

# PRÉ-AVIS

10/03/2022 - 10/04/2022

*Clément Thiry, Esther Fantuzzi, Hans Andreas R., Lotte Van den Audenaeren, Mario Monti, Sam Vanoverschelde, Sarah Cale, Steven Jouwersma, Various Artists, Yvonne De Grazia*

Like many professional arts organisations in the Flemish Community, nadine vzw applied for structural subsidies from the Flemish government on 1 December. The evaluation of the dossiers, which goes hand in hand with the granting of budgets for the next 5 (or 10) years, will determine the future of the Flemish and Brussels arts scene. On 28 March the preliminary advice (aka pré-avis) was announced by the commissions. The final decision by the Flemish Minister of Culture is expected on 30 June.

Yet the whole subsidy mill remains an abstract concept for many. nadine and Various Artists decided to work with a number of artists around this issue and thus involved artists, who are at the centre of this landscape, in the important change the sector is facing. During the month of March, the group exhibition PRÉ-AVIS gradually took shape in n0dine.

On Thursday 10 March, the ten participating artists were given an information session by Sarah Rombouts (Flanders Arts Institute), during which the arts decree and subsidy system were explained. This date also announced the start of the exhibition's creation process. For this moment, nadine and Various Artists drew a grid on the walls, with an overview of the organisations that applied for money. In this grid, the artists could make their predictions about the outcome of the commissions. They received a datapack as an extra help. The artist that is closest to the actual results after June, will receive assistance from nadine & VA to apply for their own grant.

The vernissage of PRÉ-AVIS on 7 April celebrates the results of this creation process. Each of the artists contributes to the show with a work that speculates on the future structurally subsidised landscape in the Flemish arts sector, and/or exposes the framework for and connections within this subsidy system. We equally see this three-day exhibition as a moment for solidarity and discussion concerning this whole topic.

# Yvonne De Grazia

The use of data and images was part of my former job. In my artistic practice, I am preoccupied with interrogating the power structures they entail... Data are manipulated, they influence and deliver a distorted vision - it is a form of authority. Moreover, the word 'pré-avis' carries the meaning of a warning! To deal with data and to establish a more comprehensive view, I make an analysis followed by a re-transcription - a copy, which in return distorts the data's initial state in a haphazard or accidental way. And so it imposes another logic, another follow up.

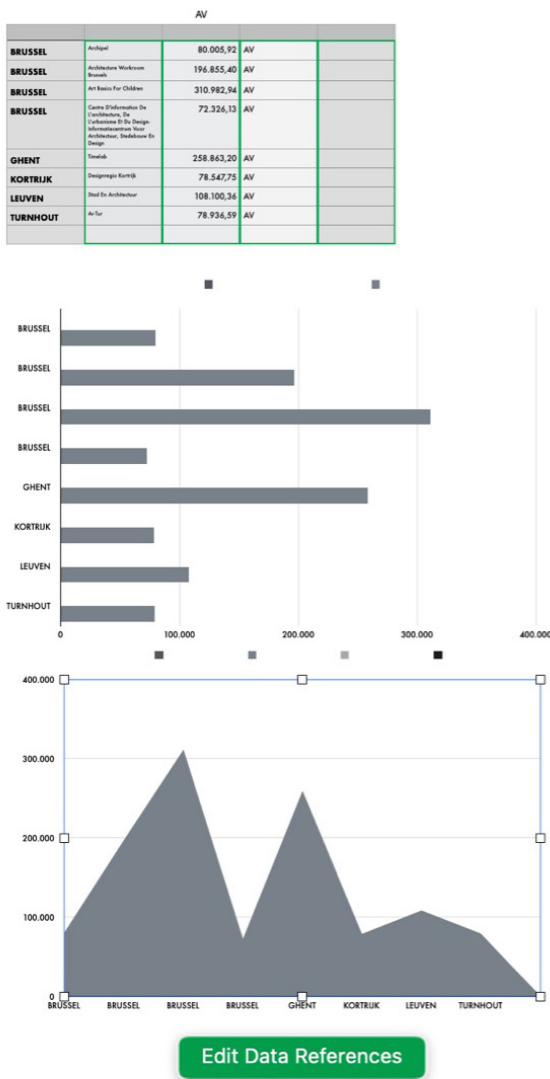


image by YDG (printscren): charts and trends for AV - architecture and design

To make predictions for the grid, I opted for an average poll for each committee. All data was recreated, which allowed me to define categories and extract charts that reflect trends. Furthermore, I considered the workload and impact on the individuals who are assigned to attribute the budgets, without imaging they make random decisions. By observing the regions and the committees, inevitably some got more attention... I also took into account my personal view to forecast succes factors, trends and the criticism that culture can shift towards distraction.

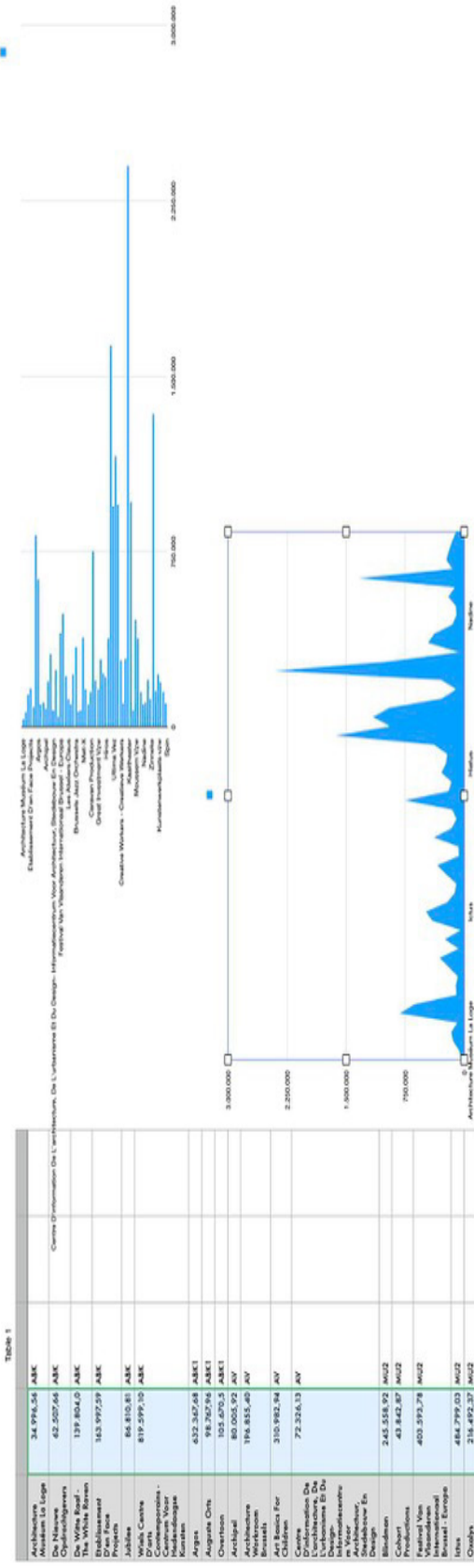
## α 1

My investigation resulted in two works. The first one is a random selection of 2D charts (area shape) that are hanging at the window of n0dine. Eight charts in cut-out plexi interact with the grid-/poll on the walls. They each reflect the distribution of budgets per commission:

- ABK1 (blue): audiovisual arts, sound art and experimental media art
- PK2 (red): music theater
- MU1 (orange): classical music 1
- PK1 (red): dance
- AV (black): architecture and design
- TR/MD2 (white): transdisciplinary and cross-sectoral arts
- PK4 (orange): theater 2
- ABK2 (red): visual arts and photography

## α 2

The second work is a piece of textile that revisits the famous Flemish tapestry by Peter Paul Rubens - The Triumph of Henri IV. I manipulated the image file information with 1:1 information of the 'datapack' (respectively the budgets for the Flemish and the Brussels region). This resulted in glitches, which alter the image by 'burying' the data.



Edit Data References

Table 1

Architectuur Museum La Loge	34.994,54	AKK
Architectuur Museum La Loge	62.557,66	AKK
De Witte Raaf -	137.824,0	AKK
The White Raven	163.997,59	AKK
Dive Book	66.815,81	AKK
Projects	817.377,15	AKK
Jubilee	632.347,68	AKK1
De Witte Raaf -	98.762,94	AKK1
The White Raven	105.670,3	AKK1
Architectuur	80.005,92	AV
Workshops	176.833,45	AV
Workshops	310.982,94	AV
Children	72.326,13	AV
Centre for the	245.558,92	AV2
De Witte Raaf -	43.842,87	AV2
The White Raven	403.393,78	AV2
Architectuur	484.799,03	AV2
Workshops	216.492,37	AV2
Workshops	109.028,98	AV3
Workshops	15.642,38	AV3
Beak	228.078,19	AV4
Beestel - Jaar	241.502,72	AV4
Chickens	67.527,16	AV4
Beestel - Jaar	72.034,51	AV4
Beestel - Jaar	383.320,13	AV4
Munkshuisje	139.623,26	AV4
Het Collectief	97.654,98	AV4
Corram	151.242,74	PK1
Production	715.145,05	PK1
Production	139.623,26	PK1
Great Inestment	162.150,53	PK1
Grip	288.138,01	PK1
Het Collectief	250.879,81	PK1
Production	280.717,05	PK1
Production	1.632.492,49	PK1
Uffkes Vaz	942.941,82	PK1
Beestel - Jaar	3.158.944,11	PK3
Beestel - Jaar	511.613,76	PK3
Creative Works	283.860,64	PK4
L-Creative	100.809,44	PK4
Theaterpubliek	291.637,68	TR/MD1
Workshops, Voor	2.401.328,64	TR/MD1
Producties	961.626,63	TR/MD1
Koninkrijk	70.284,68	TR/MD1
Ministry	459.000,79	TR/MD1
Ministry	380.101,09	TR/MD2
A New Day	149.318,49	TR/MD2
Constant	97.504,20	TR/MD2
Verslag Voor		
Verslag Voor		
Naïve		

α 3

## **hans Andreas R.**

This is the view I have, when I am sitting at my working table at home and turn my head to the right. Just before the sun goes down, the buildings from the Noordwijk-area reflect the light inside the room. It's part of a simple étude I do: every time I'm home and that reflection of the sun comes in, I take a photograph. It's not much more than appreciating being in the right place at the right time, a coincidence, similar to the chance of being qualified for a grant.

- To assign the budgets, I integrated info from the datapack in two formulas. Budget of the committee / number of applicants = what everyone SHOULD get. I took this as target amount. Budget of the committee / percentage of what is awarded. This is the average maximum amount. I based my final results on the target amount, the average maximum amount and my gut feeling.

α 4

## **Various Artists**

*Wolves might not answer* shows the plotted relationships between committee members and organizations. Various Artists did a check-up of the names within the teams and boards of organizations, and compared it to those in the committees. The investigation provided interesting, however not unexpected insights. For the grid, VA decided to include lyrics from the song: 'Paradise by the dashboard light' from Meatloaf.

α 6

## **Mario Monti & Pao Roroloa**

Talking with his friend Paolo about funding flows and narratives around it, Mario Monti has been fascinated by the Strépy-Thieu ritual that happens every ten years: an action in which political parties NVA and Vlaams Belang drive to the boatlift of Strépy with trucks loaded with fake 50 euro notes, to denounce the money transfers to Wallonia. Right now, in view of 2025, the artist duo made a 50 euro bill that celebrates the Strep-Thieu elevator as a symbol of solidarity in between regions and of the redistribution of wealth.

α 7

## **Esther Fantuzzi**

A game, a distraction, a free association of ideas is descending at a breakneck speed. The film is based on a board game, a chance of winning a match that is played with bigger forces. It's a devotion to run, to escape.

In response to the open call for Pré-Avis, I decided to play with 16mm camera effects. The camera runs indifferent and spontaneous, circulating recompositions of the in the margins. Leaning on the spectacular sense of media, it creates a vague sense of nausea and instability. The hunting recall of a rolling dice is what keeps the camera turning, as a way to as a way of trying and telling the same rolling bet over and over again. From the headphones you can hear coins being turned, money that is divided but never fully obtained. The dice keeps rolling, looking for another chance. The fear of losing this game is close... It is the instability which underlines the surrealism and the fragility of this system.

- As a foreigner that just moved to Belgium it was a challenge for me to know which structures would get funding. So I started my predictions by following some logic and a little bit of fantasy. I considered the available budget per committee in comparison to the money that was invested last year for every single organisation. I checked the increase of funding for a certain category and I got my conclusion for this year, proposing an increase for some organisations and a decrease for others.

α 8

## **Lotte Van den Audenaeren**

- I believe the poll is not to be read as an estimate. Based on the fact that there will be less funding available, I reduced all previous budgets. The numbers are erratic, it is not my intention to judge or foresee.

The work in this show *i don't want your money* originated with a similar randomness. During walks, I would place coins I had in my pocket on a railway track and wait for a train to pass by. Not all the coins could be found afterwards, and whatever remained were means of payment that changed in value.

## Sarah Cale & Steven Jouwersma

'Disillusion Bouquet' is a prophetic and celebratory arrangement. Both sculptural and audio object, it offers prognostic and revelatory audio matter, emitted into space when asked upon to deliver a vision. 'Disillusion Bouquet' emits a combination of ambient, abstract and audible sound and voice musings. Sound broadcasts from within the sculpted flowers themselves as messages filtered through the floral organisms from an unknown source.

The artists request the bouquet to offer a meditation on the subsidy system in hopes it might conjure insight into the opacity of the selection procedure. The flowers act as both a forecaster of results while simultaneously presenting themselves as a congratulatory bouquet to the recipients. The flowers therein act as a conflict of interest through their suspicious offerings as insiders while appearing as a non-biased good luck and congratulations in the form of a traditional floral arrangement.

*Sarah Cale* - My approach to the poll was purely instinctual and not based on any factual information, similar to the piece we made, where numbers were mixed-up to produce arbitrary results, channelled into a narrative about prophecy, however false that might be. Following instincts that under the financial climate we are under that funds would be cut back, I allotted less to already funded institutions and considered unfunded institutions "high-risk" and didn't allot them anything. It is perhaps a cynical approach, and I hope it is not the actual outcome, and that all will be funded in the amounts they desire!

*Steven Jouwersma* - For the predictions I used a combination of intuition and physical sensations in response to certain names. I did not calculate a correct total amount I just eyeballed it and hope for the best. Like I do with my own funding applications.

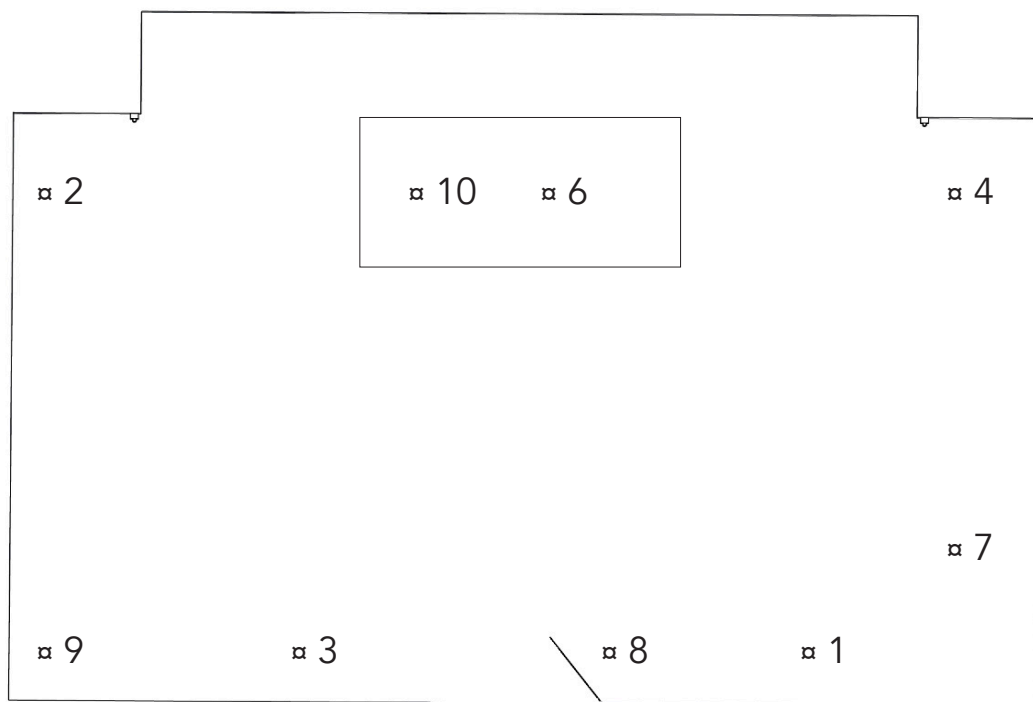
## Clément Thiry

Do we make art to make money? Does money own art? *Subsidy crumb* is part of an experience of dispossession and distribution of values. As an artist, I give up what I own, because giving up is the future. We cannot continue to live with everything we have. We have to let go, abandon our lifestyles, abandon our dependencies and change our relationship to the world. So, I dissolve my production budget in the great tide of subsidies. This is the subsidiary joke, the great masquerade of the monetary exchange. I reverse the roles: Subsidizing rather than subsidized! The 100 euros of budget to carry out the work have been divided into 297, the number of organizations applying for subsidies. That's 297 packets of 0.33 cents with 1.99 euros left over. An email will inform each organization that it has a package of 0.33 cents to collect at n0dine.

- For each organization I wrote a series of digits that make up a number. Each number listed is guided by the previous subsidy received (for those who already had it in previous years) and the importance of the organization. But for more precision, I leave room for an inner voice to tell me the exact figure. For each category, I add the sequence of amounts thus obtained, I compare it with the envelope allocated to it and I re-balance accordingly.



image by Clément Thiry



▣ 1 Yvonne De Grazia  
*Untitled, 2022* (charts in cut-out plexiglass)

▣ 2 Yvonne De Grazia  
*Untitled, 2022* (textile piece)

▣ 3 hans Andreas R.  
*Untitled, 2022* (photograph printed on a postcard)

▣ 4 Various Artists  
*Wolves might not answer, 2022* (LP cover and laserprints on wood)

▣ 6 Mario Monti  
*Untitled, 2022* (celebratory notes of 50 euros, Riso-print)

▣ 7 Esther Fantuzzi  
*Untitled, 2022*  
 (16mm transfer to digital file, looping projection, b/w, stereo)

▣ 8 Lotte Van den Audenaeren  
*i don't want your money, 2019* (transformed pocket money)

▣ 9 Sarah Cale & Steven Jouwersma  
*Disillusion bouquet* (flowers in plaster, paint, voice musings)

▣ 10 Clément Thiry  
*Subsidy crumb, 2022* (packs of 0,33 euros)