



“The Hazard Will Supply the First Verse”

23 November 2014 - 4 January 2015

My Child, You and I

- 01. Leon De Smet, *Portret van Irma Dhondt-Dhaenens*, 1963
- 02. Hubert Malfait, *Portret van Roger Dhondt*, 1945
- 03. Geo Verbanck, *Buste van jongen*, 1940
- 04. Constant Permeke, *Volksvrouw*, 1921
- 05. Hubert Malfait, *Zigeurin met kind*, 1951
- 06. Hippolyte Daeye, *Het kind met groene mouwen*, 1926
- 07. Constant Meunier, *De wagenvoerster*, 1887
- 08. Jenny Montigny, *Moeder en kind*, 1920-1925
- 09. Geo Verbanck, *Naar het leven*, 1929
- 23. Hubert Malfait, *Portret van Roger Dhondt*, 1945

My Suffering, You and I

- 10. Albert Servaes, *De beul*, 1936
- 11. Albert Servaes, *De verrezen Christus*, 1919
- 12. Maurice Schelck, *De verloren zoon*, 1928
- 13. Albert Servaes, *De zondaar*, 1936
- 14. Albert Servaes, *Piëta*, 1919
- 15. War Van Overstraeten, *Het bed*, 1947
- 16. George Minne, *De grote reliekdruager*, 1929

My Job, You and I

- 17. Hubert Malfait, *Terug van het veld*, 1943
- 18. Constant Meunier, *Een praatje*, 1887
- 19. Frits Van Den Berghe, *De leurder*, 1935
- 20. Constant Meunier, *De dokwerker*, 1910
- 21. Marc Vanderleenen, *Developing new tools*, 2007
- 22. Johan Van Geluwe, *Laatste hommage aan Vincent Van Gogh*, 1990

“This World of Cut Thorns”

23 November 2014 - 1 March 2015

This room has been allocated to three consecutive exhibitions designed by Belgian inmates within the Prison of Andenne, comprising their project “**This World of Cut Thorns**”.

In partnership with Art Without Bars, Still House artist Zachary Susskind led a series of workshops within the prison during 2014. Introducing the notion of the exhibition as an art form in itself, he hoped to promote the inmates’ collaboration toward aesthetic and conceptual statement-making. The following exhibitions explore their newly tapped potential.

Museum Dhondt-Dhaenens opened its collection to the inmates for “**The Hazard Will Supply the First Verse**” (23 November - 4 January), a shared biographical narrative in three nave-like segments (*My Child, You and I; My Suffering, You and I; My Job, You and I*). They exercised authorship by re-titling many of the works on view. Could time dedicated to a curatorial engagement with art encourage the optimism and responsibility necessary for rehabilitation?

The Still House Group has provided their own works for the inmates to contextualize as well. In “**Opening Towards the Hidden Faces of Fresh Natural Fruits**” (7 January - 1 February) they embrace the tropical and exotic in liberating fantasies while wrestling with paradoxes inherent in attaining the fruits of ambition.

“**How are You Never You?**” (4 February - 1 March) presents a fundamental question posed as a play on words. Invariably, the answer is “in prison”. Examining this dilemma as a group, the inmates testify that their exposure and reactions to historically significant art, made possible by Art Without Bars’ resource Artpad, provide the rare respite from their challenging circumstance. These men are physically manifesting the interaction of their own artwork with that of others for the first time at Museum Dhondt-Dhaenens.

The following artpadians are collaborating on the three-part exhibition “**This World of Cut Thorns**”:

Jason Branger, Claude Lempereur, Jaman Erdogan, André Paternoster, Ludovic Prevost, Pierre-Louis Buijninx, Claude Feullien, Jean-Pierre Rybels, Alain V. and others who prefer to remain anonymous.