



LA COLÈRE DE LUDD

NEW ACQUISITIONS

PRESS FILE

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

CONTENT

04 LA COLÈRE DE LUDD

NEW ACQUISITIONS

- 06 DISPOSSESSION OF THE BODY AT WORK
- 06 SEXUAL DISPOSSESSION
- 07 DISPOSSESSION BY ACCUMULATION
- 08 DISPOSSESSION OF THE SELF
- 08 DISPOSSED IDENTITY AND LANGUAGES
- 10 DISPOSSESSION, RUINS AND TRACES
- 10 DISPOSSESSION AND RESISTANCE

12 MORT AU ROSE FLUO !

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

14 TEXT BY JUAN D'OULTREMONT

18 MERCI FACTEUR !

MAIL ART #1 : THIERRY TILLIER ARCHIVES

20 THE LITTLE MUSEUM

INDOORS AND OUTDOORS...!?

22 UPCOMING EXHIBITIONS

23 PRACTICAL INFO

LA COLÈRE DE LUDD

NEW ACQUISITIONS

GROUND FLOOR

19.09.2020 > 03.01.2021

Curator: **Dorothee DUVIVIER**

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. Alerted 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, Camila 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.

→
Miriam CAHN,
Nach Diane Arbus, 2012,
Hainaut Province collection
©BPS22



DISPOSSESSION OF THE BODY AT WORK

Today, in a globalised market economy governed by capitalism, dispossession still covers a violent appropriation of the body through work. This system has produced disposable and precarious men and women dispossessed because they are unable to exist and to possess. In the Pierre Dupont room, portraits of the Boch factory workers, prematurely let go or retired, and photographed by **Véronique Vercheval**. Next to them, in a silent choreography, **Barbara Geraci** shows the exhaustion of the body at work and outside of work. Finally, in a full-blown saga of the global maritime economy, **Allan Sekula** displays the reality of that world made out of relentless, exploited, isolated, anonymous, invisible work, which for him represents the fever pitch of the ultra-liberal system.

In the same room, the aggressive, shapeless, and chaotic sculpture by **Anita Molinero** falls within the scope of an urban and industrial trend influenced by science fiction cinema to illustrate the overconsumption, the pollution, or the ruin of our modernist utopias. It echoes with the ambivalent work by **Achraf Touloub** representing, on one hand the systems, their mechanics, their deliquescence, and, on the other, our bodies, and their being redefined to the point of being negated.



SEXUAL DISPOSSESSION

One of the many dispossessions undergone derives from the norms of sex and genre. According to Judith Butler², the colonial state and the capitalist order endeavoured to impose categories of «men» and «women», and to transform the bodies to make them fit into either one or the other. In this exhibition, **Miriam Cahn** questions the rights of those who are not free to express their sexuality, and **Priscilla Beccari** denounces the exclusion of women from the organs of state, as well as the limitations of their role to the private sphere. Reflecting on the position occupied by women in society, **Margaret Harrison** condemns the social invisibility they are pushed into.



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

→
 Naufus
 RAMIREZ-FIGUEROA,
*Bitch on a Bent Palm
 Tree*, 2011,
 Hainaut Province collection



←
 Véronique VERCHEVAL,
Usine occupée.
*Portraits des travailleurs
 de Royal Boch*, 2009,
 Hainaut Province collection

DISPOSSESSION BY ACCUMULATION³

Literally, and at face value, dispossession designates the practices of territorial usurpation. As a testimony of the appropriation and occupation of the indigenous territories in both a colonial and postcolonial context, **Marcos Avila Forero** expresses experiences of occupation and uprooting, of destruction of households and social bounds. In such contexts, dispossession also works as an authoritarian apparatus used to control the space, movements, and relations of the (neo)colonised subjects. Drawing on the political violence, in his experience as a refugee in Canada, **Naufus Ramirez-Figueroa** deals with the tragic and traumatizing events that have shaped our world's social and political climate. His work is an allegory of the military power, of the arrogance of those who abuse their rights to possess both man and nature. Resorting to humour and irony in front

of a set, **Jacques Charlier** also addresses the notions of colonialism and exoticism, and the clichés they convey.

³ Judith Butler and Athena Athanasiou, *Dispossession: The Performative in the Political*, Cambridge, Polity Press, 2013.

←
 Margaret HARRISON,
*Anonymous was a woman
 (From Rosa Luxembourg
 to Janis Joplin)*,
 1977-1991,
 Hainaut Province collection

DISPOSSESSION OF THE SELF

Throughout the exhibition, several works shed a light on a dispossession that does not always come from outside but can also be what defines us. As explained by Claire Marin in her essay *Rupture(s)*⁴, we are what occurs from our multiple vulnerabilities, from our ruptures, from our relations to others. Sometimes we forget who we are and what moves us. We can then be dispossessed from ourselves.

At the centre of the Grande Halle, **Laurence Dervaux** fills 750 glass containers with red-tinted water, which corresponds to the quantity of blood pumped by a human heart over an hour and twenty-eight minutes. Her work underlines the instability and the fragility of our body's mechanics whereas **Peter Wächtler** stages the fallibility and the incertitude of our daily life. In his animated short film, a homeless old man flounders in melancholy and inconsistency, thrown into deep depression by the idea of progress and capitalism. Right next to it, in an ensorian parade reminding of a puppet show, **Anne-Marie Schneider** disguises the hypocrisy and the murky obsessions of society. In the Dupont room, the costume and the accessories designed by **Barbara Massart** go along with a mystical initiatory short film shot by **Nicolas Clément**: in the middle of a forest, around a burning cabin, a young woman wanders, playing with her evanescent image before turning into her magical doppelganger.

DISPOSED IDENTITY AND LANGUAGES

Our language and our identity are saturated with historical interpretations before we even become aware of it. From birth, we are dispossessed of ourselves by our exposure to norms that govern our socio-cultural milieu. Seeking answers about his origins and his identity, **Charif Benhelima** moves to Harlem. His photographs testify of the state of the Afro-American community, dispossessed of its culture, its history, and its words for a long time. Exploring the oriental origins of La Fontaine's Fables, **Katia Kameli** rewrites the stories and sheds light on a global history made of loose borders and mutual influences. Fascinated by memorial sites, **Ilit Azoulay** also aims at digging up forgotten stories from national construction sites and from the collective memory. Taken in the storage rooms of the Israel Museum of Jerusalem, her pictures of non-exhibited artworks bring out forgotten narratives. **Emmanuel Van der Auwera** also analyses the influence of some founding myths on the construction of subjectivity and of the identity of our fellow humans. He also explores the way in which they penetrate collective memory.

✓
Peter WÄCHTLER,
Untitled,
(*Heat up the Nickle*),
2013,
Hainaut Province collection

⁴ Claire Marin, *Rupture(s)*, Paris, Editions de l'Observatoire, 2019.



→
Emmanuel
VAN DER AUWERA,
Memento 3, 2016, Hainaut
Province collection
© Emmanuel Van der
Auwera & Harlan Levey
Projects. Courtesy Harlan
Levey Projects



DISPOSSESSION, RUINS AND TRACES

The evocation of ruin is the evocation of the end of a world, the end of a period, a modernity whose future was put to a stop by political, economic, historical, and ecological conflicts. Questioning, sometimes violently, the traditional structures of power that rule men/women relations that deconstruct the systems of social, cultural, identity values, **Monica Bonvicini's** works challenge the limits and the possibilities linked with the idea of liberty. Climate change is here presented as a destructive force, capable of destabilising the authoritarian structures and overthrowing order, domination, and power. The disappearance and destruction of the human kind by the human kind is also a subject held dear by the artist **Maëlle Dufour**. Originating from unclear places and times, each of her images bears the mark of a moment about to hit a turning point.

DISPOSSESSION AND RESISTANCE

Addressing the transmission of patrimonial heritage, **Latifa Echakhch** created the curtain from a partially collapsed unlisted theatre, on which is painted the Blast Furnace n°4 of Carsid, Marcinelle (BE), that activists are trying to preserve. As prints from the seaside collected directly on rocks by **Stijn Cole** in Cancale, in Brittany, or the flag of the sky hoisted by **Benoît Félix**, there are objects that cannot be possessed but from which the whole humanity should be the guardian. When Bertolt Brecht states that "each thing belongs to whoever makes it better", is that not a reference to voluntary dispossessions stripped and shared in a salutary bareness? This unveiling, this fragility can be found in the untitled undated work by **Marthe Wéry** where the paint trickles freely on a panel, dispossessing the artist from her artistic gesture. Again, in the work by **Sylvie Pichrist** who, as Sisyphus, strives to write; even when her notebook, having fallen into the water, is taken away by the waves. Even when the table breaks and turns over. To speak of dispossession is to speak of frailty. And so, with coiled, knotted, crocheted, knitted, or embodied thread, Marie-Line Debliquy gently presents an impalpable object, the bond with the self, the bond with the other, the bond with the universe.

→
Maëlle DUFOUR,
Les Mondes inversés
(detail), 2017,
Hainaut Province collection
Photo: Ithier Held



←
Sylvie Pichrist,
Dessiner sur l'océan,
2012, Performance et
video, Nazaré (Portugal),
Hainaut Province collection
© Sylvie Pichrist.
Courtesy of the artist.
Photo: Maria Dos Milagres.

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 TOULOUB, Emmanuel VAN DER AUWERA, Véronique VERCHEVAL, Liliane VERTESEN, Marie VOIGNIER, Ulla VON BRANDENBURG, Peter WÄCHTLER, Marthe WÉRY.



MORT AU ROSE FLUO !

+1

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

19.09 > 08.11.2020

→
© Juan d'Oultremont

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.

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 centre-piece. 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.



JE NE SAIS QUI EST
LE FILS DEPUTTE
QUI A BALANCE MES
PRINTS DANS LE

FOND DE LA TELIE
SI JE L'ATRAPE
TE LE SAIGNE

AVIS

Après chaque jury,
veuillez reprendre vos
travaux et votre matériel
afin de dégager
totalement les
espaces pour le jury
extérieur de 4^{ème}

NE PAS
OUI TRA

COMMENT EVITER
FROIDES PENDANT

1 VOUS VENIR A COTE DE VOTRE MARCHÉ



Felix Blanc
ERG 807
10/10
10/10 - 124
JERRY BLANC
13/10 - 11

Les 2 blocs
réservés
Mardi 16 et
Mercredi 17
conservés

LES RESERVES
DONT QU'ILS
TRAD

TEXT BY JUAN D'OULTREMONT

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, Etienne 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 Etienne 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.

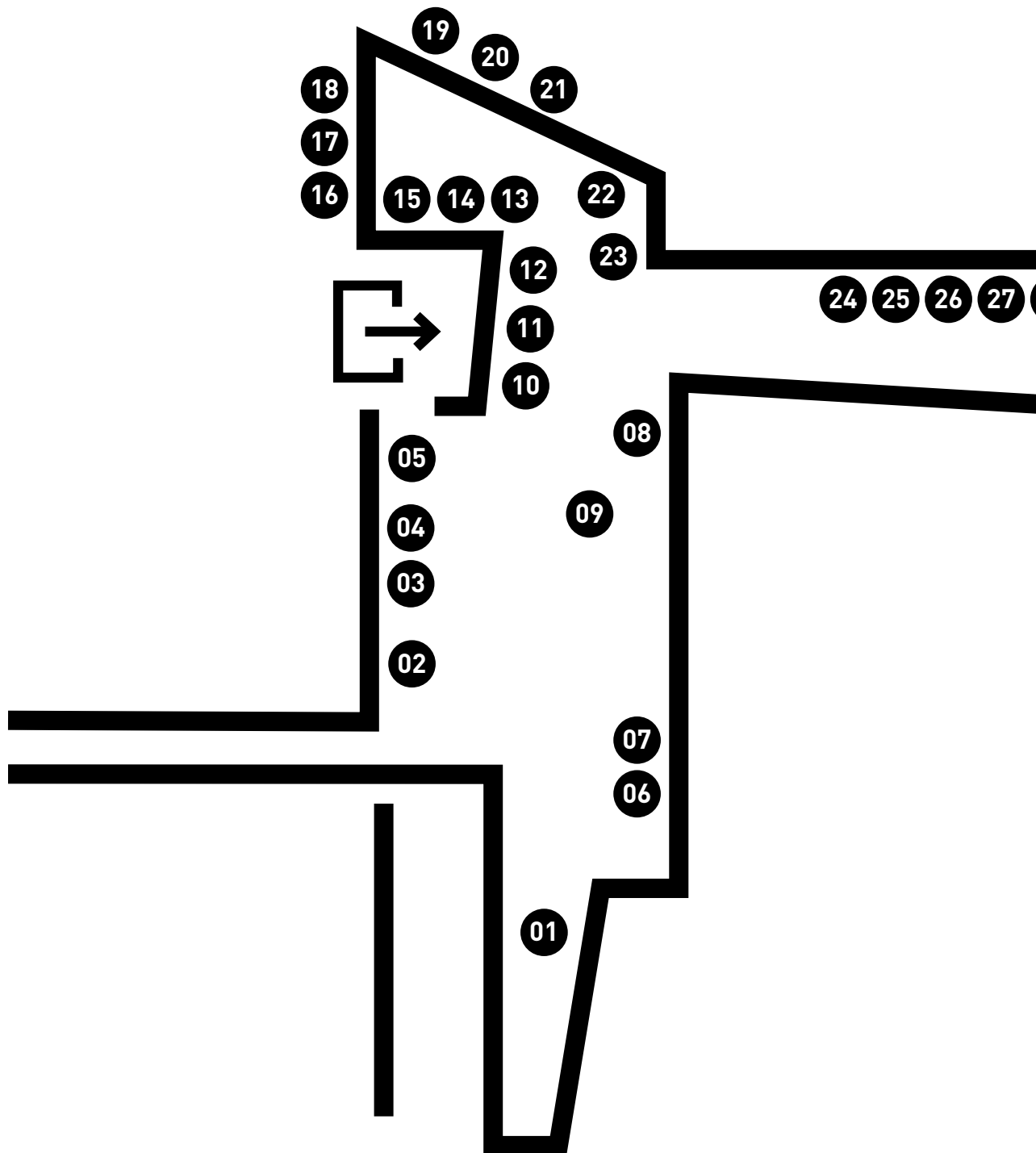
A slightly deceptive proclamation with a punk ring to it. A colourful version of "No future!" that proved the idea of transmission inept once and for all. Well, when it comes to questions about art and everything it implies, I have always agreed with Rancière and his *Ignorant Schoolmaster*. Just as 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.

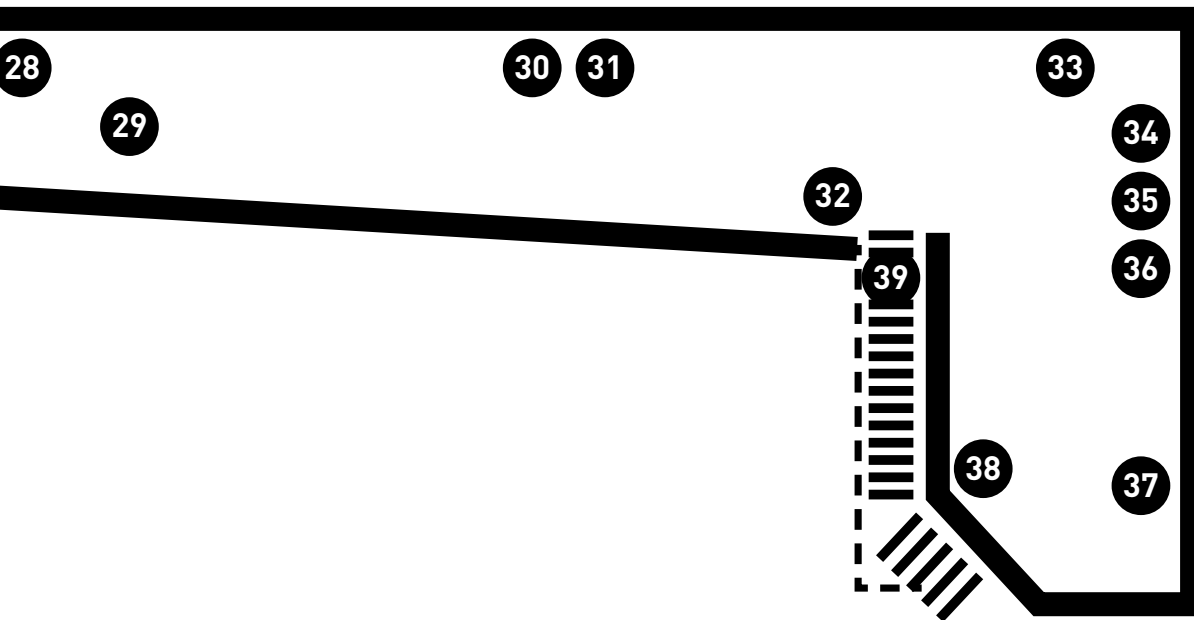
This exhibition gathers works by
 Eric ANGENOT, Marcel BERLANGER, BERT,
 Anne BOSSUROY, Ludivine BOUCHER,
 Jean-Daniel BOURGEOIS, Sébastien CAPOUET,
 Alice DE MONT, Josepha DE VAUTIBAUT,
 Marie FEYEREISEN, Michel FRANÇOIS,
 Max FRANK, Alain géronneZ, Sacha GOERG,
 Benjamin INSTALLÉ, Remi LAMBERT,
 Elise 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!





- 01 Juan d'Oultremont/Séraphine 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 Installé (Young knight in a landscape - 2014)
- 09 Jonas Locht (Candy Bazooka - 2011)
- 10 Sébastien 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 (Déjeuner 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 Cléo Totti (This i sis! - 2020)
- 24 Louise Corvillat (untitled - 2020)
- 25 Juan d'Oultremont (arrêts de mort)
- 26 Ivo Provoost (joke - 2019)
- 27 Chloé Arrouy
- 28 Jonas Loch (Cornette Fitting Pack - 2011)
- 29 Etienne 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)

MERCI FACTEUR !

REZ-DE-CHAUSSÉE

MAIL ART #1 : THIERRY TILLIER ARCHIVES

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 plastico-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 exhibition 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 Exit 11, 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 Burroughs, 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,

↓
 © Thierry Tillier
 Photo: Odessa Malchair

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

GROUND FLOOR

INDOORS AND OUTDOORS...!?

19.09 > 16.04.2021

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.



UPCOMING EXHIBITIONS

30.01.2021 > 16.05.2021

MARGARET HARRISON

BPS22 offers artist Margaret Harrison (Yorkshire, 1940) her first retrospective exhibition in Belgium.

A central figure of the history of feminism and its relation to art and politics in Great-Britain, this radical artist has been reflecting around the concepts of genre, class, and more widely women's place in society for over 50 years. Her work, composed of installations, paintings, drawings, collages, and texts, tackles the artistic canons, these codes that determine the representation of women, of their role, and of their historical attributes. By overturning the roles, the positions, the clothing attributes, she highlights the codes at play in the popular imagery as well as in the history of art – but also in the way we read nature itself.

Curator: Fanny GONELLA,
director of FRAC Lorraine

PIETRO FORTUNA

BPS22 presents the first Belgian solo exhibition of Italian artist Pietro Fortuna (Rome, 1950). The fifth stage of the exhibition cycle *Glory*, this Belgian display will offer a kind of anthology of the artist's preoccupations.

Born in Rome in 1950, Pietro Fortuna studied architecture and philosophy, two disciplines that still define his artistic practice. The first brings rigour to the setting of his installations, as well as constant attention to the settings of their exhibition. The second outlines his career with recurring concerns about what will become of humanity.

In 2010, Pietro Fortuna opened his exhibition cycle entitled *Glory*, at Tramway, in Glasgow, before moving to Macro, in Rome, in 2011; to the Museo Marca, in Catanzaro (2012); and to the Galleria Nazionale d'Arte Moderna, in Rome again (2014).

He has been living in Belgium, in Brussels since 2015, and he has imagined his Charleroi exhibition as a recap of the cycle. New pieces of work, both mural and sculptural, will be deployed throughout BPS22. As his preceding series, they will emerge from a deconstruction of the figurative patterns, based on images gleaned in several media, and then confronted to raw industrial materials with specific surface settings.

Curator: Pierre-Olivier ROLLIN

PRACTICAL INFO



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€ (week-end) per 15-persons groups
Free entrance for school and associations (visits and workshop) upon booking

PRESS CONTACT

Victoire MUYLE
CaracasCOM
T: +32 2 560 21 22 – M.:+32 495 22 07 92 - E: info@caracascom.com

COMMUNICATION DEPARTMENT

Laure HOUBEN
T: +32 71 27 29 77 - M: +32 474 91 44 40 - E: laure.houben@bps22.be

- - -

Graphic design : heureux studio



uhoda





MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT

BOULEVARD SOLVAY, 22
6000 CHARLEROI
BELGIQUE

WWW.BPS22.BE