

# ELNINO76

JOLLY ROGER

# LETTRES DE MISARCHIE (MISARCHIST LETTERS)

CHARLEROI-CHICOUTIMI

# ÉTÉ CARBONE

LA COLONIE DE VACANCES

# MERCI FACTEUR ! (THANK YOU, MR POSTMAN!)

# MAIL ART #3

METALLIC AVAU & BEN TRIPE

## EXHIBITIONS

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19.06 > 12.09.2021



VISITOR'S GUIDE



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**MERCI FACTEUR !**

**[THANK YOU, MR POSTMAN!]**

**MAIL ART #3**

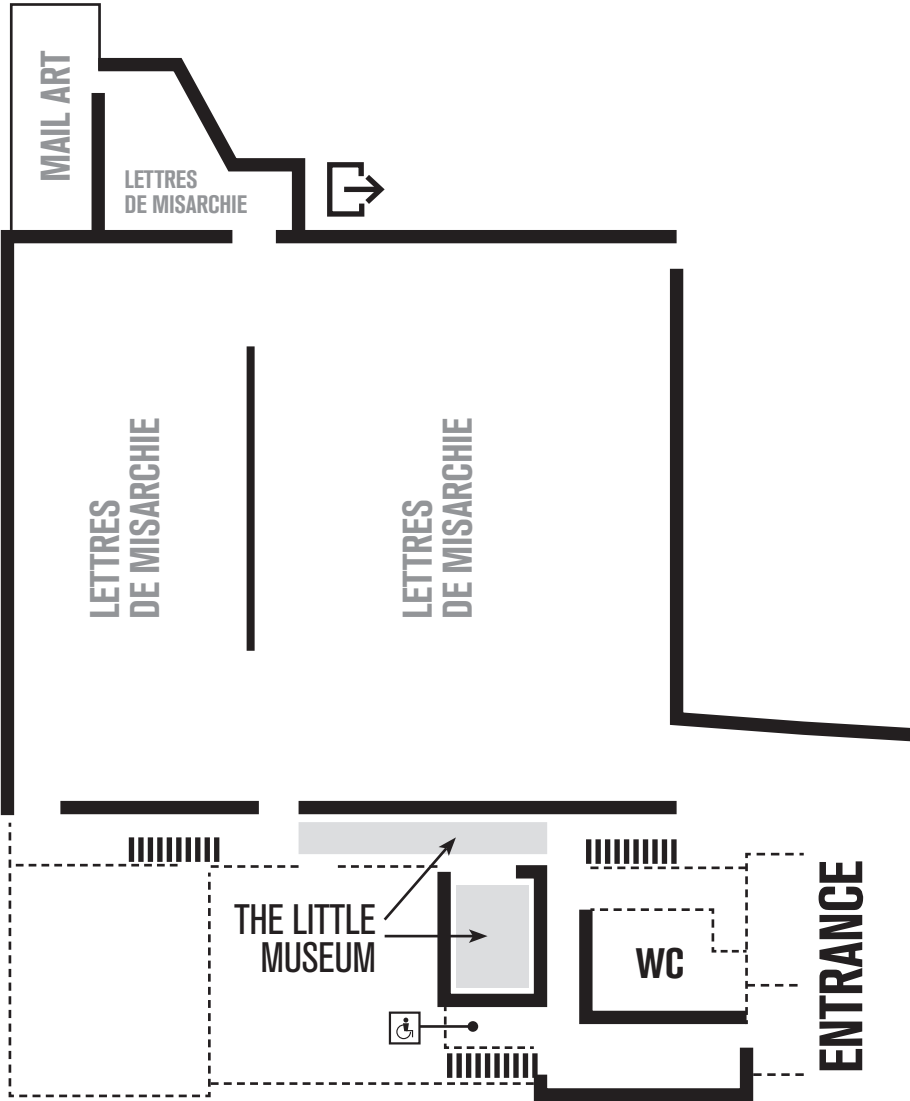
METALLIC AVAU & BEN TRIPE

**45**

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# GREAT HALL

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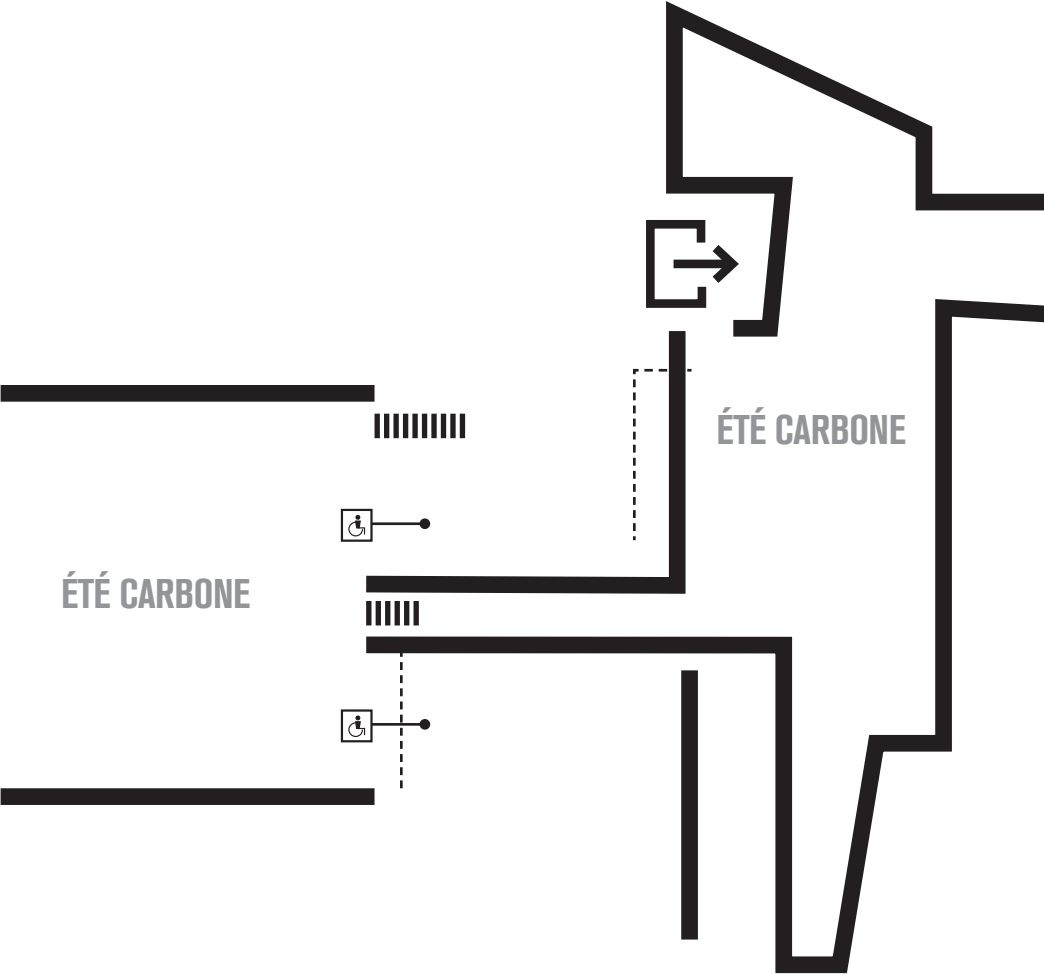
# PIERRE DUPONT ROOM

0



# MEZZANINE AND PODIUM

+1



# PIERRE DUPONT ROOM

+1



# ELNINO76

## JOLLY ROGER

PIERRE DUPONT

ROOM

GROUND FLOOR

+1

### ELNINO76

The artist's pseudonym is derived from the combination of *el niño*, the Spanish word for child or kid, and 1976, the year he was born. For him it is about keeping the adult world at arm's length. The name also suggests the climate event caused by significant temperature changes, warming the surface of the Pacific Ocean. The artist uses it to describe his approach as a disruptive element as well as a metaphor for piracy.

ELNINO76 claims this relationship to piracy and shows his new creations under the symbol of the Jolly Roger.

ELNINO76 has been drawing since he discovered the comic books by Joseph Gillain, nicknamed Jijé, as a child. The content didn't interest him much but he was fascinated by the quality of the drawing by the instigator of the Marcinelle school, which influenced a whole generation.

He got his first skateboard, an aluminium cruiser, around the age of eight. He discovered graffiti through skateboard culture. It was a dive into a rich graphic universe and also the opportunity for many meetings and first journeys. The artist honed his technique and style primarily in the world of Belgian graffiti, always within the group dynamics so essential to his practice. He is also a member of several street art communities: KSA (Brussels), ICS (Charleroi), and OBNP in Brazil.

ELNINO76 studied art but explains that his real education came from the Californian magazine *Transworld Skateboarding*, along with the streets, abandoned lots, and work experience.



# THE EXHIBITION

Consisting primarily of new productions, the exhibition is built around the Jolly Roger, the most famous of the pirate flags. The Jolly Roger is made up of two crossed tibias beneath a skull. All on a black background. Its first appearance dates to 1700.

The black flag invited the targeted vessel to surrender unconditionally to avoid deaths and injuries. But if battle was to be joined, a flag nicknamed the *Joli Rouge* (the Pretty Red) was hoisted and signalled that none would be spared. There are several hypotheses as to the origin of the term Jolly Roger, the most plausible being that *Joli Rouge* entered the English language and gave us the name Jolly Roger. Since the 18th century and still today, the term Jolly Roger is used to designate pirate flags.

The skull and tibias – generally found on this flag, though there are variations where the skull is accompanied by sabres or an hourglass – were symbols used by some European armies in the 15th century that the pirates adopted. These elements represent death as well as alluding to the hopelessness of the human condition as a kind of *memento mori*, which is Latin for “remember that you will die.”

# PIRACY

*Memento mori* is also a motto adopted by ELNINO76. He likens his approach to piracy as a quest for freedom, travel, and camaraderie, as well as the rules and codes linked to graffiti. These rules give rise to marginalised practices often associated with vandalism.

For this exhibition, ELNINO76 has propagated his acts of piracy at the BPS22, notably by appropriating communication media. The poster, invitation card, and website have been taken over to free them from the museum and its usual codes. For the artist this is also about claiming what is owed to artists, who often have to wait for an invitation from a museum to exhibit their work. In this sense, graffiti artists, thanks to their open-air productions, are freed from cultural institutions (even if they partly depend on them these days). They also demand a democratisation of art that echoes the pirate endeavour to establish a more egalitarian system. We can understand this motivation all the better knowing that, during the golden age of piracy (17th and 18th centuries), pirates were recruited from among the most disadvantaged in society and that piracy was often the only alternative to starvation.

# THE WORKS

ELNINO76's work is mainly informed by popular culture and counter-culture. He primarily reinterprets, parodies, and reappropriates comic book or cartoon characters; he hijacks them from their contexts to immerse them in his own. He plays around with breathing fresh life into characters, who become real mascots and fellow travellers.

These works bear witness to the panoply of techniques used by ELNINO76, as well as the feat of his artistic works which tend to merge into a sports-like performance due to their scale in particular.

## GROUND FLOOR

### ***REALM OF ETERNIA***

2021

This installation is a reinterpretation of Castle Grayskull in *Masters of the Universe*. Originally a range of toys sold by the Mattel brand from 1981, *Masters of the Universe* was transformed into a now cult animated series in 1984, the main protagonists of which were He-Man and Skeletor.

The artist was fascinated by *Masters of the Universe* as a child. He has recreated the entrance to the castle on a human scale. The tower summits are customised to form aerosol cans, a reference to his graffiti practice. A skull overhangs the entrance. This is ELNINO76's recurring symbol that he associates with piracy as well as with the toxicity aerosol cans. He elicits this motif in his work like a mantra, reminding us that we must live life to the full here and now.

The title, *Realm of Eternia*, refers to the planet, both futuristic and medieval, of this heroic fantasy series. It is here that Castle Grayskull, so coveted by Skeletor, is located. Prince Adam protects the castle and when he raises his sword and speaks the phrase "By the power of Grayskull!", he transforms into He-Man and becomes the most powerful man in the universe, striving to bring about justice.

## **BANANA SPLIT**

2021

## **RATOS DE PORÃO**

2021

## **NEIGHBORHOOD WATCH**

2021

These three paintings created for the exhibition revisit the theme of vanities (allegorical representations of death). This pictorial genre belongs to still life and highlights *Memento mori* through its representation of inanimate objects infused with symbolic value.

In his work, the artist takes up these objects typical of vanity paintings, such as partially burned candlesticks, a skull, or a book, with which he juxtaposes references to his artistic work and his everyday life. In the three paintings, we also bear witness to the mutation of objects and sinister transformations.

The artist has also combined several materials and techniques to achieve pictorial effects belonging, in particular, to the glazing peculiar to oil painting. The line is deliberately not clean because he wants it to be living, close to the effect obtained with a pencil. To achieve this effect, ELNI-NO76 had to measure out the pressure he put on the aerosol can sprayer. Some parts of the paintings are constructed in a “Tattoo flash” style, originally a design that was part of tattooists’ repertoires, easy to draw and quick to tattoo. The artist thus juxtaposes several designs and his paintings work as a riddle that we are free to interpret.

These works are a mixture of cultures and techniques that the artist has reappropriated to humorously share his view of the world.

### **FROM LEFT TO RIGHT:**

In *Banana split*, beside the human skull – an unmissable component of vanity paintings – is the famous bust of *David* by Michaelangelo in the process of transformation, just like the child character with the red head who has become diabolical. There is also a water pipe and a banana skin, characteristic of the fall gag. But the banana is above all a graphic icon of 1960s pop art evoking our consumerist society. The blending of periods, references, and styles works to consider the hopelessness of earthly life.

In **Ratos de Porão** a pirate Mickey Mouse dies and transforms into a sewer rat while two ghosts contemplate the scene and a smiley face is literally melting and mutating towards death. ELNINO76 also shows a dandelion – the one he sees when he opens his studio shutter a crack – that he uses in his tags. The universe of Disney's Mickey Mouse is clearly in ruins and is part of an unhappier reality referring to the punk, trash, and hardcore universe of the Brazilian band Ratos de Porão (Basement Rats), whose name inspired the work's title. But he also refers to the town of Charleroi and its darkest aspects – substance abuse and rundown neighbourhoods – even if the artist is particularly attached to his town, which he defends and finds extremely friendly.

**Neighborhood watch** depicts a break-in scene with an artificial set. Numerous objects have been ransacked, including the bust of *David*. A flicked-away cigarette starts a fire and a strange sandwich is stuffed with a cobra with a severed head. There are also the witch's hand and the poison apple from Snow White, transformed here into a skull masking a smiley face. The scene is interspersed with psychotropic drugs and becomes contradictory with regard to its title since one of the characteristics of these substances is to significantly reduce awareness.

## **MIKET 2**

2021

ELNINO76 seizes the highest picture rail in the museum to create a fresco that alludes to his street creations. He couldn't countenance an exhibition at the BPS22 without invading a wall in the minimalist white cube of contemporary art. Here we find his talismanic character, Mickey Mouse, created in 1928 and the ambassador of the Disney universe. The artist reappropriates and reinterprets this figure. Under his gaze, the famous mouse is transformed into a rat. Mickey's fun and happy world slips into a darker and harder universe linked to the artist's environment, but still imbued with a schoolboy humour.

Rebaptised Miket, the artist's sewer rat mocks death and steps over an open-mouthed skull with the sole goal, an existential scream, of endlessly sketching the ELNINO tag. This fresco assumes that the character is simply an incarnation of the artist, allowing him to tirelessly create, play, and express himself.

## **MIKET**

2021

## **POMME**

2021

These two paintings were created before the three imposing works displayed on the ground floor. On one of them, the artist-Miket (identifiable by the trainers belonging to the graffiti artist) paints on a wall, cigarette in his mouth. On the other one, we find elements like the bust of *David*, the witch's hand holding Snow White's apple, and the mesh that are, moreover, developed in the large *Neighborhood watch* painting displayed on the ground floor.

## **BLACKBOOK**

n.d.

The blackbook is the notebook in which a graffiti artist is meant to keep all of their drawings. This material is, in theory, concentrated in a notebook that identifies a graffiti artist's style; its advantage is that it can be abandoned at a moment's notice in the event of arrest.

These drawings and sketches show what happens before an outdoor graffiti, the research carried out between creations or simply the constant need to draw. They reveal the artist's teeming graphical universe as well as the multitude of ways of portraying his ELNINO tag with very diverse graphics.

Two blackbooks are displayed in the showcase with various objects dear to the artist that are part of his collection or that make up part of a stolen treasure.

# ÉTÉ CARBONE

## LA COLONIE DE VACANCES

PIERRE DUPONT  
ROOM  
+1

### THE EXHIBITION

*La Colonie de vacances* [The Holiday Camp] is an exhibition designed by the team from *Papier Carbone* [Carbon Paper], Charleroi's festival of the printed image. Created in 2016 by Corinne Clarysse and Nicolas Belayew from the *6001 is the new 1060* collective in collaboration with the BPS22 and Le Vecteur, the *Papier Carbone* festival aims to showcase artists, publishers, and collectives working with the printed image and desk-top publishing. It takes the form of a fair and different events. Cancelled for the second year running, *Papier Carbone* has now become a summer festival called *Été Carbone*.

For *La Colonie de vacances*, the festival team has chosen to invite four collectives: Le Marché Noir (Rennes, France), Silex Éditions (Rabastens, France), Fémixion (Brussels), and Team Grafik (Brussels-Anvers). The artists gathered here use and approach the printed image with unique, poetic, political and/or offbeat perspectives. Their works illustrate the often overlooked richness of this universe that groups several disciplines and areas of expertise: illustration, graphic arts, engraving, Risograph printing, screen printing, bookbinding, etc.

Some printed works on display at the *Été Carbone* exhibition. Elements of *La Colonie de vacances* (signs, posters, screen prints, fanzines, and publications) are on sale at the museum reception. The prices are provided in this guide.

## THE PAPIER CARBONE WALL OF FAME

Beyond the four collectives, the festival team has invited 50 or so artists from its network to create an image, on-site or remotely, linked to the ambiance of this unique summer; a way of getting together even if physical reunions will still have to wait a while. The visuals were then printed by Risograph, a technique at the crossroads of screen printing, photocopying, and off-set printing, which allows artists to work with intense colours but which also introduces small defects and a little randomness into the set-up of the layers. The result is a large contemporary illustration patchwork called the *Papier Carbone Wall of Fame*.

These posters are for sale at **10€** for each or **150€** for the complete portfolio with a frame.

1. Tusseki
2. Grégory Le Lay
3. Silex Éditions
4. Paul Marique
5. Raphaël Van Lerberghe
6. ML\_Skulleton
7. Ivonne Gargano
8. Golden Pussy & Silver Dick  
(Alice Mathieu & bastidrk)
9. Supercoherent Printing co.
10. Catherine Patout
11. Mehdi Beneitez
12. Rébecca Moreau Zieba
13. delagerie
14. Pierre Lefebvre
15. Maud Dallemagne
16. Anthony Folliard
17. Yann Peucat
18. Charlotte Crash
19. Hélène Souillard
20. Jango Jim
21. Emeric Guémas
22. Nicolas Belayew
23. Jérôme Considérant
24. Bande De
25. Jean Guichon
26. Céleste Meylan
27. Atelier oasp
28. Maud Samaha
29. Postindustrial Animism
30. Phileas Dog
31. Filippo Fontana
32. sarah d'haeyer
33. Grégory Le Lay
34. Jean-Bon
35. Mathilde Aubier
36. Antoine Ronco
37. Le syndrome de la page colorée  
(Aude Fourest & Émilien Masseau)

5	6	7
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15	16	17
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35	36	37
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45	46	47
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38. élo
39. Philipp Schultz
40. Margot Bernard
41. Macula Nigra
42. Hélène Drénou
43. Terava Jacquemier
44. Les Concasseurs



	1	2	3	4		
8	9	10	11	12	13	14
18	19	20	21	22	23	24
28	29	30	31	32	33	34
38	39	40	41	42	43	44
48	49	50	51	52	53	54

- 45. Zad Kokar
- 46. Forgeries
- 47. Fabrice Pellé
- 48. Camille Carbonaro
- 49. Jennifer Hugot
- 50. Léonie Macquet
- 51. Corinne Clarysse

- 52. Marika Giacinti
- 53. Fémixion
- 54. Éditions Aimant

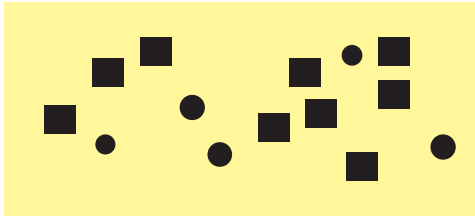
# LE MARCHÉ NOIR

Rennes (FR)

*Le Marché Noir* is an association created in 2012 in Rennes, France, on the initiative of four artist collectives (Atelier du Bourg, Atelier Barbe à Papier, Atelier L'Imprimerie, and La Presse Purée) passionate about current forms of experimentation in the graphic arts, desk-top publishing, and artisanal printing techniques. Today this association counts 15 or so artists.

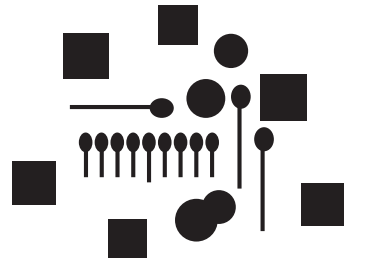
Every year since its foundation, *Le Marché Noir* has organised a desk-top publishing festival in Rennes, a participatory event open to everyone where it's possible to meet independent desk-top publishing stakeholders, attend staggered demonstrations of the printing arts, and discover artist or collective exhibitions that experiment with print techniques every day. It's the Breton cousin of *Papier Carbone*, so to speak.

Since 2015, *Le Marché Noir* has had an activity space where the 15 artists in the collective pursue their personal research in the printing arts as well as workshops and introductions to raise awareness among the public about manual printing techniques. For *Été Carbone*, *Le Marché Noir* is displaying a selection of works offering an overview of the research, approaches, statements, and visual universes of the different artists making up this collective.



A

A. Agathe Halais - Blocs



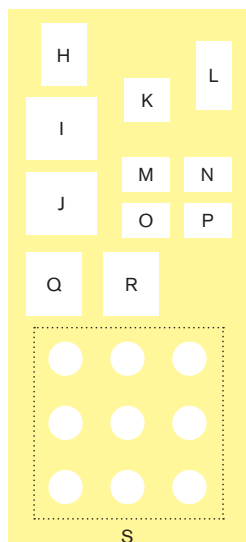
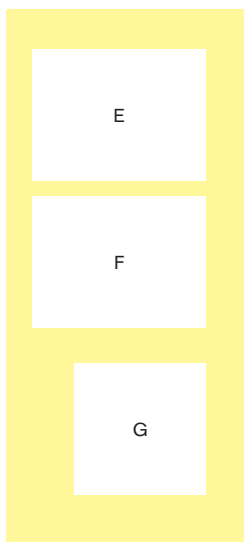
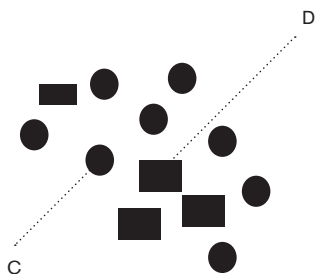
B

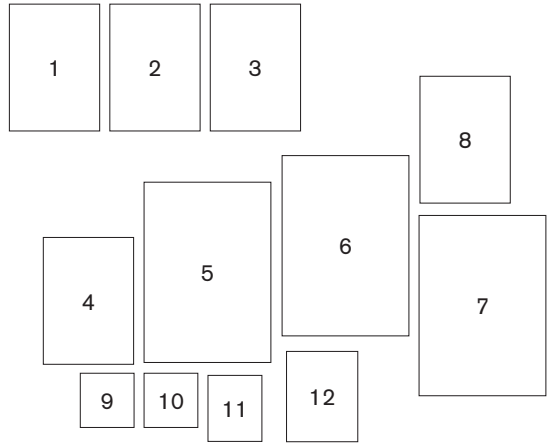
B. Julien Duporté - Vasum Duramen

# GROUND FLOOR

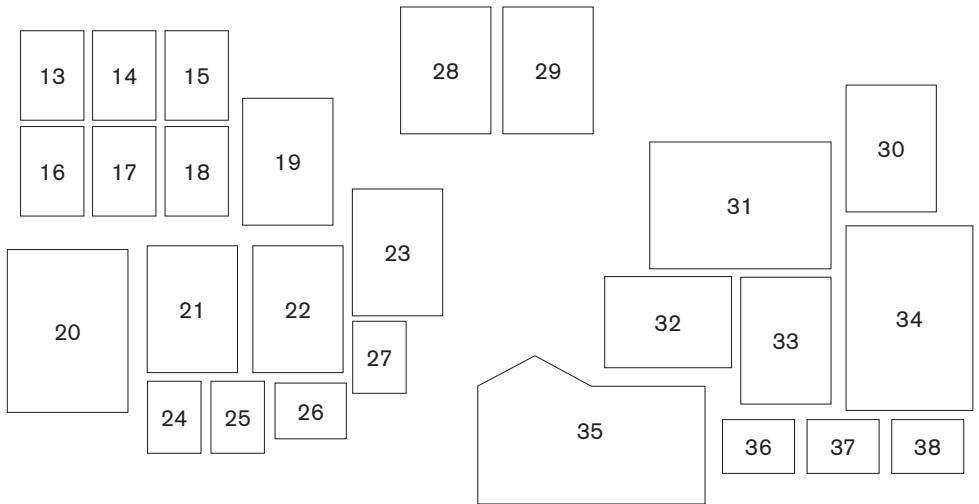
- C. Maud Chatelier - Coquelicots
- D. Maud Chatelier - Blocs-Totems
- E. Maud Chatelier - Irruptions-prisme
- F. Maud Chatelier - Irruptions-prisme
- G. Antoine Ronco - Chaos (70€)
- H - I -J- K. Anna Boulanger - Santüaries  
Dundee - Lapins
- L. Anna Boulanger - Santüaries  
Dundee - Prédateurs

- M. Anna Boulanger - Couleurs
- N. Anna Boulanger - Les Effacés
- O - Anna Boulanger - P. Almanach  
du chasseur
- Q - R. Anna Boulanger - Les plus beaux  
traversent vers 17h
- S. Anna Boulanger - Les plus beaux  
traversent vers 17h - Nuages





1. Audrey Jamme - Masque 01 (40€)
2. Audrey Jamme - Masque 02 (40€)
3. Audrey Jamme - Masque 03 (40€)
4. Julien Lemièrre - On dirait le sud (40€)
5. Anthony Folliard - La grande Aventure
6. Anthony Folliard - Dans le Vent
7. Anthony Folliard - Point de chute
8. Julien Lemièrre - Système trappiste (40€)
9. Julie Giraud - Piscine Variation (40€)
10. Julie Giraud - Piscine Texas (40€)
11. Emeric Guémas - MojurZiKong
12. Yann Peucat - Batman / Grotte (25€)



- 13 -18 Agathe Halais - Les Passantes
- 19. Macula Nigra - Colorama II (60€)
- 20. Perrine Labat - Inside Bognor Regis
- 21. Antoine Ronco - Atelier (45€)
- 22. Sixtine Gervais - C'est quand la fin (50€)
- 23. Anthony Folliard - Cairn (50€)
- 24 - 25 Macula Nigra - Rémanence
- 26. Yann Peucat - Batman / Roi Gradlon (25€)
- 27. Sixtine Gervais - Pyromanie (20€)

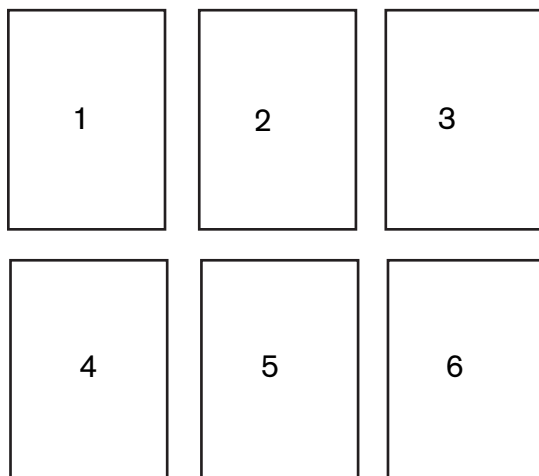
- 28. Julien Duporté - Le héros gaulois
- 29. Julien Duporté - La ligne glaire
- 30. Julien Lemièrre - Audrey 04 (40€)
- 31. Julie Giraud - Motel (200€)
- 32. Estelle Ribeyre - le Mur (40€)
- 33. Sixtine Gervais - Nèissoun (Source) (40€)
- 34. Antoine Ronco - Bureau au Yucca (90€)
- 35. Eric Mahé - Maison
- 36 - 38 Macula Nigra - Utoprint Billet

# **SILEX ÉDITIONS**

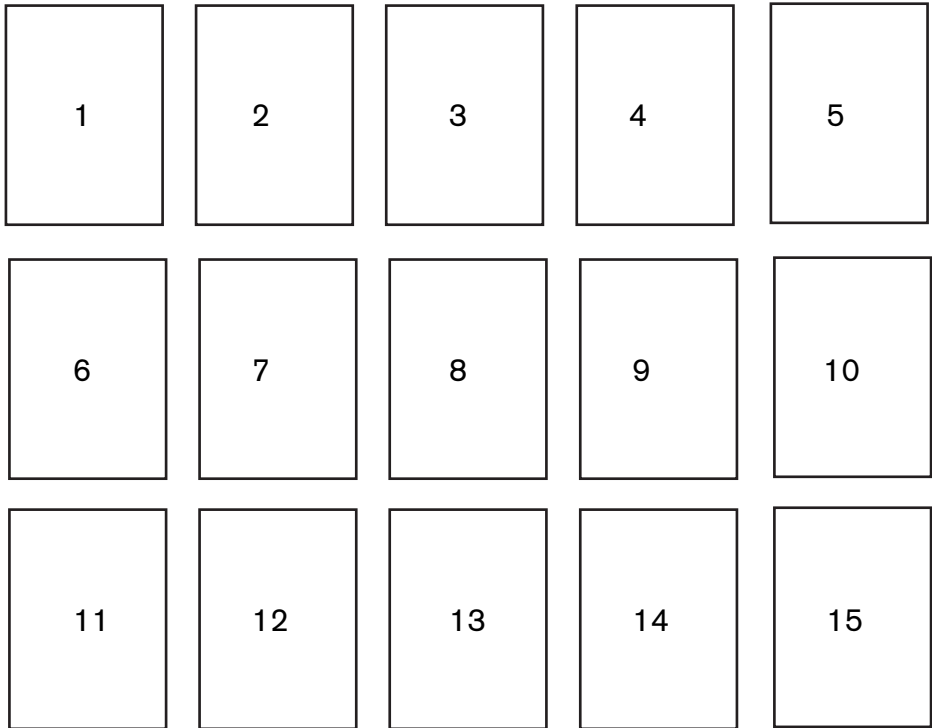
Rabastens (FR)

Founded by Aurélien Venchiarutti and Mayeul Irlinger, the *Silex Éditions* association is a partnership that publishes the work of emerging artists as screen prints. The artists include illustrators, designers, autodidacts, artisans, and visual artists such as Oriol Vilanova. This specific collection tackles themes dear to the two founders such as tales and legends, mythology, spirituality, and the unconscious; what they call “invisible worlds”. Each of the works is always printed in a 50 x 70 cm format, signed, numbered, and sold at reasonable prices.

Aurélien Venchiarutti and Mayeul Irlinger also pursue work as partners, presented in the exhibition. Always following the same format, they use their four hands to create screen prints made of large swathes achieved with paper collages placed instinctively on the stencils and using a minimum of tools and technologies. Colour is often the starting point for their works, which evoke a style blending pop and innocence.



1. Silex - 00 (45€)
2. Silex - 05 (50€)
3. Silex - 01 (40€)
4. Silex - 06 (50€)
5. Silex - 04 (50€)
6. Silex - 07 (50€)



1. Sophie Lecuyer - Flore (40€)
2. Marie Pierre Brunel - lensa (50€)
3. Marion Jdanoff - Transcommunication :  
Le cerf blessé (45€)
4. Silex - 02 (35€)
5. Katajastroph - Stirpse Sruetabru
6. Miroslaw Weissmuller - La quête  
(35€)
7. Lilas - Le miroir
8. Thibaud Gervaise - C'est la nuit, plus  
loin (30€)
9. Nabarus - L'ange garde rien (50€)
10. Julie Jardel - Tlazolteotl
11. Boris Jakobek - Il avait besoin d'une  
boussole
12. Marion Jdanoff - Convocation des  
affligées (45€)
13. Quentin Duckit - Le dernier bain
14. Katastroph - Eviv El Elbaid
15. Julie Jardel - No estamos todas (50€)

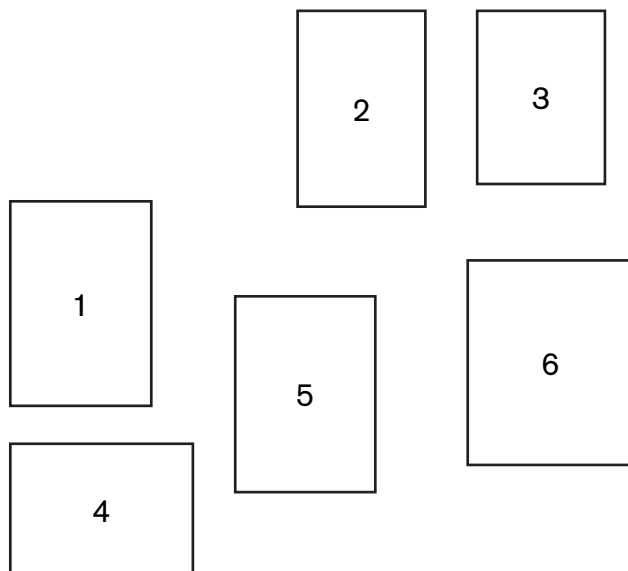
# TEAM GRAFIK

Brussels-Anvers (BE)

Grafik is a space in Schaerbeek for discoveries and meetings dealing in illustration and graphic arts, which presents the work of Belgian and international illustrators via different printing techniques and formats, original works, and limited editions. Grafik regularly organises exhibitions, workshops to experiment with different graphic art techniques, and highlights rare and quality prints for children and adults.

For *Été Carbone*, Team Grafik is presenting *La Grande Bouffe* [The Big Feast] in a fun way. Loosely inspired by the theme of the 1973 Marco Ferreri film, this installation is an homage to hedonist pleasure and to our relationship with food during the pandemic. During the lockdowns, some of us simply started to watch our weight and prepare salads, while others found comfort in cooking and put on a few “Corona” pounds by playing the bon vivant or ordering food for takeaway. *La Grande Bouffe* is a colourful and absurd installation made up of a wooden relief and sculptures of gigantic foodstuffs. An animated film accompanies the installation and breathes life into the food.

Team Grafik includes Charlotte Dumortier, Jango Jim, Leticia Sere, Wide Vercnocke, and Lukas Verstraete.





1. Robin Renard (20€)
2. Charlotte Dumortier (20€)
3. Jasper Van Gestel (20€)
4. Lukas Verstraete (25€)
5. Dieter VDO (20€)
6. Wide Vercnocke

+ *La Grande Bouffe* installation,  
Team Grafik : Jango Jim & Leti.  
Available in poster version,  
for sale (20€)

Brussels (BE)

Founded in 2019 by Laureline Mahéo, Loriane Panel, Morgane Somville, and Marie Baurins, *Fémixion* is a feminist science-fiction fanzine. Each edition has comic strips, stories, and illustrations, and aims to be an experimental space dedicated to female creators who want to shape representations that go beyond gender, heterocentrism, and the patriarchal system. The female authors invited to collaborate with the *Fémixion* fanzine are recruited via a call for proposals open to women only (any person identifying as a feminine gender; this identity does not necessarily have to be the gender assigned to them at birth) and to non-binary people (any person whose gender identity does not fit into the binary standard of masculine and feminine). Through its liberating power, science-fiction allows these female authors to invent alternative universes that are dystopian, parodic, parallel, and in the past or future. Universes where everything is possible!

Occupying the mezzanine of the BPS22, *La gare des étoiles* [The station of the stars] is an on-site installation created specially for the exhibition. This waiting room allows keen female interplanetary travellers to while away the time until they can board the shuttle that will take them to the planet of their choice. They kill time by flicking through a magazine, learning about tourist offerings, or simply admiring the unique landscape of the planet GXB27D. *Fémixion* is for sale at € per issue.

NOTE: Choosing the terms “female authors,” “female creators,” and “female travellers” is a method of inclusive writing emphasising the feminine neutral. This is non-sexist writing that seeks to avoid the discriminations that arise through language. Different uses of inclusive writing exist and go together, from the feminisation of jobs, titles and names of professions, to queer grammar (and the use of the median point in French). The writing chosen by *Fémixion* can be surprising and even rarer because it is reserved for activist environments and specialised works. We have chosen to respect the conventions used by *Fémixion* here.

Born as part of the activities of the *6001 is the new 1060* collective, *La Carolopostale* brings visual artists together around an offbeat postal art project. Based on the observation that the choice of postcards in Charleroi was practically nonexistent, *La Carolopostale* has set itself the mission of offering some to tourists and visitors to the post-industrial city.

The collective also regularly creates installations and operations that play with the region and the issue of tourism in Charleroi. Invited by the Eden cultural centre for the *Boucle Noir* [Black Loop] (a signposted GR412 hike through Charleroi's industrial landscapes), they have, for example, installed a jazzy letterbox atop a slag heap and transformed the heap into a Hollywood hill with giant letters spelling out "CAROLLYWOOD".

This summer, *La Carolopostale* post office has come to the BPS22. Don't hesitate to send a souvenir of your visit to Charleroi, the box will be opened at the end of the exhibition!

## LE FANZINOTRON

The *fanzinotron* is a generative editing project by Paul Marique and Emmanuel Pire. Using a skilful questionnaire and highly trained but awkward algorithms, this high-technology machine invents and prints a personalised fanzine drawn from your most personal data in just a few minutes.

***Été Carbone*** is also an event dedicated to desk-top publishing. ***Été Carbone*** takes place from 9 July to 21 August. ***The Maxi Kiosque***, a huge bookstore of self-published books and fanzines, on display in the V2 gallery at Le Vecteur, Rue de Marcinelle, 30.

# LETTRES DE MISARCHIE CHARLEROI-CHICOUTIMI

GREAT HALL

## ORIGINES

The *Lettres de misarchie* exhibition. *Charleroi-Chicoutimi* evaluates the first cycle of residential exchanges between the BPS22 and the BANG art centre in Chicoutimi (Canada) under the auspices of the CALQ (Conseil des arts et des lettres du Québec [Quebec Council of Arts and Letters]).

In 2016, these three institutions signed a partnership to exchange residencies. Every year for three years, BANG welcomed a French-speaking artist from Belgium for an artistic research residency, while an artist from Quebec was invited for a similar residency in Charleroi. At the end of the first cycle, the enthusiasm of the artists and various partners involved encouraged the key players to continue the experience over a four-year cycle from 2020 to 2023. The programme is currently on hold due to the pandemic but it should return in the autumn with artists Magali Baribeau-Marchand (1984, Alma) and Pauline Debrichy (1989, Sambreville).

While these residencies focus on research and there is no requirement to present results at the end of the stay, it soon became evident that, even in its early stages, the work deserved to be shown. In 2019 BANG staged the *Horizons* exhibition, showcasing the French-speaking Belgian artists who took part in the first three residencies: Maxence Mathieu (1992, Charleroi), Philippe Braquenier (1985, Mons) and Hélène Petite (1983, Namur). As for the artists from Quebec – Marie-Andrée Pellerin (1986, Québec), Mathieu Valade (1979, Montréal), and Sara Létourneau (1985, Saguenay) – they were included in the exhibition called *Espace Texte Matière* [Space Text Matter] held by BANG in 2020, accompanied by Julien Boily (1979, Saint-Gédéon de Grandmont) and Cindy Dumais (1978, Dolbeau), two artists from Saguenay strongly associated with the residency exchange agreement. The Belgian twin of these two exhibitions in Quebec, *Lettres de misarchie*. *Charleroi-Chicoutimi* has also been enhanced by some additional creations.

At the origin of this exhibition is the observation that an artistic residency in a foreign country is built above all on the dream of a land to explore, on an “elsewhere” that the artist imagines. Then comes the encounter between these projected dreams and the actual experiences in the place, from which works are born. The partner institutions remarked that the works shared a desire to construct new “imaginary” worlds, some of which have a foothold in reality, from where they drift towards diverse fictional forms, while others are entrenched from the start in the fantasies of the artists who, pushed to the extremes of their designs, radically question reality. To support this approach, the exhibition’s curator and director of the BPS22, Pierre-Olivier Rollin, also invited Quebec artist Denys Tremblay (1951, Chicoutimi), a major figure in Canadian art, a theorist, performer, and visual artist.

## **LETTRES DE MISARCHIE [MISARCHIST LETTERS]**

The exhibition’s title refers to two literary works. One is *Persian Letters*, Montesquieu’s epistolary novel that recounts the experiences of two Persian travellers in Europe (1721). Using the device of fictitious letters, the author develops a critique of Western society, seen through the eyes of imaginary travellers. The other is *Voyage en misarchie* [Travels in Misarchy] by Emmanuel Dockès (2017) who, through the experiences of a traveller lost in an imaginary land, describes a country where the political regime is misarchy, a neologism invented by the author from the Greek *misos* (hate) and *archos* (power). Both books set out the possibility of imaginary worlds such as those developed by the exhibition artists who, each in their own way and from their own perspective, formulate new possibilities for constructing other worlds, far removed from the hierarchies and powers that dominate our own.

The general scenography requires a path allowing passage between one fictional universe and another. Each artist’s works are presented in specific sections, leading to an understanding of each unique artistic universe while placing it within the conceptual framework of the exhibition. It is thus designed as a voyage through artistic proposals which, while completely fictitious, nevertheless take a critical look at our world today. As Denis Tremblay, the leading exponent of the exhibition, explains: “*For me, these fictional universes created by the artists, which I describe as peripheral, counteract in their own way the parallel universes invented by ‘conspiracy theorists’ of all kinds, which open up the centre to the destruction of our democracies.*”

# **JULIEN BOILY**

## ***HI ET LO (DEVANT LA FOULE)***

Paint on canvas, 2016

This “travel in misarchy” opens with two paintings by Julien Boily (1979, Saint-Gédéon de Grandmont, Québec). The first, *Hi & Lo devant la foule*, seems born of the meeting between computer-generated images, as allowed by computer science, and his virtuoso mastery of oil painting. The artist revives the theme of the still life by deploying it through contemporary objects: plywood boards, glass eyeballs with LED crystals for pupils. *Hi & Lo* refer to the English words “high” and “low”, indicating a hierarchical classification (high and low culture, high and low technology, etc.).

## ***PAYSAGE DE SYNTHÈSE AU LEVANT***

Paint on canvas, 2018

The second canvas, *Paysage de synthèse au levant*, in the same illusionist style, depicts an imaginary landscape of snowy glaciers floating in the immensity of the night, illuminated by a light source outside the frame which makes the sides shimmer. Coloured geometric shapes disrupt the composition of the whole and suggest the fiction of a new harmony of opposites.

## ***FROOT LOOPS***

Paint and screen print on panel, 2018

Opposite, two small panels hung from a plywood structure, called *Froot Loops*, juxtapose screen print and painting and represent the famous *Froot Loops* breakfast cereals, produced by the agri-food multinational Kellogg's. Each colour is meant to correspond to a fruit flavour whereas in reality it is an identical synthetic aroma for each one. Associated with certain ancient stylistic devices intended to highlight the illusionist expertise of artists, the cereals appear here as fakes that trick the senses of sight and taste, much like the agri-food industry tricks consumers. The *trompe-l'œil* (tricking the eye) reveals industrial trickery and suggests the necessity of other modes of production and consumption.

# **MATHIEU VALADE**

## ***RORSCHACH WALL***

Video, 2020

The video work by Mathieu Valade (1979, Montréal, Québec) echoes *Paysage de synthèse au levant* by Julien Boily, with the texture of the many clouds seeming to respond to that of the glaciers. Begun as part of the residency at the BPS22, *Rorschach Wall* shows the movement of clouds filmed in close-up. The sequence is reproduced identically on 12 video screens, which are symmetrically copied by mirrors placed on the ground. As excellent formless matter, clouds are conducive to any and all imaginary projections, so it's only natural that the artist linked them to the famous test developed by Hermann Rorschach in order to ascertain the personality of patients invited to share their impressions of symmetrical stains. This tendency of inviting spectators to develop or amplify the images he depicts has garnered the artist the name "the imagination sculptor", so much are his works calls to imaginary invention.

## ***EXPRESSIONNISME CONCRET***

Video, 2014

This video is a record of a creation by the artist: he built giant wooden letters spelling out the aggressive phrase "Fuck off!" before setting them aflame in the middle of the night. It is thus the destructive flames that allow us to "read" the words, even as they bring about their gradual disappearance. Both contemplation and vandal exposition, this video calls for active reflection rather than passive reception and invites us to consider the world in its most common elements to invent other ones.

# **SARA LÉTOURNEAU**

Resident at the BPS22 in 2019, Sara Létourneau (1985, Saguenay, Québec) was influenced by eco-feminism, a school of thought that posits the existence of similarities and common causes between the systems of men dominating and oppressing women and the systems of humans' overexploitation and destruction of the planet. She unsurprisingly made the most of her residency to work the land, at the Académie des Beaux-Arts de Charleroi, all while devoting herself particularly to the cultural microcosm of Charleroi.

## ***LES FEUILLES MORTES***

Ceramic, 2019

## ***28 TASSES***

Ceramic, 2019

Sara Létourneau created these two installations in ceramic, *Les Feuilles mortes* and *28 tasses*, presented in this exhibition. The first is a series of dead leaves made of ceramic placed on a plinth, and recalls life's natural cycles. Even though they are rigid and fixed, heavy and immobile, they seem animated by a vital breath, as if a light breeze were wresting them from their decay and holding their life suspended. The 28 cups made of black ceramic are filled each day with an infusion of local plants, as if in sacred ritual. Evoking menstruation, the work links the human cycle to that of the cosmos and raises the necessity of a new, harmonious relationship with the environment.

## ***LES COURTEPOINTES NOIRES***

Embroidery on textile, 2020

The four patchworks of the *Courtepointes noires*, an old term for a stitched and padded bed cover, are made up of fabric fragments collected by the artist. Reconnecting with an artistic technique long considered exclusively feminine, she embroidered a text devoted to the figure of the witch. Revived and re-evaluated by recent feminist studies, this figure has left the sinister side of the imagination to embody a new feminist icon, freed from the identity assigned to her by industrial patriarchal society and taking on a new relationship with the environment. Sara Létourneau dedicated a manifesto text to her, which she embroidered on the surface. She also performed a reading of it for the results of her residency at the end of her stay. Her text is reproduced in *Cahier de Recherches #3*, available at the museum reception.



## **FLUMINA**

Video, 2019

Also displayed in the exhibition, the video *Flumina* (plural of *flumen*: flow, current, river in Latin) was filmed at Lake Saint-Jean in Québec. Moving through this relatively unscathed natural environment, the artist improvised a ritual in which her body idealises a return to nature. Barefoot and wearing a simple black tunic, she understands the rhythm of the wind and the flow of the river as sources of inner compulsions until, slowly, insidiously, the inversion of increasingly acute images, movements, and sounds appear as a return to the sources, an invitation to create a new relationship with the world, more in tune with the rhythms of the earth.

## **MAXENCE MATHIEU**

### ***TERRITOIRE POÉTIQUE ET PÉRIPHÉRIQUE***

A gift of land from the Government of Canada to the BPS22 Hainaut art museum installation, 2021

During his residency at BANG in 2017, Maxence Mathieu (1992, Charleroi, Belgium) made every effort to mix up reality and fiction by disturbing geological reality in the two regions: he would have Québec and Wallonia officially exchange a sediment core from their respective subsoils. A sediment core, which is a subsoil record forming a condensed history and geography of the country, was presented beneath a pole and flag, marked with the geographical coordinates where the drilling was performed (forest land recently acquired by BANG to pursue artistic projects there).

### ***PORTRAIT OFFICIEL DE JÉRÔME CARON***

Representative of the Ministry of Foreign Affairs of the Government of Canada, Photograph, 2021

### ***NOUS SOMMES FAITS DU MÊME BOIS QUE NOS SONGES***

Installation, 2020

During his residency, the artist devised a performance for the official exchange of these parcels of land, from which he displays the relics (legal documents, flags, outfits, etc.). Through this action, Maxence Mathieu circumvents the diplomatic rules and international treaties governing the family of nations. He suggests that the exchange of land, the very symbol of the sovereignty of states, leads to a new world order.

## **PHILIPPE BRAQUENIER**

Philippe Braquenier (1985, Mons) used his residency at BANG to work on a project called *Earth not a globe* and document the fabrications of Flat Earthers, a community of people convinced that the Earth is flat.

The title of this series is borrowed from Samuel Birley Rowbotham (1816-1884), an English author who, relying on unsubstantiated experiences, reaffirmed during the second half of the 19th century that the Earth was an enclosed flat surface whose centre was the North Pole and whose outer confines were ringed by a wall of ice. With the development of electronic distribution platforms, so-called Flat Earthers have increased the dissemination of their hypotheses such that they now make up a significant conspiracy theorist community.

The artist reproduced Flat Earther images, like some of their pseudo-experiences, to produce a vast installation which updates the combinations of ideas and conclusions proposed by this community. He also shows how fiction can sometimes replace reality and present a danger for democratic societies. As part of the exhibition, the installation shows to what extent the distinction between reality and fiction is an issue of power, because putting things and narratives into one category or the other comes down to granting them a form of legitimate authority or not. The role of art is to question this legitimacy.

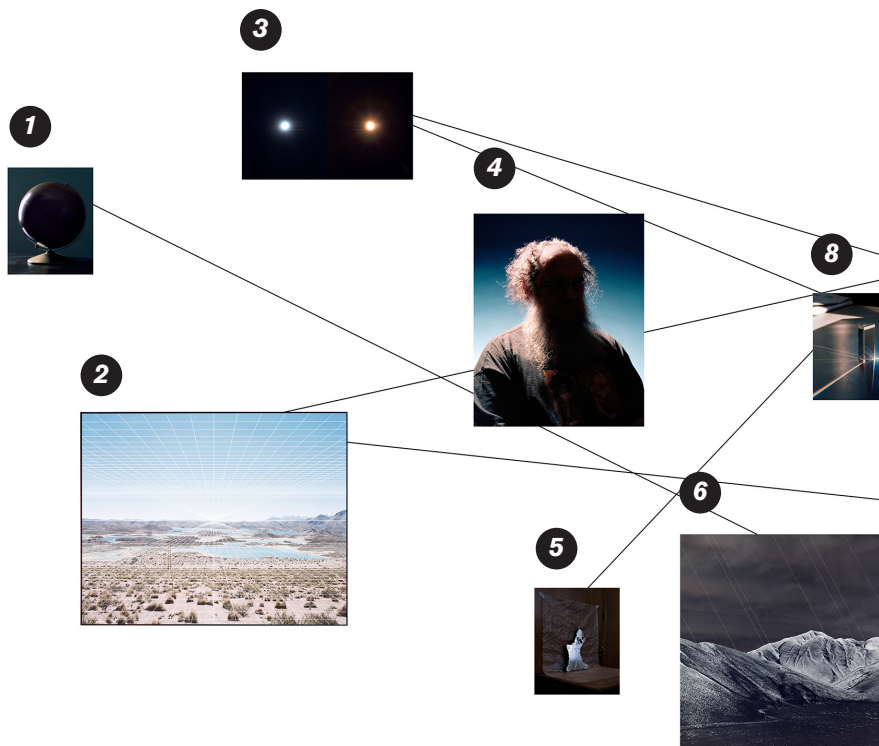
### ***EARTH NOT A GLOBE***

© Philippe Braquenier, courtesy of the Ravestijn Gallery  
(see the following double-page spread)

### ***WATER ALWAYS FINDS ITS LEVEL***

© Philippe Braquenier, courtesy of The Ravestijn Gallery  
2020  
Glass, stainless steel, metal, water.

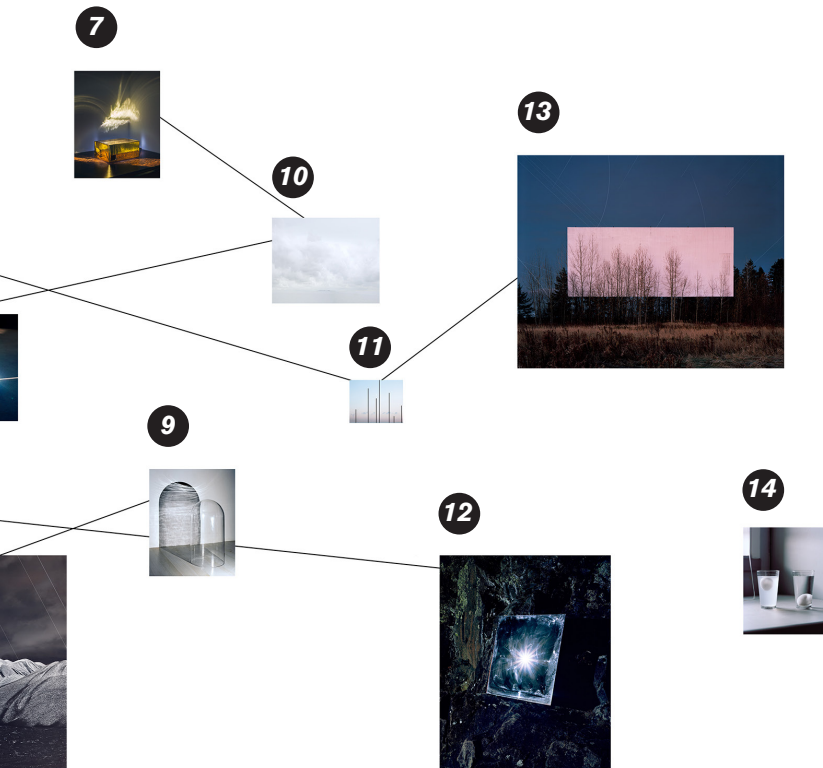




## ***EARTH NOT A GLOBE***

© Philippe Braquenier, courtesy of The Ravestijn Gallery

- |  |   |
|--|---|
| <p><b>1. <i>Spinning globe</i></b><br/>2018</p> <p><b>2. <i>True perspective</i></b><br/>2016</p> <p><b>3. <i>The moon and the sun are the same size</i></b><br/>2019</p> <p><b>4. <i>Jerry</i></b><br/>2019</p> | <p><b>5. <i>Fragment of the firmament</i></b><br/>2019</p> <p><b>6. <i>Star trails 20° North</i></b><br/>2018</p> <p><b>7. <i>Stratospheric box with GPS and GoPro</i></b><br/>2018</p> <p><b>8. <i>Rainbows are reflections of the dome firmament</i></b><br/>2018</p> |
|--|---|



- 9. ***Southern stars rotation and sacred geometry***  
2019
- 10. ***The flattest place on earth / Salar de Uyuni***  
2016
- 11. ***Fading moon and two wandering stars***  
2018

- 12. ***Mirror observation - 30,10 miles / 186,56ft missing curvature***  
2018
- 13. ***The planes help to prove the plane***  
2018
- 14. ***Buoyancy and density, gravity doesn't exist***  
2018

# **DENYS TREMBLAY**

Visual artist, performer, and art theorist Denys Tremblay (1951, Chicoutimi, Québec) is a unique figure in Canadian art because of the originality of his actions and the relevance of the concepts that he has created. Since the 1970s, he has been creating significant environments that seek to interact with social reality. This was how he was led, on the heels of the “ready-made” by Marcel Duchamp (everyday objects elevated to the realm of art, of which the toppled urinal is the most famous) to define the “ready-made”: i.e. an artistic act introduced into life but that is recognised as both art (fiction) and as an experienced event (real). This was how he created and brought to life, from 1983 to 1997, the imaginary character *L'illustre Inconnu* (The famous unknown), the name under which he would accomplish a whole series of official acts, anchored in reality, like *l'Inhumation de Sa Majesté l'Histoire de l'art métropolitaine* [The Burial of His Majesty the History of Metropolitan Art], in Paris, or defending his doctoral thesis.

On this occasion, he defines “peripheral art” as a practice free from all dominant “metropolitan” rationales, of which art history is a perfect example since it is essentially written from the standpoint of events that occur in the big “centres”, whether they are capital cities, important economic hubs, Western countries, etc. The consideration is particularly pertinent in towns like Chicoutimi and Charlevoix, both located on the periphery of large capital cities, and it takes on a new meaning today with the revival of artistic practices by different minorities excluded from official art history (female artists, Amerindians, homosexuals, African Americans, etc.).

Another ready-made act accomplished by Denys Tremblay in 1997 was to convince the citizens of the Anse-Saint-Jean commune to officially elect him “King of Anse” under the name Denys the First. He carried out several projects for artistic development in Saguenay under this name. He nevertheless officially abdicated in 2000 following the failure of an environmental sculpture project that he wanted to make in the forest. By planting different species of wood on the side of a hill, he sought to make the face and hand of Saint Jean appear with the seasons. This monumental ecological sculpture, which would appear with the seasons, never saw the light of day. Today, Denys Tremblay is working on creating a virtual crypto-monarchy with the support of the BANG centre. The installation presented here evokes the main actions and general concepts formulated by the artist who has become a master of overlapping reality and fiction for the purposes of critical inquiry.

## **MARIE-ANDRÉE PELLERIN**

During her residency at BPS22 in 2017, Marie-Andrée Pellerin (1986, Québec, Québec) began a sound and video work inspired by the feminine figure Margaret Thatcher (1925-2013), Prime Minister of the United Kingdom in the 1980s. Relying on voice as an instrument of authority and even domination, this project was shown in the former pool of the Université du Travail de Charleroi.

### ***UNE SEULE OREILLE GIGANTESQUE CAPABLE D'ABSORBER TOUS LES BRUITS DU MONDE [A SINGLE GIGANTIC EAR CAPABLE OF HEARING ALL THE SOUNDS IN THE WORLD]***

Video and 2'30" sound piece, 2020-2021

Inspired by feminist science-fiction works, this new audiovisual project is displayed in a sculptural box reminiscent of pool water. The exterior sound sequence and the video are concerned with how language shapes our ways of being and acting in the world. These are language experiences where a subject is invited to explore the idea of different linguistic worlds and their impact on how we think and act. Through sound, they invite us to invent other worlds of which language will be the origin.

## **CINDY DUMAIS**

A visual artist as well as author and editor, Cindy Dumais (1978, Dolbeau, Québec) works with literary materials that she transposes into space. Developing formal and narrative constellations, her installations recount the experience of the body, both physical and mental, in its relationship to the world.

### ***ENTRETIENS : chapitre 1***

#### ***Vivianne Marion et Carl Alban sont Stéfanie Tremblay et Paul Kawczak***

2017-2020

ENTRETIENS is a vast project created from a collection of first draft texts by Québec authors. In this first chapter redeployed at the BPS22, Stéfanie Tremblay and Paul Kawczak embody Vivianne Marion and Carl Alban, characters from a story that she herself wrote. The works, whose materials have been exposed to the light of day, offer a visual experience of time and space. The installation gives life to a fictional narrative universe, suggesting other life stories taking place piecemeal behind each element. The materials, prematurely aged by their exposure to sunlight, will continue to "live" and will take on new fictional strata throughout the exhibition.

# HÉLÈNE PETITE

## ***BLOOM***

2021

Installation

Analogue photographs 3'55" Video

Diaporama 3'

The work of Héléne Petite (1983, Namur, Belgium) has its origin in the practice of analogue photography, whose properties she transcends to elicit subtle sensory shifts. *Bloom* conveys her passion for things that are born, live, and are continuously reborn.

Observations in woodland areas, like those that lavishly border the Saguenay river, gave her the opportunity to capture images of vegetation, treetops, and vines. By experimenting with images and their media, she disrupts the understanding of the usual landmarks and imperceptibly accentuates the dreamlike strength of her photographs. It's no longer a matter of showing images taken during a residency, but of constructing a fictional universe that has gradually come to replace the real one.

If photography has sometimes been defined as a mirror of the world, we sometimes have to go through it to discover a new world rich with new possibilities. The photographs and videos by Héléne Petite which complete these *Lettres de misarchie* are reflections which our own inner imaginary space seeks and which invite us to experience something at a slow pace.





# MERCI FACTEUR ! MAIL ART #3 : METALLIC AVAU & BEN TRIPE

The third exhibition of the cycle dedicated to Mail Art in francophone Belgium brings together two artists from different generations: Metallic Avau and Ben Tripe.

## **METALLIC AVAU / ROGER AVAU**

Trained as a librarian, Roger Avau (Brussels, 1945) started his career as an art critic for the cultural journal *Spectacles*, where he met another Roger, namely Roger Jouret. While the latter became internationally famous under the name Plastic Bertrand, Roger Avau chose the pseudonym Metallic Avau, which he then used to sign his graffiti. He was also a pioneer of street art in Belgium, wielding a canister since the mid-1970s. With his wife Violetta Wynants, he then edited *Aérosol*, the first fanzine (a collaborative publication by fans about a phenomenon absent in traditional media, intended for other fans; a precursor to blogs) dedicated to the then marginal aesthetic of graffiti.

With artwork based on collage and diverse inspirational texts, *Aérosol* gathered the first reflections about what would later become Street Art and reported on art (e.g. one of the first interviews with Andy Warhol which, beneath the veneer of frivolity, revealed the artist's art of attitude) and the issues of a fast-changing society (e.g. the appearance of independent radio stations, freedom of expression). The publication also showcased Mail artists and their work. A tireless activist for Mail Art, as well as graffiti, Metallic Avau maintained correspondence with artists throughout the world and organised several Mail Art exhibitions in Belgium. His collection harbours a few pearls, like this beach pebble sent by a German pen-pal as a kind of postcard, and documents relating to the International Congresses of Mail Art, in which he actively participated.

## **BEN TRIPE / BENOÎT PIRET**

A self-taught artist, Ben Tripe (real name Benoît Piret, Charleroi, 1963) has devoted himself since the 1980s to collage, painting, music, writing, and Mail Art. Especially close to the desk-top publisher Ghislain Olivier (1947-2009, founder of *Éditions de l'Heure*), together they produced several publications under the name Otto Rivers. He was also close to the artist Thierry Tillier, whose archives were on show during the cycle's first exhibition; both were members of the esoteric group *Réseau 666*. Ben Tripe left Europe for Los Angeles in the 1990s, where he worked in completely unrelated professions from walk-on roles in films to French teacher. Returning to Belgium, he pursued his work as an artist, blending personal memories and social concerns, without abandoning Mail Art.

Ben Tripe maintained significant correspondence with artists all over the world, including historical figures like Ryosuke Cohen (Brain Cell) and Giovanni StraDa who, like him, shared a taste for dialogue. Rather than envelopes or incomplete redacted letters put to the test by the postal service, Ben Tripe and his correspondents preferred to send different documents, collages, cut-out advertisements, photocopies, little objects and so on, which formed a myriad of small parts to put together, like the pieces of a vast planetary jigsaw. These envelopes with disparate contents, which are the ancestors of more precious collections that are still available, like *Kart*, show the influence of the punk movement, including photocopying and collage of poor elements gleaned from here and there which are the markers of its visual aesthetic.



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

**PRICES:**

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

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