



MARCEL BERLANGER

FIG.

EXHIBITIONS

10.02 > 27.05.2018



VISITOR'S GUIDE



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MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT



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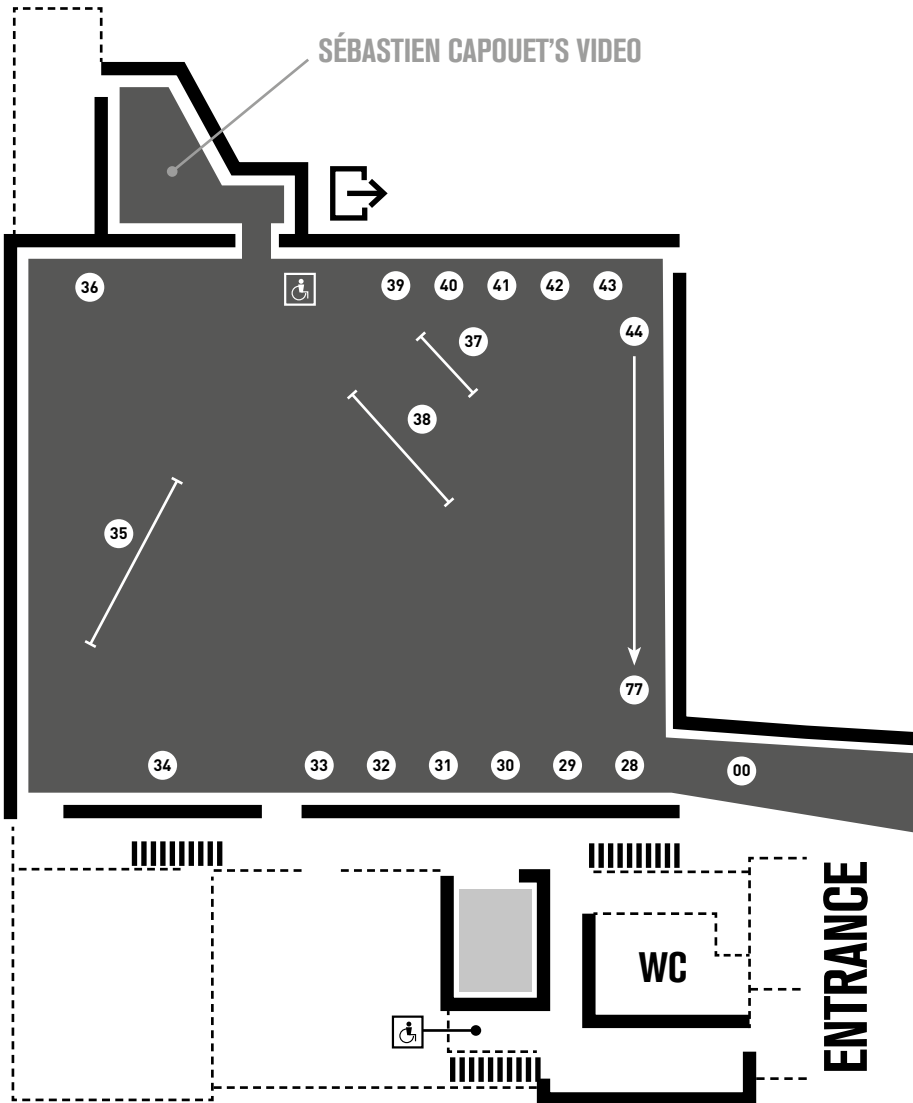
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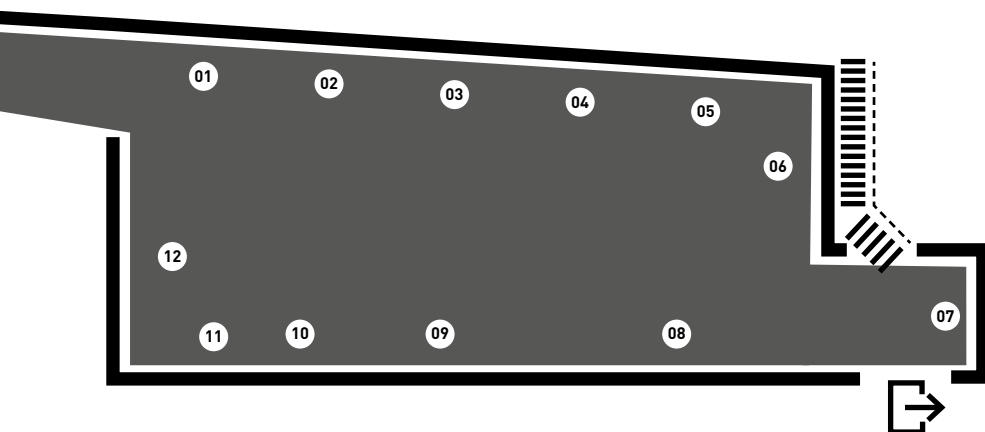


SALLE PIERRE DUPONT

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● MARCEL BERLANGER

● *EXTRA VIEW*: PAULINE BEUGNIES



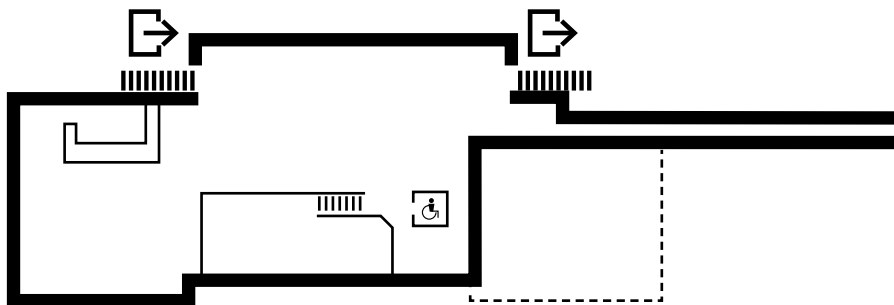
ARTWORKS

00	MOSS	2010	Fédération Wallonie-Bruxelles Collection
01	TERRIL FUTUR	2017	courtesy rodolphe janssen, Brussels
02	CHI CHAÎNE	2017	courtesy rodolphe janssen, Brussels
03	ECRIN	2018	courtesy rodolphe janssen, Brussels
04	COMMENSAUX	2018	courtesy rodolphe janssen, Brussels
05	HOMMAGE À P.G.	2017	courtesy rodolphe janssen, Brussels
06	SKIN	2018	courtesy rodolphe janssen, Brussels
07	KEEP CALM AND STAY BLACK SHEEP	2017	courtesy rodolphe janssen, Brussels
08	SABLE	2016	courtesy Galerie Nicolas Silin, Paris
09	MARS	2008	courtesy rodolphe janssen, Brussels
10	CHRYSANTHÈME SPIRIT	2009	courtesy rodolphe janssen, Brussels
11	CHRYSANTHÈME ARGENT	2009	courtesy rodolphe janssen, Brussels
12	LA LUCIOLE	2018	courtesy rodolphe janssen, Brussels
28	FIRST YOU FEEL THEN YOU FALL II	2015	courtesy rodolphe janssen, Brussels
29	FIRST YOU FEEL THEN YOU FALL I	2015	courtesy rodolphe janssen, Brussels
30	LAVER STRUCTURE	2015	courtesy rodolphe janssen, Brussels
31	BLUEBERRY	2015	courtesy rodolphe janssen, Brussels
32	LAVER TACHE	2015	courtesy rodolphe janssen, Brussels
33	DIAXOZINE PURPLE III	2015	courtesy rodolphe janssen, Brussels
34	PIN ET JAUNE CATERPILLAR	2017	courtesy rodolphe janssen, Brussels
35	IWONA	2016	courtesy of the artist
36	OPUNTIA	2013	courtesy rodolphe janssen, Brussels
37	URANOPHANE-BETA	2003	Collection of the Hainaut Province
38	PLATO'S CAVE	2018	courtesy rodolphe janssen, Brussels
39	TRANS	2008	courtesy rodolphe janssen, Brussels
40	MONSTER PLANT	2013	courtesy rodolphe janssen, Brussels
41	LE CHAINON MANQUANT	2016	courtesy rodolphe janssen, Brussels
42	GIRL ON MARS	2015	courtesy rodolphe janssen, Brussels
43	UNFLOATABLE UNION JACK	2015	courtesy rodolphe janssen, Brussels
44	CHI CHAIN	2015	courtesy rodolphe janssen, Brussels
45	OUTIL CARRÉ	2015	courtesy rodolphe janssen, Brussels
46	OUVRIÈRE IRANIENNE	2017	courtesy rodolphe janssen, Brussels

47	JUDITH AU DÉSERT	2015	courtesy rodolphe janssen, Brussels
48	ALHAYAT	2013	courtesy rodolphe janssen, Brussels
49	CHI CHAÎNE BLEU	2014	courtesy rodolphe janssen, Brussels
50	ZWMN	2014	courtesy rodolphe janssen, Brussels
51	PIRATES DES CARAÏBES	2014	courtesy rodolphe janssen, Brussels
52	UNFLOATABLE UNION JACK	2015	courtesy Galerie Nicolas Silin, Paris
53	UNFLOATABLE UNION JACK	2015	courtesy Galerie Nicolas Silin, Paris
54	KING KONG	2016	courtesy rodolphe janssen, Brussels
55	OUTIL/MÉDUSE	2016	courtesy rodolphe janssen, Brussels
56	CORSAIRE MAUVE	2016	courtesy rodolphe janssen, Brussels
57	MILA	2015	courtesy rodolphe janssen, Brussels
58	LA VIE	2015	courtesy rodolphe janssen, Brussels
59	LIFE ON MARS	2015	courtesy rodolphe janssen, Brussels
60	PETER PAN 8	2014	courtesy Galerie Nicolas Silin, Paris
61	MOUCHES ET MOUTON	2015	courtesy rodolphe janssen, Brussels
62	CAP	2013	courtesy rodolphe janssen, Brussels
63	GLOBAL RANCH	2014	courtesy rodolphe janssen, Brussels
64	PETER PAN 5	2014	courtesy Galerie Nicolas Silin, Paris
65	MARIA REPORTER	2018	courtesy rodolphe janssen, Brussels
66	OUTIL/MARIA REPORTER	2018	courtesy rodolphe janssen, Brussels
67	SPY	2016	courtesy rodolphe janssen, Brussels
68	CHROME SHADOW	2014	courtesy Galerie Nicolas Silin, Paris
69	LIFE ON MARS	2015	courtesy rodolphe janssen, Brussels
70	ALHAYAT	2016	courtesy rodolphe janssen, Brussels
71	F.A.Z	2015	courtesy of the artist
72	LA VIE	2015	courtesy rodolphe janssen, Brussels
73	LES MÉTÉORES	2014	courtesy rodolphe janssen, Brussels
74	OUTIL/JUDITH	2017	courtesy rodolphe janssen, Brussels
75	OUTIL MOUTON JACQUARD	2017	courtesy rodolphe janssen, Brussels
76	PALETTE MOUTON PALETTE	2017	courtesy rodolphe janssen, Brussels
77	EGO SURF. PL.11,09	2011	courtesy of the artist

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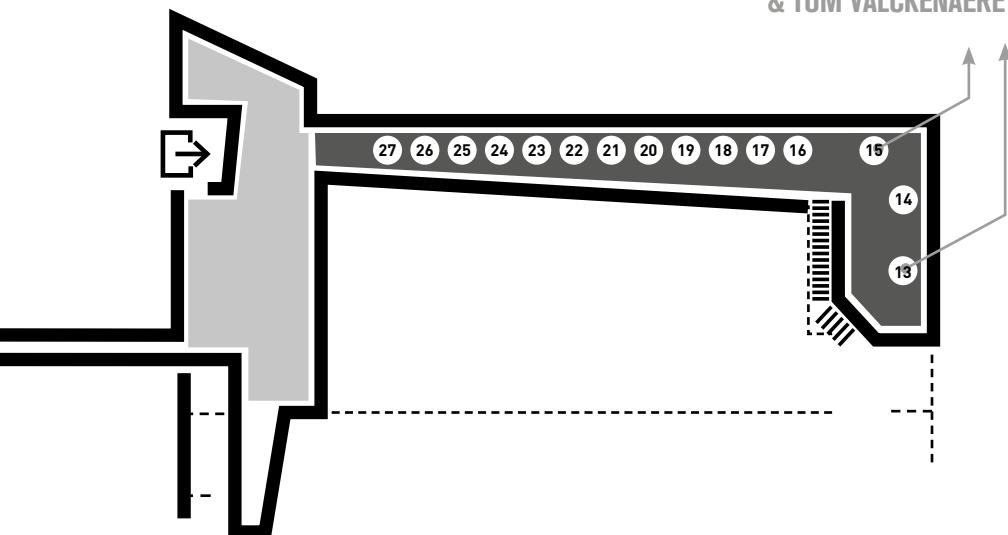
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SALLE PIERRE DUPONT

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WITH ERIC ANGENOT,
NICOLAS VALCKENAERE
& TOM VALCKENAERE



- MARCEL BERLANGER
- *EXTRA VIEW:* PAULINE BEUGNIES

Web application for smartphones available.
Browse <http://guide.bps22.be>
and explore the exhibition.
Free access to WIFI in the Museum.



ARTWORKS

13	FRANCOLIN	2018	courtesy rodolphe janssen, Brussels
14	LE SOMBRE ROUGE	2010	courtesy rodolphe janssen, Brussels
15	LÉZARDS	2018	courtesy rodolphe janssen, Brussels
16	PL.1312 AUGMENTÉE	2015	courtesy of the artist
17	PL.1504 EXTRAIT.AUGMENTÉ	2015	courtesy Galerie Nicolas Silin, Paris
18	XX	2016	courtesy rodolphe janssen, Brussels
19	DRONE ALERTE JAUNE	2016	courtesy rodolphe janssen, Brussels
20	LA FORÊT, LE DÉSERT	2014	courtesy rodolphe janssen, Brussels
21	PL.1505 EXTRAIT	2015	courtesy Galerie Nicolas Silin, Paris
22	FENCE OFF	2015	courtesy Galerie Nicolas Silin, Paris
23	FENCE	2015	courtesy Galerie Nicolas Silin, Paris
24	PL. 1708. SELEC. 2	2017	courtesy rodolphe janssen, Brussels
25	WILD FENCE	2015	courtesy Galerie Nicolas Silin, Paris
26	PL. 1708. EXTRAIT	2017	courtesy rodolphe janssen, Brussels
27	CLAIRE DANES/PALETTE	2017	courtesy rodolphe janssen, Brussels

MARCEL BERLANGER

FIG.

10.02 > 27.05.2018

BIOGRAPHY

Marcel Berlanger was born in Brussels in 1965 and learned painting from his amateur painter grandfather Walter Hasseweeer at a very young age. His father, a tropical cultures, agronomist, instilled a love for botanic. From 1984 to 1988, he studied at Brussels' Saint-Luc and Ecole de Recherches Graphiques (ERG) with teachers including Joëlle Tuerlinckx, Marc Vanhove, Marthe Wéry and Pierre Carlier. He completed a large-scale painting internship with internationally renowned theatre and film set painter Alexandre Obolensky (1952) to polish his technique.

Armed with this intellectual and technical baggage, Marcel Berlanger quickly forged his own pictorial language. In the early 90s, he started collaborating with Alost's Galerie In Situ, founded by Jan De Nijs, who supported Berlanger's work in his solo and group shows. Berlanger regularly takes part in exhibitions in Belgium and abroad whilst teaching at the ERG. In 2001, the artist participated in the show *Here and now. Belgian system*, at Brussels' Tour et Taxis; *La Trahison des Images*, French-speaking participation at the Venice Biennale that same year; *Il Fantasma dell'Academia*, at Rome's Academia Belgica in 2003.

In 2004, the Hainaut Province purchased one of his monumental paintings showed during the BPS22 show: *Storage. L'Entrepôt du Musée*. The diaphanous work presents a microscope image of uranium ore. The rigorous construction of chaos also evokes a form of figuration, i.e., the formation of natural figures through the action of elements. The following year, Marcel Berlanger participates in *Brussels South Airport*, an exhibition designed by the BPS22 and held in Vienna's Krinzinger Projekte.

The artist starts showing his paintings at the rodolphe janssen gallery in Brussels, which allows his work to mature. In 2013, he shows his pieces at the Brussels Botanique and is the guest of Maité Vissault - then director of Eupen's IKOB - in an exhibition entitled *Fata Morgana*. On this occasion, they decide to put together a vast show of the artist that would be developed into four chapters and four locations. *Fig.* is the last chapter, the previous stopped at the IKOB, at Furnes' Emergent arts centre, and at the rodolphe janssen gallery. Each show explores one of the specific preoccupations of the artist. More than 80% of works shown in the *Fig.* exhibition was specially created for the occasion and will be presented to the audience for the very first time.

INTENTION AND TECHNIQUE

In the catalogue of the show *Il Fantasma dell'Accademia*, Pierre-Olivier Rollin, director of the BPS22, wrote: "The art of Marcel Berlanger is an art of revelation in the photographic sense of the term. It consists in delivering an image and unveiling its pictorial origin." Indeed, the work of Marcel Berlanger oscillates between figuration and abstraction, between illusion and deconstruction. He does not paint on the motif but meticulously reproduces photographs that he has taken or images that he found in the press or on the Internet, or still, on the plates of images of school manuals.

The artist works with a small number of motifs that he interprets from painting to painting: plants, flowers, trees, landscapes, animals, etc., i.e., a large section of classical figurative painting. These patterns are not innocent: their selection stems from a whole of formal, symbolic, referential, psychological, affective preoccupations and result from an ad equation between the form and the referents, to instil doubt in the mind of spectators drawn between the security of the recognition of a figure and the unease triggered by its misapprehension. This phenomenon is accentuated still by the punctual selection of almost brutal paintings made up of networks of dense and deep traits and devoid of figurative referent.

For this exhibition, Marcel Berlanger immersed himself in the stock of images that he keeps on his computer: images of plants (cactus, thistles, etc.), landscapes, objects with specific plastic qualities (chains), famous characters, or still, scientific plates of fauna (snakes, lizards, birds) or flora (pine trees, cypresses, etc.). Beyond very specific plastic qualities, these figures convey extrinsic meanings that superimpose and follow one another in the spatial construction of the show. Visiting *Fig.* becomes a journey in a huge image book where every picture is subtly connected to the next and where visitors have to move back and forth in front of the works, taking all their time to look at the paintings.

Once the pattern is selected, it is reproduced on a specific support: a polyester imbibed glass fibre that allies rigidity and flexibility. Although it reduces the thickness, glass fibre accentuates the tactile presence of the canvas and the texture of the support remains apparent, thus offering the image a visual structure. She draws a weft on which the painting is placed, thus reinforcing this impression of dispersed element that occurs when spectators come near the painting.

When he paints a figurative motif, Marcel Berlangier uses the grid technique, which consists in dividing a design or draught into squares to reproduce it more easily in larger dimension. Also known as "graticulation", this technique has been used since the Antiquity - the Egyptians used it - but disappeared with the ascent of modern art, which fled academic traditions. The artist updates its but differently from the ancient technique. The grid remains apparent on the finished artwork, whilst it was traditionally hiding behind coats of paint in classical painting. This grid superimposes to the weft of the glass fibre. Sometimes, the grid is the only subject of the painting. Berlangier sometimes calls these "abstract" paintings *Moucharabiehs*, the gridded windows that allow seeing without being seen in Arab architecture.

If the figure can be understood at first glance, it disappears as soon as we approach the artwork, to unabashedly display its own constitution: a grid made of spots of paint - often monochrome - delicately positioned onto a surface and embodying a figure that stands out from the background. When the spectator approaches, the motif disappears and leaves place to a field of touches simmering on the glass fibre; when withdrawing, the figure comes to life again. Forcing spectators to experience close and distant, scale and perspective, the structure of space and the work, Berlangier forces them to modify their habitual perception. In this sense, the subject appears, revealed. There is nothing more behind the image that its own constituent material and organisation on the support. Motif, material and manner are irremediably associated.

We can understand how Marcel Berlangier's intent does not only deliver the "what" of the painting (its subject), but also reveals its "how" (the technique), immediately inducing the "why" (the intent of the painter). Frank Maes, art director of the Emergent, art centre wrote "The technique used is often the veritable subject of the painting". The image and apparition process are intimately linked. In this sense, the work acquires its critical dimension.

FIG. A CRITIQUE OF FIGURE

As its title explicitly indicates, the exhibition focuses on the notion of figure, which is one of the fundamental questioning behind Marcel Berlinger's painting. In 2003, the artist gave this name to an exhibition (with Grégory Durviaux) at Alimentation Générale, today Galerie Nosbaum Reding in Luxembourg. The multiple use of this title betrays the constant preoccupation for the notion of figure.

Frequently used in history of art and by critics, the term "figure" encompasses a wide range of realities. During this exhibition at the BPS22, the artist switches from one term to another, each time activating different possibilities of contemporary painting. The exhibition can then be understood as a game with pictorial deployments of the various senses of the term "figure".

The first definition that springs to mind is that typically opposing "figurative painting" to "abstract art". Figurative painting tries to reproduce more or less mimetically the world around us, using different technical means. It is structured by formal homology principles allowing recognising the subject represented. In this sense, Marcel Berlinger's painting fits this definition well.

However, many authors have noted that these categories were insufficient to consider the complexity of painting, even ancient painting. Symbolic, allegoric or theologian senses superimpose recognisable motifs, transforming them into vectors of abstract meanings faraway from their initial acceptation. Sometimes, painters themselves introduced what we could call "traps" to distract the attention from immediate significations and steer it to intellectual concepts.

In his *Essais d'iconologie* Art theoretician Erwin Panofski explains that a recognisable painted pattern only becomes figure once it acquires a secondary meaning, so-called "iconographic" (theological or historical). In his renowned book on Renaissance painter Fra Angelico, Georges Didi-Huberman, another art historian, explains that at the time, "figure" meant the opposite of its current definition. He explains: "figuring meant straying from the visible aspect of things, moving it, going around it away from resemblance or designation. In a word, entering the paradoxical domain of the equivocal and dissemblance". Philologist Eric Auerbach uses the expression "prophecy in action" to express the meaning of the Latin term "figura" in medieval literature, particularly Dante's *Divine Comedy*. But this term also applies to painting.

If Marcel Berlinger's work is - in the same way as all modern art - free from theological considerations, it still remains tributary from this critical system. Although it does not lack visual attraction, his painting cannot be understood in the first degree: it is a criticism against any system of representation. By leaving the support and the quality

of the art work behind apparent and by making the figure and its creative process visible, by forcing spectators to go back and forth, the painter invites us to question the apparition of every image: regardless of its broadcasting channel - there are many in our contemporary world dominated by information technologies -, every image has been made, chosen and shown by someone in a specific intent. The artist invites the audience to reflect on this process, thereby assuming a very ancient filiation.

The exhibition also comprises a series of "documents", among others, the photographs used by the artist for his paintings. These are striated with traits, smeared with paint and filled with various notes. The artist grants huge importance to these documents. Shown in the exhibit, they allow insisting on the processual and critical dimension of his work.

WITH FRANÇOISE BERLANGER, GILBERT NOUNO, ISABELLE WÉRY, SÉBASTIEN CAPOUET, ERIC ANGENOT, NICOLAS VALCKENAERE & TOM VALCKENAERE.

FIGURE, FACE AND GEOMETRY

In another sense, figure refers to the human body, the face in particular. If the word “figure” designates the face, it also defines subjects represented standing or busts. Marcel Berlangier made several paintings of the sort, using portraits such as those of film director Pier Paolo Pasolini, whose portrait on a yellow background evokes a text he wrote on fireflies; actresses Cécile de France and Naomi Watts or still, of atypical model Kate Moss. In this case, the artist uses his models so that they can incarnate - like the characteristic or emblematic figures of a state or attitude, operating a new shift through the sense of the word.

Today, facial recognition techniques allow recognising an individual by simply scanning their face. To achieve this, the face is reduced to a complex geometrical figure defined and re identified by the application. This other geometrical definition of the figure always fascinated Marcel Berlangier, who organises space in elementary geometric figures in the tradition of painter Paul Cézanne (1839-1906).

FIGURE AND TEXT: PLATES

Conceptual Belgian artist Marcel Broodthaers frequently used the abbreviation “Fig.” in his works. In his case, it refers to the parallel drawn between a drawing and a written text, aimed at making the reading more agreeable or easier. These are illustrations or labels as reproduced in educational plates or books.

Marcel Berlinger sometimes reproduced such plates because they synthesise a specific effort - already noted by philosopher Michel Foucault on the flowers of painter Pierre-Joseph Redouté (1759-1804) - to create a figure that is both a figure of all the figures of the species represented and none in particular. The figure is then a form of generic silhouette or another definition of the word “figure”.


In this show, the artist reproduced a plate showing various types of partridge, the profile of which defines its belonging. Other artists including Eric Angenot, Nicolas and Tom Valckenaere also painted several partridges, in such a way that each figure acquires a form of individuality stemming from its specific quality. Amongst the other birds painted by the artist, we find an owl. The animal drew the attention of the painter for its formal structure and the fact that it is the only bird depicted in full face: the figure is its “face”, whereas the figure of other birds is their silhouette.

FIGURE AND GHOST

The German term “Figur” concurrently means “figure” and “silhouette”. Marcel Berlangier searches for the imprecision of the figure, as it allows the spectator to “transform it” as they move around the exhibition and in their imagination, the image distorts and is reformed in another referent. The artist explains that the “image seems to move from one painting to another, as though it was being translated”, switching from one subject to another, depending on the imagination of the person looking at it. Moreover, when suspended in space, some paintings let the light filter through. Far from intensifying the matter, the glass fibre reinforces the spectral presence of the figures. Ghosts boast the fragility of evanescent forms that are potentially in constant transformation, like the unstable smoke that inspired the painter so much at the beginning of his career.

Other methods used by the artist include spraying, cutting strips or piercing holes in the canvas (*Cécile de France*, 2008). Using these processes, Marcel Berlangier breaks the illusion of depth of his images, dissolves its subject and operates a veritable disfiguration forcing the spectator to make another perceptive effort. The artist plays on conventions and their reversal: these seemingly free cuts and cut-outs do not cross out the motif but are its preliminaries. Marcel Berlangier wants spectators to acknowledge the various steps necessary to create an art piece and its plastic efficiency. The changing motifs can be apprehended like indistinct reminiscences of conscious and unconscious states. Their senses are born from the psychological affects they can trigger in everyone.

FIGURES AND DECOR



In the fifties, a new theory of perception emerges; “Gestalt” is a German word meaning “form”, “conformation” or still, “configuration”. This approach changes the viewpoint of previous “associationism” theories: there are no separate sensations put together to form a whole; but rather, a perceived totality from which figures are torn.

These notions allow understanding the mode of functioning of Marcel Berlinger’s paintings. The distant viewpoint delivers a whole. From the backdrop (decor), a central figure stands out. The articulation figure/decor materialises through protruding elements including cactus thorns, tips of branches etc., which all allow integrating the figure in its decor by avoiding a too-obvious “collage” effect.

FIGURE AND THEATRE

On several occasions, Marcel Berlanger made stage sets for theatre plays staged by his sister, Françoise Berlanger. This was the case in 2007 with *Penthesilea*, set at the TNB/Kunstenfestivaldesarts in Brussels, and then presented at the BPS22. The following year, the artist presented *TORÉ* - at the Wiels contemporary arts centre. The huge installation was paced by light fluctuations. For his *Fig.* show, the artist created large suspended paintings that structure the BPS22 Great Hall, tracing a genuine scenography stemming in a form of truncated narration. These paintings let the light filter through and both sides are visible. "Because I have to work with such basic elements as space and light, explains the artist, I become a painter in space, and I paint with light."

The large size of the paintings suggest that they could be used for the set of a latent theatre show and infers that they are in a frozen state before being put to life again. In this context, visitors would become mute actors. Such is the case of an immense canvas (7x7 m) representing in an illusionist manner the inside of a cave and that serves as a "backdrop" for the entire show and as bleachers that structure the space of the Great Hall. The image of the cave engenders a centripetal movement that draws the attention towards the frozen emptiness in the centre; whilst in other paintings, the central figure generates a centrifugal movement that deploys the space around it to the outside. The cave also evokes Plato's myth of the cavern where the shadows of the outside world dance.

Echoing the relationship director/painter that made the latter an "props-man" for the former - however clever, as is the case of Louis Demoulin at the Waterloo Panorama - in charge of making illusionist sets, Marcel Berlanger suggests the shift in status of these painters depending on the context of perception: they can simultaneously be autonomous works that fall in a spatial mechanism articulating them between themselves, outside the show, and the set elements that the actors would need to activate during theatre shows. This is specifically true for the "bridge" a long chequered painting facing the bleachers.

This possible switching is reinforced by the fact that the exhibit is paced by four exceptional representations of theatre play *Iwona, an electronic opera*, after *Yvonne, Princesse de Bourgogne* by Witold Gombrowicz (written and staged by the artist's sister, Françoise Berlanger) that will be played on the "stage", i.e., the Great Hall of the BPS22 (on 12, 13 and 14 April 2018).

In the play, Iwona is a figure that is present albeit mute; a figure that only exists through the words of others. She is a theatrical figure in the sense of living arts theoretician Patrice Devis, for whom it is an "imprecise figure that signifies more through its structural position than through its internal nature. The figure gains in syntactic coherence whereby it loses semantic precision." In this sense, the theatrical figure joins the figures painted by Marcel Berlanger, as he articulates them in the show.

PAULINE BEUGNIES



DERRIÈRE LE SOLEIL

10.02 > 08.04.2018

BIOGRAPHY

Pauline Beugnies was born in Charleroi in 1982. After studying journalism at IHECS in Brussels, she specialised in photojournalism at the Danish School of Media and Journalism in Aarhus. After dedicating her first photo reportage to street children in Kinshasa in Congo, she travelled to Bangladesh, Albania (*Islam in Albanian World*), Palestine (*Battir, the green intifada*), and Egypt, where she lived from 2008 to 2013.

In Cairo, Pauline Beugnies learnt Arabic and came into contact with young Egyptian activists who were involved in pro-democratic movements. In 2010, the death of Khaled Saïd, a young man murdered for disclosing a video revealing police trafficking, prompted Pauline Beugnies to break new ground and move away from photo-reportage. She photographed this youth at the forefront of the protest movements of 2011, the demonstrations of January 25th, the resignation of Hosni Mubarak, the gradual return to order and the election of Mohamed Morsi. The documentary book born of this project, *Generation Tahrir*, shows the emancipation of this new generation from the tyranny of power.

Five years later, Pauline Beugnies felt the need to interview the young people she met in 2011: how do they manage to persist in their revolutionary ideals in a country where political opposition is suppressed? Her first feature film, *Rester vivants*, gives the floor to the Egyptians, whose hopes flare up as they confront reality. Pauline Beugnies also wanted to bring the Egyptian people out of the shadows, whose months of media presence had all but disappeared. Her latest work, *Derrière le soleil*, denounces the current climate of violent repression and nationalist propaganda in Egypt.

Pauline Beugnies opts for a 'direct and personal' approach. With a good command of Arabic, she travels to Egypt on a regular basis. Not only does she use photography to document a social and political context, she seeks to link each image to the stories of the people she has met, making us not just spectators, but witnesses to the repressive context in Egypt today. As Jean-Marc Bodson wrote it is no longer a question of looking at the world from a distance or describing it with pseudo-objectivity, but rather, as sociologist Alain Touraine summed it up, of «understanding the other in the sharing of a common condition».

THE EXHIBITION

DERRIÈRE LE SOLEIL

Six years after the popular revolt that ended President Hosni Mubarak's authoritarian regime, Egypt is experiencing a new period of repression. This is affecting the supporters of the ousted president, Muslim Brother Mohamed Morsi, but also the Islamists, opponents, journalists, artists, intellectuals and human-rights defenders are being targeted. Since the military coup in July 2013, thousands of people have been detained without trial or sentenced to prison or death sentences after unfair trials. According to local NGOs, three to four people disappear every day.

The Muslim Brotherhood was declared a terrorist organisation and the former elected president, Mohamed Morsi, and other members of the Brotherhood were sentenced to death. Violent attacks by armed groups targeting police, military, judicial officials, foreign nationals and ordinary citizens have increased in recent years. Under the guise of a new 'anti-terrorism' law, introduced in response to these attacks, the government led by Marshal al-Sissi is violating human rights on a daily basis.

Using documents, testimonies and photographs, Pauline Beugnies is dismantling the image of the Arab-Muslim world conveyed by the western media. She also speaks of the need for families of missing persons to prove and make visible the existence of their family members. Alongside the portraits of the people she met, there are also photographs of people who have been missing or imprisoned for a long time. The photographs are blemished, slightly blurred, yellowed, scribbled on by a child or folded to reveal a particular family member. The exhibition, where absence and presence merge, shows, through photography, the need to let those who disappeared continue to exist.

In the days of Gamal Abdel Nasser, the second President of the Republic of Egypt from 1956 until his death in 1970, victims of enforced disappearances were said to have passed behind the sun (*derrière le soleil - warraq al shems*).

THE WORKS OF ART

TEXTS BY PAULINE BEUGNIES



< Screenshot of a propaganda video distributed on Egyptian national television



< Screenshot of a video testimony by Pauline Beugnies

Mahmoud was kidnapped by security forces as he left the Medinat Nasr court in Cairo. He wanted to hear from his brother, also a victim of enforced disappearance. He is charged with the murder of Attorney General Hisham Barakat. This clip links a video broadcast on an Egyptian national TV channel with the testimony of Mahmoud's mother. After several weeks without hearing from her son, Mahmoud's mother found out where he was when a neighbour told her he had seen him on TV. The Ministry of the Interior regularly provides television channels with press releases along with confessions of prisoners, collected after torture sessions and during detention without judicial review.



Sara, 22, is a student of journalism. One morning, when she opened her Facebook account, she found out, via the Ministry of the Interior page, that her father, who had disappeared 33 days earlier, had died. According to the communiqué, he died in an exchange of fire between terrorists and law enforcement officials. According to witnesses, however, he was arrested by security forces on the street. The authorities waited six days before returning his body to his family. Muslim culture prescribes that bodies must be buried immediately after death.



Mohamed disappeared during the Rabaa massacre in August 2013. More than 800 people were killed and hundreds arrested when the army tried to disperse the rally. His mother moved recently, no longer able to stand the balcony from which she saw her son walk away for the last time.

Recently, she received an anonymous telephone call from a man who assured to have been detained together with her son. So he is supposedly still alive.



Zobaida disappeared on 28 April 2017. Her mother, Mona, says she was abducted by state security and taken into a white minivan. Mona doesn't understand why a man, who already has all the rights, would be afraid of a woman. Mona has been arrested in the past during a rally of support for the ousted Islamic president Mohamed Morsi.



Ammar Mostafa, 20, studies anthropology. He was kidnaped in April 2017 in the middle of the night at his home in Ajami's working-class neighbourhood in Alexandria. The police had assured his older brother that they were just taking him for questioning. The next day at the police station, there was no sign of Ammar. His family hasn't heard from him since.



On 7 July 2013, Amr Metwally (child in blue on an old family photo), aged 22, disappears during the sit-in of Rabaa in Cairo. His parents haven't heard from him since. Some ex-prisoners claim they met him in the military prison of Azouli, in Ismailia, known to be out of judicial control. His father, Ibrahim Metwally (left on the photo), is a lawyer. After his son's disappearance, he created the association of families of the disappeared. In September 2017, he was arrested at Cairo airport on his way to a human-rights conference in Geneva. Being prosecuted for the dissemination of false information and the creation of an illegal organisation, he is currently being detained in Aqrab prison in Cairo.



One night in July 2015, more than a dozen security officers and plainclothes policemen turned the home of the Farag family upside down. They arrested Atef and his 22-year-old son, Yehyia. Three months later, the family learned that the two men were detained in Lazourli, in the secret jails of the Ministry of the Interior in central Cairo. It is only after five and a half months that they reappear before the Attorney General. They are detained in the Tora prison in Cairo and prosecuted for belonging to the banned Muslim Brotherhood organization.



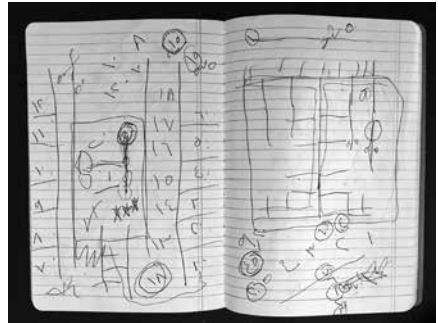


«Darling, buy me a notebook with a plain cover and no lines. Because I miss writing, just being able to write about nothing special, about nothing... Just to be able to talk to myself and get rid of that annoying voice that keeps going round in my head» [Ahmed Duma, excerpt from the letter].

Activist Ahmed Duma was sentenced to life imprisonment for organising a demonstration in 2012. His wife, Nourhan, confides to me about the Egyptian army: “They made a mistake that they won’t make any more, they let us do it”. She’s referring to the demonstrations in 2011. Nagy Shehata, nicknamed the death-penalty judge, said during the Duma trial that the 2011 revolution was a disaster and those who led it traitors.



Omar was kidnapped by civilian security forces in the middle of the night in August 2015. He was only 17 years old. He spent 44 days in the secret prisons of the Ministry of the Interior, in the heart of downtown Cairo, before reappearing before a prosecutor. He spent 8 months in the Torah prison in Cairo, accused of belonging to the banned Muslim Brotherhood group and organising illegal demonstrations to destabilise the country. During our interview, Omar couldn't stop scribbling in my notebook. On the left, he drew the place where he was held in the basement of the Ministry of the Interior and on the right, the cells of the Torah prison.





Official death certificate of Mohamed Abdelmenem Zaki. In the 'cause of death' box is marked 'inquiry ongoing'. In an official statement, the Ministry of the Interior announced his death in June 2017, which ensued in exchanges of fire with law enforcement agencies. He was the victim of an enforced disappearance a month earlier. His wife, Mona, learned of his death on national television.



< Screenshot of an Eslam video testimony by Pauline Beugnies

Eslam, 27 years old, disappeared for 122 days. Handcuffed and blindfolded, he was detained in the National Security Agency's centres. He officially reappeared before the Alexandria prosecutor on 21 September 2015 for questioning. He then spent more than a year in prison before being finally acquitted in October 2016. He recounts that he was regularly hung naked by his feet and wrists, electrocuted on all parts of his body for several hours at a time.

EXHIBITIONS

MARCEL BERLANGER

10.02 > 27.05.2018

PAULINE BEUGNIES

10.02 > 08.04.2018

VISIT
AND WORKSHOP
UPON BOOKING

AROUND THE EXHIBITION

PAPIER CARBONE, FESTIVAL OF THE PRINTED IMAGE AND SELF / MICRO PUBLICATION

SAT. 24 ET SUN. 25.02.2018 - 10:00 > 18:00

FREE!

APERITIF CONFERENCES - CYCLE #2

SAT. 10.02 + 24.02 + 24.03 + 21.04 + 19.05 + 16.06 - 11:00 > 12:30

The *Découverte* cycle of conferences outlines the great currents of contemporary art.

The *Exploration* conferences approach more specific movements, trends and problematics

FEE (ENTRANCE TO THE MUSEUM AND APÉRITIF INCLUDED) : ADULTS: € 10 / SENIORS, STUDENTS AND TEACHERS: € 6 /

ARTICLE 27 ENTRANCE FEE / SUBSCRIPTION (4 CONFERENCES AND UP): € 6/CONFERENCE

PHILOSOPHICAL TEATIMES - SESSIONS 3

**SUN. 11.03 : Art & genres + SUN. 29.04 : Art & argent
14:30**

With Maud **Hagelstein**, art philosopher and researcher at the ULG

FEE (ENTRANCE TO THE MUSEUM AND TEA TIME INCLUDED) : ADULTS: € 10 / SENIORS, STUDENTS AND TEACHERS: € 6 / - 12 YEARS OLD: € 4 /
ARTICLE 27 ENTRANCE FEE

CURIOSITÉS

TUE. 03.04 > FRI. 06.04.2018 - 9:30 > 16:30

Workshops for children from 8 to 12 years old

60 € / child

IWONA, ELETRONIC OPERETTA

THU. 12.04 > SAT. 14.04.2018 - 20:00

Direction : Francoise **Berlanger**

Composer : Gilbert **Nouno**

Scenography : Marcel **Berlanger**

RATES : **8 €**

BPS22 FOR KIDS

SAT. 26.05 > SUN. 27.05.2018 - 11:00 > 17:00

FREE!

Tour, workshops, performance and entertaining installation as part of the *Pépites, l'Art et les Tout-petits festival* (Little Gems, Art and the Very Young).

UPCOMING EXHIBITIONS

EXHIBITIONS TO DISCOVER IN PARALLEL
TO MARCEL BERLANGER'S EXHIBITION: *FIG.*

CLÉO TOTTI

21.04 > 27.05.2018

Multidisciplinary artist Cléo Totti (1989, Liège) uses a wide range of various materials and media. Her work is a hybrid constellation between sculpture and painting, reality and fiction, presence and absence, nature and culture. She questions the formal transformation from the industrial era to the digital age and the questions between humankind and advanced technologies in a world in need of guidance.

BENJAMIN INSTALLÉ

21.04 > 27.05.2018

Benjamin Installé (1990, Brussels) explores the relations between the material possibilities of paint and the structuring faculties of the canvas, thus creating spatial mechanisms in which painted motifs and architectonic constructions articulate. The materials and techniques (sgraffito, frescoes, engraving, oils and encaustic) used for their provenance, sensuousness and expressive strength match the many subjects represented in the aim of creating a trouble of perception for visitors.

GABRIEL BELGEONNE

(UNTITLED)

16.06 > 02.09.2018

Painter, engraver and publisher Gabriel Belgeonne (1935, Gerpennes) has produced discreet and rigorous works for more than fifty years. Without claiming to be a retrospective, the BPS22 show paints a complimentary image of a multidisciplinary practice born with lyrical abstraction before undergoing a fecund constructed period to give the whole measure of a measured instability today.

SUSPENDED SPACES

16.06 > 02.09.2018

Stemming from a variable-geometry and independent group, the Suspended Spaces project focuses on borders, buffer zones, areas marked by conflicts and momentarily suspended to political and economic decisions. From Paris to Beirut, Cyprus to Brazil, artists and researchers question our stories and our history, that of the failure of political authorities who led a people to a disaster that certain modernity could not prevent.

Museum accessible from Tuesdays to Sundays, 10:00 > 18:00
Closed on Mondays, on 24.12, 25.12, 31.12, and 01.01 and from 28.05 au 15.06.2018

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


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

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