



# LA COLÈRE DE LUDD

NEW ACQUISITIONS

PRESS FILE

EN

EXHIBITION

19.09.2020 > 03.01.2021  
**EXTENDED > 24.01.2021**



EXHIBITS  
IN PARALLELE

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





↖  
Monica BONVICINI,  
*Moore Oklahoma 2013*,  
2017, Hainaut Province  
collection  
© Monica Bonvicini,  
VG Bild-Kunst / SABAM.  
Courtesy the artist and  
Galleria Raffaella Cortese,  
MILAN.  
Photo: Donald  
Van Cardwell

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# LA COLÈRE DE LUDD

## NEW ACQUISITIONS

GROUND FLOOR

19.09.2020 > **EXTENDED > 24.01.2021**

Curator: **Dorothee DUVIVIER**

*Long ago, in the green kingdom of England, there was a young apprentice weaver named Ned Ludd. Master John, his boss, would constantly reprimand him for his laziness, because Ned laboured grudgingly, his chores keeping him away from strolling and spending time roaming with the village lads, getting soaked in the pubs and tugging girls in the hay.*

*One day, Ned, exhausted by some nocturnal debauchery, fell asleep on the weaving loom, on a very day on which his master had asked him to redouble his efforts to fulfil an urgent order. Alerted by his apprentice's snoring, master John woke him up briskly and took up to bludgeoning him with a box tree walking stick. Afflicted and wounded by such a rough beating, Ned returned home with a heart overflowing with hatred. That night, he couldn't get to sleep and got up before dawn.*

*Armed with a heavy Enoch's Hammer, he silently went up to his master's workshop, forced the door open with handle of the tool, and let himself into a room that sheltered half a dozen weaving looms. Ned slaked his rage on the machines, relentlessly hammering away at them<sup>1</sup>.*

This is Julius Van Daal's vision of how the Luddite movement began, as told in his book "**La Colère de Ludd**". The author and historian narrates how, at the beginning of the 19th century, at the dawn of the industrial revolution, workers protested against the use of machines. Led by General Ned Ludd, a leader as cheeky as he was imaginary, they perpetrated a series of sabotage, arson, and riots in the British factories. Refusing to see their daily actions and routines replaced by machines they deemed uncontrollable, these "machine-slayers" declared war on technical progress which has deprived them of their rights, goods, and skills.

Two hundred years after the Luddites' struggle, what exactly is the extent of the dispossessions man has to face in the 21st century? What and who do they serve? From what are we dispossessed and how? Drawing from in this tale and from a corpus of artworks, the new BPS22 exhibition, *La Colère de Ludd [Ludd's anger]*, aims at being a **free interpretation of the notion of dispossession**. Its title is a metaphor of the logic of violence that underlines dispossession. This anger accumulated (or even ignored) to keep up appearances and seeming harmony will unfold as a path of resistance.

The works presented are all new acquisitions of Hainaut Province (2015-2020) for which BPS22 is trustee. Most works have never or seldom been exposed at the museum. The exhibition brings together around forty **artists originating from Hainaut** (Priscilla Beccari, Maëlle Dufour, Barbara Geraci, Sylvie Pichrist, Véronique Vercheval), **from Belgium** (Liliane Vertessen, Jacqueline Mesmaeker, Emmanuel van der Auwera, Nicolas Clément & Barbara Massart) **and from abroad** (Ilit Azoulay, Katia Kameli, Anne-Marie Schneider, Camila Oliveira Fairclough, Marcos Avila Forero) with a variety of media and aesthetics. Through each of the selected works, *La Colère de Ludd [Ludd's anger]*, seeks to reflect upon situations of dispossession and resistance against it.

<sup>1</sup> Julius Van Daal, *La Colère de Ludd*, Montreuil, L'insomniaque, 2012, p.11.

→  
Miriam CAHN,  
*Nach Diane Arbus*, 2012,  
Hainaut Province collection  
©BPS22



## DISPOSSESSION OF THE BODY AT WORK

Today, in a globalised market economy governed by capitalism, dispossession still covers a violent appropriation of the body through work. This system has produced disposable and precarious men and women dispossessed because they are unable to exist and to possess. In the Pierre Dupont room, portraits of the Boch factory workers, prematurely let go or retired, and photographed by **Véronique Vercheval**. Next to them, in a silent choreography, **Barbara Geraci** shows the exhaustion of the body at work and outside of work. Finally, in a full-blown saga of the global maritime economy, **Allan Sekula** displays the reality of that world made out of relentless, exploited, isolated, anonymous, invisible work, which for him represents the fever pitch of the ultra-liberal system.

In the same room, the aggressive, shapeless, and chaotic sculpture by **Anita Molinero** falls within the scope of an urban and industrial trend influenced by science fiction cinema to illustrate the overconsumption, the pollution, or the ruin of our modernist utopias. It echoes with the ambivalent work by **Achraf Touloub** representing, on one hand the systems, their mechanics, their deliquescence, and, on the other, our bodies, and their being redefined to the point of being negated.



## SEXUAL DISPOSSESSION

One of the many dispossessions undergone derives from the norms of sex and genre. According to Judith Butler<sup>2</sup>, the colonial state and the capitalist order endeavoured to impose categories of «men» and «women», and to transform the bodies to make them fit into either one or the other. In this exhibition, **Miriam Cahn** questions the rights of those who are not free to express their sexuality, and **Priscilla Beccari** denounces the exclusion of women from the organs of state, as well as the limitations of their role to the private sphere. Reflecting on the position occupied by women in society, **Margaret Harrison** condemns the social invisibility they are pushed into.



<sup>2</sup> Judith Butler and Athena Athanasiou, *Dispossession: The Performative in the Political*, Cambridge, Polity Press, 2013.

→  
 Naufus  
 RAMIREZ-FIGUEROA,  
*Bitch on a Bent Palm  
 Tree*, 2011,  
 Hainaut Province collection



←  
 Véronique VERCHEVAL,  
*Usine occupée.*  
*Portraits des travailleurs  
 de Royal Boch*, 2009,  
 Hainaut Province collection

## DISPOSSESSION BY ACCUMULATION<sup>3</sup>

Literally, and at face value, dispossession designates the practices of territorial usurpation. As a testimony of the appropriation and occupation of the indigenous territories in both a colonial and postcolonial context, **Marcos Avila Forero** expresses experiences of occupation and uprooting, of destruction of households and social bounds. In such contexts, dispossession also works as an authoritarian apparatus used to control the space, movements, and relations of the (neo)colonised subjects. Drawing on the political violence, in his experience as a refugee in Canada, **Naufus Ramirez-Figueroa** deals with the tragic and traumatizing events that have shaped our world's social and political climate. His work is an allegory of the military power, of the arrogance of those who abuse their rights to possess both man and nature. Resorting to humour and irony in front

of a set, **Jacques Charlier** also addresses the notions of colonialism and exoticism, and the clichés they convey.

<sup>3</sup> Judith Butler and Athena Athanasiou, *Dispossession: The Performative in the Political*, Cambridge, Polity Press, 2013.

←  
 Margaret HARRISON,  
*Anonymous was a woman  
 (From Rosa Luxembourg  
 to Janis Joplin)*,  
 1977-1991,  
 Hainaut Province collection

## DISPOSSESSION OF THE SELF

Throughout the exhibition, several works shed a light on a dispossession that does not always come from outside but can also be what defines us. As explained by Claire Marin in her essay *Rupture(s)*<sup>4</sup>, we are what occurs from our multiple vulnerabilities, from our ruptures, from our relations to others. Sometimes we forget who we are and what moves us. We can then be dispossessed from ourselves.

At the centre of the Grande Halle, **Laurence Dervaux** fills 750 glass containers with red-tinted water, which corresponds to the quantity of blood pumped by a human heart over an hour and twenty-eight minutes. Her work underlines the instability and the fragility of our body's mechanics whereas **Peter Wächtler** stages the fallibility and the incertitude of our daily life. In his animated short film, a homeless old man flounders in melancholy and inconsistency, thrown into deep depression by the idea of progress and capitalism. Right next to it, in an ensorian parade reminding of a puppet show, **Anne-Marie Schneider** disguises the hypocrisy and the murky obsessions of society. In the Dupont room, the costume and the accessories designed by **Barbara Massart** go along with a mystical initiatory short film shot by **Nicolas Clément**: in the middle of a forest, around a burning cabin, a young woman wanders, playing with her evanescent image before turning into her magical doppelganger.

## DISPOSED IDENTITY AND LANGUAGES

Our language and our identity are saturated with historical interpretations before we even become aware of it. From birth, we are dispossessed of ourselves by our exposure to norms that govern our socio-cultural milieu. Seeking answers about his origins and his identity, **Charif Benhelima** moves to Harlem. His photographs testify of the state of the Afro-American community, dispossessed of its culture, its history, and its words for a long time. Exploring the oriental origins of La Fontaine's Fables, **Katia Kameli** rewrites the stories and sheds light on a global history made of loose borders and mutual influences. Fascinated by memorial sites, **Ilit Azoulay** also aims at digging up forgotten stories from national construction sites and from the collective memory. Taken in the storage rooms of the Israel Museum of Jerusalem, her pictures of non-exhibited artworks bring out forgotten narratives. **Emmanuel Van der Auwera** also analyses the influence of some founding myths on the construction of subjectivity and of the identity of our fellow humans. He also explores the way in which they penetrate collective memory.

✓  
Peter WÄCHTLER,  
*Untitled*,  
(*Heat up the Nickle*),  
2013,  
Hainaut Province collection

<sup>4</sup> Claire Marin, *Rupture(s)*, Paris, Editions de l'Observatoire, 2019.





→  
Emmanuel  
VAN DER AUWERA,  
*Memento 3*, 2016, Hainaut  
Province collection  
© Emmanuel Van der  
Auwera & Harlan Levey  
Projects. Courtesy Harlan  
Levey Projects



## DISPOSSESSION, RUINS AND TRACES

The evocation of ruin is the evocation of the end of a world, the end of a period, a modernity whose future was put to a stop by political, economic, historical, and ecological conflicts. Questioning, sometimes violently, the traditional structures of power that rule men/women relations that deconstruct the systems of social, cultural, identity values, **Monica Bonvicini's** works challenge the limits and the possibilities linked with the idea of liberty. Climate change is here presented as a destructive force, capable of destabilising the authoritarian structures and overthrowing order, domination, and power. The disappearance and destruction of the human kind by the human kind is also a subject held dear by the artist **Maëlle Dufour**. Originating from unclear places and times, each of her images bears the mark of a moment about to hit a turning point.

## DISPOSSESSION AND RESISTANCE

Addressing the transmission of patrimonial heritage, **Latifa Echakhch** created the curtain from a partially collapsed unlisted theatre, on which is painted the Blast Furnace n°4 of Carsid, Marcinelle (BE), that activists are trying to preserve. As prints from the seaside collected directly on rocks by **Stijn Cole** in Cancale, in Brittany, or the flag of the sky hoisted by **Benoît Félix**, there are objects that cannot be possessed but from which the whole humanity should be the guardian. When Bertolt Brecht states that "each thing belongs to whoever makes it better", is that not a reference to voluntary dispossessions stripped and shared in a salutary bareness? This unveiling, this fragility can be found in the untitled undated work by **Marthe Wéry** where the paint trickles freely on a panel, dispossessing the artist from her artistic gesture. Again, in the work by **Sylvie Pichrist** who, as Sisyphus, strives to write; even when her notebook, having fallen into the water, is taken away by the waves. Even when the table breaks and turns over. To speak of dispossession is to speak of frailty. And so, with coiled, knotted, crocheted, knitted, or embodied thread, Marie-Line Debliquy gently presents an impalpable object, the bond with the self, the bond with the other, the bond with the universe.

→  
Maëlle DUFOUR,  
*Les Mondes inversés*  
(detail), 2017,  
Hainaut Province collection  
Photo: Ithier Held



←  
Sylvie Pichrist,  
*Dessiner sur l'océan*,  
2012, Performance et  
video, Nazaré (Portugal),  
Hainaut Province collection  
© Sylvie Pichrist.  
Courtesy of the artist.  
Photo: Maria Dos Milagres.

**ARTISTS:** Marcos AVILA FORERO, Illit AZOULAY, Charlotte BEAUDRY, Priscilla BECCARI, Charif BENHELIMA, Monica BONVICINI, Miriam CAHN, Jacques CHARLIER, Nicolas CLÉMENT & Barbara MASSART, Stijn COLE, Marie-Line DEBLIQUY, Laurence DERVAUX, Florence DOLÉAC & MAXIMUM, Maëlle DUFOUR, Latifa ECHAKHCH, mounir FATMI, Benoît FÉLIX, Barbara GERACI, Margaret HARRISON, Bénédicte HENDERICK, Laura HENNO, Katia KAMELI, Teresa MARGOLLES,

Yerbossin MELDIBEKOV, Jacqueline MESMAEKER, Anita MOLINERO, Camila OLIVEIRA FAIRCLOUGH, ORLAN, Sylvie PICHRIST, Naufus RAMÍREZ-FIGUEROA, Anne-Marie SCHNEIDER, Allan SEKULA, SUSPENDED SPACES, Achraf TOULOUB, Emmanuel VAN DER AUWERA, Véronique VERCHEVAL, Liliane VERTESSSEN, Marie VOIGNIER, Ulla VON BRANDENBURG, Peter WÄCHTLER, Marthe WÉRY.



# SURPRISE!

## AN IDM EXHIBITION

+1

ATELIER IMAGES DANS LE MILIEU ARTS<sup>2</sup> - ECOLE SUPÉRIEURE DES ARTS, MONS

01.12.2020 > 24.01.2021

Curator: Nancy CASIELLES

**The *SURPRISE!* exhibition at the BPS22 is one of the stages of Jean-François Octave's farewell tour after 33 years at the head of Atelier Images dans le Milieu (IDM) at Arts<sup>2</sup> (École Supérieure des Arts, Mons). It includes works by students and artists who studied at the studio, as well as a selection of iPhone paintings, a recent development in the practice of this genre-breaking artist.**

When he became a teacher in 1987, Jean-François Octave did not envisage pursuing a lengthy career in education. Nevertheless, he was willing to transmit his experience and share his network for more than 30 years in order to motivate his students to adopt a demanding artistic approach. He endeavoured to elicit an element of surprise not only from his students, with regard to their creative potential, but also from other teachers, different stakeholders in the art world and the public when presenting art works. The academic environment at IDM inspires boldness and amazement, giving THE SURPRISE! every opportunity. It also strongly encourages a collective spirit that favours mutual support, developing each student's unique character through their contact with others. The exhibition shows IDM's richness and the diverse media employed by placing artists from different generations side-by-side.

This is how Jean-François Octave describes IDM's ambition: *"it rejects intellectual orthodoxy by ceaselessly trying to escape all the formats of contemporary art. IDM loves the idea of dangerous art, plotting a course between bourgeois culture and popular culture. A whole series of questions are under constant reassessment. For every new experience, the Atelier imagines different interventions according to the context: some interventions are wild, elusive and fleeting, others are created by public authorities around a given subject, but every*

*time its aim is to encourage students to ask themselves how to address today's problems in their personal practice. In the film *Leo the Last*, if Marcello Mastroianni said: *I didn't change the world, but I did change my street*, the Atelier IDM clarifies that changing part of one's street would only be a moment in time, changing one's interlocutor, the spectator or oneself would be so much better."*

Of course, beyond the emblematic, dynamic figure of Jean-François Octave, the IDM is also the work of a team which invents new challenges for this out-of-the-ordinary Atelier. The team consists of Arnaud Eeckout, who will take over the studio's management, Luc Grossen, Natalia de Mello, Julien Poidevin and Jérôme Spriet.

As part of this farewell tour, IDM is also exhibiting at the Anciens Abattoirs (Old Slaughterhouse) in Mons and can soon be seen at the MACS. In addition an evening of encounters and performances will be held in March 2021 at the ISELP in Brussels. A book, in the form of an alphabetical primer published by La Lettre Volée, is also being released for this event.

**ARTISTS**

Muriel ADAM  
Igor ADAMSKYI  
Manu BAYON  
Thalia BEAUCLAIR  
C.E.C. BLANC MURMURE  
Maïa BLONDEAU  
Philippe BOUILLON  
Jérôme BOULANGER  
Julien BRUNET  
Sacha BULUK  
Samuel COISNE  
Thibault DANHAIVE  
Hassan DARSİ

Micha DERIDDER  
Thibaut DROUILLON  
Arnaud EECKHOUT  
& Sébastien HERICKX  
Julien GERBER  
Rémy HANS  
HELL'O  
Coline HONORÉ  
Virginie HUYGHEBAERT  
Stéphanie KERCKAERT  
Manon LOUIS  
Karine MARENNE  
Jean-François OCTAVE  
Brigitte RIBAUCCOURT

Sylvie RONFLETTE  
Edurne RUBIO  
& Maria JEREZ  
Emmanuel SELVA  
Gladys SIDDI  
Maxime VAN ROY  
& Thibault MADELINE  
VOID

↓  
© Julien Gerber,  
*Winnie the Poop*,  
2007



# MERCI FACTEUR !

GROUND FLOOR

## MAIL ART #1 : THIERRY TILLIER ARCHIVES

19.09 > 02.01.2021  
**EXTENDED > 24.01.2021**

Curator: Pierre-Olivier ROLLIN

**BPS22 is opening a series of exhibitions dedicated to Mail art in French speaking Belgium, and whose first offering features Thierry Tillier. Placed under the aegis of the *Boîte Alerte. Missives lascives [Alert Box. Lascivious missives]* by artists Mimi Parent (1924–2005) and Marcel Duchamp (1887–1968), was an object created for the *Exposition internationale du Surréalisme (EROS)*, held at the Galerie Daniel Cordier, in Paris, in 1959. This cycle explores some of the unknown territories of the history of art.**

A parallel trend to the history of art, Mail art has seen, for several decades, artists, both famous and unknown, exchanging “works” through the mail. They could be work on envelopes, messages, the way of writing addresses, or on stamps... but also the sending of franked objects, paintings, texts, photos, analogue or digital recordings, publications, fanzines, stickers, etc. The validation of the work would then be in its distribution by the mail services.

Born in Charleroi in 1954, Thierry Tillier is one of the central figures of this technique that he has never abandoned, maintaining plastico-literary exchanges with artists all over the world. From the second half of the 1970's, while his network was being structured, he developed his own visual universe, dominated by the “*cut up*” technique, allowing the sharp superimposition of fragments of images or texts, in an openly Dadaist spirit inherited from Fluxus. It was at this time that he joined the artists' collective Llys Dana with which he frequently published his work.

The exhibition brings together hundreds of documents, drawn from his conversations with numerous contacts, with the paradox that Tillier's archives contain mostly works sent to him by others; his own creations having been sent to them in return, they are not well represented in the exhibition. Today, he continues practicing Mail art, notably through the

*Franticham's, Kart* collections or *The Journal of Field Study International* or at exhibitions such as Exit 11, near Namur.

Tillier's most specific contribution to Mail art in Belgium remains the publication of fanzines that were born at the end of the 1970's alongside the appearance of the first photocopiers that would contribute to the definition of the then-emerging punk aesthetics. Fanzines made it possible to duplicate, extremely cheaply, the contributions of his contacts and to return the work to them, as well as to some subscribers, in the form of “collections”. As the circulation increased, and the quality of printing improved, the fanzines become closer to micro-publishing, a field in which Tillier worked frequently with José Galdo for *Blokchaus* or *Bunker*.

For the fanzines that he edited or co-edited, including *Anatolie au Café de l'Aube*, and *Devil-Paradis, Sphinx*, Tillier managed to obtain contributions from all over the world. For example, issue n°7 of *Devil-paradis* is enhanced with a photograph by Les Krims, and proposals by Masami Akita (aka Merzbow). In issue n°10, the names Christo and Pierre Restany appeared. Thanks to the rich network of two correspondents, Mary Beach and Claude Pélieu, the publications also included mailings from John Cage, William Burrough, Jean-Jacques Lebel, Julian Beck, Allen Ginsberg, and Jean-Pierre Verheggen; next to whom we find, over the duration of the issues, more discreet authors, or authors using pseudonyms, but with equally strong personalities, such as Paul Grégor, Macumba specialist (Brazilian magical ritual), Lucien Suel, Diana Orlow, Little Shiva, etc.

It was at this time that a friendship and collaboration was born between Thierry Tillier and Philippe Pissier (1963), poet, plastic artist, and first translator into French of the occultist Aleister Crowley. Sharing a taste for hallucinatory texts, fed with egocentrism,

↓  
 © Thierry Tillier  
 Photo: Odessa Malchair

magic and witchcraft, Tillier and Pissier shared texts and images of S&M or gory texts, reproductions of the history of art and expressionist graphics. Founders of the *Réseau 666* in the 1980's, they particularly showcased esoteric and magical practices, long before they became trendy again.

By definition a private practice, Mail art stimulates collaborations between artists. It is therefore not surprising to know that Thierry Tillier has always favoured collaborative works. The final display of the exhibition focuses on some of his collaborations with other artists, some of them from Charleroi, including Benoît Piret (aka Ben Tripes, aka Otto Rivers), also a member of *Réseau 666*, Ghislain Olivier, founder of the Editions de l'Heure, Alain Bornain, Marc Gilot, François Liénard, Nicolas Chevalier (aka Violante Crucifix), Marc Deckers and Philippe Splingart.



# THE LITTLE MUSEUM

GROUND FLOOR

## *INDOORS AND OUTDOORS...!?*

19.09 > 16.04.2021

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The Little Museum is a space for learning within the BPS22, where works are displayed at a child's eye-level. Here children can discover pieces from the Hainaut Province collection, selected according to specific themes. The Petit Musée invites children to enter into a dialogue with the works and also to converse with other generations as they walk through the exhibition together.

The theme for this new exhibition is the relationship between indoors and outdoors, harking back to the weeks of lockdown during the Spring.

Shelter, whether is it solid, light, mobile, precarious or permanent, is a basic concern all over the world. While there are several ways of understanding habitat, inhabiting possesses an existential dimension.

Artists : Priscilla BECCARI, Alain BORNAIN, Anne BOURGUIGNON, Isabelle CAMBIER, Magali CHAPITRE, Mehdi CLEMEUR, Gaston COMPÈRE, Nathalie D'ELIA, Arsène DETRY, Fernand GOMMAERTS, André LEFEBVRE, Ania LEMIN, Peter MARTENSEN, Claude PETIT, Giancarlo ROMEO.





# UPCOMING EXHIBITIONS

20.02 > 23.05.2021

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## MARGARET HARRISON

BPS22 offers artist Margaret Harrison (Yorkshire, 1940) her first retrospective exhibition in Belgium.

A central figure of the history of feminism and its relation to art and politics in Great-Britain, this radical artist has been reflecting around the concepts of genre, class, and more widely women's place in society for over 50 years. Her work, composed of installations, paintings, drawings, collages, and texts, tackles the artistic canons, these codes that determine the representation of women, of their role, and of their historical attributes. By overturning the roles, the positions, the clothing attributes, she highlights the codes at play in the popular imagery as well as in the history of art – but also in the way we read nature itself.

**Curator: Fanny GONELLA,**  
director of FRAC Lorraine

## PRACTICAL INFO



Bd Solvay, 22  
B-6000 Charleroi  
T. +32 71 27 29 71  
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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