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ART GALLERY



RICHARD HÖGLUND

VINE PICTURES & VENUS PIQUÉE PAR UN BUISSON DE ROSES

— 15/09 - 29/11/2020 —

Keys to the house

The entire house, 40 rue de La Vallée - listed and signed Ernest Blérot, author of numerous mansions around the Étangs d'Ixelles - had been undergoing restoration for more than six years. Now restored, it offers a playful and majestic entrance, with walls and ceilings covered with Japanese woodwork and a floor enlivened by an Art Nouveau floral mosaic.

I said to Richard, "Here are the keys to the house, you are free to choose the works, the scenography, the hanging." Amaury de la Moussaye is very happy to inaugurate this new space dedicated to the gallery with new works by the American artist with whom he has been collaborating for many years.

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After Lisbon and Brussels, the artist has planted his canvases and colours in Vendômois, the former royal duchy of Bourbon-Vendôme, but will return to bivouac at the Étangs d'Ixelles for the whole month of September.

Richard Höglund likes material that reacts to light and has always liked to use natural pigments and take up the old techniques, silver point, linen prepared with bone powder, gold powder, lead, tin, marble dust... This year, he is adding lapis lazuli pigments to this renaissance panoply, which he is making for more colourful works than his 2017 "Sea Pictures" series.

Vine Pictures

This vine grew on Naxos as though it were the first vine. I was on Naxos to do research for my ongoing project, *A mind divided is no temple to Apollo*. The vine thrust from the earth behind the house where we ate and slept. I was reading *Sonnets to Orpheus* at the table behind the house.

« Blatt meiner Worte »

« Leaf of my word »

I began drawing the vine; writing it, as light shifted above and below. I say below, because I was sat with this vine on the edge of a cliff, and, from our perch, sky and sea moved together as the hours passed.

« Wave whose sea I gradually become »

The sea and sky moved together and never move. I saw the vine as a consolation, an apologia for hard geological time that was tended to us by Nature. I drew it every day, and with time the vine became like an organic version of Barnett Newman's « zip », something a person could grab onto whilst the universe revolves in its cold and perfect Real.

Back in the studio, as the drawings developed into paintings, the paintings split into two directions. One, a quiet geometry of sea and sky; the other, the life of the vine, the leaf of my word.

Vénus piquée par un buisson de roses

Eroticism does not exist within an image. A picture operating as a vessel for the erotic must defy the consumable and open up an ambiguous visual space of comings and goings, apparitions and disappearitions. The written word, the schema or the sketch are created with a line drawn from the mind to the world through the hand. This line is a seismograph of humanity, upon which the cognitive and the bodily dance.

Making these pictures is sensuous. Drawing my way from erotic memory into physical space, I must feel my way around as though in the dark. Using pure silver –a night metal– I weave flesh and thorn as I oscillate between expressive and mimetic "writing". A painting, like a garden, like a lover, gives what it gets.

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Richard Höglund studied art at the School of the Museum of Fine Arts and semiology at MIT in Boston, USA. He holds a MFA (DNSEP, 2008) obtained at the Haute école des arts du Rhin, in Strasbourg, France. In 2013, Höglund was selected by Tacita Dean to participate in her workshop at the Fundación Botín in Santander. His paintings are considerations of History and Language.

His work was recently acquired by the Dallas Museum of Art.

Children of Bhaktapur

In this inaugural exhibition, a singular approach, the gallery reaches out to Nepal, where disabled children, considered to be the bearers of bad karma, are mistreated and abandoned. Here, jewellery designer Albane Courtière founded Children of Bhaktapur, a charitable NGO that has taken in more than 300 mentally handicapped children.

The adventure begins in 2017, when Albane Courtière leaves to work in Bhaktapur, Nepal, in a centre for mentally and physically handicapped children.

She is overwhelmed by the fate that awaits them. In Hindu culture having a disabled child means paying bad karma. The "shameful" families hide them, leaving them aside, sometimes mistreated and isolated from society. Back in Brussels, she created "Children of Bhaktapur". Thanks to a small number of donors, the association organises the "health and hygiene" programme. Recently, a therapeutic and pedagogical program adapted to each child has been created to accompany them on their journey towards a certain autonomy and social integration.

Today is in place:

- A nurse and a fully-equipped infirmary with nap space for the little ones.
- Medical visits to specialists as well as the necessary medication for each child.
- A bathroom with shower and hot water.
- A kitchen.
- A teacher and a fully equipped classroom.
- Training is given to parents and caregivers on hygiene, care, autism and pedagogy.
- Literacy classes and sign language classes begin in September 2020 for the children's parents.

Even if the progress of the project is satisfactory, there is still a lack of qualified medical and educational staff to care for the children, since the most affected children need constant attention.

10% of each sale will be dedicated to the association.

Children of Bhaktapur needs you.

Thank you for your support.

N° BE 83736043237715

Deductible over 40 €.

More information, please contact Albane Courtière — childrenofbhaktapur@gmail.com