

BIOTEXTS

Maycec & Sergej Vutuc (invited by Frans Masereel Centrum)

Tension of humming

The proposal is part of a collaborative exploration work between two artists Maycec and Sergej Vutuc.

This installation would aim to transform and observe the relation between sound interaction into the space and print, waving between hearing and seeing, through printing and characters of the machine with the idea of being shifted forward and back.

This project is in relation with publications and audio tape created and printed in Frans Masereel Centrum.

Sergej Vutuc (BIH), °1979 based in Berlin

"Through his work, he grasps a surreal feeling of a new or parallel existence, and, even though it can sound utopian, moments of the shift of perception in the human and the society in general."

<http://www.sergejvutuc.com/>

Maycec (FR), °1979 based in Paris

Maycec is a french photographer, self-publisher and graphic designer. She approaches to several universes with experimentation on different supports such as paper, various technical printing, analog photography, volume with steel, with in mind the interest to propose art accessible to all.

<http://www.maycec.com/>

Michael Fliri (invited by de Garage)

Fliri is a performing-video artist that brings us into the realm of surreal situations by carrying out in his videos actions that border on the absurd. They appear to be visual transfigurations of yet-to-be pronounced parables. What is emblematic of Fliri's practice is that it remains suspended in a space that allows us to draw connections from both the past and the future. In other words it has an extra-temporal character. For CONTOUR 7, he pushes this experimentation to a critical juncture by bringing together his fascination for masks with a paradoxical quote by Thomas More, who as we know at the end of his life was martyred by being tortured and beheaded: "I Pray to God I'm a False Prophet". In his video Fliri appears to stage a contemporary form of martyrdom, where the beheading is replaced by the seemingly forced impression of his face into a composite soft material, hence producing an effigy reminiscent of the kind that would be used to memorialize the face of saints and kings.

Text by Nicola Setari - Contour7

<http://www.michaelfliri.com/a14seite.html>

Michael Ballou (invited by Voorkamer)

Michael Ballou is an American artist who has been living in Brooklyn since 1983. During the 1990s, he was one of the guiding spirits of Four Walls, hosted in his garage studio, which was something of a combination of clubhouse and laboratory for the exchange of art and ideas. Besides numerous exhibitions in New York City, his work has been exhibited nationally, in Los Angeles, Providence, Boston, Miami, San Antonio, St Louis, and Minneapolis, and internationally, in Berlin, Rome, Brussels, Paris, London, and Riga. His work ranges from sculpture and mixed media to film, video and situationally-specific installation. In 1993, he inaugurated the Four Walls Slide and Film Club, an informal monthly venue for homespun time-based works that has persisted for more than 15 years. Michael Ballou has filmed in Super-8 for over two decades. He has two basic rules: to use the entire roll of film and to edit directly on the camera

<http://bombmagazine.org/article/3646/>

Floris Vanhoof (invited by de Warande)

Floris Vanhoof (1982) is interested in the hybrid form of music, photography and film. His first projections, experimental films on 16 millimeter, evolve towards pure visual experiences in

which he questions our viewing patterns. Inspired by structural film and early electronic music he makes audiovisual installations, expanded cinema performances and music releases.

Vanhoof builds his own instruments to discover the border between image, light and sound. As media-archeologist, he confronts the digital spoiled audience with flickering 16 mm films and 35mm slide installations, formats doomed to disappear. Purposefully he chooses analog technology due to the greater transparency of the workflow and rich dynamic range.

Regardless of nostalgia he experiments with what used to be hightech.

Vanhoof searches for ways to make new images with old media. He makes his own translations from sound to image and vice-versa, by connecting one medium on the -not always compatible- other. He's especially curious to what his work elicits in the viewer. How does our perception operate and which new perspectives appear?

Installations were shown in LLS387 Antwerp, SMAK Ghent, Castlefield gallery Manchester, Vooruit Ghent, Netwerk Alost, Bozar Brussels, Filmfestival Ghent, Beursschouwburg Brussels, De Centrale Brussels, FOMU Antwerp. Performances took place in ISSUE Project Room New York, Aural Mexico City, UH Budapest, Hangar Bicocca Milan, Centre d'art contemporain Dijon, Flagey Brussels, Café OTO London, Extracity Antwerp, Witte de With Rotterdam, Kaskcinema Ghent, International Mystery Los Angeles, The Wulf Los Angeles, Ancienne Belgique Brussels, Museum of Elsene, KMSKA Antwerp, Les Urbaines Lausanne, Xing Live Arts Week Bologna, Electrónica en Abril Madrid, Lal Lal Lal Tampere en Helsinki. In 2015 received the price of the public at the Young Belgian Art Prize.

<http://endlesswebsite.blogspot.be/>