

PRESS RELEASE

Large-scale exhibition: Textilités

09.05.21 → 01.08.21



Daniel Henry

Grand velum

2021

Coating, metallization, handling

Velvet silk / viscose

Photo : J. Poezevara

TEXTILITÉS

09.05.21 → 01.08.21

Artists list :

Esther Babulik, BedrossianServaes, Marianne Berenhaut, Tatiana Bohm, Chevalier Masson, Hannah De Corte, Catherine de Launoit, Laurence Dervaux, Lili Desrues, Mathilde D'hooge, Jot Fau, Javier Fernandez, Dolorès Gossye, Daniel Henry, Jean-Pierre Husquinet, Julie Krakowski, Jean Pierre Muller, objects.projects., Leïla Pile, Elfie Poiré, Céline Prestavoine, Marianne Reding, Klaas Rommelaere, Diane Steverlynck, Charlotte Stuby, Linda Topic, Hélène Van Spaendonck, Graziella Vruna, Emma Van Roey et Claire Williams.

Curator: Denise Biernaux

From 9 of May to 1st August 2021, a large exhibition bringing together exclusively Belgian artists opens its doors at the Old Slaughterhouses of Mons, Textilités. Initiated by BeCraft, in collaboration with the City of Mons and Les Drapiers, and curated by Denise Biernaux, the exhibition brings together 30 contemporary Belgian artists around a single medium, textile. With more than 60 works, ranging from specific productions to recent and old works, Textilités offers a wide panorama of contemporary Belgian creation.

The exhibition aims to foster the exploration of the concept, the meaning and the pertinence of textiles, the relationship between materials and forces, thereby upholding a form of "textility".

To illustrate the subject, the works have been selected among artists living in Belgium for whom textiles is one of their driving forces, and where vital creative energy is as important as the finished form. The works exhibited will hold the symbolic, cultural and aesthetic values of their creators, as much artists as artisans.

About the thematic of the exhibition :

It took centuries for mankind to develop and master weaving and knitting techniques. Little by little, textiles have followed the structural changes in our society and have been deployed in many different ways until now. On the one hand, as a conceptualised product, textiles have reinvented themselves by combining the resources provided by new technologies with the requirements of sustainable development. Smart textiles can now detect, store and transmit information. On the other hand, as a creative medium, textiles also offer greater scope to artists in the form of unexpected materials and new approaches. New concepts in textiles design have also been developed, thus raising an interesting question regarding contemporary art.

For textiles have gained a rightful place in the world of contemporary visual arts. As an art form, textiles are no longer to be seen as a finished product, but rather as a multi-directional thought process. To quote the anthropologist Tim Ingold: "Knots are always in the midst of things, while their ends are on the loose, rooting for other lines to tangle with"¹. In other words, the language of textiles is "a living thing" rather than simply a form or material. The artist or craftsman is constantly on the move and his or her preoccupation "nis not the necessity of predetermination [...] but a necessity born out of commitment and attention to materials and to the ways they want to go"², as Ingold explains.

La maestria s'accompagne de l'intellegentia ou "intelligence du geste", donnant ainsi place au discours, à The maestria works alongside intellegentia or "intelligence of the hand", thus opening the way for a discourse or story. The design of "textile things" rather than "textile objects" as Tim Ingold sees it, best describes the work of current designers for whom the finished work is the combined result of contingencies and forces, rather than an object which stands before us as an accomplishment, occupied rather than inhabited³.

1. HEIDEGGER, Martin, "The Thing", dans Poetry, Language, Thought, Harperperennial Modern Classics, New York, 1971, pp. 161-180.

2. INGOLD, Tim, "La vie dans monde sans objets" [trad. JAOUËN Françoise], Perspectives [en ligne], 1 | 2016, pp. 13-20, mis en ligne le 31 décembre 2017, consulté le 30 janvier 2020. URL : <http://journals.openedition.org/perspective/6255>

3. Ibidem.

Press contact

CARACAScom

www.caracascom.com

info@caracascom.com

T +32 2 560 21 22

M +32 4 95 22 07 92



Esther Babulik

Mâchoire

2019

Tapestry, wickerwork

Wool, rope, white clay, foam plastic

18 x 18 x 30 cm

Photo : J. Poezevara



BedrossianServaes

Fenêtre Villa Radet

2020

Weaving and felting

Wool, mohair

68 x 265 cm, 52 x 300 cm et 88 x 290 cm



Marianne Berenhaut

Rangement ordinaire

2013

Two wooden chairs and multiple folded tissues

103 x 105 x 55 cm

Photo : Ludovic Jaunatre and Nicolas Leroy

Courtesy : Marianne Berenhaut et Dvir Gallery, Tel Aviv / Brussels



Tatiana Bohm

Underlying truth

2020

mounted map, needling

Paper, cotton, mohair

160 x 120 cm

Photo : J. Poezevara



Chevalier Masson

How to proceed, Création de la Cie Zoo, Thomas Hauert

2018

Scenography based on industrial weaving residues



Hannah De Corte

Bloody as the day you were born

2019

Marker on cotton canvas

200 x 110 cm

Photo : G. Ribero



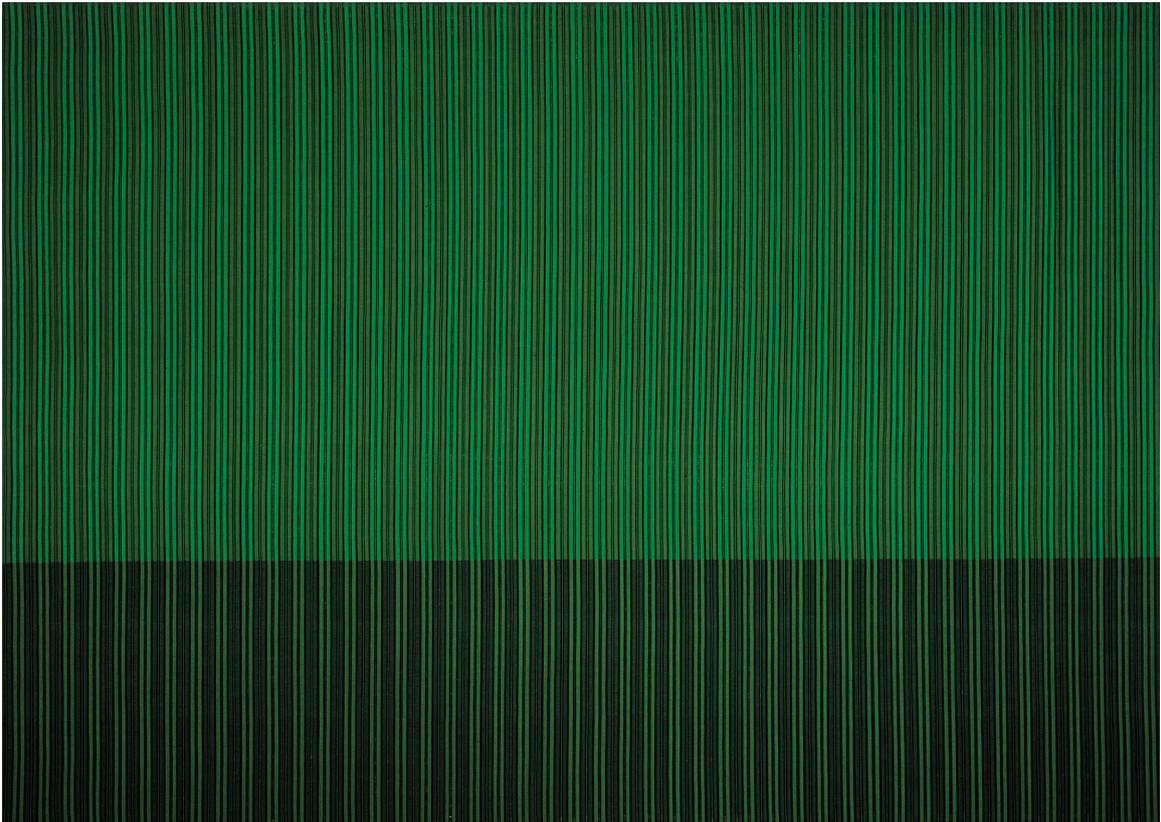
Jot Fau

Arlequin

2017

Wool, silk, cotton, wool and synthetic threads

110 x 17 x 140 cm



Javier Fernandez

Green

2001

Weaving

Rayon fabric and cotton

300 x 425 cm

Photo : V. Everard



Dolorès Gossye
Je est une autre
2021
Stone, fish skin
Photo : J. Poezevara



Julie Krakowski
Épidermique, vidéo
2020-2021
Fabrics, pins
Print screen



Objects.Projects.

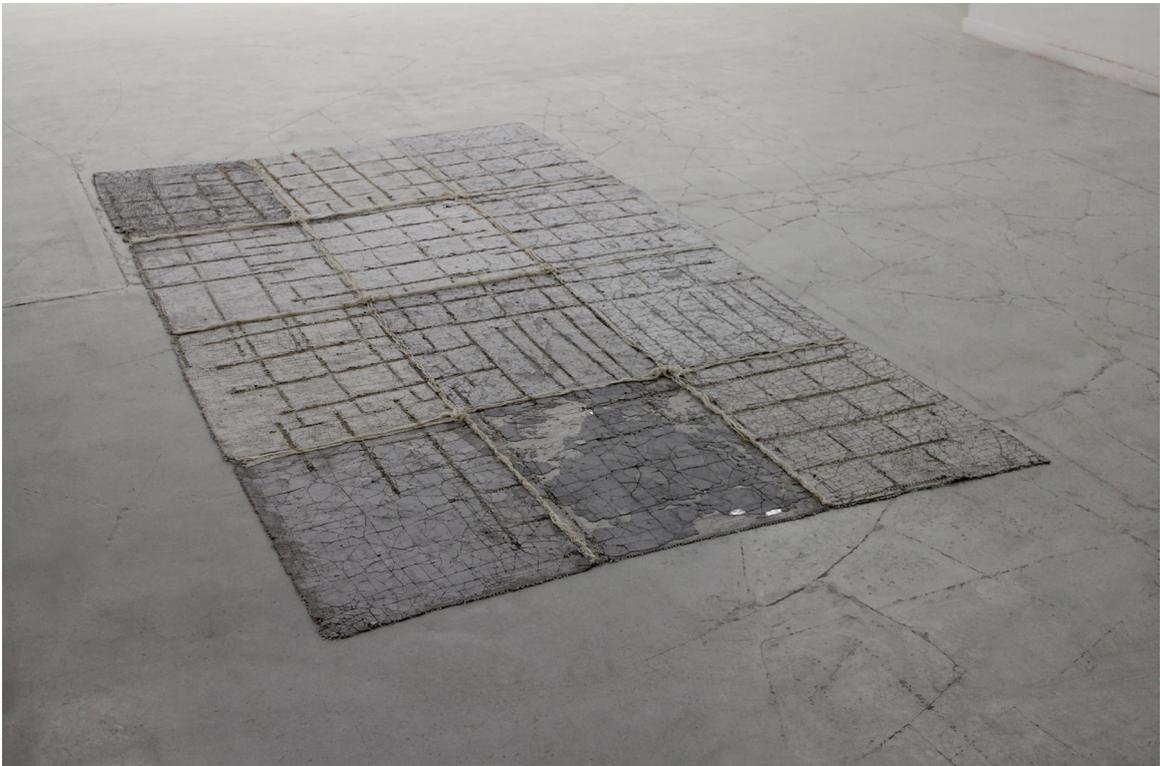
Sofra, tapis

2015

Carpet. Tufted wool

245 x 400 cm

Photo : A. Janssens



Elfie Poiré

Chape d'intérieur

2020

Mesh, coating, mixed media

Gray and white cement, sand, linen thread

290 x 170 cm



Leila Pile

Sans titre

2020 – 2021

Weaving, dye, wool, linen, pencil, felt

Photo : J. Poezevara



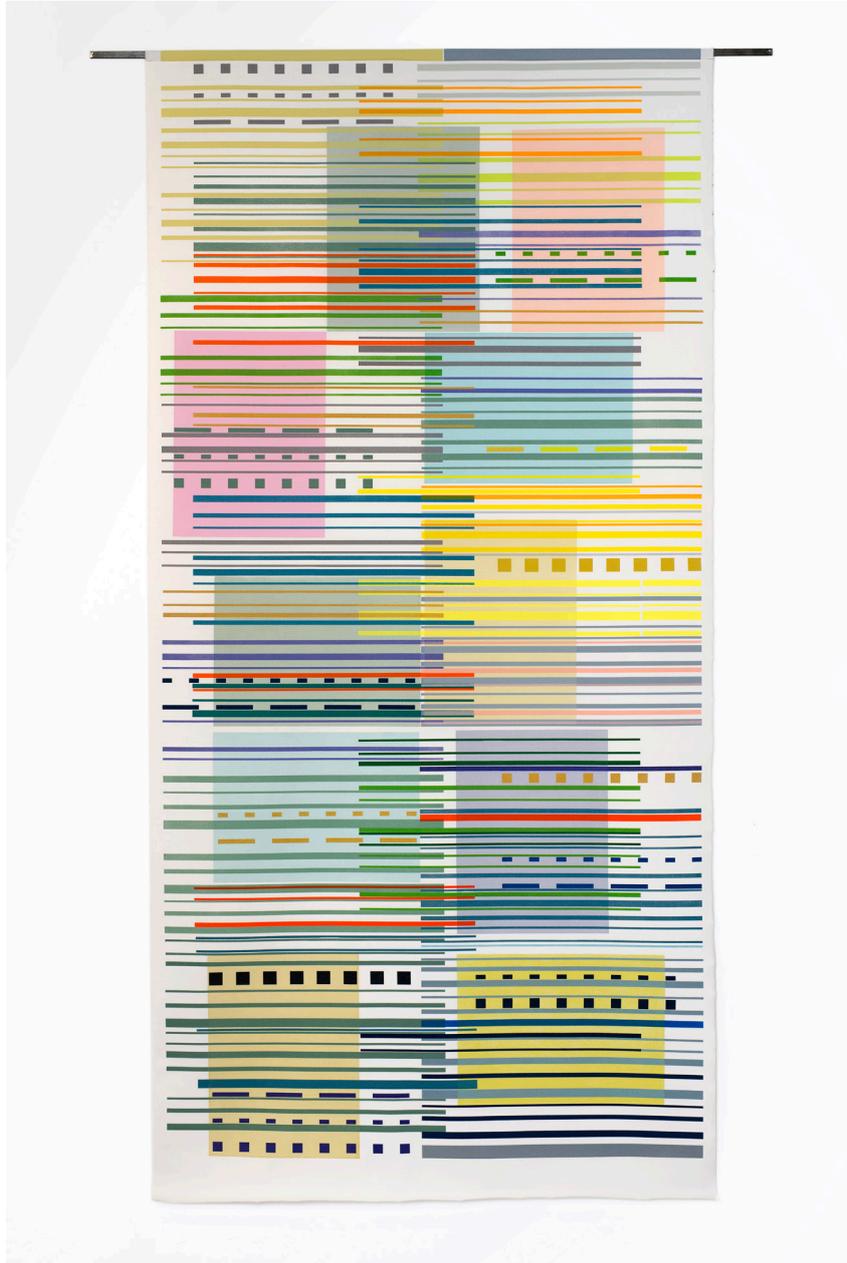
Céline Prestavoine

317 – 318

? – 2016

Cotton

288 x 225 cm



Marianne Reding

Partition

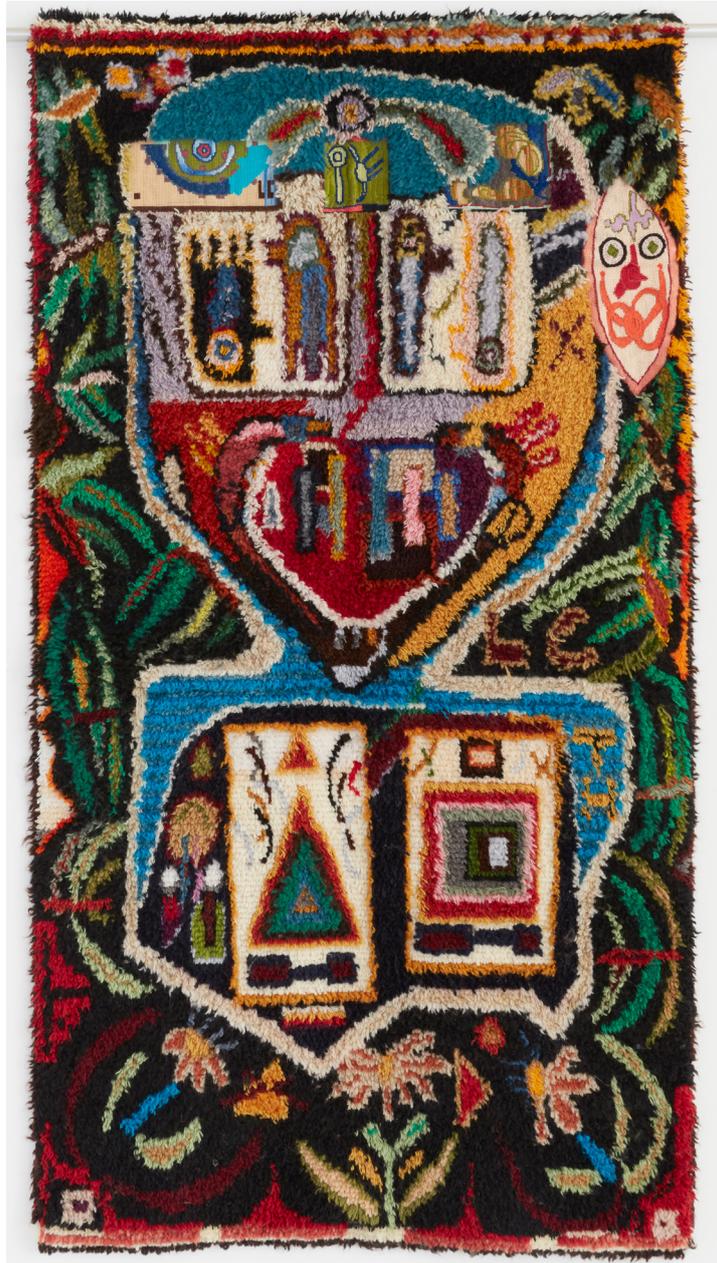
2018

Print

Cotton

250 x 125 cm

Photo : J. Poezevara



Klaas Rommelaere

L.C. Version 2

2018

Hand embroidery and knotting

cotton

230 x 115 cm



Linda Topic

Es wird was es ist, Installation

2010

Wool

Variable dimensions



Hélène Van Spaendonck

Madame et Monsieur

2019

painting and necklace

Lace, embroidery, glass beads

67 x 57 x 4 cm / chaque

Photo : J. Poezevara

DENISE BIERNAUX

Curator

Founder of the Philharmonie gallery in the early 1980s, Denise Biernaux has never ceased to study, show and explore textiles, while striving to bring them into the realm of contemporary art.

While managing Les Drapiers that she opened in Liège in 2006, Denise Biernaux has occupied such positions as tutor in the textiles design section of the ENSAV - La Cambre, art director at the TAMAT and lecturer at various higher education establishments in the Wallonia-Brussels Federation.

She is now devoting her time mainly to the activities of Les Drapiers.

Both a textiles technician and a theoretician, she is regularly invited to sit on juries at conferences and to curate exhibitions.

LES DRAPIERS ASBL

Contemporary Art Center

www.lesdrapiers.be

For almost 15 years, Les Drapiers have been engaged in a specific contemporary art project. The gallery organizes signature or theme-based exhibitions, group exhibitions with Belgian or foreign artists, both young and seasoned artists working in the visual arts, design or textiles art. The Center's activities also include workshops and assistance for artists.

Where Les Drapiers stands out is in the almost systematic presence of textiles or a reference to them in its projects.

The gallery is regularly involved in major international events such as Europalia, Reciprocity - Design Triennial, Biennial of the Possible Image and the Festival of Contemporary Engraving.

Les Drapiers target both an audience of art enthusiasts and admirers as well as specialists, artists, designers, students, researchers, etc.

Artists having already exhibited their work at the gallery:

Chevalier/Masson, Michel Cleempoel, Kamran Sowti, Eddy Devolder, Tatiana Bohm, Johan Muyle, Julie Menuge, Michaël Guerra, Anaïs Oisline, Roel Gousse, Hans De Pelsmaker, Vanessa Cao, Christian Aschman, Vincent Chenut, Sarah Westphal, Hélène Amouzou, Arnaud Doriath, Maureen Ginion, Daniel Henry, Patrick Corillon, Benjamin Monti, Léon Wuidar, Coralie Miessen, Nicolas Clément, Diane Lebel, Billie Mertens, Lia Cook, Srinivasa Prasad, Marianne Berenhaut, Chantal Hardy, Luc Bienfait, Nicolas Kozakis, Caroline Fainke, Caroline Andrin, object.project. (Cenk Kivrikoglu et Katrien Rondelez), Alice Leens, Dorothée van Biesen, Charles-Henry Sommelette, André Goldberg, Lise Duclaux, Jean-Pierre Ransonnet, Willy Petitpain, Edith Dekyndt, Marianne Reding, Léa Belousovitch, Jean Pierre Husquinet, Graziella Vruna, Pierre Gerard, Daniel Henry, Jean-Luc Petit...

The gallery is supported by the Wallonia-Brussels Federation, the Wallon region and has occasional funding from the Province of Liège.

TAMAT

Partenaire

www.tamat.be

Satellite exhibition "Textilités"

09.05.21 > 30.08.21 / TAMAT, Le Cube

Responding to the selection of "Textilités" made for the exhibition, the Museum of Tapestry and Textile Arts of the Wallonia-Brussels Federation will present the works of Nathalie Doyen, ceramist, in dialogue with ethnic textiles from the Drapiers collection.

Webinaire

20.05.21 - 18.00

Presentation of the TAMAT collections in dialogue with Denise Biernaux on the basis of the selection of works for Textilités."

Guided tour of "Textilités"

19.06.21 / TAMAT > Anciens Abattoirs de Mons

"Textilités" guided tour and free time to visit the cultural institutions.

LE MUSÉE DES BEAUX-ARTS DE LIÈGE

Partenaire

www.laboverie.com

Prêt des œuvres de Catherine de Launoit

LA PROVINCE DE LIÈGE

Partenaire

www.provincedeliege.be

Loan of a Graziella Vruna work

DVIR GALLERY

Partenaire

www.dvirgallery.com

Loan of a Marianne Berenhaut work

LE CRECIT - ATELIERS TOURNAISIENS DE TAPISSERIE

Partenaire

www.crecit.com

Loan of a tapestry of Laurence Dervaux, *Muscle à trois chefs*



Laurence Dervaux

Vanité aux fleurs, Installation, 2011

Tapestry *Muscle à trois chefs* (230 x 180 cm), 2010

production : Le CRECIT

Human bones coiled with red thread.

Spatial occupation 2000 x 1000 cm

Co-production : L'ISELP, Bruxelles, 2011

Photo (detail) : P. De Gobert

BECRAFT

Exhibition organizers

BeCraft is a professional association promoting Applied Arts in the Wallonia and Brussels regions. Ceramics, glass, jewellery, paper, textile, object design are, among others, the creative fields of the makers who are supported and promoted by it. BeCraft works in relationship with the WCC Europe, within the global structure of the World Crafts Council.

Four main topics motivate BeCraft's actions: support and promotion, in Belgium and abroad, of its member artists; information and training for the public and craft professionals through exhibitions, conferences, workshops and guided tours.

The BeCraft Gallery is a showcase for the most recent creations of the member artists, always more innovative and daring. The rigor with which the works are selected and presented does not hinder the conviviality of the place, conducive to a tasting of tea in handmade bowls.

Special attention is paid to the makers of tomorrow. With this in mind, the association organizes annually the exhibition Tremplin, a competition for newly graduated students from the art schools of Wallonia and Brussels. The exhibition of their graduation works reveals a new landscape of Belgian creation in full exploration, while giving them a professional boost thanks to the Prizes awarded on this occasion.

Numerous international exhibitions, organized in collaboration with other institutions, take place on its premises and are exported abroad afterwards. By offering the public and the artists the opportunity to contemplate the works of makers from all countries, BeCraft contributes to fostering dialogue, stimulation and the emulation of the Applied Arts.

Its participation in international exhibitions and fairs also confirms this goal by promoting artistic exchanges between Belgian and foreign creation while allowing its member artists to enjoy recognition across Europe.



European Prize for Applied Arts 2018, Monumentality/Fragility
Grande Halle, Anciens Abattoirs, Mons

CÉCILE BERTRAND (1964-2019)

At the same time at the BeCraft gallery

By meticulously fashioning scraps of cloth into outlandish yet highly wearable jewellery, textiles are to Cécile Bertrand what gold is to the goldsmith. Her work is renowned not only for her skill but also her commitment to ecology. “Fed up with being dictated to by this season’s fashions and the wastefulness of our throwaway society” is the statement she made through her necklaces which bear no resemblance to classic jewellery but have a subtle beauty in their originality.

Made of scraps of old ties, silk and other materials picked up in jumble sales or other secret sources, Cécile Bertrand’s jewellery is as colourful as it is delicate, often with rounded and generous forms. By creating value from “nothing”, she revolutionized our concept of beauty, using charm and lightness to raise some of the main issues facing today’s society.

Under her sensitive and poetic creations, there is a battle going on in which her geometries and little scenes form a landscape of silent witnesses to our time. Hers was also a battle for life, which she defended wholeheartedly, armed with her needles, her silk ties, and her own blend of passion and gentleness. A mean of escape, or a liberation from her demons, it is the subtlety of Cécile Bertrand’s work that is particularly moving.

It is only now that we can see what she was really saying in her last creations. Naming one piece after a popular song *Et mon amie la rose me l’a dit ce matin* [my friend the rose told me this morning...], it is in these terms, maybe without even knowing, that Cécile said goodbye to us a year ago, revealing all the melancholy and acceptance of her fragile destiny. This piece made of rose thorns is highly symbolic for our association. The starting point for the retrospective exhibition of her work we are holding at the BeCraft gallery, it embodies her presence and reminds us, through the power of art, of the fragility of our existence.

Cécile Bertrand joined the association in 2008, presenting some of her jewellery, the first collection of which she had launched three years earlier after working in fashion for fifteen years. From 2005, she exhibited and sold her creations throughout Europe and as far as Australia and the USA.

In parallel with the exhibition, what remains of her jewellery collection will be sold online: www.becraftshop.org



Cécile Bertrand

Et mon amie la rose me l'a dit ce matin

2018

Cotton ribbon, rose thorns, acrylic glue

Photo: J. Luyten

BeCraft^{ORG}

TEXTILITÉS

09.05.21 → 01.08.21

Tuesday → Sunday, 12.00 → 18.00

Les Anciens Abattoirs, Grande Halle

17/02, rue de la Trouille

3 € (-12 years : free)

Reservation are required :

<https://www.becraft.org/event/textilites>

BeCraft

Les Anciens Abattoirs

17/02, rue de la Trouille

7000 Mons (Belgique)

+32 65 84 64 67

info@becraft.org

www.becraft.org | [f](#) | [@](#) |

Press contact

CARACAScom

info@caracascom.com

T +32 2 560 21 22

M +32 4 95 22 07 92

GALERIE LES DRAPRIERS LIÈGE



Avec le soutien de
la Fédération
Wallonie-Bruxelles

MONS

ANCIENS
ABATTOIRS

TAXXAT

גלריה דביר DVIR GALLERY



LA BOVERIE

Province
de Liège