

ANCESTRAL *FUTURE*

Ancestral future
Exhibition with Céline Vahsen & Maëlle Dufour
from November 5 to December 9, 2023 at Plagiarama

ENG/

Céline Vahsen's practice is rooted in the textile medium. She is interested in the socio-cultural aspects of weaving, its memory and its matrix link with digital culture. Her works, fabrics stretched on frames, evoke the pictorial tradition and are manually dyed and woven by the artist.

Maëlle Dufour's practice ranges from sculpture to monumental installation, using a variety of media such as ceramics and glass. She addresses questions of memory, cultural and material heritage, the ambivalence of progress and the relationship between human beings and nature.

Céline Vahsen and Maëlle Dufour explore and study the material and its process, experimenting with its physical properties and highlighting the social and historical environment in which it is embedded. They question ancestral customs and their inscription in time, as if to better grasp the present.

Curator Yuna Mathieu-Chovet

FR/

Céline Vahsen développe une pratique enracinée dans le médium textile. Elle s'intéresse à l'aspect culturel du tissage, sa mémoire et son lien matriciel avec la culture numérique. Ses œuvres, faites de tissus tendus sur châssis, évoquent la tradition picturale et sont teintées et tissées par l'artiste.

La pratique de Maëlle Dufour se déploie, à travers différents médiums tels que la céramique ou le verre, de la sculpture à l'installation monumentale. Elle aborde la question de la mémoire, de l'héritage culturel et matériel, de l'ambivalence du progrès et de relation de l'être humain à la nature.

Céline Vahsen et Maëlle Dufour explorent et étudient le matériau, son processus, expérimentent ses propriétés physiques et soulignent l'environnement social et historique dans lequel il s'inscrit. Elles interrogent les coutumes ancestrales et leur inscription dans le temps, comme pour mieux appréhender le présent.

Commissariat Yuna Mathieu-Chovet

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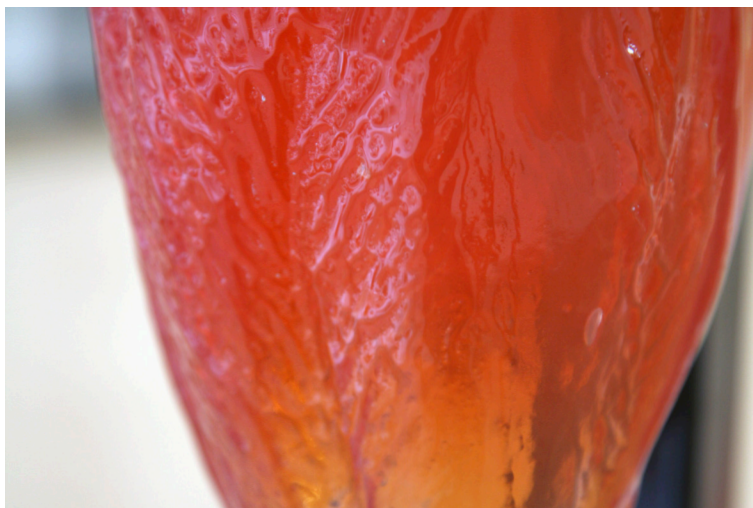
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FÉDÉRATION
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Maëlle Dufour



Capsules #2, 2023

Maëlle Dufour

blown glass, metal, paint, rope

50x13,5x13 cm

Capsules #5, 2023

Maëlle Dufour

blown glass, metal

200x90x100 cm

Capsules #12, #13, #14, #15, #16, 2023

Maëlle Dufour

ceramics

variable dimensions

Capsules, 2023

Maëlle Dufour a exploré le territoire de l'avesnois, un paysage de bocage, lors d'une résidence à la Chambre d'Eau en France. En questionnant ce territoire, elle s'est intéressée à la problématique de la liberté des semences. Elle a eu l'occasion de rencontrer plusieurs personnes dont des fermiers, des semenciers et des personnes qui utilisent les semences fermières. L'œuvre *Capsules* a ainsi vu le jour. En collaboration avec l'atelier du MusVerre de Sars-Poteries, ont été réalisées des pièces en verre soufflé et des céramiques qui interrogent la dimension des semences hybrides et stériles produites et brevetées par les industriels dans l'agriculture contemporaine.

Maëlle a fait le choix de reprendre la forme de quatre semences qui font partie des plus plantées et utilisées dans le territoire européen qui sont celles du blé, de l'escourgeon, du maïs et de la betterave fourragère. Chaque proposition en verre et en céramique reprend la forme d'une graine en mutation, avec la possibilité de pouvoir contenir un liquide. Elles pourront être utilisées pour réaliser des performances. Ces œuvres sont recouvertes partiellement d'une couleur rouge flash rappelant les enrobages toxiques réalisés sur les semences.

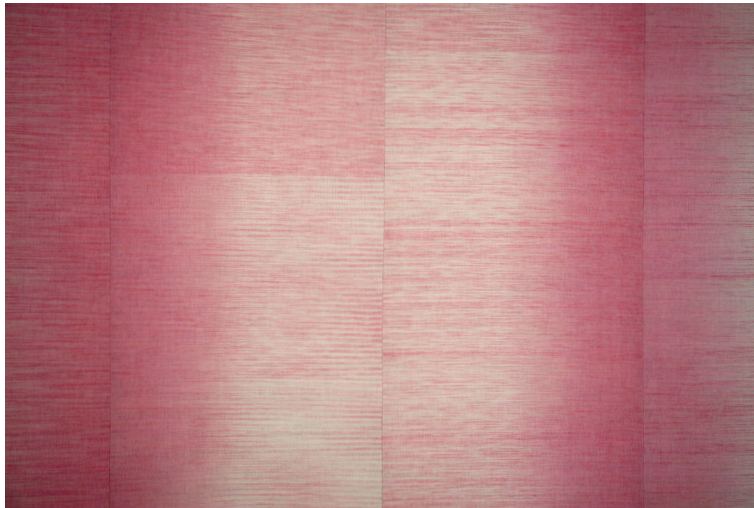
Maëlle Dufour, le 30 Octobre 2023.



Maëlle Dufour (1994, Mons, BE) is a 2023 HISK laureate, she studied sculpture at ENSAV La Cambre (BE) and at Kuva – University of the Arts Helsinki (FI). She has participated in various prestigious exhibitions in Belgium and abroad such as Artagon III, chaired by Hans Ulrich Obrist, Paris (BE), Beaufort Triennale (BE), BPS22 (BE), Kanal centre Pompidou (BE) and Universidad de Concepcion (CL). She has also been invited to Shake Résidence Nomade in Tunis (TN), Maac Brussels (BE), Alumni Startwell in Amsterdam (NL). In 2022, she created an artistic integration for the prison of Haren in Brussels (BE). Her work has been awarded several prizes, such as the 2021 Encouragement Prize for Sculpture of the Institut de France, the 2019 Sofam Prize, the 2018 Prize of the Arts Commission of Wallonia and the 2020 FWB Public Prize for Young Sculpture. She has received several grants including 'Vocatio' 2022, 'Aide à la création' 2019, 'Un Futur pour la Culture' 2021 and 'Cocof' 2021.

Céline Vahsen (1987, Malmedy, BE) is a visual artist, working within the textile medium. She lives and works in Brussels. After studying at ESA St-Luc Brussels, HGK Lucerne, and HAW Hamburg, Céline Vahsen obtained her Master's degree in the textile department of ENSAV La Cambre in Brussels. Currently she teaches at KASK & Conservatorium – School of Arts in Ghent. Among others, she has been artist in residency 2023 at Wiels – Contemporary Art Centre, 2022 at Boghossian Foundation – Villa Empain, iMAL – Art Center for Digital Cultures & Technology and ZSenne Art Lab, 2021 at Fondation CAB in Brussels (BE). She participated at the 2019 Académie des Savoir-Faire, Fondation d'entreprise Hermès in Paris (FR). Her work has been shown at IKOB Museum of Contemporary Art in Eupen (BE), Ccinq in Brussels (BE), 21st Century Museum of Contemporary Art in Kanazawa (JP), New York Textile Month (US).

Céline Vahsen



Untitled, 2020-2021

Céline Vahsen

cotton, wool, linen, natural dye

2x140x140 cm

Céline Vahsen is interested in the socio-cultural dimension of textiles, in their *emotions* – movements and feelings.

In most societies, textile knowledge has been communicated, transmitted and preserved through non-verbal language. This heritage evolved and has been enriched by exchanges via historical trade routes, passed on intergenerationally by women, using their hand as a tool – becoming embodied knowledge.

Her work encompasses various references and traditions from geographically dispersed, hybrid cultures, as well as customs from different periods throughout the history of weaving.

A woven fabric is thus never empty, it contains history, memory and a narrative.

The starting point for her work is the cultural legacy of the textile medium. With a contemporary approach, she explores techniques anchored in ancestral textile-making. She develops color compositions and patterns from traditional production methods, which transports the textile-heritage into the realm of contemporary art.

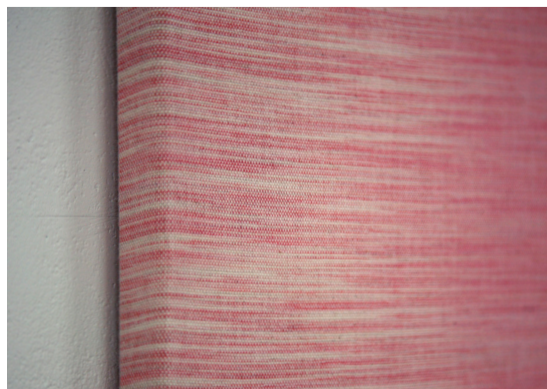
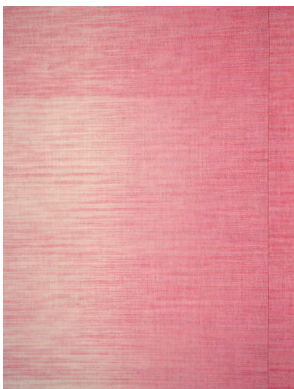
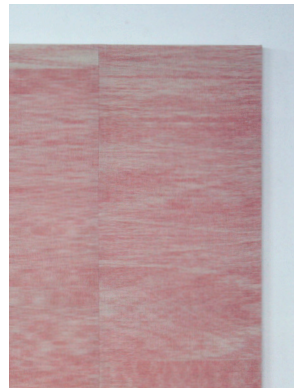
The artist has a strongly material-based practice, sharing agency with the materials she uses over their final destination. Processing them manually, informs the coming-into-being of them – both in outlook, as well as in duration. By using recycled and natural materials such as silk, wool, linen and copper threads, showing their ability for transformation and permanent change.

They are all left to mingle, and subsequently interact with natural phenomena such as oxidation or color fading, visualizing natural cycles and reflecting temporality.

The act of weaving occurs over long stretches of time and per deconstruction of each step in the process – selecting the yarns, producing the dyes with natural materials, and weaving with traditional techniques and artisan instruments, which counts as a seizing reminder of the notion of time, integrated in the fabric itself.

The patterns on the threads are emerging through applied knots on the hanks. These rhythms reveal themselves when the color appears during the dyeing process, with manual errors occurring via chance.

The research of dyes is equally as important as the motifs and rhythms in the canvas. The shades she created have their origin in nature, in the extraction of pigments from plants, wood, or insects - madder roots, alkanna leaves, logwood or cochineal. At the time being she focuses on a reddish color palette.



Céline Vahsen, October 30, 2023.

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