

Assemblages
BERNARD VILLERS & TATIANA WOLSKA

OPENING 16.01.25
17.01.25 > 01.03.25



Bernard Villers, Tatiana Wolska, exhibition view of «Assemblages» at Irène Laub gallery, Brussels (BE), 2025

« Assemblages » presents a selection of works by Bernard Villers and Tatiana Wolska, punctuated by movements of fragmentation and reconstruction. Tearing, cutting, collaging and reassembling... their respective practices share the same economy of means, favoring the immediacy of gestures and the simplicity of materials.

Despite its title, this project presents works that depart from what may have been defined by the seminal exhibition «The Art of Assemblage» organized by William Seitz at MoMA in 1961. The exhibition offered the first synthesis of this practice, so dear to the twentieth-century avant-garde, and included cubist collages by Braque, Picasso and Gris, Futurist typographic collages, a marvellous selection of works by Kurt Schwitters, composite objects by the Surrealists as well as the work of the Affichiste artists and New Realism. These works, drawn from different eras and artistic currents, all have in common the desire to introduce heterogeneous fragments of sensible reality into art. The techniques of juxtaposition and collage are vectors of connection, freeing us from the hierarchies and boundaries between disciplines, while placing the work in a relationship of cyclical exchange between art and life ¹.

Bernard Villers and Tatiana Wolska share a common relationship with found objects and fragments of everyday life. But in contrast to the heterogeneity of disparate materials typical of historical assemblages, both artists work formally by recycling and arranging coherent elements. The Recollages series by Bernard Villers, begun in 1976 and whose gesture endures to the most recent pieces produced in 2025, shows the delicate deconstruction of a sheet of paper torn and then glued back together. The joints of the collage are visible, the adhesive embraces the fragments it unites and overflows from the verso to the recto. Despite his measured gestures, Villers cultivates deviations and imperfections, in search of a balance between rationality and unpredictability. Tatiana Wolska similarly likes to be surprised by her own compositions. Her practice is also characterized by the discipline of a repeated gesture, a protocol of transformation that she applies to a body of materials gleaned from the scraps and leftovers of the urban landscapes. Segmented transport pallets, cut and thermo-welded water bottles or simple torn-off sheets of paper undergo an instinctive, organic metamorphosis under her hands.

Combining chance and determination, Bernard Villers and Tatiana Wolska's assemblages open up new fields of investigation into reality. Going to the essence of any plastic or pictorial composition, i.e. the desire to reorganize and reconstruct the ordinary ², the resulting works affirm their own material reality as much as they bear witness to the processes of transformation that run through them.

– Amélie Bataille

¹ Kurt Schwitters' notion of the «Mertz» (1919), which aims to link and create connections between everything in the world, is a case in point.

² To quote Maurice Denis, we must «remember that a painting, before being a warhorse, a nude woman, or some anecdote, is essentially a flat surface covered with colors in a certain assembled order» (Art et Critique, 1890).

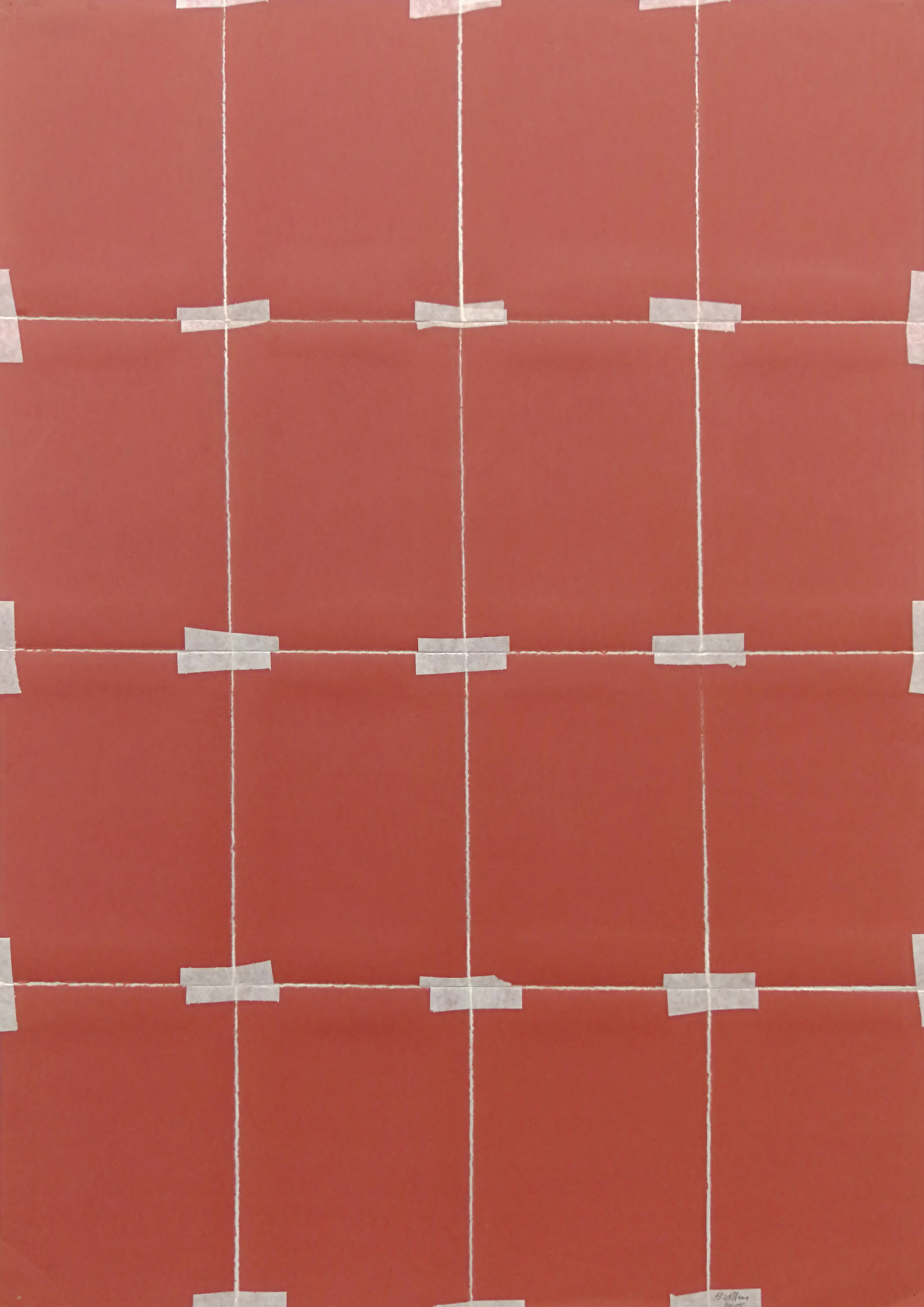












Bill
1972

DETRUIRE
DIT IL

Bernard V. 25



A non-u-mental history M HKA Part 1: fondation Gordon Matta-Clarck, MuHKA, Antwerp (BE), 2021

Born in 1939 in Brussels (BE)
Lives and works in Brussels (BE)

Bernard Villers' practice questions the relationship between surface, light and colour, creating never-ending combinations and unexpected effects through the interaction between those essential elements. His gestures, brought by a decades-long process of experimentation in the studio, are simple and clearly visible, everything is shown with complete openness. The Belgian painter seeks his inspiration in banal, marginal and imperceptible aspects of everyday experience to create chromatic interventions often inspired by language, poetry or literature. His sensitive and sometimes mischievous approach to painting produced several seminal series that are at the same time linked to the contemporaneous Support/Surfaces research and precursor to future experimentations.

Born in 1939 in Brussels, Bernard Villers is a major figure of Belgian abstraction. He studied monumental painting at La Cambre with Paul Delvaux and Jo Delahaut, then silkscreen printing at l'Ecole des Arts et Métiers in Brussels, before becoming a teacher himself at La Cambre. His presence in the Belgian art scene since the seventies has been very influential and he developed a cohesive, thought-provoking and playful body of work. He created his own publishing house in 1975, Edition du Remorqueur, through which he publishes his artist's books.

His artworks are present in the collections of FRAC Bretagne, Rennes (FR), Bibliothèque Nationale de France, Paris (FR), Musées Royaux des Beaux-Arts, Brussels (BE), Centre de la Gravure, La Louvière (BE), Fondation Gordon Matta-Clark, Antwerp (BE), Collection FWB, Brussels (BE), Musée d'Ixelles, Brussels (BE), Musée royal de Mariemont, Morlanwelz (BE), Serralves, Porto (PT), Werserburg Museum, Bremen (DE), among others.

SHOWS (SELECTED)

- 2024 *Anni and Josef Albers : Iconic couple of modernism*, Boghossian Foundation, Brussels (BE)
Ah...l'amour! L'Orangerie, Bastogne (BE)
- 2023 *L'art de rien*, Centrale for Contemporary Art, Brussels (BE)
Points, Société Libre d'Emulation, Liège (BE)
Private views, La Boverie, Liège (BE)
Paysages synonymes, Huet-Repolt Artist Residency, Brussels (BE)
- 2022 *Emergent invites*, Emergent, Veurne (BE)
INVERSION INTENTION, Spanish Embassy, Brussels (BE)
A Taste of Abstraction, La Patinoire Royale, Brussels (BE)
CHIEN JAUNE, Phoebus, Rotterdam (NL)
- 2021 *A non-u-mental history M HKA Part 1: fondation Gordon Matta-Clarck*, MuHKA, Antwerp (BE)
The intimate consciousness of time, Irène Laub Gallery, Brussels (BE)
Le Remorqueur 75 – 21, Florence Loewy, Paris (FR)
- 2020 *THROUGH*, Irène Laub Gallery, Brussels (BE)
Bernard Villers, Espace 157, Verviers (BE)
- 2019 *Achrome*, Irène Laub Gallery, Brussels (BE)
- 2018 *La couleur manifeste*, Botanique, Brussels (BE)
En de wind van achter: Vitrine, Sint-Lukas, Brussels (BE)
Livres et dessins à l'emporte-pièce, le Comptoir, Liège (BE)
A et B, Anne Leloup et Bernard Villers, Académie des B.A., Tamines (BE)
- 2017 *Vitrine : Le Nouveau Remorqueur*, Bibliothèque Royale, Brussels (BE)
- 2016 *Le Grand Large*, Quai 4, Liège (BE)
100 artistes, Musée Juif de Belgique, Brussels (BE)
Mise en pli, FRAC PACA, Marseille (FR)
- 2015 *Lieu(x) Commun(s)*, Maison des Arts, Schaerbeek (BE)
Jo Delahaut - Hors Limite, Botanique, Brussels (BE)
Du plomb dans la tête, Maison de l'imprimerie, Thuin (BE)
Le livre dans le livre, Les abattoirs, Toulouse (FR)
- 2014 *Trouées*, Froidart, Liège (BE)
Icietoulà, 34 6, Linkebeek (BE)
It is not new, it is a book, Museo Nacional Reina Sofia, Madrid (SP)
- 2013 *Répliques*, Musée de Mariemont, Mariemont (BE)
Solo made in Belgium, Tableau d'une position, librairie Hors-série, Brussels (BE)
- 2012 *Le bel horizon : Les éditions du Remorqueur*, Les abattoirs, Toulouse (FR)
Kaolin, Centre Des Livres d'Artistes, Saint-Yrieix (FR)
Anonymouslyours, cur. E. Lambion Maison Grégoire, Brussels (BE)
- 2011 *Inuit*, Experimental Intermedia, Ei-Huis, Gent (BE)
Non, pas ce soir, *La Trame à 10 ans*, Musée d'Ixelles, Brussels (BE)
- 2010 *Half en half*, Maison de la Culture, Namur (BE)

BERNARD VILLERS

- 2009 *La vue en Rose, La carte de Tendre*, Cabinet du Livre d'Artiste, Rennes (FR)
- 2008 *Mickey, talvez*, Musée Serralves, Porto (PT)
- 2007 *Le Nouveau Remorqueur*, Iselp, Brussels (BE)
- 2006 *La conjuration des couleurs : 10 ans de peintures*, Musée d'Ixelles, Brussels (BE)



Bernard Villers, *Something*, 2022, Ink and tape on paper, 86,7 x 66,8 cm

COLLECTIONS

- FRAC Bretagne, Rennes (FR)
Bibliothèque Nationale de France, Paris (FR)
Museu de Arte Contemporânea de Serralves (PT)
Weserburg Museum, Bremen (DE)
Musées Royaux des Beaux-Arts, Brussels (BE)
Centre de la Gravure, La Louvière (BE)
Musée d'Ixelles, Brussels (BE)
Musée des Beaux-Art de Mariemont (BE)
Fédération Walonnie-Brussels (BE)
Fondation Gordon Matta-Clark, Antwerpen (BE)
Banque Nationale de Belgique, Brussels (BE)



Born in 1977 in Zawiercie (PO)
Lives and works in Bruxelles (BE)

Tatiana Wolska's multidisciplinary practice is characterized by organic growth and the proliferation of forms. Her drawings and sculptures, intimately linked in a constant dialogue, bear witness to a research on the sinuosity of curves, the emergence of organic elements and the hybridization of objects. Plastic bottles, nails, recycled wood, furniture elements become foundations for growth and amplification. Through an economy of means and the simplicity of gesture, Wolska brings out the inherent poetic qualities of these recycled materials. Her installations are Promethean and spectacular works that stand out as monuments of archaic beauty.

Tatiana Wolska graduated from Villa Arson in Nice (FR). She won the "Grand Prix du Salon de Montrouge" in 2014 and was invited by the Pierre Bergé Foundation for a solo show at Palais de Tokyo in Paris (FR). Since then, her work has been regularly shown by international institutions, including Frac Corse in Corte (FR) and Frac PACA (FR) in 2016, Villa Empain in Brussels (BE) and Arsenal Gallery in Poznan (PL) in 2018, Frac Centre-Val de Loire in Orléans (FR) in 2019 and Villa Datriis in Paris (FR) in 2020. Her work was recently shown in a retrospective exhibition at the castle of Chamarande in Essonne (FR), as well as Sculpture in the City and Frieze Sculpture, both in London (UK).

A solo-show was recently dedicated to her at the Midlands Arts Centre in Birmingham (UK). She also took part in the collective exhibition Rebel Garden as part of the Brugges Triennale (BE), and in the outdoor sculpture exhibition ARBOS in Lustwarande, Tilburg (NL). In 2025, her work will be shown in a solo show at the Drawing Lab in Paris.

IRÈNE LAUB

SHOWS (SELECTED)

- 2025 *Assemblages*, Irène Laub gallery, Brussels (BE)
Belladone, Drawing Lab, Paris (FR)
- 2024 *Leisure as Resistance*, MAC, Birmingham (UK)
Rebel Garden, Brugges Triennale (BE)
ARBOS, Lustwarande, Tilburg (NL)
- 2023 *Les Heures Sauvages*, Centre Wallonie Bruxelles, Paris (FR)
L'art de rien, Centrale for Contemporary Art, Brussels (BE)
- 2022 *Point*, Wolubilis art center, Brussels (BE)
Meta-morphosis, Irène Laub Gallery, Brussels (BE)
A Waking Dream, HS Projects, London (UK)
I've seen things you people wouldn't believe, FRAC Corsica, Corti (FR)
- 2021 *Frieze Sculpture*, London (UK)
Sculpture in the City, London (UK)
Les variations du possible, Domaine de Chamarande, Essonne (FR)
Autobiographies de Santiana Wolcoq, Duchamp Art Center, Yvetot (FR)
Nuages, cur. Claire Leblanc, La Maison des Arts de Schaerbeek, Brussels (BE)
Biennale P(ART)cours, Wolubilis art center, Brussels (BE)
- 2020 *Recyclage/Surcyclage*, Fondation Villa Datris, L'Isle-sur-la-Sorgue (FR)
Toutes les lignes droites sont courbes, Renaix (BE)
Topothesia, Jardin des plantes, Rouen (FR)
- 2019 *2e Biennale d'Architecture d'Orléans*, Frac Centre-Val de Loire, Orléans (FR)
Paysages de formes, cur. Yolande de Bontridder, L'Atelier d'Estienne, Pont-Scorff (FR)
Principe d'Incertitude, Les Tanneries, Amilly (FR)
Art Brussels Monumental Sculpture Project, Brussels (BE)
- 2018 *Présent*, Van Buuren Museum, Brussels (BE)
La Collection BIC, CentQuatre, Paris (FR)
Melancholia, Fondation Boghossian, Brussels (BE)
Habitat Potentiel pour une Artiste, Galerie de la Marine, Nice (FR)
- 2017 *Jeune Création Européenne*, Contemporary Art Biennial, Spazio Ratti, Como (IT)
Nous n'aurons de cesse d'explorer, Double-V Gallery, Marseille (FR)
Construire, Déconstruire, Delta Studio, Roubaix (FR)
- 2016 *Nowhere Beyond*, Irène Laub Gallery (FEIZI), Brussels (BE)
(Un) Foreseen, Galerie Art Bastion, Miami (USA)
Nomadisme, FRAC Corse (FR)
Le clou, FRAC PACA, Marseille (FR)

TATIANA WOLSKA

- 2015 *Interventions Bâtiment*, Palais de Tokyo, Paris (FR)
Biennale de Sologne, Chaumont-sur-Tharonne (FR)
Le clou, MUCEM, Marseille (FR)
Gaz Station Part II, Gagliardi Art System, Turin (IT)
- 2014 *Les modules*, Palais de Tokyo, Paris (FR)
J'écris donc je suis, Le Garage, Brive (FR)
- 2012 *Sunshine & precipitation 2*, Belfast (IE)
- 2008 Biennale d'Art contemporain, Nimes (FR)



PRIZES

- 2024 Drawing Now Art Prize, Paris (FR)
2014 Grand Prix du Salon de Montrouge (FR)

RESIDENCIES

- 2019 Atelier d'Estienne – Centre d'Art Contemporain de Pont-Scorff (FR)
2016 Suggestion de temps #2, Site Saint-Sauveur, Rocheservière (FR)

COLLECTIONS

- FRAC Corse (FR)
BIC Collection (FR)
Département de l'Essonne (FR)
POC – Galila Barzilai Foundation (BE)
Musée d'Ixelles (BE)
Fondation Boghossian – Villa Empain (BE)

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