

# CWB Paris

Direction Stéphanie Pécourt

Call for application

Contacts

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## NOVA\_XX Biennial

### Call for application

Biennial dedicated to Technological, Scientific, and Artistic Interweaving, in the light of the feminine and non-binary in the era of 4.0

# 2024 edition : Pluriverse & Contingency

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Founded in 2017, in Brussels, by Stephanie Pécourt, the Biennial NOVA\_XX is, since its second edition, supported by the Centre Wallonie-Bruxelles | Paris, coordinated by Sara Anedda and for this edition with the support of Ellis Laurens.

In 2021, Evelyne Deret, Founder of Art [ ] Collector, was the first NOVA\_XX's godmother.  
In 2024, she will hand it over to **Vittoria Matarrese**, Director of the Bally Foundation (Lugano).

**For its fourth edition, the Biennial will be structured according to three programming territories, for which different juries are composed :**

- **Collective exhibition**
- **Performances**
- **Artists' films**

NOVA\_XX's morphology is resolutely hybrid and magnifies interlacing, the heterosis effect : she contaminates a vast program of meetings, conferences, sound performances...

NOVA\_XX will open **in February 2024**, at the Centre, and will develop following a viral mode through an Hors-Les-Murs programm, from february to april.

# Introduction

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It was through the public emergence of artificial intelligence achievements' first occurrences, notably via Tay's tremendous launching - a conversational machine learning model created by Microsoft and Bing on Twitter on March the 23rd, 2016 - that the issue of sexist algorithmic biases was raised with great echo. After a sole day of service and more than 96,000 tweets posted, Microsoft temporarily suspended Tay's Twitter account... which turned out to be negationist, conspiratorial, sexist, racist and so on... officially for supposed "adjustments". Adjustments to an intelligence whose very principle is to be emulated by our own intelligence and to rely on the content we provide it for, namely, Tweets published by users of the platform. Indeed, Tay, as an AI model, did not think : Tay was aggregating and composing. In a 2017 study from Princeton and Bath universities, conducted by the researchers Joanna Bryson, Aylin Caliskan and Arvind Narayanan, the reproduction of human biases by machine learning technologies was exposed. Since 2017, the Oxford Internet Institute has proposed the idea of establishing an independent entity in charge of algorithms audition. The intriguing title of the article "Code is Law" by Lawrence Lessig from 1999 took on its full significance and the spectral power of the algorithm began its haunting journey. The aspirations formulated in the *Declaration of the Independence of Cyberspace* by the cyberlibertarian John Perry Barlow in 1996 seemed to be purely doctrinal incantations.

*(...) "Ours is a world that is both everywhere and nowhere, but it is not where bodies live. (...) We are creating a world that all may enter without privilege or prejudice accorded by race, economic power, military force, or station of birth. We are creating a world where anyone, anywhere may express his or her beliefs, no matter how singular, without fear of being coerced into silence or conformity. (...)"*

**John Perry Barlow**, *Declaration of the Independence of Cyberspace* (1996)

To these public debates invading the vortex of media flows, was grafted in the so-called field of digital art - which did not dilute in the so-called field of contemporary art yet - a debate on the issue of the visibility of women artists, joined - sometimes and often too rarely - to the equally fundamental issue of a presence other than that of Western masculinity and anthropocentric and unitarian visions.

The question of "who speaks", of enunciative devices and therefore performative was reanimated.

What essentially changed since the emergence of NOVA\_XX, and what makes this Biennial so fundamental to us is that if many things have changed, many are still up for virtualizing and realizing.

What changed was fundamentally - and this for a conjunctural reason - a metamorphosis in the very morphology of the so-called digital art field.

In this unpredictable post-COVID period that has made us experience the possibility that the essence of the present, its immanence, is as if suspended - where what was assumed to be our sole possible reality has fractured and where the supreme authority of those whose words were supposed to be decentered, de-ideologized, of those who were assumed to know and therefore prescribe, has cracked - when no one knew anymore and when the improbable occurs - it became essential once again to question what we thought we knew and what we naturally aspired to be able to do.

In these times of debacle emerged new phenomenological approaches, new epistems. A period of deindustrialization was observed and is still observed today, which, in its wake, traces a call to consider technoscience as a legitimate hermeneutic yet not exhausting the others. The sensitive relationship said primitive - which had to be tamed and civilized - seemed as rehabilitated in these hours of non return to the ab-normal.

Claim the hours of barbaric discourses, pluriversal horizons, and the rediscovery of non-human agentivity and performativity.

Claim the hours of consideration for sensitive, marginalized and peripheral artistic practices, in the background of spectacular practices based on mastery and a demiurgic vision.

With these new considerations appear those that until then were not absent but made invisible in a field dominated by mastered and displayed virtuosity.

There were women artists but only in territories that were regarded as having little potential for interest outside of their respective spheres. Much like the presence of women and racially diverse artists in the fields of contemporary creation such as performance and other marginalized mediums of expression. The 'COVIDian' Copernican revolution has thus occurred and, among other factors, contributed to accelerating a fracture in the sedimented reality.

At the time when more than ever, the issue of redefining possible apprehension paradigms is raised, when *epistemic disobedience* and when subjects of knowledge are questioned, *freaks and hybrid* artistic practices inspire.

The Biennale is, therefore, a deadline dedicated to those who, under the banner of a *unifying* and heterogeneous gender, were relegated to the *ship of fools*.

Nova XX has the ambition of exposing works and processes that embrace, criticize as well affirm and incorporate scientific and technological data. These are works whose purpose lies in non-coincidence and tension, allowing the potentialization of new worlds and territories.

The Biennale disrupts and advocates for the interpenetration of knowledge.

NOVA\_XX does not intend to conform to the mythologizing of heroines and authoritative, prescriptive figures. It aims to untame economies and routines of thought.

The Biennale brings together over forty artists based in Wallonia, Brussels, supported by institutions such as iMal, KIKK, Transcultures, both nationally and internationally. It constitutes a climax of situated approaches and research protocols that operate on a long-term timescale and emancipate themselves from the aims of ephemeral spectacularization. It deliberately seeks to create a kind of saturation of meaning, an emphasis on intersubjectivity, demonstrations, and orientations; it multiplies perspectives with the goal of undermining the aspiration for a conquering discourse steeped in certainty. It is a magma of germination, gestures, critical and speculative thoughts that manifest themselves according to an archipelagic physical logic.

Its theme for 2023 : Pluriverse & Contingency.

**Stéphanie Pécourt**  
Director Centre Wallonie-Bruxelles / Paris

# Jurys

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## Godmother :

Vittoria Matarrese  
Director Fondation Bally \_ Lugano

## Jury Installations :

Mathieu Vabre, Co-director at SnZn (Seconde Nature et Zinc) Artistic Director Biennale Chroniques / Marseille, Aix-en-Provence and Avignon

Thierry Tilquin, [Senne], Bruxelles

Inès Geoffroy, Exhibition project manager, la Villette / Paris

Evelyne Deret, collector et founder of Art [ ] Collector / Paris

Nathalie Esnee, Artistic director DSPNE Hôtels / Paris

Gilles Alvarez, Director and Curator Biennale NémO / Paris et Ile de France

Catherine Dobler, Founder, Fondation L'Accolade / Paris

Laura Lafon, Artistic director Photo, Gaze, la revue des regards féminins / Paris

Ellis Laurens, Artist-researcher at La Sorbonne

## Jury Performances :

Yvannoé Kruger, Commissary and artistic director POUISH Manifesto / Paris

Etienne Blanchot, Founder Ideal Trouble festival, music curator at Lafayette Anticipations / Paris

Ana Ascencio, Artistic director, iMAL

Anne Dreyfus, Founder and director, Le Générateur / Gentilly

## Jury Artists films :

Marc Fassiaty, collector (Fassiaty Video Fund) / Paris

Gabriel Soucheyre, Artistic director Vidéoformes / Clérmont Ferrand

Renato Casciani, collector and founder Around Video Art Fair / Lille

Pascale Pronnier, Responsible for artistic programming, Le Fresnoy / Tourcoing

Jean-François Rettig & Nathalie Hénon, Founders et Directors of Rencontres Internationales Paris/Berlin

# Application

Application from artists or other practitioners committed to creative processes incorporating and/or questioning new media - digital tools, sciences and promoting hybridization between disciplines.

## ELIGIBILITY CRITERIA :

- A work carried out by a female, non-binary creator or creators
- Creation must have been produced and publicly introduced at least once
- Technical feasibility regarding the exhibition space (see attached plan)

## SELECTION CRITERIA :

- Originality and singularity of the realisation and process
- Adequateness between the message and the tools and technologies used
- Critical dimension of the proposal
- For installation proposals : the work must be able to require an assembly time that will not exceed 3 days

## TO SUBMIT :

- Precise at the beginning of the document for which territory the application is submitted (collective exhibition, performances or artists' films)
- Biographic note
- Document, photo, video showing the presented work(s)
- If the project includes collaborations, a note relating to them is required
- Detailed depiction of the project including technical needs + mention of supplied and requested material
- Portfolio presenting current and past work  
(max. 10 images and/or 3 audio/video excerpts, 20 MB max)
- Internet links
- Application document can be written in French or in English

## FINANCIAL TERMS

- Selling price of the artwork during the exhibition : 800€
- Daily compensation during the installation and dismantling period
- Coverage: accommodation and transportation expenses for the artwork and the artist

## SUBMISSION

Sara Anedda : s.anedda@cwbf.fr – Centre Wallonie-Bruxelles Paris

## AGENDA

- Submission date : until Sunday the 15th, October at midnight
- Selection : during November 2023
- Selection publication : courant Novembre 2023
- Exhibition – Conferences - Performances – Screenings : from February the 16th to April the 21th, 2024
- Centre Wallonie-Bruxelles | Paris and in other parisian spaces

## ANNOUNCEMENT

- The juries will meet in November 2023. They will deliberate on the basis of the aforementioned eligibility and selection criteria
- Publication and notification of selections will take place in November 2023

## COPYRIGHTS

- The artist retains all ownership rights to their work
- The organizer of NOVA\_XX and its partners may use images of the installations/performances/films and projects presented before and during the Biennial
- The organizer is obligated to associate the name of the designer with the images of the projects that will be used for its communication

## PARTNERS

- Wallonie-Bruxelles International
- Ministre Français de la Culture
- COCOF Commission communautaire française

# CWB Paris

Direction Stéphanie Pécourt

Far from being a mausoleum that would contribute to the canonization of the French-speaking Belgian culture's heritage, the Center is a reference and catalyst for contemporary Belgian creation and the artistic ecosystem in its cross-disciplinarity.

Through a decidedly desanctifying and cross-disciplinary program, the Center is tasked with promoting and showcasing artists based in the Walloon-Brussels Federation. It thus promotes emerging or established talents, from the periphery to the established. It helps stimulate international co-productions and partnerships and crystallizes attention in favor of the so-called Belgian scene.

Each season, the Center unveils artistic approaches that demonstrate the irreducibility of porous territories in contemporary creation. Located in the 4th arrondissement of Paris, its program spans over 1000 square meters. Beyond the programming it offers In-Situ, it also implements off-site programs and ventures into cyberspace as a creative territory with dedicated content.

The Center is a decentralized service of Wallonia-Brussels International (WBI): an instrument of the international policy conducted by Wallonia, the Walloon-Brussels Federation, and the French Community Commission of the Brussels-Capital Region.

## Press Contact

Ambre Falkowicz  
Responsible for the Department of Audience  
Development and Partnerships

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## Access

Reception & Gallery

127-129, rue Saint Martin, 75004 Paris

Theater & Cinema

46, rue Quincampoix, 75004 Paris

Métro Châtelet-Les-Halles, Rambuteau, Hôtel de Ville

