



EXPO BAM
05.10.19 > 26.01.20

MEMENTO MONS

CABINETS DE CURIOSITÉS

CURATED BY ATELIER LACHAERT DHANIS / LSD²

PRESS KIT

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BAM DIRECTOR

Xavier Roland

EXHIBITION COORDINATOR

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PRESS RELEASE

Having previously shone a spotlight on big names such as Keith Haring, Andy Warhol, Vincent van Gogh and even Niki de Saint Phalle, this autumn, the BAM is being transformed into a vast cabinet of curiosities. BeCraft and the City of Mons Museum hub have invited the artistic duo Sofie Lachaert and Luc D’hanis to coordinate the new BAM (Beaux-Arts Mons) exhibition. Thanks to their expertise, historical pieces, visual arts and applied arts have come together with one voice on a single theme: *memento mori* (Remember that you are going to die). The exhibition puts works from the Mons historical collections side by side with Galila Barzilai-Hollander’s P.O.C. collection and BeCraft member artists.

Memento Mons invites the public to meditate on the brevity of life and human fragility in the face of the great ensemble formed by time, matter and space. Man is only on earth for a limited time: all of our artifacts are silent witnesses to this temporary period. What is the value of canons of modern beauty compared with the ancient aesthetic models and works already written into the pages of history? How do they help us understand the world?

The exhibition is the result of selecting objects from a rich heritage and from various artistic forms that interlink and form a narrative. The public is invited to **discover both historical objects and contemporary works**, including the work of Belgian artists brought by **BeCraft**, highlighting applied arts designers such as Caroline Andrin, the artist duo Anne Marie Laureys Ceramics, Thérèse Lebrun, Antonino Spoto and Arnaud Sprimont. Also, **Galila’s collection** brings together the artists of today and tomorrow from across multiple themes. The misappropriation of objects, the humour, the unusual and even the

incongruous deeply permeate the whole and ensure its coherence.

A large number of historical objects have also been selected from the museum collections in Mons. We may observe and interpret artefacts whose meaning escapes us because we no longer know the context or because their meaning remains mysterious. From this connection – or clash – comes sparks of unexpected beauty and surprising tensions that offer the visitor another perspective. Whatever the era in question, the feelings and emotions evoked by these objects remain.

Sofie Lachaert and Luc D’hanis are both graduates of the Royal Academy of Fine Arts and the Higher Institute of Fine Arts in Antwerp. Usually setting their own works, they also design contextual environments for theatrical or museum productions around the world. For this new collaboration, surprising scenography – made up of pieces inspired by tents that provide shelter to refugees in areas of humanitarian crises – infiltrate the BAM exhibition rooms, giving them a floating sensation.



Mehdi-Georges Lahlou, *The Hourglasses*. Galila's collection, Belgium © J. Luyten

THE CURATORS

Sofie Lachaert and Luc D'hanis form an artistic duo, both graduates of the Royal Academy of Fine Arts and the Higher Institute of Fine Arts in Antwerp. Over the course of their long lasting artistic collaboration, they have created a common language that closely interweaves various creative disciplines.

Their area of work is free from the constraints of convention; it crosses borders – which they deem

artificial – between the various territories of art, crafts, applied arts, even philosophy. Their meticulously crafted works offer various levels of reading and interpretation.

To remain consistent with their unique universe, the duo usually set up their own works, but you can expect to see them designing contextual environments for theatrical productions or museum presentations all over the world.



A WORD FROM THE CURATORS

The title *Memento Mons* invites us to meditate on the brevity of life and our insignificance in the face of the great ensemble formed by time, matter and space. Man is only on Earth for a limited time. Historical artefacts are silent witnesses to this transitional stay. What is the value of a canon of modern beauty compared with ancient aesthetic models, with human works that have already earned their place in the pages of history?

Memento Mons is the result of selecting objects from a rich heritage and from various artistic forms that interlink and form a narrative. From this connection – or clash – comes sparks of unexpected beauty and surprising tensions that offer the visitor another perspective. And it is clear that, regardless of the era in question, the feelings and emotions evoked by these pieces do not fundamentally change.

When designing the spaces intended to receive house exhibits according to various themes, we did not favour classical rectangular or square designs, nor the obvious, conventional, practical or decorative forms.

The starting point of our reflection was based on the arrangement of tents that provide shelter to refugees in areas of humanitarian crises. These makeshift shelters were imagined on the scale of the human body; in their own way, they welcome as many people as possible on a limited area of land, bringing them together, somehow storing them. In reality, like cabinets filled with curiosities, they gather collections of individuals, each with their own story.

The spaces designed for the exhibition cause a stir, offer new perspectives and raise questions. Openings have been made in the wooden walls, forming boxes where contemporary items and historical objects rub shoulders and where the international mixes with the local. By introducing them into our era and into today's society, old themes can prove surprisingly relevant, against all odds.

Illuminated at their base, the spaces seem to float in the darkness which, like the night, accentuates the ephemeral dimension and the random appearance of the presentation and its content.

Peering into these boxes, we see a world that is not ours, a world where objects and eras intertwine and jostle. And from this unlikely combination arises a new story, which speaks of beauty, curiosity, the human condition; where even the new can sometimes seem old. We may observe and interpret artefacts whose meaning escapes us because we no longer know the context or because their meaning has remained mysterious up until now.

The contemporary objects selected for *Memento Mons* have the potential to become witnesses to our present society, our habits, our concerns, our thoughts. They intrigue, question, excite and offer a different perspective on beauty, revealing an aesthetic that is both new and unique. They invite the visitor to undertake a journey of discovery in these curious and skillfully composed worlds and to instil elements of their own experience and imagination...

THE EXHIBITION

The *Memento Mons* exhibition brings together the historical collections of Mons, a selection of pieces by BeCraft artists and Galila Barzilai-Hollander's P.O.C. collection. Ignoring the restrictive conventions of Art, in the style of a cabinet of curiosities, the duo of artist-designers Sofie Lachaert and Luc D'hanis bring together historical pieces, visual art and applied arts so that they come together with one voice on a single theme: *memento mori* (*remember that you are going to die*). Eight modules picking up on the arrangement of the migrant tents – but also, that of the coffin – set the pace for the BAM gallery rooms and offer a new

type of cabinet of curiosities, moving away from the original classification (*Animalia/Mineralia/Naturalia*) to add new categories (*Humanitas/Potentia/Albicolor/Multicolor/Tablinum R. Lassus*), designed to unify the collections and to draw visitor attention to the impact of these cabinets of discoveries on our understanding of yesterday's and today's world. For each theme, the visitor is invited to linger over a symbolic piece from the collection, chosen by the curators of the exhibition for its exemplary nature. A commentary is given in a free visitor's guide, to accompany the information given in the descriptions for the works on display.



THE EXHIBITION CATALOGUE

S. LACHAERT and L. D'HANIS (under the direction of), *Memento Mons. Cabinets de curiosités*, exhibition catalogue, Mons, Musée des Beaux-Arts Mons, from 5 October 2019 to 26 January 2020, ed. BAM & BeCraft, 2019, 120 pp., ill.

With contributions from Françoise Foulon, Ornella La Vaccara and Xavier Roland. Descriptions written by: Caroline Dumoulin, Christine Goubeaux, Ornella La Vaccara, Bertrand Pasture, Charline Piscart, Sophie Simon, Manuela Valentino, Benoit Van Caeneghem.

EXHIBITION PARTNERS

The City of Mons Museum hub

The Museum hub is made up of the 11 museum sites within the City of Mons, namely the Artothèque, the BAM (Beaux-Arts de Mons), Mons belfry, SILEX'S (Interpretation Centre for the Neolithic Flint Mines in Spiennes), the Doudou Museum, the Mons Memorial Museum (in collaboration with the St. Symphorien cemetery), the Treasury at the Saint Waltrude Collegiate Church, the Salle Saint-Georges, the Van Gogh House in Cuesmes, the Anciens Abattoirs as well as the Magasin de papier.

The main objectives of the Museum hub are to guarantee conservation and promotion of the particularly diverse Mons heritage, of which the city is the guardian. As most of the locations are situated within UNESCO World Heritage-listed sites, such as the Mons belfry, or are recognised as exceptional heritage sites in the Walloon Region, the Museum hub also fulfils its objective to conserve and enhance this exceptional property heritage.

A passionate, creative and skills-rich team takes responsibility for the day-to-day management of the sites, constantly focused on the citizen. Connected to the challenges in society, these museum sites have the common desire to promote discovery, experimentation, sharing and visitor fulfilment. They aim to become true “agoras” that contribute to the influence of the Mons identity.

The Artothèque is the nerve centre of this museum network. Since April 2015, the chapel of the former Ursulines convent in Mons, an 18th century, listed heritage site located in front of the Saint Waltrude Collegiate Church, has been given a new lease of life. It is an art reserve, a centre for conservation, restoration, scientific research, documentation, as well as heritage studies, bringing together the City's collections that are not permanently exhibited at other museum in Mons. The richness of these collections, which sweep away the millennia, lies in their quantity, their quality and also

their heterogeneity. The Artothèque fulfils a unique scientific objective within the museum landscape of the Wallonia-Brussels Federation, based on how the premises are configured. The launch of this site saw the roll out of the entire scientific policy of the Museum hub.

Located in the heart of Mons city centre, the BAM offers visitors a unique way to discover 20th century artistic creation. The BAM wants to be firmly anchored in its region, keen to continue reflecting on the modern and contemporary art world. This major cultural tool covers three floors and 2,000 m² of exhibition space, delivering the ability to offer events throughout the year. Following Keith Haring (2009) and Andy Warhol (2013), in 2015 the BAM presented an exhibition dedicated to Vincent van Gogh, as part of the European Capital of Culture programme. In autumn 2017, the work of David LaChapelle was put centre stage. And more recently, the *Niki de Saint Phalle* exhibition. *Ici tout est possible (Here everything is possible)* (2018), the first major retrospective devoted to the artist in Belgium, kicked off the first biennial “Mons, Capitale culturelle” in September 2018.

With the imminent opening of its extension towards the former Museum of Folklore and Life in Mons located just a stone's throw away, the BAM takes the form of a real heritage site, providing a link between the city and its history. The project to develop this 17th century building was developed as a place to question today the history of the city and its Mons identity, in order to highlight the unique features of the region and its inhabitants. In addition, very soon, the BAM will strengthen its welcoming outlook by opening up to the city via a new green space, with free public access.

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BeCraft

BeCraft is a professional association that promotes the applied arts professions for the Wallonia-Brussels Federation. Ceramics, glass, jewellery, paper, textiles, object design are, among other things, the creative fields of the artists who are supported and promoted here. BeCraft works in conjunction with the WCC-Europe, within the global structure of the World Crafts Council.

Four main objectives drive BeCraft's actions: the support and promotion of its member artists in Belgium and abroad; informing and training the public and professionals in the community through exhibitions, conferences, workshops and guided tours.

The BeCraft Gallery is a showcase for the latest, ever more innovative and daring creations by member artists. The rigour with which the works are selected and presented does not restrict the warmth of the place, conducive to a tea tasting in handmade bowls.

Particular attention is paid to the creators of tomorrow. With this in mind, the association organises the annual Tremplin exhibition, a contest for students who have recently graduated from art schools in Wallonia and Brussels. The exhibition of their graduation work shows a new landscape of Belgian creation fully explored, while giving them a professional helping hand, thanks to the prizes awarded as part of the occasion.

BeCraft does not only highlight Belgian artists. Many international exhibitions, in collaboration with other institutions, are organised on these premises and are then taken abroad. Also, since 2015, the association has been working with museum institutions to broaden its field of activity and to raise public awareness of the visual and social identity of the applied arts. By offering the public, just like artists, the opportunity to contemplate works by creators from all over the world, BeCraft contributes to promoting dialogue, stimulation and emulation of applied arts.

Its participation in exhibitions and international events also reinforces this objective by highlighting artistic exchanges between creations from Belgium and overseas, while allowing its member artists to enjoy a certain recognition across Europe.

BeCraft member artists represented in the exhibition: Thérèse Lebrun, Arnaud Sprimont, Caroline Andrin, Antonino Spoto, Anne Marie Laureys Ceramics

BeCraft

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The Galila's collection

P.O.C. is the name of the collection created by Galila Barzilai-Hollander, started by chance with an acquisition at the Armory Show (a major contemporary art event) in New York in March 2005, the first in a continuing series, which has become quite impressive.

Galila's P.O.C. (which stands for Passion-Obsession-Collection) brings together the works of artists of today and tomorrow, according to a number of themes and an internal logic that is not very noticeable at first, a bit like the cabinets of curiosities of yesteryear. But the diversion of objects, the humour, the unusual, even the incongruous deeply permeate the whole and ensure its coherence.

Galila's P.O.C. is also the name of the platform that, besides being an exhibition space in Brussels for the collection, is also providing educational and social activities aimed at a wide audience "within a socio-cultural

and inter-cultural project for the democratisation of art" according to its creator, who wishes to share "the playful, emotional and affectionate, not the intellectual".

The artists of Galila's collection represented in the exhibition: Wim Botha, John Isaacs, Elisa Insua, Gil Shachar, Miler Lagos, Bosco Sodi, Nicola Bolla, Maria Nepomuceno, Jonathan Callan, Philippe Luiz, David Altmejd, Maarten Baas, Mehdi-Georges Lahlou, Richard Hutten, Kristof Kintera, Rogan Brown, Li Hongbo, A Kassen, Zeger Reyers, Mark Wagner, Otis Laubert, Alexis Arnold, Alejandro Monge, Huub Vinken, Levi van Veluw, Richard Stipl, Maria Nepomuceno, Boaz Arad, Andrea Mastrovito, Maddalena Ambrosio, Justine Smith, Marion Auburtin.

As well as Nora De Rudder, Alexandre Humbert and Norbert Ghisoland.

VISIT THE EXHIBITION

Free Sundays

06.10, 03.11, 01.12 & 05.01 – 10 a.m. > 6 p.m.

Come along on the 1st Sunday of the month to visit the exhibition for free!

Test interactive experiences with the MuseumLab: “Drag ON Blind”, which allows you to get right inside a painting using sound, and “Atlas”, where you use a technology filter to create your augmented reality city, all in the heart of the BAM gallery rooms.

Evenings

10.10, 14.11, 12.12 & 09.01 – 5 a.m. > 10 p.m.

Admission: €5 / €2 (-25s)

Every 2nd Thursday of the month, the BAM opens its doors in the evening and offers a series of activities in addition to exploring the exhibition. Included in the programme: lectures, free guided tours, immersive experiences, workshops etc.

> **10.10 at 6 p.m.:** Lecture about the cabinets of curiosities by Christophe Veys, professor at the higher school of arts, ARTS².

> **14.11 at 6 p.m.:** Screening of a film about the Dada movement, provided by the Amis des Musées (non-profit organization The Mons Museum Friends).

at 7:30 p.m.: Lecture-show *Mirabilia*, a story about the cabinets of curiosities from yesterday to today, by Isabelle Dumont, actress, creator of shows and stage lectures, inquisitive researcher.

> **12.12 at 6 p.m.:** Lecture about the cabinets of curiosities, by Anne Hustache, journalist and art historian.

Museums Night

18.10 – 7 p.m. > 00:30 a.m.

Admission: €6 on the day and €4 advance ticket

On the occasion of the fifth Museums Night, the exhibition will be in the spotlight and many activities will be on offer at the BAM, with “Curiosity” as the theme!

> **7 p.m. > 8:30 p.m. (every 15 min.)**

Storyteller Isabelle Patoux will delight the little ones (18 MONTHS > 3 YEARS)

> **8:30 p.m. > 10 p.m. (every 20 min.)**

Storyteller Paulette Poncin will spin tales for older children (4 YEARS > 8 YEARS)

> **7 p.m. > 9 p.m. (50 min.)**

“Sale Frousse” (Messy Fool) show by the Théâtre du Sursaut, for the whole family (FROM 6 YEARS)

> **7 p.m. > 11 p.m. (continuous)**

DIY workshop “Origami Vase” by Corentine Studio Créatif (FOR TEENS AND ADULTS)

> **7 p.m. > midnight**

At the heart of the “Memento Mons” exhibition, the lace makers from the *Le Fuseau du Doudou* workshop offer beautiful demonstrations of their art.

> **7 p.m. > midnight**

Try out the immersive experiences, accompanied by project leaders ATLAS and Drag ON Slide.

> **10 p.m. > 11 p.m.**

Live concert by the group Ultra Sunn

> **11 p.m. > 1 a.m.**

Dj set by LoveMachine

> **Throughout the evening**

Bar by About It and refreshments by Franco Lombardo

Conference

21.11.19 – 6 p.m. > 9 p.m.

Take part in the conference on cultural and digital mediation organised by MuseumLab.

Family Sunday

24.11 at 2:30 p.m. – Admission: €6

Bookings through Dynamusée on 065 40 53 38

Dynamusée takes parents and their children on an active visit of the exhibition, followed by a creative workshop.

MUSEUMLAB

MuseumLab opens the cultural space to project leaders (companies, artists, etc.) to test interactive digital devices with the general public. This technology residency phase in the heart of the museum provides these project leaders with valuable user feedback for the development of pioneering products.

MuseumLab works in collaboration with many local stakeholders on these projects, specifically researchers from the CLICK' Living Lab at Numediart (UMONS).

In this context where culture, economy and digital meet, the museum space in Mons is reinventing itself. On the one hand, the museum offers the public an innovative and participative experience, and on the other hand, it has the potential for economic development with new technologies that can be subject to 'life-size' testing and validation before being exported to other sectors.



Use augmented reality technology, and create a new urban environment

As part of the “Memento Mons” exhibition, discover the interactive installation “ATLAS” and construct imaginary cities with virtual and augmented reality.

ATLAS is a work set somewhere between the digital and visual arts. Presented in the form of a stage exhibition, it brings together real models and interactive virtual worlds. You are invited to explore them using tablets. You can also immerse yourself in the ATLAS universe with virtual reality, mixed reality and augmented reality headsets.

The ATLAS installation takes the form of an imaginary and evolving city and offers an experience that is both intellectual and interactive. Created by set designer Marie-G. Losseau and designer Yann Deval, accompanied by adults and children during workshops, this work mixes small wooden constructions, augmented reality and virtual reality. Through interactive devices that are very easy to understand, you are invited to construct houses and buildings using virtual seeds. Each interaction will “grow” a new building that adapts to the existing environment. A digital fable, this exhibit is a technological adventure for the whole family to explore.

These cities are created so that the visitor who walks through them can reflect on the themes of urbanism, architecture and their influences on our lifestyles.

ATLAS is a MuseumLab project (www.polemuseal.mons.be/fr/museum-lab) developed with the support of the European Regional Development Fund (ERDF) program FEDER/Wallonia/En Mieux and the City of Mons.



LE FONDS EUROPÉEN DE DÉVELOPPEMENT RÉGIONAL
ET LA WALLONIE INVESTISSENT DANS VOTRE AVENIR

RUNNING IN PARALLEL

Surrealism in the Mons collections

Until 05.01.2020

The BAM also presents a second exhibition on surrealism in the communal collections. Aren't some surrealist works, as a true blend of scattered objects in little boxes, perfect cabinets of curiosity? It is indeed remarkable how the surrealist movement is inspired by this ancestral form of object or environment presentation that creates a disturbance of reason to the point of questioning the meaning and order of things.

During the "Surrealism in the Mons collections" exhibition, you can also try out a second immersive experience of a new kind: "Drag ON Blind". Thanks to technology developed by Drag ON Slide, you can get right inside one of the surrealist works on display.

ANAMOR

05.10.2019 > 12.01.2020 - Salle aux Piliers - BAM

*Ana: Collection of anecdotes, from the Greek ana- (again, in every way, in the opposite direction, etc.)
Amor: from the Latin amour*

Nicolas Fally, collector and unusual objects enthusiast, introduces creations aimed at capturing the depths of the human soul. They are snapshots of life, delivered through romantic compositions. They frame his sensitivities. From a rather raw first visual approach, he likes to draw your eye to discreet details, inviting the viewer, often face-to-face, to question the beautiful ideal. To explain his work, a mixture of various passions, he improvised the word Taxidentomology: an artistic activity inspired by the natural and social sciences (taxidermy, entomology, etc.) consisting of creating pieces by assembling objects and materials. Running in parallel with the *Memento Mons: Cabinets of discoveries exhibition*, Nicolas Fally works around one of his favourite themes: Love.

ANAMOR is an invitation to get lost in the world of the artist and his pieces: materialisations of the infinite distortions of our loves.

The artist Nicolas Fally is offering personalised guided tours of his exhibition on Sunday 06.10, 03.11, 01.12 and 05.01 from 2 p.m. to 5 p.m..

NEXT ON AT THE BAM:

The Art School of Mons. Two centuries of artistic life

07.03.2020 > 23.08.2020

BAM – Rue Neuve, 8 – 7000 Mons

www.bam.mons.be

BAM will invite you to discover the art produced in Mons since 1830. This exhibition will stage a story that is first and foremost that of the artists, whether they are from Mons or working in Mons, but which is also the story of the City of Mons through its institutions: the Academy, the Museum and the exhibitions.

Around 100 artists working in Mons have been selected by the exhibition's curator, Professor Denis Laoureux, in consultation with a number of people from the cultural community in Mons.

Several sections set the pace for the route through the exhibition: the foundation of the art world in the 19th century, the inter-war period with all the diversity of its trends, the many collectives active during the second half of the 20th century and finally, the current time that closes this long and unprecedented journey.

Some 150 pieces – paintings, engravings, sculptures, drawings, installations, photographs, video – will unravel the thread of this story.

The exhibition will feature renowned artists but will also help to highlight high-quality artists who have been unfairly left on the margins of history.

PRACTICAL INFORMATION

BAM (Beaux-Arts Mons)

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www.bam.mons.be

- > The *Memento Mons: Cabinets of discoveries* exhibition is open from 5 October 2019 to 26 January 2020
- > The *Anamor* exhibition is open from 5 October 2019 to 12 January 2020
- > The *Surrealism in the Mons collections* exhibition is open until 5 January 2020

Tuesday to Sunday from 10 a.m. to 6 p.m.

COMBINED EXHIBITION TICKETS

Admission: €9 full price / €6 concessions

Family ticket: €3

Children (6 > 18 years): €2

BUY YOUR TICKETS / INDIVIDUALS

- > At BAM: Tuesday to Sunday, from 10 a.m. to 6 p.m.
- > At visitMons (Grand Place de Mons): Monday to Sunday, from 9:30 a.m. to 5:30 p.m. (including public holidays) or by telephone 7 days a week, from 11 a.m. to 5 p.m.: +32 (0)65 33 55 80
- > Online at www.visitmons.be

BUY YOUR TICKETS / GROUPS

Bookings from Monday to Friday, from 9:30 a.m. to 5:30 p.m.

> by telephone: +32 (0)65 40 53 48

> by email: groupes@ville.mons.be

BAM CLOSES

DURING THE END-OF-YEAR PERIOD

Doors close at 5 p.m. on 24 December and 31 December; closed on 29 November, 25 December and 1 January.

Open at 12 p.m. on the 19 October.



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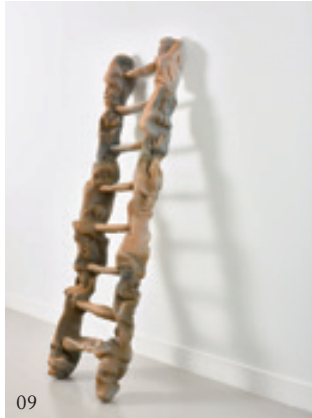
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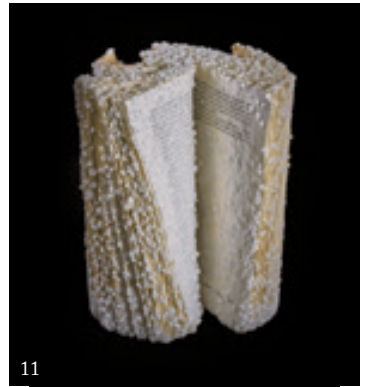
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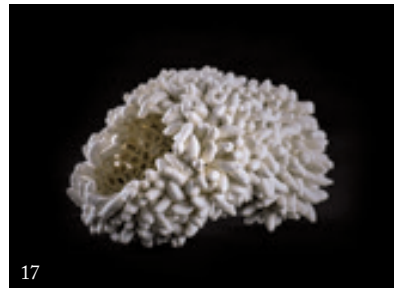
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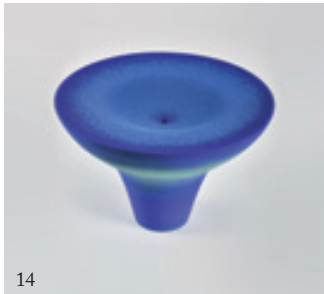
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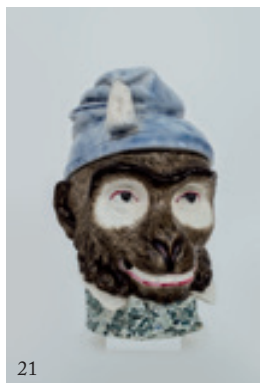
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VISUALS AVAILABLE FOR THE PRESS

INTRODUCTION

- 01 > **Nora De Rudder**, *Wing's lamps*, 2019. © Phile Deprez
02 > **Maarten Baas**, *Real Time Sweepers' clock* (vidéo), 2009.
12 hours. Galila's collection, Belgium © Victor Zorro

NATURALIA

- 03 > **Kristof Kintera**, *Noticia Viridis*, 2018. Electronic components. Galila's collection, Belgium © Kristof Kintera
04 > **Jérôme Van Winghe (1559-1637)**, Collection of drawings, sanguines, watercolours, washes, gouaches and engravings, Tournai, late 16th - early 17th century. UMons Central Library, inv. R6/Aa 2035 © J. Luyten
05 > **Maddalena Ambrosio**, Untitled, 2013-2015, Woods & roots. Galila's collection, Belgium © J. Luyten

POTENTIA

- 06 > **Justine Smith**, *Judgement*, 2011. Relief printing, Somerset 330 g, édition 52/90, signed and numbered by the artist. Galila's collection, Belgium © J. Luyten
07 > **Anonymous**, reliquary boat, 18th century. Polychrome silver. City of Mons Collections – Artothèque, inv. 2012.0.9 © J. Luyten
08 > Clock vase, Paris, Darte factory, early 19th century. Hard gilded porcelain. City of Mons Collections – Artothèque, inv. 2011.R.352 © J. Luyten

MINERALIA

- 09 > **Anne Marie Laureys Ceramics**, *Sixteen vessels*, 2018. Ceramic. Artist member of BeCraft © J. Luyten
10 > **Arnaud Sprimont**, *N° 2, 3, 5, 13, 14, 17, 19 and 21* of the *Microbiota* series, 2016. Assembly of roto-moulded PU resin elements with pigments. Artist member of BeCraft © J. Luyten
11 > **Alexis Arnold**, *Deviance, Conflict and Criminality*, 2015. Book and Borax Crystals. Galila's collection, Belgium © J. Luyten

MULTICOLOR

- 12 > **Mehdi-Georges Lahlou**, *The Hourglasses*, 2015. Blown glass, medium semolina. Galila's collection, Belgium © J. Luyten
13 > *Ptholemaei Alexandrini liber geographiae cum tabulis et uniuersali figura et cum additione locorum quae a recentioribus reperta sunt diligenti cura emendatus et impressus*, Venice: Jacobus Pentius de Leucho, 1511. UMons Central Library, inv. 1000/1884 © J. Luyten
14 > **Antonino Spoto**, *Deep Blue*, 2017. Turned stoneware, copper-based enamel. Electric cooking. Artist member of BeCraft © J. Luyten

ALBICOLOR

- 15 > **Anonymous**, *Death and the Knight*, 16th century. Sculptured alabaster. City of Mons Collections – Artothèque, inv. JL.Sp.23 © J. Luyten
16 > **A Kassen**, *Pile of clothes*, 2016. Marble. Galila's collection, Belgium © J. Luyten
17 > **Thérèse Lebrun**, *Concrétion*, 2019. Porcelain paper, columbines/Himalayan cedar. Soaking and assembly. Artist member of BeCraft © J. Luyten

HUMANITAS

- 18 > **Norbert Ghisoland**, Untitled [*L'Avenir*], n°64102, circa 1920. Silver print. IDEA Collection © Fondation Norbert Ghisoland
19 > **John Isaacs**, *The Unseen Structure*, 2002. Wax, glass eye, resin, artist's eyelashes. Galila's collection, Belgium © J. Luyten
20 > **Anonymous**, set of statuettes, Gallo-Roman period, 1st century BC. Bronze. City of Mons Collections – Artothèque © J. Luyten

ANIMALIA

- 21 > Tobacco pot, Jemappes (Cappellemans manufacturer), 19th century. Fine earthenware. City of Mons Collections – Artothèque, inv. CER 2011.R.322.A © J. Luyten
22 > **Caroline Andrin**, *Trophées n° 3, 6, 9, 11 and 18* of the *Skin Game* series, 2011-2014. Clay tinted with manganese or porcelain. Casting in leather gloves. Artist member of BeCraft © David Marlé
23 > **Wim Botha**, *Vanitas Toilette*, 2008. Bibles in official South African languages, wood and stainless steel. Galila's collection, Belgium © Wim Botha, courtesy Galila's collection, Belgium. Photo : J. Luyten

TABLINUM ORLANDUS LASSUS

- 24 > **Anonymous**, Bust presumed to be of Roland de Lassus, 16th - 17th centuries. Polychrome terracotta. City of Mons Collections – Artothèque, inv. CP 2014.0.1.29 © J. Luyten
25 > **Gil Shachar**, Untitled, 2012. Mixed media, assembly. Galila's collection, Belgium © Egbert Trogemann
26 > **Constant Albert Desenfans**, Bust of Fernand De Fuisseaux (1848-1912), circa 1880. Porcelain. City of Mons Collections – Artothèque, inv. CER 2016.0.1 © J. Luyten

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