

26.08.2024

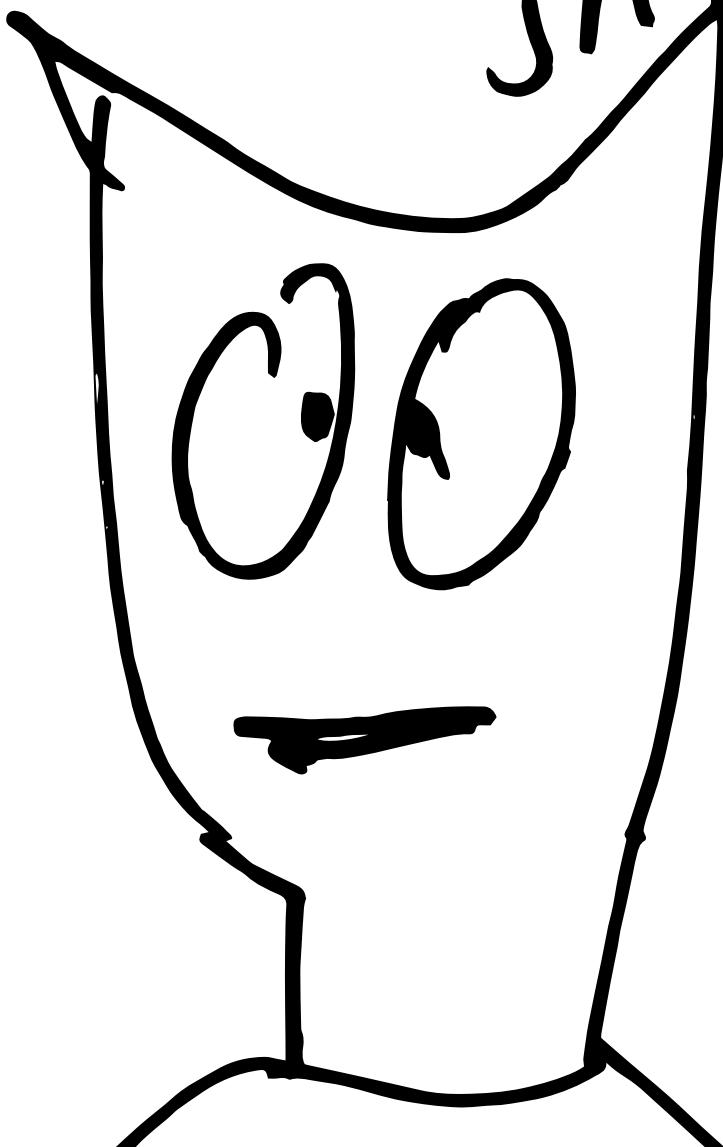
28.09.2024 > 05.01.2025

Alain Séchas

I NEVER GET BORED...

+ Juliette Vanwaterloo BURN IT ALL DOWN

JE NE M'ENNUIE
JAMAIS
...





Alain Séchas, *Chips*, acrylic on canvas, 2017, courtesy of the artist and gallery Laurent Godin. Photo Yann Bohac

BPS22 is hosting Belgium's first ever major museum exhibition of the French artist **Alain Séchas** (Colombes, 1955). Although not a retrospective in the strictest sense, *I never get bored...* brings together over 200 emblematic works from different periods of the artist's career, ranging from the early cat sculptures that made him famous to his most recent paintings, including animated installations, videos, and posters, all linked by one common thread: the act of drawing.

Alain Séchas first gained wide recognition in the late 1990s with his elongated cat figures, whose minimally-sketched expressions engage viewers with their large, bulging eyes. Placed in absurd or comical situations, these figures—initially cats, later Martians—address serious or trivial subjects with a sometimes humorous, sometimes disenchanted tone. In doing so, he places deep societal issues amidst the most trivial every day episodes. While his works are quite accessible at first glance, they require time to fully appreciate their conceptual and artistic depth. Behind a smokescreen of light humour, Séchas offers a sharp critique of our world, highlighting its flaws and absurdities.

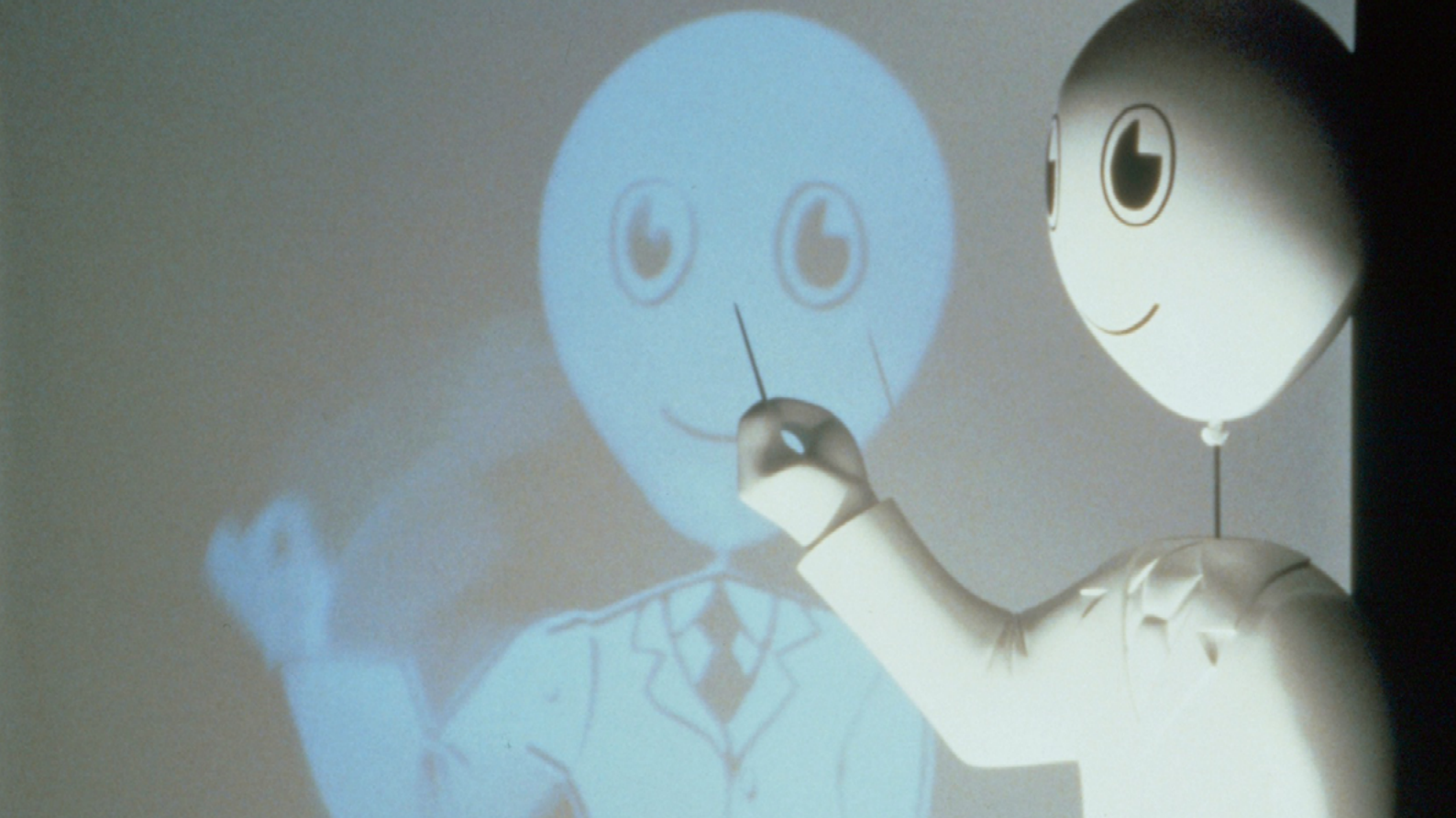
In 1996, Séchas created *Le Chat écrivain* [The Cat Writer], an installation consisting of a sculpture and a painting, which has become central to his career, depicting a young painter writing a pompous letter to his sister, expressing his pride in finally completing a convincing portrait of their father, which he believes will bring him fame. This work, belonging to the Museum of Modern Art in Paris—and featured in this exhibition—is retrospectively seen as a key milestone in the artist's journey. It was not only his first cat sculpture, which would earn him his renown, but also marked the return of painting to Séchas' work. Having previously taken pains to avoid the art form, he uses the painting here as “scenery” intended to contextualise the sculpture. It is this particular “journey” that the BPS22 exhibition takes us on, with painting initially serving as an accessory to the sculpture, in the form of murals or painted canvases, before gradually becoming the artist's favoured medium.

While the exhibition is titled *I Never Get Bored...*, reflecting the abundance of the artist's output, it could also have been called *Changes in Method*, given how much Séchas delights in exploring different technical registers. Recent, previously unseen series like *Maryline* or *Monaco* are punctuated by emblematic pieces from different periods, allowing these older works to be viewed from a new perspective and for admirers to grasp the underlying unity of a seemingly multifaceted practice, driven by drawing.

Indeed, Alain Séchas places drawing at the heart of his work. With a few sharp and precise lines, he builds his shapes and organises the space around them. While his work occasionally resembles press cartoons, caricature, or comics, from which he borrows some of their codes,



Alain Séchas, *La Cycliste édition*, polyurethane and acrylic, 2006
Courtesy of the artist and gallery Pietro Spartà. Photo Florian Kleinfenn



he always strives to distinguish himself from these models, in order to build the unique artistic identity that characterises him. The speed of execution and fluidity of his gesture allow him to soften his shapes, which come to fruition through the work of numerous drawings, reproduced directly on walls, silkscreens or posters, and of course in sculpture, which he considers to be merely a form of “drawing in volume”.

I Never Get Bored... thus offers a new perspective on the artist's work, through constant back-and-forth between drawing, painting, sculpture, installation, and even video.

Alain Séchas, *Professeur suicide* (detail), 1995, FNAC 96015 (1 to 32), Centre national des arts plastiques © Adagp, Paris Cnap. Courtesy Galerie Ghislaine Hussenot.

Press visit

Thu. 26.09.2024 - 11:00

Registration: CARACAScom

+ 32 2 560 21 22 or info@caracascom.com



Alongside Alain Séchas' exhibition, the feminist, environmentalist, and de-colonial activist artist **Juliette Vanwaterloo** (FR, 1998) is taking over the Entresol of the BPS22. There, she exhibits embroideries, lace, tapestries, and textile installations denouncing police brutality. In opposition to the dominant narrative of the police, justice system, politicians, and certain media, she notably presents cop-watching videos broadcasted on social media. Her artistic work involves the invention of counter-narratives constructed with soft, delicate, colourful materials imbued with a domestic history long attributed to women.

Juliette Vanwaterloo's exhibition *Burn it all down* is part of the anniversary edition of the Prix Médiatine, established in 1983 by the Wolubilis Cultural Centre in Brussels.

Juliette Vanwaterloo, *Stop Amazon*, 2020, hand embroidery.
Photo Juliette Vanwaterloo

Press visuals

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

Mandatory mention = File name

Contact

Press: CARACAScom

+32 2 560 21 22 | +32 471 81 25 58 | info@caracascom.com

Press and communication: BPS22 - Romain VERBEKE

+32 71 27 29 88 | +32 470 80 59 41 | romain.verbeke@bps22.be

Future programme

Candice Breitz

Feb. > may 2025

Democracia / Hervé Charles

June > aug. 2025

La "S" grand atelier

Sep. 2025 > jan. 2026

BPS22

Hainaut Province Museum of Art

Boulevard Solvay, 22

6000 Charleroi

+32 71 27 29 71

info@bps22.be

bps22.be

From Tuesday to Sunday, 10:00 > 18:00

Closed on Mondays, 24, 25 and 31 December, 01 January
and during exhibition set-up periods.

Prices

Adults: 6 €

Seniors: 4 €

Students and job seekers: 3 €

Article 27: 1,25 €

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