



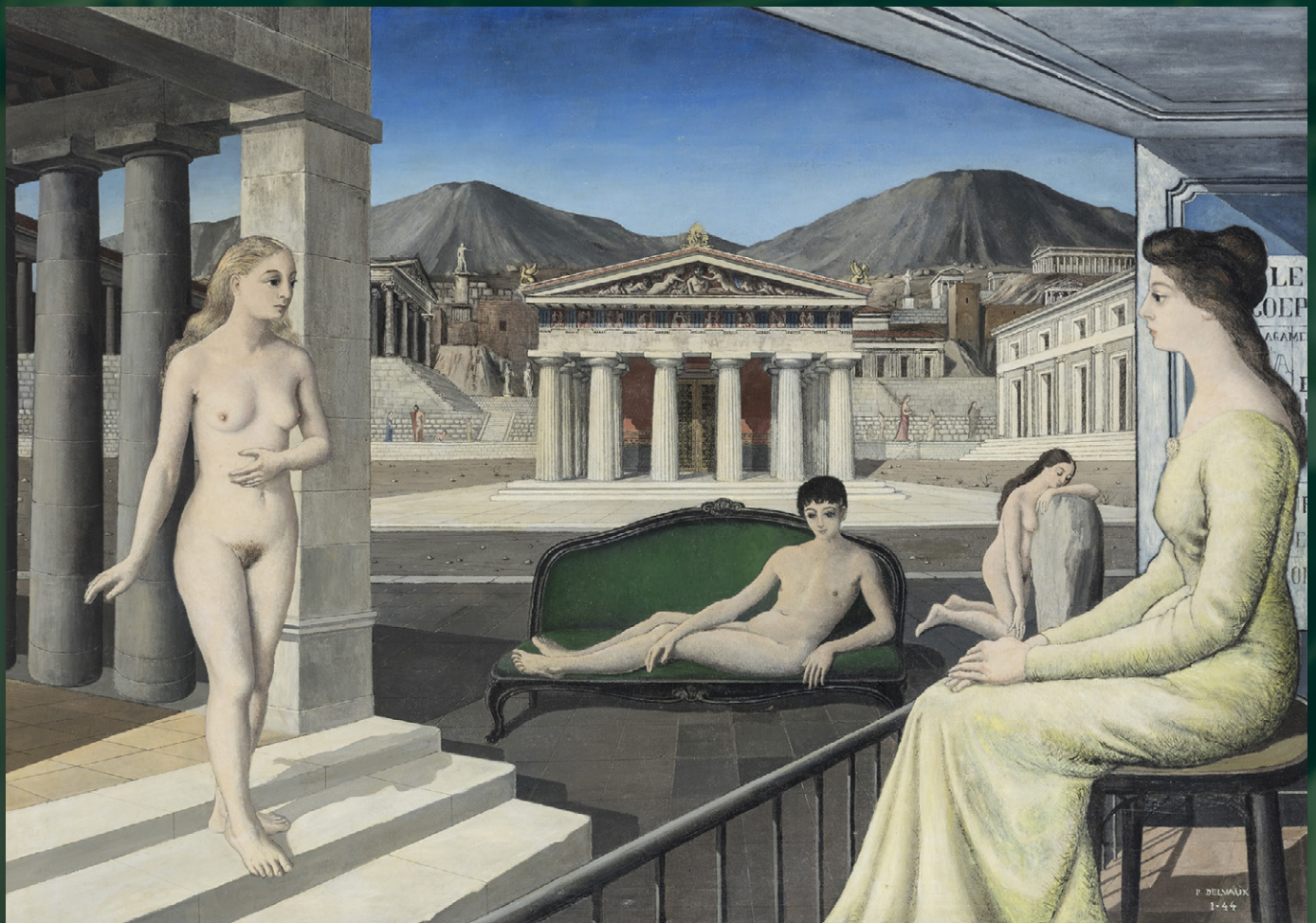
# ENCATC

The European network on cultural management and policy

## MAGAZINE

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### FANTASTIC LANDSCAPES. THEN AND NOW



Paul Delvaux, *Le Canapé vert*, 1944, oil on canvas, 130 x 210 cm, collection Foundation Paul Delvaux  
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# Editorial

## FANTASTIC LANDSCAPES. THEN AND NOW

*I would like to paint a fabulous picture,  
in which I would live, in which I could live!*

*Paul Delvaux*

A concept of André Breton, that of *objective hazard*, is more appropriate to be evoked now than ever, knowing that the year 2024 will mark one hundred years since the birth of Surrealism. The *First Manifesto of Surrealism*, published in 1924, initiated a philosophical movement that had a lasting impact on the 20th century. Today, one hundred years after that moment, we rediscover the fantastic landscapes of the subconscious, the world of dreams, not only in art works, but also in our everyday lives or in the virtual world where artificial intelligence invites us with increased frequency.

Deeply marked by the new era of digitalization and the interaction between humans and AI, today's world confronts us with unexpected situations. "Are you a robot?" – is a question we often encounter on our screens. We are used to responding with calmness and detachment to such challenges that seem to take us to another world, "beyond reality" - to evoke this time Guillaume Apollinaire, one of the most relevant figures of the early 20th century, who has influenced - through his work and personality - the development of Futurism, Dadaism and Surrealism.

The boundaries between the real and the virtual imaginary seem to dissipate. The temptation to escape from the noise of the world and to enjoy time and space for the little things that make us happy is ever stronger. Away from everyday life, we increasingly prefer serenity and self-isolation, each of us in our own bubble, albeit sharing a room with others. Thus Surrealism, as a general state, seems to become an everyday concept, part of our lives. Paul Delvaux's paintings depicting sober, idealized, isolated silhouettes, or the visual poems composed by Victor Brauner, gain meaning and substance in today's world.

The complexity of everyday challenges, isolation, often deception, brings to mind a famous satirical quote from Voltaire's *Candide*: "If this is the best of all possible worlds, then what are the others?". At the opposite pole, simplicity is nothing other than "resolved complexity", as the patriarch of modern sculpture, Constantin Brâncuși, stated.

I referred to some of the most relevant names of famous creators, not by chance: as Guest Editor-in-Chief, I invite you all to discover in this edition of the ENCATC Magazine, extraordinary people who are behind extraordinary projects currently taking place in a variety of European cities. Beyond their visibility and relevance, these projects are seeds that we now plant in the soil. Nature has a cyclicity that has been reflected, for millennia, in the daily toil of man. There is "a time to sow and a time to reap." As long as we sow the seeds of education, and of creativity, we can reasonably expect that a harvest of new discoveries will eventually come. But we must be patient. By contrast with the natural world, the human spirit seems to be - ideally - a fount of spontaneity: the great questions and answers we give ourselves do not follow a certain calendar.

And yet, also in the cultural sphere, one feels the need for rhythmicity and milestones. Some of these landmarks - true catalysts of a dynamic that sparks creativity - are projects such as the European Capitals of Culture. We may add amazing art fairs such as BRAFA, astonishing castles such as Bran Castle, unique exhibitions such as *Brâncuși: Romanian Sources and Universal Perspectives* - which is currently available to visit in Timișoara, Romania. Additionally, BOZAR in Brussels is hosting the remarkable exhibition *In the Eye of the Storm: Modernism in Ukraine, 1900-1930*, project that celebrates the modernity.

Approaching the winter celebrations, I can only end on an optimistic note:

May I wish to all our readers happy holidays and a future in which history will hold a special place for events that have breathed life into concert halls, art galleries, lecture halls and research institutes - truly a *republic of letters*, sounds, discoveries and innovations.

PhD Liliana TUROIU

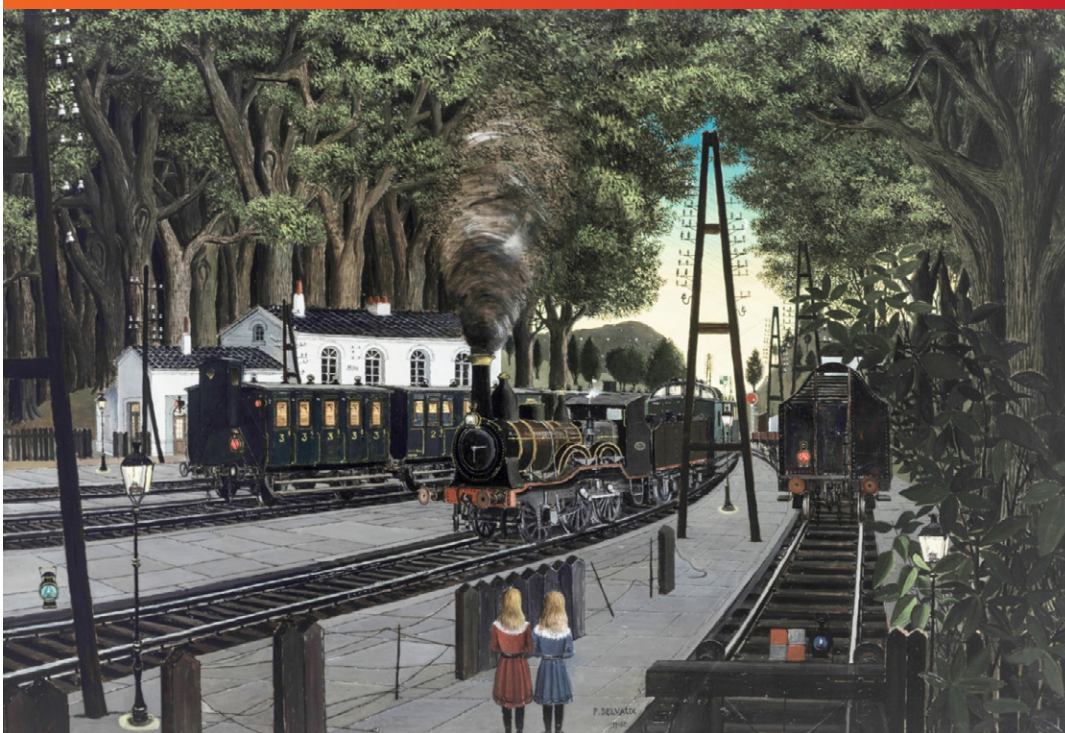
*Guest Editor-in-Chief*

ENCATC Magazine, December 2023



Liliana Turoiu received her PhD from the National University of Arts from Bucharest and is ENCATC Ambassador 2023. She was the first female president of the Romanian Cultural Institute between 2017-2019 and director of RCI Brussels (2019-2023). She was the General Coordinator of Romania during EUROPALIA International Art Festival and its amazing exhibition dedicated to the Romanian sculptor Constantin Brancusi at BOZAR Brussels.

Liliana Turoiu was awarded by the French Government for exceptional merits in the field of cultural diplomacy with the distinction *Chevalier dans l'Ordre des Arts et des Lettres*. She was permanently interested in international cultural dialogue, national and European traditions and the power of culture in the relations between people. Her most recent collection – ZESTREA / THE DOWRY, was presented in many places worldwide. She is a member of the International Council of the Federation of Creative Industries in London (CIF) and in the Scientific Council of Sapienza Foundation in Rome. Liliana Turoiu is also a member of the University Foundation from Belgium. She was keynote speaker in many academic events: Menendez Pelayo University Congress (Spain, 2022), ENCATC Congress (Belgium 2022), NATO Conference - Egmont Palace in Brussels (2020), France – Romania Season (2019/2020), Annual Meeting of Romanian Diplomacy (2019/2018), Institute for Cultural Diplomacy from Berlin (2018).



Paul Delvaux, La Gare forestière, 1960, oil on canvas, 160 x 220 cm, collection Foundation Paul Delvaux  
© Foundation Paul Delvaux, Belgium/SABAM, 2023



# WEST UNIVERSITY OF TIMIȘOARA – A TRAINING FORCE IN 2023, THE YEAR WHEN TIMIȘOARA IS THE EUROPEAN CAPITAL OF CULTURE



 **COMMUNICATION DEPARTMENT  
OF THE WEST UNIVERSITY OF TIMIȘOARA**

From January 1, three cities hold the title of European Capital of Culture for 2023 in Europe – Elefsina (Greece), Timișoara (Romania) and Veszprém (Hungary).

Timișoara is the second city in Romania to hold the ECoC title, after Sibiu, in 2007. In 2023, Timișoara European Capital of Culture lights up with conversation about courage and diversity. Under the theme "Shine your light – Light up your city!" the programme is structured around people, places and connections. Timișoara is the capital city of the historical region of Banat. Timisoara was under a few empires and rulers starting with the Ottoman Empire, Austro – Hungarian Empire and the city where the 1989 Revolution began. These past eras have left their marks via architecture, religion, language, food, and the city landscapes.

Timisoara is a city in western Romania, known for Secessionist architecture. The central square, Piața Victoriei, is surrounded by baroque buildings and the Metropolitan Orthodox Cathedral, with its mosaic-patterned roof tiles and icon gallery. Nearby is the Habsburg-era square Piața Unirii and the Memorial Museum of the 1989 Revolution.

**The West University of Timișoara has widely opened the doors of knowledge, cultural and artistic experimentation with social impact**

The highlight of the visual arts at TM2023 is "Brâncuși: Romanian sources and universal perspectives", the most important exhibition dedicated to the great Romanian artist Constantin Brâncuși, in Romania, in the last 50 years. Constantin Brâncuși was a Romanian sculptor, considered one of the most influential sculptors of the 20th-century and a pioneer of modernism. Constantin Brâncuși is called the patriarch of modern sculpture. For art lovers, some of the major exhibition include Adina Pintilie, who won the Golden Bear in Berlin and had the Romanian Pavilion at the Venice Biennale.

A founding member of the Timișoara European Capital of Culture Association and an ENCATC new member, is the West University of Timișoara, not only a landmark institution for comprehensive education and research in the western of Romania, but also a promoter of cultural projects with major social impact, and thus contributed substantially on the shaping of the "European Capital of Culture - Timisoara 2023".



*The main WUT building, with its monumental mosaic exterior, designed by the master Ștefan Szönyi, on which are represented historical figures of Romania - the poet Mihai Eminescu and the revolutionary Nicolae Bălcescu.*

Under the motto "At UVT, Culture is Capital!", the university has developed a cultural programme supported by the involvement of specialists and representatives of the creative and artistic departments within the faculties and its own research centres, as well as many professionals from all over the country. The programme included a variety of cultural events and productions, an extensive agenda of topics and a series of national and international guests relevant to the cultural scene in Timișoara.

The West University of Timișoara has widely opened the doors of knowledge, cultural and artistic experimentation with social impact, through a series of debates and events dedicated to the European Capital of Culture 2023.



“*Research is by definition: international. From this perspective, WUT is seizing all the existing internationalisation opportunities. Besides research, we have a cultural “production” taking various shapes at WUT. This year, 2023 through the European Capital of Culture programme, is proof that cultural events can bring together social segments and specialists from different fields in considerable proportions. These moments can be true innovation catalysts and personal paradigm-shifting experiences. An encounter with a Nobel laureate cannot pass without leaving a mark on the mind of a student, graduate or even researcher. We created a whole series of such meetings by inviting five Nobel Prize Laureates to WUT in 2023: Orhan Pamuk, Jean-Marie Lehn, Jean-Pierre Sauvage, Eric Maskin, Nadia Murad. Thus, the humanistic character impregnated in WUT research makes our institution a unique model in Timișoara. Culture and art enhance the overall perspective on the diversity of research at WUT.*”



Rector of the West University of Timișoara, Professor Marilen Gabriel Pirtea, PhD

The Rector of WUT, PhD Marilen Gabriel Pirtea

In 2023, the West University of Timișoara organised dozens of large-scale events, which brought together not only the members of the academic community of the West University of Timișoara, but also Timișoara’s citizens, offering them moments of great importance and advanced knowledge, fully representative of the contemporary European values.

### Here are the main moments of the cultural year at WUT 2023:



Philosopher Peter Sloterdijk at the Doctor Honoris Causa ceremony dedicated to him (February 2023)

#### Peter Sloterdijk – “Some thoughts on today's Europe” (18th of February)

To mark the official opening of the European Capital of Culture - Timișoara 2023, Europe’s most renowned contemporary philosopher delivered a lecture at UVT. Peter Sloterdijk kicked off the discussion with a philosophical analysis of the European position on the socio-political map of the world, following the reformulation of the world strategic configuration with the return of war to the old continent.



Novelist and essayist **Pascal Bruckner**, conferencing at UVT (September 2023)

### **Pascal Bruckner – “Europe loved fairy tales too much” (29th of September)**

To mark the official opening of the European Capital of Culture - Timișoara 2023, Europe’s most renowned contemporary philosopher delivered a lecture at UVT. Peter Sloterdijk kicked off the discussion with a philosophical analysis of the European position on the socio-political map of the world, following the reformulation of the world strategic configuration with the return of war to the old continent.

### **The series of conferences grouped under the title “Nobel@UVT”**

In the context of TM2023, the West University of Timișoara has embarked on an ambitious mission to become one of the most important actors in the cultural life of Timișoara, a platform for open dialogue and debate.

This mission was accomplished through the innovative concept “Nobel@UVT”, in which WUT invited laureates of the most important international award - the Nobel Prize - to Timișoara:



**Nadia Murad**, Nobel Peace Prize Laureate and Doctor Honoris Causa of WUT, conferencing at UVT (November 2023)

**Orhan Pamuk**, Nobel Prize Laureate in Literature 2006

**Jean-Marie Lehn**, Nobel Prize Laureate in Chemistry 1987

**Jean-Pierre Sauvage**, Nobel Prize Laureate 2016

**Eric Maskin**, Nobel Prize Laureate in Economics 2007

**Nadia Murad**, Nobel Peace Prize Laureate 2019

The series of conferences grouped under the umbrella of „Nobel@UVT” facilitated the local community’s access to a unique and formative agenda of events, with the presence

in Timișoara of the most relevant personalities in the field of culture and science, a series of brilliant events that highlighted our permanent formative goal: "WUT - minds with attitude".



We are joyfully approaching the beginning of 2024, a special moment in the history of our university, the year in which the West University of Timișoara will celebrate its 80th anniversary. We will mark this special celebration with further events that highlight the importance of this new stage and pass on WUT's values in a unified way. The "WUT 80" anniversary concept will give us the opportunity to celebrate together in 2024, thus emphasizing the strong identity of our universities community under the banner "Our University, Our Story".





# BRAN CASTLE: BETWEEN MYTHS AND REALITY



**LILIANA TUROIU**

PhD UNArte Bucharest, ENCATC Ambassador 2023,  
Former President of the Romanian Cultural Institute

*More than a million tourists from all over the world come every year to open the doors of a medieval castle full of mysteries: Bran Castle from Transylvania, Romania.*

*Nestled in the heart of the Carpathians, Dracula's castle is said to have been the birthplace of the famous immortal vampire. This blood thirsty character was born in the imagination of the Irish writer Bram Stoker, at the end of the 19th century. The author placed the tale in Transylvania, getting inspired by exterior sketches of the Bran Castle and books about Romanian mythology.*

Bran Castle was officially born on 19 November 1377.

The King of Poland and Hungary, Louis I of Anjou, signed the birth certificate of the castle that was to defend the eastern border of the Hungarian kingdom. His gesture was justified by the imminent incursions of the Ottomans in Transylvania and by the political instability of Wallachia and Moldavia.

This decision was well received by the inhabitants of Braşov, which had an important German population, brought here in the mid-12th century by King Géza II, to colonize the region and defend the Transylvanian border. When told that the fortress was going to become a border point between East and West and a collection point of the taxes on commercial and customs services, the people of Braşov offered to build the Bran Fortress.

In 1691, Transylvania passed under the control of the Habsburg Empire, which led to important changes in the status of the Bran Fortress. The town of Braşov retained ownership of the Bran Fortress and domain, under different economic privileges, imposed by the Habsburg policy.

After 1750, the fortress lost some of its' duties, the commercial activity was hampered by the Austrian customs officer, the feudal crisis in the empire increased taxation and the garrison was replaced by a regular army. These measures, which limited the military role of the Fortress, led to its inevitable decline towards the end of the 19th century.

Shortly after, Bran Fortress was donated to the Forest Office of Braşov, which administered it until 1918. By that time, the Fortress had fallen into oblivion and was in an advanced state of degradation.

During her travels through the country, Queen Marie noticed this Fortress in the heart of Greater Romania and, in 1920, the town of Braşov decided to gift the fortress to her, to become the first royal residence in Transylvania. The Queen gladly received the gift, naming it in her journals "The Beloved Brana".

**Dracula's castle is said to have been the birthplace of the famous immortal vampire**

“

*... I saw it standing in stark loneliness on that cliff and wondered how it would feel to govern such a fortress and to transform it into a home. How wonderful it would be to revive a small medieval castle, a true fairy tale.*

February 1930, Queen Marie's Diary

”

Queen Marie of Romania became the owner of Bran Castle on 1st of December 1920, when the authorities of Braşov donated the edifice to the new sovereigns of Greater Romania. As a result, the Castle stepped into its golden age, becoming the first royal residence in Transylvania, being over 500 years old. Also, thanks to the Queen, the Castle was turned into an unconventional living space, like "an amalgamation of pavilions, towers and parapets, with irregular, massive, white walls, carved woodwork and heavy balconies".



The Queen died in 1938, leaving behind an immense cultural heritage. According to her will, Bran was entrusted to Princess Ileana, who shared her mother's love for the small medieval castle. Ileana, Princess of Romania and Archduchess of Austria after marriage, Queen Marie's favourite daughter, was considered by her mother "the only child who really deserves to wear a royal crown". In 1931, Ileana married Anton Habsburg, Archduke of Austria, Prince of Tuscany.

During her stay in the country, the Princess set up a hospital during the war and a camp for refugee students and pupils. She actively worked to help the politically persecuted.

**the Castle stepped into its golden age, becoming the first royal residence in Transylvania**

In 1948, after the forced abdication of King Michael I and the establishment of the totalitarian regime, Bran Castle was confiscated and the family forced to go into a long exile, settling in the U.S. In 1990, the Princess revisited Romania and her much loved Bran Castle. She died the following year, in 1991, in Youngstown, Ohio.

On 18 May 2009, after 61 years, 4 months and 11 days of Romanian State property over Bran Castle, it was returned to the children of Princess Ileana of Romania: Dominic Habsburg-Lothringen, Maria-Magdalena Holzhausen and Elisabeth Sandhofer. A few days later, on 1 June 2009, Bran Castle was reopened to tourists

curious to discover the story of a fortress that will never die.



At the end of 16 years of private administration, Bran Castle is less than a mere stop and more of a destination; it reached the agendas of the world's largest travel agencies and many people's list of dream places. Our efforts, the Romanian tour operators' collective efforts, the travel media and the social media have steadily increased the figures of Romanian tourism in general and those of Bran Castle in particular. There is always something new at Bran Castle, always something to intrigue, to delight, to attract.



# INSIDE GREAT MINDS

## LIA DORU-TRANDAFIR

Administrator of the Company that manages Bran Castle

Interview by GiannaLia Cogliandro Beyens



*This interview is part of the Éncatc's exclusive interview series, where we delve into the insights and perspectives of influential figures shaping the cultural landscape. In this session of the magazine, we engage with leading managers of cultural organizations and policymakers, exploring their innovative strategies, challenges, and visions for the future. In these times of changes and need of rethinking our relation to the private and professional life, this interviews uncover the stories and wisdom behind their impactful roles in shaping the cultural sphere."*

### What gets you out of bed in the morning?

The joy of being part of a wonderful corner of the world. The duty of caring for this wonder. The need to keep up, to evolve with it and its' people. I am privileged to be surrounded by beautiful people: my children, my family, my friends, my collaborators, and my colleagues. Each of them has exceptional human and professional personalities; I love running alongside them. And, of course, the very tight schedule in an activity that never takes a break, as the Castle is open to the public 365 days a year, and about half of those days end well after normal operating hours, until very late at night.



## What gives you most pleasure in your day-to-day work?

Putting together the pieces of the surprising puzzle that makes up a day at the Castle. And, of course, the moment when the management team gets together at the end of the day, after an event or an unforeseen situation; and say to each other: we did it again!

## What's your background, personally and professionally?

I am an art historian by training, but I have always been more interested in interdisciplinary tasks than in purely specialist science. That is why I have found a new "home" in the cultural and creative industries, which allows me to include and consider many different positions.

## What do you do to relax?

I love music - I am a concert "hunter", I love museums, and I try not to miss any of the temporary exhibitions open in major European museums. I find them fascinating, and I have always admired and envied curators who have the chance to compose such moments. But more than anything, I love spending time at home, with my children, my friends and my children's friends, my dog and my ten cats. I love cooking, tending to my flowers, reading, and watching movies.

## Has your job eaten into your life?

I wouldn't say it has swallowed my life, but it has seeped into every corner of my life and now embedded. I like to say that over the past 16 years, I have raised two children and a Castle. For 16 years, I've been seeing the world through Castle glasses. Every trip (restaurants, events, museums, concerts, parks, shops) is a source of information, inspiration, and comparison, and I am in constant contact with the people of the Castle to pass on this information. It is one of the very practical ways to stay in touch with European tourism, in a competitive dialogue with its other exponents.

My life and that of my family has followed the Castle's calendar of events for 16 years. For example: in April, we have the Easter exhibition; June 1st is International Children's Day, which we spend with the soldiers of the Sarmisegetusa Mountain Troop Regiment; in July and August, the Concerts on the Lake; the last weekend in August is Jazz at Bran Castle; November 19th, is the Castle's birthday which we celebrate with the whole community; the end of October is Halloween, and these are the longest and hardest days and nights at the Castle; then the White Christmas at Bran Castle series begins. Whatever we want to do is scheduled before or after the "big days" at the Castle.

Even my wardrobe is largely designed with the Castle and its events in mind: the range of colours (basically white with black and an accent of red) the styles (business, national costume, Halloween) the unfriendly temperatures, the need for appropriate footwear.

## Do you read management books?

My university training is neither as a manager nor as an economist and, obviously, faced with this professional challenge, I had to read a lot about management, economics and human resources. It helps me to sort out the huge amount of information and to cope with unexpected situations. Fortunately, I owe my law studies a broad, deep and

versatile view of reality. This has honed in my ability to select quality collaborators, the wisdom to listen more than I talk (although it's not easy for me), and the joy and comfort of working with people who are better than me, who inspire me, stimulate me, and keep me from making mistakes. I am grateful to each of my four directors: Mihaela Barsan - economic, Alex Priscu - marketing, Elena Ogorean - human resources and Marius Serban - administrative; without whom my position at Castle would become a daily nightmare.

### **Can you describe your management style?**

Yes, Bran Castle style! Developed in the face of reality, sometimes impossible tasks, sudden changes in the tourism market (pandemic, war in Ukraine, now with the misfortune in Israel), 16 years of continuous surprises, economic challenges and climate change. The entire management team understands corporate methods whatever the variant. They also understand those corporate methods would be sometimes inappropriate and often ineffective for a place like Bran Castle. When I come to think about it, it risks damaging the spirit of the place. The Castle is run by a company that operates according to specific laws and structures, but which we feel is embedded in the Castle itself. The Castle dominates all of our lives and this is why we do not even use the term Company in everyday language, but Castle. The Bran style of management means a lot of teamwork, honesty, loyalty, infinite imagination and family values. It means continuous professional training as we diversify the activities and services we offer. It means never asking more of my people than I would ask of myself, but I am always asking for more, better, more innovative from myself. One step at a time, I must use, depending on the situation, elements of leadership, transformative management, performance, persuasion, and even, although it is not characteristic of me, authoritarian. I am aware that the Castle's most important asset is its' people and much of my attention and that of the management team is focused on the well-being, health and the professional training of our people. Only in this way, they can generate together the well-being that our visitors feel, and only this guarantees the success of Bran Castle every day.

### **Are tough decisions best taken by one person or by a group?**

Bran Castle does not have employees, but people: The People of Bran Castle. Such a place, constantly on the move, cannot function without iron discipline, but neither can it function with blind, dry and inflexible rules. Our work there is governed by the spirit of the Castle, and the collective functions rather like the Round Table. The "Knights" are equal in rank, and participate with equal value in discussions, but the final decision, as well as the responsibility for that decision, rests with the manager.

### **What do you find the most difficult part of your job?**

To cope with national and European legislative changes. To keep up with the multiplication and sophistication of the Castle's activities, to keep up to date with news in the extremely complex, fast, and competitive market in which we operate. Learning and understanding the language specific to many activities: accounting, marketing, architecture, IT, construction, restoration, conservation, gastronomy, oenology, museography, book production, jewelry, porcelain, etc. The most difficult and painful time was the pandemic, when we had to part, at least temporarily, with 40% of our people, when we had to close or limit most of the activities of the Castle, and we had to see thousands of hours of work

and achievements wasted. When we had to invent from scratch ways to keep the Castle alive in the memory and attention of its' millions of fans and remain in pole position for the reopening of the tourism industry, which was practically obliterated by the pandemic. It has been a hard period in which we had to redefine ourselves, to reinvent the place and the position of the Castle in the world, to adapt to profound changes in the organisational structure of the tourism market, in customer behaviour and tastes.

### **Do you prefer to be liked or respected?**

Outside the Castle walls and my circle of family, friends and colleagues, I prefer to be respected. Inside, I hope to be liked, as I like and love every one of them.

### **What have been your career highlights?**

The fact that I have contributed to the creation, practically from nothing and with extremely limited resources, a unique concept in the European cultural tourism landscape. The fact that the Castle has gone from 200,000 visitors in 2009 to over 1 million in just ten years. The fact that we have survived the devastating effects of the pandemic and, what is more, that we have managed, at the end of October 2023, to surpass the performance of 2019, the reference year of European tourism. The fact that Jazz at Bran Castle Festival has passed its tenth edition, becoming a reference point in European jazz. The fact that we have managed to keep intact the royal character of the Castle but have also managed to respond elegantly and reasonably to the questions related to the presence of Count Dracula. We like to say that every sunrise and sunset is an event at Bran Castle, and every Castle event is a highlight of my career and life.

### **What's your communication style?**

I can "speak" corporate, but this style, very respectable and necessary in the modern economy, cannot be used in connection with Bran Castle; it would destroy its' spirit. I like to communicate simply, directly, and honestly. Every visitor who crosses our threshold must feel that it is his personal Castle, but in the diversity of the message, its uniqueness must be ensured. I like to use "We", and when it is necessary to use "I", that includes "We", the team.

Within the team (and for the Castle, hundreds of people think, create, and work hard) I try to keep the line of communication permanently open between the Castle departments, and between them and external collaborators so that the exchange of ideas and information can result in the best solutions. I am grateful to every one of the Bran Castle people. We work together a lot, often under difficult conditions, but we have developed a common language, our communication codes, in which only we understand each other. And we laugh, we laugh a lot together, because there are advantages to working in tourism, no matter how hard it is, you are in the middle of a permanent holiday.

### **Why should one visit Bran Castle?**

Because it's unique: Royal by day, Wicked by night, our favourite marketing slogan. Bran Castle enjoys – educates – amuses – excites – reminds - invites to dream - all at once. At Bran Castle, there is something for everyone to do, to feel, to see, to buy, to taste. The world is full of splendid museums, impressive castles, but the atmosphere of Bran Castle is unique and unrepeatable.



## LIA DORU-TRANDAFIR

Lia Doru-Trandafir graduated from the University of Bucharest, School of Law, in 1988 and was trained at California State University in Public Affairs and Political Science. She served as counsel to Romania's largest shipping company before becoming one of Romania's best-known print and television journalists. She was selected to handle the successful political campaigns of Victor Ciorbea for Mayor of Bucharest, and Emil Constantinescu for President of Romania as spokesperson.

In December 1996, she was appointed State Counselor for Public Affairs to Prime Minister Victor Ciorbea where she coordinated government policy on a wide range of issues, including enterprise restructuring, reform, privatization and Romania's relations with foreign governments, as well as non-governmental organizations.

In 1998, Mrs. Doru-Trandafir became counsel to Rubin, Meyer, Doru and Trandafir. She consults in a broad variety of Western companies, resolving difficulties involving competitors, the media and various government agencies; in establishing strategies to implement projects to ensure a "smooth" take over process with labor and the local community.

Since 2009 she became administrator of the Company that manages Bran Castle, also known as Dracula's Castle and coordinated the effort of transforming the Castle into a world class tourist and cultural attraction.

# DOINA LEMNY ON THE CONSTANTIN BRÂNCUȘI EXHIBITION



Interview by Liliana TUROIU



Atelier Brâncuși - Centre Pompidou

**Liliana Turoiu** *Doina Lemny, I am particularly honored to have an interview for ENCATC Magazine in this period when publications such as Le Monde, Le Figaro or Grandi Mostre, dedicate ample space to articles about the exhibition Brâncuși: Romanian sources and universal perspectives, organized in Romania, during Timișoara 2023 - European Capital of Culture.*

*The remarkable devotion, which you dedicated to the life and work of the sculptor Constantin Brâncuși, by organizing extensive exhibitions and by publishing articles and books dedicated to the "patriarch of modern art", exceeds what we are used to call a research of the work and personality an artist.*

*A work that revealed to the public the profile of one of the world's most important creators, as an exegete of Constantin Brâncuși's work, how did this passionate work begin? How many years did this research last and what convinced you to go further in this "journey" in which, as you often emphasize, Brâncuși accompanied you?*

**Doina Lemny** Brâncuși's work leaves no one indifferent. And I, who cannot work without being passionate about a subject, became attached to the artist's creation as soon as I saw it for the first time, in my teenage years, at Târgu Jiu, Endless Column. When, at the beginning of the 1990s, I had the opportunity to approach most of his sculptures, in the Parisian workshop, these images accompanied me, becoming almost obsessive. What is beautiful about the relationship between the artist and the viewer

is the imprint it leaves on the mind and forces you to ask yourself questions. I tried to answer the multiple questions, researching in depth the artist's archives kept at the Bibliothèque Kandinsky at the Pompidou Centre, but they only complete the knowledge. Passion comes from the depths of the being, from a sensitivity that increases with time, from a permanent consistency.

**L.T.** *In 1996, you became a museographer and researcher at the National Museum of Modern Art, Centre Pompidou in Paris and co-curator of the exhibitions organized within the Brâncuși Workshop. You have published numerous articles and books in which the Brâncuși man and his work constituted, in the end, a whole. What unsuspected perspectives did the study of the sculptor's biography open on the interpretation of the work and, conversely, what imprint did the great sculptor's artistic evolution leave on his life? What was the moment when you felt that you were beginning to know and recognize Brâncuși, studying archival documents or discovering a series of personal objects, photographs or works spread today throughout the world?*

**D.L.** In this process that I undertook, I expanded the area of investigations to place the Romanian artist in a wider space, which helped me to deepen my knowledge of his creation. But Brâncuși never fully reveals himself. The more you advance, the more other paths open up: this is the interest of this course. It is an endless search. After more than thirty years of study, I cannot say that I know the man and the work completely. The man is discreet and secretive, and the work in its apparent simplicity is of unimaginable complexity. It is no coincidence that the artist stated in his numerous workshop notes: "Simplicity is complexity resolved." To all these coordinates, is added the photography that Brâncuși practiced with passion and which, as he indicates, can give suggestions to the interpretation of his sculpture, and even to his personality: the series of self-portraits indicates a true artistic journey that can be read looking at them carefully and long.

**L.T.** *Beyond the effort of a passionate exegete, you felt the need to discover his people, and I am referring here to those who met Brâncuși, or their descendants. You have initiated a series of dialogues. After many years of research, a work came to light in which readers discovered this exchange of ideas with people who knew Brâncuși. Can you tell us something about the artistic environment in which Brâncuși lived in Paris, and about his connections with some of the most influential artists of that period? Who are the artists who frequented the sculptor's workshop in Paris and who are his friends from the Parisian period?*

**D.L.** Without investigating the artistic environment in which it developed, knowledge is fragmentary. I did this necessary work right from the beginning, when I prepared my doctoral thesis defended at Paris I - Sorbonne in 1997. I patiently followed all Brâncuși's relationships with artists, men of letters, collectors, gallerists. I interviewed personalities who knew him, artists and specialists who had written about Brâncuși, from Barbu Brezianu to Ionel Jianu and up to Sidney Geist, who over time became my mentor: periodic dialogues with him enriched my knowledge. All these investigations created a basis that allowed me to build a portrait of the Romanian artist.

Remained in our imagination as a solitary artist, Brâncuși was still surrounded by many friends who frequented his Parisian studio in impasse Ronsin, such as Marcel Duchamp who organized his two major exhibitions at the Brummer Gallery in New York and opened the way for him to the American space, Fernand Léger, Francis Picabia, Man Ray, Edward Steichen, Jean Cocteau, Raymond Radiguet, Henri-Pierre Roché and many others. The account of these friendships completes the image of Brâncuși and explains in a certain way his integration into a large international modernist movement.

**L.T.** *One of the most visited exhibitions in the history of BOZAR, dedicated to Constantin Brâncuși, remained engraved in the memory of the capital of Europe, Brussels. Romania was the country of honor of the EUROPALIA International Arts Festival, in 2019, in an anniversary edition, 50 years after the founding of the festival. A moment that generated not only a visible, remarkable interest in the work to Constantin Brâncuși and for the invited contemporary Romanian creators, but which also seems to have been the starting point for a series of initiatives that are taking shape today. Let's remember that the exhibition Brâncuși. The sublimation of form, was officially opened in Brussels, in the presence of the Belgian Royal Family and the President of Romania. You led the distinguished guests on a first tour of the exhibition. The exhibition was a "dream come true" for the curator Doina Lemny. Please point out some of the details that you consider most important regarding this project which, I am sure, many of the readers of this magazine had the opportunity to visit, in 2019.*

**D.L.** Of course this exhibition at Bozar marked an important step in my career and a recognition by the Romanian authorities (The Romanian Cultural Institute, of which you were president at that time, but also the ministries involved in this festival) of the role I had in the knowledge and the promotion of the Romanian artist Constantin Brâncuși. We worked with enthusiasm and faith, with the desire to give the most complete image of Brâncuși, being supported - as you well know because you were one of the main pillars at that time - by compatriots, happy that we can organize in the capital of Europe a representative exhibition of Brâncuși. I think that this exhibition was also an invitation to know the origins of the artist, a reference to Romania. I remember one of the discussions I had with important guests that I led in the exhibition, as you mentioned, it clearly demonstrates: Her Majesty Queen Mathilde of the Belgians addressed a question to the President of Romania: "Is there a Brâncuși museum in Romania?". The President of Romania, Mr. Klaus Iohannis, answered: "In Romania, we do not have a *Brâncuși museum*, but a *Brâncuși city*". Of course, he was referring to Târgu Jiu, the capital of Gorj county, where the artist installed a unique monumental ensemble in the world dedicated to the heroes of the First World War and which is waiting to be entered on the UNESCO heritage list.

**L.T.** *The context of the Brâncuși: Romanian sources and universal perspectives exhibition in Timișoara is an absolutely privileged one. The year 2023 is the year in which the city of Timișoara has the status of European Capital of Culture. Remarkably, the concept you have developed is so appropriate for this moment, especially considering the fact that it is the first and biggest exhibition organized in Romania after a long time. Let's reveal to the readers of our magazine, on the occasion of this interview, the most important aspects regarding this exhibition, inviting everyone, equally, to visit the exhibition organized at the National Art Museum in Timișoara, until the end of January 2024.*

**D.L.** Organized only 4 years after Europalia, the exhibition in Timișoara is a remarkable event in Romania, considering the difficulty of organizing a Brancuși exhibition, the rarity of such a manifestation. Through the concept of the exhibition, simply summarized in the title, I wanted to mark a symbolic return of the artist to his native country and to emphasize his uninterrupted connection with his compatriots regardless of successive political regimes. Exhibitions have been organized in Craiova and Bucharest since 1956, when the artist was 80 years old. Then, in full communist regime, in 1970, a great exhibition was opened at the National Art Museum in Bucharest, made possible by an important political opening of Romania to the West. Since then, an exhibition of Brâncuși's works has not been possible, Romanians being content with the 2 collections in the country, from the National Art Museum in Bucharest and from the Art Museum in Craiova, which has beautiful collections of works by Brâncuși from the first period of its creation. Meanwhile, Brâncuși became a symbol of Romanian creativity, a national

"hero", celebrated every year on his anniversary.

This exhibition could only be highly anticipated by the public, eager to see the artist's works in reality. Overcoming the difficulty of obtaining loans, the constraints of space, we imagined this path built from masterpieces that we can put in the light and that can mark stages in his creation with references to the dialogue with his compatriots and his country. Thus, we are exhibiting for the first time, l'Ecorché - his diploma work that marks the end of his schooling at the National School of Fine Arts in Bucharest; then works from the first part of the creation that returned to the country because they were bought by Romanian artists and collectors or because they were ordered by compatriots, such as the funerary ensemble from the Dumbrava cemetery in Buzau; I then marked the moment of his separation from Rodin, exhibiting the first Kiss from 1907 - the beginning of the longest series in Brâncuși's creation - put in dialogue with the last version: Border Marker sculpted in 1945 - the only work with historical significance, released for the first time from the collection of the National Museum of Modern Art, Center Pompidou. A summary of several evenings in the artist's creation, passing through the Heads of sleeping children, through the muses (*Danaida*, *Mrs Pogany*, *Sleeping muse*), *Torso* and *Maiastra* - the miraculous bird from the stories that rocked his childhood - in dialogue with the Bird in the Air, masterpiece from the Peggy Guggenheim Foundation in Venice. The exhibition ends with a beautiful wooden Column and a documentary film evoking the monumental ensemble from Târgu Jiu. All sculptures are accompanied by original photographs and drawings, which are independent works, but also pedagogical tools - as Brâncuși considered - for understanding his sculptures.

**L.T.** *If you had to define the spirit of Brâncuși, which you tried to discover with tireless passion, along an absolutely fascinating journey, how could it be contained in a few sentences?*

**D.L.** I always paraphrase my mentor Sidney Geist who said that Brâncuși was a man of great common sense, a very fine craftsman, the greatest technical sculptor I have ever had. I would add that the artist was endowed with an extraordinary intuition and a deep thinking.

**L.T.** *You looked at many works signed by Constantin Brâncuși in various stages of his creation, in the desire to discover a guiding vein and hidden meanings of each work. From the studies done by Brâncuși at the School of Fine Arts in Bucharest - the current National University of Arts which, at my turn, I graduated from - to the meeting with Rodin and the decision to abandon modeling in favor of direct carving, how can we summarize this path from the perspective of the artist's major contribution to the development of modern art?*

**D.L.** He was once called the "inventor" of modern sculpture. But he didn't invent anything. He took over an ancestral method of sculpting, direct carving, the method that allowed him to enter into a dialogue with the material and that gave him time to reflect. It is a difficult but sure way to capture the essence, the philosophical core of a figure. Those who do not understand this, copy Brâncuși's forms, but they are false, they do not speak, they do not bring anything. They are some unhappy children. And the examples are many: to create some columns from twisted ropes thinking that they enter into dialogue with Brâncuși's Endless Column is an illusion, a mistake. Those who understood Brâncuși's spirit were the American minimalists who took over the idea of seriality, subtly suggested by the Romanian artist. This is the only way to enter into a dialogue with him.



**L.T.** Paris, in 2024, is the place to be. There are, in preparation, other projects dedicated to Constantin Brâncuși, to which you will contribute. Can you tell us about some of these projects that you will be part of?

**D.L.** I think it is a good period for the presentation of Brâncuși's works, if we think about the project of a retrospective that will be organized in Pompidou Centre and that will open on March 27, 2024, a few months before the closing of the Brâncuși Centre, for restoration. I will participate in this retrospective as a scientific advisor and help, as much as I can, the curators of this exhibition, a young and very ambitious team. My goal is that, even from anonymity, to contribute to a fairer presentation of the artist's creation that does not have to suffer distortions. I also contribute some texts to the catalogue-dictionary which is being prepared and especially for a film that will be shown on Arte made by Alain Fleischer and his team. From a personal point of view, I am preparing the publication of a book (in February 2024,) with notes de atelier and Brâncuși's aphorisms, by *Éditions L'Atelier contemporain Strasbourg*. The book will be published as *livre de poche*, so very accessible to readers



## DOINA LEMNY

Doina Lemny is a PhD art historian and a honorary curator at the Musée National d'Art Moderne, Centre Pompidou.

She is the author of: *Lizica Codréano, une danseuse roumaine dans l'avant-garde parisienne*, Lyon, Fage, 2011; *Brancusi, au-delà de toutes les frontières*, Lyon, Fage, 2012; *Henri Gaudier-Brzeska, un sculpteur «mort pour la France»*, Lyon, Fage, 2015; *Matisse – Pallady et La Blouse roumaine. Deux artistes sous la censure*, Lyon, Fage, 2019; *Brancusi. La sublimation de la forme (dir.)*, catalogue, Gand, Snoeck, 2019; *Brancusi : la chose vraie*, Paris, Gourcuff-Gradenigo, 2022, *Brancusi et ses muses*, Paris, Gourcuff-Gradenigo, 2023; edited the catalogue *Brancusi: Romanian Sources and Universal Perspectives* (Timisoara, 2023). She is the author of many essays on modern art.

# INTERVIEW WITH CAMILLE BRASSEUR

Interview by Liliana Turoiu



## DISCOVERING THE LIFE AND WORK OF THE ICONIC BELGIAN PAINTER PAUL DELVAUX

*Perhaps, like me, some of you have visited exhibitions or attended conferences and felt that, at the end, you left spiritually enriched, having the revelation of particularly precious moments spent in the company of special people, or discovering similarities between past eras and the life of everyday, or finding answers you've been looking for for a long time.*

*One of these events I attended, was held in November 2023 at TheMerode.*

*Ahead of the 69th edition, which will take place between 28 January and 4 February 2024, BRAFA and TheMerode organized a conference to celebrate the work of one of the most famous Belgian painters of the 20th century, Paul Delvaux. The director of the Paul Delvaux Foundation, Camille Brasseur, led the audience on a fascinating journey through the painter's world, highlighting little-known periods of his work and presenting the works of Paul Delvaux in the light of different artistic movements, such as post-impressionism, expressionism and surrealism.*

*Camille Brasseur shared her insights on the work of Delvaux, bringing to the fore the impact of the painter's private life on his work and his artistic trajectory, leading up to the emergence of his own distinctive style. The researcher has compiled a solid body of exegeses, dedicated both to the life and the work of the painter, thereby fully contributing to the knowledge and deepening of the two coordinates, essential in shaping the profile of any important creator.*

*Paul Delvaux, (1897-1994) was a Belgian Surrealist painter and printmaker whose canvases typically portrayed transfixed nudes and skeletons in mysterious settings. Like Magritte and Dalí, Delvaux's Surrealist approach entailed creating an illusionistic depiction of an illogical dream space.*

*Although Paul Delvaux adopted an implicitly Surrealist style, he made a deliberate effort to separate himself from Surrealism and remained closed to the currents of modernism.*



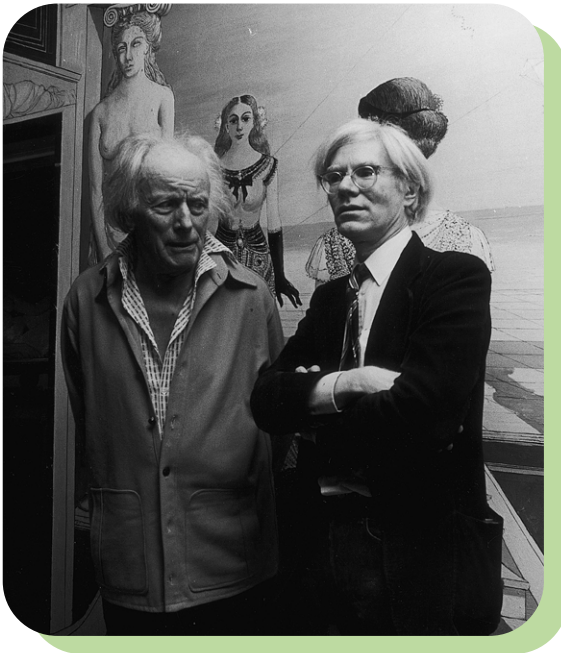
Paul Delvaux in his Brussels studio, 1967 © All rights reserved

**Liliana Turoiu** *We are living in a time of economic, social or geopolitical turbulence, where the fantastic landscapes of surrealism seem to closely resemble the contemporary world, and this, as we prepare to celebrate the 100th anniversary of the birth of surrealism. As a specialist, do you see a link between the fantastic landscapes of Paul Delvaux's works and the times we live in today? Is contemporary man increasingly isolated in his own imaginary universe?*

**Camille Brasseur** For Paul Delvaux, art is a primary means of expression that surpasses verbal expression and undoubtedly allows one to escape reality. His most famous sentence, «I would like to paint a fabulous picture, in which I would live, in which I could live» is indicative of this intention to reach another. Each work is an invitation to join him in this other world. Free to take the step. The incommunicability between living beings in the heart of the same space has often been detected. For some, this could echo our contemporary life where although sharing a common space everyone can remain in his bubble. Delvaux never wanted to give much explanation about his work and always claimed that he was not inspired by current events. However, he was permeable to his environment, to atmospheres, and could be inspired to give them another color on the canvas. His solitary and sensitive nature made him a being mainly obsessed with his imagination. His works are beyond fashion, by nature transient, offer the opportunity for everyone to escape the noise of the world, and offer a time for contemplation.

**L.T.** *I invite you to take a trip into the world of Paul Delvaux's work and to talk about the artist and the man Paul Delvaux, and his extraordinary friendships with European artists who influenced his work..*

**C.B.** Paul Delvaux was born in Belgium, Wallonia, in 1897. He lived most of his life in Brussels and settled, at the end of his days, on the Belgian coast, in Flanders. We can therefore say that he is a national artist! Yet his recognition, although late, in the 1960s, came from the United States. With Magritte, he became the principal representative of Belgian Surrealism. His paintings appeared in major international exhibitions. Delvaux did not like this "surrealist" label which classified him among a collective to which he never belonged. But he recognized that the work of Giorgio De Chirico and Magritte had a very important impact. They had the effect of a click that allowed, from 1934-35, the young artist to place the notion of poetic shock at the center of his artistic career. Delvaux finds in surrealism an approach presided over by the idea of creating an unusual rapprochement by moving objects out of their usual environment. This process would take on a unique form in his world, the world of Paul Delvaux, a world where the boundaries between



Paul Delvaux and Andy Warhol at the Maison Pèrier, March 1981 © Daniel Walschaerts

dream and reality no longer exist. The singular character of this universe would not fail to attract the attention of other creators. In 1971, director Jean-Claude Averty invited Serge Gainsbourg and Jane Birkin to walk in Delvaux's paintings for the Melody Nelson music video. As for Andy Warhol, he asked to meet the painter when he went to Brussels in 1981. He drew his portrait and made a set of silkscreen prints. From this meeting, he learned this: "I like his approach to life. He is a great artist, one of the most famous in the world. He has been lumped in with the surrealists. That is fine, but over and above that he is an exceptional painter"

**L.T.** *Fascinated by trains or buildings, but also by skeletons, famous for his extraordinary representations of women, Paul Delvaux invites the viewer to discover fantastic landscapes and imaginary destinations. I invite you to return briefly to the stages of artistic creation of this extraordinary Belgian artist.*

**C.B.** After a short period at the Academy of Fine Arts in Brussels, Delvaux continued to train as a self-taught artist. He made his first large paintings in the early 1920s. At the time, he painted landscapes qualified as post-impressionists. His style evolved rapidly during this decade until 1929, when he found a new source of inspiration in the expressionist movement, which dominated the artistic landscape in Belgium. Delvaux finds in this approach a new way to put himself to the test, seeking to reveal his deep feelings by representing not the world as it is but as he feels it. This passage will be an important first step that will lead him to meet surrealism. The exploration of a limitless world will offer him the opportunity to develop his own language and combine significant elements, often from vivid memories of his youth. Thus, he magnifies the beauty of women, introduces elements specific to the railway world, is inspired by Antiquity, evokes the scholars of the books of Jules Verne and lends life to skeletons that he integrates into religious

scenes. Choosing a very realistic painting style, Delvaux creates a timeless world where the dominant and twilight atmosphere evokes mystery.



Views of the rooms at the Paul Delvaux Museum in St Idesbald © Bertrand Sottiaux

**L.T.** *What would be the most important challenges in the field of cultural management/management if we talk about the museum dedicated to the artist Paul Delvaux and its extraordinary exhibitions? How has technology or artificial intelligence influenced the strategy of this institution?*

**C.B.** In 1979, the Paul Delvaux Foundation was created during the artist's lifetime. It gave rise in 1982 to the inauguration of a museum in St Idesbald, a charming little seaside resort on the Belgian coast. The museum is in the image of the painter's work; to enter it is to enjoy a moment out of time, calm and tranquility. Multimedia is deliberately secondary to the choice of pure contemplation... This obviously does not prevent the reflections that are underway to make the technology dialogue with the universe of the painter. These processes will be privileged in the context of temporary exhibitions for the benefit of the immersive experiences of which the public is increasingly fond.



Views of the rooms at the Paul Delvaux Museum in St Idesbald © Bertrand Sottiaux

**L.T.** *What are the most important projects that the museum and the Paul Delvaux Foundation are preparing for the next period? You will be the guests of honor of the BRAFA Fair on the occasion of the centenary of surrealism: what can you tell us about this presence?*

**C.B.** The study of an intelligent and meaningful alliance between new technologies and Delvaux's classical approach to painting is one of the Foundation's next challenges. On the scientific level, background work via the archives study is underway to better understand this Delvalien world full of mysteries and make it resonate with our contemporary era. The updating of the catalogue raisonné of the painted work dating from 1975 has been initiated. A work of census of the work on paper, very vast, is also begun. The Paul Delvaux Foundation is delighted to be the guest of honour of BRAFA in 2024 and will be present in a booth reserved for it. The idea is to offer an immersion in the universe of the artist through a trenchant selection of works from our collection. This will be an opportunity to unveil the themes dear to the artist, those which inhabited him throughout his career. He had a long life, almost 96 years! In addition, the entire salon will be decorated to evoke the work of Delvaux. This event promises to be a highlight to foster contact with the general public and knowledgeable collectors... and who knows, perhaps unexpected or unknown works will reappear!



## CAMILLE BRASSEUR

Camille Brasseur is an art historian specializing in Belgian art. She began her research at the Cobra Research Centre of the Université Libre de Bruxelles (2003-2007) and continued at the BAM in Mons (2008-2013) and the Maurice Verbaet Art Center in Antwerp (2013-2017). As an exhibition curator, she has published several works on post-war Belgian art (Serge Vandercam, Antoine Mortier, René Guiette). In 2018, she became scientific director of the collections of the Paul Delvaux Foundation, a charitable foundation which she has been running since February 2020.

# INTERVIEW WITH BEATRIX BOURDON MANAGING DIRECTOR AT BRAFA

Interview by Liliana Turoiu



*After a very well-received 68th edition in January, BRAFA is now preparing its 69th edition with great enthusiasm. The Fair will take place from Sunday, January 28th to Sunday, February 4th, 2024 at Brussels Expo in Halls 3 & 4. BRAFA prides itself on being one of the highest-quality international fairs in Europe. Its taste for excellence is evident in the selection of exhibitors.*

*The 2024 edition of BRAFA, organized from January 28th to February 4th, will be bringing together 132 Belgian and international exhibitors from 14 countries at Brussels Expo (Halls 3 & 4) in Surrealist mode. 2024 will mark the hundredth anniversary of the birth of Surrealism, since it was in 1924 that André Breton published the Manifesto of Surrealism, initiating an artistic and philosophical movement that would have a lasting impact on the twentieth century. It was also the same year that poet Paul Nougé founded a Surrealist center in Brussels, with the poets Camille Goemans and Marcel Lecomte, amongst others. This double anniversary is an ideal opportunity for BRAFA to invite its exhibitors to add a Surrealist touch to the fine creative diversity that characterizes the Fair.*

*Surrealist for some, a late heir to Symbolism for others, the painter Paul Delvaux (1897-1994), who died thirty years ago, will also be at the heart of this year's Fair, with the Paul Delvaux Foundation as guest of honor.*

**Liliana Turoiu** *We are very honoured to have you as a special guest, I personally follow with respect and admiration your work at BRAFA which has a beautiful history for over 30 years. BRAFA, this unique, complex and elegant fair, went from a national representation to an international one, quickly climbed to the top of the world events with this profile, reinvented itself every year, bringing a very diverse audience and achieving a very good balance between contemporary art and the initial sources or roots of this project that feed from precious art collections on 5 continents, representative of the last few centuries. Tell us about the concept and evolution of BRAFA and about the most successful initiatives within this project in the recent years.*

**Beatrix Bourdon** BRAFA was founded in 1956. It was originally named the Foire des Antiquaires de Belgique, and the Belgian exhibitors who took part presented only antique art. The fair has grown over time, moving several times, becoming more international, changing its name and opening up to other specialities to become one of the most important fairs in Europe. It is recognised for the quality of its galleries and the eclecticism of the fields exhibited. What makes BRAFA so special is that it allows visitors to discover different styles and periods from one stand to the next, giving them the opportunity to wander through the aisles for two or three hours without feeling tired. It remains a pleasant human-scale art fair. Collectors can also easily find their Coup de Coeur or favourite artwork. BRAFA is an elegant and friendly fair, a real meeting place for art lovers. Every year BRAFA has a theme or a guest of honour. We've been honoured enough to welcome internationally renowned guests such as Christo and Gilbert & George, and we've been able to showcase Belgian cultural institutions and exceptional Belgian heritage. Each year, this initiative sets a wonderful tone for the atmosphere that visitors will discover.

**L.T.** *We all remember the BRAFA editions organized for many years at Tour&Taxis, or before, at BOZAR, the meetings with the artists selected as guests of honor, but especially the recent BRAFA edition, from 2023, at the Brussels Expo, which highlighted The Art Nouveau artistic movement and its exceptional creators. Works of art, objects, jewels of extraordinary value were exhibited, and the public greatly appreciated the carefully correlated details. The whole decor, the pattern of the carpet, all this shows attention to detail and a lot of research, but also passion. Although the central theme is different, at each edition, how do you manage to have so many loyal exhibitors and convince new valuable galleries to join BRAFA?.*

**B.B.** It's true that one of BRAFA's strengths is its stability. We're a non-profit organisation run by dealers for dealers, and we value that the exhibitors are satisfied with the way the fair is organised. For the exhibitors, BRAFA offers the chance to interact with a wider public who don't necessarily come to see them in their galleries. We're dedicated to them and we strive to create a long-term relationship. Quality and rigor are our priority, and that's what motivates the finest galleries to take part in BRAFA. We receive new applications every year and the Board of Directors takes the time to analyse them and to appreciate the excellence in their speciality, keeping a close eye on the range of fields represented in order to maintain our eclecticism.

**L.T.** *The year 2024 will mark the hundredth anniversary of the birth of Surrealism, since it was in 1924 that André Breton published the Manifesto of Surrealism. A dedicated exhibition space will bring together a group of works from the Paul Delvaux Museum in Saint-Idesbald, which holds the world's largest collection of the artist's work. Can you name some of the flagship pieces of the upcoming BRAFA edition and reveal to our readers what other surprises will await them in a surreal mood at BRAFA 2024?.*



**B.B.** We have decided to honour the Paul Delvaux Foundation to mark the 30th anniversary of the great surrealist painter's death. A dedicated space will present an overview of the long artist's career. Visitors will also be surprised by unexpected surrealist touches in the décor, and a number of galleries have decided to play along and showcase paintings, drawings and prints by Paul Delvaux, as well as works by great surrealists such as René Magritte, Max Ernst, Giorgio de Chirico and others.

*L.T. One of the premises of the BRAFA fair, which I think has been talked about less than it deserves, is that it involves various forms of cultural encounter and has significant potential for the development of educational and intercultural competences. BRAFA is, beyond its main mission, a real map, not only of prestigious galleries in Europe and around the world, but also a place where different generations talk about values, about the specifics of art schools from different times, about the evolution of perception of art starting from contemplation to interaction. In this context, BRAFA seeks to foster the interest in art by offering a cycle of daily conferences. What is new at the next edition, considering the dialogues organized during BRAFA Art Talk?*

**B.B.** Every year we try to offer a wide range of talks. There will be seven BRAFA Art Talks, from Sunday 28 January to Sunday 4 February 2024, with the exception of Monday 29 January. These talks take place on the King Baudouin Foundation stand at 4pm. One of these will be devoted to the development of new non-invasive technologies used today to authenticate and date works of art, in partnership with IPARC, the International Platform for Art Research and Conservation. There will also be a round table on public-private partnerships in the visual arts sector, in partnership with ENCATC, the European network on cultural management and policy. Camille Brasseur, Director of the Paul Delvaux Foundation, will also give an overview of the Belgian artist's work, looking at the different periods in which he developed his work and the emergence of his own style. Next to the commercial aspect of the fair, we develop and are keen to offer to our enthusiastic visitors' educational opportunities to learn more about art through our BRAFA Art Talks and guided tours.

*L.T. Although the next edition of BRAFA is approaching, I am convinced that you and your team are already working on the editions of the following years. What does it mean to coordinate the day-to-day organization of a project of such magnitude? You are a manager recognized for a very high standard of projects but also a woman passionate about art. What would be the proportion between rigor and passion in your case, between finesse and geometry, between overwhelming experience and intuition?*

**B.B.** It's all about balance. We have to remain creative while preserving the quality. We have to be able to renew ourselves and keep up with art market trends, while retaining our own DNA of excellence and eclecticism. What we always keep in mind is that our priority is the exhibitors. Without them, there would be no fair. We aim to highlight them and the beautiful works they propose in the best possible way..



Photo © Xavier Janssens

## BEATRIX BOURDON

Beatrix Bourdon has a licence in History, a graduate in American Studies and a master in East-European Studies from KU Leuven. Initially attracted by the journalistic profession, it was her passion for art that ultimately proved decisive. She began her career in 1990 with various auction houses before joining in 1992 the ASBL Foire des Antiquaires de Belgique, which organises BRAFA.

'I was appointed Managing Director in 1999. BRAFA welcomes around 130 leading international art and antiques dealers from 14 countries every year to exhibit at the fair. It is organised by an association of art dealers (non-profit - ASBL under Belgian law). This organisation by the sector for the sector is probably its major asset, as well as the guarantee of its longevity. The main goal is maintaining quality and excellence for the benefit of our exhibitors and for the art market in general. The profits we make are reinvested in the organisation and long-term strategy. In practice, I intervene at all levels of the fair's organisation: the search for new exhibitors, the setting up of the stands, the sponsorship, the contact with our guest of honour, the printing, the advertising, the monitoring of expertise, the catering, the security...'

Born in Knokke on the Belgian coast, she is a woman who loves outdoor walks and cycle rides, wild landscapes, friendly meals and reading. She is a keen sportswoman and has been golfing with family and friends since childhood. In the city, exhibitions in museums and galleries, as well as concerts, occupy her free time.

CAPTIVATING TALKS  
TO INSPIRE  
CURIOUS MINDS



## ENCATC AT BRAFA

**BRAFA**  
art talks

SAVE  
THE  
DATE

**BRAFA SHARES  
ITS PASSION  
FOR ART**  
FRIDAY 2<sup>ND</sup>  
FEBRUARY 2024  
AT 4 PM

## PUBLIC/PRIVATE COLLABORATIONS IN THE VISUAL ARTS SECTOR

BRAFA seeks to foster your interest in art by offering a cycle of daily conferences, the BRAFA Art Talks, on the stand of the King Baudouin Foundation n° 137. Figures from the art world, exhibition and museum curators and art market experts share their knowledge and expertise in fascinating and varied fields. An opportunity to discover works, artists and eras and to further your knowledge about art and its market!

By **Annick Schramme**, Professor in cultural management at the University of Antwerp; **Liliana Turoiu**, PhD in Visual Art & Aesthetics; **Kim Oosterlinck**, Professor of Finance (Université libre de Bruxelles); **Anne-Sophie V. Radermecker**, Associate Professor (Université libre de Bruxelles, Department of History, Arts, Cultural Management). The speakers will be presented by **GiannaLia Cogliandro Beyens**, Secretary General of the European network on cultural management and policy, ENCATC and **Gudrun Heymans**, coordinator of the Creative Europe Culture Programme Desk Flanders

This BRAFA talk, organized by ENCATC, will explore the exciting topic of public-private collaborations in the visual arts sector. The public will discover how synergies between public institutions (academia, museums, institutes...), private art market stakeholders (collectors, art fairs, dealers...) and artists can contribute to heritage preservation but also drive research innovation and foster creativity. The panel will discuss recent initiatives, highlighting the benefits but also the challenges of these collaborations in shaping and dynamising the visual arts sector.



The animation based on the historic Chinese painting *Along the River During the Qingming Festival* in Expo 2010, Shanghai. © AndyHe829, Wikimedia Commons

# DIGITAL ART AND AI: THE SPEED OF LIGHT AND EVERYTHING ELSE



## BRIDGET TRACY TAN

Director for the Institute of Southeast Asian Arts and Art Galleries at Nanyang Academy of Fine Art

*Artificial Intelligence (AI) has been one of the many buzzwords in recent years and is increasingly prevalent in every facet of our society, including the cultural and creative sector. While the boundaries of AI models remain unknown to us, it is already clear that AI is here to stay and it is therefore of utmost importance that those in the sector work towards being creative in responding to and using AI and technology.*

In a series of 2 articles, Dr Bridget Tracy Tan takes us through what is emerging on the cultural horizon for artists and cultural professionals in the area of AI. In the first article, we explore what creating art in the digital era entails. In the face of expanding technological presence, what are the role of artists and cultural professionals in transforming artistic and creative practices?

“ As with the cubists, we are asking for a new way of looking at things, but more totally, since we are more impatient and more anxious to go to the basic images. This explains the impact of Happenings, event pieces, mixed media films. We do not ask any more to speak magnificently of taking arms against a sea of troubles, we want to see it done. The art which most directly does this is the one which allows this immediacy, with a minimum of distractions. ”

Dick Higgins, *Statement on Intermedia*<sup>1</sup>

## DEFINING THE DIGITAL ART GENRE: THE ADVENT OF CRT (CATHODE RAY TUBE) MONITORS AND VIDEO IN ART

What constitutes the digital in art, can be loosely defined as a practice that employs technology to accumulate data expressed as numbers into a visualisation process. Because this process allows almost any kind of 'data' to be logged, mixed and expressed, the possibilities in the digital universe are boundless and infinite. An early example of the 'digital' art genre is video art. With the invention of the Sony Portapak in 1965 (a portable video camera), authorship of 'collecting' audio visual data and re-presenting it directly and intact, became a single seamless and convenient process.

In 1971, Peter Campus produced a work he named "Double Vision" where he fed two video camera recordings through a mixer.<sup>2</sup> This resulted in an intriguing visual output that could arguably be seen as the earliest innovative layering of data visualisation complete with respective soundtracks, mimicking live experience as an audio-visual presentation.

## HOW ARTIFICIAL INTELLIGENCE HAS UNFOLDED IN CONTEMPORARY VISUAL EXPERIENCES

AI, or artificial intelligence, is a programmable set of algorithms or mathematical codes, that present as instructions on how to manage data running through the programme. This process can extend from machine learning (straightforward management of data output) to deep learning (more complex management of data output).

80% of the information we process in our brain comes from sight. A further 10% comes from sound. It follows that the reality we create in our brain comes largely from what we see.<sup>3</sup> AI is a processing tool very much like other technological tools, such as extended reality (XR), virtual reality (VR), augmented reality (AR), holography, naked eye 3D to name but a handful. These tools can work together with other material fabrications (such as Barrisol or parallax barriers<sup>4</sup>) that refract the processing of data, in the creation and presentation of digital art products.

Digital art renderings are directly related to the use of data transmission in code format, through electrical pulses or light pulses for example. Because we can break down any data into such codes, we are able to switch and reorder those codes, and transmit them through electrical current or through light, to generate a different data output that our senses of sight and sound apprehend.

## AI IN IMAGE MAKING

In 2021, the artist Keane Tan won an art award for his artwork titled "A Dramatic Cinematic for Our Century", using oil on canvas to create his image. The artist disclosed that the methodology behind the image creation involved the use of AI and machine learning technology. AI image generators are not new. Examples of machine learning generators include generative adversarial network (GAN)<sup>5</sup> and variational autoencoder (VAE).<sup>6</sup>



Keane Tan,  
A Dramatic  
Cinematic for  
Our Century,  
2021, Oil on  
Canvas ©  
UOB Painting  
of the Year  
2021

Despite the inscrutable names, in machine learning contexts, this kind of AI generator is simply fed data sets, which may involve a series of words, descriptions, original images for example. The generator then produces an image that is the result of compositing all the data sets fed. In the case of Keane's work, there is an obvious reference to Edo era printmaker, Hokusai's "Kanagawa-oki Nami Ura" or "Great Wave of Kanagawa".

Katsushika  
Hokusai,  
Kanagawa-  
oki Nami Ura,  
c. 1830-1832,  
nishiki-e, H. O.  
Havemeyer  
Collection,  
Bequest of Mrs.  
H. O. Havemeyer,  
1929,  
Metropolitan  
Museum of Art  
© Metropolitan  
Museum of Art



It is likely other sets of data were fed to the generator, for example, the words 'dramatic' or 'cinematic' which appear in the title of the work. Further interventions in machine learning can refine aspects of how the algorithm processes data. The algorithm can also shift by recognising patterns and association: for example, to use the word 'shipwreck' beside 'cinematic'; 'dystopian' beside 'drama' or 'cinema'.<sup>7</sup>

Like the portapak, AI and digital art creation can be described as ingesting and digesting preexisting data to 'playback' reconfigured paradigms. Employing AI in artistic processes enables opportunistic, creative outcomes at exponential speeds. These are sometimes radical departures from what is traditional, what is conventional.<sup>8</sup> In Keane Tan's example, utilising machine learning for the process demonstrated how new configurations were a creator's gambit, resulting in a serendipitous collaboration with AI. The digital rendering successfully morphed references from history, nature, modern life, popular culture, colours, thoughts across the spectrum of the visual universe at an accelerated pace, creating a transcendent 'superimage'.

## THE USE OF TECHNOLOGY TO BREATHE NEW LIFE IN ART AND ART'S HISTORY

A decade before Keane Tan's win, the 2010 Shanghai Expo with the theme: "Better City – Better Life" showcased what they termed a 'digital tapestry' recreated from the original panoramic painting, 'Qingming shanghe tu' (Along the River During the Qingming Festival). The company Crystal CG produced a 6.3m tall animated, digital mural that projected across 130m.<sup>9</sup> New elements consistent with the old iconography including people, trees, animals, houses scaled up the original scene into a dynamic and larger composition. The display enabled the scenes to appear as both daytime and nightfall. To create such an environment, modeling and coding are interwoven in a cross-platform engine such as Unity<sup>10</sup>, reinterpreting the original, static painting on silk into animation.

Features include allowing the characters and vessels to move in the scene, and for the background to transition from day to night. Algorithms control how data generates the scenes visualised such that the viewer becomes immersed in the landscape of the work. AI for example, may be employed to autocomplete coding that suggests the way an animation is driven based on predictable realities, such as direction of wind, waves or footsteps of an animal, and degrees of light and dark as time passes.<sup>11</sup>

The world of digital art including forms of AI is one that is as vast and as it is precise. This world mirrors the 'intermedia' that characterises human experience at its most immediate, measurable, and visceral. AI in technology leverages patterns of human thought and human experience, rapidly upcycling an otherwise passive and boundless archive of big data. Random and systematic interventions by both humans and machines calibrate precision-driven dimensions and interpretations of the world around us, challenging our perspectives, enlarging our experiences. Across visual and performing arts today, the digital paradigm offers tremendous untapped potential to comprehensively re-imagine histories, the future and everything in between.

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2. <https://www.vdb.org/titles/double-vision>
3. Man, D. and Olchawa, R. (2018) 'Brain Biophysics: Perception, consciousness, creativity. Brain Computer Interface (BCI)', Biomedical Engineering and Neuroscience, pp. 38–44. doi:10.1007/978-3-319-75025-5-5
4. Barrisol is actually a comprehensive product solution that involves the use of a patented PVC with flammable/heat classification appropriate for use in lighting and displays. A parallax barrier is an apparatus with strategic, precision slits that can be used to obstruct image and light emissions to control how the viewer absorbs such. A common use for this is to allow a viewer to experience 3D, without special equipment, simply by creating a false depth, controlling what and how the eye apprehends in layers and at angles. Stereoscopic imaging is an example of the use of parallax barriers.
5. <https://machinelearningmastery.com/what-are-generative-adversarial-networks-gans>
6. <https://paperswithcode.com/method/vae>
7. The author is not privy to the exact inputs Keane Tan used in deploying machine learning during the creation of his artwork. These are suggestions based on the image and the title given.
8. The probability of generating identical images from the input of the same data remains unpredictable. There is a concept in AI where memorization occurs, and identical images are generated. Even in this circumstance, elements resulting from the transfer of coded data such as pixel distribution and image 'noise' will invariably, even minutely, differ.
9. The original painting was by Zhang Zeduan (AD 1085 and 1145) The work was a handscroll of ink on silk, measuring 5.28m long and only about a foot high. It captured the daily life of people during Northern Song (960-1127 AD) in what was then the capital, Bianjing. (modern day Kaifeng in Henan Province).
10. Unity is an engine originally developed for gaming design in an immersive environment but has evolved to be used in different applications across genres and platforms.
11. An example of data driven machine learning and processing is mathematical modelling employed during the recent pandemic, to predict possible scenarios compositing the existing and current data. This technology is thus able to plot and anticipate future outcomes based on real time observations, calculations, and probabilistic reasoning.





Students acting as presenters in a Douyin 'live' stream with studio photos of the costumes worn by television actors for *บุพเพสันนิวาส* 'Love Destiny', a famous television serial set in the Kingdom of Ayutthaya © NAFA

## THE SEER AND THE SEEN: CHALLENGES FACED BY ARTMAKERS IN THE AGE OF AI



**BRIDGET TRACY TAN**

Director for the Institute of Southeast Asian Arts and Art Galleries at Nanyang Academy of Fine Artst

From the start, Douyin has been differentiated from TikTok. The former focuses more on self-improvement and education while the latter is more to showcase 'artistry' and provide entertainment.<sup>8</sup> The fact that the students elected to use the Douyin paradigm speaks volumes. Content that is specifically created for the mainland, and not for audiences beyond; content that is generated by locals for locals and does not involve outside agents in the process or production.

In this example, the students were astute to utilise Douyin as a paradigm of 'self-improvement' and 'education'. The platform is synonymous with a veracity of content design for positive gain. The actors proffer consumption of the content as universally for youth. They evaluate their learning journey as mirrored in the preference by local youths as well, through the television serial. They even added a commercial break, and inserted a 'crab dance', a Thai invention (that was unrelated to the topic in the current syllabi) on social media that gained more fame when improvised online by famous Korean pop group, BLACKPINK.

## CRITICAL ART: ACKNOWLEDGING THE DIFFERENCE BETWEEN DIGITAL FICTIONS AND REAL LIFE

Their performance was ultimately a type of **metafiction**. Metafiction is a paradigm that constantly reminds us that we are looking at 'fiction'. It is a fiction of a fiction as it were. In this process and performance, the result is renewed consciousness, for both the content itself and the format, but also of the platform. This consciousness extends beyond the social, to the cultural as well.

The students remind us they are purveyors of what exists as the documented history they are taught, through sources that include what has been portrayed in the television serial. There is no attempt to tout authenticity, didacticism or 'truth'. They concede they are unable to fully process what they are being taught in the brevity of the module's duration. There is something uniquely self-critical in the review of their performance as Douyin 'live'. **This pseudo-parody is only possible involving sentient humans, in a self-conscious articulation of the artistic presentation expected of the module.**



Students acting as presenters in a Douyin 'live' stream performing the crab dance as a commercial break<sup>9</sup> © NAFA

## THE MEANINGFUL USE OF AI AND DIGITAL TOOLS IN ARTISTIC PRACTICE

In the advent of digital art and AI, content creation skates a fine line between what is real and what might not be. **In the case of live streaming and digital communications, there is also the issue of veracity, consent, and propriety.** These elements directly correlate with morals. The moral obligation and moral accountability that society and its agents bear or should bear as information and data are rapidly spread, used, and re-used, in a

larger collage of digital arts and culture.

In January 2023, a class action lawsuit was filed by illustrators against AI companies to claim copyright interests they asserted were rightfully due to them.<sup>10</sup>

*With big data available, AI based technology such as the now well-known ChatGPT and others like it, have developed capabilities that are borderless in tapping on what is available, irrespective of rights and interests of artistic products created by human hands alone. Because the technology itself has proprietary interests, it is also challenging for technology owners to divulge how they might work around programming and possibly avoid infringement.*

Art institutions are likely already providing education and discourse on the matter of authorship and rights. It is timely to rethink how rights and authorship are conceived, in the wider ambit of creative collaboration involving multiple resources, big data and humans alike. **While it is not possible to know and teach every element and aspect involved in the wake of AI and the digital arts realm, art schools should not merely showcase what AI can achieve as a spectacle or as a thrill.** There should be a concerted effort to benchmark technology for its capabilities that complement rather than merely augment or replace human intelligence.

As early as 2021, Unity China facilitated an exhibition of Media Architecture students from NYU Shanghai.<sup>11</sup> The work by one pair of students was described as having "...used a series of interrelating, co-moving orbits to capture 'the gentle yet profound - intangible, yet inseparable way in which the self and the universe interact and influence one another.'" Additionally, "Their project, titled 天行有常, was inspired by the wisdom chronicled in the ancient philosophical manual of I Ching (易经), also known as the "Book of Changes.""<sup>12</sup> In this alone, **we can understand that students were not merely learning how to operate technology, but conceptually underpinning their own relationship to their creative endeavours, their humanity, to the rise and the potential of technology in an expansive dialogue of criticality.**

## **ESTABLISHING AUTHORSHIP, EVOLVING COLLABORATION AND NEW KNOWLEDGE**

In many ways, AI can be a useful tool to support creative endeavours and even reimagine the course of arts, both in production and in practice. But the use of AI in creative work invariably raises questions of substantive authorship and by that token, substantive knowledge. In the case of copyright denied on September 6, the author had claimed to have contributed numerous "inputs" and "revisions" in generative AI employed before his artwork was 'birthed'. The authorities acknowledged authorship and requested the author to exclude parts generated AI as a condition of granting the copyright. But the author refused.

The history of art has long examined objects that were created by humans for humans. An appreciation of the 'aesthetic' consciousness arising from art is an ability to understand

what is good or bad as it were, what is right and what is wrong. These judgements run across the social, the political, the cultural and the environmental on a global scale. A moral proposition is predicated on knowledge of the object at hand, that we do not merely experience a moral sensibility, but derived moral knowledge as an outcome. **The moral responsibility when assigned to a creator, is one that demands the creator has knowledge of how and with what, he/she creates their art.**

The key challenges all artists interested in employing AI in practice will face are in the ontology of practice and being. To fully understand how technology works, how generative AI for example is manipulated and implemented; and ultimately, how AI will influence the substance of humanity in art. **It is up to the artist to innovate interventions that maintain the transparency between human intelligence and AI, such that we continue to foster criticality in the space of human existence and human evolution.**

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3. This is a deliberate parody on 'biological mimicry'.
4. <https://www.newyorker.com/tech/annals-of-technology/remembering-lotfi-zadeh-the-inventor-of-fuzzy-logic>
5. There are numerous studies and evaluations. Two examples are referenced here for information. <https://hbr.org/2021/03/ai-should-augment-human-intelligence-not-replace-it> & <https://www.forbes.com/sites/forbestechcouncil/2022/09/29/ai-versus-the-human-brain/?sh=44e7e9cb6712>
6. **บุพเพสันนิวาส** or 'Love Destiny' is an incredibly popular amongst Thai youths and older generations alike. The storyline involves a modern day protagonist who is knocked out and wakes up to a different era in history, specifically that of the Kingdom of Ayutthaya in Siam.
7. Still image, performance by NAFA Theatre (Mandarin drama) students © NAFA
8. AI and algorithms are deployed in both platforms
9. Still image, performance by NAFA Theatre (Mandarin drama) students © NAFA
10. <https://stablediffusionlitigation.com/pdf/00201/1-1-stable-diffusion-complaint.pdf>
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12. Ibid.



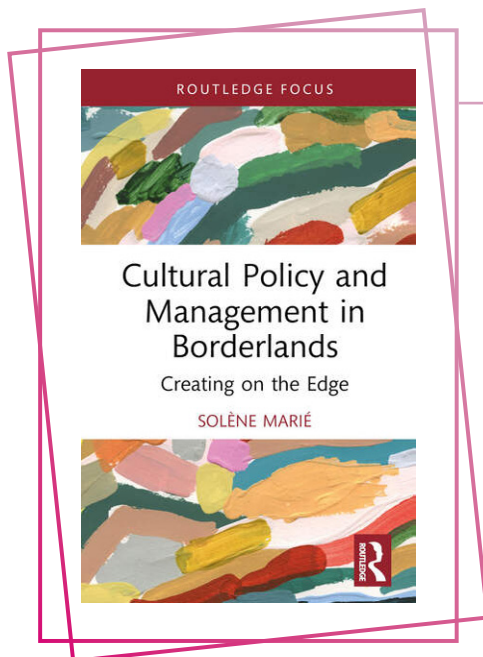
## BRIDGET TRACY TAN

Dr Bridget Tracy Tan is Director for the Institute of Southeast Asian Arts and Art Galleries at Nanyang Academy of Fine Arts. Formerly a curator at the Singapore Art Museum (now National Gallery Singapore), she holds a First Class Honours degree in History of Art. Her PhD in practice-led research as a curator and critical art historian was obtained from the University of the Arts London. The thesis critically explored Southeast Asian museology and Southeast Asian curating in contemporary paradigms that extend into global platforms, specifically biennales. Dr Tan continues to assemble exhibitions and facilitate the teaching of Southeast Asian arts. She has contributed essays and articles on local and regional artists in seminal publications. Over the last two decades, she has also judged regional and international competitions for photography and painting.

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*This series exists to foster critical debate and to publish academic research in the field of cultural management and cultural policy as well as to open up a forum for discussions and debate on the topics of cultural management and cultural policy among scholars, educators, policy makers and cultural managers. It is also intended to provide reference tools for education and lifelong learning on cultural management and cultural policies. It is becoming more and more evident that education in cultural management and cultural policy cannot and should not be separated from research being conducted in the field. Since its creation, ENCATC has recognised this need and has always been very active in pursuing, publishing, presenting, and disseminating research in arts and cultural management and cultural policy to strengthen the understanding of cultural management and cultural policy issues.*



### Cultural Policy and Management in Borderlands: Creating on the Edge

By Solène Marié

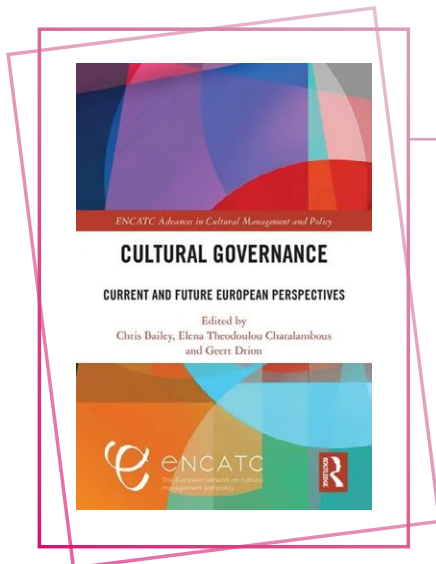
February 14, 2024

This book uncovers the processes at play in the development of cultural policies, projects and networks in spaces at the edge of their countries, marked by their proximity with a borderline.

On a subject which is studied mainly in North America and Western Europe and based on individual case studies, its originality lies in offering a comparative view on the subject, as well as in comparing a European case – the France-Germany borderlands – to a South American case – the Brazil-Uruguay borderlands.

Through a multi-sited ethnographic study, it develops an analysis of the formal and informal processes and networks which sustain this cultural action, looking at the relative contribution of processes led by institutions, cultural agents and the civil society.

Providing theoretical tools for the analysis of the way cultural ecosystems function in borderlands, this book is valuable reading for scholars of cultural policy, geography and arts management.



## Cultural Governance Current and Future European Perspectives

By Chris Bailey, Elena Theodoulou Charalambous,  
Geert Drion

February 14, 2024

Cultural governance is currently regarded as a transversal element of public policy in Europe. This book brings together academics and policy practitioners to provide new insights into the field, exploring its contemporary dynamics, dilemmas and challenges.

In light of the Cyprus Presidency in 2026, the authors reflect on the breadth and boundaries of cultural governance in a European perspective, the role of international institutions, such as UNESCO and the EU, and the frameworks and dilemmas of cultural governance as a dedicated practice. Particular attention is given to the relationship between culture and human creativity, to cultural rights and to climate breakdown, placing cultural governance at the heart of integrated public policy.

As a key contribution that enriches the field of cultural policy, this book is essential reading for academics and offers guidance for concerted action for policymakers and legislators.



## Globalisation, Commodification and Cultural Production in Africa Contemporary Theatre in Sierra Leone

By Kathrin Schmidt

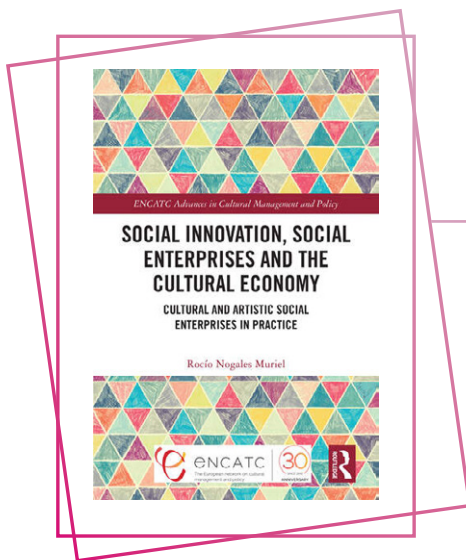
February 14, 2024

This book engages with contemporary cultural production in Africa, focusing on theatre in Sierra Leone as main case study. The author provides coverage of, and insights into, such themes as cultural globalisation, commodification, the global creative economy, culture and development, international relations and contemporary cultural production in Sierra Leone within the context of local and global flows of people, media, images, technologies, finance and ideas.

Combining the analysis of theatre in Sierra Leone and its aesthetics with its policy, structural and institutional context, this book highlights in much detail and nuance the interconnectedness between the micro- and the macro-levels of cultural production, between the local and the global, and between aesthetics, politics, policy, governance structures and institutions. This book links the particular findings from the author's fieldwork to larger issues of contemporary local cultural production within the context of

globalisation, commodification and decolonisation; adds a postcolonial perspective to existing theories and approaches to cultural production, management and policy, which is still largely missing from the existing discourse; and also contributes to addressing the gap in the knowledge about the context of contemporary cultural productions in diverse African contexts.

This book will be particularly useful for both theatre scholars with an interest in the political economy of theatre and, more broadly, those seeking to understand the nuanced challenges and opportunities faced by policymakers, artists and arts managers to embrace the cultural and creative industries in this context. It also offers excellent insights for policymakers who wish to improve their understanding and interventions beyond superficial 'best practice' snippets and simplified 'success stories'.



## Social Innovation, Social Enterprises and the Cultural Economy

### Cultural and Artistic Social Enterprises in Practice

By **Rocío Nogales Muriel**

February 14, 2024

Faced with a depleted planet and a series of connected crises, socially minded agents and entities within the world of culture and the arts are reacting from within. With insights from sociology, economics, and cultural management and policy, this book aims to chronicle the journey of SMart – a cultural and artistic social enterprise now present in eight European countries –

in order to illustrate such organisation's efforts to achieve its potential for social innovation and transformation. Tackling the endemic precariousness and intermittency of work through innovative arrangements for cultural workers and artists has been central to these efforts. In many cases, however, this activism not only had a direct impact at the level of individual and collective labour, but also has transformed the ways culture is 'governed'.

Readers of this book will better understand the connection between social innovation and culture and the arts; gain awareness of the trends and transformations within the field of culture and cultural work and their connection with institutional arrangements; and critically engage with the processes, challenges and benefits of scaling up and diffusing social innovation.

The debates presented will be of relevance to scholars and students across disciplines, policy makers at both EU and national levels, practitioners and social activists.

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Liliana Turoiu shares some of her favourite things from ENCATC!



# FAVOURITE THINGS



My favourite book in the ENCATC Series is **Fair Cooperation: A New Paradigm for Cultural Diplomacy and Arts Management** by Annika Hampel because I am a strong supporter

of the key role played by cultural diplomacy in relations between states. As a former diplomate, I know that the cultural diplomacy is based on exchanges between cultural institutions and creators, bringing respect and admiration amongst people. Annika Hampel is a fine analyst of partnerships within international cooperation projects and uses case studies, presenting relevant conclusions on this field.



My favourite recent article from the ENCATC Magazine is **THE CHALLENGE OF MEASURING THE CULTURAL AND CREATIVE SECTOR** by Ignasi Guardans Co-founder, Chair and CEO of Culture & Media

Agency Europe, because the author brings to light a series of problems that deserve immediate improvement, at the European level, one of these being the lack of uniformity and harmonization between the member states regarding various statistics in the Cultural and Creative Sector, especially the criteria that are the basis of these statistics. Initiation and financing of a pilot-project for the review of the existing framework of cultural statistics, at the EU level, it is a good start for the member states to connect their regular and stable data sources.



My favourite ENCATC event is, of course, the Anniversary Congress "Internationalization in focus: theoretical, strategic and management perspectives in education, research, policy, and practice" not only because we celebrated ENCATC's 30th anniversary and we meet in two cities, Brussels and Antwerp, but also because we were together after a long online period, in the heart of Europe. I was happy and honored to be Chair of one of the panels, in the presence of an audience made up of specialists from three continents, an enriching discussion with pertinent conclusions.



My favourite contribution in the ENCATC Scholar section - a unique tool for education and lifelong learning on arts and cultural management - is **Sharing learning and teaching experiences during the Covid-19 pandemic**, by Dr Carla Figueira from Goldsmiths, University of London. As a professor, I think is important for the ENCATC members to have a platform to exchange resources to be used in the classroom.

My favourite memory from ENCATC cannot be just one, there are a series of favourite memories, because I was privileged participated in many very special events. I will evoke here the first meeting with the ENCATC board, in Romania, during my mandate as President of the Romanian Cultural Institute, when I met the President and Secretary General of ENCATC. Then, I remember the annual ENCATC Congresses, especially the Brussels and Antwerp Congress where I met the great ENCATC family and saw that this entity holds a special place in the hearts of its members from several continents, on which occasion I became an Ambassador ENCATC, a mission that honours me in a special way. And last but not least, unforgettable moments from the ENCATC Happy Hours, the extraordinary commitment of the ENCATC General Secretary, Mrs. Giannalia Cogliandro Beyens, and her team, the passion with which they bring ENCATC members together, every time, within relevant projects.

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4. Have exclusive access to the ENCATC Breakfast Webinars and Members Talks
5. Receive a 30% discount to attend the ENCATC Annual Congress, Education and Research Session, Academy, and International Study Tour
6. Be eligible for a mobility grant to attend our events (Thomassen Fund)
7. Access the Members Area with teaching materials, resources, and the ENCATC online international bibliography including at date more than 2,000 references
8. Receive one-year subscription to our monthly newsletter for members and our monthly PRAXIS newsletter for your students and young professionals
9. Receive weekly ENCATC Flash update in the field of cultural policy and management
10. Link education with placement opportunities thanks to the ENCATC Marie Claire Ricome Programme now offering virtual traineeships for 2020



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Higher education institutions and training centres providing recognised education and training programmes on cultural management and policy

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ENCATC thanks  
its members  
and partners  
for their  
collaborations  
to this issue of  
the magazine

ENCATC Magazine is a new digital publication with its inaugural issue launched in June 2020. It is meant to educate, entertain, raise awareness, and inform on various topics related to cultural management and policy. It is also created to offer an additional space for the publication of articles to our members, as well as a space for knowledge transfer to our partners (EU, UNESCO, ASEF, etc.).

Our contributors are leading academics, researchers, experts, practitioners, and policy makers. They are recognised by the industry we belong to as influencers. For our magazine, they are generously providing us with high-quality content, commentary, the best industry practices, and personal stories. Their contributions aim to help ENCATC to achieve its mission of helping the cultural sector become stronger and more sustainable. **This publication is made possible thanks to the financial support of the Creative Europe programme of the European Union.**

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## ENCATC IS THE LEADING EUROPEAN NETWORK ON CULTURAL MANAGEMENT AND POLICY.

It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalise the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

ENCATC holds the status of an NGO in official partnership with UNESCO, of observer to the Steering Committee for Culture of the Council of Europe, and is co-funded by the Creative Europe programme of the European Union.

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