

# THE MAP IS NOT THE TERRITORY

*The exhibition The Map is Not the Territory invites visitors to look at Brussels, and by extension the world, in a different way. Through fashion, art, design, craftsmanship and photography, the exhibition reveals a diverse and creative city, steeped in stories, gestures and identities that are just waiting to be seen and recognised. Born in the public space – the metro, shop windows, streets – it celebrates a living, dynamic culture that is accessible to all.*

*Free admission to the former MIMA museum building extends this spirit: remaining faithful to the street, the city, and those who bring it to life on a daily basis.*

*Here, every silhouette, every image, every piece becomes a space for dialogue. A place where clichés are defied, where skills are valued, where the intelligence of the hand, the memory of gestures and the power of transmission are honoured. A place to meet, recognise each other and imagine other possible narratives together.*

*More than an exhibition, it is a journey. A movement.*

**FASHION  
DESIGN  
ART  
...**





**THE MAP  
IS NOT  
THE TERRITORY**



«We are all bearers of cultures and multiple identities, inherited and experienced, which form the foundation of our being. But these cultures are never static: they evolve, intersect, blend and constantly reinvent themselves.»

*Two perspectives on the same vision. Siré Kaba and Mohammed Amine Dadda offer their contrasting interpretations of this exhibition.*

«Belgium's wealth lies in its diversity.» This statement does not come from a decolonial activist or a committed sociologist, but from the former Belgian Liberal Prime Minister, Alexander De Croo.

And indeed, Belgium is rich in diversity. In Brussels alone, 184 nationalities coexist and together form a unique human mosaic, a crossroads of the world, a tiny territory of Babel. Yet this diversity, so ever-present, is not always visible. Sometimes it disturbs or frightens people. Why is that?

The exhibition *The Map is Not the Territory* does not claim to provide definitive answers to these questions. Instead, it opens up dialogue, invites reflection, offers new perspectives and shifts our focus. Its central theme is creation, culture and textiles as a universal language. It takes a hybrid, intersectional, artisanal and political stance.

Brussels, a territory of interculturality – and by extension the world – is envisaged as a living, mental and visual map, where the threads of hybridisation, transmission and decolonisation come together. Textiles become a language, a tool for memory and resistance.

Various urban activations, such as the photographic exhibition at Botanique station and the occupation of various urban shop windows, extend this reflection on visibility in public space, with the desire to extend these visual dialogues to other neighbourhoods of the city.

The exhibition *La carte n'est pas le territoire* (*The map is not the territory*) questions the role of clothing in cultural struggles, *sfifa* presented as a medium for memory and resistance, and the place of arti-sanat in urban imaginaries. It also questions cultural sovereignty, that which each person carries within themselves, at the crossroads of several heritages.

We are all bearers of multiple cultures and identities, inherited and experienced, which form the foundation of our being. But these cultures are never static: they evolve, intersect, blend and constantly reinvent themselves. Like living territories, we spread out like rhizomes, nourished by encounters and shaped by otherness.

*The map is not the territory* invites us to cross and break free from borders, to reject the divisions that compartmentalise us,

to question the place of certain bodies in public space and the absence of certain narratives in the collective story.

It embodies possibilities, other places, encounters, losses and landmarks. Nothing is immutable. Regardless of our origins, we can constantly reinvent ourselves and reinvent the world; live our lives according to our deepest desires, redraw the world in the image of our inner impulses. Let our multiple, shifting, complex, beautiful and rebellious identities vibrate and come into being.

The map is never the territory.

In line with this vision, Mohammed Amine Dadda looks back at the origins of the exhibition *La carte n'est pas le territoire* (*The Map is not the Territory*) and its roots in cultural diplomacy resolutely focused on interculturality.

«My role and my particular responsibility as Ambassador today, on this 21st of July, is to honour culture, interculturality, and respect and appreciation for identities. " *Excerpt from the speech by His Excellency Mr Gilles Heyvaert, Ambassador of Belgium to the Kingdom of Morocco, on 21 July 2025.* These words resonate deeply with the spirit of this exhibition.

«*The map is not the territory.*» This proverb, chosen as the title of our exhibition, reminds us that our representations can never replace the richness of reality. It sheds light on the discrepancy between what we think we see and what we experience, between the frozen image and the complexity of identities.

Through this exhibition, we wanted to create a poetic and political metaphor. Poetic, because it speaks of bodies, gestures and threads that intersect and weave silent narratives. Political, because it asks: who owns public space? Which bodies have the right to be seen? Which legacies deserve to be passed on, valued and recognised?

This exhibition was born out of a dual commitment: to promote the craftsmanship passed down in rural areas (particularly in Morocco), which is too often invisible or reduced to folklore, and to bring it into a contemporary urban conversation, in dialogue with art, fashion, photography, design and sport.

This is why *La carte n'est pas le territoire* is primarily being rolled out in public spaces. Botanique station and urban shop windows in Brussels – at the Bake Away bakery (Fashion), LEDA41 (Design) and Studio 34 (Jewellery) – are becoming

places for people to meet and satisfy their curiosity. By investing in these local spaces, we wanted to build bridges with economic players committed to culture and community living, and invite the people of Brussels to change the narrative: to see culture not as a static showcase, but as a living common good to be shared.

Through archives of patterns, as well as fashion, design, photography and contemporary art creations, we affirm that craftsmanship is alive and well. It is reinventing itself through intercultural exchange, opening up to modernity and transforming itself into a force for dignity and emancipation.

*The map is not the territory* is a journey of transmission and resilience. By choosing to inaugurate our event on 13 November 2025, ten years after the terrorist attacks that plunged Paris into mourning, we wanted to tinge a painful memory with a note of hope and remind people that resilience is built through beauty, sharing and collective intelligence.

We invite you to explore this exhibition as you would cross a territory: without seeking to freeze everything in place, but by allowing yourself to be moved, challenged and inspired. Because here, differences do not divide: they come together, tell their stories and reinvent themselves in a common language.

**Siré Kaba**  
**Mohammed Amine Dadda**  
Co-curators of the exhibition



# INTRODUCTION

## The map and the territory: a metaphor in motion

In a world that is both vast and tiny, we are constantly fighting for territory – geographical, symbolic, physical. Our bodies themselves become battlefields, territories to be conquered: subject to norms, social injunctions, identity assignments.

Popularised by Alfred Korzybski in *Science and Sanity* (1933), the phrase «*The map is not the territory*» is part of a non-Aristotelian school of thought that radically distinguishes representation from reality. A map, a word, an image are never the thing itself, but an abstraction, a sign, an approximation.

By choosing this proverb as our title, we place the exhibition within this philosophical tradition while also shifting its focus: maps, like cultural clichés, reduce reality and freeze identities. Our project reminds us that territory – experiences, actions, memory – always transcends the representation we give it.

## Between memory and innovation

The exhibition showcases traditional skills inherited from the past while placing them firmly in the present. *Sfifa*, embroidery and textiles, as well as silhouettes photographed in the Brussels metro, design creations and contemporary works are not presented as relics, but as living, evolving practices.

This dynamic is based on encounters: between past and present, between the duty to remember and pacification, between arti-sanat and design, between traditions and creations (Moroccan, Indian, French, Italian, Guinean and Belgian); between the influence of rural areas and the modernity of urban spaces. Here, transmission, in perpetual motion,

is not static: it becomes a creative dialogue, a raw material for inventing new forms of shared culture.

## The exhibition itinerary

*The map is not the territory*: This proverb, which gives the exhibition its title, reminds us that our representations can never replace the richness of reality.

This exhibition explores how human gestures, materials and trajectories can tell the story of a territory.

It questions the place we give to artisans, migrants, and visible or invisible minorities in the construction of our perception. It highlights marginalised narratives, often ignored, which are nevertheless essential to understanding our present.

Too often, cultures are reduced to caricatural clichés: «We wear *caftans* and eat *couscous*,» people say about Morocco; «We wear *saris* and eat «*Curry*,» they say of India; «We wear *boubous* and eat rice with fish,» they say of Guinea. As if an outfit and a dish could sum up the depth of a civilisation. The list could go on forever, reducing France to baguettes, Italy to pizza, and Belgium to waffles...

But these idealised images mask the depth of gestures, the diversity of memories and the inventiveness of transmission: they need to be thoroughly rethought.

Our approach rejects this reductionism. *The map is not the territory* was born out of a conviction: craftsmanship is not decoration but an economic, intellectual and political force. *Sfifa* and *Aqqad*, the architecture of the Moroccan caftan, find resonance with Indian embroidery. The archives of 200 patterns interact with design creations, while the silhouettes photographed in the Brussels metro mingle with the voices of indigenous artisan communities.

Each work reminds us that identity is not fixed: open to innovation and collective intelligence, it becomes a lever for emancipation and coexistence, based on interculturality.

Conceived in this way, *La carte n'est pas le territoire* (*The map is not the territory*) values memory without freezing it in time, and builds bridges between Moroccan, Indian, French, Italian, Guinean and Belgian traditions, and beyond that, between rural and urban areas. It invites us to change the narrative: to move away from folklore and recognise that living culture is a driving force for dignity, creation and transmission.

## Being on the ground to make a difference

Certain sports, notably football, often associated with working-class neighbourhoods, represent much more than just a sporting activity: they are a space for emancipation, a means of crossing visible and invisible boundaries, of leaving assigned territories. On the field, everyone can reinvent themselves, overcome imposed limitations and chart their own course.

Flags and national colours, usually perceived as symbols of sovereignty or identity affirmation – often sources of division or confrontation – become here vectors of dialogue, sharing and cohesion. It all depends on the perspective, the paradigm adopted.



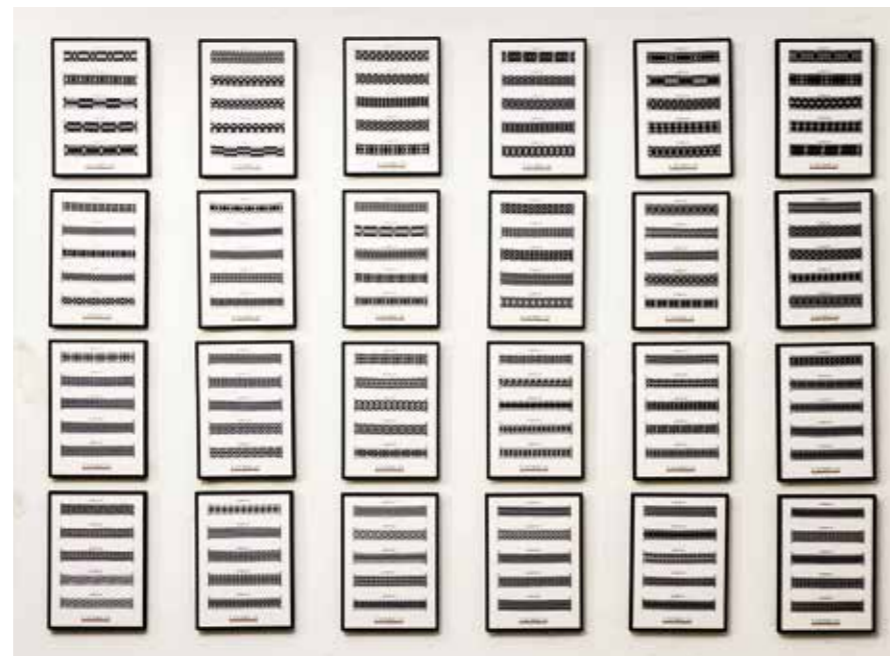
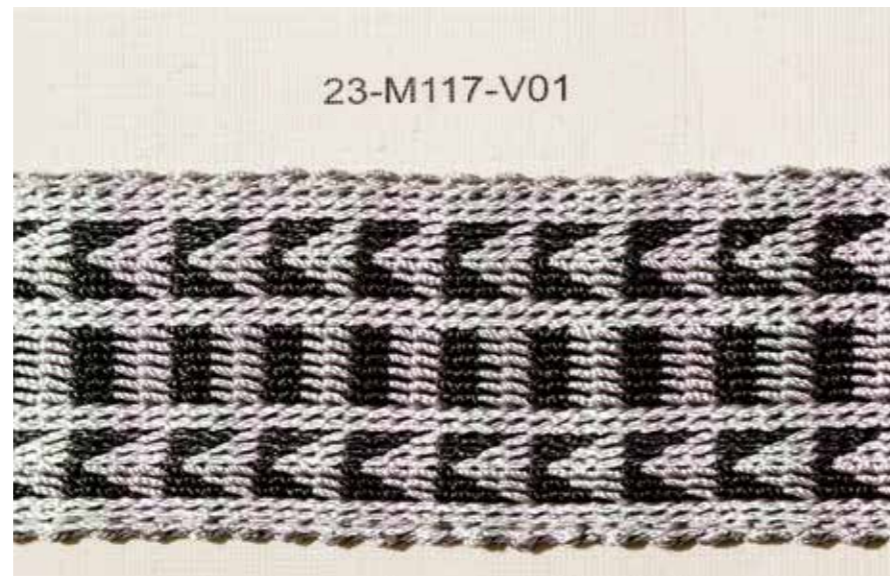
A group photograph that brings together different generations, genders and identities. This image highlights the strength of the collective and affirms that diversity, brought together in the same frame, becomes a creative force.

# THE FIELD OF POSSIBILITIES

## FOOTBALL, ARCHIVES, FLAGS, GLASS, TEXTILES AND SPORT

On the ground floor, the exhibition unfolds around five major themes that echo each other: the archives of 200 *sfi* patterns, the *sfi* football pitch, embroidered flags, an incalmo glass vase by Archimede Seguso (Italy, circa 1950), and textile creations inspired by sport. Together, they tell the same story: how ancestral know-how can become the playground for a collective future.

The 200 patterns documented by Timendotes constitute a unique and unprecedented archive: centuries of textile memory preserved and passed on. Exhibited here, they remind us that each pattern is a language, a thought, a woven narrative. But this archive is not static: it dialogues with the present, paving the way for new creations. A copy of the archive has been deposited at the Centre for Jewish-Moroccan Culture in Brussels (CCJM) to ensure its preservation and transmission.



The Field of Three Visions is a sensitive interpretation of Morocco's contemporary history through the prism of football. Under the reign of the late His Majesty King Mohammed V, this sport became a symbol of unity and national dignity. Under the late His Majesty King Hassan II, it became institutionalised and took Morocco beyond its borders. Today, under the reign of His Majesty King Mohammed VI, may God assist him, it has established itself as a lever for excellence and social transformation.

The *sfi* football pitch is the most striking example. It transposes the art of the caftan into the universal world of sport. This symbolic gesture illustrates how craftsmanship can break free from the domestic or ceremonial setting to enter the public and media space of football. It affirms that the hands that weave the *sfi* are also capable of shaping the entire pitch, whose fraying becomes a metaphor for a story of emancipation, where tradition and modernity come together.

This approach resonates with the spirit of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage: preserving a skill also means allowing it to live, transform and be passed on.



The embroidered flags, designed using Moroccan buttons (*Aqqad*) and embroidered in India by the Kalhath Foundation, extend this metaphor. Each flag brings together skills and cultures to make craftsmanship a diplomatic and universal language. They show that heritage can become a sign of shared pride, both national and intercultural.

Echoing the support received from Belgium, Italy, France, India, Guinea and Morocco, the flags unfurl as a vibrant tribute to the brotherhood between peoples.

Finally, the exhibition features textile creations inspired by sport: a kaftan designed as a symbolic uniform for the opening of the 2030 World Cup, a T-shirt designed for players to wear at press conferences, an upcycled tracksuit and a boubou reinvented from sportswear. These experimental pieces project artisans and trainees from social workshops into a new horizon: that of global sport as a market, a showcase and a source of dignity.

Designed in this way, the ground floor becomes a manifesto: craftsmanship is not a folkloric relic, but a living resource, capable of entering the football field to transform imaginations, emancipate artisans and apprentices from social workshops, and give craftsmanship international visibility. Like Murano blown glass, where hand and breath unite to create harmony, the artisan's gesture affirms the continuity of a know-how that connects peoples, eras and imaginations.



Incalmo glass vase - Archimede Seguso - Italy, circa 1950

Made using the Venetian incalmo glass technique, this vase combines two colours, red and emerald green, fused together in a single fluid form. This exceptional Italian craftsmanship evokes a time when beauty was shaped by hand, precision and inspiration. It invites us to reflect on the fragility of traditional craftsmanship and the need

for cultural globalisation based on cooperation rather than disappearance. In a 21st century dominated by artificial intelligence, the human hand regains its rightful place here: that which connects, invents and moves us.



# FASHION WEAVES OF IDENTITIES

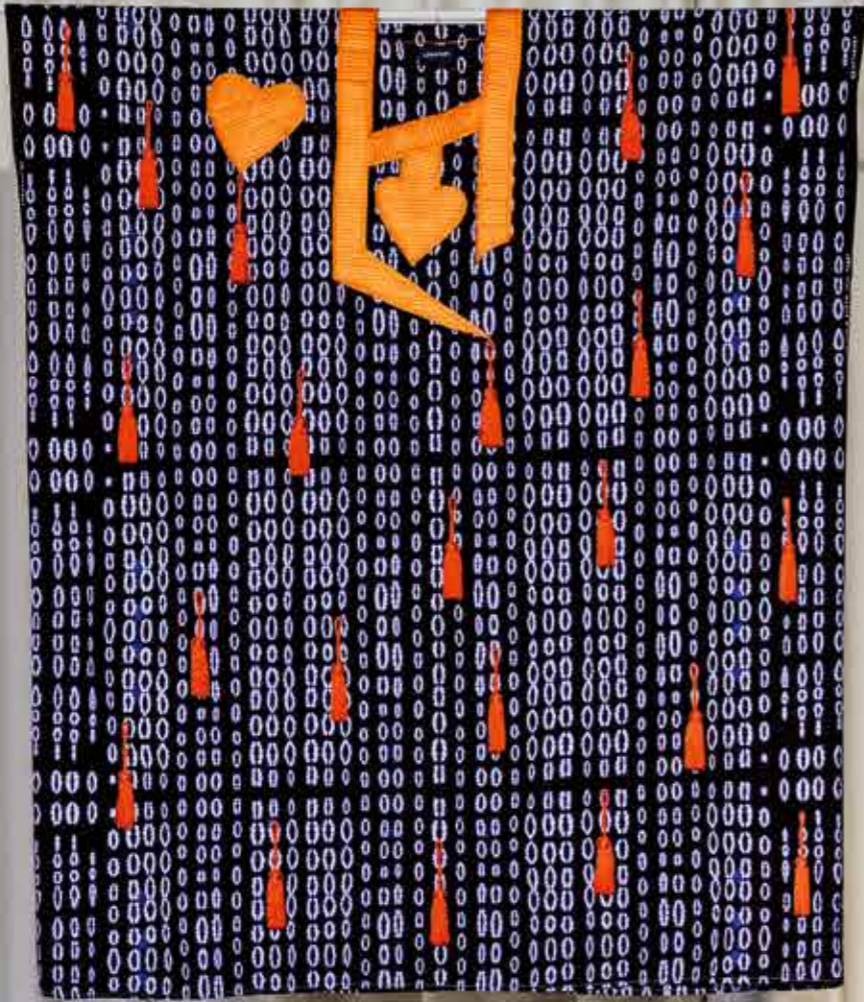
These contemporary creations are the work of designers from diverse backgrounds, each bringing their own unique vision. Yet they share one thing in common: the desire to blur the lines and fuse their influences. Here, styles and genres hybridise. Traditions become material for invention, and the past is woven with the present to better adorn it.

Traditional clothing is boldly revisited: the bright *boubous* worn by West African women are paired with *harem pants* inspired by Japanese *hakama*, cut from indigo blue cotton; the Moroccan *caftan* is reinvented in the airy volume of a contemporary dress. A magnificent dress cut from a precious, shimmering fabric is paired with an urban bomber jacket or sweatshirt for a very contemporary look.

At the crossroads of diverse territories and heritages, these creations celebrate the beauty of everyday life. Designed to be worn on the streets of Brussels, Conakry, Paris, Milan, Marrakesh or Mumbai, they appeal to different generations, different origins and different identities. They embody fashion's ability to translate cultural diversity into a contemporary, inclusive and accessible aesthetic.

At the heart of this dialogue, the *sfiifa* – the backbone of the Moroccan caftan – rehabilitated by Timendotes, runs through the exhibition like a silent narrative thread. Echoing this, the woven and printed fabrics of sub-Saharan Africa championed by Erratum Fashion, the embroideries of India supported by the Kalhath Foundation and the visions of young European designers remind us that what comes from elsewhere is not folklore, but a living, universal and constantly evolving material.







### The designers

#### Erratum Fashion

Created by Siré Kaba, a Belgian designer of Guinean origin, Erratum Fashion is an ethical fashion label based in Brussels. Her vision: to create clothing and accessories from fabrics inspired by sub-Saharan Africa, revisited through contemporary *Belgian* design. The designer's approach is part of a reflection on transmission, the representation of women, particularly black women, and the way in which fabrics tell multiple stories. Each creation thus becomes a space for dialogue between heritage, identity and modernity. The name *Erratum* - taken from *the Latin for correcting past errors* - expresses the label's desire to rewrite Afropolitan narratives and offer a new, more inclusive and pluralistic narrative. Because everyone, in their own way, can contribute their own *erratum* and help shape a more just, united and diverse world.

#### Kalhath Foundation

Lucknow, India, champions a simple yet powerful vision: preserving artisanal excellence as a universal language. By bringing together artists and embroiderers, it gives rise to works where embroidery becomes a medium of communication between artists and artisans. Kalhath is a living ecosystem: a place of transmission, experimentation and dignity for these Indian artisans. Its work demonstrates that beauty also comes from time, from the hand and the attention paid to others.

#### Maison Mayad

Based in Molenbeek Saint Jean (Brussels), Maison Mayad connects craftsmanship, education and global markets through responsible, refined and timeless fashion. Its creations tell a story of transmission and rigour, while asserting a unique aesthetic identity. By promoting noble materials and traditional know-how, Maison Mayad builds bridges between cultures and generations, for a committed fashion that combines desire and awareness.

#### Timendotes

Timendotes is a human and heritage adventure that began in Morocco, driven by a conviction: *sfifa*, a hand-woven ribbon, is not just an ornament - it is a memory. By documenting more than two hundred patterns, training and supporting artisans in rural areas, Timendotes is reinventing a living heritage to make it a lever for emancipation, transmission and contemporary creation. Through the creation of a workshop of excellence in the village, publications, advocacy and international exhibitions, Timendotes is giving a voice to communities.

#### Cem Cinar

A visionary designer, Cem Cinar creates fashion that celebrates freedom, identity and couture precision. His silhouettes draw on multiple heritages, which he translates with rigour and sensuality. Through his pieces, he questions bodies, narratives and belonging. His work embodies a demanding contemporary couture, rooted in the real but open to the imagination, where each garment becomes a manifesto.

#### The Renaissance Project

The project is based on the renaissance of a craft, hand sewing, the renaissance of garments, deconstructed and reconstructed, and the renaissance of talent through social integration. Designed as a springboard, Renaissance is training a new generation of conscious designers. Through training programmes, competitions and residencies, it offers young talents concrete tools to anchor themselves in an ethical and demanding practice. Between traditional know-how and innovation, Renaissance creates spaces where learning becomes a path to emancipation, connecting classrooms to workshops, ideas to actions, and dreams to achievements.

Each look thus becomes a manifesto for an intercultural aesthetic: rooted in history, open to the future.

# DESIGN DIALOGUES IN MATERIALS

Design plays a central role in the exhibition, in direct dialogue with textiles.

The sofa by Italian designer Carlo Scarpa has been revisited by LEDA41 in Brussels: its fabric has been replaced and enhanced with the addition of Libeco linen and *sfifa*, affirming the role of this weave as a contemporary design element.

Opposite, a series of cushions illustrates the collective intelligence of Indian artisans: the refined weaving of PV Prints and Fabrics (Varanasi), the block prints of 2M Ateliers (Jaipur) and the fine embroidery of the Kalhath Foundation (Lucknow). This expertise, combined with *sfifa*, demonstrates that heritage from other cultures is not merely decorative or folkloric, but a living material that nourishes international creativity.





In Brussels, weaver and textile design professor at the Haute École Francisco Ferrer, Noémi Hottois, breathes new life into the scraps of printed fabric scraps from Erratum Fashion. This encounter gave rise to *Métissages*, a collection of upcycled accessories – cushions, rugs, jewellery – where patterns are transformed and materials are reinvented and regenerated. Each piece bears witness to a sensitive dialogue between craftsmanship, design and commitment, revealing a profoundly unique creativity.

This collaboration between Conakry and Brussels embodies, as Moroccan novelist Leïla Slimani so aptly puts it, «the time of the other» – a time for listening, patience and encounter.

The piece created for *La carte n'est pas le territoire* is knitted using the fork technique, from wax fabric.

This choice is not insignificant: behind its vibrant colours and symbolic patterns lies a complex history full of paradoxes. Often perceived as «African fabric», wax fabric actually has its origins in Indonesian batik. Imported to West Africa by English and Dutch colonists, it provoked both rejection and reappropriation, thanks in particular to women traders – the famous «nanas benz» – which gave it a new identity, deeply rooted in African culture.

But *wax* remains a symbol of unbalanced globalisation: produced in Europe, mainly in the Netherlands, then exported en masse to Africa, it illustrates the tension between appropriation, dependence and resilience.

By deconstructing this material, reworking it, producing new vibrations and offering it a new narrative, *Métissages* seeks to repair and pacify memories, to reconnect the threads of a shared history.

Loro Piana cashmere plaid, hand-embroidered on one side by artisans from the Kalhath Foundation in Lucknow, featuring a «kantha-esque» pattern designed by Konarak Salian. The geometric dots create a subtle dialogue between textile tradition and contemporary design.



The curtains designed by LEDA41, adorned with *sfifa* woven in Morocco, extend this approach by integrating craftsmanship into the architectural space. They remind us that *sfifa* is not just a clothing detail, but also a textile language capable of transforming our everyday environment.



Dialogue between two works:

Nelly Zagury, *Keswa el-Kbira: the metamorphoses of the bride*, drawing, 2025

In this work, artist Nelly Zagury offers a contemporary reinterpretation of the *Keswa el-Kbira*, the traditional garment worn by Moroccan Jewish brides, adorned with embroidery and *sfifa*. Inspired by a family costume passed down from generation to generation, she recreates its symbolic power through a graphic approach in which rigorous lines and intense colours complement each other.

This piece questions the notions of matriarchy, transmission and transformation. By representing the bride as a figure in motion, the artist highlights the garment's capacity to become a space for emancipation and identity affirmation. Her work is part of a broader reflection on the role of cultural heritage in contemporary creation.

A suspended sari: veil, transparency and transmission

Above the drawing, a silk sari hangs like an architectural veil. Its transparency reveals the artwork in the background, creating a subtle superimposition where the two pieces interact without merging.

Developed by PV Prints and Fabrics in Varanasi, this hand-woven and painted silk sari, embellished with embroidery, is inspired by the garniture de glace (*tensifa*), a narrow embroidered textile used in Tetouan to cover mirrors during ceremonies and protect the bride and groom from the evil eye.

When hung, it reveals the fluidity, lightness and finesse of the material, while reinterpreting a Moroccan symbol through Indian craftsmanship.

This sari is part of a selection designed for India's first official participation in the Maroc in Mode trade show – 22nd edition, a partnership under the High Patronage of His Majesty King Mohammed VI. This institutional cooperation illustrates how textile design can become a vehicle for cultural diplomacy and the circulation of knowledge.



LEDA41 – Textile architecture

The spatial design – a veritable textile installation combining curtains, a reimagined sofa and cushions – is part of the approach of LEDA41, a Brussels-based studio specialising in the integration of textiles into interior architecture.

With over thirty years of expertise, Marleen and David work with fine materials, paying particular attention to tactility and craftsmanship. Their studio designs bespoke creations that give textiles a structuring function, capable of transforming a space by bringing coherence, identity and warmth.

As a committed partner of this exhibition, LEDA41 supports the design space with understated and controlled scenography. This intervention highlights transparency, materials and volumes, while revealing the echoes between the creations on display: works by designers, handcrafted pieces and textiles from different regions and eras.

The juxtaposition of Nelly Zagury's design and the Varanasi sari, placed high up and transparently, embodies a dual dynamic: that of the transmission of an ancient heritage and that of contemporary hybridisation. This arrangement affirms the exhibition's purpose: to make textile creation a space for exchange, (re)interpretation and cultural continuity.

# PHOTOGRAPHY

## THIS IS NOT A SILHOUETTE

In trains, on platforms, at station entrances... silhouettes appear. They cross paths, wait for each other, brush past each other. Anonymous in appearance, they nevertheless carry a world with them: a history, a memory, a heritage, a territory.

Public space is that fragile place where everything happens: passing through, meeting, living together. But who does it belong to? Which bodies have the right to be there? What codes must be followed to feel legitimate? While affiliations divide us and borders exclude us, public space remains one of our last common bastions.

Taken in the Brussels metro by the STIB in collaboration with Brussels photographer Gilles Njaheut, these photos capture the poetry of everyday life and the power of diversity. Through a series of portraits - mostly of women - but also friends, different generations and strangers - reveals a vibrant, ever-changing human mosaic, reflecting multiple trajectories and intertwined cultures.

A bright boubou, an elegant dress, a confident veil, a bold hairstyle: bodies speak where words fail, bearing the visible and invisible traces of ancestry, transmission and encounters.

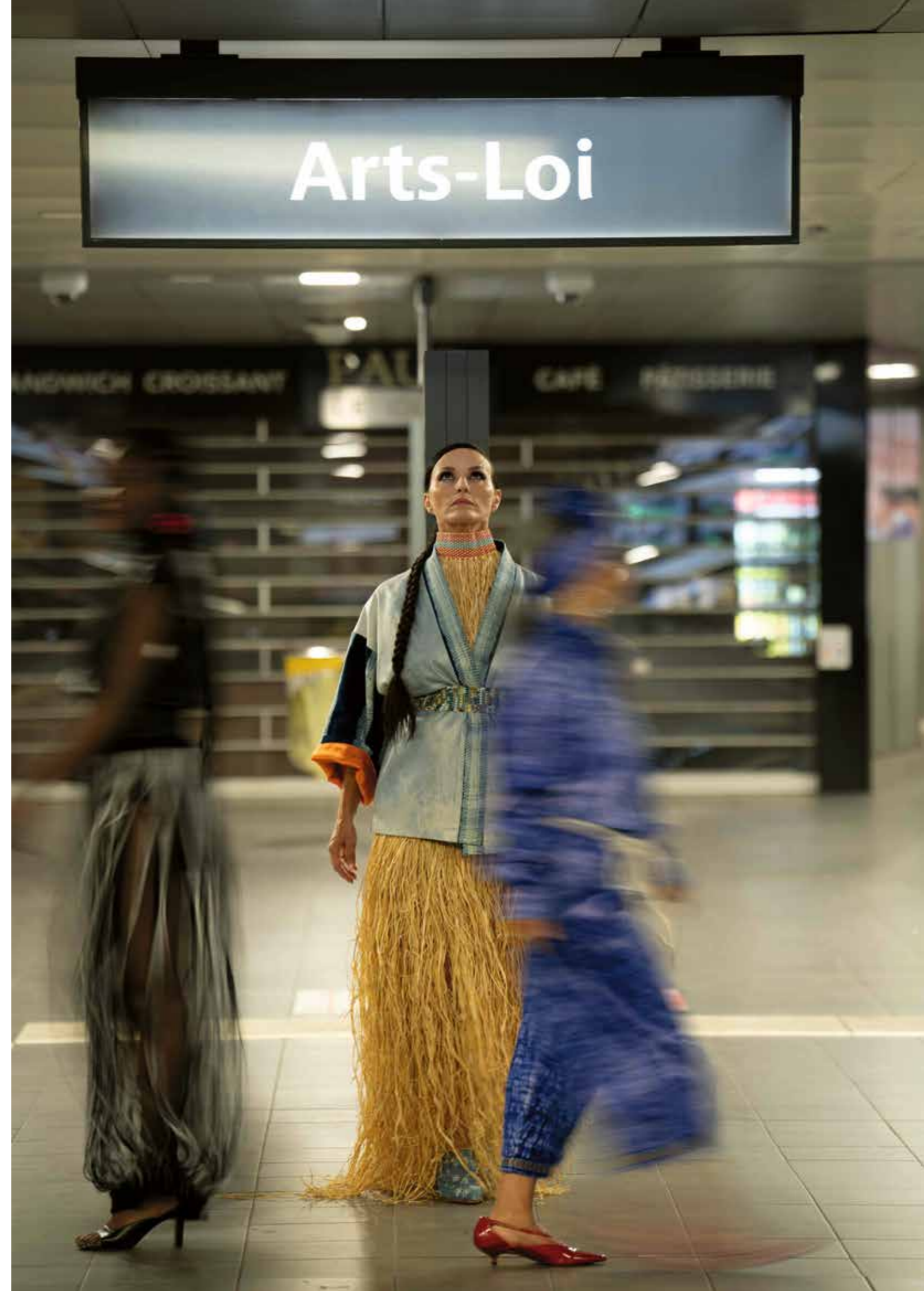


At Botanique station, ten photographs adorn the underground passageway entitled *Ceci n'est pas une silhouette - Fragments d'une mémoire interculturelle en mouvement* (This is not a silhouette - Fragments of an intercultural memory in motion) and will remain on display until the end of March 2026. They focus on the women of Brussels, paying tribute to their presence in the city and their role in cultural transmission. These images, visible in the heart of a passageway, offer a condensed introduction, designed as a gateway to the exhibition.

Inside the former MIMA building, the experience continues and expands: visitors discover other photographic series (accompanied by a few looks), including group photos that reveal the strength of the collective.

Each group of images is accompanied by words that inspire us - memory, transmission, dignity, diversity... These words are not answers, but openings. They invite visitors to project their own gaze and, at the end of the journey, to write their own narrative. This gesture creates a direct echo with the participatory space on the third floor, where collective speech becomes an integral part of the exhibition and beyond.

Thus, photography acts here as a common language: between public space and the museum, between the intimate and the collective, it connects generations, genders, cultures and identities.









# JEWELLERY VARIATIONS ON A MAP

This space is inspired by Alain Rogge-  
man's vision: craftsmanship rooted in  
ancestral know-how, but open to moder-  
nity and contemporary creation.

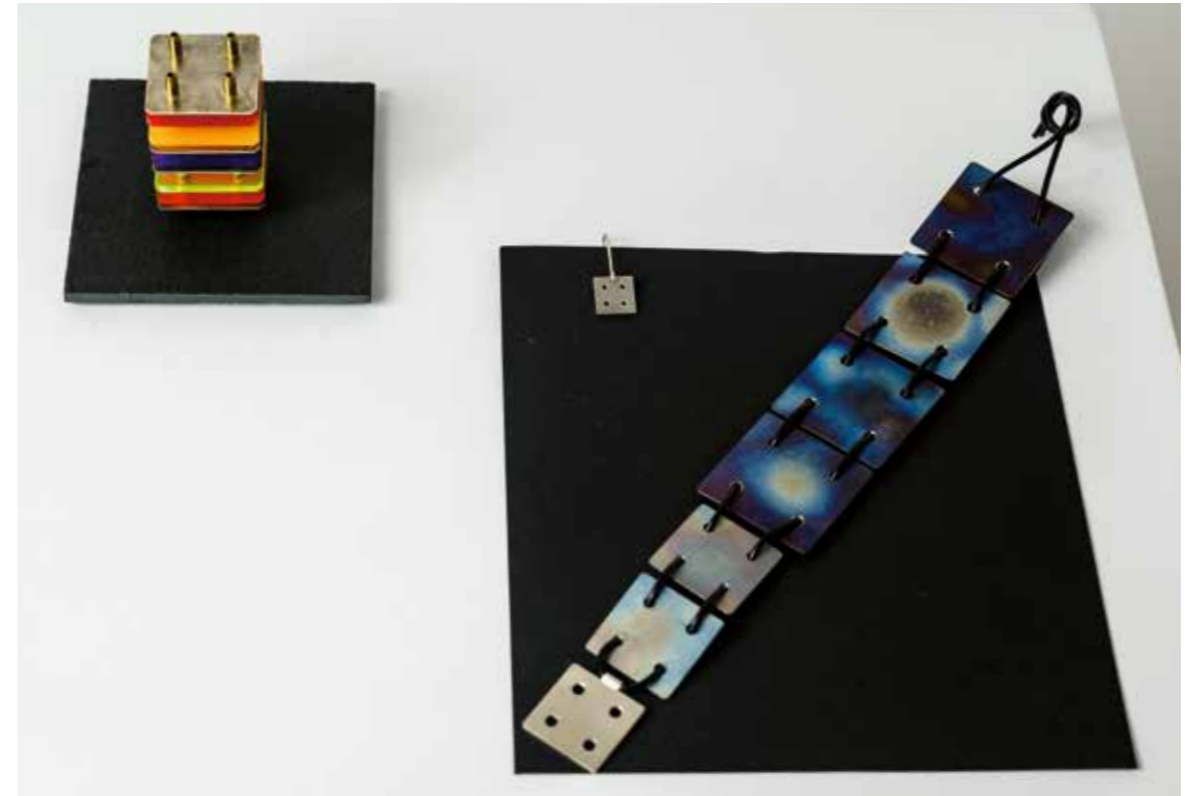
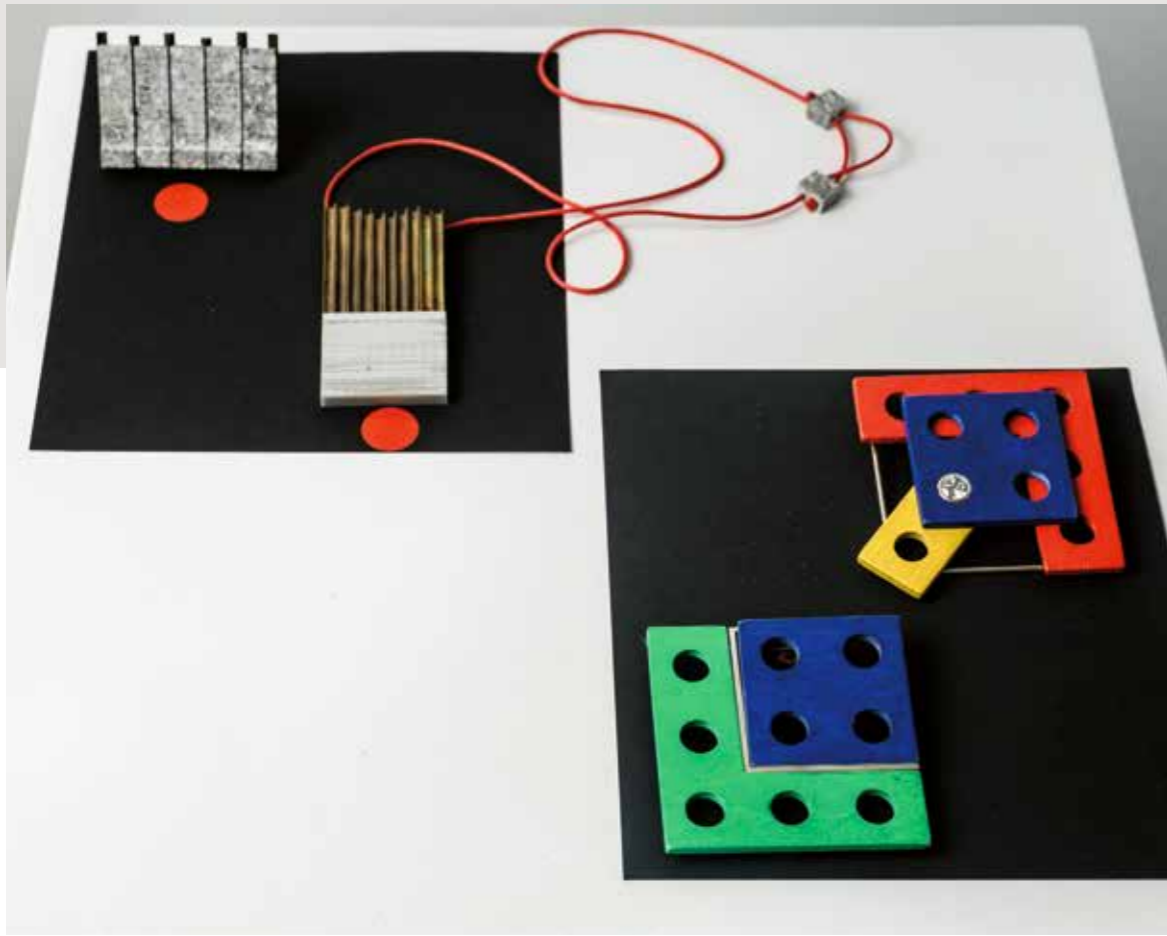
The weaving card, a central tool in the  
manufacture of *sfifa*, becomes a creative  
matrix here. Its simple design allows  
for infinite variations. The repetitive  
pattern is shifted to generate new  
patterns and combine traditional *sfifa*  
and contemporary jewellery. Metal  
and thread intertwine in a minimalist  
approach of deconstruction and recon-  
struction.

Each piece embodies a gesture, a thought  
and a memory in motion.

In this vein, three creations by Maison  
Mayad continue the reflection on how  
pattern, line and materials can become a  
language of jewellery on a human scale.

These pieces are positioned as jewellery  
dresses: creations in which the garment  
becomes an extension of the work of  
thread, pattern and artisanal precision.  
They interact naturally with Alain  
Roggeman's jewellery pieces and with  
contemporary reinterpretations of the  
weaving chart.





# GROUP PHOTOGRAPH

## THE UNION OF DIFFERENCES

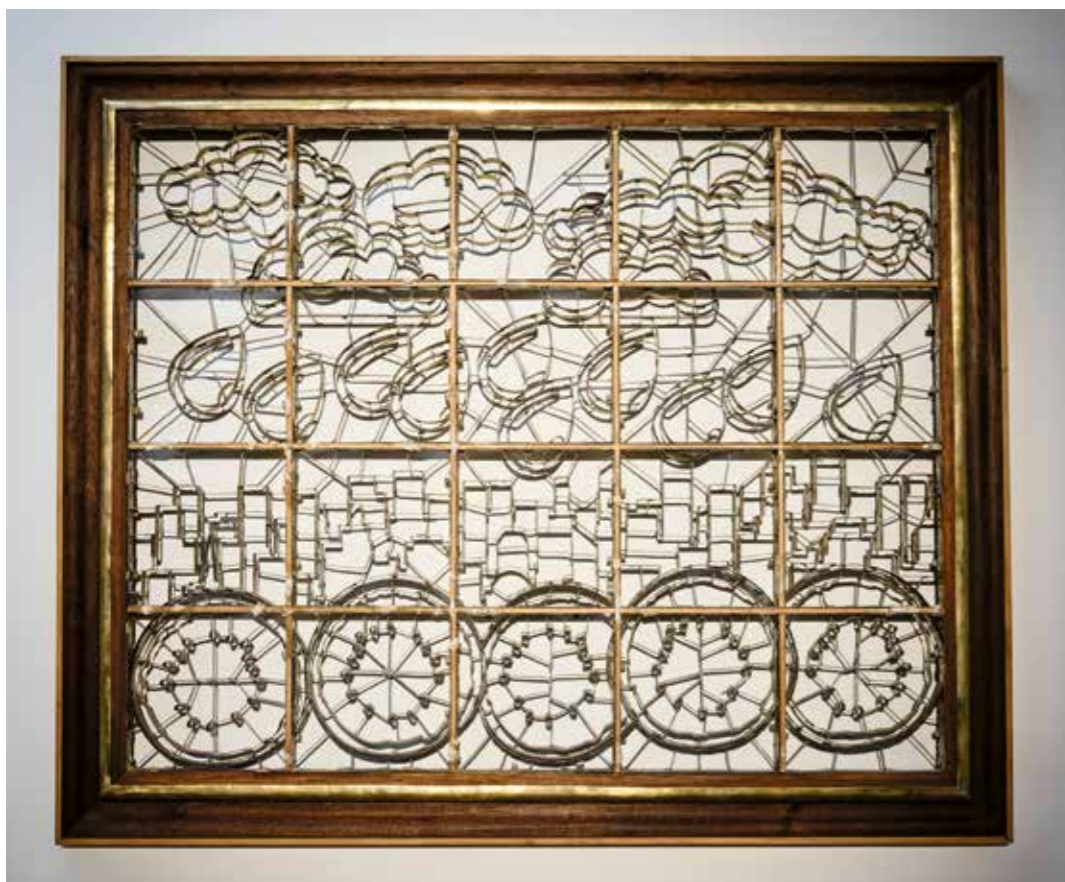
On the pitch of RWDM's Edmond Machtens Stadium, different generations, different genders and a multitude of identities come together in the same setting. This photograph captures a community in all its diversity, with all its nuances. A diversity that is embraced and unfolds like a quiet force, a creative energy. This image conveys a simple yet powerful message: peace, brotherhood, living together.

The participants wave eighteen flags, collectively representing the nineteen municipalities of Brussels. (The nineteenth is evoked symbolically, to remind us of the invisible and the unity

of a territory composed of 19 municipalities and 184 nationalities. These flags are living symbols of a pluralistic, inclusive territory that is open to the world. The garments, inspired by the world of sport and football, subvert dress codes to better reinvent belonging. Sport becomes a common and universal language, capable of breaking down visible and invisible.

This installation highlights the link between fashion and the body in motion. It reminds us that emancipation is expressed as much in the way we present ourselves together as in the art of dressing, acting and inhabiting public space.





**ZELLIGE TEMPLATES  
& SCULPTURE  
ÉRIC VAN HOVE**

*Transparency of gestures  
and mechanical resilience*

The two wall pieces gathered here display the twenty brass templates used to make the two largest visible sides of the base. Usually relegated to the workshop, these tools become works of art in their own right: sculpted transparency, like a mashrabiya, revealing the fragile poetry of a technical skill that is slowly disappearing.

They reveal an often invisible link in the chain of artisanal production. They pay tribute to those discreet but essential gestures that structure the aesthetics of an object far beyond its final appearance.

By highlighting this, the artist offers a sensitive reinterpretation: showing that behind each decorated surface lies a world of gestures, knowledge and manual intelligence.

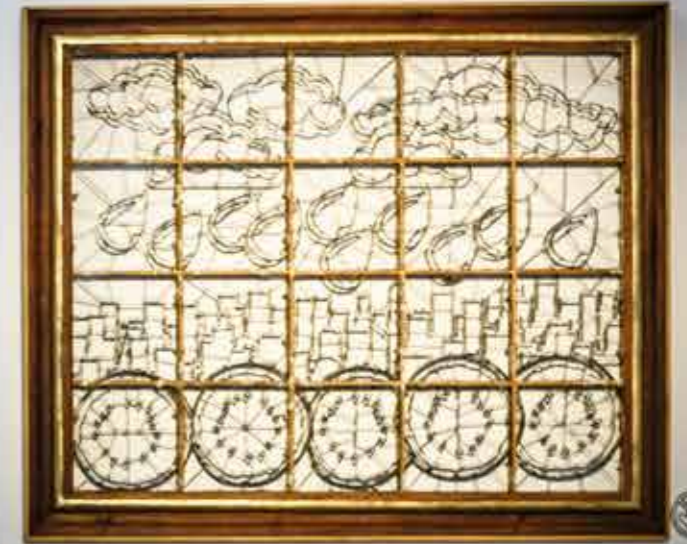
To create the complex patterns of these mosaics, brass templates are crafted by hand: they guide the cutting and structure the composition of the tiles.

The base of the Lombardini Tipo 833 (Dlla7 Zagora) sculpture is made up of 72 custom-made zellige beldi tiles. Each visible side of this base is a narrative surface: it embodies a formal language, a memory of gestures and tools.

Made from over 190 pieces of Moroccan artisanal craftsmanship, Éric Van Hove's mechanical sculpture transforms an agricultural engine into a collective work of art. It highlights the paradoxes of a globalised territory: exploitation of resources, economic dependence, structural fragilities.

In resonance with the group photograph and textile works presented in the exhibition, this space reminds us that emancipation does not come about through bodies alone, but also through the objects, machines and systems that shape our societies. This poetic and critical diversion transforms a symbol of exploitation into a manifesto of transmission and resilience.





# REPORT

## REFLECTIONS ON A MEMORY IN MOTION

Through the voices of four generations of men and women, the documentary, produced by Timendotes and directed by Salma Idrissi (@Shot.oclock), delves into the daily realities of artisans. Their challenges, skills and passion reveal the continuity of ancestral know-how passed down from century to century. Together, they build bridges between tradition and modernity, preserving a unique heritage while paving the way for new perspectives.

For generations, Moroccan craftsmanship has embodied the diverse identity and history of a people. Under the reign of His Majesty King Mohammed VI (may God assist him), royal initiatives have consolidated the role of artisans and cooperatives, while encouraging the empowerment of rural women and supporting social and economic innovation.

These testimonials remind us that craftsmanship is not a relic of the past, but a driving force for dignity, transmission and the future.



## GLOSSARY

### Sfifa

Traditional Moroccan decorative braid, woven by hand, used to adorn and structure Moroccan caftans and other ceremonial garments.

- Finger weaving: a manual technique consisting of working directly with silk or skalli (metal thread) yarns, sometimes using a simple loom called a mramma.
- Card weaving: an ancestral technique using perforated cards turned by hand on a small mramma or timendotes loom, used to create complex geometric sfifa patterns.

### Aqqad (or Akad)

Small traditional Moroccan buttons made of silk thread or braided gold, hand-sewn along the opening of the caftan, with matching eyelets.

### Moroccan caftan

A traditional garment emblematic of Morocco, worn during ceremonies. It embodies craftsmanship passed down from generation to generation. In 2025, the Moroccan caftan - art, traditions and craftsmanship - was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, recognising its cultural, historical and identity value.

### Boubou

A traditional loose-fitting garment from West and Central Africa, worn on a daily basis or during ceremonies. It is distinguished by its wide cut and textile decorations (embroidery, weaving).

### Japanese hakama

Traditional Japanese garment worn over the kimono, in the form of a pleated skirt-trousers. Associated with samurai, martial arts and rituals, it symbolises discipline and transmission.

### Blockprint

A textile printing technique that involves applying patterns engraved on wooden blocks dipped in natural dyes. Each colour corresponds to a separate block, allowing for the creation of precise and colourful compositions. Steeped in a tradition dating back thousands of years, this technique illustrates the richness of textile art and the symbiosis between craftsmanship, nature and aesthetics.

### Weaving

An ancient art consisting of crossing warp and weft threads to produce a textile. Present in almost all civilisations, weaving expresses the technical ingenuity and cultural sensitivity of each society.

### Embroidery

Decorations made with a needle or crochet hook on fabric using silk, gold, cotton or pearl threads. Practised throughout the world since ancient times, embroidery reflects precision of movement, ornamental creativity and the expression of identity.

### Wax

Wax-printed cotton fabric, which has become emblematic of various African fashions despite originating from Indonesian batik techniques and colonial trade routes. Reappropriated by African designers and communities, it has been transformed into a visual language laden with symbols, stories and cultural affirmations. Today, it embodies both pride and tensions surrounding colonial memory and industrialisation outside the continent.

### Zellige

The art of hand-cut and assembled ceramic tiles forming complex geometric patterns. Zellige is inspired by the geometric thinking of Islamic art and reflects a quest for balance between mathematical rigour, colour and spirituality.

### Incalmo

A Venetian glassblowing technique developed on the island of Murano in the 16th century. It involves fusing two bubbles of glass of different colours together while hot to form a single fluid and harmonious piece. Incalmo illustrates the excellence of Italian craftsmanship and mastery of breath, heat and gesture in the art of glassmaking.

### Kantha-esque

Style or finish inspired by kantha embroidery, characterised by hand-sewn layers of fabric with simple visible stitches, evoking handcrafted work. craftsmanship.

# PARTICIPATORY SPACE LET'S CREATE TOGETHER: BEAUTY, SHARING AND COLLECTIVE INTELLIGENCE

## A participatory space as an extension of the work

The top floor of the exhibition was designed as a space for active participation, inviting visitors to extend their journey with a personal contribution: words, drawings, emotions, thoughts and impressions from their visit.

These contributions, added together, gradually formed a collective memory in motion revealing culture's capacity to become a space for co-creating a shared narrative.

In this context, visitors are no longer mere spectators, but actors in the cultural process. Their gestures, words and gazes become fragments of the project, just like the works on display.

## Analysis - The space for dialogue: a citizen laboratory

By Siré Kaba  
& Mohammed-Amine Dadda

While the map is not the territory, these five weeks of opening have allowed us to explore some of its paths together. This has been achieved through an innovative cultural initiative capable of mobilising diverse audiences and producing measurable effects in terms of social cohesion, inclusion and citizen participation.

More than 1,500 people - school groups, local young people, families, single mothers, various associations, groups of new arrivals - from Brussels, Wallonia, Flanders and visitors from many countries (Austria, Brazil, Canada, Congo, Ivory Coast, Spain, France, Guinea, India, Italy, Lebanon, Morocco, Ukraine, etc.) actively contributed to the participatory space.

This initiative transformed the exhibition into a veritable citizens' laboratory, democratising aesthetics through the active participation of the public, and where culture became a place for dialogue, projection and mutual recognition.

## Citizen activations as the beating heart of the project

### 1. Documentary screening and round table discussion - Artisan Day (16 November)

At the Espace Magh, the screening of a documentary dedicated to four generations of *sfifa* artisans (directed by Salma Idrissi, produced by Timendotes) sparked a reflection on the transmission of know-how.

The round table discussion «Yesterday's know-how and tomorrow's solutions: rethinking craftsmanship today», moderated by Dieter Van Den Storm (MAD Brussels), highlighted the contemporary challenges facing craftsmanship: recognition, transmission, technological pressures, the role of artificial intelligence, etc.

A strong consensus emerged: as Maximiliano Modesti pointed out, «the intelligence of the hand» remains a central issue in the face of technological change and requires a lasting political commitment.

### 2. Press Review & Resilience Day (6 December)

This day confirmed the ability of *La carte n'est pas le territoire* to become a tool for cultural mediation and social cohesion.

The young people from the Pierron Rive-Gauche Community Centre / Move ASBL, accompanied by their facilitator Braz Augusto De Oliveira, entered to music - as actors rather than spectators - reversing the usual codes of cultural participation.

The weaving of ideas around a thread of *sfifa*, connecting children, teenagers and mothers, enabled the expression of keywords such as «connection», «encounter», «living together» and «Molenbeek», revealing a need for listening, recognition and spaces for expression.

By breaking down the barrier between young people from neighbourhoods and institutional cultural venues, this activation demonstrates that an exhibition can become a space for transmission, emancipation and collective resilience when it is rooted in the social realities of the area.

### 3. Intercultural Christmas Market (29 November - 19 December)

The cafeteria of the former MIMA has been transformed into a creative hub, welcoming Brussels-based designers collaborating with artisans from Senegal, Mali, Guinea, India, Morocco, France and Belgium.

Beyond the commercial aspect, this market has enabled the exchange of techniques, the circulation of knowledge, visibility for independent creators and the establishment of a supportive professional network of creatives and artisans. Designed with an ethical and collective approach in mind, culture and economics are no longer antagonistic. Indeed, creating, producing, and selling can also be acts of cultural resistance and connection.

### 4. Educational programme

The educational booklet enabled school groups, associations and audiences who are not usually exposed to traditional cultural offerings to engage with the exhibition in depth. We would like to thank Eva Manlay for her work as a cultural mediator, which she carried out with eloquence and sensitivity.

The discussions confirmed that culture can become a space for listening, appreciation and projection, as long as it refrains from imposing narratives and instead chooses to deliver plurality.

### Conclusion - Lessons learned and prospects

All of these actions confirm that an exhibition can become a lever for regional development and a tool for social innovation, provided that it combines artistic standards with open and accessible participatory mechanisms.

*La carte n'est pas le territoire* thus conveys a clear institutional message: the future of cultural policies depends on co-construction, the active involvement and participation of young people, consultation between stakeholders, and the ability of institutions to adapt their frameworks to the realities on the ground.

In five weeks, *La carte n'est pas le territoire* has left a lasting mark: that of a culture that creates common ground, restores legitimacy and charts new paths to emancipation.

When culture becomes accessible, it is no longer a privilege, but a right.

# BETWEEN THE LINES

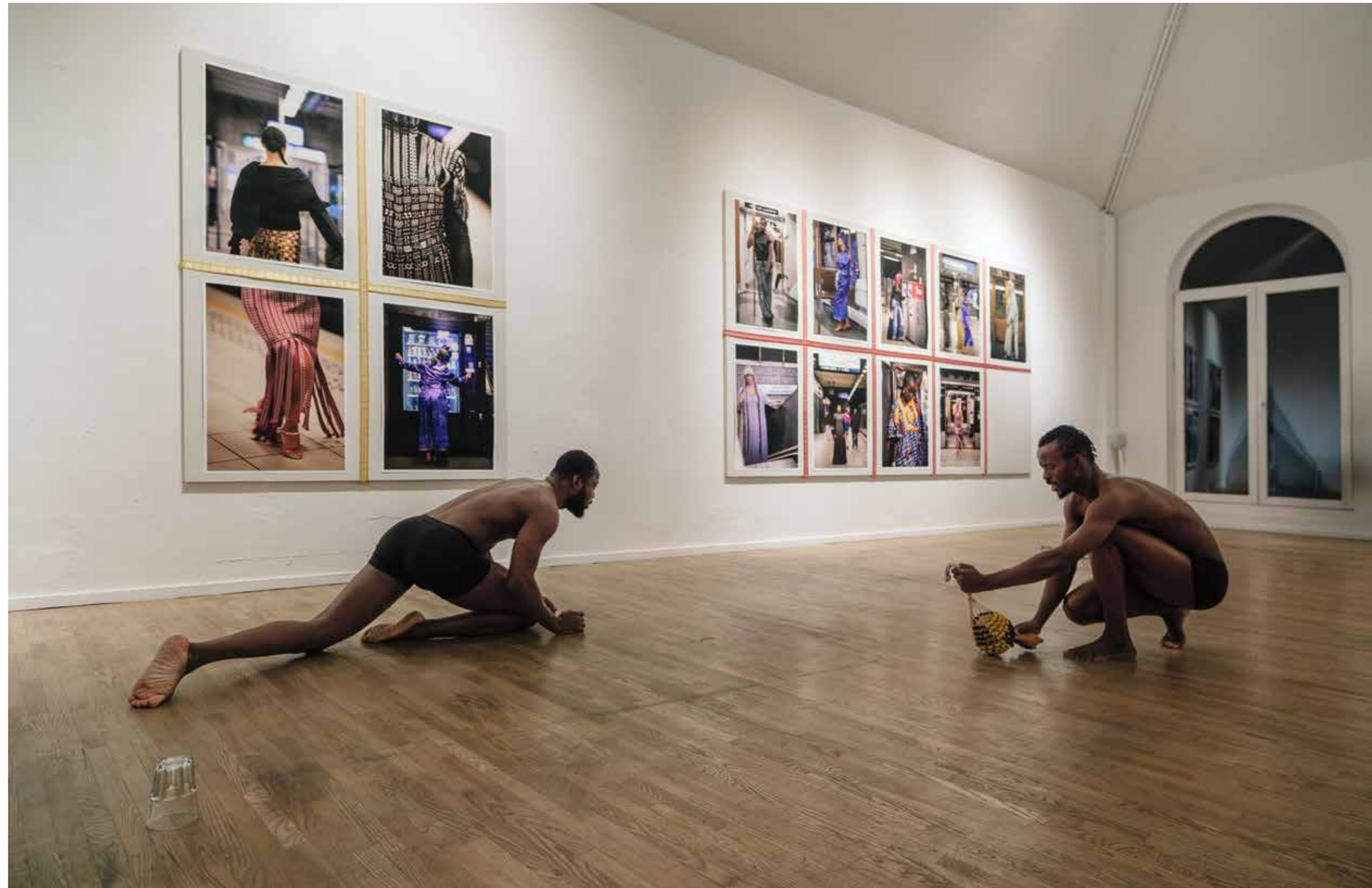
## THE BODY AS TERRITORY

As an extension of the exhibition *The map is not the territory*, the choreographic activation by Sanga Ouattara and Oka Maath Neri, two contemporary choreographers from Côte d'Ivoire, translated through movement and sound what the works, materials and narratives had already begun to express to express.

Nourished by five weeks of an exhibition experienced through the five senses, this activation took place in a ritualistic-physical space with territorial sounds resonating «M'gbééya, kolo kala kolo koko» where the gaze of photography - and listening - nourished by the soundscapes of the metro - engage in full dialogue.

Becoming language, the body extends the visitors' experience and opens up a sixth sense: that of connection, expressiveness and living together. The presence during the closing ceremony, attended by Her Royal Highness Princess Delphine of Saxe-Coburg, herself an artist, gave this moment great symbolic significance. It marked an important milestone, like a passing of the baton, before the exhibition continues its odyssey to other venues in Flanders, notably the JAM Hotel in Ghent in the first quarter of 2026. This journey affirms the continuity of a project conceived as a perpetual movement rather than a destination.

We warmly thank Sanga Ouattara, Oka Maath Neri and the young Ukrainian photographer Nikita Gringo for their commitment and their vision.



# CONCLUSION

## When territory becomes relationship to break down social and cultural boundaries

*The map is not the territory* does not close like the end of a story. It remains open, deliberately unfinished, like the identities, cultures and places it traverses. This exhibition has never sought to provide definitive answers, but rather to activate connections, provoke encounters and shift perspectives.

Through a conscious, sensitive and demanding cultural hybridisation, Mohammed Amine Dadda and Siré Kaba have succeeded in creating a dialogue between multiple heritages without ever ranking them or confining them. Their joint work demonstrates that culture is neither a decoration nor a fixed symbol, but a space for circulation, transformation and responsibility. By weaving together craftsmanship, fashion, design, photography, sport and public space, they have constructed a shared language capable of connecting rural areas to cities, intimate memories to collective narratives, and the margins to the centres.

This exhibition sends a strong message: that of committed living and working together, which cannot be decreed but is built through actions, transmission and collective intelligence. It reminds us that cultural hybridisation is not a loss but a source of richness; not an erasure of origins but a way of giving them a future.

By anchoring itself in Molenbeek, *La carte n'est pas le territoire* also contributes to a necessary rewriting of imaginaries. Far from clichés and shortcuts, the project reveals a vibrant, creative area, characterised by solidarity, commitment and tremendous civic energy. Molenbeek is presented here not as a symbol to be defended or explained, but as what it truly is: a crossroads of stories, a laboratory for community, a place where cultures meet and reinvent themselves.

This catalogue bears witness to this shared ambition: to make art and culture tools for repair, dialogue and emancipation. It pays tribute to two unique approaches which, when combined, prove that it is possible to transform divisions into bridges and assigned territories into spaces of possibility.

For if the map is never the territory, then the territory itself remains to be built. Together.

Dr Fatima Zibouh



# ACKNOWLEDGEMENTS

It is with deep gratitude that we open this edition of *The Map is Not the Territory*.

This exhibition would not have been possible without the support and trust of visionary partners, who have made this artistic, civic and human adventure a reality.

## Institutional and strategic partners

Our deepest gratitude goes to:

Mr Amet Gjanaj, Acting Mayor of Molenbeek, for honouring the opening of the exhibition in the former MIMA building with his presence. His message, delivered on 13 November, highlighted the essential: transforming painful memories into horizons of openness. This gesture highlights Molenbeek's role as a cross-roads of art, dialogue and civic engagement.

The entire team at the Kalhath Foundation in India, whose partnership and significant moral and financial support made this project possible. Their commitment, which transcends borders, illustrates the power of intercultural exchange and creative solidarity.

Mr Jean-Paul Pütz, for opening the doors of the former MIMA museum building, a place steeped in history, with rare generosity. Thanks to him, a new collective narrative has been written in a space that is emblematic of cultural life in Molenbeek and Brussels.

To Ms Hadja Lahbib, European Commissioner for Equality, to crisis preparedness and management (2024-2029), for its constant support since our first exhibition in 2024. Its commitment to equality and cultural transmission resonates deeply with the vision behind this project.

To Mr Paul Dahan, who has been collecting objects and archives relating to 16th-century Moroccan Judaism for almost 40 years.

To the present day, cultural figure and President and Founder, alongside Ms Sandrine Hirsch, of the CCJM in Brussels, for his unwavering support for Timendotes and his constant commitment to promoting living heritage.

To Ms Fatima Zibouh, co-project manager for Molenbeek European Capital of Culture, for her friendship, trust and attentive listening. Her keen eye as a political scientist and tireless advocate for diversity and inclusion makes a valuable contribution to this collective adventure.

To STIB, which allowed the photo shoot to take place in the metro and the exhibition at Botanique station. Thanks to this partnership, art came to meet travellers, transforming a transit hub into a space for memory and curiosity.

To Ms Céline Mawet and RWDM Brussels for welcoming us to the Edmond Machtens Stadium. Thanks to their trust, this sporting venue was able to host an artistic experience of living together, where the diversity of bodies and identities creates a common image.

To all the Brussels economic players committed to culture and community life who opened their shop windows and spaces to us: Ilias from Bake Away, Marleen and David from LEDA41, and Alain from Studio 34. By welcoming creations into the heart of the city, they have made it possible to integrate the project into the daily lives of citizens and to catch their eye as they walk down the street.

To Maison Dandoy, which supported the opening with its iconic sweets. This generous gesture added a touch of conviviality and refinement to this moment of encounter.

To the National Lottery, a valuable partner in communicating and raising the profile of the event. Thanks to their support, this exhibition was able to reach a wider audience and establish its place in the Brussels cultural landscape.

To Dounia and Pauline from Espace Magh, for their collaboration in distributing the documentary on four generations of artisans, as well as the educational booklet, thereby enabling the exhibition to reach a large number of school groups and associations.

## Artistic and creative partners

We would like to extend our warmest thanks to

Salsabil Benbarek, a talented young architect and set designer whose creativity and precision brought to life a fluid, coherent exhibition experience that remained deeply faithful to our vision.

Gilles Njaheut, for his invaluable artistic collaboration and unique perspective, which magnified our creations and enhanced those who wear them.

Olivier Charlier and Camille, who accurately and sensitively captured the excitement behind the scenes of this unique project.

Salma Idrissi, a young architect and director whose sensitive and rigorous approach has resulted in a documentary of rare accuracy, offering *sfifa* a visual narrative that is faithful to our vision.

Maximiliano Modesti, Dieter Van Den Storm and Noémi Hottois, for their valuable time and spirit of sharing during the round table discussion organised after the screening of the documentary on four generations of artisans, as part of Artisan Day. Their expertise and generosity fuelled rich and inspiring reflections, laying the foundations for new avenues of thought, transmission and action.

Phyllida Jay, for her invaluable support to Timendotes. Her attentive eye and constant guidance have been instrumental.

Anaëlle Gobinet-Choukroun, whose careful proofreading and constant support have been invaluable. Through her intellectual rigour, analytical acumen and availability, she has helped to refine our text and enhance its clarity and coherence.

Sandrine Croissant, for her attentive follow-up on files, agenda management and constant commitment, which contributed greatly to the success of the project.

Nelly Zagury, as well as Heriko and Isabelle from the Penteado Gallery, for generously lending their works and for their confidence in the project. Their gesture showed that, often, when a work is shared, the return exceeds what one might imagine: some have found a new home, thus extending the life of the exhibition beyond its walls.

Bart Dewaele, whose attentive eye captured the spirit of the building and created the images for the catalogue. His precise gaze, rooted in Molenbeek, accompanies this project with accuracy and simplicity.

To the scouts and our dean Delfino Modesti: their collaboration has created a dialogue between generations with touching simplicity.

To our models, as well as the styling and make-up team, for their commitment, energy and essential contribution to the success of this exhibition.

To DJ Fatia for her constant support, trust and commitment to giving visibility and momentum to this project. Her sense of sharing and her way of supporting the common vision helped to affirm its scope.

To the local businesses that agreed to display and promote the exhibition: the Migration Museum, Restaurant la Kasbah, Walvis, Barbeton, Le Laboureur, Pharmacie Rue de Flandre, Gaston, La Mue Tatouage, Guila - Italian caterer, Pharmacie Geevaert, Le Phare du Kanaal, Mezzo Bar Saint-Géry, Pharmacie l'Etoile, Madame Moustache, Café Kool, Belo Sandwiches. Thanks to them, the exhibition circulated around the city even before it opened its doors.

Special thanks to Youssef and Kamal, whose discreet but essential support and commitment made it possible to coordinate the various steps and mobilise all the services necessary for the success of this project.

Finally, we would like to thank Pierre-André Itin, Marc Michel Stack, and all those - institutions, partners, citizens - who made it possible for *La carte n'est pas le territoire* to exist and be displayed in public spaces such as this symbolic location.

## Personal acknowledgements - Siré Kaba (Erratum Fashion)

I would like to thank my beloved daughters, Fatim and Fily, my lifelong inspirations and the foundation of all my commitments.

My gratitude also goes to my social workshops, Steps Métiers and De Welvaartkapoen, for their commitment and unwavering loyalty.

To my love, Olivier, thank you for your daily support, patience and love.

To you, Max, thank you for your kindness, encouragement and invaluable support.

To you, Youssef, thank you for being the essential link between Amine and me.

And finally, a huge thank you to my alter ego Amine, the aptly named MAD The NOMAD.

Working alongside you on this project has brought me immense joy, helped me grow, exhausted me at times, and brought me to tears on occasion. But above all, it has nourished me deeply. Thank you for who you are. From the bottom of my heart. I am happy to have you in my life. Here's to our utopias, my friend.

## Personal acknowledgements - Amine Dadda (Timendotes)

We express our deep gratitude

To His Excellency Ambassador Gilles Heyvaert and his wife Mrs Bérengère Heyvaert for honouring the work of the Kalhath Foundation and Timendotes during the Belgian national holiday, celebrated at their residence on 21 July 2025. Some acknowledgements touch us more deeply than others, especially when they shine a light on work that quietly preserves the memory of a country and its artisans.

To the members of Timendotes and their loyal partners, whose constant commitment has been essential in bringing this joint venture to fruition. Their actions demonstrate the power of initiatives rooted in trust, knowledge transfer and innovation.

To Ms Saihi (PUBLICART), our valued partner. Thanks to her, we have launched intergenerational workshops inspired by the *touiza*. Since 2021, these moments of collective reflection have revealed key strengths among the women artisans of the El Haouz cooperative, who, through their determination, embody a proud and forward-looking rural Morocco.

To Mrs. Françoise Schepmans (Mayor of Molenbeek 2012-2018), whose presence at the opening night of the exhibition resonates beautifully with the WAM1080 citizens' day that she initiated and which made a deep impression on me when I first arrived in Molenbeek. It is to this gesture, to this vision of living together, that this exhibition - and my invitation - responds to today.

Our deepest gratitude also goes to Éric van Hove for the exceptional loan of three major works—a gesture of great generosity that has left its mark on this exhibition. One of these works has found a buyer, a sign of the power and resonance of his work with the public. Thank you also to Samya for her attentive and discreet support, which was essential to the success of this collaboration.

To our shared utopias, to this perpetual movement of creation and resistance that drives us. I am honoured to walk alongside you, despite my sometimes unbearable moments - but always with the best of intentions. Thank you for your precious presence.

We move forward, sometimes against the tide, convinced that clarity, patience and perseverance always end up paving the way.

We believe in the power of a collective voice - that of young engineers, architects, designers, artisans, field workers and many others - who every day build bridges between heritage and the future, beauty and justice, hand and mind, Morocco and the world.

Together, we have demonstrated that art and culture, driven by collective intelligence, are powerful levers for transmission, proximity and living together.

# GARE DE BRUXELLES-MIDI STATION BRUSSEL-ZUID



## THE VENUE

A place that is reborn with each passing era – and which today is returning to its original purpose: to connect. Bordering the Brussels-Charleroi canal, in this neighbourhood once known as «Little Manchester», this building in red bricks has been through a century of history. Designed at the beginning of the 20th century to house work and machinery, it embodies the functional and enduring architecture of a working-class city undergoing rapid change.

In the 1970s, with the Vanden Stock family and the Belle-Vue brewery, the building became an emotional landmark for the people of Brussels: a place where people worked, met and lived. Then came a period of industrial silence, leaving the structure intact, just waiting for a new lease of life.

That breath of fresh air arrived in 2016 with the creation of the Millennium Iconoclast Museum of Art (MIMA). For nine years, the building became a space for cultural innovation, welcoming more than 400,000 visitors. The famous 'little Sistine Chapel' still bears witness to this dialogue between industrial heritage and contemporary creation.

When the work on the Quai du Hainaut isolates the museum and accelerates its closure in early 2025, many see it as the end of an era. However, as is often the case in the history of cities, places do not disappear: they change function, they reinvent themselves, they open up to other narratives.

It is at this turning point that *La carte n'est pas le territoire* (The map is not the territory) comes into play. This reopening would not have been possible without the generosity of Mr Jean-Paul Pütz, who graciously offered us this space to write a new collective narrative.

The exhibition breathes new life into the building by reaffirming what it has always been: a place where stories intersect, where identities meet, where actions – industrial yesterday, artisanal today – take on meaning in a collective history.

This reopening, symbolically launched on 13 November 2025, ten years after the attacks that shook Europe, has a reparative dimension. It reminds us that territories can never be reduced to the clichés associated with them, and that cultural spaces must remain places of dialogue, transmission and emancipation.

The evolution of the building – from brewery to museum, then from museum to exhibition and exchange space, accessible and free of charge – shows one simple thing: this place has always been able to adapt to the needs of its time.

Today, it is naturally anchored in the journey of *The map is not the territory*. After the Metro and the City's shop windows, it becomes the third stage of the journey: a space where one takes time to look, understand and connect.

This continuity gives new meaning to the place: it is not about recounting its past, but about understanding what it allows for in the present.

This raises a straightforward question: what are we doing with this place today, and how do we want to welcome the stories of tomorrow?

KALHATH FOUNDATION ERRATUM TIMENDOTES



loterie nationale 6 nationale loterij  
BIEN PLUS QUE JOUER WEEZ DAN SPELEN



KEKURA DRINKS

JAM

BAKE AWAY



ESPACE MAGH



