

EN

ART ON PAPER 2018

Solo show by Claude Cattelain - Booth 16

ABOUT THE ARTIST

Claude Cattelain (1972 - Kinshasa) works and lives in Brussels.

Claude Cattelain has shown his work in solo exhibitions at Musée des beaux-arts d'Arras (2017), at Clovis XV (2016 - Brussels), at Musée des beaux-arts de Calais (2014), at MAAC (2013 - Brussels). He took part to the exhibition *Soulèvements* curated by Georges Didi-Huberman at Jeu de Paume (2016 - Paris), at MUNTREF (2017 - Buenos Aires) and at Museu Nacional d'Art de Catalunya (2017 - Barcelona), at MUAC (2018 - Mexico). His recent group exhibitions include Frac Languedoc-Roussillon (2018/2017), LAM (2017 - Villeneuve d'Ascq), Villa Arson (2017 - Nice), ...

He realised performances in James Turrell's Skyspace at M HKA (2017 - Antwerp), in galerie Thaddeus Ropac (2017 - Pantin), in Palais de Tokyo (2014/2012 - Paris), in Musée Würth (2012), in Frac Alsace (2012), in Crac Alsace (2012), in Musée des beaux-arts de Valenciennes (2011), in Musée Matisse (2005 - Le Cateau-Cambrésis), ...

Screenings of his work were made during Biennale de Louvain-La-Neuve curated by Angel Vergara, Joël Belzakin, Argos (2017), Video Festival Now & After curated by Marina Fomenko in 2017 and Arnaud Brihay in 2016 (Moscow), at Centre Pompidou (2015 - Paris), at Victoria & Albert Museum (2006 - London), at Museu Nacional Reina Sofia (2004 - Madrid), at Argos (2017/2016/2014/2005/2004/2003/2002 - Brussels), on Arte Video Night 8 (TV), ...

Public collections of his work include Cnap (Centre national des arts plastiques), Frac Languedoc-Roussillon, Musée des beaux-arts d'Arras, Musée des beaux-arts de Calais, ...

ABOUT THE ARTWORKS

From Sand to Dust and the series *Dessins répétitifs* come from a similar performative process. In the video, *From Sand to Dust* Claude Cattelain walks on the spot: with each step in the sand, his feet dig a hole in which he slowly disappears. The drawings in the series *Dessins répétitifs* are also the result of an artistic research carried out according to a strict and measured protocol. The artist walked several times on the spot on the dust of charcoal, where every step was methodically inventoried. Little by little, his feet press the charcoal into the paper. The black gets deeper, shinier, the paper starts to tear. An alchemy arises on the rhythm of gestures and movements.

A scenario that can be described with one simple sentence is the origin of every work. The apparent formal simplicity of which makes it possible to reconstruct the presence of a body. Capturing the execution, the performance, is the desire to hold on to a hint of a beautiful but futile attempt, or rather: beautiful because in vain.

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