

Yassir AMAZINE  
(Belgium 1975-)

Yassir Amazine attended the classes of Luc Mondry and Nicole Babilas at La Clarière. His drawings are in ball point, black, red, green or blue. He sings or hums while drawing, and speaks rarely or not at all. In fact, is he singing? Is he drawing? Or is he running away? He never looks for a model for his drawings. Some subjects are repeated: sun, house and mosque, aeroplane, car, guitar. An apparent disorder but the paper is entirely covered (usually both sides), it all makes sense. Yassir Amazine has finished his drawing, and has stopped singing. The drawing begins its own life, it exists in its own right, nourished by the artist.

**Aimé BAHATI**

**(Rwanda 1984-, lives in Belgium)**

Aimé Bahati's structures are carefully and meticulously built from materials recovered from here and there. The artist models his dreams in miniature. Carrying a physical handicap, he imagines means of locomotion, helicopters, planes, boats that would facilitate his movements and relieve his mother. He also invented luxurious villas with subtle and elegant decorations. Aimé Bahati fled Rwanda for Europe with his mother in 1995. He has been living and working in Liège since.

**Nour BEN SLIMANE**  
(Belgium 1991-)

Nour Ben Slimane fills the space with his felt-tip compositions, sometimes enhanced with acrylic. Endowed with a prodigious memory and a passion for cinema, the artist sprinkles his work with film credits, adding text to the drawing. His captions are written in capital letters, with varying line widths and regularity, helping to build the image. The eye navigates this profusion. If, at first glance, it catches the names of actors, places and dates, it then discovers a gallery of characters with their hair standing on end: intoxicated by references, amazed by the profusion of forms? Or simply astonished to discover, in this black and white universe, a few monochrome geometries. (Text: Créahmbxl, Anita Van Belle)

Giovanni BOSCO  
(Italy 1947-2009)

Red is omnipresent in the drawings Giovanni Bosco covered with sheets of recycled paper or the walls of his Sicilian village, Castellammare. Until shortly before his death from cancer, you could see him in his native village, happily spreading oil paint to give shape to enormous hearts, essentially. Chances are, he was singing the words to a Neapolitan tune at the top of his lungs. Writings, ovoid and organic forms take shape under the felt-tip or brush of this former shepherd who lived a turbulent life, marked by bereavements and imprisonment in prison or psychiatric wards.

Anne CAMPBELL  
(Scotland 1961-)

Anne Campbell's work focuses on her native Isle of Lewis (Scotland). She is interested in the interaction between the land and its inhabitants, with a particular concern for the traces left behind, whether on the land or in people's memories. In this map, she uses the names of places on the Isle of Lewis, not to fix things definitively, but to bear witness to these names (sometimes different depending on the people interviewed) so that they don't disappear from the collective memory. Indeed, she believes that knowledge of place names, traditional songs and stories is disappearing, as is the island's flora and fauna, threatened by the renewable energy industry. Through her work, she raises awareness of the ecological and cultural riches of her native territory.

Samuel CARIAUX  
(Belgium 1976-)

Is it an exhibition space or a studio corner? Samuel Cariaux's working environment resembles a total work of art, surrounded as it is by his drawings, customized clothes and other calligraphic interventions inspired by Japan, the country he admires so much. This is because his work forms a whole, and his artistic activity is the foundation of his identity. In an attempt to recreate this atmosphere, we invited the artist to take over a room in the AUSSI LOIN QU'ICI exhibition. Samuel Cariaux is an active member of the Créahm Région Wallonne workshop (Liège), where he is said to have the discipline of a Samurai, and is not the last to party, willingly taking to the turntables...

**Matilde CARLI**

**(Italy 1998-, lives in Belgium)**

Light emanates from Matilde Carli's drawings, with color as an intermediary. With no preliminary line in gray pencil, it's color that gives shapes their contours. Are Matilde Carli's drawings landscapes? It's almost tempting to turn the work upside down, to force out the abstraction born of the delightful and generous color contrasts, and measure the distance taken from the image used as a model. Matilde Carli is active in the Indigo workshop.

**Georges CAUCHY**

**(France 1963-, lives in Belgium)**

Vast expanses of pure color, the immensity of a night sky, like a musical score, Georges Cauchy's large, colorful flat tints vibrate to the sound of a multitude of fine felt-tip strokes applied side by side in regular bands. The linear drawing, with no preparatory sketch, is drawn in black felt-tip. He fragments and partitions certain elements, forming enigmatic arabesques. His drawings are then patiently capped with chiselled strokes in vivid hues. His goldsmith's work favors magazine photographs, a medium for personal interpretations, which he abandons as soon as his mosaic work gains in surface area. Shadows take the form of scrolls, and his landscapes take on the appearance of imaginary cartographies. Georges Cauchy attends the painting workshop at Centre La Pommeraie, Quevaucamps.



Adam CICHERSKI  
(Poland 1965-)

Adam Cicherski paints small, generously colored pictures in his Polish studio. His favorite subjects: transport (from streetcars to flying saucers), sometimes associated with their brand acronyms. Writing plays an important role in his work. It can be used to add a humorous comment or to cover the entire surface, with typography playing a plastic role. Adam Cicherski also has a literary body of work, which he dreams of publishing. In it, he denounces the excesses of industrialized society.

**Philippe CLOSSET**  
(Belgium 1962-)

Having joined the Zone-Art studios in 2021, Philippe Closset quickly defined his two main themes: women and architecture. Since then, his work has focused as much on drawing as on textiles. Curious about everything he can get his hands on, he enjoys exploring every technique, while retaining his own personality in his work. In his architectural drawings, Philippe Closset uses graphite pencil exclusively, from which he draws a broad palette of grays that sculpt volumes. His iconographic sources most frequently come from photographs of modernist and Art Deco architecture. Paper formats may vary, but the artist insists on occupying the page, even if his constructions regularly float in an indeterminate space. This effect of strangeness is reinforced by the variable and multiplied pers-

pectives that make the whole work poetic.  
(Text: Zone-Art)

Sylvain COSIJNS  
(Belgium 1932-2020)

Sylvain Cosijns began to blossom at the age of 56, when he was welcomed by artist Jan Geldhof into the Mariaheem (Zwalm) painting studio. Up to that point, he had accumulated a wealth of sensations and experiences, both lived and unlived, without ever having the opportunity to share them. Drawing and painting provided him with the opportunity to touch life and others. He multiplies characters who, even when there are several of them on a page, seem enclosed in an invisible bubble, surrounded as they are by Cosijns' fragile yet assertive gesture. The theme of the character sitting on a chair is recurrent in his work. It would seem that its source lies in his life before the institution, in his concern to conform to what is expected of him, to fit in.

Franky DERYCKE and Marion GALISSON  
(Belgium 1967- and 1992-)

Endless variations of a space in the making. Francky and Marion find their meeting point here, in the need to tirelessly repeat the territory they build up in layers.

Francky Derycke creates superimpositions of clay deposits through which paper burns. Marion Galisson, on the other hand, uses a single stone to create a range of landscapes that change with each print. Despite various attempts at erasure, the image perpetually attempts to rise to the surface, like a background presence. Through these shifting, metamorphosing places, certain reference points persist in each of their works. Matter is superimposed, melted and then reappears. Alteration, in their act of creation, is a process of transformation that takes us to new places. Palimpsest of traces for one and reiteration of the same

gesture for the other, they plunge us into the memory of an imaginary territory.

Georges DOHM  
(Belgium 1960-2023)

For years, Georges Dohm has been filling sheets of paper, usually in large format, with his drawings as a landscape architect. In them, he invented utopian communal living spaces with multiple entrances and access paths, formal gardens surrounded by borders, here and there large flower basins, a few ponds, windows framed by lace curtains and vast double-sloped roofs topped with large chimneys. A whole universe in motion, infinitely adaptable. The drawn areas are densely populated with lines, serving to decorate each space of the building. Although the whole is rather baroque, the artist creates with a great economy of technical means. The drawings, sometimes monochrome, sometimes bichrome, are executed in marker, usually black, blue or red. The line is slightly shaky, as if to breathe life into these constructions.

When finished, Georges Dohm's drawings evoke great ocean liners floating on imaginary waves, guiding the movements of the composition. (Text: Zone-Art)



**Paul DUHEM**  
(Belgium 1919-1999)

After a winding life path, Paul Duhem began creating at the age of 70 in the painting workshop at Centre La Pommeraie. For him, it was a second birth, a second life, which lasted 10 years.

A geometrisation of forms, an economy of means and a serial dimension rapidly mark his production. Duhem never tires of reproducing the same construction pattern. Although he is best known for his portrait series, he produced countless doors with the same rigor. Or maybe they're just houses summed up in the element of the door, since it's overhung by a generally triangular shape reminiscent of a roof. Duhem's works present us with so many enigmas, a closed world of blindingly white windows.

**Sebastián FERREIRA**  
(Paraguay 1981-)

His thwarted desire to become an architect (he was diagnosed with schizophrenia at the age of 15) led him to create formidable drawings of megacities. Formidable in the circulatory systems they transcribe, formidable in their construction: often a neoclassical building forms the circular center that extends into the distance over skyscrapers. A native of Asunción (Paraguay), Sebastian Ferreira doesn't limit himself to his direct environment, but finds inspiration from postcards, magazines and, of course, the Internet, a veritable bridge between the outside world and his bedroom, where he has produced over 400 drawings. The frenetic gesture that recalls the fury of the city becomes more precise when it comes to depicting a supernatural accumulation of buses.

Marion GALISSON  
(Belgium 1992-)

see Franky DERYCKE

**Michael GOLZ**  
(Germany 1957-)

Athosland is the name of Michaël Golz's unique project, which takes the form of a gigantic map comprising over 1,200 sheets of paper, landscape illustrations and fifteen binders filled with scenes from this imaginary country. Michaël Golz drew his first map as a child in 1968, encouraged to create art by his mother, who saw it as a means of expression that would have a positive influence on his development. Indeed, the after-effects of a severe fever contracted in childhood would scar him for the rest of his life.

Juanma GONZALEZ  
(Spain 1945-Belgium 2007)

He was a driver and became a cobbler. "I really enjoy taking a shoe apart, discovering its structure, identifying what it's made of, from the most refined materials to the most ordinary, hand-made or machine-made. It was a bit like taking an engine apart but not so dirty." A television programme made him want to start painting. One day a new sole he had just fitted, its smell, its shape and its texture, made it the ideal support. He painted a small landscape on it, to which the reactions of his customers varied: "The first time I decorated the soles unasked the lady was delighted. But another customer wasn't at all pleased." Juanma's works are not forgotten, they wear away.

**Richard GREAVES**  
(Canada 1952-)

Richard Greaves works in the Quebec forest, where he builds his “plank castles” without measuring instruments, only with a nylon thread, using materials recovered from abandoned old barns. The land he purchased with a few friends at the end of the 1980s is covered by some twenty of these strange sheds, documented here by photographer Mario Del Curto, whose existence is summarized by the artists as follows: “Everything I do here is in order to sleep better.”

**Martha GRÜNENWALDT**  
(Belgium 1910-2008)

Martha Grünenwaldt began drawing in 1981, at the age of 71, on her daughter's kitchen table, with the colored pencils of her grandchildren. On the reverse side of posters and wallpapers, a colorful universe unfolds, with the woman as its centrifugal point. Around and at the edge of the face appear birds, a violinist, plant motifs and architecture. Over time, these motifs have gained ground on the portraits, in some cases creating a veritable millefiori in which Martha's invisibility lies. All the music that this violinist was deprived of by her bosses during 28 years of work on a castle farm can be found in her drawings.

Laurence HALLEUX  
(Belgium 1993-)

Laurence Halleux's work is like an intimate notebook hidden under the floor, so that its secrets are well kept. But instead of finding a hiding place, the artist has concealed her thoughts in writing known only to herself – it's much more effective! And so, for several years now, week after week, Laurence Halleux has been building her pictorial universe around this strange and fascinating script. She writes landscapes, sometimes small, sometimes large, with the same patience and rigor. Although she doesn't give us the opportunity to understand the words, we can nevertheless read tensions, moments of calm, the wind blowing, chatter and silences. She seems to have woven red or black, sometimes blue, into the spaces on the paper, according to the moods that flow through her. Looking at Laurence Halleux's work is like walking



through her mental topography, plunging  
into the heart of her intimate life. (Text:  
Zone-Art)

Côme LEQUIN

(France 1989-, lives in Belgium)

“Walk more to produce more.

Walk to get somewhere. Walk fast, so as not to be late, so as not to waste time. Walk in the noise of the city. Walking so as not to stand still.

I imagine creative protocols in which my moving body becomes the motor of production systems.

I question the notions of productivity and profitability that lie at the heart of our society and frame our daily lives. It is this increasingly blurred boundary between the world of work and that of private life that I question.

Through the repetition of gestures and the constraints I impose on myself, I set up systems for capturing reality, which, absurd by the very nature of their purpose, attempt to retain and represent that which can only escape.”

Raphaël MICHEL

(France 1988-, live in Belgium)

On A4 paper, using a ballpoint pen, Raphaël discreetly compiles his daily life. He faithfully retraces his journeys, the paths that he crosses, and the places that have marked him and given him pleasure. A colourist, he uses marker pens, crayons and Tipp-Ex most frequently in order to saturate the surface of the support. The rendering of his perspectives is audacious, nervous and very lively. Very attached to the minutest detail, he faithfully reproduces everything meticulously: road signs, manhole covers, electric wiring, zebra crossings, even the reflection of a tree in the mirror above his washbasin. On the back of his sheet of paper, he describes very exactly the situation he has experienced and illustrated on the other side. This is his logbook: the intimate diary of his existence, punctuated with journeys, places and the moments of his life.

**Maxime MORMONT**  
(Belgium 2002-)

Maxime Mormont's interests are manifold: he's fascinated by the world of railways, insects, vintage objects, women's clothing and New Wave. These different passions are the "fuel" of his creativity, as evidenced by the ceramic vehicles on display in the exhibition. He has a very detailed knowledge of different trains, and knows the specifics of the various existing models, which he can list without difficulty. Attentive to the smallest detail and endowed with an exceptional memory, he also works in other media. He draws, paints, writes poetry and experiments with textiles. He is as dreamy and whimsical as he is precise and rigorous, letting himself be guided by his ideas with all the spontaneity, curiosity and generosity that characterize him both humanly and artistically.

(based on a text by Michiel De Jaeger,  
Créahm Région Wallonne)

**Mark Anthony MULLIGAN**  
(United States 1963-2022)

Mark Anthony Mulligan's urban landscapes are an imbroglio of road signs and advertising billboards of all kinds. Traveling the roads of Louisville, Kentucky, by bus, he draws these condensed cityscapes from memory, using gouache, felt-tip pen or colored pencil. Since he's no slouch when it comes to writing, he adds his signature, the title of the work and the time it took him to complete it. His drawings also include touches of humor: Coffee Run opens onto Vanilla Creme Way, a body of water or a church bearing the name Mulligan is added to the scenery, and the road lined with a McDonald's and a Burger King has no other name than Burger Alley.

**Michaël MVUKANI MPIOLANI**  
(Belgium 2001-)

Michaël Mvukani Mpiolani apprehends space as a whole, with backgrounds and foregrounds teeming with detail. His ability to reproduce traffic systems and landscapes with an almost photographic realism is enhanced by the precision of his black and white drawings. When he begins an image, Michaël Mvukani Mpiolani does not draw lines of force or squares: he places one of his felt-tip pens on a corner of the sheet and spreads out his line from that point, without ever deviating from his perspective. Just as musicians have an absolute ear, he has an absolute eye. Fascinated by sprawling cities, his personal imagination is populated by robots, which come in the form of animals or transformers. (Text: Créahmbxl, Anita Van Belle)

**Antoine MVUMBI**  
(Belgium 1974-)

The works of Antoine Mvumbi are very colourful compositions realised essentially in oil pastels. His first productions were distinguished by the juxtaposition of blocks of colour. These works are very graphic, showing the audience fragments of architecture, giving the sensation of a split screen connected to surveillance cameras. Gradually, his drawings started to feature images from magazines: Antoine Mvumbi appropriates all images and synthesizes them using his extraordinary faculty of observation and keen sense of composition.



Helmut NIMCZEWSKI  
(Germany 1945-)

Helmut Nimczewski's works radiate light, clarity and cheerfulness. Everything is the same and uniform, the imposing panoramas are rendered in all their rigor and starkness, but the lines and shimmer of the colors and their alternation create a rhythmic effect. He is an enthusiastic photographer, taking carefully framed shots of the buildings and places that catch his eye: railway stations, soccer stadiums, annual markets, fairgrounds, harbors, high-rise buildings and so on. He doesn't copy photographic models, but transforms them in the sense of order. His compositions are rigorous, his details precise and his enumerations exhaustive.

Rémy PIERLOT  
(Belgium 1945-)

A virtuoso of monotype, Rémy Pierlot reproduces images taken from films, imbuing them with a soft and mysterious atmosphere. He is also known for his poetic landscapes, which speak volumes about the artist's sensitivity. It is at La S Grand Atelier, in Vielsalm in the Ardennes, that the artist has been active since his retirement from the sheltered workshop where he worked as a labourer.

André ROBILLARD  
(France 1931-)

Robillard is first and foremost “the man with the guns”. Indeed, he is known in the art brut milieu for the dummy weapons he fashioned from salvaged materials, ridiculing the object of reference. He calls them “guns for killing misery”. It has to be said that his “art stuff”, as he calls them, has resolutely changed his life. Indeed, his condition as a psychiatric hospital resident was transformed, as he became famous for his creations: rifles and other drawings and assemblages based on the recurring themes of the conquest of space and the forest.

**Arnaud ROGARD**  
(Belgium 1977-)

Arnaud Rogard is a multi-talented artist: he makes drawings, ceramics and writes poetry, but he is also active as a dancer and performer. In each of these media, his work excels in concealment, omission, slowing down, pausing or immobilizing. Arnaud Rogard finds inspiration in the everyday architecture that surrounds him. Another part of his work is that which he develops on stage. In both dance and theater, Arnaud is a recognizable artist who emphasizes the cry in silence and, by slowing down movement, leaves it to dream. Arnaud has a studio at Kunstwerkplaats De Zandberg Harelbeke. (Based on a text by Kunstwerkplaats De Zandberg)

Jean-Pierre ROSTENNE  
(Belgium 1942-2017)

Tout va bien sauf ce qui ne va pas was the motto of this atypical artist, a poetic thinker and key figure in a Brussels district that reflected his image: Les Marolles. There, he ran an all-purpose bookshop on a corner of Rue Haute. It is impossible to sum up his career with any certainty: he was a lieutenant in the Belgian army in the Congo in 1960; he spent time in Brazil, Rome, Paris and Switzerland; and for a number of years he had been making extraordinary walking sticks out of a variety of objects, which he used to stroll along the streets. «In Africa, the cane is the link between heaven and earth. In the Congo, it is an object of power. This cosmological axis serves as a support for the motley assortment of everyday objects we'll be taking for a stroll...”

Marie STEINS  
(Belgium 1992-)

Marie Steins' work is abundant! In just a few years, she has accumulated hundreds of drawings that can be classified by series. The subjects are varied, ranging from archaeological magazine covers to old and new everyday objects, from machine plans to architecture. This last subject is certainly the one she exploits most frequently. While the means are limited - a few geometric shapes, a single color and, more often than not, a single tool, the felt-tip pen - her drawings are all the more powerful for it. Indeed, the artist's great strength is undoubtedly her sense of synthesis. With just a few strokes, leaving no room for hesitation, Marie Steins is able to capture the essence of her subject. She also has an excellent sense of composition, with large swathes of empty space allowing her to focus on her drawing. Each work finds its

foundation in the signature and date that the artist never fails to affix to the lower edge of the page. It's hardly surprising that Marie Steins is particularly interested in architecture, since her sense of construction is so obvious. (Text: Zone-Art)

**Pascal TASSINI**  
(Belgium 1955-)

Pascal Tassini attended the Créahm Région Wallonne workshop from 1986 to 2018. During this time, he created terracotta figures, graphic works and textile sculptures and assemblages. It is this last medium that will make his name, as it is now included in several museum collections, including the prestigious Collection de l'Art Brut in Lausanne. It all starts with a ball of fabric... Pascal Tassini wanted to create a shelter for his terracotta figures, so he built them a hut. Once he'd used up all the ties available in the workshop, he started ripping strips from any fabric he could get his hands on... Organized, he stores them in balls for use in his construction. These aroused the interest of the animators, who encouraged him in this direction. The result is not only an incredible cabin, but also free-standing sculptures and even costumes. All these



creations are born of knots of astonishing solidity, contrasting with the fluidity of the material used. The works featured in AUSSI LOIN QU'ICI are largely drawn from the collection of the Trinkhall museum (Liège), where Tassini's cabin, which was taken in following Créahm's move, is on permanent display.

**Donatien TOMA NDANI DJEMELAS**  
(Belgium 1994-)

Discovered thanks to his participation in the various groups that have emerged from créahmbxl, Donatien's velvety timbre, humor and improvisational skills have won him over. In a haunting melody that he accompanies on the keyboard, he takes us on a journey through Brussels and the surrounding area. An extract from a cassette released by the MARGINS label, based on the recording of a concert at the Art et marges museum in 2019.

**Willem VAN GENK**  
(Netherlands 1927-2005)

Willem van Genk's work is marked by his fascination with cities and means of transport. His views of teeming metropolises generally feature several scenes in juxtaposition and collage. Signs and billboards feature prominently, as do the streetcar models he makes from recycled materials. Although he is best known for his depictions of teeming capital cities, part of Van Genk's output, which he considers as a whole, focuses on the countryside. While his taste for cut-outs and collage is well known, it is expressed here in a very special way.

Gerard VAN LANKVELD  
(Netherlands 1947-)

Gérard Van Lankveld has created Monera, a self-proclaimed state in and around his home in Dutch Brabant (Gemert), an empire in miniature, populated by clocks, models of monuments, means of transport and measuring tools, all overlooked by colorful pagoda pavilions. Attributes of power such as the imperial crown and ring complete the decorum designated by Latin names, the language from which the Monera dialect draws its inspiration. Since 2007, a monument created by Van Lankveld has also stood at the entrance to the village, a fitting revenge for the man who was laughed at as a young man.

Nick VERHAEGHE  
(Belgium 1991-)

In the Labo space, Nick Verhaeghe presents a phase of his current residency at Contretype, on the edge of the Marolles district (where we are located). Inspired by photographers such as Miroslav Tichy and Daido Moriyama, he explores the city as a hybrid space between nature and urbanity – a place where decline and vitality intersect.

Like Tichy, Verhaeghe builds his own cameras from objects picked up on the street or at the daily flea market in Place du Jeu de Balle, the beating heart of the neighborhood. It's here that he collects garbage, abandoned materials and worthless objects and transforms them into photographic tools - toilet paper tubes, old glass or worn-out camera parts.

To develop his silver-based photographic material, he uses plants that grow between

the cobblestones of Brussels, enriched with herbs bought in local shops. His approach is intuitive, artisanal and deeply rooted in the urban and vegetal fabric of the Marolles. The fox – an animal truly present in the Brussels landscape – becomes his symbolic alter ego. Not represented directly, but embodied in the look, movements and attitude with which it roams the city. By adopting this animal point of view, Verhaeghe offers a tactile, instinctive and sensitive vision of the Marolles. What we discover here is not an end in itself, but a living step in a constantly evolving process.

Joseph YOAKUM  
(United States, 1889-1972)

Although he claimed to have traveled through each of the landscapes he drew, it's likely that some of Joseph Yoakum's works are purely the fruit of his imagination. An imagination, however, nourished by the many hours of travel he undertook from an early age as an employee of traveling circuses. From the 1960s onwards, he developed his highly personal graphic style in bic, and was particularly active from 1956 to 1970, during which period he produced one drawing a day.

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