



MUSÉE HORTA
SAINT-GILLES
HORTAMUSEUM
SINT-GILLIS

PRESS RELEASE – EXHIBITION

SMOOTH AS VELVET
FROM 13 SEPTEMBER 2024
TO 30 JUNE 2025

PRESS CONFERENCE
IN COMPANY OF THE ARTISTS

Wednesday 11 September at 10.30 am

Horta Museum

**5 ARTISTS ADORN THE HORTA HOUSE
WITH THEIR CREATIONS**

The Horta Museum has invited five artists to decorate the walls of Horta's house, using velvet. Their creations will be on display from 13 September 2024 to 30 June 2025. Louisa Carmona, Flore and Pauline Fockedeu, Elise Peroi and Marc Van Hoe were given complete creative freedom.

WHO?

This cycle, which was initiated in 2019, is devoted to the theme of ornamentation, pattern and decor. It concludes this year with four invitations.



© Barbara Salome Felgenhauer

LOUISA CARMONA

@louisalolacarmona

Louisa Carmona is a product and textile designer from Switzerland who is based in Brussels. She is a graduate of the ECAL University of Art and Design in Lausanne (S), and of ENSAV, the La Cambre School of Visual Arts in Brussels (BE).

Her work focuses on fabric and on different ways of fashioning it, on our interactions with the objects conceived in this manner, and on their influence on inhabited space. Her artistic practice is centered on materials and the connections they create.



© Charlotte Marchal

FLORE AND PAULINE FOCKEDEY

@fockedeyflore

Flore and Pauline FockedeY are sisters. They live and work in Brussels (BE). From time to time they work together on scenographic and artistic projects compatible with their respective artistic practices.

Flore is interested in flexible surfaces and in the different effects they produce on surrounding spaces. Although she often uses textiles, her projects are not limited to this medium. She creates temporary and permanent installations both for public and institutional spaces and domestic environments.

Pauline has developed an analytical approach incorporating architectural practice, academic research and artistic production. A co-founder of the Nord agency, she teaches at UC-Louvain-LOCI (the Faculty of Architecture, Architectural Engineering and Urban Planning), where she is also completing a doctoral thesis.



© Guy Kokken

ELISE PEROI

@eliseperoi

Born in Nantes (FR) in 1990, Élise Peroi lives and works in Brussels (BE). She graduated from the Royal Academy of Fine Arts in Brussels with a Master's degree in textile design in 2015.

From the beginning of her artistic career, Élise Peroi has worked with woven fabric and empty space, with the aim of translating breath and atmosphere – things that penetrate space. Inspired by François Julien's book *Vivre de paysage ou L'Impensé de la Raison*, she is looking for ways to translate an all-encompassing vision of the world, where everything around us « is no longer a matter of 'seeing' but of living ».

Her work, which reveals suspended spaces, also includes references to the notion of time, the artist's studio and tools. This presentation of the elements that precede the creation of an artistic work relates to a publication by Paul Valéry, *La philosophie de la danse*, and raises awareness of the poetic aspects of gestures.



MARC VAN HOE

@vanhoe.collection

In 2010, Marc Van Hoe was awarded the Henri Van de Velde prize in recognition of his career. He has been working with textiles and velvet for the past 60 years, both in connection with the Instituut voor Textiel en Confectie België and for a large number of biennials and contemporary exhibitions (such as the Lausanne Biennial).

Throughout his artistic career, Marc Van Hoe has been exploring the power of the process involved in textile creation and its imagery. Giving material form to his conceptions and designs at various technical stages, each with their own materiality, Van Hoe has become a pioneer in the exploration of the sometimes elusive performance of independent layering. Van Hoe accentuates the value of textiles as a subjective and artistic support, allowing specific images to emerge. Combining various design techniques, Van Hoe has succeeded in following his personal creative impulse in his quest to produce woven images and has redefined his own place in the artistic domain in order to encourage the discourse around textiles and the new creative visions associated with them.

Having forged close links with a host of highly skilled artisans, the Musée Horta has launched another trilateral collaboration between creators, their expertise and a location. Each iteration of these exhibitions involves a three-way interaction...

WHAT?

Each artist has created a hitherto unseen work to be installed in a room in the house...

Fabric will be the key feature of this exhibition. This choice echoes Horta's marked fondness for textiles, especially silk, which was hung in several of the houses he designed. This is also a profoundly architectural choice ; the great nineteenth-century theoretician saw textiles as the very source of all architecture, the matrix from which all ornamentation originates ...

Here, velvet provides the central theme for this new venture. This textile is often used for furnishing, and was particularly favoured by Horta ; in this case, however, it is given a different mission, serving other purposes...

HOW?

Having forged close links with a host of highly skilled artisans, the Horta Museum has launched another trilateral collaboration between creators, their expertise and a location. Each iteration of these exhibitions involves a three-way interaction...

This year, the Weaving Mill Van Neder, together with Florence and Martine Moulis, who create sabre-cut velvets and are based in Arles (FR), have been selected to give form and life to the creations devised by the guest artists.

FLORENCE AND MARTINE MOULIS

Using a sharp blade, the sabre-cut velvet specialists based in Arles (France), cut ribbon loops by hand to create a gleaming effect.

WEVERIJ VAN NEDER

The Weaving Mill Van Neder, based in Kortrijk (BE), produces loop pile, machine-cut velvets. They use the Jacquard technique, but with a computerised system.

WHERE?

Other areas in the house, such as the smoking room, the bedroom and the dressing room, will also be decorated with velvet. In this way, visitors will be introduced to the creative worlds of the guest artists and artisans, through an evocative and informative display.



© Paul Louis

THE KITCHEN

Louisa Carmona, *On the lower ground floor of the house, the kitchen*, 2024

Linen and cotton, wire loom uncut velvet, Jacquard woven

Mechanical weaving accomplished by the mill Van Neder

Louisa will be decorating the kitchen and laundry room, two back rooms reserved for domestic work. The designer has drawn her inspiration from the double flow of movement in the house – the movements of the owners and those of the household staff – arranging the fabric to explore the idea of what is revealed and what is deliberately concealed. Transformed into everyday objects such as containers, recipients and other bottles, velvet is used to give shape to the gestures and tasks performed in these spaces for such a long period of time.



© Paul Louis

THE BREAKFAST ROOM

Flore et Pauline Fockedeey, *Care cover*, 2024

Viscose, wool and polyester, wire loom cut and uncut velvet, Jacquard woven
Mechanical weaving accomplished by the mill Van Neder

The interior is not only the universe of the private individual, it is also his casing. [The middle class person] has a marked preference for velvet and plush, which retain the imprint of every contact. In many respects, Walter Benjamin's analysis of the nineteenth-century middle class interior chimes with the arrangements created by Victor Horta for his own living space. Our offering aims to amplify that phantasmagorical vision by transforming the breakfast room into a velvet case. In this way, through the velvet designed for this purpose, we explore the ambivalence of the Horta house, now transformed into a museum – a private space that has become public.



© Paul Louis

THE BOUDOIR

Elise Peroi, *The border*, 2024

Silver, wood, painted and sabre-cut Duchesse satin, flora

Sabre-cut velvet produced by Florence and Martine Moulis

The border, a type of puppet theatre intended as a homage to flowers, was inspired by the development of the composition of the Horta house garden. Displayed in Madame's boudoir, the piece echoes the highly theatrical architecture of the entrance to this room. The curtains of this small theatre have been painted on to duchesse fabric, then sabre cut by hand in order to reveal the velvet on certain sections. The puppets are made of silver and were created using the lost-wax casting technique.



© Paul Louis

THE FAMILY SITTING ROOM

Marc Van Hoe, *The Ambassadors 1533 Reframed*, 2024

Curtains: linen and cotton, wire loom cut velvet, Jacquard woven

Table cloths and panels: viscose, wire loom cut velvet, Jacquard woven

Mechanical weaving accomplished by the mill Van Neder

Viewing our history as a vital force of innovative interpretation.

Marc Van Hoe's contribution to this exhibition consists of an aesthetic experience that reflects our past, a view of the history of European trading and merchandise ; here, velvet is presented as a bright, tactile light and as time and history in material form. The wall hangings and table coverings are of velvet produced from linen and from natural and artificial silk and are based on historical cultural legacies : namely, Holbein's « The Ambassadors » (1533) and « The Somerset House Conference» by Jan de Critz (1604). For this exhibition, Van Hoe presents « baguette » velvet, a technique from bygone times that now forms part of a fresh interpretation of sixteenth-century practices.

ACKNOWLEDGEMENTS

The Horta Museum would like to thank Rozemarijn and Marc Van Hoe for introducing us to the weaving mill Van Neder.

The Horta Museum would like to thank National Lottery players.

In partnership with Brussels Design September.

This exhibition was made possible with the support of:



RELATED EVENTS

BRUSSELS DESIGN SEPTEMBER

OPENING NIGHT

12 September 2024

ROUND-TABLE CONFERENCE
ORGANISED BY BRUSSELS DESIGN SEPTEMBER
17 September 2024 at 8.15pm
in Flagey

COLOPHON

HORTA MUSEUM

President Charles Picqué

Executive director Pierre Dejemeppe

EXHIBITION

Conception Based on an original idea by
Benjamin Zurstrassen

With the assistance of the artistic committee:

Francis Carpentier

Caroline Mierop

Pascale Mussard

Marie Pok

Artists Louisa Carmona
Flore and Pauline Fockedey
Elise Peroi
Marc Van Hoe

Know-how Florence and Martine Moulis
Weverij Van Neder

Graphic identity Nicolas Rouyer

Coordination	Brigitte De Clercq Elisabeth Horth
Video	Achille de Chaffoy
Production	Bulle Color Camaieu Susanne Fischer Arthur Halbique Diana Kollia Emile Lorent Percaline Jayne Tielemans Le Typographe
Communication and press	CARACAScom The Good Com

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PRACTICAL INFORMATION

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TRANSPORTS

Trams 81, 92, 97 (place Janson) / Bus 54

OPENING TIMES

In order to preserve the house-workshop, a UNESCO heritage site, the capacity of the tour is limited to 15 people every 15 minutes. Visits to the house-workshop are only possible by online booking.

Monday	closed
Tuesday, Wednesday, Thursday, Friday	2pm → 5.30pm
Saturday, Sunday	11am → 5.30pm

Last session at 4.45pm: The visit is restricted to Victor Horta's personal house and the workshop is no longer accessible during this session. The visit lasts approximately 45 minutes.

Free admission on the first Sunday of the month (excluding public holidays). Closed on 1 January, Easter Sunday, 1 May, Ascension Day, 21 July, 15 August, 1 November, 11 November and 25 December.

PRICES

Booking online is required.

Adults	12€
Seniors (over 65)	10€
Jobseekers, residents of Saint-Gilles	6€
Students (with student card, under 30)	6€
Children (under 18), European Disability Card	3,5€
Article 27	1,25€
Museum Pass, Art Nouveau Pass, ICOM card, OKV card, press card, Amis du Musée, Horta's Young Friends	Free