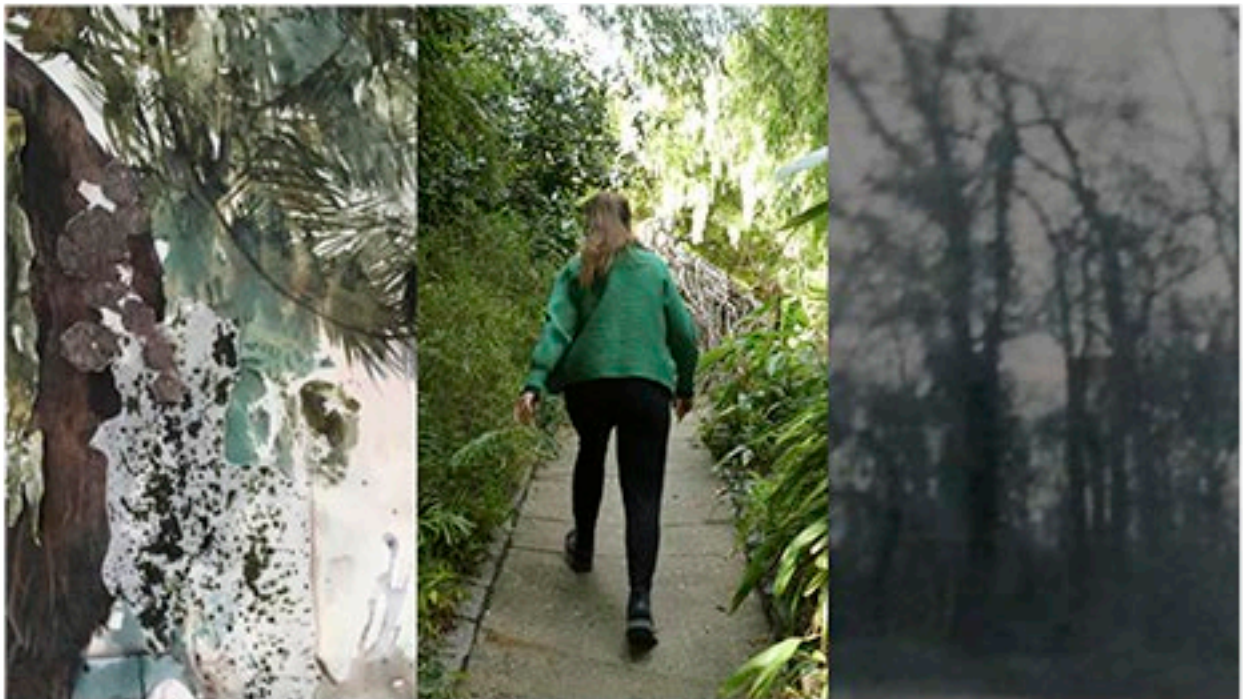


**Studiogarden Verrewinkel**  
Brussels FORESIGHT residency  
ART . . DESIGN . . LITERATURE . . MUSIC  
Association Sans But Lucratif . Belgium

# . . ALLEIN IM WALD . .

Catherine Maria Chapel, paintings  
Charlotte Delleur, photographs and videos  
Julia Stehling, sculptures

Curated by Julie Brunel



Exhibition 2020 October 3 > 11



Photographer: Bernd Lüttgerding

### About ALLEIN IM WALD exhibition

*We should all have been ALLEIN IM WALD this year 2020 from March 28 to April 5, reading Georg Friedrich Philipp Freiherr von Hardenberg, AKA Novalis, and hashtagging #CasparDavidFriedrich #Obermann #Senancour #ProtoExistentialism. Then Covid turned everyone into loners more than ever, stuck in the Human Woods where people stand for trees.*

*At Studiogarden Verrewinkel, aka SGV, Catherine Maria Chapel, Charlotte Delleur and Julia Stehling took refuge in creating along the seasons, to develop their project and brushing up their link to Nature. Shall this exhibition put all of us out of the woods*

### Julie Brunel, Curator and Director

Half-Provençale and half-Walloon Julie Brunel is a project manager in Creative and Cultural Industries born in 1979. She launched Studiogarden Verrewinkel Art, Design, Literature and Music residency in November 2018.

As a Foresight Analyst, she trolls our truisms for the better.

As a Director of the Residency, she accompanies the Artists deploying their strengths.



### About SGV Art Residency

The former home of Belgian sculptor Olivier Strebelle (1927-2017) can be found nestled in South Brussels, between Uccle and Linkebeek. It is a modernist masterpiece dating from the 1950s blending influences from Japan and American-style integration of nature into the built environment. Strongly inspired by the plants and minerals around the house, Strebelle lived and created all his life there, planting many different varieties of rare trees in the adjacent garden.

Today it is a residence for creation and innovation for those working in the arts, applied arts, writing and sound design. An international community passes through the workshop-garden to work on their projects, often inspired by and sensitive to the unique environment of the Studiogarden Verrewinkel. Access is by invitation only. Studiogarden Verrewinkel is a non-profit organization based in Brussels and supported by ECODOLEZ sprl.



**We warmly thank our Friends, Residents, Collectors and Fans buying Art and Club SGV Members supporting our activities.**

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ART . . DESIGN . . LITERATURE . . MUSIC  
Association Sans But Lucratif . Belgium



Photographer : Catherine Maria Chapel

### About Julia Stehling

Born in 1990 in Brussels Julia Stehling is at ease speaking different languages and interacting with a diversity of cultures.

While studying International Communication in Germany she found herself parallelly drawn to the world of art. She returned to Brussels, where she graduated in 2018 with a Master in Visual Arts from the renowned 'La Cambre' art school.

Although Julia's primary medium of work is ceramics, her range of artistic activity encompasses performance, video, sculpture and installation.

She was an exchange student in Canada at UQAM (l'Université du Québec à Montréal). In 2018 she interned with the artist Alexandra Engelfriet, which was to have a strong and enduring influence on Julia's work. In 2019, she was part of «Monumental» a performance by Jocelyn Cottencin at Kanal Brut.

Between January and March 2020, Julia dedicated herself to making wooden in situ sculptures, as part of her residency at Studiogarden Verrewinkel SGV).

After the Covid pandemic struck, she had to temporarily vacate SGV.

Nevertheless, she continued to work on her projects during lockdown. At Park Duden, she created an in situ whale sculpture, which echoed what she had been working on at SGV.

Alongside the above, Julia has also created a series of ceramic whales, inspired by her work with wood during her residency at SGV. These works may well be considered as the perennial little sisters of the large ephemeral whales realized in wood.

### SGV project description: Baleines (Whales)

*The project Baleines (Whales), is inspired by numerous tales: Catherine Poulain's «The Great Sailor», «Moby Dick» by Herman Melville and Ernest Hemingway's «The Old Man and the Sea».*

*I choose wood from a forest close by, heave and haul it to my building site, find ways for the branches to hold each other, and my whales come alive.*

*Once built, they cope with the moods of weather and the passage of time.*

*The ceramic sculptures are the perennial little sisters of the large ephemeral whales, realized in wood. Born during the lockdown, they are kept captive by their foundations, and they never die.*

*As they stroll around, visitors will get the chance to discover the whales as well as unknown spaces of the Studiogarden Verrewinkel, which these creatures have invaded*

## About her work

« Whales made of earth and wood.

Made of intertwined branches and grounded in the earth, the wooden whales draw strength and anchorage from the ground in order to brave air and water. In the artist's studio, whales of clay see the light of day.

Fire transforms and solidifies these ceramic whales and reveals the colours of earth and glaze.

In her work about whales, Julia initiates an exchange between fauna, flora and minerals. She takes them out of their usual existence and doing so, unveils new interpretations. »

Maya Berezowska, visual artist

« During confinement, while the world of culture jars to a brutal halt, Julia (encouraged by the company of her friend, a red-robin), realises the creation of a forest whale, a natural, incongruous wonder, within the confines of a city in lockdown. It's beautiful, grand! It's alive! »

Itzana Dobbelaere, videographer

« Animating bark, mastering the shock and error of encounters, Julia's work brings alive a whale. »

Camille Bosquet, musician

« Viens, viens, VIENS! (Follow me, come, come HERE!).

In her performances as well as in her work with clay, Julia Stehling commits her entire body with dense, primary, rough energy, because it is her imperative. I obey her call. »

Safia Hijos, ceramist

« I saw Julia Stehling look upon her town from the 25th floor of Belgium's highest residential tower and I understood that she had grasped it all. A view from above for better comprehension. »

Jonas Moëne, visual artist

« Julia creates spaces with sound, performance and narrative.

Her work lives through its own procedure, as well as in the finality of its purpose. Leaving behind the armature of her process. The ensuing forms echo her action. »

Abel Jallais, ceramist

« Physical / Intense / Elsewhere / Diverse / On the edge »

Jocelyn Cottencin, visual artist and choreographer

Particular thanks to Julie Brunel for coaching and advising my project and for looking after my wellbeing during this residency, as well as to Catherine Maria Chapel, Itzana Dobbelaere, Mathieu Locquet, Arnaud Santorelli and Barbara Stehling for their help and support.

**Studiogarden Verrewinkel**

Brussels FORESIGHT residency

ART . . DESIGN . . LITERATURE . . MUSIC

Association Sans But Lucratif . Belgium





Photographer : Amour d'Ilseene

## About Charlotte Delleur

Charlotte Delleur is a plastician artist born and raised in Belgium's countryside. Naturally attracted by photography, she started to learn this specific field at the ESA Saint-Luc, in Liège. In need of a more distinct artistic practice, she moved into the city to attend the painting cursus at the ESA Académie Royale des Beaux-Arts. But, as her true vocation, photography brought her back when Thomas Chables and François Goffin introduced her to the dark room.

She started using an analog camera and developed her true artistic practice, a multidisciplinary approach to art.

Being in the city, she missed nature. A mesmerising journey in Norway, her soul country, exacerbated this feeling.

The need to be closer to nature was then stronger than ever. Therefore, in a short time after she had finished her cursus, she decided to develop her artistic process in different art residencies surrounded by nature.

The first one, which demonstrated the most significant influence on her inner self and thus

her art was the studio-garden Verrewinkel residency. Her work is currently exhibited in three places, including at the Boverie, Liège.

**It was the perspective of a nature retreat that attracted me to this residency...**

*I realised a filmed ritual performance, named TRESPASSER. This word means "trespassing" in old French. Trespasser is a cleaning ritual of an installation of branches founded in the woods. To attempt the ritual, my character crosses the circle of twigs and takes out the leaves from the inside to the outside.*

*From the video I isolated a few photograms that I embroider with brass. This embroidery emphasized the repetitive movement of my arms in the filmed ritual.*

*The vast space of the atelier pushed me to print in bigger format the analog photographs captured during my wanderings in the autumnal woods.*

*Highly solicited, my printer began to dysfunction. By trespassing, the tool created hazardous colors in my pictures. I embraced this unusual happening that became part of my artistic practice. I also printed smaller pictures, finding prints after prints wonderful shades of colors.*

*Through photographs I follow the path that reveals intermingled spaces between our world and Other Worlds. The more I walked in the woods, the more I connected deeply with my inner self to get closer to my instinct. As I dug into the "I", I discovered a part of myself being intertwined with the Gauls folks. The welcome surprise was they also were connected with the beliefs of Other Worlds.*

*They called them "Antumnon".*

*This revelation, that occurs during the end of the stay, inspired me to study and write poems in Gaulish.*

## About her work

«Charlotte Delleur, photographer and plastician whose only limits are nature's infinity and the techniques she uses.

Her work, enriched by a multidisciplinary in photograph and embroidery acts, offers a world full of textures and matter to common mortals.

Like an alchemist, she creates images by uniting her techniques in order to sharpen these plastic researches, the result of a boundless admiration for the things that grow, crawl and wither.

These researches and observations give birth to surfaces and shades, while embroideries is a "mantra" movement, a physical language that leaves a sentence, a word, a trace.

This work offers an encounter between the artist and multiple natures. A human nature through Gallic culture learning. A plant nature through Charlotte's narrow bond with a world older than humanity itself.

It also presents the invisible bond between a woman and her wonders about nature.

In this subtle way Charlotte offers us encounters where the eye can freely explore and lose itself.

Maybe to find ourselves?»

Dimitri Fagnoul

A particular thanks to my father who made a great part of the frames. And to my family and friends who had always supported me. Also, thank you to Julie Brunel for her genuine self and all the advice.

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ART . . DESIGN . . LITERATURE . . MUSIC

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Photographer : Louise Sainderichin

#### About Catherine Maria Chapel

Painter and photographer, born 1968, lives in Brussels. In residence in 2006 at the Josef and Anni Albers Foundation, USA, and in 2017 at the Serlachius Foundation, Finland.

Exhibited in 2002 at the Allan Sheppard Gallery in New-York. Represented from 2007 until 2016 by Galerie Maria Lund in Paris, she held solo exhibitions such as *Echappée*, *Traversées* or *Terres aperçues*. Photography solo exhibition in 2019 at ART22 in Bruxelles.

She is presently working on a solo painting and photography show at Wouter de Bruycker Gallery in Antwerp.

Her roots in Brittany are infusing Chapel' work. She is privileging watercolour and ink mediums. Her work on paper was displayed on several occasions at the Drawing Now Art Fair in Paris and Brussels. She designed collections for Hermès, Porcelaine de Paris, Jean-Paul Knott, and is still teaming up with Interior Designers.

#### Working at SGV and «Covid-Interval»

*In March 2020, I transferred abruptly from Studiogarden Verrewinkel to my urban studio in the historical centre of Brussels. I had to quit the large size works I was working on, the natural environment and season variations I enjoyed there. This sudden break, this unusual time, was the start of a drawing period for me.*

*My art aims at recording the biological world and its spiritual dimension hidden in the depths of elementary life. I get connected with all my senses to the selected environment I represent.*

*I work with and against paper, all sorts of papers, which are creating some sorts of algorithms in their wrinkles, their prints, and support my creation. Some of these skins, or prints, may have travelled from distant times, when I was working in residence abroad.*

*When drawing, a more mental address surfaced; the expression of a loss, as Spring seemed ravished from us in town. This is how Daphne was born : to be Daphne and her dream ! As I could not sensor with my skin, I developed a mental, dreamlike sensitivity.*

*I am glad to be able to link these two moments of my work at ALLEIN IM WALD exhibition, postponed from March until October due to Covid-context.*



## About her work

«Catherine Maria Chapel's paintings rustle and murmur with all those moments of sensorial listening where, immersed in nature, she has allowed herself to be trans- pierced by all things living.

She has invited the organic into the studio to invade her work and to proliferate in an astonishing materiality.

It would seem that the artist has reached a point of creativity by revealing a world henceforth invisible, dissimulated in the depths of the elements.

The marshes, the sea, the forest, are so many ecosystems that Chapel has entered, letting herself become entirely caught up in them, without prior intention nor premeditation.

Seeking amongst these many strata of matter, even her own skin figures amongst so many other layers of skin or bark, envelopes protecting an inner presence.

She has reconstituted the infinite traces of that which she has seen and which cannot be said. At this level of abstraction, a diffuse spiritual notion takes hold, the emanation of a nature inhabited – the soul of the world, susceptible to appear only to those who know how to enter into contemplation by its side.»

Laura Gutman, ostARTEa

I would like to thank Julie Brunel for her balanced help and efficient coaching; my cherished daughter Louise Sainderichin, as well for the video «Interval», with all the IT services provided; my dear friends Charlotte Speekaert and Jeanne de Cannière for their support and all the logistics; Hande Kodja for having modeled for me at the Studiogarden Verrewinkel; my lovely co-resident Julia Stehling; Bernd Lüttgerding for his advice and relevant point of view on my work; and my old friends Laura Gutman and Erin Lawlor for the translations.

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586 avenue Dolez 1180 Uccle, Brussels - Belgium  
+32 479 793 122 [office@studiogardenverrewinkel.be](mailto:office@studiogardenverrewinkel.be)  
ASBL BE 0740 852 940