

Mathilde Hatzenberger Gallery

present

# *Esprits, êtes-vous là ?*

**Fabienne AUZOLLE** /  
**Gérald VATRIN** / Glass  
et **Guests** / Dessins du Mali

2 juin > 16 juillet 2012



## Practical information :

### **Private viewing in presence of the artists**

Saturday, June 2, **3-6 pm**  
and Sunday, June 3, 11 am-5 pm

OPEN op donderdag tot maandag 11 - 18 u. maar op ZONDAG 11 - 15 u.  
gesloten op dinsdag en woensdag

OPEN on tuesday to saturday 11am - 6pm except on SUNDAY 11 am- 3pm  
closed on Tuesday and wednesday

OUVERT du jeudi au lundi de 11 à 18h sauf le dimanche de 11 à 15h  
fermé mardi et mercredi

En op afspraak / And on appointment / Et sur RDV

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To celebrate the first year existence of the MH Gallery, let us introduce " Esprits, êtes-vous là?" an exhibition combining the recent work of ceramist **Fabienne AUZOLLE** and glassmaker **Géral VATRIN**.

In her recent work, **FA** keeps digging into the representation of an ultra-feminine blended with a riche symbolic following Ferdinand Khnopff, Paul Ranson, those of the Art Nouveau creators who were fascinated by women, but with a feminine and contemporary touch. With a serie of pieces dominated by white - white faïence or black enamelled faïence- she shapes the mystic of the Burning bush. Pieces are fragile but never collapse nor stop radiating, others wear dresses of foliage with simplicity, or hide in them. With other pieces in black faïence, it would rather be the return of Black virgins and other devils.

As for **GV**, he keeps on creating pieces traducing an even more cordial understanding between an impeccable traditional technique inherited from the nice glassmaker past in Nancy and a growing Malian inspiration. The start of the serie of pieces, said "ethnics", was marked by transparent pieces graven, with a fine network of handcarved features completed with amulets, little magical statute realized with elements collected and brought back from Mali. The outfit is so fine and vibrant that sometimes we think of a thin dress of a living lace. In its lasts developments the series gets darker and the line, more geometrical, comes cutting into an often thick and fissured grazing enamel which paves the surfaces of the glassware, blown with a dark material, from black to blood.

Besides, from his traveling that became stays that became residency in Mali, GV collected different drawings realized by his family and his friends. These artworks will be presented - they will constitute an interesting perspective to the recent work developments of Gerald- and the profits of their sales will be integrally poured back to their authors, who nowadays find themselves in very bad situations due to the deep issues through which Mali is going through right now.

Considering their art from a common perspective, and this remarkably, the two artists cultivate and blossom techniques, traditions and secular inspiration sources, occidentals as extra-occidentals, while inventing a new breath where poetry rivals with elegance which strikes by its freshness and its strength. In their respective works, which cross paralleled black to white spectrums, we will notice again that one tends to introduce the glass material whereas the other tends to enamel its pieces.

## **Fabienne AUZOLLE**

### **Short bio**

Born in 1967 in Clermont-Ferrand (France), Fabienne Auzolle lives and works nowadays in La Verrerie, old warehouse of glass reconverted in artists residencies, in Choisy-le-Roi. After the Ecole du Louvre, a diploma in applied arts at Duperré and two years spent at the "Manufactures nationales", painting and ceramic form the grammar of her creation. She continues to study in France and travels for regular stays in foreign countries as well-Burkina Faso, Spain, Italy, the USA... while exhibiting regularly her work of sculptures and installations.

### **Fabienne Auzolle's work in a few words**

The work of Fabienne Auzolle impresses in many respects. First with a powerful mixture of materials and techniques. Clay and metal, enals and pearls, fabrics and woollen, glassworks, painting, sculpturing, casting, engraving, assemblage, the faces of Fabienne Auzolle rise from it all. Then, tabernacles-women, her flower-goddesses, her tree of life women appear haloed by a glorious past: saint-thaumaturges, symbolist female faces or creatures of Art Nouveau to suggest a few inspiration sources. None but not last her formidable under-stress of contraries. Tradition/innovation: knead ancestral techniques, elementary materials to forge a solid modernity. Minor genre/major genre, materiality/spirituality are antinomies confronting themselves in the magnificence of the work of this inspired and prolific ceramist.



## Short bio

Gérald Vatrín was born in 1971. He shares his life between France where he works as a glassmaker and Mali, where he is heart-linked and where he dedicates himself to "Jatigui'ya", a Malian association promoting African creations for socio-cultural development, sustainable in hosting villages, not so far from Djenné. Currently, in the crisis context in Mali, exacerbated recently by a coup-d'état, the future of Malian projects is more than uncertain.

## Gérald Vatrín' s work in a few words

After having been assisting some of the greatest contemporary artists in their glasswork creation at CIRVA, CERFAV or at Sars-Poteries, GV had been fending for himself for about ten years. He subtly puts technique at the service of an elegant poetry. It is possible to distinguish three series of pieces. Gérald has first distinguished himself with "naturalist" pieces. The wild surface of blown glass shaped as big pebbles with a crushed apical pole is covered of a white, grey, even lavender, in any cases bright enamel, which allows to welcome a design engraved of flowers and insects, even small animals like bats, flies, lizards, and to show a greatly colored underneath material.

In these series of pieces, the glassmaker has even dared to face the material to put it in danger ending into jagged pieces. A real challenge. Then come the "geometrical" pieces. Same type of shapes and colored ranges but this time the design is abstract, looking probably like famous bogolans, Malian fabrics. The influence of Africa tends more clearly to show on the surface. At last, appear the "ethnics" pieces with a combination of amulets that comes to fill and dress the flasks.

Regardless of the period, Vatrín's glass-sculptures impress by their physical simplicity and their poetic strength.

