

PRESSRELEASE

TRAINING HALL

MUSEUM

DECEMBER 3, 2019



Collection internationale du Créahm, Région wallonne

PRESSRELEASE

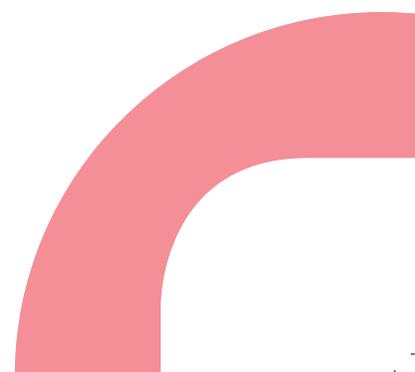
December 3, 2019

THE TRINKHALL MUSEUM

The Trinkhall, formerly MADmusée, opens its doors on 19 March 2020 in its brand new building in Avroy Park, Liège. As a key player in the Liège cultural landscape, it intends to develop numerous collaborations with the various actors in artistic, social and cultural life, in Liège and well beyond the city's borders. The project to rehabilitate and extend the building is being carried out by the City of Liège and the non-profit organisation Créahm, which for forty years has been defending the artistic expression of people with mental disabilities in an innovative and committed way. The Trinkhall Museum benefits from the support of Fédération Wallonie-Bruxelles (Cultural Infrastructures & Heritage). The Trinkhall is a category B museum recognised by the Fédération Wallonie-Bruxelles.

THE CREAHM, REGION WALLONNE

Created in Liège in 1979 by Luc Boulangé, Créahm is an association whose objective is to reveal and deploy art forms produced by people with intellectual disabilities. To do this, the Créahm has set up creative workshops led by practitioners in the visual and performing arts, thus placing its project within a fully artistic framework, and not therapeutic or occupational. The originality and importance of this approach, from an artistic point of view, but also from a societal and political point of view, are still at the heart of Créahm's objectives today. The structures that were later created, the Créahm Liège Day Centre (1994) and the Centre d'Art Différencié (CAD), which became the MADmusée (2003), together with the workshops, constitute what we call the «Grand Créahm» and are part of the same overall project. The Trinkhall, by replacing the MADmusée, is in line with the same perspective.



A NEW MUSEUM POLICY

As in the past, the museum is developing and showcasing its very rich collection: nearly three thousand works from all over the world, mainly created by artists with mental disabilities. But, from now on, with a deeply renewed museum project based on the notion of situated arts.

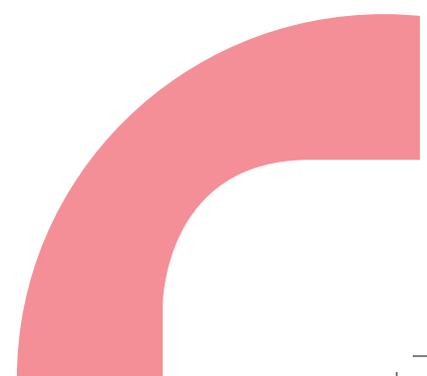
The notion of situated arts gives the museum its new identity. It demonstrates the uniqueness of the Trinkhall in the contemporary arts landscape and commissions the implementation of its programme of exhibitions, research and mediation. It includes, but is not limited to, expression regimes related to mental disability and the experiences associated with them, particularly in the context of creative workshops that have developed around the world over the past 40 years.

As such, the museum's links with the Créahm's workshops remain very close. But the areas that the Trinkhall collection and the historical experience of the workshops allow us to consider go far beyond the mere register of mental disability. They touch on the very issue of artistic creation and its relationship to society, the world and each of us. The Trinkhall is a museum of contemporary art whose policy is based on the experience of the workshops.

THE SITUATED ARTS

The notion of situated arts defines the museum policy of the Trinkhall. It takes into account the work of art in the totality of its procedural dynamics, the totality of the relations that the work maintains with its environments, both in terms of its conditions of realization and the social, aesthetic and cultural dynamics of its reception. Since the birth and affirmation of the avant-gardes at the beginning of the 20th century, the «arts of the outside» - the arts of the madmen, primitive arts, raw arts, outsider arts, for example - have constantly imposed the evidence of their unique and irreducible situation on the processes of artification that give them legitimacy and visibility in the «world of art». The arts of the outside world, through the border effects they constantly set in motion, constitute an ideal field of investigation to identify and understand the inclusion of all forms of artistic expression in this complex dynamic of the situation.

The collection of the Trinkhall Museum, essentially composed of works of art created by mentally handicapped artists in a studio context, offers a very rich example of a situation, both because of the collective arrangements linked to studio creation, and because of the particular psychological dispositions of artists with a mental disability. The notion of situated arts is therefore given as the appropriate instrument to think about the relationship between art and mental disability and to design the museum policy of the Trinkhall, avoiding any form of reduction or stigmatization that too often taints the invention and reception of «arts from outside».



ART AND MENTAL DISABILITY

By excluding any form of stigmatization related to mental disability, the notion of situated arts does full justice to the exceptional richness, diversity and interest of the collection that the museum houses. By bringing to the forefront the question of creative and reception devices, the question of environments, it makes the aesthetic power and societal or political significance of works intelligible. By leaning on the singularity of workshop practices, it explodes the categories of genre or style to the benefit of an open and lively intelligence of the works.

SEE AND UNDERSTAND WITH THE COLLECTION

This is the principle that guides us in thinking about the identity and missions of the Trinkhall: thanks to the programme of the located arts, we no longer only look at the collection with the eyes of the art world, but look at the art world, as well, with the eyes of the collection.

This principle invites us to develop our activities in three complementary directions:

- take care of the collection, first, preserve, enrich, study and disseminate it ;
- to inscribe it, then, in the wider landscape of «arts at the frontiers of art » or « arts of the outside world » whose legacies and insistent presence at the doors of contemporary arts constitute a phenomenon of the utmost importance ;
- to put it into use, finally, for the benefit of a renewed exploration and understanding of the general conditions of artistic expression.

ART AND SOCIETY

The Situated Arts Program, as implemented at the Trinkhall, is based on a simple reading of the elements that define our collection: « works of art created by artists with mental disabilities in a studio setting » :

- These are indeed works of art, the demonstration is no longer required, and the museum's mission is fully within the realm of the arts. But the particular situation of the works in the collection, at the doors or borders of the art world, blurs the obvious, the convictions, the agreed shares, and thus revives the simplest and most fundamental questions concerning the nature, means and functions of art. From the relative margin where it stands, the Trinkhall collection is an ideal observatory of the art world.
- The vast majority of the artists represented in the collection are mentally handicapped. But the richness and extraordinary diversity of their works do not allow us to recognize a priori any general characteristic, of gender or style, that would be associated with mental disability. Neither disability

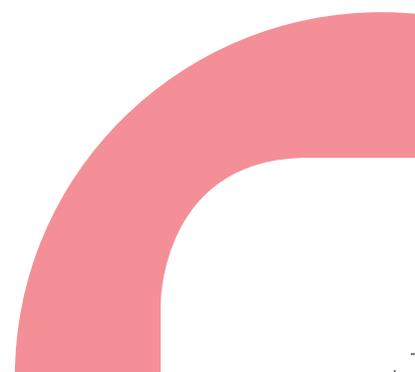


nor mental illness generates specific expressive forms. With regard to the collection, the only really relevant characteristic is a situational characteristic, again: that of the individual or social vulnerability of the authors. It makes it possible to identify and understand, in large part, the expressive resources used in the productions of artists with mental disabilities. It also refers to the much more general principle of fragility and, to put it bluntly, to a poetics of the gap that supports all forms of artistic expression.

- The principle of fragility lies at the heart of the workshop's mechanism, without, however, calling into question the expressive power of the works that emanate from it. Indeed, by creating a unique environment, the workshop opens up individual paths of expression through the grace, in particular, of the complex companionship that brings together disabled artists and their animators, themselves artists of profession and vocation. More generally, the workshop system, whatever its structure, organizes a collective. It makes visible, in its own place, a general dimension of artistic expression generally masked by the cultural stereotype of the omnipotence of the creative individual. Moreover, by building a world of expression from fragile situations, it bears the banner of the foundations and reasons for an authentic society.

RESEARCH AND MEDIATION

The Trinkhall project, based on the notion of situated arts, is inseparably artistic, scientific, social and political. He allows himself to use the singularities of the collection and the experience of the workshops to think of artistic expression in the relationships it maintains with society, culture and history, beyond the norms and values of the art world alone, beyond the stereotypes of a so-called globalized culture. In its own place, itself «located», committed to mentally handicapped artists, concerned about the devices that make it possible to express fragile and marginal worlds, concerned to open borders, to recognize and experience their porosity, concerned about the freedom of art, the Trinkhall, museum of situated arts, is a critical laboratory and a tool for emancipation. It intends to meet the audiences who reach it in this field through an open and participatory mediation policy. The Trinkhall is a place of life and experience, where attention is constantly focused on meeting works, emotions, ideas and audiences. It is also a place for debate and research. From December 2019, an international symposium, bringing together historians, philosophers, anthropologists, psychologists, art world actors and workshop leaders at the Cité miroir, will provide the impetus for a free, demanding and committed reflection that will accompany the museum's activities as closely as possible. The opening of the museum will also see the publication of several books, lasting manifest in favour of the situated arts, of the museum they invite to design and dream.



THE SEASONS OF THE TRINKHALL MUSEUM

The activities of the Trinkhall are organised around annual themes. By encouraging dialogue, experience and confrontation, these will make it possible to develop and renew very flexibly, from season to season, the project of the situated arts. The Trinkhall is a place of life, emotion and thought open to the city and the world, a place of emulation where the need for art and its multiple dimensions are felt. Exhibitions, workshop productions, publications, artist residencies, talks, concerts, screenings, shows or performances mark the seasons of the Trinkhall and weave, at the beginning of the collection, a rich and lasting network of partnerships with museums, cultural institutions, artists, writers and researchers. At the heart of the museum, the thematic exhibition that opens each season is a focus of radiation, the support point from which the museum's activities and most of its collaborations are conceived.

VISAGES/FRONTIÈRES

The first season of the Trinkhall is devoted to the theme of the face. The collection offers an extraordinarily diverse and deeply moving illustration of this - as if, in the refuge of the workshops, for forty years now, the very question of identity could freely unfold. The images and sculptures in the collection seem to permeate the entire history of art, haunted, from the origins to the present day, by the figuration of faces. Again, it is not the affirmative or most commonly celebratory forms of visage that are given here to see, but all its interrogative declinations. The faces of the collection cross the boundaries of identity, they fade, split, tear, interlock or multiply, things among things, witnesses of fragile and fragmented, anxious or jubilant existences, carried away in the perpetual movement of the environments in which they stand. What is a face? What is being yourself? At the heart of the museum, the faces of the collection - those of Inès Andouche, Antonio Brizzolari, Mawuena Kattah, Pascale Vincke and many others - interact with an overmodelled skull from New Guinea - Papua New Guinea, a self-portrait of Rembrandt, a DIY figure of Louis Pons, a lithograph by Bengt Lindström or James Ensor,... We have also invited contemporary artists who take up in images the questions addressed to them by the faces of the collection. Thomas Chable, Hélène Tilman, Anne de Gelas, Dany Danino and Yvon Vandycke all take part in the museum's work, each proposing a work that relays the theme of the face. Finally, Créahm productions, designed and produced especially for the opening of the museum, bring the art of the workshops as it constantly emerges to the forefront of our approach. The exhibition «faces/borders» is a machine to experience, live and think about the vertigo of identity.



THE MONOGRAPHS

On the ground floor of the Trinkhall, a room is reserved for «monographs»: exhibitions which, every six months, honour an artist working in a studio, in Belgium or abroad. The Trinkhall is at the service of the workshops and the expressive forms that are displayed there. The first three monographs will introduce artists from some of the leading workshops - La Pommeraie (Beloeil), La S Grand atelier (Vielsam) and Créahm-Bruxelles - with whom the Trinkhall has a very elective relationship. The first of the monographs is dedicated to Jean-Michel Wuilbeaux, an artist born in Valenciennes, a resident of the Pommeraie region where he has been developing a work of exceptional density for some thirty years. Work painted, but also written, on canvas or on loose sheets. Jean-Michel Wuilbeaux's words run free among the consciences and preconceived ideas. The opening of the museum will be an opportunity to give them their full volume thanks to Thierry Devillers' reading, accompanied by the music of Steve Houben and Stephan Pougin. Thereafter, the monographic room will host the works of Pierre de Peet (from October 2020) and Adolfo Avril (from March 2021).

Visages/Frontières

À tout n'a rien gagner - Jean-Michel Wuilbeaux

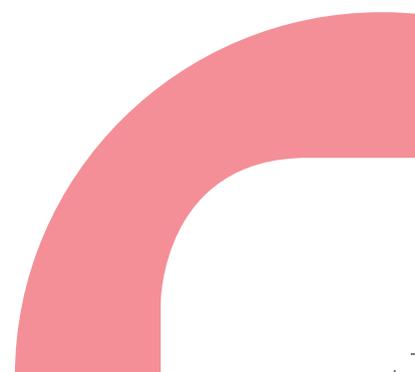
Trinkhall Museum

21.03 > 30.08.2020

Parc d'Avroy
4000 Liège – Belgique
info@trinkhall.museum
www.trinkhallmuseum.be



Tuesday > Sunday from 10am to 6pm
Closed on Mondays. Free access every first Sunday of the month.



PARTNER EXHIBITIONS

The artists invited to dialogue with the images in the collection also deploy their interventions in the framework of exhibitions, this time solo, in different places which create, around the Trinkhall, a whole network of partnerships: La Boverie, the Théâtre de Liège, the Emulation, the Cité Miroir, the Quai 4 gallery or the Walloon centre for contemporary art at the Châtaigneraie. In addition, there is an exhibition entitled «Génies du lieu» at the Curtius Museum. Its purpose is not only the new Trinkhall building, but also those that preceded it, the links that unite them, their history, the ridge line that, from the end of the 19th century to today, allows us to think of the museum, the place where it stands, in the open perspective of the arts located. Two museums in Liège - La Boverie and the Wittert Museum - still host exhibitions which, starting from their own collections, follow the thread of the face. We see paintings by James Ensor and Pablo Picasso, engravings by Dürer, Alechinsky or Goya, which are compared to some pieces of the Trinkhall, moving, reversing in a way the system set up in the museum. Partner exhibitions, whatever their purpose, create new paths of emotion and meaning in the heart of the city.

Un visage de lignes... Intermède

Anne de Gelas - Photos

Centre wallon d'art contemporain – La Châtaigneraie

For this exhibition, the artist proposes a stage of his current work : A face of lines.

15.02.2020 > 29.03.2020

Opening February 14, 2020 at 6:30 pm

Chaussée de Ramioul 19
4400 Flémalle

From 2pm to 6pm except on Tuesdays from 2pm to 5pm or by appointment. Free access.

Closed on Mondays, Thursdays and public holidays

<https://cwac.be/>

Des jours

Thomas Chable - Photos

Galerie Quai 4

The Quai 4 gallery hosts an exhibition of Thomas Chable's extraordinary portraits in Ethiopia over the past ten years.

13.03.2020 > 13.06.2020

Opening on March 12, 2020 at 6pm

Quai Churchill 4
4020 Liège

Thursday to Saturday from 2:30 pm to 6:30 pm or by appointment.

Free access.



Lci le temps s'arrête

Hélène TILMAN – Photos, installations, videos

Société Libre d'Émulation asbl

Lci le temps s'arrête is a project started in 2013 at the Vauclaire psychiatric hospital in the Dordogne (FR).

19.03.2020 > 18.04.2020

Opening on March 18, 2020

9, rue Charles Magnette

4000 Liège

Wednesday > Saturday from 2pm to 6pm.

Exceptional opening on Sunday, March 22nd from 2pm to 6pm.

Free access

www.emulation-liege.be

En abyme

Dany Danino – Drawings & printed images

Théâtre de Liège, salle des Pieds légers

24.03.2020 > 02.05.2020

Opening on March 25, 2020

Salle des Pieds légers

Place du XX Août 16

4000 Liège

Tuesday > Saturday 12pm to 6pm. Sunday & evening of performance. Free access.

Closed on Monday

www.theatredeliege.be

La chambre des ancêtres

Musée Wittert of the University of Liege

The artistic collections of the University of Liege are revisited as if looking over the shoulder of the painter and poet Yvon Vandycke to whom the Musée de La Boverie is devoting a major exhibition in the summer of 2020.

28.03.2020 > 27.06.2020

Opening on March 27, 2020

Place du XX Août 7, 4000 Liège.

Wednesday > Sunday 2pm to 6pm. Free access.



V comme visages, V comme Vandycke

Yvon Vandycke / La Boverie

Yvon Vandycke is a Montois expressionist painter. The year 2020 corresponds to the twentieth anniversary of his death. The opportunity to break the silence and give one of the contemporary artists of the Fédération Wallonie-Bruxelles the visibility he deserves.

03.07.2020 > 23.08.2020

Opening on July 2, 2020 at 6pm.

Parc de la Boverie
4020 Liège
Tuesday > Sunday 10am to 6pm. Free access.
Closed on Mondays.
www.laboverie.com

Génies du lieu

The Trinkhall at the Grand Curtius

The exhibition is conceived as an impressionist walk through time, reviving the thread of the sensitive history of Avroy Park in which the three generations of the Trink-Hall Pavilion have succeeded each other, witnessing at the same time the permanence, spirit of the time, mutations and cyclicities that surround the contours of this subtle notion: geniuses of the place.

Summer 2020

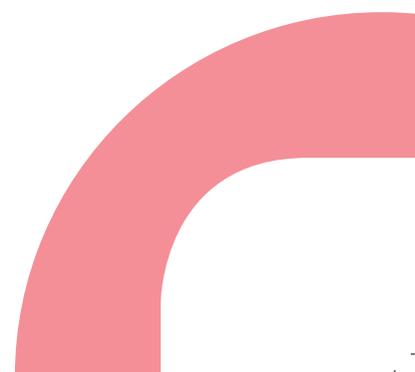
Le Grand Curtius
Féronstrée, 136
4000 Liège
Wednesday > Monday 10am to 6pm. Closed on Tuesday
infograndcurtius@liege.be
www.grandcurtius.be



LE TRINKHALL CAFÉ BY MADCAFÉ

The Trinkhall Café is intimately linked to the history, questions and ambitions of the Créahm. In the early 1980s, Créahm's studios occupied the building located in Avroy Park. Exhibitions are organized and a cafeteria is set up. Designed as a friendly space for meetings and exchanges, this cafeteria quickly proved to be an excellent tool for communication and dialogue.

Trinkhall Café by madcafé is a cooperative with a social purpose closely linked to the history of the museum. Through his actions, he testifies that another form of economy, of values, of views on the person and his capacities, is possible. He will also take possession of his new space in March 2020.



TRINKHALL

MUSEUM



Trinkhall Museum
Parc d'Avroy
4000 Liège
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SERVICE COMMUNICATION

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VISITE DE PRESSE INAUGURALE

jeudi 19 mars 2020

WEEK-END OUVERTURE

21 & 22 MARS 2020

Performances, visites guidées, ateliers créatifs,
ambiance musicale,...

Accès gratuit - Réservation souhaitée :

info@trinkhall.museum

HORAIRES

Mardi > dimanche de 10h à 18h

Fermé le lundi

Accès gratuit chaque premier dimanche du mois

