



LA COLÈRE DE LUDD

NEW ACQUISITIONS

VISITOR'S GUIDE

EN

EXHIBITION

19.09.2020 > 03.01.2021



EXHIBITS
IN PARALLELE

BP
S²²
MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT



↵

Monica BONVICINI,
Moore Oklahoma 2013,
2017, Hainaut Province
collection
© Monica Bonvicini,
VG Bild-Kunst / SABAM.
Courtesy the artist and
Galleria Raffaella Cortese,
MILAN.
Photo: Donald
Van Cardwell

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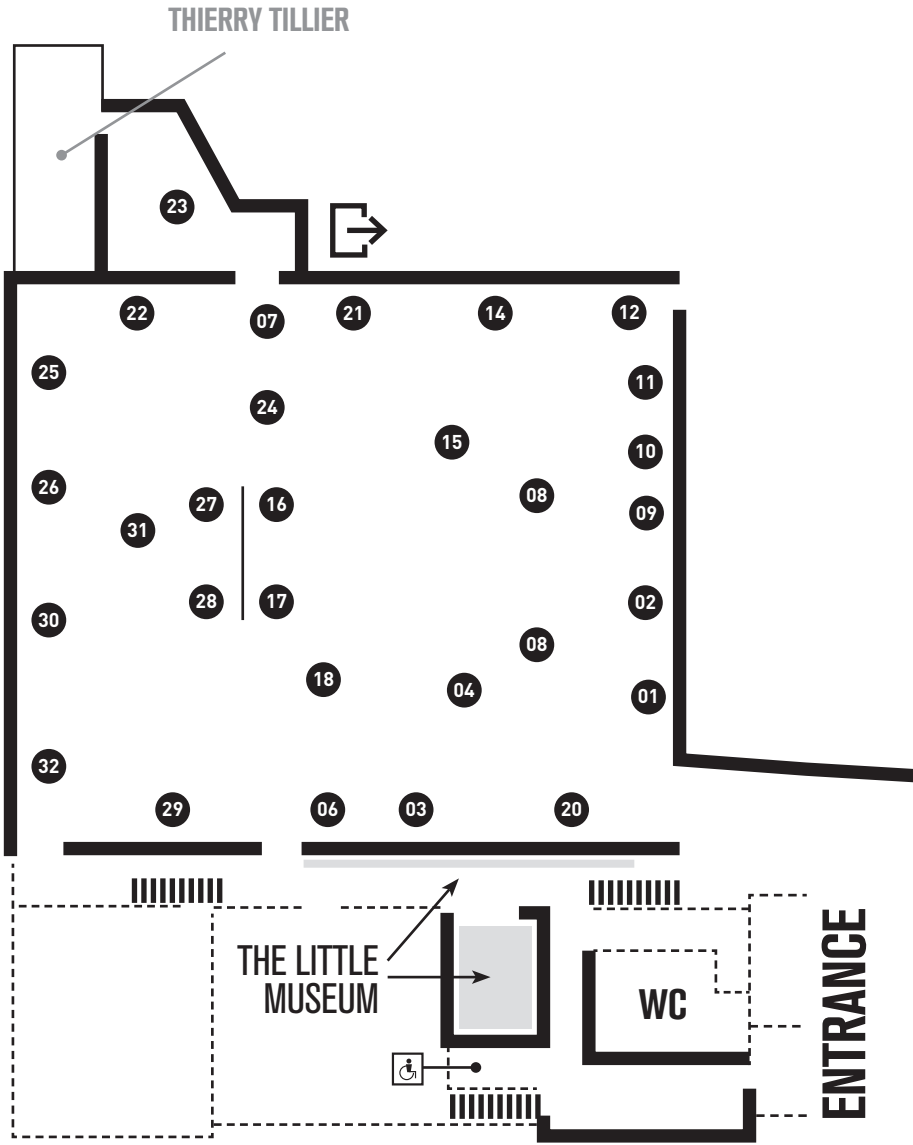
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GREAT HALL

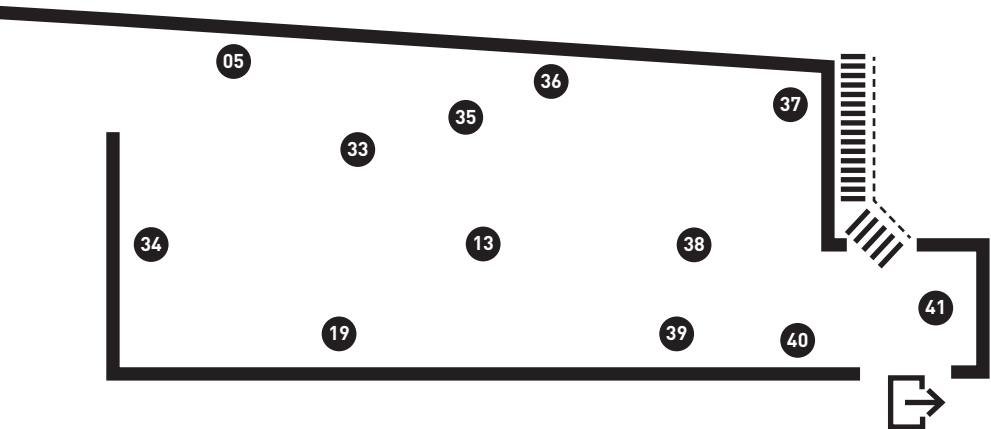
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PIERRE DUPONT ROOM

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LA COLERE DE LUDD EXHIBITION'S MAP



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LA COLÈRE DE LUDD

GROUND FLOOR

NEW ACQUISITIONS

19.09.2020 > 03.01.2021

Curator: Dorothée Duvivier

ARTISTS: Marcos AVILA FORERO, Iliit AZOULAY, Charlotte BEAUDRY, Priscilla BECCARI, Charif BENHELIMA, Monica BONVICINI, Miriam CAHN, Jacques CHARLIER, Nicolas CLÉMENT & Barbara MASSART, Stijn COLE, Marie-Line DEBLIQUY, Laurence DERVAUX, Florence DOLÉAC & MAXIMUM, Maëlle DUFOUR, Latifa ECHAKHCH, mounir FATMI, Benoît FÉLIX, Barbara GERACI, Margaret HARRISON, Bénédicte HENDERICK, Laura HENNO, Katia KAMELI, Teresa MARGOLLES,

Yerbossin MELDIBEKOV, Jacqueline MESMAEKER, Anita MOLINERO, Camila OLIVEIRA FAIRCLOUGH, ORLAN, Sylvie PICHRIST, Naufus RAMÍREZ-FIGUEROA, Anne-Marie SCHNEIDER, Allan SEKULA, SUSPENDED SPACES, Achraf TOULOU, Emmanuel VAN DER AUWERA, Véronique VERCHEVAL, Liliane VERTESSSEN, Marie VOIGNIER, Ulla VON BRANDENBURG, Peter WÄCHTLER, Marthe WÉRY.

Long ago, in the green kingdom of England, there was a young apprentice weaver named Ned Ludd. Master John, his boss, would constantly reprimand him for his laziness, because Ned laboured grudgingly, his chores keeping him away from strolling and spending time roaming with the village lads, getting soaked in the pubs and tugging girls in the hay.

One day, Ned, exhausted by some nocturnal debauchery, fell asleep on the weaving loom, on a very day on which his master had asked him to redouble his efforts to fulfil an urgent order. Alarmed by his apprentice's snoring, master John woke him up briskly and took up to bludgeoning him with a box tree walking stick. Afflicted and wounded by such a rough beating, Ned returned home with a heart overflowing with hatred. That night, he couldn't get to sleep and got up before dawn.

Armed with a heavy Enoch's Hammer, he silently went up to his master's workshop, forced the door open with handle of the tool, and let himself into a room that sheltered half a dozen weaving looms. Ned slaked his rage on the machines, relentlessly hammering away at them¹.

This is Julius Van Daal's vision of how the Luddite movement began, as told in his book "**La Colère de Ludd**". The author and historian narrates how, at the beginning of the 19th century, at the dawn of the industrial revolution, workers protested against the use of machines. Led by General Ned Ludd, a leader as cheeky as he was imaginary, they perpetrated a series of sabotage, arson, and riots in the British factories. Refusing to see their daily actions and routines replaced by machines they deemed uncontrollable, these "machine-slayers" declared war on technical progress which has deprived them of their rights, goods, and skills.

Two hundred years after the Luddites' struggle, what exactly is the extent of the dispossessions man has to face in the 21st century? What and who do they serve? From what are we dispossessed and how? Drawing from in this tale and from a corpus of artworks, the new BPS22 exhibition, *La Colère de Ludd [Ludd's anger]*, aims at being a **free interpretation of the notion of dispossession**. Its title is a metaphor of the logic of violence that underlines dispossession. This anger accumulated (or even ignored) to keep up appearances and seeming harmony will unfold as a path of resistance.

The works presented are all new acquisitions of Hainaut Province (2015-2020) for which BPS22 is trustee. Most works have never or seldom been exposed at the museum. The exhibition brings together around forty **artists originating from Hainaut** (Priscilla Beccari, Maëlle Dufour, Barbara Geraci, Sylvie Pichrist, Véronique Vercheval), **from Belgium** (Liliane Vertessen, Jacqueline Mesmaeker, Emmanuel van der Auwera, Nicolas Clément & Barbara Massart) **and from abroad** (Ilit Azoulay, Katia Kameli, Anne-Marie Schneider, Camilla Oliveira Fairclough, Marcos Avila Forero) with a variety of media and aesthetics. Through each of the selected works, *La Colère de Ludd [Ludd's anger]*, seeks to reflect upon situations of dispossession and resistance against it.

¹ Julius Van Daal, *La Colère de Ludd*, Montreuil, L'insomniaque, 2012, p.11.

SEXUAL DISPOSSESSION

One of the many forms of dispossession entails the norms surrounding sex and gender. According to Judith Butler², the categories of 'man' and 'woman' are imposed by the colonial state and capitalist system, which transform non-compliant bodies in order to force them into one category or the other. The artists presented below, who address this type of dispossession, question the rights of those who are not at liberty to express their sexuality, and examine the position of women in society. They denounce the social invisibility imposed on women, who are often excluded from state agencies, and whose role is restricted to the domestic sphere.

Miriam CAHN 01

Basle (Switzerland), 1949

***Nach Diane Arbus*, 2012**

Over the years, Miriam Cahn has worked with extremely varied media: artwork, painting, photography, cinema and even performance art and sculpture. Politically committed to feminist, environmental and migrant causes, as an artist she represents all that intrigues and disturbs society, which puts things into arbitrary categories. Rejecting an explicit aesthetic, the piece *Nach Diane Arbus* [According to Diane Arbus] shows a blurred outline, identifiable by its masculine genitalia. Surrounded by a coloured aura, it seems to detach itself slightly from the smooth surface of the canvas. His face is atrophied, his hands simplified, imitating pincers or boxing gloves, his chest and hair alike are barely suggested. Has the artist painted a man? A queer being? A monster? Thus she re-examines representations from art history and deconstructs our culturally-imposed binaries. The work is influenced by the famous US street photographer who immortalised a wide variety of characters living on society's margins. Both explore the relationship between appearance and reality, illusion and belief, theatre and realism.

Liliane VERTESSEN 02

Leopoldsburg (Belgium), 1952

***Taboe [Taboo]*, 1983**

Ever since the start of her career, Liliane Vertessen has used her own body in multi-media installations in order to free herself from society's pressures and an extremely conservative Catholic education. Often compared to ORLAN or Cindy Sherman, she depicts herself provocatively in all sorts of feminine clichés: seductress, lady, ingénue, prostitute,

² Judith Butler et Athena Athanasiou, *Dispossession: The Performative in the Political*, Cambridge, Polity Press, 2013.

and so on, as many roles as she can simultaneously celebrate and denounce. At the end of the 1970s, using simple photographic equipment, she embarked on taking photos of herself in provocative outfits she bought in stores selling sexy lingerie and subsequently transformed. She took on the ephemeral nature of her prints – in the style of concert posters or covers of *underground* magazines – which she framed in satin, velvet, lace or feathers, and over which she superimposed neon signs of simple words, glowing like slogans above her naked body. Combining photography with neon, the piece *Taboe* evokes the ambiance of red light districts. Liliane Vertessen photographed herself naked, holding a gun like an erect penis, in an erotically-nuanced pose. She challenges the viewer, who becomes a voyeur, and questions his fantasies, the taboos of our society, our culture and our libertarian values .

Priscilla BECCARI 03

Tournai (Belgium), 1986

***Siège-enfant à quatre jambes* [Four-legged child's seat], 2013**

An eclectic artist, Priscilla Beccari expresses herself in video, sculpture, installation, photography, performance, artwork and music too with *Mono Siren*, an experimental electro/disco/funk duo. Drawing on surrealism, her work is composed of incongruous meetings between organic, architectural and trivial objects that question femininity, the world of domesticity, the body, sexuality and the porosity between masculine and feminine. With irony and derision (and occasionally a dose of gallows humour) she takes her inspiration from fables and folk tales. She links and articulates their different elements: their affects, memories and torments, like part of a long visual sentence, proceeding by metonymy and metaphor to produce cruel, disillusioned sketches. Her large format drawings are often created on neglected or mishandled media, which accentuates the fragility of the bodies and figures portrayed. In *Siège-enfant à quatre jambes*, two legs in pink trousers and two varnished feet escape from a plush armchair, where a body slumps seemingly due to exhaustion. The floor tiles in chequered black and white, the skirting boards and walls hint at a bourgeois but empty interior. Priscilla Beccari shows a disjointed body, grafted on to an object that evokes the home and relaxation, but also captivity and exhaustion in a sketch riddled with ambiguities, exploring the social, cultural and political role of women.

Bénédicte HENDERICK 04

Tournai (Belgium), 1967

***La cache [The hiding place]*, 2005-2009**

Bénédicte Henderick is a visual artist and restorer of old paintings. She creates installations, drawings and objects somewhere between design and sculpture. Her work is introspective, revealing a secret troubled universe, somewhere between revelation and concealment. Using as her starting point recognisable everyday objects rendered unreal by metamorphosis and manipulation, she forages in the recesses of the soul and the body's torments. Between 2005 and 2009, Bénédicte Henderick created Laetitia B., her imaginary alter ego with whom she ventures into the depths of intimacy and the emotional unconscious. Approaching surrealism, with pared down white and sometimes red sculptures, she reflects on the sense and fragility of life and its wounds, on childhood and its fantasies and traumas. She projects her obsessions on to places she reconstructs. *La Cache* is a white pedestal table with legs suggestive of feminine curves. It is covered with a red tablecloth, the folds of which call to mind a skirt, with an opening covered by black latticework like a burqa. The piece simultaneously evokes a mother's lap, submission and a hiding place from where one can see without being seen. In a game of hide-and-seek, the body and intimacy become the receptacle of strange and troubling projections.

ORLAN 05

Saint-Etienne (France), 1947

***Documentary Study, The Draped the Baroque n°20*, 1978**

ORLAN, a determinedly multi-disciplinary artist, expands techniques and media in order to explore the issues associated with feminine identity. She violates the occidental vision of the body, especially that constructed by Christian tradition. She created her first performances in the mid-1960s, using her body as a sculptural medium. According to her, it has now become "a place of public debate", while she positions herself as a dominant figure in feminist artistic practice in Europe. In the mid-1970s, with her extensive series of self-portraits as the Madonna, she reinvested in the Christian iconographic repertoire: appropriating the traditional feminine religious figures and the protocols surrounding them, overlaying them with new content, more libertarian and egalitarian. In this photograph, ORLAN is seen wrapped in drapes, transformed into the Virgin Mary. Only her hands and face are visible; she has become a sculpture in white marble. We can see the influence of Bernini here, considered as the exuberant double of classicism, as well as the audacious Baroque and its theatricality that gives free rein to an entire imaginary realm.

Margaret HARRISON 06

Wakefield (UK), 1940

Anonymous Was a Woman (From Rosa Luxemburg to Janis Joplin), 1977-1991

An influential figure in the feminist art movement in the UK, Margaret Harrison subverts the hierarchies between genres, making no distinction between art history and popular culture, bringing them together in her work. Echoing the strategies of the grotesque, such as exaggeration, parody and subversion, she uses humour to question the codes and stereotypes that divide the genders. She created the piece *Anonymous was a woman* for the first European exhibition dedicated to women artists in Berlin in 1977. It features a feminist pantheon, uniting Rosa Luxemburg (socialist and communist activist assassinated in Berlin), Annie Besant (lecturer and British socialist feminist who took part in the workers' struggle and fought for Indian independence), Eleanor Marx (or Jenny Marx, British writer and socialist feminist), Annie Oakley (one of the legendary women of the wild west, renowned for her sharp shooting), Bessie Smith (Afro-American singer in the 1920s), Frankenstein's fiancée, Marilyn Monroe and Janis Joplin (US blues singer who died in 1970). All of these eminent personalities from political and cultural domains, both the fictitious and the real, experienced an early, tragic end to their lives, attesting to double structural violence: the first strikes famous women progressing in a man's world, and the second operates through the social invisibility imposed on women. In paying homage to these eight pioneers whose lives can be interpreted as proto-feminist, Margaret Harrison builds on the reflections Virginia Woolf develops in her essay *A Room of One's Own*, and questions the position occupied by women artists in our societies.

DISPOSSESSION AND RESISTANCE

When dispossession is voluntary, it can be defined by a regenerative sobriety that eradicates all that is superfluous. An exposure or stripping away also produces an art form, in praise of rupture and fragility, which could accept the accident of the act. The creation of such 'spaces' pre-supposes a dispossession of territories and times. Thus the 'Country within a country' manifesto of *Les Actrices et Acteurs des Temps presents* [Actresses and Actors of Present Times] claims that dispossession is a mutualisation, a strong wish and a firm commitment for those who undertake their own dispossessing. Like other movements, Utopia for example, the collective defends any assets that everybody can possess and use without affecting their possession. Assets to which access cannot easily be prohibited or restricted by an individual or a group of individuals include land, water, air and also knowledge.

Benoît FELIX 07

Brussels (Belgium), 1969

***Le Drapeau national du ciel* [The national flag of the sky], 2015**

Edition Bruno Robbe et Daniel Dutrieux, *Le Grand Large, territoire de la pensée*, 2015

Le Grand Large, territoire de la pensée is a project launched by art publisher Bruno Robbe and artist Daniel Dutrieux: 24 artists were invited to create an original publication of flags and prints for a limited edition. Explicitly referring to Belgian political current affairs and too often heard nationalist slogans, their project aims to dissolve any form of absurd affiliation and restrictive border. The idea of 'open sea' is often associated with feelings and desires for freedom, discovery and opening up to the world. It's also the call of wide open spaces, the desire to escape for all those who want to spread their wings and free themselves from constraints and routines.

Benoît Félix's flag is an image of the sky, hoisted into the sky. Thus it's an image and an act that could take on a ritual value. Replacing the usual horizontal or vertical coloured bands, Benoît Félix framed his flag around the boundary between a cloud and blue sky. A priori, it looks like any national, provincial or regional flag. But as it flies high, the boundary dwindles and is absorbed into the sky.

Ulla VON BRANDEBURG 08

Karlsruhe (Germany), 1974

***Curtain Diamonds*, 2011**

Ulla von Brandenburg is a trained set designer who studied the theory of visual arts before practising the plastic arts. Her work is characterised by a diversity of means and media (installations, films, watercolours, murals, collages, performance, among others) and the meticulous staging that frames them. Perfectly mastering the codes of scenography, nourished by literature, the history of the arts and architecture, but also psychoanalysis, Spiritism and magic, she derives as much from esoteric rituals and popular ceremonies as from mechanisms and codes of the theatre when exploring how our social structures are formed. If the theatre flows through her work – curtains to be traversed like an onstage entrance, props waiting to be handled or even a film shot in a real theatre – it is to better transgress norms and hierarchies symbolically. By subtly mingling reality and appearances, popular cultural forms and historical sources, a priori archaic traditions and the contemporary collective imaginary realm, her work, often presented in theatrical staging, tacitly reveals the laws that govern our social reality.

Marthe WÉRY 09

Brussels (Belgium), 1930 – 2005

Sans titre [untitled], undated

A leading Belgian artist, Merthe Wéry spent her entire life endeavouring to push back the limits of her painting and ceaselessly reinvent herself, moving from geometric studies to minimalism, from monochrome to radical painting. At the start of the 1990s she created standalone paintings that were no longer necessarily part of a series. The tension between structure and format plays out on the textured surface of the painting: at first wooden or sometimes PVC panels, and later aluminium. She developed new ways of painting: she poured colour across boards placed in containers, which was then driven by tilting the panel and/or blown by a fan that slightly accelerated the drying process. An incredible play of textures and chromatic shades form on the surface, along with rough areas that react to light pulses, focussing attention inside the edges of the painting. In this untitled, undated piece, a white background shows through layers of scraped paint, giving the impression that light no longer lands on the painting but comes from behind it, as in the different windows the artist created during her career.

Marie-Line DEBLIQUY 10

Tournai (Belgium), 1963

Les Boules de sainte Adèle (Recevoir une boule de sainte Adèle soulage des manques de chaleur et des trous dans la vie) [Saint Adele's balls (receiving a ball from Saint Adele relieves a lack of warmth and life's voids)], 2016-2017

Marie-Line Debliquy works with writing and books as objects. Her research, which stems from engraving techniques, is gradually moving closer to sculpture. She also creates textile works since her residence at the Fondation de la Tapisserie de Tournai (TAMAT) [Tournai Tapestry Foundation] in 1987-1988. Her recent productions examine issues related to childhood and the family. The soul of things drives her creations: every created object is loaded with evocative power, a trigger of memories: a trip to the North sea, a handkerchief wet with tears, a love letter, a holiday snap, a lace ribbon, a school exercise book, and so on. Turning the corner, there is also love, which starts or wounds, passing along the paths taken by a man and his wife, a mother and her daughter. With twisted, knotted, crocheted, knitted or embroidered thread, Marie-Line Debliquy creates surfaces, and sometimes volumes. Inside her works, she places something intangible, the link to oneself, the link to another, to the universe. Receiving a ball, an allegory for generosity and nobility of the soul, from Saint Adele relieves a lack of warmth and life's voids. "Each ball has the power that I granted it; the power resides principally in the act of giving and receiving."

Sylvie PICHRIST 11

Binche (Belgium), 1970

Dessiner sur l'océan [Drawing on the ocean], 2012

Sylvie Pichrist practises performance guided by the principles of metamorphosis which echo the perpetual cycle of life. Featuring irony as much as poetry, she underlines the body's fragility and limits when confronted with nature. She defies balance and stands on a wire, always set for a future, imminent, contained fall. In Nazaré, Portugal, where the ocean's waves can reach 35 metres high, Sylvie Pichrist, furnished with a table and a notebook, tries to draw. Like Sisyphus, she is relentless in her task. Even when her notebook falls into the water and is carried away by the waves. Even when the table breaks and tips over. She brings *La pluie* [The rain] to mind. Marcel Broodthaers' performance in 1969 where he sat in his Brussels garden, under torrential rain, trying to write 'a project for a text'. Water, both essential to life and a destructive force, makes it impossible to write (or draw in this case). Is any piece of work a risky endeavour? Are all artistic projects doomed to failure? Sylvie Pichrist underlines the changing and elusive nature of art. When the action is over, she exposes the debris of her performance as a *mise en abyme*. Drawing becomes sculpture, exalted as a visual object.

Camila OLIVEIRA FAIRCLOUGH 12

Rio de Janeiro (Brazil), 1979

***Lapin (vert)* [Green rabbit], 2018**

Camila Oliveira Fairclough's painting borrows its shapes from the everyday: urban signage, designer packaging and posters, album covers, slogans read and heard or even song lyrics. Her work refers to the history of abstraction, the ready-made, concrete poetry, pop art and conceptual art. She translates form and language into images, while reducing them to the bare essentials. The arrangement and sequence of words, signs and patterns, written on the surface of the painting, question the problematic of depiction by creating tension between the visible and legible. Nevertheless, Camila Oliveira Fairclough's painting does not need to be read or decoded to be understood. Regardless of a quest for meaning, she manages to create a free space where she can translate eclectically and extemporise all the elements she has already developed. When she paints a white rabbit that has just hopped on to an elastic, green vinyl background, her painting, in addition to being visual, is resonant, tactile and verbal. This is how it becomes poetry.

Stijn COLE 13

Ghent (Belgium), 1978

***Cancale #2*, 2017**

***Cancale #3*, 2017**

For the past few years, Stijn Cole has been working across different disciplines – painting, photography, artwork and sculpture – drawing on his roots in art history. His approach to artwork, painting and sculpture relies on methodically deconstructing the visioning exercise. In the way of classical painters and sculptors, he methodically deconstructs his field of vision into detailed fragments, isolating them from each other and inviting the viewer to mentally reconstruct the unseen scope they indicate.

For *Cancale #2* and *Cancale #3*, he cast fragments of a stone block taken from the coast of the eponymous village located close to Mont-Saint-Michel and known for its geological interest, literally 'marking' every detail chiselled into the surface. Reproduced in wax, these markings recreate the hilly soil's roughness on a limited surface in the form of a horizontal core drilling, capturing a sample of the earth's crust. The accuracy of the surface as reproduced thus seems to contradict the modesty of the surface exposed to view. Deprived of the expanse they hint at, reduced to intensely striated surfaces, these pieces seem to condense the geological history of the Breton coastline and ask us to mentally reconstruct it.

DISPOSSESSION OF THE SELF

"Dispossession is aporetic" Judith Butler wrote; a disturbing concept, sometimes hard to pin down. It gets us into trouble as soon as it comes into contact with passionate attachments. "... we are dispossessed of ourselves by virtue of some kind of contact with another, by virtue of being moved and even surprised or disconcerted by that encounter with alterity."³ Thus several works in the exhibition evoke the sort of dispossession that doesn't come from another but from our multiple vulnerabilities, from our own ruptures, our relationships with others. A certain number of broken, misused and obscured objects are perhaps a reminder that our lives are nothing but a slow, dizzying dispossession. We must dare to fail and admit we are wounded, worn out. And finally to know, with all that must be overcome, there will be losers, the bruised⁴, the dispossessed.

Charlotte BEAUDRY 14

Huy (Belgium), 1968

***Réfractaires* [Refractory], 2016**

Charlotte Beaudry's canvasses and drawings portray diverse subjects taken from everyday life in an intimate tone, stripped of any pretence. The themes running through her work are change, fragility and uncertainty. She becomes an expert at photographing, filming and depicting the changes in Juliette, her partner's daughter, in enormous portraits in movement. She paints the young girl in both inhibited and provocative poses, while crying or falling, trying to flee and covering her face with her hair, hands or pullover. They are metaphors of the emotional, unstable world of the teenager, caught between needing both self-affirmation and camouflage. The wall covering *Réfractaire* shows a kneeling teenager, her hands clasping those of her reflection. Intriguing, sensual and powerful in its intimacy, the young girl conveys an image of femininity somewhere between pain and melancholy, typical of the violence associated with an identity trapped between two ages. In a palette dominated by pale greys and pinks, on a monochrome background and in a composition suggesting movement, the character seems to be engaging in a struggle with the illusion of pictorial space. Rejecting any attempt at an explicit narrative, Charlotte Beaudry seeks to elude the pitfalls of the painted image and implicitly draws the viewer's attention to the hidden, as much as to the visible.

³ Julius Van Daal, *La Colère de Ludd*, Montreuil, L'insomniaque, 2012, p.11.

⁴ Extracts taken from the carte blanche by Lola Lafon *Éloge de la fragilité* [Eulogy to fragility], on France Inter, published on 1st September 2020 in <https://www.franceinter.fr/culture/eloge-de-la-fragilite-decouvrez-un-texte-inedit-de-lola-lafon>

Laurence DERVAUX 15

Tournai (Belgium), 1962

***La Quantité de sang pompée par le cœur humain en une heure et vingt-huit minutes* [The amount of blood pumped by the human heart in one hour and twenty-eight minutes], 2003**

The work of Laurence Dervaux focusses on the human body; she tries to sanctify its greatness as well as its fragility. But she never shows the body directly. Rather it is suggested, turned into an inventory of signs and shapes. Vital fluids, organs or even bone structures are transposed into vast devices, as fascinating as they are disturbing. The eye is left to explain or interpret them little by little. Her works reveal the staging of a subtle play between evoking a shape, its power to attract and the reality of what appears before us. Her installation comprises 750 glass receptacles (vases, sweet jars, bottles, flasks, tubes, test tubes, etc.) holding a total of 428 litres of water dyed red with colorants. The precise number of litres corresponds to the quantity of blood pumped by the human heart in one hour and twenty-eight minutes. Thanks to its radiance, the different tones of red and the play of reflected light, the installation imparts not only an air of preciousness but also an impression of delicate balance, due to its design as a house of cards. Far removed from our social existence, the installation gives shape to a remarkably vital aspect of our bodies' mechanics. This imposing volume of liquid raises our awareness of what is keeping us alive; it gives form to our fragility.

Peter WÄCHTLER 16

Hanover (Germany), 1979

***Untitled (Heat up the Nickle)*, 2013**

While Peter Wächtler alternates between different media – film, text, ceramics, sculpture, charcoal and pen drawings and soundscapes – he is first and foremost a storyteller and writer. His works deal with features drawn from dramaturgy, such as melancholy, nihilism, pathos, ironic or satirical humour and romanticism. He talks about everyday occurrences, his own experiences and observations, which he combines with references to pop culture, cinema and art history. The effect often leaves the viewer starting to doubt whether his works are fictitious or real in nature. His narratives depict the fragility of everyday life: the protagonists are mired in melancholy and ineptitude, a deep moral and cultural depression associated with the concept of progress and capitalism. Here, Peter Wächtler portrays isolation and despair: a homeless old man too close to the fire, head in his hands, complains of being a collective punch bag and lists his misfortunes in a plaintive tone. Deliberate exaggeration combined with deadpan humour helps to create an uncomfortable tension between the distance experienced while watching the scene, and a growing identification with the character. At the end of the film, the old man stands up, howls like a wolf, falls to his knees and thrusts his head into the fire.

Anne-Marie SCHNEIDER 17

Chauny (France), 1962

Sans titre [Untitled], 2005

While Anne-Marie Schneider has tried her hand at video and occasionally sculpture over the years, she fundamentally concentrates on artwork. She combines watercolour, acrylic, ink and crayon to document current events that resonate directly with her own experience. Thus she offers us an intimate view of the world which, due to its sensitivity, becomes a perspective on our human condition. Echoing the parades and processions of James Ensor, this 4-metre long imposing, enigmatic painting integrates caricature and satire, while avoiding clichéd grotesquery and stereotypical idiomatic expressions. As if in a little theatre, the teddy bears, toys and puppets conceal dark obsessions and a pessimistic view of the world. Here the innocent, poetic, and occasionally dark motifs evoke mistrust as much as fascination. Yet they also invite daydreams. Is it because Anne-Marie Schneider, a trained violinist, constructs her work like a score? With large blank areas, fluid composition, vibrant colours and features, far from being silent her painting is disquieting with its emotions.

Florence DOLEAC & MAXIMUM 18

Toulouse (France), 1968

Maxidodo, 2019

A borderline designer, Florence Doléac devises objects that are halfway between art and design, full of humour. She brings an ethical analysis to the manufacture of the most everyday objects, while displaying a gentle critique of functionalism. Maxidodo is a design collective that bases its work on the concept of 'upcycling'. The opposite of recycling, which destroys objects in order to save only the reusable materials, upcycling preserves existing objects for the purpose of extracting new functionality. Together, they produce a collection of three beds made from Vauban barriers (called Nadar barriers in Belgium). These are mobile barriers generally used for crowd-control. Here their repressive function is subverted into pleasure and rest. Their covers are made from scraps of balloon fabric and the frame is flocked, i.e. covered with velvet. Painted red, the bed evokes eroticism; it is decked out with accessories such as bedside lamps made into candleholders, wooden shelves, a coat hanger and hanging plant.

Barbara MASSART & Nicolas CLEMENT 19

Vielsalm (Belgium), 1987/Brussels (Belgium), 1976

***Barbara dans les bois* [Barbara in the woods], 2013-2015**

In 2013, the photographer Nicolas Clément held a residency at the 'S' Grand Atelier in Vielsalm, a centre of naïve and contemporary art with a programme of artistic residencies revolving around diverse experimentation and interactions between 'outsider' and contemporary artists. In these surroundings, Nicolas Clément decided to make a short film about Barbara Massart's textile world. The staging featured a dark, mysterious narrative envisioned by Massart. An experimental documentary shot on Super 8 film, *Barbara dans les bois* shows multiple portraits of a young woman wandering through nature in an unidentifiable space-time. Mystic and initiatory, Barbara's story leads us through a dense forest surrounding a cabin on fire, children trapped in the blaze, a horseback escape where a hooded figure untangles kilometres of woollen spools and brings them to life in the form of a second skin. Barbara Massart plays with her image, flees from it, creates herself from her garments and makes a magic double, all in order to tell the story of the other Barbara in serene, mystic nature. The costumes and accessories displayed alongside the video were made entirely by Barbara Massart.

DISPOSSESSION BY ACCUMULATION⁵

In the true and original sense of the word, dispossession refers to the practice of seizing territory. Testifying to the appropriation and occupation of indigenous lands in colonial and post-colonial times, several artists depicting this type of dispossession express the experience of occupation and being uprooted, the destruction of households and social bonds. In these contexts, dispossession also functions as an authoritarian apparatus to control space, mobility and the relationships between subjects.

Jacques CHARLIER 20

Liège (Belgium), 1939

***Les Rives de l'Eden* [The shores of Eden], 1986**

Jacques Charlier started his career in the early sixties by immediately signing up for all the big 1960s movements, including pop art. Permanently at the forefront of all forms of emerging current creation, combining all media – painting, caricature, photography, writing, comic books, sculpture, song, video, installation, and more – he revisits art history. Positioning himself as an artist of institutional critique, using gallows humour and myriad misappropriations to question the system of art, he often features himself and plays with advertising and media codes.

His installation-set *Les rives de l'Eden* addresses colonialism, exoticism and their clichés. A heavenly sunset serves as the backdrop to an aquarium, an object of eternal fascination, operating as a miniature universe. To one side of this artificial maritime background, a young woman recreates another well-known fantasy: the 'savage' negro, a priori an out-of-date cliché, but one that still exists, particularly in showbiz. Other items in the set, such as the false marble plinth, reproduction rocks, lighting and so on, act as turning points between the different subterfuges on show.

⁵ Extracts taken from the carte blanche by Lola Lafon *Éloge de la fragilité* [Eulogy to fragility], on France Inter, published on 1st September 2020 in <https://www.franceinter.fr/culture/eloge-de-la-fragilite-decouvrez-un-texte-inedit-de-lola-lafon>

Naufus RAMIREZ-FIGUEROA 21

Guatemala City (Guatemala), 1978

***Bitch on a Bent Palm Tree*, 2011**

Son of a former guerrilla in the Guatemalan civil war (1960-1996), Naufus Ramirez-Figueroa constructs his work by drawing on political violence, his experience as a refugee in Canada and his personal difficulties as the descendant of wealthy landowners. Despite the gravity of the subjects he addresses, his work is often touched by absurdity and humour. It alludes to tragic, traumatic events, colonialism in particular, which shaped our world's social and political climate. In *Bitch on a Bent Palm Tree*, the artist presents a horizontal tree with a dog perched on its trunk. The animal bears the face of Lynndie England, the US soldier sentenced in 2005 for her part in the humiliating, degrading treatment and torture of Iraqi detainees in Abu Ghraib jail in Baghdad. One photograph widely distributed by the media showed the torturer holding a prisoner on a leash. The palm tree, a symbol of the tropics as a place of rest and recreation, bowed under its own weight, is an allegory for military power and the arrogance of those who abuse their rights, supposedly to control people and nature.

Marcos AVILA FORERO 22

Paris (France), 1983

***Estibas [Pallet]*, 2017**

Marcos Avila Forero's works immerse the viewer in the complex and sometimes violent reality of political and social situations that he recreates by fusing the elements (materials, stories, symbols) that constitute them. His works are micro-fictions fabricated from bits and pieces. They seek not so much to illustrate or document than to bring face-to-face times and places that would never have met. The artist is particularly interested in the conflict in Colombia which has lasted for more than 60 years, resulting in a profound split between urban and rural policy, as well as the consequences of the government's neglect of agricultural land and its inhabitants. The *Estibas* series presents images carved into pallets – a means for transporting goods. The characters he portrays are inspired by key episodes in the Colombian armed conflict and engravings from the colonial era. The artist inscribes a new memory on to this prosaic and eminently commercial object by converting what was a means of transport into an object carrying a specific history, that of pillage. In front of each pallet, the sawdust left over from the carving reproduces the same image in positive, harking back to the historical and political circumstances that transformed farmers into guerrillas.

Laura HENNO 23

Croix (France), 1976

KOROPA, 2016

Laura Henno, practitioner of photography and video, examines the challenges of clandestine migration and people trafficking. Winner of several awards, her film, *KOROPA*, is located in the Comoros archipelago in the Indian Ocean, where many people attempt the crossing from Anjouan to Mayotte, the only island to remain French after the archipelago was bizarrely split in post-colonial times. A young orphan, Patron, steers a fishing boat through the dark, silent night. He is accompanied by Ben, his 'adoptive' father, who is teaching him the smuggler's trade. To avoid conviction, the smugglers recruit child 'commanders' who are too young to go to prison. At the tiller of his boat, Patron is reduced to a childish innocence that nevertheless he is in the process of losing. He is simultaneously frozen in a heroic pose and terrified by the harsh realities of the trade. This portrait calls to mind a painting or a film with its angles and chiaroscuro. Far from being a documentary and adopting a fictional bias, Laura Henno focusses the video on the landscape of migration; lacking a horizon, the characters' itinerary seems endless. Ben and Patron personify wanderers and the tragic condition of humanity cast adrift.

Yerbossin MELDIBEKOV 24

(Kazakhstan), 1964

Transformer – Constructor Lego, 2014

Yerbossin Meldibekov is a political artist whose determination to fight all types of oppressive ideologies has made him one of the most popular artists in contemporary central Asia. His sculptures, objects, installations, drawings and videos serve as tools for raising the profile, with considerable humour, of political reforms and changes in his country, Kazakhstan, and the traces they left. *Transformer – Constructor Lego* is a set of wooden blocks allowing visitors to build and rebuild at will the various, often grandiose, monuments from the artist's home country, and also from Uzbekistan and Kyrgistan. His installation is a parody of the utopian aspirations of former soviet leaders and Historical Progress. By elevating a construction set to the rank of a symbol of State ideology, Meldibekov presents an ironic view of ideology as nothing more than an empty, interchangeable shape.

Marie VOIGNIER 25

Ris-Orangis (France), 1974

***Tourisme international* [International tourism], 2014**

In the form of mockumentaries, Marie Voignier's videos explore imaginary political realms and utopias in which myths, facts and stories intersect. In 2012, the video maker signed up with a group of tourists for a trip to North Korea. With no authorisation and hidden from sight, she filmed sequences in museums, painting workshops, cinema studios and a chemical factory she visited with State guides, whose voices we never hear. The director cut the sound and manufactured ambient noises, deliberately masking the original soundtrack. This unsettling process underscores the absence of any real sense to the words and lets the viewer concentrate on the context of the visit. The unremarkable framing and lack of commentary by the director leave the viewer free to analyse the images and come to their own conclusions on the conditions of this North Korean trip. How do these tourists perceive a dictatorship? What stories, actors and staging does it mobilise? *Tourisme international* presents the gap between what is seen, shown and can be said in a country permanently on show.

DISPOSSESSED IDENTITY AND LANGUAGES

Our language and identity are saturated with historic interpretations that we eventually uncover. Identity is not an inherent quality that exists on its own, in the absence of contact with others. People start to define themselves as soon as they realise they are not alone in the world, that the environment in which they develop includes other people and things with which they need to interact. Every person's identity is formed by long, haphazard and subjective appropriation. The same is true of language. From birth, the almost mechanical weakening of identity and language due to different changes in the surroundings in which we develop and the norms that organise them, can result in dispossession for many individuals.

Emmanuel VAN DER AUWERA 26

Brussels (Belgium), 1982

Memento 3 (coup d'état), 2016

Memento 4, 2016

Emmanuel Van der Auwera frequently utilises cutting-edge technology: scanners, cameras and magnetic resonance imaging, among others. This *neutral* technology typically creates or reproduces an objective reality. But by using this technology, the artist gives an altered image of the world and reality. His work deals with the nature of production and the filtering of contemporary images during their formation, diffusion and consumption. Through his films, video-sculptures and installations, he also seeks to analyse the influence of certain foundational myths on constituting subjectivity and the identity of our contemporaries. *Memento* draws on the artist's fascination with the mediated depiction of crowds. The series of works explores how the media represents current affairs, and the way they are registered in the collective memory, by showing a series of aluminium-mounted offset plates that were once used to print newspapers. Emmanuel Van der Auwera worked on the printing plates in a newspaper production plant, using transparency and cropping to reveal certain subjects. According to him, publications and the press are the result of a narration process co-piloted by marketing; events are supposed to produce meanings that can be transformed into a subject for press publications. Not only are they staged, in the figurative sense, they are also put on the page, in the literal sense. The artist not only creates a *mise en abyme*, he deconstructs the situations portrayed.

Ilit AZOULAY 27

Tel Aviv (Israel), 1972

***Neither Dream nor Riddle*, 2017**

Ilit Azoulay's work is principally photographic and similar to the approach of an archivist or even an anthropologist. Fascinated by the history of memorial sites, she unearths individual forgotten stories to reconnect them with our contemporary world. Her photographs work like a metaphorical museum, questioning the respective narratives from these nation-building sites of collective remembrance. Ilit Azoulay creates images of reconstituted objects using several macro-photographs she puts together in no particular hierarchical order, repositioned as a panorama according to discovered or imagined contexts. This piece is part of the *No Thing Dies* (2017) series, a three-year project during which the artist worked in the storerooms of the Israel Museum in Jerusalem. On the basis of interviews with museum employees and a vast photographic review of non-exposed works, the artist highlights forgotten stories and the harmony of the collections. The resulting series of works seems to create surreal scenes, surrounded by mystery. The final result is inspired by the tradition of books of Persian miniatures that used to be ordered by ruling monarchs, praising their names and deeds: a form of early propaganda.

Katia KAMELI 28

Clermont-Ferrand (France), 1973

***Stream of Stories (chapter 5)*, 2018**

A Franco-Algerian artist and filmmaker, Katia Kameli thinks of herself as a 'translator'. According to her, translation does not involve simply converting from one language to another or a straightforward act of transfer. In her work she rewrites narratives and brings an entire history to light, made of porous frontiers and reciprocal influences.

A video installation in six chapters, *Stream of Stories* is an exploration of the oriental origins of La Fontaine's fables that started in India, continued in Iran and Morocco and ended up in France. The famous poet acknowledged that he was inspired by the Indian version called *Panchatantra*, a collection of animal allegories intended for princes. It was translated into Persian under the name of *Kalilah wa Dimnah*, then into Arabic, and later widely disseminated in the west. In this fifth chapter, several translators and historians of fables emphasise the way that the texts continued to change and be interpreted according to the cultural contexts and languages, even regional ones. Katia Kameli examines how each migration and translation enhanced the stories, giving rise to new characters, narrations and illustrations.

Charif BENHELIMA 29

Brussels (Belgium), 1967

Face Harlem, 1999

Frederick Douglass, Harlem, 1999

Lenox Avenue, Harlem, 1999

Old Broadway, Harlem, 2001

In his photographic work, Charif Benhelima addresses notions of identity, memory/forgetfulness, text and truth through images that explore perception, time, space and invisibility. After nine years spent working on feelings of being foreign (*Welcome to Belgium*, presented at the BPS22 in 2013 in *The Allochtoon* exhibition), the artist lived in Harlem from 1999 to 2000. He took a large number of Polaroid portraits which have a timeless quality. Taken from the series *Harlem on my Mind*, these photographs reflect the situation of the city's Afro-Americans. The racism and discrimination experienced by the black community on a daily basis led to the artist revisiting his own Arab-Jewish identity. Charif Benhelima roams the streets, taking photographs of their inhabitants, the buildings, animals and anything he comes across in his path. He creates a portrait of Afro-American society, still dispossessed of its culture, history and speech.

TRACES OF DISPOSSESSION AND RUINS

Evoking a ruin first means evoking decay and destruction; whether caused by war, de-industrialisation or nature's disregard. Evoking a ruin is also evoking the end or finiteness of a world or a historical era. The works included in this category express the traces left in the wake of dispossession inflicted by natural disasters, land conflicts and economic depressions.

Monica BONVICINI 30

Venice (Italy), 1965

***Moore Oklahoma 2013*, 2017**

Appearing on the international scene in the mid-1990s, Monica Bonvicini is known mostly for her large-scale installations involving the visitor, but also for her artwork, sculptures, photographs and performances. She questions, sometimes violently, the traditional power structures that govern relationships between men and women and methodically deconstructs social, cultural and identity value systems. Her works call into question the meaning of artistic creation, the ambiguity of language, and the limits and possibilities surrounding the ideal of freedom. After her participation in the 2008 New Orleans Biennale when the city was gradually recovering from the devastation wreaked by hurricane Katrina, Monica Bonvicini used photographs she found of natural disasters in the US as the starting point for her work. On 9 April 1947, a massive, incredibly violent tornado destroyed more than 1,000 homes and businesses in the city of Woodward, Oklahoma. On one fateful night, 107 people died and more than 1,000 were injured. Climate change is presented here as a destructive force, capable of destabilising authoritarian structures and turning order, domination and power upside-down.

Maëlle DUFOUR 31

Mons (Belgium), 1994

***Les Mondes inversés* [Inverted worlds], 2017**

After gaining a Master's degree in sculpture at ENSAV La Cambre (2017), Maëlle Dufour specialised in the production of monumental sculptures. The on-site devices she builds unsettle visitors, disrupting their senses and surroundings. They intend to question a reality that has always interested her: humans destroying humans. Her sculptures often carry the imprint of a time or a story and bear witness to what remains. They look like ruins torn from their original surroundings and rehabilitated in the art world. They are, however, patiently, laboriously and wholly produced by the artist. Here sixteen lead plates, each bearing an image or a sentence, reveal the traces of a past time. The material chosen by Maëlle Dufour is obviously not insignificant: bluish-grey lead is a heavy metal, toxic to humans but offering protection against radioactivity. Its weight, matt surface and white oxidation give every image an evanescent appearance which makes us wonder about its origin and era. Each plate bears the trace of a moment in existence which is undergoing a shift. Is it about the destruction of humanity or nature itself?

SUSPENDED SPACES COLLECTIVE 32

Suspended Spaces is an independent mobile collective of fluctuating size containing artists and researchers from a wide variety of disciplines – architects, anthropologists, philosophers, sociologists and art historians, among others. Progressing by journeys, both symbolic and geographical, this collective works on historic sites abandoned by modernity, whose futures were curtailed by political, economic and historic conflicts. The five artists exhibited here are especially interested in the buffer zone that splits the island of Cyprus in two, and the Varosha ghost district in the city of Famagusta. Partially enclosed, cleared of its residents in 48 hours, occupied by the Turkish army and guarded by United Nations troops since the end of the armed conflict between the Greek Cypriot and Turkish Cypriot communities, the city is still inaccessible. Since 1974, Famagusta is one of these 'suspended' territories.

The history of Cyprus is one of war and successive invasions. Since antiquity the island has been Persian, Roman, Byzantine, Christian and then Turkish. But the history of Cyprus is neither clear, nor resolved, nor consensual. Following the Turkish army's intervention in 1974, the island was split in two – 30% of the island is Turkish Cypriot. For more than 35 years, the buildings, hotels and sometimes unfinished modern residences in Famagusta offer their carcasses for the world to see. The humans left it behind. Animals and plants flourish here. Not far away, on the other side of the barbed wire, hotel complexes thrive. The promiscuity of these realities forms the strangeness of the city and provides many lines of questioning.

François Bellenger (*Buffer Zone Project-Nicosia-Cyprus Island*, 2015) wonders about the future of this place behind barricades. Taking a position against massively 'concreting over' the coast, he fantasises about rehabilitating the properties in the abandoned city. **Marcel Dinahet** (*Famagusta-Varosha 1*, 2009) presents a 'floating' image by discretely filming the ghost district of Varosha (Famagusta), behind barriers guarded by the Turkish army. **Yasmine Eid-Sabbagh** (*1 minute et 53 secondes* [1 minute and 53 seconds], 2013) recalls frequent conversations shared with her friends in a refugee camp. In a desperate utopian fantasy, confined to an overpopulated space, without rights, lacking citizenship, in a temporary situation but with no way out, they find themselves imagining the construction of a storey above the camp, a duality to begin again at zero. **Lia Lapithi** (*Defining Silence*, 2010) created a panorama with a long tracking shot following the impenetrable fence along the periphery of the Varosha district, sealed off since 1974. Unable to enter, the artist films all around the district and turns it into a topographic survey. Associated with the view of the border zone between Mexico and the USA and the survivor image of the city of Famagusta, **Christophe Viart** (*No diving or Jumping* (*Famagusta*), 2009) built a lifesaver lookout post. On the edge of the Pacific Ocean or facing the Mediterranean, if there is room to look, the boundaries shared by states are there not only to separate, but also to prohibit any communication.

Latifa ECHAKHCH 33

El Khnansa (Morocco), 1974

***The Fall (Blast Furnace n°4 of Carsid, Charleroi)*, 2020**

A practitioner of painting, sculpture, video and installations, Latifa Echakhch frequently works with easily identifiable objects taken from domestic and/or social contexts. She destroys, obliterates or encases them, making us forget their original function in order to see them in a different light; forcing memory to give them new meaning, a second life, and raising the question of heritage and their legacy. In her installations, she systematically conceals the presence of bodies, preferring the traces they leave behind. Like this theatre curtain created from her personal memories for her exhibition at the BPS22 (2020). Partly suspended, partly trailing on the floor, it looks like the last ghost of a just-finished performance. Unless it shows the backstage area of an event about to start or already ended? Between the fabric's folds, the Carsid no. 4 blast furnace at Marcinelle, shown in the light of the breaking day, gives the impression of a catastrophe leading to its meltdown. This idea of no return changes the depth of the subject, makes it falter, and rearranges it. It evokes lost battles, shattered hopes. In a society that values fixed terms, adaptability, flexibility, where one can bend but not break it, Latifa Echakhch reminds us that our lives are little more than a dizzying dispossession.

DISPOSSESSION OF THE BODY AT WORK

These days, in a globalised market economy ruled by capitalism, dispossession still involves the violent appropriation of the body through work. This system has produced men and women who are insecure and disposable; they are dispossessed because they are unable to be and to have. Several of the works displayed in the Dupont hall bring anonymous workers to mind who, after hard, unremitting toil, become dispensable, and are dismissed from their workplaces. Their faces, hands and movements show that their bodies, both in and out of work, are exhausted to the point of negation.

mounir fatmi 34

1970, Tanger (Morocco), 1970

***Le Dernier Combat [The last battle]*, 2019**

mounir fatmi engages with the concepts of crisis, transformation and endings: the death of consumer items, of a medium, a civilisation, etc. By using materials and technologies heading for obsolescence and an uncertain future, such as VHS cassettes, old typewriters and antenna cables, he examines how knowledge is transferred, the suggestive power of images. He critiques the illusory mechanisms that bind us to ideologies and the collapse of our industrial, consumerist civilisation. Commissioned by the BPS22 within the framework of its partnership with the Centre de Recherches, d'Essais et de Contrôles scientifiques et techniques pour l'Industrie Textile (CRECIT) [Centre for Research, Trials and Scientific and technical monitoring for the Textile Industry], mounir fatmi's wall-hanging depicts a violent scene from the Battle of Thermopylae. This battle was fought in antiquity between an alliance of Greek city-states and the Achaemenid Empire. The naked bodies of the warriors fight each other blindly in black and white – a dichotomous aesthetic that reinforces the artist's poetic and political discourse. Reflecting on war and its consequences, mounir fatmi shows that domination is achieved through the conquest of individuals and bodies.

Teresa MARGOLLES 35

Culiacán (Mexico), 1963

1 Tonne. Forges de la Providence, 2019

Fascinated by the boundaries between life and death, Teresa Margolles develops her work as a reaction to the endemic physical, political and social violence ravaging her country. While producing her exhibition *Tu t'alignes ou on t'aligne* [You fall in line or they put you in line] at the BPS22 (2019), she was overwhelmed by a feeling of decay. As in most post-industrial cities, the stigmata of the failure of neoliberalism are deep and poorly healed, indelibly marking both people and the landscape. The artist sees Charleroi as a ghost town where abandoned buildings and factories rear up like skeletons from a past life. As a symbolic bringing together of the remnants of this past, Teresa Margolles decided to cast a one tonne cube of steel recovered from the Carsid industrial site, a steel mill being dismantled a stone's throw from the centre of Charleroi. The shape is stark and minimalist. Just the imprint of the name of one of Charleroi's first metalworking factories 'Forges de la Providence' imbues the object with the emotional charge of memory. The piece evokes the disappeared and the void; everything that once represented the industrial surroundings of Charleroi is now compressed and imprisoned in a tonne of steel.

Véronique VERCHEVAL 36

Charleroi (Belgium), 1958

Usine occupée. Portraits de travailleurs de Royal Boch [Occupied factory. Portraits of workers at Royal Boch], 2009

News photographer, professor, activist and feminist, Véronique Vercheval works as a freelancer and produces news articles on social and cultural issues in Belgium and abroad. She writes her articles exclusively in serial form. They are the result of long immersion working in a community or on a particular issue. Véronique Vercheval bears witness in a style that is far from sensational or spectacular. Understated compositions, the photographs in *Usine occupée* are moving in their simplicity and authenticity. When the Royal Boch Company was about to make 46 workers redundant or pension them off early, Véronique Vercheval visited the factory and stood side-by-side with them in support and solidarity (14 photographs are exhibited here). She spent dozens of hours visiting, listening, empathising and taking pictures. Her approach was unassuming when she photographed the workers, asking them to recall the first day they worked for the company and the feelings it evoked. She collected the stories behind the photos, fragments of lives lived within this community, La Louvière's iconic factory that was once prosperous and is now devastated by globalisation.

Barbara GERACI 37

Uccle (Belgium), 1982

***La Résurgence du geste* [The resurgence of the act], 2018**

Paysages de scories [Slag landscapes], series of two digital photos, 2017-18 (Orbix Solutions, Farciennes)

Briquettes de scories [Slag briquettes], series of nine digital photographs in an identical format, 2018 (Orbix Solutions, Farciennes)

Plaques de test extraites de coils [Test plates extracted from coils], series of four digital photographs, 2018 (NLMK, La Louvière)

Dessins sériels [Serial drawings], 2017-18

Gestes et histoires [Acts and stories] HD video, 4' 28", 2018

Summoning up history and memories, Barbara Geraci relies on still and moving images, drawings, text and objects that she arranges in installations. The underlying elements of her work are folds and textures, movement and the body, fragments and sections, deconstruction and reconstruction, repetitions and shifts, superimposed images and gaps. *La résurgence du geste* is a narrative about the Hainaut region's industrial past. Barbara Geraci creates landscapes out of slag mountains (steel waste that looks like dust) that she places alongside fragments of objects: briquettes (castings from the same slag), sections of 'specimens' extracted from coils (reels of fine sheet metal) produced by the NLMK factory in La Louvière and collages bearing the traces of this time-consuming process. At the end a video shows portraits of former workers from the same factory. In a silent dance with the words visible as sub-titles only, they perform a sequence of odd and ordinary movements they repeated throughout their lives inside the factory. Barbara Geraci attempts to exhaust the possibilities of monstrating an image through a process of *mise en abyme*, using it to question her own reading and interpretation of the image.

Anita MOLINERO 38

Floirac (France), 1953

Tina, 1998

Daughter of a Spanish anarchist, Anita Molinero describes herself as a frustrated expressionist and profligate formalist. Since the start of her career in the 1980s, she has produced sculptures from everyday objects and waste materials: cardboard, synthetic foam, and in more recent years, dustbins, polyurethane, bins, and bits of urban furniture cast in plastic or resin. She has a physical relationship with sculpture. She transforms the materials, burning, slashing, forcibly cutting them with a jigsaw and painting them to reveal chaotic, exuberant, unbalanced and garishly-coloured pieces. Her disturbing, often aggressive work corresponds to an industrial, urban context, influenced by science fiction films. *Tina*, whose title was inspired by the well-known political slogan attributed to Margaret Thatcher 'There Is No Alternative', consists of a welded chain and shower-curtain rings that appear to be wearing a woman's dress. The amorphous work could illustrate over-consumption, pollution or the downfall of our modernistic utopias. Nonetheless, it doesn't describe anything but itself and the irreversible act that mutilated it.

Achraf TOULOUB 39

Casablanca (Morocco), 1986

Untitled (Skin 4), 2017

Achraf Touloub studies the links between tradition and modernity in our globalised world. Working with a wide range of media, he shifts between abstraction and the figurative. The work presented in the exhibition relates to the idea of a forced redefinition of bodies in an economic system that moves ever faster towards dematerialisation. Nylon and other synthetic fabrics are assembled so as to create different reliefs, and then painted with oil to form abstract portraits that refer to the way in which bodies are required to redefine themselves, to change for every industrial, political, economic or other revolution.

"These days I believe that economic development needs our bodies less and less; they have become useless from a productive point of view. This shift, which increasingly turns us into a product for consumption, relates to a symbolic dimension. Therefore, I envisaged a dimension, a resurgence of the archaic, not so much as an obsolete technique but rather as a connection between different forms of reality, as a principle that could provide a response or resistance to this terribly violent movement of capital. Our reality exists through a constant splitting of the real and my aim is to connect and overlap all its dimensions to bring them back together as ONE."

Allan SEKULA 40

Los Angeles (US) 1951 – 2003

***Assemblage Made by Coal Docworkers*, 1998-2000**

A multi-disciplinary artist and the leader of critical realism, Allan Sekula questioned advanced capitalism's political, economic and social conditions. His work involved linking images and texts in projects with different formats, genres and tones. His work *Fish Story* (1989-1995) is an authentic fresco of the global maritime economy. After six years of research, Allan Sekula produced a critical documentary featuring this world of work: relentless, exploitative, isolated, anonymous and invisible. To him it represents the extremes of the ultra-liberal system. Without falling into the trap of the 'beautiful' image, and lacking in any dramatization, this optimistic and combative work is also intended as a study of the history of traditional representations of the maritime economy, from 17th century Dutch painters to the current time. Throughout his life Allan Sekula was fascinated by the maritime world, the idea of boundaries, the flows of goods and human beings and the concept of nationality in an era of economic globalisation.

Jacqueline MESMAEKER 41

Uccle (Belgium), 1929

***Melville 1891*, 2015**

In a minimalist and conceptual fashion, Jacqueline Mesmaeker analyses and implements different protocols and experiences related to visual impairment and interpretation. While an economy of means is always the starting point for the forms she uses, she borrows from the overarching concerns of western art history: painting, figuration, history, nature, landscape, framing, light, and so on. Subversive, full of allusions, invitations to remember history or reinvent it, Jacqueline Mesmaeker's work grants a prominent position to literature and poetry.

Thus Melville 1891 refers to Herman Melville and especially to his novel *Billy Budd, Sailor*, completed a few months before his death in 1891. In his novel, Melville, who spent some of his youth at sea, recounts episodes inspired by his past, as well as the Somers affair. This was a mutiny by some members of a United States Navy crew who intended to use a warship for piracy.

The installation is presented in the form of a projected wall, covered in Morning Glory, with a model ship at its centre literally sinking into the image. Associated with coquetry and ephemeral beauty, the Morning Glory only flowers for a day before closing in the evening, never to re-open. The next day a new bloom replaces the faded one, and it continues flowering like this for the entire summer.

MORT AU ROSE FLUO !

*50 WORKS BY STUDENTS
AND TEACHERS OF THE ERG
GATHERED BY
JUAN D'OULTREMONT*

19.09 > 08.11.2020

To celebrate his retirement from the ERG (School of Graphic Research, in Brussels) where he had been teaching for over 20 years, Juan d'Oultremont (Brussels, 1954), multidisciplinary artist, radio agitator, and compulsive collector, had amassed more than one hundred objects and pieces of writing, collected from his former students and his colleagues in an exhibition. He has been invited to reconstruct this remarkable collection at the BPS22, making new connections between the different pieces.

A multi-disciplinary artist, Juan d'Oultremont (Brussels, 1954) is just as comfortable with a brush in his hand (he received the Award for Young Belgian Painter in 1977) as he is on a concert stage (he is a musician and singer-songwriter). He is also an author and commentator for the RTBF radio programmes *Le Jeu des Dictionnaires*, *La Semaine Infernale* and *C'est presque sérieux*. He made performance one of his preferred means of expression, extending his practice to installation and constituting different collections. He is a compulsive collector, accumulating as many vinyl erotic film soundtracks as wounded lead soldiers and plastic turds.

The first exhibition was entitled *Ne pas déplacer ce rondin, c'est un travail* [Do not move this log. It is a piece of art.] This title was borrowed from one of the many notes that the teacher had collected from his students' benches in the school art studio over many years. It implied an order not to move the log guaranteeing its status as a work of art. For, as we know school art studios, between tests, research, and plastic and conceptual achievements, the boundary is sometimes respected and often depends on a point of view. "My years spent at ERG, Juan d'Oultremont writes in a text that accompanies the exhibition, *have, in fact, reinforced this obvious fact: art is, above all, a question of movement. To go beyond the boundaries. To bring back into the field of art things that, in principle, cannot be found there. To appear where no one expects you to be...*"

For this second exhibition, the log remains, a centrepiece. But this time, the title, again taken from a student's note is *Death to neon pink!* Juan d'Oultremont has organised the works according to personal affinities, establishing new correlations between them. We find "celebrities" from the Belgian art scene, including Marthe Wéry, Michel François, Marcel Berlangier, Xavier Mary, Frédéric Gaillard, Ivo Provoost and Simona Denicolai and Alain géronneZ. The displays structure the space and invite contemplation. Between the groups of works, dozens of messages from students unfold, presented side by side. They recreate the life of the workshop through its daily routines and its upheavals. They recount the students' questions, and their interactions with their teachers, between mutual complicity and contained antagonisms.

"Teaching in general, and teaching at ERG in particular, Juan d'Oultremont continues, *is a fucking privilege that I have always set on an equal footing with performing at Olympia or climbing the Matterhorn's North Face. Never having distinguished between teaching and practicing art per se, I have taught in a performative way, not perched up high on the pulpit of truth, but as I would climb a mountain or step onto a stage.*" This exhibition is also a hollow portrait of the artist, a kind of modest self-portrait that reveals the discreet sensitivity of a mindful artist, who is constantly attentive to the fragile poetic outbursts from the world around him.

TEXT BY JUAN D'OUTREMONT

July 2020

In June 2019, I stopped teaching at ERG. Unable to come to terms with this, even less to rejoice, I thought I might seize the opportunity to put on an exhibition in the school gallery, bringing together works by students and colleagues, which I had been collecting for over 20 years. While preparing the exhibition, I rediscovered in my studio a series of notes from students, which I had gathered on the Art set long ago. The messages vouched for the artistic value of a log, and I didn't have to think twice about it.

**Do not move this log
It is a work.**

That assertion would not only become the title of the first version of this exhibition, but it would also become its programme. Under the banner of a log that cannot be moved under any circumstances that the project would take shape. When she wrote those few words in purple ink, Etiennette Plantis was far from imagining how useful they would be to me. All the years spent at the ERG constantly reaffirmed this affirmation: art is, before anything else, a question of movement. To cross boundaries. To bring into the field of art things that normally don't belong there. To appear where no one expects you to be... Before being (hard) work, art is mostly a topography that triggers circulation. I love Robert Walser. I hate going for walks, but I love Walser. I hate going for walks, but I gladly comply with the mobility and change of perspective that art requires. I accept this paradox, and even more because labelling a log as art infuriates all those who fulminate against today's art without even condescending to inquire about it. It is a displacement of sense and values that seems to threaten the proper functioning of the world. An insufferable error that, much like skidding, forces you out of the wood and into the open.

It is probably in the contradiction of her affirmation that Etiennette brought a series of added values to this log, eventually confirming its status. After long transactions with a forest ranger, she transported it (single-handedly) from the forest of Soignes. And there, after fitting it with small wheels, she "imperatively" forbade anyone from moving it. If, as I believe, works of art are machines, the mechanics at play here are a piece of Swiss watchmaking. But this was in May 2019.

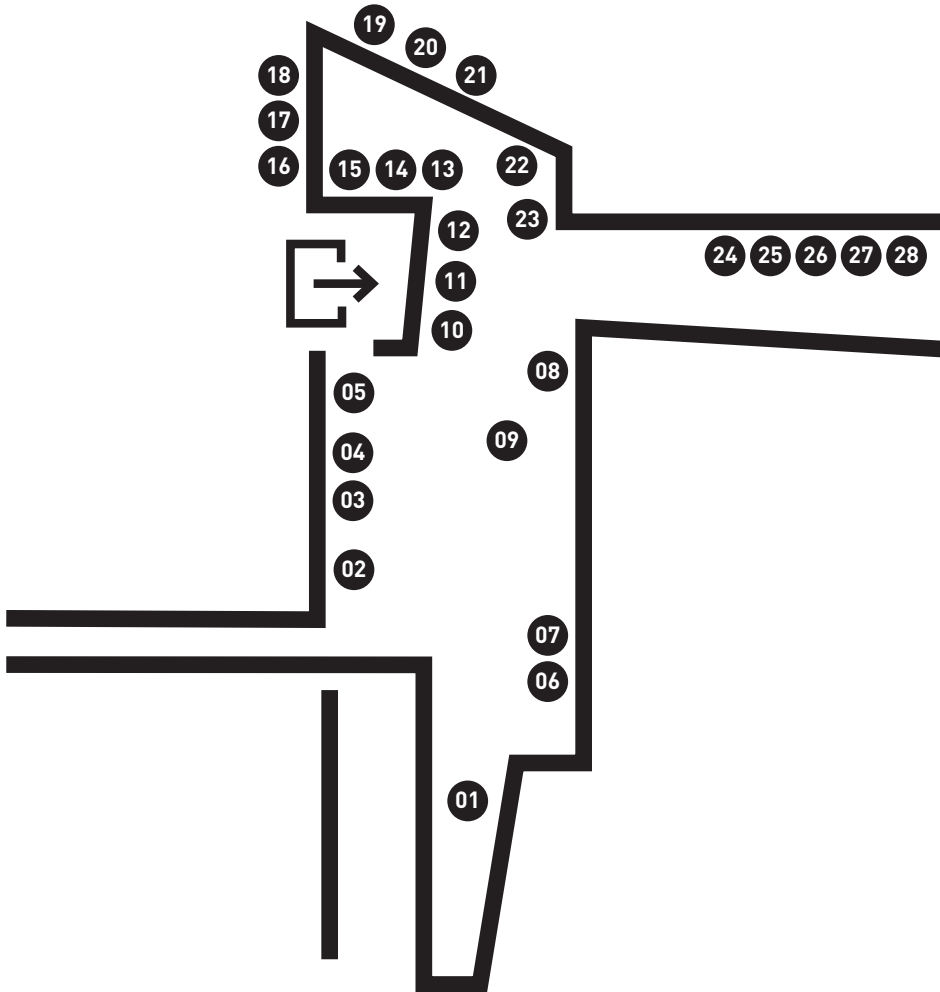
When one year later, Pierre-Olivier Rollin offered me another attempt and suggested I reconfigure the exhibition for BPS22, the question of the title arose again. I cheerfully plunged back into my pile of messages and dug up one that seemed ideal to reactivate the project.

Death to neon pink.

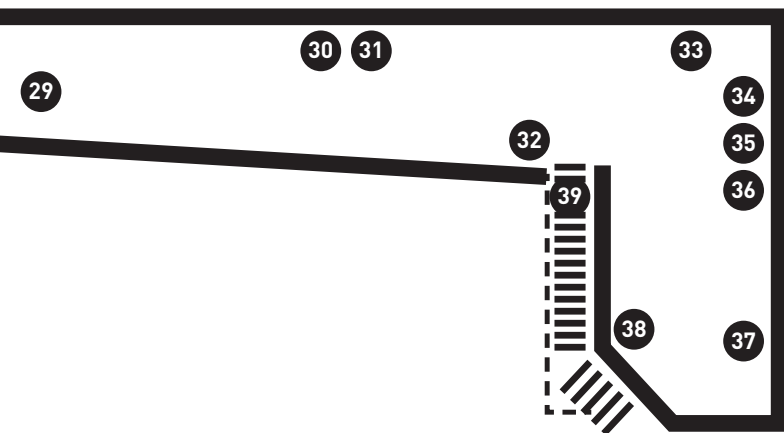
A slightly deceptive proclamation with a punk ring to it. A colourful version of “No future!” that proved the idea of transmission inept once and for all. Well, when it comes to questions about art and everything it implies, I have always agreed with Rancière and his *Ignorant Schoolmaster*. Just as the works that I am drawn to, I find this concept interesting insofar as it resists me. Just as the log in the studio, I strongly believe we do not teach out of altruism, out of a wish to pass down knowledge, nor out of sympathy for youth. I am definitely no altruist, I have no sympathy for children, especially those of others. Teaching in general, and teaching at ERG in particular is a fucking privilege that I have always set on an equal footing with performing at Olympia or climbing the Matterhorn’s North Face. Never having distinguished between teaching and practicing art per se, I taught in a performative way, not perched up high on the pulpit of truth, but as I would climb a mountain or step onto a stage. This probably isn’t the best way, and certainly not the only way, but it is the only one that resembled me. Considering the involvement of the rock star and of the alpinist as worthy of interest as that of the teacher, I decided that each of my classes would be an Austinian *speech act* in which I would act as performer, roadie, and sherpa. This is a global model that galvanized and concentrated the energies, invokes what we have of less stupid in the brain, and excludes petty calculations with oneself. It is above all a model that, by nature, reproduces at the closest the artistic experience. It implies passion, dedication, playfulness, cunning, choice, risk taking, and, eventually, sanction. It is good to know that you can botch a concert, that you can fall off, that you are not safe from bombing. It keeps you alert and humble.

Propaedeutical question, we always come back to the idea of circulation. The learning technique is similar to learning how to ride a bike: you have to run alongside the learners, and sometimes outrun them to make sure you will be able to catch them if they fail to brake on time, you must be able to put them back in the saddle if they fall flat on their face. For all the rest, fortunately, art rather sets its own rules. And as they are constantly changing, you need to be able to play it by ear. For all these reasons, I loved those years at ERG, with you.

This exhibition gathers works by
Eric ANGENOT, Marcel BERLANGER, BERT, Anne BOSSUROY,
Ludivine BOUCHER, Jean-Daniel BOURGEOIS, Sébastien CAPOUET,
Alice DE MONT, Josepha DE VAUTIBAUT, Marie FEYEREISEN, Michel FRANÇOIS,
Max FRANK, Alain géronneZ, Sacha GOERG, Benjamin INSTALLÉ, Remi LAMBERT,
Elise LEBOUTTE, Lucas LEJEUNE, David LIBENS, Arthur LIGEON, Jonas LOCHT,
Adrien LUCCA, Xavier MARY, Sébastien PAUWELS, Etiennette PLANTIS,
Benoit PLATÉUS, Ivo PROVOOST & Simona DENICOLAI, Julie ROUANNE,
Assunta RUOCCO, Walter SWENNEN, Clara THOMINE, Tom VALCKENAERE, etc.



An exhibition I would be keen to dedicate to Thierry de Duve and Alain géronneZ, who are to the ERG what the Grimm brothers are to the work of Rodney Graham. To Marc Wathieu, the merrier and most indispensable of friends. And to all the students, former, present and to come. Other people's children. Dumb brats!



ARTWORKS

MORT AU ROSE FLUO !

- 01 Juan d'Oultremont/S raphine d'Oultremont (clone -1997)
- 02 Ludivine Boucher (untitled - 2006)
- 03 Josepha de Vautibault (untitled - 2017)
- 04 Camille Lemille (untitled - 2014)
- 05 Arthur Ligeon (untitled - 2016)
- 06 Tom Valckenaere (poisson - 2019)
- 07 Adrien Lucca (Hi-resolution picture: 065 n 5 - 2013)
- 08 Benjamin Install  (Young knight in a landscape - 2014)
- 09 Jonas Locht (Candy Bazooka - 2011)
- 10 S bastien Capouet (untitled- 2015)
- 11 Marcel Berlanger (moucharabieh - 2010)
- 12 Remi Lambert (feu - 2014)
- 13 Bert (Une Autofiction - 2000)
- 14 Sacha Goerg (Marconi Street Chronicles - 2000)
- 15 David Libens (Abruxellation - 2000)
- 16 Victoria Palacios (tartine - 2020)
- 17 Raphael Van Lerberghe (untitled 2019)
- 18 Marcel Berlanger (D jeuner sur l'herbe - 2014)
- 19 Ivo Provoost & Simona Denicolai (G8 -2005)
- 20 Sylvie Eyberg (untitled - 1998)
- 21 Sylvie Eyberg (untitled - 1995)
- 22 Max Frank (Untitled - 2010)
- 23 Cl o Totti (This i sis! - 2020)
- 24 Louise Corvilla (untitled - 2020)

- 25 Juan d'Oultremont (arrêts de mort)
- 26 Ivo Provoost (joke - 2019)
- 27 Chloé Arrouy
- 28 Jonas Locht (Cornette Fitting Pack - 2011)
- 29 Etiennette Plantis (rondin)
- 30 Ludovic Beillard
- 31 Xavier Mary (Acid Lover - 2012)
- 32 Benoît Platéus (Fujihunt bleach/ Kodak Flexicolor - 2015)
- 33 Assunta Ruocco (untitled - 2004)
- 34 Gérard Meurant (Champs d'action - 2012)
- 35 Remi Lambert (untitled - 2016)
- 36 Ludivine Boucher (untitled - 2006)
- 37 Alain géronneZ (Pharmacie ophtalmique - ?)
- 38 Sébastien Pauwels (untitled - 2009)
- 39 Ivo Provoost & Simona Denicolai (Reward System - 2018)

GROUND FLOOR

MERCI FACTEUR !

*MAIL ART #1 :
ARCHIVES THIERRY TILLIER*

19.09 > 03.01.2021

Curator: Pierre-Olivier ROLLIN

BPS22 is opening a series of exhibitions dedicated to Mail art in French speaking Belgium, and whose first offering features Thierry Tillier. Placed under the aegis of the *Boîte Alerte. Missives lascives [Alert Box. Lascivious missives]* by artists Mimi Parent (1924–2005) and Marcel Duchamp (1887–1968), was an object created for the *Exposition internationale du Surréalisme (EROS)*, held at the Galerie Daniel Cordier, in Paris, in 1959. This cycle explores some of the unknown territories of the history of art.

A parallel trend to the history of art, Mail art has seen, for several decades, artists, both famous and unknown, exchanging “works” through the mail. They could be work on envelopes, messages, the way of writing addresses, or on stamps... but also the sending of franked objects, paintings, texts, photos, analogue or digital recordings, publications, fanzines, stickers, etc. The validation of the work would then be in its distribution by the mail services.

Born in Charleroi in 1954, Thierry Tillier is one of the central figures of this technique that he has never abandoned, maintaining plastic-literary exchanges with artists all over the world. From the second half of the 1970's, while his network was being structured, he developed his own visual universe, dominated by the “*cut up*” technique, allowing the sharp superimposition of fragments of images or texts, in an openly Dadaist spirit inherited from Fluxus. It was at this time that he joined the artists' collective Llys Dana with which he frequently published his work.

The first display-case brings together hundreds of documents, drawn from his conversations with numerous contacts, with the paradox that Tillier's archives contain mostly works sent to him by others; his own creations having been sent to them in return, they are not well represented in the exhibition. Today, he continues practicing Mail art, notably through the *Franticham's*, *Kart* collections or *The Journal of Field Study International* or at exhibitions such as Exit11, near Namur.

Tillier's most specific contribution to Mail art in Belgium remains the publication of fanzines that were born at the end of the 1970's alongside the appearance of the first photocopiers that would contribute to the definition of the then-emerging punk aesthetics. Fanzines made it possible to duplicate, extremely cheaply, the contributions of his contacts and to return the work to them, as well as to some subscribers, in the form of “collections”. As the circulation increased, and the quality of printing improved, the fanzines become closer to micro-publishing, a field in which Tillier worked frequently with José Galdo for *Blokchaus* or *Bunker*.

For the fanzines that he edited or co-edited, including *Anatolie au Café de l'Aube*, and *Devil-Paradis*, *Sphinx*, Tillier managed to obtain contributions from all over the world. For example, issue n°7 of *Devil-paradis* is enhanced with a photograph by Les Krims, and proposals by Masami Akita (aka Merzbow). In issue n°10, the names Christo and Pierre Restany appeared. Thanks to the rich network of two correspondents, Mary

Beach and Claude Pélieu, the publications also included mailings from John Cage, William Burrough, Jean-Jacques Lebel, Julian Beck, Allen Ginsberg, and Jean-Pierre Verheggen; next to whom we find, over the duration of the issues, more discreet authors, or authors using pseudonyms, but with equally strong personalities, such as Paul Grégor, Macumba specialist (Brazilian magical ritual), Lucien Suel, Diana Orlow, Little Shiva, etc.

It was at this time that a friendship and collaboration was born between Thierry Tillier and Philippe Pissier (1963), poet, plastic artist, and first translator into French of the occultist Aleister Crowley. Sharing a taste for hallucinatory texts, fed with egocentrism, magic and witchcraft, Tillier and Pissier shared texts and images of S&M or gory texts, reproductions of the history of art and expressionist graphics. Founders of the *Réseau 666* in the 1980's, they particularly showcased esoteric and magical practices, long before they became trendy again.

By definition a private practice, Mail art stimulates collaborations between artists. It is therefore not surprising to know that Thierry Tillier has always favoured collaborative works. The final display of the exhibition focuses on some of his collaborations with other artists, some of them from Charleroi, including Benoît Piret (aka Ben Tripes, aka Otto Rivers), also a member of *Réseau 666*, Ghislain Olivier, founder of the Editions de l'Heure, Alain Bornain, Marc Gilot, François Liénard, Nicolas Chevalier (aka Violante Crucifix), Marc Deckers and Philippe Splingart.

THE LITTLE MUSEUM

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

INDOORS AND OUTDOORS...!?

The Little Museum is a space for learning within the BPS22, where works are displayed at a child's eye-level. Here children can discover pieces from the Hainaut Province collection, selected according to specific themes. The Petit Musée invites children to enter into a dialogue with the works and also to converse with other generations as they walk through the exhibition together.

The theme for this new exhibition is the relationship between indoors and outdoors, harking back to the weeks of lockdown during the Spring.

Shelter, whether is it solid, light, mobile, precarious or permanent, is a basic concern all over the world. While there are several ways of understanding habitat, inhabiting possesses an existential dimension.

Artists : Priscilla BECCARI, Alain BORNAIN, Anne BOURGUIGNON, Isabelle CAMBIER, Magali CHAPITRE, Mehdi CLEMEUR, Gaston COMPÈRE, Nathalie D'ELIA, Arsène DETRY, Fernand GOMMAERTS, André LEFEBVRE, Ania LEMIN, Peter MARTENSEN, Claude PETIT, Giancarlo ROMEO.

- 01 Alain BORNAIN, *Exi t/ Exist*, 2010
- 02 Claude PETIT, *Façade*, 1991
- 03 Arsène DETRY, *Lessive*, 1952
- 04 Gaston COMPERE, *Untitled*, undated
- 05 Fernand GOMMAERTS, *Untitled*, undated
- 06 Priscilla BECCARI, *Enfant avec cage sur la tête*, undated
- 07 Isabelle CAMBIER, *Untitled (Maurage 94)*, 1994
- 08 André LEFEBVRE, *Au pays des merveilles "Anderlues"*, 2003
- 09 Giancarlo ROMEO, *Travaux au BPS22 de mai à septembre*, 2000
- 10 Nathalie D'ELIA, *Untitled*, undated
- 11 André LEFEBVRE, *Au pays des merveilles "Jurbise"*, 2003
- 12 Laurent MOLET, *C'est presque l'amour*, 2019
- 13 Mehdi CLEMEUR, *L'arbre aux fruits étranges*, 2000
- 14 Magali CHAPITRE, *Souvenirs envolés*, 1999
- 15 Magali CHAPITRE, *Rencontre Léa 1*, 1999
- 16 Anne BOURGUIGNON, *Portrait de famille 1*, 1995
- 17 Louis KALFF, *Lampe de table décorative sur pied*, 1970, Philips. Philippe Diricq Collection – BPS22
- 18 Peter MARTENSEN, *Untitled*, 1988
- 19 Ania LEMIN, *The bird inside*, 2019
- 20 Ania LEMIN, *Les kits maison*, 2015
- 21 Ania LEMIN, *Textes et illustrations du livre "Même(s), M'aime(s), Différent(s) x Abri(s)"*, 2018
- 22 Ania LEMIN, *Sans*, 2018
- 23 Ania LEMIN, *Abris, Ne pas oublier l'R*, 2017

The soundtracks were produced by Flavien GILLIÉ.



Bd Solvay, 22
B-6000 Charleroi
T. +32 71 27 29 71
E. info@bps22.be

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

RATES:

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

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

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