

CONTOUR 11 BIENNALE

05.09–01.11.26
MECHELEN

THE EYES OF
THE HEART
AND THE SOUL
OF THE WORLD

PRESS KIT

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FOREWORD

A new beginning is rarely a singular event. More often, it is a collective process of becoming. New eras emerge because people strive for change; new identities emerge because they are wanted into existence. Cultural projects, too, only continue when communities choose to sustain them. Contour Biennale is one such project, entering a new chapter with this eleventh edition. After the biennale was discontinued in 2023, following ten editions, resistance from the arts sector was strong enough for a grassroots action group to form spontaneously in its defence. Artists, curators and cultural workers became advocates for its continuation, until Etienne Van den Bergh, who founded the biennale in 2003, proposed repeating what he had done twenty years earlier: establishing a new non-profit organisation, raising the necessary funds, and organising a new edition.

Just months later, as we began our search for a curator, Sofia Lemos' proposal resonated strongly with the circumstances we faced. As the exhibition suggests, images allow us to imagine a future before it exists. This edition of Contour Biennale, too, first existed as a shared image and then could only take material form through the commitment of many. Apart from the members of the action group, the curator and the participating artists, relaunching the biennale would have been impossible without the commitment of our main partner Kunsthal Mechelen, whose solidarity, financial support and help in human resources have been invaluable.

Our partners kunstencentrum nona, TACK TICK, Academie Mechelen, NW Aalst, Argos, Beursschouwburg, Kunstenpunt, KASK & Conservatorium, escautville, STUK, WIELS, Auguste Orts, Courtisane, dmvA Architects, Emmaüs vzw, Studio PARA, Studio RGB and Bureau BoschBerg have offered locations, time and other invaluable support. With a project grant from the Flemish Government and additional support from the Alderman for Culture Kristof Calvo, we could create a new future for the biennale.

Contour Biennale has a mission. It is a platform for curators, artists, and art workers to connect with an international scene, and the biennale plans to expand this role in the future. As a small-scale biennale, it is a platform deeply intertwined with the city that sustains it both as an audience and as a host. Drawing inspiration from the city's rich history as both a source and a sounding board, Contour Biennale continues to unfold as a compelling platform for urgent questions and inspiring international artistic practices.

We are deeply grateful to Sofia Lemos for joining us in rebuilding Contour Biennale and embracing the uncertain and unruly process of becoming that continues to shape the organisation. Through her commitment and fundraising, this edition affirms the biennale's potential. What you encounter here is more than an exhibition. It is the result of a collective effort, and proof that an arts community, a city, and its inhabitants can refuse to let go of what they believe in—and, together, bring something new into being.

Heidi Ballet (Director) together with Laura Herman (Chairperson) and all members of the action group:

Joachim Naudts (Vice Chairperson),
Sofia Dati, Pieter-Paul Mortier,
Chloé Op de Beeck (Board of Directors),

Anouk De Clercq, Natalie Gielen, Marie Logie,
Stijn Maes, Vincent Stroep, Etienne Van den Bergh,
Herman Van Ingelgem, Karen Verschooren, Anyuta
Wiazemsky Snauwaert, Julia Wielgus (General
Assembly)



Eric Baudelaire, *Also Known as Jihadi* (2017). Installation view at Contour 8 (2017), curated by Natasha Ginwala.



Angel Vergara, *De Nekker Tree* (2015). Installation view at Contour 7 (2015), curated by Nicola Setari.

CONTOUR BIENNALE

Since 2003, Contour Biennale has grown into a cornerstone of Belgium's contemporary art landscape and remains **one of only two biennials in Europe dedicated to moving image**.

Contour Biennale is structured as a curatorial route that interweaves with the history of the city of Mechelen. Situated between Brussels and Antwerp, Mechelen was the capital of the Burgundian–Habsburg Netherlands between 1507 and 1530 and served as the political and cultural centre of a group of provinces that would later become the Netherlands and Belgium. The small scale and rich past of the city enable strong local connections, and offer a **backdrop for a curatorial dialogue between historical and contemporary issues**.

The curators of the recent editions, Auguste Orts (2023), Nataša Petrešin-Bachelez (2019), Natasha Ginwala (2017), Nicola Setari (2015) and Jacob Fabricius (2013) have each shaped the biennale's trajectory, and have unfolded its expanding enquiry, scope and vocabulary.

After its discontinuation in 2023, a group of **Belgium-based curators, artists and cultural workers** founded Contouristen, a new non-profit organisation to secure its future, with the **City of Mechelen** and **Kunsthall Mechelen** as main partners.

The organisation received project funding from the Flemish Government for the 11th edition of Contour Biennale, as well as co-production and other forms of support from a **wide network of cultural organisations**, including Kunsthall Mechelen, Kunstencentrum nona, TACK TICK, Academie Mechelen, NW – Open House for Contemporary Art and Film, Argos, Beursschouwburg, Kunstenpunt, Curatorial Studies – KASK & Conservatorium, escautville, STUK, WIELS, Auguste Orts, Courtisane, dmvA architecten, Emmaüs vzw, Studio PARA, Studio RGB, and Bureau BoschBerg.

Under the direction of **Heidi Ballet**, Contour Biennale returns with a renewed organisational structure and works on building a sustainable future for the biennale.

Heidi Ballet

Co-founder Contouristen / Director of Contour Biennale



Heidi Ballet is Director and Co-founder of Contour Biennial and Associate Curator at DE SINGEL performing arts center in Antwerp. She also teaches at the In Situ department of the Royal Academy of Fine Arts Antwerp.

She has curated numerous public art projects, including *And So, Change Comes in Waves*, a permanent art-and-science parcours commissioned by KU Leuven University in 2025. As Artistic Director of the Beaufort Triennial in 2018 and 2021, she commissioned site-specific outdoor works for the Belgian coast by artists including Michael Rakowitz, Goshka Macuga, Laure Prouvost, Jeremy Deller, Sammy Baloji, Nina Beier, Rossella Biscotti and Raphaela Vogel, tracing ecological change, collective memory and monuments.

In 2017, together with Milena Hoegsberg, she curated the Lofoten Biennale (LIAF), *I Taste the Future*, which engaged with visual art, performance and science fiction to address climate change, Lofoten's Sami history and oil extraction. In 2016, she curated *Our Ocean, Your Horizon* at Jeu de Paume in Paris and CAPC in Bordeaux, researching conditions of the oceanic, as well as the group exhibition *The Morality Reflex* at CAC in Vilnius. From 2012 to 2015, she worked as Research Curator at Haus der Kulturen der Welt (HKW) in Berlin, conducting research for the essay exhibitions *After Year Zero* and *Ape Culture*. Her writing has appeared in *Mousse*, *ArtReview*, *Art Papers*, and *Randian*. She is a member of the acquisition committee of FRAC Grand Large in Dunkerque.

“With a group of fellow curators we decided to build a new future for the biennale. The relaunch of Contour Biennale marks not only the continuation of a cultural legacy spanning more than two decades, but also a renewed commitment to creating a platform where international curators and artists can make a statement about our world today in the historical city of Mechelen, and inspire future generations of curators, artists and audiences.”

— **Heidi Ballet**

Director, Contour Biennale



Filipa César & Louis Henderson, *Sunstone* (2017). Installation view at Contour 8 (2017), curated by Natasha Ginwala.



Michael Fliri, *I Pray I'm A False Prophet* (2013). Installation view at Contour 7 (2015), curated by Nicola Setari.

THE EYES
OF THE
HEART AND
THE SOUL
OF THE
WORLD

CONTOUR BIENNALE 11

From September 5 to November 1, 2026, Contour Biennale presents its 11th edition, curated by **Sofia Lemos**, in Mechelen, Belgium. This edition marks the return of Belgium's longest-running moving image biennial. Titled ***The Eyes of the Heart and the Soul of the World***, Contour Biennale 11 will unfold across **heritage and cultural sites in Mechelen**, bringing together artists from diverse geographical contexts, whose works explore **transformation, imagination**, and the power of images to shape how we experience ourselves and the world.

Sofia Lemos previously held curatorial positions at TBA21 — Thyssen-Bornemisza Art Contemporary, Nottingham Contemporary, 2nd Riga Biennial, Galeria Municipal do Porto and collaborated on the public program of Contour Biennale 8 (2017). Her project was selected for expanding beyond conventional formats, her extensive international experience, and her sensitivity to the biennale's transitioning structure.

The participating artists are **Gabriel Abrantes, Mariana Caló & Francisco Queimadela, June Crespo, Rodrigo Hernández, Özgür Kar, Ayoung Kim, Lucia Martinez Garcia, Tuán Andrew Nguyễn, Claudia Pagès Rabal, Laure Prouvost, Kivu Ruhorahoza & Christian Nyampeta, Lisa Spilliaert, Ana Vaz, and Yuyan Wang.**

With the return of Contour Biennale, Mechelen will once again become a **vibrant hub for contemporary art**. As the Biennale's committed partner and main venue, **Kunsthall Mechelen** plays a central role in the project, while the newly opened contemporary art space **TACK TICK** launched by TICK TACK (Antwerp) hosts part of the exhibition. Contour Biennale, Kunsthall Mechelen and TACK TICK **join forces in creating a stage for artistic experimentation** in the city.

The curatorial route starts at **Kunsthall Mechelen**, and continue to **TACK TICK, dmva Architects and De Noker**, as well as the **Silent Garden at the Archbishop's Palace**, where **Rodrigo Hernández** presents a new permanent public artwork. The artwork was commissioned especially for the 11th edition of Contour Biennale by the City of Mechelen in **collaboration with Kunsthall Mechelen and Alderman of Culture Kristof Calvo**. This forms part of a collaboration with the City of Mechelen that will continue in future editions of the biennale.

The biennial opened on **Saturday, 5 September** with guided tour hosted by the curator, a discussion with participating artists **Laure Prouvost, Gabriel Abrantes** and **Yuyan Wang** moderated by film theorist **Teresa Castro**, and an opening reception at Kunsthall Mechelen, with welcome words by Minister of Culture Caroline Gennez, Curator Sofia Lemos and Director Heidi Ballet. The opening weekend continued on Sunday, 6 September, with a collective rest led by **Rodrigo Hernández** at Stiltetuyn and a conversation with philosopher **Michael Marder**.

Throughout the autumn, Contour Biennale 11 will offer a variety of public engagement activities with workshops, masterclasses, and guided tours tailored to different communities.

CURATORIAL STATEMENT

The Eyes of the Heart and the Soul of the World

From cave paintings to machine vision and mythic symbols to data-driven imaginaries, images have shaped how we perceive, imagine, and inhabit the world, orienting our collective sense of belonging and becoming. They generate possibilities, organise time, and mobilise affect—connecting past and future, the ecological and the ancestral, the technological and the spectral.

Across these thresholds lies a subtle realm where the visible and the unseen meet: the imaginal, a space of potentiality where desire and lived experience converge, perception shifts, time resets, and language forms at the edges of consciousness. Here, in what Henry Corbin called ‘the world of the soul’, images acquire visionary force, seen through the ‘eyes of the heart’.

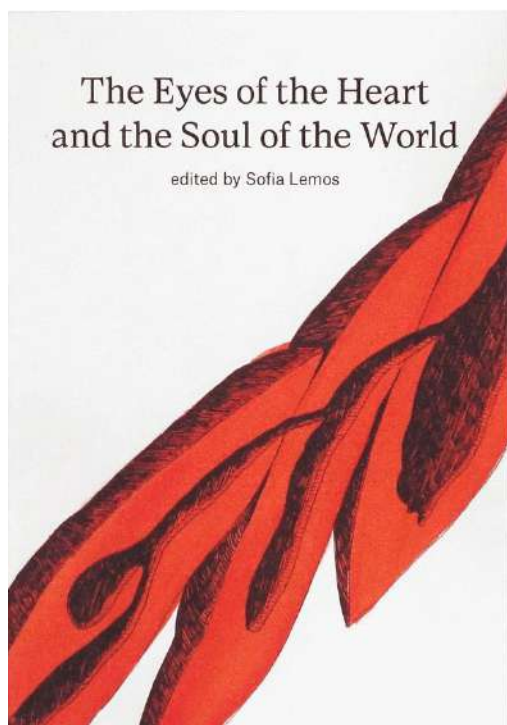
Delving into the invisible frequencies of personal and planetary becoming, Contour Biennale 11 engages the visions, dreams, and projections that arise through life’s ongoing transformations: from gestation and birth to childhood and adolescence; from gender transition and ageing to love and loss; from climate crisis and exile to regeneration and return—as images that both move us and mobilise change.

Such transitions—profound metamorphoses at once intimate, political, and planetary—are continuous with cycles of growth, decay, and emergence that traverse human and non-human life alike. From within them, images reveal rather than represent, blurring the boundary between the world as it is and the world as it might be.

Situated across the historic city of Mechelen, Contour Biennale 11 unfolds through a parcours of site-specific works in film, sound, sculpture and installation, expanding the possibilities of the moving image today. Together, the artists conceive the imaginal as an ecology of the possible, where images emerge as living forces: mirrors through which our shared capacity to transform and be transformed becomes perceptible.

Sofia Lemos
Curator, Contour Biennale 11

COMPANION PUBLICATION



The Eyes of the Heart and the Soul of the World is the companion publication to Contour Biennale 11 curated by Sofia Lemos.

Contributors

Teresa Solar Abboud, Heidi Ballet, Arthur Campagna, Federico Campagna, Sofia Lemos

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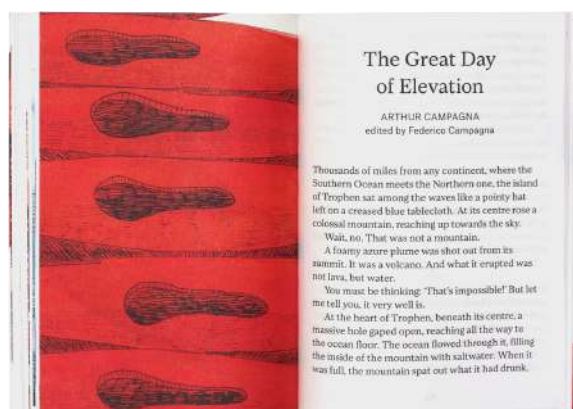
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Price: 12,00€

At a moment when imagination feels constrained by ecological crisis, political violence, and mediated fear, *The Eyes of the Heart and the Soul of the World* turns to the imaginal—the intermediary realm between the sensory and the symbolic—as a vital faculty of perception. Drawing on Persian mystical philosophy, Henry Corbin's mundus imaginalis, and James Hillman's archetypal psychology, this publication approaches threshold states—gestation and birth, childhood and adolescence, gender transition and ageing, love and loss, exile and return—as sites where personal and planetary transformation can be understood as part of one continuous process, experienced across different scales.

Weaving together curatorial reflection, philosophical invocation, and playful fable, it moves between essay, image, and story to suggest that the world always exceeds our habitual modes of perception—and that cultivating a different quality of attention may open onto recognition, solidarity, and possibility.



“We are living through a moment when the future itself feels foreclosed, when many people — especially younger generations — describe a kind of paralysis in the face of planetary transformation. My intuition is that this paralysis is partly a failure of perception in the deepest sense: we have lost the capacity to see ourselves as extensions of the world, to recognise change as the very condition of life, and to imagine political, economic, and social forms beyond those we already inhabit.

It was important for me then that the experiences we tend to associate as intimate and personal are understood as shared conditions of human and more-than-human life. In that sense, personal and planetary transformation are not analogous; they are the same threshold, experienced at different scales.”

— **Sofia Lemos**

Curator, Contour Biennale 11

Sofia Lemos

Curator, Contour Biennale 11



Sofia Lemos is a curator and writer whose work engages the intersections of art, performance, and discourse, with a sustained focus on ecology and critical practice. From 2021 to 2024, Lemos was Curator at TBA21 —Thyssen-Bornemisza Art Contemporary, where she launched a programme centred on ecological and community-based practices, commissioning new work and convening artists, performers, and thinkers. Between 2018 and 2021, she served as Curator of Public Programmes and Research at Nottingham Contemporary, where she developed live and collaborative projects, including the multi-year *Sonic Continuum*, exploring the sonic and its relationship to social change.

Lemos was associate curator of the 2nd Riga Biennial (2020), a visiting curator at Galeria Municipal do Porto (2017–18), and part of the curatorial team for Contour Biennale 8 (2017). She has collaborated with Culturgest, Galerias Municipais de Lisboa, Serralves Museum, Frac Sud, Kunstinstituut Melly, MACBA, MAMBA, and Haus der Kulturen der Welt, among others. She edited *Reluctant Gardener* (Bom Dia Books, 2025), *Meandering: Art, Ecology, and Metaphysics* (Sternberg Press, 2024), *Sonic Continuum* (Nottingham Contemporary, 2021), and *Metabolic Rifts* (Anagram, 2019, with Alexandra Balona). Lemos lectures regularly and contributes to international publications, including *e-flux criticism*, *Frieze*, *Mousse*, and *Spike*.

EXHIBITION ROUTE

A KUNSTHAL MECHELEN

Onder-Den-Toren 12

- 01 June Crespo
 - 02 Yuyan Wang
 - 03 Ayoung Kim
 - 04 Tuấn Andrew Nguyễn
 - 05 Kivu Ruhorahoza & Christian Nyampeta
 - 06 Mariana Caló & Francisco Queimadela
-

B DMVA ARCHITECTS

Sint-Katelijnsstraat 16

- 07 Özgür Kar
-

C TACK TICK

Huidevettersstraat 3

- 08 Claudia Pagès Rabal
 - 09 Gabriel Abrantes
-

D STILTETUIN

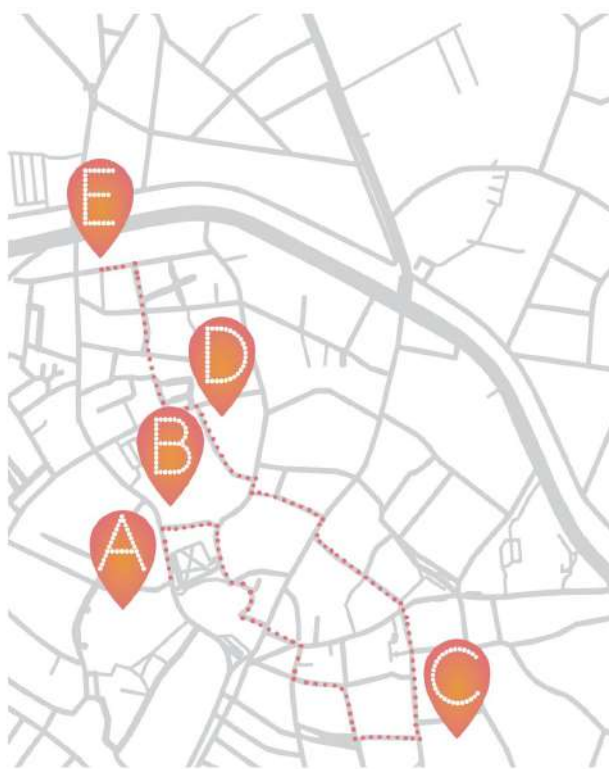
Aartsbisschoppelijk Paleis, Schoutetstraat

- 10 Rodrigo Hernández
-

E DE NOKER

Nokerstraat 4

- 11 Laure Prouvost
- 12 Ana Vaz
- 13 Lucia Martinez Garcia
- 14 Lisa Spilliaert



PARTNER VENUES

Kunsthal Mechelen

Main venue – Onder-Den-Toren 12

Once the residence of Mechelen's fifteenth century aristocratic and political elite, the building that now houses Kunsthal Mechelen has been reshaped over time by industrialisation and car culture. Designed by Jos Chabot in 1925 as a car garage, its architecture still bears traces of this transformation. During the 1930s, it served as a distribution centre for renowned U.S. car brands. By the mid-20th century, it functioned as a petrol station with a double fuel pump at its entrance. In 2000, it reopened as De Garage and eventually became Kunsthal Mechelen, a platform for contemporary art and cultural production within the city's historic centre.



dmvA Architects

Sint-Katelijnestraat 16

Home to the architecture studio dmvA, the building known as Gallery Mispelters and formerly called 'Drijhoek', has been an inn, an artist's residence, and later on a brewery. Bombed in 1914, it was rebuilt as a warehouse and workshop. In the twentieth century, it housed New Mispelters, a stationary shop which served the city of Mechelen for more than seventy years. Situated on Sint-Katelijnestraat, historically a street of painters, sculptors, bell founders, artisans, and breweries, the site remains woven in the city's traditions of making, craftsmanship, and everyday cultural production.



TACK TICK

Huidevettersstraat 3

Recently opened, TACK TICK is a new space for contemporary art developed by TICK TACK (Antwerp), housed in a neoclassical building from 1882. For over a century, the venue operated as the Salle de Ventes par Notaires, an auction hall where the belongings of the deceased were catalogued, assessed, and redistributed among the living. Furniture, artworks, books, and household objects passed through its rooms, moving between private and public life and taking on new meanings with each transaction.



PARTNER VENUES

Stiltetuin

Aartsbisshoppelijk Paleis, Schoutetstraat

Hidden within Mechelen's dense medieval fabric, the Stiltetuin—or Silent Garden—is a secluded walled garden belonging to the Archbishop's Palace. Preserved since the sixteenth century as a space for retreat and contemplation, the garden retains an atmosphere of quiet in the city centre. Partly opened to the public in 2017, it stands at the historic confluence of two former waterways. Local lore tells of two lovers who drowned here, their forbidden love giving rise to the name Hellegat—or Hell's Hole—evoking religious imaginaries of sin, transgression, and the afterlife.



De Noker

Nokerstraat 4

De Noker is a former religious and care institution shaped by practices of healing, hospitality, and social support. Since the fourteenth century, it functioned as a hospice for the impoverished, the sick, the elderly, and orphans. In the seventeenth century, the Cellebroeders (also known as Alexians or Cellites), a lay religious order, continued this work for three more centuries, caring for those affected by plague, mental distress, and social abandonment. In Mechelen, the Cellites were tasked with burying the dead. In the twentieth century, Franciscan nuns gradually opened the cloister to neighbourhood life, offering childcare, establishing a school and providing support to migrant communities, including Moroccan workers who arrived in Mechelen during the 1960s labour migrations. Today, under the stewardship of the non-profit care group "Emmaüs", the building still reflects a history of solidarity rooted in everyday acts of social repair.



PARTICIPATING ARTISTS

Gabriel Abrantes

b.1984, North Carolina, USA. Lives and works in Lisbon, Portugal.

Mariana Caló & Francisco Queimadela

b. 1984, Viana do Castelo, Portugal / b. 1985, Coimbra, Portugal. Live and work in Porto, Portugal.

June Crespo

b. 1982, Pamplona, Spain. Lives and works in Bilbao, Spain.

Rodrigo Hernández

b.1983, Mexico City, Mexico. Lives and works in Paris, France and Mexico City, Mexico.

Özgür Kar

b.1992, Ankara, Turkey. Lives and works in Amsterdam, The Netherlands.

Ayoung Kim

b. 1979, Seoul, South Korea. Lives and works in Seoul, South Korea.

Lucia Martinez Garcia

b. 1994, Geneva, Switzerland. Lives and works in Paris, France and Geneva, Switzerland.

Tuấn Andrew Nguyễn

b.1976, Saigon, Vietnam. Lives and works in Ho Chi Minh City, Vietnam.

Claudia Pagès Rabal

b. 1990, Barcelona, Spain. Lives and works in Barcelona, Spain.

Laure Prouvost

b. 1978, Lille, France. Lives and works in Brussels, Belgium.

Kivu Ruhorahoza & Christian Nyampeta

b. 1982 / b. 1981, Kigali, Rwanda. Live and work in Kigali, Rwanda / in New York, USA.

Lisa Spilliaert

b. 1990, Tokyo, Japan. Lives and works in Ghent, Belgium.

Ana Vaz

b. 1986, Brasilia, Brazil. Lives and works in Paris, France.

Yuyan Wang

b. 1989, Qingdao, China. Lives and works in Paris, France.

GABRIEL ABRANTES

*b. 1982, North Carolina (US).
Lives and works in Lisbon (PT).*

Gabriel Abrantes is an artist and filmmaker based in Lisbon, working across animation, painting, and feature film. His work draws on Hollywood aesthetics, humour, and absurdism. Recent projects include the interactive installation *Rattrap* (2025), the four-channel animation *Bardo Loops* (2024), and a series of oil paintings built from 3D models in Autodesk Maya. He has had solo exhibitions at the MIT List Visual Arts Center, Collection Lambert, and MAAT Lisbon, with a solo show upcoming at Gasworks, London (2026), and has participated in the São Paulo, Lyon, and Ljubljana biennales, among others. His films have premiered at Cannes, Venice, Berlinale, and Locarno; his feature *Diamantino* won the Grand Prize at *Semaine de la Critique* in Cannes (2018).



Photo: Courtesy of Artificial Humors.



Gabriel Abrantes, *Bardo Loops* (2024). Video still. Courtesy of the artist and Galeria Francisco Fino.



Gabriel Abrantes, *Bardo Loops*, 2024, exhibition view at Contour Biennale 11, curated by Sofia Lemos, 2026.
Courtesy the artist and Contour Biennale. Photograph: Filip Claessens.

MARIANA CALÓ & FRANCISCO QUEIMADELA

b. 1984, Viana do Castelo (PT).

b. 1985, Coimbra (PT).

Live and work in Porto (PT).

Mariana Caló and Francisco Queimadela live and work in Porto and have been collaborating as a duo since 2010. Their practice is developed through a privileged use of moving images, intersecting installation, site-specific environments, drawing, painting, photography, sculpture, and cinema. The dialogue between the biological, the vernacular, and the cultural is a central element of their artistic work. Recent exhibitions include: *To Adore Reflex* (Museu Arpad Szenes e Vieira da Silva, 2026); *State of Spirit* (Municipal Gallery of Porto, 2025), *Inverted Karma* (Convento dos Capuchos, 2025); *Though it's dark, still I sing* (34th São Paulo Biennial, 2021). Their films have been screened at various international festivals over the years, including a retrospective of their work at the 37th edition of FID Marseille in 2026.



Photo: Courtesy of the artists.



Mariana Caló & Francisco Queimadela, *Waters and Mirrors* (2022). Film still. Courtesy of the artists.

JUNE CRESPO

*b. 1982, Pamplona (ES).
Lives and works in Bilbao (ES).*

June Crespo lives and works in Bilbao. She obtained her BFA from the Basque Country university (Bilbao) in 2005 and completed a two years residency at De Ateliers (Amsterdam) in 2017. Her solo shows include: *Más Graves* (2026) at Kunsthalle Lissabon, Lisboa; *Danzante* (2025) at Secession, Vienna; *Rose Traction* (2025) at Le Credac, Paris; *Solar* (2025), at Ehrhardt Flórez gallery, Madrid. *Their weft, the grass* (2024) at 1646.nl, The Hague; *Vascular* (2024) at Guggenheim Bilbao Museum; *they saw their house turn into fields* (2023) at CA2M, Madrid; *Acts of Pulse* (2022) at P420, Bologna; *entre alguien y algo* (2022) at CarrerasMugica, Bilbao; *Am I an Object* (2021) PA///KT (Amsterdam); *Helmets* (2020) Artium, Vitoria-Gasteiz. Recently her work has also been shown in group such as: *L'écorce* (2023) at CRAC-Alsace; *The Milk of Dreams* (2022) at Venice Biennale; *Fata Morgana* (2022) Jeu de Paume (Paris) and *The point of Sculpture* (2021) at Fundación Miró (Barcelona).



Photo: Alex Iturralde



June Crespo, *Beren ehunak bela* [Their weft, the grass] (2025). Courtesy of the artist. Photo: Marc Domage.

RODRIGO HERNÁNDEZ

*b. 1983, Mexico City (MX).
Lives and works in Paris (FR).*

Rodrigo Hernández is a Mexican artist working primarily in sculpture, painting, and installation. His work has been presented in major institutions across Europe, Asia, and the Americas. Recent and forthcoming solo exhibitions include Museo Tamayo and Museo Jumex, Mexico City; Kestner Gesellschaft, Hannover; Wattis Institute, San Francisco; Swiss Institute, New York; Kunsthalle Kohta, Helsinki; Museo de Arte Moderno de Medellín; Pivô, São Paulo; SCAD Museum of Art, Savannah; Kunsthalle Winterthur; and Sala de Arte Público Siqueiros, Mexico City. His work has also been featured in group exhibitions at institutions including Kunstmuseum Den Haag; Kunsthalle Münster; Göteborgs Konsthall; Istanbul Modern; PinchukArtCentre, Kyiv; GAMeC, Bergamo; ZKM | Center for Art and Media, Karlsruhe; Kunsthalle Basel; and Museum Haus Konstruktiv, Zurich.



Photo: Courtesy of the artist.



Rodrigo Hernández, *The Long Pond* (2026). Courtesy of the artist, ChertLüdde; Tanya Bonakdar Gallery.

ÖZGÜR KAR

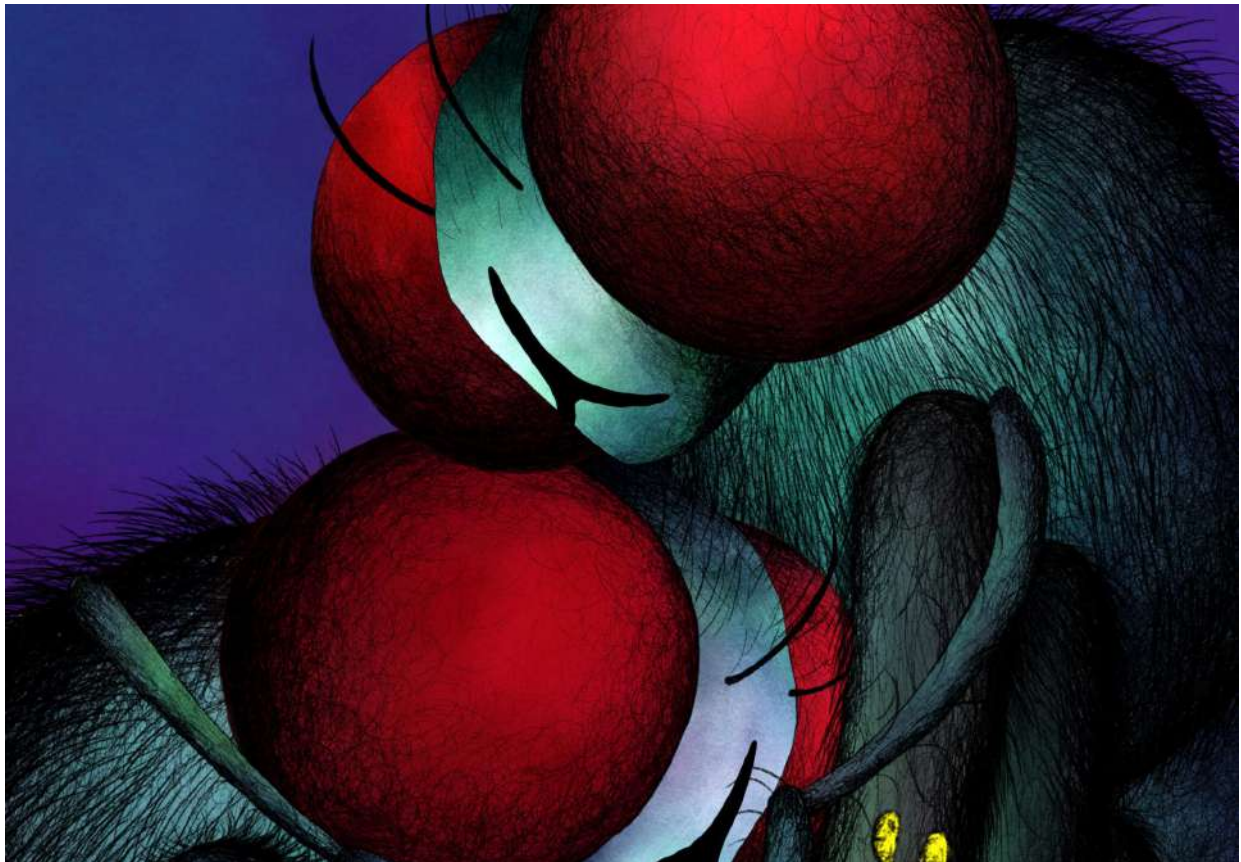
b. 1992, Ankara (TR).

Lives and works in Amsterdam (NL).

Özgür Kar is an artist living and working in Amsterdam. He creates sculptural video installations and sound-driven exhibitions that operate between moving image, theatre, and spatial staging. Recent solo exhibitions include: *Malaise*, MhKA, Antwerp (2025); *Heavy Ground*, Emalin, London (2024); *ROT*, Edouard Montassut, Paris (2023); *DAWN*, The Renaissance Society, Chicago (2023); *FALL*, Basement Roma, Rome (2023); *At the end of the day*, Stedelijk Museum, Amsterdam (2022). Recent group exhibitions include: *Pure Intention*, Singapore Biennale (2025); *Ten Thousand Suns*, 24th Biennale of Sydney (2024); *Wild Grass: Our Lives*, 8th Yokohama Triennale (2023); *Manifesto of Fragility*, 16th Lyon Biennale of Contemporary Art (2022); *Ghost:2565*, World Travel Service, Bangkok (2022).



Photo: Gina Folly.



Özgür Kar, *HEAVY GROUND* (2024). Film still. Courtesy of the artist and Emalin, London.

AYOUNG KIM

b. 1979, Seoul (KR).

Lives and works in Seoul (KR).

Ayoung Kim has held solo exhibitions at Van Abbemuseum, Eindhoven (2026); Museum of Modern Art PS1, New York (2025); Hamburger Bahnhof, Berlin (2025); Atelier Hermès, Seoul (2025); Australian Centre for the Moving Image (ACMI), Melbourne (2024); Palais de Tokyo, Paris (2016); among others. Her works have been presented in group exhibitions at Palazzo Diedo – Berggruen Arts & Culture, Venice (2026); Museum of Modern Art in Warsaw, Warsaw (2026); Museo d'arte della Svizzera italiana (MASI), Lugano (2026); Thailand Biennale, Phuket (2025); Performa Biennial, New York (2025); M+, Hong Kong (2025, 2024); Tate Modern, London (2025, 2026); The National Museum of Art, Osaka, Osaka (2025); Copenhagen Contemporary, Copenhagen (2025); ArkDes, Stockholm (2025); Mori Art Museum, Tokyo (2025); Museum of Modern Art, New York (2024); Sharjah Biennial (2023); International Film Festival Rotterdam (2023); Asian Art Biennial (2021); Berlin International Film Festival (2020); and the Venice Biennale (2015); among others.



Photo: Kanghyuk Lee (snakepool).



Ayoung Kim, *Al-Mather Plot 1991* (2025). Video still. Courtesy of the artist, Atelier Hermès Seoul, Fondation d'entreprise Hermès, Seoul Metropolitan Government, and Seoul Foundation for Arts and Culture.



Ayoun Kim, *Al-Mather Plot* 1991, 2025, exhibition view at Contour Biennale 11, curated by Sofia Lemos, 2026.
Courtesy of the artist and Contour Biennale. Photograph: Filip Claessens.

LUCIA MARTINEZ GARCIA

b. 1994, Geneva (CH).

Lives and works between Paris (FR) and Geneva (CH).

Lucia Martinez Garcia is a video artist, director and editor who lives and works between Geneva and Paris. Her films explore the passage from adolescence to adulthood. Using no professional actors, the fictions generated are based on their immediate reality. For Martinez Garcia, fiction often slips into the folds of reality, bringing out stories that are as minimal as they are essential. Her films have been screened at festivals including Locarno, Visions du Réel, Entrevues Belfort, the Palm Springs International Film Festival, DocLisboa, and Côté Court, as well as at art institutions and venues, notably the Centre d'Art Contemporain Genève and the Fondation Ricard in Paris.



Photo: Charlotte Robin.



Lucia Martinez Garcia, *DIHYA* (2021). Video still. Courtesy of the artist.

TUẤN ANDREW NGUYỄN

b. 1976, Saigon (VN).

Lives and works in Ho Chi Minh City (VN).

Tuấn Andrew Nguyễn explores the power of storytelling through video and sculpture, reworking colonial histories and supernaturalisms into imaginative vignettes. He has had solo presentations at the New Museum (2023), Fundació Joan Miró (2024), Zeitz Museum of Contemporary Art Africa (2024), Smithsonian American Art Museum (2024), and Art Institute of Chicago (2025). Nguyen has received numerous awards, including the 2023 Joan Miró Prize, 2025 Trellis Art Fund Milestone Grant, and 2025 MacArthur Fellowship. His work is included in the collections of MoMA, Singapore Art Museum, SFMoMA, Solomon R. Guggenheim Museum, and Whitney Museum of American Art, among others.



Photo: Lee Starnes.



Tuan Andrew Nguyen, *The Boat People* (2020). Film still. Courtesy of the artist and James Cohan, New York.

CLAUDIA PAGÈS RABAL

b. 1990, Barcelona (SP).

Lives and works in Barcelona (SP).

Claudia Pagès Rabal's work interweaves writing, sculpture and choreography. To do so, they generate visual and linguistic devices such as video installations, works on paper, books and other materialities that they use to conceptualise their projects. Their most recent research has been oriented towards psychoanalysis, linguistics, time, and the search for primary signifiers in territories that operate as palimpsests. Pagès Rabal work has been exhibited at mumok, Vienna (2025), Istanbul Biennale 18th (2025), Index, Estocolmo (2025), Art Sonje, Seoul (2025), Chisenhale, London (2025); Manifesta 15, Barcelona (2024); IVAM, Valencia (2024); Sculpture Center, New York (2024); CA2M, Madrid (2023); Fundació Joan Miró, Barcelona (2023); MACBA, Barcelona, (2022); and she represented Catalonia in Venice at the 61st Venice Biennale, Venice (2026). Their first novel, *Més de dues aigües*, was published in Catalan by Empúries Narrativa in 2024, and will launch a new book *Gerund Violence* with Wendy's Subway in 2026.



Photo: David Johnson.



Claudia Pagès Rabal, *Watermarks: Towers, Castles, Dogs, and Laia* (2025). Courtesy of the artist and mumok.

LAURE PROUVOST

b. 1978, Lille (FR).

Lives and works in Brussels (BE).

Laure Prouvost lives and works in Brussels. Her work has been presented internationally at major institutions including Tate Britain, the New Museum in New York, Haus der Kunst in Munich, Pirelli HangarBicocca in Milan, Palais de Tokyo in Paris, M HKA in Antwerp and the De Pont Museum in Tilburg. In 2019, she represented France at the 58th Venice Biennale, following her participation in the Sydney Biennale in 2020. More recently, she has had solo exhibitions at the Nasjonalmuseet in Oslo, Remai Modern in Saskatoon, the Australian Centre for Contemporary Art in Melbourne, the PHI Foundation in Montréal and MUCEM in Marseille. In 2026, her work is presented in a major solo exhibition at the Grand Palais in Paris. Prouvost received the Max Mara Art Prize for Women in 2011 and the Turner Prize in 2013, becoming the first French artist to win the latter.



Photo: Alexandre Guirkingier.



Laure Prouvost, Mère We Sea (2025). Courtesy of the artist and Galerie Nathalie Obadia. Photo: Sophia El Mir.



Laure Prouvost, *Mère We Sea*, 2025, exhibition view at Contour Biennale 11, curated by Sofia Lemos, 2026.
Courtesy of the artist and Contour Biennale. Photograph: Filip Claessens.

KIVU RUHORAHOZA & CHRISTIAN NYAMPETA

b. 1982, Kigali (RW). Lives and works in London (UK)

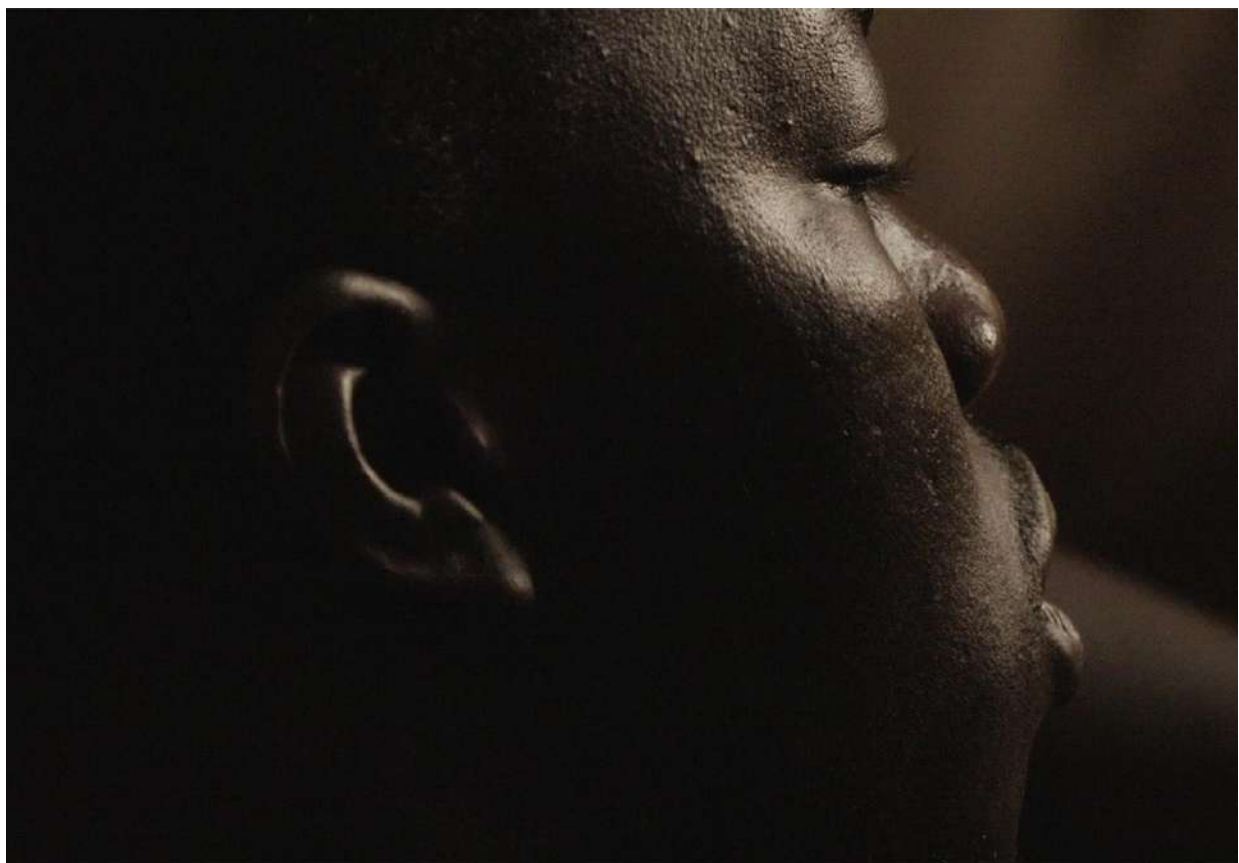
b. 1981, Kigali (RW). Lives and works in Amsterdam (NL) and New York (US)

Christian Nyampeta is an artist living in New York from where he organizes programs, exhibitions, screenings, performances, and publications, which are conceived as hosting structures for collective feeling, cooperative thinking, and mutual action. Nyampeta is the convener of Boda Boda Lounge 2022-2024, a trans-African film and video art festival. In New York, Nyampeta convenes the African Film Institute at e-flux in Brooklyn.

Kivu Ruhorahoza is an award-winning filmmaker and visual artist based in Kigali. Kivu's work has been showcased at A-List festivals including Sundance, Berlinale, TriBeCa, IDFA, Melbourne, Venice and renowned museums including the MoMA in New York. Kivu was the 2022–2023 Stewart McMillan Fellow in distinguished filmmaking and an affiliate of the Hutchins Center for African & African American Research at the Harvard University.



Photos: Courtesy the artists.



Kivu Ruhorahoza and Christian Nyampeta, *Whispers* (2025). Video still. Courtesy of the artists, École du soir, and the 13th Seoul Mediacity Biennale.

LISA SPILLIAERT

b. 1990, Tokyo (JP).

Lives and works in Ghent (BE).

Lisa Spilliaert lives and works in Ghent, Belgium. Spilliaert's fascination with genealogy and the ongoing interplay between her cultural backgrounds are central themes in her autobiographically inspired work. Spilliaert is an artist whose artistic practice makes use of photography, film and video art and is distinguished by often radical choices in terms of content and form, which are always executed with extreme consistency. Before turning to film, she trained as a photographer at the KASK School of Arts in Ghent, where she developed the visual sensibility that would later inform her cinematic practice. Spilliaert's films have been showcased at various film festivals, including the Image Forum Festival, the International Film Festival Rotterdam, FID Marseille, Berwick Film & Media Arts Festival, Courtisane Festival, Art Cinema OFFoff, and Beursschouwburg. Lisa's film SPILLIAERT is included in the collection of the Flemish Community at Mu.ZEE (Oostende, BE). Lisa Spilliaert joined the collective of artists of the organisation Escautville vzw in 2022.



Photo: Raf van de Ven.



Lisa Spilliaert, *The Best Things in Life* (2026). Video still. Courtesy of the artist.

ANA VAZ

b. 1986, Brasília (BR). Lives and works in Paris (FR).

Ana Vaz is an artist and filmmaker born in the Brazilian midwest inhabited by the ghosts buried by its modernist capital: Brasília. Her filmography activates and questions cinema as an art of the (in)visible and instrument capable of transforming human perception, expanding its connections with forms of life — other than human or spectral. Her film-poems are marked by a constant experimental defiance to the poetic forms of contemporary cinema, highlighting the profound contradictions of our time and questioning, above all, the destructive practices of colonial modernity. Recent showings of her work include 18th Istanbul Biennial (Istanbul, Turkey); “Once within a time”, 12th SITE SANTA FE (New Mexico, USA); “O que aconteceu ainda está porvir”, solo exhibition at Cinema Batalha (Porto, Portugal) and at Solar (Vila do Conde, Portugal); “It is Night in America” solo exhibition at Jeu de Paume (Paris, France) and Pivô (São Paulo, Brazil); MoMA Doc Fortnight (New York, USA, 2023); and artist in focus at EXIS – Experimental Film & Video Festival (Seoul, South Korea), Instituto Moreira Salles (São Paulo, Brazil) and Courtisane (Ghent, Belgium).



Photo: Anthony Francin.



Ana Vaz, A Árvore [The Tree], 2022 (film still). Courtesy of the artist.



Ana Vaz, *A Árvore* [The Tree], 2022, exhibition view at Contour Biennale 11, curated by Sofia Lemos, 2026.
Courtesy the artist and Contour Biennale. Photograph: Filip Claessens.

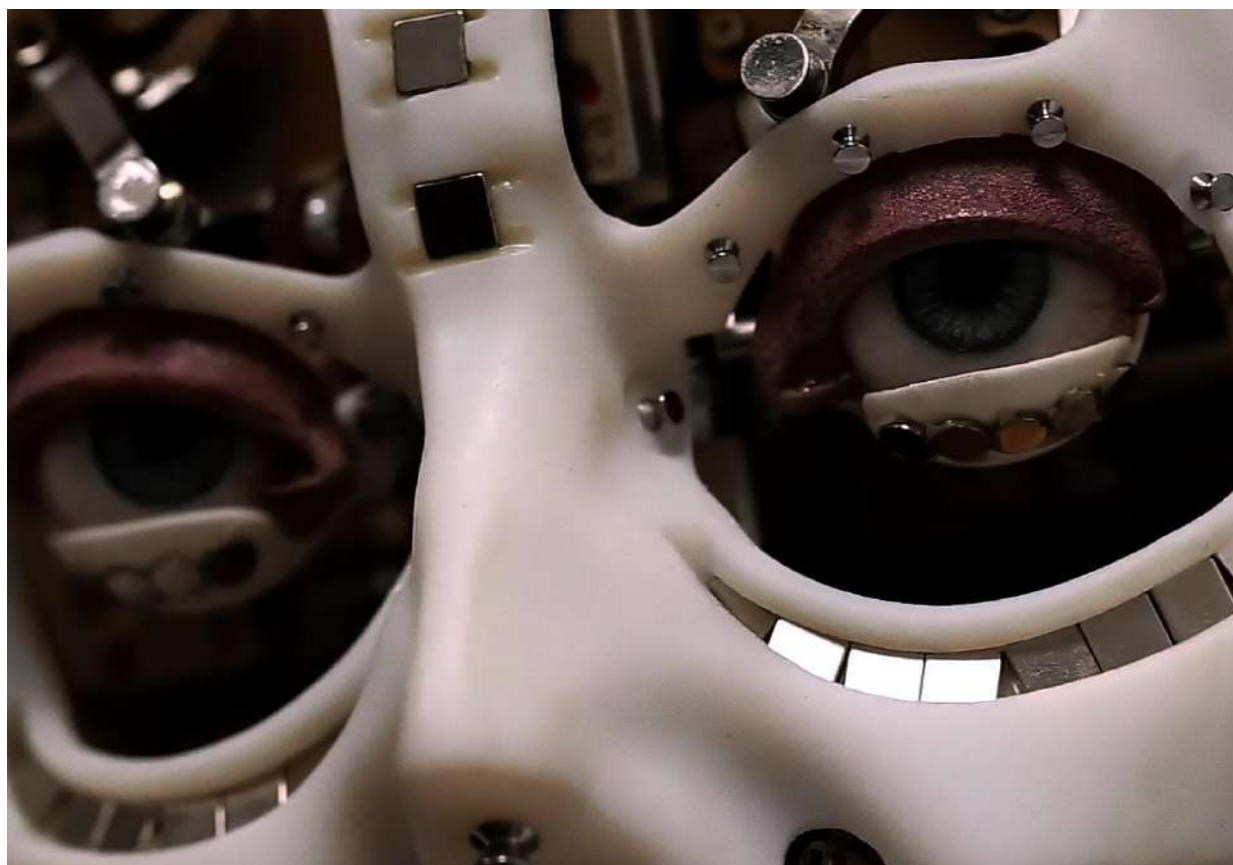
YUYAN WANG

*b. 1989, Qingdao (CN).
Lives and works in Paris (FR).*

Yuyan Wang born in China and currently based in Paris, is a filmmaker and video artist. Her works involve recycled materials from the industrial sphere of image production, tracing their mutation and proliferation within the digital frameworks and representations. Through the editing process, Wang deconstructs and recontextualizes the intricate hierarchies and inherent meanings in materials — whether found, processed, and produced—stripping symbols of their conventional paths of perception and turning them into immersive sensory experiences. Her work has been showcased at Tate Modern, Centre Pompidou, Palais de Tokyo, UCCA Beijing, the 12th Berlin Biennale, 15th Gwangju Biennale, and various festivals, such as the Berlinale International Film Festival, the International Film Festival Rotterdam, MoMa Doc Fortnight, CPH:DOX, the European Media Art Festival, receiving numerous awards. Recent solo exhibitions include The Douglas Hyde Gallery in Dublin, Wanås Konst in Sweden, 3 bis f – Centre d’arts contemporains, Aix-en-Provence, and Crac Alsace, Altkirch.



Photo: Aiqing.



Yuyan Wang, *Boring Billion* (2026). Film still. Courtesy of the artist and Fondazione In Between Art Film.

VISITOR INFORMATION

Opening Hours

Wed-Sun, 13:00–18:00

Ticket Office & Starting Point

Kunsthall Mechelen
Onder-Den-Toren 12, 2800 Mechelen

Total screening time

Approx. 3 h 15 min

Tickets

- €14: Standard ticket
- €25: Support ticket: Make a donation and help keep Contour Biennale alive!
- €7: Student Card holders
- €5: Students in school group (free for accompanying teachers) and students of Academy Mechelen
- €3: Holders of UiTPAS with kansentarief, Brussels Paspatoe Card, European Disability Card
- Free: Children under 12, Press Card holders, Different Class Members, IBA Members

With one ticket, you can visit each venue once at any time during the biennale's opening hours. The ticket is valid for the entire duration of the biennale and is not tied to the day of purchase.

How to get to Kunsthall Mechelen

Train: Kunsthall Mechelen is close to both Mechelen Station (1300 m, 20 minutes on Google Maps) and Mechelen Nekkerspoel Station (700 m, 10 minutes on Google Maps).

Bike: Blue Bikes are available at Mechelen station. You can rent these by downloading the Blue Bikes app and creating an account.

Car: Parking Kathedraal is directly opposite the entrance of Kunsthall Mechelen, while Parking Grote Markt and Parking Veemarkt are nearby.

PARTNERS

We are building a sustainable future for Contour Biennale, a project that is currently growing thanks to the energy of artists, visitors, partners and volunteers.

The 11th edition is supported by the **Flemish Community** and the **City of Mechelen**.

Kunsthal Mechelen is Contour Biennale's committed partner and main venue. The newly opened contemporary art space **TACK TICK** launched by TICK TACK (Antwerp) hosts part of the exhibition. Contour Biennale, Kunsthal Mechelen and TACK TICK join forces in creating a stage for artistic experimentation and public engagement in the city.

Contour Biennale wouldn't be possible without the support from a **wide network of cultural organisations**, including Kunstencentrum nona, Academie Mechelen, NW – Open House for Contemporary Art and Film, Argos, Beursschouwburg, Kunstenpunt, Curatorial Studies – KASK & Conservatorium, escautville, STUK, WIELS, Auguste Orts, Courtisane, dmvA Architects, Emmaüs vzw, Studio PARA, Studio RGB, and Bureau BoschBerg, and BOM DIA BOA TARDE BOA NOITE.

Contour Biennale 11 also received generous support from **international partners**: the Calouste Gulbenkian Foundation – Delegation in France; the Embassy of Portugal in Belgium; Fundação Calouste Gulbenkian; Ágora – Cultura e Desporto do Porto; Galeria Francisco Fino; Embassy of the Kingdom of the Netherlands; the Mondriaan Fund; the Embassy of Spain in Belgium; Acción Cultural Española (AC/E); Institut Ramon Llull; the Etxepare Basque Institute; Generalitat de Catalunya; Catapult; the Embassy of France in Belgium, the Institut français as part of EXTRA; République et canton de Genève; and SAHA.

We extend our thanks to our lenders CAM – Centro de Arte Moderna Gulbenkian as well as to our technical partners Eidotech, Helix Arts & Technics, Muria and our sponsors NH Mechelen, Duvel, Yugen Kombucha, and Don Perdomo.

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Contour Biennale was founded in 2003 and discontinued in 2023. A group of curators and artists restarted the biennale in 2024 and founded the new non-profit organisation vzw Contouristen.

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