

Willi Begenat

Atelier : Kreativen Werkstatt, Büllingen (D)



Using a rod dipped in paint, Willi Begenat (1940-1995), painted small motifs on a background of watercolours. The fruit of the artist's patience and concentration, the motifs appeared and arranged themselves on the canvas or paper.

The piece exhibited here, evokes cave art, crawling with characters or creatures to form an intensely-populated abstract landscape.

John Breslin

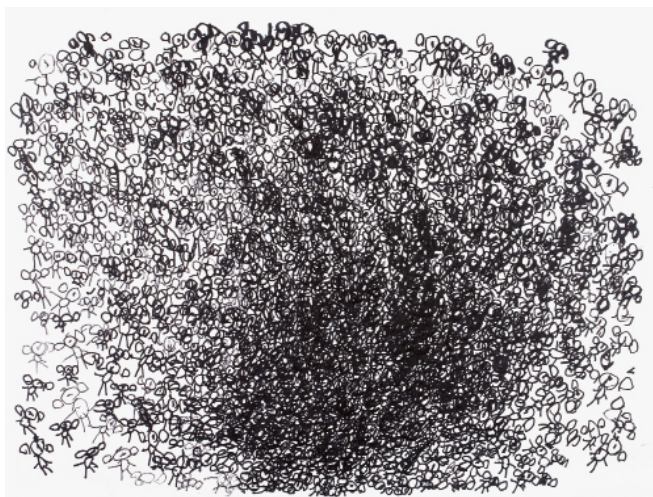
Atelier : Project Ability, Glasgow (UK)



John Breslin is a Scottish artist who attended the Project Ability Center in Glasgow. He came to Liège in 1992. We still know nothing more about him today; only that he was a «shy and charming man.» Any trace of him has been lost in Scotland, too. There is no inventory of any of his work. Only a few large drawings remain, which the Glasgow studio kindly handed over to the Créahm and Luc Boulangé. Each time, we find the same characteristics: large open and free compositions, a nonchalant aptitude for drawing lines, totally reliable use of colour, and these secret narrations that seem to resonate with our worries, our mythologies, our hopes. The great unknown pastels of John Breslin are fireflies blinking in the planetary night that we are passing through: Bring on the charming and shy men and women...

Daniel Cornelis

Atelier : Centre de Hemptinne, Orp-Jauche (B)

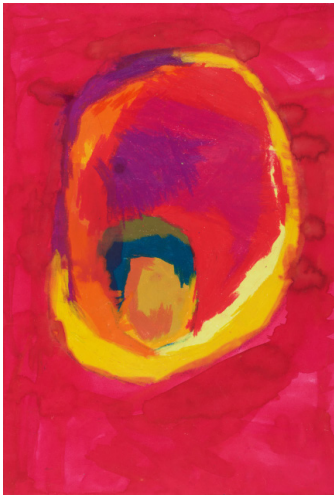


Daniel Corn elis (1953-2025) joined the Centre de Hemptinne at the time the institution was founded. He witnessed the emergence of the Visual Arts workshop, which he attended almost right up to his death.

Daniel Corn elis's works are populated by figures, often crowded together in a dense throng that seems on the verge of collapsing or exploding. Always depicted as the same figure drawn in black marker or graphite pencil, the protagonists of Daniel Corn elis's work are both singular and plural. As actors in a story that the artist tells through his creations, they signify both a shared identity and a radical otherness.

Marc De Bruyn

Atelier : Cejiel, Liège et Centre de Hemptinne, Orp-Jauche (B)



Marc De Bruyn (1957-2023) attended the Cejiel workshops (Liège) before joining the Centre de Hemptinne in 2008, where he also took part in the drawing and painting workshop.

His work oscillates between figuration and abstraction. Within the swirl of shapes and colours, a face sometimes emerges - or dissolves completely.

Pierre De Peet

Atelier : Créahmbxl, Bruxelles (B)



Pierre De Peet (1929-2019) was one of the leading artists from the Créahm Brussels workshops, where he worked for almost thirty years from August 1990 until he passed away in November 2019. From quite a modest background, his poor health ensured that schools were inaccessible to him early on. As he explains in his autobiography, he helped out in the fields and then joined his brother in the family bakery, where he was a labourer for several years. In August 1990, at the age of 60, he joined the Créahm workshops. There, he gradually developed an overwhelmingly intense fine art body of work: drawings, paintings and etchings. Perfectly clear strokes, an intelligent use of colour, an innate sense of narration and an incomparable and outstanding use of poetry were the main elements of a pictorial form of language or expressionism, sometimes with his most tragic dimensions, which he continuously conversed with a kind of softness and tenderness never seen before. Pierre De Peet's view of the world was both uncompromising and extremely indulgent. He leafed through magazines and art books, images of constellations, emotions and events, the thread of an elected chronicle of the nature of life, at its best and, occasionally, at its worst, people and the body seized by the nudity of existence, taking us back imperceptibly, to our own pain and our own hopes.

Robert De Zaeytijd

Atelier : Créahmbxl, Bruxelles (B)

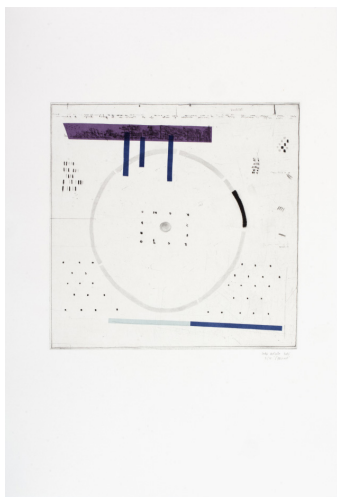


Robert De Zaeytijd (1929-1999) regularly attended the fine art workshops at the Créahm in Brussels from 1984 to 1998. During a relatively short period, he created an abstract and powerfully poetic piece. The artist used exclusive media such as Ecoline ink and acrylics to apply large, coloured flat tints on paper. These areas were always enhanced by a subtle, almost mathematic, ideographic punctuation using Chinese ink or pastels with graphics that evoked sheet music. Although he limited the use of colour to the point that his work resembled sketches, Robert De Zaeytijd was also a talented colourist. Emerging from this subtle combination came doubt; a lingering doubt of his intention. This expands our interpretation even further and we can imagine that his compositions are hinting at a landscape or a portrait. Or, are they a form of expression of finely mysterious calligraphy that the artist should have kept secret?

In Robert De Zaeytijd's work, two worlds are superimposed, coexisting and complementing one another: the haziness of his innermost thoughts and signs of life that relate his restraint and light touch. An artistic creation which definitively draws us back into our own fragility.

Chris Delville

Artiste partenaire (B)

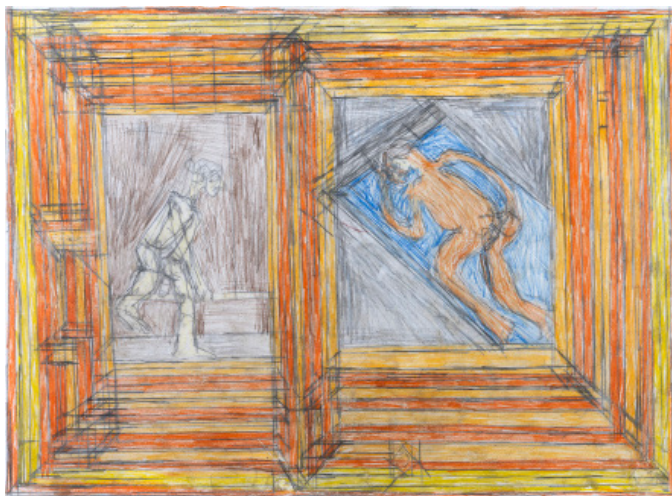


Chris Delville is a Belgian artist. She studied painting at the École Supérieure des Arts 'Le 75' and then spent a year in London at the Central School of Arts. In 1991, she joined the printmaking studio at the Uccle School of Arts (Anne Wolfers). She won the Printmaking Prize in La Louvière in 1994 and the European Printmaking Prize in Bruges in 2002.

At the Antonin Artaud Club, where she runs the printmaking workshop, Chris Delville met Véronique Declercq (1965-2021), a fragile artist, with whom she formed an artistic partnership lasting over twenty years: every Monday, the two printmakers would meet at the workshop where they worked side by side. Chris Delville's engravings hover between text and image, between words and forms. In these extremely refined and fascinatingly precise prints, stories are written, then erased and rewritten, lending the work a palimpsestic quality.

Josef Hofer

Atelier : Lebenshilfe, Ried im Innkreis (AT)



Born in 1945 in Wegscheid, Josef Hofer joined the *Lebenshilfe* Centre in Ried im Innkreis (Austria) in 1992. Five years later, at the age of 52, he joined the visual arts workshop run by art historian Elisabeth Telsnig.

Josef Hofer's work underwent a transformation after the artist acquired a three-panel mirror in the early 2000s. Observing himself at leisure, Hofer began to devote the majority of his creations to the male body. It is a desiring body which, through the interplay of mirrors, is multiplied, revealing itself from both the front and the back when it is not directly confronting its mirror image, sometimes quite starkly.

The materials used by Josef Hofer are paper and pencil - colour or graphite; in his early works, he occasionally used watercolours.

The Wallonia-Brussels Federation Collection

The works on display here, which offer a particularly revealing insight into Josef Hofer's exploration of the body and desire, belong to the Wallonia-Brussels Federation Collection. They were acquired in 2014 and loaned to the Trinkhall Museum.

For some forty years, the Wallonia-Brussels Federation has pursued a policy of acquiring works of art and collectable objects, some of which are on loan to museums and art centres. The FWB collection comprises three sections: visual arts, heritage, and 450 works of contemporary art from the MAC's.

Check out the collection here: <http://www.artemis.cfwb.be>

Alexis Lippstreu

Atelier : La Pommeraie, Beloeil (B)



With a minimalist approach - pencil, paper - Alexis Lippstreu (La Pommeraie, Belgium) has become a brilliant reproducer of masterpieces. He has reinterpreted and reinvented Gauguin, Manet, and Velasquez countless times. Each drawing is a variation of the same inexhaustible theme, each time revisited and reworked. Whether rewriting or adding a new page to the History of Art, Alexis Lippstreu's work cuts to the bone revealing, with great sobriety and starkness, the essence of the most famous paintings. The magnificent engraving displayed here follows the same creative process.

Ronny MacKenzie

Atelier : Project Ability, Glasgow (UK)



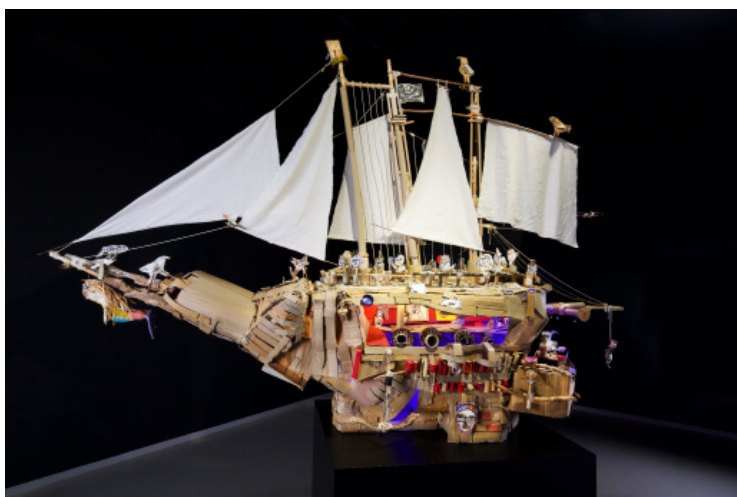
Ronny MacKenzie regularly attended the Project Ability artistic workshop (Glasgow) when he produced the piece showcased at the Trinkhall Museum. We currently have no information about this artist.

Works produced in studios face at least two threats. The first is a lack of resources—whether financial or structural—preventing them from storing works under suitable conditions, regardless of their artistic quality. These works therefore risk disappearing, due to the damaging effects of poor conservation, because they will be discarded for lack of space, or sold out of economic necessity. This is the second threat facing works created in studios: the predatory behaviour of gallery owners or art collectors. Familiar with the art market landscape—with Art Brut and related movements experiencing significant growth - these greedy predators undoubtedly take advantage of the workshops' precarious conditions to purchase, often at low prices, magnificent works that are thus removed from common heritage.

With its public service mission and, even more so, its commitment to vulnerable communities, the Trinkhall has a duty towards these endangered forms of creation. To ensure the preservation, study and promotion of a significant part of our cultural heritage, the Trinkhall Museum project therefore responds to a sense of necessity and urgency.

Alain Meert

Atelier : Créahm Région wallonne, Liège (B)



As an active participant of the Créahm Liège workshops since 1996, Alain Meert is a formidable painter of animals and an incredible copyist. Reproductions of animals or still life are transformed by his hand.

The artist is also a talented model maker - he makes reduced-sized models of airplanes or hospitals.

Le musée idéal is a piece created throughout 2019 by Alain Meert, in preparation for the opening of the Trinkhall. The artist answered our question - What is a museum? - with a galleon in full sail, which casually displays drawings, paintings, and sculptures. It is a scene of paper, cardboard, objects, multiple unusual and familiar presences, lodged precisely between states of consciousness. The whole world that fits into a boat: Alain Meert's ark. And it is a museum, just as we want it to be, dreamily navigating among ideas, shapes and emotions. Ship Lieutenant Alain Meert is a pirate. So, let's all climb aboard with a heave ho!

Dan Miller

Atelier : Creative Growth, Oakland (USA)



Active in the Creative Growth workshops in California, Dan Miller enjoys very wide recognition. His work is present, notably, in the collection of the MoMA, the Pompidou Center, the Lausanne Art Brut Collection and the Berkeley Art Museum.

Dan Miller is fascinated by hardware, light bulbs, electrical outlets and food and his pieces are composed of words and numbers relating to his passions. The terms are superimposed, intertwined, stretched or misappropriated, becoming the graphic elements of the plastic composition.

Bertha Otoyá

Atelier : Creativity Explored, San Francisco (B)



Bertha Otoyá is a Peruvian artist who emigrated to the United States. For about twenty years, she attended one of the major American studios, Creativity Explored, established in San Francisco. Since 2009, after a long time working with textiles, tapestries, and embroideries initially inspired by South American techniques and iconography, she dedicated herself to painting and engraving. Otoyá's pieces are large compositions, often monochrome, where fabulous animals - snakes, hydras, sea monsters - seem to progress through meandering words and phrases overlay the whole mount that is partially covered by the pattern. All the letters are detached, and each word is separated by a dot, thus organizing the text into a vast graphic, rhythmic, musical composition, so to speak. The drone of words and the melody of images. The text is a sky, a horizon, the atmosphere, the *milieu* of Otoyá's prints where the monsters are born and take shape, and movement. An ecosystem, as we might say today, where images and words mutually generate, drawing from their secret and mysterious Roots, the resources of their efficiency.

Michel Petiniot

Atelier : Créahm Région wallonne, Liège (B)



Michel Petiniot (Liège, 1963) is now the dean of the Créahm, where he has regularly spent time since 1989. For over thirty years, from the start of his artistic career, he has deployed a graphic and pictorial universe based on Bruegel the Elder's etchings and Van Gogh's paintings. Not in terms of pattern or style, but through his strokes and endless repetition, the pure and simple emotion of drawing and painting. Since the dawn of time, Michel Petiniot has drawn in the style of etching; gathering strokes on paper, material, clay or whatever, he draws as if walking, pacing back and forth, free of the necessity of thinking, speaking or even fantasizing, secretly meditating, repeating and reinventing *ad libitum* - with such grace, rigor, modesty - his lines, imprints and marks. These are the works of the Honorable Michel Petiniot, the Chinese painter with an eccentric approach, without questions or answers, thwarting our poor habits and boring into our eyes like a dream about existing.

Christine Renard

Artiste partenaire (B)



Christine Renard, known as Coco, is a Belgian artist who trained as a painter at the École Supérieure des Arts, Saint-Luc. Her work is inspired by her travels and the people she meets.

In her sketchbooks, she captures her findings during trips to Africa and elsewhere: volcanoes and the East African Rift Valley, or the fairy chimneys of Cappadocia.

During two visits to Burkina Faso (1994 and 1996), Christine Renard discovered and trained in the techniques of bronze and lost-wax casting (at the Traoré workshop in Bobo-Dioulasso). Literally 'captivated by metal', she set up a traditional foundry in her studio in Poulseur.

Coco created her first pieces of silver jewellery in Senegal. She then decided to undertake further training in jewellery-making in Liège in 2009.

Whilst today the artist explores her immediate surroundings more closely, until 2019 she travelled the world tirelessly, particularly Ethiopia, whose volcanic eruptions and geological discoveries form a significant part of her visual work.

Elmar Schafer

Atelier : Créahm Fribourg (CH)



Elmar Schafer has regularly attended Créahm Fribourg workshops for over twenty years. He is the creator of a strong and colourful acrylic piece in which the mountainous landscapes rise up and seem to fly away under the effect of the wind.

Piet Schopping

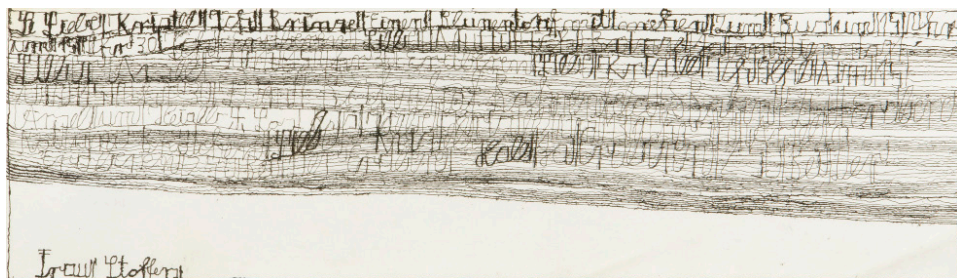
Atelier : Jans Pakhuys, Hilversum (NL)



Born in 1955 in Hilversum, Piet Schopping is the creator of the largely two-dimensional piece in blank marker pen, pencil and acrylics. Writing is highly featured, recounting, from within the landscapes created by the artist, a story to which he alone holds the key. The felt-pen cows of the composition on show melt into the landscape to form waves in the meadow which has become impossible for us to tell if it is grass or sea.

Harald Stoffers

(D)



Aged just over twenty, Harald Stoffers began writing short messages which he distributed to his entourage. He quickly engaged in a fictitious correspondence with his mother, "Liebe Mutti". His letters then became longer and sometimes reached a significant size. The words and sentences run between the visible lines, like musical notes, the missive becoming a score. Sometimes, the artist tears up his letters and requires the recipient to recompose them.

Harald Stoffers' creations are widely distributed internationally and are included in prestigious collections, like at the National Museum of Modern Art (France), for example

Pascal Tassini

Atelier : Créahm Région wallonne, Liège (B)



Pascal Tassini (Ans, 1955) spent time at the Créahm workshops for more than twenty years, from 1996 to 2018. He developed an extraordinarily rich polymorphous style – drawings, paintings, terra cotta sculptures and bunches of knotted material for which he is now famous, relentlessly cobbling together shapes, substances, existence.

La Cabane is a monumental installation created within the workshops and the result of a long-term artistic endeavour: conceived in the early 2000s, *La Cabane* was continuously revisited, modified, and transformed by the artist until 2018, when he ceased his activities. *La Cabane* is, in a way, a metatheatrical work; not only of the artist's work—through the materials and techniques used—but also through the movement of the workshops: *La Cabane* is a workshop within a workshop.

In 2019, the Créahm workshops were preparing to move into a new building. *La Cabane* was then under threat: its weight (500 kg) and dimensions made it difficult to move. Moreover, the Créahm workshops lacked both the financial means and the space required to house the monumental piece in their new premises. As a result, *La Cabane* was at risk of being destroyed. Once alerted to the situation, the Trinkhall Museum management team decided to salvage the artwork. A committee was convened, and a schedule of operations was established: in July 2019, an initial feasibility study was carried out by the Beguin-Massart architectural firm, followed by a more in-depth study in December 2019; in February 2020, the process of dismantling and reconstructing the work began; and in March 2020, the fully-restored piece was installed at the Trinkhall Museum, in a dedicated room that ensures maximum visibility.

Pascale Vincke

Atelier : Créahmbxl, Bruxelles (B)



A workshop artist at the Créahm in Brussels, from 1986 to 1998, Pascale Vincke's plastic art activity is mature, intense, and brief. Her work largely consists of portraits inspired by magazine pages and adverts. Pascale Vincke uses her painting to twist and transform this glitzy and sparkly world; it breaks free of itself.

"See how the image communicates with the actual edges of the figure within - she messes around with it and literally plays with the frame. Free of affectation, delicately, the interplay of the image and the frame points to the conditions of visible possibility: The image is constantly under the threat of extinction or, in better terms, it seems to be permanently inhabited by a hesitation of existence, an escapist project, simultaneously maintaining its own visibility, the slice of silence and darkness of which it consists and paradoxically makes possible, the silence from which it is born. This is why, without any doubt, it escapes from its origins and guidance through the rituals of demonstration, commerce, inner elation: it stretches towards its edge and also predicates its own appearance. It has never turned to the inside; it opens up to the troublesome and vast bareness of the outside." (Excerpt from Carl Havelange, "Les portraits de Pascale Vincke une anthropologie silencieuse", in *Pascale Vincke*, Liège, MADmusée-Créahm Région Wallonne, 2006, p. 34.)