesn’t petrify it, I will be an artist, just as I am dreaming to be in this exact moment. This is what allows a liquid, plasmatic state in my working method... and for me to react organically to the prevailing moods.”

The exhibition *Fuel to the fire* forms a bridge between the two figures Ricardo Brey unites within himself: on the one hand the historical artist at a crucial time in the history of Cuban art, and on the other the artist who lives and works in Flanders, and makes work that is highly contemporary, critical to the consumption of images and the slickness in which they now tend to dress themselves. Brey has always refused to be catalogued according to his first identity, and has continued to develop his work as a long-term project, geared to the future and in search of universal value.

The survey exhibition at M HKA is a next step after his presentation in the Museo Nacional de Bellas Artes de La Habana in 2014, with which Brey did not only return to Cuba, but also to the Americas from which he had shied away for two decades, engaging instead rather for the European tradition of art, for the history of philosophy and religions – including gnostic and Iranian Sufi thinking – and becoming a Flemish artist, living close to the Ghent altarpiece of the brothers Van Eyck.

Fuel to the fire presents, for the first time ever, a comprehensive and large-scale picture of this oeuvre most people know only from scattered pieces, mainly from gallery exhibitions. The sheer scale of the exhibition, and the scope and grandeur of the oeuvre comes as a surprise even to most of the people who have valued Ricardo Brey as an artist for a long time. Quite some of the works have not been presented publicly since their first moment, sometimes nearly three decades ago.

The earliest works in the exhibition are the installation *The structure of myths*, and 74 pages of *Papeles de Verrazano*, both from 1985, who are both presented for the first time again since 1986. The exhibition also includes the seminal *Untitled, Documenta IX, Kassel* (1992) which is restored for the exhibition. Further there are the *21 Showcases* with three dimensional drawings on paper rolls coming from a mechanical piano that were shown in 1997 in the Salzburg Kunstverein. They are now in the collection of the Flemish Community, but were never presented publicly. They are surrounding the sculpture *Birdland* from 2001. The exhibition also shows two large series of more recent works, not only content wise fascinating but also formally innovative. There is a series of 21 of Brey’s boxes, which may unfold into a multitude of books, drawings, sculptural and performative proposals. Four of these were part of the exhibition in Havana, one is from the famous Sanders collection in The Netherlands, the others are realized for the exhibition. Last but not least there are also some ten of the large photo-based works which Ricardo has recently been making, combining the intensity of the image with its negation through the intensity of objects. Of those, part were produced for and even in Cuba, others come to complete this cycle now in Europe.

The 1004 drawings in 99 showcases of *Universe* (2002-2006), and the solar system of *Every Life is a Fire* (2010-2012), are presented in locations outside of the museum, respectively the banquet of the 19th century Athenaeum close to the Central Station, and the high altar of the Saint-Paulus church which houses the most important ensemble of baroque sculpture in the country.

Universe

**Hall AthenA
Royal Atheneum Antwerp
Franklin Rooseveltplaats 11
2060 Antwerp**

Opening hours:

06.02.2015–10.05.2015
FRI
10:00–17:00

SAT–SUN
14:00–18:00

Every Life is a Fire

**High Altar
Saint-Paul's Church
Veemarkt 14
2000 Antwerp**

Opening hours:

06.02–31.03.2015
SAT–SUN
14:00–17:00

01.04–10.05.2015
MON–SUN
14:00–17:00

An eponymous 200 page catalogue is published by MER. Paper Kunsthalle as part of the project, with essays by **Bart De Baere** (on mysticism as a background and the choice for art in relation to that), **Jimmie Durham** (on the narrative Brey emerges from), **John C. Welchman** (on the work of Brey as a sphere of ideas), **Jesse McKee** (on the work as an ontology of the object), **Thomas Miessgang** (on the work in its relation to music) and an interview with Ricardo Brey by **Sandra Sosa Fernández**.

Curator: **Bart De Baere**

The exhibition is realised with the support of: **Royal Atheneum Antwerp, Saint-Paul's Church Antwerp, Galerie Nathalie Obadia Paris-Brussels, Galerie Tanit Munich-Beyrouth, S.M.A.K. Ghent.**

www.ricardobrey.com

RICARDO BREY

Born in Havana, Cuba in 1955.

Has lived and worked in Ghent, Belgium since 1990.

Selected solo exhibitions and projects

2015

Fuel to the fire, M HKA – Museum of Contemporary Art Antwerp, Antwerp (BE)

2014

BREY, Museo Nacional de Bellas Artes, La Habana (CU)

Kicking the can down the road, Galerie Nathalie Obadia, Brussels_(BE)

2013

Gasoline Around the Moon, Galerie Tatjana Pieters, Ghent (BE)

For one night only, Pan American Art Projects, Miami (USA)

2012

Ricardo Brey/Jimmie Durham, Looking at my own work (and his), Galerie Christine König, Vienna (AT)

Performance: *Boxes (As good as bread)*, Galerie Christine König, Vienna (AT)

Ein jedes Leben ein Feuer ist, work in progress, artist's project space, Ghent (BE)

2009

The Burden and Blessing of Mortality, NICC – New International Cultural Center, Antwerpen (BE)

Annex, work in progress, artist's project space, Ghent (BE)

2006–2007

Universe, S.M.A.K., Ghent (BE)

2004–2005

Ricardo Brey, Hanging around, GEM, The Hague (NL)

2003

Annex, work in progress, artist's project space, Ghent (BE)

2002

Universe, work in progress, artist's project space, Ghent (BE)

2001

Terrestrial impact structures, Galerie Lumen Travo, Amsterdam (NL)

... and other stories, Pand Paulus, Schiedam (NL)

New Links, Galerie Tanit, Munich (DE)

2000

Sources, Centre d'Art Contemporain, Crestet (FR)

1999

Ricardo Brey, Gallery Xippas, Paris (FR)

Ricardo Brey, Temporary-Contemporary, Brussels (BE)

1998

Ricardo Brey, Galerie Albert Baronian, Brussels (BE)

The last year of the tiger, Galerie Tanit, Munchen (DE)

Ricardo Brey, *Installation and drawings*, Schwerte Kunstverein, Schwerte (DE)

1997

Ricardo Brey, Kunstverein Salzburg, Salzburg (AT)

Fly with the Wind, Galerie Lumen Travo, Amsterdam (NL)

Ricardo Brey, Gallery Otto, Bologna (IT)

1996

Ricardo Brey, Galleria Civica, Palazzina dei Giardini, Comune di Modena (IT)

Ricardo Brey, Sittard Art Centre, Sittard (NL)

1995

Ricardo Brey, Patrick De Brock Gallery, Knokke (BE)

1994

Ricardo Brey, Gallery Albert Baronian, Brussels (BE)

Ricardo Brey, Galerie Tanit, Munchen (DE)

Tocar la otra orilla, V Havana Biennial, Castillo de los Tres Reyes del Morro, Havana (CU)

Ricardo Brey, Galerie Nathalie Obadia, Paris (FR)

Ricardo Brey, Galerie Lumen Travo, Amsterdam (NL)

1993

Ricardo Brey, Vereniging voor het Museum van Hedendaagse Kunst, Ghent (BE)

Ricardo Brey, Galerie Tanit, Cologne (DE)

1991

Ricardo Brey, Gallery Albert Baronian, Brussels (BE)

1987

Sobre la Tierra, Centro Wifredo Lam, Havana (CU)

Sobre la Tierra, Galería Kahlo-Coronel, Mexico (MX)

1981

El Origin de las Especies, Museo Nacional de Bellas Artes, Havana (CU)

1980

Luna Llena, Casa de la cultura de Jaruco, Havana (CU)

Selected group exhibitions

2014

The Permission To Be Global: Latin American Art from the Ella Fontanals-Cisneros Collection, Museum of Fine Arts (MFA), Boston (USA)

2013

The Permission To Be Global: Latin American Art from the Ella Fontanals-Cisneros Collection, CIFO Art Space, Miami (USA)

IM & EX-PLICIT, curated by Luc Derycke, Galerie Tatjana Pieters, Ghent (BE)

Middle Gate Geel '13, curated by Jan Hoet, de Halle, Sint-Dimpnakerk, Gasthuismuseum en Kunsthuis Yellow Art, Geel (BE)

Nouvelles Vagues, Artesur, Collective Fictions, Palais de Tokyo, Paris (FR)

2012

Sint-Jan, curated by Jan Hoet and Hans Martens, Sint-Baafskathedraal, Ghent (BE)

2011

Frames & Documents: Conceptual Practices, Selections from the Ella Fontanals-Cisneros Collection, Miami (USA)

2010

Membres fantômes, variations sur un thème de Peter Szendy, Galerie Xippas, Paris (FR)

The Good, the Bad and the Ugly, CC Strombeek, Brussels (BE)

ABC Art Belge Contemporain, Le Fresnoy Studio National des Art Contemporains, Tourcoing (FR)

2009

Jeugdzone, Over opus één en opus min één, LLS387, Antwerp (BE)

Something Else!!!! A selection of works from the S.M.A.K., MAN – Museo d'Arte della Provincia di Nuoro (IT)

2008

Kunst uit huis IV: Otto L. Schaap Content Art Consumers, Stedelijk Museum Schiedam (NL)

2007

Four4One, Old-Spinnerij de Hemptinne, Ghent (BE)

Icare, Musée de l'Art Wallon, Liège (BE)

Vanaf nu! Group exhibition installed by Ricardo Brey and Willem Oorebeek, concept and selection: Ulrike Lindmayr, LLS387, Antwerp (BE)

Killing Time, Exist Art, New York (USA)

Commitment, CC Strombeek, Brussels (BE)

Kick! A project by S.M.A.K. and A.Z. Maria Middelaers, Ghent (BE)

2006

Zes kunstwerken op locatie, Kunstvereniging Diepenheim (NL)

Room with a view, The Bouwfonds Art Collection, Gemeentemuseum, The Hague (NL)

2003

Gelijk het leven is, Museum Dr. Guislain, Ghent (BE)

Art-Life, Galerie Cartwright, Ghent (BE)

2002

Onderstromen/Bovenstromen, Bruges 2002, NICC, Bruges (BE)

2001

Natura arte e meraviglia, Museo di Storia Naturale,
Verona/Vicenza/Montebelluna/Treviso/Venezia (IT)

Après charbon, Genk (BE)

Belgian system, Tour & Taxis, Brussels (BE)

2000

3 Räume – 3 Flüsse, Hann, Münden (DE)

Dello spirituale nell'arte, Dai miracoli alle opera como reliquia, Galleria Civica di Torre
Avogadro, Lumezzane/Villa Brunati, Desenzano del Garda/Rocca di S.Giorgio ad
Orzinuovi/Chiesa di S. Antonio, Breno (IT)

1999

Trattenendosi, Biennale di Venezia (IT)

Ainsi de suite 3, Centre Régional d'Art Contemporain, Sete (FR)

1998

I TransAfrican art invitational exhibition, Orlando Museum of Art, Orlando, Florida (USA)

Meeting Point, Galerie Lumen Travo, Amsterdam (NL)

ES98, III Salon internacional de estandartes, Centro Cultural, Tijuana (MX)

Tussenin/In between, Museum Dhondt-Dhaenens, Deurle (BE)

Door de smeerpipj, NICC, Antwerp (BE)

Voor het verdwijnt en daarna, S.M.A.K. in Watou (BE)

1996

Shelter, Foundation Foundation, Wolfselaar Park, Breda (BE)

Cuba siglo XX. Modernidad y sincretismo, Centro Atlántico de Arte Moderno, Las Palmas de
Gran Canarias; Fundación La Caixa, Palma de Mallorca; Centre d'Art Santa Mònica,
Barcelona (ES)

Arcangelo, Brey, Dessi, Palazzo Ducale, San Martino (IT)

Un certain sourire, Galerie Windows, Brussels (BE)

Universalis, 23 Biennial de Sao Paulo, Parque Ibirapuera, Sao Paulo (BR)

De rode poort, S.M.A.K., Ghent (BE)

1995

Quarters, Oude Boniefanten Museum, Maastricht (NL)

Caleidoscoop, Instituut voor Transculturele Ontwikkeling, Utrecht (NL)

Leonkart, citta del desiderio, Centro Sociale Leoncavallo, Milan (IT)

1994

The ideal place as destination, Haags Centrum voor Actuele Kunst, The Hague (NL)

Life is too much, Galerie des Archives, Paris (FR)
Beelden buiten, Tuin de Brabandere, Tiel (BE)
The spirit of the earth, Watari-UM Museum of Contemporary Art, Tokyo (JP)

1993

X Mostra de gravura. Afro-América a contribuicao espiritual, Casa Romario Martins, Curitiba (BR)
Lorsque le miroir ne nous renvoie pas notre propre image, cela ne prouve pas qu'il n'y ait rien à regarder, Centre d'Art Contemporain Domaine de Kerguehenec (FR)

1992

Documenta IX, Kassel (DE)

1991

De Cubaanse Renaissance, Arti et Amicitiae, Amsterdam (NL)
Von dort aus: Kuba, Ludwig Forum für Internationale Kunst, Aachen (NL)
La década prodigiosa: plástica cubana de los 80, Museo Universitario del Chopo, Mexico, D.F. (MX)

1990

Kuba ok. Aktuelle Kunst aus Kuba, Städtische Kunsthalle Düsseldorf (DE)
Ponton Temse, S.M.A.K., Ghent (BE)

1989

Contemporánea del Caribe, Casa del Caribe, Santiago de Cuba (CU)
Raices en acción, nuevos artistas cubanos, Museo Pape, Monclava (ES)
Jovenes artistas de la RDA y Cuba, Museo Nacional de Bellas Artes, Havana (CU); Neue Berliner Galerie im Alten Museum, Berlin (GDR)
Made in Havana, Museum of Contemporary Art, Brisbane; Australian Centre for Contemporary Art, Melbourne (AU)
III Bienal de La Habana, Museo Nacional de Bellas Artes, Havana (CU)

1988

Artistas cubanos en solidaridad con Nicaragua, Museo de las Américas, Managua (NI)
Pintura cubana actual, Capilla del Antiguo Hospital de Santa Cruz; Fundació Jaume Guasch; Ayuntamiento de Barcelona; Galería G.S.A. Barcelona; Club 24, Madrid; Galería Ponzano 16, Zaragoza; Sala Moreno Villa, Malaga (ES)
Raices en acción; nuevos artistas cubanos, Museo Carrillo Gil, Mexico, D.F. (MX)
Made in Havana, Art Gallery of New South Wales, Sydney (AU)
Signs of transition: 80's art from Cuba, Museum of Contemporary Hispanic Art (MOCHA), New York (USA)

1987

Raices culturales. Nueva Expresión del Arte Cubano, Ex-Convento del Carmen, Sala I, Mexico, D.F. (MX)
Tres artistas cubanos, (exposición colateral a la bienal Bantù), Congo. The exhibition also traveled to Zimbabwe, Mozambique, and Zambia.
Visiones del paisaje, Galería de la Universidad de los Andes, Casa Trovar, Mérida (MX)

XIX Bienal internacional de Sao Paulo, Parque Ibirapuera, Sao Paulo (BR)

1986

Arte joven, Sancti Spiritus '86, Sancti Spiritus (CU)

Pintura cubana actual. Maestros de hoy, Museo de Arte Costarricense; Galería Nacional de Arte Contemporáneo, San José (CR)

Ejes constantes. Raíces culturales, Galería Alternativa, Mexico, D.F. (MX)

II Bienal de La Habana, Museo Nacional de Bellas Artes, Havana (CU)

1985

I Salón de artes plásticas UNEAC (Award), Museo Nacional de Bellas Artes, Havana

Pintores cubanos, Galería La Acacia, Havana (CU)

De lo contemporáneo, Museo Nacional de Bellas Artes, Havana; I.N.B.A., Mexico, D.F.

New art from Cuba: J.Bedia, F.Garciandia, R.Brey, Amelie A. Wallace Gallery SUNY; College at Old Westbury, State University of New York. The exhibition then traveled to North Hall Gallery, Massachusetts College of Art, Boston, Massachusetts; Montserrat School of Visual Art, Beverly, Massachusetts; The Plaza Gallery, State University of New York, Albany, N.Y.; Visual Art Department Gallery; State University of New York/College at Purchase N.Y. (USA)

1984

Cuba: young painting, Musée des Sept-Îles, Quebec (CA)

Arte contemporáneo ahora, Erindale College Campus art gallery, Toronto (CA)

Dibujantes cubanos, I.N.B.A., Mexico, D.F. (MX)

Por la libertad y la amnistía total, Maison des sciences de l'homme, Paris (FR); Asociación de Artistas Plásticos, Helsinki (FI); Tom Mann Theatre, Sydney; Galería Salón de Artes Plásticas Mexicanas,

Dos en uno o el espacio en blanco, Galería Habana, Havana (CU)

I Bienal de La Habana, Museo Nacional de Bellas Artes, Havana (CU)

1983

Plástica cubana contemporánea, Instituto Colombiano de Cultura Museo Nacional, Bogotá (CO)

Encuentro de jóvenes artistas latinoamericanos, Galería Latinoamericana, Casa de las Américas, Havana (CU)

Por la libertad, muestra internacional de pintura en solidaridad con los prisioneros políticos de Uruguay (UR), Centro Artístico, Malmo; Konstnärcentrum, Stockholm (SE); Galería de Arte Ferrum Borsen, Gothenburg (SE); Fiera del mare, Genova (IT); Centro cultural de Auderghem, Brussels (BE)

Encuentro de grabado 1983 (Award), Sala Tespis, Havana (CU)

Premio de pintura Cristóbal Colón, Centro Cultural del Conde-Duque, Madrid (ES)

1982

Los novísimos cubanos, (Grupo Volumen I), Instituto Colombiano de Cultura, Museo Nacional, Bogotá (CO)

Salón permanente de Jóvenes Artistas, Museo Nacional de Bellas Artes, Havana (CU)

Pintura joven cubana, Galería Rafaela Padilla de Zaragoza, Sala Erasto Cortes, Puebla Cuatro, Galería Habana, Havana (CU)

1981

Volumen I, Centro Internacional de Arte de La Habana, Havana (CU)

1er Salón de pequeño formato (Prize), Havana (CU)

Trece artistas jóvenes, Galería Habana, Havana (CU)

Sano y sabroso, Centro de Arte 23 y 12, Havana (CU)

1980

Salón nacional de pintura y escultura Carlos Enriquez, Centro de Arte Internacional, Havana (CU)

1er Salón nacional Arístides Fernández (3rd Prize), Havana (CU)

XIX Premio internacional de Dibujo Joan Miro, Fundació Joan Miró ; Centre d'estudis d'art contemporani, Parc de Montjuïc, Barcelona (ES)

I Trienal de dibujo Arístides Fernández, Sala Lalo Carrasco, Havana (CU)

Landschafts-Malerei aus Kuba, Kunsthalle Rostock, (GDR)

1979

Pintura fresca, Galería de Arte, Cienfuegos (CU)

Salón juvenil de artes plásticas (Prize), Museo Nacional de Bellas Artes, Havana (CU)

1978

VII Salón nacional juvenil de artes plásticas, Museo Nacional de Bellas Artes, Havana (CU)

Exposición colectiva de dibujos, Galería de La Habana, Havana (CU)

IMAGES

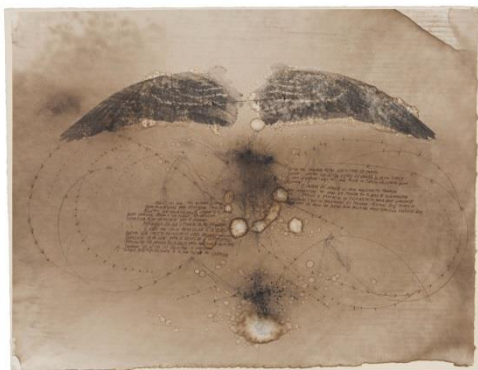
Images are available at www.muhka.be/pers



Ricardo Brey, *Axis mundi*, 2006
Courtesy of the artist and Galerie Tanit, Munich-Beyrouth, photo Dirk Pauwels



Ricardo Brey, *A dream of nine nights*, 2014
Courtesy of the artist and Galerie Nathalie Obadia, Paris-Brussels, photo Isabel Brey



Ricardo Brey, *Soaring*, 2009
Courtesy of the artist and Galerie Nathalie Obadia, Paris-Brussels, photo Isabel Brey

IMAGES

Images are available at www.muhka.be/pers



Ricardo Brey, *Untitled*, Documenta IX, 1992

View of the installation in the Fredericiano, Kassel, collection of the artist, photo Dirk Pauwels



Ricardo Brey, *Devil's Walkingstick*, 2013–2014

Courtesy of the artist and Galerie Nathalie Obadia, Paris-Brussels, photo Alina Sardiña, Havana

OTHER EXHIBITIONS AT M HKA

Jan Fabre

Stigmata, Actions & Performances 1976-2013

24.04.2015–26.07.2015

M HKA has a permanent commitment to Jan Fabre. The museum bases its exploration of the artist's work on his performances, which can be considered as the 'primal source' of all his other work. The exhibition *Stigmata, Actions & Performances 1976-2013* presents an overview of the performances of Jan Fabre in an entirely unique manner.

The exhibitional approach is a radical extension of a presentational mode the artist already explored in *Homo Faber* (M HKA, 2006): instruments from performances presented on tables with glass tops on trestles. In *Stigmata*, the presentation has turned into a veritable sea of dozens of tables upon which are collected memories of performances in the most diverse of ways; by means of the objects used Fabre, or the scale models he calls 'thought models', as well as drawings, photos and all sorts materials that could be considered of 'documentary value'. These disparate items regain, in this setup, a great sense of immediacy as the viewer is confronted with ever new impressions through the immediate, physical closeness with the tables and that which is presented upon it. Here and there, figures emerge from the sea of tables, together with the costumes used in his performances. This exhibition also invades the surfaces of the walls in an imposing manner and presents, along with thirty or so film and video recordings, ensembles of monumental photographs that have become images in and of themselves, as well as the famous BIC floor cloths from the M HKA collection.

Stigmata, Actions & Performances 1976-2013 is a generous, lively overview that is not intended as an exhibition, but rather as a presentation whose powerful format allows the performances to come alive and be rediscovered again. A 644-page book, published by the Italian publishing house Skira, accompanies the exhibition.

Curator: **Germano Celant**

The Welfare State

29.05.2015–27.09.2015

The welfare state operates with regulations, rights and obligations that apply to everyone in the same way, requiring individuals to identify themselves as members of society first and foremost. In this sense, the welfare state is the antithesis of art. Many artists support the welfare state in both theory and practice, and they are fascinated by rules as such, but they have little interest in following rules formulated by others than themselves...

The welfare state is an emancipatory political project, although it was first invented as a way of keeping class struggle and revolution at bay. It is hard to disassociate the European welfare state from the darker elements of recent history, such as militarism, colonialism and the degradation of the natural environment. Yet the welfare state, as a model for social cohesion and political stability, is now gaining ground in new parts of the world, notably in East Asia.

The exhibition *The Welfare State* does not look back with nostalgia at the welfare state in its 'classical' form as a utopian blueprint for an egalitarian (and homogenous) society in postwar Western Europe. It does not invite artists to 'illustrate' political and social engagement. But it does ask some fundamental questions. What is the 'imaginary' of the welfare state? Does it have a 'form'? Can it be 'shown'?

The Welfare State contains new and existing works by eight artists of different generations: **Francisco Camacho Herrera, Josef Dabernig, Kajsa Dahlberg, Róza El-Hassan, Donna Kukama, Artūras Raila, Anne-Mie Van Kerckhoven** and **Stephen Willats**. It also contains visual and textual material from the four cultural archives in Flanders: **Amsab** and the **Liberal Archive** in Ghent, **KADOC** in Leuven and **ADVN** in Antwerp.

The exhibition is both explicitly and implicitly socio-political, and raises topics of relevance to the current situation in the world, such as the communication between citizens of different socio-economic status, the social implications of artificial intelligence, the changing status of labour, the rise of the European far-right, the plight of refugees from the civil war in Syria or a possible shift to a non-monetary economy.

Curator: **Anders Kreuger**

Fremdkörper: works from the studio of Bernd Lohaus
24.04.2015–26.07.2015

Bernd Lohaus (1940-2010) is one of the key figures in the internationally oriented avant-garde of the sixties, which formed the basis for the rich arts scene that has since developed in Flanders. Lohaus and his contemporaries were radical and uncompromising. M HKA presented a large survey exhibition already in 1995, and recently there was a major retrospective at Mac's/Le Grand-Hornu.

Fremdkörper: works from the studio of Bernd Lohaus aims to further widen the already existing and broad perspective on Lohaus' oeuvre. In this respect, the project investigates the scope of his legacy, with an emphasis on lesser-known facets. Works from the studio are shown in three distinct movements. Often, these include works that have not been shown in a long time, such as Lohaus' large-scale, minimal drawings, or the monumental sculpture *Münster*.

LODGERS
31.01.2015–17.01.2016

The LODGERS programme invites some of the most imaginative artistic initiatives to come and occupy the 6th floor exhibition spaces at M HKA. It offers a unique opportunity for public interface to organisations and initiatives who focus specifically on producing and commissioning, and who do not have their own display space.

The programme is developed as a partnership between M HKA and **AIR Antwerpen** (the city's artist residency programme), who offer 3-month long residencies for the guest initiatives. We host these initiatives for a period of three months, co-developing an active series of site-specific displays, events and commissions. LODGERS are welcomed from 'Eurocore' – the combined region of Benelux and the Rheinland.

Follow us on Facebook and Twitter for updates on the LODGERS activities. Free entrance to the LODGERS presentations. Come and say hello!

LODGERS #1 MER. Paper Kunsthalle (Ghent)
31.01.2015–19.04.2015

LODGERS #2 bolwerK (Antwerp)
02.05.2015–19.07.2015

LODGERS #3 Apparent Extent (Cologne)
01.08.2015–18.10.2015

LODGERS #4 School of Missing Studies (Rotterdam)
31.10.2015–17.01.2016

PRESS INFORMATION

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For more information and photos, please visit:

www.muha.be/pers and www.ensembles.org, there you will find more information and documentation on artists, artworks and exhibitions in M HKA

Or contact:

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M HKA is an initiative of the Flemish Community and is supported by the City of Antwerp, the National Lottery, Klara, Cobra.be, H ART, Bank Degroef, De Olifant and Allen & Overy



The exhibition is realised with the support of: Royal Atheneum Antwerp, Saint-Paul's Church Antwerp, Galerie Nathalie Obadia Paris-Brussels, Galerie Tanit Munich-Beyrouth, S.M.A.K. Ghent

GALERIE NATHALIE OBADIA

PARIS - BRUSSELS