



© ARTA, LANDSCAPE, JACKY PÉRI, COMME MONTAGNE PAYSAN ET JARDIN IN THE STYLE OF JACKSON POLLOCK (GENERAL, 1988), COLLECTION OF LA PROVINCE DE HAINAUT ET BPS22, CHARPENTIER, BOUTILLON

VISITORS GUIDE

EN

UCHRONIAS

COLLECTIONS OF THE HAINAUT PROVINCE AND BPS22

EXPO

27.02.16 > 29.05.16

BP
S²² MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT



IN ITS FIRST SEASON, FOLLOWING ITS REOPENING IN SEPTEMBER 2015, THE BPS22 HAINAUT PROVINCE ART MUSEUM, IN CHARLEROI, IS PRESENTING A THREE-SHOW CYCLE OF EXHIBITIONS BASED ON ITS COLLECTIONS. ENTITLED *UCHRONIAS*, THE FIRST ONE ATTEMPTS TO RECREATE NEW ARTISTIC AFFILIATIONS BETWEEN ANCIENT, MODERN AND CONTEMPORARY ART, TO PRODUCE “OTHER” HISTORIES OF ART, SEPARATE FROM OFFICIAL HISTORY.

The term *uchronia* was first coined in 1857 by the French philosopher Charles Renouvier (1815-1903) in his novel. By creating this neologism from the Greek prefix «u» (no) and the Greek word «chronos» (time), he immediately situated *uchronia* on a level of pure intellectual speculation; thus paving the way for a prolific literary, and later on, film-making genre. Now that imagination can alter the past, that past becomes a material that can be rearranged and redeployed according to other causal pathways. And if one of the elements of the past is changed, history can/must be rewritten.

The new BPS22 exhibition is organised around this very assumption, drawing from its own collection and the collection of the Hainaut Province which is the Museum's custody. More particularly, with over six thousand works, the collection of the Hainaut Province is an ideal source of inspiration as it embraces more than a century of local, regional and international fine arts. Started at the end of the 19th century, with acquisitions from artists such Constantin Meunier, Antoine Bourlard or Alfred Stevens, it really expanded since 1986, when the Member of Provincial Parliament Pierre Dupont launched an ambitious purchasing policy.

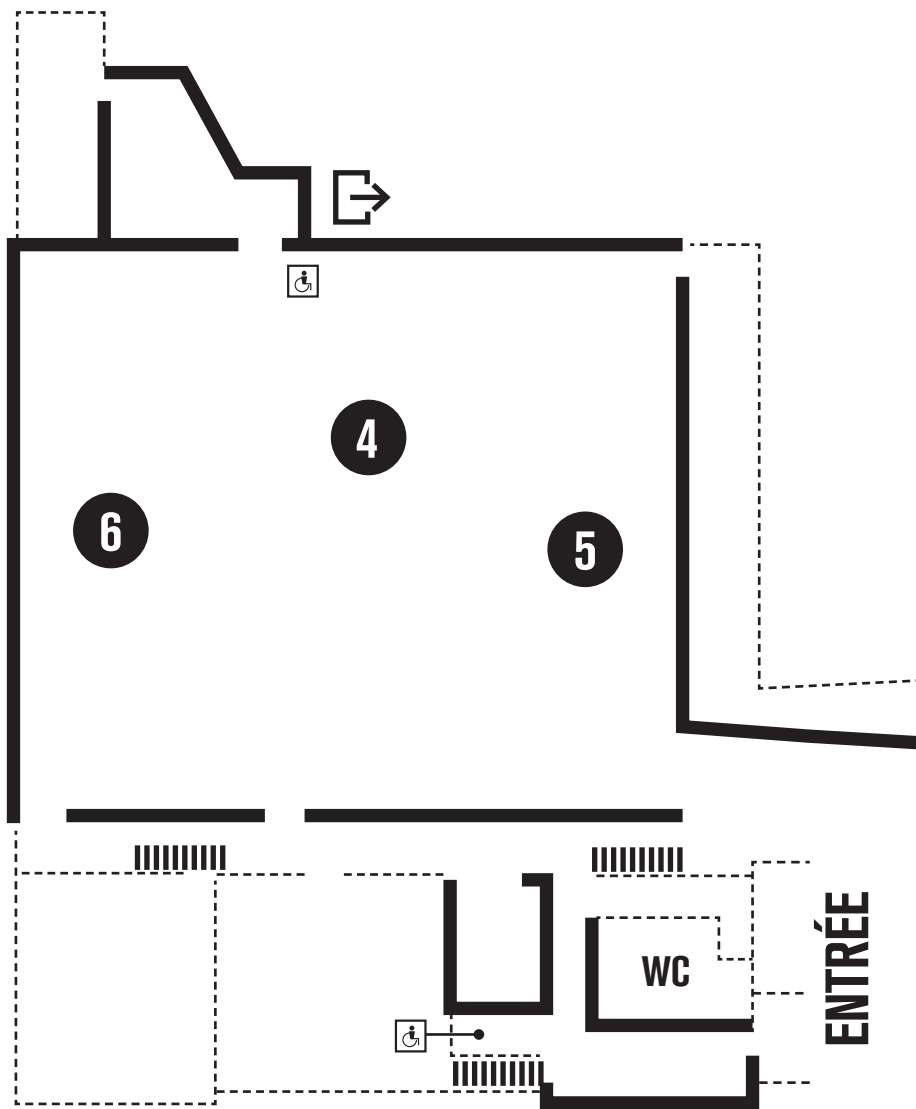
Today, this collection encompasses all media, such as painting, sculpture, printmaking, and also photography, installation and video. Even though the focus remains on Hainaut natives (Marthe Wéry, Patrick Everaert, Boris Thiébaud, etc.), Belgian artists are also well represented (Marcel Berlangier, Jacques Charlier, Jan Fabre, etc.), and so are foreign artists (Allan Sekula, Maria Thereza Alves, Barthélémy Toguo, Banks Violette, and so on), in sometimes very different artistic styles.

Amalgamating various artistic schools and historical periods, *Uchronia* gathers more than seventy artworks. Structured around six sections, *Mythologies politiques, Ailleurs, Frères Bruits, Paysages Métalliques, Soleil Noir* and *Néo-gothiques* (*Political Mythologies, Elsewhere, Frail Noises, Metallic Landscapes, Black Sun and Neo-Gothic*), the works exist side by side, prolong one another, respond or oppose quite independently from their classification in traditional history of art. Other parentages emerge from these proximities, novel rapprochements; interrupted kinships topple over historical legacies.

Forgotten or marginal figures reappear (Ernest Gengenbach, Jean Ransy, Ruptz) alongside undisputed icons (Andy Warhol, Cindy Sherman, Andres Serrano) whilst ancient works (Germain Joseph Hallez, Constantin Meunier, Anto Carte, René Magritte) take over new meanings in the face of contemporary pieces (Edith Dekyndt, Felix Gmelin, Bruno Serralongue) that shed a new perspective onto them.

GRANDE HALLE

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SALLE PIERRE DUPONT

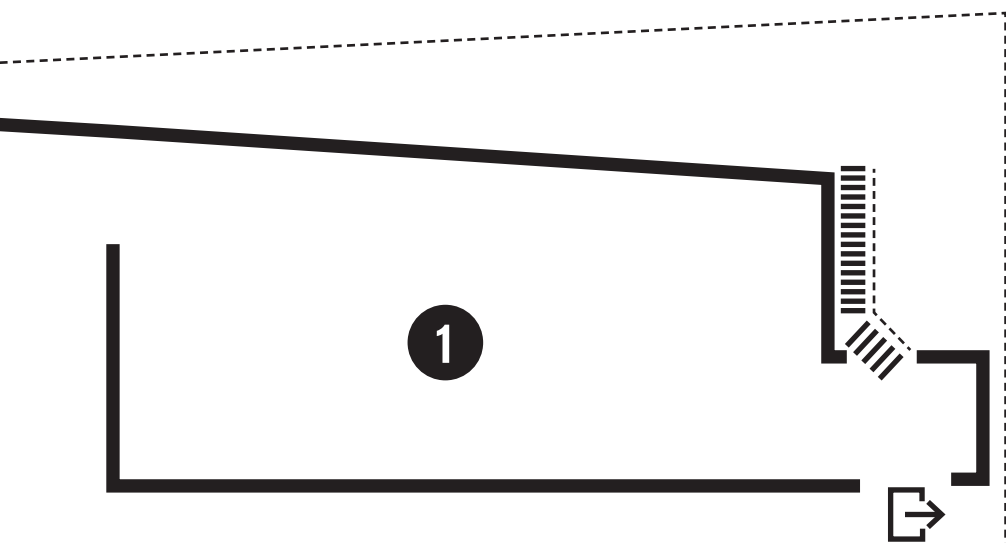
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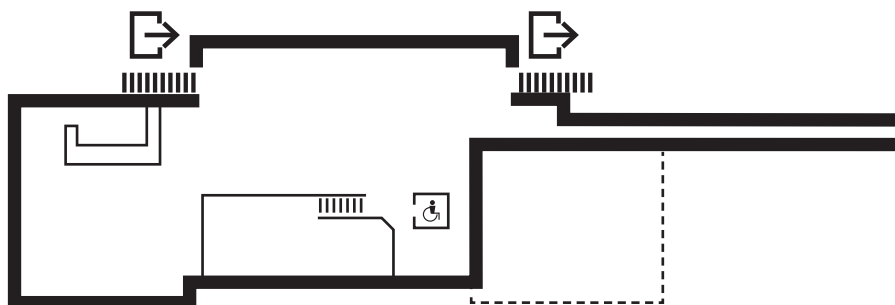
1 POLITICAL MYTHOLOGIES

4 METALLIC LANDSCAPES

5 NEO-GOTHIC

6 BLACK SUN



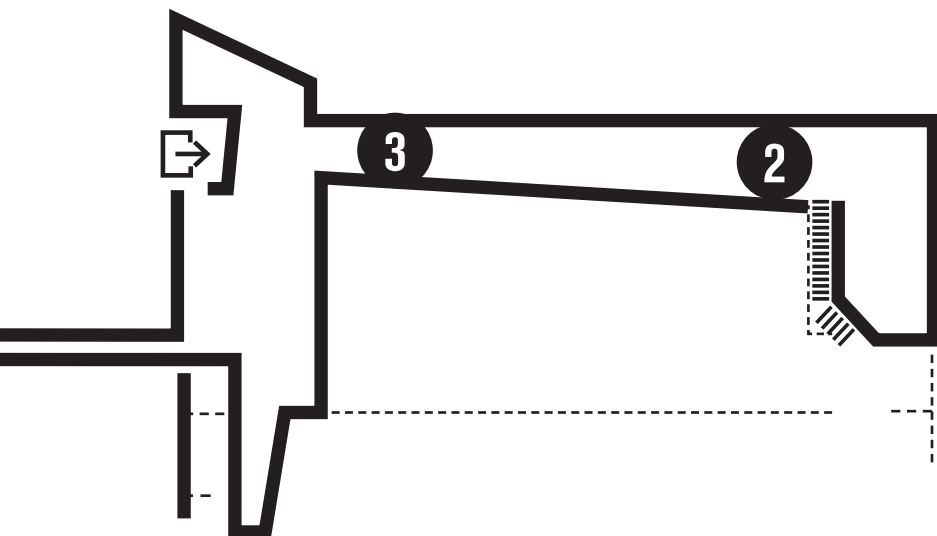


2 ELSEWHERE

3 FRAIL NOISES

SALLE PIERRE DUPONT

+1



Web application available for smart phones.
Type <http://guide.bps22.be> in your browser
and explore the exhibition.
Free access to WIFI in the museum.



**NB : The exhibition is organised in sections.
Each section lists the artists alphabetically.**

SALLE PIERRE DUPONT

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01 POLITICAL MYTHOLOGIES

Political Mythologies, first segment of the exhibition, is built around Constantin Meunier's *The Hammerer*, one of the first works acquired by the Hainaut Province to be placed in the Hall of Honour of Charleroi's Université du Travail.

This key piece received the attention of Harald Szeemann for the 2005 show: *La Belgique Visionnaire*. The sculpture can be apprehended as a mythological hero, the support of a social and political claim, a homoerotic figure or still, an exercise in technical mastery. In each of its deployments, *The Hammerer* dialogues with old pieces (Antoine Bourlard, Hubert Houdart, etc.), modern works (René Magritte, Marcel Lefrancq, Pierre Molinier, etc.) and contemporary artworks (Gérard Fromanger, Bruno Serralongue, Didier Vermeiren, etc.) that specify, broaden or reformulate the questions thus posed.

This section also encompasses a specific creation, a vast wall drawing by artist Boris Thiébaut staging the combat of man against a dragon.

ART & LANGUAGE

(GB)

Mask for a commemorative portrait of Jaurès in the style of Jackson Pollock

pastels on paper, 1980.

Founded in 1968, this group of conceptual artists focused on the modernist theory. This trend finds its expression in a third position, placed between that of American modernism and its absolute opposite. Here, modernism is opposed to its ideological opposite: socialist realism. The portrait of one of Europe's greatest figures of socialism Jean Jaurès is executed in an American abstract expressionist style (Jackson Pollock). This results in a contradiction between content (Jaurès, emblem of a collectivist vision of society) and form (style, which characterises individualism) that also reflects on the other works.

BOURLARD ANTOINE

(BE, 1826 - 1899)

Industria

oil on canvas, 1895.

The Hainaut Province probably commissioned this monumental allegory of industry, as we can deduce from the armouries situated in the left-hand side upper corner. The image is the emblem of a «religious» conception of the industry, as both an object for devotion (attested by the low angle view) and fear (expressed by the discouraged, muscled bodies). Example of classical tradition animated by a romantic spurt, the work is broadly distributed in the form of varying-quality engravings. Its placement on the wall at a height confirms its preponderant place in the construction of the worker mythology, particularly in the Hainaut: workers are modern heroes crushed by the fatality of their destiny (more so than by economic exploitation).

CARTE ANTO

(BE, 1886 - 1954)

La Mort de Saint-Sébastien

oil on canvas, 1925.

Abusively considered as a social painter, Anto Carte never wavered from the symbolist spiritualism of his beginnings. Conversely to Paulus, who exploits Christian glorified suffering, he seeks the ferments of a timeless spirituality in popular and/or religious subjects. His San Sebastian both evokes the Christian works representing martyrs and popular traditions including archery, very popular in these regions. The image seems to evoke a popular theatre, as we can see from the pot of flowers in the foreground, the rock supporting the martyr and the archers pulling at a curtain that echoes the work of Ulla von Brandenburg.

FROMANGER GÉRARD

(FR, 1939)

Attention. 1971

acrylic on canvas, 1971.

Too often associated to narrative figuration and considered as a European avatar of Pop Art, his work stands out through criticism of the tableau, particularly vis-à-vis photography. Made up of specific series, his work is charged with a militant dimension that succeeds in avoiding the rut of moralism. The work entitled *Attention!* is part of a series of twenty eight paintings dedicated to the *Boulevard des Italiens*, where Fromanger questions the social reality of the man on the street, here reduced to a red silhouette evolving in an almost monochrome universe.

GMELIN FELIX

(DE, 1962)

Farbtest, Die Rote Fahne II

double video projection, 2002.

On the right the artist reconstitutes Gert Conradt's 1968 film. A film-maker and theoretician with radical political convictions, Conradt filmed young people running in West Berlin streets, relaying to carry a red flag. At the end of the course, the flag is brandished - at one point by the artist's father - from the balcony of the city hall. This discovery is one of the reasons that pushed Gmelin to replay the scenario, but moving it this time in Stockholm, with a less grandiloquent end since the course ends on the steps of the city hall without the flag being hoisted. The work questions the remains of the late sixties' activist combats.

HOUDART HUBERT

(BE, 1923 - 1969)

Untitled / Les Bâisseurs de villes modernes / Les Suites pernicieuses de l'abus d'alcool / Untitled

collages - 1945 / Undated.

Hubert Houdart was the nephew of poet Achille Chavée. Although he spent much time with the Hainaut surrealists, he never took active part to the movement. However, this context allowed for the emergence of a few rare collages. The latter perfectly fall in line with the subversive spirit of surrealism, which centres on the subjects of derision, anti clericalism and sexuality. One of these collages is co-signed by Pol Bury.

JOLLE SVEN'T

(BE, 1966)

Global Empowerment

sculpture, 2002.

The artist, attentive to contemporary social movements, evokes the importance of the combat for liberties. Strikes and marches are legal and historical forms of resistance and the XXL megaphone expresses their symbolic importance in workers' mythology. The work echoes some by Meunier and Serralongue but also questions the relevance and efficiency of this form of resistance in a globalised world.

MAGRITTE RENÉ

(BE, 1898 - 1967)

Flûte !

gouache on paper, 1948.

In 1943, René Magritte launches into his Renoir period, followed soon after by his «Cow» period, from which the gouache «Flûte !» is taken. This was one of the works presented by the artist for his first solo show in Paris in 1948. Long belittled, this period, which isn't as known as those that would eventually immortalize post cards, t-shirts and pens, regains interest in the search for a new pictorial path, re-valorised by the history of painting over these past few decades. Moreover, the exclamatory interjection placed in the mouth of a police officer in the manner of a cartoon recalls the subversive dimension of surrealism, which was widely concealed by its tourist-commercial dimension.

MEUNIER CONSTANTIN

(BE, 1831 - 1905)

Le Marteleur

bronze sculpture, 1886.

His sculpted works draw their originality from his application of the Greek heroic statuary art to the workers' universe. His exceptional formal mastery allows him to camp his workers, miners or metalworkers in the postures of heroes of the Antiquity. In the manner of sulphuric images, engravings of varying quality that made his sculptures the very characterisation of the worker popularized his work. He created veritable «class portraits» at the opposite of the individual and psychological representations typifying the bourgeoisie. However, in the same way as with Boulard, Meunier's labourer hero is crushed under a destiny that is not his own rather than by a system of economic exploitation. Although entitled *Le Marteleur* (*The Hammerer*) when it was created, this work represents a roller.

MOLINIER PIERRE

(FR, 1900 - 1976)

Untitled / Élément pour les yeux

photo montages, circa 1960.

After abandoning his trade as a construction painter, Pierre Molinier exclusively worked on erotic, even pornographic, photographs and photomontages from the 1960s. He stages his own body and cross-dresses in many of his works. His art renders homage to androgyny and evokes his leg fetish. His free relation to the body and sexuality gives its works the singularity and is a prologue to later transgender works.

NICOLAÏ OLAF

(DE, 1962)

... ma l'amor mio non muore ...

digital prints on paper, 2007.

These posters, large formats printed using a process of the era, are taken from Maoists revolutionary posters and form the sentence «... but my love does not die...» Graphically, the whole boasts a psychedelic connotation typical of the effervescence of the seventies, which contrasts with the revolutionary theme broached. In this way, the artist questions the relationship between the form and substance of a revolutionary imagery, thus disintegrating the political utopia it bears.

OCTAVE JEAN-FRANÇOIS

(BE, 1955)

Immortality is just a state of mind

oil on canvas, 1987.

On the right, this diptych reproduces the face of one of the sailors in Alexander Deineka's heroic painting *Defence of Sebastopol*. It is painted in the illusion of a mosaic to «quote» the technique used for the monumental works of the soviet artist. On the left, English disco funk group *Imagination* inspires the phrase from their single: *Just An Illusion*, which was released in 1982. Made two years prior to the fall of the Berlin Wall, the diptych puts side by side the ideological fractions linked to the Cold War.

PEINADO BRUNO

(FR, 1970)

Kinky Afro

resin, paint and wood, 2010.

Bruno Peinado likes to take cultural figures out of context and to toy with references, playing with high and low culture. Mickey Mouse's white-gloved black arm is erect, fist upright, becoming a rallying sign of opposition. The powerful sign disintegrates, losing its subversive content when used for commercial purposes. The title refers to a track by British rock band *Happy Mondays*, renowned for its off-stage shenanigans.

SEKULA ALLAN

(US, 1951 - 2013)

Calder's Factory 1 / Calder's Factory 2

Cibachrome prints on aluminium, 1998-2000.

Spearhead of the «critical realism» movement, Allan Sekula tries to breathe back some life to the social dimension of documentaries. He directed many works approaching the new forms of industrial exploitation. On his images, workers work on sculptures of Alexander Calder. The art world does not escape the eye that the artist casts on work and working conditions.

SERRALONGUE BRUNO

(FR, 1968)

Rally against US imperialism and Iracq Occupation organised by Mumbai resistance

Ilfochrome print on aluminium, 2004.

The artist revives his kinship with the pioneers of photography through his use of photographic chambers. He questions the production, distribution and circulation conditions of the media image by marking the events that he chose to observe by marking his true presence. The notion of community guides his artistic work as he tries to restore the presence of a force that attempts at affirming its power as this image of a march against American imperialism in India testifies.

THIÉBAUT BORIS

(BE, 1981)

With Hendrick Goltzius (Dragon dévorant les compagnons de Cadmus)

mural drawing, 2016.

The work of Boris Thiébaut operates a synthesis between automatic drawing and engraving. Gestural freedom and technical mastery, short cut of the couple of passion and reason telescope one another to give form to an ancient figure that often deploys intermittently in the open space of picture rails or sheets of paper. For *Uchronias*, the artist creates a large mural drawing where the graphite traits, sometimes dense or light, show a detail of an engraving of Hendrick Goltzius (DE, 1558 – NL, 1617). It becomes a contemporary echo to the traditional and workers' mythologies illustrated by Constantin Meunier, Antoine Bourlard or Anto Carte.

VERMEIREN DIDIER

(BE, 1951)

Le Baiser

plaster sculpture, 1984.

The work consists of a moulding of the stand of Rodin's sculpture *The Kiss* and its cast, which is turned upside down on top. Apart from technical justifications, the stand boasts an important symbolic function: in the same way as a frame, the pedestal isolates the work from the world by placing it in another sphere, outside our immediate reach. Its function of magnificence imposes respect towards the sculpture, thus to the represented person (example: Meunier's *Hammerer*). The work questions the ideological function of the platform.

VON BRANDENBURG ULLA

(DE, 1974)

Curtain Diamonds

Patchworks of fabrics, 2011.

The work of Ulla von Brandenburg regularly reactivates past forms of expression: the painted panorama (like we find in *Waterloo*), the living painting, and the 8 or 16 mm films. Trained to stage design, she organised some exhibitions as dramas in stages, like in the *Passion of Christ*. The large curtains in colourful patchwork are reminiscent of the family of the artist and a way to dramatize the exhibition and question the cultural value of the object presentation model, but also to underline the key role of the spectator in the activation of works.

02 ELSEWHERE

Elsewhere, a title borrowed from a collection of poems by Henri Michaux, opens the eye onto the Other. This section envisages the relation to the otherness between circumspection, criticism, and exchanges, crossbreeding and fantasized projections.

ALIGHIERO E BOETTI

(IT, 1940 – 1994)

Untitled

weaving, undated.

The association Alighiero e Boetti, the name and first names of the artist gathered around the «e» (and in Italian) manifest the intent of associating the spirit that conceives and the hand that translates. The artist commissions his works from Afghan weavers, evoking the intersection and crossbreeding of cultures like spiritualities. Texts are read vertically, by series of 4 letters. They are sayings or poetic evocations in French, Arab or Italian.

BENHELIMA CHARIF

(BE, 1967)

Frederick Douglass / Harlem 1999

Ilfochrome classic prestige print after Polaroid 600 spectrum, 1999.

The Maghreb origin artist shown at the BPS22 in 2013 unceasingly questions notions of identity, memory, and forgetfulness and is fascinated by all that defines the notion of foreigner. These two photographs are part of his series on the New York neighbourhood of Harlem, where the artist lived for 2 years. Fascinated by the specificity, power and decline of the Afro-American culture and area that typifies it, the artist completes the series *Harlem on my mind: I was, I am*, initiating his experiences on snapshots. In a digitalized era, the artist chooses to work with a Polaroid 600 that will result in a very personal style.

BERNIER PATRICK & MARTIN OLIVE

(FR, 1971) & (BE, 1972)

Manmuswak

video, 2005.

The ordinary day of K., young African man living in France where he works as a security guard, seen through the successive metamorphosis as controlled into controller and as the relay he practices with other counterparts. Role-play, transformations, travesties ruling our daily lives. A critical questioning on identity and our capacity to see and accept the Other.

CHARLIER JACQUES

(BE, 1938)

Impressions d'Afrique IV

painting and objects, 1987.

In his works, the significance of images and written references - albeit familiar - always proves contradictory. The artist underlines the ideological manipulations that images can serve. This is an emblematic review of our media society that the artist summarises under an evocative title: «The Hell of Images». Yet humour and poetry prevent the work from being moralistic. The artist puts together a painting that evokes the exotic (positive) atmosphere of Africa: warm hues, burning skies, palm trees, etc. Conversely, the objects and portrait of Leopold II evoke the massacre of colonisation. The viewer is torn between contradictory sentiments.

CURLET FRANÇOIS

(FR, 1967)

Djellaba Nike / Djellaba Fila / Djellaba Adidas

synthetic fabric and silkscreen, 1998.

These works approach the issues of identity encountered by some young immigrants, shaken between two cultures, eastern (from their parents) and western (media). Using humour, Curlet attempts at synthesising the traditional djellabah with sportswear: the fabric is that of a football shirt, the buttons evoke trainers; the brands adorn the finished product. A social, economic and political paradox.

MICHAUX HENRI

(BE, 1899 - 1984)

Drawing, composition

China ink on Japanese paper, 1969-1970.

Poet and writer Henri Michaux starts painting in 1925 and develops a taste for calligraphy that pushes him to blend writing and drawing in his work. The music lover conceives his works like compositions where the writing becomes note, colour becomes sound and the whole forms a melody that draws - according to him - "the space within".

TOGUO BARTHÉLÉMY

(CM, 1967)

Congo Belge / Marc Dutroux From Belgium / We Are All In Exil

wooden sculpture, 2004.

The three «stamps» of Barthélémy Togo evoke the difficulties encountered by persons when crossing borders, where they are often arrested because of the presence or absence of a stamp on their passport, sort of delegation of a morsel of public authority. Their anthropomorphous form reminds us that there is very often a human being behind this administrative act, one that poses the gesture and one that suffers its consequences.

03 FRAIL NOISES

This smaller section exploits the new spaces of the BPS22. *Frail Noises* brings together a series of delicate works exploring fragility and evanescence whilst maintaining a tension inspired from the saliency of the drawn trait. The human body appears in filigree in the various works.

BUISSERET LOUIS

(BE, 1888 - 1956)

Yvette

drawing, undated.

Painter, draughtsman and aquafortist Louis Buisseret mostly composes neo-classical portraits and nudes where strong attention is given to the line. Influenced by the Italian painting of the Quattrocento, the artist tries to attain graphic, spiritual and technical beauty in his works. This refined and meticulous nude drawing evokes the body suggested in the sculpture of Bénédictte Henderick and falls within the scope of a timeless realism.

DEKYNDT EDITH

(BE, 1960)

Slow object 4

video, 1999.

Systematically operating from banal everyday experiments, Edith Dekyndt grasps particular poetic instants born from the random conjunction of objectively insignificant facts. In this series, the artist subjects various objects to a specific temporality. The fourth object, an elastic band, seems to escape the laws of gravity whilst a hand has just released it. Suspended, it seems to float without constraint. When the process is revealed (the action was filmed in a fish tank), the movement loses its mystery, unveiling the phenomenon in its plastic and poetic dimension.

ELUARD PAUL

(FR, 1895 - 1952)

L'Hystérie

photographic collage, circa 1928.

After the publication of his first poem in 1916, Paul Eluard joins the Paris Dadaists with whom he shares the radical contestation ideas. He then becomes, with Breton, Aragon and Soupault, one of the founding members of the surrealist group within which he will pursue his poetic work conjugated to an unwavering political commitment. In parallel, he realises collages and photomontages of the best surrealist vein, expressing his fascination for the female body.

GINIS SYLVIE

(BE, 1979)

Untitled

colour photographs on aluminium, undated.

Sylvie Ginis' series of works start off from old photographs. She selects snapshots taken during a family diner and chooses those with an unusual framing, or that boast an interesting colour or object. She takes the photo, draws it from its original context in the aim of revealing a trace of the past that everyone can make their own. Reminiscences build up, based on the memories of anonymous people.

HALLEZ GERMAIN JOSEPH

(BE, 1769 - 1840)

Scène mythologique (Nymphé protégeant un enfant)

mixed media on paper, undated.

Under the Austrian domination, official painter Germain Joseph Hallez paints portraits of great figures of the army and continued working on commissions of the same type after the French conquest. He also directed the Mons academy of fine arts. Hallez develops a refined style dominated by the pictorial genre of allegory. In this mythological scene, a nymph, deity generally associated to nature, protects a child. This sketch reveals the finesse of his drawing and contained lyricism of his gesture.

HENDERICK BÉNÉDICTE

(BE, 1967)

Untitled

sculpture, 1999.

From minimal forms and recognisable structures (here a table), Bénédicte Henderick patiently composes an extremely sensitive work, which generates a very intense intimate poetry. The immaculate starkness of the works, sometimes contradicted by bezels of reds, contradiction between materials, dialogue between the emptiness and tense lines all feed an intent oscillating between expressible and indescribable, exhibition and modesty, presence and absence, desire and repulsion, etc. Barely expressed or suggested reference to the body corroborates the intensity of the emotions transmitted.

LECOMTE YVES

(BE, 1974)

Espace flou (cheminée)

plaster sculpture, 2004.

At the origin of this piece: the photograph of a mantelpiece and the objects placed on top. Yves Lecomte then made a plaster sculpture based on the photograph. The elements presented on the chimney and the latter melt into one same object. The sculpture offers itself ambiguously, demanding to be observed and apprehended. This confusion is voluntary in the intent of the artist who attempts, through this process, to transcribe sculpturally a phenomenon linked to the image: the blur.

RANSY JEAN

(BE, 1910 - 1991)

Jongleur de feu

gouache, undated.

Inspired by the Italian masters of the Renaissance, Jean Ransy blends the antique world with medieval myths, the Latin spirit and the German art in hieratic artworks. He evokes strangeness by representing extremely detailed décors. The juggling figure echoes the video by Edith Dekyndt. In his sketches, Ransy displays a greater gestural freedom, a sensitivity that finds an echo in contemporary creation.

STEVENS ALFRED

(BE, 1823 - 1906)

Portrait de jeune fille

oil on canvas, undated.

The student of Navez in Brussels quickly moves to Paris where he will be a fashionable painter for a while. He soon becomes the society painter of the frivolities of the second Empire, while reacting, through the individualist modesty of the subject, to the heroic grandiloquence of romanticism. Although he rubbed shoulders with most of impressionists such as Manet and Bazille, he never gave into this new form of expression and remained loyal to his idealising realism, dominated by the trait that proved so useful to cleverly flatter his models with smiles bearing so many promises.

STEVEN FERNAND

(BE, 1895 - 1955)

Untitled

oil on canvas, undated.

Having trained at the Ecole Professionnelle de Mécanique (mechanics engineering college) and at Liège's fine arts academy, Fernand Stevens produced an art conciliating plastic modernity and his fascination for machinism. We can already feel the predominance of plastic rhythms at the detriment of motifs. These mechanical themes boast fragmented, isolated or condensed elements, becoming pretexts for virtuoso plastic compositions playing between figuration and abstraction.

04 METALLIC LANDSCAPES

Metallic Landscapes echoes the industrial development that shaped views across most of Europe. The large installation of American artist Banks Violette, *SunnO))) / (Repeater) Decay / Coma Mirror*, recalls the determining role of industrialisation and its decline in constituting national and socio-cultural imaginaries. Through these works, the industrial complex appears like a sort of Moloch, sanguine God that crushes in the same blindness ground (Hervé Charles, Pierre Paulus, etc.) and human bodies (Andres Serrano, Henry de Groux, etc.).

CHARLES HERVÉ

(BE, 1960)

Etna

photograph, 2000.

For many years, Hervé Charles has photographed close ups of lava flows. His photographs are then reproduced on both sides of large Plexiglas panels. Fixed at 5 cm from the wall, his works benefit from the falling light to light up from inside. By placing vertically the images that he takes close to the ground, the artist accentuates the formal and colourful presence of the elements. The lava flow evokes a wound, that of the earth where the men that dig it become exposed to its wrath...

DE GROUX HENRY

(BE, 1867 - 1930)

L'Événement tragique / Le Charnier (Courrières)

pastel, 1905 / pastel, 1906.

Son of realist painter Charles De Groux, Henry De Groux differs from his father through the lyrical emphasis with which he expresses his sense of tragedy. Dramatic scenes of social life such as *L'Événement tragique* are perfectly in line with the spontaneity of his pastel works where we can sense the raw sincerity and violence of his tormented vision.

DESMEDT EMILE

(BE, 1956)

Croûte

clay, paper and tinned steel, 1996.

After training as a ceramist, Emile Desmedt quickly moved on to other materials to elaborate a repertoire of spiral forms that founds his plastic language. The cracked textures of this clay sculpture echo the wounded landscapes of Paulus or the researches on the matter of Michel Frère. The artist projected coal dust on the surface of the sculpture in one direction in such a way that we get the impression that it changes colour as we circle it.

FRÈRE MICHEL

(BE, 1961 - 1999)

Constable England II

oil on canvas, 1993.

In an era when painting seemed to be declining under the assault of other supports, Michel Frère gave it back all its expressive energy. Starting from compositions of landscapes, he adds thick pictorial layers to deliver a veritable composition of matter. Sliding from representation to presentation, from image to expression, his extremely nuanced paintings from a colour perspective appear like an actualisation of the thematic of landscapes.

FOURMOIS THÉODORE

(BE, 1814 - 1871)

Etang de Beloeil

oil on canvas, 1871.

This landscape artist is amongst the first to champion painting outdoors. He was a member of the Tervuren School, the Belgian equivalent of the Ecole de Barbizon (FR) founded by Hippolyte Boulenger. The movement breaks away from academism to encourage a realist art form inspired by nature. Fine observer, Théodore Fourmois stood out through his representation of trees and the importance he grants to light effects in his paintings to confer them with a glowing and delicate aspect.

PAULUS PIERRE

(BE, 1881 - 1959)

Les Hauts-fourneaux

oil on canvas, undated.

Alongside Hervé Charles' photography, the works of Paulus reveal the painter's exploitation of Christian glorified suffering transposed to the universe of workers. Conversely to a more politically committed artist like Maximilien Luce, who is absent from the provincial collections, and without the formal power of a Meunier, Paulus confers his workers a moral greatness that withdraw them from their situation. Another favourite theme of the artist is the flamboyant industrial landscape, which betrays his fascination for industrialisation that he expresses in the thickness of the pictorial matter.

SERRANO ANDRES

(US, 1950)

The Morgue: Rat Poison Suicide II

photograph, 1992.

Andres Serrano owes his success to his provocative photographs (death, sexuality, religion). The shock results from the confrontation between the beauty of the image and the harshness of the chosen theme. The formal perfection of the image would have us forget its content if the violence of the latter did not surge powerfully. *Rat Poison Suicide II*, a photograph of a foot scarified by the effect of the poison evokes images of Christ: stigmata, shroud, etc. It also recalls the paintings of martyrs (such as Anto Carte's *San Sebastian*).

PSJM

(ES)

Corporate Armies

Video animation, 2008.

Spanish collective PSJM created this animated film following a speech in which Vladimir Poutine expressed the wish to see private societies contribute to the fight against terrorism by financing the army. The film stages private armies (truly «sponsored») assembled following a vote for a law authorising the «self-defence of societies» who are fighting to death.

VIOLETTE BANKS

(US, 1973)

Sunn0))) / (Repeater) Decay / Coma Mirror

installation, 2006.

In his installations, Banks Violette enjoys confronting teenage culture references with minimalist forms. Originally from a region that gets its wealth from salt extraction, Violette plays with the white colour of salt that testifies of the decline of the saline industry in the seventies. The constant contrast that the artist operates between white and black finds a special echo in Charleroi. The black coal that symbolises the flourishing past is also – like the white salt – an evocation of the crisis endured by the city since the successive closures of the mining industries. The iconography linked to heavy metal underlines his work, and the title of this piece refers to American drone metal band *Sunn O)))*.

05 NEO-GOTHIC

With his references to contemporary music (drone metal, heavy metal, etc.), Banks Violette's installation sends us back to the industrial landscapes of the *Metallic Landscapes* section and opens the *Neo-Gothic* part that presents contemporary subculture as the shared point of various works, thus posing the possibility of another history of art.

BAES RACHEL

(BE, 1912 - 1983)

Cimetière de banlieue

oil on canvas, 1944.

Self-taught artist Rachel Baes was close to the surrealists without having ever been part of a group. She served as a model for René Magritte's *Schéhérazade* painting (1947). In 1940, after the brutal death of her husband Joris van Severen (Flemish nationalist founder of fascist movement *Verdinaso*), she marks a radical change in her work and stages young girls in a fantasy universe.

DUMONT GILBERTE

(BE, 1910 - 1989)

Dessin original pour le tableau *Les Anniversaires*

pencil on paper and collage, 1969.

After a fauvism period, Gilberte Dumont evolves towards a more poetic direction and actively participates to the modernist renewal by integrating the group «L'Art vivant au pays de Charleroi» (living art in the Charleroi country) founded in 1933. Her paintings are in the line of the new German objectivity and although hyperrealist, are also tainted with onirism and magic.

FABRE JAN

(BE, 1958)

Untitled

sculpture, undated.

Protean artist renowned for his theatre, Jan Fabre delivers a small sculpture filled with mystery. In a miniature guardhouse, a staircase leads to nowhere. The proportions and forms are of little help: the work opens on an enigma further accentuated by the obsessional character of the surface covered in Bic pen.

GENGENBACH ERNEST

(FR, 1903 - 1979)

Le Poète Surréaliste Gengenbach "Le Pape Du Satanisme" / Le Moine et les Sirènes / Judas Vampire Surréaliste / Nuit Mystique / Adieu Satan / Des Ténèbres Sataniques à l'étoile du matin / Le débat sur l'Eternel féminin est ouvert / Est-ce la fin du surréalisme ?

Collages, circa 1950.

Having become a man of the cloth despite himself, Ernest Gengenbach is expelled from the institution and from his family after a love affair. He flees this universe and writes a letter to the *Révolution surréaliste* that will be published in 1926. He is known for his apparitions in a cassock in the various activities linked to the surrealist movement. Although Gengenbach privileges writing, he will also create some collages filled with mysticism and occultism mostly directed against the church.

GRAVEROL JANE

(BE, 1905 - 1984)

L'Eternel retour

oil on canvas, 1955.

In 1949, encouraged by René Magritte, Jane Graverol enters the circle of Belgian surrealists. She meets Marcel Mariën who will become her companion. With Mariën and Paul Nougé, she found subversive and anticlerical magazine *Les Lèvres nues* in 1954. In this painting, she revisits the thematic of the vanitas and plays with the ambiguity between reality and fiction by staging skeletons.

KOESTER JOACHIM

(DK, 1962)

Morning of the Magicians

film, 2006.

Joachim Koester loves documenting events that were not preserved in the great history to make them resurface in the collective memory. In this film, he comes back to the traces of a house in Sicily, where Aleister Crowley and his worshippers lived in the early twentieth century. The leader of a sect believing in black magic and using drugs and obscure rites, Crowley called the house «Abbey of Thelema» in a homage to Rabelais who used this name to describe an ideal community in his book *Gargantua* (1534). The artist blurs the tracks by toying with dream and reality, documentary and fiction, in an attempt at establishing the foundations of a new visual language.

LEFEVER FRÉDÉRIC

(BE, 1965)

Calais (F), 2001 (Minck)

photograph, 2001.

Frédéric Lefever shoots the façade of a Calais fish hall surmounted by the inscription Minck. The word refers to fish auction markets or «minque», destined to sell the fish to retailers. The word «Minque» («Minck» in Tournai) comes from the flemish «Mijn», i.e. «mine», uttered by the buyer when the crier reaches a price that suits him. *In extenso*, buying fish in an auction market became «minquer» and we suppose that the expression was exported to the Nord Pas-de-Calais region. This now-closed fish hall evokes a still life.

LEFRANCQ MARCEL

(BE, 1916 - 1974)

Anita

photograph, 1947.

Amateur photographer Lefrancq took part to the activities of the Hainaut surrealist group from 1938. He grasps instants of reality when this «worrying strangeness» of things known, characterising surrealism, appears. From this doll made of very suggestive poor materials, Lefrancq draws a photograph instilled with anguish. The eye of the doll, turned to the outside, suggests something mysterious, hidden, that the spectator unconsciously invents.

RANSY JEAN

(BE, 1910 - 1991)

Projet pour le banquet / Projet pour le trou du souffleur / la forêt de l'homme armé / la voie douloureuse / le poète à la boucherie / sans titre (paysage au petit dragon rouge) / impressions romaines

sketches – 1954, circa 1970.

Inspired by the Italian Renaissance masters, Ransy evokes strangeness by representing extremely detailed décors. Insensitive to the art currents of his era and voluntarily «traditional», he composes silent scenes where the human figure disappears little by little to the profit of hieratic figures and elements of décors with extremely precise details. More spontaneous than his oil paintings, these sketches camp Gothic landscapes that would not be out of place on the covers of hard rock bands records.

06 BLACK SUN

Important corpus of the Hainaut Province collection, the representation of women are approached in the last section, entitled *Black Sun*. Between classically macho painting and critical perspective, emanating from women and men artists, this section questions the eye cast (or the blindness!) by men on women.

ALVES MARIA THEREZA

(BR, 1960)

Beyond the painting

video, 2011.

Identity is at the core of the intent of Maria Thereza Alves. She constantly tools to question our beliefs from investigations that she carries out over social and cultural phenomenon. For this video, 30 women go back to the history of the female nude from the 17th to the 19th century by reinterpreting postures of French painting. Through this means, Alves questions the representation of female bodies and the fantasies attached to them.

BERLANGER MARCEL

(BE, 1965)

Moss

acrylic and oil on fibreglass, 2010.

The art of Marcel Berlanger is an art of revelation in the photographic sense of the term. It consists in delivering an image and unveiling its pictorial origin. Often perceptible at first glance, the chosen motif is not irrelevant; it results from a whole of formal and symbolic preoccupations. Motif, matter and manner are irremediably associated. The fibreglass support accentuates the tactile presence of the work, although it reduces the thickness. Fashion icon Kate Moss, fag in mouth, topples over in the field of normality, away from the clichés of female representation.

BOCH ANNA

(BE, 1848 - 1936)

Retour de la messe par les dunes

oil on canvas, undated.

Born in the rich Boch dynasty, Anna Boch acts as a patron to support the most innovative artists of the era. After meeting Théo Van Rysselberghe, she will launch into a pointillist phase in 1888. Her painting is characterised by her heavy use of the colour purple. This work falls into the maturity of her pointillist period. It privileges the free and airy touches without using any form of systematism in the gesture. In 1911, Anna Boch is honoured during the Salon d'art moderne of the Charleroi exhibition that took place in the current buildings of the BPS22.

BÜRNER SUZANNE

(DE, 1970)

50.000.000 can't be wrong

video, 2006.

This video compiles scenes of hysteria provoked by a star that never appears. These scenes seem to have been shot in the sixties. The fans alone are shown, as they represent a new social group with behaviours previously unseen. However, the identity of the star is suggested in the title *50 000 000 can't be wrong*, a reference to the commercial process used by the promoters of Elvis Presley to boost album sales by using the argument of sales figures. The scenes of hysteria attest to the potential «revolution» that the King represented, particularly in his grinding movements judged obscene. But they also testify of the danger that a person boasting such emotional power over crowds may have, merely ten years after the end of the Second World War.

CAHN MIRIAM

(CH, 1949)

Nach Diane Arbus

oil on canvas, 2012.

The artist, who always privileged large formats, started by using charcoal and chalks. In the early nineties, Miriam Cahn moves towards oil painting, which characterises her work today. Still under the influence of May 68, the artist falls into the scope of a feminist body of work, offering a new expression of the body. She questions the role of the body in the cultural and social life and broaches humanity in its physical integrity. Her singular paintings give off an emotional force and powerfulness.

DEVOS LÉON

(BE, 1897 - 1974)

Nu couché

oil on canvas, 1934.

Leader of the Mons School and focusing on the human body, Léon Devos cleverly conciliates the rigour of the trait and «cloudy» effect of his palette in this nude. His *nu couché* is a classical composition of art and image: the obviously naked woman offers herself to the eye of the man, who is in the position of a voyeur. Feminist artists will speak out against this type of composition.

CÉCILE DOUARD

(FR, 1866 - 1941)

La Hiercheuse

oil on canvas, 1896.

Using the pseudonym Cécile Douard, Cécile Marie Augustine Leseine works as a painter, musician, sculptor and writer whilst she resides in Mons, where she attends the fine arts academy – then directed by Antoine Bourlard – as a free student from 1883-1886. Her works highlight the harsh labour of women but while they avoid any form of pessimism, they are a long way from bathroom scenes and other «elegant society women» depiction. The Walloon word *Hiercheuse* designates women tasked with pushing carts of coal and those who collected inferior quality fuel on the coal heaps before selling it. Douard loses her sight at the age of 33 and moves on to teaching, music, writing (fed from her many travels) and sculpture.

EVERAERT PATRICK

(BE, 1962)

Untitled (noir)

digital prints on photo paper, 2001.

Patrick Everaert makes photographs from images reworked on a computer to produce visual impossibilities reminiscent of René Magritte's. He refuses to give into the brutality of this «aesthetic of the fragment and the shock» characterizing Dadaist or surrealist collages, in the same way as he stands against the affective or provocative overkill that technology allows today. His images demand a lengthy contemplation. From the black background, a naked woman stands out, touched by the arm of a man whose arms is pointed by another female.

GIBON MARCEL

(BE, 1910 - 1975)

Femme à sa toilette

oil on canvas, 1937.

Painter, drawer and engraver Marcel Gibon is famous for his watercolours. In 1933, he is one of the founding members of the «Art vivant au pays de Charleroi» (living art in the Charleroi country) created in reaction against a nude by Gustave Camus on the occasion of the annual artistic and literary circle of Charleroi. The intent of the group consists in breaking with a classical vision of art. This painting plunges the viewer into the intimacy of the character and tries to go beyond the traditional female representation. The apparent spontaneity of the scene is contradicted by the stereotyped pose of the woman who unveils the stages of creation of the work and frozen pose of the model.

GOMMAERTS FERNAND

(BE, 1894 - 1975)

La Robe rouge

oil on canvas, 1931.

Fernand Gommaerts worked in Anto Carte's workshop for two years and took an active part in the activities of the *Cercle du Bon Vouloir* aiming at promoting artistic creation in Mons. Founded in 1895, the circle remains active to this day. The intimate painter mostly realises landscapes and portraits, granting huge importance to the drawing. This painting privileges the expression of the character, by ridding the context of the portrait and creating a mysterious climate through its minimalism. The artist's work is also characterized by the juxtaposition of richly and audacious solid colours, such as the red of the dress that visually marks the painting.

KRUK MARIUSZ

(PL, 1952)

Untitled

installation, 1992.

From everyday objects, Mariusz Kruk makes installations made of strange sculptures and where «spoken words» take centre stage. His plastic language, based on subjectivity, puts in place a fiction that he describes as a sort of fantasy realism. Kruk tells takes where everyday objects become symbols, taking on the role of absent persons. The shoes of this work impose themselves on the clothing that is as flowery as that of predator. The mechanism gives out a sensation of unease by evoking a rape scene.

RUPTZ

(BE)

Untitled

poster, undated.

Between 1976 and 1978, the members of the Ruptz group (Marc Borgers, Anne Frère and Jean-Louis Sбилle) realised a series of interventions placing the group at the crossing of then-emerging practices: video art, performance, body art, multiple photographs, artist editions, sociological even aesthetic art of communication. These works boast an unprecedented radicalism in Belgium. This poster on which a text is attached (excerpted from *Faustine Surface* published by Yellow Now) recalls the narrative art and impresses by its plastic strength.

SHERMAN CINDY

(US, 1954)

Untitled. #118

photograph, 1983.

Cindy Sherman takes photographs in which she stages herself wearing costumes and make-up and clad in traditional clothes, determined by a characteristic décor: each of her images represents a type of woman in a given significant context, undividable from the representation that the (often macho) western society casts on her. In this way, she questions a series of values relative to the objectivity of photography, the unity of the work, subjective implication of the creator, voyeurism component of the amateur, etc.

TAPTA

(PL, 1926 - BE, 1998)

Impatiente

steel and rubber on wheels, 1995.

After working on sculptural textile works for a long time, Tapta started using synthetic rubber as the basic material for her works. She then started offering mobile geometric compositions spreading out onto the ground, according to the place where they appear, no longer vertically, like most sculpture works. Sometimes sinuous, sometimes curled up, this structure underlines the possible psychological states generated by a space.

WARHOL ANDY

(US, 1928 - 1985)

Marilyn

silkscreen on paper, circa 1967.

The pope of Pop Art and most renowned artist of the 20th century needs no introduction. His *Marilyn* were reproduced so many times that they are better known than any other image. This is the reason why this work is worthy of inclusion in a public collection. Everywhere the image makes sense: it manifests a transformation in the status of woman: the latter is no longer just an image.

WÉRY MARTHE

(BE, 1930 - 2005)

Écritures

ink on paper, 1981.

First inspired by minimalist painting, her work developed in a specific approaches of the components of the painting in the seventies. This piece is the handwritten reproduction of a text by Gertrude Stein entitled *Composition et explication* and one of the few legacies of Marthe Wéry's lifelong feminist preoccupations. The artist was a close friend with Quebec writer Françoise Collin, with whom she made an artist book.

As a whole, the exhibition invites the audience on an original experience to discover the history of art not as a linear, fixed tale, but as an arborescence with endlessly growing and ramifying branches. Imagining other starting points and perspectives, *Uchronia* proposes singular stories composed by the position of various works.

UPCOMING EXHIBITIONS

MARTHE WÉRY

POSTPONED TO
25.02.17 > 21.05.17

WORKS, DOCUMENTS AND STUDIES IN THE COLLECTIONS
OF THE HAINAUT PROVINCE AND THE BPS22

18.06.16 > 04.09.16

A major Belgian artist of the second half of the twentieth century who enjoyed international recognition, Marthe Wéry (1930-2005) produced a rich, rigorous body of work exploiting the possibilities of a non-figurative painting.

In 2012, a large donation of the family to the BPS22 enriched a collection that already boasted several large pieces that had been acquired gradually by the Hainaut Province. The exhibition thus offers an overall vision over her entire work and that comprises key pieces as well as many rare and never seen before documents. An essential (re)discovery !

PANORAMA

COLLECTIONS OF THE HAINAUT PROVINCE AND THE BPS22

24.09.16 > 22.01.17

The last exhibition of the year around the collections of the Hainaut Province and the BPS22 presents a selection of works echoing the notion of landscape and, more generally, the environment, setting, panorama, whether the latter is real or imaginary. From different intentions, *Panorama* offers a sensitive experience of the individual in relation with his spatial context, faraway from any resolve of representation.

METAMORPHIC EARTH

NADINE HILBERT & GAST BOUSCHET

24.09.16 > 22.01.17

Over the past few years, Luxembourg duet Nadine Hilbert and Gast Bouschet have developed a multifaceted body of work at the crossroads of several media (video, photography, sound, etc.) and disciplines (visual arts, music, dance). In *Metamorphic Earth*, immense video projection and complex sound constructions plunge the spectator in a bewitching universe where he loses his physical marks and where fascination clashes with anxiety.

The exhibition questions the metamorphosis of the planet, the role of Man and his place in the cosmic order, induced by the intense physical and emotional experience offered by the artists.

UCHRONIAS

COLLECTIONS OF THE HAINAUT PROVINCE AND BPS22

27.02.16 – 29.05.16

The Museum is open from Tuesday to Sunday, from 11 am to 7 pm.
Closed on Mondays, 25 December and 1 January.

Rates: 6€ / seniors and groups: 4€ / students and job-seekers: 3€ / children < 12 years: free.

PROGRAMME AROUND THE EXHIBITION

Guided tours and workshops for groups on reservation.

Philosophical Teatimes
20.03.16 / 24.04.16 / 22.05.16
2.30pm

Interférences - Creative Workshop for children
04.04.16 > 08.04.16
from 9.30 am to 4.30 pm

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