

TEMPLON



JAN VAN IMSCHOOT

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TEST ARTICLE PIANO

Discover the most intriguing, under-the-radar events
currently shaping Belgium's art scene

EXPOS ON MY RADAR

Size Does Not Matter. While we might argue otherwise in some contexts, that is the title of **Gallery Nosco's** latest exhibition featuring small-scale works exploring the power of intimacy.

...**Or Does it?** Joana Vasconcelos goes in the opposite direction with her massive, kaleidoscopic installation at **Galerie La Patinoire Royale Bach**.

Freedom and censorship and political violence, oh my! Over at **Templon**, Jan Van Imschoot's *Le Hasard dans les Opinions* riffs on literary heavyweights like Camus and Proust—executed in his signature "anarcho-baroque" style.

Art History, Corrected. Bozar's *When We See Us* boldly asks the art world, "What took you so long?" 150 artists, spanning a century of Black representation, finally get their due in the art historical canon. Curated by **Koyo Kouoh**, the first African woman to lead the Venice Biennale in 2026, the show has already turned heads in South Africa and Switzerland.

A late evening event surrounding the exhibition takes place next week at Bozar, hosted by Brussels-based collective **Som•m•e Of Us**.

The month of the camera. At **Lee Bauwens**, Jungjin Lee's monochrome photography brings a painterly stillness, shown alongside Jaeuk Lee, another young distinctive voice.

Skeptical of AI's place in art and photography, I walked into **Hangar's *Imagine*** and left more unsettled. The show confronted me with a poignant question: how much of what we call truth is a fabrication? And more importantly—would we even know if it were?

Michael Crichton's futuristic forecasts come to mind. This Saturday at Hangar, Justyna Kociszewska **will give a talk on AI's role in art** with a focus on Central Europe's evolving relationship with this new frontier. A perfect pregame for a *Westworld* binge.

