

TEEN SPIRIT

EN

ADOLESCENCE ET ART CONTEMPORAIN

Hernan **BAS** / Charlotte **BEAUDRY**

Vincen **BEECKMAN** / Neil **BELOUFA** / Joseph **BEUYS**

Mohamed **BOUROUISSA**

Sander **BREURE** & Witte **VAN HULZEN**

BROGNON ROLLIN / Émilie **BROUT** & Maxime **MARION**

Larry **CLARK** / Eric **CROES** / Estelle **CZERNICHOWSKI**

Daniel **FIRMAN** / Maen **FLORIN** / Nan **GOLDIN**

Laura **HENNO** / Thomas **HIRSCHHORN** / Mike **KELLEY**

Mahomi **KUNIKATA** / Les **LEVINE**

Félix **LUQUE SÁNCHEZ** & Nicolas **TORRES CORREIA**

Teresa **MARGOLLES** / Thomas **MAZZARELLA**

Johan **MUYLE** / Sophie **PODOLSKI**

Christoph **SCHMIDBERGER** / Jim **SHAW**

Emmanuel **VAN DER AUWERA**

EXHIBITION

12.02 > 22.05.2022

PRESS

RELEASE

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EXHIBITION

In *Teen Spirit* the BPS22, Hainaut Province Museum of Art, explores adolescence through the prism of contemporary art. From 12 February to 22 May 2022, youth is the focus of some ninety selected works by more than thirty artists on display throughout the BPS22. The exhibition seeks to express the particularity and complexity of the time between childhood and adulthood by examining the concept of adolescence itself.

The exhibition's title is inspired by Nirvana's single, *Smells Like Teen Spirit*, released in 1991, which became the anthem of a disenchanted generation marked by social decline and globalisation. It also evokes adolescence as a state of mind, a marker of mutual recognition between young people, even while its nature and boundaries shift.

As a matter of fact, the concept of adolescence is hard to define. What it encompasses changes depending on the era. In certain societies, this period between childhood and adulthood does not exist; for some people it is a myth. Which is why adolescence is examined here as a social construct and not simply a physiological or psychological phenomenon. This construct increasingly occurred in the West and became an integral part of the collective consciousness following the end of World War II. Before that, a child became an adult without a period of transition.

The selection of works in *Teen Spirit* aims to show media that are rarely used in portraying adolescence, hitherto seen almost exclusively through the medium of photography. It also seeks to avoid caricature by trying to extend the perception of youth via contributions from different plastic arts. These help us to discover adolescent aspirations, preoccupations, language and behaviour that in their turn reveal a society's influence on its young people, and also the way the latter affect society in return. In this sense, Jon Savage¹ addresses the commercialisation of adolescence, which seeks to satisfy teenagers and tame them in equal measure. It also implies that in a capitalist world we are all, to a certain extent, adolescents.

¹ Jon Savage (1953) is a British journalist, mostly known for his biography of the Sex Pistols. In 2007, he published *Teenage: the Creation of Youth Culture*.

Teen Spirit presents artists for whom adolescence constitutes a real source of inspiration, as well as works bearing witness to life contexts that exclude this time of carelessness. Some works reveal the loneliness created by the virtual world and social media by examining how ways of socialising have been transformed. While others observe lone teenagers who indulge, with some delight, in a sort of idling that is far from the cliché of a "sex and drugs and rock 'n' roll" adolescence.

Curator : Nancy CASIELLES, BPS22

ARTISTS : Hernan BAS, Charlotte BEAUDRY, Vincen BEECKMAN, Neïl BELOUFA, Joseph BEUYS, Mohamed BOUROUISSA, Sander BREURE & Witte VAN HULZEN, BROGNON ROLLIN, Émilie BROUT & Maxime MARION, Larry CLARK, Eric CROES, Estelle CZERNICHOWSKI, Daniel FIRMAN, Maen FLORIN, Nan GOLDIN, Laura HENNO, Thomas HIRSCHHORN, Mike KELLEY, Mahomi KUNIKATA, Les LEVINE, Félix LUQUE SÁNCHEZ & Nicolas TORRES CORREIA, Teresa MARGOLLES, Thomas MAZZARELLA, Johan MUYLE, Sophie PODOLSKI, Christoph SCHMIDBERGER, Jim SHAW, Emmanuel VAN DER AUWERA.



SOME OF THE ARTWORKS EXHIBITED

Hernan BAS

(US, 1978)

The Haunted Corn Maze, 2021
The Coin-tree Grove, 2021

Hernan Bas' works summon a suspended time in which we relish the pleasure of a floating moment. Lone figures or small groups wander through abundant settings. Allegories of contemplation, his paintings convey sensory pleasures and are tinted with eroticism. These often melancholic young figures convey the challenges of an adolescence in search of identity (particularly sexual) that attempts to flee the real world. These two paintings were created especially for the exhibition.

The Curious Case of Matthew Manning Poltergeist, 2020

This painting references a British teenager, Matthew Manning, who, haunted by a spirit (poltergeist refers to a paranormal phenomenon) in the 1960s, began writing in different languages that he didn't know and drawing the works of dead artists. Hundreds of dead people's signatures appeared in his bedroom, very faithfully reproduced in this painting by Hernan Bas thanks to photo archives. The artist depicts young Manning sitting in his bedroom with a friend. There is a tension between the banality and stillness of the scene -two teenagers listening to music - and the phantom traces of the past that open the way to an occult universe that fascinates Hernan Bas.



→
 HERNAN BAS,
*The Curious Case
 of Matthew Manning
 Poltergeist, 2020.*
 Courtesy Hernan Bas
 & Galerie Peter Kilchmann,
 Zurich
 Photo: Sebastian Schaub.

Charlotte BEAUDRY

(BE, 1968)

Déesse-01, 2019

Déesse-02, 2019

Déesse-03, 2019

This diptych is the first in a series of three that has its origins in the women's feminist roller derby club *Nasty Pécheresses* (Nasty Sinners) in Montreuil, France. Many women have flocked to this rather violent contact sport out of a desire to exist in sport other than as a foil to men. This series depicts the track doctor, who is tasked with fixing the ground during the match. This continuous breakdown and reconstitution of the game space is a metaphor for the boundaries that teenagers sometimes seek to transgress.

The *Déesse* series by Charlotte Beaudry is dotted throughout the exhibit to bear witness to the moving boundaries of adolescence.

For the artist, adolescence is a metaphor both for the world and for the pictorial canvas. It is about "spaces" whose possibilities must be grasped and explored. In this series, Charlotte Beaudry highlights the track doctor from roller derby; the person tasked with fixing the ground during the match. This continuous breakdown and reconstitution of the game space is a metaphor for the boundaries that teenagers seek to transgress, or for the space that they try to build for themselves. The three works in this series punctuate the exhibition to both mark and take on the exhibition space and to express the moving boundaries of adolescence.

The relationship with the duplicate and with the mirror that Charlotte Beaudry uses is undoubtedly a way to be confronted with oneself. But it also echoes the proliferation of selfies attesting to a certain control of one's image, while questioning its use on the canvas and the loss of control that follows from it. This staging of the self promoted by social media questions the overall relationship to appearance.



Vincen BEECKMAN

(BE, 1973)

Teen Spirit Serie, 2019-2021

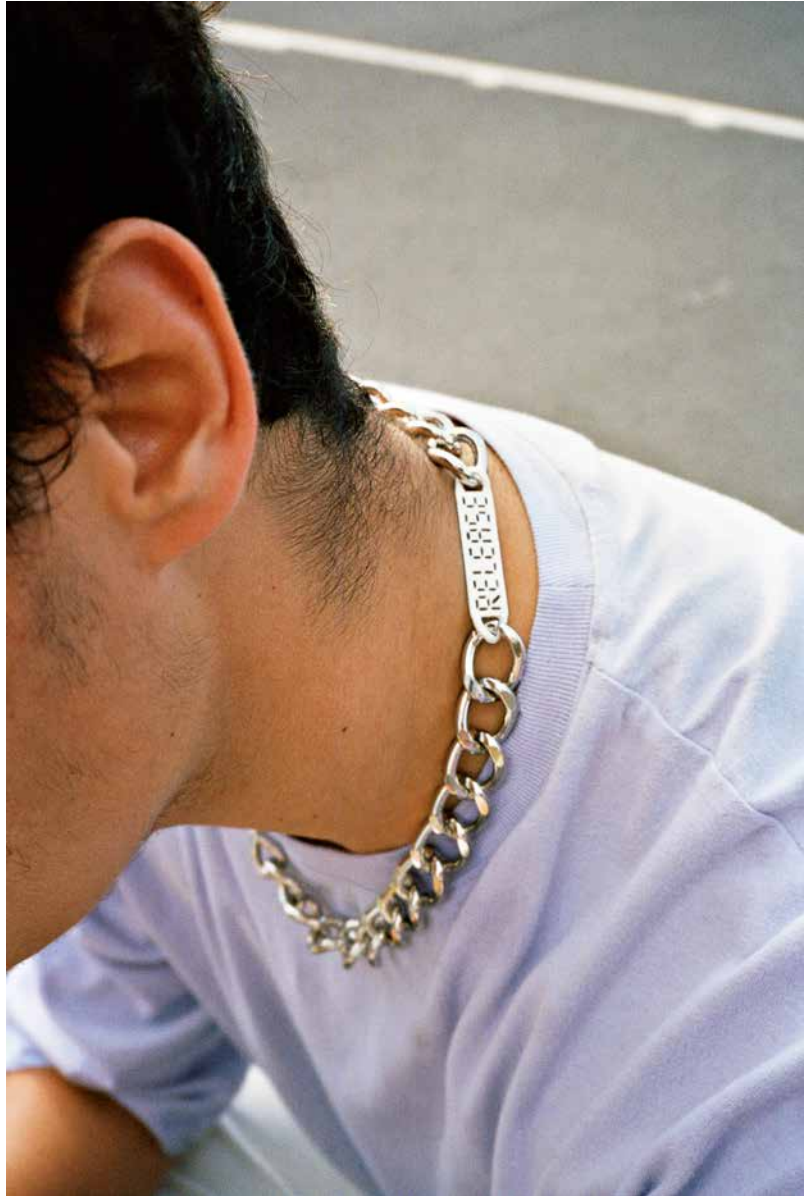
All of these photographs come from the artist's long foray into the lives of Charleroi's young people in various contexts. Vincen Beeckman tagged along with teenagers around town, to their theatre classes, and to the top of slag heaps. He diligently visited the *Phénix*² boarding school, which houses teenagers - for the most part - who are isolated from their families, as well as *La Broc* youth centre located right in the heart of Charleroi. He also dove into several vocational education courses at the Université du Travail, following the pathways of teenagers learning their future professions. Lastly, he went to the back of the Décathlon store to meet the many teenagers who hang out there. Facing this youthful excitement, the artist was able to get close to these young people by spending time with them.

In his work, Vincen Beeckman prefers to nourish and deepen relationships rather than technique, to which he gives little importance. His motto is "simplification" because the last thing he wants to do is impose an inconvenient arrangement on the people he meets. He was influenced by the *Dogme 95 Manifesto* by Lars von Trier and Thomas Vinterberg, written as a response to the overuse of special effects and tricks in cinema. Vincen Beeckman keeps up-to-date notebooks in which he systematically sticks the main photos from a meeting, which showcase the timeline of a relationship in particular.

His images are in colour, generally vertical, centred on a person, and are always taken at the same distance. Nothing enters the frame but there is nevertheless always something happening there; a detail from which a story can be created. Vincen Beeckman likes to capture both the magic and the commonplace in everyday life.

His work is an homage to relationships and meetings, essentially for highlighting, without pretence, the reality of people that we seldom see or (as he explains it) that we see but don't really look at. Far from reportage or social photography, Vincen Beeckman's deliberately understated images seek to capture the intimate by focusing on flaws, funny moments (without ridicule), and perks.

² "Le Phénix" residential service for young people, René Thône Medical Educational Institute, Marchienne-au-Pont.



Neïl BELOUFA

(FR, 1985)

Brune Renault, 2010

A group of young people is out. The spectator is immersed in the humdrum of their everyday conversations. They compare themselves to one another and get jealous of each other while roaming the town in a red Renault 11. Behind closed doors, the film shows the nonchalance, the egocentrism, and the importance given to the gaze of the other. Moreover, the video's soundtrack is *Le Pénitencier*, the famous 1964 song by Johnny Hallyday, whose words call on young boys not to be let out in the evening at the risk of seeing them end up in prison.

The scene is on repeat, the story has no beginning and no end. The spectator is caught up in the staging and the game of the actors who are using cinema conventions. But when several shots show us a car cut in four parts in a garage, the set is revealed, the actors' game is unveiled, and doubt creeps in. The piece of fiction becomes sculpture. Neïl Beloufa blurs the lines between true and false, explaining that he "seeks that moment where the spectator is mired in uncertainty."

↓
Neïl BELOUFA,
Brune Renault, 2010
Courtesy Neïl Beloufa &
kamel mennour,
Paris/London



Joseph BEUYS

(DE, 1921-1986)

La jambe d'Orwell, pantalon pour le XXI siècle, 1984

In 1984, video artist Nam June Paik created the television show *Good Morning, Mr. Orwell* in Paris, to which Joseph Beuys was invited. This event was an homage to Georges Orwell and his famous dystopian science-fiction novel *1984* (published in 1949) which, through the figure of Big Brother, speaks out against a totalitarian regime of surveillance and crushed freedoms.

For this programme, Joseph Beuys did a performance with his daughter where he showed jeans with holes at the knees that were designed as a source of energy and a vessel for independent creativity. He invited everyone to make holes in their jeans as a challenge to a materialistic vision of the world. Exhibited here, one of these pairs of jeans evokes consumer society in particular, of which teenagers are a preferred target.

→

Joseph BEUYS,
La jambe d'Orwell, pantalon pour le XXI siècle, 1984
FNAC. Collection Centre national des arts plastiques.
Depot - Espace de l'Art Concret à Mouans-Sartoux
N°: 02-1128



↑
Mohamed BOUROUISSA,
Le cercle imaginaire, 2007-2008.
Périphérique Series
Courtesy Mohamed Bourouissa & kamel mennour, Paris/London

Mohamed BOUROUISSA

(DZ, 1978)

Carré rouge, 2005

Périphérique, 2007

Le cercle imaginaire, 2007-2008

Between 2005 and 2008, Mohamed Bourouissa created the *Périphérique* series in which he photographed his friends and acquaintances in the Paris suburbs. He sought to capture the daily life of these young people in his images. He deliberately manipulated stereotypes and accentuated the dramaturgy through movements, postures, and scenarios. Meticulously designed and developed, his scenarios use the paintings of the great classical masters like Caravaggio and Delacroix as their models. It is a way of tackling a reality that is much more complex than it seems, far from the images perpetuated by mass media, whose simplicity generally tends towards cliché.

The young people photographed in the halls of apartment blocks and other dead ends typical of the urban planning of areas like Courneuve, Pantin, and Argenteuil are no longer viewed under the magnifying glass of documentary photography. With Mohamed Bourouissa, they become fully fledged subjects of a contemporary photography seeking to make an artistic object of the suburbs.

Eric CROES

(BE, 1978)

Amaury's Tits Vase, 2022
Benjamin's Booze Jug, 2022
Jean-Georges's Mirror, 2022
Bernadette's Mirror, 2022
Christine's Mirror, 2022
Patrick's Mirror, 2022
Françoise's Mirror, 2022

Eric Croes chose ceramic as his preferred medium to offer varied portrayals of his unique universe. He values the relationship to "doing", to craftsmanship, and to the patient work of the studio. In his hybrid and whimsical ceramics, he blends the human and the animal and uses chance and accidents to compose coloured pieces in which he mixes many cultural references.

These new productions have been especially created for the exhibition. The two busts are those of teenagers bearing manifestations of their worries on their heads, worries relating to their sexual identity in particular. They are two friends who want both to differ from and to resemble each other, common feelings in adolescence. These mystical sculptures bear the names of the artist's loved ones. Hung up high in the background of the two busts are adult figures – benevolent ancestors as it were – bearing faces inspired by Native American masks on their exposed brains; masks that act as mirrors of their own adolescence.



Estelle CZERNICHOWSKI

(FR, 1992)

Sonia, 2016

A visual artist, dancer, and choreographer, Estelle Czernichowski tries to capture states of semi-absence or, on the contrary, hyper-stimulation, through everyday positions.

In this photograph, a young girl is immersed in the darkness of her bedroom. Her face is lit by the only source of light, coming from the screen of the laptop on her knees. In this suspended and intimate moment, Sonia becomes the icon of an era, both alone and potentially connected to the whole world. The artist is interested in painter Georges de La Tour and in Donna Haraway, a pioneer of cyberfeminism, in particular to explore changes in perception depending on whether lighting is provided by candle, electricity, or the blue light of a computer or smartphone.



↑
Estelle
CZERNICHOWSKI,
Sonia, 2016

↓
Maen FLORIN,
Branded, 2008.
Courtesy Maen Florin &
Galerie Nadja Vilenne
Photo: Karin Borghouts



Maen FLORIN

(BE, 1954)

***Branded*, 2008**
***Bungling*, 2008**
***Scream*, 2008**
***Dwarf II (Ballerina)*, 2009**
***Thought*, 2012**
***Wounded*, 2012-2013**
***Blossem*, 2013**
***Pink Rat*, 2013**
***I have been in Hollywood*, 2014**
***Remade II*, 2015**
***On the Wall XI*, 2016**
***On the Wall X*, 2017**

Maen Florin's sculptures are the archetypes of a world that she perceives as an immense stage whereon the human comedy is played out.

Her dolls are a juxtaposition of both materials and meanings. They mix childhood and adulthood references to testify to a complex identity that resists formatting, particularly that of online gaming avatars. These marginal characters are made up of a blend of different bodies, different personalities, and different ailments. Are they mutant beings in the era of artificial intelligence and transhumanism? In full metamorphosis, these dolls that are both attractive and repulsive seem to be unable to adapt; a feeling that inhabits many teenagers confronted with models and values in which they struggle to recognise themselves.



Thomas HIRSCHHORN

(CH, 1957)

CNN, 2002

The artist creates delicate handmade sculptures and powerful installations. He uses “poor” materials often gathered from recycling and conducts his work with a social, critical, and committed approach. Thomas Hirschhorn advocates for greater justice and equality.

This oversized chain alludes to the big necklaces worn by rappers. Symbols of wealth and success, these gold chains were originally a reference, in hip-hop, to the chains that bound slaves. These necklaces they choose to wear constitute a revenge on history. The pendant here is none other than the CNN logo, the 24-hour information television channel in America. Imposing and powerful at first glance, the work *CNN* is just a junk jewel made from golden wrapping paper in a parody of the media. In the exhibition, it acts as a warning against the jarring flow of information and clichés perpetuated by the media, particularly social media, of which young people are a preferred target.

←
Thomas HIRSCHHORN,
CNN, 2002
Collection Famille Servais

Félix LUQUE SÁNCHEZ & Nicolas TORRES CORREIA

(ES, 1976 - BE, 1978)

***Junkyard I*, 2019**

In his multidisciplinary work, Félix Luque Sánchez explores the relationship between technology and automation as well as the modern issues related to the

development of artificial intelligence. He constantly plays with the line between fiction and reality to tackle the concerns of the near future.

Created with Nicolas Torres Correia, *Junkyard I* is a film that follows the journey of three young people in a world where they are the only survivors. The palpating soundtrack maintains suspense. The future depicted doesn't seem so far away; it's the “day after” our own civilisation. Cars have become symbols of a bygone era where petrol very much ran the world. With skilfully mastered ambiguity, the film shows both the difficulty of breaking away from the past and the freedom felt at undoing it, notably in a new relationship with nature. The duo plays with happenstance, flaws, nature, and culture, as well as with the real and the virtual, to challenge young people on the issues they will have to confront.



←
Félix LUQUE SÁNCHEZ
& Nicolas TORRES
CORREIA,
Junkyard I, 2019
Production: Fresnoy -
Studio national des arts
contemporains

Teresa MARGOLLES

(MX, 1963)

Como salimos, 2010

Teresa Margolles has built her work in response to the violence ravaging her native Mexico and bears witness to the social reality underlying it. Between 2004 and 2012, Ciudad Juárez became the main setting for her artistic productions, from which this video comes. This city is sadly known for being the murder capital of the world, where the settling of scores between drug cartels is law.

Children approach the artist's car and play with her through the window, having fun being filmed. They call out to Margolles, repeating "¿Cómo salimos?" ("How do we look?" or "How do we get out?"). The video produced in slow-motion makes this question resonate like a cry for help from these children – already adults – to escape the scourges of a city marked by violence. Margolles is trying to fight against the normalisation of social exclusion.



↓
Christoph
SCHMIDBERGER,
*Chocolate Cake We Love
To Bake*, 2007
Vanhaerents Art Collection,
Brussels

↑
Teresa MARGOLLES,
Como salimos, 2010
Courtesy Teresa Margolles



Christoph SCHMIDBERGER

(AT, 1974)

Chocolate Cake We Love To Bake, 2007

The seduction of Christoph Schmidberger's hyper-realistic paintings is quickly counterbalanced by the harsh reality he conveys to us. He presents, even exhibits the often youthful bodies of nonchalant people whose candid gaze defies our status of voyeur. This attraction and repulsion present in his work is emphasised by the saturated colours he uses that also reinforce the confusion with photography.

In this painting, made with a mixture of oils and acrylics, Schmidberger offers a new variation on the theme of the three ages, generally represented by a child, an adult, and an elderly person. Here, there are three teenage girls captured in the present moment; the past and the future are banished. They seem aware of their attractiveness and pose with skulls, symbols of vanity paintings. In this painting, this allegorical representation of death is scorned or grasped with the carefree attitude that can characterise a part of youth not yet aware of the fragility of life.

↓
Emmanuel
VAN DER AUWERA,
Perfect Days, 2022
Courtesy Harlan Levey
Projects

Emmanuel VAN DER AUWERA

(BE, 1982)

Wake Me Up at 4:20, 2017

This video installation by Emmanuel Van der Auwera uses new imaging technologies that enable, in particular, the creation of avatars. This is the digital incarnation of an individual, in videogames for example, or of a screen name used online and on social media. Avatars are ways of representing ourselves, of choosing our appearance within the bounds of what is possible in the app.

Wake Me Up at 4:20 questions these practices aiming to create a virtual identity within new forms of socialisation, as well as recent trends like the explosion of celebrities on YouTube. This work, created from images captured on canvas, gathers several testimonies from people - through their avatars - following the live suicide of a young woman on Péricope, an app that enables users to broadcast what they are filming in real time.

Perfect Days, 2022

For Emmanuel Van der Auwera, this new production is a documentary on lockdown. Thanks to his avatar Kinuko³, a 19-year-old teenage girl, the artist has entered a metaverse⁴— like an anthropologist — and accumulated hours of recording from which all the film's sequences are drawn. Originally, this virtual island (wherein the artist spent a large proportion of this lockdown period) was created to give companies access to virtual real estate if they wanted, for example, to organise conferences or meetings in a particular "setting". During the global lockdown caused by the

Covid-19 pandemic, the island became a spot to relax in an alternative reality, (potentially) the only destination for holidays and social meetings, and saw its number of users increase significantly.

Close to videogames, of which teenagers are the prime target, this metaverse differs in nature and augurs the future of virtual worlds whose goal is no longer entertainment but only business. This virtual utopia of happiness wherein avatars have a limited range of feelings (you can laugh there but not cry) attests to a reconquest of human relationships, the alienation of which is exploited for commercial purposes. In *Perfect Days* (whose title is borrowed from the famous Lou Reed song), Van der Auwera ultimately captures the void.

³ Kinuko is a name borrowed from a forecasting report by Europol (European Cybercrime Centre) called "Scenarios for the Future of Cybercrime". A prototype of a young adult, Kinuko was created to forecast technological developments in 2020.

⁴ A metaverse is a virtual world. The term is regularly used to describe a future version of the internet.



PUBLICATION

ÎLOTS ÉPARS

MAËLLE DUFOUR - ITHIER HELD

Supported by the BPS22, in 2021 Maëlle Dufour & Ithier Held obtained a “Future for Culture” grant from the Fédération Wallonie-Bruxelles to develop an artistic and documentary project focused on Charleroi and its inhabitants. This long and ambitious project conducted for over a year with Îlot, a shelter for men in Jumet, offers a social and profoundly human perspective. Gathered in three poster prints, the artists’ works articulate ruin and loss.

During the Covid-19 health crisis, Maëlle Dufour (sculptor and installation-maker) and Ithier Held (photographer and video-maker) were challenged by the increased social control and the accelerated deterioration of human relationships. Working on the basis that the imposition of virtual technology as a universal communication tool and surveillance method affects already marginalised citizens above all others, and that the freedom-destroying laws imposed by lockdown are more restrictive for under-privileged social classes, the artists focused their attention on these problems (loss of bearings and human relationships, solitude, absence, dehumanisation, etc.) by meeting directly with vulnerable populations in Charleroi.

For almost a year, Maëlle Dufour and Ithier Held fostered a unique relationship with a group of men living at Îlot, a shelter for homeless people and those in extremely precarious situations, in Jumet. Ithier Held led photography workshops there, first introducing the pinhole technique then large format photography, the images offering a social and profoundly human perspective. As for Maëlle Dufour’s photographs taken at Îlot, they don’t reveal the residents themselves but rather their empty and ghostly living spaces, almost too clean to be lived in. A few tags, everyday objects, and rubbish allow us to glimpse a routine life made up of household chores, group activities, and care. Printed on marble plaques, these details appear through a network of veins, stains, specks, and clouds of various colours. Her images modestly and elegantly trace the chaotic paths, the disruptions, the defeats written deep in the flesh and that the eye alone cannot see.

These are the stories they promised each other they would tell during these consecutive residencies in Charleroi: those of invisible people that society leaves in the margins and the traces they leave on the landscape. Meeting a number of homeless people living at the foot of the *Terril des Piges* (a slag heap turned nature reserve, the closest one to Charleroi town centre) led to the creation of the *Détente/Survie* (Rest/Survival) sculptures. Structures inspired by “2-second” pop-up tents, the main form of light housing seen on the slag heaps, these sculptures are places for both meeting and relaxing. While it is possible to sit down and converse here, to rest and feel the protection of a shelter, these modules are also a confined space, uncomfortable due to their shape and how close together they are.

These sculptures also appear as small ruins, a favourite theme of Maëlle Dufour. Covered in a thermochromic paint, the little islands are black when it is cold and are reminiscent of the soil that makes up the slag heaps. When exposed to the body heat of people sitting on them, they change to a warm colour that retains a trace of a hand or a bottom. Lastly, these ruins act as traces of occupancy: sleeping bags, pillows, mobile phones and other objects, common or not, have been imprinted on the walls and foundations. A kind of *memento mori* for capitalism, today they are the perishable signifiers that structure our lives.

These works were exhibited at the Maison d’Art Actuel des Chartreux (MAAC) in Brussels from 19 November to 18 December 2021. The *Détente/Survie* works by Maëlle Dufour were displayed in the foreground of a pinhole photograph by Ithier Held. Showing traces of occupancy at the foot of the *Terril des Piges*, this enlarged photograph reveals a wooded setting in which the keen eye can observe traces of a collapse: fallen trees, a vandalised wall section, abandoned rubbish, and trampled vegetation. Following long shots filmed throughout their wanderings in Charleroi, Maëlle Dufour created a video showing the heaps buried beneath the Palais des Expositions, which is currently being renovated. These images of piles of earth, broken stones, and waste buried under a building and separated by me-

tal grates represent something no one wants to see: what new buildings are built on top of; a dumping ground that has become a nuisance over the years.

Lastly, from 20 December 2021 to 24 January 2022, four photographs by Maëlle Dufour and Ithier Held were exhibited in Charleroi. Displayed on an advertising unit facing the *Terril des Piges*, they appeared as research into a changing reality and a cultural object gazing at the ruin.

The three poster prints chart the research, thoughts, and encounters in Charleroi throughout 2021.

↓
Maëlle DUFOUR -
Ithier HELD
Îlots épars, 2021



LITTLE MUSEUM

IS IT FOR A BOY OR A GIRL... !?

12.02.2022 > 01.05.2022

The Little Museum is a space for learning intended for children. This space invites a dialogue between children and the works, but also between generations.

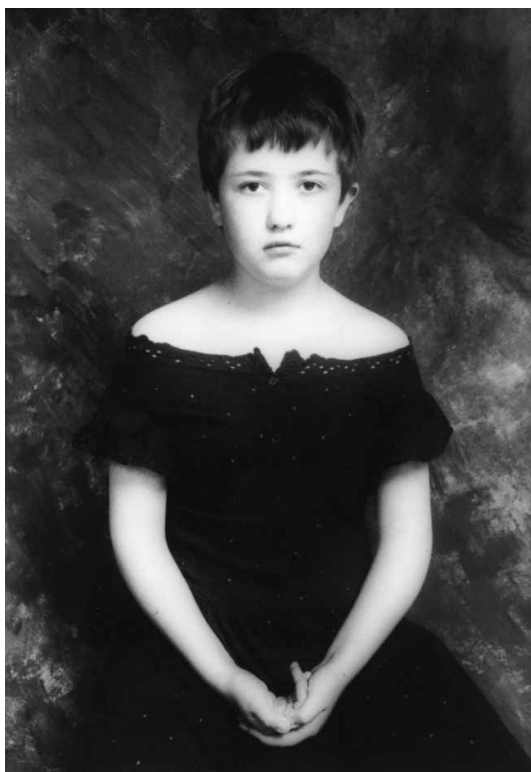
The Little Museum exhibits pieces from the BPS22 and Hainaut Province collections, selected according to current themes and displayed at a child's eye-level. It also hosts presentations of the results of BPS22 projects (*Mail Art, Les Audacieux*, and others). In addition, The Little Museum offers folders of activities and a book corner where a range of works encourages children to continue exploring the themes covered.

We are declared a boy or a girl at birth. Is that why little girls should be surrounded by pink and glitter and little boys by blue or dark colours?

This exhibition at the Little Museum addresses the issue of gender and its 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.

ARTISTS:

Frédéric BLIN, Hector CHAVEPEYER, Antoine DETAILLE, Michèle GODIN, Laurence GONRY, GUERRILLA 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.



THE FAVOURITES BY *LES AUDACIEUX*

07.05.2022 > 22.05.2022

Every year since 2017, the BPS22 has invited four groups of young people from different backgrounds to get to know the museum, discover all its facets and become torchbearers of culture in turn. This project, called *Les Audacieux (The Audacious)*, encourages children, teenagers and young adults to feel that the Museum's missions and activities are also theirs.

On Saturday, 14 May, during the BPS22 free weekend for children, *Les Audacieux* capture the BPS22 and take charge, instead of the Museum's staff, of welcoming and guiding visitors. This year, they also take over The Little Museum and show interviews where each member of *Les Audacieux* presents their "Personal Favourite" from the *Teen Spirit* exhibition.

↓
Le Petit Musée,
*Est-ce pour un garçon
ou pour une fille...!?*,
2021,
vue de l'exposition
©Leslie Artamonow



ADOLESCENCE(S)

GRAND ANGLE #6

DAY OF REFLECTION

FRI. 18.03.2022 - 09.30 > 17.00

In connection with the *Teen Spirit* exhibition, this day of reflection questions adolescence(s) by inviting historians, artists, writers, psychologists, field practitioners, etc. to unpack their thoughts by choosing conversation over conference.

Different questions will be asked over the course of the day's events: Is adolescence a recent concept? Is it a period of latency or crisis that varies depending on the sociocultural environment? Is it a stage of radical transformation and emergence of identity? What are the impacts of modern changes on teenagers?

With **Nancy Casielles**, curator of the *Teen Spirit* exhibition, **Fatima Daas**, novelist and author of *La petite dernière*, **Laura Di Spurio**, historian and author of *Du côté des jeunes filles, discours, (contre-) modèles et histoire de l'adolescence féminine*, **Julia Marchand**, curator at the Fondation Van Gogh and founder of the Extramentale programming platform, relying on the understanding of reality through the prism of adolescence, **Pascal Minotte**, psychologist, author of *Dévoreurs d'écrans*, **Céline Lefèbvre**, author of theatre for young audiences, writing workshop facilitator and teacher, and **the students from the social worker section of the HEPH-Condorcet**.

A day created by **Pascal Claude**, journalist and presenter of *Dans quel Monde on vit* and *Et dieu dans tout ça ?* on La Première (RTBF).

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PRACTICAL INFO



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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

Graphic design : heureux studio





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