

MACS

Musée des Arts Contemporains
Grand-Hornu

Anne Teresa De Keersmaecker

Steven Fillet

Belle-Île

06.09 > 01.11.26

PRESS PACK

AMNESIA, LIVE PERFORMANCE



Courtesy: the artists. Photo: Steven Fillet

The exhibition

Earlier this year Anne Teresa De Keersmaecker and Steven Fillet presented work from their artistic collaboration for the first time at Xavier Hufkens Gallery in Brussels. This autumn a new chapter follows at MACS with *Belle-Île*: a series of seven monumental paintings to be shown in the Salle Pont.

Belle-Île came into being in the autumn of 2024 on Belle-Île-en-Mer, an island off the coast of Brittany. The project took the artists out of their familiar studio and into the open air, in a landscape that eludes control: open in character, in constant flux, and perpetually eluding itself. At the edge of the ocean a canvas five by twenty metres was laid out. A striking white field, abstract and pure, contrasting with the surrounding space where the excess of reality holds sway: water, wind, light... Those hundred square metres of white space – canvas and dance floor at once – are not filled in but slowly occupied through movement and drawing that are, from the outset, inseparable. What emerges is an accumulation, a slow sedimentation of gestures and time that settles layer upon layer, ultimately making presence visible: a place, two bodies, a moment.

Belle-Île, 2024, video still. Courtesy: the artists



The performance

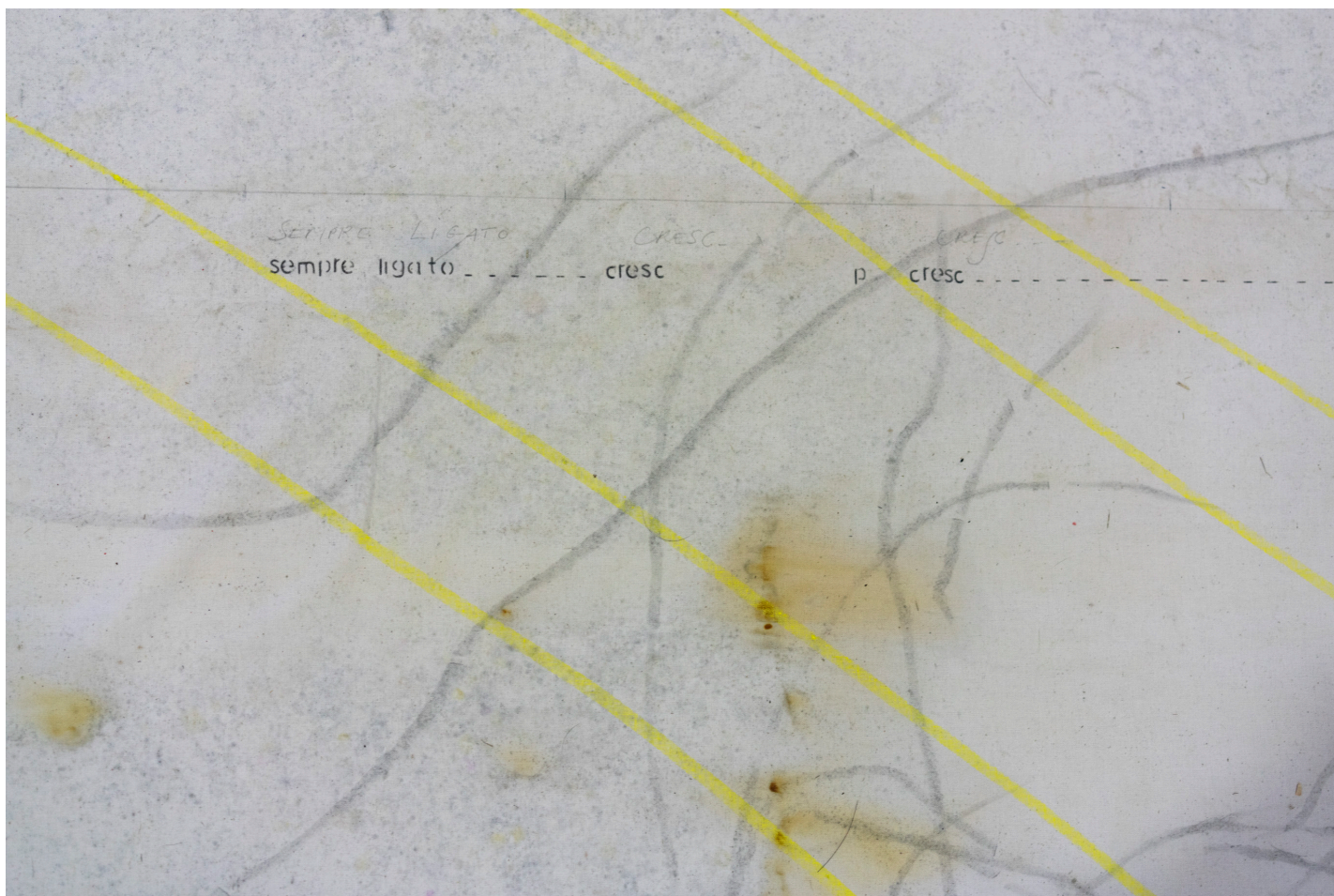
In dialogue with the works on canvas, Anne Teresa De Keersmaeker also presents a new solo: *Amnesia*. Inspired by Beethoven's last piano sonata, Opus 111 (Piano Sonata No. 32 in C minor, Op. 111), the performance extends as a single horizontal line across the full length of the Salle Pont. The space evokes the openness of the ocean, the horizon of Belle-Île where the project began. The solo, by contrast, stands as a fragile, temporary inscription in time and space, caught in the tension between remembering and forgetting. As the drawing is built up from distinct layers of time, Alain Franco develops a 'musical dramaturgy'. In what he calls a 'counterpoint of fields', dance, music and image are placed alongside one another without being fused into a single whole.

Amnesia

LIVE PERFORMANCE

by Anne Teresa De Keersmaeker in collaboration with Alain Franco

- On Saturday 5 September at 18:30 and 20:00, Sunday 13 September, Sunday 4 October, Sunday 25 October and Sunday 1 November at 14:00, 15:30 and 17:00
- Excerpt from the performance given during the press conference



Belle-Île, 2024 (detail). Courtesy: the artists. Photo: Maarten Vanden Abeele



Photo: Maarten Vanden Abeele

The artists

Anne Teresa De Keersmaecker (b. 1960) studied dance at Mudra in Brussels and the Tisch School of the Arts in New York. In 1980 she made her first choreography, *Asch*. Two years later, *Fase, Four Movements to the Music of Steve Reich* had its première. In 1983, De Keersmaecker founded the dance company Rosas in Brussels, during the creation of the performance *Rosas danst Rosas*. Since then her choreographic work has been grounded in a meticulous exploration of the relationship between dance and music. With Rosas she has created an extensive body of work drawing on musical structures and scores from across the ages, from early music to contemporary compositions and pop. Her choreographic practice also draws formal principles from geometry, mathematical schemas, nature and social structures, resulting in a unique perspective on the movement of the body in time and space.

Since her groundbreaking project *Work/Travail/Arbeid* in 2015, she has continued to explore the possibilities of dance within the white cube: from the opening of The Tanks at Tate Modern with *Fase, Four Movements to the Music of Steve Reich*, *Work/Travail/Arbeid* at WIELS, Centre Pompidou, Tate Modern and MoMA, and *Dark Red* at Fondation Beyeler and the Neue Nationalgalerie, to *Forêt* at the Louvre, and much more besides.

For over forty years **Steven Fillet** (b. 1966) has worked away from the institutional art circuit – a deliberate choice to protect his artistic autonomy. His oeuvre moves between figuration and abstraction, between the intimate and the monumental, without ever submitting to the disciplining logic of style or medium.

The material contingency of his work – a preference for humble, impermanent materials such as roofing felt – is not aesthetic arbitrariness but speaks to a nomadic logic, an open and mutable attitude towards form



Photo: Maarten Vanden Abeele

and meaning. Like nature, which in his work serves not as motif but as model, Steven Fillet anchors his practice in a consistent refusal of fixity.

Alain Franco (b. 1964) studied piano and music theory in Belgium and Israel and holds a post-master's diploma in twentieth-century musicology from the Ircam–Ehess institute in Paris. His deep engagement with contemporary music and art, both as musician and conductor, has led to collaborations with leading ensembles and musicians including Ensemble Modern (Frankfurt), Ictus ensemble (Brussels), the Liège Philharmonic Orchestra, the Orchestra of the Opéra de Lyon, the chamber music ensemble of La Monnaie (Brussels) and the Oh Ton ensemble (Oldenburg). As an aesthetic and artistic extension of his practice, he gradually developed an authentic and comprehensive body of thought on representation and performance. This has led to artistic collaborations with performers, choreographers and theatre directors including Anne Teresa De Keersmaecker, Meg Stuart, Thomas Plischke, Katrin Deufert, Jan Lauwers, Romeo Castellucci, Isabelle Schad, Benjamin Vandewalle, Arkadi Zaides, Daniel Linehan and Karim Bel Kacem.

Contact

Press contact

Joanna Leroy
+32 (0)65/61.38.69
+32 (0)498 52 12 76
joanna.leroy@grand-hornu.be

Interviews

If you would like to meet the artists and the exhibition curator, please get in touch.

AT THE MACS |

Lucia Bru

Aux choses mêmes
> 01.11.2026

AT THE MACS |

Le Regard éloigné

A Selection from the Collection
> 01.11.26

AT THE CID |

Damien Gernay

Mimesis
> 15.11.26

Save the date

PRESS CONFERENCE

04.09.26 | 11AM

OPENING

05.09.26 | 6PM



The MACS

Established in the former Grand-Hornu colliery (an example of 19th century industrial archaeology listed as UNESCO world heritage), the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS) is noted for the “genius of the place” which for over 20 years has inspired a number of internationally recognised artists, including Christian Boltanski, Anish Kapoor, Giuseppe Penone, Tony Oursler, Adel Abdessemed and Matt Mullican, to create specific projects here. As an engaged partner alongside the artists, the MACS supports the production of works in relation with specific places or contexts (LaToya Ruby Frazier, Fiona Tan, Daniel Turner...), and pays particular attention to the visual arts scene in Belgium through its monograph exhibitions (Aline Bouvy, Lionel Estève, Ariane Loze...).

MACS

Site du Grand-Hornu
Rue Sainte-Louise, 82
B-7301 Hornu
+32 (0)65/65.21.21
info.macs@grand-hornu.be
www.macs-s.be



#macshornu