

## ***BLACK HORIZON***

**Erik Bulatov - Andrei Molodkin**

**09.02 > 19.05.2019**

---

**The second chapter in the collaboration between the BPS22 and a/political, the exhibition *BLACK HORIZON* brings together Erik Bulatov (1933) and Andrei Molodkin (1966), two Russian artists from different generations, around a shared critique of of the dominant language.**

**You can see this in the two main halls of the Museum from 9 February!**

**Erik Bulatov** was born in 1933 in Sverdlosk (now Ekaterinburg) in a Muscovite family. From 1952, he was a pupil in the painting section of the renowned Surikov Institute of Fine Arts in Moscow where he became friends with Robert Rafailovitch Falk, his master as a painter, and with Vladimir Andreïevitch Favorski, his master as an art theorist. There, he also met Ilia Kabakov, who was following courses at the illustrative graphic design studio. It was Kabakov who introduced him to the publishing house *Malytch*, specialised in children's books. Bulatov found paid activity there and was able to build up, in parallel, an original, yet confidential pictorial work.

The artist situates the beginning of his work in 1963, when he came to understand that a canvas is first and foremost a means of accessing a pictorial space, whatever the subject imposed. Today he believes that his dialogue with the canvas and the genesis of his conceptual and pictorial universe begin with the work, *Surface et espace du tableau* (1963). From this founding work, ensues all his work on the surface, then on the open space, and finally on the relationship between the space of the canvas and the social space. As of 1985, or the start of perestroika, Bulatov was finally able to respond to the requests of galleries or cultural institutions and help in person with his first major exhibitions in Zurich and at the Pompidou Centre, in 1988. He thus became one of the most important representatives of Muscovite conceptualism, and features in the most prestigious collections (private and public). He then set up in Paris where he still lives and works today.

At the invitation of Andrei Molodkin, Erik Bulatov spent several weeks in The Foundry, a site of artistic production located in a former foundry in the South of France, in Maubourguet. There he made around thirty sketches using tempera and around fifteen monumental canvases (from 3mx3m to 9mx3m or 6mx6m) which subtly summarise the

history of art. Starting out from a few popular expressions (НАСРАТЬ which means "shit on") written in Russian, he painted large canvases which destabilise the spectator due to an illusion of depth, which in turn is alternated with typographic elements reminiscent of the essential flatness of the painting. This tension between depth and flatness, between form and content, characterises these exceptional canvases which will be on display for the very first time.

**Andrei Molodkin** was born in 1966, in Bui, in the North of Russia. After his military service, he devoted himself to his artistic activities and favoured diverse forms of expression. Depending on his projects, he chose to express himself by drawing with a ballpoint pen, sculpture or installation. From a formal point of view, his work resembles "political minimalism", inspired by American minimalist artists. Molodkin takes on the simple geometric forms of these artists but loads them with a political connotation, inexistent in the latter. During the *US OR CHAOS* exhibition at the BPS22, he presented two large installations: *Transformer No. M208*, three steel cubes made up of tubes filled with raw Iraqi petrol and light tubes, and *Fallout Pattern*, a work inspired by American confidential documents, published for just 48h by the organisation Wikileaks, which described the impact of a potential American nuclear attack on Russia.

For *BLACK HORIZON*, Andrei Molodkin offers *Young Blood*, a new installation, produced for the occasion, which immerses the visitor in a clinical and video environment. In keeping with Bulatov's canvases, Andrei Molodkin shows letters which fill up with human blood, due to the action of pneumatic pumps. Injecting blood in a jerky way, the pumps add a sonorous and physical dimension to the environment. The different letters form phrases taken from teenage sub-cultures. Offering a synthetic vision of culture and preoccupations which get teenagers excited, these expressions also reveal an assertive force which can be similar to a form of propaganda, likely to influence, at times in a negative way, the people who use them.

*BLACK HORIZON* is also the opportunity for artists to present two monumental works in steel. Erik Bulatov's "Everything's Not So Scary" is a huge sculpture expressing a form of fatalism, whereas the falling letters in Andrei Molodkin's work, "Government Down", placed on the pedestrianised Solvay, symbolise dwindling political power in a world of globalised economies.

**CURATORS: Becky Haghpanah-Shirwan, director of the a/political collection and Pierre-Olivier Rollin, director of BPS22.**

## **+ EXTRA VIEW EXHIBITION+**

### *Variations on the same themes*

**Stijn Cole – Marthe Wéry**

**09.02 > 19.05.2019**

**Stijn Cole** (Ghent, 1978), has been living and working in the region of Chimay for several years now. He uses a multidisciplinary work (painting, photo, drawing, sculpture), which draws on its origins in the history of art. For his exhibition, upstairs at the BPS22, he chose to work from the *Calais* series, a collection of 21 paintings by Marthe Wéry belonging to the BPS22. Cole went back to the beach of Calais and, like Wéry, took a series of photos facing out to sea with their numerous suggestions of monochromes (the blue of the sky blending with the grey of the sea). From this, he drew different paintings, which

methodologically decompose the chromatic spectrum. A delicate exercise, between intellectual rigueur and practical sensitivity, in the style of Marthe Wéry.

**CURATOR: Pierre-Olivier Rollin, director of the BPS22.**

### **+ WITH THE EXHIBITIONS: THE LITTLE MUSEUM +**

In the Little Museum, children and adults can discover works from the Province of Hainaut' s collection by focusing on a particular theme.

Starting out this time from artistic approaches based around food, *What' s for dinner. !?* gives you a chance to follow the journey from field to fork, and questions our relationship with food by speaking about the economy, traditions, consumption and rituals through cultures and eras.

---

## **PRACTICAL INFORMATION**

---

### **BPS22**

#### **Musée d'art de la Province de Hainaut**

Bd Solvay, 22

B-6000 Charleroi

T : +32(0)71 27 29 71 - E : [info@bps22.be](mailto:info@bps22.be)

W : [www.bps22.be](http://www.bps22.be)

Museum accessible from Tuesday to Sunday, 10:00 > 18:00.

Closed Mondays and 24.12, 25.12, 31.12, 01.01 and from 07.01 to 08.02.2019.

ENTRY: 6€ / seniors: 4€ / students and job seekers: 3€ /under 12s: free.

Groups of minimum 10 people: 4€ / Guides: 50€ or 60€ (weekend) per group of 15 people.

### **EXHIBITIONS : 09.02 > 19.05.2019**

### **PRESS VISIT: THURSDAY 07.02.2019 at 12:30PM**

### **PRIVATE VIEWING: FRIDAY 08.02.2019 – 7PM**

### **PRESS CONTACT**

Hélène Van den Wildenberg - CaracasCOM

T : +32 2 560 21 22 - M. :+32 495 22 07 92 - E : [info@caracascom.com](mailto:info@caracascom.com)

### **COMMUNICATION DEPARTMENT**

Laure HOUBEN

T : +32 71 27 29 77 - M : +32 474 91 44 40 - E : [laure.houben@bps22.be](mailto:laure.houben@bps22.be)