

NEW EXHIBITIONS

20.05 > 27.08.2023

From the end of May to the end of August 2023, two artists will be sharing the BPS22's main spaces. Adrien Lucca will be plunging the Salle Dupont into darkness to better explore the spectrum of visible light, while Pietro Fortuna will be bringing together his minimal and conceptual works in the Grande Halle.

In the darkened Salle Dupont, **Adrien Lucca** (Paris, 1983) will distort our perception in a vast installation that brings together the results of his research. As a trained painter, he uses light and colour as materials, drawing on techniques from the industrial and scientific world (spectrometry, electronics, computers, etc.) to create new forms and build visual experiences.

Glory VI - Au temps où nous n'étions pas des hommes is an anthology of the conceptual concerns of the Italian artist **Pietro Fortuna** (Padua, 1950), which will take centre stage in the museum's Industrial Grande Halle. The exhibition presents a new series of sculptural works created specifically for the BPS22; minimalist works born from the deconstruction of emblematic forms and their recomposition with industrial materials.

The last exhibition presented in the small space of the BPS22's Entresol is by the artist **Émelyne Duval** (Belgium, 1987), where she will exhibit her images that have been diverted with finesse, humour and poetry.



Adrien Lucca, *Wave pattern series 1, #10*, 2016, courtesy of the artist

PRESS VISIT

WED. 17.05.2023 - 11:00

Registration: CARACAScom

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ADRIEN LUCCA

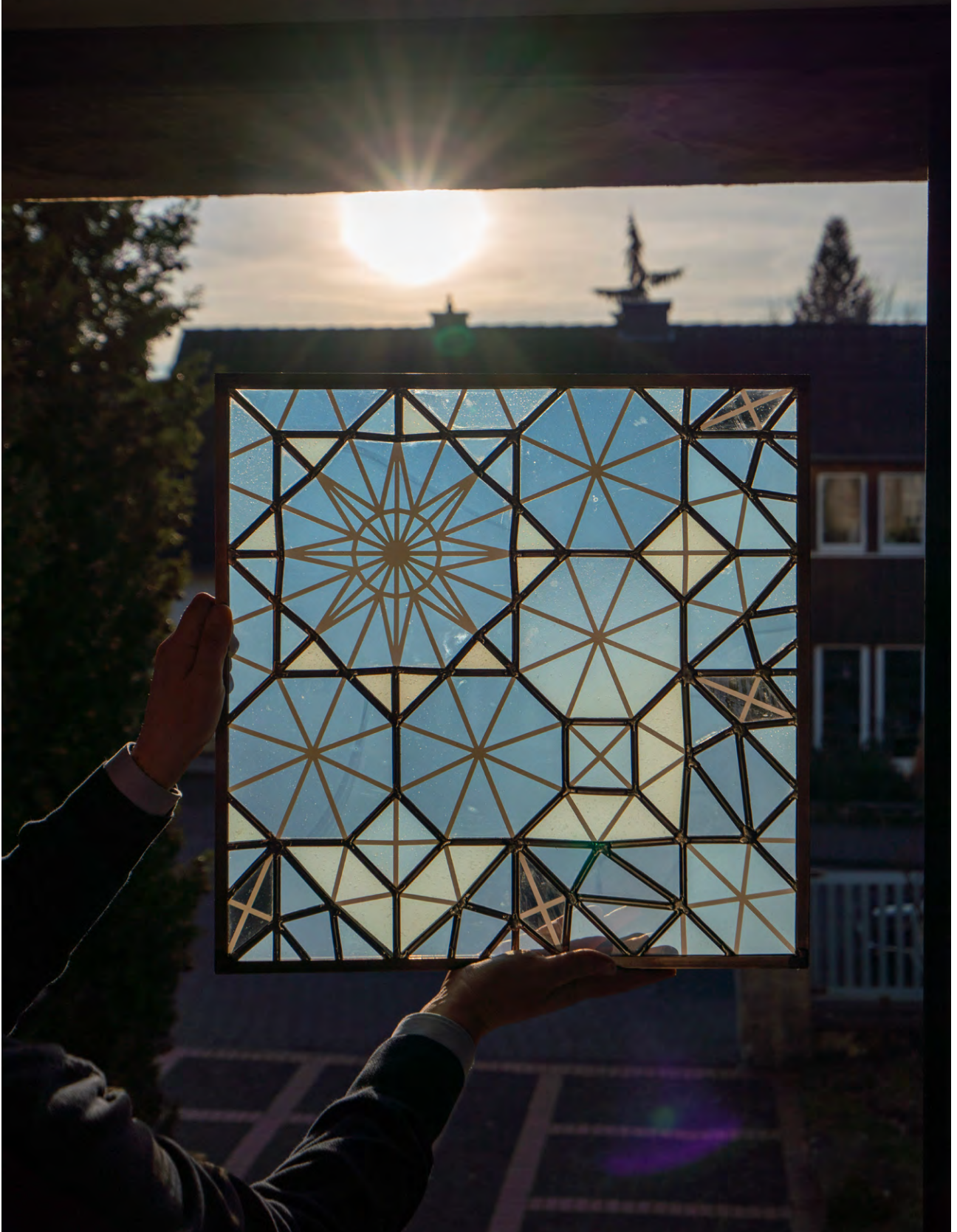
Le secret des couleurs

For his first solo museum exhibition, Adrien Lucca will confront the viewer with the limits of their visual and sensory perception. In the darkened Salle Pierre Dupont, the artist will present an immersive installation, comprising large painted geometric volumes and a monumental fresco. By progressively modulating the spectrum of light emitted by lamps that he himself has designed and programmed, Adrien Lucca modifies the colours perceived by the human eye. He is developing a series of counter-intuitive experiences that force visitors to reconsider their perception of the objects and the world around them. He offers several versions, several colour variations, of the same object. *"Their colour varies slowly, according to a rhythm dictated from who knows where. If you look closely, you will notice that the objects sometimes become monochrome: uniformly red, blue or grey. They form a fluctuating environment where the rules that apply to objects in our world seem to no longer apply."*

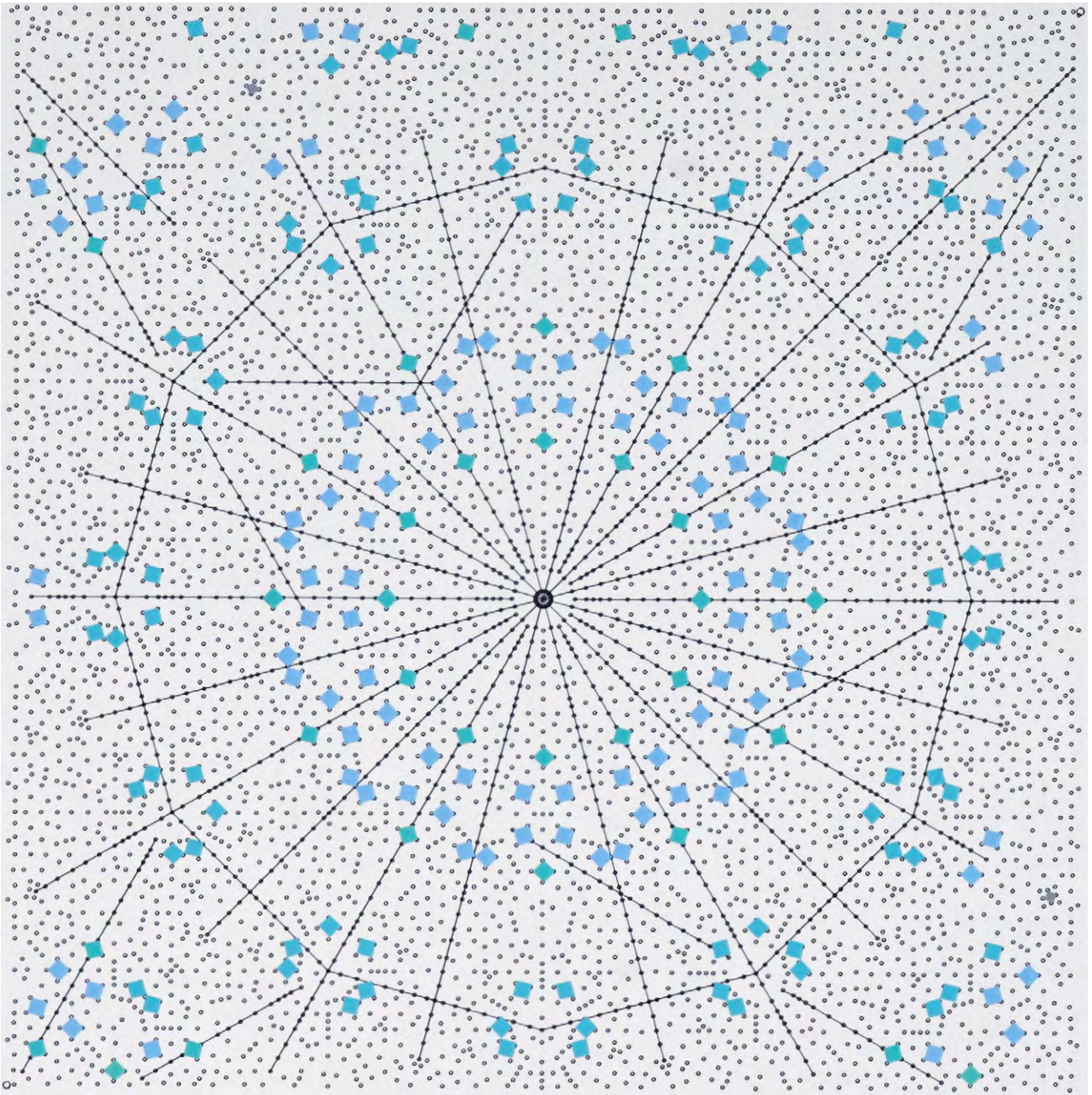
On the first floor of the museum, Adrien Lucca will lift the veil on *Le secret des couleurs*, as the science, art and heart of his artistic practice. Through a series of studies, paintings and pigment samples, he will present the successive stages of his research since 2009. Against an aesthetic-mathematical vision of the universe inherited from Antiquity and inspired, in part, by the research of architects and artists of the Renaissance, Adrien Lucca has developed an art form that combines cutting-edge technology with traditional, artisanal artistic methods. This is reflected in a wide range of stained glass windows. The artist uses geometrically complex patterns, a variety of techniques such as enamelling, acid etching and thermoforming, and a large selection of antique glass made from precious materials such as gold.

Glass is certainly the material with which the artist is most familiar, although colour is an essential component of Adrien Lucca's work. He has used it in numerous public projects such as *Soleil de minuit* (Montreal, 2017), *Microkosmos* (Brussels, 2018), *Dentelles de lumière* (Rome, 2018) and, most recently, the *Mosaïque quasi-cristalline* installed on the entrance spandrel of the Beaux-Arts Metro station in Charleroi. Located less than 300 metres from the entrance of the BPS22, this monumental piece of art is composed of 1502 pieces of glass whose composition - elaborated using a mathematical algorithm - evokes multiple blooms and recalls the glassmaking past of Charleroi. This piece will soon be unveiled.

Curator: Dorothée Duvivier



Adrien Lucca, *Floraison de lumière, étude n°1* (stained glass in workshop), 2023, photo Adrien Lucca



Adrien Lucca, *Floraison 2.5 (6)*, 2021, courtesy Galerie LMNO

Adrien Lucca (Paris, 1983) studied visual arts at the École de Recherche Graphique (ERG, Brussels). Since his debut in 2009, he has been developing work aimed at exploring visual perception, using a specific method at the intersection of art and science. Alongside a study of the use of light and colour in art history, he has learned the contemporary science of colour from specialists and has established a laboratory where he uses chemistry, spectrometry, electronics and computers for artistic purposes.



Adrien Lucca, *Mosaique quasi-cristalline*, 2023, Metro Beaux-Arts, Charleroi, photo BPS22

PIETRO FORTUNA

Glory VI - Au temps où nous n'étions pas des hommes

BPS22 presents Pietro Fortuna's first solo exhibition in Belgium. An anthology of the Italian artist's conceptual preoccupations, *Glory VI - Au temps où nous n'étions pas des hommes* brings together recent productions and a new series of minimalist sculptures and photomontages, created specifically for the BPS22. The ensemble is exhibited in a linear fashion in the centre of the space and traces a diagonal of works through the Museum's Grande Halle.

Pietro Fortuna's conceptual works are born from the deconstruction of emblematic forms and their recomposition with industrial materials. A refined and often opaque aesthetic recomposition that forces the viewer to detach themselves from the narrative linked to the initial form. For *"each of Pietro Fortuna's works seems to be born and manifested from the idea of subtraction: to withdraw from the pretensions of narrativity, of the literarity of the work, to withdraw from the attraction of the false good/evil dialectic and from all its representations in art"* (Riccardo Giagni quoted by Laura Cherubini¹).

An example of this is the *Novitas* ensemble, five iron elements structured like an arch with the folding of the metal sheets that compose them and which serve as a support for small objects: five sculptures installed in 2019 in the Parco della Murgia, in Matera (European Capital of Culture in 2019). In an interview with *Artribune*, Pietro Fortuna explained:

"The site we have chosen weaves together very different memories and events: nature that never ceases to tell its story, the setting for Pasolini's film that in turn tells the story of the Passion of Christ [...]. And today the composite alignment of my objects... -perhaps the remains of these crosses?- which have lost their frontality and their background, thus escaping any possible narration. These are constructions made of double bottoms, of folds but without technical finalisation, what is shown seems to be sufficient in its appearance..."²

Pietro Fortuna studied architecture and philosophy, two disciplines that still guide his artistic practice. The first is the rigorous construction that characterises his installations and his constant attention to the conditions of exposure. The second is the emphasis he places on the design process rather than the result; a refusal of finalism that is as much artistic as philosophical... *"Yes, life is satisfied with itself, with being new in every moment. [...] But in every word we speak there is a promise, and that promise can only involve the new. It is the horizon of our desires, of our expectations. The search for the new is, in short, an unbearable burden on our lives. An ancient punishment that we have inflicted on ourselves by seeking in the world what is not of the world, but belongs to life... What is the point of looking for what already exists?"³*

Curator: Pierre-Olivier Rollin

1. Laura CHERUBINI, "Al cuore delle cose. Per pietrificare le parole" in *Glory II, Le lacrime dell'angelo*, catalogo pubblicato in occasione della mostra di Pietro Fortuna al MACRO di Roma nel giugno 2011, Marsilio Editore, Venezia

<http://www.pietrofortuna.com/wp-content/uploads/2016/10/Al-cuore-delle-cose-Per-pietrificare-le-parole-di-Laura-Cherubini.pdf>

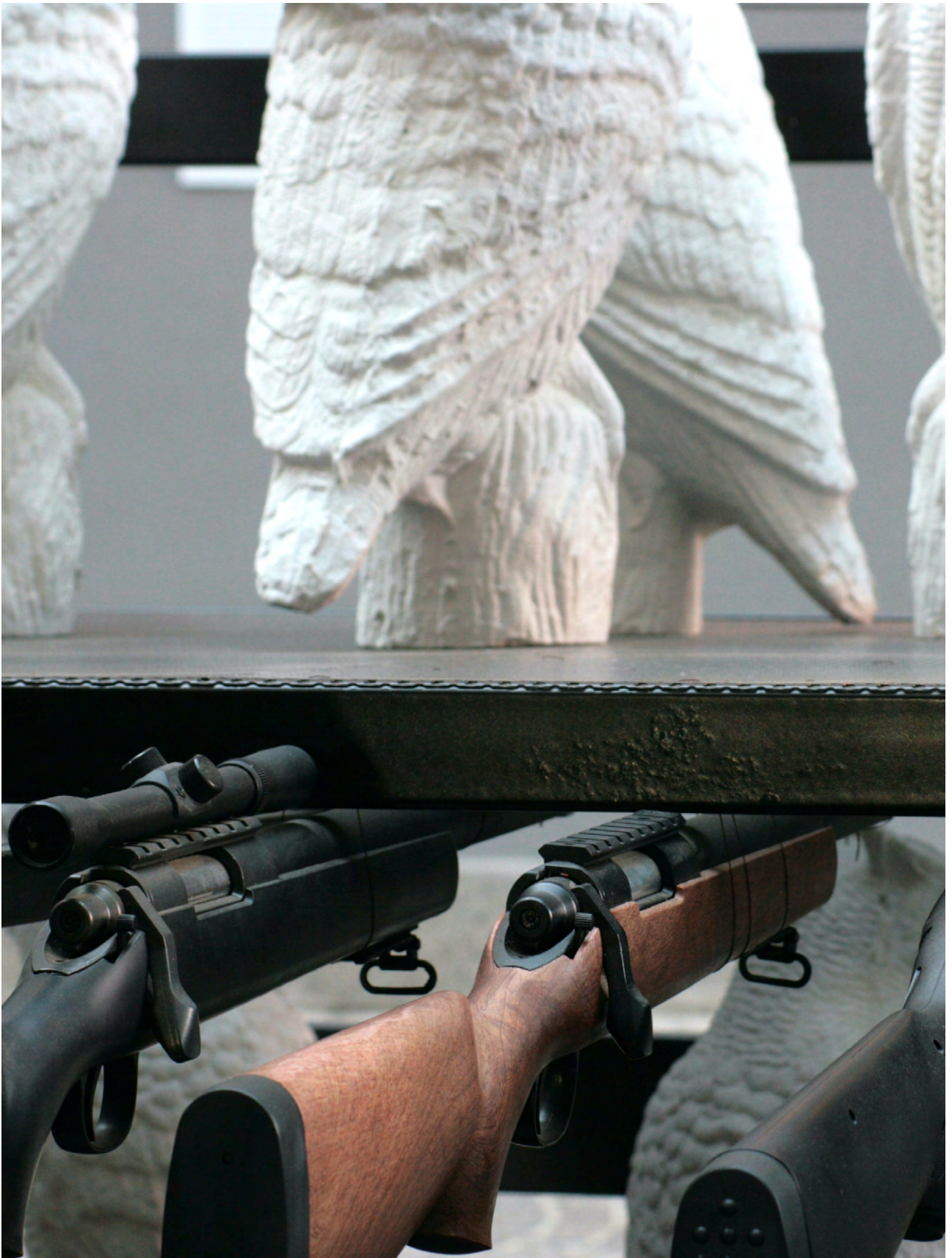
2. Alla ricerca del nuovo. Pietro Fortuna a Matera, interview by Lori Adragna, published on 23 November 2019 on artribune.com:

<https://www.artribune.com/professionisti-e-professionisti/who-is-who/2019/11/intervista-pietro-fortuna-matera/>

3. Ibidem



Pietro Fortuna, *Novitas*, 2019. Belvedere di Murgia, Matera



Pietro Fortuna, *Glory II - Le lacrime dell'angelo*, 2011. Museo Macro, Roma

Pietro Fortuna was born in 1950 in Padua. He now lives and works in Orvieto (IT). At a very young age he worked on important stage productions for the San Carlo in Naples, La Scala in Milan and La Fenice in Venice. In the 1980s, he attended the 16th São Paulo Biennial, the Galleria Comunale d'Arte Moderna in Bologna, the Villa Arson in Nice, the Kunsthaus in Graz, the Frankfurter Kunstverein and the 12th Paris Biennial. In the 1990s, he began a new creative cycle with installations and large-scale works exhibited at the Palacio de Glacia in Buenos Aires, the Gallery of Modern Art in San Marino, the Museum of Modern Art in Bogotá, the Municipal Gallery of Modern and Contemporary Art in Rome, the Carré Musée Bonnat in Bayonne and the Museo Pecci in Prato. In the same years, he founded Opera Paese, a place of culture where the great figures of art, music and thought, from Philip Glass to Jan Fabre, from Pistoletto to Kounellis, from Carlo Sini to Kankeli, met.

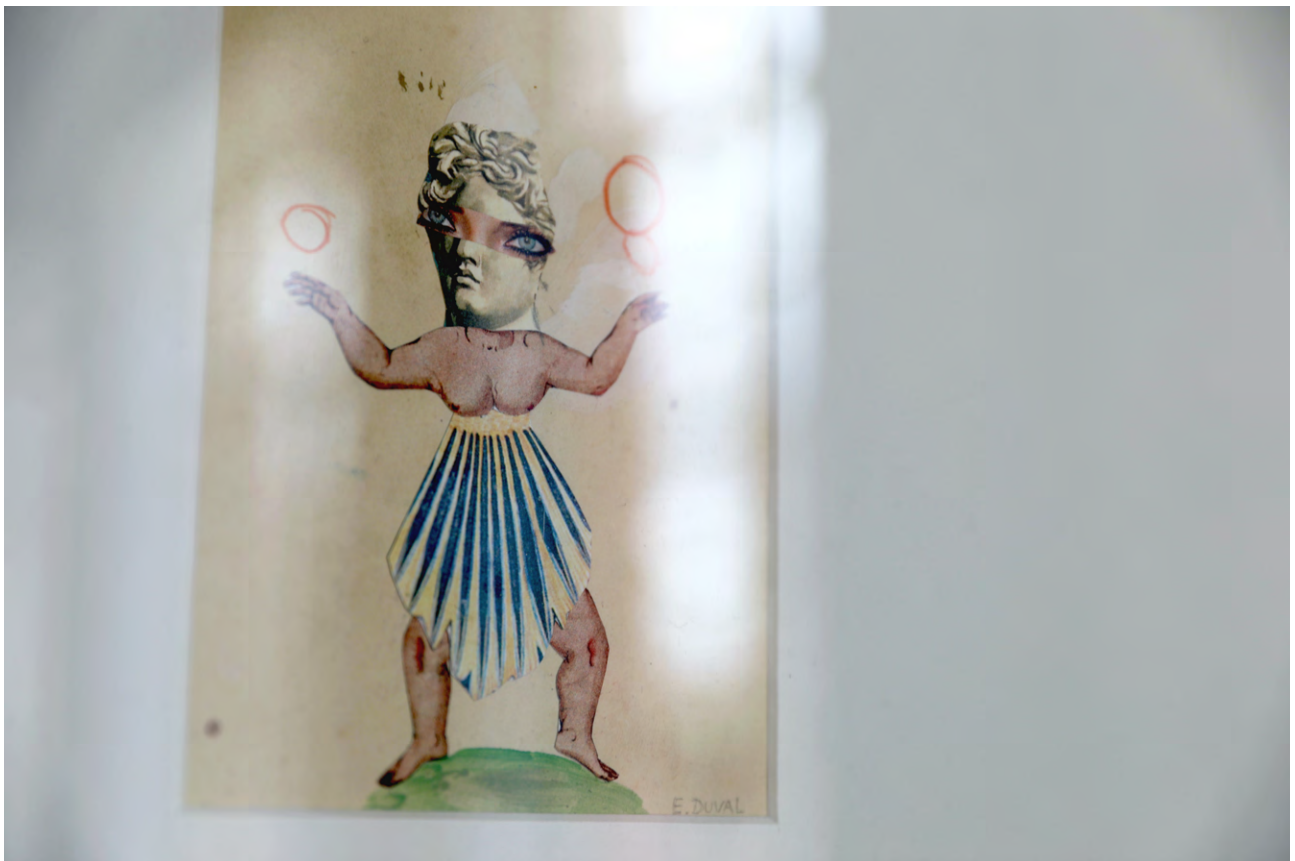
Other solo exhibitions have followed in recent years at the Watertoren Centre for Contemporary Art in Vlissingen and at the 12th International Sculpture Biennale in Carrara. *Gloria VI* is the final stage, and therefore the conclusion, of a cycle of exhibitions that began in 2010 and has included Tramway (Glasgow) in 2010, MACRO (Rome) in 2011, Museo Marca (Catanzaro) in 2012, Galleria Nazionale d'Arte Moderna (Rome) in 2014 and MACRO (Rome) in 2017.

ALSO TO BE SEEN

ÉMELYNE DUVAL

Through collage, Émelyne Duval (Belgium, 1987) creates **a new imaginative grammar**. She twists the images with finesse, humour and poetry.

Curator: Camille Hoffsummer



Émelyne Duval, *Terpsichore*, 2020, photo BPS22

PETIT MUSÉE

L'Art ménager... !?

This time the Petit Musée leads us to reflect on the role of design in our everyday lives, using pieces gleaned from the **industrial design collection curated by the Belgian designer Philippe Diricq** and acquired by the BPS22.

The educational project thus reveals the major social transformations hiding behind the little story of domestic art.

Created by the mediation department of the BPS22.



L'Art ménager...!?! (exhibition view), 2023, photo BPS22

PRESS VISIT

WOE. 17.05.2023 - 11:00

In the presence of the curators, Adrien Lucca and Pietro Fortuna.
Registration: CARACAScom

PRESS VISUALS

Available for download via [Google Drive BPS22](#)
Mandatory mention = File name

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Open from Tuesday to Sunday, 10:00 a.m. to 6:00 p.m.
Closed on Mondays and during exhibition set-ups.

