

YOU FALL IN LINE OR THEY PUT YOU IN LINE

TERESA
MARGOLLES

VISITOR'S GUIDE

EN

EXHIBITION

28.09.2019 > 05.01.2020

+ EXHIBITION
MARC BUCHY
TENIR À L'ŒIL

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MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT



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TERESA MARGOLLES

*YOU FALL IN LINE
OR THEY PUT YOU IN LINE*

***You fall in line or they put you in line* is the first personal exhibition of the Mexican artist, Teresa Margolles, in Belgium. Through her photographs, video, sculpture and audio installations, the multifaceted works of Teresa Margolles unfold in Charleroi and testify to the social consequences of ordinary and systemic violence.**

BIOGRAPHY

Teresa Margolles was born in 1963 in Culiacán, a city in the northwest of Mexico, capital of the powerful Sinaloa drug cartel.

Her artistic career starts at the beginning of the 1990s and entangles itself with her professional activity. First trained in photography and then certified in communication and forensic science, she begins working at a morgue in Mexico City and founds the SEMEFO collective (1990-1999) with other artists. This collective quickly draws attention by carnal performances and plastic works using corpses of animals or fragments of anonymous human bodies abandoned in the morgue. If this use of cadavers shows a taste for the macabre and the transgression of social norms, it also shows death in its materiality and naturalness, at the extreme opposite of the colourful and stereotypical vision conveyed by Mexican folklore.

A decisive awareness-raising occurs to Teresa Margolles: the morgue is a social barometer that allows the pressure on the living to be evaluated. The assassinations and the unexplained disappearances, unpunished femicides, the bodies rendered anonymous by their mutilation, the fear and powerlessness of the bereaved families; everything is witnesses to the oppression from criminal gangs on the whole of Mexican society.

SEMEFO disbands in 1999, but Teresa Margolles pursues an international individual artistic career. She produces shrouds that capture the imprint of a cadaver, interactions and performances between the living and the human rejects and immersive works that vaporise/evaporate the washing water of the corpses. The works of this period give a sense of seeing and feeling a quieter death but still put the victims and their grieving families at the centre of the public debate.

*"Since I became an artist, I have always worked directly with the body. Firstly, in a baroque mode and then little by little more simply, until it only shows the 'periphery'. I have used the media available to me - photography, video, sound, sculpture, performance, installations - to speak about assassinated people, bodies without a voice, of those who have been forgotten with total impunity, of the absence and the fear, and especially the pain of their families"*¹

¹"Artist's note of intent" in BAL-BLANC Pierre & JOSSE Béatrice, *Teresa Margolles: Caida Libre/Involution*, Catalogue of exhibitions, FRAC of Lorraine (Metz) and CAC of Brétigny-sur-Orge, 2005.

In 2006, the military war waged by President Felipe Calderon generates an explosion of violence; death is present in the daily life of Mexicans and on the cover of the tabloids. It was at this time that Teresa Margolles leaves her work at the morgue and starts to collect raw material for her work directly on the street, at crime scenes or surrounding the corpses: broken glass, walls riddled with bullet holes, personal objects found near the bodies, dirt emanating from clandestine pits, etc.

The invisible space that separated the living from the grave, this space where the art of Teresa Margolles drew its force, becomes so ubiquitous in the streets and the media that it develops a more refined art. The spectacular is replaced by minimalism but still has a powerful emotional charge because it reveals the evils of the most marginalised social groups in Latin America; women, transgender people, migrants, the indigenous, and the poor.

“The images that permeate our world are so raw that if I went in that direction, people could be trapped or weary. I prefer to be more discrete, to show something innocuous; that is when the shock comes”²

² Teresa Margolles quoted in LEQUEUX Emmanuelle, “Troubles in public order. The young Mexican scene.” in *Revue Beaux Arts Magazine*, n°294, December 2008, p. 90.

THE EXHIBITION

YOU FALL IN LINE OR THEY PUT YOU IN LINE

Te alineas o te alineamos (You fall in line or they put you in line) is a warning left by the Mexican underworld during assassinations. The sentence directly illustrates the domination of cartels over Mexican society. In a museum setting, and in the Belgian context where we don't live under the laws of mafioso organisations, this menace resounds like an interpellation: *Does something dominate you, make you submit and oblige you to fall in line?* And, this interpellation exhibits itself in a series of works that reveal the shackles that surround individuals and limit their freedom. The shackles of violence and crime, the shackles of dominant social norms, the shackles of poverty created by neoliberal capitalism.

One of the specialities of Teresa Margolles is to want to approach all the realities addressed by her works. She rarely stays enclosed between the walls of hotels or art centres to realise her artistic projects. When she travels, it is to observe, feel and meet everything that can be witness to a real world. The works of the first part of the exhibition, shown in the Salle Dupont, are the fruit of encounters in Latin America, Croatia and Ciudad Juárez, at the north Mexican frontier; they are the artistic translation of violence and resistance.

Charleroi is central to the second part of the exhibition. Arriving there for the first time in 2019, Teresa Margolles was immediately captured by similar sentiments to those felt when she discovered Ciudad Juárez in 2006. Industrial remains, abandoned buildings, young stray drug addicts, wild prostitution, etc. so many images that she did not expect to face in northern Europe. Having spent several trips to Charleroi, it was her encounters with the city and her experience of Ciudad Juárez that fed her new productions presented in the Grande Halle of BPS22.

The exhibition, *You fall in line or they put you in line* from Teresa Margolles displays sober and minimalistic pieces that put reality back in the centre of the debate. There lies, without doubt, the foundation of her art which seeks to circumvent discourses and refuse any idealisation of realisation.

THE WORKS

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

2019

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

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

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

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

PIČKA **[VAGINA / PUSSY]**

2018

Zagreb - Croatia

Produced with Nikita Borj, member of the LGBT community

Video 9'54"

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

Nikita has suffered many sexual humiliations since childhood, within her own family, and the last rape occurred less than a year before the time of her meeting with the artist in 2018. Teresa Margolles offers her to collaborate in a work that would allow her to tell it herself. She asks her to choose a word and repeat it tirelessly in the form of an atonement rite. Nikita chooses *Pička*, the most vulgar Croatian word to name the vagina. In a stripped-down scene, on the boards of a theatre, Nikita will repeat it as many times as the number of assaults endured, progressively exteriorising the inner suffering that inhabits her and physically stripping off the relic sweater of her latest rape. By producing this cathartic work, Teresa Margolles has offered an artistic form to this body and violated spirit.

TROCHERAS CON PIEDRAS [TROCHERAS WITH STONES]

2019

Venezuela - Colombia

PIEDRA DE VENEZUELA [STONE FROM VENEZUELA]

2019

Venezuela - Colombia

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

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

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

PESQUISAS [INVESTIGATIONS / SEARCH NOTICE]

2016-2019

Ciudad Juárez - Mexico

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

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

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

WILA PATJHARU / SOBRE LA SANGRE [ON THE BLOOD]

2016

La Paz - Bolivia

Private collection, Mallorca - Spain

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

The embroideries of *Sobre la sangre* were made by *Aymara* craftswomen, on a sheet that Teresa Margolles used to absorb the blood of a murdered woman. By gathering them around the sheet, their voices were freed, and these indigenous women spoke of the violence they themselves were experiencing at the hands of the men around them. And Teresa Margolles says that these women, who are respected in Bolivian society and are financially independent, sometimes become aware of the trivialisation of this violence and their acceptance of this state of life.

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

1 TONNE. FORGES DE LA PROVIDENCE

2019

Marchienne-au-Pont (Charleroi) - Belgium

BPS22 Production

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

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

For Teresa Margolles, it is about pushing minimalism to its climax, as Donald Judd did in the 1960s. The shape is as simple as possible, with only an imprint mentioning *Forges de la Providence*, one of the first metallurgical factories of Charleroi (founded in 1838 under the name: *Société anonyme des laminoirs, fourneaux, forges, fonderies et usines de la Providence*), enabling the object to have a memorial and emotional charge. And its central and solitary position in the middle of the Grande Halle of the BPS22 evokes the disappearance and emptiness; everything that constituted the industrial environment of Charleroi is concentrated and trapped in a ton of metal.

SONIDOS DE CHARLEROI [SOUNDS OF CHARLEROI]

2019

Charleroi - Belgium

BPS22 Production

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

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

IMPRONTAS DE LA CALLE [PRINTS OF THE STREET]

2019

Charleroi - Belgium

BPS22 Production

A whole part of Teresa Margolles' work involves taking physical traces of the bodies of murder victims. In 1997, with SEMEFO, she created a piece that presented the plaster cast of a whole body. Entitled *Catafalco* [Catafalque], the name given to the podium on which the coffin of an illustrious dead person was placed, the work has the negative imprint of a murdered person; an anonymous person to whom Teresa Margolles intended to give back honour and dignity by immortalising the void left by her body.

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

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

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

2009-2013

CHARLEROI - BELGIUM

2019

BPS22 Coproduction

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

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

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

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

MUNDOS

2016

Ciudad Juárez - Mexico

GOLDEN PALACE

2019

Charleroi - Belgium

BPS22 Production

To be seen outside of the BPS22.

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

Mundos is the sign of a 1950s bar located at the frontier between Mexico and the United States. It testifies to a time when Ciudad Juárez was a destination of parties and enjoyment, now deserted because of disappearances, assassinations and rackets.

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

WATCH THIS SPACE #10 : MARC BUCHY JULIE DEUTSCH

The first Belgian structure to be integrated into 50° north in 2002, the BPS22 demonstrates its involvement in the Cross-Border Contemporary Art Network by supporting two French artists based in Brussels this year: Marc Buchy and Julie Deutsch, as part of the biennial Watch This Space #10. Dedicated to the emerging creation in the Hauts-de-France region and the Wallonia-Brussels Federation, Watch This Space #10 wants to witness the dynamics of contemporary artistic creation in the northern Euroregion and a player for the professional integration of this new generation of artists.

MARC BUCHY

TENIR À L'ŒIL

(KEEP A CLOSE EYE)

EXHIBITION

MARC BUCHY

Marc Buchy (FR, 1988 - lives and works in Brussels) has a degree from l'Ecole supérieure des Arts Saint-Luc in Tournai, from the LUCA School of Arts in Brussels and l'Institut Des Hautes Etudes en Arts Plastiques in New York. He participated in several international residencies in the United States, Italy, Palestine and Colombia. *Tenir à l'œil* is his first personal, institutional exhibition.

At the end of his studies, Marc Buchy questions his artistic practice by seeking to get out of the collusion between “visual art” and “contemporary art”. For him, art values above all the production of images and is often, whatever the chosen medium, reduced to the idea of visual practices; the artist being nothing more than a producer of image-objects. However, Marc Buchy wants to intervene in and with reality; making reality a medium in its own right. He conceives the concept of infra-visual art, which he modifies and extends through interviews he shares online (www.infravisuel.fr) in a writing-work that questions the dominant place of visual forms in contemporary art. For Marc Buchy, it is a question of getting involved in areas not intended for him and playing on structures and their mechanisms. It is how, from the very beginning, Marc Buchy favours interventions that disrupt the habits of the visitor and the institution that welcomes him. He infiltrates in and out of the art world in order to challenge our value system, our way of always wanting to determine what makes “sense,” what is the “artwork,” what enters the field of art and what is excluded from it.

His works are rarely objects and do not really belong to performance in the strict sense of the word. Instead, it is a succession of one-off timely interventions, carried out in and outside the art world. The artist infiltrates a chosen situation, disturbs it, and once his effort is accomplished, he lets it evolve before disappearing discretely. The dissemination, use and lifespan of his works are deliberately unclear. Since the artist often favours the spoken word over the visual or the tangible, the reception of his works by the public is as uncertain as it is unpredictable. His “gestures” are, however, never free, but they are always an opportunity to point out certain situations of the contemporary world.

THE EXHIBITION

Tenir à l'œil (keep a close eye) is composed of a series of “visual experiences” (or “looking experiences”) exploring the mechanisation of the act of looking, in a society where technique tends to modify the gaze as much as the behaviours of everyone.

Marc Buchy has long been intrigued by the thought movements of post-humanism and trans-humanism, aimed at improving the capacities of the human body, exceeding its limits and its condition through science and new technologies. In these perspectives, Marc Buchy sees the imperfections of the human body as an act of resistance faced with the devouring perfection of the machine that the science of new technologies would like to impose on us and make us reach.

BPS22's proposal to exhibit its work in a non-dedicated exhibition space forces him to build his exhibition as an intermingling of temporalities playing in the interstices of the Museum. That is how he chose to divert the *modus operandi* of the management and marketing sectors to bring out new and constrained looks, to thwart the museum's surveillance methods and take over the institution itself and the works it contains.

THE WORKS

Since April 2019, Marc Buchy has engaged in relationships and actions with people gravitating around the BPS22 (Museum staff, stewards, visitors). Several protocols (some suggested, others staged) take place before and during the exhibition, playing on the immediacy or the long-term.

GYMNASTIQUE OCULAIRE

Protocol
Postcard
2019

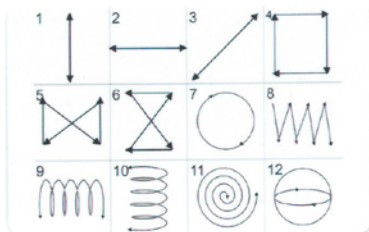
Location: Museum entrance

In an official letter, Marc Buchy presented each member of the BPS22 team with a card showing different eye gymnastics exercises. According to instructions for moving the eyeball (left to right, in a circle, etc.), these exercises are intended to relax but also to strengthen and improve vision. Throughout the exhibition, Marc Buchy invites Museum staff to begin their workday with these simple exercises.

The work *Gymnastique oculaire*, therefore, provides a sort of instruction or maintenance of our visual organs, like as an instruction manual to follow and activate, rather than as an image to look for itself. These movements are thus transformed into a tiny and almost invisible choreography performed at the beginning of the work period. The artist hopes that in this way, the vision of the Museum's staff will improve. But with what goal? To see each other better? To see their place of work better? To see the exhibition pieces better? Or to see the public better?

Wherever he is, and during each exhibition day, the artist commits himself to also making these eye movements. He also invites visitors to warm up their vision before visiting the Museum by making postcards available at the entrance to BPS22, reproducing the exercises.

Letter delivered to the BPS22 team by Marc Buchy



Bruxelles, le 27 septembre 2019

Chère Dorothée Duvivier,

En ce jour de vernissage de mon exposition *Tenir à l'œil* au BPS22 qui se déroulera jusqu'au 5 janvier 2020, je me permets de vous remettre une carte à glisser dans votre portefeuille.

Les signes présents sur cette carte constituent les différents exercices d'une *Gymnastique Oculaire* : chaque flèche symbolise un mouvement à réaliser avec vos yeux. Ces mouvements vont solliciter des muscles peu utilisés, en les tonifiant et les relaxant afin de vous apporter, sur le long terme, un meilleur confort visuel.

Durant toute la durée de mon exposition, j'aimerais vous demander de réaliser cette gymnastique à chaque fois que vous commencez votre journée de travail au BSP22, tel un rituel. La carte que je vous remets servira donc à la fois de guide et d'aide-mémoire.

A l'entrée du musée, une version carte-postale de ces instructions sera à la disposition des visiteurs qui seront invités à réaliser ces mêmes exercices.

Je m'engage moi-même à réaliser ces mouvements tous les jours de l'exposition, quel que soit l'endroit où je me trouve.

Unis par cette infime chorégraphie quotidienne de nos globes oculaires, peut-être finirons nous par y voir plus clair sur le monde qui nous entoure.

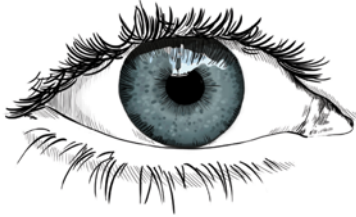
En vous remerciant pour votre collaboration,

Marc Buchy

MYSTERY VISITOR

Protocol
Inquiry forms
2019

Location: Podium - Mezzanine



UpStare Quality

As a diversion strategy, Marc Buchy reverses the control procedures and thwarts the labour codes. After registering with an audit agency performing “mystery shopper” type surveys for companies wishing to measure their sales processes, Marc Buchy has created a similar fake company called “UpStare Quality”, specialised in auditing cultural institutions. Based on his experience, he posted a recruitment announcement to offer this one-off job to different people. The code of conduct, various scenarios and debriefing on the experience of those involved, allowed him to infiltrate the BPS22 anonymously.

This evaluation technique initially developed in the private sector is very often controversial. The artist places himself here in an ambiguous relationship with the institution which, in turn, may feel judged by the artist as he seeks to have an objective vision of the service rendered to the public. An invisible, unwanted form of surveillance, seen as a give-and-take exchange while the action is remunerated on the production costs assigned to the artist. The completed questionnaires are displayed on the mezzanine. Drawing visitors’ attention to qualities or issues they might never have raised, Marc Buchy is interested in how things are viewed and what this entails, both for the viewer and for the one who is seen.

PAYING ATTENTION

Performance

2019

Location: Public space - City of Charleroi

In a more direct form of action, at different times not communicated to the public, Marc Buchy guards the private homes of stewards during their patrol time on the site of the University of Labour where the BPS22 is located. Displacing the role of the artist, the latter watches over those who surveil (watching the watchmen, if you will); like a game between “surveillance” and “watching over”. He plays with the repeated ideas of movement and observation carried out mechanically by humans who, while hoping that nothing happens, are waiting for something to happen.

RÉACTANCE

Installation

Motion detector lamp

2019

Location: Stair leading to the mezzanine

Reactance is a term used in both electricity and psychology where it refers to a defence mechanism implemented by an individual attempting to maintain his or her freedom of action when he or she believes it is taken away or threatened. According to a study conducted by psychologist Jack Brehm on a group of children, this “motivation” can cause the individual concerned to behave in a reverse manner to that which is expected.

What happens when a visitor feels controlled, watched, monitored? What is the pressure felt and how does he or she perceive its environment? Inside the Museum itself, Marc Buchy installs a motion detector lamp. Usually, this type of mechanism automatically lights up when it detects movements. Here, the sensor is reversed: the lamp is constantly turned on and turns off when a visitor's movement is detected. This disruption renders the surveillance process as useless as it is absurd, as through the lamp, which usually alerts and attracts attention, seeks here to (make) it disappear.

TENIR À L'ŒIL

Sculpture
2019

Location: Podium - Mezzanine

The only “object” of the exhibition in the classical sense of the word, a thaumatrope, an optical sculpture exploiting the phenomenon of retinal persistence, overhangs the Museum. Activated by the visitor, it enables questioning the act of looking and how it manages to construct a reality. But who is looking at who and what? On the thaumatrope, two identical fixed images represent the same eye; that of the artist. Its activation, therefore, causes no illusion other than that of a perpetually open eye, never tired, always ready to watch over and perceive that which surrounds it.

Between an injunction and a warning, the phrase *Tenir à l'œil* [Keep a close eye] highlights the increasingly prescriptive role of new technologies in our view of things and how they change human conduct on a large scale.

DANS LE BLANC DES YEUX

Performance - activation during the 2019 opening evening
2019

During the opening evening, two unannounced performers (nothing identified them as such!) infiltrated the event. They circulated, approached and looked at each other in the whites of their eyes but never directly into the pupil. This shift in attitude (looking at each other while carefully avoiding the gaze of the other) is tiny but transforms the action. Whereas “looking into each others’ eyes” creates connections, intimacy between people, the gesture here becomes a simple auscultation of the eyeball.

In parallel to his infiltration at the BPS22, Marc Buchy presents the photographic restitution of an action playing on beliefs and temporalities at the FRAC Grand Large - Hauts-de-France in Dunkirk, during which Marc Buchy proposed to extend the lifeline on the palm of a volunteer. *Conditionnel présent* can be seen at the FRAC, from 21 September 2019 to 5 January 2020.

JULIE DEUTSCH

À LA LISIÈRE DU PRÉSENT

(ON THE EDGE OF THE PRESENT)

BPS22 EDITION

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

Julie Deutsch went through this wood, which still bears the traces of the lives in transit that it sheltered, and photographed it for three weeks. And yet, her images show the absence. The absence of human bodies. The absence of an event. Julie Deutsch chooses not to show these, so as to compel the gaze to an experience beyond the visual. She develops a reflection of the territory, its borders and its history, through a singular approach to the landscape, conceived like a space carrying traces of human activities and memory of collective trauma. She questions the marks that remain, the stigma left by humankind.

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

THE LITTLE MUSEUM

By creating the Little Museum, the BPS22 asserts the special attention it pays to young visitors. The majority of the selected works, set at the level of their eyes, come from the collection of Hainaut Province.

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

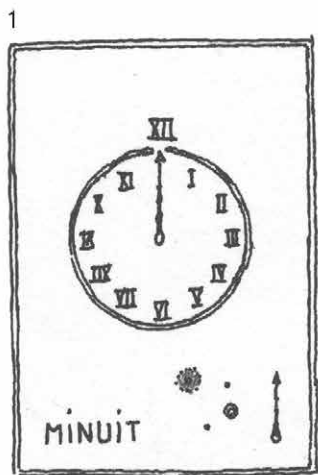
In the Little Museum, children and adults can discover a small part of the collection of the Province of Hainaut. This space presents the works of art at eye level for the young visitor and encourages a dialogue between the generations who are visiting the exhibition together.

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

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

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

THE LITTLE MUSEUM'S MAP



1. BROODTHAERS, Marcel, 1969, Minuit, plastique embouti et peint.
2. HENDRICKX, Anne-Marie, 1995, Machination, collage sur papier.
3. HENDRICKX, Anne-Marie, 1994, Avec le temps va .. tout s'en va, collage sur papier.



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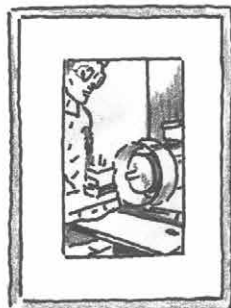
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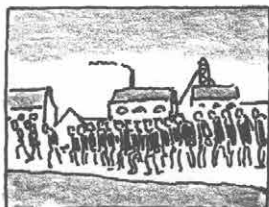
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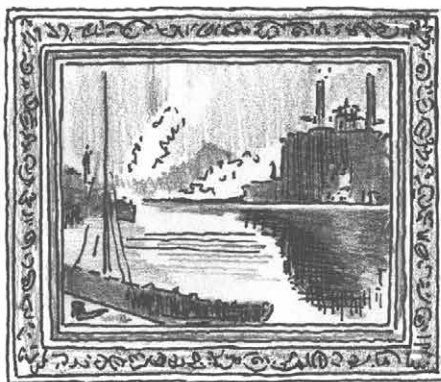
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4. LENOIR, Thierry, 2001, La rentrée, linogravure sur papier.

5. DEVOS, Léon, sans date, Enfant au cahier, lithographie sur papier.

6. DIEU, Victor, sans date, Jeune rucheuse à la lanterne, eau-forte n°24.

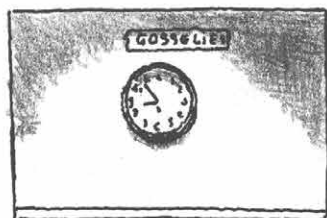
7. Lise DUCLAUX & Olivier BARREA, 1996, Sans titre, photographie couleur.

8. PERETTI, Calisto, sans date, Affiche pour la prévention des accidents, reproduction photographique du dessin au fusain.

9. VANDYCKE, Romain, sans date, Mouvement de grève de mineurs, peinture à l'huile sur toile.

10. LIMBOURG, Jacques, sans date, Sans titre, photographie noir et blanc.

11. PAULUS, Pierre, sans date, L'Heure bleue, peinture à l'huile sur toile.



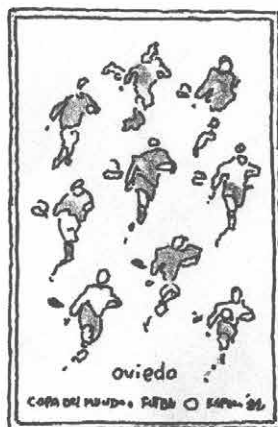
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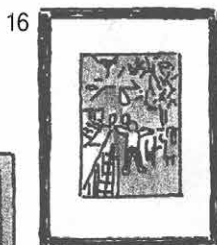
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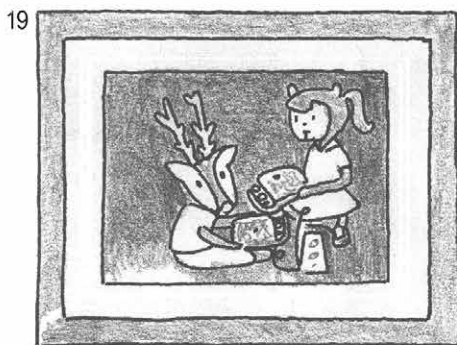
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12. David BROGNON & Stéphanie ROLLIN, 2017, Mon Heure de Gloire, vidéo couleur, son. 4 min. 23 sec.
13. CHARLIER, Stéphanie, sans date, Sans titre, photographie noir et blanc sur papier.
14. DEMOULIN, Marcel, 1963, Orchestre, peinture à l'huile sur toile.
15. BURY, Pol, sans date, Copa del Mundo de Futbol España 82. « Oviedo », affiche.
16. LEFRANÇO, Michel, 1991, Quaregnon, sortie des classes, photographie noir et blanc.
17. ANONYME, 2008, Violoncelle des autres, dessin. Technique mixte encres et huile cire sur papier.
18. CLEMEUR, Medhi, 2000, L'arbre aux fruits étranges, cyanotype sur papier.
19. GONRY, Laurence, 2006, Jeu avec l'enfant, xylographie sur papier.



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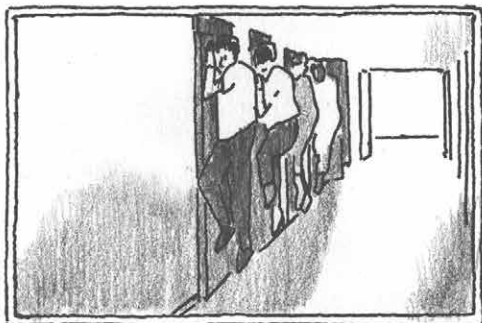
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20. WAINS, Robert, 1948, Le Pensionné mineur, peinture à l'huile sur toile.

21. BEGHAIN, Bernard, 1987, Mon rêve, gouache vernie sur panneau.

22. LE BLANT, Julien, sans date, Lettre de France, gravure et chromotypographie.

23. CAMBIER, Isabelle, 1993, Sans titre. (Charleroi 93), photographie noir et blanc.

24. MISONNE, Eudore, sans date, Enfant endormi, peinture à l'huile sur toile,

25. EVERAERT, Patrick, 1998, Sans titre (couloir), photographie couleur 1/1 sur aluminium.

26. MATHYS, Albert François, 1920, Portrait de femme (la lecture), peinture à l'huile sur toile.

27. TODDE, Concetta, sans date, Sans titre, photographie noir et blanc sur papier.

28. CONSIDERANT, Jérôme, 2006, Se repulen (Déjeuner sur l'herbe), stickers sur panneau d'aluminium.

UPCOMING EXHIBITION

LATIFA ECHAKHCH

01.02 > 03.05.2020

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

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

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

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

RATES:


€6 / seniors : €4 / Students and job seekers: €3 / under 12 years of age: free
Groups of 10 persons minimum: €4 / Guides : 50€ or 60€ (week-end) per 15-persons groups
Free entrance for school and associations (visits and workshop) upon booking


Web application available: <http://guide.bps22.be>

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PARTNERS



BP
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MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT

BOULEVARD SOLVAY, 22
6000 CHARLEROI
BELGIQUE

WWW.BPS22.BE