

# La "S" Grand Atelier Novê Salm

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**Programme 27.09.2025 > 04.01.2026**

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# **Novê Salm: an exhibition at the crossroads of outsider art and contemporary art**

**From 27 September 2025 to 4 January 2026, BPS22 welcomes the artists of La "S" Grand Atelier, *centre d'art brut & d'art contemporain* [centre for outsider & contemporary art] based in Vielsalm (Belgium). Bringing together a wide range of works produced in the workshops and during co-creation residencies between artists associated with outsider art and contemporary artists, the exhibition unfolds across the entire museum. It showcases a mixed, inclusive artistic community where artists with or without learning disabilities, facilitator artists, permanent residents and guests intersect. Conceived as an imaginary village - *Novê Salm*, a source of fresh perspectives for creative practice and collective life - the exhibition seeks to reinvent how community is built, combining individuality with commitment.**

Recognised beyond Belgium's borders for over 30 years for its engaged approach in support of artists with learning disabilities, La "S" Grand Atelier is a free, collective, decompartmentalised space of creation that challenges the norms of contemporary art. Distancing itself from art therapy practices and rejecting the myth of the isolated "outsider" artist, La "S" defines itself as *a space of emancipation where creation is collective, free and resolutely contemporary*. Here, learning disability is neither a subject nor an obstacle, but a fertile source of visual experimentation and of challenging norms.

La "S" aims to blur the boundaries between outsider art, contemporary art and alternative cultural practices.

Drawing, painting, textile design, ceramics, video and performance are practised in a pop, uninhibited and critical spirit, bringing forth new artistic forms that question society's gaze on disability, inclusion and creation. Far from any marginal or folkloric stance, this workshop champions an aesthetic of encounter and dialogue, and of porous disciplines and statuses among facilitator artists, permanent residents and guests.

Meanwhile, BPS22 has always paid close attention to a more subterranean art history, operating at the margins of official culture, which sheds particular light on the world and its evolution. Although outsider art and contemporary art crossed paths in the 20<sup>th</sup> century, their meetings remained occasional (e.g. the exhibition *Open Mind* in Gent, 1989; the L'Aracine donation to LAM, 1999; or more recently, Massimiliano Gioni's *Il Palazzo Enciclopedico* at the 55<sup>th</sup> Venice Biennale, 2013).

This situation justified choosing the exhibition *Novê Salm* at BPS22, all the more so as the museum had never presented outsider art, except when showing items from the collection. The museum advocates a decompartmentalised approach to art, engaging with forms that call simultaneously on art history, sociology, anthropology, psychology and philosophy. Beyond aesthetics, the museum seeks to activate a broader reading of the world by integrating voices and perspectives from the margins. This orientation looks for creation connected to life, society and politics - art that tries to illuminate our ever-changing era.





The exhibition title, *Novê Salm*, was born of a reflection by the artist Monsieur Pimpant speculating on the name "Vielsalm" - whether it might mean "old salmon", possibly linked to the river Salm, or derive from "Vieille Salm" and the inevitable name changes the town has experienced over its history. *Novê Salm* is this new, fictional village where a community of artists from all horizons express themselves freely.

The exhibition's layout mirrors the diversity that prevails at La "S": As in the workshops, where artists collaborate to create joint works - sometimes over several years - their productions harmonise with one another in the museum spaces, offering the possibility of a new world. *Novê Salm* thus bears witness to a profusion and creative freedom that are as emancipatory as they are inspiring.

#### Co-curators

Dorothee Duvivier, curator at BPS22;  
Noëlig Le Roux, independent curator;  
and Anne-Françoise Rouche, founder  
and director of La "S" Grand Atelier.

Marcel Schmitz  
& Thierry Van Hasselt  
*Vivre à Frandisco -  
Planète 2*  
[*Living in Frandisco -  
Planet 2*], 2012-2025

#### Artists

Sarah Albert, Rita Arimont, Jean-Michel Bansart, Richard Bawin, Vincen Beeckman, Sara Bichão, Marie Bodson, Nicolas Chuard, Nicolas Clément, Robin Cools, Pascal Cornélis, Axel Cornil, Michiel De Jaeger, Sébastien Delahaye, Laura Delvaux, Éric Derochette, Fabian Dores Pais, Simon Dureux, Laurent S. Gérard alias Èlg, Gabriel Evrard, Anaïd Ferté, Émeric Florence, Jérémy Fransolet, Irène Gérard, Régis Guyaux, Alexandre Heck, Séverine Hugo, Martin Lafaye, Jean Leclercq, Gilles Lejeune, Pascal Leyder, Violaine Lochu, Léon Louis, Axel Luyckfasseel, Philippe Marien, Barbara Massart, Aurélie Mazaudier, Benoît Monjoie, Jean-Jacques Oost, Rémy Pierlot, Monsieur Pimpant, Émilie Raoul, Marcel Schmitz, Anaïs Schram, Dominique Théate, Laszlo Umbreit, Thierry Van Hasselt, Christian Vansteenput, Alexandre Vigneron and Nora Wagner.

# Novê Salm

The exhibition title was born of a reflection by the artist Monsieur Pimpant during a residency at La "S" Grand Atelier. Blending etymology and local history, he began speculating about the name "Vielsalm", evoking an imaginary connection between the American city of Salem - tragically known for its witch trials - and the Belgian town whose emblem is a macralle, a witch from Ardennes folklore.

Following a discussion with Anne-Françoise Rouche, founder and director of La "S", he discovered that Vielsalm could mean "old salmon" - possibly referencing the river Salm (from the German word "salmon"), which runs through the region. But Vielsalm would also derive from "Vieille Salm" and from the name changes the village underwent after territorial disputes over nearby castles. As the name Vielsalm is therefore not set in stone, it could change again in the future...

The malleability of language and of collective memory encouraged Monsieur Pimpant to imagine the progressive independence of the former Rencheux military barracks - home to La "S" workshops - with its own currency, its own language and, of course, its teeming creativity.

*"I imagined a barracks which, surrounded by forests, would serve as a castle proclaiming its independence in a post-apocalyptic context. Pascal Leyder could draw its coat of arms, Barbara Massart the costumes and armour, Gabriel Evrard would take care of the musical atmosphere. Alexandre Heck would be the court musician and Sarah Albert the official portraitist."*

Thus was born *Novê Salm*, a new village (*Novê* meaning "new" in Walloon).

Sarah Albert, Adolfo  
Avril, Jean-Michel  
Bansart, Richard Bawin,  
Nicolas Chuard, Gabriel  
Evrard, Anaïd Ferté, Jean  
Leclercq, Pascal Leyder,  
Aurélie Mazaudier, Jean-  
Jacques Oost, Émilie  
Raoul, Anaïs Schram,  
Dominique Théate  
*La Fontaine*  
*[The Fountain]*  
2024-2025





# Exhibition

La "S" Grand Atelier travels from its Ardennes base to Charleroi to present its creations at BPS22 and to invent a new "Land of Salm": **Novê Salm**. The exhibition's layout mirrors the diversity that prevails at La "S". As in the Vielsalm workshops, artists of all ages - whether or not they have learning disabilities - permanent residents and guests work and evolve side by side, share creative spaces, exchange ideas, and collaborate. Thus, throughout the museum are collaborations developed, in some cases, over several years: with artists from Brussel, Liège or Lisboa, or with heads of the centre's workshops, creative co-conspirators to La "S" regulars - at once mentors, facilitators and collaborators.

Sara Bichão, Anaïd Ferté, Barbara Massart  
*Grand Ciel [Big Sky]*, 2025.





# Salle Pierre Dupont

## Ground floor

The route opens in the darkness of the Salle Pierre Dupont. In this vast space, the works on display evoke the geographical origin of the creative centre, located in a territory where forest dominates the landscape and permeates the artists' imaginations. Painting, monotype, engraving matrices, photography, sculpture, assemblage, installation, as well as sound creation - the variety of works here recalls the heterogeneity of techniques and media that characterises the practices of La "S" artists. One encounters works on paper by painters and illustrator **Rémy Pierlot**, **Éric Derochette** and **Gilles Lejeune**; the powerful woodcut matrices of **Léon Louis**; and the assemblages and interlacings of threads, fabrics and objects by **Rita Arimont** and **Laura Delvaux**.

One also discovers several collective works produced especially for the exhibition. The duo **Irène Gérard** and **Michiel De Jaeger** have transformed

a greenhouse into a glass dwelling painted with a host of colourful, backlit figures. The **Collectif Effet Miroir (C.E.M.)**, composed of photographer **Sébastien Delahaye**, writer **Axel Cornil**, musician **Laszlo Umbreit** and multidisciplinary artist **Barbara Massart**, presents an installation that transposes a visual and sound tale built over months of photographic and writing work at La "S", in the forest, and during a residency at the Delta in Namur. The third work results from a joint project developed over several years between Portuguese visual artist **Sara Bichão**, La "S" textile-workshop head **Anaïd Ferté**, and **Barbara Massart**. Beneath a vast surface of fabric drawn and embroidered with contributions from several other La "S" residents, the trio's creation resemble a form of narration in which the artists transpose the mechanics of their practice - evolving and metamorphosing with each residency and as their interwoven relationships develop.

# Salle Pierre Dupont

## Upper floor

Upstairs we find **Barbara Massart**, protagonist of **Nicolas Clément's** film, *Barbara III* (2022). This film is the final instalment in a trilogy, the first of which, *Barbara dans les bois* (2014), belongs to the BPS22 collection. In the film, Barbara Massart confides in the grief and illness she encountered one after the other, during the year of filming. Poetic testaments to the artist's resilience, both the film and the accompanying photographic portrait by Nicolas Clément are the result of a long-term collaboration in which art and life have intersected for over a decade.

On the gallery walkway overlooking the Salle Pierre Dupont, offering a bird's-eye view of the ground-floor works, unfolds a graphic piece also created over several years by **Irène Gérard** and **Michiel De Jaeger**. Drawing inspiration from First World War facially mutilated veterans - known as *gueules cassées* [broken faces] - the artists have produced a series of portraits with multiple variations of colours, formats and techniques, representing those whom society refuses to see and pushes aside. Archetypes of monstrosity because they fall outside of the norm, these mutilated figures are also victims of the violence of an insidious ableism - still very present today - which the artists denounce in their work.

At the end of the walkway, the video and sound installation by **Violaine Lochu** created with **Marie Bodson**, **Axel Luyckfasseel** and **Alexandre Vigneron** extends the reflection on the "other", but shifts it into the realm of language. In this film, titled *MoïoT* - an inverted contraction of "Toi" and "Moi" ["You" and "Me"] - the three artists make us hear discordant voices composed of unknown tongues and familiar intonations, whose poetic force and capacity for reinvention, open us to new languages. In a second piece, *Écho / La "S"*, another chorus emerges - an echo of another collective voice in harmony - which visitors are invited to listen to beside several rugs on which the artist has graphically transcribed the score of the piece.

# Mezzanine

Beyond the Salle Pierre Dupont, the Mezzanine offers to the visitor a broad panorama over the village of *Nové Salm*. It has become an open reading lounge, where one discovers La "S" Grand Atelier's micro-editions: fanzines, comics, photo-novels and other hybrid forms of graphic narration revisited by many La "S" draughts-people, under the guidance of **Simon Dureux, Émilie Raoul** and **Anaïs Schram**.



Jean-Michel Bansart, Marie Bodson, Juliette Collet, Robin Cools, Pascal Cornélis, Simon Dureux, Gabriel Evrard, Irène Gérard, Alexandre Heck, Pascal Leyder, Philippe Marien, Émilie Raoul, Anaïs Schram, Florent Talbot  
Micro-editions



# Grande Halle

The chapter devoted to graphic narration continues in the Grande Halle. On display are a selection of original plates by **Sarah Albert**, **Marie Bodson** and **Émilie Raoul**, **Pascal Cornélis** and **Simon Dureux**, and **Robin Cools**, along with **Pascal Leyder**'s reworking of Charles Burns's dark and unsettling graphic novel *Black Hole*. Overlooking a group of cardboard-and-tape sculptures by **Marcel Schmitz**, the graphic and three-dimensional universe of *Planète 2, la planète des amoureux*, imagined and drawn by the latter in tandem with **Thierry Van Hasselt**, is also presented. At the centre of the Grande Halle, as an extension to this monumental work, **Nicolas Chuard** has created airy sculptures inspired by **Marcel Schmitz**'s fantastic bestiary.

On the *Nové Salm* Square stand the village fountain and a statue of Johnny Hallyday, one of the workshop's most popular figures. Produced under the guidance of **Marie Bodson**, **Anaïs Schram** and **Nicolas Chuard**, these are collective works by many members of La "S". These monuments irrigate the artists' inspiration; they mix sources and universes and draw equally from classical and traditional culture as from pop and underground culture, blithely ignoring art-historical hierarchies.

Nearby, **Alexandre Heck** - musician, visual artist and digital creator - has drawn the façade of a house hosting a video installation behind it. Conceived with the complicity of **Émeric Florence**, who works alongside **Alexandre Heck** daily in the workshop, and **Laurent S. Gérard**, a.k.a. **Élg**, the videos offer a cross-gaze, in which each artist took up the camera,

weaving together fiction and reality, not without humour and insight.

Just beyond, a staircase leads to an invented interactive environment by **Émeric Florence** from the visual and sound world of **Alexandre Heck**. True to La "S" Grand Atelier's *do it yourself* spirit, **Émeric Florence** has designed a set of digital works inspired by arcade games, which everyone can enjoy trying out with confidence while having fun.

On either side of the village square, visitors to *Nové Salm* encounter everyday life at La "S" through **Sarah Albert**'s precisely rendered portraits of the artists, sketches by **Nicolas Marcon**, a.k.a. **Monsieur Pimpant**; **Vincen Beeckman**'s notebooks which compile images, texts and drawings produced either by the artists or by himself during workshops.

**Régis Guyaux** and **Dominique Théate** share their dreams of beautiful motorcars that carry the artists towards other horizons, while **Philippe Marien**, **Sarah Albert**, **Pascal Leyder** and **Dominique Théate** present their depictions of bodies - their own or others' - fantasised or amped up by the imaginary of superheroes or the world of wrestling.

Love is not far away. In one section of the exhibition, La "S" artists speak through their works about love - first crushes and passions, dreamed-of marriage and coupledom, desire and sexuality. They share their aspirations for a fulfilling emotional life and for that universal impulse - a fundamental right to which institutional living can limit the access to. Marked by restraint and humour, their works challenge us on

a subject as delicate as it is essential. The works were produced by **Rita Arimont, Jean-Jacques Oost, Benoît Monjoie, Rémy Pierlot, Sarah Albert, Jean-Michel Bansart, Séverine Hugo, Irène Gérard, Dominique Théate, Gabriel Evrard, Pascal Leyder, Pascal Cornelis** and **Jean Leclercq**.

Love gives way to the joys of parties and banquets - highlights of social life, occasions of meeting and sharing. A long table is set with ceramic dishes, plates and cutlery by **Marcel Schmitz, Sarah Albert, Pascal Cornélis, Christian Vansteenput, Laura Delvaux, Aurélie Mazaudier** and **Anaïd Ferté**. This installation follows a carnivalesque banquet held in the late summer 2024 on the lawns of La "S". On the wall, a film by **Nora Wagner** bears witness to this event where the La "S" community gathered for a joyful banquet, also immortalised by Sarah Albert in a drawing in which every guest can recognise themselves.



Sarah Albert, Marie Bodson, Laura Delvaux, Anaïd Ferté, Martin Lafaye, Pascal Leyder, Aurélie Mazaudier, Marcel Schmitz, Christian Vansteenput  
*Le Banquet*  
*[The Banquet]* (detail)  
2024-2025

*Novê Salm* also has its own cinema, adorned with posters by **Richard Bawin**, an emblematic figure of La "S" Grand Atelier. In a series of collages, the artist delights in revisiting the history of the 7<sup>th</sup> art, inspired by the covers of his extensive DVD collection. In the room usually dedicated to the Petit Musée, the latest films by **Monsieur Pimpant** are projected. Using real models scanned in La "S" workshops and then sculpted in virtual reality, Monsieur Pimpant - the author of the exhibition title - takes us behind the scenes of the music-production studio and shares the energy that radiates there.

Whether they are from Vielsalm or elsewhere, and whether or not they live with a difficulty or learning disability, the artists of La "S" Grand Atelier and those who work alongside them form a collective as creative as it is energetic, and invite you at BPS22 to follow them along the paths of *Novê Salm*!



Richard Bawin  
*La vengeance*  
[The revenge], 2005



# La "S" Grand Atelier

La "S" Grand Atelier is a centre for outsider & contemporary art of the Fédération Wallonie-Bruxelles, nestled in the heart of the Belgian Ardennes in Vielsalm.

Primarily devoted to creation, La "S" is recognised both for championing its artists with learning disabilities and for its role as a laboratory for research and artistic hybridity with creators from the field of contemporary art.

Its workshops and residencies - exploring every discipline of the visual and live arts - place people at the centre, maintaining high artistic standards.

La "S" Grand Atelier stands against ableism and rejects any redemptive or pitying approach to disability. The art centre defines itself as a place of experiment, emancipation and freedom. It produces works and installations, programmes exhibitions, and organises public events *in situ* or *extra-muros*.

Since 2009, La "S" has published books via the platform Knock Outsider, founded in collaboration with Frémok publishing house. In 2023, La "S" partnered with Pin? Pan! Production to support the production and dissemination of audiovisual creations connected with its artists.

Finally, La "S" Grand Atelier is preparing to safeguard its artists' heritage within a new museum-oriented project.

## Why "S"

La "S" Grand Atelier is a name derived from the Foyer La Hesse, the residential home where the first workshop was born. "La Hesse" in Walloon means "the beech" - with Foyer La Hesse meaning "the place where beeches grow".

When moving to the former Rencheux barracks, and to avoid confusion, the name was changed to La "S" and the phrase "Grand Atelier" was added to reflect the large spaces now available...

# Artists

## Biographical notes

### **Sarah ALBERT**

Paris (FR), 1995

Originally from the Paris region, Sarah Albert is a visual artist active at La "S" Grand Atelier since 2016. It was her art teacher - impressed by her mastery of the graphic arts - who took the initiative to have her join the workshops at La "S" in Belgium so she could expand her rich creative universe, notably by being introduced to a variety of new techniques.

Open to multiple disciplines, Sarah Albert has developed her practice beyond drawing to include painting, ceramics, textiles, and printmaking. A range of practices that allows her to endlessly reinvent her insatiable taste for figurative representation.

Her meticulously detailed works often deal with anecdotal or intimate subjects - snapshots of everyday life that reveal vulnerabilities - in paintings where she enjoys staging herself and the people who surround her. These true genre scenes bear witness not only to her qualities as a portraitist but also reveal the breadth of her narrative talent.

### **Rita ARIMONT**

Malmedy (BE), 1967

Rita Arimont is a visual artist born in Malmedy into a German-speaking family. She began attending La "S" Grand Atelier in 2001, initially exploring painting, albeit without strong commitment.

Following a short phase of graphic exploration, she finally discovered her own artistic language when she one day felt the urge to construct eclectic sculptures made from various salvaged materials such as textiles, plastics and cardboard.

Later, a fortuitous yet decisive encounter with shoulder pads - unusual objects made of a particularly malleable foam that seemed to open up infinite possibilities - led her curious assemblages to take on a much more aerial aspect, particularly suited to suspended compositions. With unbridled enthusiasm, she began to (over-)exploit this new material, which quickly became the central element of her strikingly celestial creations.

Devoted to the workshops, Rita Arimont nevertheless ended her practice in 2020 due to health problems.

## Jean-Michel BANSART

Vielsalm (BE), 1968

Originally from Gouvy, a locality bordering Vielsalm, Jean-Michel Bansart is a multidisciplinary visual artist active at La "S" Grand Atelier since the mid-2000s. Naturally anxious, attached to his daily habits and reluctant to disrupt the established rhythm of his life, he initially attended the workshops only sporadically, still discovering a certain interest in painting.

Yet it was with the establishment of the printmaking workshop that Jean-Michel Ransart's artistic journey took a real turn. Seduced by the repetitive, mechanical character that linocut evokes for him, he threw himself with gusto into this new technique, which, above all, allowed him to approach figuration differently.

Gradually increasing the frequency of his workshop attendance, he then embarked on textile creation, focusing particularly on embroidery - a very delicate yet stimulating discipline to which he devotes himself with visible satisfaction.

More recently, his tendency to rigorously adapt his compositions to the boundaries of the support has shifted from the taut fabric circle to the frame of a sheet of paper, where he continues to explore the human subject and, now, also inanimate objects.

This recent interest in still life, explored through various techniques, once again highlights his clear sense of formal balance and, more than ever, of colour application.



Rita Arimont  
*Untitled*, 2013



## **Richard BAWIN**

Lubumbashi (DRC), 1955

- Vielsalm (BE), 2013

For several years, Richard Bawin attended the creative centre Créahm de Liège before arriving in Vielsalm. From the beginning of La "S" Grand Atelier in the 1990s, he took part in the art workshops, quickly becoming an emblematic figure.

Highly autonomous and diligent in his practice, he worked in an organised, systematic way, tackling every technique with great talent and originality. He drew on both his memory and his collection of VHS tapes to feed his collages, or "prototypes": graphic sets against a black background from which Hollywood figures emerge, with titles often evoking of his favourite filmography.

In 2007, he embarked on an original and fertile collaboration with Thierry Van Hasselt, a comics author and founder of the Frémok publishing house. This encounter, from which an entirely new artistic language emerged, marked La "S" Grand Atelier's entry

into the realm of artistic hybridity, which it has never ceased to explore.

Richard Bawin also decided to approach new media, such as animation, video, and vocal experimentations, which generously complemented and fed his creative universe.

His involvement in the music workshop triggered in 2008 the project *Won Kinny White*, live recordings in which, accompanied by professional musicians, he transposes his personal universe into a rough, powerful song using an imaginary language.

At the end of 2012, following serious health issues, Richard Bawin was forced to give up his artistic career. He died the following year, leaving to La "S" Grand Atelier a legacy of a dense and complete body of work.

## **Vincen BEECKMAN**

Brussel (BE), 1973

A photographer who has always been based in Brussel, Vincen Beeckman folds the worlds he encounters, and that move him, into his practice. Collaborating intensively and as often as possible with those who inhabit his images, he may become their model or, at times, compose with them a duo of storytellers. Immersed in groups, he can take the role of guiding thread for a photographic collection as it takes shape. His work centres on the fragility of human life and the positive energy that can be perceived within it - or injected into it.

Also a creator of offbeat projects such as *La Fusée de la Motographie* or *La Pêche aux Canards Belge* (Arles, 2019), the photographer also knows how to step away from the image and assemble mythical or realistic narratives using other media such as sound, text, jam-making, mini-golf and tea dances.

In 2020, Vincen Beeckman arrived at La "S" Grand Atelier for a residency spread over several years. La "S" also supported him in 2021 for his immersion project at the institutional psychotherapy center La Devinière in Charleroi.

## **Sara BICHÃO**

Lisboa (PRT), 1986

Sara Bichão is an artist whose work explores identity and the notion of the journey, blending personal experiences with a symbolic use of colour, form and meaning. Her creations are often characterised by a sense of the ephemeral and of contemplation, offering viewers a balanced environment that invites them to discover deeper symbolic meanings.

Bichão holds a Master's degree in Fine Arts from the University of Lisboa. In 2012, she broadened her artistic practice thanks to a residency at *Residency Unlimited* in New York. Her talent has been recognised with several prizes, including the BPI Bank Painting Prize and the prestigious Fidelidade Mundial Jovens Pintores prize. She has exhibited her work at various international venues in New York, Milan, Copenhagen, London, Houston, Miami and Lisboa. Her works feature in several prestigious collections, including that of Antoine de Galbert in Paris.

**Marie BODSON**  
Liège (BE), 1992

Originally from Liège, Marie Bodson is a visual artist who has been actively attending the workshops of La "S" since 2012. Steeped since childhood by pop culture and the world of celebrities, it was only natural that she turned to the tabloid press for the imagery that would shape her creative universe, composed of snapshots of stars and models interwoven with her own personal photographs.

At times, she paints directly on these images; at others, she meticulously traces their forms and lines on various supports, which are then worked using different techniques such as linocut, embroidery, and collage. It is through the latter that she discovered an interest in digital tools, which allow her portraits to appear piece by piece as a sequence unfolds. This digital transmutation of collage practice has generated new works that form part of interactive installations.

A multidisciplinary artist, Marie Bodson has also devoted herself, over the course of her journey, to ceramics as well as to creating small embroidered textile booklets within which personal and intimate stories, memories, or fictional narratives featuring her favourite idols are recounted.

**Nicolas CHUARD**  
Lausanne (CH), 1988

Nicolas Chuard began his training in drawing and comics at the Arts Décoratifs of Genève. He graduated from the Gerrit Rietveld Academie in Amsterdam and from ERG in Brussel (École de Recherche Graphique). A multidisciplinary visual artist, he regularly translates his practice into proposals for artistic workshops for diverse audiences.

Invited for a residency at La "S" Grand Atelier during summer 2021 to finalise his field of observation for his dissertation on pedagogical forms in art, he has since returned regularly to explore his interest in collective work. He coordinates creative projects there and has orchestrated several collective productions for the exhibition at BPS22.



Nicolas Chuard  
*OVNI*, 2024-2025  
Citing Marcel Schmitz's  
work, produced with the  
help of Anaïd Ferté and  
Anaïs Schram.

## **Nicolas CLÉMENT**

Tournai (BE), 1976

Since 1999, Nicolas Clément has developed photographic and visual practice that explores documentary approaches. Portrait, landscape and still life are his primary genres. Landscape as a mode of inner and outer contemplation; portrait as confrontation with both oneself and others; still life as sculptural representation close to the ready-made.

At the crossroads of disciplines and encounters, he also works with video, film, sound and performance. In his latest research, the aesthetics of collage imposes itself and opens up a utopian space of thought close to what he would call an "expanded photograph". He was, among other things, a founding member of the photographer collective Blow Up and of the collective Oiseaux Sans Tête. His work is exhibited in Belgium and abroad.

For several years, he has regularly undertaken residencies at La "S" Grand Atelier, where he collaborates on film projects with Barbara Massart and on performances with the Post Animale collective. He lives in Tournai, where he teaches photography.

## **Robin COOLS**

Sint Niklaas (BE), 2003

Born in Flanders, Robin Cools is a young visual artist based in the Ardennes and active at La "S" Grand Atelier since 2024. From his first visit, the prospect of joining the workshop collective and developing sustained creative work there seemed obvious to an artist already strongly drawn to drawing.

Raised on the prolific film and animation output of his generation, with a particular taste for fantasy, Robin Cools immediately took to reproducing all sorts of popular characters and creatures, blending techniques and revealing from the outset a graphic practice of remarkable maturity.

The world of fantasy, continually stimulating his imagination and progressively serving as a vehicle for his own storytelling, soon led him to experiment with narrative, adopting the formal codes of comic book that allow him to convey the apocalyptic epics lived by his heroes inspired by the workshops.



## **Pascal CORNÉLIS**

Aye (BE), 1963

An artist from Aye, in Marche-en-Famenne, Pascal Cornélis has attended La "S" Grand Atelier since 2007. Although he immediately found his place in the workshop, it nevertheless took him some time to orient his practice and allow his creative talent to emerge gradually.

From the outset, he turned to painting, which enabled him to approach colour in frontal portraits with rather violent lines that bear witness to a paradoxically controlled awkwardness. The discovery of printmaking then led him to approach the art of portraiture more assertively. The lively character of his line is carved into the linoleum which, when printed, yields results of great intensity and calls to mind expressionist engravings. It is, however, with other printmaking techniques, such as monotype or carbon-paper transfer, that Pascal Cornélis truly managed to exploit his full artistic potential and give a particularly vibrant dimension to his compositions, thereby also entering the realm of narrative.

Nurturing a special relationship with body and movement - themes omnipresent in his graphic work - the artist, who is deaf yet endowed with an enigmatic sense of rhythm, has also distinguished himself in performance.

## **Axel CORNIL**

Mons (BE), 1990

Born in 1990 in the Borinage, Axel Cornil earned a Master's in Acting at Arts<sup>2</sup> - Mons and a second in playwriting at INSAS [National Institute of Performing Arts]. He is an actor, author, and director.

His work bears the stamp of his region of origin. He has authored numerous shows, several of which (*Si je crève, ce sera d'amour, Du béton dans les plumes, Jean Jean*) have been published by Lansman. He is a co-founder of the Sales Gosses publishing house. He is part of the collective Les Compagnons pointent, with whom he tells whimsical stories, explores street theatre and invents variable-geometry forms. With his company La Fraude, he carries theatrical projects alongside his accomplice Valentin Demarcin, navigating between public spaces, black-box venues and young audiences, illustrated publishing and performative board games.

Since 2024 he has been in residence at La "S" Grand Atelier for a co-creation project with Barbara Massart and Sébastien Delahaye focused on narrative writing and experimental photography.

## **Michiel DE JAEGER**

Gent (BE), 1979

Michiel de Jaeger is a graduate of the Académie royale des beaux-arts in Gent. His artistic career began in Flanders, before taking him to Germany, and finally making a last stop in Liège.

Fascinated by the interplay of media, colour and authenticity, he has worked equally in the fine arts, theatre, and dance. Alternately a video artist, poster designer, and exhibition curator, his experiences have consistently championed multidisciplinary in both his pedagogy and his artistic approach.

In the early 2010s, while living in Frankfurt, he was hired as a facilitator at Atelier Goldstein and there discovered a passion for outsider art. He then joined La "S" Grand Atelier for seven years before continuing his mentoring work at Créahm of Liège.

At La "S", Michiel de Jaeger developed a close partnership with Irène Gérard, with whom he exhibits regularly in Belgium and abroad, and took part in the collective performative project Post Animale. He is also conducting research in analogue photography on the theme of public space and solitude.

## **Sébastien DELAHAYE**

Lille (FR), 1986

Sébastien Delahaye is a self-taught photographer and videographer based in Brussel. He approaches his practice experimentally by building his own cameras and inventing unprecedented capture devices.

For several years, Sébastien Delahaye has been in residence at La "S" Grand Atelier, where he introduced Barbara Massart to scanography and developed a large-scale project with her, later joined by Axel Cornil.

In parallel, he is working on several video projects, teaches at the school PREPARTS in Brussel, and exhibits his photographs in galleries across Belgium and abroad. He is also a member of the association Pin? Pan! Production.

**Laura DELVAUX**

Bujumbura (BDI), 1975

Laura Delvaux is a Belgian visual artist originally from Bujumbura, Burundi. She began her artistic practice at La "S" Grand Atelier with pastel drawing, showing from the start a strong interest in bright colours, which occupy a central place in her creative universe. Her trajectory took a decisive turn in 2008 when she began exploring new forms of expression, particularly the textile medium, with which she ultimately achieved real artistic fulfilment.

Initially involved in creating sewn dolls from various pieces of fabric, Laura Delvaux gradually evolved towards more abstract constructions, designed from small decorative objects, toys or soft toys that she methodically wraps with coloured wool yarn until they partially or completely disappear beneath fibrous layers and end up becoming hard as stone.

By taking part in the *Ave-Luïa* project in 2013, the artist transcended her practice, adorning plaster statues of the Virgin - a sacred figure she willingly substitutes herself for in a photograph by Michiel De Jaeger with Anaïd Ferté - with her flamboyant wools.

**Éric DEROCHETTE**

Vielsalm (BE), 1967

Éric Derochette is a visual artist from the Salm region, active at La "S" Grand Atelier since the mid-2000s. A taciturn illustrator, remarkable for his ability to work with both hands almost in mirror, he executes his compositions with the utmost detachment, as if performing an automated task. The figurative elements are entirely absent to his pictorial universe, which seems instead to result from an attachment to repeated gestures and ritualised processes.

From the outset, he focused on creating abstract paintings and drawings composed of coloured interlacings. However, although he seemed to have found his mode of expression from the start, a retrospective look at his work shows that it has evolved significantly on a graphic level. The "whirlpools" of his early works have gradually given way to less feverish forms: airy lines arranged in sheaves where, instead of layering, the coloured masses weave together in delicate chromatic vibrations.

Marked by a certain unity of colour and form, as well as a preference for vertical composition, his work is nonetheless punctuated by a few horizontal formats, including a remarkable and imposing piece in which a landscape seems to unfold continuously.

**Simon DUREUX**  
Compiègne (FR), 1999

Simon Dureux is a young visual artist who graduated from the *École nationale supérieure d'art et de design* (Ensad) of Nancy.

After completing his studies, he chose to develop his artistic practice in illustration, graphic storytelling and micro-publishing, and joined La "S" for an immersion internship.

He now works there and runs a drawing and graphic-narrative workshop. Alongside *Émilie Raoul*, he develops micro-publishing projects with the artists of La "S" and organises their dissemination.

**Laurent S. GÉRARD, A.K.A. ÈLG**  
Lyon (FR), 1980

Laurent S. Gérard has been active in the fields of music and sound art since 2004, under the name *Èlg*. Frustrated by his cinema studies, completed in 2003, he decided to make films through sound from 2004 onwards, allowing for reduced costs and complete autonomy.

Author of several discographic essays and narrative experiments in song format (*Vu du Dôme*), radio fiction (*Amiral Prose*) or primal spoken word (*Capitaine Présent*), he also composes for theatre and dance. Over the years, he has continued to make short films and performative vignettes with the late sound poet *Damien Schultz*, before returning to directing a documentary in 2023: an ongoing portrait of visual artist *Alexandre Heck* as part of a residency at La "S" Grand Atelier co-produced by *Pin? Pan! Production*, of which he is an active member.



Michiel De Jaeger, Laura Delvaux, Anaïd Ferté  
*Iconique Laura en argentique*  
[*Iconic Laura in argentic*], 2022  
© Michiel De Jaeger / La "S" Grand Atelier



**Gabriel EVRARD**

Braine-l'Alleud (BE), 1991

Gabriel Evrard is a visual artist from Walloon Brabant who has lived with his family in Vielsalm since childhood. In 2012, he began frequenting the spaces of La "S" Grand Atelier, where he began developing his drawing practice, which he continually refines through various techniques.

His abundant output reflects an extraordinary musical and televisual culture and, more generally, an extensive knowledge of everything that makes up pop culture - an inexhaustible source of inspiration for his work.

His fascination with cartoons and manga has moreover given rise to a whole range of works with Japanising aspects - notably the monstrous creatures and ideograms that also reflect his taste for writing and letterforms.

Gabriel Evrard is also fascinated by the female anatomy, which explicitly shines through in numerous drawings of nude women - at times with a chaste air reminiscent of odalisques, at others in frontal, overtly sexualised poses.

**Anaïd FERTÉ**

Châlons-en-Champagne (FR), 1981

Anaïd Ferté hails from the region of Châlons-en-Champagne and has lived in Belgium for over twenty years. Armed with a degree in visual arts from the École supérieure des arts décoratifs of Strasbourg and a midwifery qualification, Anaïd Ferté first immersed herself in the world of childbirth, notably among drug-dependent mothers in the Marolles neighbourhood of Brussel.

After a radical change - returning to her roots in the art world - she joined at La "S" Grand Atelier in 2015 to take charge of the textile design workshop.

A multidisciplinary artist (printmaking, sculpture, ceramics, installation, embroidery...), she is also a member of several artist collectives.

## **Émeric FLORENCE**

Verviers (BE), 1976

From a very young age, Émeric Florence sought to embrace the potential of that formidable meta-tool: computing. He threw himself into every conceivable experiment, with the machine accompanying his self-taught musical, graphic and visual learning. In 2000, his accumulated experience and the arrival of mass-market internet enabled him to build a career in Wallonia's web agencies and infographics schools.

Determined to continue exploring the creative side of technologies, in 2020, he turned his back on commercial IT to put his skills at the service of La "S" Grand Atelier, where he oversaw artists' digital and/or musical productions.

He stepped down from this position in September 2025 to devote himself fully to his personal creations.

## **Jérémy FRANSOLET**

Malmedy (BE), 1998

Jérémy Fransolet is a visual artist from Malmedy who, since 2020, has been a regular participant in the activities of La "S" Grand Atelier.

From his arrival, this young illustrator set his sights on the red ballpoint pen, which he immediately made his favourite, almost exclusive, tool of choice. He can usually be seen focused, headphones clamped over his ears, when he sets to work on his monochrome abstract pieces. Rather than seeing each graphic element as serving the overall composition, Jérémy Fransolet savours above all the gesture, the repetition of a motif which, by successive additions to the body of the work, will end up defining the result. The paper surface is thus progressively covered with a sort of flamboyant plumage, a down that is sometimes airy, sometimes very dense, its movements tracing the circular rotation of the sheet by the artist, occasionally even extending onto the back.

Gradually setting red aside in favour of other colours, he also began adapting his spiral working process to other graphic elements - such as grids or crosses - repeated endlessly.

**Irène GÉRARD**  
Eupen (BE), 1958

Irène Gérard is a visual artist from Eupen, a small town at the heart of Belgium's German-speaking community. She first came to La "S" Grand Atelier in 2007, initially with the single artistic goal of completing paint-by-numbers books.

She quickly became devoted to painting and pastel drawing - two techniques she treats as inseparable in her creative process - and chose to undertake large-format reproductions of painted or photographic portraits, which she reappropriates in her own way against generally uniform backgrounds. The figures represented in her works seem fragmented, compartmentalised into several areas over which colour is applied almost in blocks; subtle nuances and velvety textures emerge only, at the finishing stage.

Drawn to the paintings of the Old Masters, her remarkable, monumental reproduction on a retable of *Het Lam Gods* by Jan van Eyck, created as part of the collective project *Ave-Luía*, stands as one of La "S" Grand Atelier's greatest masterpieces.

**Régis GUYAUX**  
Bombay (IND), 1973

Born in Mumbai (Bombay), India, Régis Guyaux is a Belgian visual artist who has spent most of his life in Liège and then Vielsalm, where he has attended La "S" Grand Atelier since 2003. Initiated first into drawing - which remains his main practice to this day - he has also, on several occasions, devoted himself to printmaking using various processes and, more specifically, to black-ink monotype, which lends additional force to his graphics.

A distinctive feature of his work is his creation of thematic series of works with astonishing perspectives which, by accumulating, end up forming genuine inventories of objects of all kinds. Thus, he "catalogues", in images, different species of tropical birds, types of dishes, or models of luxury accessories and shoes - an area for which he displays a pronounced attraction. Among these catalogues, however, the world of vehicles comes forcefully to the fore, particularly very expensive cars which, beyond their flamboyance, more tangibly reflect his very intimate relationship with the far-off, with travel and with movement.

## **Alexandre HECK**

Waimes (BE), 1970

Alexandre Heck is a digital and visual artist born in Waimes, a French-speaking municipality with language facilities located in eastern Belgium. Active at La "S" Grand Atelier since 2003, from the outset of his artistic journey he revealed an unequivocal taste for redundancy - an inherent feature of his creative process that also manifests itself in the composition of his works.

This penchant for visual repetition translates into "pop" images, printed in multiple copies and coloured with oil pastels. Different versions of vehicles, robots or film characters are subsequently assembled into tableaux whose serial nature and saturated chromaticism readily evoke Andy Warhol's work.

In recent years, Alexandre Heck has fully embraced digital tools - most notably the application "Paint" - by creating, with only his computer mouse, new figurative compositions (buildings, cars, melodicas...) with a highly geometric design. These works can then be reproduced physically, animated or even modelled in 3D, enabling them to enter the world of video games. Several devices, designed like arcade machines, have been devised by Émeric Florence to approach this digital work differently.

## **Séverine HUGO**

Malmedy (BE), 1981

Originally from the small town of Malmedy, Séverine Hugo is a visual artist who joined the workshops at La "S" in 2015.

Despite an immediate attraction to the workshop atmosphere and the approach to creation there, she initially showed little interest in artistic practice. Her fear of judgement prevented her from feeling fully authorised to undertake any work, so she first chose simply to observe the practice of the artists around her.

The workshop - acting as a true place of emulation - and the benevolent atmosphere it fostered gradually dispelled her fears, leaving room for an authentic need for expression through drawing. A graphic coherence quickly emerged across her output: she superposes ultra-fine felt-tip lines in a repetitive gesture, drawing circles she regularly calls "my rings of Saturn".

Any support interests her, particularly already handwritten papers and old photographs with stiff models and static poses. The circle often takes shape around a specific element in the image, like a target - encircling, in a way, a hidden detail she chooses to reveal.



**Martin LAFAYE**  
Paris (FR), 2003

Martin Lafaye studied editorial graphic design at ENSAAMA (École nationale supérieure des arts appliqués et des métiers d'arts) in Paris. Alongside this, he taught himself to draw, which prompted him to reorient towards a more artistic path.

After completing his studies, he interned at the independent Marseille publishing house Le Dernier Cri, where he learned screen printing and contributed to book and poster projects. On the advice of Pakito Bolino - founder of Le Dernier Cri and a regular collaborator of La "S" - he joined La "S" painting workshop as a trainee-facilitator.

His personal practice, steeped in the underground milieu, develops around creating fanzines from his sketchbooks, where drawing and collage converge. In the near future, he wishes to continue his artistic trajectory by exploring animation.

**Jean LECLERCQ**  
Esneux (BE), 1951

Jean Leclercq is a visual artist from the Liège region.

Practising art daily on his own in a solitary, private manner - something he has done spontaneously since childhood - he learned, through a contact in his circle, of the existence of La "S" Grand Atelier, not far from home. Thus, in 2008, he joined the roster and began attending the workshops regularly, which allow him to nurture and showcase his work, and, even more precious to him, preserve it over the long term.

While he willingly experiments with different disciplines such as sewing and printmaking, his creative universe remains primarily centred on drawing, which he has always loved and through which he conveys his passion for comics. Armed with albums he generally finds at flea markets, Jean Leclercq reproduces panels featuring his favourite characters and heroes (Lucky Luke, Michel Vaillant, or Captain America and his Marvel sidekicks) in large format before colouring them with paint. Over the course of his explorations through the workshops, he was led to experiment with other materials and gradually adapted his graphic and pictorial practice to various supports, including leathers and textiles, which allow him to explore differently his multifaceted relationship with comics.

**Gilles LEJEUNE**  
Malmedy (BE), 1984

From the Belgian Ardennes, Gilles Lejeune is a visual artist who, in 2008, chose to embark on regular creative practice despite no apparent predisposition. Visually impaired, nothing seemed to predict that he would one day arrive at La "S" Grand Atelier and take such pleasure in painting, drawing and certain printmaking techniques such as monotype - a medium for which he quickly developed remarkable skills, leading him to produce an incredible botanical series.

The formal minimalism that defines his style is balanced, on the one hand, by the overloaded composition of certain works (birds and planes saturating the sky) and, on the other, by the inherently serial structure of others (herbaria, inventories), which reveal a taste for the absolute. The artist intervenes on all types of visual media, including photographs and prints, which he signs or stamps with an energetic, pared-down stroke as a kind of appropriation.

A few years later, Gilles Lejeune abruptly decided to leave the workshops; it was only in spring 2021, after the Covid-19 lockdown, that he chose to gradually take up his tools and his artistic practice again.

**Pascal LEYDER**  
Bastogne (BE), 1988

Pascal Leyder is a visual artist from the city of Bastogne, in the heart of the Belgian Ardennes. In 2008, just entering adulthood but already attuned to artistic practice, he joined La "S" Grand Atelier for a trial period which - quickly proving conclusive - led to regular participation in creative activities.

His strong enthusiasm for illustrations of all kinds immediately drove him to undertake an intensive production of drawings, the abundance of which is further amplified by his remarkable speed and his habit of never retracing or correcting his lines.

Pascal Leyder's compositions are often characterised by a complete use of the sheet's surface, showing no fear of overload or overflow. It also reveals a penchant for captioned diagrams and, more generally, for writing and letterforms, as well as for affixing signatures that appear on almost every piece.

His graphic style, considered "punk", is often compared to that of Marseille artist and publisher Pakito Bolino, with whom he regularly collaborates on specific creative projects or collective ventures.

Pascal Leyder won the Fondation Guerlain contemporary drawing prize in 2023 and thus joined the collection of the Centre national d'art et de culture Georges-Pompidou in Paris.

## **Violaine LOCHU**

Laval (FR), 1987

The work of Violaine Lochu is an exploration of the voice as a vector of encounters and metamorphosis. During extended periods of immersion in specific contexts, she gathers various sound and visual materials from which she creates performances, sound or video installations, textile works and drawings.

Her practice is transdisciplinary - moving across contemporary art, experimental music, and sound poetry - building bridges between contemporary and ancient, scholarly and popular universes. Meeting and collaboration (with other artists, humanities researchers, professionals from the medico-social field, etc.) are at the heart of her approach.

Awarded the Aware Prize 2018 and the Performance Prize 2017 of the Salon de la Jeune Création, nominated for the Drawing Now Prize 2025 and the Bernard Heidsieck Sound Poetry Prize 2019, Violaine Lochu has performed in many museums, art centres and cultural festivals in France, Europe, Benin and Vietnam.

## **Léon LOUIS**

Wibrin (BE), 1957 - 2020

Born in the small village of Wibrin, in the midst of the Walloon countryside, Léon Louis was a painter and printmaker who practised almost without interruption from his arrival at the workshops in 2002 until his death in 2020.

For Léon Louis - an archetypal robust Ardennais, gruff and hardworking - the desire to make artistic practice a full-time activity quickly became evident. Comfortably seated on his padded chair, he painted vertically, layering thick streams of paint which, once dry, transformed the surface of his canvases into a hardened layer of matter, surprisingly rough to the touch.

That roughness is also present in his engraved plates, which he has chiselled and pierced with barely restrained power, leaving behind a series of wooden matrices perforated like lace. Despite the monumental effect that seems to emanate from his pictorial work, the artist also demonstrated a capacity for surprising finesse. His etchings of Christ, created for the collective project *Ave-Luïa*, seem to express a desire to come as close as possible to the sacred - a desire likely reinforced by the spirituality that animated the artist himself.

A key figure of La "S", Léon Louis has since passed away, leaving behind a body of work of remarkable breadth and richness.

## **Axel LUYCKFASSEEL**

Marche (BE), 1997

Axel Luyckfasseel is a performance artist active at La "S" Grand Atelier since 2021.

Although he experimented briefly with visual creation through collages made from advertising cut-outs, his artistic potential quickly revealed itself in the performative arts. Combining remarkable strength and agility with a powerful energy he knows how to channel, Axel Luyckfasseel swiftly joined the performance collective Post Animale, which had formed earlier at La "S" and was invited in 2021 to appear on a *Choolers TV* programme.

Subsequently, he was approached by director Paola Pisciotano and photographer Sébastien Delahaye with whom he created *Drift Club*, a film produced by Pin? Pan! Production, in which he performs alongside his partner Philippe Marien. The two stage partners, joined by Sarah Albert, renewed their collaboration with Paola Pisciotano on a performance project titled *We are not princess but we twerk*.

Later, Axel Luyckfasseel and three other artists from La "S" Grand Atelier met Violaine Lochu, a sound performance artist with whom they were able to work in residencies. From this collaboration emerged the video *MoïoT* and the performance *Écho / La "S"*, both unveiled for the first time at BPS22.

## **Philippe MARIEN**

Ottignies (BE), 1987

Philippe Marien is a visual artist, performer, and rapper from Walloon Brabant. He began attending La "S" Grand Atelier in 2012, coinciding with his recruitment into the hip-hop formation Choolers Division, formed in the former music workshop. It was as Front Man that he began a musical and performative journey, which also enabled him to participate in other projects in the field of stage expression.

Alongside these practices, Philippe Marien also developed a visual practice through paper cut-ups on paper. His collages of magazine images - which he cuts, reassembles, annotates and embellishes with drawings to shape his own narratives - tend to expand and overflow their initial frames and supports, eventually occupying the entirety of the artists's living space. The figures he stages are often embodied by images of his musical idols (voluptuous female singers) or by characters from the wider universe of pop culture, which forms the true substratum of his work.

## **Barbara MASSART**

Liège (BE), 1987

Originally from Theux in the Liège region, Barbara Massart is a multidisciplinary artist who has been attending La "S" Grand Atelier since 2012.

From the outset, she turned to textile creation, which then became her primary means of artistic expression. Interested in fashion and its dual power to exalt and conceal the body, she quickly began making garments and accessories which, over time, have formed a cohesive collection, structured around a universe inspired by nature and the aquatic world.

Her pronounced taste for storytelling, evident in the fables she invents around her creations, led her to experiment with other media such as ceramics, drawing, and printmaking, through which she further explores her understanding of nature as hybrid and metamorphic.

Barbara Massart's trajectory is also marked by extensive and fertile collaborations over many years with several contemporary artists across styling, photography, video, stage direction, performance, sculpture, and writing.

## **Aurélie MAZAUDIER**

Cormeilles-en-Parisis (FR), 1981

Aurélie Mazaudier is a French visual artist settled in the Belgian Ardennes. She holds a Master's and a teaching qualification, from the Beaux-Arts and the École supérieure des arts Saint-Luc in Liège.

After many years of teaching, she returned to her pictorial practice, in which she devotes herself to research on colour, materiality, cognitive dissonances and human complexity. She organises a variety of creative workshops with residents of her rural commune.

In 2023, she joined the team at La "S" Grand Atelier, where she runs a workshop in graphic techniques and painting. In 2024, together with Anaïd Ferté, she established a new ceramics workshop with the residents of La "S".

Nicolas Clément  
*Untitled* (series *Barbara III*), 2021  
© Nicolas Clément





## **Benoît MONJOIE**

Liège (BE), 1960 - 2023

Benoît Monjoie was a visual artist who began attending the workshops from the very beginning in 1992.

Enthralled by drawing since childhood and gifted with a sharp eye, he found in the workshop practice a way to refine his graphic technique while expanding his creative universe through engagement with new media.

Gradually, he turned to painting and printmaking, devoting himself primarily to large portraits of nude women - sometimes seductive with radiant complexions, sometimes enigmatic or ghostly silhouettes - always inspired by images from women's magazines.

In later years, as age limited his ability to undertake large-scale works, his practice shifted radically towards depicting minimalist figures, rendered in felt-tip or pencil on very small supports such as A5 index cards or coloured Post-its. This change allowed him to explore darker, more intimate part of his creative imagination, revealing new facets of his personality.

During the Covid-19 pandemic, the artist chose to end his workshop practice. He passed away in November 2023.

## **Jean-Jacques OOST**

Liège (BE), 1963  
- Saint-Vith (BE), 2022

Jean-Jacques Oost was a multidisciplinary artist from Liège, active at La "S" Grand Atelier from its earliest days in 1992. As the first painting and drawing workshop was established, Jean-Jacques Oost began developing a graphic universe centred on his two passions: the military world and glamour models.

Over the years, his attention to detail and insatiable artistic curiosity allowed him to master the art of eroticised female representation, which he ceaselessly approached in all forms: studying camera angles, varying his models' poses, and probing the new creative dimensions opened by sculpture and printmaking techniques.

A martial-culture enthusiast, Jean-Jacques Oost - nicknamed "Captain" in reference to the insignia he proudly wore - is also recognised as the instigator of the *Army Secrète* project, a major collective work undertaken in 2014 around armed conflicts in the Ardennes.

In 2017, following a series of health problems, he decided to end his artistic activity. He passed away five years later.

## **Rémy PIERLOT**

Bastogne (BE), 1945

Rémy Pierlot is a visual artist from Bastogne, active at La "S" Grand Atelier since the early 2000s, the period that marked the end of his career in the timber industry.

A lover of high culture and classical art, he quickly showed a particular inclination towards figurative drawing in the "academic" style, grounded in a quest for graphic exactitude and a desire to represent both his subjects and nature mimetically. This passion for natural landscapes and rural scenes led him to produce large pastel panoramas with shimmering colours and a vaporous texture, establishing him as an outstanding landscape artist.

Despite a somewhat old-fashioned iconographic frame of reference - often inspired by literature and antique themes - Rémy Pierlot's work gradually reinvented itself, notably through the discovery of other disciplines such as wood sculpture, printmaking and monotype, which he masters perfectly. A virtuoso with gouge and burin, he demonstrated the ability to carve matter with a deftness and patience known only to himself.

After several years perfecting his sculptural practice, the doyen of La "S" Grand Atelier finally put aside his chisels to devote himself fully to drawing - through which he increasingly dared to honour the bawdy subject.

## **Monsieur PIMPANT**

Lille (FR), 1986

Nicolas Marcon, aka Monsieur Pimpant, is an illustrator and visual artist who explores every facet of animated cinema, including the possibilities offered by 3D technology.

A creator and developer, he produces numerous 3D animated films and teaches animation at the École de Recherche Graphique (ERG) in Brussel.

In residency at La "S" Grand Atelier since 2016, he is immersed in its workshop operations and participates in various projects, whose participants inspire his personal creations in 3D animated films. In 2023 he founded the association Pin? Pan! Production with Anne-Françoise Rouche, to support audiovisual productions originating from La "S" and related spheres.

## **Émilie RAOUL**

Nogent-sur-Marne (FR), 2000

Émilie Raoul is an illustrator and graphic designer who graduated from the Haute École des Arts du Rhin (HEAR) in Strasbourg. She arrived at La "S" Grand Atelier in 2021 for a placement that never ended, since she joined the facilitation team while still a student and got involved in drawing and graphic-narrative workshops.

After completing her degree, she was hired to run the graphic-narrative workshop and to develop the micro-publishing project alongside Simon Dureux.

Émilie Raoul pursues her creations in illustration and comics.

## **Marcel SCHMITZ**

Bastogne (BE), 1966

Marcel Schmitz is a multidisciplinary visual artist who grew up in the small village of Sterpigny, in the Belgian Ardennes. Enrolled in the workshops since 2007, he initially focused on ceramics before turning to pictorial composition, through which he soon discovered he could indulge his boundless fascination with architectural structures and urban environments.

In 2011, aware of the limits of 2D, Marcel Schmitz wished to fulfil new creative ambitions by beginning a large-scale work that naturally became the centerpiece of his career. This is the volumetric construction of "FranDisco", an imaginary city whose many buildings, complexes, and infrastructures are made entirely from cardboard fixed together and meticulously covered with strips of yellow adhesive tape.

A recent return to flat surfaces and a renewed interest in drawing reveal that Tesa tape remains - and will undoubtedly remain - a material dear to the artist, who now applies his signature coloured-tape cladding technique to large sheets of paper.

**Anaïs SCHRAM**

Clamart (FR), 2000

A Franco-Swiss national born in 2000, Anaïs Schram now lives in Liège. After obtaining a Master's in Printed Image at the École des Arts Décoratifs (ENSAD) in Paris, in June 2025, she undertook an immersion internship within the visual-arts workshops of La "S" Grand Atelier during 2023, actively contributing to the collective project *Kermesse à La "S"*. While continuing her Master's in Paris, Anaïs Schram was hired in 2024 as an artist-facilitator in the visual-arts workshops at La "S" Grand Atelier.

Her practice focuses primarily on drawing and printmaking, which she compiles into small editions and fanzines. Her work explores questions of language and diary.

**Dominique THÉATE**

Liège (BE), 1968

Dominique Théate is a Liège-based visual artist who has attended La "S" Grand Atelier since 2001.

A devoted practitioner of figurative drawing - in which he has always demonstrated true skill - the artist has chiefly oriented his practice towards depicting autofictional scenes where personalities from the 1980s, entertainment stars, figures from local folklore and close relations he admires appear and mingle.

Alongside this teeming and colourful creative universe, drawn from the author's personal mythologies, he has also devoted himself to making his famous "diagrams": self-portraits of more classical composition, executed in simple graphite, within which a substantial writing process unfolds.

An ardent storyteller, often humorous, he takes evident pleasure in narrating his daily life, describing intimate desires, and detailing his many intact youthful memories.

Physically diminished but with a mind as lively as ever, Dominique Théate now devotes himself solely to writing - a direction suggesting that narrative has, ultimately, always prevailed over visual representation.

**Laszlo UMBREIT**

Brussel (BE), 1986

Laszlo Umbreit is a Belgian sound engineer, sound designer, and musician based in Brussel. Although his practice is rooted in sound research, it frequently dialogues with moving image - in artists' films and experimental forms, as well as documentaries.

His musical practice combines improvisation on electronic instruments, field recordings and a meticulous, time-consuming process of editing and mixing sound materials.

A member of the Pin? Pan! Production collective, Laszlo Umbreit has contributed to various artistic projects at La "S" Grand Atelier, including the Collectif Effet Miroir (C.E.M.) presented at BPS22.

**Thierry VAN HASSELT**

Brussel (BE), 1969

Thierry Van Hasselt is a comics artist based in Brussel, where he heads the Master's program in Comics at the École supérieure des Arts Saint-Luc. He is also an editor, scenographer, installer and graphic designer. A leading figure of the new wave of Belgian comics, he is a founding member of Frémok, a Franco-Belgian publishing house specialising in graphic literature.

Thierry Van Hasselt multiplies artistic collaborations and discovered La "S" Grand Atelier in 2007 during the residency *Match de catch à Vielsalm*. Since then, he has developed numerous co-creation projects in graphic narrative and, together with Anne-Françoise Rouche, founded the editorial platform Knock Outsider.

As an illustrator and editor, Thierry Van Hasselt champions the values and standards of graphic narrative, as well as its potential intersections with outsider art.



### **Christian VANSTEENPUT**

Gosselies (BE), 1962

Christian Vansteenput is a visual artist from Charleroi who has lived in Vielsalm for many years.

He began attending La "S" Grand Atelier in 2020, just after the first wave of the health crisis, and first turned to figurative drawing on varied themes. Later he settled in the textile workshop, where he embarked on meticulous needle embroidery, drawing motifs and subjects from ethnological iconography and reflecting his curiosity about Eastern cultures. Although inspired directly by images, his textile work displays a thoroughly personal approach to colour, freed from the concern for accuracy in favour of chromatic freedom, which is highly relevant.

Recently the artist also explored clay, enriching La "S" Grand Atelier's great ceramic banquet with his sculpted dishes and utensils.

### **Alexandre VIGNERON**

Brugge (BE), 1994

A native of Brugge in Flanders, Alexandre Vigneron has been a visual artist at La "S" Grand Atelier since 2018. From childhood, he showed a strong interest in artistic practice, particularly in drawing, which he practised regularly at home under the watchful eye of parents, both convinced of his abilities and eager to see him thrive within a centre dedicated to creation.

From a colourful universe with a somewhat naïve aspect, he quickly matured his drawing towards a creation with "compulsive" impulses, reflecting a fierce desire for self-expression. Although artistic practice is for him a deeply cathartic process that also helps counter moments of melancholy, his technique remains highly controlled, because beyond this need to express himself through line, there is also an awareness of bringing the creation to completion.

In this sense, the essence of his work lies less in repetitive gesture than in the careful conceptualisation of the geometric forms he arranges on paper. A multifaceted artist, he has recently been making abstract cross-stitch embroideries, which he begins independently at home, further highlighting his keen sense of composition.

**Nora WAGNER**

Luxembourg (LUX), 1988

Nora Wagner is a Luxembourgish artist who, since the start of her career, has pursued an artistic practice rooted in exchange and in the exploration of the spaces she inhabits.

Through protean installations and often participatory performances, she places experimentation at the heart of her work. Always in motion and constantly evolving, her practice refuses fixity and embodies a continuous journey. She questions the relationships between space, body, and perception, inviting the public to play a central role in her creations. Her works - often ephemeral and interactive - challenge the traditional boundaries of art, transforming each project into an immersive, collective experience.

By redefining authorship and privileging sharing, she probes the fluidity of art and life, in which everything is in perpetual metamorphosis. Her work opens a dialogue on the transitory nature of existence, in which every moment becomes an encounter.

# Cultural mediation

## Agenda

**Fri. 3 October**  
Visit, meal and workshop  
*The shared "banquet"*  
with the artists of La "S" Grand Atelier as part of *Nourrir Charleroi*

**Sun. 5 October**  
Pay-what-you-like guided tour

**Sat. 11 October**  
Aperitif talk  
*Outsider art: the "madman" of art?*

**Wed. 15 October**  
Sensory & experimental workshop  
*Boundaries*

**Thu. 16 October**  
Cyanotype workshop

**Thu. 16 October**  
Screening and aperitif meeting  
*Around the films of Nicolas Clément and Barbara Massart*  
with the artists in attendance

**20 > 24 October**  
8-12 year olds workshop

**Sun. 2 November**  
Pay-what-you-like guided tour

**Sun. 9 November**  
Philosophy tea  
*The workshop made for inventing other worlds*

**Wed. 12 November**  
Sensory & experimental workshop  
*Forest*

**Thu. 13 November**  
Typography workshop

**Sat. 15 November**  
Writing workshop  
*My History of Art*

**20 > 22 November**  
Collective Intelligence Days  
*The La "S" Grand Atelier experience: artistic practices, relationships, dissemination*

**Thu. 27 November**  
Surveying  
*Forest: dream and incarnation*

**Sat. 29 November**  
Discussion / Creation  
*The Metamorphoses of Psyche*  
with Ludivine Large-Bessette as part of the Éclats project

**Sun. 7 December**  
Pay-what-you-like guided tour

**Wed. 10 December**  
Sensory & experimental workshop  
*Fragile*

**Thu. 11 December**  
Punch needle workshop

**Sat. 13 December**  
Aperitif talk  
*Fairy tales and contemporary art*

**Sun. 14 December**  
Philosophy tea  
*Artists, their works and the stories running through them*

+ Free entry on the first Sunday of every month.

Full agenda available at: [bps22.be/en/activities](https://bps22.be/en/activities)



## Spotlight on...

3 October  
11:15 > 15:30

### **The shared "banquet"**

Shared visit, meal and workshop with La "S"

At La "S", sharing a meal in the canteen is one of the day's key moments... It is a moment of pleasure and gourmandise that sets the rhythm of workshop life and sometimes even spills over into the works of some of the artists shown in *Novê Salm*.

A week after the exhibition opens, several artists from La "S" Grand Atelier - including some of the creators of the work *Le Banquet* - will be at BPS22 for a shared visit. After discovering their works, you will have the opportunity to chat with them over a meal, followed by a collective-creation workshop. A unique opportunity to understand their work and explore another facet of artistic co-creation.

October 16  
18:00 > 19:30

### **Around the films of Nicolas Clément and Barbara Massart**

Screening and aperitif meeting

Photographer Nicolas Clément and multidisciplinary artist Barbara Massart met in La "S" workshops in 2014. Drawing from Barbara's dark, dreamlike stories, the two artists made a first short film, *Barbara dans les bois* (2014 - 14 min). Shot in the forest of Vielsalm, where La "S" Grand Atelier is based, the film follows the young woman's adventures as, hidden behind the balaclavas she makes, she rescue children from a burning hut.

Two years later, invited for a residency in Andalusia, the artists collaborated on a second film: *Santa Barbara* (2016 - 15 min). Exuberant and luminous, Barbara Massart continues her wanderings dressed in new textile creations, in a surreal atmosphere reminiscent of Buñuel. Partly shot on the slag heaps of Charleroi, their third film, *Barbara III* (2021 - 13 min), is an intimate and powerful account of Barbara Massart's life. For the first time, these three films are shown at BPS22 in the presence of the artists.

20 > 22  
November

## **The La "S" Grand Atelier experience**

Artistic practices, relationships, dissemination

### **How does art care for relationships, and vice versa?**

In connection with the works of *Novê Salm*, three days of reflection are organised to interrogate the practices of this extraordinary art centre, the only one recognised both in outsider art and in contemporary art.

These Collective Intelligence Days draw on experiences in the field, on the frameworks deployed by the art centre and on the relationships forged there.

Full programme available at [bps22.be](https://bps22.be)



# Upcoming Exhibitions

From 31 January to 3 May 2026

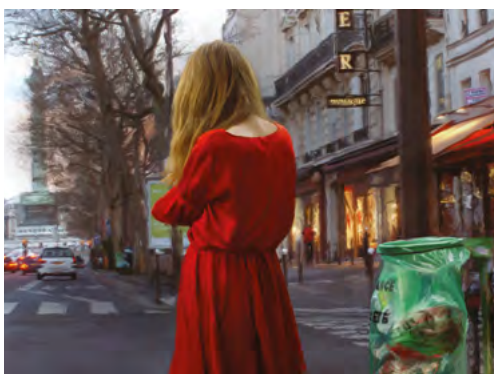


Chantal Maes  
*Tropismes. Le fiancé* [*Tropisms. The fiancé*], 2014  
© Chantal Maes

## Chantal Maes

Puisque bafouillent aussi les astres

The starting point for this retrospective of Belgian photographer Chantal Maes (Brussel, 1965) is a reinterpretation of her entire artistic output. With the artist, curators Jean-François Chevrier and Elia Pijollet have broken free from Maes's existing collections to create new collections for this exhibition. Photographs, video sequences and sound recordings intertwine, somewhere between weaving and cutting, guided by the idea of a paper film. A body of work centred on relationships with others, while also designed as an autobiographical introspection.



Bachelot & Caron  
*Holopherne*, 2008  
© Bachelot & Caron

## Bachelot & Caron

Porcelaine et faits divers

The work of Louis Bachelot (Alger, 1960) and Marjolaine Caron (Paris, 1963) originates in the illustration of news stories. By digitally integrating collages and painterly effects into photography, the duo stages the human comedy in "photographic tableaux" whose aesthetics reference art history and cinema. Over the past eight years they have incorporated performance and ceramics into large, immersive installations that interrogate society's contradictions and shadow zones. The first retrospective of the Bachelot & Caron duo, the exhibition *Porcelaine et faits divers* evokes a baroque, theatrical fable exploring desire, violence, the grotesque, and the essence of art.





# Practical Information

## Press Images

Available for download via [Google Drive BPS22](#)

Mandatory credit = File name

Unless otherwise stated, photographs by Leslie Artamonow.

## Contacts

**Press: CARACAScom**

+32 2 560 21 22 | +32 471 81 25 58 | [info@caracascom.com](mailto:info@caracascom.com)

**Press and Communication: BPS22** - Romain Verbeke

+32 71 27 29 88 | +32 470 80 59 41 | [romain.verbeke@bps22.be](mailto:romain.verbeke@bps22.be)

## BPS22 Hainaut Art Museum

Campus Charleroi Métropole  
22 Boulevard Solvay, 6000 Charleroi - Belgium  
+32 71 27 29 71

[info@bps22.be](mailto:info@bps22.be)

[bps22.be](http://bps22.be)

Tuesday to Sunday, 10:00 a.m. to 6:00 p.m.

Closed on Mondays, 24, 25 and 31 December  
and 1 January.

Closed when exhibitions are being set up or taken down.

### Prices

Adults: €6

Seniors: €4

Students and jobseekers: €3

Article 27 ticket: €1.25

Free for children under 12 and  
on the first Sunday of each month.



Thank you to the National Lottery players! Thanks to them, the National Lottery is supporting the production of the *Nové Salm* exhibition.  
With the support of the French Embassy in Belgium, the Institut français (as part of EXTRA, a program that supports French contemporary creation in Belgium) and the Duvel Moortgat brewery.