

MACS

Musée des Arts Contemporains
Grand-Hornu

Lionel Estève *Les Saisons*

PRESS PACK



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Personne debout, 2021



Photo: Keizo Kioku. Courtesy Perrotin,

Lionel Estève was born in 1967 in Lyon (France). He studied at the École Nationale Supérieure des Beaux-Arts in Lyon and the Free University in Brussels. He moved to Brussels over thirty years ago. His work is haunted by the memories of many places. In 2020, he published his first book as a writer, called "Mourir" ("To Die"). He has taken part in numerous exhibitions in Europe and throughout the world. His works are found in the collections of several institutions (including the Centre Pompidou and the CNAP in Paris, FRAC Bretagne in Rennes, MoMA in New York and the Ixelles Museum in Brussels).

Exposition

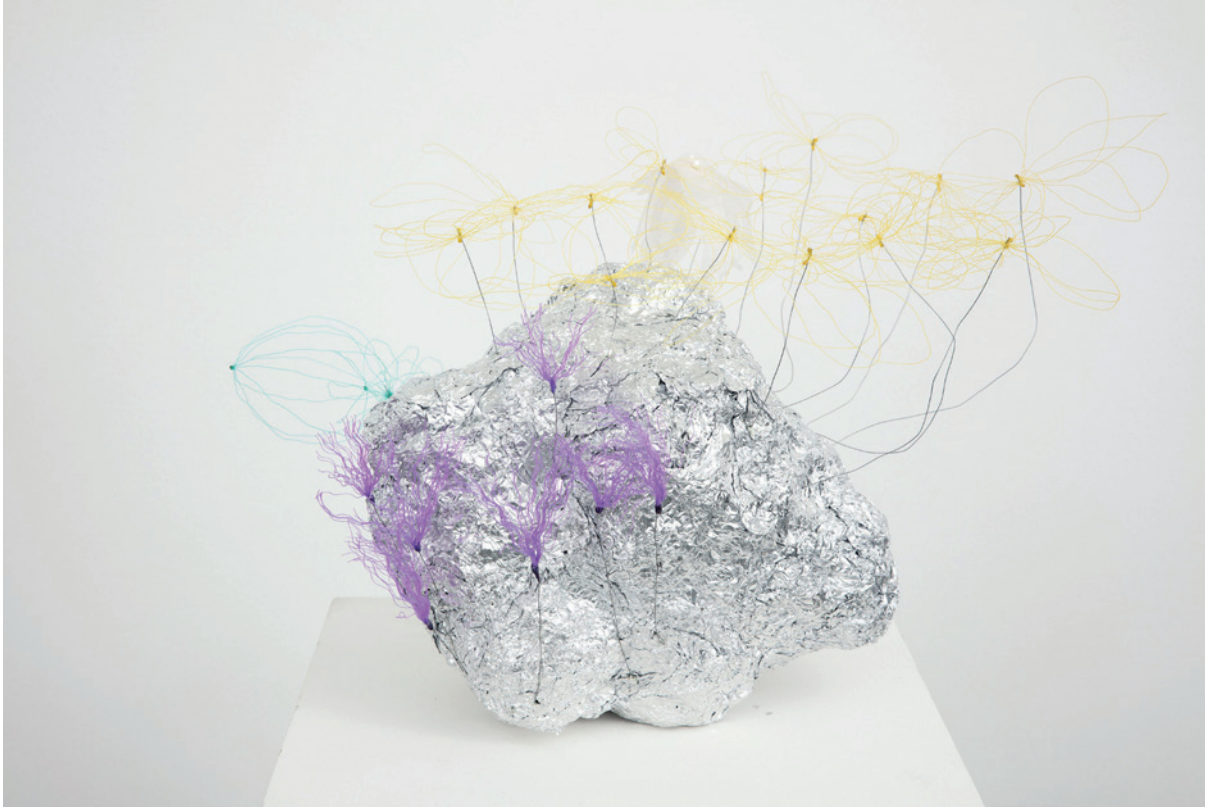
Lionel Estève. Les Saisons

12.11.23 > 17.03.24

Meticulous and subtle, colourful and light in form, Lionel Estève's sculptural practice is also remarkable in its ability to respond intuitively to the constraints of exhibition spaces in terms of morphology, light and even atmosphere. Using the contrast between the two large halls of the MACS, which offer his intervention a specific architectural context, the artist has devised a visit that is articulated around several juxtapositions: dryness and humidity, hot and cold, light and darkness. The natural landscape is immediately evoked by the alternation of days, seasons and climates, and also serves to evoke a mental and emotional dimension through the alchemical and formal language of the materials. The pleasure Lionel Estève takes in manual work is revealed by the stones, plants, plastics, tulles and numerous odds and ends, garnered during excursions into the countryside or urban strolls, which the artist carefully incorporates into his work in the studio or the actual exhibition space. This same pleasure is also evident in the tenderness of certain sculptural gestures, such as embroidering around pebbles and gilding the leaves of dried plants. The thousands of fine, slightly iridescent cables, shaped into droplets or tears and arranged all around the walls, offer visitors the experience of an immersive installation, which has been specially designed by Lionel Estève for the MACS, where emotion is combined with perception, introspection with the monumental, and the praise of beauty with poetic meandering.



Flowers on Rock II, 2019



Flowers on Rock I, 2019





"In terms of creating things by hand,
this is not a choice. I think about
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Manual work certainly enables another
reflection, a different involvement.
Perhaps this manual relationship to the
technique implies a sort of creativity, if
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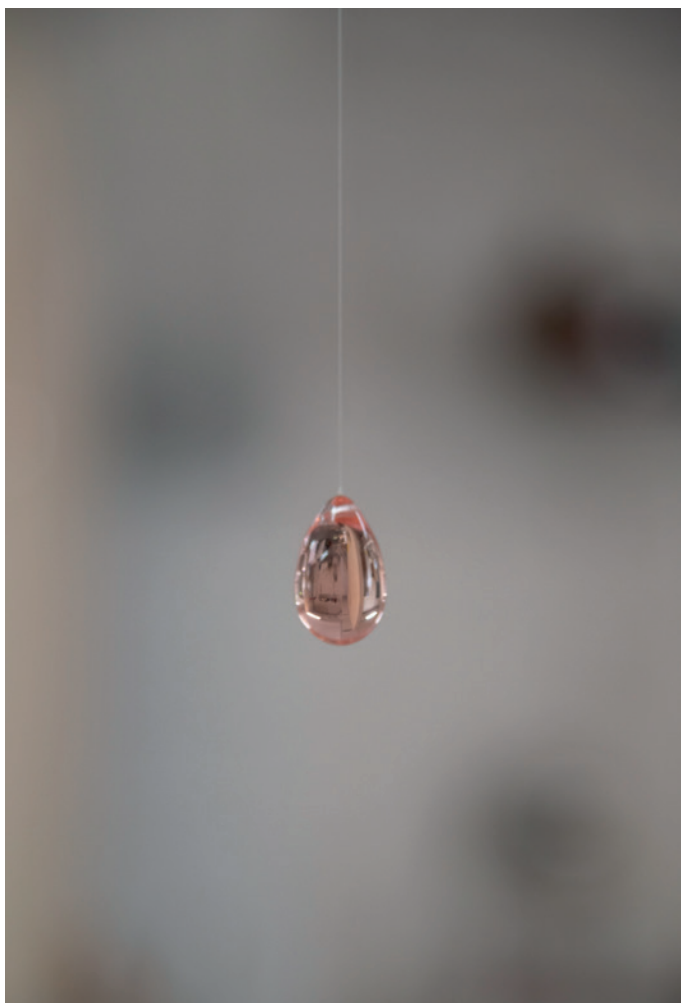
Lionel Estève

Untitled, 2020





Plume, 2015



Goutte, 2009



Jolie pluie, 2018-2023

Interview with Lionel Estève

1) What was your approach for your exhibition at the MACS and how does it fit into the continuity of your work?

I have never sought to achieve continuity in my work. I have never been concerned about coherence or a common thread. On the contrary, I often contradict myself or go off at a tangent. I have almost always wanted to consider my work project-by-project, and to think of each new exhibition as being something separate, unique.

I have to admit that for some time, my exhibitions can be interpreted rather like narrations, in that they could almost be telling us something. This is the case with the exhibition “Les Saisons”. I love to work and to create, but for this major exhibition, in two immense rooms, I had to incorporate existing works and find a sort of logic, like a justification. It was really interesting to devise an exhibition in which older works interconnected with new productions.

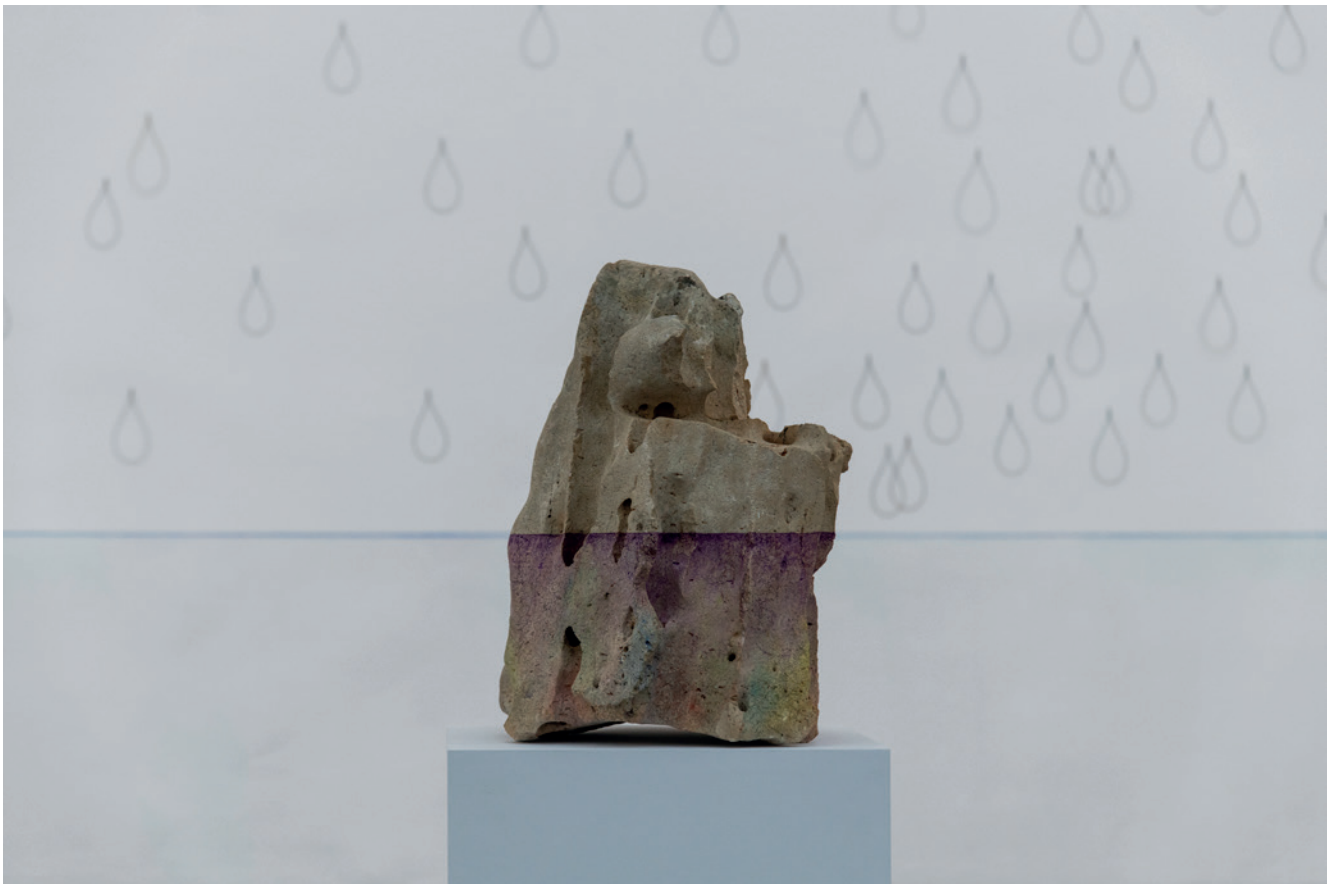
2) The title of the exhibition, “Les Saisons”, suggests our relationship to the environment and the way in which we shape it. How does the exhibition envisage our relationship with nature and its fragility?

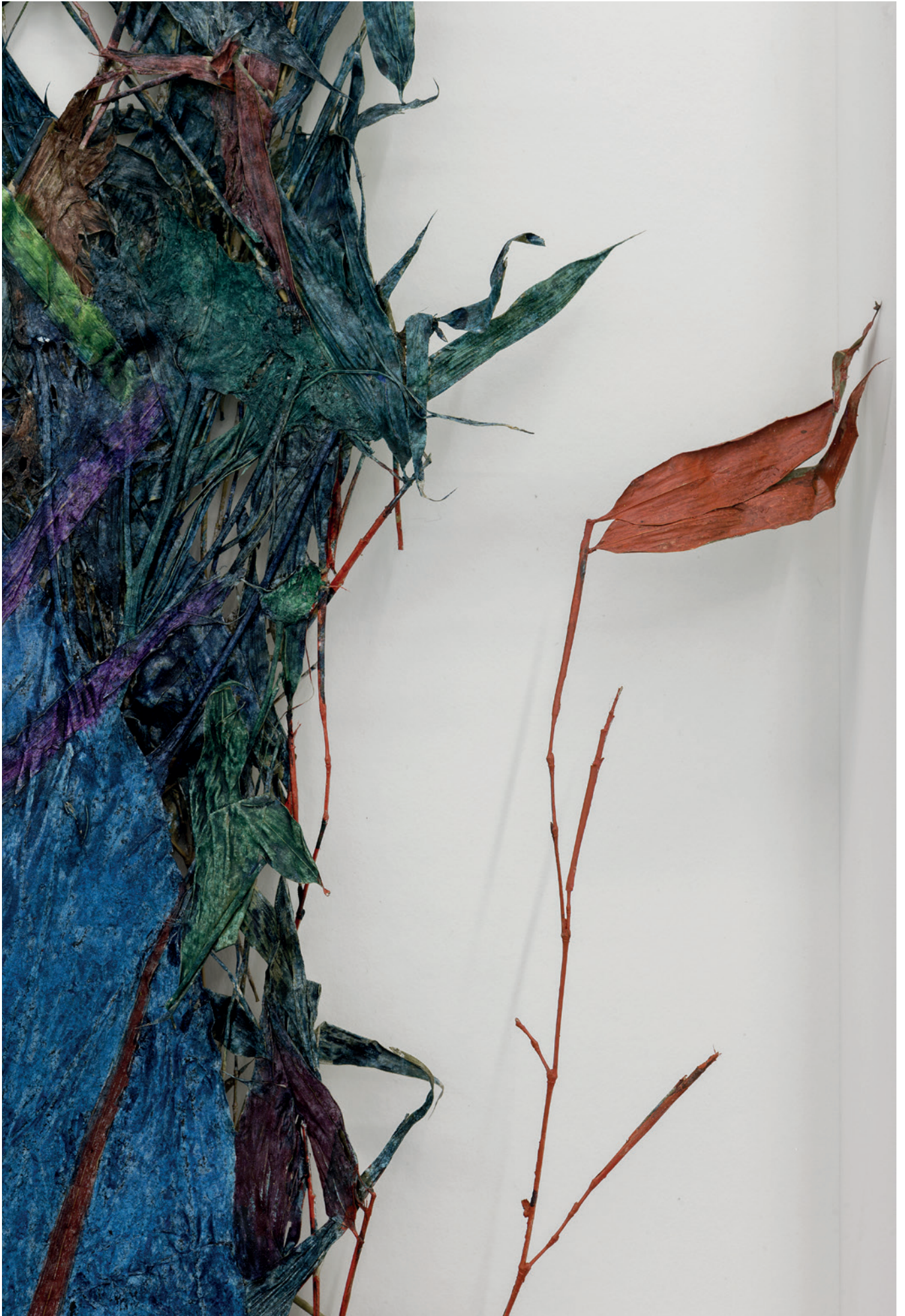
Being from the South of France, I think that I was marked, perhaps even traumatised, by the weather conditions in Belgium. As I said before, for this exhibition I had to use existing works and find or invent a sort of logic for these choices. Over the years, you can often find pieces that speak of the rain, the lack of light or, in contrast with the invisible summer, a splendid fantasy sun in my work.

Instead of a relationship with nature, the issue here is more the relationship with the landscape, and specifically what happens in the eye when vision extends and stretches until it involves the entire body.

3) Would you define your work above all as that of a sculptor, even if it takes diverse forms? Why is it important to create “by hand”?

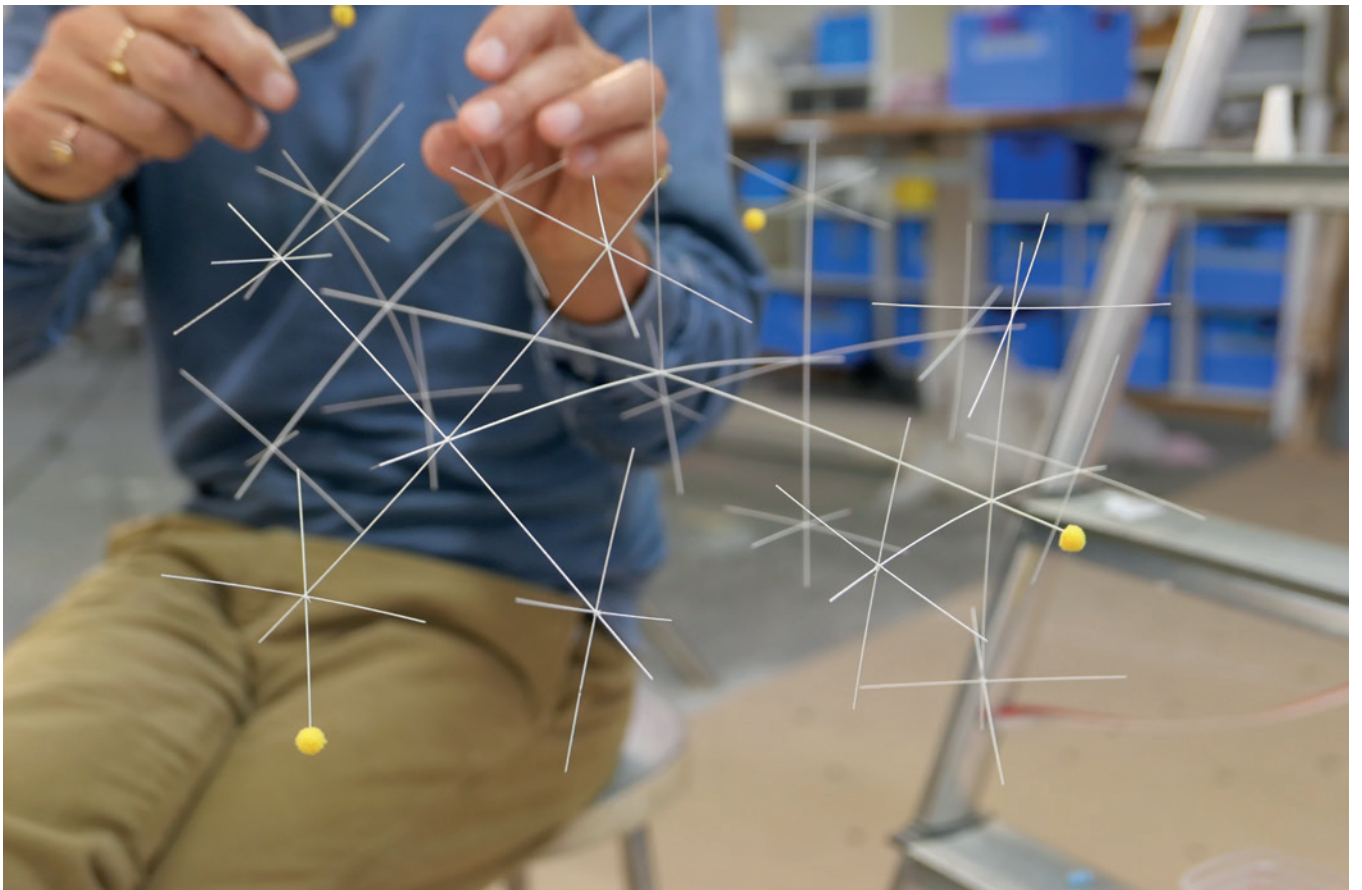
I define myself as a sculptor because it is a poetic word. By the word “sculptor”, I mean someone who works with space and not necessarily someone who models or shapes matter. There is a spontaneity and immediacy in the creation of sculpture, something direct, as in drawing, which I enjoy. Irrespective of the technique, I envisage my works as three-dimensional, even if they are framed pictures hung on the wall, even if the third dimension consists of only a few millimetres. In terms of creating things by hand, this is not a choice. I think about projects while I am creating them. Manual work certainly enables another reflection, a different involvement. Perhaps this manual relationship to the technique implies a sort of creativity, if only through its clumsiness?





Papier de Provence (detail), 2018





Catalogue

Available
in January 2024

Deliberately extending beyond the strict frame of the catalogue, the publication devoted to Lionel Estève's work which coincides with his personal exhibition at the MACS reflects the particular nature of his artistic practice, based amongst other things on learning (new techniques for example) and autonomy. This way of working, consisting of repetitive gestures, sometimes results in the creation of monumental installations, as is the case in his *Les Saisons* exhibition. The book reveals unpublished photographs of his studio in the South of France, of the river where he gleans stones, his studio in Brussels, the mounting of the exhibition and finally, the works once they are installed in the museum space. It proposes a journey through the construction of a body of work and peeks behind the scenes to better understand the poetry and delicacy of Lionel Estève's work.

This publication includes an interview with the artist by Denis Gielen, the exhibition curator.



Agenda of Activities

*Events and dates to be confirmed

Info and reservations

Online: www.mac-s.be/fr/reservations

By telephone: +32 (0)65 613 902

By mail: reservations@grand-hornu.be

DAILY ENCOUNTERS (IN FRENCH)

Free guided visits from Tuesday to Friday at 2pm, Sundays at 11am and 2pm

Sound bath

28th November

Sound bath of Tibetan gongs in the *Les Saisons* exhibition

Atelier Baz'art

7th January, 4th February, 3rd March

Practical workshops for children, proposing, depending on the date, an initiation in photography, sculpture or jewellery making

Family Thursdays

Family days during the Carnaval half-term holidays.

Guided visits followed by workshops: floral composition, anotypes, mobiles

Christmas at Grand-Hornu

27th, 29th December and 3rd, 5th January

Story walks, floral compositions on canvas, customisation of Christmas baubles, etc.

Ceramic workshop

14th January

Initiation in ceramics in the company of Olivia Mortier, ceramic artist

Carnaval

Multidisciplinary course
9-12 years

Visit for partially-sighted people

Launch of the catalogue / conference by the curator

February

For the launch of the Lionel Estève catalogue, conference by Denis Gie-len, the exhibition curator

Art shuttle

MACS / Tripostal (Lille)

Visit of the MACS (Honeyguides and Milk Teeth / Les Saisons) and the Tripostal (Au bout de mes rêves - Vanhaerents collection) accompanied by a guide

Art shuttle

MACS / Marais d'Harchies

10th March

Visit of the Jochen Lempert. Honeyguides and Milk Teeth / Lionel Estève. Les Saisons exhibitions at the MACS followed by a walk in the Harchies marshes with a nature guide. Discovery of winter visitor birds.

Guided visit with the artists

Jochen Lempert / Lionel Estève

Closing event

17th March

NOW ON

At the MACS | Jochen Lempert

Honeyguides and Milk Teeth

12.11.23 > 17.03.24

At the CID | Home Made

Créer, Produire, Habiter

15.10.23 > 11.02.24

COMING SOON

At the CID | Superpower Design

24.03 > 25.08.24

At the MACS | Orla Barry

21.04 > 01.09.24

At the MACS | Ariane Loze

21.04 > 01.09.24

At the CID | Autofiction

06.10.24 > 16.02.25

At the MACS | Daniel Turner

06.10.24 > 09.03.25

Practical Information

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