

LA COLÈRE DE LUDD

The Hainaut Province Collection - New Acquisitions

Group exhibition of 40 artists

19.09.2020 > 03.01.2021

The new BPS22 exhibition, *La Colère de Ludd* [Ludd's Anger], brings together some forty works acquired recently by Hainaut Province, most of which have yet to be exhibited at the gallery. Exploring the idea of dispossession, the selected works express not only the experience of upheaval, occupation, destruction and exhaustion, but also resistance and commitment. Hence the exhibition evokes different poetic, romantic, political and, occasionally, cruel instances of dispossession, which people may be conscious of living through to a greater or lesser degree.

La Colère de Ludd, the title of the exhibition, is taken from the book by Julius Van Daal, in which the author relates how mutinous workers, led by a mythical general called Ludd, railed against technical progress by destroying machinery at the height of the English Industrial Revolution. Their revolt was a form of political action against what they felt to be the elimination of their craftsmanship, their rights, their assets and their very existence. On the basis of this narrative and the recent Hainaut Province and BPS22 acquisitions that form this particular group of artworks, the exhibition offers a free interpretation of different forms of dispossession and resistance to it.

Consisting largely of the latest purchases for the Hainaut Province collection curated by the Museum, the exhibition occupies the two main galleries at the BPS22. It includes artists from Hainaut, Belgium and abroad who work with very different aesthetics and media: paint, sculpture, photography, video, installation and tapestry, among others. Their works highlight a multitude of dispossessions, often violent, sometimes voluntary. They conjure up the way in which the human body is instrumentalised through slavery, colonisation, apartheid, capitalist alienation, immigration and asylum policies, and sex and gender normativity. New questions and interpretations emerge from these novel comparisons. What is it that we lose? Are our whole lives a dizzy process of dispossession? How should we interpret this precariousness, this fragility?

Beyond the questions that examine dispossession as a form of privation and submission, the *La Colère de Ludd* exhibition also highlights acts of opposition and resistance to dispossession. Certain voluntary, positive dispossessions that involve the body, history, language, identity, free will or simply the self, can lead to a regenerative sobriety, a beneficial exposure or stripping away. In a society dominated by a rationale of possession, can this awareness lead to a new form of resistance?

Curator: Dorothée DUVIVIER

ARTISTS: Marcos **Avila Forero**, Ilit **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 **Vertessen**, Marie **Voignier**, Ulla **von Brandenburg**, Peter **Wächtler**, Marthe **Wéry**.

EXHIBITIONS ALSO APPEARING

MORT AU ROSE FLUO !

Juan d'Oultremont

19.09 > 08.11.2020

When he left the École de Recherches Graphiques [sic: Recherche Graphique] [School of Graphic Research] where he used to teach, Juan d'Oultremont (Brussels, 1954), a compulsive collector and multi-disciplinary artist, had collected over a hundred objects and texts from his former students and colleagues. Now the BPS22 has invited him to relocate this unusual collection and asked him to give it a new shape.

Curator: Pierre-Olivier Rollin

ARTISTS: Eric **Angenot**, Marcel **Berlanger**, Bert, Anne **Bossuroy**, Ludivine **Boucher**, Jean-Daniel **Bourgeois**, Sébastien **Capouet**, Alice **De Mont**, Josepha **de Vautibault**, 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.

SURPRISE !

Workshop IMAGES DANS LE MILIEU (Art² - Mons)

21.11.2020 > 03.01.2021

The BPS22 is presenting an exhibition by the Atelier IMAGES DANS LE MILIEU [Images in the Medium Workshop] in celebration of 33 years of Jean-François Octave's leadership. Works of artists who are former students rub shoulders with those of current students, underlining the distinctiveness of this unusual workshop. A book in the form of an alphabetical primer will also be published for the exhibition.

IDM Team © : Jean-François Octave, Arnaud Eeckhout, Luc Grossen, Natalia deMello, Julien Poidevin

MERCI FACTEUR !

Mail Art #1 – Thierry Tillier Archives

19.09.2020 > 03.01.2021

A sideline in the history of art, Mail Art has been around for a few decades. It involves artists, both known and unknown, exchanging their 'works' through the mail. It takes the form of decorations on envelopes, around messages and addresses, making rubber stamps for franking letters, and artistamps for sending franked objects, analogue or digital records, publications, fanzines, etc.

Born in Charleroi in 1954, Thierry Tillier is one of the central figures of the activity he still practices, keeping up graphic-literary exchanges with correspondents throughout the world. His many fanzines with a punk aesthetic reflect these permanent deviations and attest to his continuing role in Réseau 666 [Network 666]. The network was started by Philippe Pissier, who first translated Aleister Crowley into French and paid homage to occultism well before its current revival. Thierry Tillier still practises Mail Art, through his Kart collections in particular.

Curator : Pierre-Olivier Rollin

PRATICAL INFO

BPS22

Hainaut art museum

Bd Solvay, 22

B-6000 Charleroi

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

W: www.bps22.be

Museum open Tuesday - Sunday, 10:00 am - 6:00 pm

Closed on Mondays, on 24.12, 25.12, 31.12, 01.01 and from 17.08 to 18.09.2020

PRICES: €6 / senior citizens: €4 / students and job seekers: €3 / - 12 years: free.

Groups of 10 minimum: €4 / Guides: €50 or €60 (weekends) per 15-person group.

Free for schools and associations (tour and workshop)

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PRESS CONFERENCE: THURSDAY 17.09.2020 – 11:00

MORT AU ROSE FLUO !

19.09.2020 > 08.11.2020

MERCI FACTEUR

19.09.2020 > 03.01.2021

SURPRISE !

21.11.2020 > 03.01.2021

SAT. 19.09 & SUN. 20.09.2020

10:00 > 18:00 – Free admission!

Opening weekend

With guided tour, conference on reservation

PRESS CONTACT

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