

# TEEN SPIRIT

EN

## ADOLESCENCE AND CONTEMPORARY ART

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**

**VISITOR'S**

**GUIDE**



# CONTENTS

---

**04**  
ADOLESCENCE

**05**  
THE EXHIBITION

**06**  
ARTWORKS

**06**  
DUPONT ROOM / GROUND FLOOR

**11**  
DUPONT ROOM / +1

**14**  
GREAT HALL

**24**  
PROJECT ROOM

# ADOLESCENCE

Adolescence is fascinating. This transition period between childhood and adulthood is hard to define. In some cultures, it simply doesn't exist. What adolescence covers varies depending on the era but we can assert that it cannot be confined to a psychophysiological phenomenon. *Teen Spirit* thus seeks to express the complexity and particularity of this period by examining the concept of adolescence itself.

For this exhibition, adolescence is regarded as a social construct that gradually took shape from the end of the 18th century in the Western world, and that fully entered the collective consciousness at the end of the Second World War. Before that, a child became an adult without a period of transition.

Education – first of young men from the bourgeoisie – and the increase in older children working at the height of the industrial revolution distanced many young people from their family circle. Their education now also took place outside the family unit and peers gradually began to identify with one another rather than with their parents. Young girls from different backgrounds were much less affected by this transition phase as the early stages of their education were devoted to learning everything that could help them to become good wives. Once married, they left childhood and became mothers virtually without a period of transition.

Modern adolescence was marked by the increased availability and length of education, on the one hand, and increased youth labour, on the other. Depending on the social context, pocket money or a salary gives young people a financial independence that allows them to consume, and to choose their music and clothes in particular.

Jon Savage<sup>1</sup> thinks that modern teenagers are consumers first and foremost. They live in the present, are pleasure-seeking and eager for products, and embody the new global society where social inclusion is achieved by purchasing power. Beyond profit, this commercialisation of adolescence aims to tame teenagers as much as to satisfy them. It also implies that, in a capitalist world, we are all adolescents to a certain extent.

---

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

# THE EXHIBITION

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

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 visual 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.

*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. Others observe lone teenagers who indulge, with some delight, in a sort of idling that is far from the cliché of a "sex, drugs and rock 'n' roll" adolescence.

# ARTWORKS

In the exhibition, the artworks are identified by notices on the walls of the museum. In this guide, the artworks are first divided by space and then listed alphabetically by artist's name.

## DUPONT ROOM / GROUND FLOOR

### **Charlotte BEAUDRY**

(BE, 1968)

#### ***Déesse-01, 2019***

This diptych is the first in a series of three that has its origins in the women's feminist roller derby club *Nasty Pêcheresses* (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.

### **Vincen BEECKMAN**

(BE, 1973)

#### ***Teen Spirit, 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*<sup>2</sup> 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 presence, 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.

---

<sup>2</sup> “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.”

## 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.

## Larry CLARK

(US, 1943)

### ***Billy Mann (Tulsa), 1963***

A photographer and director, Larry Clark created *Tulsa*, his now cult-status first series of photographs, between 1963 and 1971. Nicknamed the "Oil Capital of the World", Tulsa is the town where the artist was born. He followed a group of young people over eight years and captured the intimacy of their everyday lives without hiding anything. Their solitary contemplation, their sexuality, and their drug-taking were thus unveiled without judgement. This series, which is more anthropological immersion than documentary, would go on to influence many filmmakers, including Martin Scorsese for *Taxi Driver* and Gus Van Sant for *Drugstore Cowboy*. Above all, it brought a new approach to photography that sought to express a reality through intimacy.

While Larry Clark's work remains essential for this new approach and for the contemplation of the reality of these young people in Oklahoma, he also contributed – despite himself – to caricaturing adolescence by identifying it with the famous "sex, drugs, and rock 'n' roll" that the exhibition attempts to counterbalance by juxtaposing it with other realities.



## **Les LEVINE**

(IE, 1935)

### ***Les Levine's Greatest Hits, 1974***

Along with Nam June Paik, Les Levine was a pioneer of video art in the 1960s. His work was part of a critique of media, particularly television, and of mass consumption more broadly. He also positioned himself against the myth of the artist and the hallowing of art that considered works to be unique and precious objects. He made chance an integral part of his artistic process and was particularly interested in the emotional changes that a work produces.

In this video, Les Levine sings and dances to the popular tunes of his teenage years. This reference to his youth is directly associated with the experimentation that usually takes place at this point in life. Freedom, chance, and creativity are encouraged here to escape from society's formatting.

In this video, the sheet of paper becomes the dance floor on which, at the start of each piece, Les Levine drops pigments that spread out to the rhythm of his steps in the spirit of an automatic painting guided by physical impulse.

## **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 vanitas 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.

## **Jim SHAW**

(US, 1952)

### ***A Striped Stain Painting..., 1998***

Jim Shaw uses representations from popular culture and the counter-culture to bear witness to the dark side of a conformist and standardised American society. He explores comic books, his own dreams, and amateur painting.

This piece is part of the collection called *Dream Object*. The artist's night life - after being scrupulously recorded in annotated drawings - becomes the material for his creations. For this installation, Jim Shaw combined the radiator grille of a Ford Mercury - a symbol of the American dream - with a painted canvas, a reference to *Color Field* and the tradition of American painting in the 1960s. The expanses of colour evoking American landscapes become the subject of the work as much as the car itself, acting as a metaphor for liberty, something the majority of teenagers try to conquer.

# **DUPONT ROOM / +1**

---

## **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.

## **Laura HENNO**

(FR, 1976)

### ***Missing Stories, 2014***

Laura Henno created this film thanks to the participation of migrants that she met in children's homes. She was able to get close to the reality of these young people who entered France illegally, without their families, in the hope of a better life. Already adults, they are obliged, after a long voyage, to submit to Byzantine administrative procedures in order to obtain the notorious piece of paper allowing them to exist. This may be granted after a long wait during which they will have to repeat their story - or the one sold by a smuggler - again and again. Their life stories are thus sometimes adapted or invented to best match the criteria allowing them to obtain a residence permit; stories with which they must identify.

In the film, these young people replay their arrival in France in an indefinite space acting as a metaphor for their loss of bearings. Speech is restrained but nevertheless made possible thanks to the artist who has suggested that they invent their own character and their story. It is perhaps a way to better reappropriate their own history.

## **Johan MUYLE**

(BE, 1956)

### ***Le tireur d'épine, 2018***

The sculptures with motorised assemblies by Johan Muyle contain an ethical and poetic vision of the world and of the Other. Through unique works, the artist questions the social, political, and economic landscape here and elsewhere by extolling intermixing as an identity value. This intermixing is revealed by the multiple references that the artist uses in his sculptures by juxtaposing elements belonging to different cultures and eras.

*Le tireur d'épine* is made with a copy of a bronze statue dating from the 1st century BC that has been the subject of many interpretations. One of them is that it represents a young shepherd who saved Rome by carrying an urgent message. Despite the thorn that injures him on the way, the young shepherd sticks to his path to accomplish his mission. He would only take the thorn out of his foot once the message was delivered. Johan Muyle places the sculpture on a stretcher, and accompanies the young man's motion to remove the thorn with a motorised bamboo prosthesis to support his action. A nevertheless paltry action since his body is also pierced by an arrow. In the exhibition, this riddle of images tackles the suffering that already weighs on youth but also the hope invested in tomorrow's adults in their ability to transform the world.

## **Sophie PODOLSKI**

(BE, 1953-1974)

### **Selection of 38 drawings, untitled, undated**

The intimately intertwined selection of drawings and texts by Sophie Podolski constitute the firsthand account of an adolescence. Her works demonstrate an incredible freedom and through them she tackled education, sex, and drugs in the context of May '68 and her desire to be done with society's conformism. Her work is a reflection of her life and vice versa: she spent 6 years creating abundant work in an expressive and provocative style. She wanted to have full and intense political, poetic, and sexual experiences, and in 1972 she published her only book, *Le pays où tout est permis* (The Country Where Everything Is Permitted), which echoes William S. Burroughs' maxim: "Nothing is true, everything is permitted". Her singular style with fine lines unfolded mainly through drawings and texts on paper, made with China ink and colour crayons. Sophie Podolski also used magazine images and expertly manipulated various cultural references to offer variations on her preferred motifs: mouth, ice, penis, machinery, moon, star, etc.

## **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 PÉriscope, an app that enables users to broadcast what they are filming in real time.

# **GREAT HALL**

## **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.

## **Charlotte BEAUDRY**

(BE, 1968)

### ***Déesse-02, 2019***

### ***Déesse-03, 2019***

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.

## **Mohamed BOUROUISSA**

(DZ, 1978)

***Carré rouge, 2005***

***Le 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.

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

(NL, 1985 - NL, 1984)

### ***Loved by you, delivered by us, 2018***

Using a multiplicity of media, this artist duo observes the human condition and its codes, analysing how time and place influence relationships, behaviour, and body language. They observe society and the role that each person plays in it every day. Their human sculptures are designed like actors who, inside a theatre that is both realistic and imaginary, portray the humdrum of daily activities.

In this installation, a fold-up bike is stored in a Deliveroo bag. This has become a recognisable sign of the nocturnal ballet to which fast food delivery people in towns devote themselves. A ceramic head lays on the bag, an anonymous figure with which many young people can identify. They are the front line of this type of precarious work. The installation acts as a mirror to question our consumer practices by alluding to the consequences and abuses that stem from them.

## **BROGNON ROLLIN**

(BE, 1978 - LU, 1980)

### ***If the Kids are United (Russia), 2010-2011***

The Brognon Rollin duo have created multifaceted work with an almost obsessive obstinacy that places humanity at the centre of all their artistic images.

The *If the Kids are United (Russia)* installation is inspired by a scene the artists saw while travelling in Russia: children were using spoons with holes in them to blow bubbles (symbolised here by glass balls) beside a motorway. The title is a reference to a song by British punk rock band Sham 69, in which rival groups of young people are urged to stay united. These spoons with holes in them also evoke the ones used by heroin addicts to burn the drug.

The artists' work is composed of multiple elements. We can see in it the innocence of childhood, its ability to invent games with whatever is lying around, and the relationship with pleasure, both the fun childlike kind and the kind that can be sought by taking illegal substances. This installation also sensitively and poetically attests to the violence suffered by a youth sacrificed to a precarious and confined living environment or the escape offered by the world of drugs.



## **Emilie BROUT & Maxime MARION**

(FR, 1984 - FR, 1982)

### ***Denim (#1), 2016***

The work of this artist duo questions the relationship to images as well as how they are circulated and disseminated. They collect documents or objects, primarily on canvas, that they will then reappropriate to better examine them. They explore the post-internet, post-photography, and post-human field, particularly to move beyond the conflict between the real and the virtual, the human and the animal, body and machine, original and copy, etc. They are interested in the possibilities provided by the blossoming of technoscience.

The *Denim* series is made up of vacuum-sealed jeans that become the remnants of a future archaeology. They are marked by the traces of mobile phones that have become a sort of second skin or a new organ of the human body; the organic and the artificial have become inseparable. Emilie Brout and Maxime Marion invite us to reflect on the behaviours and new challenges relating to the use of smartphones.

## **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.

## **Daniel FIRMAN**

(FR, 1966)

### ***Excentrique, 2003-2004***

Daniel Firman seeks to question humans' relationship with their environment. Influenced by the choreographic works of Isadora Duncan, Rudolf von Laban, and Merce Cunningham, the artist integrates performance and dance movements into his artistic approach.

A manifestation of the remains of a performance, *Excentrique* depicts an inseparable group whose entire movements are linked and dependent on one another. The body becomes a medium, an instrument for measuring the world. Movement, balance, weight, gravity, and base are part of the artist's visual vocabulary that he summons here to develop a sculpture-assembly of bodies frozen in their movement; a suspended moment. In the exhibition, it evokes the group, the solidarity, the dynamism, and the will of a youth made to build as much as to build itself.

## **Nan GOLDIN**

(US, 1953)

### ***David in bed, Leipzig, Germany, 1992***

Nan Goldin began taking photos at the beginning of her adolescence. People she observes with empathy are the sole subject of her artistic work. She photographs her loved ones and herself and documents their daily lives and their intimacy through snapshots. She deals with drugs, sex, violence, and death, particularly in relation to the AIDS epidemic that exploded in the United States at the end of the 1970s.

The artist is constantly shooting, allowing her to record private moments with a great immediacy made possible by the familiarity she maintains with her models. She conceptualises the moment of the photograph as an emotional connection; she does not insert herself into the daily life of the person photographed because she is part of it. Here, David is in his bed in a moment of basking idleness that a youth devoid of all responsibility can particularly enjoy. The bed, the intimate space par *excellence* – the space of rest, of love, of sickness, of death – is a favoured subject of the artist.

## **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.

## **Mike KELLEY**

(US, 1954-2012)

The work of this unmissable artist is multifaceted. Mike Kelley questions American society with dark humour and irony. He blends popular culture and counter-culture to tackle taboo subjects like childhood, education, and sexuality. Adolescence is a recurring theme in his work. The artist examines the educational and psychological conditioning to which young people are subject, and questions the various traumas and beliefs associated with this period.

### ***Pansy Metal/Clovered Hoof, 1989***

The performance, audio creation, and theatricality that accompany punk rock culture are essential in his approach. These three silk banners are from a series originally intended to be the outfits for a performance created in collaboration with dancer Anita Pace on a song by Motorhead. It is a satire of heavy metal music, a genre synonymous with the British band, which adopted imagery made up of skulls, devils, and other biting iconography. There is a mixture of signs and emblems on the banners as well as a self-portrait of the artist. These various elements are made fun of. Mike Kelley uses the culture and music that primarily seduces teenagers. His banners ultimately represent a decadent counter-culture.

### ***Animation 2, 2007***

This video is part of a group of works by Mike Kelley devoted to Superman's mythical city of Kandor, capital of the fictional planet of Krypton where the superhero was born. Before being destroyed by an explosion, the futuristic city was captured, miniaturised, and put under a bell jar. The artist seeks to understand this city through various representations to humorously depict the universe it embodies. For Superman – a teenage hero as much as a cult figure with whom teenagers like to identify – it is a secret hiding place: the Fortress of Solitude that binds him to his past might be seen here as an image of a teenager's impenetrable bedroom.

## **Mahomi KUNIKATA**

(JP, 1979)

### ***Suzumi Chan's Christmas Memories, 2006***

This artist is part of a collective created by Takashi Murakami. Her entire universe is inspired by mangas, and Otaku culture in particular; Otakus are Western geeks who are fans of Japanese culture. Mahomi Kunikata is particularly interested in young people who are fond of sexually explicit mangas. The artist's large paintings place figures in detailed narrative scenes where daily life – that of teenagers in particular – plays out.

This painting, called *Suzumi Chan's Christmas Memories*, is a collage in the form of a comic book that recounts the moment where the manga character Suzumi-Chan has been kidnapped by boys disguised as Santa Claus. She is undressed and tied up with Christmas tree decorations, with cakes placed on her body so that they can be eaten from her naked skin. Bright coloured Christmas lights bind her legs and a star-shaped decoration is used to gag her.

Through these characters, Kunikata powerfully denounces the masochism and violence in these mangas as well as the conditioning of the female body; representations that affect an entire generation of young people.

## **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.

## Thomas MAZZARELLA

(BE, 1983)

### Seven untitled paintings, 2021

Thomas Mazzarella is from a generation that has seen the birth and implosion of the internet. He looks at and collects numerous images on the canvas, and in his work he uses multiple references from his adolescence like comic books, science-fiction series, videogames, and music. He creates archetypal scenes of contemporary Western society.

Sensitive, innocent, funny, and direct, his oil paintings attest to a collective solitude. This is manifested in the face of the utopian screens and images spread over the canvas, and the social media that tend to sell an artificial happiness that helps hide the evils of a sick society. Without condemning it, he manages to capture the alienation of an era through indefinite spaces both real and virtual. His warmly coloured and seductive environments are dehumanised. When an individual does appear, they are often alone, with their legs crossed, their body curled up, or look outright post-human.

## Jim SHAW

(US, 1952)

***On the road to Rochester I had the idea to do a series of paperback covers minus any text. (...Meanwhile a party with hundreds of blonde children went on while upstairs sexy women in evening gowns did drugs.), 1998***

***On the road to Rochester I had the idea to do a series of paperback covers minus any text. (Spiderman was carrying a bunch of evidence in his skin-tight costume so people were calling him "Droopy Drawers". He went to place it with his other evidence in a tree where a squirrel kicked out other items from its nest.), 1998***

***On the road to Rochester I had the idea to do a series of paperback covers minus any text. (Batgirl was bound up inside a giant chocolate easter egg Morgan Fisher was being vibrated out of existence by a sonic wave that was Batman.), 1998***

Jim Shaw uses representations from popular culture and the counter-culture to bear witness to the dark side of a conformist and standardised American society. He explores comic books, his own dreams, and amateur painting.

Jim Shaw has an incredible collection of cut-out magazine pages, vintage newspapers, posters, comic books, and marketing gadgets that he started collecting when he was a teenager in the 1960s. This collection permeates his work.

The three gouaches in this series came from an idea Jim Shaw had on the road to Rochester, in New York state, to design paperback book covers. Although devoid of text, his images are narrative. In the first one, adults take drugs upstairs while young people have a party. In the second one, Spiderman confronts a squirrel kicking objects out of his nest. And in the third one, Batgirl is bound up inside a giant chocolate Easter egg beside a person spellbound by Batman's sonic waves. The artist's wacky stories express his unique and limitless universe; he adopts an adolescent language whose creativity is not restricted by the obligation to respond to any form of coherency.

## **Emmanuel VAN DER AUWERA**

(BE, 1982)

### ***Perfect Days, 2022***

For Emmanuel Van der Auwera, this new production is a documentary on lockdown. Thanks to his avatar Kinuko<sup>3</sup>, a 19-year-old teenage girl, the artist has entered a metaverse<sup>4</sup> – 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.

---

<sup>3</sup> 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.

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

# **PROJECT ROOM**

---

## **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.





Museum open Tuesday - Sunday, 10:00 am - 6:00 pm  
Closed on Mondays, 24, 25, and 31 December, and 1 January

**PRICES:**

€6 / seniors : €4 / Students and job seekers: €3 / under 12 years of age: free  
Groups of 10 persons minimum: €4 / Guides : 50 € or 60 € (weekend) per 15-persons groups

Free entrance for school and associations (visits and workshop) upon booking

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

 [guide.bps22.be](http://guide.bps22.be)

 [facebook.com/bps22.charleroi](https://facebook.com/bps22.charleroi)

 [@bps22\\_charleroi](https://instagram.com/bps22_charleroi)

Graphic design : heureux studio

## PARTNERS





**BP**  
**S** **22**

---

MUSÉE D'ART  
DE LA PROVINCE  
DE HAINAUT

BOULEVARD SOLVAY, 22  
6000 CHARLEROI  
BELGIQUE

---

[WWW.BPS22.BE](http://WWW.BPS22.BE)