



LATIFA ECHAKHCH

THE SUN AND THE SET

BP
S²² MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT



+
LES ATELIERS
DU CLUB

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EN

EXHIBITIONS

01.02 > 02.05
EXTENDED > 16.08.2020

+
LAURENT MOLET
MASTER
OF PUPPETS

↖
Latifa Echakhch,
The sun and the set,
exhibition view,
BPS22, 2020.
© Latifa Echakhch.

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LATIFA ECHAKHCH

THE SUN AND THE SET

GROUND FLOOR

The BPS22 welcomes Latifa Echakhch (Morocco, 1974) for her first major museum exhibition in Belgium. The artist creates a walkthrough composed of a succession of personal landscapes, like a series of freeze frames incorporating the architectural peculiarities of the Museum. The exhibition presents a unique narrative, bringing together some seventy older works seen collectively for the first time, with others especially created for the occasion. Designed as a retrospective, *The Sun and the Set* is intended as an appraisal of Latifa Echakhch's artistic journey, which will continue with her recent appointment to exhibit in the Swiss Pavilion at the next Venice Biennale.

Curator : Dorothée Duvivier

THE ARTIST

Born in 1974 in El Khnansa in the Moroccan countryside, Latifa Echakhch was three years old when her family took her away from her country of birth to live in Aix-les-Bains on the shores of Lake Bourget in the Savoy Alps. Her father worked in the local casino, where the operettas with their sequins, costumes and tap-dancing fascinated the little girl. She received an orthodox education, learning all about French culture, and showed a gift for drawing. An artistic career, however, was not an option for her family. Nevertheless, a couple of weeks before her baccalaureate, her mother confided in Latifa that she had shown her drawings to a friend, who advised her to study fine arts. This had never occurred to Latifa Echakhch, but it was an attractive idea.

So she enrolled in the Ecole Supérieure d'Art in Grenoble where she discovered contemporary art and artists such as Yves Klein who would influence her for life. Step-by-step she started building her portfolio. Between 2001 and 2002, when the second intifada was at its height in Gaza and the Front National went on to the second round of the French Presidential elections, she started a post-diploma course at the Ecole Nationale Supérieure des Beaux-Arts in Lyon. If she had previously felt that "doing art" was an indulgence, she now realised that she needed to commit to it and not withdraw from social and political life.

For as long as she could remember, Latifa Echakhch had always wanted to be politically active. In 1996, while she was taking Philippe Parreno's class, he suggested she investigated the work of Cuban-born US artist Félix Gonzales-Torres [sic: Félix González-Torres], whose exhibition *Girlfriend in a coma* was on show that year in the City of Paris Museum of modern art. Looking back at that time, Latifa Echakhch says it was when she found her equilibrium between politics and the sensory world.

After several years living in Paris, Latifa Echakhch now lives and works in Martigny in the Swiss Alps. Awarded the prestigious Marcel Duchamp Prize for contemporary art in 2013 and the Zurich Art Prize in 2015, these days Latifa Echakhch enjoys international recognition and is represented by the galleries kamel mennour (Paris/London), kaufmann repetto (Milan), Dvir Gallery (Brussels/Tel Aviv) and Metro Pictures (New York). In 2021 she will represent Switzerland at the Venice Biennale. As a woman, artist and immigrant, this appointment represents significant recognition on a personal level, as well as professionally, artistically and politically.

→
© Annick Wetter,
2012



THE EXHIBITION

A practitioner of painting, sculpture, video and installations, Latifa Echakhch draws her inspiration from her memories, political events that have affected her, literature, music and poetry. While the romantic landscapes of her childhood had a profound effect on her sense of aesthetics and her sensitivity, her formal vocabulary is influenced by minimalism and art history from 1960 to 1970. She frequently works with easily identifiable objects taken from domestic and/or social contexts, destroying, obliterating or encasing them and making us forget their original function in order to see them in a different light and forcing memory to give them new meaning. Associated with the idea of still life, Latifa Echakhch says she "kills" the object. By becoming redundant, freed of their functionality, these objects take on a second life and raise the question of the transmission of history and their legacy. In this way she summons memories and frees the ghosts that emerge from these objects. Latifa Echakhch's ruins hence play the role of capitalism's "Memento mori": these disparate objects are all connected by the same obsolescence. Whereas ancient ruins combine ruin and sustainability, the artist expresses ruin and disappearance.

For several years now, Latifa Echakhch has renewed the tradition of the romantic landscape and its associated motif: ruin. The artist goes beyond a literal interpretation of the word "ruin," which no longer refers only to a deteriorating building, but to any trace of its occupation: a photo album, a scarf, tea cups, a miniature perfume bottle, a little lead soldier, etc. Through minimalist pictorial language and the acute sense of form and economy of means that characterise her work, she integrates these everyday objects into her installations. They are often emptied, carved out, cut, or drenched in a bath of black ink.

On the occasion of her exhibition at the BPS22, she has created a path in the Great Hall, through decommissioned, half-suspended sets, like the many vestiges of some previously occurring action, unveiling more than seventy works along the way. In the Pierre Dupont room the artist offers an immersive experience in which the visitor is faced with fragments of sets. Summoning the notions of loss, abandonment, and residues, the exhibition forms a set of personal landscapes where memory recalls the obsolescence of modernity and its ruins.

THE TITLE

The exhibition's title *The Sun and the Set* refers both to the sunset and the "set" in art and theatre: the staging of a scene, the assembling of a backdrop and objects to portray the setting of an event that has taken place or is about to happen. Latifa Echakhch has often used the potential for activation that overlays a set. Somewhere between landscape and production, her exhibition is approached through the wings, from the other side of the set. The great painted curtains display landscapes bathed by the setting sun. Each one is associated with a personal story from the artist's life on her travels, during an encounter or simply at home in Switzerland. Visitors walk through this set before seeing it, thus making the exhibition a progression from the tawny sun to a dark night, carrying a part of us and our memories away.

↓
Latifa Echakhch,
The sun and the set,
exhibition view,
BPS22, 2020.
Photo : Odessa Malchair



THE WORKS - selection

THE GREAT HALL

Taking the historical and current context into account, Latifa Echakhch's work is always subject to a specific installation wherever it is shown. When they enter the exhibition, visitors find themselves facing the back of a half-suspended theatre curtain. Portrayed with others, they form a decommissioned setting, composed of little identity ruins, of wandering moments where the almost invisible rubs shoulders with the visible. Here is the entire poetic dimension of Latifa Echakhch's work. Among these painted views that are part of the artist's memories, broken but identifiable objects depict scenes at the moment when the magic of the spectacle still lingers in the air, but the sets and objects reveal their mediocre ruses.

These swathes of scenery partially abandoned on the ground, as if left behind after a performance, induce different narratives and enable simultaneous readings of a complex set of signs, symbols, motifs and indicators... Latifa Echakhch creates several similar scenes, never identical, like a recollection evolving over time with memories that flow together, blur and are added to. By weaving links between the objects, landscapes and architectural features of the place, she confronts the fragments of reality that form our inner landscapes.

DEPOSSESSION

The Fall
(Hong Kong by night from a boat), 2020
The Fall
(Mountains view from Lausanne), 2020
The Fall
(Wind turbines along a highway to Paris), 2020
The Fall
(Blast Furnace n°4 of Carsid, Charleroi), 2020
The Fall
(Sunset from a balcony in Lausanne), 2020
The Fall
(Early morning landing in Brussels), 2020

Dispossession is a recurrent theme that runs through Latifa Echakhch's entire oeuvre. *La Dépossession* is also the title of the first collapsing sky the artist created in 2014. These are six moonlit landscapes at the BPS22, a little naïve, depicting the splendour of twilight. They are partly suspended, partly folded, seemingly abandoned on the floor. All empty or peopled with strangers, they convey the feeling that a disaster led to their collapse. This idea of no return changes the depth of the subject, makes it falter, and rearranges it. The artist's landscapes spring from her encounters, journeys and lived moments, appearing in an impulsive stream, memories that swell, flow

past, accelerating... in space. Their title is "The Fall", which can also mean decline. The objects Latifa Echakhch has placed in the vicinity create gaps and we are lost in ourselves, in our own history. Perhaps the broken objects, like our lost memories, remind us that we need to accept all our lives are little more than a dizzying dispossession. In a society that values fixed terms, adaptability, flexibility, where we can bend but not break, Latifa Echakhch gives us back this entitlement. Maybe so we can reach a state of stillness, a greater absolute.

GHOSTS

One of the key figures that informs Latifa Echakhch's approach both implicitly and explicitly is the ghost. In a number of her works, the artist is conspicuous by her absence. She continually presents the remains of an action that took place, that she caused and executed, but never makes a spectacle of herself (this is not a performance). She systematically hides the presence of bodies, preferring the traces they leave behind.

Untitled (Red ball and Figure), 2012

Untitled (L'indépendante), 2008

Untitled (Pole Dancer), 2011

Latifa Echakhch places a balance ball, a costume and a tightrope walker's slippers on the ground (*Untitled (Red ball and Figure)*), clothing for a marching band, and musical instruments (*Untitled (L'indépendante)*), or a go-go dancer's outfits (*Untitled (Pole Dancer)*). These costumes are uniforms that draw attention to the absent bodies and time suspended in a professional activity. The idea of absence plays a major role in Latifa Echakhch's art. The visitors who view her work are often witnesses to the aftermath of an action and thus need to call on their imagination. Torn from their respective contexts, these objects are stripped of their anecdotal content and formal rigidity, retaining only the intensity of their allegorical rhetoric.

Fantôme (Horloge), 2014

Latifa Echakhch's artwork is peopled by ghosts and barely insinuated absences.

A grandfather clock from Sion in Switzerland, a bronze sculpture or even an ancient pedestal table on which a Moroccan tea set stands are partially covered by old, occasionally embroidered white linen. These objects, most often speckled, belong to the artist's personal history. Stories and memories that she veils in white, a strong, universal symbol with multiple interpretations developed over hundreds of years (symbol of peace, cleanliness, and absence). By this method she silences them in suspended time, where complex history combines with emotional history, feelings, behaviours and customs.

INKINGS

Among the materials that Latifa Echakhch frequently uses, ink occupies an important place. She loves to say that if she hadn't found a way of becoming an artist, she would have written poetry. Her attachment to writing as an act of resistance is marked by poetic and political metaphors. Using materials lacking strong emotional, melancholic and sometimes even violent expressive power, the artist calls on personal and collective memory. From arm's height, she pours black ink on to old fashioned objects (perfume miniatures, a photo album, a scarf, envelopes, and so on) which continue to be identifiable, as if they had survived a catastrophe. The memories that she calls "inkings" echo history, heritage, and the idea of culture. For Latifa Echakhch it's a way of reactivating or unifying and extracting the fragments of reality they contain, like Proust's madeleines.

Mer d'encre, 2012

Mer d'encre is an installation composed of 10 bowler hats placed on their crowns, showing the interior, strewn across the floor and half-full of black ink. Reminiscent of René Magritte, Charlie Chaplin or even the British spy John Steed from *The Avengers* TV series, these hats are as much a reference to art history as to popular media culture. To the impression of abandonment and melancholic wandering is added a more general symbolism associated with the figure of the poet, the creator, whose inks are preparing to spill across the floor and cause shapes and words to flow.

Several times, 2019

According to the artist's own cartography, the objects (vinyl record, shoes, shirt, wine glass, iPhone, deodorant, cigarette packet, etc.) are laid out on rugs on the ground. They are never refined in the way of ready-mades, however. Latifa Echakhch strips them of their pomposity to show their simplicity and naivety instead. The confusion starts when trying to assimilate the black ink that covers them. Only a shape like the spotlight of a projector leaves part of the installation untouched. Latifa Echakhch focuses on several clues, allowing us to imagine a scene where each person can construct the story they wish.

Enluminure, 2012

A black rain runs down the glass gable end of the BPS22. *Enluminure*, the title given to this painting, evokes light and reminds us of the miniature drawings and paintings in medieval manuscripts. The word comes from the Latin "illuminare", meaning to enlighten. Even so the artist, who has trickled Chinese ink down the windows, creates a dark veil inside the Museum. Sometimes the illumination entwines with the text and sometimes it separates from it. As if falling from the sky, this cadence evokes the verses of Paul Celan, one of Latifa Echakhch's favourite poets:

*Black milk of daybreak we drink it at sundown
we drink it at noon in the morning we drink it at night
we drink it and drink it
we dig a grave in the breezes there one lies unconfined
A man lives in the house he plays with the serpents
he writes
he writes when dusk falls to Germany
your golden hair Margarete¹*

→
Latifa Echakhch,
Several times,
love don't be shy, 2019.
Courtesy of the artist
and Dvir Gallery
(Tel Aviv / Brussels)

¹ Paul Celan, *Todesfuge (Death Fugue)*, 1945



OBJECTS

In *L'Objet du siècle*, Gérard Wajcman wrote "*The ruin is the object plus the memory of the object. [...] The ruin is the object become a shared record, the object entered into History*"². Latifa Echakhch works with everyday objects, pitiable, almost clichéd, but bearing a strong emotional charge. She reduces them to silence through destruction, erasure or concealment. Microphones on stands emptied of their electronic equipment, a broken coat rack, shattered tea glasses, rugs with only the edges remaining, burnt tyres, and so on. These objects are not diminished but raised to a state of saturation, intensity, as if magnified by their ruin. Using a simplified, minimalistic aesthetic, Latifa Echakhch gives them several lives. Like Roland Barthes in his *Mythologies*, she presents the album of her history, analyses and unveils the trivial objects of our daily lives and the idealised figures of mass culture in order to bring to light the fundamental challenge of any object: existing as a portion of the world, only smaller³.

Le Thé de Saïd, 2010

In the Great Hall, a small teapot is ready to catch rainwater from a gutter that runs along the BPS22 roof. This work reproduces an act of the artist's Uncle Saïd that always fascinated her: because of the limited access to a water supply in Khourigba, Morocco, he was in the habit of placing a teapot under the gutter of his house to fill with water and then prepare his "special tea". Shown at the Dvir Gallery in Tel Aviv for the first time, for Latifa Echakhch this installation was a reference to the "War over Water", the battle between Israel and its Arab neighbours from 1964 to 1967 to control the Jordan and its source.

² Gérard Wajcman, *L'objet du siècle*, Lagrasse, Verdier, 1998, p.13.

³ Diane Scott, *Ruine. Invention d'un objet critique*, Paris, Editions Amsterdam/Les Prairies ordinaires, 2019, p.12.

Frames, 2012

Frames is a series of gutted household rugs mats, only the outlines and edges have been kept. Here, by eliminating the contents, Latifa Echakhch explores the concept of boundaries as cultural, philosophical and religious symbols. The artist gave these borders an important formal and political role early on in her work. On the one hand, they designate the frame, the edge, the boundary that refuses to disappear while giving back meaning to what they surround. On the other, they evoke monochrome, abstraction and minimalism, but also the modernist framework in and against which contemporary artists worked.

→
Latifa ECHAKHCH,
Frames, 2012.
Courtesy of the artist
and kamel mennour
(Paris/London).
Photo: archives kamel
mennour

↓
Latifa Echakhch,
Le thé de Saïd, 2010.
Courtesy of the artist
and Dvir Gallery
(Tel Aviv / Brussels).
Photo: Isabelle Giovacchini





***Eivissa (Ibiza)*, 2010**

Eivissa (Ibiza) is an installation composed of four stones from a camp built in Ibiza to house the tents of Moroccan soldiers press-ganged into General Franco's rebel army during the Spanish Civil War (1936-1939). Under and around the stones are placed Spanish playing cards used for a game called "Ronda", very popular in Spain and Morocco. As a girl, Latifa Echakhch played with this deck of cards, which she thought was odd compared to French playing cards. Before she discovered its Spanish origin, she thought it was Moroccan. As so often in her work, Latifa Echakhch approaches the universal through the singular and her personal history: *Eivissa (Ibiza)* is a reference to cultural exchanges and the flow of people between Spain and Morocco.

***Fakir*, 2005**

Latifa Echakhch has often reused and reinterpreted her works according to the context they inhabit. In 2004, she created *Erratum*, a line of shattered coloured Moroccan tea glasses that she threw against the wall and broke. For *Fakir*, she reused the shards of broken glass and spread them on a grey sheet, like the ones street sellers use. If they had kept their colour and gilt, they were no longer useful. Dark and cutting, the work speaks to cultural heritage, colonialism, hospitality and women's domestic role. It is also a reference to the artist's Moroccan origins. Nevertheless, it would be too easy to reduce Latifa Echakhch's work to a melancholy reflection of her ostensibly lost cultural roots. Concepts such as "identity", "origin" and "belonging" play a role in her work, but they are deconstructed rather than specific.

THE PIERRE DUPONT ROOM

In *The Invention of Liberty*, 1700-89, Jean Starobinski wrote "*In order for a ruin to appear beautiful, the destruction needs to be far enough away and the precise circumstances to be forgotten*"⁴. However, this is not always so for Latifa Echakhch's painted remains of murals, because hers have been reprieved. As if suspended in time, they are captured on the threshold of their destruction. They are at the final stage before collapse.

Offering a sensory experience to the visitor thanks to minimal lighting, Latifa Echakhch succeeds in occupying the space with strong, interdependent works, giving rise to different interpretations and associations. Exhibited together for the first time, these murals speak to loss and absence. Latifa Echakhch does not so much offer new works to contemplate as a discourse on the dissolution of an era. As if nowadays the ruin is a kind of persistent collective context rather than a monument or landscape.

In this immersive installation, Latifa Echakhch renews not only the tradition of romantic landscapes and ruins, but also the forms canonised by centuries of academia, collections and museums. Her mural paintings are executed in the form of a 'tondo' (from the word *rotondo* meaning round), a recurrent motif in the artist's work. Particularly fashionable during the Italian renaissance, the circle alluded to the concept of perfection. The natural place for a tondo was on the ceiling at the highest point, in other words, close to heaven. Most of the time the tondo depicted an allegorical painting used to deify powerful people. In contrast, Latifa Echakhch places them on the wall, like missing scenes with political or historical significance. She deliberately destroys them, thereby indicating the dissolution of an era, a culture, a teaching.

Cross Fade, 2016

That is the case with this mural representing clouds in a blue sky, its debris littering the floor. Reproduced on the Museum's exhibition panels, the sky evokes a classic fresco in trompe l'oeil style, creating a three-dimensional illusion of the wall breaking the fallen fragments. The sky, usually associated with permanence, loses its stability and falls into a state of ruin, underlining the uncertainty of the present and suggesting the loss of a common space. In favour of what?

Crowd Fade, 2017

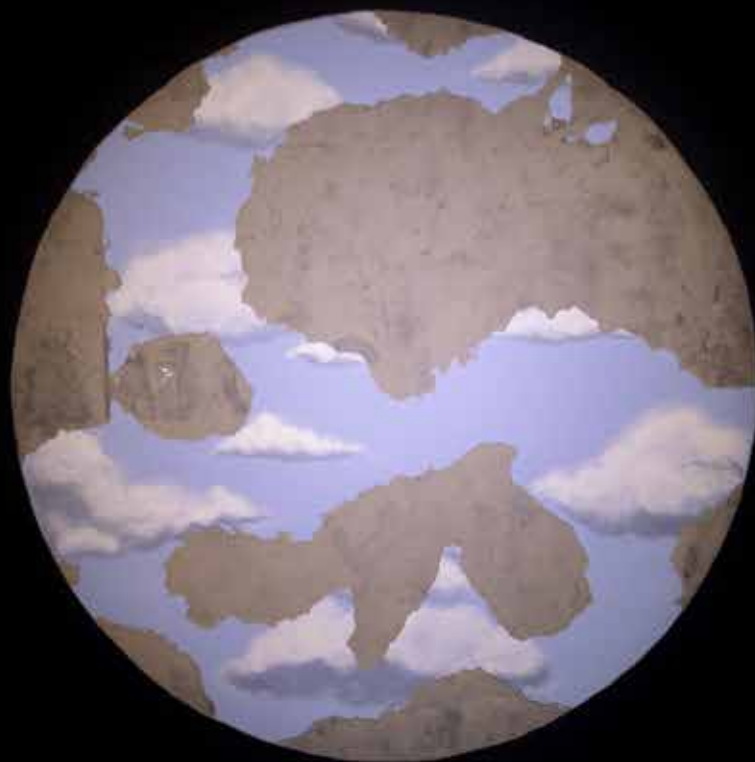
The mural *Crowd Fade* shows a mass of demonstrators carrying banners, chanting and shouting slogans with the aim of giving voice to their demands or achieving shared commitment to a single-minded movement. Latifa Echakhch makes the form of the protest a general one, without entering into geographical specifics. This demonstration could have taken place in Paris, New York or any other public place in the world.

The surface of the frescos is severely chipped; pieces of the wall have fallen to the ground, as though the architecture itself is crumbling. In this era of political, economic and environmental turbulence, the work suggests the shattering of illusions, insecurity and instability, as well as the breakdown of shared visions for humanity. Consequently the artist asks this question: What will finally emerge out of the current chaos?

À chaque stencil une révolution, 2007

Here Latifa Echakhch lines the walls of her installation with sheets of dark blue carbon paper, originally used to print leaflets and disseminate ideas before the digital era. Stuck to the wall like wallpaper, the sheets are then sprinkled with ethyl alcohol. The artist combines a reference to IKB (International Klein Blue), the blue registered by Yves Klein, and also invokes political tracts of the 1960s and 1970s, a period of intense protests and political utopias. The title of the work alludes to the words of Yasser Arafat to describe the turbulent series of political and social demands at the global level that characterised the end of the 1960s. Hopes and rebellions, now in ruins and in need of reinvention.

⁴ Jean Starobinski, *L'invention de la liberté. 1700-1789*, Genève, Skira, 1987, p.180, geciteerd door Diane Scott, *Ruine. Invention d'un objet critique*, Paris, Les Prairies ordinaires, 2019, p. 67.



CLUB WORKSHOPS

CLUB THÉO VAN GOGH CELEBRATES ITS 30th ANNIVERSARY

+1

THE EXHIBITION

The therapeutic Club Théo Van Gogh opened its doors 30 years ago on the initiative of Guy Deleu and the Charleroi CPAS (Public Centre for Social Action). Convinced of the benefits of distancing patients with psychotic disorders from an exclusively medical approach, psychiatrist Guy Deleu promoted the idea of an intermediate, special place, outside the hospital, that could help people find autonomy and better social integration. The artistic component formed the Club's nucleus from the outset.

The exhibition at the BPS22 is divided into two sections. One section shows the wealth of Club Théo's artistic workshops by offering one or more pieces from almost every member of the organisation since it started. The other section of the exhibition was subject to a more rigorous selection and introduces 12 unique approaches.

The spirit guiding the exhibition's creation aimed to remove any notions generally associated with creative work produced in workshops at institutions specialising in mental illness or intellectual disability. The diversity and originality of the chosen artists show the extent to which their approaches cannot be subjected to specific characteristics intended to group them together. The exhibition therefore wants to avoid any prejudice, pity or anecdote in order to concentrate on a presentation of the artistic work.

This exhibition is organised in connection with the 30th anniversary of the Club Théo Van Gogh. It can also be seen in the context of the partnership between the Charleroi CPAS and the BPS22. It was therefore impossible to ignore the provenance of the works and it was interesting to dedicate a section of the exhibition to a collection of the works of every member of the Club since its creation.

Curators: Nancy Casielles (BPS22) and Omer Özçetin (Club Théo - in charge of the artistic workshops since 2007)

With ABDEL, Patrick ADORNI, Olivier BAUDOUIN, Fred BEHADEROVIC, David BENET, Olivier BERTEEN, Eric BRED, Claire, Ann CLEEMPOEL, Gunay DALGIC, Jérôme DENIS, Laurence DESSY, Veli DOGAN, Marilena GIORGI, Cécile GOTTIGNIES, Eliane HOPILIARD, Fred IGNACE, Pascal ISBIAI, KALIDURA, Stefan LARDINOIS, Pascale LEROUX, Cathy LESPAGNE, Nicolas MANISCALCHI, Thaddeus MAZUREK, Naima MOUNIB, Meena NISEN, Nancy OLIVER, Samira OULAMEL, PAT', Gaëtan POURCELET, REBA, Wahid SAÏDANE, Antonia SCAVONE, Raffaële SPAGNOLETTI, Christian THIENPONT, Françoise VAN LOOCKE, Marie-Christine VAN PAEMEL, Marie-Ghislaine VEYS, Léo VOCAL, Yasmina WIART and some anonymous.

THE 12 CLUB THÉO ARTISTS BEING HONoured

Olivier Baudouin

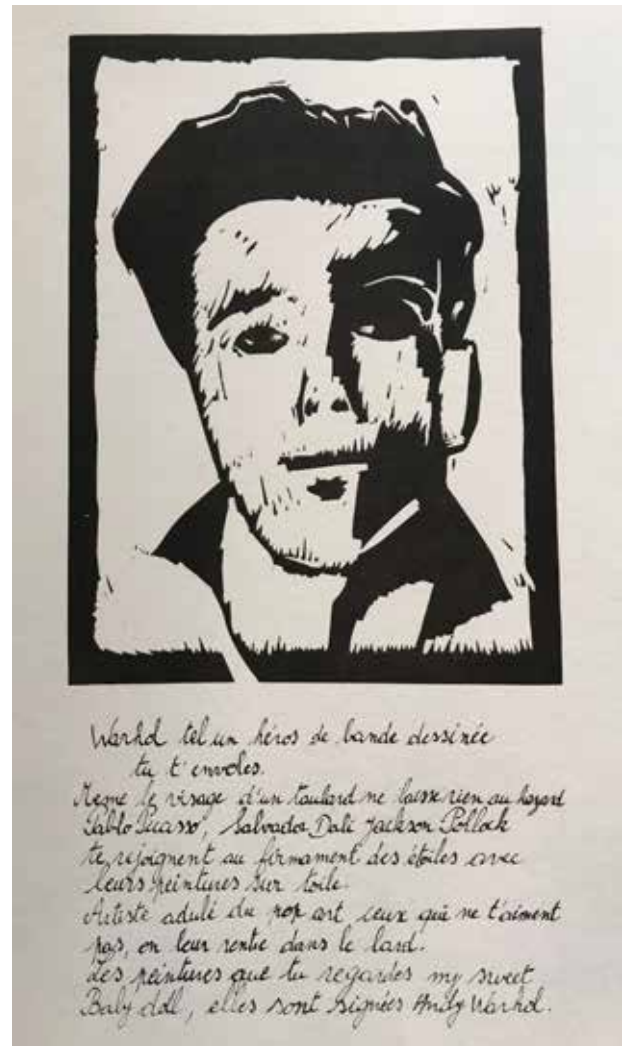
(Charleroi, 1986)

Olivier Baudouin presents artwork he started to create three years ago, for which the only constraint was the size of the paper. He offers a free and open universe where the only purpose is to be in the "here-and-now". The work in coloured markers, composed of rapidly executed forms and motifs, invades both the front and back of all the media.

Olivier Berteen

(Villers-la-Ville, 1964)

Olivier Berteen is a musician, poet and comedian. Art is essential to him. He recently started working with linocuts at Club Théo and reinterprets the works of famous artists in this medium, juxtaposing them with delicious poems. He attacks the mould of his engravings like a sculptor, with an urgency in which the engraving becomes a pretext for the texts.



→
© Olivier Berteen

→
© Olivier Baudouin



Gunay Dalgic

(Mont-sur-Marchienne, 1967)

Gunay Dalgic has been developing demanding abstract artwork in pastels for the past twenty years. He creates in series, so as to exhaust the form to which he has restricted himself. Colour is a determining element in his work; he produces in a range that has taken several years to make his own.

Veli Dogan

(Turquie, 1970)

Veli Dogan develops a minimalist approach from which he extracts great poetry. His tiny drawings, mainly in pencil, are constructed with a minimum of media and colours. Nevertheless, the few lines and colour ranges resonate, bringing the object or subject to life. He develops a universe pared down to the limit but possessing great sensitivity.

→
© Pascal Isbiai

↘
© Fred Ignace

↓
© Gunay Dalgic

↓
© Veli Dogan





Fred Ignace

(Charleroi, 1967)

Fred Ignace mostly works on expressive portraits with striking colours where the background and design are one. His figures are always off-centre, placed at the edge of the frame, as though they were trying to find a way in. Whether dealing with portraits or other subjects, Fred Ignace's creations are all constructed using Vincent van Gogh's work as a starting point.

Pascal Isbiai

(Pont-à-Celles, 1969)

Pascal Isbiai has a keen interest in architecture. He is a lover of Art Deco, Bauhaus, modernism and the post-modernism of the end of the 1970s; he also collects military maps. His training in technical design greatly influences his creations, in particular by the use of the set square and his attraction for geometric forms. He develops dynamic brightly-coloured imaginary cities.



Thaddeus Mazurek

(Charleroi, 1966)

Thaddeus Mazurek has been a member of Club Théo since its beginning. He is passionate about mathematics, physics and scientific works, and makes *ascendometers*. These are continual movement objects, at the interface of design and sculpture. The ones shown at the exhibition have been part of the Collection of the Province of Hainaut for many years.

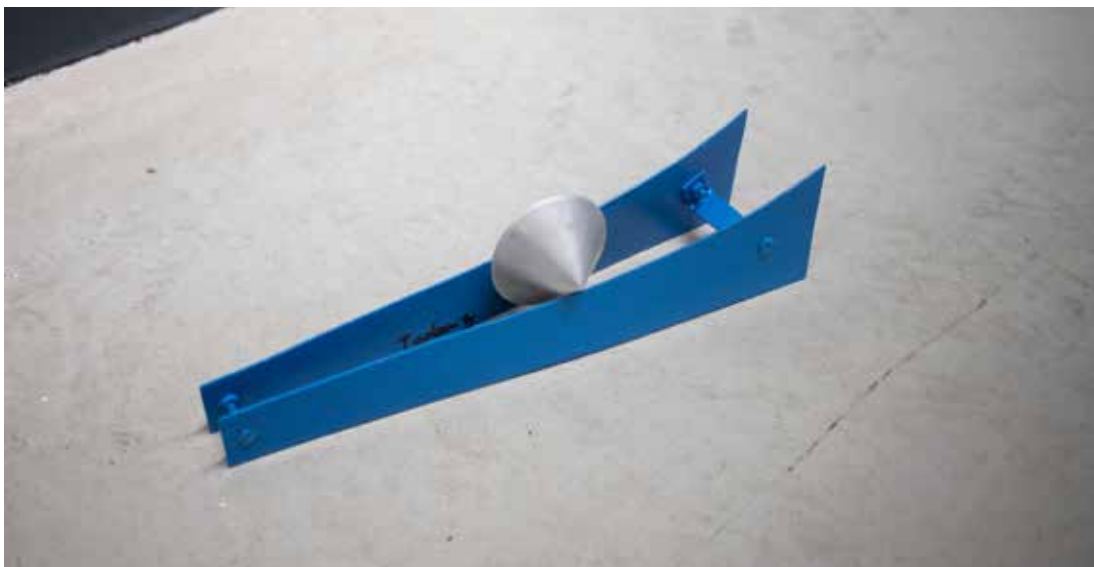
Pat'

(Nivelles, 1974)

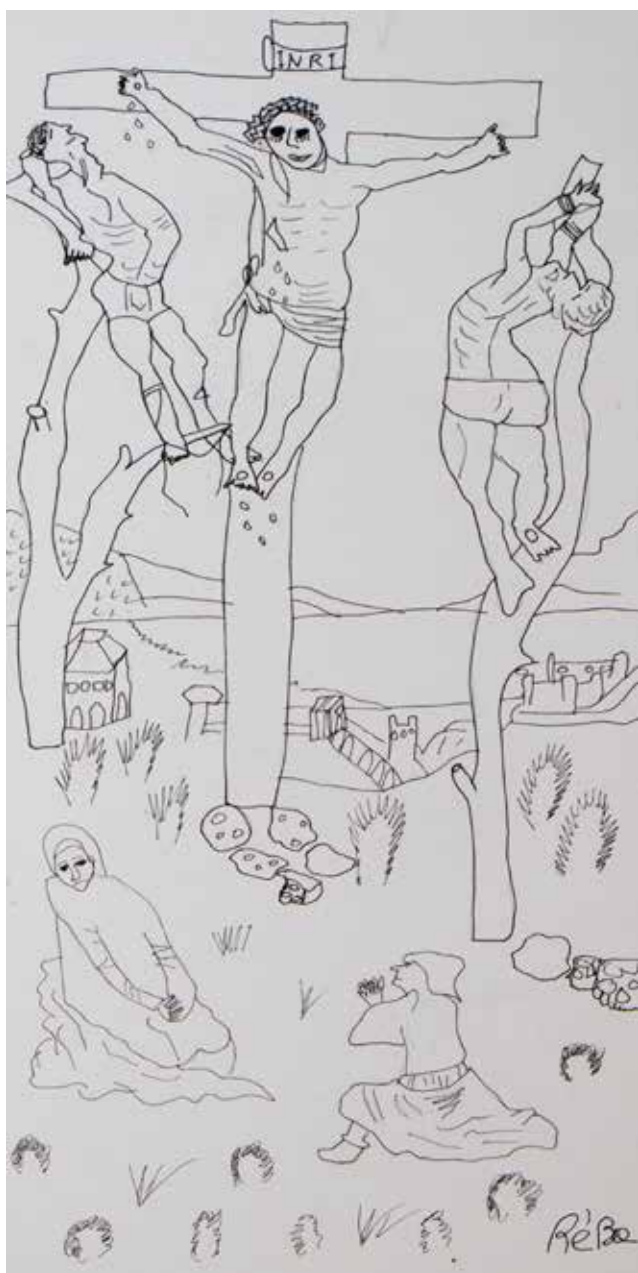
Pat' creates a multitude of portraits in acrylics on canvas and paper, freely inspired by photos and drawings found mostly on the internet. He works quickly and never goes over his work. He envisages this rich series as a quest that responds to his vital need to paint. Here he attempts to get closer to the multiple emotions revealed on a face in order to make them understood.



←
© Pat'



←
© Thaddeus Mazurek



Réba

(Charleroi, 1973)

Réba has two techniques. Painting, where he applies colour generously to execute roughly identified forms, and pencil drawings, a selection of which is displayed at the BPS22. They reveal the simplicity and assurance of the artist's nearly continuous lines. With his unusual oeuvre, he reinterprets works of art history or advertisements from magazines.

Léo Vocal

(Marcinelle, 1978)

Léo Vocal constructs his paintings from the starting point of an automatic design in pencil which generates the forms in which he assembles his colours. He completes his paintings by using a black line to define the general shape, with an absence of straight lines. This abstract work involves an abundant series of diverse shades, including a selection in bright hues that appears in the exhibition.

←

© Réba

↓

© Léo Vocal



Wahid Saïdane

(Yellal – Algérie, 1960)

Wahid Saïdane mainly produces facial portraits, both of close friends and family, and imaginary people. Usually only the head is shown, the face encircled by a thick head of hair. Often a text indicating the artist's spirituality or personal anecdotes provide a symmetric frame for the face.

Antonia Scavone

(Sicilië, 1963 – Charleroi, 2011)

Antonia Scavone produces paintings in gouache and acrylics on paper, generally in a small format. Inspired by the world of tales, she places her characters, animals and motifs narratively in coloured back-grounds against which they appear to float.



←
© Antonia Scavone



←
© Wahid Saïdane

THE CLUB THÉO VAN GOGH - CONTEXT

The Psychosocial Club Théo Van Gogh opened its doors in 1990. Its designation as a Club hints at exclusivity and conviviality but also suggests the active participation of the organisation's members. The reference to Théo, Vincent van Gogh's brother, points to the supportive and encouraging role he played in Vincent's life.

Club Théo welcomes adults with psychotic disorders into an organisation revolving around community life. In creating the Club, psychiatrist Guy Deleu was inspired by the mutual aid clubs he found in the United States where patients lived communally, together with the professionals who supervised this type of institution.

At Club Théo a third of all activities involve the graphic arts. The artistic programme is the inspiration of therapist Sébastien Giudeccelli. One of the peculiarities of the Graphic Arts Workshop is that it has no door; it's an open space where anyone can come and work at any time. The role of supervising artist is aimed at sustaining a process without imposing or influencing. The artist-facilitator is neither a therapist nor an educator. Their role is to support creativity by respecting and listening to the person who wants to work on a graphic arts project. Here, that person is envisaged as a potential driver of transformation.

Artistic workshops are part of an overall therapeutic field in which other kinds of activities are offered. The Club's community life is considered as a whole, where every activity is implemented on the initiative of both the supervisor professionals and the members.

However, Club Théo's reputation has a lot to do with the quality of its artistic production. It offers its members visibility, conversations and contacts in connection with the many exhibitions in which they are invited to participate.

An exhibition organised in connection with the partnership with the Charleroi CPAS, to which the therapeutic Club Théo Van Gogh belongs.

LAURENT MOLET

MASTER OF PUPPETS

PROJECT ROOM

Loyal to the Charleroi region in heart and spirit, Laurent Molet (Charleroi, 1979) pursues the longstanding artistic tradition of collage, pushing at the boundaries of its critical scope. If this activity is an integral part of his life, just as he noisily supports the Sporting de Charleroi football club, listens to hard rock music, roams the streets on his bicycle and has fun with his close friends, he never lets it become a purely aesthetic pleasure. It inevitably goes hand-in-hand with critical observation, occasionally sombre or tender, of today's world that is expressed by a combination of strong, unswerving images.

For this exhibition, the artist will transform the room set aside for him into a workshop, all the while producing the work he will present to the public. A unique gaze, sharp as a knife, rough and ready but always constructive, like the title of Metallica's album that gives its name to his exhibition.

Curator: Pierre-Olivier Rollin

→
Laurent Molet,
*Marc Molet / Jacqueline
van Wallendael, Parents,*
2019

→→
Laurent Molet,
*Le grand silence
des campagnes, 2019*



PRACTICAL INFO



Bd Solvay, 22
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E. info@bps22.be



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

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

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