

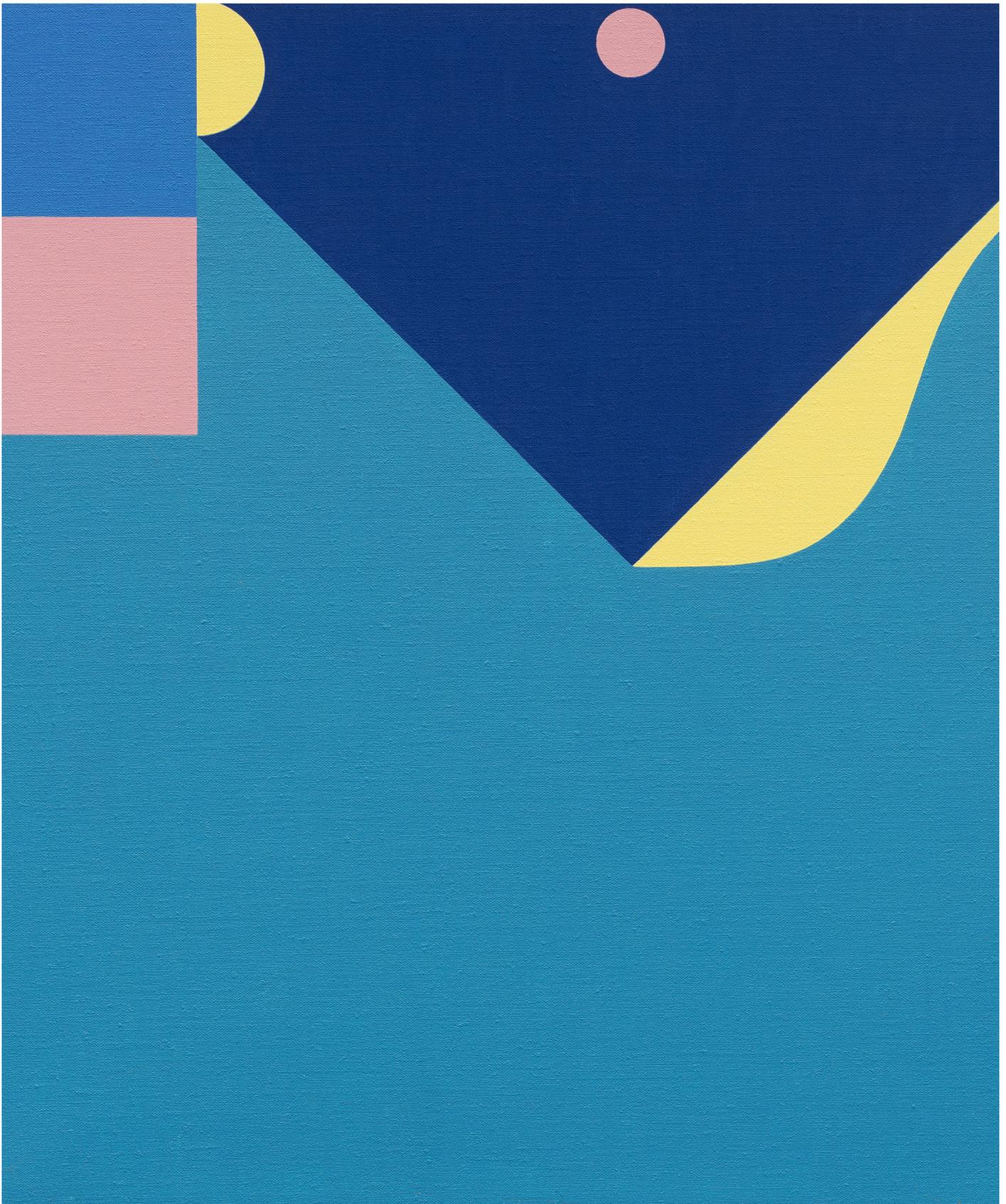
MACS

Musée des Arts Contemporains
Grand-Hornu

Léon Wuidar. À perte de vue

26.09.21 > 30.01.22

PRESS RELEASE



The exhibition

Assiduously developing—not without a few touches of humour—a so-called “geometric” abstract art (to distinguish it from its lyrical extreme), since the mid-1960s the Liège painter Léon Wuidar has produced a body of work that is both coherent and surprising in equal measure. After the Museum Haus Konstruktiv in Zurich, the MACS is dedicating a major retrospective to the artist’s work, bringing together for the first time in a museum in Belgium a vast collection of paintings, collages and sketchbooks. Through a selection of works produced between 1962 and today, *À perte de vue* highlights the constant evolution of an artist who has gradually established himself, on the fringes of artistic trends or schools, as one of the most free and delicate artists of his generation.

Born in Liège in 1938, Léon Wuidar began as a self-taught painter in 1955, seeking his way among the multiple paths that figurative painting still offered at that time. After a period of research in all directions to find his artistic identity, he abandoned figuration in 1963 in favour of abstraction, perfectly aware that he did not belong to the generation of its pioneers, but determined to continue its adventure and above all to perfect its aesthetics. Historically, his work is thus set apart by the meticulous detail that he adds to the relatively “elementary” style of the paintings in this register, which was revealed to him by the reproductions of two paintings by Ben Nicholson that he discovered in a magazine while searching through the cart of a second-hand bookseller. When some fifteen years later, he began such paintings as *À perte de vue* (1968) in the same “neo-plastic” style, Léon Wuidar aimed to make them evolve towards a ‘smooth, clear’ painting, in which the color radiates, inhabited by a certain “voluptuousness”. As he confided to Ben Durant: “Being an attentive gallery visitor, I contemplated these abstract paintings with a recurrent reflection: what I am looking at has a primitive quality, in its spontaneity, the simplicity of the means and in the best examples, the freshness of the colours. I imagined an evolution in abstract painting: the creation of a more profound, balanced body of work, which could be defined as classical art. Of course, I had in mind the evolution of Greek art; we clearly see the changes from the Archaic Kouros and Core, to the balance of the 4th century period.”

The painting *Anamorphose* (1968), which represents a character in front of a distorting mirror, appears in historical hindsight as the emblem of this passage towards abstraction through a pictorial frame, where the classical, linear perspective is no longer required. Departing from modernist dogma and its cold objectivity, Léon Wuidar thus brought a personal touch to his first geometric compositions in which humour, cultural references, ornamental motifs and even ambiguous signs emerge. Simple in structure yet complex in their maze, his compositions invite the viewer to explore a network of signs that they have to “learn to interpret”, in the same way that the pictorial language of rebuses and ideograms is deciphered. This interest in coded or even encrypted images is evident on reading his sketchbooks, where ingenious graphic discoveries are reflected in his research into ornamental patterns, typographies, pictograms and calligrams. Without speaking of esotericism, it should nevertheless be emphasized that the

1. Ben Durant et Léon Wuidar, *Conversation avec Ben Durant*, Gerpennes, Éditions Tandem (Coll. conversation avec), 2007, p. 33.

“The spectator makes the work. The work necessarily starts to come to life from the moment when it is formed in the gaze of the spectator and of course, all spectators cause a variety of thoughts to emerge in it.”

Léon Wuidar

semantic pleasure generally found in Léon Wuidar’s iconic language is not far removed from the practice of blazoning in Medieval heraldry. As in the allegories of olden times, these assemblages of signs present themselves to us as a kind of figurative writing that we could easily qualify as postmodern. In the paintings where glyphs and cartouches appear as the remains of ancient, notably Egyptian or pre-Columbian civilisations, the brushstrokes clearly form a primitive, inextricable union between drawing and writing, engraving and architecture, the image and the word.

A drawing teacher since 1959, Léon Wuidar began teaching graphic arts at the Académie des Beaux-Arts in Liège from the mid-1970s, alongside Jacques Charlier. At this time, when he also asked his friend the architect Charles Vandenhove to design his house in Esneux, the construction of his paintings became increasingly assertive, through the development of an architectonic language based on a series of signs which the painter used regularly, such as the ornamental herringbone pattern or the elliptical rectangle reminiscent of the cartouche in which the Egyptians inscribed their hieroglyphics. At the crossroads of architecture and writing, this aesthetic of the glyph—or the chiseled line—also dominated the first integration that the artist created in 1977 on the facade of the Sart Tilman university restaurant in Liège. This time in the form of vertical compositions, the sequential arrangement of signs still appears in a series of wooden bas-reliefs that Léon Wuidar created in 1985, echoing the lead types formerly used by printers. Wuidar’s taste for the book professions is also found in the many bindings and boxes that he began to produce at the same time. Resulting from a close collaboration with artisans, this work sometimes led to the use of surprising, sensual materials such as vegetable ivory, ebony or celluloid. In this same precious vein, the artist also produced several book-objects which still bear witness to a certain baroque taste for paper folding.

Developing his own form of “concrete poetry”, Wuidar constructed some of his paintings in the mid-1980s from combinations not only of lines and colours, but also letters and even words. figures also secreted themselves in several compositions, thereby disrupting the dogma of a geometric abstraction to which the painter never fully adhered. Through an effort of imagination and playful suggestion, we can thus recognise in many of his paintings, which at first sight seem to lack any figuration, the signs of concrete things: the top of a fir tree, a clown’s nose, the letters of a word. For other compositions, the abstraction is solely the stylisation of the motif which, reduced to a pictogram, remains clearly identifiable: a mask, a keyhole, a pipe, a chair or a brasserie table. For still others, the visual references, some of which are taken from art history, such as Edward Hopper’s *New York Movie*, found in *Louvreuse*, need to be clearly stated in order to find them. In this spirit between abstraction and surrealism, Léon Wuidar also paid homage to René Magritte with a nod to his famous “pipe” (*La Trahison des images*, 1928-1929).

Pen and ink occupy an important place in the composition processes, integration projects and multiple graphic works that Léon Wuidar executed with remarkable precision. The demanding technique of free-hand drawing seen in his early work was abandoned around 1990 to make way for works which, in addition to drawing, included collages of found elements, in particular postcards and marbled papers, (created using a marbling tank). For decades, Léon Wuidar has accumulated projects, notes and graphic research in his sketchbooks, which are always in small formats

29 mars 2017, 2017

Photo: Hugard & Vanoverschelde Photography / © SABAM Belgium 2021





Photo from the online article: «Dans l'atelier de Léon Wuidar », Mu in the City, 10 January 2017, Photo: Jasmine Van Hevel

and whose diversity in no way detracts from their aesthetic coherence. Throughout the pages, the multiple facets of his oeuvre succeed one another and combine like a stamp collection, revealed in all of its curiosity: advertisements, ornamental motifs, typography, bookbindings, word and card games, as well as compositions for potential paintings... to be made one day. They illustrate an extensive graphic research combined in a visual alphabet of these decorative motifs, sometimes even associated with naturalistic elements: the star, snow, lightning, fire, the heart, the Moon or even the eye. This way of envisioning drawing as an entirely emblematic representation of the world also connects his approach to that of another painter from Liège: Marcel Lempereur-Haut. An abstract painter from the outset, this discreet artist began producing his geometric oeuvre in the 1920s. Lempereur-Haut's delicate interplay of polygons and fractals could be likened to the fascinating forms seen in beehives or snowflakes. Anchored in his desire to pursue the adventure of modern art whilst also distancing himself from it with modesty and humour, Léon Wuidar thus accepted that a work by this "first Walloon abstract" painter be presented alongside his own work.

Léon Wuidar has exhibited his works regularly throughout his career. Over the past decade, his presence on the artistic scene has taken an increasingly international turn, as witnessed by his personal exhibitions in Bonn (2007), Lille (2009), London (2018) and Zurich (2020). In addition, his work is also found in many public collections in Belgium (Museum of Fine Arts, Brussels; Albertine Library, Brussels; Museum of Walloon Art, Liège; Cabinet des Estampes, Liège; Sart Tilman Open-air Museum, Liège; Center for Engraving and the Printed Image, La Louvière; Fondation Meeùs, Louvain-la-Neuve; Musée de Mariemont, Morlanwelz and the Museum of Fine Arts, Verviers) and beyond (Fernmeldetechnisches Zentralamt, Darmstadt, Germany; Dorstener Maschinenfabrik, Dorsten, Germany and the IDAC Foundation, Mondriaanhuis, Amersfoort, The Netherlands). The exhibition *À Perte de vue* now being organized by the MACS is the first retrospective exhibition devoted to Léon Wuidar by a museum institution in Belgium. On this occasion, a bilingual catalogue (FR / EN) containing most of the works exhibited as well as a conversation between Léon Wuidar and Hans Ulrich Obrist has been published by the MACS.

Works

Paintings

Jeux d'enfants, oil on canvas, 50 × 60 cm, 1962
Collection of the artist

Un morceau de musique, oil on canvas, 55 × 45 cm, 1962
Collection of the artist

Anamorphose, 8 novembre 1964, oil on canvas, 48 × 45 cm, 1964
Courtesy de l'artiste et rodolphe janssen, Brussels

La Chambre des mémoires, 18 avril 1964, oil on canvas, 22 x 28 cm, 1964
Collection of the artist

Neige, oil on canvas, 50 × 90 cm, 1964
Collection of the artist

L'Endroit muet, 27 avril 1965, oil on canvas, 80 × 70 cm, 1965
Courtesy of the artist and rodolphe janssen, Brussels

Charpentes, oil on canvas, 122 × 122 cm, 1965
Collection of the artist

Figure dérisoire, oil on canvas, 72 x 55 cm, 1966
Collection of the artist

Masque, oil on canvas, 40 × 30 cm, 1966
Collection of the artist

Pygmée, oil on canvas, 28 x 22 cm, 1966
Collection of the artist

Parure, oil on canvas, 40 x 32 cm, 1966
Collection of the artist

Sitting-Bull et Le Sarcophage romain, 20 mars 1966, oil on canvas, 50 x 90 cm, 1966
Courtesy of the artist and rodolphe janssen, Brussels

18 mai 1967 - 15 juin 2016, oil on canvas, 52 × 25 cm, 2016
Collection of the artist

Ambiguïté de l'image, 25 août 1967, oil on canvas, 24 x 30 cm, 1967
Collection of the artist

Mystère, 3 mai 1967, oil on canvas, 30 × 25 cm, 1967
Collection of the artist

À perte de vue, 3 avril 1968, oil on canvas, 50 × 60 cm, 1968
Private collection

Enceinte, 13 janvier 1968, oil on canvas on wood panel, 26,8 × 17 cm, 1968
Collection of the artist

Composition avec des chevrons, oil on canvas, 120 × 60 cm, 1968
Collection of the artist

Des Objets arrondis, 7 juillet 1968, oil on canvas, 55 x 72 cm, 1968
Courtesy of the artist and rodolphe janssen, Brussels

Le Passage difficile, 20 avril 1968, oil on canvas, 30 × 40 cm, 1968
Private collection

Un, 21 mars 1968, oil on canvas, 30 x 40 cm, 1968
Collection of the artist

Le Rince-œil, 30 mars 1969, oil on canvas, 50 × 40 cm, 1969
Collection Didier Claes, Brussels

Auvent, oil on canvas, 70 × 85 cm, 1969
Private collection

Excroissance, 4 août 1969, oil on canvas, 80 × 56 cm, 1969
Private collection

L'Enceinte, 19 février 1970, oil on canvas, 50 × 70 cm, 1970
Collection of the artist

Arlequin, 6 avril 1970, oil on canvas, 72 × 55 cm, 1970
Collection of the artist

Assemblage, 13 avril 1970, oil on canvas, 83 × 83 cm, 1970
Courtesy of the artist and rodolphe janssen, Brussels

Août 1970, oil on canvas, 80 × 120 cm, 1970
Collection of the artist

Après l'orage, oil on canvas, 70 x 100 cm, 1971
Courtesy of the artist and rodolphe janssen, Brussels

Cyclope, avril 1971, oil on canvas, 122 × 122 cm, 1971
Courtesy of the artist and rodolphe janssen, Brussels

Paysage rocheux, oil on canvas, 100 × 70 cm, 1972
Courtesy of the artist and White Cube Gallery, London

Le Maure, 26 mai 1972, oil on canvas, 80 × 100 cm, 1972
Collection of the artist

Bloc, 21 octobre 1972, oil on canvas, 50 × 40 cm, 1972
Courtesy of the artist and White Cube Gallery, London

Orient, 30 novembre 1972, oil on canvas, 60 × 60 cm, 1972
Courtesy of the artist and rodolphe janssen, Brussels

Échafaud, oil on canvas, 120 x 60 cm, 1973
Collection of the artist

Égyptienne, 5 juillet 1973, oil on canvas, 50 × 40 cm, 1973
Courtesy of the artist and White Cube Gallery, London

Ouverture, 16 juillet 1974, oil on canvas, 70 × 100 cm, 1974
Collection of the artist

Hexagone, 5 mars 1975, oil on canvas, 100 × 70 cm, 1975
Collection Vanessa et Rodolphe Janssen, Brussels

Rais, oil on canvas, 122 × 122 cm, 1977
Courtesy of the artist and rodolphe janssen, Brussels

Marques, oil on canvas, 120 × 70 cm, 1978
Collection of the artist

Composition au triglyphe, 21 juillet 1979, oil on canvas, 180 × 115 cm, 1979
Collection of the artist

Composition au fil rouge, 26 avril 1979, oil on canvas, 180 × 115 cm, 1979
Collection of the artist

8 septembre 1979, oil on canvas, 180 × 115 cm, 1979
Private collection

Aileron jaune, 13 décembre 1980, oil on canvas, 100 x 50 cm, 1980
Collection of the artist

Onze signes carrés, oil on canvas, 120 × 70 cm, 1980
Collection of the artist

Passage noir, 5 novembre 1980, oil on canvas, 100 x 50 cm, 1980
Collection of the artist

Pli, 14 décembre 1980, oil on canvas, 100 x 50 cm, 1980
Collection of the artist

25 carrés rouges ou bleus, 31 janvier 1981, oil on canvas, 122 × 122 cm, 1981
Collection d'art contemporain de la Banque nationale de Belgique, Brussels

Large Verticale noire, 3 janvier 1982, oil on canvas, 100 × 80 cm, 1982
Courtesy of the artist and rodolphe janssen, Brussels

Juillet-août 1984, huile sur bois, 108 × 126 cm, 1984
Collection of the artist

Liberté, oil on canvas, 100 × 100 cm, 1985
Collection of the artist

Octobre 1985, enamel on MDF, 180 × 10 × 2,4 cm, 1985
Collection of the artist

Octobre 1985, enamel on MDF, 180 × 10 × 2,4 cm, 1985
Collection of the artist

1985-1986, enamel on MDF, 180 × 10 × 2,4 cm, 1985-1986
Collection of the artist

Août 1985, enamel on MDF, 180 x 10 x 2,4 cm, 1985
Collection of the artist

Composition, 6 février 1986, oil on canvas, 80 × 100 cm, 1986
Collection Musées royaux des Beaux-Arts de Belgique, Brussels

Louvreuse, 13 avril 1986, oil on canvas, 80 × 100 cm, 1986
Collection of the artist

1988 Diagonale, oil on canvas, 77 × 77 cm, 1988
Courtesy of the artist and rodolphe janssen, Brussels

20 juillet 1989, oil on canvas, 40 × 40 cm, 1989
Collection Zoé Janssen, Brussels

29 juillet 1989, oil on canvas, 60 × 60 cm, 1989
Courtesy of the artist and rodolphe janssen, Brussels

Mai 1992, oil on canvas, 100 x 100 cm, 1992
Collection of the artist

1994-2000, oil on canvas, 180 × 115 cm, 1994-2000
Collection of the artist

Printemps 1994, oil on canvas, 50 × 50 cm, 1994
Collection Éric Decelle, Brussels

Juillet 1994, oil on canvas, 30 x 24 cm, 1994
Collection of the artist

Novembre 1997, oil on canvas, 30 × 30 cm, 1997
Collection of the artist

Novembre 1997, oil on canvas, 30 × 30 cm, 1997
Collection of the artist

30 décembre 1997, oil on canvas, 30 × 30 cm, 1997
Collection of the artist

1997, oil on canvas, 80 × 60 cm, 1997
Private collection

Juin 1998, oil on canvas, 100 × 70 cm, 1998
Collection of the artist

(Dub) on (net), oil on canvas, 100 × 100 cm, 1998
Collection of the artist

Clown, 16 février 1999, oil on canvas, 30 × 30 cm, 1999
Private collection

Mars 1999, oil on canvas, 50 × 70 cm, 1999
Collection of the artist

Début 2000, oil on canvas, 100 × 80 cm, 2000
Collection of the artist

Juin 2005, oil on canvas, 50 × 50 cm, 2005
Private collection

10 octobre 2006, oil on canvas, 60 × 40 cm, 2006
Collection of the artist

11 juin 2014, oil on canvas, 32 × 32 cm, 2014
Collection of the artist

4 juillet 2014, oil on canvas, 40 × 30 cm, 2014
Collection of the artist

29 mars 2017, oil on canvas, 81 × 82 cm, 2017
Courtesy of the artist and rodolphe janssen, Brussels

10 avril 2018, oil on canvas, 40 × 40 cm, 2018
Collection of the artist

9 avril 2018, oil on canvas, 40 × 40 cm, 2018
Collection of the artist

13 mai 2018, oil on canvas, 70 × 50 cm, 2018
Collection of the artist

1er juillet 2018, oil on canvas, 60 × 60 cm, 2018
Collection of the artist

6 mai 2019, oil on canvas, 50 × 50 cm, 2019
Collection of the artist

23 août 2019, oil on canvas, 70 × 50 cm, 2019
Collection of the artist

9 janvier 2021, oil on canvas, 55 × 46 cm, 2021
Collection of the artist

23 mai 2021, oil on canvas, 55 × 46 cm, 2021
Collection of the artist

Collages

Rêver, India ink and collage on paper, 25,4 × 19 cm, 1991
Collection of the artist

Souvenirs d'Ostende, baigneuses, mars 1993, India ink and collage on paper, 26,6 × 21,6 cm, 1993
Collection of the artist

Souvenirs d'Ostende, Kursaal et 8 carrés, India ink and collage on paper, 21,6 × 26,6 cm, 1993
Collection of the artist

Souvenirs d'Ostende, Kursaal, 2 rectangles et 1 carré, India ink and collage on paper, 21 × 25,6 cm, 1993
Collection of the artist

Souvenirs d'Ostende, 4 carrés, India ink and collage on paper, 21 × 26 cm, 1993
Collection of the artist

Radio Lune, India ink and collage on paper, 23,6 × 23,6 cm, 1996
Collection of the artist

Nord, India ink and collage on paper, 28 × 22 cm, 1996
Collection of the artist

Voir Look, India ink and collage on paper, 17,1 × 31,2 cm, 1996
Collection of the artist

14 petits carrés, India ink and collage on paper, 20,6 × 29,6 cm, 1996
Collection of the artist

Onomatopées, India ink and collage on paper, 52,6 × 52,6 cm, 1996
Collection of the artist

À perte de vue, India ink and collage on paper, 28,6 × 15 cm, 1997
Collection of the artist

Fil aiguille, India ink and collage on paper, 29 × 14 cm, 2000
Collection of the artist

Carnaval, India ink and collage on paper, 66 × 66 cm, 1999
Collection of the artist

Cirque, India ink and collage on paper, 63 × 63 cm, 2000
Collection of the artist

Object books

À perte de vue, trapezoid-shaped book (concertina fold, open in the shape of a crown), 11 × 12,7 cm, 1990
Production: Véronique Halska

Front cover (Gaëtan Lodomez, *Où se noue le feu*, Mortemart, Rougerie Éditions, 1986), book cloth mosaic, 3 copies, 1987
Production: Véronique Jamar, 1987

Front cover (Gaspard Hons, *La Maison de personne*, Mortemart, Rougerie Éditions, 1988), book cloth mosaic and printed patterns, 1989
Production: Véronique Jamar, 1989

Front and back cover (Guillaume Apollinaire, *Les Mamelles de Tirésias*, Paris, Éditions Sic, 1918), 1989
Production: Véronique Halska, 1991

Front and back cover (Louis Aragon, *Les Aventures de Télémaque*, Paris, Éditions NRF, 1922), 1990
Production: Christine Léonard, 1994

Front and back cover (Paul Morand, *Poèmes (1914-1924)*, Paris, Au sans pareil, 1924), 1991-1994
Production: Auguste Kulche, 1995

Front and back cover (Pierre Courtin & Jean-Pierre Pincemin, *Ça est pas du pareil*, Bruxelles, La pierre d'alun, 2007), 2009
Production: Christine Léonard

Sans titre, éventail sur socle (ebony, rosewood, brass, cotton thread, paper), 32 × 24 × 2 cm, 1991
Production: Léon Wuidar & Véronique Halska

Sketchbook

Sketchbook, 1979

Sketchbook, 1984

Sketchbook, 1987

Sketchbook, 1986

Sketchbook, 1987

Sketchbook, 1988

Sketchbook, 1990

Sketchbook, 1996

Sketchbook 8 avril 1998

Sketchbook, 2006

Sketchbook, 2007

Sketchbook, 2012

Sketchbook, 2012

Sketchbook, 2017

Radio Lune

Photo: Hugard & Vanoverschelde Photography / © SABAM Belgium 2021



Exhibition Catalogue

Léon Wuidar. À perte de vue

Editor: MACS/Musée des Arts Contemporains au Grand-Hornu

Authors: Denis Gielen and Hans Ulrich Obrist

Languages: French - English

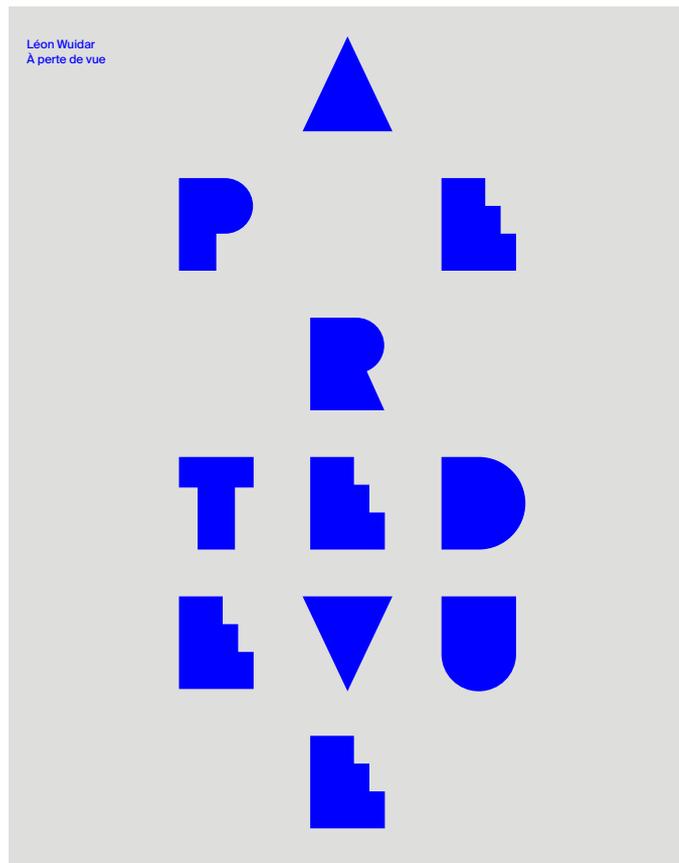
Pages: 232 pages

Illustrations / Documents: numerous colour illustrations

Format: 25 x 21 cm

ISBN: 9782930368795

Price: €39



Extract from the Exhibition Catalogue

Anchored in his desire to pursue the adventure of modern art whilst also distancing himself from it with modesty and humour, Léon Wuidar succeeded in becoming the modern painter he intended to be by refusing to “do figuration”, as illustrated in an amusing portrait. We are ultimately left with the impression of an artistic attitude marked above all by elegance, an aesthetic and ethical quality which Paul Valéry aptly defined as “the art of not being noticed, coupled with the subtle care of being distinguished”: “Elegantia. This means of transferring freedom and economy into the visible – informality, ease in difficult matters. Finding, without pretending to have searched. Wearing, bearing, without appearing to feel the weight. Knowing without revealing that one has learned. In short, managing to efface the appearance, if not the reality, of the cost of precious things.”¹⁷

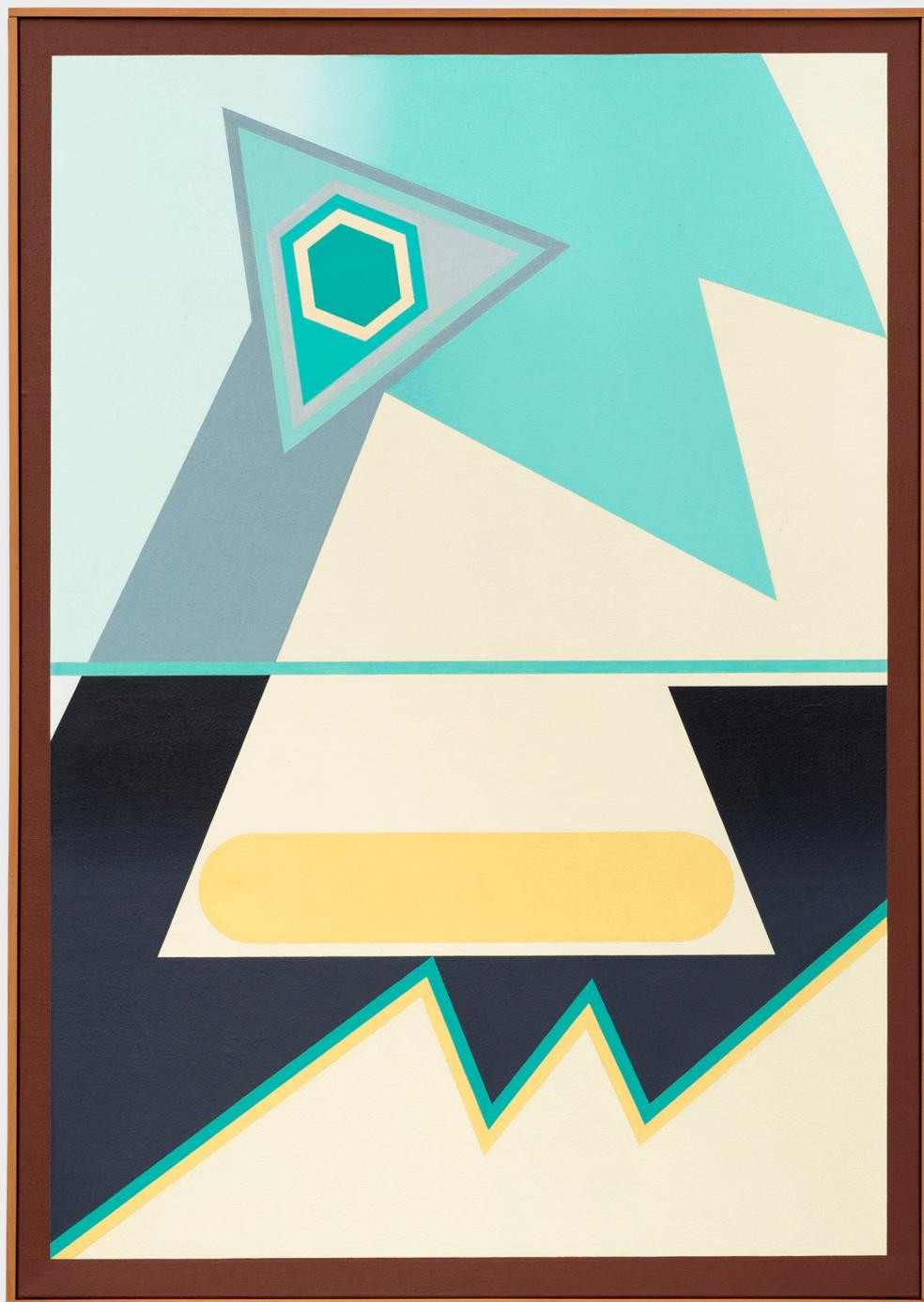
17. Paul Valéry, Cahiers, Tome Huitième, 1921 – 1922.



Auvent, 1969
Photo: Hugard & Vanoverschelde Photography / © SABAM Belgium 2021

Hexagone, 5 mars 1975

Photo: Hugard & Vanoverschelde Photography / © SABAM Belgium 2021



Agenda of Activities

Info and Reservations

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

By telephone: +32 (0)65 613 902

By e-mail: reservations@grand-hornu.be

DAILY ENCOUNTERS

Free guided visits from Tuesday to Friday at 2pm and Sundays at 11am and 2pm. (in French)

CHILDREN AND FAMILIES

PREVIEW

25th September - from 5 to 8pm

(4.30pm for children)

À perte de vue, a retrospective devoted to the Belgian artist Léon Wuidar, including many paintings, collages and sketchbooks created since 1962.

Silent Noise, an exhibition of videos by Tamara Laï, a digital arts pioneer, whose collected images explore our humanity and its defining characteristics.

Preview for children: 4.30pm
(Reservations by phone or e-mail)
Guided visits for adults: 6pm and 7pm

Free Day

Info and reservations: +32 (0)65 613 902 / reservations@grand-hornu.be

Concert

Vocal Emotion

Musiques Nouvelles

New Music 26th September - 11am

Vocal cords and sounded strings wonderfully combine to create profound emotions that are able to transport us through numerous journeys.

This New Music concert is organised as part of the Festival Musical du Hainaut.

Atelier Baz'art

3rd October, 7th November, 5th December
From 2pm to 4.30pm

Discover the work of the artist Léon Wuidar in a practical workshop and a visit of the exhibition.

03.10: collage workshop
07.11: graphics workshop
05.12: painting workshop

From 8 to 12 years
€5 / workshop

Family Thursdays

4th November, 30th December, 6th January
At 11am

Visit of the exhibitions followed by a monogram creation workshop.

Christmas at Grand-Hornu

○ Origami Workshop

Tuesdays 28.12.21 and 04.01.22 - 2pm

Taking inspiration from Léon Wuidar's geometric compositions, initiate yourself in the traditional Japanese art of paper folding. In the company of a professional origami artist, discover the endless possibilities offered by paper.

20 participants (adults + children)

Duration: 2h

○ Family Thursdays

Thursdays 30.12.21 and 06.01.22 - 11am

○ Storytelling Walks

Sundays 26.12.21 and 02.01.22 - 2pm

Accompanied by the storytellers Magali Mineur and Christine Andrien, let yourself be guided through a storytelling visit, in this alternative opportunity to discover the mischievous works of Léon Wuidar.

20 participants.

From age 6 years.

Video Workshop

3rd November

From 2pm to 4.30pm

From images to montage and the sound track, produce a short video on your smartphone inspired by Tamara Laï's universe.

In the company of the filmmaker Eddy Munyaneza.

Smartphone obligatory

12 adolescents (aged 12 to 15 years)

€10

SCHOOLS

Primary Schools Month

From 08.11 to 03.12.21

Make the most of the free entry and guided visit for your classes during the Primaries Month. The active visit led by the educational team will enable your

children to speak up and decipher the works of the Liège artist as a group. Adapted supports and a young people's guide will be provided to enable them to fully discover the paintings by the artist Léon Wuidar.

ENCOUNTERS

Guided visit with Jacques Charlier

17th October - 2pm

Guided visit of the exhibition *À perte de vue* by Jacques Charlier, a Liège artist and close friend of Léon Wuidar, who will offer his vision of the exhibition.

Conference by Philippe Franck

Hybrid videographic writings

(combination of video, poetry and sound creation)

9th December - 8pm

Through the work of Tamara Laï and other moving image artists who closely combine the visual, poetic and sound dimensions, Philippe Franck (director of Transcultures and culture critic) draws out the dynamic relations between these media and how these forms and inter-mediatic images are combined in unique works.

Guided visit with Denis Gielen

30th January - 2pm

On the occasion of the exhibitions devoted to the artists Léon Wuidar and Tamara Laï, join the guided visit with Denis Gielen, director of the MACS and curator of the exhibitions.

Upcoming Exhibitions

Aline Bouvy. Cruising Bye

27.02.22 > 18.09.22

Gaillard & Claude

27.02.22 > 18.09.22

Les Fabriques du cœur et les Folies du monde

Contes

23.10.22 > 26.02.23

Angel Vergara

From April 2023

Practical Information

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