

Project space - A New Perspective on Art in Molenbeek  
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## KLEINE SCULPTUUR

From 23/02/2019 to 20/04/2019 by appointment only

**Cathy Coëz - Michel Delacroix - Michel Gouéry - Élodie Huet**

Thanks to Musée du Creusot et galerie Archiraar



*Vue d'exposition*

The artists we are exhibiting create, in a very personal manner, a sculpture which integrates the current indelible inscription of industry; the first of which shows that of human labour, its mechanical cost and abrupt mastery of the material in the field of inherited sensibilities.

Aluminium cast iron, raw materials and handcrafted ceramics convey the characteristic features of their own manufacture. The exhibited works show the interplay between this perceived value with the same freedom with which Michel Delacroix's 'Bugs' uses the recycled broken moulds of a disused industrial factory.

It is not a question of resurrecting or the lauding of a bygone technique, but that of the integration of the symbols of a labour-based industry that has existed alongside humanity since its beginnings, to which much has been sacrificed and which now correspond to the signs of an?

The excavator industry has been drawing its needs from the earth for more than three centuries and its long, emaciated arms violently extract a raw and dirty material from the crust.

Neither smooth nor drawn, these mechanical forms service the most terrestrial possibilities and through the use of primary energy signify the reality of work itself.

The ratio of power, dynamic equations, corrosion and resistance of the material constitute the visible science of engineering. We are still a long way off from the domestic comfort and a service-based society that does not know, does not see nor does not want to see what precedes this comfort.

Today's industrial design was born of a new marketing concept in 1929.

The geometric line, the smooth surface, the shape aesthetically folded, moulded and polished has great significance - in terms of erasure. We have learned to live with this inhuman and exponential beauty. The beauty of the airport and its *easy* whole-sale comfort, the beauty of the robot – which would like to look human – as I. Asimov would have said, the beauty of the replica - who dupes humans – as Ph. K. Dick would have added. In both cases, they all consider objects which are all orientated towards consumption that conceals the origins of its own manufacture; through a studied drawing, enclosing the recipient in the amnesiac space of a totalitarian trade which supplants the world with its legible history and through establishing a new narrative for its own interests.

L'œuvre moderne qui adopte la facture de sa fabrication cherche à instituer elle-même son propre récit affranchi des dogmes classiques. Gagner en légitimité et en autonomie, en liberté peut-être, voilà sans doute le dessein subjectif d'une émancipation sociale de l'ancien régime qui conduit tout droit à l'individualisation des propositions artistiques contemporaines.

Modern work, which adopts the bill of its own manufacture seeks to establish itself through its own narrative, free from classical dogmas. Gaining legitimacy and autonomy, perhaps even freedom, this is undoubtedly the subjective design of a social emancipation from the old regime that leads straight to the individualisation of contemporary artistic endeavours.

L'Approche [The Approach]. *Kleine Sculptuur*, February 2019

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"In France, it seems to me that, perhaps because I hope it to be true, for here I find a greater sense of satisfaction, the beginning of the second phase has begun. The privileged of contemporary culture, those who knew how to act as a personal agent of the major central banks have been largely favoured in this modern narrative. These narratives and the works that depend on them are infinitely diverse, these narratives have no need to be artistic or even to be classified as such, they are indifferent, provided that they can be narrated and can be used by the work as a reference tool for a theory, narrative or simple messages of diverse meaning.

Up until the end of the 19th century, for a large number of artists, such narratives have acted as substitutes and as local or general referents of active religious discourse.

Fragmented; certainly, the propagation of a modern and contemporary creation to the manifesto of a given case to consider; but if we go beyond these formal disparities to look deeper into the register of intentions that presided over the development of the works or, if we examine the meaning of these same works, and despite their artistic importance or originality, it is clear that they deviate less from the conventional format than is usually said.

Namely, that modern works too, are simply the continuation of a defined pattern which precedes them and from which they are influenced. In ancient times, as everyone knows, artistic license, whether Corneille or Chardin, Michelangelo or Goethe, was compromised by a body of doctrines, an organised and unmoveable set of prescriptions just like a fixed perimeter which could be moved at will. This history of perceptions is nothing more than this topographical and visual elaboration of a hierarchy of values to which the artist too, must conform; just as theatre must abide by the rule of three acts or a novel must be written in linear time.

With the dawn of Romanticism and then Impressionism, there was a significant change which revealed itself through each stage of the tradition of the avant-gardists of the twentieth century – the refusal of an overarching framework of governance which lay the foundations for complete unity of the 20th century referent. Certain expressions: the religious matrix, the moral code, the singular explanation of the origins of the universe are broken down and in their place, local beliefs, personal experience, the culture to question. What's more, Western society was then mired in the debates of the age of Enlightenment: the possibility to do things differently, the age of the individual and the preference for experience establishes its future in the cult of progress.”

B. Lamarche-Vadel. Extrait de Préface pour Erik Dietman, Paris, édition de la Différence, coll. « Classique du XXI<sup>e</sup> siècle », 1990.

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## Cathy Coëz

*Delights of war.* Aluminium Cast, 2018

Accident I and Accident II are two attempts to make aluminium casts based on previous ceramic works, The first attempt failed but the two busts were in fact saved by this accident, in fact, this immortalised them. Their rough surface and their blurred forms renders the



## Michel Delacroix

*Bugs bugs.* Porcelain biscuits, various sizes 2013

Upon discovery of the ‘contemporary archaeology’ project in Pouilloux, Michel Delacroix came up with the idea of using parts of the moulds which were unearthed from the dumping ground of this disused industrial factory which used to produce ceramic goods in order to produce a new type of unique and singular objet.



## Michel Gouéry

Enamelled ceramics (earthenware) 2018  
and cast crystal by Gilles Bocquel 2009

There is every reason to fear, when confronted with the works of Michel Gouéry, that they will one day serve as an inspiration to the laboratory researcher of a centre for genetic hybridization. This cheery mix of mineral and organic forms, superhuman and extra-terrestrial, Michel Gouéry's sculpture resolutely points to a future where the legacy of an anthropological directory merges with the fluidity of a transgalactic mind.



## Élodie Huet

*Mixtape*. Rubans adhésifs / parcel tape, 2019  
*Erase*. Rubber, fusain / Eraser, charcoal, 2019

Elodie Huet takes every-day industrial materials and transforms them into a sculptural puzzle. What we see, what we know or what we think we know becomes the material for the metamorphosis of an artificial environment. Here, it is the safe and reassuring domain of home DIY that is deconstructed and reconstructed like a spun web of modern illusion which everyone is familiar with.

