



# L'AVANT-DERNIÈRE VERSION DE LA RÉALITÉ

BROGNON ROLLIN

PRESS RELEASE

EN

## EXHIBITIONS

09.10.2021 > 09.01.2022



MERCI FACTEUR!  
MAIL ART #4  
STEPHAN BARBERY  
& GUY STUCKENS

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





←  
Brognon Rollin,  
*Until Then (MAC VAL)*,  
Performance, 2020  
Photo Aurélien Mole  
©Brognon Rollin

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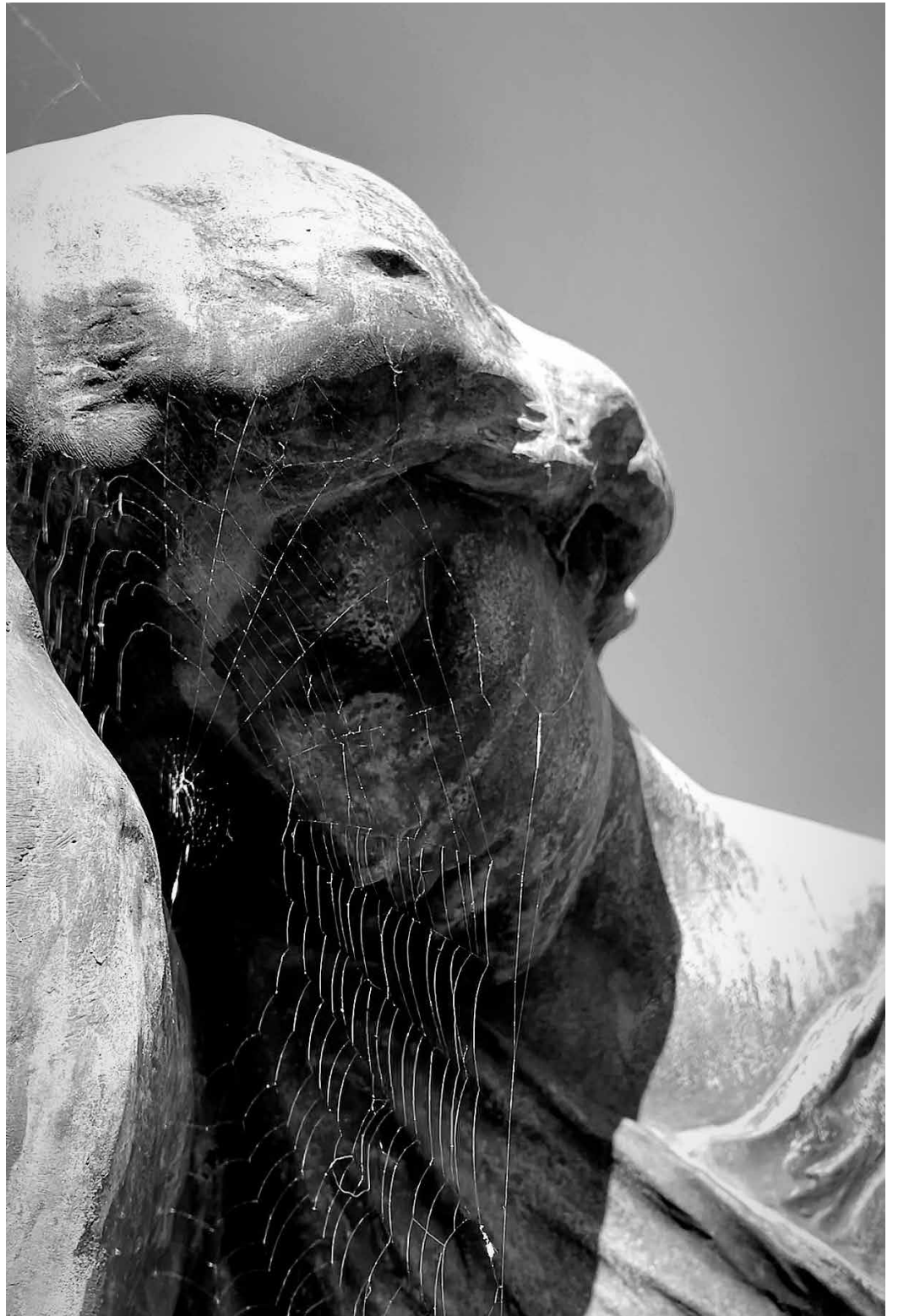
# INTRO

**The BPS22 is kicking off this new cultural season with an exhibition devoted to the artist duo Brognon Rollin. Since 2006, David Brognon and Stéphanie Rollin have been producing works with a sober aesthetic infused with great conceptual depth and intense emotional strength. They're taking over practically the whole museum with 40 or so pieces, some of them created specifically for the BPS22.**

***L'avant-dernière version de la réalité [The Penultimate Version of Reality]*** exhibition dives into these two artists' unique world which, by combining their sensibilities, manages to crystallise – in a materially minimal form – their perception of time and space in difficult social contexts. Waiting and confinement are at the heart of their obsessions, driving them to explore those space-times where humans are trapped: war-zones, islands, prisons, poverty, forced marriages, incurable diseases, addictions, etc.

Reflecting their approach and the works on display, the scenography is purged of all superfluous elements and light to focus on the essential.

Alongside this main exhibition is **MERCI FACTEUR ! [THANK YOU, MR POSTMAN!] Mail Art #4** extends the series dedicated to the BPS22 Mail art archives. This fourth component is devoted to **Stephan Barbery** and **Guy Stuckens**, two artists concerned with sound and music research whose works bear witness to the diversity of approaches within Mail art.



# L'AVANT-DERNIÈRE VERSION DE LA RÉALITÉ

## BROGNON ROLLIN

The BPS22 Museum of Art in Charleroi, Hainaut Province, welcomes the first monographic museum exhibition of the artistic duo Brognon Rollin in Belgium. Co-produced with the MAC VAL Museum of Contemporary Art, Val-de-Marne, in Vitry-sur-Seine, France, this exhibition represents a perspective of their work, begun almost 15 years ago, through special new creations. This perspective also underlines the uniqueness of their definitive world and the consistency of their artistic approach.

### DAVID BROGNON & STÉPHANIE ROLLIN

→ →  
© Granduchy

→  
Brognon Rollin,  
*8 m2 Loneliness (B135)*,  
2012-2013.  
Photo Leslie Artamonow  
©Brognon Rollin

David Brognon is a Belgian-Luxembourger and was born in 1978 in Messancy, Belgium. Stéphanie Rollin was born in Luxembourg in 1980 and is of French nationality. They live and work in Luxembourg and Paris. Under the name Brognon Rollin, the duo has been active since 2006 and has already been included in the collections of prestigious museum institutions such as the BPS22, the MUDAM (Contemporary Art Museum of Luxembourg), the MAC VAL (Val-de-Marne Museum of Contemporary Art), the FRAC Lorraine (Regional Collection of Contemporary Art), etc.

Brognon Rollin use all media (sculpture, photography, video, painting, etc.) to produce pared down works that, once we delve into their context of creation and interpret them, allow us to enter a world of entangled narratives, sensitive events, and personal anecdotes. A world where the humanity encountered is at the centre of everything. In effect, they often focus their attention on vulnerable, marginalised, sometimes even invisible populations. Obsessed with enclosed areas, with the themes of waiting and control, they are also attracted to the meaning, conception, and measure of time, particularly for people subject to waiting and confinement (in conflict zones or lawless areas, islands, prisons, social constraints, addictions, etc.).

While they deal with difficult subjects or painful human experiences, their works are always tinged with poetry and contemplation because these two artists enjoy opening up ideas as well media.





## CREATION PROCESS

Brognon Rollin's works are all marked by a long creation process involving analysis and social immersion. They live their art as the expression of a sensory experience and a human encounter. Because humans are at the heart of their artistic approach, even if on first glance the final creations seem sometimes to exclude them.

By interacting with people and their personal history, they are offered invisible things from reality and daily life and attempt to make the experience perceptible in a material form. Individuals become partners, encounters become drivers, and the shortcuts they take are the source, the concept, sometimes the subject itself of the works.

Far from studio work, Brognon Rollin's work is built in the field and the chosen medium is adapted to the project: *"We don't have a specific medium. We think that each subject we deal with has its own corresponding medium"* (David Brognon). These projects evolve according to encounters, restraints, time, political events, and the combined emotions of the two artists: *"We have to agree 100% that a piece should be shown publicly. This pact means that our production is rather slow, but it does mean that it's fair. Because we don't approach an issue in the same way, when we do agree about the purpose, that means the piece is finished."* (Stéphanie Rollin); *"We have two different perceptions of the same situation, but we both want the same thing, we want to process it in the same way. So every piece is an accurate representation of what she feels and what I feel."* (David Brognon).



## THE EXHIBITION

*The Penultimate Version of Reality*, the first monographic exhibition dedicated to the duo, has been deployed in two international components: first in France, at the MAC VAL in 2020, then in Belgium, at the BPS22, from 9 October 2021 to 9 January 2022.

Through a selection of 40 or so pieces, this Belgian component enriched by several new creations (including *Yamina*, the heart line on the palm of the hand of a woman forced into marriage, represented as a 27 m neon light), the exhibition retraces the main steps of the duo's artistic journey. Consequently, a thread of recurring social issues weaves its way through the different works, giving the exhibition its consistency.

The scenography is stripped of all superfluity, almost arid (according to Stéphanie Rollin), and yet humanity is everywhere in it. Behind almost every work there is someone we can't or don't want to see: a drug addict, inmates, a woman being monitored with an electronic bracelet, laid-off workers, plane pilots who had to eject themselves, craftspeople of exceptional quality, etc.

Woven into the theme of confinement, which is one of the exhibition's major common threads, is also the artists' reflection on their own practice. Is reality really soluble in its representation? How, for example, can form be given to the experience of waiting or of an end? What medium to use? And will this work be the expression of reality or simply of one of its versions?

Behind the title *The Penultimate Version of Reality*, borrowed from the Jorge Luis Borges short story of the same name, evolve reflections on reality and time, how we perceive them, their relativity, their progression, and their spatial dimension: "*All of our works cover different versions of reality; no one is more valid than the other. Since the pieces are pretty open to interpretation, it's up to the audience to choose which analysis they want to give them. What we do is sift the potential realities that either follow one another or that exist at the same time.*" (David Brognon); "*The Penultimate Version of Reality also represents the idea of a countdown, as if we were going to arrive at an ultimate version. We almost have the feeling of arriving at the end of history or of time.*" (Stéphanie Rollin)

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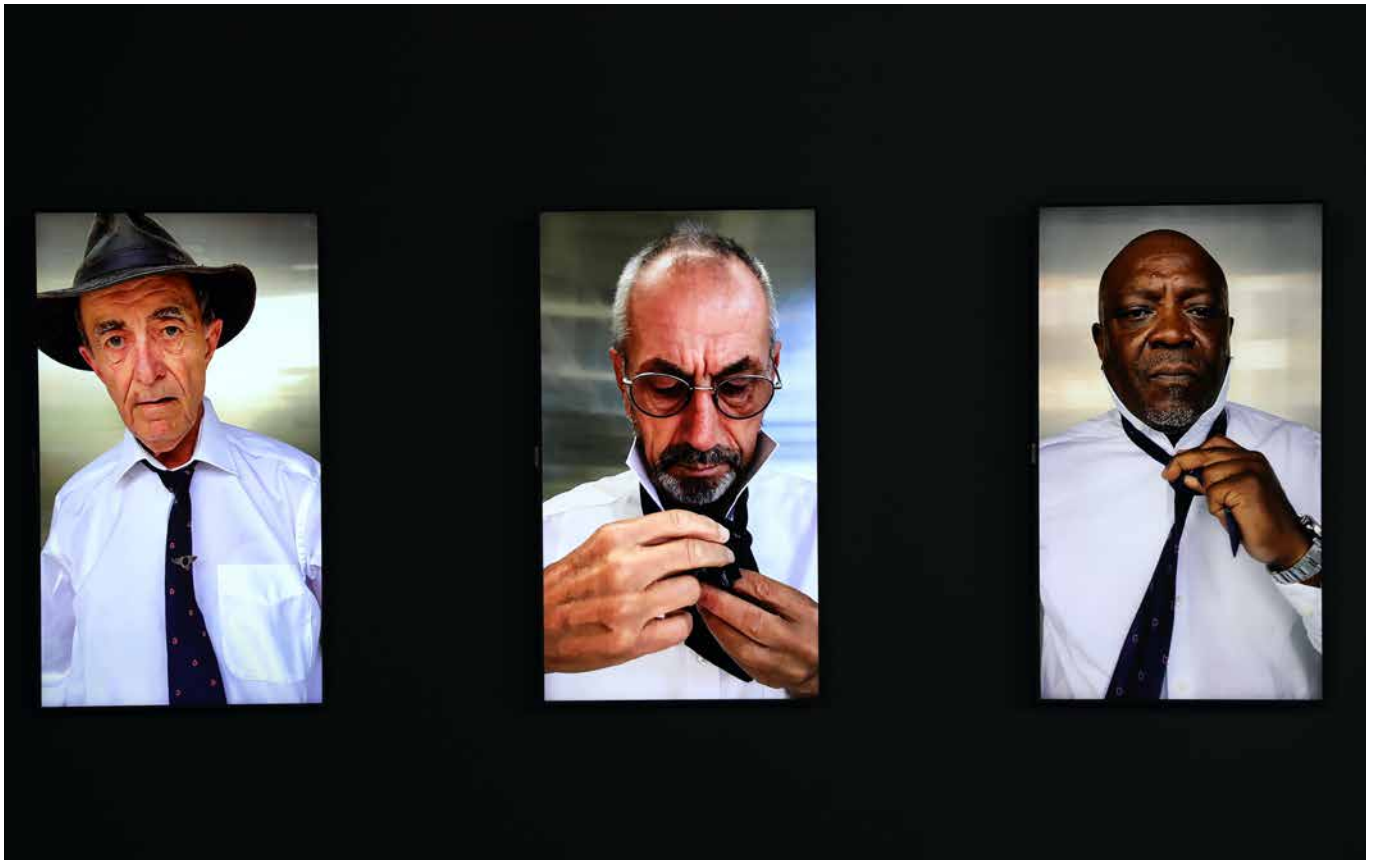
Curator: Pierre-Olivier ROLLIN

An exhibition produced by the BPS22 Museum of Art of the Province of Hainaut in partnership with the MAC VAL Museum of Contemporary Art, Val-de-Marne, in Vitry-sur-Seine. With the support of the Henri Servais Foundation, the FOCUNA - National Cultural Funds of Luxembourg and Kultur | lx – Arts Council Luxembourg.

↗  
Brognon Rollin,  
*Ejection Tie Club*  
(#2412, #3966, #4394,  
#5431, #5931, #7306,  
#7441), 2021 (detail).  
Set of 7 videos, colour,  
silent. Varying lengths.  
Production  
BPS22.

→  
Brognon Rollin,  
*Pietro and the Locksmith*  
(*Via di Città, Siena, Italia*),  
2021. Polished steel  
and brass  
20 x 8 x 5 cm In  
collaboration with Jacky  
Keiff – Best Craftsman  
in France – Serrurerie d'Art  
With the support of the  
Ministry of Culture,  
Luxembourg.





## INTERVIEW WITH THE ARTISTS

**You've been working together since 2006 to create some very different projects. Is there a division of roles / tasks / actions in your duo? And how do you define your projects together?**

There's no fixed division of tasks. Our work requires an immersion in both theory and societal contexts, putting each of us in place as a chameleon, absorbing environments according to our respective obsessions. However, we do agree on and co-create each piece that we make as a duo. The way we complement each other is key to the precision of our works. We think that there is one possible approach for each subject, and we keep looking for it until we find it. It's a long creation process, almost bordering on superstition.

**You explore themes like borders, confinement, exclusion. Should your projects be considered political and politically engaged?**

Absolutely. But we're not activists, we're searching for a universal language while trying to remain objective. There are no propaganda or received ideas in our work. Our ambition is to shift the point of view, our own and the audience's, to look at a situation without having to make a choice. We talk about margins, forgotten people, drug addicts, inmates, etc.

Our project with the former workers in the Caterpillar factory, for example, shows our interest in getting involved on the ground. For this project, our studio became the factory and humans our "material". If, at the end of an adventure lasting several months, people can explain the work better than us, then we've succeeded.

**It seems that the "perception of time" is a constant through your plethora of projects, even the common denominator to all your research. Does that seem fair to you?**

We can indeed say that the perception of time is a constant. But even more so, the duration or the manifestation of this duration is an obsession. Time is measured by man in many works. Humanity is always our benchmark. Whether it's making us aware of the last few days of a patient's life or examining the destiny line on the palm of a drug addict.

**This is the first time that a major monographic exhibition has been dedicated to you. Were the MAC VAL and the BPS22 targeted places to reach this new stage, professionally and artistically?**

Yes. They're two museums that we admire a lot and that are quite close to each other. Their programmes are engaged and have real social concerns. And they're located on the outskirts of major cities where a lot of museums are concentrated, which often allows them to host more specialised artists, who are themselves more peripheral.

The BPS22 in particular is a museum we're familiar with and have been confident working with for a long time. And it's also the museum that's offered us the most significant collaborative project to date. The "Résilients" work, which was shown at the MAC VAL, is moreover our only project that was completely co-created, in this instance with the workers from the Caterpillar factory who were going to lose their jobs and who poured their skills and emotions into this work.

-

Other interview

© MAC VAL - Museum of Contemporary Art, Val-de-Marne (2020):

<https://vimeo.com/427690260>





## SOME OF THE WORKS EXHIBITED

### **24H Silence (157 min/1440 min), 2020**

Seeburg AY 160 Jukebox (1961)  
80 vinyls, 160 minutes of silence  
MAC VAL production – Museum of Contemporary Art, Val-de-Marne, Vitry-sur-Seine, France

### **24H Silence (157-282 min/1440 min), 2020**

Seeburg ESTD160 Jukebox (1974)  
80 vinyls, 160 minutes of silence  
Servais Family Collection

These jukeboxes contain 160 45 rpm discs. On each side is recorded a minute's silence observed somewhere in the world after a tragedy: terrorist attack, death of a famous person, natural catastrophe, mass shooting, etc. People are united in silence on a street, in a square, a park, a stadium, or a national assembly, often thousands of kilometres from the tragedy.

↕  
©Brognon Rollin







***My Heart Stood Still (Yamina), 2021***

White neon  
700 x 2100 cm  
BPS22 Production – Hainaut Art Museum,  
Charleroi

Heart line on the right hand of a young woman forced into marriage.

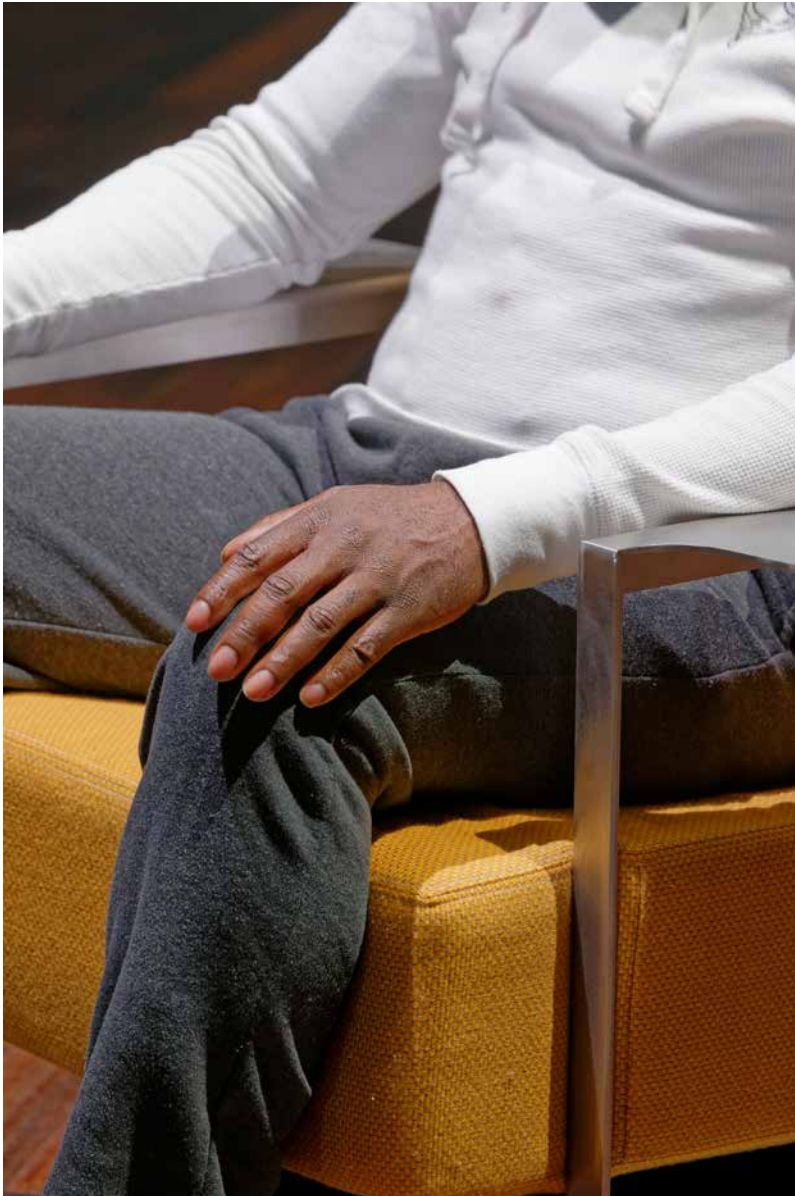
***Fate will Tear Us Apart (Stefano), 2011***

White neon 199 x 80 cm  
Artists' collection, Luxembourg

Destiny line on the right hand of a drug addict.  
Created as part of a volunteer mission to Abrigado,  
Luxembourg, drug consumption room.







***Until Then (BPS22), 2021***

Performance, varying duration  
Line sitter: Elvin Williams (Same Ole Line Dudes)  
BPS22 Production – Hainaut Art Museum,  
Charleroi

In 2012, the Same Ole Line Dudes invented a new profession: line sitter. They would wait on New York sidewalks on behalf of impatient consumers intent on getting the new iPhone or a front-row seat at a play, but without the chore of having to wait in line.

In spring 2021 in Belgium, a person notified doctors several times of their desire to cease living in order to put an end to their suffering.

At the exact time of their death, Elvin Williams will leave the BPS22.

↖  
Photo Leslie Artamonow  
©Brognon Rollin

←  
Photo Leslie Artamonow  
©Brognon Rollin

↑  
Photo Aurélien Mole  
©Brognon Rollin





### ***Le Miroir de Claude, 2019-2020***

Hard drugs consumption table, stainless steel, black mirror circa 1870

136 x 90 x 50 cm

MAC VAL production – Museum of Contemporary Art, Val-de-Marne, Vitry-sur-Seine, France

The black mirror, also called the “Claude Lorrain mirror”, is a small portable mirror with a slightly convex surface and a smoky black tint. An accessory indispensable to the naturalist painters of the 18th century, its contrasted reflection simplifies landscapes and makes framing easier. It required artists to take a unique position for the time: looking at nature by turning their back on it.

### ***Fool's Gold, 2016-2020***

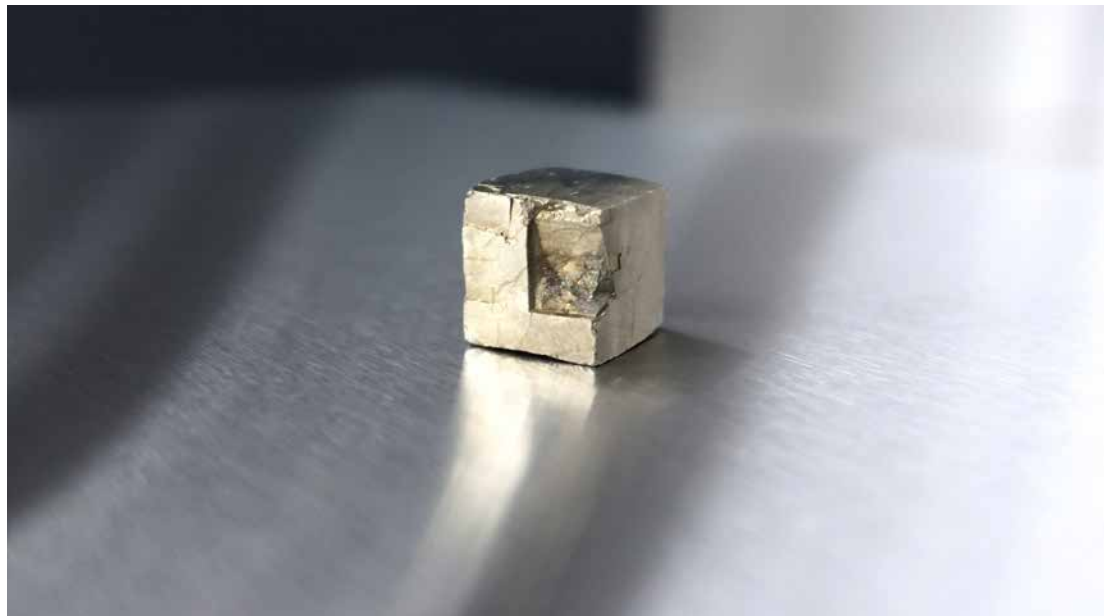
Hard drugs consumption table, stainless steel, pyrite

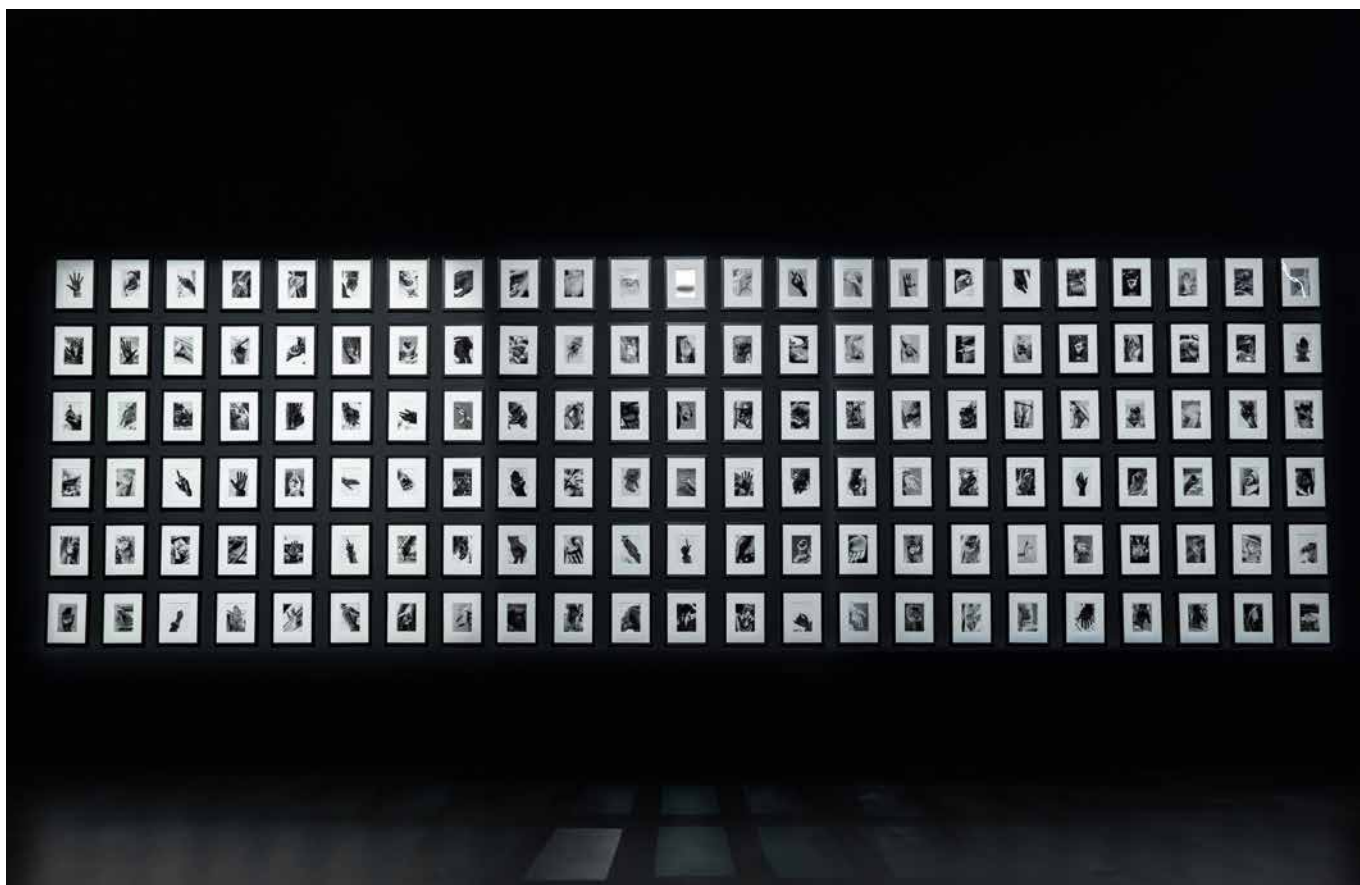
135 x 90 x 50 cm

EA

Dorith and Serge Galuz Collection, Paris

During the gold rush, blinded by impatience and greed, many miners confused the precious metal with pyrite, whose shine is similar, though it is worthless. It has been called “fool's gold” ever since.





### ***Famous People Have no Stories, 2013 - ...***

Black and white photographs, ink jet printing 44 x 34 cm / frame

MNHA Collection – National Museum of History and Art, Luxembourg

(22)

MAC VAL production – Museum of Contemporary Art, Val-de-Marne, Vitry-sur-Seine, France

(88)

BPS22 Production – Hainaut Art Museum, Charleroi

(28)

Courtesy of mfc-michèle didier

Frozen by glory and smoothed out by time, the palms of statues offer a backwards exercise in palmistry.

***There's Somebody Carrying  
a Cross Down, 2019***

Colour video, sound, 6 min 25 sec  
Wooden cross, gold painting, 175 x 100 cm  
Servais Family Collection

Every day, Mazen Kenan rents wooden crosses to pilgrims in Jerusalem. Like his father and grandfather before him, he is the cog necessary for the Sisyphean merry-go-round of penitence. For 50 dollars, he leaves an olive tree cross at the Church of the Flagellation, the first station on the Via Dolorosa to the Holy Sepulchre, awaits its arrival, then brings it back down to its starting point via a personal path through the old town.



→  
©Brognon Rollin

***Classified Sunset, 2017***

Newspaper clippings 40 x 30 cm / frame Private  
collection, Paris

A Tuscan sunset was photographed at 12 stages as it went down. Each image was published under the "Classified ads" section of different international newspapers. An ephemeral moment, drawn out, that only a press review would capture in its entirety.



→  
Photo Leslie Artamonow  
©Brognon Rollin

## Subbar, Sabra, 2015

Double projection, colour video, sound,  
6 min 47 sec

In collaboration with D. Almasry Collection,  
The Israel Museum, Jerusalem, Gift of Nathalie  
and Jean-Daniel Cohen

The prickly pear cactus, or Barbary fig, is a schizophrenic symbol shared by two antagonistic peoples. It is a plant synonymous with land repossession. In Palestine, the prickly pear cactus was used to mark the boundaries of plots of land between neighbours. These impassable barriers of spines worked as a kind of property map. Their roots survived in the villages razed by the Israeli army. Over the years, the *Subbar* regrew to mark out the empty gardens and become the ghostly imprint of the Arab presence in the territory.

In Arabic, the cactus is called subbar; the term *sabr* (سَبْر) associated with it can also be translated by "patience" or "tenacity". It has an important place in the movement of non-violent resistance to Israeli military occupation. In Palestinian oral history and literature, the prickly pear cactus embodies the fight for freedom. Famous poet Mahmoud Darwish often uses the prickly pear cactus as a symbol of the Palestinian people. Author Nadia Taysir Dabbagh compares

the resilience of the cactus to that of the Palestinian people, writing: "In an arid climate and a harsh environment, Palestinians manage to live and survive against all odds."

*Sabra* (hébreu : סַבְרָא) is a slang term included in the official Hebrew language, used to describe a Jew of Israeli origin. The word first appeared in the 1930s. It referred to a Jew born in the region of Ottoman Palestine or under British mandate. Since the creation of the State of Israel in 1948, Israelis have used this word to mean a Jew born in Israel. The word was borrowed from the Hebrew name given to a Mexican cactus common in Israel, *tzabar matzui* (*Opuntia ficus-indica*), and alludes to the contrast between the plant's sharp and prickly skin and its sweet and sugary flesh, suggesting that if sabra Israelis are rough on the outside, they're also sweet on the inside.

Translation of the text read in Arabic and Hebrew (Source Wikipedia, October 2015)

↓  
Photo Aurélien Mole  
© Brognon Rollin



***I Lost my Page Again (page 1, 3, 6, 7, 19, 20, 21, 22, 23), 2018 - ....***

Tinted straw marquetry glued to wood Varying dimensions

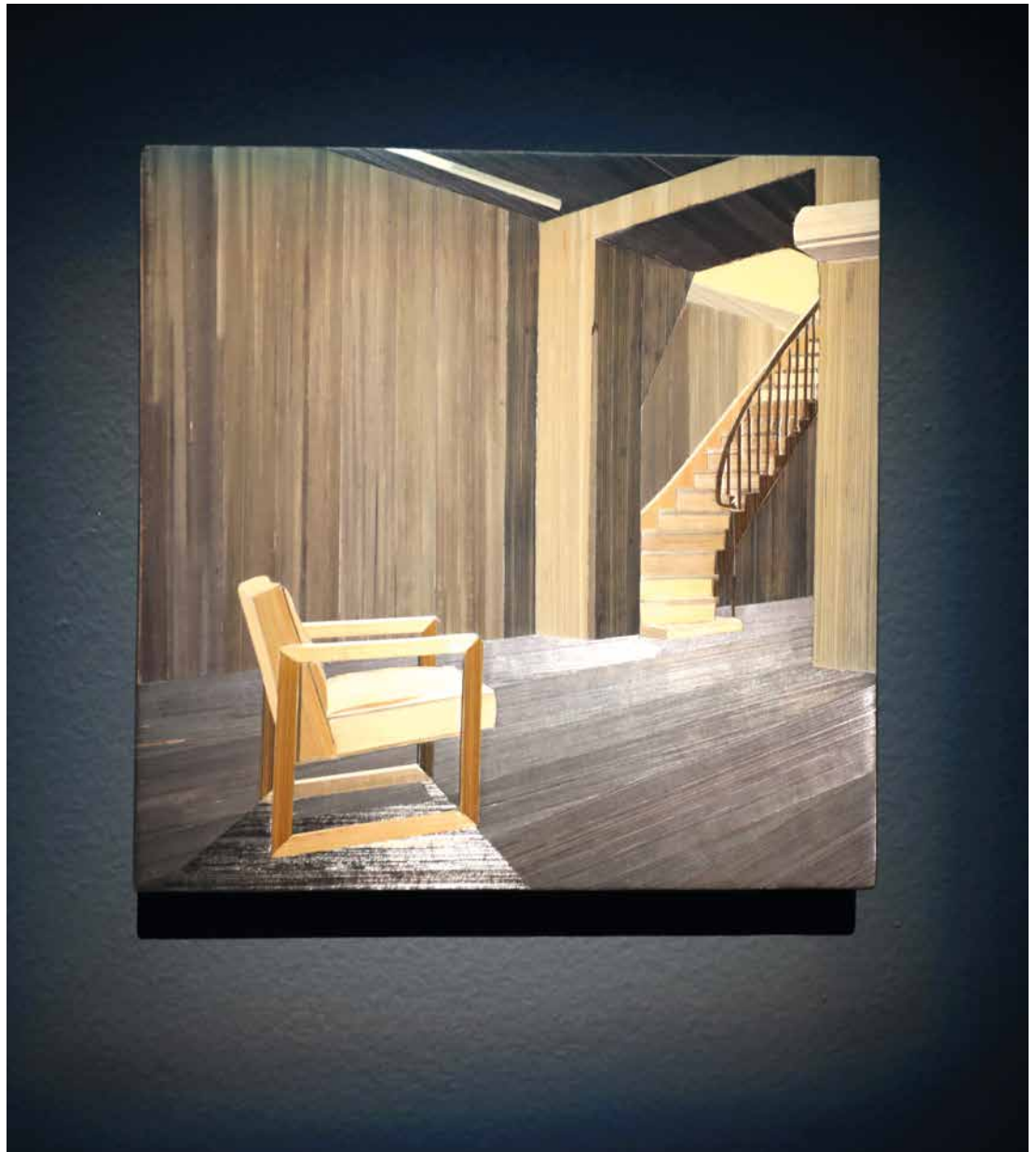
(Page 6) Private collection, Luxembourg  
 (Page 19, 20) MAC VAL production – Museum of Contemporary Art, Val-de-Marne, Vitry-sur-Seine, France. (Page 22, 23) BPS22 Production – Hainaut Art Museum, Charleroi

The series *I Lost my Page Again* captures waiting in its very structure. Empty waiting rooms are photographed then transposed, strand by strand, to a wooden frame thanks to the artisan technique of straw marquetry. Each wisp is tinted, split, and crushed before being assembled by craftswoman Lucie Richard.

Practiced in Europe from the 17th to 19th centuries by those with long sentences (convicts and nuns), straw marquetry was used to decorate everyday items, boxes, jewellery cases, and furniture.

→  
 Photo Bohumil KOSTOHRYZ  
 ©Brognon Rollin

↓  
 Photo Leslie Artamonow  
 ©Brognon Rollin







# MERCI FACTEUR !

# MAIL ART #4

# STEPHAN BARBERY & GUY STUCKENS

**The fourth part of the cycle devoted to Mail art in Francophone Belgium, this exhibition brings together two artists, Stephan Barbery and Guy Stuckens, who share a common passion for sound design.**

A multi-disciplinary artist, or more accurately a rejecter of disciplines, **Stephan Barbery** (Brussels, 1961) subscribed to the DIY spirit of punk, of which he was one of Belgium's first practitioners, especially with his group Digital Dance. He was also one of the Belgian artists chosen by curator Eric de Chasse for the Europunk exhibition. *Punk visual culture in Europe*, shown at the BPS22 in 2011. He is still active today in the bands Babils and INK.

Barbery was notably involved in producing punk fanzines in the 1980s. His publications reveal a working method based on the decomposition of the image by all possible means. This aesthetic became his brand as much in the area of painting as in Mail art, of which he is one of the main Belgian contributors, or even graphic design. He was in fact responsible for creating many vinyl disc covers, notably for the PIAS (Play It Again Sam) music label.

A painter by training and a musician, **Guy Stuckens** (Brussels, 1955) predominantly practised Mail art, of which he is another central figure in Belgium, as much through his letter-writing contribution as through his organisational and theoretical inputs. He was thus one of the initiators of the Belgian components of the Decentralized Mail Art Congress, held in the 1980s, while providing his theoretical contributions.

One of the unique features of his Mail art work was to extend its practice to the exchange of sound bites. Active within the sociocultural Radio Air Libre in Brussels, his correspondence gradually came to be built around what was then called "Radio art", or the exchange of sound bites between independent radio stations all over the world. This interest also led him to underground, marginal, or sometimes downright experimental musical productions, as well as to sound poetry and field recording. As such, this exhibition is made up of rare vinyl discs and dozens of audio cassettes shared by correspondents from all over the world.

-  
Curator: Pierre-Olivier ROLLIN





# FUTURE EXHIBITIONS

**SAT. 23.10 & SUN. 24.10.2021**  
**SAT. 20.11 & SUN. 21.11.2021**  
**SAT. 11.12 & SUN. 12.12.2021**

## ALEXIS DECONINCK DORMIR SUR LE BÉTON WATCH THIS SPACE #11

A professionally trained architect, Alexis Deconinck creates exhibits and sculptures whose common characteristic is to offer inhabitants the possibility of reconquering urban spaces that have become commonplace, or even ignored, and to question our ways of living, moving, playing, socialising, or simply relaxing. Whether he hijacks concrete traffic dividers to make urban furniture or folds construction site fences in the style of origami, the artist transforms the field of art into a permanent construction site (and vice versa) and questions the space in order to reveal its points of rupture or balance.

Invited by the BPS22 as part of the Watch This Space #11 biennial, Alexis Deconinck takes up a residency in Charleroi and tackles the city's major renovation projects, particularly the one hindering access to the museum. The artist chooses to hijack the control and protection devices that have been put in place in order to design exhibits that are more likely to resonate with the imagination of users...

At the end of each week of his residency, Alexis Deconinck offers the BPS22 a chance to meet, where he presents his projects and ongoing research over three weekends.

This project forms part of Watch This Space #11 – a programme dedicated to emergent creations coordinated by 50° north cross-border network of contemporary art. In collaboration with the University of Lille - Direction culture (FR) and the Centre Arc en Ciel, Liévin (FR).

-

Curator: Dorothée Duvivier



↑↑  
 ©Alexis Deconinck

↑  
 Alexis Deconinck,  
*Bend the line*, Paris, 2013,  
 in collaboration with  
 Carine Muse. Photo Alexis  
 Lefebvre  
 ©Alexis Deconinck

12.02 > 22.05.2022

## TEEN SPIRIT

This collective exhibition deals with teenagers as a social subject in order to emerge from the psycho-physiological reading to which it is often confined. It questions the concerns and behaviour of teenagers in different life contexts.

**Artists :** Francis ALÿS, Hernan BAS, Charlotte BEAUDRY, Vincen BEECKMAN, Neil BELOUFA, Joseph BEUYS, Mohamed BOUROUISSA, BROGNON ROLLIN, Larry CLARK, Estelle CZERNICHOWSKI, Daniel FIRMAN, Maen FLORIN, Laura HENNO, Mike KELLEY, Mahomi KUNIKATA, Les LEVINE, Teresa MARGOLLES, Johan MUYLE, Sophie PODOLSKI, Christoph SCHMIDBERGER, Jim SHAW, Emmanuel VAN DER AUWERA.

-

Curator: Nancy Casielles

18.06 > 11.09.2022

## PIETRO FORTUNA ARSENALE

Under the title *Arsenale*, Pietro Fortuna (1950, Padua), an Italian artist settled in Brussels, takes stock of his artistic journey. The artist delivers a prospective outlook on his work, from his architectural training, which gave him a taste for refined forms, to his interest in humanist philosophy which has always driven him. Made up of new pieces placed in relation to older works, oscillating between minimalism and readymade scenography, the exhibition intends to be a reflection on the place of humans in the universe.

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Curator: Pierre-Olivier Rollin

## ENGAGEMENT

# THE LITTLE MUSEUM IS IT FOR A BOY OR A GIRL...?!

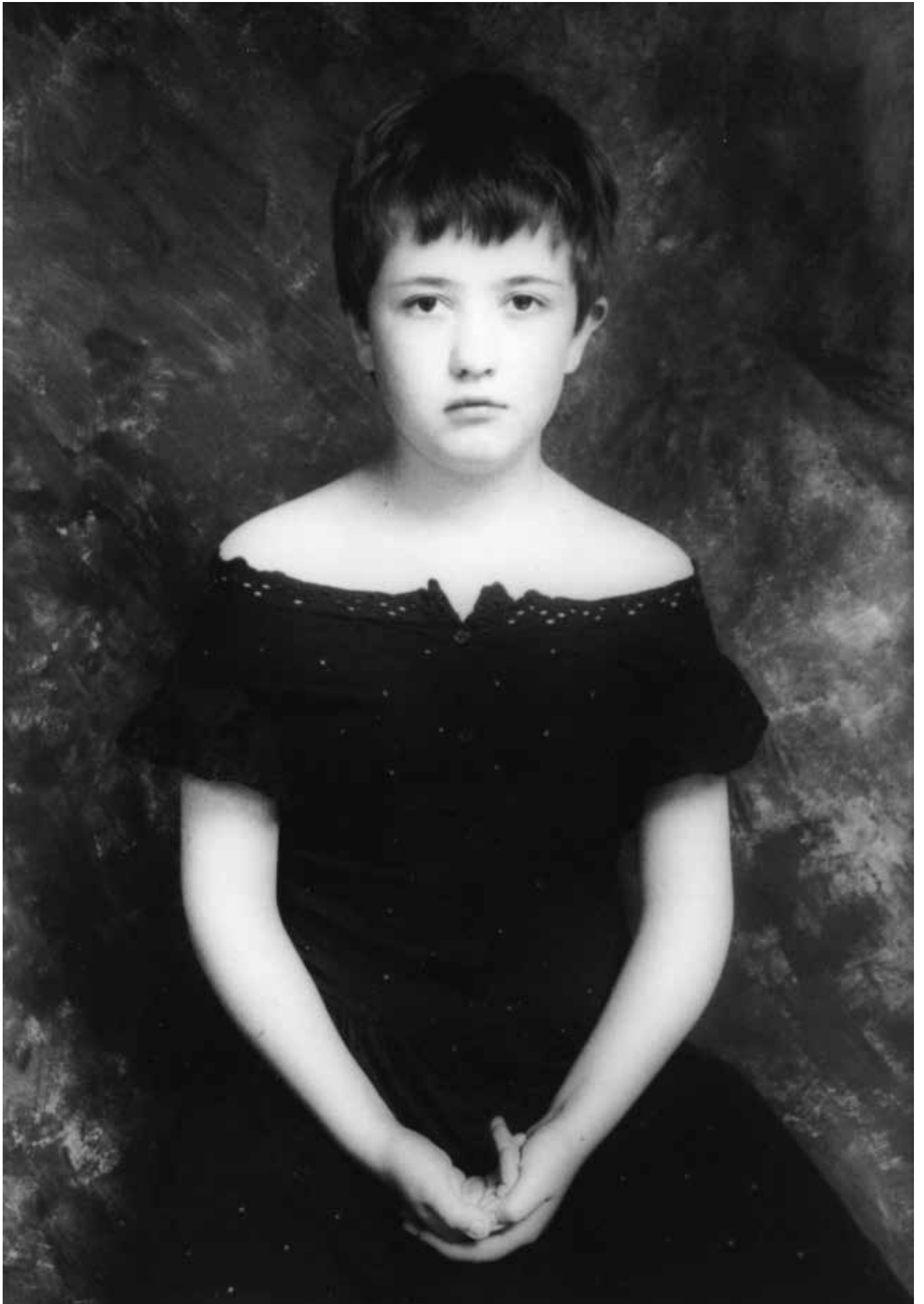
09.10.2021 > 09.01.2022

**The Little Museum is a space for learning where exhibits are displayed at a child's eye level. Here children can discover pieces from the BPS22 collection, selected according to current themes. This space invites a dialogue between children and the works, but also between generations.**

The new exhibition at the Little Museum addresses the issue of gender and the associated stereotypes. Through a selection of works, the subject is approached from the angle of leisure, work, clothing style, or further questions the difference between sex and gender.

We are declared as a boy or a girl at birth. Is that why little girls must be surrounded by pink and glitter and little boys by blue or dark colours? Why is it that dolls are more commonly offered to girls and cars to boys in toy catalogues and shops? And why do we say that girls are more gentle and boys fight more? These questions have been raised for years and are still relevant!

**Artists :** Frédéric BLIN, Hector CHAVEPEYER, Antoine DETAILLE, Michèle GODIN, Laurence GONRY, GUERILLA GIRLS, Ernest HANOTIAUX, Georges HIGUET, Michel HOLYMAN, Michel JAMSIN, René MAGRITTE, Michel MEERTS, Perrine MOREAU, Ernest PATRIS, Calisto PERETTI, Jacques RICHEZ, Javier M. RODRIGUEZ, Christine SIMONIS, André STAS, Fernand URBAIN, Robert WAINS, Marthe WÉRY, Raphaël ZARKA.





**ENGAGEMENT**

# STUDY DAY

## PROFANATION OU CONSÉCRATION ?

### ART CONTEMPORAIN

### ET LIEUX PATRIMONIAUX

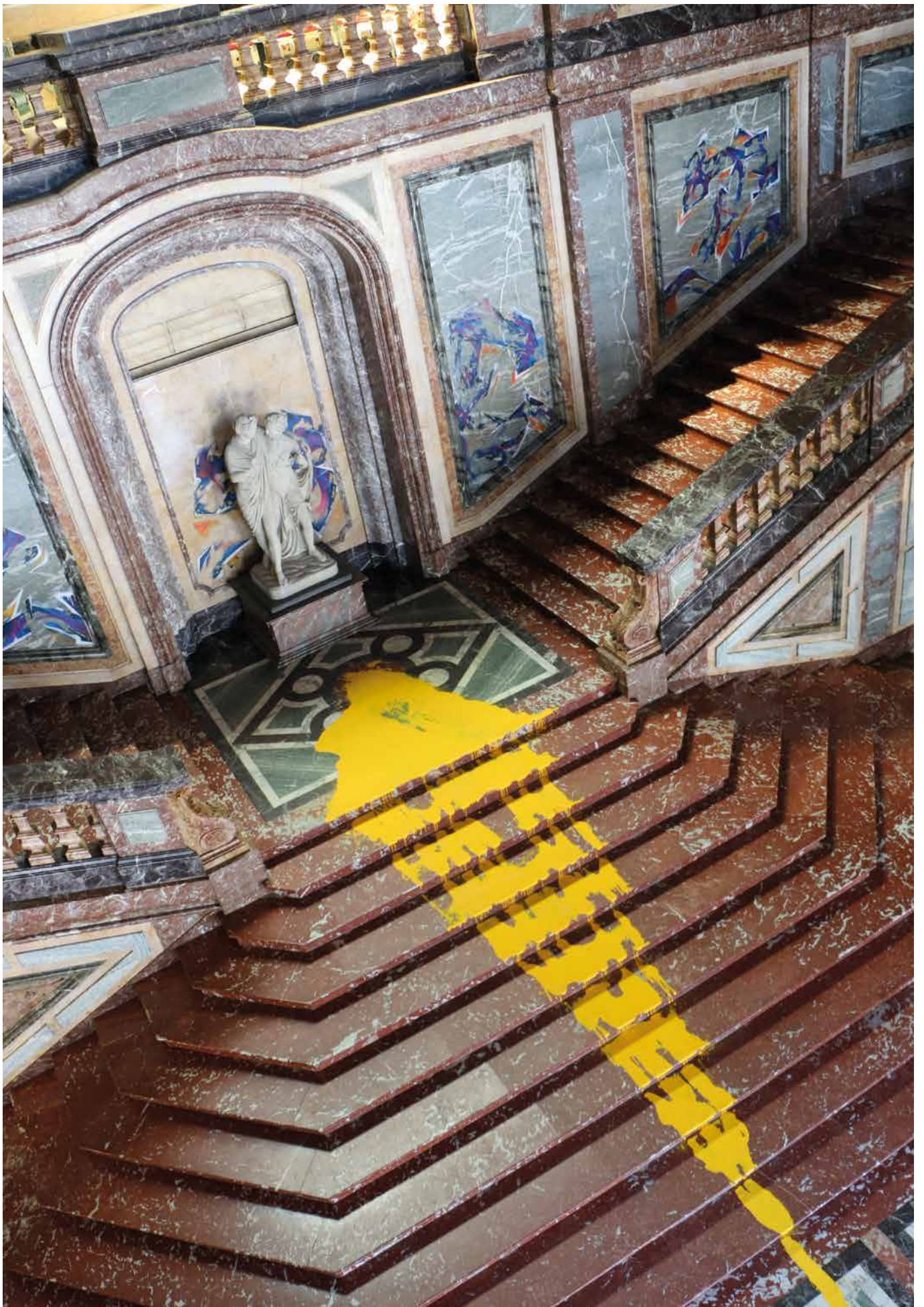
**FRI. 19.11.2021**

**10:00 > 17:30**

Why exhibit contemporary art in heritage sites like castles, palaces, or listed natural sites when there have never been so many museums, foundations, art centres, galleries, biennials, and international forums to show it? Is it the sign of an unprecedented craze for contemporary art or a particular interest in heritage sites in terms of updating their architecture and their collections? Is the dialogue between contemporary art and heritage an exhibition experience whose main value is in taking the work out of a neutral, white cube-like space and thus confronting it with other exhibition mechanisms? Is it an exercise in desecration, exploiting the mismatch between the contemporary work and its new context in order to magnify its singularity? Or, on the contrary, is it a new opportunity for historical consecration, for a symbolic impact judged superior to the traditional instances of legitimising of contemporary art?

To answer these questions, this conference day will bring together points of view from researchers, exhibition curators, art critics, and artists: Julie BAWIN, Nancy CASIELLES, Ariane LEMIEUX, Bernard MARCELIS, Jean-Hubert MARTIN, Marie SOURDEAU. With the contributions of artists Alain BORNAIN, ELNINO76, Stéphanie ROLLIN, Marie ZOLAMIAN.

Organisation : FNRS "Musées et Art contemporain" contract group / Julie Bawin, Alix Nyssen, Marjorie Ranieri, and Pierre-Olivier Rollin.





# AGENDA

## October 2021

09.10.2021 > 09.01.2022

### EXHIBITION

**L'avant-dernière version de la réalité**  
Brognon Rollin

09.10.2021 > 09.01.2022

### EXHIBITION

**Merci Facteur ! Mail art #4**

09.10.2021 > 09.01.2022

### THE LITTLE MUSEUM

**Is it for a boy or a girl... !?**

> 25.05.2022

### WEDNESDAY WORKSHOPS

SAM. 16.10.2021

### APERITIF CONFERENCE

Mail art, postal art, and other stamp art  
By Pierre-Olivier Rollin

DIM. 17.10.2021

### PHILOSOPHY TASTER

Fading curiosity  
By Maud Hagelstein

## > November 2021

> 09.01.2022

### EXHIBITION

**L'avant-dernière version de la réalité**  
Brognon Rollin

> 09.01.2022

### EXHIBITION

**Merci Facteur ! Mail art #4**

> 09.01.2022

### THE LITTLE MUSEUM

**Is it for a boy or a girl... !?**

> 25.05.2022

### WEDNESDAY WORKSHOPS

VEN. 12.11.2021

### MUSEUM LATE OPENING

Tours and workshops

DIM. 14.11.2021

### PHILOSOPHY TASTER

Constructing landscapes  
By Maud Hagelstein

VEN. 19.11.2021

### STUDY DAY

Desecration  
or consecration?  
Contemporary Art and Heritage Sites

SAM. 27.11.2021

### APERITIF CONFERENCE

Contract at work  
By Dorothee Duvivier

SAM. 27.11.2021

### SMALL CONFERENCE

Tattooing, the art  
of the body?  
By Mario Lancini

## December 2021

> 09.01.2022

### EXHIBITION

**L'avant-dernière version de la réalité**  
Brognon Rollin

> 09.01.2022

### EXHIBITION

**Merci Facteur ! Mail art #4**

> 09.01.2022

### THE LITTLE MUSEUM

**Is it for a boy or a girl... !?**

> 25.05.2022

### WEDNESDAY WORKSHOPS

SAM. 11.12.2021

### APERITIF CONFERENCE

"Tombée de métier" (Fallen craft):  
Contemporary tapestry  
By Alice Mathieu

## January 2022

> 09.01.2022

### EXHIBITION

**L'avant-dernière version de la réalité**  
Brognon Rollin

> 09.01.2022

### EXHIBITION

**Merci Facteur ! Mail art #4**

> 09.01.2022

### THE LITTLE MUSEUM

**Is it for a boy or a girl... !?**

> 25.05.2022

### WEDNESDAY WORKSHOPS

SAM. 08.01.2022

### APERITIF CONFERENCE

In step! Walking as artistic practice  
By Dorothee Duvivier

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Exhibitions on BPS22.be: [www.bps22.be/fr/expositions](http://www.bps22.be/fr/expositions)  
Download artwork from: <https://www.bps22.be/en/press>  
Exhibitions open from 09.10.2021 to 09.01.2022.

Tuesday to Sunday, 10:00 a.m. to 6:00 p.m.  
Closed on Mondays and 24, 25 and 31 December and 1 January.  
Closed when exhibitions are being set up or taken down.

### INDIVIDUAL ENTRANCE FEES

Adults: €6 / Senior citizens: €4 / Students and jobseekers: €3 / Under 12 years old: free.

### GROUP ENTRANCE FEES

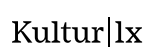
From 10 people, without a guide: €4 per person / From 10 students, without a guide: €3 per person School groups and associations, guided tour: free (guide and workshop included) on booking

### GUIDED TOURS ENTRANCE FEES

Guided tours: €50 (€60 on the weekend) / 1 guide for max. 15 people Booking mandatory

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Graphic design : heureux studio





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MUSÉE D'ART  
DE LA PROVINCE  
DE HAINAUT

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