

*Le Monde Autour de Vous

L'appartement 22's Curator

Abdellah Karroum (1970) works as an independent art researcher, publisher and curator based in Morocco. He is the founder and artistic director of several art projects: L'appartement 22, an experimental space for encounters, exhibitions and artists' residencies since 2002 in Rabat; the Le Bout Du Monde, art expeditions undertaken since 2000; and the éditions hors'champs, art publications that have been created in 1999. Karroum was associate curator for the Dak'Art Biennale 2006. He created RADIOapartement22, an experimental space exploring real art-works production and curatorial approach. He curated "Expedition 7 (Patris Relatives)" for the Position Papers exhibitions program in the 7th Gwangju Biennale 2008.

Most of L'appartement22's projects are conceived for the space, namely in the context of artists' residencies that have been continuously developed. Since 2007, L'appartement22 functions collectively and cooperatively, engaging with international curators and artists.

HKS's Curator

Anne Szefer Karlsen (1976), curator based in Bergen, Norway is the artistic director of Hordaland Art Centre (HKS) from 2008 to 2011. Through several collaborative projects and as founding member of artist collective Flaggfabrikken, curatorial collective curate.no and Ctrl+Z Publishing she ventured on to her curatorial practice as an independent curator from 2004 to 2008. Curating for self organised and artist run initiatives, such as Monkey Town, New York, USA; Vector, Iași, Romania and rum46, Århus, Denmark, as well as for institutions like Landmark/Bergen kunsthall (three seasons of "Flaggfabrikken presenterer:" 2007/2008) and the travelling video exhibition "m² and time..." commissioned by SKINN to travel the far north of Norway for 18 months from September 2007. She acted as curator for the annual outdoor exhibition TEMPO Skien 2008 and the residency project "Guide to a Moment", Kunstnarprosjekt Suldal. She is editor of "Collected art criticisms" by Erlend Hamner and co-editor of "Selforganised" (anthology), both Ctrl+Z publishing, 2008.

Stacion's Curators

Albert Heta is an artist as well as a co-founder of Stacion Center for Contemporary Art in Prishtina, Kosovo and has curated the 2007 and 2008 Stacion exhibitions program. His art works are often acts of intervention, exposing hidden or dismissed 'unofficial' realities, in an existing social condition, responses to a given situation or rethinking of existing objects. It's time to go visiting: no visa required, a public intervention on British Airways billboards in Prishtina (2003), Embassy of the Republic of Kosovo Cetinje, SCG (2004) or his Kosovar Pavilion Venice Biennial 2005 (2005), are not merely appropriated installations, but are as much acts of engagement with the conditions under which the works were disseminated by the curators, media, politicians and the public, feeding many a debate on the underlying social, cultural and political mechanisms. Heta's work has been exhibited in a wide international context, including: Apexart, New York; MARCO, Vigo and Kunsthalle Fridericianum, Kassel.

Vala Osmani is architect, Associate Curator and Senior Manager of Stacion Center for Contemporary Art Prishtina.

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L'appartement 22 / Hordaland Art Centre / Stacion Center for Contemporary Art Prishtina

-Meetings and screening in Brussels

-Broadcasts from R22-Brussels studios in Paris and Fez Dialogues with artists, curators and visitors in Bergen, Brussels, Fez, Prishtina and Rabat in collaboration with Hordaland Art Centre and Stacion. www.R22-Brussels.info

-Radio Urban FM Live from Prishtina

-Performance by Ninar Esber in Fez

-Presentation of the book *The way between Belgrade and Prishtina has 28000 un-proper build objects. So, never it will be an auto-ban!* edited by Albert Heta and Vala Osmani. Public reading of texts: What is to be done with Kosovo? by Agon Hamza and Speculative Provisionality by Albert Heta, presented by Vala Osmani.

-Hordaland Art Centre online stream of works by Pedro Gómez-Egaña and HC Gilje, produced in Bergen, Fez and Rabat

-Hordaland Art Centre: Works by HC Gilje in the public space of Rabat

-Screening of the exhibition Paradise Stacion by Fatmir Mustafa-Carlo, curated by Ramiro Camelo



-Screening of *Balls! Balls! Balls!* with Flaka Haliti, curated by Albert Heta

-Artist talk with Flaka Haliti at BB1

-*Unbelievable!* Fatmir Mustafa-Carlo and Ramiro Camelo; artists talk on the exhibition Paradise Stacion opened in Prishtina for BB1 Ramiro to connect via live stream from London

-Screening and documentation of Stacion Agnes, curated by Albert Heta

-Screening from Stacion's seminars and open debates

RADIOAPARTMENT22
إذاعة الشقة 22
www.R22-Brussels.info

Acknowledgements:
LE MONDE AUTOUR DE VOUS (THE WORLD AROUND YOU)

Curated by: Abdellah Karroum (L'appartement 22, Rabat), in collaboration with Albert Heta & Vala Osmani (Stacion Center for Contemporary Art, Prishtina) and Anne Szefer Karlsen (Hordaland Art Centre (HKS), Bergen).

Artists : Hamdi Attia, Elodie Carré, Ninar Esber, Seamus Farrell, HC Gilje, Pedro Gómez-Egaña, Flaka Haliti, Agon Hamza, Fatmir Mustafa, Pascal Sémur, Batoul Shimi.

Thanks to the team: Emma Chubb (L'appartement 22), Abderrahmane Essaidi (L'appartement 22), Era Krasniqi (assistant), Stefan Törner (Pedro Gómez-Egaña's assistant), Pedro Soler (Hangar.org), Carme Romero (Hangar.org), Lluís Gómez (Hangar.org) and Maria Lojo and Trond Lossius (BEK).

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Special Thanks to: Ami Barak, Abdelkader Karroum, Pascal Sémur, Sislej Xhafa.

Project for the contribution of L'appartement 22 to the Brussels Biennial 1, Curated by Abdellah Karroum (L'appartement 22, Rabat), in collaboration with Albert Heta & Vala Osmani (Stacion Center for Contemporary Art, Prishtina) and Anne Szefer Karlsen (Hordaland Art Centre (HKS), Bergen).

Hamdi Attia, Elodie Carré, Ninar Esber, Seamus Farrell, HC Gilje, Pedro Gómez-Egaña, Flaka Haliti, Agon Hamza, Fatmir Mustafa, Pascal Sémur, Batoul Shimi.

Abdellah Karroum: The conception of an exhibition as an editorial proposition to grasp in a determined time, that of the visit to a temporary or permanent museum, is defined by the structure of the space, the engaged vision of the curator, and by the tangible expression of the artwork. The duration of the work is generally longer than that of its exhibition.

I consider the Brussels Biennial as a space-time of dialogues that amplify the L'appartement 22 project, notably its engaged and rhizomic character. The construction I proposed for the L'appartement 22 space within the Biennale is founded on three central elements: the origin, with the rallying architecture of the childhood home; the network, with the invitation of two other structures (HKS from Northern Europe and Stacion from the East and the Balkans); and the encounter, with the dialogues for the Radio (R22-Brussels.info). These elements are reunited by the void like a space of open circulation.

Barbara Vanderlinden's choice of the word "structure" in the invitation provokes in me a desire to relate the exhibition space in Brussels to that of origins. The first visual emotions are situated in childhood, the childhood house, and the landscape that surrounds it. I have constructed the exhibition space of L'appartement 22 at the Brussels Biennial on the model of my own childhood house. Watching the immigrants returning to the neighboring hills, I imagined that Europe was located on the other side of the mountain facing the village. It was in 1975, the year that this family portrait was taken (see photo). Today, I look to create links between this "original" space and the art with which I live in the rest of the world.

L'appartement 22 proposes a program of multiple entries. The artistic project is constructed on a cooperative basis adopted by L'appartement 22 several years ago; it applies an experimental approach to the production of and meeting with artworks.

It is about remaking the art space, rethinking its possibilities of action and its networks near to the works.

Considering the work of artists and the production of works as the prolongment of exchanges and of engagement with life in general, I suggest inviting two curators and their structures that interest me at this moment: Anne Szefer Karlsen (HKS, Bergen) and Albert Heta (Stacion, Prishtina).

A. K.

*The World Around You

This Project is in process. Its production is in Bergen, Fez, Prishtina and Rabat. A screening and a radio studio will be on site in Brussels.

éditions hors'champs



Seamus Farrell, "Glass door/apppt22-Rabatfor frieze", Engraved glass, 220 cm x 90 cm, 2007.

Seamus Farrell, born in 1965, Irish, lives and works in Paris, France and Patria, Spain.



Stacion Agnes, curated by Albert Heta, 2007

We continue to search among us. Not far away and from far away for us, but here front of our nose. Stacion this time stops at Agnes. Stops forever. In a place where Art is made for friends. These artists create new contemporary art history for each other. We create the first permanent contemporary art location in Prishtina. Was it too much for this scene?



Ninar Esber, Ana Bade Inhab Minnak (I wanna be loved by you), 2004, performance at Twins, Paris. Courtesy of the Artist.

Ninar ESBER, Born 13 March 1971 in Beirut, Lebanon. She is artist and writer, lives and works in Paris.

"Ninar Esber s'inspire du célèbre morceau "I wanna be loved by you", chanté par Marilyn Monroe, et l'adapte en arabe libanais. Ce travail est aussi présenté sous forme de performance."



Flaka Haliti, My Balls! Illegal action at the Kosova Video documentation, part of Balls! Balls! Balls!, curated by Albert Heta, Stacion Center for Contemporary Art Prishtina (2008).

This is the first illegal intervention in a white box in this scene (I would love if there would be art historian to say that this is not the first work of this kind in this scene!). Balls! Balls! Balls! is about the history of this action, the players involved, distributed histories and the artist. Balls! Balls! it is also about histories untold or censored.



Open Call2: Debate with Dita Ethem, Agon Hamza and Alban Muja, moderated by Era Krasniqi, 2008.

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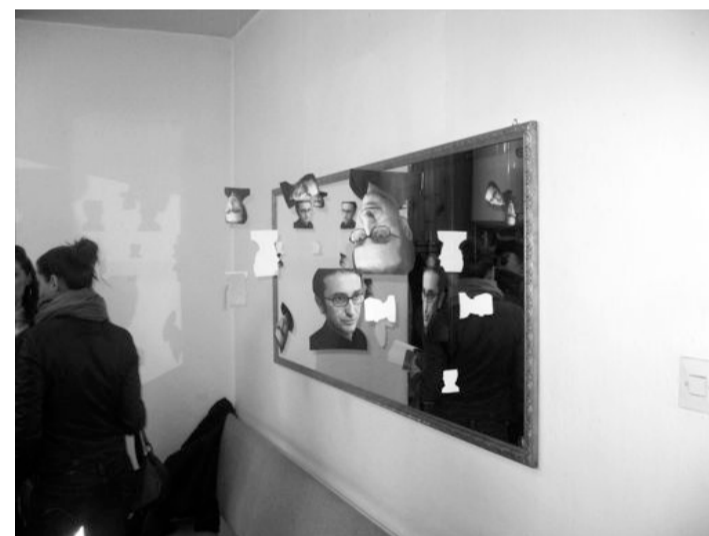
Batoul S'Himi, World's Pressure, 2008, aluminium, exhibition view from L'appartement 22



Batoul S'Himi, "Monde sous pression" (World's Pressure), 2008, aluminium, 29 x 32 cm.

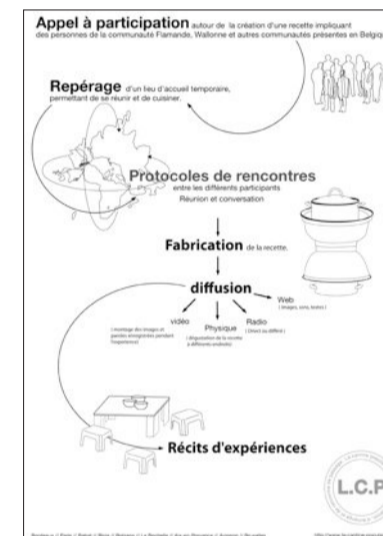
Batouls'Himi vit et travaille à Martil. Elle est diplômée de l'Institut National des beaux-arts de Tétouan en 1998. Cofondateur de l'Espace 150 x295 cm à Martil, avec Fauzi Laatiris, en 2005.

"L'artiste recycle ou transforme les objets du quotidien en outils de résistance et d'engagement éthique. La cocotte-minute, objet si familier aux femmes du Maroc, est transformée en une forme étrangement ouverte..."



Fatmir Mustafa - Carlo: The accidents of roses, photo installation, Frizer Pantene, 2008 Curated by Sislej Xhafa.

"Accidents of Roses" by Fatmir Mustafa Carlo, curatorial by Sislej Xhafa, in my opinions shows changes in the attitude of young artists in Kosova. While in 2002-3-4 artists were waiting for curators (Jakup Ferri, Dritoj Hajredini, Lulzim Zeqiri) now some artists question the role of curators and those who act as curators in our scene (Erzen Shkololli). Albert Heta



La cantine Populaire (Elodie Carré & Pascal Sémur), Projet pour une recette belge, 2008.

Elodie Carré, born 1979 in Poissy, France. Pascal Sémur, born 1976 in Evry, France. They live and work in Paris. The project "La cantine Populaire" began in 2002.

"La cantine populaire (L.C.P) est un projet artistique comme lieu de rencontre qui prend forme au fil des rencontres. Elodie Carré et Pascal Sémur y développe des formes d'échanges qui explorent les limites des conventions sociales et culturelles..."

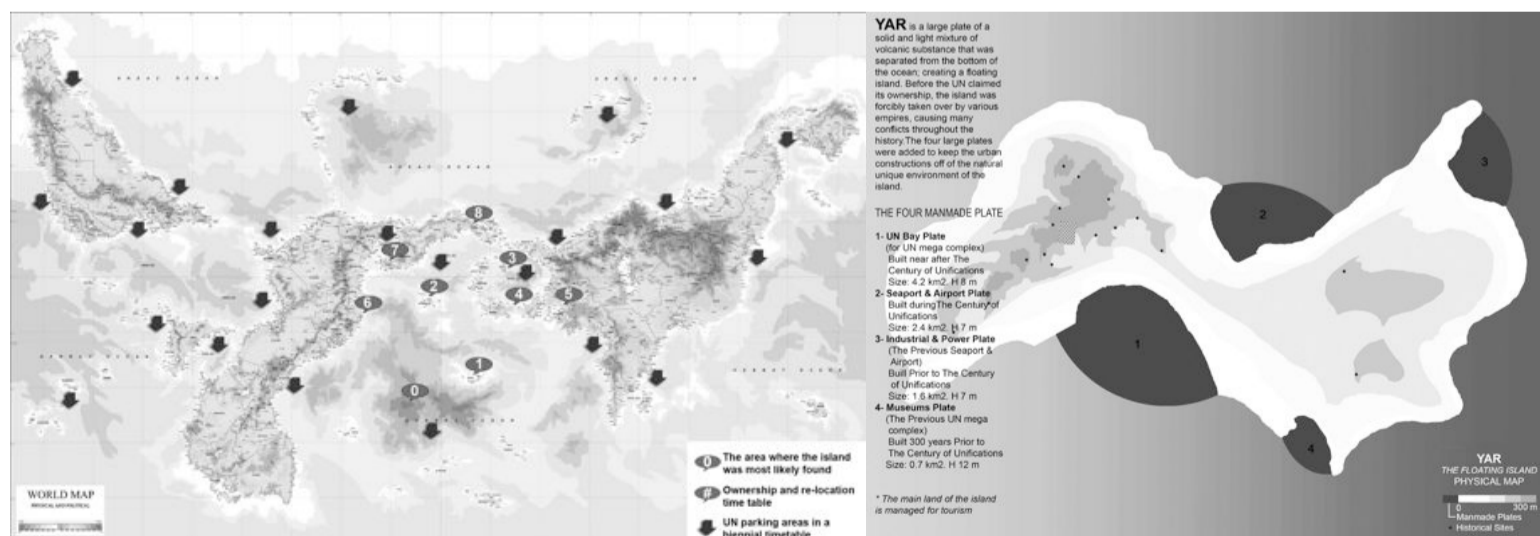


La Cantine Populaire (Elodie Carré & Pascal Sémur), Le Stand du marché, 2003. 1.20m x 80m x2m



HC Gilje, Wind-up bird, 2008, in public space in Rabat. (Image from: UT21, outdoor exhibition, Lillehammer, Norway, September, 2008.)

HC Gilje (1969, Kongsberg, Norway) works in Bergen, Norway and Berlin, Germany with real-time environments, installations, live performance, set design and single-channel video.



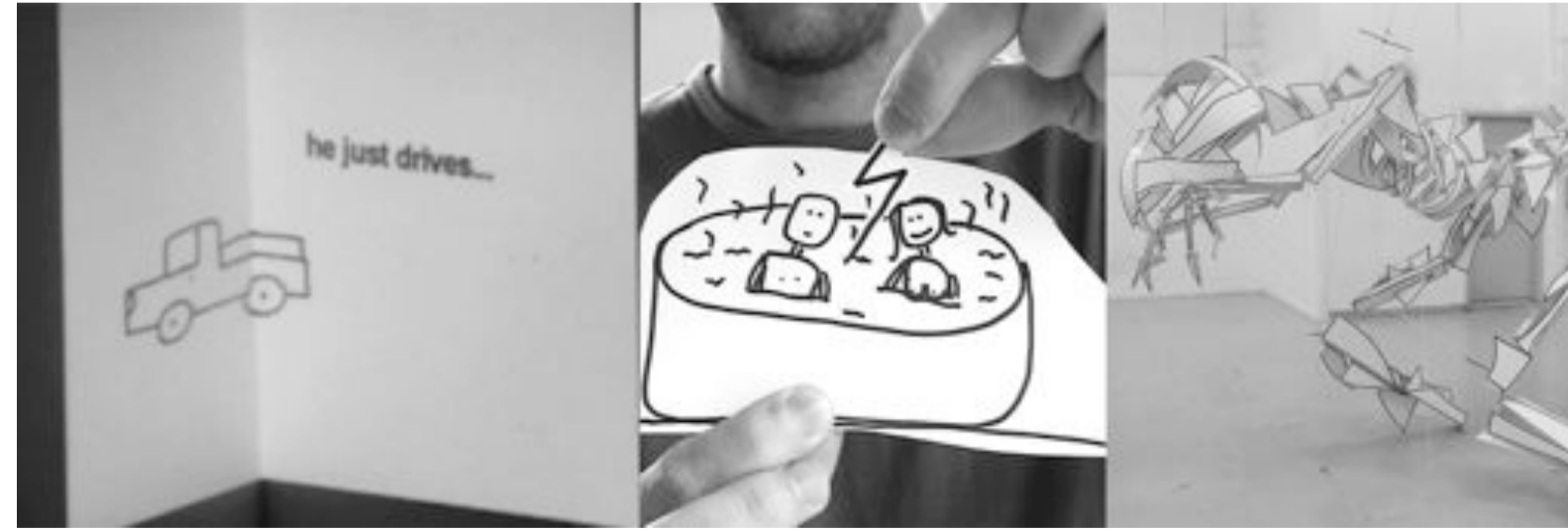
Hamdi Attia, World Map (Physical and political), 2004-2008 (project).

Hamdi Attia, World Map Project, Détail (2008).

YAR: Map of the UN floating island. The UN maga complex is moving to different part of the World within biennial time table. (see map of different places).

Hamdi Attia, born in Assiut, Egypt in 1964. Lives in Cairo, Egypt and New York, United States.

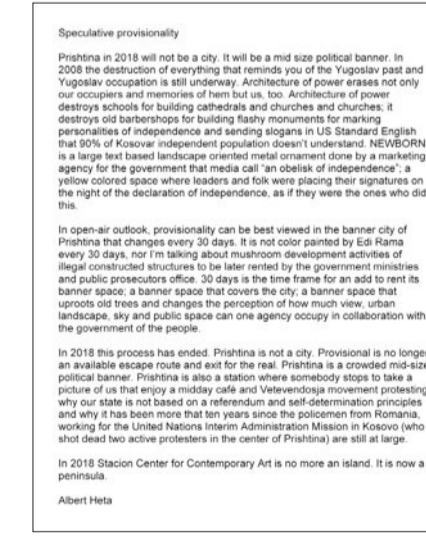
"Le désir d'un artiste de comprendre le monde, de représenter son monde, de le proposer comme lieu de vie, lieu de nulle part mais lieu unique, est le propre d'une quête totale d'être au monde..."



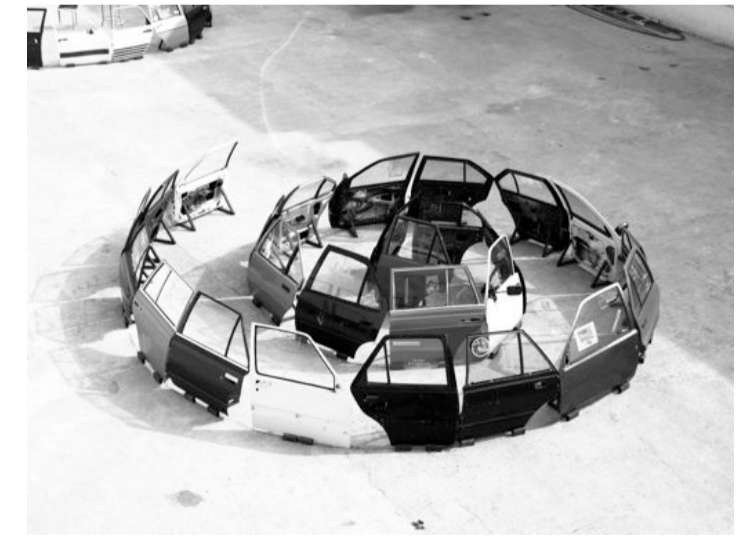
Pedro Gómez-Egaña, Birds, 2008, performance for camera, with music excerpts from The Planets Op.32 (Venus and Saturn) by Gustav Holst. (Image from preparations for: Birds in L'appartement 22's Workshop (Lot 219), Fez, Morocco)

Pedro Gómez-Egaña, Anytime now, 2007, performance for camera, with music excerpts from Valse Triste by Jean Sibelius. (Image: Still from Bergen version of Anytime now, to be recreated on the balcony of L'appartement 22, Rabat, Morocco)

Pedro Gómez-Egaña (1976, Bucaramanga, Colombia) is currently based Bergen, Norway and works primarily with sound and music. Trained both as a composer and visual artist, his practice varies from stage performances to video, installation and sound pieces.



Text by Albert Heta published on "The way between Belgrade and Prishtina has 28000 un-proper build objects. So, never it will be an auto-ban" edited by Albert Heta and Vala Osmani.



Seamus Farrell, Spiral of Fez, 2008. Engraved glass, blown glass, drawing, car doors. Courtesy of the artist.

Car Doors Spiral of Fez was produced during a Workshop led by the artist in Lot 219 in Bensouda, Fez, with workers and fine arts students, including Mohamed Arejda, Abderrahmane Essâidi, Otman Fekraoui, and Mohsin Harraki. During this workshop Seamus Farrell produced also U.N. Circle for the 7th Gwangju Biennale, 2008.