

**MIMA**  
PRESENTS

CITY  
TOGETO

**MOMO / FAILE / MAYA HAYUK / SWOON**

**BRUSSELS**

24.03.16 - 28.08.16

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# MIMA

## Millennium Iconoclast Museum of Art

- # Millennium:  
A time stamp that underscores the incipient scope of the museum.
- # Iconoclast:  
Synonym for the mobile and transversal nature of our culture.
- # Museum:  
The place where new artistic energy comes into being, providing a collective narrative whilst preserving and sharing knowledge.
- # Art:  
The plastic arts are the backbone of the collective narrative.

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### INTRODUCTION

*“You don’t have to go to college, drag ‘round a portfolio, mail off transparencies to snooty galleries or sleep with someone powerful. All you need now is a few ideas and a broadband connection. This is the first time the essentially bourgeois world of art has belonged to the people. We need to make it count.”*

– BANKSY

The MIMA will be opening its doors in March 2016 along the Canal in Brussels, in a building of the former Bellevue breweries.

**The MIMA is a contemporary art Museum, unique of its kind in Europe, that will enable the public to explore a history of culture 2.0.**

The Internet, low-cost air travel and the mobile telephone have taken culture away from its territorial locus and made it mobile. As Jeremy Rifkin aptly put it: “One’s sense of being is less anchored to a place than to a state of mind. Cultures are becoming transnational and global, just like commercial and political activity.”

A new kind of cosmopolitanism emerges against this backdrop of galloping globalisation called culture 2.0 here, the multiple identities and affiliations extend to the entire planet.

This culture that is emerging with the Internet at the onset of the new millennium is going viral. Artists nowadays communicate directly with the public. They no longer need intermediaries. The MIMA tells their story.

Fifteen years ago, only a handful of intellectuals could gauge the scope of upheavals brought about by the new means of communication. In its development, the web has redefined our cultures, making increasingly more room for works that reflect their values, turning subcultures into mainstream. For this reason, urban art and its avatars have emerged as the major artistic phenomenon of the millennium.

Martin Irvine provides this summary: “Street art (...) is a paradigm of hybridity in global visual culture, a post-postmodern genre being defined more by real-time practice than by any sense of unified theory, movement, or message.”



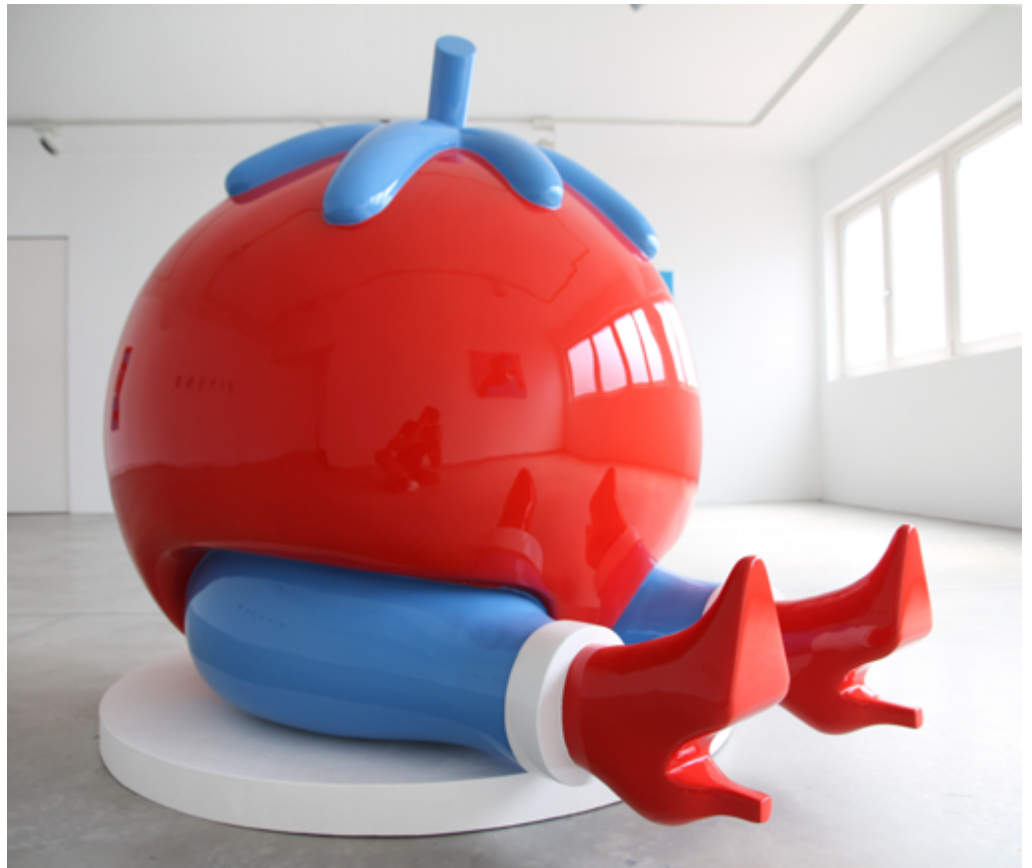
## CONCEPT

The MIMA is a museum of visual arts for the general public, determined to make a contribution to this empathetic, iconoclastic, collaborative, participatory and transversal cultural impetus that lurks inside each and every one of us and is only asking to come out.

The works of art it shows are deliberately free of partitions combining different worlds freely: music cultures (punk-rock, electro, hip hop, folk...), graphics (graphic art, illustration, design), sports (skateboarding, surfing, extreme sports), the arts (cinema, plastic art, performance, comic strip, tattoo, fashion design) and urban art (graffiti, street art).

Stemming essentially from “sub-cultures,” such as street art, skateboarding, and graphic art, the artists shown attain remarkable recognition, independently from the network of galleries and art centres.

At times designated as urban art, millennial artistic expression readily expands creative experiments outside galleries. A case in point is Parra, the Dutch artist who created the MIMA logo, who also happens to be a skateboarder, plastic artist, graphic artist, video clip producer, musician (“LE LE”), where every one of his projects bears his artistic signature and attracts a new following for him.



'Give Up' by Parra

## THE PEOPLE BEHIND THE PROJECT

Driven by a desire to promote contemporary creativity, Michel and Florence de Launoit suggested Alice van den Abeele and Raphaël Cruyt to create a museum: the MIMA.

# Since 2005, [ALICE VAN DEN ABEELE](#) and [RAPHAËL CRUYT](#) have been running the Alice gallery, championing a political and contextual vision of art. They work with international artists who share an aesthetic that combines the codes of contemporary art with those of the subcultures. They include Maya Hayuk, Steve Powers, Boris Tellegen AKA Delta, Barry McGee, Sixe Paredes, Invader, Parra, Todd James, Paul Wackers, Huskmitnavn, Atelier Pica Pica...



# [MICHEL](#) and [FLORENCE DE LAUNOIT](#), love of contemporary art and are, along with the ALICE gallery, the brains behind this new project that is unique in Europe. Since 1992, they have dedicated their professional life to artistic production in various forms (television clips, films, documentaries, theatrical and musical) through the companies Tourne Sol Production and Akamusic SA. Their contribution to the birth of the MIMA is completely in tune with their commitment to a culture that breaks down barriers and reaches out to a broad audience, reflecting the world of today and paving the way for the world of tomorrow.



## THE PLACE



The MIMA occupies an iconic location in the centre of Brussels: the former Bellevue breweries, along the Canal in Molenbeek, 1300 m<sup>2</sup> spread accross 4 floors. The entrance hall is a big room with old red bricks and concrete beams, and houses the reception, which features an eclectic selection of items and the restaurant. The museum then opens onto a space for the projection of video films. The first, second and third floor are dedicated to temporary exhibitions and to the museum's permanent collection. The 4th floor is reserved for the workshop. The roof affords a panoramic view of the canal.



## PROGRAMMING

Three floors play host to a permanent collection and a temporary exhibition. The collection will ultimately boast some forty works on loan from an association of sponsors. It is the main thread in a narrative that illustrates a period that started in 2000 and continues to the present day. It comprises works by Swoon, Escif, Katsu, Faile, Barry McGee, Ari Marcopoulos, Parra, Invader, Maya Hayuk, Boris Tellegen, Fuzi UV TPK, ....

The presentation of the collection could be adapted to temporary exhibitions to provide an extra historical backdrop.



Boris-Tellegen, «Delta R'damCS», 2014

In parallel with this permanent collection, the MIMA will organise two exhibitions per year. Alice van den Abeele and Raphaël Cruyt will be the curators of the first exhibitions, which will either be dedicated to themes, or focus on the work of a particular artist. These exhibitions will lay the foundations of the collective narrative and reflect the values of the MIMA.

Lectures, workshops, spin-off exhibitions, events for children and live music performances will be organised on occasion during the exhibitions.

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## FIRST EXHIBITION: "CITY LIGHTS"

*"Meaning depends on human beings, and human beings depend on meaning."*

— NANCY HUSTON,

"The Storytelling Species," ACTES SUD, 2008, page 15..

City Lights is the first exhibition mounted at the MIMA and an opportunity for the curators to showcase this new cosmopolitan spirit championed by the institution and to present the work of five American artists of international renown.

The title of the exhibition, "City Lights" is a visual translation of this cosmopolitan mindset, and at the same time a wink to Charlie Chaplin's film that tells the story of a dewy-eyed tramp who overcomes the loneliness and vainglorious consumerism of the city thanks to love. Could the real city lights be the individuals that inspire it?

City Lights is here used as a metaphor to refer to the 5 artists who have learnt to communicate instant and playfully empathetic joy through their works, in museums and in the cities. They have become popular through urban projects which people discover by chance on a street corner or on the social networks.

Swoon, Maya Hayuk, MOMO and the artistic duo FAILE are genuine representatives of Culture 2.0. It is in this capacity, but also because they know each other but have never had the opportunity to work together before, that they have been brought together to share the billing of City Lights and to kick off the collective adventure of the MIMA.



# City Lights

24.03.16 – 28.08.16

Momo, Faile,  
Maya Hayuk,  
Swoon

**mima**

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### MAYA HAYUK (1969)

The artist from Brooklyn started as a photographer of the New York punk rock scene in the 1990s before gaining international prominence for her monumental abstract and psychedelic paintings.

Maya's work has been shown in many solo exhibitions and on-site commissions, in particular the Bowery Wall, NY (2014), the Hammer Museum, LA (2013), the Museum Of Contemporary Canadian Art, Toronto, Canada (2013), Bonnefanten Museum, Maastricht, The Netherlands (2012).

Maya Hayuk has often curated exhibitions, is a member of the Barnstormers (a group of women artists), the Cinders Art Collective, and has frequently worked together with artists and musicians including TV on the Radio, Rye Rye/M.I.A., The Flaming Lips, Animal Collective and the Beastie Boys.

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



### SWOON (1978)

Caledonia Dance Curry aka Swoon constructs installations combining drawing, printing and at times architectural sculpture. In 2005, her work was included to the MOMA's permanent collection, and she exhibited in New York at Jeffrey Deitch.

During this period, she produced large installations and initiated collective projects such as the rafts of "Swimming Cities of Serenissima" in 2009, which crossed the Adriatic all the way to the Venice Biennale.

As of 2008, her artistic work has also taken a philanthropic and charitable dimension by launching or participating in community-based projects. In 2010, Callie initiated the Konbit Shelter Group that built sustainable houses in Haiti after the earthquake. In 2015, she created the Heliotrope Foundation to continue to advance her projects in Haiti, New Orleans and Pennsylvania.

<http://shop.swooninprint.com/>





## FAILE

Created in 1999 and based in Brooklyn, FAILE is the artistic partnership of Patrick McNeil (1975) and Patrick Miller (1976). The artistic duo are known for their post-punk pop aesthetic of pulp images, which they glue, paint and print in many media and installations.

From New York to Ulan-Bator, via Manilla, London or Lisbon, FAILE's work invests the public space and is shown in international institutions such as the Tate Modern in 2008, the Dallas Contemporary and the New York City Ballet in 2013. The Brooklyn Museum devoted a retrospective to their work in 2015.

<http://www.faile.net/>



## MOMO (1974)

He works in the public space and in his studio with home-made tools. He uses masonry techniques, for instance, to sketch mural paintings. The aesthetic is abstract, pared down, post-digital and is applied to walls and to three-dimensional installations.

His artistic career has resembled a long, uninterrupted journey round the world since 2006. His first monograph, "3AM-6AM," was published by Rojo in 2008, and his second "In 75 Pieces," was published by Studio Cromie. MOMO has already had two commissions in Belgium. First in 2001, together with the artist Eltono, for the Outomatic festival in Leuven, and then in 2015, for Mons, Cultural Capital.

<http://momoshowpalace.com/>



## A MULTIFACETED PROJECT DRIVING THE REGENERATION OF THE CANAL DISTRICT

The MIMA will boast an iconic location in Brussels: the former Bellevue breweries, along the Canal in Molenbeek. It is an urban space that is particularly fitting given the theme of the museum. Adjacent to the Meininger Hotel that opened in 2013, the MIMA will be the icing on the cake of the development of this historical site that deserves an ambitious project.

The MIMA blends in perfectly in the Canal Plan rolled out by the Brussels Region: it helps to smarten up the public space, to breathe new life into the district, to strengthen its diversity and to put it on the map thanks to the 30,000 visitors the museum expects to draw in its first year.

The MIMA is also a restaurant that can accommodate 50 guests in a decidedly contemporary setting, serving pizzas that stem from the famous Belgian brand Mamma Roma, and a choice of salads and desserts.

It will constitute an indispensable coffee or lunch break for visitors of the MIMA, the residents of Meininger or the local inhabitants or people working in the neighbourhood.

The MIMA restaurant employs 3 full-time equivalent staff.

A string of initiatives have also been launched between the MIMA and various partners (visit Brussels, WBT, Toerisme Vlaanderen, setting up of a MIMA minibus, programmes for schools, etc) to strengthen the link between the Canal and Brussels's city centre.

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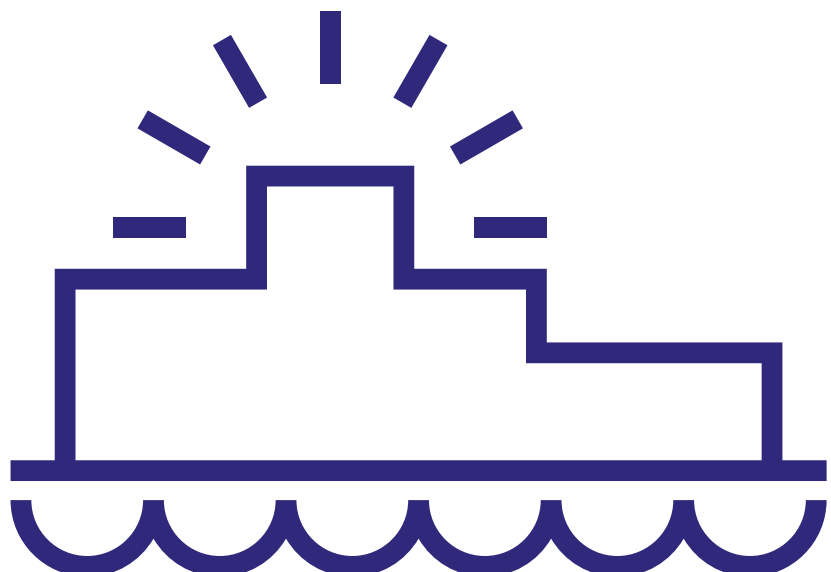
## CONCLUSION

The overriding goal of the MIMA is to bring an emerging and interconnected culture 2.0 to a broad audience.

It sets out to do so by building bridges with different audiences, by devising educational activities for school groups, associations and families, by making the venue a forum for debate, by liaising with the academic world, by establishing a dialogue with various museums and by exporting its exhibitions abroad.

These different initiatives will give a boost to the district and will lay a new brick in the Brussels cultural wall.

It will further strengthen Brussels' position as a tourist hub but also its place as an innovative platform for contemporary art.



## PARTNERS / FUNDING

This project has been made possible thanks to a number of supplier partners that have supported it from the outset:

- # Nelson Canal: the building owner, who believed in this project and put all its energy into developing the building, in collaboration with A2M architects, to accommodate the MIMA.
- # Circles Group: insurance
- # Promo-Signs: lettering and cladding
- # Boomerang: communication
- # Clear Channel: communication
- # Artoos/Hayez: printer

The MIMA will be funded for 50 % by takings from the museum's operation (ticketing, shop, evening events). The rest, in equal shares, by public subsidies, supplier partners and friends of the museum.

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## PRACTICAL INFORMATION

**Opening of the MIMA: 15 April 2016, 10:00 AM to 8:00 PM**

**'City Lights' exhibition, 15 April to 28 August 2016**

Address: 33 Quai du Hainaut, 1080 Brussels, Belgium

**Museum opening hours:** Wednesday to Sunday, 10:00 AM to 6:00 PM  
Closed on Monday, Tuesday, and the month of January

**Restaurant opening hours:** Tuesday to Sunday, 10:00 AM to 8:30 PM, Closed on Monday

Admission: €9.5 – Reduction: €7.5 – Schools: €5  
The ticket is valid for the temporary exhibition AND the permanent collection

Contact:

- info: [info@mimamuseum.eu](mailto:info@mimamuseum.eu)
- Event: [event@mimamuseum.eu](mailto:event@mimamuseum.eu)
- Press: [press@mimamuseum.eu](mailto:press@mimamuseum.eu)

Kathleen Iweins / 0475 55 49 61  
Nathalie Zalcmán / 0475 79 77 01

**photos:** <http://www.forum-communication.be/fileBox/MIMA/>

- Guided tour: [info@arkadia.be](mailto:info@arkadia.be)

[www.mimamuseum.eu](http://www.mimamuseum.eu)

The logo for MIMA features the word 'mima' in a stylized, lowercase, black serif font. The letter 'i' is unique, with a small crown-like shape above it. The 'M' is large and bold, and the 'a' is also large and bold, with a small tail.