

Four new exhibitions at BPS22

20.02 > 23.05.2021

While the lockdown is gradually being lifted for museums, BPS22 launches a proactive programme with four new exhibitions. British feminist and artist Margaret Harrison makes her Belgian debut with the retrospective exhibition entitled *Danser sur les missiles*.

DANSER SUR LES MISSILES

Margaret HARRISON

Margaret Harrison's work makes its Belgian debut at BPS22, following her first major retrospective exhibition in 2019 at 49 Nord 6 Est - FRAC Lorraine, Metz. She is considered an influential figure in the feminist art movement in Great Britain. For more than 50 years, this socially engaged artist has developed a realm of thought honing in on the notions of social class and gender. Curated by Fanny Gonella, the director of FRAC Lorraine, the exhibition *Danser sur les missiles* highlights the diversity of Harrison's practice as an artist with installations, paintings, drawings and texts. Harrison continues to challenge the visual canons that shape the representation of women in society.

Margaret Harrison (1940, Yorkshire, England) is an artist and activist who is determined to expose the structural violence that manifests itself in the professional and domestic spheres, as well as in art history and popular culture. For the past fifty years, she has vigorously defied the gender and social class gap by feminising men's bodies. She has reversed the power structures conveyed by society and the media by employing exaggeration, parody and subversion.

Her drawings of superheroes in high heels and her portrait of Hugh Hefner, the founder of Playboy, as Bunny Boy led to the early closure of her first exhibition, lasting only one day, in London in 1971. Harrison then embarked on a career-long reflection examining the working classes' labour conditions in rural England and the United States, where Harrison is based. Attentive to the economic and social developments in these regions, Margaret Harrison has compiled an extensive body of work based on sociological surveys. She also actively participated in the numerous demonstrations opposing the installation of nuclear missiles in England in the 1980s.

Margaret Harrison's collection of some forty works in this solo exhibition is a testament to her ongoing commitment to political activism over the past fifty years. For many years, her work remained a well-kept secret, but today it is gaining new international recognition. Harrison's work echoes current debates on gender and sexual identity, encouraging us to go beyond the binary approach of sexual attributions.

EXHIBITIONS ALSO APPEARING

RUPTZ (1975 – 1978)

Ruptz was founded in Namur at the end of the 1970s by Marc Borgers and Jean-Louis Sbille, later joined by Anne Frère. The Ruptz group's existence was as intense as it was ephemeral. In a little more than two years, this group produced a series of artistic interventions involving practices that were just emerging at the time: video art, performance art, body art, photography, artist publishing, sociological art, and even the visual aesthetics of communication. For example, this could entail timekeeping for a day, subjecting the body to sound amplification, carrying out sociological identity surveys, editing publications, and so forth. Later on, the group moved to Brussels and published the ten issues of the now mythical magazine *Soldes. Fins de Séries* is considered to be the Belgian equivalent of the French collective *Bazooka*.

Ruptz's interventions were extremely radical in Belgium. Often on a par with Dan Graham or Vito Acconci, they were seen as vital necessities by those who created them, regardless of the echo they might meet or the posterity they might legitimately engender. Based on the belief that "the past no longer has to be shared," these artists did not attach any importance to preserving tangible traces of their acts or documents. It was only a few years ago that BPS22 was able to find traces of these works. Preparatory sketches, photographs, and suchlike were collected in aluminium frames, reminiscent of the conceptual art from that period. The exhibition will display these works for the first time and provide an opportunity to re-evaluate the importance of this singular collective in the Belgian panorama.

Perftoran

Petr DAVYDTCHENKO

Petr Davydtchenko was born in modern Sarov (previously known as Arzamas-16), a closed military town in Russia, in 1986. Growing up in St. Petersburg, he experienced the violence of far-right groups. He later moved to Europe, where he developed his own artistic practice. For two years, he lived solely on a diet of fruit, vegetables and the remains of roadkill. For him, this way of life opposed an economy of excess, a utopian alternative to industrial overproduction. Elements of his work were presented at BPS22 as part of the group exhibition *Us or Chaos*.

When the pandemic first broke out, Davydtchenko asked himself what role an artist could play in such a situation. As a result, he decided to put all his energy and creativity into researching a vaccine for protection against COVID-19. He has surrounded himself with scientists, has read numerous medical reports, and has transformed the exhibition space of the Palazzo Lucarini Centro per l'Arte in Trevi, Italy, into a medical laboratory. He has devoted himself entirely to this new mission. He promises free distribution of his possible vaccine. And above all, he is shouldering all the consequences of his quest, including legal

proceedings for the illegal practice of medicine, lobbying, censoring social networks, and more. A presentation of the current state of his research will be on display at BPS22.

Merci Facteur ! Mail Art #2

Eric Adam et Bernard Boigelot

The second chapter of this exhibition cycle dedicated to Mail Art, *Merci Facteur!* [*Thank you, Mr Postman!*]; this time, it focuses on the dialogues between Eric Adam (Rocourt, 1963) and Bernard Boigelot (Namur, 1953), two artists who have maintained rich epistolary exchanges. The former, in his capacity as a micro-publisher, has also cultivated relationships with other writers. Therefore multiplying the literary and material correspondences documented in his archives. The latter favoured strong personal relationships with his correspondents. Consequently, he has established a remarkable collection of mail items that are essentially a test of the postal institution. They reveal significant attention to the particularities of the medium as well as a sense of wit and biting irony.

BPS22

Musée d'art de la Province de Hainaut

Bd Solvay, 22

B-6000 Charleroi

T : +32(0)71 27 29 71 - E : info@bps22.be

W : www.bps22.be

Museum open Tuesday - Sunday, 10:00 am - 6:00 pm. Closed on Mondays, on 24/12, 25/12, 31/12, 1/01.

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PRESS VISIT ON APPOINTEMENT: THURSDAY 18.02 or FRIDAY 19.02.2021

PRESS CONTACT

CARACAScom

T : +32 2 560 21 22

M. : +32 495 22 07 92

E : info@caracascom.com

COMMUNICATION DEPARTMENT

Laure HOUBEN

T : +32 71 27 29 77

M : +32 474 91 44 40

E : laure.houben@bps22.be

