

YOU FALL IN LINE OR THEY PUT YOU IN LINE

TERESA
MARGOLLES

PRESS FILE

EN

EXHIBITION

28.09.2019 > 05.01.2020

BP
S²²
MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT



+ EXHIBITION
MARC BUCHY
TENIR À L'ŒIL

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TERESA MARGOLLES

YOU FALL IN LINE

OR THEY PUT YOU IN LINE

THE BPS22 PROPOSES THE FIRST PERSONAL EXHIBITION OF TERESA MARGOLLES IN BELGIUM. ORIGINALLY FROM MEXICO, SHE BUILDS HER WORK AS A REACTION TO THE VIOLENCE THAT RAVAGES HER COUNTRY AND BEARS WITNESS TO THE RESULTING SOCIAL REALITY.

ALONGSIDE EXISTING WORKS, THE EXHIBITION PRESENTS PIECES PRODUCED ESPECIALLY FOR THE OCCASION, CONCEIVED FROM THE CONTEXT OF THE CITY OF CHARLEROI.

Teresa Margolles (1963) originates from Culiacán, a city in northwest Mexico, a hub of drug trafficking. She studied sciences and communication, photography, and has a diploma in forensic medicine. Forensic medicine gave her access to the morgues which, for her, constituted the real social barometer of a country. She thus started her artistic practice with cadavers in order to showcase the murders ravaging Mexico at the centre of public debate.

At the beginning of the '90s, Teresa Margolles builds the SEMEFO¹ collective (1990-1999) with a group of artists from the Mexican underground. They produce works and radical performances from animal corpses and bodily fluids. Teresa Margolles then develops a personal practice where the spectacular of her previous works makes way for silence.

In 2006, when President Calderon starts a war against the cartels, violence increases further in Mexico; the number of murders continues to rise. Corpses are ubiquitous in public spaces, and Teresa Margolles then turns directly to the streets. She started to harvest the raw materials for her work from the streets and continues to show, through minimalist works, the direct consequences of these killings on communities and the running of cities.

In 2007 Teresa Margolles exhibited her work *Decálogo* at the Museo Experimental El Eco of Mexico City². In the Old Testament, the Decalogue refers to the ten commandments engraved "with God's finger" in stone. Teresa Margolles' is composed of ten messages left by drug traffickers after a murder. Reproduced by the media, they are intended as much for society as a whole as they are for the enemies of the drug cartels.

You fall in line or they put you line (Te alineas o te alineamos) is the 8th commandment of this *Decalogue*. Engraved on the largest wall in the museum, it evokes the Mexico of today where the law is dictated by organised crime, but it also hints at other forms of subjugation, such as being subjected to the laws of the market. As the title of the exhibition, this threat reverberates throughout the exhibits on display as a warning, but it also questions the different forms of submission and resistance.

The first part of the exhibition was designed from a selection of existing pieces readjusted by the artist for the BPS22. All of them witness violence - physical, economic, psychological - suffered by women, while highlighting the different types of resistance that they oppose.

→
Teresa Margolles,
dans une aciérie
de Charleroi,
2019.



Charleroi is central to the other section of the exhibition and is the subject of some newer pieces. Teresa Margolles was stricken by the landscape of industrial remains, buildings and businesses that have been abandoned or are undergoing demolition. She has designed pieces that reflect both the city's economic decline and its ongoing transformation, which is also producing its share of marginalised individuals. She has thus worked collaboratively with people she has met in the street. By featuring their faces and their words in the Museum, she wishes to restore their dignity and fights the trivialisation of social exclusion.

Curator: Nancy Casielles

1 Servicio Médico Forense: medico-legal service.

2 This museum was designed by Mathias Goeritz and is a perfect example of what he defends in his *Manifesto for Emotional Architecture* (1953). Teresa Margolles engraved her decalogue on the museum's picture rails during an exhibition.

THE WORKS

TE ALINEAS O TE ALINEAMOS [YOU FALL IN LINE OR THEY PUT YOU IN LINE]

2019

In 2007, Teresa Margolles exhibited her work *Decálogo* at the Museo Experimental El Eco in Mexico City. In the Old Testament, the Decalogue designates the Tables of the Law "written by the hand of God" and given to Moses to reveal the ten commandments to the world, organising social life around the respect of God and neighbour. But in the pious Mexican society, the law is enacted by criminals and engraved in letters of blood, sometimes in the skin of their victim. The ten commandments of Teresa Margolles' *Decálogo* are messages left behind during assassinations. Reproduced by the media, they are intended as much for society as a whole as they are for the enemies of the drug cartels. And to understand the measure of the degree of terror, let us point out that the first commandment of this new Decalogue was left on the head of a decapitated policeman planted on the gates of a police station.

By engraving the 8th commandment of this *Decálogo* on the wall of the BPS22, in a western country where the underworld acts on the margins of the society and where the law remains the prerogative of the state, the threat *You fall in line or they put you in line* resonates as a pessimistic statement of the human condition: everywhere, all the time, we are alienated willingly or by force by a more powerful entity to which we can try to resist.

The engraving on the largest wall of the BPS22 is also an artistic gesture by Teresa Margolles; the threat will remain, even after the restoration of the wall, like the scar of the exhibition.

- ***Para que aprendan a respetar***
So that you understand to respect
- ***Ver, oír y callar***
See, hear, and be quiet
- ***Por hacer una llamada anónima***
For having made an anonymous call
- ***Así sucede cuando piensas o imaginas que mis ojos no te pueden mirar***
That is what happens when you think or imagine that my eyes cannot see you
- ***Por avergonzarse de su tierra***
To be ashamed of your land
- ***Hasta que caigan todos tus hijos***
Until all your sons fall
- ***Para quien no las cree y no tengan lealtad***
For those who don't believe and who are not loyal
- ***Te alineas o te alineamos***
You fall in line or they put you in line
- ***Así terminan las ratas***
That is how the rats end up
- ***Venganza eterna***
Eternal vengeance

PIČKA [VAGIN / CHATTE]

2018

Zagreb - Croatia

Produced with Nikita Borj, member of the LGBT community

Video 9'54"

During a stay in Croatia, during which Teresa Margolles appealed to the LGBT community in Zagreb, a woman approaches the artist and gives her the sweater she wore the day she was raped for the last time. Hence, Teresa Margolles meets Nikita Borj.

Nikita has suffered many sexual humiliations since childhood, within her own family, and the last rape occurred less than a year before the time of her meeting with the artist in 2018. Teresa Margolles offers her to collaborate in a work that would allow her to tell it herself. She asks her to choose a word and repeat it tirelessly in the form of an atonement rite. Nikita chooses *Pička*, the most vulgar Croatian word to name the vagina. In a stripped-down scene, on the boards of a theatre, Nikita will repeat it as many times

as the number of assaults endured, progressively exteriorising the inner suffering that inhabits her and physically stripping off the relic sweater of her latest rape. By producing this cathartic work, Teresa Margolles has offered an artistic form to this body and violated spirit.

↓
Teresa Margolles
Pička (film still),
2018.
Courtesy of the artiste



TROCHERAS CON PIEDRAS [TROCHERAS WITH STONES]

2019

Venezuela - Colombia

PIEDRA DE VENEZUELA [STONE FROM VENEZUELA]

2019

Venezuela - Colombia

Venezuela is currently plunged into an economic, political and humanitarian crisis that has transformed this land of immigration into a country of emigration. The UN estimates that by the end of 2019, 5.3 million Venezuelans will have left the country since 2015 (1 in 6 Venezuelans). A mass exodus that most often takes the direction of Colombia. Stigmatised as migrants, their means of survival are precarious and automatically place them at the bottom of the social ladder.

Teresa Margolles became interested in the *trocheros* and *trocheras* that revolve around the border post of the international Simon Bolvar bridge, at the junction of the major cities of Ccuta (Colombia) and San Cristobal (Venezuela). They are Venezuelan smugglers who transport goods from one side of the border to the other by the bridge, sometimes by the river. This very physical occupation, in theory, reserved for men, has been feminised in recent months.

As part of a performance, Teresa Margolles solicited the participation of *trocheras* carriers. She asked them to carry a stone of the River Tachir, the weight of which corresponds to theirs, for 3 minutes. She had them pose with the mountains of Venezuela on the horizon and froze the portraits where one perceives the tension, the fatigue but also the dignity of these women forced to suffer in order to survive. For Teresa Margolles, the stone symbolises the full weight of this crisis that is crushing Venezuelans.

PESQUISAS [INVESTIGATIONS / SEARCH NOTICE]

2016-2019

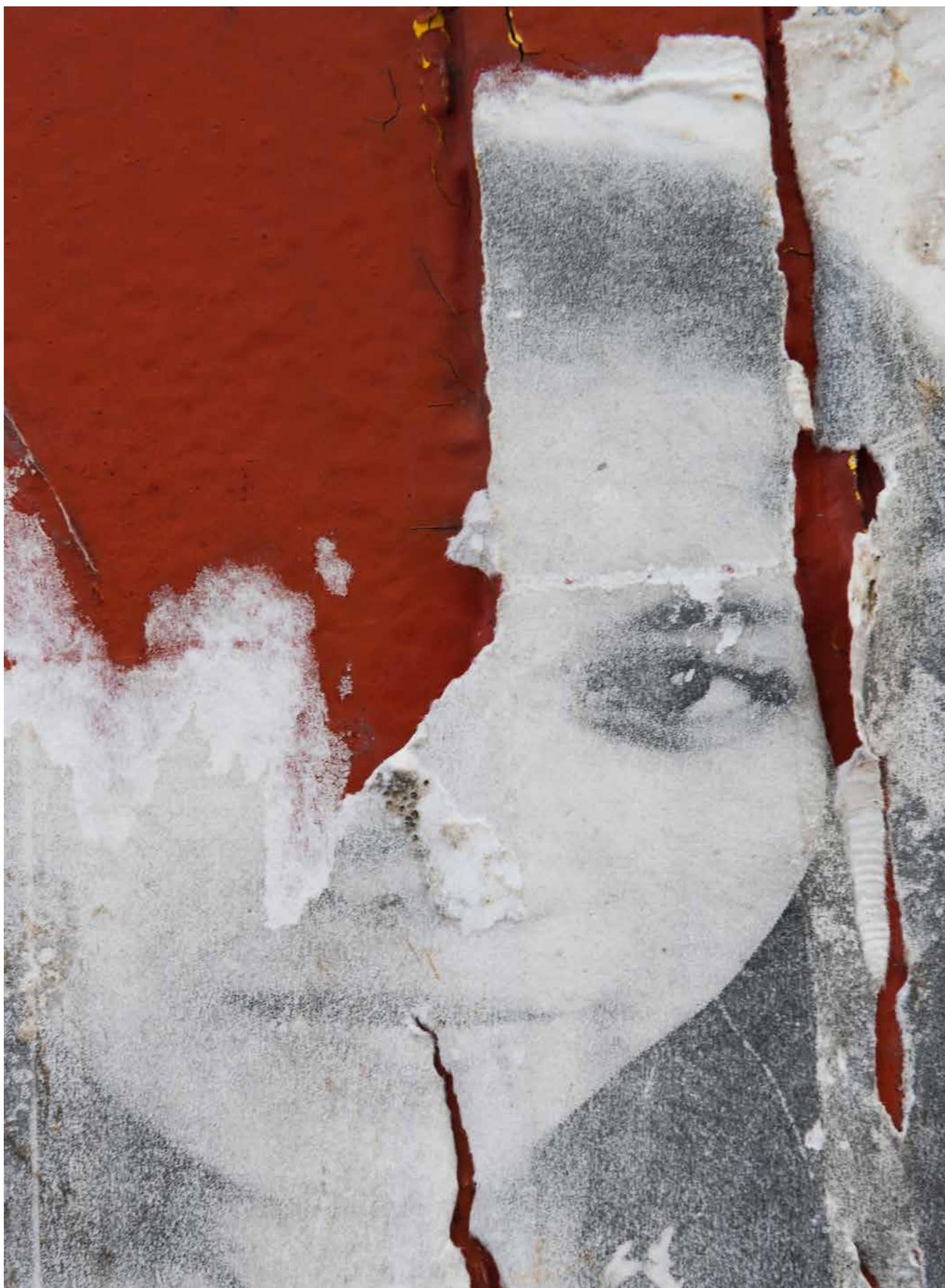
Ciudad Juárez - Mexico

Ciudad Juárez becomes the main setting for the artistic productions of Teresa Margolles between 2006 and 2012. She comes here to confront one of the most sinister phenomena that affect this city: the femicide and the mass disappearance of workers, students, adolescents. Thousands of women between the ages of 13 and 25 have disappeared since the 1990s. And when bodies are rarely found, they are often mutilated and unrecognisable.

Faced with the lack of action and indifference of the Mexican authorities, which reinforce the feeling of impunity of the executioners, the artist deploys the faces of those who disappeared by exhibiting photographs of the portraits of the search notices posted on the streets of Ciudad Juarez.

Although the local government tried to prevent these *pesquisas*, the parents (mainly mothers) continue to post them, sometimes for 15 years, as an act of resistance to silence and indifference. Worn by the weather, the portraits fade and become ghostly images that haunt the whole of society, especially the young girls who have no choice but to live as potential prey in a hostile environment. For parents deprived of their child, the only way to maintain hope and their memory is to display them on the streets of the city.

→
Teresa Margolles
Pesquisas (détail),
2016.
Courtesy of the artist
and the Galerie
Peter Kilchmann, Zurich.



WILA PATJHARU / SOBRE LA SANGRE [ON THE BLOOD]

2016

La Paz - Bolivia

Private collection, Mallorca - Spain

Starting in the mid-1990s, Teresa Margolles immortalised the concrete image of dead bodies by keeping their imprint on canvases; the silhouette of blood and bodily fluids left by the cadavers on these pieces of cloth appears as the last image of the murdered person. Starting in the 2010s, she imagined a new interaction between the morgue and society. After laying a sheet on the site of a femicide, she entrusts the fabric to local artisans who embroider traditional motifs on them. This process will then be reproduced in capital cities of Latin America: Panama (*Telas bordadas*, 2014), Guatemala City (*Nkijak b'ey Pa jun utz Iaj K'aslemal*, 2012-2015), Managua in Nicaragua (*Cuando la mayoría éramos Sandinistas*, 2014) or, for this exhibit, La Paz in Bolivia.

The embroideries of *Sobre la sangre* were made by Aymara craftswomen, on a sheet that Teresa Margolles used to absorb the blood of a murdered woman. By gathering them around the sheet, their

voices were freed, and these indigenous women spoke of the violence they themselves were experiencing at the hands of the men around them. And Teresa Margolles says that these women, who are respected in Bolivian society and are financially independent, sometimes become aware of the trivialisation of this violence and their acceptance of this state of life.

Beyond the social experience that the conception of this work has been, the evocative power of this piece is powerful because it manages to fix the space between life and death physically.

↓
Teresa Margolles,
*Wila Patjharu /
Sobre la Sangre*,
2016.
Courtesy mor charpentier,
Paris.
© Roberto Ruiz





↑
Teresa Margolles,
One ton of steel
from an abandoned factory
of Charleroi,
2019.
© Teresa Margolles

1 TONNE. FORGES DE LA PROVIDENCE

2019

Marchienne-au-Pont (Charleroi) - Belgium

BPS22 Production

When she arrives for the first time in Charleroi, Teresa Margolles is consumed by a sense of decadence. As in most post-industrial cities, the stigma of the bankruptcy from neoliberalism is deep and poorly healed; it makes a lasting mark on the people and the landscapes. The artist sees Charleroi as a ghost town in which abandoned buildings and factories stand like the skeletons of a previous life.

But these skeletons are gradually knocked down, and these material witnesses of the past disappear. To symbolically bring together traces of this past into a sober plastic form, Teresa Margolles chose to pour a one-tonne cube with metal recovered from the industrial site of Carsid, a steel mill being taken apart, a few steps from the centre Charleroi.

For Teresa Margolles, it is about pushing minimalism to its climax, as Donald Judd did in the 1960s. The

shape is as simple as possible, with only an imprint mentioning *Forges de la Providence*, one of the first metallurgical factories of Charleroi (founded in 1838 under the name: *Société anonyme des laminoirs, fourneaux, forges, fonderies et usines de la Providence*), enabling the object to have a memorial and emotional charge. And its central and solitary position in the middle of the Grande Halle of the BPS22 evokes the disappearance and emptiness; everything that constituted the industrial environment of Charleroi is concentrated and trapped in a ton of metal.

SONIDOS DE CHARLEROI [SOUNDS OF CHARLEROI]

2019

Charleroi - Belgium
BPS22 Production

Teresa Margolles wanted to collect the word from the street and went to meet the people of Charleroi. Nearly 80 people were recorded, and it is based on these testimonies that the artist carried out a work of sound.

The installation is visually very simple because it is the visitors who have to put their ears close to listen to the sounds of Charleroi turning into living sculptures.

IMPRONTAS DE LA CALLE [PRINTS OF THE STREET]

2019

Charleroi - Belgium
BPS22 Production

A whole part of Teresa Margolles' work involves taking physical traces of the bodies of murder victims. In 1997, with SEMEFO, she created a piece that presented the plaster cast of a whole body. Entitled *Ca-*

tafalco [Catafalque], the name given to the podium on which the coffin of an illustrious dead person was placed, the work has the negative imprint of a murdered person; an anonymous person to whom Teresa Margolles intended to give back honour and dignity by immortalising the void left by her body.

The work is not intended to mould a positive image of the body. What interests the artist is this negative shape that has been in direct contact with the body and has left DNA, a hair or a tear. It is this same intention that drives Teresa Margolles when she decides to take the imprint of people's faces in Charleroi during sessions that took place at the BPS22. A carnal and emotional experience that involved great mutual trust, the models having to surrender themselves to the good care of a forensic artist who gradually locks them in a gangue of plaster.

For the artist, all these faces that present the neutral expression of a mortuary mask show the emptiness and silence that imprison the individual. Teresa Margolles also intends to magnify the dignity of these people by displaying their faces on the walls of a museum.

→
Teresa Margolles,
*Esta finca no será
desmolida*,
2019, Charleroi - Belgium

→→
Teresa Margolles,
*Esta finca no será
desmolida*,
2009-2013,
Ciudad Juárez - Mexico

→
Teresa Margolles,
*Esta finca no será
desmolida*,
2009-2013,
Ciudad Juárez - Mexico

→→
Teresa Margolles,
*Esta finca no será
desmolida*,
2019, Charleroi - Belgium



←
Teresa Margolles,
Improntas de la calle,
2019, Charleroi - Belgium
© FDR



**ESTA FINCA NO SERÁ DESMOLIDA
[THIS PROPERTY WILL NOT BE DEMOLISHED]
CIUDAD JUÁREZ - MEXICO**

2009-2013

CHARLEROI - BELGIUM

2019

BPS22 Coproduction

To question us about the current state of the city of Charleroi, Teresa Margolles puts two photographic series in parallel, made in Ciudad Juárez (2009 to 2013) and the city centre of Charleroi (2019) that present images of facades of abandoned houses and shops, for sale or awaiting demolition.

It is not a question of comparing Ciudad Juárez to Charleroi. The historical contexts and causes of the desertification of urban landscapes are very different. In Ciudad Juárez, it is the terror caused by assassinations, racketing and disappearances that causes the abandonment of a business or a dwelling. In Charleroi, industrial and economic decline is the obvious original cause of the gradual closure of a large number of shops. But for Teresa Margolles, who has more specifically explored the city centre of Charleroi, the recent transformation of the lower city is also in question because it generates a large number of disenfranchised.

But more than the past, the question of the future of youth concerns Teresa Margolles: How does one project oneself into the future in such a context? How can young people build their lives when they are surrounded by emptiness?

In 2011, the INEGI (National Institute of Statistics and Geography of Mexico) counted 115,000 abandoned houses in Ciudad Juárez, or one in four homes. Also in 2011, a study by UACJ University estimated that 220,000 people left the city to flee violence. Today in 2019, according to INEGI investigations, 346,000 people have abandoned their homes in the northern Mexican state of Chihuahua, of which Ciudad Juárez is a member.

MUNDOS

2016

Ciudad Juárez - Mexico

GOLDEN PALACE

2019

Charleroi - Belgium

BPS22 Production

↓
Teresa Margolles,
Golden/Palace,
2019, Charleroi - Belgium
© Teresa Margolles
Courtesy Gabinete TM

To be seen outside of the BPS22.

The artist wanted to move these two illuminated signs and install them on the façade of the BPS22. Considered as ready-made; that is, «usual objects promoted for the dignity of artworks by the basic choice of the artist» (André Breton, 1938), these illuminated signs activate the Museum in a place of entertainment.

Mundos is the sign of a 1950s bar located at the frontier between Mexico and the United States. It testifies to a time when Ciudad Juárez was a des-

ertination of parties and enjoyment, now deserted because of disappearances, assassinations and rackets.

Golden Palace is a former sign of a games room in the Lower City of Charleroi. For the artist, it symbolises the golden period when the future of industrial cities was still full of promise.



WATCH THIS SPACE #10 : MARC BUCHY JULIE DEUTSCH

THE FIRST BELGIAN STRUCTURE TO BE INTEGRATED INTO 50° NORTH IN 2002, THE BPS22 DEMONSTRATES ITS INVOLVEMENT IN THE CROSS-BORDER CONTEMPORARY ART NETWORK BY SUPPORTING TWO FRENCH ARTISTS BASED IN BRUSSELS THIS YEAR: MARC BUCHY AND JULIE DEUTSCH, AS PART OF THE BIENNIAL WATCH THIS SPACE #10. DEDICATED TO THE EMERGING CREATION IN THE HAUTS-DE-FRANCE REGION AND THE WALLONIA-BRUSSELS FEDERATION, WATCH THIS SPACE #10 WANTS TO WITNESS THE DYNAMICS OF CONTEMPORARY ARTISTIC CREATION IN THE NORTHERN EUROREGION AND CONTRIBUTE TO THE PROFESSIONAL INTEGRATION OF THIS NEW GENERATION OF ARTISTS.

MARC BUCHY *TENIR À L'ŒIL* (KEEP A CLOSE EYE)

EXHIBITION

Marc Buchy is among those artists who, at the expense of so-called more "classic" forms of exhibition, favours "gesture"; strong, sometimes radical interventions that disrupt the habits of the visitor and the institution that welcomes them. His works are rarely objects and do not really belong to performance in the strict sense of the word. Instead, it is a succession of one-off timely interventions, carried out in and outside the art world. The artist infiltrates a chosen situation, disturbs it, and once his effort is accomplished, he lets it evolve before disappearing discretely. The dissemination, use and lifespan of his works are deliberately unclear. Since the artist generally favours the spoken word over the visual or the tangible, the

reception of his works by the public is as uncertain as it is unpredictable. His "gestures" are, however, never free, but they are always an opportunity to point out certain situations of the contemporary world.

His exhibition *Tenir à l'œil* (keep a close eye) is composed of a series of "visual experiences" (or "looking experiences") exploring the mechanisation of the act of looking, in a society where technique tends to modify the gaze as much as the behaviours of everyone. Marc Buchy has long been intrigued by the thought movements of post-humanism and trans-humanism, aimed at improving the capacities of the human body, exceeding its limits and its condition through science

and new technologies. He is also passionate about theorists and artists like Vilem Flusser or Harun Farocki, who both, in their own way, have explored relationships built between technique, body and thought, and especially the way in which "machines" see. Finally, the invitation of the BPS22 to infiltrate the spaces of the Museum forces him to build his exhibition as an intermingling of temporalities playing in the interstices of the Museum.

With this goal, and since April 2019, Marc Buchy has engaged in relationships with people gravitating around the BPS22 (Museum staff, stewards, visitors). Several behavioural actions are deployed upfront and during the exhibition, as well as during the opening. Not without irony, Marc Buchy goes as far as to foil the Museum's surveillance methods and takes over from the institution to watch over itself and the works it contains, voluntarily placing himself as a spectator of the institution that hosts him. In this way, he engages the BPS22 staff and visitors to perform daily ocular gymnastics to improve and strengthen their vision; he creates an audit agency, *UpStare Quality*, to evaluate the Museum's services and its operation; or further, he guards the stewards' private homes while they watch over his exhibition.

As a diversion strategy, Marc Buchy reverses the control procedures and thwarts the labour codes. He highlights the increasingly prescriptive role of techniques about how we look at things and the way in which they can change human thoughts and behaviours on a large scale. Through play, self-deprecation and humour, Marc Buchy invites us to "keep an eye" on the vulnerabilities and imperfections of our gaze and to consider them as acts of resistance to the perfection of the machines imposed on us today.

Curator: Dorothee Duvivier

In parallel to his exhibition at the BPS22, Marc Buchy presents the photographic restitution of an action playing on beliefs and temporalities at the FRAC Grand Large - Hauts-de-France in Dunkirk, during which Marc Buchy proposed to extend the lifeline on the palm of a volunteer.

Marc Buchy, Conditionnel présent, from 21 September 2019 to 5 January 2020.

→

© Marc Buchy

La technique



Figure 6. La technique de la relaxation à l'aide des paumes.

JULIE DEUTSCH

À LA LISIÈRE DU PRÉSENT

(ON THE EDGE OF THE PRESENT)

BPS22 EDITION

Created following a residency at La Plate-Forme, a contemporary art laboratory in Dunkirk, as part of the 50° north network's Watch This Space biennial, the edition *À la lisière du présent* (*On the edge of the present*) shows the traces of the occupations observed, photographed and collected in a wood between the Grande Synthe rail yard and the A16 motorway between Calais and Dunkirk. Called "The Little Jungle", this (non-) place was occupied by a migrant camp, mainly Kurds of Iraqi origin, until its dismantling in September 2018.

Julie Deutsch went through this wood, which still bears the traces of the lives in transit that it sheltered, and photographed it for three weeks. And yet, her images show the absence. The absence of human a body. The absence of an event. Julie Deutsch chooses not to show these, so as to compel the gaze to an experience beyond the visual. She develops a reflection of the territory, its borders and its

history, through a singular approach to the landscape, conceived like a space carrying traces of human activities and memory of collective trauma. She questions the marks that remain, the stigma left by humankind.

*In partnership with La Plate-forme - Laboratoire d'art contemporain, the BPS22 supported the artist, Julie Deutsch, during her residency and for her exhibition in Dunkirk. The exhibition *À la lisière du présent* (On the edge of the present) can be seen at La Plate-Forme from 24 September to 29 November 2019. The catalogue accompanying the exhibition is funded and presented by the BPS22. Published in 80 copies, it is available at the Museum's bookstore for 18 euros.*

→
Julie Deutsch,
À la lisière du présent,
2019
© Julie Deutsch



THE LITTLE MUSEUM

WORK, LEISURE, REST: **A RIGHT ... !?**

In the Little Museum, children and adults can discover a small part of the collection of the Province of Hainaut. This space presents the works of art at eye level for the young visitor and encourages a dialogue between the generations who are visiting the exhibition together.

For this third exhibition in the Little Museum, let's explore artistic approaches dealing with three blocks of eight hours each. How do we see article 24 of the Declaration of Human Rights today? "Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay." With what are these three eight-hour blocks filled? What differences do we see between work and employment, between leisure and entertainment, between rest and sleep? Is inactivity a source of boredom? What happens when we sleep? These questions and many more are tackled through the exhibition.

Artists: Bernard BEGHAIN, David BROGNON & Stéphanie ROLLIN, Marcel BROODTHAERS, Pol BURY, Isabelle CAMBIER, Stéphanie CHARLIER, Mehdi CLEMEUR, Jérôme CONSIDÉRANT, Marcel DEMOULIN, Léon DEVOS, Victor DIEU, Lise DUCLAUX & Olivier BARREA, Patrick EVERAERT, Anne-Marie HENDRICKX, Julien LE BLANT, Michel LEFRANCO, Thierry LENOIR, Jacques LIMBOURG, Albert François MATHYS, Eudore MISONNE, Pierre PAULUS, Calisto PERETTI, Concetta TODDE, Romain VANDYCKE, Robert WAINS.

In the continuity of the Petit Musée (Little Museum), the BPS22 asked the Brussels-based association Art Basics for Children (ABC) to design a space dedicated to creativity and awareness of art. The Petit Musée inviting families to both meet the art and take the time to question the topics covered in the exhibitions, the Family Space was designed to extend this shared experience. In a subdued environment, young visitors have access to a regularly renewed selection of books on loan by the Langlois Library of the University of Labour, and creative workshops to experiment freely and to play panels where they can express all their creativity.



↑
Laurence Gony,
Jeu avec l'enfant, 2006.
Collection de la Province
de Hainaut en dépôt
au BPS22
© Donald Van Cardwell

UPCOMING EXHIBITION

LATIFA ECHAKHCH

01.02 > 03.05.2020

Invited by the BPS22 for her first big exhibition in Belgium, internationally renowned artist Latifa Echakhch (Morocco, 1974) presents a new installation and a selection of older works in relation to the architecture of place and her local roots.

Latifa Echakhch's work is characterised by a minimalist pictorial language, a keen sense of form, and an economy of means. She integrates everyday objects and simple ornaments far removed from "great art" into her installations. She empties, breaks down, erases, inks, and cuts up these objects to force memory to make sense of them and to raise the question of history and of their heritage.

The notion of landscape, as much visual as narrative, plays a major role in the work of Latifa Echakhch. At once conceptual and romantic, political and poetic, her work draws on childhood memories, history, literature, socio-political events, the consequences of migration, and the importance of revolutions. She questions the notions behind the scenes and of remains, the memories and the illusions that flow from them in order to elicit new narratives.

PRACTICAL INFO



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www.bps22.be
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 @BPS22Charleroi
 @bps22_charleroi

Museum accessible from Tuesdays to Sundays, 10:00 > 18:00
Closed on Mondays, on 24.12, 25.12, 31.12, and 01.01 and from 06.01 to 31.01.2020

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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