Various Artists is a Brussels based art collective where its 24 semi-fictional members can be seen as formulas to be mixed and mashed into duets, triplets , etc...
VA researches the sustainability of the artist as a brand. This long term practice based investigation includes opening up the modus operandi to other artists/collectives and experimenting with auto-generative art production. While challenging the limits of the art market, VA explores the borders of shared authorship, even the imaginary ones.
The collective of individuals becomes a Gesamtkunstwerk where all research topics and artistic practices merge into collaborative installations or projects.
Selected exhibitions and performances include: Lettres d'Ixelles, nadine, Brussels (2012); Le Chateau, Galeria Luisa Strina, Sao Paulo (2012); Human Mathematics, Museo Textil, Oaxaca (2014); Q and A, Galleria Continua, San Gimignano (2015); Saudade de Europa, Pixelache Festival, Helsinki (2016); Ãgua com Gas, JOEY RAMONE, Rotterdam (2017); Don't Worry About Us, Nevan Contempo, Prague (2018).
http://various-artists.be

SLOW BEAR he hopes to make a better place of this world with his music. Maybe, from time to time, it will make a difference for the good. When he became a solo artist in 2014, it proved one of the most liberating decisions he has ever made. He doesn't know how he overcame the initial fright to start doing everything by himself, and he is very proud of the result, his debut album 'Pale Morning Fades'. He plays on his own but that doesn't necessarily mean he makes quiet or introspective music. He is a DIY artist. He feels that the original idea of DIY has faded with the generations, and we are now at a point where we can't even imagine anymore what it used to stand for. Music that whirls up from underneath and from aside, puts itself outside the machinations of the market and values small scale, prompt expression, without mediation of publishers, accountants, A&R, influencers, government representatives or radio pluggers.
http://www.slowbear.be

Cinzia Delnevo completed her masters degree in Planning and Production of Visual Arts at IUAV University in Venice, after finishing her Fine Arts degree at the Academy of Bologna. She works as an independent artist developing projects in photography, video, installation, performance and drawing.
She was a guest resident at Akademie Schloss Solitude, Stuttgart, Germany and Residenza Petrolio, Natural Reserve Torre Guaceto, Brindisi, Italy. Her work was recently presented at L'Entrepot Gallery, Principality of Monaco, MC; at Jerwood Drawing Prize, Jerwood Space, London; at Draw to Perform 3, International Symposium for Drawing Performance, Crows Nest Gallery, London, UK and during her solo show at Fruit Gallery, Bologna, Italy.
https://www.cinziadelnevo.com

Bruno De Wachter works half-time as a technical copywriter and half-time on his own walking, writing and performance projects. He published essays, translations and prose in the Flemish literature magazine *Yang* and in its successor *nY*. He started to write prose inspired by long distance walking. This is gradually evolving towards fiction writing. He has a special interest in the tension between the global and the local, and in the interrelations between the human body, language and landscape. He sometimes organizes group walks that are related to his artistic research. Apart from that, he also participates in other artistic projects that are related to literature and/or walking.
http://bdewachter.be

Luisa Fillitz her practice focuses on movement studies, where she combines dance with spatial- kinetic extensions, exploring the understanding of corporal movements as spatial scores. Luisa also experiments with text-drawings as notations that allow for the adjusting of an imaginary time and space frame around the document that can be further transformed again and again. She studied Theatre-, Film- and Media Sciences in Vienna and Bern as well as Art Philosophy and Cultural Analyses at Zurich University of the Arts. Next to her studies, she pursued a dance education. In 2011 she completed the Laboratoire d'Étude du Mouvement – the scenographical institute of the École Internationale de Théâtre Jacques Lecoq in Paris. In 2017 she came to Brussels to follow the post-master program a.pass. Currently, she is based in Brussels and works between Brussels and Vienna.
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Bart Geerts completed his practice based PhD on the relevance and potential of contemporary painting in 2012. He is fascinated by the rhetoric of artistic research and especially by the intricate relation between the artistic work and the reflective component. He was, among others, involved in Drawing is Thinking, a research project into the possibilities of drawing as a medium for reflection. Geerts is also interested in spatial models of (re)presentation and the potential of the work of art as an object for and of interaction. His research always starts from the perspective of the artist who tries to come to new findings through artistic creation.

Bart Geerts holds a teaching position at LUCA School of Arts. Until September 2018 he was vice dean for international affairs and artistic productions at LUCA. At the moment he works as head of Audiovisual Arts at campus C-mine in Genk. Geerts also holds a position at the Institute of Philosophy at KU Leuven.
bart.geerts@luca-arts.be

Sana Ghobbeh is a visual artist, performance artist and architect who lives and works in Brussels. In 2016 she followed her practice-based research in the research environment of a.pass (advanced performance and scenography studies) in Brussels. 2013 to 2015, she was was awarded a grant to undertake artistic research at Umeå school of Architecture (UMA) in Sweden.
https://sanaghobbeh.weebly.com

Marina Kazakova is a writer, poet and audio-visual artist based in Belgium. Published internationally in magazines and journals, Marina is a frequent performer, she has been shortlisted for different poetry/ film-poetry competitions and was awarded various prizes. She is the author of verse novel "Tishe...Piano", the film adaptation of which was shortlisted for International Short Film Festival Leuven 2013, Miami Indie Wise Festival 2018, XpoNorth Festival 2018, and won 'The Best Narrative Short' Award at the International Film Festival on behalf of Savva Morozov in Moscow in 2015. Her literature works deal to a large degree with confrontation with the past and explore the challenges posed both by memory and grief. In addition to poetry, Marina has written essays and articles for such publications as "The Word" Magazine (Brussels), Culturetrip. com, Seanema.eu. Marina holds a Master in Public Relations and in Transmedia. Currently, she is Communications Officer at 'Victim Support Europe'(Brussels) and working on her practice-based PhD in Arts "Lyric Film-Poem. A research on how the unique characteristics of lyric poetry can be expressed in film" at Luca School of Arts (KULeuven)
http://www.luca-arts.be/en/nieuws/lyric-film-poem-marina-kazakova

Shervin Kianersi Haghighi is an artist and researcher based in Brussels. In her work she makes use of 'invisible performances' to investigate the automatic gestures and behaviours that we employ in our daily routines. She focuses in particular on concepts that articulate a perceived deficiency, such as slowness, failure or laziness, and seeks to question the hierarchy of experience that these concepts present to us. Her invisible performances mostly take place in non-art spaces in the public sphere, where people do not normally expect to experience Art.
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Georgia Kokot enjoys silence but, ironically, often only seems able to operate because of the noise. She is an artist who thinks that Art should be taken rather seriously, though artists need not treat themselves the same way. Because Art is an awesome and wondrous thing, she thinks we should resist the continued push to commodify works of Art on the marketplace, and all the nasty little things that entails. She is a procrastinator, and a major day dreamer. This she mentions because she is convinced that these things are positive attributes, especially in this day and age, and especially for an artist. In lazy protest to the accelerating pace of just about everything, she is in no rush to do anything. The notion of "work for work's sake", she feels, is antiquated and downright boring; she'd rather find a thing that is good to do, and do it well. Stories that ring true, and expose our fragile emotional vulnerabilities, thrill her. She gets her kicks and is comforted by reading good books, and wishes more people would do the same. She likes blue skies and green cities, and riding her bicycle in warm weather. Enjoys cooking very much. Lives with the last of her three cats - Fluffy - who she loves. Thinks that the preceding information was much more informative than where she went to school and what kind of art she makes - and what's information for.
georgia.kokot@gmail.com

Oracle (*Caroline Daish, Justine Maxelon, Michel Yang*) is an eyes-closed improvisation practice reading different spaces; train stations, parks, institutions, forests, public libraries, urban gardens and private living spaces. It is a public, emancipative and sharable act that involves individuality in a communal setting.
The name, Oracle, suggests agency, ambiguity, obscurity, divinity, communication, medium, utterance, wisdom. We chose the name Oracle as it encompasses the expansive notion of voice and deals with ineffability.

The initial point of the practice is bound by a restrained body position, which is being held during the practice, only parts of our bodies respond to the vocal architecture of the group. This strict form holds a stable environment for vocal improvisation, researching interiority.
This produces a peculiar performativity embracing both high concentration and failure. Many readings and meanings are evoked by this puzzling proposition. The body appears to be "reading" something intangible. This group choreography is created by an auditory perception rather than a visual logic and highlights the idiosyncratic nature of listening.
https://carolinedaish.wordpress.com
https://vimeo.com/user8518713
https://michelyang.wordpress.com

The Mental Masonry Lab (Mira Sanders ,Cédric Noël)
Inaugurated in Berlin in 2014, THE MENTAL MASONRY LAB is the project of two artists, Mira Sanders and Cédric Noël. As its name announces, it is an artistic laboratory that puts imagination at the centre of an apparatus for action and reflection in line with essentially urban situations.
http://thementalmasonrylab.com   http://www.cedricnoel.com/   http://mirasanders.org/

Jörn Schafaff is an art historian researching, writing and teaching about the visual art of the 20th and 21st century. With a background in cultural studies, one of his main fields of interest are the inter-relations between visual art and other artistic disciplines, particularly film, theatre and music. He was a Visiting Professor for Media Theory and Media History in the Digital Media study program at the University of the Arts in Bremen, a member of the founding team of the Cultures of the Curatorial study program at the Academy of Visual Arts Leipzig, and a researcher at Freie Universität Berlin. His teaching assignments include lectureships at the LUCA School of Arts in Gent, the FHNW Academy of Art and Design in Basel, the University of the Arts in Berlin, and the University of Chicago. He is the author and co-editor of numerous
publications, including *Sowohl als auch dazwischen: Erfahrungsräume der Kunst* [As well as in between: Spaces of Experience in Art, 2015], *Assign & Arrange: Methodologies of Presentation in Art and Dance* (2014), and *Timing – On the Temporal Dimension of Exhibiting* (2014). In 2010 he published the first ever monograph on Philippe Parreno, *How We Gonna Behave? Philippe Parreno: Angewandtes Kino* [Applied Cinema]. His latest publication is an extensive monograph on Thai artist Rirkrit Tiravanija, *Rirkrit Tiravanija: Set, Szenario, Situation. Werke 1987 – 2005* (2018)
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Marco Scotti is doctor in History of Art, and currently a Research Fellow at CSAC, University of Parma, working as a curator and historian of contemporary art. His research has been focused on post-war visual art, history of advertising, digital archives and game studies. He is a professor at the video game screen writing course at the Accademia SantaGiulia in Brescia, and he worked as a curator of *personal effectsonsale* and *personal foodonsale*, at the *XXXII Biennale Roncaglia, 48. Premio Suzzara* and the exhibition *Ettore Sottsass, Oltre il Design* at CSAC. He created, together with Elisabetta Modena, the digital museum MoRE www.moremuseum.org, an archive dedicated to unrealised contemporary art projects. He is editor-in-chief of the on-line journal "Ricerche di S/Confine", and the "Zero" the magazine.
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Sara ten Westenend is a visual artist who lives and works in Brussels. In her work she wants to research the object being present versus its context and possible narratives. This becomes visible in three-dimensional works, in interventions and in text. She uses everyday objects from her immediate surroundings where image and language are closely linked. The *in-situ* way of working and seeing the space as part of the work became something relevant to her work. The interventions are made by using simple techniques and are perhaps better described as simple acts. A temporary construction where everyday objects remain visible in their original context but can be read as a new autonomous image.
Since 2016 Sara has been working with clay and ceramics. Her interest in ceramics lies in the sensitivity of the material that is of great influence, both during the processing of the clay and after firing. The works she made consists of thin flat surfaces. Something that is contradictory with the material because it prefers to be shaped into spatial objects. Her latest work The Proposition (2018) is an *in-situ* work that consists of 150 porcealain parts. It adapts to and is charged by the given context.
Since 2012 Sara has also been creating work within *ceci*. A collaboration that came about during a residency in an empty shop premises in Brussels and beside herself, includes Maaike Gottschal (fashion and textile NL) and Miriam Rohde (architect DE). Within ceci the border between different disciplines, between art and design and between object, spaces and people is being researched. The results of this collaboration are deliberately ambiguous in nature. They do not belong unequivocally to one discipline but you can find traces of various influences in them.
http://www.saratenwestenend.com/website/