

***THE SUN AND THE SET***  
**Solo show by Latifa ECHAKHCH**

**01.02 > 03.05.2020**

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**For her first major museum exhibition in Belgium, Latifa Echakhch presents a new installation designed especially for BPS22, as well as a selection of ancient works, exhibited together for the first time, around the notions of loss, abandonment and traces. Documenting contemporary ruin as an object of culture, Latifa Echakhch seizes it at the threshold of its destruction, just before its collapses and summons the imaginary in the face of what is more trivial.**

For several years now, Latifa Echakhch renews the tradition of the romantic landscape and its associated motive: ruin. The artist goes beyond a literal interpretation of the word "ruin," which no longer refers only to a degrading building, but to the traces of its occupation: a photo album, a scarf, tea cups, a miniature perfume bottle, a little lead soldier, etc. Through the minimalist pictorial language, the acute sense of form and the economy of means that characterise her work, she integrates these everyday objects chosen for their easily identifiable character in her installations. These objects are often emptied, carved out, cut, or drenched in a bath of black ink. Focused on the idea of still life, Latifa Echakhch says she "kills" the object. She "ruins" it, pushing into oblivion from what was possible to make it be seen differently and forces the memory to make sense of it. The ruins of Latifa Echakhch hence play the role of the "Memento mori" of capitalism: these disparate objects are all connected by the same obsolescence. They are dispossessed remains, torn from their respective contexts. Whereas ancient ruin combines ruin and sustainability, the artist expresses ruin and disappearance.

For BPS22, the artist creates a walkthrough built upon a succession of personal landscapes like a series of freeze frames. In the Grande Halle, the "The Dispossession" work, a crumpled, unfinished, half-suspended theatre set, is restaged with other landscapes to form a decommissioned environment soaked in poetry. While taking the history and peculiarities of the place into account, these sections of abandoned scenery on the ground, like after a performance, invoke different narratives and allow simultaneous possible readings in a complex set of signs, symbols, patterns, clues... In the Pierre Dupont room, a set of works on the wall, for the first time exhibited together, speaks of loss, of absence. These works are not only images, but are always remains and remnants of an action that took place, which the artist provoked and executed, but of which only the traces that she exhibits stay as they are.

If Latifa Echakhch's work is often defined as romantic and poetic, it is a different kind of romanticism that is presented here. "Perhaps it is a romanticism that goes back to its roots, when the industrial era began to invade the world and artists began to question the historicity, the blind belief in progress, the melancholy," she explains. Latifa Echakhch invites the visitor, the witness of this trip, to amble through its contemporary ruins made of objects and everyday abundance.

Curator : Dorothée DUVIVIER

An exhibition produced by BPS22 with the support of the kamel mennour gallery (Paris/London), Dvir gallery (Brussels/Tel Aviv) and the kaufmann repetto gallery (Milan).

## EXTRA VIEW

### *THE CLUB WORKSHOP*

### **30th anniversary of the Theo van Gogh Therapeutic Club**

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30 years ago, the Theo van Gogh Therapeutic Club opened its doors at the initiative of Guy Deleu. Convinced of the value of taking psychotic patients out of an exclusively medical approach, this psychiatrist defends the idea of an intermediate place, outside the hospital, that can lead them to social integration and autonomy.

From the start, the artistic dimension formed the nucleus of the Theo Club. The exhibition at BPS22 aims to witness 30 years of performances at the heart of the Workshop; revealing its creative abundance as well as the various personalities who have frequented it. Among them, artists who have revealed themselves and some will be honoured in order to reveal the singularity and the quality of their artistic work.

Curators : Nancy Casielles and Omer Özçetin (in charge of the Atelier du Club Théo since 2007)

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## PRACTICAL INFO

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### **BPS22**

#### Musée d'art de la Province de Hainaut

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W : [www.bps22.be](http://www.bps22.be)

Museum open from Tuesday to Sunday, 10:00 am > 6:00 pm

Closed on Mondays, on 24.12, 25.12, 31.12, 01.01 and from 06.01 to 31.01.2020.

PRICES: €6 / senior citizens: €4 / students and job seekers: €3 / - 12 years: free.

Groups of 10 minimum: €4 / Guides: €50 or €60 (weekends) per 15-person group.

Free for schools and associations (tour and workshop)

### **EXHIBITIONS: 01.02 > 03.05.2020**

**PRESS VISIT: Thursday 30.01.2020 – 11:00 am**

**PREVIEW Friday 31.01.2020 – 7:00 pm**

### **PRESS CONTACT**

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