



# GABRIEL BELGEONNE

(UNTITLED)



# SUSPENDED SPACES

A COLLECTIVE EXPERIENCE

VISITOR'S GUIDE

EN

EXHIBITIONS

16.06 > 02.09.2018

**BP**  
**S**<sup>22</sup>  
MUSÉE D'ART  
DE LA PROVINCE  
DE HAINAUT





# CONTENTS

---

**4**

MAP

**8**

GABRIEL BELGEONNE

*(UNTITLED)*

9

The exhibition

10

Biography

12

Career

**16**

SUSPENDED SPACES

*A COLLECTIVE EXPERIENCE*

17

The collective and the exhibition

20

The artists and the works

**42**

THE LITTLE MUSEUM

*MOI, JE... !?*

**44**

AROUND THE EXHIBITION

BY GABRIEL BELGEONNE

**45**

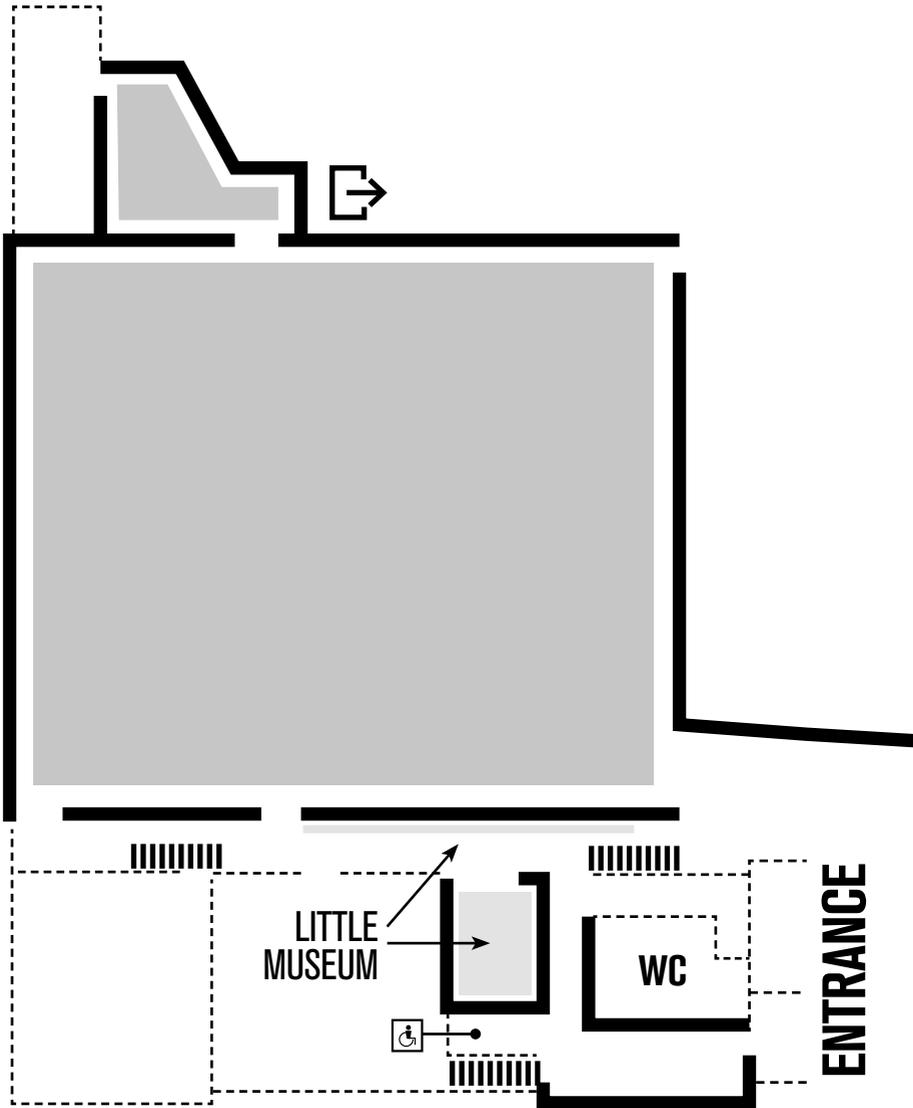
UPCOMING EXHIBITIONS

**46**

INFO

# GRANDE HALLE

0



# SALLE PIERRE DUPONT

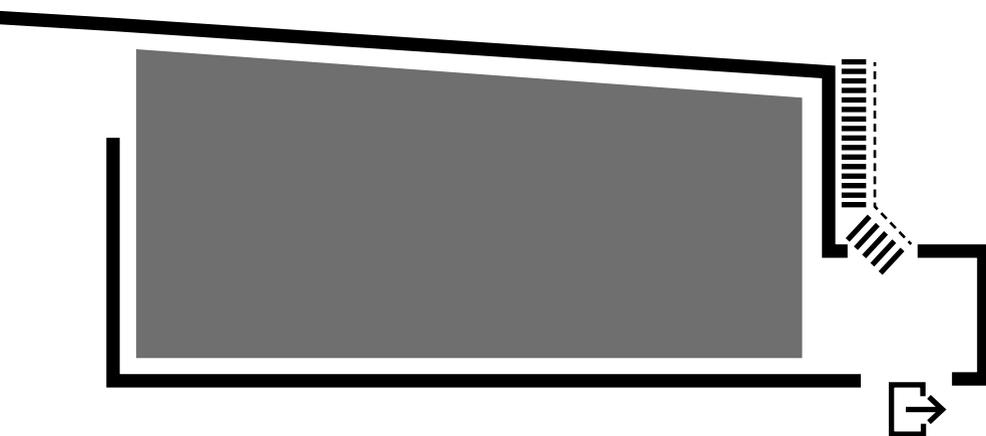
0



SUSPENDED SPACES

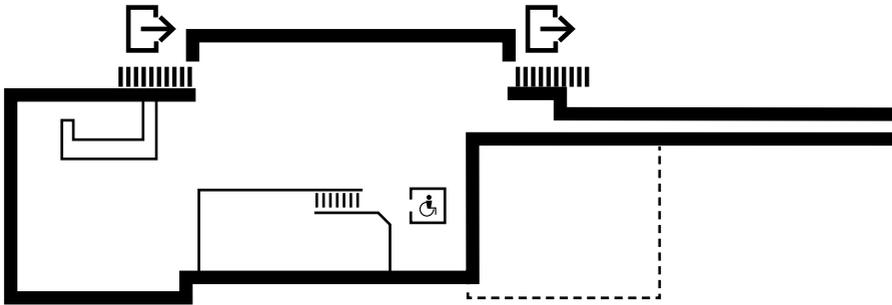


GABRIEL BELGEONNE



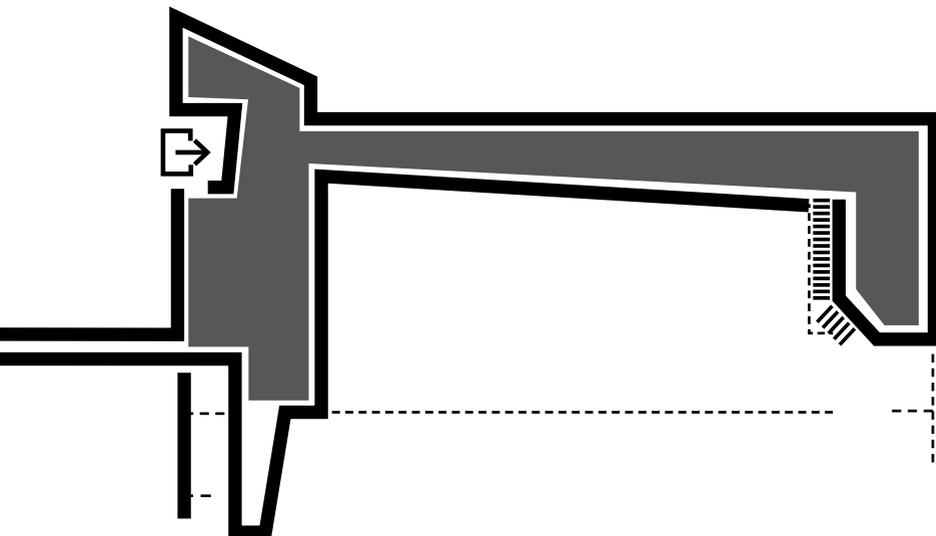
# BAR

+1



# SALLE PIERRE DUPONT

+1



**GABRIEL BELGEONNE**

---

**Web application for smartphones available.  
Browse <http://guide.bps22.be>  
and explore the exhibition.  
Free access to WIFI in the Museum.**

---



# **GABRIEL BELGEONNE**

***(UNTITLED)***

**16.06 > 02.09.2018**

# THE EXHIBITION

---

If Gabriel Belgeonne decided to call his exhibition (*Untitled*), it was to avoid giving the exhibition too precise a direction. Providing a title is the equivalent of suggesting a preliminary interpretation of all the works you have yet to discover. The artist prefers each visitor to come up with their own idea of a title, by freely going round the exhibition which brings together his engravings, drawings, paintings, illustrations and rough sketches, produced in the course of the past fifty years. In general, the artist always chooses to avoid imposing an overly formatted discourse on the visitor.

In keeping with the artist's wishes, the BPS22 offers each visitor the chance to wander around the exhibition as he pleases, inviting them to tune their imagination to that of the artist and, who knows, maybe come up with the title that they consider to be the most appropriate at the end of the exhibition. A form to fill in is available at the welcome desk; Gabriel Belgeonne and the team of BPS22 will select their favourite title at the end of the exhibition and the person who came up with it will be presented with an engraving and a signed catalogue of the exhibition.

In the same vein, even if the title is an important element in the works of Belgeonne, it is in no way decisive. It is given once the work is complete, when the artist believes he has expressed what he had to express. It comes to him through the forms and balances found in the composition. The artist is offering a possible interpretation, always favouring open expressions rather than closed and overbearing assertions. Belgeonne always suggests, often preferring titles which provoke reflection and escapism, like, for example: *Langue Universelle*, *Reste le Silence*, *Correspondance* or *Maîtriser l'Imprévisible*.

A chronological approach might place the emphasis on the different phases in Belgeonne's work, whereas this exhibition focuses on his permanent quest for equilibrium, unstable but calm, between contradictory forces: empty/full, space/matter, stability/instability, order/chaos. This dynamic is intrinsic to the work, made apparent in the exhibition, and can be seen in more than seventy works, chosen from the periods, influences and mediums used. The ammonite (shell) motif, recurrent during an entire period of his work, is therefore the form that inspired the scenography of the exhibition, which moves out from a central core of works towards later developments in Gabriel Belgeonne's approach.

# BIOGRAPHY

---

Even though he was tempted by architecture, in 1955 Gabriel Belgeonne (born in 1935, in Gerpinnes) ended up enrolling at the Royal Academy of Fine Arts in Mons (today ARTS<sup>2</sup>, Ecole supérieure des Arts), where he studied in the studio of painter Gustave Camus (1914-1984). Yet even more than this academic baggage, it was his uncle, the artist Zéphir Busine (1916-1976), who gave him his real artistic training by opening him up to all the disciplines. With his encouragement, he turned his hand to stained glass windows, interior design, murals, graphic design, scale models for architects, etc. He also got involved in preparations for the Brussels World's Fair, in 1958. As of 1962, Gabriel Belgeonne devoted himself to artistic education, initially at the Royal Academy of Fine Arts in Mons, then at the Ecole Nationale des Arts visuels de La Cambre.

Belgeonne's career has been peppered with decisive encounters, such as that of the architect Jacques Dupuis (1914-1984), in 1956, which opened his eyes to proportions, volumes and the purity of the line. Together, they designed the family home that the artist still lives in today, in Hymiée, near Gerpinnes, and which remains surprisingly modern. He won, with the sculptor and friend Félix Roulin (1931), the *Koopal. Synthèse des arts plastiques* award (1962) and embarked upon a trip to Italy where he discovered the work of the British painter and abstract engraver, Ben Nicholson (1894-1982). In the early 1960s, he met the engraver Gustave Marchoul (1924-2015), who introduced him to the techniques of engraving.

Following this encounter with Marchoul, Belgeonne stopped painting for over twenty years and exclusively devoted himself to engraving, both in his role as a teacher and in his personal practice. He wanted to decompartmentalise this discipline and increase its status, and as a consequence promoted numerous engravers, by way of exhibitions and editions. He was a member of the "Cap d'Encre" group (1964-1971) and helped bring about the Condé-Bonsecours international Printing Biennial, in France. He is also the founding member of the Musée du Petit Format, in Couvin, and the Centre of Engraving and the Printed Image, in La Louvière.

In 1989, he made a new, decisive encounter in the figure of the Belgian poet and philosopher, Max Loreau (1928-1990), who encouraged him to return to painting, a technique that he would remain faithful to and the practice of which he would diversify. He paid homage to the poet in a small acrylic painting entitled *M noir*, in which a vibrant letter M stands out from a white background. The same year, he was elected member of the Royal Academy of Sciences, Letters and the Fine Arts of Belgium.

in 1971 he and his wife Thérèse Dujou founded the publishing house *Tandem* and in parallel to his artistic activity Belgeonne pursued an editorial line which promoted the visual artists; notably in the "Conversation avec..." collection which saw numerous Belgian (Léon Wuidar, Jean-François Octave, Jacques Charlier, Pierre Alechinsky, etc.) and foreign artists (Andy Warhol, Joseph Beuys, Antonio Segui, Hugo Pratt, etc.) divulge the secrets of their artistic practice. On the occasion of this exhibition, Tandem has published the 100th and final copy of this collection, which is exceptionally devoted to... Gabriel Belgeonne. This is one of the first times that the artist has spoken frankly about his art!

# CAREER

---

## BEGINNINGS

Following his encounter with Gustave Marchoul, Gabriel Belgeonne freed himself of the influence of his teacher, Gustave Camus. His early work had an abstract lyricism, an exhilarating, almost impetuous enthusiasm, which seems to be the privilege of youth. We feel nonetheless, as of the very first engravings such as *Ressac* (1965), a desire to discipline the spirit, to temper the leaps of the central form, to favour a quest for an unstable equilibrium. An obscure nebula looks like it has spread out on the sheet of paper in twists and turns, but his dynamic is lessened by the clearer areas that are left on the edges.

In the works that followed, such as *Evolution du fléau* (1966) and *Elle court* (1966), the same dynamic is at work. The restless tasks seem immobilised in a fragile equilibrium, at the centre of tension between its contradictory elements, at the encounter between full and empty, space and matter. The work is then this unique moment, both intense and rare, where order and chaos become one. This quest for tormented equilibrium or calm imbalance appears, in this exhibition, as the constant preoccupation of all his work.

## EMPTY SPACES AND AMMONITES

A few years later, Belgeonne felt the need to discipline his surface. Works like *Coquillage et tache orange* and *Sept Habitacles* opened the way for more rigorous compositions, such as the *Jeu*, *Préférence* or *Spirale orange* series. The lyricism of initial experiences gave way to more constructed, more measured compositions. The whirlwinds were followed by powerfully depicted, fluid swathes traversed by a colourful vibration. A same tension between opposing forces simultaneously immobilises and activates the composition.

Belgeonne reaches the same fragile equilibrium he achieved in his early works, but by taking a completely different approach, that of geometric rigour which tempers the sensuality of the chromatic range. He doesn't move from one formal language to another, he extends the spectrum of his possibilities, without losing sight of his impulse point. The way he organises the balance between space and full, matter and empty, remains the same. The process differs but the goal and the result remain identical.

A sign appears on the surface: ammonite. This fossilised shell is present throughout an entire period. It enables you to stop and look, to seize upon of a new visual support, making it possible to link the different planes. A symbolic or psychological figure, ammonite also represents the artist's progression throughout his career: that of a constant display starting out from an initial impetus, the constant returns to his origins carried out at the same time as his more ambitious advances.

## RETURN TO PAINTING

Following his encounter with Max Loreau, Belgeonne went back to painting in the early 1990s. He could now count on two decades of experience when faced with a blank canvas. The canvases and panels from this period demonstrate a fresh mastery of the elements, a larger place is granted to blank spaces and their depth. The move to the more liquid acrylic enabled him to detach himself from the form and to give precedence to the gesture, without abandoning the unstable equilibrium of the composition. Gabriel Belgeonne tries to do more with less. He brings impulsion, reflection and experimentation together on a new scale.

In his quest for matter and textures, Belgeonne experimented on different media. If the canvas is often the medium of choice, he also tries his hand at wooden panels, cardboard and thick paper. Each medium induces a way of doing things, to which the artist reacts. At times, the medium imposes substantial pictorial matter; on other occasions a few rapid brush strokes result in a subtle and delicate composition, like the two small boxes *W+T* and *LAT*, which have been brought out for the exhibition from the artist's studio and which reveal the precision of his gestures.

The more recent paintings grant a larger space to the white spaces which overlap, at times generating substantial volumes. The artist often streaks them with engraved signs, such as letters, crosses and other scarifications which reveal the underlying layers of paint. Sometimes it's the medium itself which is laid bare. The forms and signs are more spaced out, leaving all the shades of white freely to express themselves, like cabalistic letters on an old parchment.

## THE BALANCE OF OPPOSITES

Always attentive to ideas, the artist was also influenced by oriental philosophy and more specifically the feeling of opposites in balance (Yin and Yang) promoted by Chinese Taoism. He even pays homage to one of its supposed founders, Lao Tseu, a contemporary of Confucius (+- 6<sup>th</sup> century BC). Gabriel Belgeonne draws inspiration from him for a series of ten engravings entitled *Onzième sentence du Lao Tseu*. They are characterised by a powerful sense of balance between the engraved signs and the surface, left overhead, and the presence of geometric forms which structure the composition.

The fluidity of a liquid matter sometimes leads Belgeonne to use watercolours. The form is similar to the task; flows of colours (dis)organise the composition; splashes smear the paper with colourful constellations. Large watercolours are more lyrical and ethereal, the gesture is almost violent; while his smaller works are more contained. When his brushstroke is limited by the size of the sheets of paper, Belgeonne favours precision and concision. His layers of colours overlap less; they increase in autonomy and independence, made more dynamic by several brushstrokes which streak the surface from time to time.

## DRAWINGS, RESEARCH AND SCALES

In his drawings like in the "scales", almost daily exercises that the artist imposes upon himself, the gesture gains in concision what it loses in size. The signs, tasks and forms are much more ethereal, as though whisked away on the still white spaces of the diverse media with which the artist experiments. Belgeonne has never been as close to his profession of illustrator or editor as he is in these series in which the forms unravel and the drawing becomes writing. Just like in his illustrations, the artist exploits all the possibilities of the blank page to fuel a dialogue with forms and texts. Often, behind the movement of the forms, one or several letter(s) are revealed, expressed in the entire range of his/their graphic possibilities, between classical typography and contemporary graffiti, like enigmas which can be freely deciphered.



# **SUSPENDED SPACES**

***A COLLECTIVE  
EXPERIENCE***

**16.06 > 02.09.2018**

# THE COLLECTIVE AND THE EXHIBITION

---

*Suspended spaces*, is a collective made up of artists and researchers with diverse skills (architects, anthropologists, philosophers, sociologists, art historians, etc.). It is also an independent, mobile collective, with a variable geometry, the method of which is symbolic and geographic movement. Convinced of the importance and legitimacy of artistic and philosophical perspectives and discourses on the contemporary world, the collective works from historical sites that have been abandoned by modernity, the future of which has been prevented as a result of political, economic and historical conflicts.

To date, the Province of Hainaut is the only institution that has managed to acquire a work by the collective. The exhibition displays the ensemble, which consists of **28 elements** made by the **twenty artists** as well as the works of two guest artists (**Bertrand LAMARCHE** and **Stéphane THIDET**) and a sound document linked to the next *Suspended spaces* residence in Amazonia. It shows different stages of this shared collective experience which brings artists from all different backgrounds together around a same desire: to reflect on the lack of completion and to continue to act with disused spaces in order to “get away from modernity”.

Each exploration carried out by the collective was an opportunity to question the history of the site and its present day, by exploring ecological and colonial questions, etc., in order to suggest different kinds of critical and artistic approaches: exchanges and debates with local players, exhibitions, colloquiums, publications, etc. The artists and researchers who participate in the residences are never pushed to produce but invited to confront their personal preoccupations with those of the project. The exhibition at the BPS22 takes account of this diversity in the productions on show.

The first site visited, in 2007, was **Cyprus**. There, the collective was particularly interested in the buffer zone which splits the island in two and in the ghost aspect of the city of Famagusta. A city that has been partly closed off, emptied of its inhabitants in 48 hours, occupied by the Turkish army and guarded by the United Nations forces since the end of the armed conflict between the Greek Cypriot and Turkish Cypriot communities; it is still inaccessible. Since 1974, Famagusta is one of these “suspended” territories.

The history of Cyprus is one of successive wars and invasions. Since Antiquity, the island has been Persian, Roman, Byzantine, Christian then Turkish. But the history of Cyprus is neither clear, nor resolved, nor consensual. Following the intervention of the Turkish army in 1974, the island has been divided in two (30% of the island is Turkish Cypriot). In Famagusta, for more than 35 years, buildings, hotels, modern style

residences, sometimes unfinished ones, offer up their carcasses to those who care to look. Human beings have deserted it. The flora and fauna is having a field day. Not far away, on the other side of the barbed wire, hotel complexes prosper. The promiscuity of these realities makes up the strangeness of the city and provides numerous lines of questioning. **Françoise PARFAIT** thus supplies us with images of a timeless house that has been left to its own devices...

The collective then turned its attentions to **Lebanon**. Beirut is a few kilometres from Famagusta, on the other shore of the Mediterranean. It was the stories gathered during the Cypriot stay which convinced the collective to make the crossing. Its members discovered the existence of the site of the Rachid Karamé International Fair in Tripoli. Begun in 1962, the vast modernist building programme developed, up until 1975, by the architect Oscar Niemeyer, has remained incomplete because of the civil war which ravaged the country right up until 1990. In the beginning it was on the outskirts of the city; today the Fair occupies a more central position, caught up by the urban development of Lebanon's second city. Paradoxically, the gardens which are home to the buildings are well-maintained, but the ensemble remains closed, sometimes children from the surrounding districts enter it, on very rare occasions it's open to the public for organised events.

Two residences followed this exploration, not to mention colloquiums, publications and exhibitions on the question of the future of the Fair of Tripoli. A small group from the collective also went to Saïda, south of Beirut, to continue with the research that had been begun in Cyprus. Unlike Beirut, successively reconstructed on ruins, Saïda is a city with a restored historical centre, providing another perspective of the Lebanese habitat. **Valérie JOUVE** and **Ziad ANTAR**'s work on show in the exhibition is, amongst others, devoted to this.

Of these Lebanese experiences are born reflections, points of view in response to Niemeyer's site in Tripoli in particular, but also on the question of modernism in general. So the collective headed for **Brazil**, to Niterói, following the invitation of MAC, the Contemporary Art Museum constructed by Oscar Niemeyer on the Bay of Rio de Janeiro. Once there, the collective was asked to turn its attention to the MACquinho, the cultural and social centre of Morro do Palácio (the Palace Hill), perched on a hill and entrance gate to the neighbouring favela. Designed by the Brazilian architect as the double of the MAC, the MACquinho is an interface with the communities of Morro do Palácio. Even if tourists and visitors often aren't aware of this link, even if the people living in the favela don't mix with visitors to the Museum, the two architectures cannot be envisaged the one without the other, operating, as they do, a strong symbolic distinction in the landscape and symbolising a violent and divided Brazilian society. This social, geographic and territorial reality was a prerequisite to producing forms, works and defining a new way of envisaging the notion of "suspended spaces", like with **André PARENTE** and **Éric VALETTE**.

**The collective's next residence** (as of the end of August 2018) will take place in the **Amazon Rainforest in Brazil** and more precisely in Fordlândia, a workers' housing estate constructed in the 1920s by the American industrialist Henry Ford in order to exploit natural rubber. Built alongside the river Tapajós, this small village is primarily accessible by boat.

At the start of the 20<sup>th</sup> century, Henry Ford was forced to buy tyres for his cars from the English. Indeed, England had the monopoly on the intensive exploitation of rubber thanks to rubber tree plantations in its South East Asian colonies. As the US didn't have territories where it could cultivate its own rubber trees, Henry Ford negotiated the purchase, at a low price, of a huge site in the heart of the Rainforest. Alongside Rio Tapajós, Henry Ford had a million hectares of forest cleared and in 1928, established a city in his name: Fordlândia, a real utopic project for the "civilisation" of the Amazon. Aside from factories and an emblematic tank distributing water by dotting the countryside with fire hydrants, the city included a school, a hospital and the residential areas, whose houses take their style from the architecture of Michigan. Because he was unaware of the local specificities, the plantation and the urban project rapidly turned into a total fiasco. In the 1930s, Henry Ford moved his project a few hundred kilometres further north, to Belterra, where he had another town built following the American model. It was also a failure. Henry Ford never succeeded in exploiting rubber, neither in Fordlândia nor in Belterra. The territory was retroceded to Brazil once and for all in 1945.

Following the economic, ecological and human failure of the project, today these two sites are abandoned. In these buildings, machines survived, as did the siren of the main factory in Belterra, even today manually activated four times a day. The sound of the siren is heard simultaneously in the BPS22 (11.30 am, 12.30 pm and 4.30 pm) and in Belterra (6.30 am, 7.30 am, 11.30 am and 4.30 pm, local time).

# THE ARTISTS AND THE WORKS

---

## ZIAD ANTAR

---

Born in 1978 in Saïda (Lebanon)  
Lives and works in Paris (France)

Ziad Antar studied agricultural engineering before getting into photography. Since the mid-2000s, he has developed a visual and subjective archive of the Arab world: from Lebanon to the United Arab Emirates. His photos and videos bear witness to his vision of a world that has been marked by conflicts, without going so far as to reduce his approach to his cultural belonging. A major part of his work plays on technical anachronism, by the use of old cameras (super 8 camera, traditional photography) and out of date film, confronted with modern and contemporary shots.

---

***Famagusta***, 2010, digitised super 8 film, 1', Drawing and animation: Ghassan Halawani

---

Ziad Antar's video is the animated rereading of a small allegorical and naïve poster of the partition of the island of Cyprus, in 1974. After each having tried in vain to be the strongest to reach the leaves of a bush, two donkeys decide, not to graze together, but to make up in a carnal way by engaging in a merry coitus! By choosing diversion and farce, the artist refuses to get involved in the complexity and dramatisation of the local situation. He tackles it indirectly, by revealing just a small fragment of reality. And even if you shouldn't be taken in by an overly literal reading of the artist's scenario, we will highlight the fact that he reintroduces sexuality and bodies in a "nice little" representation of division, whereby the conflict of interest is done away with when common sense reveals the absurdity of the situation. But Ziad Antar is Lebanese and very well aware that common sense has nothing to do with the causes and resolutions of conflicts and separations. As in a lot of his videos, the body and its sensuality are both the absentee and the hope of political crises which tear these territories and communities apart.

---

***Burj Khalifa 4***, 2007

***Jezzine Mountain***, 2007

***Villa Saïda***, 2007

---

In 2000, Ziad Antar recovered 10 rolls of medium format film, out of date since 1976 and kept by Hashem El Madani's photographic studio *Shéhérazade* in Saïda. He uses this film with different cameras in the course of his stays and comings and goings. The traces which appear on the surface of the images are fortuitous and bear witness to the marks of time and History on the reality of Lebanon today.

# KADER ATTIA

--

Born in 1970 in Paris (France)

Lives and works between Paris, Berlin (Germany) and Algiers (Algeria)

Born of Algerian parents, Kader Attia spent his childhood between the Paris suburbs and the Bab el Oued district of Algiers. He uses this experience of life between the two shores of the Mediterranean as a point of departure for an artistic practice which questions the aesthetics and ethics of different cultures. His poetic and symbolic approach explores the profound repercussions of modern western cultural hegemony and colonialism on non-western cultures.

---

## ***Untitled*, 2015**

---

Like a lot of former colonies, as soon as Algeria gained its independence, the country continued what colonisation had begun. This is the case of the use of concrete, a western invention, in a time of modernity, which globalised a certain idea of housing, order and enclosure. Through the spatial installation of a practice of collage that the artist develops in a regular way as an object and means of exploring his reflections, Kader Attia makes reference to cities and architectures of former colonial empires which were testing grounds for modernists. The installation confronts the modernist architecture of Le Corbusier with the vernacular architecture of Ghardaïa, in Algeria. The Chapelle Notre-Dame-du-Haut in Ronchamp, built by Le Corbusier in the 1950s, is inspired by the Sidi Brahim mosque in El Ateuf, one of the villages of Ghardaïa that Le Corbusier visited in the early 1930s. Ghardaïa, a city located in a green enclave in the middle of the desert and peopled by the Mozabites, Muslims of an Islam which has almost completely disappeared today, has an architecture that is as arid and solid on the outside as it is fresh and colourful on the inside. Even if these inspirations have rarely been admitted, the Mozabite aesthetic profoundly influenced the modernists, for whom architecture had to be inspired by the context in which it would be built.

# FRANÇOIS BELLENGER

Born in 1984 in Le Havre (France)

Lives and works in Brussels (Belgium) and Le Havre (France)

By wandering around, using questionnaires and interviewing people, François Bellenger constructs an artistic work by experiencing diverse territories that are currently undergoing some form of transformation: destruction, renovation, rehabilitation, occupation. In Le Havre but also in Belgium, Cyprus, Lithuania and Lebanon, his work presents, through the use of different mediums, forms which bear witness to their creation process right up until their completion.

---

## ***Buffer Zone Project-Nicosia-Cyprus Island, 2009-2015***

---

Upon discovering the concrete bay of Famagusta, François Bellenger reflected upon the future of this barricaded place watched over by the military. A single patch of beach is accessible to the tourists. Everyone stops there to stare at the same stereotypical image. Refusing to get caught up in the romanticism that these modern ruins evoke, François Bellenger makes a stand against the massive “concretisation” of the coast and fantasises about the demolition of the abandoned city. Thanks to vector images and photomontage, the artist is able to depict the bulldozers present, not for strategic purposes to win a military or symbolic war, but to make a clean sweep of an architectural ideology. Before the eyes of engineers and workers, enormous machines tear down a sign, “Center Beach”, dig up rubble, rip into sections of wall ... The destruction of the site is moving forward and synthesis images begin to reveal the initial landscape: a natural bay of fine sand. François Bellenger subverts the repressive power of the capitalist city, denying, not without irony the geopolitical stakes of such a place and the human consequences of such a destruction.

The two photos are presented in a disjointed manner. One photo might be glued to the brick wall of the BPS22, another posted on the outside of the BPS22, on an advertising hoarding located at the intersection of rue Lebeau and rue Gramme.

# FILIP BERTE

--  
Born in 1976 in Ghent (Belgium)  
Lives and works in Ghent (Belgium)

An architect turned painter, Filip Berte created *Eutopia*, a construction project which is based both on stories gathered by the artist, encounters, and historical and scientific data stemming from varied sources. He is currently developing an artistic work entitled *Un-Homme/Moving Stones*, which concentrates on inclusion and exclusion mechanisms of migrants, the uninvited guests of our western societies. These newcomers are deported to enclosed areas, trapped between different countries, between the past and future, between expectations and dashed hopes, between *Home* and *Un-Home*.

---

## ***The Reappropriation of a Single Form, 2014***

---

In 2013, the United Nations High Commissioner for Refugees set up a refugee registration centre in a covered part of the main hall of the exhibition centre which was supposed to welcome international exhibitors to the Tripoli Fair. Currently, a small part of the hall is used to provide temporary housing to an ever growing number of Syrian civilians fleeing the war. In April 2014, more than a million Syrian refugees were registered in Lebanon, which, according to the UN, makes it the country with “the greatest concentration of refugees per inhabitant in the world”.

Filip Berte’s paintings have been created from different architectures that can be found in Lebanon; amongst them the Syrian refugee camps or Niemeyer’s buildings in Tripoli, a modernist façade in Beirut, but also a favela in Brazil. While the unfinished site of the Tripoli Fair served different militia occupying the city over the 15 years of civil war in Lebanon, it is an almost symbolic fact that the site houses refugees from the war in Syria. Through the juxtaposition and superposition of images, “The reappropriation of a simple form” offers a reinterpretation and shift in the concepts of spaces, be they public, private, memorial, of critical urgency or of heritage.

# MARCEL DINAHET

--  
Born in 1943 in Plouigneau (France)  
Lives and works in Rennes (France)

A big traveller, Marcel Dinahet scours landscapes above and below water with a video camera. He questions the limits and confines, trying to catch sight in these “ends of earth”, these spaces between the natural elements, of unnoticed forms that could bring us fresh information about our world. He barely manipulates his images after they have been shot. But even if everything is determined at the time of filming, Marcel Dinahet also pays particular attention to the journey preceding the arrival at his destination. Because, for the artist, the goal is to film the seabed and the preparatory work carried out on location at each stage in order to measure the climatic data and identity of the site.

---

## ***Famagusta-Varosha 1*, 2009, video, 2'05**

---

*Famagusta-Varosha* presents a “floating” image, which corresponds to a protocol that the artist uses in a large majority of his works and which, in a certain way, represents his signature. The camera is placed in a diving caisson in order to discretely film the ghost town of Varosha, behind the barriers that are watched over by the Turkish army. The artist manipulates it on the surface of the water (in this case the Mediterranean Sea), not hesitating to immerse himself in order to accompany the shooting device that he allows more or less to bob along with the current, or holds down on the surface of the sand, on the cusp of the waves and the surf. Discretely filmed by adopting the posture of a swimmer, a fisherman or the point of view of a marine animal, the images capture the slightest change in light, mixing, in a movement that is more or less agitated depending on the state of the sea, the water, the sky and the earth, thus creating an unstable and improbable landscape which distances itself or draws closer to the buildings of the deserted town of Varosha. This aquatic environment, which counterbalances and at times completely submerges the image and the motif that it represents, shifts the point of view in a place that is difficult to pinpoint and gives us a new, original, sometimes unimaginable vision of the filmed space. This off-centre perspective results in an unprecedented representation of the city, where we don't know which of the city or its observer, in itself poorly defined, is unable to stay put, cannot fit into the framework.

---

## ***Sur les toits (Tripoli-Niterói)*, 2014, video, 4'45**

---

Marcel Dinahet ran on the roof of Oscar Niemeyer's circular buildings. First in Tripoli, in Lebanon, where he climbed on the unfinished dome of the International Fair, and then in Niterói, Brazil, on the roof of the Contemporary Art Museum. With a video camera in hand, as he makes a rotation, Marcel Dinahet gives us a 360° vision of the environment in which these architectures can be found.

# YASMINE EID-SABBAGH

--  
Yasmine Eid-Sabbagh studied history, photography and visual anthropology in Paris. Between 2006 and 2011, she lived in Burj al-Shamali, a Palestinian refugee camp established in 1956 and located to the South-East of the port city of Tyre, in Lebanon. There, she carried out a photographic study including a dialogue project with a group of young Palestinians, as well as a work which involved collecting family and studio photographs. Yasmine Eid-Sabbagh has been a member of the Arab Image Foundation since 2008. She is currently a lecturer at the Academy of Fine Arts in Vienna.

---

## ***1 minute et 53 secondes***, 2013, installation

---

It's in relation to her powerful experience in the Palestinian refugee camp of Burj al-Shamali that Yasmine Eid-Sabbagh reacted to the *Suspended spaces* collective's proposal by recalling recurrent conversations that she had with her friends in the camp. In a utopic and despairing fantasy, the residents, trapped inside an overpopulated space, without any rights, without citizenship, in a temporary situation but without any way out, caught themselves imagining the construction of a floor above the camp, a splitting in two, to start again from zero, but on the bases of the preceding camp, without destruction, by accepting to steal the spotlight from those below. Literally a "suspended space". Yasmine Eid-Sabbagh's, artistic gesture by exposing to the gaze a space without quality, seems to turn our attention towards the grey areas, like a gesture to the forgotten, the refugees, but also like a kindly reference to "those below us", that she and her Palestinian friends had imagined plunged into darkness.

# MAÏDER FORTUNÉ

--  
Born in 1973 in Toulouse (France)  
Lives and works in Paris (France)

Maïder Fortuné is interested in the missing image and invites the spectator to experience the process of manufacturing the image. Her video and photographic presentation devices are systematically chosen for their precision in relation to the motif and staging. Video projection, framing, broadcast on a small monitor or on a plasma screen, the artist captures the image inspired by film techniques. Her work evokes and questions memory and absence, which she also uses in numerous quotation-works. Driven by the notion of a precise moment, Maïder Fortuné's work takes a poetic pause in a universe that is both whimsical and phantasmagorical.

---

حوت (**La baleine**), 2015

---

**Jacaré (Le crocodile)**, 2015

---

*In the Bay of Rio, the ghost of a crocodile is lurking.*

*People say that it is from Nordeste.*

*That it was swallowed by a shark after meeting President Vargas.*

*People say that it's because of a film made by an American.*

*People also say that sharks don't eat crocodiles.*

*And that Orson Welles has got nothing to do with it.*

Composite images which combine Niemeyer's architecture and mythical animals, these fake engravings by Maïder Fortuné combine stories and experiences. When visiting the unfinished International Fair in Tripoli on a rainy day, the artist was struck by the organic presence of the dome: the large damp mass of raw concrete, built by Oscar Niemeyer, looked to her like a beached whale in an urban environment which was foreign to it. In Brazil, the memory of this animal with the cavernous stomach is combined with the story of Jacaré, Brazilian fisherman and tragic hero of the unfinished film *It's all True* by Orson Welles (1942). After a long journey by raft, Jacaré (alligator, in Portuguese), who played his own role in Welles' film, died in the Bay of Rio, at the foot of the current MAC in Niterói. Maybe he was swallowed up in the whale's stomach?

# LAMIA JOREIGE

Born in 1972 in Beirut (Lebanon)

Lives and works in Beirut (Lebanon)

Lamia Joreige is a visual artist and director who uses archive documents and fictitious elements to reflect upon the relationship between individual histories and shared history. She explores the different ways of depicting the wars in Lebanon, the post-war and Beirut, a city in the centre of its imagery. It's there that she produces images and it's also there that she returns to nourish her work; work which is essentially to do with time, recording the trace it leaves behind and its effects. Lamia Joreige is co-founder of the Beirut Art Centre, a non-profit space dedicated to contemporary art in Lebanon. She exhibits in numerous international institutions.

---

## ***The River*, 2013, video, 4'**

---

*The River* is a four-minute tracking shot, filmed from a car driving around in the dried up river bed of Beirut. This particular place in the city is more of a mental space than a picturesque or significant site. It's a place of fantasies of crocodiles and red water, and it's also a tale due to its actual form, a long ribbon that guides your gaze. The tracking shot is its natural form, never ending, constant, homogenous, unlike wars which fragment time and space. It carefully inspects space in the same way as it carefully inspects the image, it splits the city in two, it's timeless. It evokes the tracking shots of films by Marguerite Duras, in Paris in *Les Mains négatives*, or the mental landscapes of *Aurélia Steiner*.

Over these images, with a confidential voice, Lamia Joreige reads a text written upon her return from a trip to New Zealand where she had a dual experience of beauty and solitude. *The River* tells the tale of Beirut, its inhabitants who have trouble projecting themselves into the distant future: "Since 2005, Lebanon is in a state of suspension, in a state of stopped war, of suspended war." The river is waiting to get its waters back because in the words of the architect Youssef Tohmé: "We are waiting for the water in this river; they say that if the water returns, Lebanon will pull through."

# VALÉRIE JOUVE

--

Born in 1964 in Saint-Etienne (France)

Lives and works in Paris (France) and Jericho (Palestine)

Since the early 1990s, Valérie Jouve has been building up an original photographic body of work, which is attached to the human presence in the city. She is an anthropologist turned photographer but also makes films. Her photos, present in numerous international art institutions, also belong to the domains of anthropology, sociology and the representation of today's world. Through the photographic staging of moments, of "images that have been played" or "performed", she tries to make sense of our society and its theatricality in its daily aspects.

---

***Sans titre (L'Africain)*, 2013**

---

***Sans titre (Le King)*, 2013**

---

***Sans titre*, 2013**

---

At each of the residences of the *Suspended spaces* collective in Lebanon (2011, 2013), all eyes were turned towards the modernist and monumental project of the unfinished (in part because of civil wars) International Fair of Tripoli, in the north of the country. A small group also moved southwards, to the city of Saïda. Ziad Antar, an artist from the collective, hoped to introduce his city and friends to a few fellow artists, including Valérie Jouve. With these escapades, which follow more formal moments of residence and colloquium, Valérie Jouve thus created a series of portraits of people she met in the old town of Saïda, friends of Ziad Antar and unique faces which form modest and intimate counterpoints.

# JAN KOPP

--

Born in 1970 in Frankfurt (Germany)

Lives and works in Lyon (France)

The work of Jan Kopp uses numerous mediums (sound, video, drawing, sculpture, performance) and is just as well deployed through the vast installations conceived in relation to the spaces that they occupy as it is in more discrete forms. He was noticed very early on for his interventions in the public space, investing places that have been left vacant in our cities. To observe the world and the forms of its expressions; this seems to be the approach of this artist who quotes Wittgenstein: "The world is everything that is the case." Starting out from this aphorism, Jan Kopp observes "that is the case", in other words the methods upon which our exchanges are structured, our codes and the semantics which result from them.

---

***The House***, 2008-2010, video, 4'39

---

To a maritime background, a building under construction is the backdrop for a variety of appearances and disappearances: abstract forms are a reminder of plastic bags blowing in the wind, sheets hung out on every floor, a child dancing to the sound of folk music. When a city appears in close up, three men are fighting around a newspaper that has been left on the road. The silent presence of political problems, it evokes what the news tells us day in day out, in the daily life of a country. The final part of the film returns to the initial landscape of the unfinished house and beach. The small intrusions of sheets hanging out, fights or children's dances, which seem to pick up the argument of the men in the city are distanced from the harshness of the geometric structure in concrete. They introduce a poetic and delicate perspective, where absence and disappearance seem to make light of what the presence of such a construction means to the island's economy. Because, in Cyprus, like elsewhere, building is about taking possession of the land. Only the landscape remains unchanged in the strangeness of this reconstructed temporality. Faced with this imposing building, the completion of all planned and coherent human action seems to be undermined. Human presence appears fragile, it unravels and is unable to appropriate any matter, identity or unity.

# BERTRAND LAMARCHE

Born in 1966 in Paris (France)

Lives and works in Paris (France)

Bertrand Lamarche uses a complex and diversified body of work, including installations, photographs, digital videos, performances, sculptures and sound works. By resorting to distortions of spatial or temporal scales, he constructs an ensemble of sculptural forms that are both enraptured and conceptual. His work relies on the speculative potential of figures that he has been regularly using in his works for almost 20 years: the city of Nancy, Kate Bush, meteorology, giant umbrellifers, emergency lights, tunnels and vinyl discs. A large part of Bertrand Lamarche's work is characterised by a desire for subjectivisation and appropriation, sometimes almost God-like, of these different portions or figures of the real. Through his modelling work, the artist reinvests these figures and develops an ensemble of propositions, sometimes vertiginous in the sense that they originate in loops, that they stage abysses and engender distorted scales and a loss of points of reference in time and space.

---

***Lobby (Hyper Tore)***, 2016, Courtesy Galerie Jérôme Poggi, Paris

---

Driven by a simultaneous movement of retraction and dilatation, a soft tubular crown turns on an axis, propelled by a motorised mechanical system. It evokes a passage, but also an animal curling itself up or a black star, in other words a black hole which ends with the idea of a fall or collapse. Lobby (Hyper Tore) is more similar to a mutant organism in perpetual movement than to a sculpture, even if this work, which inscribes its circular form in space, has a certain relationship with kinetic works from the 1960s. Made up of a soft conduit, and equipped with a motor, the work appears to retract before regenerating itself as a biomorphic form with surprising faculties. It escapes the rationality of the eye, caught in the trap of this process of formal renewal. This work synthesises Bertrand Lamarche's ideas, in turn nourished by astrophysics, meteorology, town planning or botanics. It sheds light on the attention he pays to perceptive phenomena and reveals his capacity to invent works on the boundary of science-fiction or daydreaming.

The term *lobby* designates a corridor, an entrance or a hall and refers to the staging of large buildings or business headquarters based, amongst others, in Manhattan.

# LIA LAPITHI

--

Born in 1963 in Cyprus

Lives and works in Nicosia (Cyprus)

Initially marked by a relationship with medicine, Lia Lapithi's artistic work has gone on to evolve around environmental and political issues, in particular the Cypriot question, and the most sensitive forms of the tense political situation on the divided island. Her recent works focus on events linked to art, including interactive social performances.

---

## ***Defining Silence***, 2010, leporello

---

*Defining Silence* is a panorama made up of a photographic tracking shot which follows the periphery of the closed district of Varosha (Famagusta), by going round the enclosure which cannot be crossed since 1974. As he is unable to enter, the artist films around this district and makes a topographic relief of it. The perimeter of Varosha is approximately eight kilometres in length. Hidden inside her car, because it's forbidden to film in this zone, she took more than 600 photographs "in a burst", in order to make this panorama and thus develop a systematic work recording the Cypriot fracture. This panorama follows a succession of barbed wire, wooden fencing and jerry can barricades which separate the city and reveal, beyond, abandoned constructions and gardens. These photos are, for the artist, an attempt to recreate this journey, from the beach to the red earth, characteristic of the region of Famagusta. The final photograph shows a sign upon which is written, also translated into Turkish, English and German: "Controlled Road – Do not stop, No photography, Follow the main road."

# DANIEL LÊ

--

Born in 1961 in Levallois-Perret (France)

Lives and works in Paris (France)

A founding member of the *Suspended spaces* collective, Daniel Lê is not defined by a “style” in his artistic pursuit, but rather by personal expression, turning his hand to video, to drawing, sculpture, installations and performance. He adapts working principles for each new project. In recent years he has focused his research on the question of the documentary and the role of the voice, with, notably, a video entitled *How I shot Hitler* (collection Frac Bretagne) and *God save the King* that he exhibited at the Jeu de Paume in Paris.

---

***La citerne***, digitised super 8 film, 2015, 2', With Jorge Luiz Rodrigues de Souza (Jorginho) and the participation of Josemias Moreira Filho (Jefferson).

---

On the Palace Hill, a favela in Niterói, a child is playing with his *cafifa*, a kite, the string of which is coated in glue and crushed glass so that he can cut the string of his adversary during combats. In the favelas, the kite is also used to alert drug traffickers of the arrival of the police. Stationed on a tank, which in the past served as a place for assassinations among members of rival factions, a child is dancing around. Flying the *cafifa* is also about finding the same rhythm. The movement of the body is transmitted to the kite, which sways around in a fashion similar to that of a samba dancer.

# ARMIN LINKE

--

Born in 1966 in Milan (Italy)

Lives and works in Berlin (Germany)

As a photographer and filmmaker, Armin Linke analyses the formation (what he refers to as the “Gestaltung”) of our natural, technological and urban environment, perceived as a varied space for uninterrupted interactions. His photos and films function as tools to raise awareness of the different conception strategies of this space. By working with his own archives, and with other media archives, the artist defies the conventions of photography, where questions on the way the photo has been set up and displayed become increasingly important. In a collective approach with artists, designers, architects, historians and curators, the stories are constructed using numerous discourses.

---

**Untitled**, 2010, books, UNFICYP archives, 2010

(Thanks to Jozef Kocka and Brian Kelly)

---

After several stays in Cyprus, Armin Linke decided to stop taking photos of the island and the numerous areas where photography is prohibited (the line of separation often materialised by wire fencing and barbed wire, walls of building blocks, the buffer zone or green line which separates the two parts of the island). He prefers to work with photos that have already been taken. He is interested in documentation produced by the UN and obtains the authorisation to exploit some photos taken by the soldiers for the Organisation's archive. These images, exhibited without any commentary, nor mention of the date or place, sometimes see their documentary dimension fade away in favour of a more generic evocation of the occupation, of the militarisation of territories, spaces on hold. The artist also plays on the elimination of the border between real and fiction: these UN photos are snapshots of “real” events, like the daily inspection visits, but also documentation of simulation exercises or productions aimed at the press. By establishing a theatrical classification of these photos, the artist gets the spectator interested in details and in questioning himself on the actual intention of this documentation.

# ANDRÉ PARENTE

--

Born in 1957 in Brazil

Lives and works in Rio de Janeiro (Brazil)

André Parente is an artist and researcher specialised in the fields of cinema, video, new media and, more particularly, devices for panoramic vision. Since 1990, he has been running the Culture and Technology of the Image research and teaching group at the Universidade Federal do Rio de Janeiro.

---

**NAU**, 2015, video, 4'33, Sound: Vinicius Quintella

---

The video explores the empty space in suspension between the two most important monuments on the Bay of Rio: the famous Sugarloaf Mountain and the Contemporary Art Museum of Niterói, one of the major works by the architect Oscar Niemeyer. The architect designed the overhang of the Museum by following the line of the slope of the Sugarloaf Mountain in Rio to the horizon. The majority of visitors play around with this alignment by taking photos which make use of the juxtaposition of perspectives. André Parente went on the internet to hunt down these photos taken by tourists before graphically highlighting the variations in distance.

# FRANÇOISE PARFAIT

Françoise Parfait is a visual arts and new media lecturer and artist. Her research, both practical and theoretical, concerns the issue of temporal images in the field of art. She is one of the founding members of the *Suspended spaces* collective.

---

**Botanica Entropica**, 2010

---

*Botanica Entropica* is presented in an ambiguous form. Retro-projected, the image of a house can be seen in the flatness of the picture rail, in broad daylight. The frame is still, the grain of the image is extremely clear, without any apparent movement, vibration or pixels. Only the soundtrack, on which you can hear small, unidentified crackling noises, evokes a micro-evolution of something. In an almost imperceptible manner, the flowers on the balcony and the grass on the ground grow or fade, depending on when you see the work. This house, located against the enclosure which surrounds the backs of the residential districts of Varosha occupied by the Turkish army, initially calls to mind childhood memories, of a comfortable family home, of holidays. But, little by little, a sort of anachronism, disproportion and incongruity asserts itself in the proud flowers, erect and in the 'misplaced' density of a window balcony. Behind the peaceful appearance of a domesticated nature is hidden, barely concealed, the trace of abandon in the guise of

the formless and chaos. On three occasions and in different seasons, Françoise Parfait went to the front of this house. She observed the effects of time, which dries up the overgrown plants, leaving skeleton-like shadows on the façade, then, during a next visit, the colours of a new spring. Françoise Parfait's video offers a fascinating cohabitation between the artificial and timeless steadiness of the building, the sky, the road and the discreet growth of vegetation and the seasonal variations it undergoes. Timeless and left to its own devices, the house displays its own vitality, autonomous, entropic and astounding.

## SOPHIE RISTELHUEBER

--

Born in 1949 in Paris (France)  
Lives and works in Paris (France)

For more than thirty years, Sophie Ristelhueber has developed a unique approach to the ruins and traces left by humanity in places that have been devastated by war or natural and cultural disturbances. Jacques Rancière said the following of her work in *Le spectateur émancipé*: She didn't photograph the emblem of the war but the wounds and scars which brand war onto a territory. She makes these real souvenirs of the "acts" of history visible. Even if she mainly uses photography in her work, Sophie Ristelhueber also uses her rushes to create plastic works, playing on the material and the format of the image, its status, its setting and its installation in space (photographs, posters, photo installations, films, artist's books, etc.).

---

### ***Over There*, 2010, video, 5'15**

---

In July 1974, Sophie Ristelhueber was on holiday in Crete. She was 24 and had her first encounter with war. In the south of the island, notices for general mobilisation were posted on the walls and trees in the village squares. The island was suddenly emptied of its men, she saw them climb into buses; they set off for Cyprus "to wage war". Unlike the photographic work that we associate with her and other artists from the collective, Sophie Ristelhueber is the only one who didn't want to be confronted with the physical experience of Famagusta. She preferred to work with its far off knowledge, that of memories and documentation, out of a same desire not to deal with history head on, to show what's going on around it, the after or the before, whether they are inscribed in the geographic space or in that of the memory. The video *Over There* shows us a succession of personal photos, without a frame, incomplete, suggestive. As a counterpoint to this close-up view of the subjective reality of a young girl, a soundtrack evokes the bigger picture, while playing extracts from live commentaries by Michael Nicholson, a reporter of the Reuters news agency present in Cyprus from the first day of the conflict.

# MIRA SANDERS

--  
Born in 1973 in Uccle (Belgium)  
Lives and works in Brussels (Belgium)

Mira Sanders develops a personal and multi-faceted work. Following the discovery of Georges Perec's book *Espèces d'espaces*, the artist defines herself as a "user of space". Questioning the influence of our cultural conditioning on our systems of perception, she wanders around towns and gently experiences the places and personal visions of the inhabitants she meets. She mixes drawings, notes, videos, interviews, sound recordings and installations, but she also imagines the hidden side of the city. The private and the public, the real and the experienced cross paths and are mixed up to once again make up new open and polysemic territories.

---

***The journey (maquette installation)*, 2009-2018, video, 5'14**

***The Journey (carnet-paysage)*, 2009**

---

Mira Sanders takes as her point of departure the experience of her stay in Cyprus in 2008, which revealed to her the paradoxical situation of western tourism. The buildings of the Famagusta resort, standard bearers of the triumphant tourism of the 1960s, now stand empty. Built for leisure, these buildings are now suspended in time and have become monuments of the painful history of the island. *The Journey* thus offers a universal archive of tourism.

Yet, by choosing to redraw rather than reproduce the images in the state in which they were found, Mira Sanders creates a discrepancy in the representation of these elements, inviting a critical eye. She chooses to link her survey on tourism to the issue of representation. If the video of *The Journey* bears witness to the means of transport in the past and present, which have changed our perception of the world, it's a video camera which enables us to travel through this landscape. Behind the screening wall, the quote "We put the world before you by means of the bioscope" by Charles Urban, producer of short travel films at the start of the 20th century, attracts the spectator's attention to the power of illusion, which provides the relief and movement in the images. In the video, the windows of the buildings refer to this power, by copying the frames of postcards, which cut up the great tourist destinations into real stereotypes thus fixed in "snapshots" that can be recognised by everyone.

# STÉPHANE THIDET

--

Born in 1974 in Paris (France)

Lives and works in Paris (France)

Both dark and wonderful, the world of Stéphane Thidet offers distorted visions of reality. His works suggest an elsewhere, a fiction that is inaccessible but perceptible, which confronts the spectator with a new "state of affairs". Often linked to childhood or entertainment, they reveal a certain loss of innocence, a concern, which through the permanent state of tension that they suppose, provokes an agitation, a fertile inner turmoil. Things and situations extract themselves from their habitual use, giving way to a hybrid reality resulting in different readings.

---

***Untitled (The Slagheap)*, 2008, sculpture, Collection Antoine de Galbert, Paris**

---

The mineral and heavy appearance of this cone, which rather than attracting the gaze to its summit draws it inexorably down towards the ground, along with the hypnotic magnetism that it produces, arouses a strange curiosity. When the eye approaches it, it discovers a porous and compact surface made of an incredible amount of confetti. Light, inoffensive and festive projectiles, thrown during celebrations and in particular at carnival, confetti is usually colourful. Here, the uniform matt black colour and the accumulation make this pile heavy and inert. A reference to the industrial landscapes of Charleroi, but also to the workers' housing development of Fordlândia, where the next residence of the *Suspended spaces* collective will take place, Stéphane Thidet's work invokes the limits between art and entertainment, being reasonable and going too far, reason and madness.

# ERIC VALETTE

--  
Born in 1969 in Lyon (France)  
Lives and works in Paris (France)

Éric Valette is an artist and teacher-researcher at the Université de Picardie Jules Verne in Amiens (France). He has worked on the question of representation, and more particularly on perspective and the relationship with reality. His plastic artwork uses video as an installation, but also drawing and performance. He also collaborates with the Brussels-based choreographer, Mauro Paccagnella. He is one of the founding members of the *Suspended spaces* collective.

---

## ***Boa Viagem***, 2014, video, 5'

---

*Boa Viagem*, which means "Bon voyage", is the name of the beach on which the MAC has been built. Eric Valette's video is part of the *Love Train* series. It was entirely filmed in the Museum of Contemporary Art in Niterói. A video camera mounted on an electric train crosses architectural landscapes which have been cobbled together and which seem to get built as it moves along. Each sequence ends with the train crashing into the scale model of the parliament of Brasília, before setting off in another direction. The scale models and the shots have been made in collaboration with students from the Curso de Artes of the Universidade Federal Fluminense (Brazil): Gabriela Bandeira, Filipe Britto, Shirley Cunha, Elisa Gouvea, Barbara Perobelli, Juliane Rodrigues, Bruno Torres, Mateus William.

# CHRISTOPHE VIART

Born in 1962 in France

Lives in Nantes and works in Rennes and Paris (France)

An artist and teacher, Christophe Viart works on different projects which combine a unique destiny and the invention of histories in the plural, like his work devoted to the inventory of autobiographies entitled *Ma vie* (Frac Bretagne, 2017) or his reading of Herman Melville's *Moby Dick* (*Têtes ou queues* and *La Gamme*, éditions Incertain sens, 2005).

---

## ***No Diving or Jumping (Famagusta)*, 2009, sculpture**

---

*No Diving or Jumping (Famagusta)* is the life-size copy of a lifeguard's cabin born of two different journeys. The first is linked to the residence organised in Cyprus, part of the *Suspended spaces* project in 2008. The second, the original photograph of which is on show in the exhibition, took Christophe Viart to Tijuana in the state of Lower California and to Mexico a few months later. The construction was born in the artist's mind, by associating the vision of the border region between Mexico and the US and the surviving image of the city of Famagusta, in Cyprus. Whether on the edge of the Pacific Ocean or looking out towards the Mediterranean, if we allow ourselves to look, then the role of the boundaries between states is not just to separate, but also to prohibit all communication. *No Diving or Jumping* presents itself as an emblem of a point of view. This working copy combines the memory of the beach of Tijuana, with the groups of families sunning themselves on the sand, contrasting with, on the other side of the border, Famagusta and its ghost buildings looking out on a depopulated sea.

---

## ***No Diving or Jumping (Tijuana)*, 2009, photography**

---

It's on the beach of Tijuana, beside the Pacific, a few metres from the border with the US, that Christophe Viart took the photo of the lifeguard's cabin which served as a model for the constructed piece on show in the exhibition.

*No diving or jumping* is a wooden structure: a cabin that has been painted yellow, raised on raw timber piles, with three large windows made of Perspex. A small terrace protected by a barrier, also painted yellow, makes it possible to walk all the way round this cabin. There is no ladder with which you can climb onto the platform. Without clearly referring to an identified use, this architecture clearly stems from a monitoring mechanism. Monitoring what? It's not a cabin which protects or hides the observer, as in the case of watchtowers or hunting huts. The title of the work provides an indication as to the probable place where the structure will be used: "No Diving or Jumping." Yet, despite the title, despite the colour, Christophe Viart's work cannot escape military or paramilitary imagery.

# MEHMET YASHIN

--  
Born in 1958 in Nicosia (Cyprus)

Mehmet Yashin was born in the Nicosia suburb of Yenisehir (Neapolis in Greek), to Turkish Cypriot parents. Today, he is one of the greatest poets in the Turkish language. His work is marked by the history of Cyprus and is strongly influenced by the loss of his neighbourhood's cosmopolitan quality and the destruction of his family home during inter-communal fighting in 1963. In 2002, he published poems in the Karamanli form of Turkish. He also published *An Anthology of Cypriot poetry* in which he translated early Cypriot poems with the help of historians and archaeologists. Preferring the poetic space to that of nations, Mehmet Yashin does not adopt a political position and writes, as an epilogue to his anthology published in French under the title *Constantinople waits for no-one*: "The space of my identity can only be my poetry."

---

## **Ölü Ev**, 2010

---

In order to write *Ölü Ev (Dead House)*, Mehmet Yashin drew on his experience as a refugee child. In it, he evokes the home of his childhood that he and his family had to leave during the winter of 1963 (the "Bloody Christmas") when he was five years old. Located in Neapolis, the last cosmopolitan district of Nicosia (Cyprus), it was pillaged and set on fire by the EOKA, the National Organisation of Cypriot Fighters (a Greek nationalist and anti-communist organisation, which fought for self-determination of the island and its union with Greece). Mehmet Yashin lost some members of his family during this conflict. A chant as a homage to a dead house, the text mourns the passing of time and the pain of loss, which remains intact, while "the crazy laughter of the war rings out".

By translating the same poem into twelve languages, Mehmet Yashin questions the universality of artistic creation. Each of the versions of his text proposes a different expression, each very close and very distinct from the author's inner voice. And if the visitor doesn't know Turkish and thus cannot understand the texts that are being read out loud, he can nonetheless listen to the text whilst reading one of the numerous translations on offer, and project towards this foreign language, figure of otherness, the universal emotions and images which come to him during the reading of the poem.



# THE LITTLE MUSEUM

## *MOI, JE... !?*

16.06 > 02.09.2018

This exhibition on the self-portrait, aimed at children, takes place in the Project Room of the BPS22 and contrasts works by participants in the *Ateliers du mercredi* with works from the Province of Hainaut collection.

In an age in which the selfie is a real social phenomenon, *Moi, je...!?* questions the codes of self-representation; the positive or the negative, the physical singularity or the psychological characteristics that we choose to reveal to the other.

**Artists:** Esteban CATALDO, Iside CATALDO, Cécile DOUARD, Fernand DUMEUNIER, Patrick EVERAERT, Fernand GOMMAERTS, Léa GUSSETTI, Boris GRÉGOIRE, Antoine JACQUET, Théo JACQUET, Clara LORIAUX, Estelle LORIAUX, Michaël MATTHYS, Johan MUYLE, Jean RANSY, Cindy SHERMAN.



## **EXHIBITIONS**

**16.06 > 02.09.2018**

**GABRIEL BELGEONNE - *(UNTITLED)***

**SUSPENDED SPACES - *A COLLECTIVE EXPERIENCE***

## **AROUND THE EXHIBITION BY GABRIEL BELGEONNE**

### **PRINTS**

**TWO COURSES BASED ON PRINTING TECHNIQUES**

**MON. 27.08 > FRI. 31.08.2018**

For children aged 6 to 10 and young people aged 11 to 15

9:30 > 16:30 / Reception from 9:00 am till 5:00 pm

These two courses interspersed with various workshops will enable you to take the time to explore, experiment and invent in the stimulating universe of BPS22.

Over this week, the two groups of participants will use their impressions from the museum to make prints using a variety of techniques including linocut, cyanotype, inking etc.

### **> INFO:**

+32 71 27 29 71 or [sophie.pirson@bps22.be](mailto:sophie.pirson@bps22.be)

## UPCOMING EXHIBITIONS

### OUTDOOR EXHIBITION

## FLUIDE - CONTEMPORARY ART WALK

08.09 > 09.12.2018 In the city of Thuin

Outdoor exhibition organised in partnership with the Centre culturel de Thuin-Haute Sambre, *Fluide*, a contemporary art walk, invites contemporary artists to take over the city of Thuin in order to bring about a few aesthetic disturbances and thus activate its heritage. *Fluide* is the opportunity to discover contemporary art outside of specialised places and an invitation to take a fresh look at the environment that surrounds us.

**Artists:** Charlotte BEAUDRY, Cathy COËZ, Pauline DEBRICHY, Daniel FAUVILLE, Mario FERRETTI, GRRIZ (Luigi GRECO et Mattia PACO RIZZI), Serigne MBAYE CAMARA, Lola MEOTTI, Mostafa SAIFI RAHMOUNI.

## US OR CHAOS

22.09.2018 > 06.01.2019

*US OR CHAOS*, brings together around forty works from the *a/political* collection, based in London. Inspired by the retort of a riot policeman to a member of the Spanish artists' collective Democracia, the exhibition unfolds between various methods of control and resistance strategies, with powerful works that are at times monumental, at times minimalistic, by Franko B, Democracia, Teresa Margolles, Andrei Molodkin, Piotr Pavlensky and Andres Serrano, amongst others. The exhibition is also the opportunity to bring out *Résilients*, a work that was created by the duo Stéphanie Rollin and David Brognon in collaboration with laid-off workers from the Caterpillar factory in Gosselies.

**Artists:** Franko B, David BROGNON & Stéphanie ROLLIN, DEMOCRACIA, Kendell GEERS, Leon GOLUB, Teresa MARGOLLES, Andrei MOLODKIN, Petr PAVLENSKY, Andres SERRANO, Santiago SIERRA, Nancy SPERO.

---

Museum accessible from Tuesdays to Sundays, 10:00 > 18:00  
Closed on Mondays, on 24.12, 25.12, 31.12, and 01.01 and from 03.09 au 21.09.2018

**RATES:**

€6 / seniors : €4 / Students and job seekers: €3 / under 12 years of age: free  
Groups of 10 persons minimum: €4 / Guides : 50 € or 60 € (week-end) per 15-persons groups  
Free entrance for school and associations (visits and workshop) upon booking

**Web application available: <http://guide.bps22.be>**

---

 [www.bps22.be](http://www.bps22.be)

 [guide.bps22.be](http://guide.bps22.be)

 [facebook.com/bps22.charleroi](https://facebook.com/bps22.charleroi)

 [@BPS22Charleroi](https://twitter.com/BPS22Charleroi)

 [@bps22\\_charleroi](https://www.instagram.com/bps22_charleroi)

---

Graphic design: heureux studio



**BP**  
**S**<sup>22</sup>

---

MUSÉE D'ART  
DE LA PROVINCE  
DE HAINAUT

BOULEVARD SOLVAY, 22  
6000 CHARLEROI  
BELGIQUE

---

[WWW.BPS22.BE](http://WWW.BPS22.BE)