

chrysalis

Summer Collection #1

introduction

Borrowed from Latin, the term *chrysalis* denotes that latent state in which a body transforms before its future form has yet become visible. More than a symbol of rebirth, here it evokes a fragile, uncertain, at times uncomfortable moment: the moment when what once existed no longer quite holds together, while something else is only just beginning to emerge.

The exhibition explores this transitional zone through several layers of reality. Within the museum spaces, transformation unfolds across five key sections: In *structures under tension*, it traverses collective structures, borders and political and economic narratives. In *latent territories*, it is embedded in landscapes, materials and the traces left by history. In *situated gestures*, it emerges through encounters. In *unstable intimacies*, it habits bodies and perceptions. And, finally, in *forms in limbo*, it takes shape in languages still in the making.

Amid tensions, resistance and precarious balances, the works brought together thus give tangible form to a present in flux. They offer neither a linear narrative nor any definitive answer, but instead invite us to inhabit this in-between state: a suspended moment in which certainties begin to crack, yet where other ways of seeing, feeling and thinking can already begin to appear.

structures under tension

Some structures seem built to last. They govern exchanges, draw boundaries, allocate places and shape cities, shared myths and collective imaginaries. They often present themselves as necessary, rational or natural, while concealing the power relations, exclusions and unfulfilled promises on which they are founded. The contemporary world appears here as a series of frameworks that remain active, yet are already showing cracks: they continue to shape bodies, territories and perceptions, even as their inherent flaws become increasingly apparent.

Transformation therefore takes place at the level of social structures, in a critical state where inherited models persist but have lost credibility. From the most abstract manifestations of power – economic, administrative, ideological – attention shifts towards their concrete expressions: architectures, points of passage, instruments of control, signs, political fictions or narratives of success. Gradually, what appears to organise the world becomes inscribed in lived experience, until it turns into internalised pressure, fatigue, disorientation, irony or withdrawal. Between collapse and persistence, this first section evokes a tense present in which a return to the old order is no longer possible, yet no alternative way of inhabiting the world has yet clearly emerged.

1. Allan Sekula 1951-2013 (US)

Regular dockworkers' dispatch board, Seattle, 1998-2000, excerpt from the series *Titanic's Wake*, 1998-2000

The image of a dockworkers' dispatch board at the Port of Seattle, on the west coast of the United States, depicts a system that organises labour without ever revealing the bodies that it governs. By incorporating it into the series *Titanic's Wake*, developed in connection with the reconstruction of the Titanic for James Cameron's eponymous film (1997), Allan Sekula shifts attention from the myth of the ocean liner towards what lies behind the scenes, revealing that beneath the fluidity of global trade lie bureaucratic abstraction, the erasure of labour and the cracks in the globalised economic system.

2. Domènec 1962 (ES)

Conversation Piece: Les Minguettes, 2017

At Les Minguettes, in Vénissieux, south of Lyon, the large social housing estates built in the 1960s in the name of a modernist ideal have, over the decades, become sites of exclusion, social tension and struggles against institutional racism. Using television footage of their planned demolition, Domènec reverses the movement of the buildings, transforming their collapse into a revelation of a failed housing policy marked by segregation and structural violence.

Czech Hedgehog (three blocks of social housing), 2022

By reworking the form of "Czech hedgehogs" (anti-tank obstacles invented in Czechoslovakia to slow the advance of military vehicles), Domènec brings them visually closer to social housing blocks, as if their collapse were frozen into sculptural form. Hovering between barricade, model and sculpture, the work shows how forms designed to house, protect or organise can also produce enclosure, exclusion and conflict.

3. Emilio López-Menchero 1960 (BE)

Checkpoint Charlie, 2010

By recreating Checkpoint Charlie – the iconic checkpoint on the Berlin Wall between the Soviet and American blocs – in Brussels in 2010, Emilio López-Menchero transposed a symbol of division and surveillance to the Belgian capital. Installed on the boundary between Brussels City (USA) and Molenbeek-Saint-Jean (USSR), the installation – now blackened after a fire that broke out during its presentation – reveals other lines of division linked to origin, income and patterns of urban use. The work thus echoes historical fractures in the social and territorial divisions that run through the Belgian capital.

4. Guerrilla Girls 1985 (US)

Excerpts from the series Guerrilla Girls Forever, 2017-2021

This selection of posters presents, in several languages (English, Spanish, Portuguese, German, Chinese and Malayalam), a direct critique of the inequalities and power relations that structure society and the art world. Statistics, slogans, subverted images and biting humour expose the mechanisms that determine who is exhibited, named or excluded, from the Museu de Arte de São Paulo to the Museum of Modern Art in New York, and even Jeffrey Epstein.

5. Olivia Hernaiz 1985 (BE)

Make Yourself Comfortable, 2016

By blending a family living room with a meeting room, Olivia Hernaiz creates an inviting space in which the political and financial emblems of the G20 countries intertwine. Incorporating the video *Now, All Eyes Are On Us*, which oscillates between promise and disillusionment, the installation adopts the codes of a neoliberal world founded on comfort, seduction and the promise of success, in order to reveal its fictions, contradictions and seductive power.

6. Bruno Peinado ^{1970 (FR)}

Untitled (*The Endless Summer*), 2005

With this smiley face, Bruno Peinado re-appropriates a familiar sign from popular culture, unsettling its apparent obviousness. Commonly associated with ecstasy pills, the surfing film *The Endless Summer* (1966) and the musical world of the Beach Boys, it evokes an image of sunshine, youth and carefree abandon. Yet behind this lightness emerges a form of happiness that feels like an imposed obligation, where the promise of escape is frozen into a seductive, standardised, almost advertising-like image.

7. Xavier Mary ^{1982 (BE)}

Vertical Dancefloor, 2009

This handling pallet framed by fluorescent tubes forms a minimal structure whose rigidity is pierced by movement. Here, Xavier Mary repurposes functional elements salvaged from the industrial landscape and transforms them into sculpture. Behind their austerity, traces emerge of a constructed, technical world, one undergoing transformation and deeply shaped by human intervention.

8. Banks Violette ^{1973 (US)}

Untitled (*I may not climb the social ladder but I can jump the schoolyard fence*), 2008

Welded control barriers coated in black epoxy form a stark and tense installation. The title *I may not climb the social ladder but I can jump the schoolyard fence*, borrowed from the track *No Class* by punk band Reagan Youth, expresses a rejection of conformity and social hierarchies. A tool of control, the barricade becomes a symbol of resistance here: it no longer channels bodies but condenses latent violence and the idea of a possible breach.

9. Damien Deroubaix ^{1972 (FR)}

Apolonia, 2021

In this drawing, Damien Deroubaix combines references from Antiquity, the Renaissance and the contemporary period within a composition that is rich in contradictions. A female nude, flames and a monstrous animal-like figure are brought together through a process of hybridisation and collision. The work reconfigures historical iconographic traditions, confronting them with the violence, fantasies and anxieties of the present.

10. Savage

I didn't know anything before and I still don't know anything now, 2011

This installation brings together hundreds of beginner's guides, arranged alphabetically, forming a seemingly endless inventory of knowledge yet to be acquired. Behind this library, both absurd and dizzying, lies a critique of contemporary imperatives to engage in lifelong learning, self-improvement and performance culture. The promise of emancipation is thus inverted, giving way to a sense of disorientation, incompleteness and fragility.

latent territories

After examining large-scale collective structures, attention turns to the places and materials that bear their traces. Conflicts, exploitation and the transformation of spaces no longer necessarily appear as active forces, but can be seen in what remains in their wake: a city emptied of its inhabitants, an industrial façade, a landscape in decline, a quarried stone, an abandoned greenhouse... The territory is never a mere backdrop: it bears the memory of bodies, labour, uses and abandonment that have shaped it.

The political does not disappear, but is absorbed into the ground, architecture, surfaces and silences. It becomes memory, repository, scar or latency. From one exhibit to the next, the experience becomes more contemplative. It begins in places marked by history and disappearance, before gradually narrowing in on matter itself: stone, wood, feather, thread. What first appears as landscape becomes more tactile, closer to the body and to life. Transformation here is less a visible metamorphosis than a suspended moment in time: a state in which sites, materials and beings are neither intact nor entirely lost, but held in the fragile presence of an uncertain future.

11. François Martig ^{1978 (BE)}

Varosha, 2017

At Varosha, a former seaside resort in Famagusta, abandoned since 1974 following the Turkish invasion of Cyprus and the forced departure of its inhabitants, François Martig captures on film a place caught between memory, erasure and surveillance. Testimonies, black frames and silences create a fragmented narrative, made up of appearances and disappearances. The work gives shape to a suspended territory, where history endures only in fragments.

12. Rémy Hans ^{1994 (BE)}

La Société du Spectacle, 2021

In this lithograph, Rémy Hans depicts the façade of one of the dwellings in the workers' housing estate at the Bois-du-Luc mining site in La Louvière as a theatrical backdrop – a façade that is both orderly and steeped in memory. By borrowing the title of Guy Debord's 1967 essay, Hans frames the image as a reflection on the mechanisms of capitalism and the forms of alienation it produces. The façade thus presents as a trace of a vanished industrial and paternalistic system, whose structures continue to shape both landscapes and memories.

13. Felten-Massinger

Christine Felten, 1950 (BE) and Véronique Massinger, 1947 (BE)

Campo do Meio, 2004

Taken in Campo do Meio, in the Brazilian state of Minas Gerais, this photograph by Felten-Massinger captures a landscape shaped by mining and the memories embedded within it. The long exposure time of the Caravana Obscura – a campervan converted into a giant mobile darkroom – erases what is transient and preserves only what endures: landforms, waterways, buildings, the horizon. The image feels distant, imbued with a quiet melancholy in which exploitation, transformation and disappearance are interwoven.

14. Jack Beng-Thi ^{1951 (RE)}

Mémoires de pierres noires, 2000

Without reconstructing the catastrophe of Bois du Cazier in Marcinelle, Jack Beng-Thi brings the memory of the disaster to the fore. Stone, coal, bamboo (a reference to his native island of Réunion) and thread create a space for contemplation, where the materials become silent witnesses to the miners who tragically lost their lives on 8 August 1956. The installation thus pays tribute to the bodies, labour and lost lives of the miners.

15. Maxime Van Roy ^{1992 (BE)}

Mine de rien, 2021

With these perforated blue stones, Maxime Van Roy reveals a material quarried and transformed by human intervention. These stones retain something of the almost sublime force of quarries, while also pointing to the irreversible alteration brought about by quarrying. The contrast between the raw surface of the stones and their polished perforations highlights the ambiguity of a landscape at once admired, exploited and profoundly transformed.

16. Olivier Cornil ^{1976 (BE)}

Excerpts from the series Glass Ceiling, 2014

In this series, shot in abandoned greenhouses near Saint-Ghislain in Hainaut, Olivier Cornil captures a landscape that is at once concrete and mental, where thirsty plants become the symptom of a world in distress. Taken on a grey day, in resonance with both the artist's state of mind and the prevailing political climate, these images convey a sense of powerlessness tempered by lucidity, where ecological concern, collective unease and personal experience converge, while a few signs of vegetal persistence suggest a form of resistance.

17. Nathalie Amand 1968 (BE)

Excerpts from the series *Birds*, 2015-2022

Over a period of seven years, Nathalie Amand photographed birds from the natural history museum in Tournai in close-up, turning plumage, curves and light into almost abstract forms. Beneath the delicate grain of the silver gelatin print, the subjects seem to float in an indeterminate space. The image gently conveys a fragile presence, where beauty, memory and silent intensity intertwine.

18. Gérald Dederen 1957 (BE)

Untitled, 2001

Gérald Dederen works with wood, always keeping at the fore of his mind the tree that it comes from. The grooves carved into the surface of the trunk modulate the light and transform its compact mass into a more vibrant form. The work thus highlights the intrinsic qualities of the material, balancing density, rhythm and restraint.

19. Lionel Estève 1967 (FR)

Untitled, 2009

These stones, collected by Lionel Estève, are entangled in fine fishing line. A simple gesture that transforms these dispersed elements into a composition of remarkable delicacy, where each fragment retains its own weight while connecting with the others. The work thus brings forth, from almost nothing, a form of poetry grounded in balance, restraint and fragile connections.

situated gestures

Here, transformation does not arise from the collapse of systems, nor from the slow layering of landscapes, but from a human presence engaged with reality. It occurs through small actions, in a particular place, with others, and in response to the situation. Photographing, filming, returning, listening, naming, negotiating, redrawing – these are modest actions that, on their own, do not change the world, but shift the way we see things, re-establish presence, build trust or open up the possibility of finding common ground.

These works explore transformation as a fragile, relational process that is never fully complete. Lived experience is never merely a matter of observation; it becomes a space for reflection, shared presence and, at times, adjustment. What is transformed is not necessarily a shared structure or a landscape, but the way we relate to others, make an existence visible, inhabit a situation or respond to an imbalance. Transformation remains fragile, yet it exists precisely in these subtle shifts.

20. Véronique Vercheval ^{1958 (BE)}

Excerpts from the series *Palestine. Carnet de notes, 2002-2005*

In these photographs, among the earliest in a series produced between 2002 and 2022, at the height of the Second Intifada, Véronique Vercheval captures fragments of everyday Palestinian life, amid violence, waiting and forms of everyday resistance. Far from any sensationalism, her images focus on gestures, gazes and everyday places. This photographic notebook thus forms a sober and sensitive chronicle, in which, despite oppression, the dignity of the lives of people depicted endures.

21. Isabelle Detournay ^{1974 (BE)}

Excerpts from the series *Les heures creuses, Ousteri, India, 1999-2019*

Produced over the course of twenty years during which the artist made repeated visits to a psychiatric centre in southern India, these photographs by Isabelle Detournay focus on moments of apparent stillness. Waiting, silence, ordinary gestures: far from being incidental, these fragments of everyday life reveal a singular presence, restoring a full presence to those depicted within the frame of the image.

22. Brognon Rollin

David Brognon, 1978 (BE) and Stéphanie Rollin, 1980 (LU)

The Agreement, 2015

In Jerusalem, Brognon Rollin take as their starting point an irregularly marked football pitch set against the perimeter wall of the Old City, its lines adapted to the available space and instantly distorting the game. Working with pupils from the Terra Sancta school, they redefine the pitch, transforming this visible imbalance into a reflection on justice, compromise and co-existence.

unstable intimacies

As an object of projection, desire, control and memory, the body carries what transcends it. Social norms assign it a place, gazes dissect it, narratives shape it, and fears can become so ingrained that they turn into reflexes. In a first phase, the works approach the body as a site of tension: exposed, constrained, fragmented, coded, caught in scenes where control, fantasy, latent violence and ambiguous power relations intersect. Our intimate lives are therefore never truly separate from the world around us; they are shaped by external forces, sometimes under pressure, where we try to resist what surrounds and confines us.

In a second phase, the body gives way to more interior zones: suspended perception, dislocated memories, a mental chamber, gestures of repair and objects, some used up, some preserved. Transformation is thus inscribed in memory, lineage, dreams, self-reflection and the lingering traces of what has vanished. It does not take the form of immediate liberation, but rather that of a fragile passage, marked by repetitions, shifts, re-appropriations and accepted losses. Between constraint and reconfiguration, these works convey a sense of unstable intimacy, where identity emerges from fragments of the body, images and memory.

23. Lisa Brice ^{1968 (ZA)}

Excerpts from the series *Soutpiel*, 2000

By subverting globally standardised signage in public spaces, Lisa Brice transforms familiar pictograms into images of threat, aggression and flight. The term "soutpiel", from South African slang, is a derogatory term for an English-speaking white person perceived as caught between two identities. By linking this term to emergency exit signs, the artist – herself from this background – reveals, behind the apparent neutrality of these signs, the power relations, collective fears and forms of violence that permeate the social realm.

24. Priscilla Beccari ^{1986 (BE)}

Pin-up, 2013

Siège-enfant à 4 jambes, 2013

Petit homme sur grande échelle, 2015

In these three works, Priscilla Beccari combines female figures, familiar objects and unexpected transformations to create images that are both poetic and unsettling. One woman's face is replaced by an animal skull; the figure of another woman merges with a child's chair; a third, oversized yet vulnerable woman confronts a tiny man whose presence is nevertheless impactful. Through these hybridisations and displacements, the artist explores representations of femininity, the roles to which bodies are reduced and the preconceptions they are subject to.

Excerpts from the series *Je viens te chercher en voiture pour ne pas que tu t'envoles*, 2018

This series of lithographs brings together recurring motifs in Priscilla Beccari's work: fragmented female bodies, constrained figures, domestic objects and objects of seduction, animals and hybrid forms. Each image is a small, enigmatic fable, somewhere between memory, tale and social observation. From one image to the next, an ambiguous world unfolds, in which the intimate, the familiar and the symbolic question the roles, desires and constraints imposed on bodies.

25. Sanam Khatibi 1979 (IR)

Legacy, 2026

This tapestry, designed by Sanam Khatibi and handwoven over three years by a weaver at CRECIT (Centre for Research and Scientific and Technical Control for the Textile Industry), draws on the visual opulence, bold colours and abundance typical of the Flemish tradition and transposes them into an unsettling imaginary world. In a lush landscape, nude human figures exist between sensuality, absurdity and an undercurrent of violence. Beneath the ornamental richness of the scene, power relations emerge, where desire, cruelty and loss of control merge.

26. Valfret 1982 (FR)

Excerpts from the series *Sauvage*, 2019

This series of watercolours, later published by Frémok, traces the inner journey of a riot police officer, torn between his role in maintaining law and order and a longing to return to nature. As the images unfold, Valfret leads this figure of authority into more ambiguous territory, where violence, poetry and humour merge. The work thus blurs the boundary between the civilised world and the wild, revealing just how fluid it is.

27. Barbara Salomé Felgenhauer 1992 (BE)

Excerpts from the series *J'ai rêvé l'obscur*, 2020-ongoing

As part of *J'ai rêvé l'obscur*, a project inspired by Starhawk's book *Dreaming the dark: Magic, Sex and Politics* (1982), Barbara Salomé Felgenhauer revisits the Lourdes grottoes and the figure of Bernadette Soubirous. These early works in the ongoing series do not reconstruct the miraculous event but reinterpret it, opening up the possibility of another narrative. Bernadette no longer appears merely as the recipient of a sacred message, but as the starting point for a different relationship with the body, life and the sacred.

28. Hamra Abbas ^{1976 (KW)}

Lessons on Love, 2007

Hamra Abbas translates figures inspired by Indian *Kamasutra* miniatures into sculpture, removing them from their original context. Here, intimacy takes a darker turn: the man is holding a rifle, introducing elements of threat, domination and possession into the scene. By shifting the image of love towards violence in this way, the work unsettles the viewer and reveals the brutality that desire can harbour.

29. Elodie Antoine ^{1978 (BE)}

Sculpture modulable, 2000

With its soft forms, padding and metal zips, this work at first appears to be a low seat or oversized cushion. But very quickly, another, more organic form emerges, somewhere between a carnivorous plant and female genitalia. The zips, which allow the sculpture to be reconfigured, reinforce this ambiguity: Elodie Antoine thus shifts the familiar towards a presence that is at once alluring, tactile and slightly unsettling.

30. Benoit Bastin ^{1991 (BE)}

Fin, 2011

A sweet placed on a table, two elastic bands tied together, an elderly lady, the elastic bands around her wrists, repeating a clapping motion as if it were an exercise: Benoit Bastin constructs a minimalist scene in which effort gradually becomes apparent. The movement is repeated, slows down and encounters the body's resistance. Using just a few simple elements, the video creates subtle tension between constraint, impatience and the difficulty of sustaining the movement.

31. Stephan Vee 1970 (BE)

Nouveau média (silence imposé), 2017

Melted tablets and silent headphones make up an installation in which objects usually intended for communication, information or entertainment no longer emit anything. Stephan Vee explores both our dependence on technology and our difficulty inhabiting silence. Between breakdown, overload and withdrawal of sound, the work turns silence into a mixed experience: anxiety for some, a luxury for others.

32. Marie Zolamian 1975 (LB)

À servir, 2013, excerpt from the series of the same name, 2013

Untitled (Lac Rose), 2015-2016

Avoir maille à partir, 2023

À toute berzingue, 2023

Faconde, 2023

In these paintings, Marie Zolamian creates a richly layered world in which memories, mental images and narratives intertwine. Figures, landscapes and plants appear without hierarchy, in a space that oscillates between an intimate scene, a dreamlike chronicle and a territory shaped by exile. Drawing on both the Early Netherlandish painting and Persian miniatures, her artworks bring forth images in the making, where colour, light and ornament give shape to a shifting identity.

33. Emelyne Duval 1987 (BE)

En pleine lumière, 2020

La Parque, 2020

Le pétale, 2020

Terpsichore, 2020

Drawing on visual and textual archives as a starting point, Emelyne Duval creates collages in which faces, plant motifs, coloured fragments and floating elements interact with and partially obscure the original documents, shifting their meaning so that they appear and fade at the same time. In these small formats, at times reminiscent of icons or ex-votos, each image captures a moment of transition between memory, transformation and reinvention.

34. **Bénédicte Henderick** 1967 (BE)

Structure Chambre II, 2005-2009, excerpt from the series *Laetitia B.: autopsy, 2005-2009*

Reduced to a light framework, this structure evokes a room, like a drawing in space. In the series *Laetitia B.: autopsy*, in which Bénédicte Henderick stages a fictional alter ego, this intimate space becomes a setting for projections, memories and fears. The artist thus gives form to a fragile inner architecture, poised between refuge (protection) and openness (exposure), emphasised here by the parabolic shape.

35. **Marie-Line Debliquy** 1963 (BE)

L'infante, 2015

Inspired by a childhood photograph in which the artist appears with her hair styled by her mother, Marie-Line Debliquy develops an ongoing thread-based series centred on the bun, which has become the symbolic focus of the work. Wool, cotton and her own hair gradually form a cape that embodies protection, transformation and memory. The work patiently explores the mother–daughter relationship, bodily memory and gestures of repair.

36. **Vivian Barigand** 1986 (BE)

The Gods Division, 2013

In this silent video, Vivian Barigand stages a slow, solitary action in which the body is partially revealed in starkly contrasting light. Simple, repeated gestures create a suspended sense of time, somewhere between contemplation and instinct. Without referring to any specific ritual, the work presents a body in transformation, held in an in-between state between existence and disappearance.

37. Sylvie Pichrist ^{1970 (BE)}

Series: *La cérémonie de remise du dé d'or*, 2009

Using her sewing machine, Sylvie Pichrist shapes attributes associated with femininity and seduction – lashes, heels, nails... – from Armenian paper (designed to be burned like incense), which she wears during a performance before allowing them to burn away. The fire transforms these signs of beauty into ashes, while certain fragments are preserved as relics. Straddling ritual, disappearance and memory, the work distances itself from aesthetic injunctions while testing their persistence.

forms in limbo

Here, transformation no longer concerns only structures, territories, relationships or bodies, but the very conditions of our perception. How do we see what eludes us? How can we give presence to silence, to an almost imperceptible phenomenon, to an absent image or to a thought not yet put into words? The works presented here shift attention towards fragile thresholds: between presence and absence, appearance and disappearance, matter and immateriality, reality and projection. They invite you to draw closer, to wait, to change perspective and to accept that meaning is not always immediately apparent.

A word can become an incision, a material can slowly dissolve, an image can disappear and return in a different form and an architecture can give rise to an undefined space. In this final section, reality becomes a hypothesis: it no longer presents itself as self-evident, but as something to be pieced together. The works thus create a state of suspension in which language, thought and the visible remain in flux, open to transformation.

38. VOID

Arnaud Eeckhout, 1987 (BE) and Mauro Vitturini, 1985 (IT)

Silence, un mot, 2014

On a white sheet of paper, the collective VOID, founded in 2013, has inscribed the word "silence", not by drawing but by cutting, using a craft knife to trace the shape of its sound wave. Almost invisible when viewed head-on, the trace only becomes visible as the light or viewing angle changes. By bringing into the visual realm what is usually experienced through hearing, the work echoes composer and artist John Cage's reflection on silence as not a pure absence, but a relationship with what we perceive.

39. Guðný Rósa Ingimarsdóttir 1986 (BE)

Laines touchées, 1999

These small knitted and crocheted forms draw attention to time, the gesture of making and the touch of the hand. In memory of someone close to her who passed away, and who was highly skilled in these crafts, Guðný Rósa Ingimarsdóttir sees each thread as bearing the trace of her work, touch and presence. The exhibit thus gives form to a quiet memory, conveyed as much through the material itself as through the gesture.

40. Edith Dekyndt 1960 (BE)

A is hotter than B, 2006

In this video, Edith Dekyndt shows the gradual dissolution of a block of frozen ink in the form of an ice-cube. With the image inverted, the black swirls appear to rise from the fingertips in a slow, unstable, ever-changing movement. The work transforms a subtle physical phenomenon into an apparition that is both restrained and hypnotic.

41. Yves Lecomte ^{1974 (BE)}

Les images ne nous parviennent plus, 2008

By borrowing a phrase from audiovisual language signalling a transmission interruption (which translates loosely as "We've lost the picture"), Yves Lecomte transposes a technical message into the realm of the image. The phrase stands out against a black surface reminiscent of a screen with no signal. Yet as the viewer draws closer, the reflective glass mirrors their own image. The work thus transforms the announced loss of the picture into another form of presence, suspended between the absence of the picture and the return of the viewer's gaze.

42. Stéphanie Roland ^{1984 (FM)}

*Excerpts from the series *Ideal City*, 2013-2017*

In these three photographs, Stéphanie Roland creates landscapes that seem to document a plausible reality while hinting at a strange, otherworldly dimension. Digitally retouched, these images – evoking architectural or scientific scenes – depict places that seem to exist somewhere between observation, projection and fiction. Their strangeness lies precisely in this hesitation, where something else – more unstable and more distant – always seems to be lurking behind the visible.

Meta Church, 2016

Drawing on architectural plans, motifs and traces from places of worship across different cultures and eras, Stéphanie Roland engraves and layers sheets of Plexiglas, from which luminous, almost immaterial structures emerge. Without referring to specific buildings, the installation distils diverse forms of belief and gathering into minimal architectures, where light makes perceptible what would normally escape the eye.

43. Lauriane Belin ^{1994 (BE)}

Où sont les mots que je cherche ?, 2023

By enlarging the title of a research note from her *Centre de Recherches Infinies* – a visual and literary project designed to foster dialogue – Lauriane Belin transforms a personal question (which translates as "What are the words I'm looking for?") into an image. The work evokes those moments when words fail us, when a sensation, vulnerability or experience is difficult to express. It opens up a simple, shared space where the search for words becomes, in itself, a way of connecting with others.

0-99 (100 n°)

A tribute to the magazine *Flux News*

In honour of the magazine's 100th and final edition, BPS22 is presenting, on the museum's Podium, a tribute to *Flux News*, a quarterly magazine covering contemporary arts, created in Liège over thirty years ago and run ever since, by Lino Plegato. Born in the wake of the Venice Biennale in 1993, out of both chance and necessity, *Flux News* has constantly maintained the link between international, national and local art, as well as between the most official and most "underground" forms of art. For over thirty years, this deliberately "undisciplined" magazine has never ceased to offer unrivalled freedom to artists and writers.

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