

Miet Warlop

IT NEVER SSST

Press Kit

**The Belgian Pavilion
at the 61st International Art Exhibition
La Biennale di Venezia
9 May to 22 November 2026
Commissioned by the Flemish Community**

Press Kit

1. Press Release

2. IT NEVER SSST

Curatorial Text

Artist: Miet Warlop

Curator: Caroline Dumalin

Reference Images

3. Institutional Partners

MORPHO

Kanal-Centre Pompidou

Young Curators Programme

Bodies In Space

4. Practical Information

Venue & Dates

Websites

Press Contacts

Credits

5. Appendices

Biographies: Performers & Music

Biographies: Young Curators

CV: Artist

CV: Curator

Press Release

Miet Warlop to represent Belgium at the 2026 Venice Biennale

IT NEVER SSST at the 61st International Art Exhibition – La Biennale di Venezia

An exhibition-performance by Miet Warlop for the Belgian Pavilion

Curated by Caroline Dumalin

Commissioned by the Flemish Community

The Flemish Community of Belgium is pleased to announce *IT NEVER SSST* by artist Miet Warlop, curated by Caroline Dumalin, as the project selected to represent Belgium at the 61st International Art Exhibition – La Biennale di Venezia, which will run from 9 May to 22 November 2026.

By selecting Miet Warlop, the Flemish Community seeks to showcase the artist's 20-year career, while also recognizing Belgium's strong tradition of performance and interdisciplinarity. This presentation marks the first time that performance art will take centre stage in the Belgian pavilion.

In Venice, Warlop will present the exhibition-performance *IT NEVER SSST*. Performers will regularly activate the installation through physical and sculptural rituals. The title refers to the turbulent time in which they move forward, doing everything to avoid a standstill. Warlop's work explores the urgency of human connection in an increasingly disorienting world, transforming the Belgian Pavilion into a space of vigour, tension, and shared emotional experience.

Following an open call issued by the Flemish Minister of Culture Caroline Gennez, the selection was made by an independent jury of arts experts convened by the Flemish Community. The jury consisted of Heidi Ballet, Bert De Leenheer, Zoë Gray, Laura Hanssens, Ivo Provoost, Stéphane Symons, Pieterneel Vermoortel, and Bert Schreurs (chairman).

The jury report reads: “Miet Warlop is one of the most interesting artists working today. Her exciting work has earned her a meaningful place in the landscape of contemporary art. Her proposal brings together several storylines (the competitive drive in our frenzied society, language, rituals, the bending of rules, ...) in an exciting dramaturgy. The rock ‘n’ roll spirit of this high-octane performance captures the chaotic state of the world in a real and visceral way.”

In March 2027, the project will travel to the then newly opened Kanal-Centre Pompidou, Brussels:

Kasia Redzisz, Artistic Director of Kanal-Centre Pompidou says “I am immensely proud that Kanal is supporting Miet Warlop and the Belgian Pavilion for the 2026 Venice Biennale. Her proposal embodies the experimental spirit and bold thinking that is essential to today’s contemporary art. Our long-standing collaboration reflects Kanal’s commitment to interdisciplinarity and to supporting artists at watershed moments in their careers. I am grateful to the artist, the curator and the jury for their confidence in Kanal. We cannot wait to see the impact of the work at the Biennale and look forward to hosting the project in Brussels in 2027.”

IT NEVER SSST

Curatorial Text

Miet Warlop transforms the Belgian pavilion into a charged arena where language, music, and collective disorientation collide. Plaster words circulate through the space: they are carried, passed along, dragged around, and broken. Musical characters sing and search for meaning in these unhinged words, which form the lyrics of the emotional world of *IT NEVER SSST*.

The cast consists of seven people: six performers and one sculptor. The performers—a mix of Belgian musicians and Italian dancers—are present two weeks per month, four days a week. During the quieter, hotter summer months, this is reduced to one week. Through a series of absurd and physical rituals, they confront a spreading sense of doom. Moving through a turbulent present, they do everything to keep going and avoid standstill.

This vision of a world is not unlike our own, wavering between despair and the urge to transcend it into something meaningful and more beautiful. Warlop's high-performing, energetic, and creative characters spar with the threat of overload, a breaking point that occasionally asserts itself. They navigate a spiralling world with words that, too, spin out of control and sing to that vulnerable point in a language that is felt rather than understood. By rhythmically switching between seven languages connected to the work's presentation contexts in Belgium and Italy, their wordplay turns into an embodied musical experience.

The pavilion is never completely silent, even when the performance ends. The thousand words left behind continue to echo this poetry of chaos. Spread across tribunes that climb the walls, they stand petrified in time. Like the lyrical ruins of a prayer wall or karaoke machine from a lost civilization, they wait for voices to arrive and once again throw themselves into the pursuit of human connection. One live presence remains throughout: during the seven-months

duration of the Biennale, a sculptor captures these performative moments in plaster bas-reliefs.

IT NEVER SSST reflects the artist's twenty-year body of work and builds on her signature unruly blend of disciplines, interweaving music, dance and sculpture with the world of theatre. Through animated sculptures, tableaux vivants, and performative actions, Warlop creates plastic experimentations in a distinctly scenographic way. In this new creation, several central elements from her earlier work return: the concert as ritual, the rhythm and discipline of sport, the plaster objects—everything in Miet Warlop's artistic practice migrates, mutates, and interconnects in an unfinished, circular movement.

People are often drawn to symbols: forms that make complex ideas and emotions tangible, or that draw an audience into a larger narrative. Miet Warlop's work speaks directly to this visual desire. It pulls the viewer into a performative world of images while at the same time pulling back a corner of the curtain to reveal the tension beneath. Starting from something personal, she reshapes a hardened emotion into an image or movement that reaches out to everyone and asks: do you feel this too?

The Artist: Miet Warlop

Miet Warlop (b. 1978, Torhout, Belgium; lives in Brussels) is a performance artist known for her deeply interdisciplinary work. Her work blends theatre, dance, and visual arts, creating immersive and unexpected experiences. For twenty years, Warlop has made the interplay of visual and performing arts her feeding ground and field of action. Her work is associated with the stage, but always starts from something material and tangible, from her studio. Experiments with plastic materials and physical boundaries are inextricably linked.

Warlop earned a Master's degree in Fine Arts from the Royal Academy of Fine Arts in Ghent. When she won the prize for young talent at Theater aan Zee in Ostend in 2004, there was slight consternation. How could a visual artist with no theatre training win a theatre award? She used the prize money to continue developing her path, gaining attention with projects like *SPORTBAND / Afgetrainde Klanken* and *Springville*, which have toured worldwide.

In 2014, she set up her own production company: Miet Warlop / Irene Wool vzw. She was an artist-in-residence at CAMPO, Beursschouwburg and NTGent. Notable performances include *Mystery Magnet*, a playful, liberating fantasy world of action painting which won the Stückemarkt Theatertreffen Prize in Berlin, and *Fruits of Labor*, which premiered at Kunstenfestivaldesarts in 2016. She has also presented her work at leading art institutions such as BOZAR (Brussels), KW Institute (Berlin), and the Palais de Tokyo (Paris).

In 2021, she was invited by WIELS as part of the Indiscipline festival at the Casino in Knokke. Recent acclaimed productions include *ONE SONG* (Avignon Festival, 2022), a requiem of sport and music that was named one of the best theatre performances of the year by *The New York Times*, and *Chant for Hope*, a collective sculptural choreography channelling the power of language which premiered at the Dhaka Art Summit in 2023. Her new performance *INHALE DELIRIUM EXHALE*, an explosion of silk and images, premiered at the Kunstenfestivaldesarts in May 2025.

The Curator: Caroline Dumalin

Caroline Dumalin (b. 1986, Bonheiden, Belgium; lives in Brussels) is an art historian, curator, and the Artistic Director of MORPHO in Antwerp. Her work centres artists and supports artistic development and experimentation. At MORPHO, she develops international residency programmes, collaborative studio projects, and partnerships that aim to promote a more supportive environment for artistic work. This is the experimental purpose of a residency: playing together, bringing people together, forming lasting relationships and contributing to the in-depth development of the artist.

Dumalin previously worked as a curator at WIELS in Brussels, where she organised solo exhibitions by Mario García Torres, Hana Miletić, Sophie Podolski as well as Vincent Meessen's *Sire je suis de l'ôtre pays*, which built on his show for the Belgian Pavilion at the 2015 Venice Biennale. Between 2014-2015, she coordinated Koyo Kouoh's exhibition titled *Body Talk: Feminism, Sexuality and the Body in the Work of Six African Women Artists*, and supported curator Elena Filipovic in organising Anne Teresa De Keersmaecker's performance exhibition *Work/Travail/Arbeid*. She also co-curated the group exhibitions *Open Skies*, *The Absent Museum* and *Foreign Places*, and coordinated the WIELS Residency Programme.

As independent curator, she curated the public art trail *Endless Express* for Europalia arts festival, featuring new creations by Che Go Eun, Inas Halabi, Flaka Haliti, Chloé Malcotti, Sophie Nys, Marina Pinsky and Laure Prouvost presented along the stations and tracks of the cross-country railway line between Ostend and Eupen. She is the editor of *Le pays où tout est permis*, the first monograph dedicated to the Brussels artist and poet Sophie Podolski (1953-1974). Her texts have appeared in magazines such as *De Witte Raaf*, *Metropolis M* and *Mousse*. She is a board member of Jester, an artist residency and presentation space in Genk. She studied art history at KU Leuven and the Université Paris-Sorbonne and Art Criticism & Writing at the School of Visual Arts in New York.

Reference Images



Miet Warlop, Studio Detail (Plaster Words), 2025



Miet Warlop, Chant for Hope (Dhaka Art Summit), 2023 © Shahrear Kabir Heemel



Miet Warlop, Dragging the Bone (Hebbel am Ufer, Berlin), 2017 © Reinout Hiel



Miet Warlop, ONE SONG, 2022 © Reinout Hiel



Miet Warlop, INHALE DELIRIUM EXHALE, 2025 © Reinout Hiel



Miet Warlop, INHALE DELIRIUM EXHALE, 2025 © Reinout Hiel

Institutional Partners

The collaboration between MORPHO, Kanal–Centre Pompidou, and Miet Warlop’s production structure Irene Wool confirms our national anthem: unity makes strength. MORPHO lends its Artistic Director as curator, provides the administrative framework, and takes care of the Young Curators Programme. With the productional manpower, expertise, and exposure provided by Kanal, the team gains crucial support and the project can excel.

MORPHO

MORPHO is an Antwerp-based nonprofit that supports artists in their artistic development and advocates for their place within the city. MORPHO initiates studio projects and residency programmes that offer artists time and space to work, alongside a community of peers and sessions that empower and connect them. MORPHO’s main premises—housing its office and residency—are located in a former monastery and historic townhouse behind Antwerp Central Station and the Zoo. In addition, MORPHO manages fifteen studio buildings in the city centre and surrounding districts, renting subsidised workspaces to approximately 250 artists. With the support of the City of Antwerp and the Flemish Government, MORPHO aims to build and sustain a solid, lively base for artistic practice.

Kanal-Centre Pompidou

Kanal-Centre Pompidou is a new museum of modern and contemporary art and architecture opening in Brussels in 2026. Situated in the iconic Citroën garage by the canal, just a short walk away from the historic centre, it is a 40 000 m2 meeting place that brings together artists and the public. The collection and programme of Kanal showcase both established and emerging artists. Through strategic partnerships with the Centre Pompidou, CIVA and other cultural and artistic institutions at home and abroad, it hosts a rich panoply of singular exhibitions. But Kanal is more than a museum. It is an extension of the city where artistic disciplines can rub shoulders. With spaces

for performance, dance, music and film, but also freely accessible spots to read, learn, experience, exchange and create. With a library and archives, auditoriums and its very own print shop. With a brasserie, restaurant, bakery and rooftop bar. Kanal is an ever-developing museum that wants to engage with its visitors.

Young Curators Programme

The Young Curators Programme is designed for emerging Belgium-based curators. Beyond encouraging the interaction between Dutch and French-speaking professionals, the YCP aims to offer an exceptional work opportunity for young curators in the frame of the Biennale. The six participants selected for the 2026 edition via open call will partake in bilingual duos and stay between 7 -12 weeks each. They will actively participate in the daily mediation and life of IT NEVER SSST. An initiative of Curatorial Studies, KASK & Conservatorium; Master en Pratiques de l'Exposition (CARE), ARBA-ESA; Vlaamse overheid and Fédération Wallonie-Bruxelles.

Bodies In Space

Bodies in Space is a temporary cultural playground for emerging artists, dancers, and performers, initiated by non-profit Miauw. Known to many people in Brussels for the Catclub parties, the vzw used to mainly use vacant buildings for one-off events. In 2023, Miauw brought the Mercerie back to life: an abandoned building in the centre of Brussels, designed by Victor Horta. The space was made available free of charge to emerging artists and performers. In a year and a half, Miauw received more than 600 applications, and around 500 artists were given the opportunity to show their work. Today the vzw builds on that experience to address an urgent need: the shortage of presentation and residency spaces for dance and performance in Brussels. Bodies in Space enables artists to create, experiment, and grow and aims to provide a sustainable boost to a scene that often falls outside the scope of regular cultural infrastructure. Miet Warlop has been following Miauw's journey for some time and consciously chose to create her work for the Belgian Pavilion here to support this special place.

Practical Information

Venue

61st International Art Exhibition – La Biennale di Venezia

Belgian Pavilion, Giardini della Biennale

Sestiere Castello, 30122 Venice

Dates

Preview of the Biennale Arte: May 6–8, 2026

Official opening of the Belgian Pavilion: May 6, 2026, 12:00

Opening party of the Belgian & Luxembourg Pavilions: May 7, 2026, 19:00–00:00

Exhibition times: May 9–November 22, 2026, Tue–Sun

Summer opening hours: 11:00–19:00 (May–September)

Autumn opening hours: 10:00–18:00 (October–November)

Performance times: Tue–Wed & Fri–Sat, throughout the day:

- May: 6, 7, 8, 9, 10, 12, 13, 15, 16
- June: 16, 17, 19, 20, 23, 24, 26, 27
- July: 21, 22, 24, 25
- August: 18, 19, 21, 22
- September: 15, 16, 18, 19, 22, 23, 25, 26
- October: 13, 14, 16, 17, 20, 21, 23, 24
- November: 10, 11, 13, 14, 17, 18, 20, 21, 22

The exhibition remains visible during the regular opening hours of the Biennale, even when no performance is taking place.

Following Venice, the project travels to Kanal-Centre Pompidou in March 2027.

Websites

www.belgianpavilion.be was jointly established by the Flemish Community and the Fédération Wallonie-Bruxelles to promote all projects by Belgian artists in Venice across successive editions of the International Art and Architecture Biennales.

www.itneverssst.be was designed by the project team as a dynamic platform for the exhibition performance—a space where the life of *IT NEVER SSST* will unfold digitally through video clips shared over the seven months of the Biennale.

Follow us also on the brand-new @belgianpavilionvenice.

The publication will be published by Kanal in March 2027, when the project opens in Brussels.

Press Contacts

For the national press: Serenai (NL, DE, EN)

Sarah-Claire Vermeulen | sarah-claire@serenai.eu | +32 474 853 637

Hannah Smets | hannah@serenai.eu | +32 479 68 23 68

Charlotte Greenaway | charlotte@serenai.eu | +32 479 32 89 46

For the national press: Nakami (FR)

Laurence Morel | laurence@nakami.be | +32 473 68 32 38

Nordine El Ghabri | nordine@nakami.be | +32 472 32 07 12

For Kanal-Centre Pompidou:

David Salomonowicz | dsalomonowicz@kanal.brussels | +32 476 307 554

High-resolution press images are available through the press agencies.

Credits

Team

An exhibition-performance by Miet Warlop

Curator: Caroline Dumalin (MORPHO)

Performers: Oscar Claus, Rahmat Emonds, Melvin Slabbinck, Wietse Tanghe

Music: Miet Warlop, Micha Volders, Oscar Claus, Rahmat Emonds, Melvin Slabbinck, Wietse Tanghe

Costumes: Carol Piron (TOMBOY)

Project Manager and Artistic Consultation: Guy Gypens (Head of Live Arts, Kanal–Centre Pompidou)

Production Presentation: Kwinten Lavigne

Production Managers: Polina Filimonova, Rossana Miele

Sculptural Production: Barbara Vackier

Sculptural Engineering: Mattis Clement

Dramaturgical Consultant: Giacomo Bisordi

Choreographic Consultant: Nathan Ooms

Pavilion Coordinator: Giulio Piovesan

Production Performance (Kanal): Luna Riche

Technicians: Axel De Marteau, Brice Muylle, Cédrik Toselli (Kanal)

Engineer-Architect: Alessandro Zorzetto

Artist's Assistant: Ginger Bogaert

Assistant Curator: Darly Benneker

Communication: Marie-Julie Dellaert, Dieter Vanthournout (Kanal)

Graphic Design: Sophie Keij

Graphic Assistance: Felipe Minicucci, Laure Azizi, Aaron Neubauer

Web Development: Joel Galvez

Press: Serenai/Nakami (Belgium), Sam Talbot (International), David Salomonowicz (Kanal)

Fundraising: Martin Bailly (Kanal), Laure Decock (RendezVous), Frederick Gordts

Administration: Lize Meynaerts, Claïs Lemmens Boon, Ingrid Van Samang (MORPHO)

Production Interns/Volunteers: Juli Bierich, Noor Flamey, Hannah Lefever, Viktor Van Hoof

Sculptural Assistance/Student Workshop: Margot Ally, Sarah-Lisa Bobelyn, Nora Bundervoet, Clémence Cedent, Maya De Block, Ibe De Cat, Mien De Ganck, Nausika De Nil, Ruben De Raeymaekers, Arend De Smedt, Lou De Smedt, Noona Deleu, Jean Descamps, Yael Grunwald, Olivia Leman, Lina van Lieshout, Iluna Nifri, Viona Notte, Elisa Palm, Marianne Van Caekenberghe, Merel Van den Eynde, Maya Van Renterghem, Nel Vanlauwe, Thor Verhoeven, Benjamin Vermoeven, Fran Weymiens

Supporters

A project by the Flemish Community

Commissioner: Caroline Gennez, Flemish Minister for Welfare and Poverty Reduction, Culture and Equal Opportunities

Organisation: Department of Culture, Youth and Media

Coordination: Andy Vandervoort, Stan Van Pelt, Robert Michel

Jury: Heidi Ballet, Bert De Leenheer, Zoë Gray, Laura Hanssens, Ivo Provoost, Stéphane Symons, Pieterneel Vermoortel, Bert Schreurs (chairman)

Institutional Partners: MORPHO, Kanal-Centre Pompidou, Miet Warlop/Irene Wool, KASK & ArBA-EsA (Young Curators Programme)

Main Partners: Loterie Nationale Loterij, Proximus Art Collection, ING Art Collection

Partners: Bodies in Space, TheMerode, Vandecasteele Houtimport

Friends of the Belgian Pavilion 2026: Art Brussels, KU Leuven, MOBULL, National Bank of Belgium, and all those who wish to remain anonymous

Young Curators Programme

An education and mediation programme for Belgian emerging curators

Fellows: Maartje Claes, Natalija Gucheva, Anna Laganovska, Claris Ramnoux, Eline Ringhausen, Carla Robin

Coordinator: Laila Melchior

Jury: Caroline Dumalin, Antoinette Jattiot, Eliel Jones, Laila Melchior

Institutional Partners:

Curatorial Studies, KASK & Conservatorium – School of Arts HOGENT Howest:

Laura Herman, Isabel Van Bos, Dries De Wit, Herlinde van Langenhove

Master en Pratiques de l'Exposition (CARE), Académie royale des Beaux-Arts:

Christine Bluard, Aurélie Gravelat, Dana Trama

With the support of:

Flemish Community: Stan Van Pelt, Robert Michel

Wallonia-Brussels Federation: Max Godefroid, Pascale Viscardy

Bureau International de la Jeunesse: Laurence Hermand, Marie-Sophie Wéry

In collaboration with: MORPHO, Kanal-Centre Pompidou, Scuola Piccola

Zattere

With special thanks to: Petra Van Brabandt, Kasia Redzisz, Stefaan Willems,

Marlies De Munck, Dirk De Wit, Irene Calderoni

Appendices

Biographies: Performers & Music

Rahmat Emonds studied vocals and songwriting at BIMM London and graduated from PXL-music University College (in Hasselt) in 2022. In 2021, she performed with Vermin Twins (full band) and joined a performance of *When I Look at a Strawberry, I Think of a Tongue* as a guest performer. This multidisciplinary performance was followed by a sequel in Senegal (Dialaw festival). In addition to developing her own music as Amaea Rae, she performed during the 2022-23 season with Stef Kamil Carlens & The Gates of Eden, among others. In 2023-24 she was touring with SKC & the Swoon as well as artist in residence at Rataplan. In search of connection and unity, Emonds wants to bring her environment (and herself) a little closer to herself through music and movement.

Oscar Claus is a sound designer, audio engineer and music producer. After his studies documentary film at KASK Ghent, he focused mainly on sound and music, working as a live and studio engineer. In 2022 he recorded and produced his first album with violinist Elisabeth Klinck. In this process he discovered his love for experimental approaches to sound, acoustic music and collaboration. Not having studied music in the classical sense, he tries to approach sonic narratives as spaces and landscapes, using emotional responses as a guiding line. Claus has since worked in music and theatre as a sound designer, musical dramaturg, musician and engineer with Lieselot Siddiki, Kris Verdonck, Miet Warlop, Suzan Peeters, Hanne De Backer, Elisabeth Klinck, Charles Pas and many more.

Melvin Slabbinck is a Belgian musician and performer with a multifaceted practice spanning music, performance and live art. He studied drums at PXL Music in Hasselt and developed into a versatile instrumentalist with a strong physical and stage presence. As a performer, he has collaborated with Miet Warlop, including in the performance *ONE SONG*, in which music, body and repetition merge into an intense live experience. In addition to his work in the

performing arts, Slabbinck is active in the alternative music scene. He drums for the punk band Kaat Van Stralen and plays guitar and writes songs for the band TJE. He moves effortlessly between disciplines and contexts, always searching for new forms of expression in which sound, rhythm and performance reinforce each other.

Wietse Tanghe is a Belgian actor, born in Ghent. He studied Drama at the KASK in Ghent. He played his first leading role in film in Science Fiction (Danny Deprez, 2002). He made his TV debut in 1997 with a guest role in Kulderzipken. After that, he appeared in several Flemish television series, including a leading role in the five-part mini-series De Kavijaks (Stijn Coninx, 2005). His first major television role followed in Quiz Me Quick (2012), where he portrayed Nick Van Loo. In In Vlaamse Velden (2014), he had a leading role as one of the younger brothers of the Boesman family during the First World War. On stage, Tanghe has collaborated extensively with Miet Warlop. His work with her includes Mystery Magnet (2014), Fruits of Labor (2016), Big Bears Cry Too (2018), Ghost Writer and the Broken Hand Break (2018–2019, NTGent), After All Springville (2021), and ONE SONG – Histoire(s) du Théâtre IV, which premiered at the Avignon Festival in 2022.

Micha Volders is a musician, producer, filmmaker, and lecturer at PXL Music. He is active in projects such as Vermin Twins, Gameboyzllmen, and Meteor Musik. His work focuses on the construction of autonomous sound worlds in which rhythm, texture, and repetition play a central role, often reinforced or extended through a strong visual component. Sound and image are treated as parallel systems rather than illustrative layers, allowing space for abstraction, friction, and ambiguity. He has produced albums for Gruppo Di Pawlowski, Whispering Sons, and The Germans, and collaborated with visual artist Miet Warlop, resulting in the album ICCHĀ. His inaugural and debut short film SōN is currently touring international festivals and has received multiple prizes and distinctions, including Best Narrative Short at the Itaewon Film Festival and Best Original Score at the Wallachia International Film Festival. Volders is the founder of the label Mutropia, through which he releases his work on vinyl.

Biographies: Young Curators

Maartje Claes (b. 1999, Belgium) never really assigns herself a single function or place, slipping between the roles of the curator, the writer, the storyteller, the performer, the exhibition-maker, the assistant, and the artist. She completed a master's in Fine Arts at LUCA School of Arts, where her letter exchanges were awarded the LUCA Thesis Prize 2023. After working with birds and tentacles in Molenbeek and building exhibitions in Oslo, she completed the postgraduate programme in Curatorial Studies at KASK School of Arts in Ghent.

Natalija Gucheva (b. 1998, Macedonia) is a visual artist and independent curator based in Ghent. She studied Curatorial Studies at KASK Ghent. Working across installation, performance, and text, Natalija's artistic and curatorial practice explores how art can create shared spaces of memory, care, and belonging. Her work is grounded in long-term, collaborative processes and draws on feminist and queer archives, oral histories, and lived experience.

Anna Laganovska (b. 1996, Latvia) is an independent curator and researcher based in Antwerp. She completed curatorial studies at KASK Ghent and the University of Gothenburg. Her recent projects include *Flowers at Room Temperature* at De Studio, Antwerp (2023); *Border Buda*, a public art project across Machelen, Vilvoorde, and Brussels (2023–2024); *Publiek Park* in Ghent (2021), Antwerp (2023), and Brussels (2025); and Anna Malicka's solo exhibition *Pūra Lāde* (((pure lady))) at Kim? Contemporary Art Centre in Riga (2025).

Claris Ramnoux (b. 2000, Paris, France) is a curator and a designer based between Brussels and Paris. Before moving to Belgium, Claris specialised in object and spatial design and worked for one year at the Le Corbusier Site in Firminy. He was responsible for the exhibitions held in the church, which addressed questions of urbanity and architecture. Claris studied at the CARE Master's programme in Exhibition Practices at the Royal Academy of Fine Arts of Brussels, where he began research on science fiction for his thesis.

Eline Ringhausen (b. 1998, Paris, France) is a scenographer, curator, and performer based in Brussels. She entered the cultural field through the visual arts, and her practice unfolds across installation, performance, and writing. Over time, her work has become increasingly theatrical, exploring with humor and drama notions of gender performativity and rituals of love. She obtained a master's degree in curatorial practices from the Royal Academy of Fine Arts of Brussels.

Carla Robin (b. 2001, Libramont, Belgium) is an artist and curator. She is currently a master's student in Exhibition Practices (CARE) at the Royal Academy of Fine Arts of Brussels. She lives in Brussels. Through writing, sound, and minimalist interventions, she subtly shifts the normative tools of curatorial practice, like forms that persist even when they no longer function quite as intended. Her approach centres on informal narratives, private exchanges, and the ways in which language reshapes itself according to context.

CV: Artist

Performances

2025 INHALE DELIRIUM EXHALE (Irene Wool & Kunstenfestivaldesarts)
2023 CHANT FOR HOPE (Irene Wool, Dhaka Art Summit & Kanal)
2022 ONE SONG – HISTOIRE(S) DU THEATRE IV, 60' (Irene Wool & NTGent)
2021 AFTER ALL SPRINGVILLE, 45' (Irene Wool)
2018 BIG BEARS CRY TOO, 45' (Irene Wool & Het Paleis)
2018 GHOST WRITER AND THE BROKEN HAND BREAK, 45' (Irene Wool & NTGent)
2014 FRUITS OF LABOR, 55' (Irene Wool)
2015 THE VIOLINS, 10' (Irene Wool & Gessnerallee)
2015 ROCKET, 6' (Irene Wool & Beursschouwburg)
2014 DRAGGING THE BONE, 60' (Irene Wool & Latitudes Contemporaines)
2013 THE BIG BAD COLD, 15' (Miet Warlop & Lisson Gallery)
2013 THE VIEW, 20' (Miet Warlop & Lisson Gallery)
2012 MYSTERY MAGNET, 60' (CAMPO, Vooruit & NXTSTP)
2011 AIR RUIN (Miet Warlop & BUDA)
2011 TRAILERPARK (We Love Productions, Kunstenfestivaldesarts, Campo, Vooruit)
2010 TALKSHOW (Miet Warlop)
2009 SPRINGVILLE (BUDA, CAMPO, Vooruit, We Love, Workspace Brussels, a.o.)
2005-2007 GROTE HOOP/BERG (The Bank Victoria)
2005 KOESTER DE KERSEN (Miet Warlop & Vooruit)
2005 SPORTBAND/AFGETRAINDE KLANKEN (Villanella, Vooruit & TAZ)
2004 HUILEND HERT/AANGESCHOTEN WILD (Miet Warlop)

Performative Interventions & Installations

2021 INDISCIPLINE, WIELS at Grand Casino, Knokke-Heist
2021 CRASH, LambdaLambdaLambda at La Maison de Rendez-Vous, Brussels
2019 BLOCK BOX: IF YOU SSST WHY WILL, Boulevard, s'Hertogenbosch
2019 HORSE, A man, A woman, A desire for adventure, Zachęta, Warsaw
2018 THE VIEW AND THE BOARD, Givenchy, Paris
2017 RETROSPECTIVE/MARATHON, HAU, Berlin
2017 HORSE, A man, A woman, A desire for adventure, BOZAR, Brussels
2017 BIG BAD COLD, Performatik, Beursschouwburg, Brussels
2017 CRUMBLING DOWN, Performatik, Kaaithheater, Brussels
2017 THE BOARD, BOZAR, Brussels
2017 AMUSEMENT PARK, Vooruit, Ghent
2017 VIOLENT STOMACH, Actoral, Marseille
2017 NERVOUS PICTURES, Palais de Tokyo, Paris
2017 NERVOUS PICTURES, KW Institute for Contemporary Art, Berlin
2015 CRUMBLING DOWN THE CIRCLE OF MY ICONOCLASM, KIOSK, Ghent
2015 THE VIOLINS, STATION TO STATION, Barbican, London
2014 STAGING INTERRUPTIONS (STREAM OF LIFE), Southard Reid, London
2013 FUSIFORM GYRUS, Lisson Gallery, London
2012 HEBBEL OPENING, HAU, Berlin
2012 TRAGIC HEROES, Baltic Triennial, Vilnius
2011 EXTENTIONS, Rotterdamse Schouwburg, Rotterdam
2011 IN THE TRADITION OF THE SALON, Museum M, Leuven
2011 SPRINGVILLE, S&L, Institute for Contemporary Art, Johannesburg
2010 ALLIGATORS, De Appel, Amsterdam
2010 ART BELGE CONTEMPORAIN, Le Fresnoy, Tourcoing
2010 PLAY THE LIFE, ELECTRIFIED, S.M.A.K., Ghent

2007 PLAY THE LIFE, Playground Festival, STUK, Leuven
2006 VIDEO: STRIPTEASE, La bâtie, Genève
2006 LITTLE RUDY, Croxhapox, Ghent

Scenography

2006 SHAMAN, Jan Devroede, Ghent/Vooruit,
2005 BANKET, les ballets C de la B, Ghent/Handelsbeurs
2005 LA MANCHA, Jef Lambrecht, Brussels/KVS,
2005 LA MANCHA 2, Jef Lambrecht, Brussels/KVS,
2004 HERSENKRONKELS, Antwerp/Arenbergshouwborg
2004 FILMSET, les ballets C de la B, Paris
2004 CALIGULA, Raven Ruëll, Kortrijk/Theater Antigone
2003 HOLOSOFIE, Pieter Genard, Ostend/TAZ
2000 SPA BRUIS FESTIVAL, Dominique Hoste, Ghent/Kopergietery
2000 RIJNZAND, Sam Bogaerts, Ghent/Theater De Waanzin

Awards and selections

2023 Prix de la critique - saison 2022-2023, La Philharmonie de Paris (One Song)
2023 VSCD Mime/Performance Prijs, Nederlands Theater Festival (One Song)
2022 The Best Theater in Europe in 2022, New York Times (One Song)
2015 Award for Best Performance, Kontrapunkt Poland (Mystery Magnet)
2014 Stückemarkt Award at Theatertreffen, Berliner Festspiele (Mystery Magnet)
2010 Selectie TheaterFestival (Springville)
2010 Award for Best Performance, Kontrapunkt Poland (Grote Hoop / Berg)
2004 Theaterprijs Jonge Makers, TAZ (Huileindhert/Aangeschoten Wild)
2003 Franciscus Pycke Prijs (Huileindhert/Aangeschoten Wild)

CV: Curator

Professional experience

2020-now Artistic Director, MORPHO, Antwerp
2021-2022 Guest Curator, EUROPALIA, Brussels
2015-2020 Curator & Coordinator of the Residency, WIELS, Brussels
2013-2015 Assistant Curator, WIELS, Brussels
2011-2013 Gallery Assistant, Micheline Szwajcer, Antwerp
2010-2020 Freelance Art Critic, De Witte Raaf, Rekto:Verso, Mousse, Metropolis M

Exhibitions as Artistic Director MORPHO, Antwerp, Belgium

2024 Marianne Vierø – Flesh, or the Colour of Any Other Object
2024 Federico Tosi – Falling Asleep on a Plane
2023 Cleo Fariselli – Your Storm, Our Dew
2022 Aay Liparoto – Fictional Ceramics for Failed Relationships
2021 Hatice Pinarbasi – Witch, Wish, wAllahi, Which? &
Zinaïda Tchelidze – Ons dagelyksch brood
2020 Zoë Field – Trust Issues & Katinka de Jonge – Collection of Doubts

Exhibitions as Guest Curator

2021-22 Endless Express (Europalia, Brussels BE)
2018 Sophie Podolski – Le pays où tout est permis (Villa Vassilieff, Paris FR)
2016 Ana Torfs – Echolalia (Gulbenkian-CAM, Lisbon PT)

Exhibitions as Curator WIELS, Brussels BE

2019 Open Skies (with Devrim Bayar & Zoë Gray)
2019 Mario García Torres – Illusion Brought Me Here
2018 Hana Miletic – Dependencies
2018 Sophie Podolski – Le pays où tout est permis
2017 Het afwezige museum (with Dirk Snauwaert, Zoë Gray, e.a.)
2016 Foreign Places (with Grégory Castéra)
2016 Vincent Meessen – Sire, je suis de l'ôtre pays

Exhibitions as Assistant-Curator WIELS, Brussels BE

2015 Body Talk (with Koyo Kouoh)
2015 Stan Douglas – The Secret Agent (with Dirk Snauwaert)
2015 Anne Teresa De Keersmaecker – Work/Travail/Arbeid (with Elena Filipovic)
2014 During the Exhibition, the Studio Will Be Close (with Lorenzo Benedetti)
2014 Rossella Biscotti – For the Mnemonist, S. (with Dirk Snauwaert)
2014 Akram Zaatari – This Day at Ten (with Dirk Snauwaert)
2013 Walter Swennen – So Far, So Good (with Dirk Snauwaert)
2013 Jef Geys & Monir Shahroudy Farmanfarmaian (with Dirk Snauwaert)

Publications as editor/author (selection)

- 2022 Endless Express (Europalia)
2019 Mario García Torres: Illusion Brought Me Here (WIELS, Walker Art Center)
2018 Sophie Podolski: Le pays où tout est permis (WIELS, Mercatorfonds)
2016 Foreign Places (WIELS, Motto Books)
2014 Akram Zaatar: Film as a Form of Writing (WIELS, Motto Books)
2013 Walter Swennen: So Far, So Good (WIELS, (SIC))

Publications as author (selection)

- | | | |
|------|---|----------------------------|
| 2022 | Alleingang (3): Questionnaire | De Witte Raaf 216 (Essay) |
| 2021 | Che Go Eun en William Ludwig Lutgens | Arture (Essay) |
| 2020 | The Shadow's Question to the Light's Answer | Mousse 72 (Essay) |
| 2020 | Portraits in Absentia: Emmanuel Van der Auwera
(Interview) | Mercatorfonds |
| 2019 | Our Still Lives: Sina Hensel | HISK (Essay) |
| 2019 | Geladen relaties: Ghislaine Leung | Metropolis M 6 (Essay) |
| 2019 | Retour au travail: Hana Miletic | La Maison de Rendez-Vous |
| 2019 | Studies for Eternity: Larisa Sitar | Hatje Cantz (Essay) |
| 2019 | I Am Still Present: Yuki Okumura | Mousse 66 (Interview) |
| 2016 | Folk Activism: Kasper Bosmans | Mousse 55 (Interview) |
| 2014 | Emily Wardill in La Loge | De Witte Raaf 170 (Review) |
| 2012 | Lucy Skaer in Tulips & Roses | De Witte Raaf 158 (Review) |
| 2012 | Michel Auder in Etablissement d'en face | De Witte Raaf 157 (Review) |