

# EUROPEAN PRIZE FOR APPLIED ARTS

*MONUMENTALITY-FRAGILITY*

21.10.2018 > 20.01.2019

**WCC•BF**  


# EUROPEAN PRIZE FOR APPLIED ARTS

## The association's signature event !

This year, more than an event, a big step in the association's history which is, inspired by the innovation's desire blown by its creators, transforming itself and takes this opportunity to announce its appellation's change. It's with a new identity to be discovered that the European Prize for Applied Arts will be opened...

Become accomplices of this renewal, announce it to your readers and support the exhibition with the type of partnership that convents you. The European Prize for Applied Arts, an international proposition where a panel of disciplines, cultures and ideas.

## FINANCIAL PROPOSITION :

· An attractive price of 500 euros for a one-page visibility from your revue in our bilingual exhibition's catalogue (French/English), printed in 400 examples and sold on our website, in our library section, in few bookstores in Brussels, in the north of France, at the Centre d'Innovation & de Design in Hornu (CID), and at the National Design & Craft Gallery in Ireland, structure that will host the exhibition in 2019.

## VISIBILITY EXCHANGE : An advertising publication or an article in your revue in return

· one-page from your revue in our French-English bilingual exhibition's catalogue, printed in 400 examples and sold on our website, in our library section, in few bookstores in Brussels, in the north of France, at the Centre d'Innovation & de Design in Hornu (CID), and at the National Design & Craft Gallery in Ireland, structure that will host the exhibition in 2019.

or

· your logo in the exhibition's catalogue, on the poster printed in 3 000 examples and on the flyer printed in 45 000 examples that are both benefiting a national diffusion and also on the opening's invitation, paper and email, sent to our international data base and the base of the city of Mons.

## FOR YOU : An advertising publication or an article in your revue in return

· an invitation to the exhibition's preview and/or to the professional meetings' day organized in relation with the exhibition.

## FOR YOUR READERS : An advertising publication or an article in your revue in return

· 50 entries for the exhibition.

ou

· a guided tour followed by a tea tasting in the creators' bowls on booking for a maximum of two groups of 20 persons.

ou

· 5 exhibition's catalogues.

**As a partner, we propose you a consignment of your mag in our bookstore during the event.**

**We are free to receive any offer or suggestion that might interest you, your team, your partners or your readers.**

For more information about the event, we invite you to read the rest of the file and stay at your disposal.

## INFORMATION:

### Ornella La Vaccara

Anciens Abattoirs site

WCC-BF Gallery

17/02, rue de la Trouille, B-7000 Mons

+32 (0)65 84 64 67

ornellalavaccara@wcc-bf.org

www.wcc-bf.org

## USEFUL INFORMATION:

### Exhibition

Mons Anciens Abattoirs site, Grande Halle

From the 21.10.2018 to the 20.01.2019

Everyday from 12 to 18 o'clock

(except on Monday, 25.12.2018 and 01.01.2019)

Guided tour by booking, 30 € (for a max. of 20 persons)



## THE EVENT

**1 theme: Monumentality – Fragility**

**600 received applications**

**77 selected artists**

**19 represented countries**

**2 rewards : 1 Art Master Prize (3 500 €) and 1 Young Talent Prize (3 000 €)**

**2 exhibition's places: WCC-BF in Belgium and the National Design & Craft Gallery in Ireland**

**4 000 visitors expected in Belgium**

**1 website : [www.europeanprizeforappliedarts.com](http://www.europeanprizeforappliedarts.com)**

**1 catalogue**

**1 opening evening**

**1 professional meeting day**

**1 writing workshop**

## MONUMENTALITY – FRAGILITY

**Monumentality – Fragility, this means the same thing. The same sky is everywhere, although different.** (Kadri Mälk, artist and author)

Monumentality – Fragility are two words of inspiration proposed by the WCC-BF in order to inaugurate the thematic edition of the European Prize for Applied Arts.

Delicate robustness, provocative innocence, abundance and vulnerability... the artists take at his word this antithesis or deflect it by using a contrast sometimes plastic, sometimes esthetic, social, environmental,... Unwavering spokesmen, they ally the esthetic sensibility of our contemporary society to the secular know-hows' respect in order to answer this theme which raises the existential question of the self, the others and the World.

## A THEME ANCHORED IN THE BIENNIAL OF MONS 2018-19

The theme has been chosen in reference to the Franco-American artist Niki de Saint-Phalle, whose a retrospective is consecrated at the BAM, event which will inaugurate the biennial in next September.

## AN EVENT AT THE EUROPEAN SCALE

600 creators who came from across the Europe have answered the call. An experts' jury met to analyze the files. For two days, they have discovered the artists' propositions before their final selection that represents 77 candidates from 19 different European countries. They will expose in the Grande Halle of the Mons Anciens Abattoirs site.

## THE WALLONIA-BRUSSELS FEDERATION PRIZE AND THE WCC-EUROPE PRIZE

The European Prize for Applied Arts aim to reward the best contemporary expression's creations in the field of the Applied Arts and Craft. The winners of the Art Master Prize (3 500 €) and the Young Talent Prize (3 000 €) will be appointed by an international experts' jury based on requirements of artistic merit, technique and innovation expertise.

## IN 2019, THE EUROPEAN PRIZE FOR APPLIED ARTS WILL LEAVE BELGIUM

**IN IRELAND :** The exhibition will be hosted by Louise Allen, WCC-Europe President and WCC-International Secretary, at the National Design & Crafts Gallery which she is the director. - [www.ndcg.ie](http://www.ndcg.ie)

**IN BELGIUM :** This initiative is registered in the Mons 2018-19 biennial's program. It is set up by the WCC-BF in partnership with the Pôle muséal of the city of Mons and benefits the support of the Wallonia-Brussels Federation.

For the occasion, Évelyne Gilmont will take care of the scenography in the Grande Halle of Mons Anciens Abattoirs site.

# THE CATALOGUE

The catalogue, flagship of the association's new identity and its activities, will innovate not only by his graphic design but also by its content.

## New concept for this fourth edition: the literature joins the Applied Arts!

In order to enrich and boost the work dedicated to the exhibition, a call has been launched to European authors. From the interview to the poetic texts, this is not about materials and techniques anymore but it is about words that transpose a personal vision of what's monumental and fragile.

7 authors open this initiative :

**Aurélia Declercq** (Belgium), artist from the writing, sound, video and installation field.

**Odessa Malchiar** (Belgium), communication student.

**Kadri Mälk** (Estonia), contemporary jewel creator, exhibitor at the 2018 European Prize for Applied Arts. Author of works about contemporary jewelry.

**Lieta Marziali** (United Kingdom), contemporary jewels' creator. Writer and critic.

**Anna Ozanne** (Belgium), editor.

**Paolo Pavan** (Italy), editor and publisher of mags about the design and architecture. Architect, design and art history teacher.

**Laurence Verdier** (France), novelist and plastic artist.

**A hundred pages in four colours • 2 languages** : French and English • printed in **400 examples**

*In partnership with 50° nord, Facettes mag publisher*



# COMMUNICATION

## A COMMUNICATION CAMPAIGN FROM OCTOBER 2018 TO JANUARY 2019 :

**Website of the event** : [www.europeanprizeforappliedarts.com](http://www.europeanprizeforappliedarts.com)

Sending of **opening's invitations** in Belgium and foreign

- by post and by email to the data base of the WCC-BF
- by post and by email to the data base of the city of Mons

Printing of **45 000 flyers** benefiting a national diffusion

Printing of **3 000 posters** benefiting a national diffusion

**International diffusion** by email and on the web : specialized website and social networks

Publication of **400 catalogues** in color, French/English bilingual

**Press file** in French and in English for the national and international Medias

2015 European Prize for Applied Arts, poster.

# PROFESSIONAL MEETINGS

## Saturday 20<sup>th</sup> October :

*At the Mons Anciens Abattoirs site*

5 p.m. : Exhibition's preview on invitation – guided tour of the exhibition in English

7 p.m. : Opening – prize-giving: Art Master Prize (3 500 €) and Young Talent Prize (3 000 €) – Ulla Bech Bruun (NO)'s performance

## Sunday 21<sup>st</sup> October :

*At the BAM (Musée des Beaux Arts de Mons)*

In the morning : Adi Toch (UK), Felieke van der Leest (NL) and Kris Campo (B)'s conferences, artists participating in the European Prize for Applied Arts

In the afternoon : Louise Allen's conference and guided tour of the Niki de Saint Phalle's exhibition at the BAM

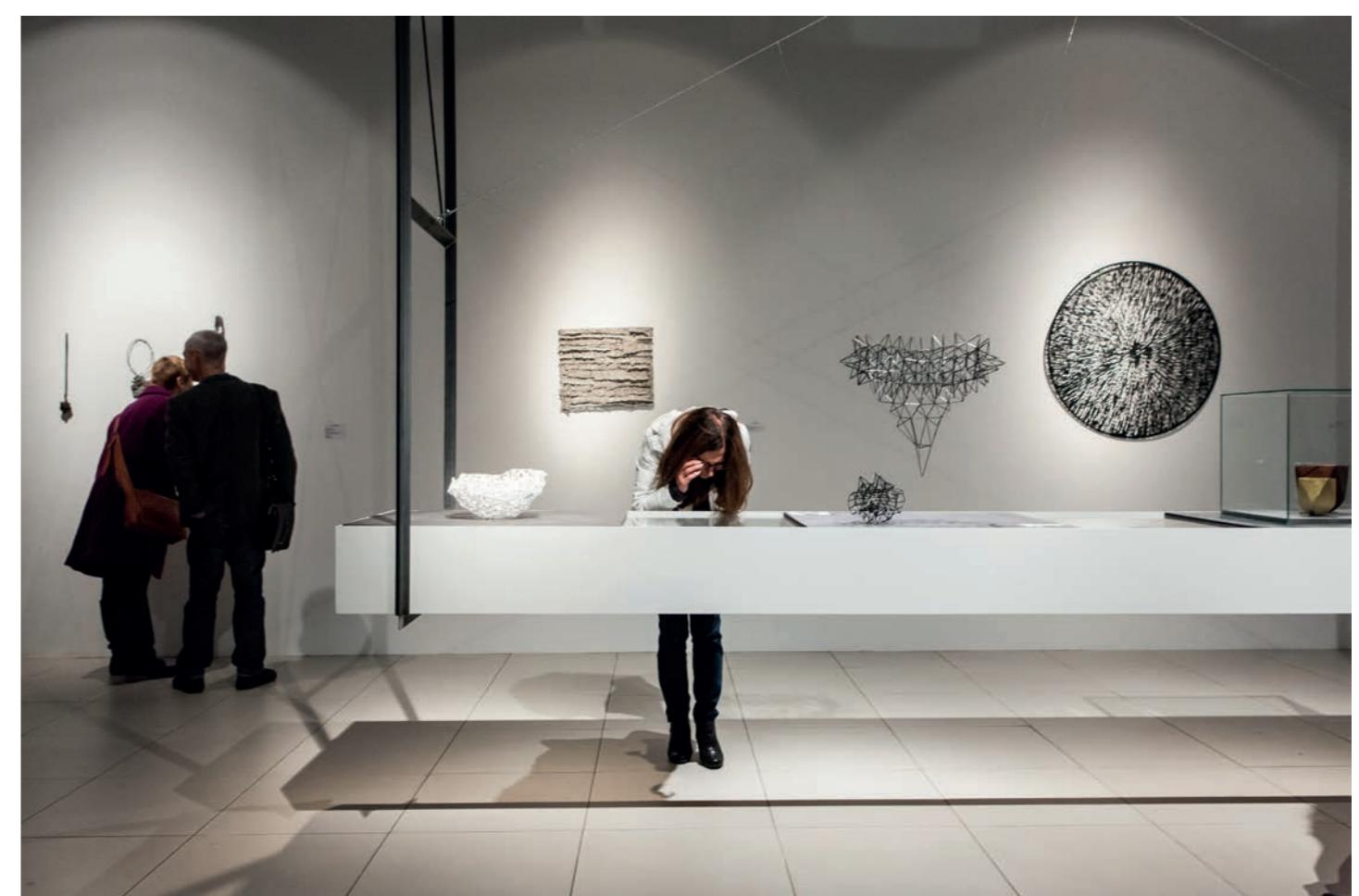
From 3.30 p.m. : free access at the European Prize for Applied Arts

# WRITING WORKSHOP

## Sunday 11<sup>th</sup> November :

Animated by Laurence Verdier, novelist and plastic artist

Within the exhibition, she will propose to the audience to let her literary sensibility go by inspiring herself from artists' works.

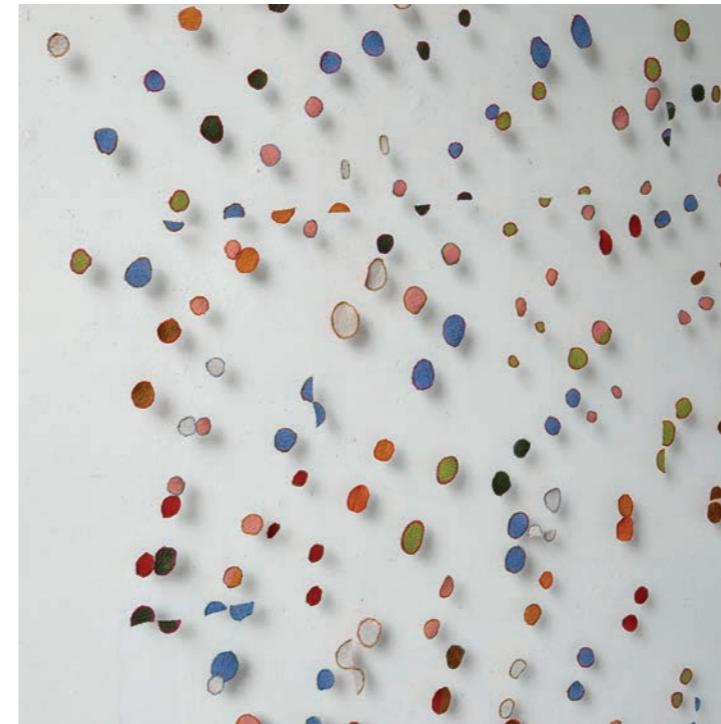


2015 European Prize for Applied Arts, opening.

# THE ARTISTS OF THE EUROPEAN PRIZE FOR APPLIED ARTS



JULI BOLAÑOS-DURMAN (UK), *Queen Elizabeth*, 2016. Photo : S. Tofts



MARIAN BULENGA (NL), *Universum*, 2018. Photo : S. Oud



KRIS CAMPO (B), *Old School*, 2018. Photo : S. Huaux



CÉCILE BERTRAND (B), *Bobonne*, 2016. Photo : C. Bertrand



ADI TOCH (UK), *Talk To Me*, 2017. Photo : N. Tree



BRUNO ROMANELLI (UK), *Carpo*, 2016. Photo : A. Smart



SALLY FAWKES (UK), *Two Views III*, 2017. Photo : R. Jackson

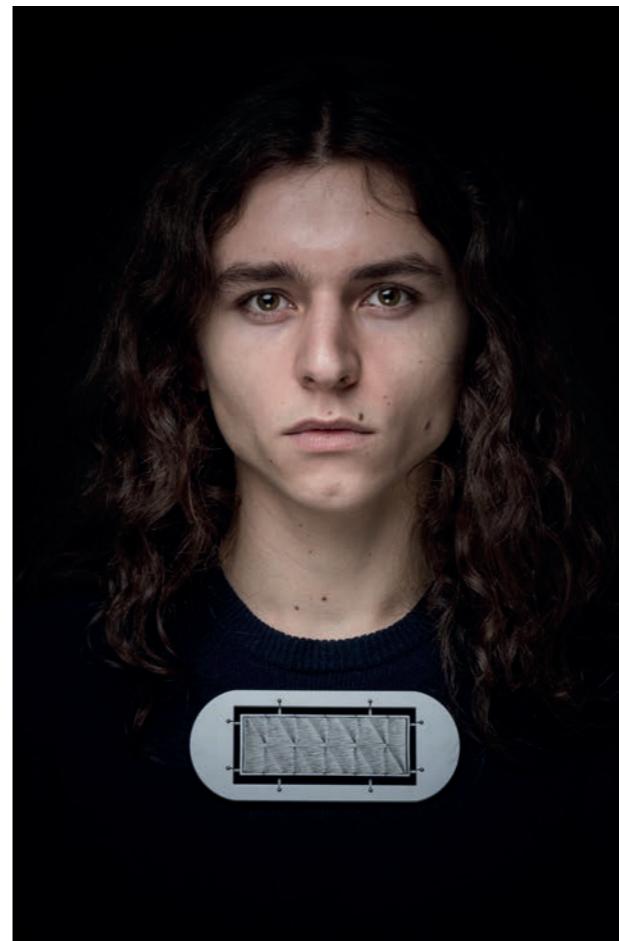




EIMEAR CONYARD (IE), *Between the lines*, 2016.  
Photo : E. Conyard



Dominique LABORDERY (DE), *Athena*, 2016.  
Photo : D. Labordery



MÉLANIE ISVERDING (DE), *Nos XVIII*, 2018. Photo : M. Biesecke



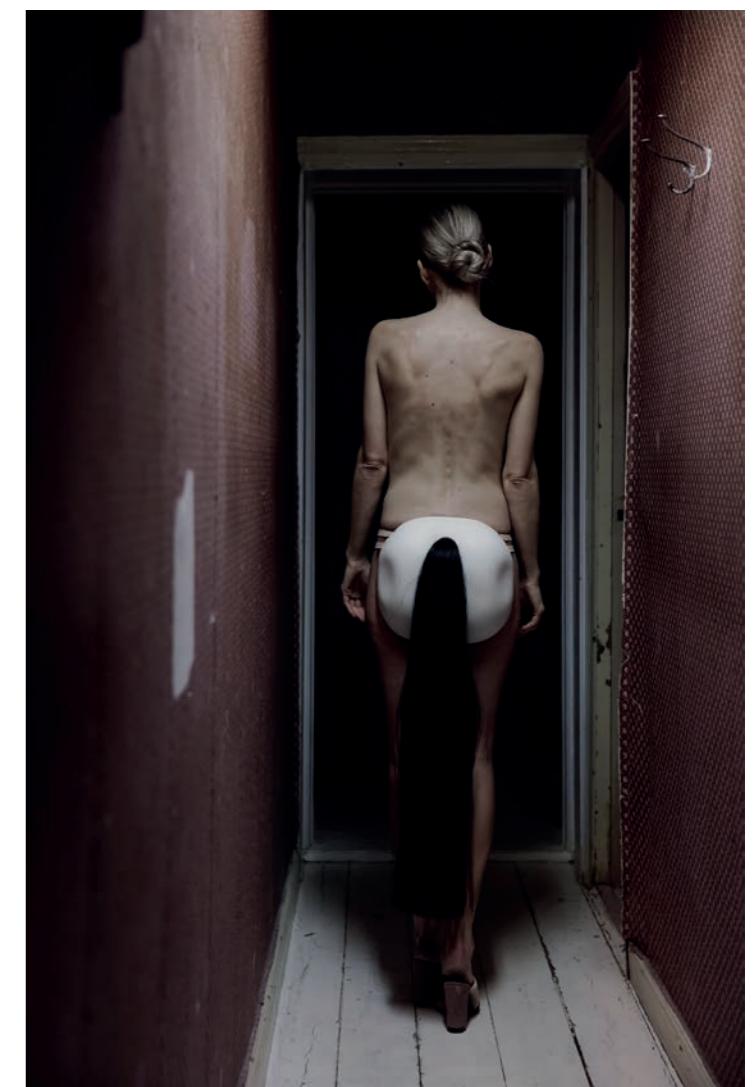
PATRICIA DOMINGUES (DE), *Imagined & Erosion*, 2017. Photo : P. Domingues



PETER BEARD (UK), *Black and White ground vessel*, 2017. Photo : P. Beard



JORDI APARICIO (ES), *Anima 186*, 2017. Photo : J. Aparicio



ULLA BECH-BRUUN (DK), *Orthosis #2: PONY*, 2018. Photo : N. Christensen

GABRIELA COHN (ES), *Bornn*, 2016. Photo : Q. Wang



DIMITAR STANKOV (B), *Patrida*, 2018. Photo : D. Stankov



CLAUDIA BIEHNE (DE), *Between the Tides*, 2017. Photo : S. Passig



VALÉRIE CEULEMANS (B), *Inutile et pleine de grâce 1*, 2017.  
Photo : Valloma



SÉBASTIEN CARRÉ (FR), *Cultural Balance*, 2017. Photo : M. Lee



RAY CHURCH (UK),  
*Big Weapons*, 2018.  
Photo : J. Beynon



MARION DELARUE (FR), *Exquisite Corpse*, 2016. Photo : M. Delarue

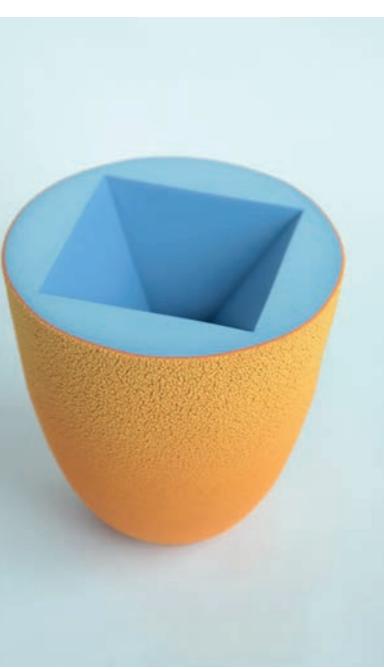


FABIENNE WITHOFS (B), *Fragilité des moments de bonheur*, 2016. Photo : F. Withofs



TRINIDAD CONTRERAS (ES), *Emitter - receiver #04*, 2016. Photo : J. Marin

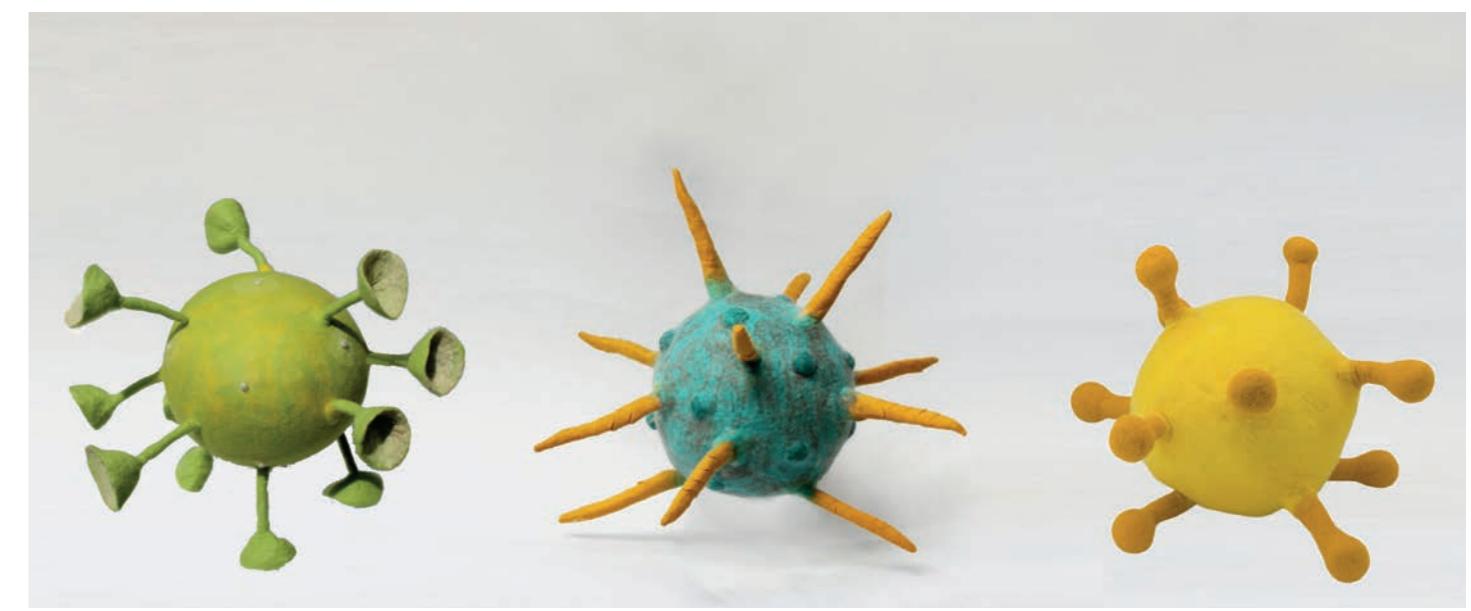
REINHILDE VAN GRIEKEN (B), *Que les enfants viennent à moi*, 2018. Photo : D. Theys



SOPHIE SOUTHGATE (UK), *Orange / Blue*, 2017.  
Photo : S. Southgate



NIKI COLLIER (IE), *Three Viruses*, 2016. Photo : I. Petrov



LOUKIA RICHARDS (GR),  
*PUMA*, 2016. Photo : C. Ziegler



LENA LINDHAL (SE), *The Observer*, 2018. Photo : L. Lindhal



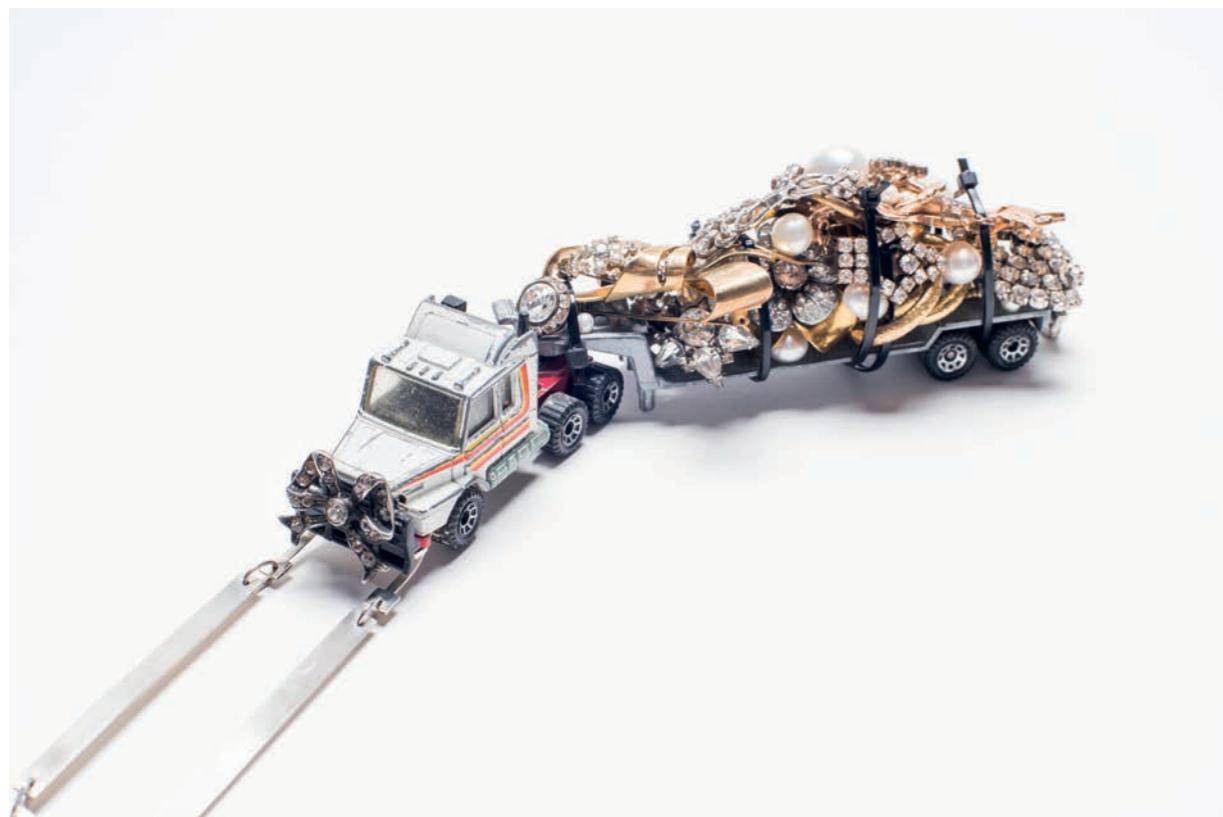
CARL RICHARD SÖDERSTRÖM (SE), *Major overgrowth*, 2018.  
Photo : C.R. Söderström



FLORA VAGI (HU), *Green Swan*, 2017. Photo : Flora Vagi



ANNA TALBOT (NO), *Oh So Many Insects!*, 2017. Photo : A. Talbot



REKA LORINCZ (HU), *I'm coming*, 2018. Photo : G. Talaber



FELIEKE VAN DER LEEST (B),  
*Brachiosaurus Tree with UFO Nest and Alien Eggs*, 2016.  
Photo : E. Hartmann



ANNAMARIA ZANELLA (IT), *By Sea*, 2017. Photo : F. Zonta



KAREN VANMOL (B), AKA #ISeeFaces (1), 2017. Photo : K. Vanmol



NICHOLAS LEES (UK), *Column 17.16*, 2017. Photo : N. Lees



ANNEMARIE REINHOLD (IE), *Sugar bowl and spoon Sweet Leaves*, 2017.  
Photo : A. Reinhold



SIMON WARD (UK), *Foiled vase*, 2017. Photo : M. Wolchover



NICOLA KELLY (IE), *Untitled*, 2018. Photo : T. Madajczak



VICKTORIA MATSUKA (RS),  
*Briscola*, 2017.  
Photo : I. Aymaletdinov



STATIRA JAZAYERI (SE),  
*The Valleys*, 2016.  
Photo : J. Berg



ANN-KATHRIN HARTEL (DE),  
*Setting*, 2016.  
Photo : A-K Hartel



CÓILÍN Ó DUBHGHAILL (UK),  
*Tulipiere*, 2016.  
Photo : C. Ó Dubhghaill



LUCIE HOUDKOVA (CZ),  
*Deep*, 2017.  
Photo : T. Brabec



PÄIVI RINTANIEMI (FIN),  
*Ortus*, 2017.  
Photo : P. Rintaniemi



HARRY MORGAN (UK), *Dichotomy I*, 2017. Photo : S. Tofts

ZUZAN KUBELKOVA (CZ), *Polypus*, 2017. Photo : G. Urbanek



FRANCINE DELMOTTE (B), *Cicatrice 1*, 2018. Photo : F. Delmotte



DOROTTA HOFFMANN (HU), *Dandelion brooch*, 2018. Photo : J. Fejet



KADRI MÄLK (EE), *Mist, my Winged Sister*, 2016. Photo : T. Rammul



JOE HOGAN (IE),  
*Primal energy number 2*, 2016. Photo : J. Hogan



ASTRID SLEIRE (NO), *Seven stacks placed on seven small shelves on a wall*, 2016.  
Photo : Ø. Klakegg



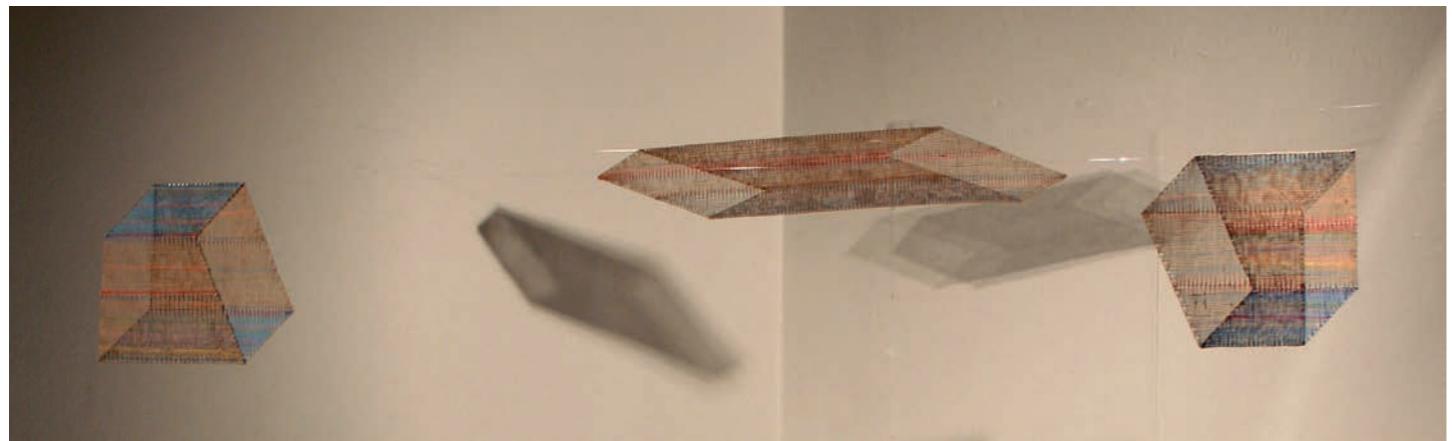
OLIVIA WALKER (ES), *Collapsed Bowl III*, 2018. Photo : S. Deleu



MARTIN SCHLOTZ (DE),  
*Vessel no. 2702*, 2017.  
Photo : M. Schlotz



JANE KING (UK), *Untitled*, 2016. Photo : B. G. Mills



MARIA DANIELOVA (CZ), *Illusion*, 2017. Photo : M. Danielova



JAMES LETHBRIDGE (B),  
*Acanthus in Copper*, 2016. Photo : J. Lethbridge



WIEBKE PADIKOW (FIN), *Fountain*, 2016. Photo : W. Pandikow

GRAZIANO VISINTIN (IT),  
*Melencolia*, 2018.  
Photo : R. Khoury

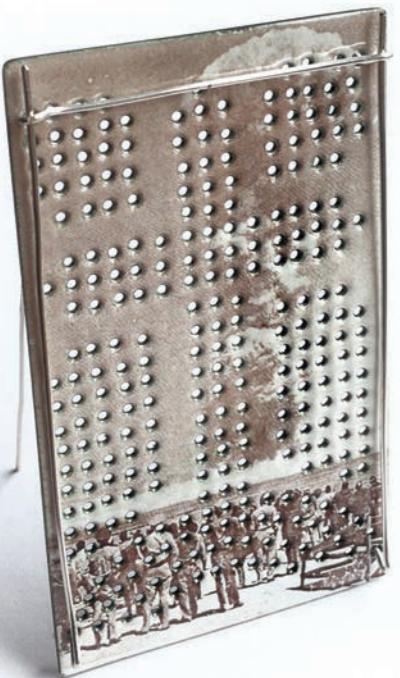




TAKAYOSHI TERAJIMA (DE), *OMAMORI*, 2018. Photo : M. Nagata



RITA SARAFIAN (UK), *A Form of Attachment*, 2017. Photo : D. Hobson



ARIANE HARTMANN (DE), *Fragment Prayer (Tea Pot)*, 2018. Photo : A. Hartmann

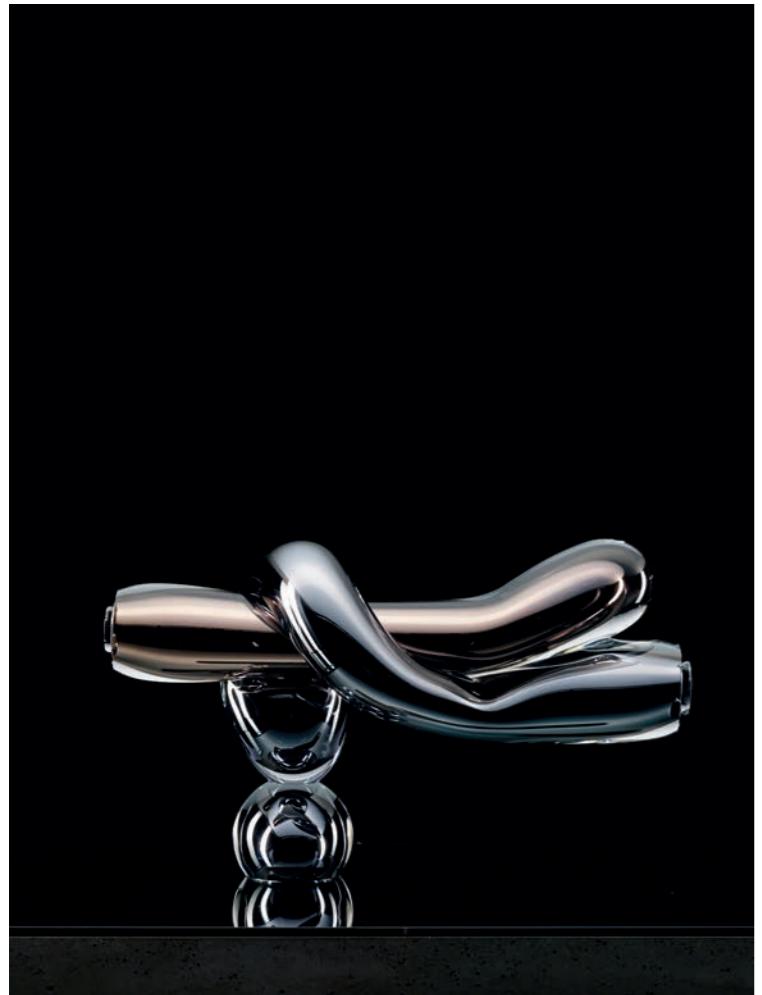


KARINE DE BAETS (B), *Bodies*, 2016. Photo : K. De Baets



KRISTINA ROTHE (DE), *Constructed Urn*, 2018. Photo : K. Rothe





JIUN-YOU OU (DE), *Individual Mythologies*, 2016. Photo : J-Y Ou



ARTIS NIMANIS (LV), *Movement*, 2016. Photo : M. Locmelis



ALEJANDRA SOLAR (LU),  
*Recuerdos -c*, 2016.  
Photo : A. Solar



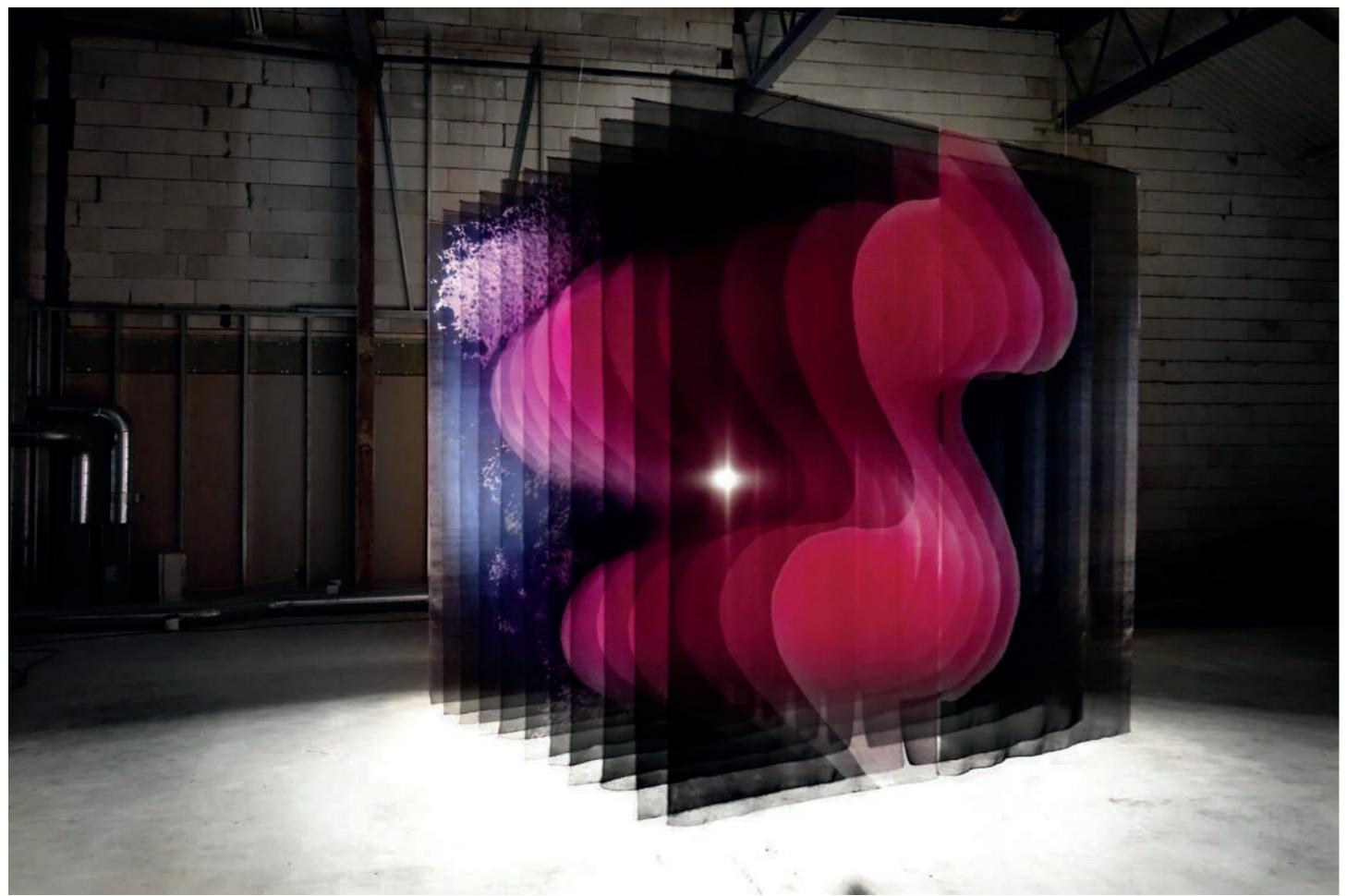
NADÈGE MOUYSSINAT (FR), *Nuria*, 2017. Photo : Eric Bloch



JULIA MARIA KUNNAPP (EE),  
*Will the ice caps melt*, 2017.  
Photo : J. Kunnapp



YIFTAH AVRAHAM (DE),  
*Tsunami on beach number six*, 2017.  
Photo : D. Melanin



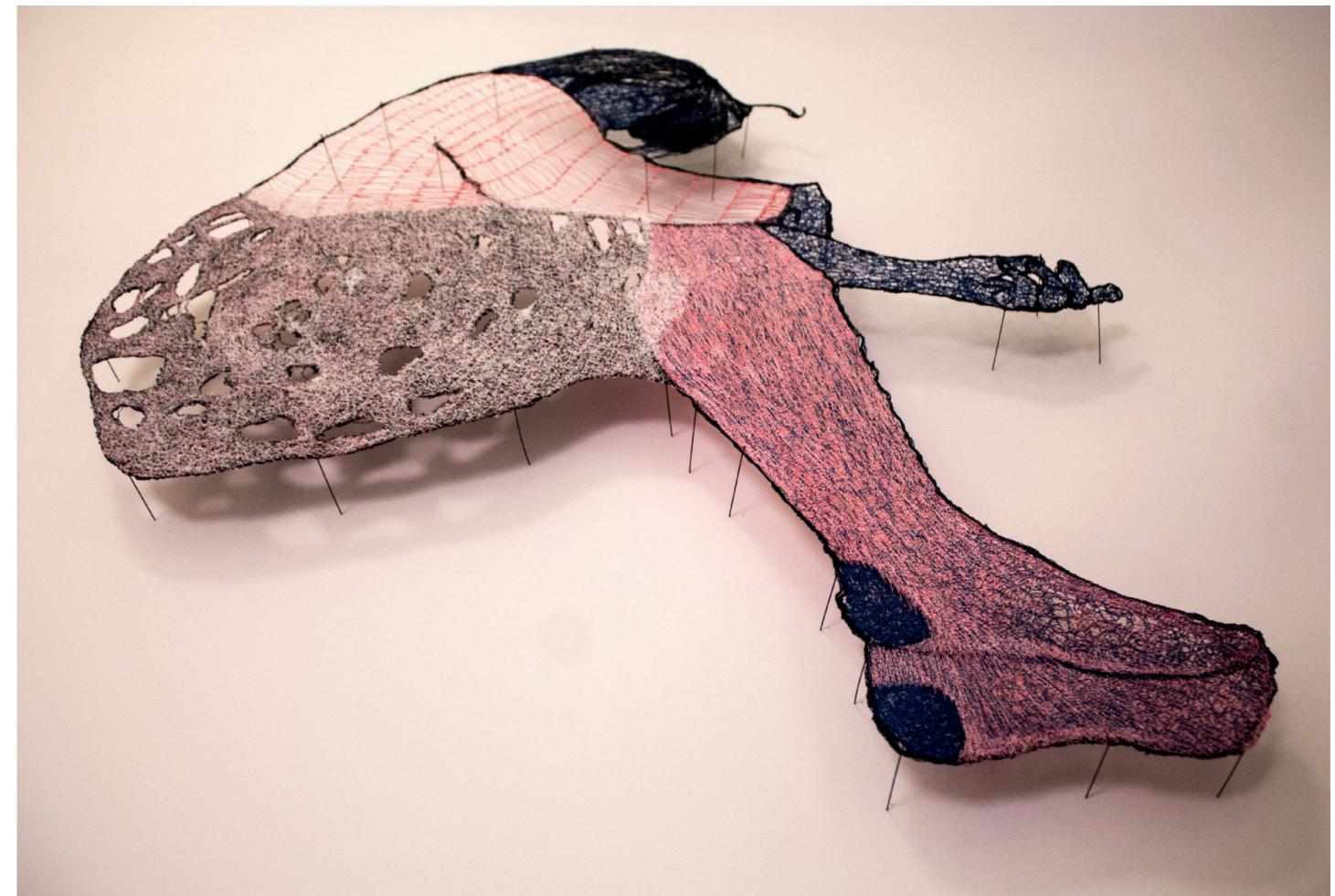
JANNE NES (NO), *Pink*, 2018. Photo : Janne Nes



SUSAN NEMETH (UK),  
*Inverted Fil et Ruban with Fresh & Dried Hellebores*, 2016.  
Photo : S. Brayne



HÉLÉNA SCHEPENS (B), pièce en cours de création, 2018. Photo : T. Swerts et H. Schepens



CAROLINE SCHOFIELD (IE), *Transitory*, 2018. Photo : C. Schofield

## AN EVENT ORGANIZED BY THE WCC•BF THAT WILL BENEFIT THE OCCASION TO GIVE A NEW BREATH TO ITS IMAGE...

As announced in the beginning of the file, the association unveil its new identity at the opening of the 2018 European Prize for Applied Arts. A new name, a new logo, a new graphic charter, a new website, a carefully masterminded metamorphosis by Balthazar Delepierre ([www.balthazardlelepierre.com](http://www.balthazardlelepierre.com)).

These phonetic and graphic changes will not change the association's key issue which will continue to honour and to defend the contemporary Applied Arts. Ceramics, glass, textile, object design are the creative fields in which the artists – who are supported and promoted – register themselves. The non-profit association works in collaboration with the WCC-Europe, within the world structure of the World Crafts Council.

Three principal objectives motivate the association's activity: the promotion in Belgium and foreign of its member artists; the information and the formation of the public and environmental professionals with the exhibitions, conferences and workshops.

The ground floor of the gallery is permanently dedicated to the latest creations, always more innovating and audacious, of its member artists. The rigor used in the selection's process of the works isn't hinder the place's conviviality, which is suggesting a tea tasting in handmade bowls.

A particular attention is focused on tomorrow's creators. In this case, the association organizes once a year the Tremplin exhibition, a contest intended to recent graduated students from art schools from Wallonia-Brussels. The exhibition of their thesis works gives to the look a new landscape of the Belgian creation in fully prospecting, while giving them a professional push because of the prizes awarded at this occasion.

The association does not value only Belgian artists. Temporary exhibitions are organized and regroup national and foreign artists, sometimes in collaboration with other institutions, to offer to the public and also the artists the opportunity to look forward the foreign artists' works and promote the dialogue, the stimulation and the emulation.

The association's participation in international fairs and exhibitions confirm that objective by valuing the artistic changes between Belgian and foreign creation all by allowing its member artists to enjoy a certain recognition across Europe.

**Once a year, the non-profit association organizes a triennial : the European Prize for Applied Arts, the Contemporary Jewel's European Triennial and the Ceramics and Glass' European Triennial.**



2017 Contemporary Jewel's European Triennial, Grande Halle at the Mons Anciens Abattoirs Site • Photo: JS Herman

### PARTNERSHIP CONTACT

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