

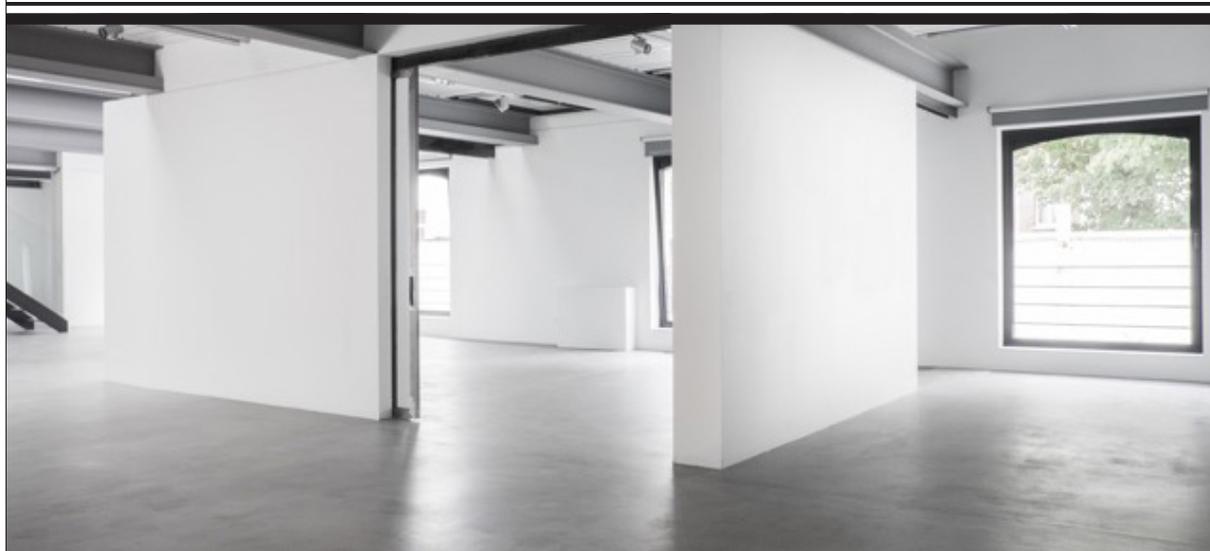


resilience

BY ESTHER VERHAEGHE
ART CONCEPTS

Exhibition

BRUSSELS – 14.02-26.03-2017





The subject in the air of the time was popularised by the ethologist, neuropsychiatrist and psychoanalyst Boris Cyrulnik (Bordeaux, 1937) in his book “Un merveilleux malheur”, in which he defends the idea that misfortune is not destiny, that nothing is irrevocably set in stone, that it is always possible to find a way out. This line of thought stems from Cyrulnik’s wonder ‘in the presence of these children who have managed to triumph over immense difficulties and made a life for themselves against all the odds [...] There is a word that helps to organise our way of understanding the mystery of those who have achieved this. That word is “resilience”, in the sense of the ability to succeed, to live and develop in spite of adversity.’ (B.C.) From the Latin *resilire* (to spring back), the term refers to an individual’s capacity to cope psychically with life’s trials. It is, in the words of the gallerist, ‘the ability to bounce back after a setback, a trauma, physical or mental suffering. It is to emerge from the anguish of a trauma, to transcend it and transform it into positive, constructive and creative energy.’ This may take the form of art, culture and creativity. Dialogue, exchange and open-mindedness are the keys to this transcendence, which can be expressed through music, the visual and applied arts, dance, writing...

“I would like to express and get across to people the idea that, even if we are mere spectators, art, music, words and encounters can transform us and heal our wound ... because they connect us to our emotions and to our humanity.

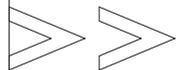
We can share and feel understood. Dialogue and sharing are vital, lifting us out of our bewilderment, our suffering, silence and loneliness.

Humanity, art, music, dance create a bridge between the lone suffering individual and others, life.

They give us hope and the desire to reconnect with this life and go forward with others to rediscover joy.”

> ESTHER VERHAEGHE DE NAEVER

resilience





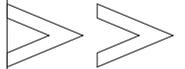
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“Resilience” is the theme of the forthcoming exhibition from the nomadic gallery Esther Verhaeghe – Art Concepts within Openspace at HANGAR 18, place du Châtelain, from 14 February to 26 March 2017.

Esther Verhaeghe de Naeyer proposes to bring together a panel of artists who use art as a medium of resilience which enables them to exorcise adversity, to get out of the rut and change perspective in order to move on. In externalising their suffering, they find the strength to go forward, to make peace and to enter into communication and resonance with others. This affords tremendous hope to those who, rather than flee from danger – which is omnipresent in our society – or to be reduced to the condition of victim are willing to develop the tools to fight and “live with” it. Because it provides a response to our anxieties, the resilience envisaged by means of art is something that is very close to the heart of the gallerist, who has always had a predilection for artists and works that display a high degree of sensitivity. This penchant is part of the identity of her gallery, whose exhibitions specifically centre on creators who explore emotion, the psyche, the unconscious... and artists who are ‘beyond categories’, in some cases outsiders or marginal, fringe figures.



resilience



Her aim is to show that “art, in awakening us to otherness, can comfort us in our paradoxes of being alive, suffering and happy, all in one”. By presenting some of the multiple approaches adopted by artists of resilience, her idea is to build bridges between creators, spectators and social scientists, and to forge links between beings and all things towards universal love.



Le sujet dans l'air du temps, a été popularisé par l'éthologue, neuropsychiatre et psychanalyste Boris Cyrulnik (°1937) dans son ouvrage "Un merveilleux malheur". L'auteur y défend l'idée que le malheur n'est pas une destinée, que rien n'est irrémédiablement inscrit, qu'il est toujours possible de s'en sortir. Cette pensée est née de son émerveillement "devant ces enfants qui ont su triompher d'épreuves immenses et se faire une vie d'homme malgré tout (...) Un mot permet d'organiser notre manière de comprendre le mystère de ceux qui s'en sont sortis. C'est celui de résilience qui désigne la capacité à réussir, à vivre, à se développer en dépit de l'adversité" (B.C.) Le terme, du latin *resilire* (rebondir), désigne la capacité pour un individu de résister psychiquement aux épreuves de la vie. C'est, selon les mots de la galeriste, "la capacité de rebondir après un échec, un traumatisme, une souffrance physique ou psychique. C'est sortir de la sidération d'un trauma, le transformer et le transcender dans une énergie positive, constructive et créatrice". Celle-ci peut prendre la forme de l'art, de la culture et de la créativité. Dialogue, échange et ouverture d'esprit sont les clés de cette transcendance qui peut s'exprimer par la musique, les arts plastiques ou appliqués, la danse, l'écriture...

"J'aimerais exprimer et montrer l'idée que, même si l'on est simple spectateur, l'art, la musique, les mots, les rencontres peuvent nous transformer et nous guérir de nos blessures ... car ils nous lient à nos émotions et à notre humanité.

On peut partager et on se sent compris. Le dialogue, le partage sont primordiaux pour nous sortir de notre sidération, de notre souffrance, du silence et de la solitude.

L'humanité, l'art, la musique, la danse créent un pont entre l'individu seul en souffrance et les autres, la vie.

Il donne l'espoir et l'envie de se reconnecter à cette vie et d'aller de l'avant avec les autres pour retrouver sa joie".

> ESTHER VERHAEGHE DE NAEVER

resilience

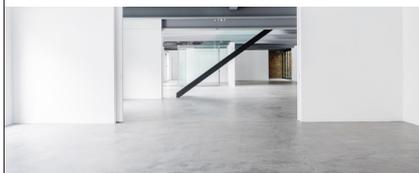




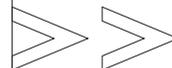
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La "résilience" est la thématique de la prochaine exposition programmée par la galerie nomade "Esther Verhaeghe – Art Concepts" dans l'Openspace du HANGAR 18, place du Châtelain, du 14 février au 26 mars 2017.

Esther Verhaeghe de Naeyer projette de rassembler un panel d'artistes qui utilisent l'art comme moyen de résilience. Il leur permet d'exorciser le malheur, de sortir des sentiers battus et de changer de perspective pour aller de l'avant. En extériorisant leur souffrance, ils trouvent la force d'avancer, de faire la paix et d'entrer en communication et en résonance avec les autres. Formidable espoir pour l'homme qui, plutôt que de fuir le danger – omniprésent dans notre société – ou d'être réduit à l'état de victime, va développer les outils pour le combattre et "vivre avec". Parce qu'elle propose une réponse à nos angoisses, la résilience envisagée par le biais de l'art est un créneau qui tient fort à cœur à la galeriste qui a toujours eu une prédilection pour les artistes et les œuvres qui déploient une grande sensibilité. Ce penchant fait d'ailleurs partie de l'identité de sa galerie, avec des expositions volontiers centrées sur des créateurs explorant l'émotion, la psyché, l'inconscient... et des artistes "hors catégories", parfois outsiders ou marginaux.

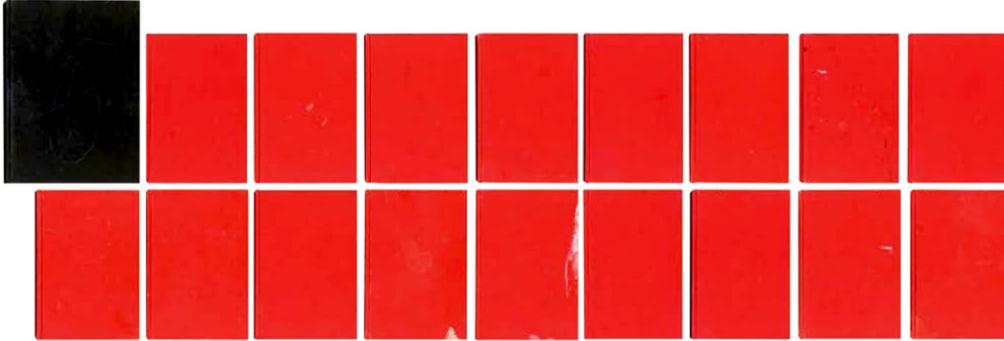


resilience



Son intention est bien de montrer que "l'art en nous éveillant à l'altérité peut nous consoler dans nos paradoxes d'être vivant, souffrant et heureux, le tout en un." En présentant quelques-unes parmi les multiples voies empruntées par des artistes de la résilience, son idée est de jeter des ponts entre les créateurs, les spectateurs et les spécialistes des sciences humaines et de tisser des liens entre les êtres et toute chose vers un amour universel.

CONSCIOUS RESILIENCE



Notebook / 1997-2017

Born on March 4, 1968, Olivier Pestiaux “accidentally” made an automatic drawing in a black notebook . It was not until a few days later that he became aware of the content of his drawing: a falling car, a depiction of a tragic accident that had occurred a few months earlier.

The activity of filling the notebooks started like a promise.

Olivier Pestiaux

Drawings and paintings

www.estherverhaeghe.com/olivier-pestiaux-0



Comme je peux / 2017
Acrylic painting

CONSCIOUS RESILIENCE

“This work also has its roots in my personal history. My adolescence was poisoned by severe scoliosis (deformation of the vertebral column). I spent a lot of time with orthopaedists. I wore plasters and corsets up until the operation on my spine, which was straightened with the help of pins. I had to give up dancing. Choosing clothes was tricky too. I was really into jeans. Wearing dresses and skirts was a matter of camouflage more than personal preference. When I made the first little dress from telephone cable, these memories came to the surface. The *Miss Metonymy* sculptures are constructed like a vertebral column. This curve is the possibility of not being straightened. For a long time I have been trying to create a figure that stands upright. Strangely enough, it was by abandoning the idea of verticality that it became possible. So yes, all of this is related to the questions I ask myself about femininity and sexual identity. My driving forces are the emotions, the wants and the impossibilities that are particular to me. Once all this comes out, I seek to make it resonate in others. My work is not a lament, but a place where I can transform things to go on.”

> CATALOGUE OF THE EXHIBITION "MISS MÉTONYMIE & C", 2014-2015



© PHOTO PATRICIA MATHIEU

What Is Left VI / 2016
Wicker, gesso, linen string / 55 x 27 x 28 cm

Stéphanie Jacques

Sculptures

www.stephanie-jacques.net

www.estherverhaeghe.com/

stephanie-jacques-karin-kortenhorst-0



© PHOTO JEAN-PIERRE NUELLE

Details

Chute / 2013
Wicker, gesso / 31 x 73 x 47 cm

Sauvages / (diptyque), 2014
Wicker / 132 cm x 25 cm x 27 cm each

CONSCIOUS RESILIENCE

“... Muriel de Crayencour pursues a quest for identity that, for her too, entails a return to a past that has left burning traces. A past that she nevertheless has the delicacy, the subtlety, to image for us without adding anything, by way of punctuations mixed with colours, embroideries...”

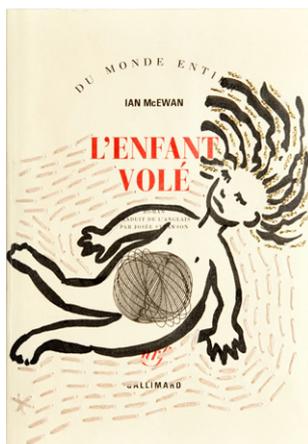
> ROGIER-PIERRE TURIN, NOVEMBER 2013

Born in 1964 in Brussels, the visual artist, journalist and author Muriel de Crayencour, whom we have already seen at Bibliotheca Witttockiana in 2012 and at Art on Paper in 2011 and 2012, presents manipulated, cut out and embroidered books. On their horny, yellowed covers, by means the highlights in ink and thread, she reveals a new meaning, charged with emotion and at times with suffering. These days she also uses textiles and metal to put forward her reading of femininity, motherhood and the relationship with the body. Among wounds re-stitched or rediscovered, rage and joie de vivre intermingle. Gloves of fabric or leather are used to fashion ‘voodoo dolls’, the metal traces out hard-hitting words. Put back into the fire, these words burn old photographs or textiles, wounding them and loading them with a new, deeper and more intimate meaning.

Muriel de Crayencour

Objects, drawings and textiles

www.estherverhaeghe.com/muriel-de-crayencour



The Stolen Child / 2016
Ink and embroidery on a book



Brushing / 2017
Textile and embroidery

CONSCIOUS RESILIENCE



Catch me if you can / 2013



Little star / 2014
Edition of 3 BAR / 104 cm X 104 cm



The water fall / 2016
Edition of 7 RAG / 110 cm X 165 cm

After he almost drowned as a teenager, Jean-Marie Ghislain had a “blue funk” about water and the sea. He has since managed to overcome that fear of water. It was a long journey towards a personal liberation and rebirth. “In the midst of sharks I became a free man.”

Jean-Marie Ghislain has spent the last few years diving in seas and oceans all over the globe in the company of sharks. At a time when he was afraid of everything – of water, of other people, of life and even of himself – he set out to encounter these predators which often instil nothing but fear. He dived in the open sea, often alone, he came out of his protective cage and he photographed them. He swam close to them, touching some and even playing with others. Curiously, these little get-togethers brought him the serenity he had sought for so long.

Jean-Marie Ghislain

Photographs

www.ghislainjm.com

These images of striking beauty and naturalness reveal a poetry and a tenderness that, over and above the artist’s personal history, invite us to revisit the fraught relationship that we have always had with these disturbing creatures. This is precisely Jean-Marie Ghislain’s purpose: to turn our perceptions on their heads, to broaden our perspectives and to make us aware of the fate of these endangered creatures and, through them, of the very precarious nature of the oceans themselves. The photographer takes us along with him on a fascinating voyage to the depths of the seas, into this world at once wonderful and terrible that we know so little about and treat so badly.

CONSCIOUS RESILIENCE

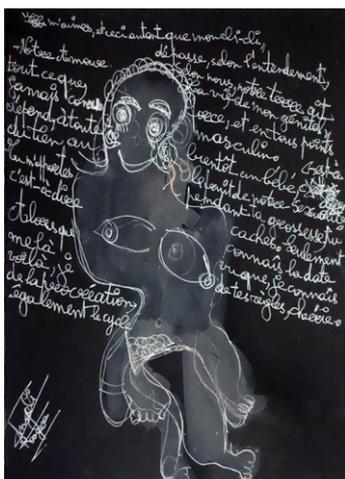
The non-profit Créahm-Bruxelles ASBL (creativity and mental handicap) is “a space of creation where the body is at work”.

Créahm-Bruxelles runs workshops in various disciplines, both in the visual arts and in the performing arts. The workshop is a laboratory, a place of research and experimentation and a support to the affirmation of an ‘I’, a person beyond his or her intellectual disability.

The Créahm-Bruxelles artists identify fully with their experiences, through which they develop their expressive and creative autonomy, through which they reaffirms and fashion themselves as they take part in cultural and artistic life.

These artists are regarded to as outsiders in contrast to the insider artists who are not thought of as mentally handicapped. Insiders-Outsiders: nowadays, works by outsider artists are considered works of art, with hardly any mention of the mental state of the person who produced them.

These works are collected internationally and have a place in the most prestigious art centres.



Roger Angeli / 2016
Acrylic inkpen / Paper / 25 x 17,5 cm



Julien Delière / 2016
Ceramic

Gaëtan Eugène / 2016
Monotype ink and acrylic
95 x 95 cm

Créahm artists^{-Brussels}

Ceramics, monotypes, drawings

www.creahm-bruxelles.be

www.esthverhaeghe.com/outside-inside-0

CONSCIOUS RESILIENCE

“**T**hey are immense mental landscapes, traced in the water and in the wind, torn from the distant horizons which, almost everywhere, strive for the attention of the spectator. One thinks of stories with no epilogue and no first pages.”

GUY GILSOUL — LE VIF



Watercolour on cut paper out stuck to a white background (detail)
1994 to 2007

“With Yvonne Cattier, a painter who has a supple sense of colour, born of the unconscious. One would readily assimilate it not to «writing» but to automatic painting, like the exercises so dear to the Surrealists. But on closer inspection there are certain constants, a personal vision, a world that seems to be both earth and water. This can also be developed in a long roll of paper, unfolding not a story but a climate: an indefinite land where one can make out a few silhouettes, some architectural structures in the rain and the wind. Why does this evoke for me a certain background tilted under the low sky of Hieronymus Bosch?”

JEAN CIMAISE — LE DRAPEAU ROUGE

Yvonne Cattier

Drawings and paintings



Untitled / 1994 to 2007

Set of 5 cut papers
Watercolour on cut paper stuck to a black or white background
From 89 x 107 cm to 160 x 220 cm

CONSCIOUS RESILIENCE

As a child, “making a little something” “out of a trifle” and ‘just for myself’ was my only escape in an environment that tormented me. Later, after years of studying the history of art and then visual arts, creation was transformed for me into a broad field of action.

The turn of the century having opened my eyes to the paradoxical situation of the plastic packaging of consumer goods – attractive (on the visual level) and seriously polluting (in material terms) – for ten years I devoted myself to putting this packaging together in seductive compositions (2009 – Prix Hermès award, *Metamorphoses hat*).

Since then, advancing age has offered me the privilege of moving peacefully towards conclusions and savouring in reverse the passage of time: *Journal du Scarabée – the scarab’s journal*.



© PHOTO LOUVE DELFIEU

Journal du Scarabée (volume 2) / 2013–2016
One year: 365 balls, dated and numbered
from 5/12/2013 to 4/12/2014



Detail
Textile balls made of thrown away
material found in the streets on the
daily walks.
Unity of time: 1 textile ball = 1 day

Fanny Viollet

Textiles and found objects

www.fannyviollet.com

Prompted by the emotion of March 11, 2011 (the Tohoku tsunami, Japan), I decided that each day that passes I will form a ‘ball’ – there will be a thousand! In the course of my walks I will pick up the odds and ends of waste destined to disappear that present themselves at my feet, collect them and assemble them into balls. Evoking the ball that the scarabs of ancient Egypt rolled every day, this scarab’s journal was exhibited at the Gallery 100Tires in Brussels in an individual exhibition in May 2014.

JOURNAL DU SCARABÉE TOME 1 (11/03/2011–4/12/2013) & TOME 2 (5/12/2013–30/08/2016)

CONSCIOUS RESILIENCE

The work of Carroll Adler springs from a questioning of the habitat. It is constructed around her perception of space – whether internal or social. The artist seeks, in playing on the perceptions of the spectator, to lead us to experience the porous boundary that extends between cage and habitat.

This practice is the continuation of an earlier work on the precariousness of being and on mental confinement. An actor chanted the role of its persistent presence: the crow. Here in a cage, there escaped, this sentinel of modern times seems to scrutinize humanity from within.

In the series Human Landscapes, the indispensable organic presence is ensured by human clouds, crowds whose collective impulse evokes the displacement of peoples. These clouds traverse geometric structures which suggest both the cage and the urban environment. Shattered perspectives tangle space, disorder plans and blur the boundaries of eroded territories.

This artistic research reflects the stunning of the human being tossed by events and the urgent need to find anchorage in an impossible environment.

J.AdeO



Série "Human Landscapes"
HL3 / 100 x 150 cm / Graphite on paper



Série "Human Landscapes"
HL7 / 100 x 150 cm / Acrylic, pigment and graphite on paper



Série "Human Landscapes"
HL1 – 100 x 150 cm
Acrylic, pigment and graphite on paper

Carroll Adler

Painting

www.carrolladler.com

SUBTLE AND UNCONSCIOUS RESILIENCE



Aure in Red / 2015-16
Oil on canvas
146 x 114 cm



Natan seen from behind / 2013
Oil on canvas mounted on wood
73 x 64,4 cm

Born in Meaux in 1962, he lives and works in Barcelona.
“Daniel Enkaoua paints the vibratory energy field that emanates from the person and surrounds him or her. And how this particular halo, this radiation encounters physical space, melts in it in an interplay of reciprocal pressure. Space, the painter says, is never empty.”

DANIÈLE GILLEMONT, OCTOBER 2015

“Is this a child who’s dreaming? Or the painter’s son? This intimacy between the artist and his model forces us to see in this painting not a portrait that would define the character, or even the deep psychology of the subject, but rather an embodiment of the relation established between the artist and someone he holds dearest.”

GUY GILSOUL, NOVEMBER 2015

Daniel Enkaoua

Paintings and drawings

www.danielenkaoua.com

www.esthverhaeghe.com/daniel-enkaoua

www.esthverhaeghe.com/daniel-enkaoua-2015



The Two Pumpkins / 2016
Oil on canvas
97 x 162 cm

SUBTLE AND UNCONSCIOUS RESILIENCE



Cherb / 2014
Tempera on paper
105 x 65 x 57 cm



Glace / 2013
Tempera on paper
80 x 80 x 80 cm

Born in 1964 in Waldsassen, she lives and works in Cologne, Germany. Christine Reifenberger's painting causes forms, contours and figurative lines to evolve. In her work, real phenomena metamorphose into poetic organisms. Her subjects become flows of consciousness that border on the supernatural and come close to the grotesque. In addition to her two-dimensional work on canvas and paper, the artist also uses this latter support to contort colour surfaces in space, transforming their state and that of their medium. Christine Reifenberger folds, twists and arches the paper; she fuses it with phosphorus, neon, metal and coloured pigments in different consistencies and combinations. The true subject of her work thus becomes gesture, light, space and matter. An oeuvre that addresses the themes of transformation from one state to another, correspondences and loss of control while exploring the continuity, links, alterations and interactions between colour, material and shape.

*1989-96 – Academy of Fine Arts in Munich
and Düsseldorf, student of Daniel Spoerri, Penck
and Gotthard Graubner.*

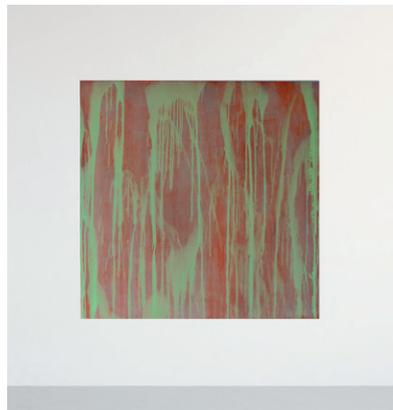
Christine Reifenberger

Paintings and objects

www.christine-reifenberger.de

www.esthverhaeghe.com/christine-reifenberger

www.esthverhaeghe.com/christine-reifenberger-2



Dance de travers / 2016
Tempera on canvas
140 x 120 cm

SUBTLE AND UNCONSCIOUS RESILIENCE



“**T**he recovery of pieces of tissue paper, the wrappers of citrus fruits, sweets, chocolates ... whose destiny is altered by the artist who cut them into strips, twisted and knotted them. Always by hand and without any accessory, thread or glue, Arlette Vermeiren has tamed them. Their lightness, their fragility, she has made her own... she creates these poem-papers, the words are borne on the wind, transcended by audacity, revealed by the patient reading of our gaze...”

These papers, visions of optimism and musicality, carry us to new shores, floating in the slightest breath. Tissue papers, papers of self.”

> J-P VLASSELAER SEPTEMBER 2014

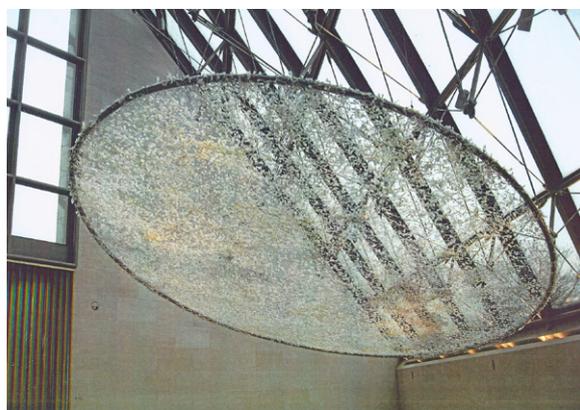


© PHOTO MAURIZIO GALANTE

Arlette Vermeiren

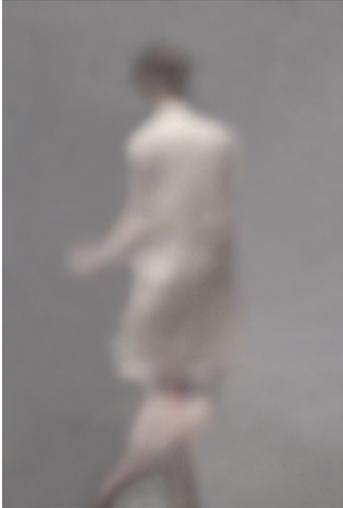
Installations and textiles

www.arlettevermeiren.be

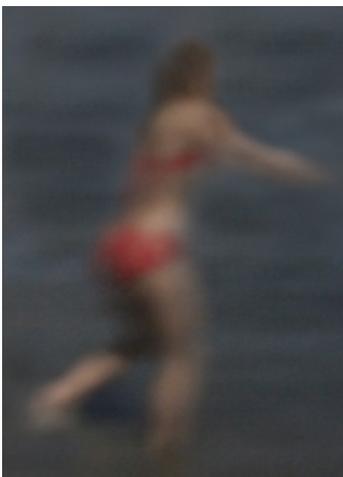


A view of the installation created for the MUDAM museum, Lxg 2006
Steel hoop and net composed of twisted and knotted orange wrappers

SUBTLE AND UNCONSCIOUS RESILIENCE



Figur beige in beige I. / 2012, New York
Camera Obscura, Pigmentdruck auf
Alu-Dibond, 150 x 100 cm, Auflage 3+1



Roter Bikini / 2012, New York
Camera Obscura, Pigmentdruck auf Alu-
Dibond, 150 x 100 cm, Auflage 3+1

Martin Streit was born in Koblenz in 1964 and lives and works in Cologne, Germany. 1988-95 he visited the Academy of Fine Arts of Münster and Düsseldorf where he was a pupil of Gotthard Graubner.

“The world of Martin Streit’s paintings is thus in permanent flux. In the dissolving and melding of forms, in the becoming and the disappearing of their outward manifestations, a metamorphosis of all visual phenomena materializes. The picture seems to hold fast to only one of the many possible aggregate conditions of a Thing. And then this world also transforms itself, opening another face in the next moment. The painting’s presence grows to temporary completion through viewing that is motivated by color and that never comes to a true end.

Martin Streit

Paintings and photographs

www.martinstreit.net

Streit’s artwork poses fundamental questions about the possibility of experiencing the world through sense perception. It presses for a constant exchange between sense perception and the conscious processing of information and through this for a fluid idea of reality that must be ever-newly conceived. Streit’s recent work in photography explores the same territory of blurred certainty surrounding the concrete and objective. Like Streit’s painting, his photographs never allow for conclusive viewing. They prompt a kind of creative seeing that leads always to new perceptions about the condition and the nature of the material world.”

SUBTLE AND UNCONSCIOUS RESILIENCE

Born in Vienne, Nicole Prues trained at Atelier 75. She lives and works in Brussels. Her work has been the subject of press articles both in Belgium and abroad, and she has pieces in numerous private collections in Belgium, France, Italy and the United States.



Sculptures in their own right, Nicole Prues's ceramics are the fruit of an accumulation of emotions transposed in clay. The path from idea to finished work is long and often unconscious. Her introspective approach slowly releases the sensations from which the dense, strong and sensual sculptures are born. Immediately recognizable, the work of Nicole Prues is characterized by pure earths, white, black or red ochre. Without artifices or flourishes, the colours of the earths possess the firing secrets of the artist, who in some cases authorizes the use of oxides, sands or blown ashes to accentuate a relief or attenuate a curve. The coiling technique, probably the oldest way of using clay, gives Nicole Prues the freedom she needs to create, with no tools other than her hands, these wonders of balance.

Nicole Prues

Céramiques

www.nicoleprues.com



ESTHER VERHAEGHE

ART CONCEPTS



Esther Verhaeghe de Naeyer
c/o Hangar H18 Openspace

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