

XAVIER MARY

MX TEMPLE

EXTRA VIEW

SANAM KHATIBI

+

THE LITTLE MUSEUM

VISITOR'S GUIDE

EN

EXHIBITIONS

08.06 > 01.09.2019

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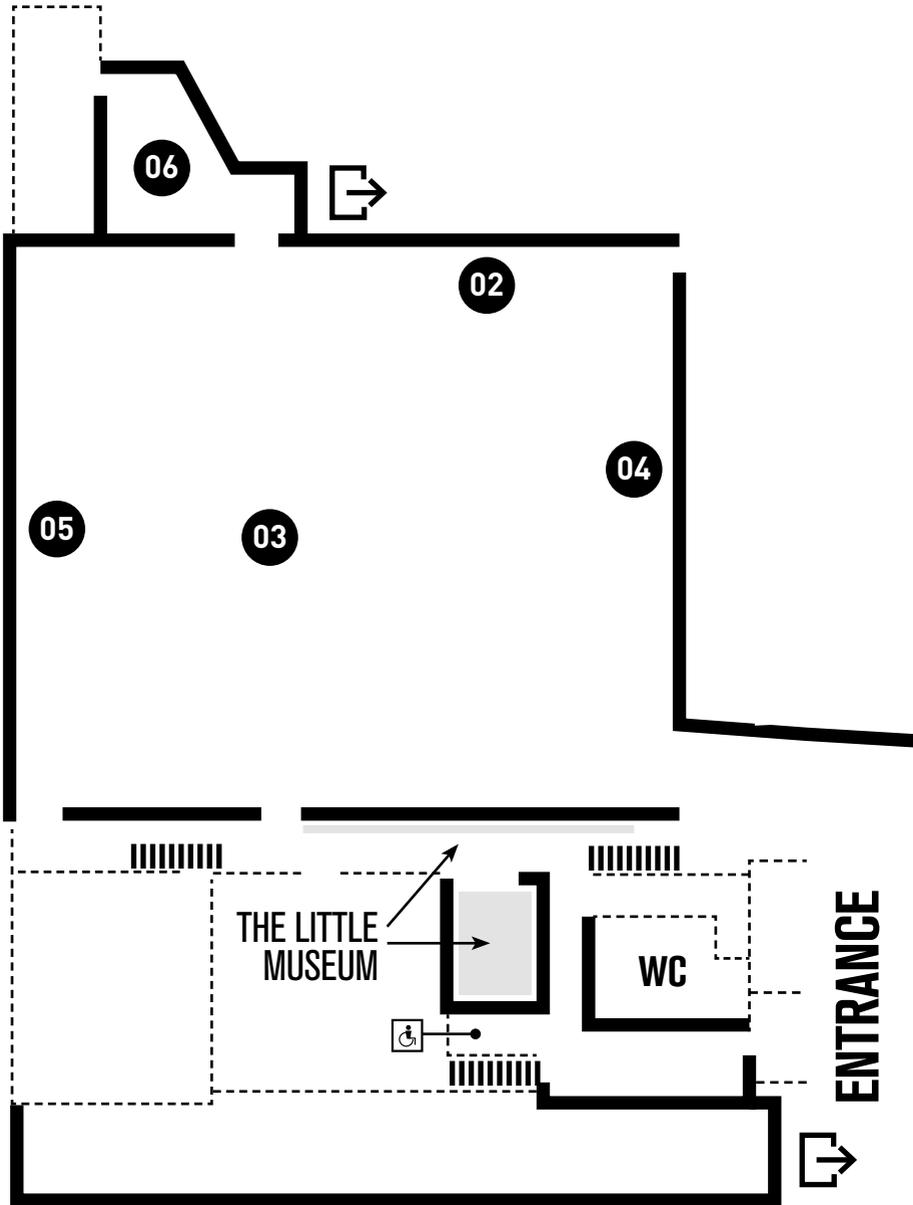
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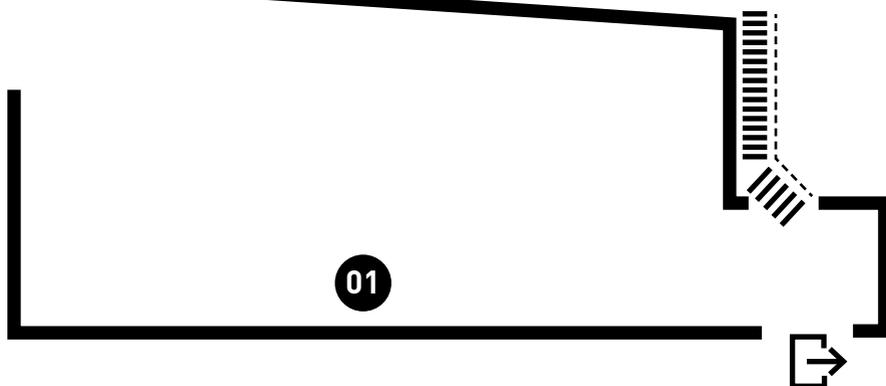


SALLE PIERRE DUPONT

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XAVIER MARY *MX Temple*

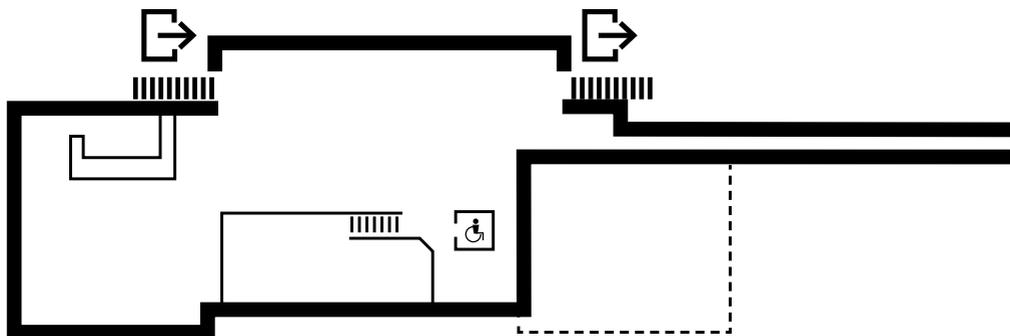
01	MX SCULPTURE	2019	Video Courtesy Baronian Xippas
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BAR



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

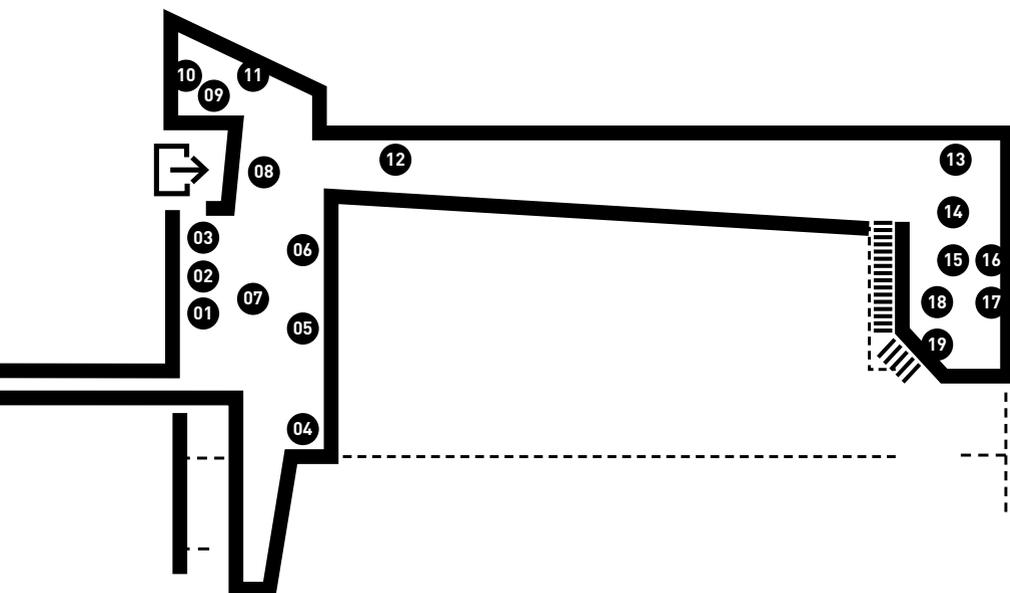


SALLE PIERRE DUPONT

+1

SANAM KHATIBI

De ta salive qui mord



SANAM KHATIBI

De ta salive qui mord

01	HOW BEAUTIFUL YOU ARE	2018	Oil on panel, framed Private collection
02	A SMALL TOKEN OF MY AFFECTION	2019	Oil on panel, framed Private collection
03	ODE TO A NIGHTINGALE	2019	Oil on panel, framed Private collection
04	NO MORE MAGNIFICENCE	2014	Hand-woven wool tapestry Courtesy of the Artist and rodolphe janssen, Brussels
05	UNDER THE INFLUENCE OF POISON	2018	Oil and pencil on canvas Private collection
06	YOU ARE SUCH A GOOD LIAR	2019	Wood Collection de l'artiste
07	LA DISPARITION DE CÉCILE	2019	Various objects Artist's collection
08	NOW THAT THE EVENING IS NO LONGER SILENT	2018	Oil and pencil on canvas Private collection
09	SWEAR TO THIS BY ALL THE SAINTS	2019	Ceramic on plinth Courtesy of the Artist and rodolphe janssen, Brussels
10	CLEAN YOUR TONGUE SIR	2017	Ceramic Courtesy of the Artist and rodolphe janssen, Brussels
11	I THOUGHT YOU'D MIGHT LIKE TO DANCE	2015	Oil on canvas Private collection
12	I MUST CONFESS THAT THE VIEW FROM WHERE I SIT HAS BEEN RATHER GREY	2015	Ceramic Artist's collection
13	EVERYTHING'S AT HOME EXCEPT YOUR WIFE	2014	Oil on canvas Artist's collection
14	YOU FORGOT TO KISS ME	2015	Ceramic Artist's collection

15	THE THIRD SUBSTANCE	2016	Ceramic Artist's collection
16	I DIDN'T FEEL A THING!	2015	Oil and pastel on canvas Private collection
17	DE TA SALIVE QUI MORD	2019	Hand-woven wool tapestry Courtesy of the Artist and rodolphe janssen, Brussels
18	I JUST WANTED TO KEEP KISSING HIM TILL MY LIPS FELL OFF	2019	Ceramic Courtesy of the Artist and rodolphe janssen, Brussels
19	HE HIT ME AND IT FELT LIKE A KISS	2015	Embroidery on linen and framed in brass Artist's collection

XAVIER MARY

MX TEMPLE

For his first major museum exhibition, Xavier Mary (born in Liège in 1982) is embodying his insights from his exploration of South-East Asia over ten years ago. True to his capacity for reinterpreting diverse forms and influences, he has produced monumental new pieces (film, sculpture, and installation) which echo previous works. *MX TEMPLE* enables us to enjoy the artist's uniqueness, his work laying the foundations for a special language based on contemporary plastic, specific to a globalised 21st century.

XAVIER MARY

Xavier Mary was born in Liège in 1982. He studied at the École supérieure des Arts de Saint-Luc de Liège (Printing Techniques) and at the École de Recherche Graphique de Bruxelles (Master in Arts, Sculpture and Installation/Performance departments) until 2006. Since then, he has done numerous solo exhibitions and is now represented by the galleries Baronian Xippas (Brussels) and Nosbaum Reding (Luxembourg).

To design his works, Xavier Mary draws inspiration from motifs or themes which represent very different worlds, and are aesthetically, geographically and historically far apart. This includes mainstream cinema, electronic music, traditional rituals and ancient architecture from very different civilisations, car or truck tuning, rave parties, etc. These random inspirations are then combined to give rise to new shapes built from industrial elements (scaffolding, metal-stud partition profiles, neon lights, tires, motorway materials, etc.).

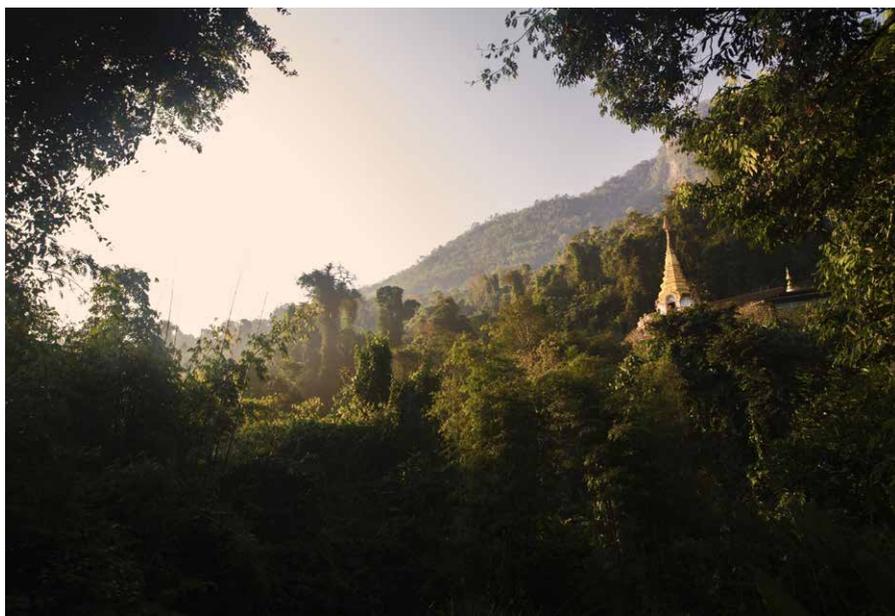
The result is a form of aesthetic syncretism: an aesthetic generated by fusing all these formal influences. And this aesthetic syncretism is coupled with the artist's personal mythology. A tragic mythology, that of an evanescent world and individual, whether past, present or future. Because one of the keys to understanding Xavier Mary's work lies in his instinctive ability to create industrial sculptures which, he explains, "*stand like the remains of the modern dream.*"

It is in this sense that Xavier Mary's plastic language may be considered characteristic of the globalised 21st century; it captures forms in circulation and expresses a sense of disenchanting finiteness.

***MX TEMPLE* EXHIBITION**

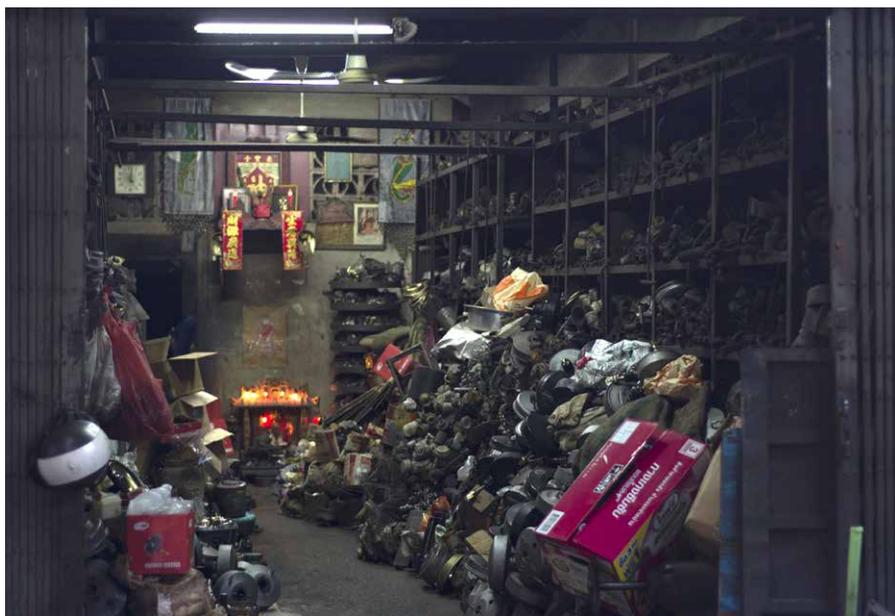
The idea behind this exhibition, entitled *MX TEMPLE*, came about in 2009 when Xavier Mary made his first trip to Thailand and Cambodia. He is as much captivated by the jungle infested archaeological sites of the Khmer Empire as by the small Buddhist altars of large megalopolises surrounded by concrete and stalls selling mechanical / electronic spare parts. Mary considers that all such antimonic images, which come together without hierarchy, directly echo the aesthetic syncretism he so intuitively develops.

Ten years after the birth of the *MX TEMPLE* project, and for his first solo exhibition in a museum, the ideas have remained identical, so that the new productions (unprecedented in scale) seem to prolong the work developed by Xavier Mary for more than a decade. Characterised by a coherent personal space built from raw industrial materials, his work has powerful social overtones and gradually reinterprets major movements in the history of contemporary art (assemblage, minimalism, abstraction).



↑
Wat Tham Pha Plong,
Chiang Dao,
Thailand, 2018
© Xavier Mary

↓
Talat Noi (Mottor City),
Bangkok,
Thailand, 2018
© Xavier Mary



MX SCULPTURE / MX ចម្លាក់

01

2019

Video super ultrawide 1080P, dolby surround - 11'35''

Production: BPS22 Hainaut art museum

Supporters: Fédération Wallonie-Bruxelles and Wallonie-Bruxelles International

Photo director: Florian Berutti / Drone: Arnaud Eubelen / Sound: Emptyset

Courtesy Baronian Xippas

MX Sculpture is an experimental film based on a predetermined structure. At the heart of this film is a sculpture around which all the scenes are built. Shot mainly at sunrise and sunset in the highly elongated 32/9 format, these scenes are driven by permanent movement; first that of the sculptors and then that of the camera once the sculpture is erected; then that of a barge [landing craft], then that of the camera again. Created by the experimental group Emptyset (Bristol, UK), the elliptical movements, new format, fading light and hypnotic soundtrack make *MX Sculpture* a crazed work, in the tradition of what has been called structural cinema (*).

The film shows three chronological exercises performed in Cambodia by the artist and his team in February and March 2019:

1. A sandstone sculpture representing Xavier Mary's initials is made by craftsmen from a village of stone carvers in Kampong Thom Province, north of Phnom Penh.
2. Like the millions of blocks of stone transported to the monumental complex of Angkor Wat at the height of the Khmer Empire, the sculpture on a barge follows the course of the Tatai River.
3. In an atmosphere reminiscent of a votive ritual dedicated to nature or a ceremony of adoration of the sculpture itself, the MX solemnly sits in the heart of the jungle, in a kind of vegetable sanctuary. It is deliberately abandoned there.

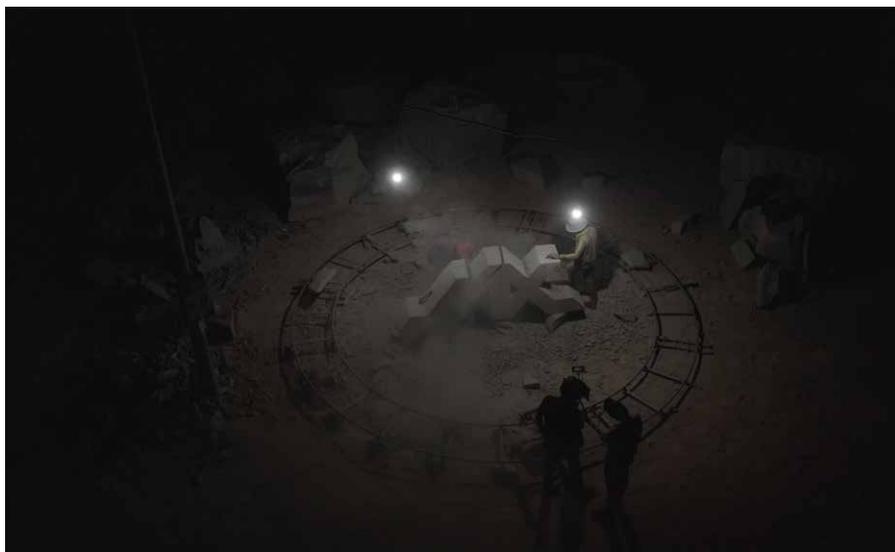
Playing with spatial and temporal ellipsis, the artist condenses the age-old challenges of sculpture (testimony of an era for future generations) into a video sequence that also enhances the beauty of nature.

Behind the reference to the Khmer remains lies the cult of personality, of contemporary artists and the mark they leave on art history. Through this act of creating and abandoning a sculpture representing his initials, the artist transforms his work into a relic of himself, as if he were fully aware of the evanescent nature of his being and his art. Civilisations are in the image of the individual: both are mortal, ephemeral, gradually deconstructed and swallowed up by the planet. By abandoning his contemporary sculpture in the jungle, the artist also traces the future path of a civilisation likely to disappear; in this case ours. With this work, the artist echoes the major concerns of our time related to the future of humanity and the living.

(*) **STRUCTURAL CINEMA**

Proposed in 1969 by Paul Adams Sitney in an essay entitled *Visionary Film* (translated into French as *Le film structurel*), the term refers to films in which structure is more important than content. Beyond the hypnotic nature of these works, Sitney identifies some common characteristics in the productions of new American avant-garde filmmakers who inspired Xavier Mary (Tony Conrad, Hollis Frampton, Ernie Gehr, George Landow, Paul Sharits, Michael Snow, Joyce Wieland, etc.): a fixed camera for still framing, strobe effects, loops (shot repetitions) or shooting images projected on a screen.

↓
MX Sculpture making-of
© Xavier Mary



HINO

02

GRANDE
HALLE

2019
Sculpture
Courtesy Baronian Xippas

Owned by Toyota and commonly known as Hino, *Hino Motors LTD* is a Japanese truck and bus brand that is extremely popular in the Asian market. The plant is based in the city of Hino, one of Tokyo's metropolitan areas, whose name means "sunrise" in Japanese. The logo represents the H of Hino whose curved lines pull inwards to depict directional arrows (start on the left, end on the right) and to symbolise the rising sun on the horizon.

This is not the first time that Xavier Mary has used car manufacturer logos; he has already reworked the logos of Mercedes and VW (Volkswagen) which display the artist's initials when reversed. Placed in the immediate surroundings of *MX Temple*, the Hino logo transformed into a stylised wall sculpture reminds us of the decisive role of the sun across ancient mythology and in the biological rhythms of individuals who remain connected to the cosmic order despite technical advances.



↑
Petrolatum Exhibition
(2012), Courtesy Galerie
Christian Nagel, Berlin
© Simon Vogel

2019
Sculpture
Courtesy Baronian Xippas
Production: BPS22

The major (and eponymous) piece of the exhibition is an erected temple with sections of huge off-road tires that surround a mirror-polished steel scaffold. Like the temples of Cambodia (*) which symbolise the five peaks of Mount Meru, the installation/sculpture consists of a central stepped structure and four towers that connect the sky and the earth. This sanctuary is at the centre of Xavier Mary's world; it houses all the components of his work and his artistic personality. In it you find industrial materials and spare parts for motorised machines, while also encountering appropriated forms which were first generated by their primary function and then by their use.

Conceptually, they also demonstrate his instinctive feel for how timeframes and contexts merge. The work is timeless; it is futuristic while already providing an archaeological record of a forgotten civilisation. It is also hybrid; it condenses into a single structure the evocative images of ancestral traditions and a contemporary world whose economic model is nearing its end. It is both a crude form taken out of a tire depot (**), a kind of gigantic ready-made object, and a harmonious sculpture in the manner of Cambodian temples. All of Xavier Mary's work is there, fanciful in its anachronism and syncretism, tragic in its irony and amnesia.

(*) CAMBODIAN MOUNTAIN TEMPLE

Between the 10th and 13th centuries, Cambodia reached an architectural and artistic high point under the authority of the Khmer ethnic rulers who, despite being Hindus, also protected Buddhism. At this time, the famous monumental complex that is Angkor (12th century) was built, whose layout reflected the cosmogony common to both religions. The centre of the universe was Mount Meru, a mythical sacred mountain on the summit of which the gods resided. Oriented in line with the cardinal points, these temples are generally surrounded by four towers in order to form the five peaks of Mount Meru. Each tower could be surrounded by four smaller ones and thus become the centre of a new complex. The temples were located in the centre of a sacred area bounded by a surrounding wall and moats that symbolise the mountain range and ocean surrounding the world respectively.

(**) **RECYCLING**

MX Temple indirectly raises another question, that of recycling the mass waste produced by our consumer society. How can/should it be treated to reduce pollution? This question applies in particular to the old tires used in this installation.

In Belgium, Recytyre is the used tyre management organisation that coordinates the collection and recycling of tyres and ensures that every tyre entering the Belgian market finds a new use at the end of its service life. In 2018, 86,575 tonnes of used tyres were collected, of which 96.4% were recycled: these tyres are either reused or fitted with a new tread or converted. Tyre components (textile, metal and rubber) are used in new applications such as insulation or flooring. However, the use of rubber aggregates as a substrate for artificial turf sports fields is now hotly contested; these small tyre components are suspected of having a very negative effect on the environment and the health of athletes.

↓
Bakong (Angkor),
© Gary Todd



OVERDRIVE SERIES

04

GRANDE
HALLE

2017

Sculpture

Courtesy Baronian Xippas

"I have been fascinated by highways since I was a child," the artist explains. I see them as a kind of anti-space, a place where you can't stop but you have to cross it as quickly as possible. When I was a child and looked out the car window, it was like an imaginary landscape that was impossible to reach. Lines drawn without beginning or end." (Xavier Mary in: The Word Magazine 18/10/2018)

To create this series, Xavier Mary used raw (unpainted) motorway sound barriers and applied a different finish to each one, including chrome, mirror polished, dark grey, matt black. The artist then assembled them into a series of minimalist paintings that can be seen as abstract compositions, driven by a gradient effect, or as a reference to the landscape tradition built on horizontal masses of different colours. For the exhibition, the artist has assembled multiple panels to create a geometric motif that serves as a setting for the temple and recalls the composition of certain shots in his film.

Although these industrial and geometric forms appear strongly influenced by the aesthetics of Minimal Art, they are decidedly different in spirit as they are not symbolically neutral and carry a particular emotional significance. This poetic significance also represents the New Realism of the 1960s, whose protagonist artists were already taking fragments of the urban environment in homage to its fragile beauty. More than simply reinterpreting, Xavier Mary truly merges these movements in a personal way, offering us a sort of poetic but minimalist recycling of materials extracted from reality.

2013
Sculpture
Peter Rodrigues collection

The work consists of industrial tubular conduits that are traditionally used in tunnels (those endless lines of light fixed to ceilings). They are arranged in three slightly flattened concentric hexagons. Placed in the environment of *MX Temple*, *TNL* acts as an artificial sun that illuminates the temple. But at the centre it's as dark as a black sun, creating a duality of complementary elements which alternate between day/night, light/dark, life/death, etc.

As a tribute, the work evokes the shaped canvases of the American artist Frank Stella. These shaped canvases are geometric canvases made with a house-painter's brush and commonly consumed enamel paint. They are characterised by the fact that the pattern used within the canvas is what determines the shape of the painting. The painting no longer has a pre-selected format on which a subject unfolds, as is traditionally the case in painting.

MINIMAL ART

Originating in the United States in the 1960s, Minimal Art first identified the sculptures and installations of five artists (Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt and Robert Morris) whose common features are the use of raw or widely used materials, the possibility of mass production, a reduced formal language and the elimination of any meaning on the artist's part in favour of the viewer's perception of the object alone. The last characteristic element of Minimal Art, applied in painting by Frank Stella since 1958 (*Black Paintings*), is what he himself called a principle of non-relational design, in other words the use of symmetry to avoid any compositional effect and therefore any expressiveness. This is reflected in the titles of completely disengaged works such as Sol LeWitt's *Open Cube* and all the *Untitled* works by Bladen, Grosvenor, Judd, Kuehn, Morris, Ryman, Serra, etc.

↓
Frank Stella, *Henri's Garden* (1963)
© Frank Stella



TOO MANY PARTIES

06

GRANDE
HALLE

2017

Sculpture

Based on an original idea by Thibault Jacquerie

Uhoda collection

If highways are inaccessible anti-spaces, raves (or rave parties that later became free-parties) are counter-spaces that also fascinate Xavier Mary. Appearing in the early 1990s, raves are gatherings around certain types of electronic music, usually in the wilderness or in deserted places (abandoned warehouses, abandoned factories, etc.). Today, a distinction is made between rave (an organised ticketed event) and free-party (free, and the fruit of the marriage between techno and nomadism). Organised underground, these free-parties (or frees) are free zones, egalitarian and self-regulated micro-societies with a coherent sound and visual universe. There you'll encounter specific values such as a rejection of the system's commercial values and the search for a form of tribal transcendence through music and psychoactive substances. These values form the backbone of a genuine subculture that has always fascinated the artist.

From the outset, the same creative logic has underpinned the aesthetics of raves: a place is taken over, loudspeakers are accumulated en masse to form sound systems and a post-industrial tribal decoration often travels on the back of a truck. This is the world evoked by the artist with the work *Too Many Parties*. This sculpture is a light system, a structure that assembles and symmetrically distributes truck headlights. A programmed ignition system regulates the lighting sequences to recompose new light shapes; each headlamp is a sample and each new lighting phase a new composition. Presented in a black room, the work appears as a tribal altar dedicated to a new divinity. It expresses a collective consciousness among ravers, seemingly bringing them closer to ancient spiritualities.

SANAM KHATIBI

DE TA SALIVE QUI MORD



Sanam Khatibi lives and works in Brussels, where she grew up. Her work consists of paintings, embroideries, tapestries, sculptures and installations. Rejecting any social categorisation, gender assignment and other normative prejudice, she prefers to discuss her work rather than her biography. A self-taught artist, Sanam Khatibi considers what she does to be instinctive and visceral. She has always been passionate about the ancient arts (Egyptian, Etruscan, Pre-Columbian, etc.), the great masters of the first Northern Renaissance (Pieter Brueghel, Jérôme Bosch, Lucas Cranach the Elder) and more contemporary artists such as Henri Darger, Frida Kahlo or Carol Rama who, like her, revisit the mainstream artistic currents and established categories of art. Her work is read as a fresco nourished, among other things, by classical mythology, the poetry of Charles Baudelaire and John Keats, literary works such as *Râmâyana*, a Sanskrit epic of Hindu mythology, or *Kalîla and Dimna*, a collection of animal fables taken from a founding epic of Indian civilisation.

INSTINCT AND IMPULSE

MIRADOR
AND GRENIER

FLOOR 1
PIERRE DUPONT ROOM

Sanam Khatibi's first known tapestries (*No more magnificence*, 2014) and embroideries (*He hit me and it felt like a kiss*, 2015) were inspired by the brightly coloured Flemish tapestries that have surrounded her since childhood. Representing fertility, the protection of the divine but also hunting scenes requiring strength, skill and knowledge of nature, they reference themes dear to the artist. The hand-woven tapestry *Biting Saliva* implies both the violence and enjoyment of our primary instincts. The aggressiveness of the scene reveals a sensual impulse born out of a desire for power while the fabric of the tapestry recalls the raw energy of small paintings, more often sketched. Like *Everything's at home except your wife* (2014), where an ithyphallic character confronting a black lion shows the boldness of a bare-handed fight where only humans appear brutishly fierce.

ANIMALITY AND SENSUALITY

Challenging stereotypes of gender and domination, Sanam Khatibi's works both captivate and repel at the same time. The Belgian artist paints female figures, alone or in packs, subversive and provocative, giving free rein to their feral impulses in landscapes that evoke a faraway, atypical corner of paradise. Ambiguous in their relationships to power, violence and sensuality, her subjects question excesses, a loss of control, domination, and submission.

In the exhibition, *Under the influence of poison* (2018) features a sacrificial scene or a ritual with repressive intent. In a primitive way, the artist depicts a matriarchal order in which the law of the strongest seems to triumph. The anxiety of three dogs observing the scene, the acts committed and the disposal of bodies place humans well below the coarse animality of animals. Animality here refers to the absence of reason, insensitivity, and blindness of behaviour. Paradoxically, much sensuality, strength and pleasure emerge from this scene: pleasure imposed, stolen, extorted, or dominated, suffered, subdued. In any case, a painful voluptuousness and ill-fated pleasure feature. In a 1957 book entitled *L'érotisme*, Georges Bataille wrote "He who abandons himself to carnal acts is no longer human. Like the animals, it's a blind violence reduced to unleashing, delighting in being blind and having forgotten". The artist is interested in the controversial nature of power, violence and sensuality. In their proximity too.

The provocativeness of Sanam Khatibi's works is also found in representations far removed from the norms of Western imagery dominated by a male, phallic and essentially misogynistic vision. Alongside hybrid and animal figures, women hunt, mate, fight and kill for enjoyment, pleasure or sadism. The artist interchanges the sexes of his characters in shameless, "wild" and ambiguous scenes. Thus, the great painting *Now that the evening is no longer silent* (2018) depicts a female character unclothed, armed and riding amidst lush vegetation. Simply observing the painting provides no clues as to the rest of the story, nor what will happen to the woman lying on what appears to be a sacrificial stone. But it is plain to see that good and evil have been reversed. And if the dynamics of the poses recall well-known representations of Saint-Georges killing the dragon by Paolo Uccello or Raphael, the entire composition and theatrical strength of the work also recall the structure of renaissance paintings. From Edenic gardens to post-apocalyptic reddish lands, the spectator's gaze succumbs to the beauty of the landscape without escaping the violence of the scene... The vanishing lines converge towards the mountainous background where birds flee en masse from a burning forest and a fierce battle between two animals personifying human duels.

ORDER AND OBSESSION

An obsessive and compulsive collector, Sanam Khatibi features and exhibits the objects that surround her and feed her inspiration. In recent years, she has presented artefacts from her personal collection, old or recent objects related to her world, and her own ceramic creations alongside her paintings and installations. As an aesthetic act of accumulation consisting in juxtaposing things, these works, apparently heterogeneous in their themes and materials, create a cohesive collection of subjects such as human animality which go to the very heart of our primary instincts. The installation under *La disparition de Cécile* display case combine Japanese tea cups, an African phallus, amulets, vintage toys, pottery, human and animal statuettes, amphorae and archaeological fragments from various origins and periods. Sanam Khatibi affixes facsimiles and ceramics representing snakes and ears which she produces herself. Arranged without hierarchy or categorisation, all these objects qualify as art work and are guided solely by Khatibi's subjective qualities. The artist depicts the very opposite of art history. Rather, it's a scene of multiple intentions, continuities, osmosis and paroxysms, making her work unified while also taking twists and turns.

POWER AND VOLUPTUOUSNESS

In the same intuitive and aesthetic way, Sanam Khatibi strives to name her works. She has a collection of personal sentences heard or found in books and other written documents which, without rational or scientific method, are associated with a work of art. This is the case with the three small still-lives whose titles (*A small token of my affection* (2019), *Ode to a Nightingale* (2019) and *How beautiful you are* (2018)) complement the landscape with objects painted and collected to create specific narratives. Never before exhibited, these small-format paintings are vanities; allegorical representations of death, the passage of time, the emptiness of passions and human activities. Vases and cups with Japanese motifs contain flowers as fragile as they are wild, and warm-coloured imaginary fruits. Shells and corals are found alongside skulls surrounded by red-eyed snakes. Nearby, other ceramic snakes, beautiful and strange in equal measure, crawl and set the tone of the artist's imagination. From suffering to voluptuousness, they reveal the immanence of beings and things.

WHAT'S FOR DINNER...!?

THE LITTLE MUSEUM

GROUND FLOOR GRANDE HALL

EXTENSION

In the Little Museum, children and adults can discover a small part of the collection of the Province of Hainaut through a specific theme. This space in the midst of the BPS22 presents the works of art at eye level of the young visitor and invites to a dialogue between the generations who are visiting the exhibition together.

What's for dinner...!? assembles works around the theme of food, tracing the path that food takes before arriving on our plates.

Without farmers, without fishermen, without breeders, without beekeepers, without hunters, without butchers, without bakers, what would our food be like? Where does the leek on my plate come from, the milk in my glass, the eggs in my omelette, the honey on my pancakes? Where and how do we eat? Where does our food come from?

To answer these questions with the youngsters, in the Little Museum we can find works that represent the food sources such as *La Laitière* by Marius Carion and the animals by Marcel Broodthaers, Jules Montigny and Louis-François-Dominique Robbe. Work on the land and the fruit that it brings, is represented in different formats by René Huin, Geneviève Eeckaut, Olivier Cornil, Michel Jamsin, Léon Devos, Marcel Marien and Marc Vandemeulebroek.

Man doesn't just eat to live and meals are often a moment of exchange, a pleasant pause in the day. These daily moments are illustrated by the works of Auguste Danse, Eudore Misonne, Auguste Mulliez or Anne Bourguignon who, with her *Family Portrait 3*, tells us about an essential moment in the day.

Part of the exhibition is devoted to the way we consume, from the local market with Ronald Dagonnier and Philippe Drumel, to the supermarket with Jan De Lauré and Emmanuelle Lepreux.

Véronique Vercheval, Jean-Pierre Hecq and Piet Stockmans cover, in their work, careers linked to the culinary art.

Finally, the Generous President Director of the Great Poetic Grocery Store, Dominique Maes, presents his shop of imaginary products.

Beyond the questions directly linked to the works of art, *What's for dinner... !?* also aims to be a trigger, for every adult individually, but also in their discussions with their family, to question their relationship with food, their habits, to talk about food from the perspective of the economy, traditions, the (over)consumption, the rituals through cultures and time. It's a broad topic...

ARTISTS

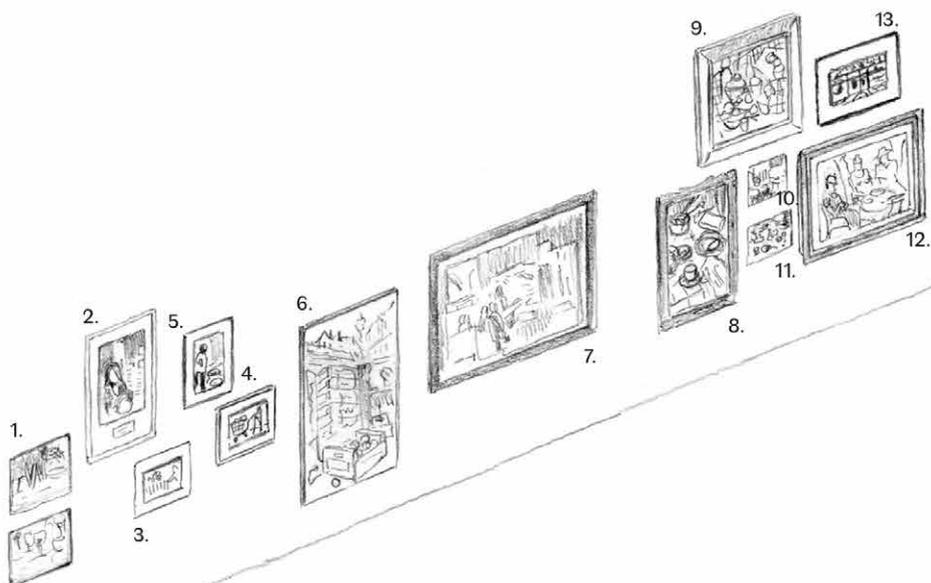
Victor BEURIOT
Anne BOURGUIGNON
Marcel BROODTHAERS
Marius CARION
Magali CHAPITRE
Fabrice CLIO
Patrick COPPENS
Olivier CORNIL
Raymond COSSE
Ronald DAGONNIER
Auguste DANSE
Jan DE LAURÉ

Léon DEVOS
Jacques DORMONT
Philippe DRUMEL
Geneviève EECKAUT
Sylvie GINIS
Jean-Pierre HECQ
René HUIN
Michel JAMSIN
Emmanuelle LEPREUX
Dominique MAES
Marcel MARIÉN
Thierry LENOIR
Eudore MISONNE

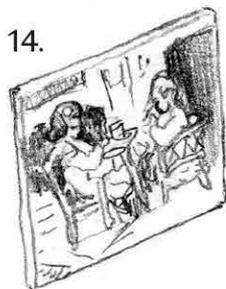
Jules MONTIGNY
Auguste MULLIEZ
Louis-François-Dominique ROBBE
Fernand ROUSSEAUX
André STAS
Raymond STERCK
Piet STOCKMANS
Thierry TILLIER
Marc VANDEMEULEBROEK
Véronique VERCHEVAL
Alice WARTEL
Bernard WILLOT
Alain WUILBAUT

The Little Visitor Guide is available at the welcome desk of the Museum. The exploration notebook, illustrated by the artist Laurent Dandoy, will guide the child through his/her visit.

LITTLE MUSEUM: MAP



1. Sylvie GINIS, *Sans titre*, sans date. Photographie couleur sur aluminium.
2. Véronique VERCHEVAL, *Dominique Joly, 54 ans, travailleuse chez Boch*. 2009. Photographie noir et blanc sur papier.
3. Jean-Pierre HECQ, *Verrerie et cristallerie du Hainaut*, sans date. Photographie noir et blanc.
4. Emmanuelle LEPREUX, *Cora - La Louvière*, sans date. Photographie noir et blanc sur papier.
5. Alain WUILBAUT, *Cousin de Soumaïla devant les marmites. Ouahigouya*, 2000. Photographie noir et blanc.
6. Philippe DRUMEL, *Clémentines*, 2003. Huile sur toile de lin.
7. Ronald DAGONNIER, *Boucherie - Jérusalem*, 2004. Photographie couleur.
8. Fernand ROUSSEAU, *Nature morte*, 1926. Peinture à l'huile sur toile



14.



15.



16.



17.



9. Raymond STERCK, *Nature morte à la soupière*, sans date. Peinture à l'huile sur toile.

10. Magali CHAPITRE, *Cuisine mielleuse*, 1999. Photographie couleur.

11. Fabrice CLIO, *L'art de la table*, 2008. Peinture à l'huile sur toile

12. Auguste MULLIEZ, *La Terrasse*, 1942. Peinture à l'huile sur toile.

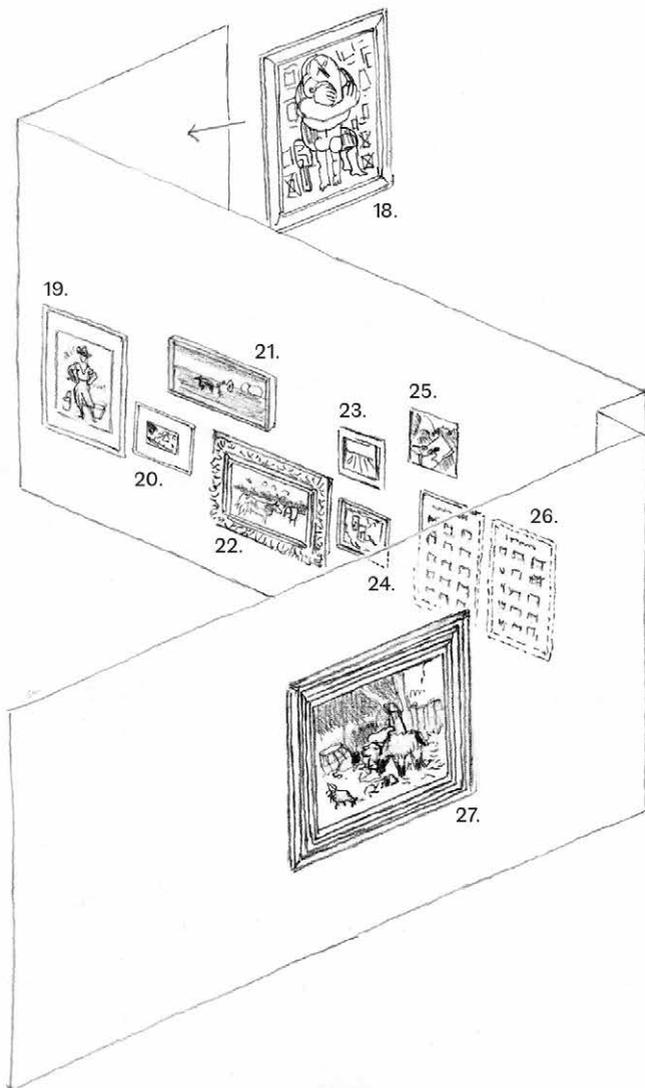
13. Thierry LENOIR, *Out of Africa*, 1988. Gravure, xylographie.

14. Eudore MISONNE, *Sans titre (Le Goûter)*, sans date. Peinture à l'huile sur toile.

15. Auguste DANSE, *Auguste, Le Roi boit* (d'après Jordaens), 1909. Gravure.

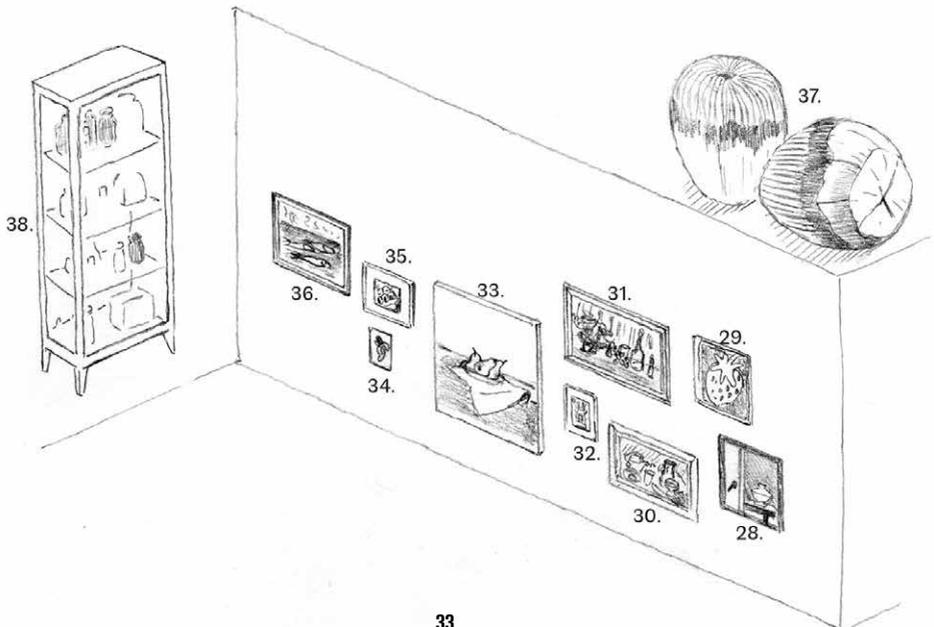
16. Anne BOURGUIGNON, *Portrait de famille 3*, 1995.

17. Jan DE LAURÉ, *Little Nula*. Peinture à l'huile sur toile + Encadrement éclairé.



32. André STAS, *Le masque de fer*, 2006. Collage sur papier.
33. René HUIN, *Nature morte*, 1989. Peinture à l'huile sur toile.
34. Marcel MARIEN, *Le carnaval de Rio*, 1974. Collage papier revue sur carton toilé bleu.
35. Bernard WILLOT, *Surprise*, 1990. Photographie noir et blanc.
36. Léon DEVOS, *Nature morte aux poissons*, circa 1955. Peinture à l'huile sur toile.
37. Marc VANDEMEULEBROEK, *Sans titre*, 1999-2000. Sculpture en érable.
38. Dominique MAES, *La Grande droguerie poétique*. Installation.

18. Raymond COSSE, *Maternité*, 1946. Peinture à l'huile, carton.
19. Marius CARION, *La laitière*, sans date. Gouache, papier.
20. Patrick COPPENS, *La paresse*, sans date. Lithographie.
21. René HUIN, *Champs de septembre*, 1958. Peinture, unalut.
22. Jules MONTIGNY, *Sans titre*, sans date. Peinture à l'huile sur toile.
23. Geneviève EECKAUT, *Les vendangeuses*, 1986. Peinture à l'huile sur toile.
24. Thierry TILLIER, *Atlas / Botanica 9*, 2001. Collage sur papier.
25. Olivier CORNIL, *Entrelacs*, 2015. Photographie.
26. Marcel BROODTHAERS, *Les animaux de la ferme*. (Diptyque), 1974. Offset couleur sur carton Shoëller.
27. Jean-Louis-Dominique ROBBE, *Les animaux*, sans date. Peinture à l'huile sur toile.
28. Jacques DORMONT, *La porte de sapin*, sans date. Peinture à l'huile sur toile.
29. Michel JAMSIN, *Fraise 2*, 2001. Peinture acrylique sur toile.
30. Victor BEURIOT, *Nature morte*, sans date. Peinture à l'huile sur toile.
31. Alice WARTEL, *Nature morte*, 1904. Peinture à l'huile sur toile.



TERESA MARGOLLES

28.09.2019 > 05.01.2020

BPS22 is organising Teresa Margolles' first solo exhibition in Belgium. A native of northwestern Mexico (Culiacán – State of Sinaloa), today she is considered one of the most remarkable Mexican artists of her generation. She studied photography but also trained in forensic medicine which afforded her access to the morgue and its cadavers, but above all it allowed her to confront the social dramas inherent in such a place. At the beginning of the 90s, she founded the SEMEFO Collective (Medical Forensic Service Institution of Mexico) to build up her personal practice. Her works are exhibited practically all over the world. Notably, she represented Mexico at the Venice Biennale in 2009, and was chosen for this year's edition to participate in the international exhibit.

All of Teresa Margolles' work is formed in reaction to the violence that consumes her country and it bears witness to the social reality attached to drug trafficking and the violent deaths that often accompany it.

For her exhibition at Charleroi, she felt the need to produce new pieces directly linked to the town, to its past and current history. Along with these productions, the artist's major pieces will also be presented in order to chart her body of work.

MARC BUCHY

TENIR À L'ŒIL



28.09.2019 > 05.01.2020

Marc Buchy is establishing a shape-shifting body of work that eludes the traditional categories of history and art. His creations are rarely objects and remain outside the scope of performance in the strict sense of the term. At the expense of so-called more “classical” forms of exhibition, the artist generally emphasises an operation that disrupts the visitor’s habits and those of the art institution that is hosting him.

For his exhibition at BPS22, Marc Buchy is deploying a set of actions and protocols exploring the mechanisation of the act of looking in a society where new technologies are trying to change how everyone looks and behaves. In offering the visitor and the team at the Museum a kind of ocular gymnastics to improve their vision, the eye becomes a potential machine for the artist. The *modus operandi* of the management and marketing sectors are hijacked to conjure up looks that are as new as they are constrained. Not without irony, Marc Buchy goes so far as to foil the museum’s surveillance methods and takes over the institution to surveil itself and the works it contains, deliberately positioning himself as a spectator of the institution which is hosting him.

This exhibition forms part of Watch This Space #10 – *Biennale Jeune création*, a cross-border network of contemporary art at 50° north.

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 02.09 to 27.09.2019

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>

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