

MACS

Musée des Arts Contemporains
Grand-Hornu

Aline Bouvy Cruising Bye

27.02 > 18.09 2022

PRESS PACK

Aline Bouvy, vue de l'installation Potential for Shame (détail), 2021.



EECKMAN
art & insurance



ROCKES
GALLERY
NATIONAL



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
MINISTÈRE DE LA CULTURE

loterie nationale nationale loterij

Prométhéa

TEC

LE SOIR

LaProvince

TÉLÉMB

maximilien



FÉDÉRATION
WALLONIE-BRUXELLES

50
AN

With the support of the Wallonia-Brussels Federation and the Loterie Nationale



Aline Bouvy (1974, Belgium) lives and works in Brussels. After studying at the ERG (School of Graphic Research) in Brussels then at the Jan van Eyck Academy in Maastricht, the multidisciplinary artist of Luxembourg origin has taken part in numerous residences and exhibitions (collective and solo) mainly in Europe (Kunstraum, London, 2015; Galerie Baronian, Brussels, 2018; Galerie Nosbaum Reding, Luxembourg, 2018; Künstlerhaus Bethanien, Berlin, 2019; Kunsthal Ghent, Belgium, 2021). She worked in partnership with the artist John Gillis for 13 years. Since 2013, she has developed a solo practice.

The Exhibition

As its title *Cruising Bye* suggests, Aline Bouvy's exhibition at the MACS is presented as a form of loitering, in that it is as much about sexual vagrancy and police patrols as stray dogs and queer flirtations. On the horizon of this poetic, transgressive deviation, we spy the utopia of a fluid sexuality which the visual artist assimilates less with pragmatic LGBT activism than an ongoing critique of the aesthetic and health codes which society uses to keep our bodies in check and contains its desires. Anticipating the end of mortifying inhibitions, her artistic approach undertakes an unbridled eroticisation of our environment by incorporating rundown materials, decadent postures, disused land and invalid organs. Her multidisciplinary palette, alternating thermoformed plexiglas, inlaid linoleums and remote-controlled vehicles, surprises the public through its infringement of good taste and its disregard for taboos. Through its references to Clarism, a transgender mystical movement founded in the 1920 by the German artist Elisarion, Aline Bouvy also revisits the slow, utopian trajectory of a culture that is turning away from the dominant models of patriarchy and heteronormativity. Reaching beyond the norms of bourgeois morality and the boundaries of political correctness, her works even wave them an insolent *bye bye* in passing, signalling an irreversible mutation of society. A veritable ode to freedom, Aline Bouvy's exhibition *Cruising Bye* thus takes on the poetic appearance of a "wild parade" in which a procession of androgynous police officers (complete with sirens) appears alongside a witches' Sabbath (under belladonna).

In line with this notion of cruising highlighted by the exhibition's title, the visit through the museum's rooms has been designed as a meander consisting of three main stages: the discovery of the series of linoleums that Aline Bouvy made between 2014 and 2016, the immersion in the new version of the interactive installation *Potential for Shame* (2021-22) and outside the building, an exploration of a series of sculptures which anthropomorphise the architecture of the MACS.

Aline Bouvy uses the marquetry technique to work with linoleum. She deliberately limits the palette to black and grey tones, whilst varying the textures with a range of speckling and moiré effects. The artist diverts this natural material, normally used to make floor coverings, and turns it into one of the essential elements of her visual signature, using it sometimes as a frame for her photographs (*Urine Mate* series), sometimes as the main or even the sole material (*Interruption in the Social Contract*). In the series of linoleums *Politics of Intimacy* (2014), Aline Bouvy strove to express "a certain way of being in the world, how to fit in, how to live, love, sexuality, human relationships and art". Indeed, the blurred, speckled appearance



Exhibition views, *Urine Mate*,
Galerie Baronian Xippas,
Brussels, 2016.

of the surfaces emphasises the psychological dimension of these “mental landscapes”, in which photos or 3D objects are sometimes inserted like explorations of intimate territories. The *Urine Mate* series (2016) also offers several avenues for interpretation related to the notion of intimacy seen through the prism of moral codes and mores of a patriarchal society. With her photos of male nudes that disrupt gender stereotypes, Aline Bouvy takes us into marginal territories: areas of loitering and cruising, like the “wastelands” to which the “weeds” refer in the foreground of the nudes. The title of the *Urine Mate* series refers to the existence of spaces specifically reserved for the “male community”, thereby questioning the place of women in society, but can also be understood as a deformation of urine-made, as Aline Bouvy has, in fact, used her own urine to make her plaster and the resulting sculptures, whose traces can be seen in certain photographs integrated in her linoleums. Plaster and urine also combine in the casts of stray dogs, which appear like “footnotes” under certain linoleums, in homage, the artist tells us, to “the insolence and irreverence of city animals”.

In order to emphasise the impression of cruising, Aline Bouvy has placed “speed bumps” along this first part of the route, which aim to highlight the importance of slowness in the practice of cruising, understood in the sense of “loitering” but also of “police patrol”. Crossing through this first room which houses the linoleums and shows their evolution over time, reversing the modernist code of passing from figuration to abstraction, is also slowed down by a series of large sculptures in thermoformed plexiglass, *Empathy* (2014), evoking a fluid, deformable surface such as water. Somewhat flaccid eels, which could evoke excrement or a phobia of bodily intrusion, penetrate them through orifices. The work thus weaves connections of attraction-repulsion with the viewer, in what Aline Bouvy calls an aesthetic of the grotesque, transcending the notions of good or bad taste.

Occupying the entire large hall of the MACS, *Potential for Shame* (2022) is the augmented version of the installation *Splendeur et Décadence des Sirènes* which Aline Bouvy created in 2020 for NEW SPACE in Liège, then subsequently presented at the Kunsthal in Ghent. Produced in collaboration with Julien Bouille for the robotic programming and Pierre Dozin for the sound composition, this project, which notably received production assistance from the museum, is presented as a form of subversive theatre or grotesque arena where repressed sexualities meet authoritarian figures. The public can choose to mingle with the scene or leave it by taking their place on the stage.

On the ground, cars equipped with artificial intelligence move around the space. Programmed to reproduce the characteristic trajectories of police patrols, the vehicles which are equipped with sound adapt to the behaviour of the public who, in turn, interact with them. The sounds emitted vary according to the choreography adopted by the cars, and evoke police sirens as well as the repression of illicit behaviour, such as sex in public places. Understood as an allusion to mythological chimeras, the “song” of the cars exerts a disturbing power of fascination through something akin to orgiastic music. On the walls, a monumental frieze displays another choreography of figures/dolls: rigid police officers stripped of their uniforms and physically effeminate (with overdeveloped nipples) flirt and display lascivious postures (BDSM). The upturned urinals which thereby



Exhibition view, *As Sirens Rise and Fall*, Kunsthall, Ghent 2021.
© Michiel De Cleene

take on the shape of a vulva and the yellow neon lights that describe jets of urine (golden shower) confirm the allusion to non-normative, taboo sexual practices.

The exhibition itinerary ends with the installation of several sculptures outside the museum: *Enclosure* (2021), *Bastinado* (2018) and *Wall Piercing* (2018). A tall, brushed stainless steel structure describing a feminine profile, *Enclosure* is an allusion to the “Scold’s Bridle”, a device used in 16th century England to publicly humiliate women who “talk too much” and “disturb public order”. At this same time that it was developed, also in England, the Enclosures movement witnessed a privatisation of agriculture characterised by the progressive abolition of common lands and the development of an economy seeking to maximise profit. This evolution took place to the detriment of women, who were thereby confined to a non-monetised, reproductive activity (producing “human resources” by raising children, etc.). The feminist author Silvia Federici, whose work *Caliban and the Witch* inspired Aline Bouvy for this piece, indeed draws a parallel between the witch hunts that demonised “proletarian women” and the rise of capitalism. In the interior space of *Enclosure*, a symbol of patriarchal domination, Aline Bouvy has sown belladonna, a highly toxic plant that also has therapeutic, cosmetic (it dilates the pupils) and hallucinatory properties. Belladonna was associated with the witches’ sabbath and by extension with the taboo surrounding female pleasure, as the plant could induce states of ecstasy. Made of Jesmonite, a recent material that was first developed to create theatre sets, the giant feet of *Bastinado* anthropomorphise the museum to observe it from a new perspective.

The feet can thus become benches on which visitors are allowed to draw graffiti. Likewise the *Wall Piercings* also invite us to perceive the museum as a large body which Aline Bouvy pierces, in her characteristic insolence, with signs belonging to the same underground sexual subculture as the installation *Potential for Shame* with its queer frolics.

Exhibition view, *Bastinado*,
Galerie Baronian Xippas,
Brussels, 2018.
© Isabelle Arthuis



Works

Bastinado, Jesmonite, fibreglass, pigments, acrylic, 140 x 180 x 98 cm, 2018
Courtesy Baronian, Brussels-Knokke

Complicated Pleasures, Jesmonite, fibreglass, bronze, 103 x 55 x 20 cm, 2022
Courtesy Galerie Baronian, Bruxelles-Knokke

Earth Cold I, digital print, glass and aluminium display case, keys, 73.4 x 68.9 cm, 2014
Private collection

Earth Cold II, digital print, glass and aluminium display case, keys, 73.4 x 68.9 cm, 2014
Collection F. Goldschmidt

Earth Cold III, digital print, glass and aluminium display case, keys, 73.4 x 68.9 cm, 2014
Private collection

Empathy IV, thermoformed plexiglas, bronze, 200 x 110 cm, 2014
Courtesy Nosbaum Reding, Luxembourg

Empathy V, thermoformed plexiglas, bronze, 200 x 110 cm, 2014
Courtesy Nosbaum Reding, Luxembourg

Empathy VI, thermoformed plexiglas, bronze, 200 x 110 cm, 2014
Courtesy Nosbaum Reding, Luxembourg

Enclosure, brushed stainless steel, 316 x Ø 160 cm, 2020
Courtesy of the artist

Fingers Dig Pools, natural linoleum on wood, 230 x 190 cm, 2014
Courtesy Galerie Baronian, Bruxelles-Knokke

I'm Deep in It, You're Full of It, natural linoleum on wood, inkjet print on archive paper mounted on aluminium, 230 x 285 cm, 2014
Courtesy Nosbaum Reding, Luxembourg

Interruption in the Social Contract, natural linoleum on wood, 230 x 190 cm, 2014
Collection Ministère de la Culture, Luxembourg

Politics of Intimacy, natural linoleum on wood, plexiglas frames, inkjet on archive paper, 230 x 190 cm, 2014
Courtesy Nosbaum Reding, Luxembourg

Potential for Shame, installation in collaboration with Julien Bouille for the electronic design and vehicle programming and Pierre Dozin for the sound installation and musical programming, 2020-2022

4 model cars 1:5, 45 x 100 x 57 cm
Specialist AI onboard system, visual recognition: neural networks / AI, algorithm implementation and AI.
Sound and music generated autonomously by the cars in real time, onboard loudspeaker, 4.0 mobile multichannel system, fixed 9.1 multichannel system.

As Sirens Rise and Fall / Splendeur et Décadence des Sirènes, Jesmonite, fibreglass, pigment, glass eyes, 255 x 385 cm, 2020
Private collection

Golden Shower, Jesmonite, fibreglass, pigment, glass eyes, neon lights, 255 x 385 cm, 2022

Here Comes Guignol / C'est Guignol, Jesmonite, fibreglass, pigment, glass eyes, néons, 255 x 385 cm, 2022

Que nous veut la queue ?, natural linoleum on wood, Jesmonite, fibreglass, pigments, beeswax, 230 x 190 x 40 cm, 2018
Courtesy Baronian, Brussels-Knokke

Sowing the Seeds of Love, plaster, Jesmonite and pigments, 75 x 25 x 15 cm, 2020
Private collection

Steril Symptoms of Leadership, Jesmonite, fibreglass, pigments, 102 x 65 x 40 cm, 2018
Courtesy Galerie Baronian, Bruxelles-Knokke

Strategy of Non-Cooperation VI, Jesmonite, fibreglass, pigments, 80 x 30 x 15 cm, 2016
Courtesy Baronian, Brussels-Knokke

Strategy of Non-Cooperation VII, Jesmonite, fibreglass, pigments, 80 x 30 x 15, 2016
Courtesy Baronian, Brussels-Knokke

Urine Mate I, natural linoleum on wood, inkjet print on archive paper mounted on aluminium, 230 x 190 cm, 2016.
Courtesy Baronian, Brussels-Knokke

Urine Mate II, natural linoleum on wood, inkjet print on archive paper mounted on aluminium, 230 x 190 cm, 2016
Courtesy Baronian, Brussels-Knokke

Urine Mate III, natural linoleum on wood, inkjet print on archive paper mounted on aluminium, 230 x 190 cm, 2016
Courtesy Baronian, Brussels-Knokke

Urine Mate IV, natural linoleum and Jesmonite on wood, inkjet print on archive paper mounted on aluminium, 230 x 190 cm, 2016

Courtesy Baronian, Brussels-Knokke

Urine Mate V, natural linoleum on wood, inkjet print on archive paper mounted on aluminium, 230 x 190 cm, 2016
Courtesy Baronian, Brussels-Knokke

Urine Mate VI, natural linoleum on wood, inkjet print on archive paper mounted on aluminium, 230 x 190 cm, 2015
Collection F. Goldschmidt

Urine Mate VII, natural linoleum on wood, inkjet print on archive paper mounted on aluminium, 230 x 190 cm, 2016
Courtesy Baronian, Brussels-Knokke

Urine Mate VIII (in collaboration with Alexandre Demenditte), natural linoleum on wood, Jesmonite, fibreglass, beeswax, 230 x 190 cm, 2016
Collection E. Decelle

Wall Piercing I, brushed stainless steel, 70 x 11 cm, 2018
Courtesy Baronian, Brussels-Knokke

Wall Piercing II, brushed stainless steel, 66 x 60 cm, 2018
Courtesy Baronian, Brussels-Knokke

Wall Piercing III, brushed stainless steel, 45 x 12 cm, 2018
Courtesy Baronian, Brussels-Knokke

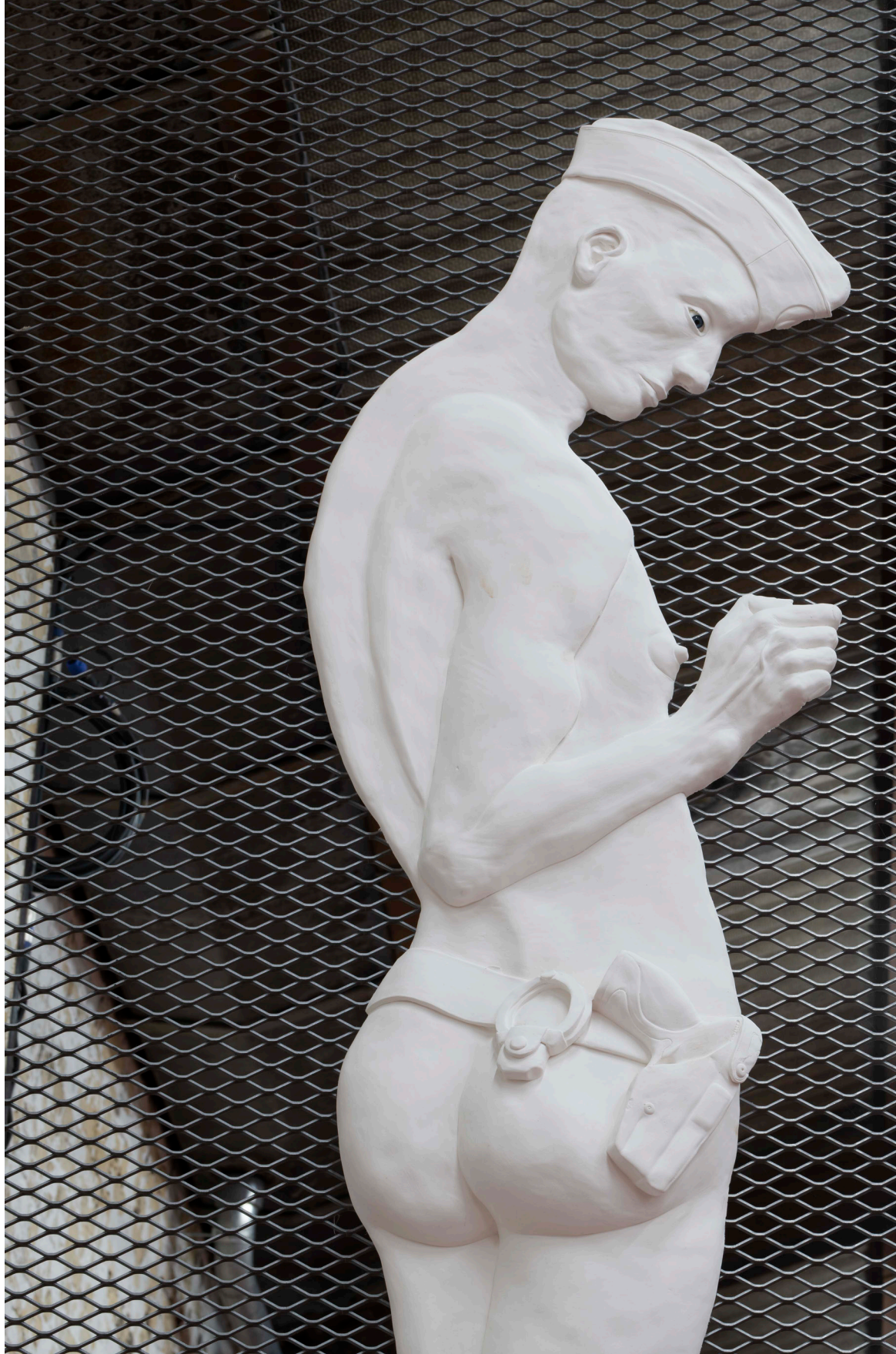
We, Hard Body Leak, natural linoleum on wood, 230 x 190 cm, 2014
Collection privée

What Is It, Where Is It, How Will It Affect Me, natural linoleum on wood, 230 x 190 cm, 2014
Courtesy Nosbaum Reding Gallery, Luxembourg

You. Gone. (O'Tacos Version), natural linoleum on wood, photograph mounted on aluminium, polished metal, Jesmonite, fibreglass, pigment, 230 x 190 x 24 cm, 2014-2022
Courtesy Galerie Baronian, Bruxelles-Knokke

You. Gorgeous., natural linoleum on wood, inkjet print on archive paper mounted on aluminium, 230 x 285 cm, 2014
Collection Musée National d'Histoire et d'Art, Luxembourg

Exhibition view, *Splendeur et
Décadence des Sirènes*, New Space,
Liège, 2020.
© Hugard & Vanoverschelde





TO BE RELEASED
SCHEDULED
MID-APRIL

Advance orders
nathalie.pataniak@
grand-hornu.be

Catalogue

CRUISING BYE

To accompany the *Cruising Bye* exhibition, this catalogue prolongs the experience of cruising (in the sense that it refers as much to sexual vagrancy and police patrols as stray dogs and *queer* flirtations), which Aline Bouvy invites us to experience at the MACS. Illustrated with a complete photoreportage of the exhibition, to enable an immersion in the heart of the artist's work, it also includes an in-depth interview by the art critic Milena Oldfield with the artist about her practice and her sources of inspiration, along with an essay by Denis Gielen, curator of the exhibition.

Editors: Walther König – MACS

Authors : Denis Gielen and Milena Oldfield

Languages : bilingual French-English

Pages : 200 pages

Illustrations / Documents : 100 illustrations

Format : 24 x 30 cm

ISBN : 978-3-7533-0178-5

Price: €39

Extract from the Exhibition Catalogue

"I liked this idea of cruising, or the art of meeting in the open air (hence the title of the exhibition), besides the fact that the word cruise or cruising also relates to a car and even to police terminology. Cruising in gay language doesn't just mean flirting. Cruising is less focused on meeting a person than on the sexual exploration of a spatial dimension, in this case the public space. This implies a discovery of the territory, a relationship with the city, an anonymous dive into the mass, a form of sexual sociability such as glances exchanged between anonymous passers-by."

Aline Bouvy in conversation with Milena Oldfield, 2021

"For Aline Bouvy, along with autonomous feminism, queer culture and its theorisation (which began in the early 1990s in the United States as a part of gender studies) constitute an important source of critical reflection and aesthetic inspiration. This is combined with a marked interest in the grotesque, with which queerness is associated. In the transgressive performance of the drag queen, the protagonist of camp style and the deconstruction of sexual identities."

Denis Gielen, *Queer Reversals*, 2022

Lithograph

Artist: Aline Bouvy

Title: *Sheer Impotence*, 2022

Technique: 4-colour lithograph

Paper: Rives BFK 270 g

Format: 56 x 76 cm

Tirage: 30 copies + 10 artist proofs

Edition: MACS and Atelier Bruno Robbe Editions

Price: €400



Agenda of Activities

Info and reservations

Online: www.mac-s.be/fr/reservations

By telephone: +32 (0)65 613 902

By mail: reservations@grand-hornu.be

DAILY ENCOUNTERS (IN FRENCH)

Free guided visits from Tuesday to Friday at 2pm, Sundays at 11am and 2pm

ENCOUNTERS

Interview Aline Bouvy / Denis Gielen

19th May

7pm: unaccompanied visit of the exhibition

8pm: encounter

5€

Meet the artists

In July and August

Dates to be confirmed

2pm

Visit the exhibitions *Aline Bouvy. Cruising Bye* and *Gaillard & Claude. A Certain Decade* in the company of the artists.

Free on purchase of entry tickets

Guided visit with Denis Gielen

18th September

2pm

Guided visit with Denis Gielen, director of the MACS, on the last day of the exhibitions *Aline Bouvy. Cruising Bye* and *Gaillard & Claude. A Certain Decade*.

Free when purchasing an entry ticket

NAVETTES

MACS - Wiels / Wiels - MACS Shuttle

Sunday 22nd May

Discover the exhibitions of the MACS and the WIELS with two shuttles leaving from the MACS or the WIELS.

Visit the exhibitions *Kasper Bosmans. Husbandry* and *Huguette Caland. Tête-à-tête* at the Wiels and *Aline Bouvy. Cruising Bye* and *Gaillard & Claude. A Certain Decade* at the MACS.

EVENTS

Programme for the MACS - Wiels shuttle

10.30am: guided visit of the exhibitions *Aline Bouvy. Cruising Bye* and *Gaillard & Claude. A Certain Decade*

Midday: free time for lunch

1.30pm: departure to the Wiels

2.30pm: guided visit of the exhibitions *Kasper Bosmans. Husbandry* and *Huguette Caland. Tête-à-tête*

5.30pm: return to the MACS

Possibility to bring a picnic lunch, eat at the cafeteria or the restaurant Rizom (reservation highly recommended: +32 (0)65 613 876 - info@rizom-restaurant.be)

€20 (includes entry tickets, guided visits and transport)

Reservation obligatory

Hasselt Shuttle

26th June

To be confirmed

The MACS and the Museum of Fashion in Hasselt have joined forces to present their respective exhibitions.

Climb aboard the art shuttle for a day filled with discoveries and artistic encounters shared with families and friends!

10.30am: guided visits of the exhibitions *Aline Bouvy. Cruising Bye* and *Gaillard & Claude. A Certain Decade*

Midday: free time for lunch

1.30pm: departure for Hasselt

3.30pm: guided visit of the exhibition *DressUndress*

7pm: return to the MACS

€25

Launch of the catalogue

22nd April

7pm

Launch of the catalogue for the Aline Bouvy exhibition in the presence of the artist and graphic designers, followed by an informal drink.

Free

Witches' Delight

Early May

Come and watch Aline Bouvy plant belladonna in the work *Enclosure*. For the occasion, the film *La Belladone de la tristesse* will be screened.

Free

Neighbours' Day

27th May

Rooftop Visit

To celebrate Neighbours' Day, the inhabitants of the miners' cottages are invited to discover the museum and their home in a new light, from the rooftops of Grand-Hornu. The evening will continue with a potluck dinner.

Free

21st July

2pm - 3pm - 4pm: guided visits of the exhibitions *Aline Bouvy. Cruising Bye* and *Gaillard & Claude. A Certain Decade*

From 2pm to 6pm: creative workshops related to the exhibitions.

/ reservations@grand-hornu.be

Free day

Botanical aperitif

15th August

Discover the properties of plants during a botanical workshop (followed by a tasting session).

€20

Heritage days

10th and 11th September

Accompanied by the origami expert Michael David, discover the practice of Orizome-Shi, a Japanese technique consisting of folding and dyeing paper.

Adultes and adolescents

Free

Reservation obligatory

CHILDREN AND FAMILIES

Preview

26th February - from 5pm to 8.30pm

Children's preview: 5pm
Guided visits for adults: 6pm and 7pm

- **Free**
- **Reservations for the children's preview and guided visits by phone or mail**
- **Reservations to access the museum (unaccompanied visit) via: <https://bit.ly/3s7KWn3>**
- **Info and reservations : +32 (0)65 613 902**

Ateliers Baz'Art

06.03, 03.04, 05.06, 04.09

From 2pm to 4.30pm

Discover the work of the artists Aline Bouvy and Gaillard & Claude through practical workshops following a visit of the exhibition. Each workshop focuses on a specific technique: painting on silk, collage, moulding, paper marbling and lava lamps.

€5 / workshop

8 - 12 years

Family Thursdays

Every Thursday during the school holidays between March and May - 11am

Experiment with the marbled paper colour technique before a family visit to discover the exhibitions *Aline Bouvy. Cruising Bye* and *Gaillard & Claude. A Certain Decade*

Every Thursday during the school holidays between June and September - 11am

Wizard or witch, concoct potions using plants before a family visit to discover the exhibitions *Aline Bouvy. Cruising Bye* and *Gaillard & Claude. A Certain Decade*.

Free when purchasing entry tickets

Night at the Museum

13.05 and 16.09

9 - 12 years

As night falls, step through the museum's gates for an escape game and try to decipher the many riddles throughout the

rooms. A healthy meal and a film will be waiting for the would-be investigators before leaving the museum to rest in peace.

€15 (meal included)

COURSES

Theatre initiation

From 4th to 8th April
9 - 12 years

Discover the theatre in the company of an actor and perform your work in the museum among the surprising works of Aline Bouvy and Gaillard & Claude.

From 9am to 4pm
€80 for the course (Including snacks. Bring a midday meal)

Wizards and Witches

From 25th to 29th July
5 - 8 years

Come and learn about the art of plants and potions, experiment with ancient techniques to create incredible works and let yourself tell the story of real witches.

From 9 am to 4 pm
€80 for the course (Including snacks. Bring a midday meal)

Sculpture and moulding

From 8th to 12th August
9 - 12 years

Inspired by the plaster sculptures in the exhibitions, this workshop

offers the opportunity to experiment with several techniques using this material.

From 9 am to 4 pm
€80 for the course (including snacks. Bring a pack lunch.)

Programming and AI

From 11th to 15th July
12 - 15 years

Discover coding and programming inspired by Aline Bouvy's remote-control cars which use artificial intelligence.

SCHOOLS

Workshop

The MACS is bringing together 2nd-year master's students 2 from the ArBA (sculpture option) and ARTS² (IDM option) for a workshop led in collaboration with Aline Bouvy. The result of this encounter will be presented at the MACS from 19th March to 17th April.

Free Activities

Free entry + guided visit
- Secondary school month:
from 19th April to 20th May 2022
- Nursery school month:
from 24th May to 24th June 2022

Future Exhibitions

Les Fabriques du cœur

Contes

23.10.22 > 26.02.23

Angel Vergara

Beginning in April 2023

Practical Information

Grand-Hornu Site
Rue Sainte-Louise, 82
B-7301 Hornu (near Mons)
Tel: +32 (0)65/65 21 21
E-mail: info.macs@grand-hornu.be

CONTACT

Communication Service:

Maité Vanneste
Tel: +32 (0)65/61 38 53
E-mail: maite.vanneste@grand-hornu.be

Florence Dendooven
Tel: +32 (0)65/61 38 82
E-mail: florence.dendooven@grand-hornu.be

Press Contact:

Club Paradis
Micha Pycke
Tel: +32 (0)486 68 00 70
E-mail: micha@clubparadis.be

www.mac-s.be



EECKMAN
art & insurance



loterie nationale **6 nationale loterij**
BIEN PLUS QUE JOUER MEER DAN SPLEEN

Prométhéa

TEC

LE SOIR

La Province

TÉLÉ MB
TELEVISION MONS-BORNAIE

Majmoull

FÉDÉRATION WALLONIE-BRUXELLES
50 ANS 50 CÔTES