**EUROPALIA ESPAÑA** 

# Cristina Garrido

The White Cube is Never Empty 14.12.25 > 10.05.26





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# **EUROPALIA ESPAÑA** in Grand-Hornu

On the occasion of EUROPALIA ESPAÑA, Grand-Hornu presents two major exhibitions dedicated to Spanish artists, one a visual artist and the other a designer.

At MACS, Cristina Garrido's (Madrid, 1986) first solo exhibition in Belgium, *The White Cube is Never Empty* (14.12.25 > 10.05.26), explores how art is defined, contextualised, and perceived in today's societies. The multidisciplinary artist's research explores the cultural narratives that shape our relationship with artworks, as well as the influence of technology and the subjectivity of the viewer's gaze. The exhibition presents an immersive installation based on the principle of anamorphosis, created from archival material of past exhibitions, probing questions of time, authorship, and the role of museums in art history.

In turn, the CID is presenting its first monographic museum exhibition *Meta-morphosa* (14.12.25 > 26.04.26) devoted to Patricia Urquiola (Oviedo, 1961). A world-renowned architect and industrial designer, she has created designs for numerous international manufacturers. Prolific, complex, and at times paradoxical, Patricia Urquiola reveals herself here in an exhibition that explores the idea of metamorphosis and mutation. In this presentation, the public will have the opportunity to discover her unbridled imagination, which drives the vital transformation of the industrial world.

### Introduction to the exhibition

The White Cube is Never Empty is the first solo show in a Belgian museum by Spanish artist Cristina Garrido. Spanning the past decade of her practice, it includes a new site-specific installation that responds directly to the Museum's distinctive architecture and exhibition history.

Garrido's multidisciplinary work examines how art is framed – culturally, digitally, and institutionally. Recurring themes in her practice include the relationship between art and cultural narratives, the impact of technology, and the role of viewer subjectivity. The exhibition offers a critical lens on the evolving dynamics of the contemporary art world.

It invites viewers to consider how identity and context shape artistic production and reception. Garrido probes the complex interplay between artists, their cultural backgrounds, and the systems that mediate visibility and value-interrogating how meaning is constructed within the global art ecosystem. Her work also explores the influence of digital culture, particularly how social media alters the circulation, interpretation, and authorship of art.

Her new installation expands these inquiries by engaging with the Museum's architecture, its curatorial history, and the collective memory of its visitors. Drawing on her research into anamorphosis—a visual technique that distorts images based on the viewer's perspective—Garrido incorporates archival photographs from past exhibitions to create optical illusions that reintroduce ghosts of earlier artworks into the space. This immersive work deepens her exploration of memory, time, and authorship, while reflecting on the Museum's evolving role in shaping art history.



Paragraphs on Make-Up Art

### Tour of the exhibition

#### In English, Demonyms Are Capitalised (2025)

In English, Demonyms Are Capitalised reveals how nationality shapes our perception of artists and their work. Cristina Garrido points to the clichés that arise when an artistic practice is tied to a geographical origin. By compiling nationalities and art-related terms, the series draws attention to these often reductive labels, rooted in a dominant Western perspective. In the context of the globalisation of art, do such classifications truly help us understand a work, or do they instead hinder its interpretation?

#### Local Color is a Foreign Invention (2020-present)

Each work in the Local Colour is a Foreign Invention series is composed of fragments of skies taken from paintings ranging from the sixteenth century to the present day. Selected from various European museum collections, these sky fragments are arranged like a Pantone colour chart, each accompanied by a caption specifying the artist's name, the title of the painting, and its year of creation. The original works share a common theme: they depict cities and countries that were major cultural and artistic centres, such as London, Paris, Madrid, the Netherlands and Belgium. The title draws inspiration from the ideas of Jorge Luis Borges (1899–1986), who denounced the obsession with 'local colour' in national literatures. Local Colour is a Foreign Invention questions cultural appropriation by examining the ways in which Western artists conceive of and depict foreign places. In the current context of globalisation, the work also takes the form of a map tracing the many points of intersection between the global and the local. Through this palette of colours, Cristina Garrido takes us on a journey through time, space and the history of art.

#### The Social Life of 'Untilled (Liegender Frauenakt)' (2016)

The concrete sculpture *Untilled* (*Liegender Frauenakt*), created by Pierre Huyghe, depicts a reclining woman whose head has been engulfed by a beehive. By merging the living and the inanimate, this evolving work questions the very notion of sculpture itself. To create her piece, Cristina Garrido carried out research on Instagram (using the hashtag #pierrehuyghe) and gathered 684 photographs of the sculpture taken by visitors in various exhibition spaces. Edited into sequences, these images reveal the 'social life' of an artwork shaped by the gaze and the sharing practices of its viewers. This project underscores the diversity of contexts in which artworks are displayed and shows how their 'life' extends and evolves according to the customs and habits of the digital realm.

#### Venice from London – London from Venice (2024)

In line with the Local Colour is a Foreign Invention series, the work Venice from London – London from Venice (2024) presents a cross-view of two cityscapes reproduced on postcards. On one side, The Thames from the Terrace of Somerset House towards Westminster (1750–51) by the Venetian painter Canaletto; on the other, Venice, View from the Giudecca Canal (1840) by the London artist William Turner. The visual displacement is twofold. London was painted by the most renowned painter of Venetian views, and Venice by the quintessential English Romantic artist. Each painting thus portrays the city of the 'other', while bearing the imprint of its creator's relationship to the landscape of his own origin — a reminder of how our surroundings shape the way we see.

#### Paragraphs on Make-Up Art (2022-2025)

Paragraphs on Make-Up Art brings together two seemingly distant worlds: YouTube make-up tutorials and Sol LeWitt's celebrated 1967 essay Paragraphs on Conceptual Art. To create this video, Cristina Garrido assembled sequences featuring internationally renowned make-up influencers and, with the help of artificial intelligence, altered their audio content. While their voices and intonations are preserved, their words have been replaced by the American artist's famous text. As the video unfolds, the faces are gradually transformed, reshaped by the application of creams, powders and other artifices. Removed from their original context, these fragments, reworked by the artist, take on a hypnotic intensity and a visual quality reminiscent of a painting in motion. Beyond the contrast between image and text, Cristina Garrido draws a parallel between the codified gestures of make-up application and Sol LeWitt's precise instructions, underscoring the methodical nature of a practice carried out by these 'content creators', who seem culturally and aesthetically far removed from conceptual art.

#### **An Unholy Alliance** (2016)

This project examines how art magazines distribute space between advertising and editorial content, by comparing the number of pages assigned to each. The shredded pages of each magazine are then reassembled into two spherical volumes, hand-formed using a papier-mâché technique and displayed beside the spine of the corresponding magazine. This three-dimensional representation makes it possible to visualise the proportion and tension between two interdependent, often intertwined worlds — echoing the title of the work, *An Unholy Alliance*. The installation consists of six pairs of objects, each corresponding to a different art magazine.

#### To Whom It May Concern (2013)

This monumental reproduction, painted in acrylic directly onto the museum wall, depicts a letter of recommendation attesting to Cristina Garrido's professionalism. Written by one of her former employers in London — a company specialising in the creation of luxury goods — the letter praises the artist's qualities during her time as an assistant at various trade fairs. While the letter emphasises her professional skills, it makes no mention of her artistic practice. By transposing this document into painting, Cristina Garrido interrogates the relationship between these two statuses: on the one hand, that of a collaborator in the luxury sector, and on the other, that of an artist. To Whom It May Concern forges a tangible link between these two spheres, while exposing the imbalance in how they are recognised within the professional world.

#### Colored (2022-present)

In the *Colored* series, Cristina Garrido applies acrylic paint to black-and-white photographic reproductions of works from the avant-garde movements of the 1960s, particularly those associated with conceptual art. Through this gesture, she offers a critical reflection on the use of photography which, through its apparent objectivity, revealed this now-historic generation's desire to dematerialise art. These standardised silver prints, distributed by museums, helped to establish a supposedly neutral aesthetic that was nevertheless imbued with ideological and normative implications. By reintroducing colour—dismissed at the time for its decorative or 'feminine' associations—Cristina Garrido restores subjectivity to the heart of art history.

# **Aerial Photography Does Not Create Space but Registers Surfaces** (2016-2025)

Reactivated with each new presentation, the installation *Aerial Photography Does Not Create Space but Registers Surfaces* comprises a collection of photographs gathered by the artist from the Instagram accounts of some thirty exhibition curators around the world. In this project, Cristina Garrido set out in search of an image that might capture the essence of their profession. On most of their Instagram pages, she noticed a recurring motif: photographs of the sky taken through an aeroplane window. For the artist, these images evoke the early days of photography and, with a touch of humour, the romantic cliché of the ever-travelling curator. By arranging this set of images across different carriers, she turns their authors into 'artists' while assuming the role of 'curator' herself, creating a true exhibition within the exhibition. The dominant blue hue evokes the atmosphere of airlines or airport waiting areas, creating the illusion of works suspended — as if dematerialised — within the exhibition space.

# #JWIITMTESDSA? (Just What Is It That Makes Today's Exhibitions So Different, So Appealing?) (2015-2018)

The title of the work refers to British artist Richard Hamilton's celebrated 1956 collage Just What Is It That Makes Today's Homes So Different, So Appealing?, composed of images taken from American magazines. An emblematic work of Pop Art, it epitomises an era that witnessed the rise of mass consumption and the legitimisation of contemporary art through the media — cinema, advertising, and beyond. Between 2011 and 2015, Cristina Garrido compiled a database of more than 2,500 photographs of international exhibitions, gleaned from art magazine blogs, gallery websites and social media. From this visual analysis, she identified 21 recurring categories - motifs, materials and modes of presentation - including plants, monoliths, crumpled objects on the floor and square screens, revealing a certain aesthetic standardisation. This collection served as the starting point for a series of interviews with thirty-six cultural practitioners - artists, curators, critics, gallerists, art historians, and others - who were asked about the power dynamics surrounding digital technologies and their impact on contemporary creation. Is there genuine democratisation? Who controls these tools of legitimisation? What role do institutions play?



Activation of the performance during the press conference on 12 December 2025.

The performance will take place at the opening of the exhibition (13 December 2025) and on the first Sunday of every month.

#### The Copyist (2018-2025)

The Copyist is a performance work first realised in 2018. For its first activation, Cristina Garrido invited Román Blázquez, an authorised copyist at the Prado Museum, to paint views of a contemporary art exhibition at the Museo Centro de Arte Dos de Mayo in Madrid. Instead of reproducing old masters, the painter's task was to document the display of the works in the manner of a photographer. Through this shift, Cristina Garrido opens a dialogue between traditional painting and contemporary art, turning reproduction into a creative act. The Copyist thus questions the value of the original and its representation, while emphasising the role of the copyist as both a privileged observer and a mediator between the exhibition space and the public. By blurring the boundaries between archive and creation, the performance invites us to view scenography as an artistic object in its own right. For her exhibition at MACS, Cristina Garrido enlisted Belgian copyist Daniel Cooreman to paint views of her exhibition according to a predetermined schedule.

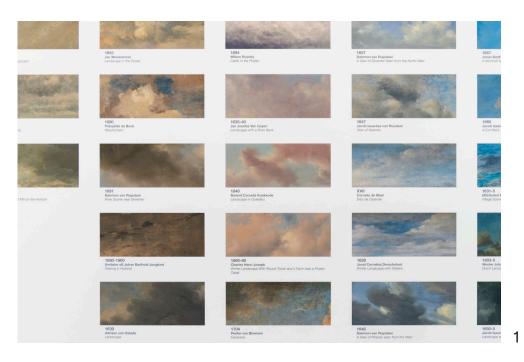
#### Best Booths (2017)

The Best Booths collage series presents various gallery stands from art fairs around the world. These 'spaces,' which she cuts from book reproductions and grafts onto photographs of museum interiors, were previously designated as 'best stands' by platforms such as Artnet and Artsy.



#### Déjà-vu - Salle Pont, MACS, Grand-Hornu, (2002-2025) (2025)

This in situ installation revisits the history of exhibitions held at MACS since its founding in 2002, through a selection of photographic documents drawn from the museum's archives. Taken by photographers Isabelle Arthuis and Philippe De Gobert, who are regularly commissioned by the institution for documentary assignments, these images have been distorted to create anamorphoses and reinserted into the very locations where they were originally taken, underscoring the importance of place and perspective in the processes of memory and its narratives. To explore this, Cristina Garrido selected eight exhibition views — Patrick Corillon. Les Pensées Poissons (2005), Le Tableau des éléments (2005), Bernd and Hilla Becher. Typologies anciennes (2006), Angel Vergara. Portraits (2007), Des Fantômes et des Anges (2007–2008), Le Fabuleux Destin du quotidien (2010), and Haim Steinbach. Objects for People (2025). Among them, De toutes pièces (2017) holds particular significance: a monographic exhibition that MACS devoted to Philippe De Gobert - usually the museum's exhibition photographer, but presented on this occasion as an artist.







- 1. Local Color is a Foreign Invention
- 2. An Unholy Alliance
- 3. Paragraphs on Make-Up Art





- 4. In English, Demonyms Are Capitalised
- 5. Colored
- 6. Venice from London London from Venice





7. The Social Life of 'Untilled (Liegender Frauenakt)'

8. #JWIITMTESDSA? (Just What Is It That Makes Today's Exhibitions So Different, So Appealing?)

9. Déjà-vu – Salle Pont, MACS, Grand-Hornu, (2002-2025), preliminary draft



... art has been turned into an image that flashes and burns in a second







### Interview with Cristina Garrido

#### How would you describe your art in a few sentences?

In my art practice, I often use art –the professional field and context in which I perform and where my works circulate – as a way to ask questions about broader social, political, and cultural issues. I see it as a a form of research that questions the function and meaning of artistic practice and art history through the development of certain methodologies, that result in images, objects or actions.

#### What was your first encounter with art history?

Although my father was not professionally involved in culture, he has always been passionate about painting and used to take me to museums from a very young age. The names of well-known painters were somehow present in my upbringing and became familiar to me early on.

When I studied Fine Arts at the Complutense University of Madrid —a school still rooted in traditional disciplines and strongly focused on technical skills— my interest in art history grew alongside my practice. I became fascinated by how art history doesn't simply describe works. It is allegedly an objective practice, but constructs narratives that shape the way we perceive art. These stories often become so powerful that they end up replacing the experience of the artworks themselves.

I'm interested in how these frameworks of interpretation are built — who gets to tell them, and how they influence what we value or overlook. Not only art historians, but also art photographers, curators, and institutions participate in this storytelling, defining the visual and discursive conditions through which we encounter art.

# Grand-Hornu is a former coal mining site with unique architecture and light. How did the museum influence the way you conceived your exhibition?

Visiting the museum several times while preparing the show was very helpful. I saw different exhibitions taking place and noticed how much the atmosphere could change, despite the building's strong character.

More than its distinctive architecture, my interest and inspiration have been drawn to the museum as a container of multiple experiences and memories — the exhibitions that have taken place within its walls since its foundation in 2002, the audiences who have visited, the artists who have shown their work there, the museum's staff and the art photographers whose images allowed me to dwell on those past exhibitions I didn't see in person.

"I consider the viewers constantly when making work — physically, conceptually, and even politically — and I aim to create works that communicate beyond the art world by offering multiple layers of access (for example, titles are very important in my practice)."

During one of my visits to Brussels, I became interested in meeting the Belgian art photographer and artist Philippe De Gobert, a true legend of the Belgian art scene, who has documented exhibitions at MACS for many years — as well as across the country — and who also had a solo show there in 2017. Visiting him in his studio alongside Denis Gielen and Jérôme André and seeing his photographic archive was really special. His work documenting exhibitions — along with that of the amazing art photographer Isabelle Arthuis, who has more recently continued this task — has both conceptually and materially influenced the new work I produced for the show:  $D\acute{e}j\grave{a}-vu$  — Salle Pont, MACS, Grand-Hornu (2002–2025).

This installation reflects on everything that has existed there before my exhibition. It is an almost invisible gesture, one that evokes the memory of past artworks and artists who have inhabited that space. Since one of the museum's missions is to engage with memory, I see this piece as a kind of response to that idea of remembering or looking back.

# This new installation uses anamorphosis. How did you begin working with this technique, and how has it evolved for this exhibition?

t began with a previous project, a video and a book titled *The Invisible Art of Documenting Art* — a research project on the figure of the art photographer, an almost invisible yet essential presence in the art system. Today, we experience art mostly through digital media — computers, websites, social platforms — seeing far more "images" than artworks themselves.

While conducting this research, I realized that this task is often carried out by a very small number of people. It's striking to think that most exhibitions in a country like Belgium or Spain are often seen through the lens of the same few photographers. That made me wonder: who are these people? Do they like art? What are their preferred ways of documenting it? How do they decide how to photograph an exhibition or an artwork?

From there, I became interested in anamorphosis — a technique that makes the viewer's point of view visible. When we look at a photograph of a sculpture, we tend to assume the photographer is objective, that they don't manipulate what we see. But what if reality is entirely different from the image? In a way, every photograph is an anamorphosis...

For this new installation, together with my assistant Alberto Custodia, we developed a software process to insert and distort photographers' images, revealing the original viewpoint from which they were taken. I started exploring this idea in my recent exhibition at Bombon Projects in Barcelona, where I re-created five images of previous exhibitions — placing each one exactly where the original artwork had been. It was a kind of spatial or sculptural documentation.

For *Déjà Vu – Salle Pont, MACS, Grand-Hornu (2002–2025)*, I wanted to move beyond the photographic frame and make the viewer's interaction more playful and even humorous. Because the room is so long, we built structures behind which visitors can hide or reappear, so not everything is visible at once. Some images aren't anamorphoses but borrow from the visual language of fairs or advertising — ephemeral structures that appear,

seem real, and then vanish again. The whole installation functions like a stage set, almost theatrical.

# Why did you choose the title *The White Cube is Never Empty* for the exhibition?

I was thinking about how museums or art spaces in general are haunted by ghosts — by the lingering presence of previous exhibitions and stories. When you begin working in a space, it's never a blank page; it's full of traces and voices that came before you — like art history itself.

The title reflects that idea: I rely on those earlier presences and begin a dialogue with them. At the same time, taken more literally, it also points to the constant production and circulation of art, which sometimes leaves us little time to pause, reflect, or fully absorb it.

# You'll also be showing a work based on curators' Instagram posts. You're reimagining it here. Is adapting your work to new contexts something you often do?

Many of my works begin as collections of images. At first, I don't always know what they will become. I often ask myself: the collection is interesting — but does it need to become something else? In 2016, I began gathering images from curators' Instagram accounts and conceived it as an exhibition of curators within an exhibition.

In the end, these are just Instagram images printed in different media; for them to appear as real artworks, the exhibition space needs to support them. In a way, the show itself becomes the work, and I act as its curator. I built and presented this installation before, but I was never fully satisfied with the effectiveness of the exhibition device. For Grand-Hornu, the challenge was to imagine how this piece could exist as an exhibition within the exhibition. I chose to perform this through architectural and decorative elements, such as the overall deep blue color, using a visual language reminiscent of contemporary group shows. The deep blue tones make the images seem to float, evoking sensations of air travel or airports.

I like the idea that artworks can adapt and update certain elements to remain effective in the present.

# Your work engages with AI, Instagram, and other technologies. How important is it for you to use current tools that evolve so quickly?

I've always been curious about new tools, but I am not a fan of cutting-edge technology for its own sake. However, I try to make work that responds to the present, so I consider using the tools that are available at the time I create a work.

In my recent video piece, *Paragraphs on Make-Up Art* (2025), for example, what mattered about using Al software was its capacity to create the illusion that a group of makeup artists were reciting Sol LeWitt's *Paragraphs on Conceptual Art*.

# You've also invited a Belgian copyist to paint views of the exhibition live, once a month. What inspired that?

I wanted to incorporate this performance within the show, because it relates to my Spanish background but also connects with the history of painting in Belgium — two cultures where painting holds a central place in Western art history. The central idea of this piece is to highlight or insert a human presence that would use his observational and painterly skills to give a visual testimony of the show. A person who will spend more time looking at the exhibition through his hands. It dialogues with the idea of the witness of art (alongside the art photographer or the anonymous viewer), as different timing to look at an artwork, as well as the singularity of the point of view.

It's a somehow anachronistic technique, but one I deeply respect. What happens when someone trained to copy Rubens turns their gaze toward an installation or video work installed within a contemporary art museum? It's quite poetic — and yes, it even smells of turpentine in the museum! Watching a painter at work is also a process that we all really enjoy watching, even if you don't like contemporary art. I was really lucky that my friend Christophe Veys found Daniel Cooreman, who regularly copies a work by Quinten Massys in the Royal Museums of Fine Arts of Belgium in Brussels, and he was willing to perform.

# What matters most to you about how the public experiences your exhibition?

I hope the works and the exhibition are accessible to a diverse museum audience. I consider the viewers constantly when making work — physically, conceptually, and even politically — and I aim to create works that communicate beyond the art world by offering multiple layers of access (for example, titles are very important in my practice). I'm not interested in being cryptic. I understand art as a tool for communication, and I see my pieces as platforms for discourse or as devices that can provoke ideas and encourage viewers to question certain issues in an open and reflective way.

## **Exhibition Catalogue**



As part of the exhibition *The White Cube is Never Empty*, MACS is publishing a catalogue documenting existing works and presenting views of the installation  $D\acute{e}j\grave{a}-Vu$ , specially conceived by the artist for the museum's long gallery.

• Format: 17 x 24 cm

64 pagesPrice: €18

• Graphic design: Brush Graphic dressers

Scheduled for release at the end of January 2026



Photo: Ricardo León

### About the artist

Born 1986 in Madrid, Spain Lives and works in Madrid

#### Education

**2010/11** MA Fine Art, Wimbledon College of Art, University of the Arts London, London, UK

**2007/08** BA (Hons) Drawing, Camberwell College of Arts, UAL, London, UK

**2004/09** BA (Hons) Fine Art. Facultad de Bellas Artes, Universidad Complutense de Madrid, ES

#### Selected Solo Exhibitions

#### 2025

Cristina Garrido. The White Cube is Never Empty – Europalia España. Cur. Denis Gielen. MACS Grand-Hornu, Brussels, BE

#### 2024

5 Exposures. Bombon Projects, Barcelona, ES

#### 2023

The Origin of Forms. Cur. Tania Pardo. Museo Centro de Arte Dos de Mayo - CA2M, Móstoles, ES

Boothworks. Cur. Francesco Giaveri. Museu d'Art Modern de la Diputació de Tarragona, Tarragona, ES

#### 2022

Roots and Labels. A Travelling Geography. Iris Project, Los Angeles, US

#### 202

The Best Job in The World. Cur. Cooperativa Performa. Fundación DIDAC. Santiago de Compostela, ES

#### 2018

Aerial photography Does Not Create Space but Registers Surfaces. Cur. Maud Salembier. FdG Projects, Brussels, BE

#### 2017

Unfair Show. Cur. Francesco Giaveri. BARIL, Cluj-Napoca, RO

#### 2016

Un acuerdo tácito. Casa Maauad, Mexico City, MX

#### Selected Group Exhibitions

#### 2025

(Not) All is Gold. Cur. Emmanuel Lambion, Frédéric de Goldschmidt. Cloud Seven, Brussels, BE

Super Conceptual Pop. Cur. Marjolaine Lévy. Fondation CAB Brussels, Brussels, BE

#### 2024

Ecologies of Peace. Cur. Daniela Zyman. TBA21 Thyssen-Bornemisza Art Contemporary/ C3A, Centro de Creación Contemporánea de Andalucía, Córdoba, Córdoba, ES

He needs me. Cur. Christophe Veys. LOSANGE, Brussels, BE

#### 2023

Postkartenkilometer. Artists postcards in Europe from 1960 to today. Cur. Björn Egging, Meghan McNamee, Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Dresden, DE

La ocupación. Carta blanca a Cabello/Carceller. Cur. Cabello/Carceller, Museo Patio Herreriano, Valladolid, ES

#### 2021

*Inaspettatamente*. Cur. Frédéric de Goldschmidt, Gregory Lang. Cloud Seven. Brussels, BE

Nuages. Cur. Claire Leblanc. La Maison des Arts, Brussels, BE Trois Collectionneurs #8. Été 78, Brussels, BE

#### 2020

*Tomber en Amour - Collection Veys-Verhaevert.* La Maison des Arts, Brussels, BE

Un Bon Début. Cur. Christophe Veys. Galerie Artsaucarre, Brussels, BE

Raw Sienna Warm Shade, Delft Cobalt Blue, Chinese Red Vermilion. The Goma. Madrid, ES

#### 2019

The World Exists To Be Put on a Postcard: Artists' postcards from 1960 to Now. The British Museum, London, UK

Re-Imagining Futures. Cur. Henk Slager. On Curating Project Space, Zürich, CH

Itinerarios XXV. Cur. Benjamin Weil. Centro Botín, Santander, ES

#### 2018

Norma. Cur. Maud Salembier. Maison Pelgrims, Brussels, BE

Querer parecer noche. Cur. Beatriz Alonso, Carlos Fernández Pello. Museo Centro de Arte Dos de Mayo - CA2M, Móstoles, ES

Wishes. LMNO, Brussels, BE

#### 2017

The Sleeping Procession. Cur. Gabriel Hartley, Sean Steadman. CASS Sculpture Foundation, West Sussex, UK

*Private Choices.* Cur. Christophe Veys. Centrale for Contemporary Art, Brussels, BE

A Thousand Roaring Beasts: Display Devices for a Critical Modernity. Cur. Olga Fernández. Centro Andaluz de Arte Contemporáneo, Seville, ES

#### 2016

#INSTITUT/ Part 1. Cur. Catherine Henkinet. l'ISELP - institut supérieur pour l'étude du langage plastique, Brussels, BE

#### 2015

Worlds in Contradiction - Areas of Globalisation. Cur. Julia Brennacher, Jürgen Tabor. Taxispalais Kunsthalle Tirol, Innsbruck, AT

#### 2012

The Artists' Postcard Show. Spike Island, Bristol, UK

#### Selected Collections

MACBA Museu d'Art Contemporani de Barcelona
Museo Centro de Arte Dos de Mayo - CA2M, Móstoles
TBA 21 - Thyssen-Bornemisza Art Contemporary Privatstiftung
The British Museum, London
Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Dresden
ARCO Foundation, Madrid
Cloud Seven, Brussels
Museo Municipal de Arte Contemporáneo, Madrid
Bibliothèque d'art et d'archéologie / Cabinet des estampes, Geneva
Fundación Montemadrid, Madrid
Fundación María José Jove, A Coruña

### The MACS | Grand-Hornu

Established in the former Grand-Hornu colliery (an example of 19th century industrial archaeology now listed as UNESCO world heritage), the MACS is acknowledged as one of the most successful examples in northern Europe of the conversion of an abandoned industrial site into a cultural centre. Since it was opened in 2002, the museum has indeed offered a broad public the opportunity to discover major international exhibitions within an architectural showcase that combines the site's history with contemporary creation.

Located away from major urban centres, the Grand-Hornu site is noted for the "genius of the place" which for 20 years has inspired a number of internationally recognised artists, including Christian Boltanski, Anish Kapoor, Giuseppe Penone, Tony Oursler, Adel Abdessemed, Matt Mullican and Haim Steinbach, to create specific projects here. As an engaged partner alongside the artists, the MACS supports the production of ambitious works, notably through its artists' residency policy, undertaken by the museum's team both in situ and extra-muros (LaToya Ruby Frazier, Fiona Tan and Daniel Turner), and pays particular attention to the visual arts scene in the Wallonia-Brussels Federation through its monograph exhibitions. Together with the Centre for Innovation and Design of the Province of Hainaut (CID), the MACS forms a cultural hub which, has become a popular destination for art lovers and cultural tourism, not least as it can also offer them the pleasures of a park, a gastronomic restaurant and a specialist design and contemporary art shop.

#### **Engagement programme and arts education activities**

MACS is dedicated to making contemporary art accessible to everyone through a variety of engagement activities. These include free daily guided tours, creative workshops, family days, meetings, debates, and lectures. The museum places a strong emphasis on serving schoolchildren, for instance, by offering mobile classroom activities as part of the PECA (Cultural and Artistic Education Public Programme). Additionally, MACS is committed to including vulnerable audiences and collaborates with local institutions to create innovative partnerships that support mediation and arts education activities.

ALL ACTIVITIES AND EVENTS ORGANISED AROUND THE EXHIBITION CAN BE FOUND ON THE MUSEUM'S WEBSITE.













#### **Practical information**

Site du Grand-Hornu Rue Sainte-Louise, 82 B-7301 Hornu (nabij Bergen) Tel.: +32 (0)65/65.21.21

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#macshornu

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#### On the same dates at MACS

Honoré δ'O. Quarantaine - Quarantine 14.12.25 > 10.05.26

Nedko Solakov. The Miner's Dream 20.09.25 > 10.05.26

Also presented as part of EUROPALIA ESPAÑA at Grand-Hornu.

At CID
Patricia Urquiola. Meta-morphosa
14.12.25 - 26.04.26















