

Fondation Thalie

Regenerative Futures

37 ARTISTS AND DESIGNERS

RAISING AWARENESS ABOUT CLIMATE EMERGENCY VIA THE ARTS

WRITING NEW NARRATIVES

USING INSPIRATION FROM LIFE TO INNOVATE THROUGH DESIGN

Fondation Thalie, Brussels

Opening Friday 12 April 2024 | Exhibition on view from 13 April-28 September 2024

with: **Aléa (Miriam Josi & Stella Lee Prowse), Helene Appel, Michel Blazy, Cathryn Boch, emmanuel boos, Paloma Bosquê, Thierry Boutemy, Claudia Comte, Edith Dekyndt, Latifa Echakhch, Raphaël Emine, Adélaïde Feriot, Sidival Fila, Marie-Ange Guillemot, Marlene Huissoud, Tony Jouanneau / Atelier Sumbiosis, Jitish Kallat, Ali Kazma, Takehito Koganezawa, Isa Melsheimer, Otobong Nkanga, Junko Oki, Solange Pessoa, Benoît Platéus, Hans Reichel, Tomás Saraceno, Noémie Sauve, Rachel Selekman, Buhlebezwe Siwani, Jenna Sutela, Alina Szapocznikow, Moffat Takadiwa, Philippe Terrier-Hermann, Samuel Tomatis, Natsuko Uchino, Maarten Vanden Eynde.**

Curators: **Yann Chateigné Tytelman** and **Nathalie Guiot**

Ecoscenography by **Bento Architecture**, Brussels

Regenerative Futures

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ÉDITO DE NATHALIE GUIOT



Nathalie Guiot, by Lydie Nesvabda | right, TE.2, vegetable dye made from Sargasso seaweed - Sample 2019-21 © Studio Samuel Tomatis

2024: A YEAR OF CELEBRATION

Man is not a spectator or an actor, he is simply nature.

Giuseppe Penone, To Breathe the Shadow

In 2024, the Fondation Thalie celebrates its 10th anniversary—a venue created to support artists on the European and international contemporary scene, with an emphasis on practices that integrate and preserve craftsmanship, plus ecology as a vector of research and innovation.

Exhibitions, artist residencies in Brussels and Arles, an art collection and off-site programming at the crossroads of visual arts, design and science contributing to new thinking and taking action against climate change: It's been ten years of patronage for contemporary creation. We are thankful to the artists and curators of our programmes and exhibitions, in addition to the institutional actors and partners, the ever-growing public and the entire Fondation team.

Our deepest conviction is that we must believe and fight to bring about an awakening of consciousness through art, to bring about these new imaginations and these new ways of designing and producing, given the exhaustion of planetary resources. As the era tends towards dematerialisation linked to technological acceleration and the increasing presence of AI in our lives, we foster encounters resulting from art's effervescence. Ten years have been traversed by artistic and educational projects (particularly school workshops for Dalit children in India in 2017), production support for the visual arts, an ambitious and eclectic performing arts programme and invitations to creators from all backgrounds: commissions and acquisitions of works by artists including **Caroline Achaintre, Ulla von Brandenburg, Claudia Comte, Edith Dekyndt, Latifa Echakhch, Nicolas Floc'h, Ann Veronica Janssens, Alexandre Lenoir, Oscar Murillo, Kiki Smith, Achraf Touloub, Tatiana Trouvé, Adrien Vescovi, Jeanne Vicerial** and **Eva Jospin** (the latter two were invited to Brussels and Arles in 2023 for monographic exhibitions).

NATHALIE GUIOT

How can we educate future generations on how to regenerate our natural ecosystems?

Over ten years, threats to habitability on earth have accelerated significantly and the Fondation has broadened its criteria of engagement to raise awareness regarding the climate emergency. **In 2022, the Fondation joined a coalition of dynamic private foundations on this subject**, also partnering with the **Festival Agir pour le vivant** in Arles, a citizen COP spearheaded by Actes Sud editions in line with the “**Creators Facing Climate Emergency**” programme, a podcast about politically engaged creation in which artists, designers and scientists pool their savoir-faire to co-create and motivate future generations. Each of us face the question posed by Bruno Latour*: “Do we continue to dream of getaways or do we seek a habitable territory for ourselves and our children?” This leads us **to refocus our philanthropic commitment regarding what constitutes territory**, and to defend a feeling of belonging along with community of values. In this way, we cultivate the intelligence of DOING and the transmission of gestures as forms of ecological and poetic activism.

The DNA of the Fondation Thalie has always been multidisciplinary, bearing witness to the richness of cultural diversity and identity paradoxes. It is at the European level that the Fondation—which is based in Brussels—wishes **to develop new partnerships and to co-construct educational, artistic and cultural projects** carrying common convictions through innovation (solution design), inclusion and creativity.

Regenerative Futures is both an exhibition and an anniversary, a tipping point, a new era that brings together artistic experiences, ecological and philosophical stories, inviting debate and awakening our senses... Are we—as the essayist and historian David Van Reybrouck expressed—“colonising the future”? This hybrid flagship exhibition, full of foresight, **gives voice to designers around living matter** (algae, mycelium, insect leather, etc.) **and to artists shaping the future world**, the post-carbon era and new lifestyles. It is also an ode to beauty and spirituality, which the selection of works presented embodies within an architectural history where past and present intersect, in a permanent flow and where **art and culture are clearly the drivers of a societal paradigm shift**.

Nathalie Guiot

*Founder and President of the **Fondation Thalie**, Nathalie Guiot is an author, editor and curator. She founded Anabet Éditions in the 2000s and created the Thalie Art Project in 2012, an association that produces artistic and performative encounters. Today, it has become a foundation with an exhibition space, an art collection and a residency for artists and authors in Brussels and Arles. Nathalie Guiot is a member of the International Circle and the Design Acquisition Committee at the Centre Pompidou, a member of the Visual Arts Acquisition Committee for the CNAP, a member of the publishing and design acquisition committee of the Art-O-Rama fair in Marseille and Vice-President of the Friends of the Collection Lambert. Since 2022, she has also been a member of the Scientific Committee of the Eco-design & Creation Chair of the École nationale supérieure des Arts Décoratifs in Paris.*

**Philosopher, anthropologist and sociologist of sciences and techniques.*

“Où atterrir ? Comment s'orienter en politique”, Bruno Latour, Editions La découverte, 2017.

YANN CHATEIGNÉ TYTELMAN



Yann Chateigné Tytelman | right, ALEA «wastebricks» - detail

REGENERATIVE FUTURES

Given the tremendous challenge facing us—namely preserving the habitability of the earth for future generations, how do creators, artists and designers, engage in thinking and practices that reinvent our ways of existing in today’s world? In conversation with science, crafts, technologies, various forms of intelligence—manual, collective, animal, bacterial, artificial, many have searched extensively, and found solutions. However, these solutions have rarely been viewed, listened to, shared or proposed on a larger industrial, planetary and urgent scale, which the ecological crisis we are experiencing calls for.

Marking the 10th anniversary of the Fondation Thalie, this showcase originates and results from four years of its *Créateurs Urgence Climat* programme. Within the framework of an exhibition and an events programme, it brings together creators and experts from different disciplines, sharing and putting into perspective and into action this transformative research.

On this occasion, in dialogue with works from its collection, the Fondation opens itself to being an experimental and prospective system at the crossroads of art, design and ecology. Each exhibition space is both intimate and conducive to long timelines and events. Each is organised around a specific theme and a series of questions, such as: in the context of the climate crisis, what solutions can creators offer? How, within the means of art and design, can we make scientific research visible? How can we perpetuate the beauty of knowledge and traditions, the depth of gestures and techniques, in this era of technological hyperconnectivity?

The “initiatory” journey is composed of works from the collection, invitations and new commissions by artists and designers, as well as video installations opening up new prospective narratives. The scenography, which implements biosourced materials and ecological construction techniques, was designed by the Brussels studio Bento Architecture. Through responsible and symbolic gestures, it unites different answers to urgent

YANN CHATEIGNÉ TYTELMAN

questions—the basis of which the Fondation Thalie has engaged in for a decade, and will continue to actively build on for years to come.

Yann Chateigné Tytelman

Yann Chateigné Tytelman is an author and curator; he lives in Brussels. Since 2023, he has been a guest curator while overseeing the residencies at the Fondation Thalie. He was a curator for HISK (Ghent), an artistic advisor and researcher in residence at MORPHO (Antwerp); a curator at KANAL—Centre Pompidou in Brussels (2019–2021); head of the Visual Arts Department at HEAD in Geneva (2009–2017) and of programming at CAPC Musée d'art contemporain de Bordeaux (2007–2009). He recently (co-)organised the exhibitions and projects “Four Sisters” (Jewish Museum of Belgium, Brussels, 2023), “A Glittering Ruin Sucked Upwards” (HISK, Brussels, 2022), “How to be Organic?” (Country SALTS, Bennwil, 2022), “It Never Ends” (Kanal—Centre Pompidou in Brussels Brussels, 2020–2021) and “Gordon Matta-Clark: Material Thinking” (Canadian Center for Architecture, Montreal and Museum der Moderne, Salzburg, 2019–2021). As a critic, he has contributed to Conceptual Fine Arts, Mousse and Spike, among other publications, and co-edited “Almanac Ecart. Une archive collective, 1969–2019” (HEAD – Geneva/art&fiction, 2019). He recently published “Blackout”, a work produced at the invitation of the Centre d'Édition Contemporaine de Genève (2023), available from Presses du Réel.

THEMATIC ENSEMBLES



Adélaïde Feriot - photographie de studio 2023

The exhibition encompasses the works of some forty creators from diverse backgrounds: artists, designers, as well architects, videographers, researchers, and even a florist... Their positions—all international—are often moving, and create bridges between disciplines, hybrids in the fields of ecology, regenerative production, biotechnological experimentation, and speculative science. Worlds meet and come together through a mise-en-scène structured around themes, which allow a constant dialogue between art, design and ecology. The exhibition uses work from the Fondation Thalie's collection, plus other invitations and new commissions in situ.

ENSEMBLE 1



THE POWER OF RECYCLING

Moffat Takadiwa

Moffat Takadiwa (1983, Harare, Zimbabwe), lives and works in the neighbourhood of Mbare in Harare, one of the largest recycling and informal economy centres of the country.

The artist creates large-scale sculptures from materials found in landfills, mostly technological waste, plastic caps, toothbrushes and tubes of toothpaste. After collecting and sorting these small objects grouped by shape and colours, always in very large volume, the artist weaves these scraps together into rich wall hangings. His wall hanging, *Another Zero*, evokes a post-industrial fabric: sign of an almost spiritual practice of transformation. Its organic forms—in their refinement and preciousness—create the aura of a ritualistic (or even sacred) object. Belonging to the generation born post-independence, his work translates his concerns linked to consumption, inequality, post-colonialism and the environment. Since he started, he has leveraged his artistic practice into a means of community rehabilitation, working with young local artists and creators in order to found the first artistic district in the world using repurposed materials.



Moffat Takadiwa



Moffat Takadiwa

ENSEMBLE 2



FACING UP TO THE DISASTER

Ali Kazma
Adelaïde Feriot
Claudia Comte
Noémie Sauve

The exhibition opens with an observation. The environmental crisis we face is unprecedented. Multidimensional and exponential, this ecological disaster places us at what theorists call the “point of no return”. We are here facing what is happening, at this precise moment of evolution, or rather of “involution”. If nothing is done: a probable and rapid extinction of life forms such as we know them. Destruction of ecosystems, depletion of resources, global warming... it is the very habitability of the planet that is presently threatened.

In the video *Safe*, the Turkish artist Ali Kazma (1971, Istanbul, Turkey) explores the fascinating Global Seed Vault, located on the island of Spitsbergen, Norway. This construction, designed in 2008 to protect the seeds of all agricultural crops on a global scale, preserves—in a semi-sunken futuristic building, built on an Arctic flank—hundreds of thousands of seeds, in the event of a disaster (war, epidemic, climatic collapse).

The megafires that set forests ablaze, regardless of continent (Europe, the Americas, Australia) have intensified to such an extent over the past decade that some refer to it as the “Pyrocene” rather than the Anthropocene. Using photographs of forest fires taken in the south of France, Adelaïde Feriot (1985, Libourne, lives and works in Paris, France), produces an immersive work scaled to the space of the Fondation, showing the destruction of the natural environments of her childhood while also symbolically illustrating the current climate conflagration.

Coral reefs, disappearing at an accelerating rate, are considered as threatened marine forests. Claudia Comte (1983, Grancy, lives and works in Bennwil, Switzerland) pays homage to these ecosystems with her sculptures. The ecosystems are described by biologists as nurseries and natural reserves essential to life. By magnifying them in a monumental way, the Swiss artist celebrates the importance of these living things that encompass animal, plant and geological forms—including the humans who have so much to learn from them. Coral has the particularity of sharing a skeleton, which can form reefs, larger collective entities, places of complex cohabitation, ecosystems as precious as they are fragile, living environments for a multitude of interdependent plants and animals.



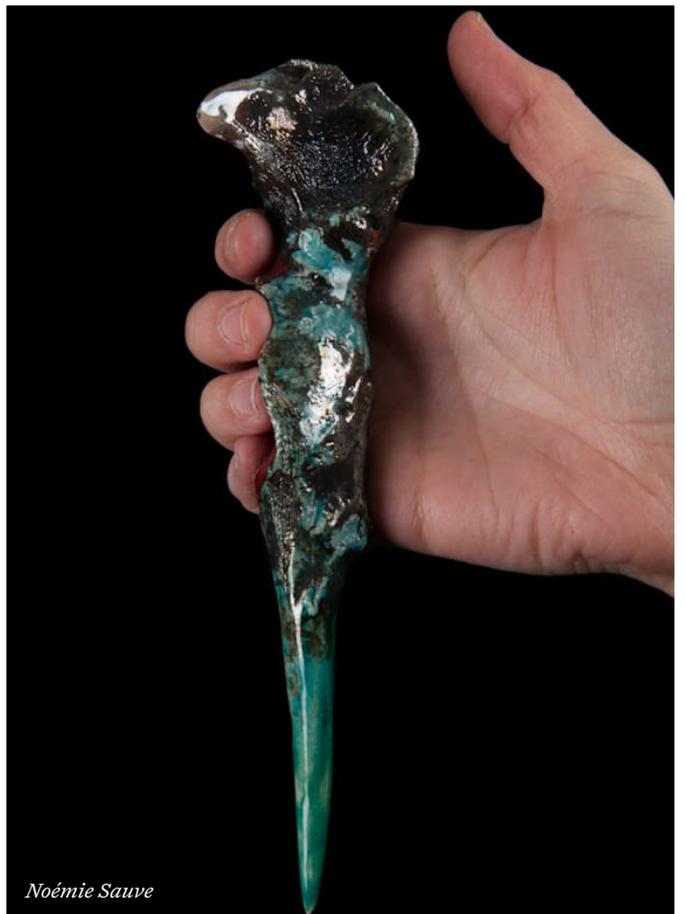
Ali Kazma



Adelaïde Feriot



Claudia Comte



Noémie Sauve

ENSEMBLE 3

REACTIVATING THE LINKS BETWEEN LIVING BEINGS

Raphaël Emine
Natsuko Uchino
Otobong Nkanga
Buhlebezwe Siwani

Raphaël Emine (1986, Paris, France) creates ceramics as kinds of cocoons/ habitats, hosting often invisible populations—insects, bacteria—that are essential to life. Between organic refuges and futuristic pollinators, these objects have hybrid functions: utopian habitats, inter-species vessels and sculptures of anticipation. They highlight the multidisciplinary practice of the French artist, who navigates between art and design, crafts and science fiction.

Born in Japan and trained in the United States, Natsuko Uchino (1983, Kumamoto, Japan, lives and works in Saint-Quentin La Poterie, France) has become known for her production of ceramic works. They link her interest in local traditions, the inter-cultural circulation of objects, the earth's ecology, and user-friendly social design. Based in the South of France, the artist is interested in the rural world, in the production and uses of wool. A symbolic link between humans, sheep and natural environments, wool is a material with hygienic qualities, uniquely with insulating and heat-repellent functions in building construction, furniture and clothing. Made in short circuit, Felt II (Cat) is a piece calling for exchanges between breeders and craft initiatives. The work was dyed using wild plants harvested on the edges of abandoned railway (eupatorium, St. John's wort, walnut, madder) and refers to techniques, economies, knowledge and infrastructures to be regenerated.

Through sculptures, installations, photographs, drawings, and texts, Otobong Nkanga (1974, Kano, Nigeria, lives and works in Antwerp, Belgium) addresses the question of resources and their extraction, movements and fractured identities. She explores the healing links that unite the living, often creating a parallel between the earth as a cosmic and geological entity and the body and its different components. Like our planet, we too are made of water and minerals. In her textile works, everything is connected: multiplicities and braidings, diversity and intertwining. The composition of *Beyond Skin* refers to life's complexity: connecting natural and artificial, plant-based and synthetic, inorganic and living materials.

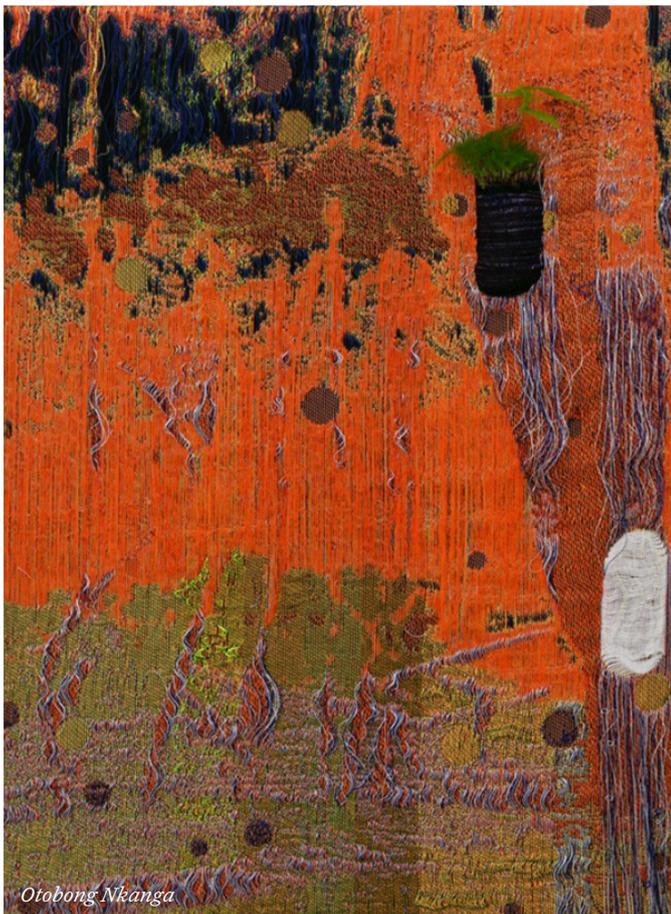
Buhlebezwe Siwani (1987, Johannesburg, South Africa, lives and works in Cape Town and Amsterdam, Netherlands) focuses on representing the Black body, particularly the female Black body. An artist and activist, she founded a feminist collective in her native Johannesburg, which engages in Black representation and identity in tandem with medicinal and spiritual practices. Her work includes sculpture, photography, video; said work features bodies, earth, and plants, with a view to repair. She searches for new representations and new stories as much as metaphors of a memory to be reconstructed, of a history to be regenerated.



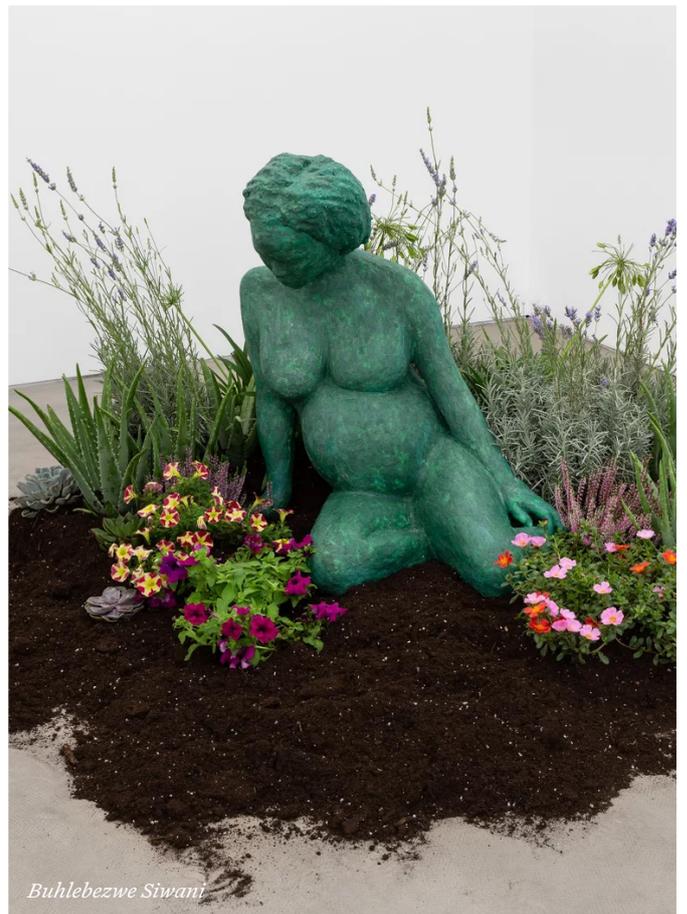
Raphaël Emine



Natsuko Uchino



Otobong Nkanga



Buhlebezwe Siwani

ENSEMBLE 4



GREEN INTELLIGENCE

NETWORKS OF LIFE

Latifa Echakhch
Michel Blazy
Jitish Kallat
Takehito Koganezawa
Solange Pessoa
Benoît Platéus
Hans Reichel
Rachel Selekman
Alina Szapocznikow

REGENERATIVE DESIGN

Aléa (Miriam Josi & Stella Lee Prowse)
Tony Jouanneau / Atelier Sumbiosis
Marlene Huissoud
Samuel Tomatis

PLANT IMAGE

Thierry Boutemy

This sequence connects a constellation of works from the collection of the Fondation around the idea of plant philosophy, with research by artists and designers presenting their living works. This section concludes the florist Thierry Boutemy.

Networks of Life

Latifa Echakhch (1974, El Khnansa, Morocco, lives and works in Martigny and Vevey, Switzerland) paints a network of vibrant shapes. Made in ink, like botanical tracts, she does not represent any existing tree: her luminous, organic branches evoke an emotional subjectivity. The shapes, which seemingly strive to connect, remain in their space. Scientifically, the “timidity” of plants is a principle according to which certain plants maintain their distance, called “crown shyness”. Solange Pessoa (1961, Ferros, lives and works in Belo Horizonte, Brazil) depicts a tree that is simplified, compact, almost geometric: a mental image of the life’s elements, of nature’s movement—a vital, interior tree. This painting, made using colours that come from the Brazilian landscape in which the artist works (achiote, linseeds) doubles as a materialist manifesto linked to the earth.

Michel Blazy (1966, Monaco, lives and works in Saint-Denis, France) uses organic materials whose lifespan—through transformation, fermentation, rotting—paradoxically creates a sublimation of materials, colours and shapes, like a kind of imaginary aquatic landscape. Jitish Kallat (1974, Mumbai, India) is inspired by both everyday life and mathematics, creating a cosmos of shapes which—like plants—connect life on earth and the cosmos. In his large paintings, Benoît Platéus (1972, Liège, lives and works in Brussels, Belgium) seemingly grasps for the elusive quality of endlessly shifting aquatic life. In the work of Takehito Koganezawa (1974, Tokyo, lives and works in Hiroshima, Japan), the presence and textures of the colourful, delicately connected shapes are as important as the absences and voids between them.

Rachel Selekman (1963, Boston, lives and works in New York, United States) creates collages as a plant manifesto. Alina Szapocznikow (1926, Kalisz, Poland-1973, Passy, France), made fragile and strange flowers, damaged and sensual. The artist, who survived the Holocaust, had Surrealist affinities and a way of linking destruction and eroticism, botany and politics. The dreamlike, musical, almost abstract landscape from German painter Hans Reichel (1892, Würzburg Germany-1958, Paris)—he was a friend of Paul Klee—created an ode to the act of sowing: a metaphor for creation, dreams, transformations by placing the seed in the dark earth and guiding the shoots towards the cosmos.

Regenerative Design

The objects produced by Aléa (a Parisian workshop founded by Miriam Josi and Stella Lee Prowse in 2021) are based on myco-manufacturing: the designers use mycelium (a fungus crucial in ecosystems) and waste to produce bio-circular materials. Their *Back to Dirt* chair literally grows within a regenerative

ENSEMBLE 4



GREEN INTELLIGENCE

NETWORKS OF LIFE

Latifa Echakhch
Michel Blazy
Jitish Kallat
Takehito Koganezawa
Solange Pessoa
Benoît Platéus
Hans Reichel
Rachel Selekman
Alina Szapocznikow

REGENERATIVE DESIGN

Aléa (Miriam Josi & Stella Lee Prowse)
Tony Jouanneau / Atelier Symbiosis
Marlene Huissoud
Samuel Tomatis

PLANT IMAGE

Thierry Boutemy

environment.

Designer, craftsman, and researcher Tony Jouanneau created the Parisian studio SUMBIOSIS in 2017: a finishing laboratory where science and textile savoir-faire meet. Using microalgae dyeing processes, insect-devoured patterns or bacterial fabric printings, the research is inspired by the virtuous principle of symbiosis to innovatively bring together living things and flexible materials.

With her *Cocoon Cabinets* series, Marlene Huissoud (1990, Paris, France) rethinks uses of silkworm cocoons without killing and boiling the worms alive inside the cocoon for silk. Between experimental art and design, she reuses insect waste, confronts interspecies ecology and creates patient, futuristic craftsmanship. This work was produced with thousands of cocoons from Peace Silk (a method of producing cruelty-free silk) with materials manufactured by insects. Carried out without industrial methods, it is varnished with a natural bee resin.

The presence of polluting agricultural products in the ocean actually causes what we call eutrophication: the proliferation of green algae on the coasts, which, when they wash ashore, decompose and emit toxic gases. In collaboration with artisans, researchers and chemists, Samuel Tomatis (1992, Paris, France) developed *Alga*: research for new completely biodegradable materials composed entirely of algae. Tomatis makes furniture, tools, and lighting by recycling and transforming this plant mass in a series of eco-designed experiments and marine plant re-engineering.

Plant Image

Thierry Boutemy (born in France, lives and works in Brussels) created a poetic installation produced in collaboration with filmmaker Alice Rohrwacher (1981, Italy) and the Muta Imago theatre company for an exhibition at the Centre Pompidou in Paris. The florist, artist and landscaper created a whole world of plants, a living canvas to be discovered through an opening in an exhibition wall.



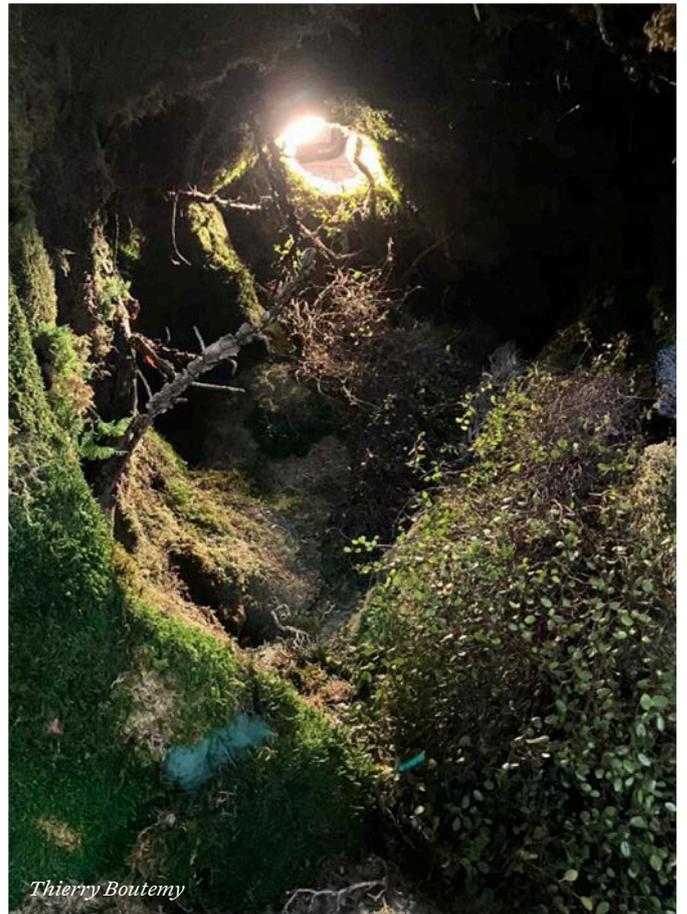
Latifa Echakhch



Aléa



Solange Pessoa



Thierry Boutemy

ENSEMBLE 5



MORE-THAN-HUMAN
ALLIANCES

Tomás Saraceno
Isa Melsheimer
Jenna Sutela

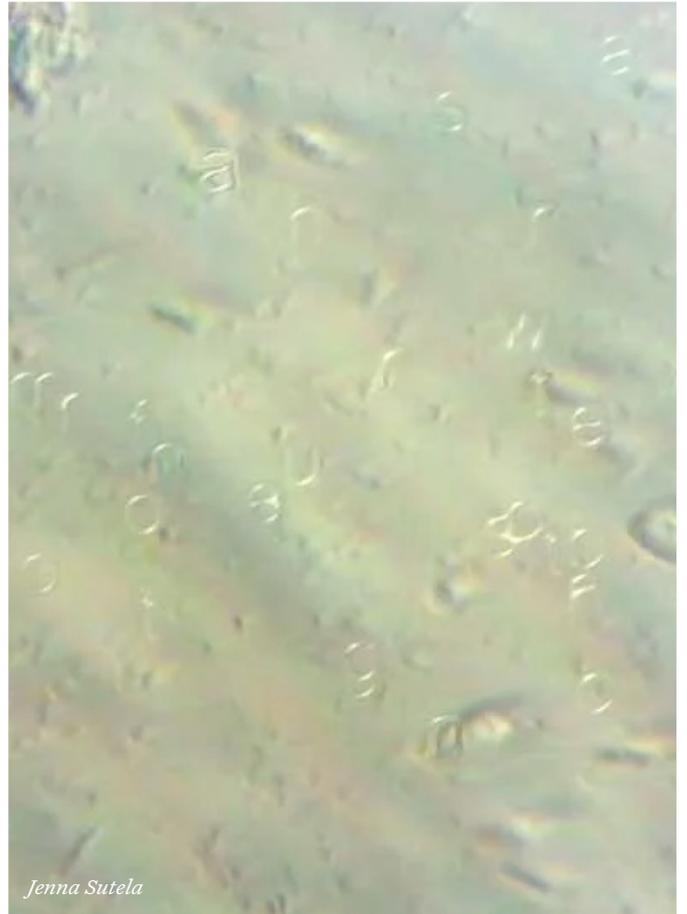
Why should art, design, music, and architecture be exclusively human privileges? With his collection of spiderwebs, the artist Tomás Sacareno (1973, San Miguel de Tucumán, Argentina, lives and works in Berlin, Germany) celebrates the complexity, refinement and poetry of insect production. The spiderwebs—displayed in boxes so observers can see the richness and fragility of these constructions—evoke forms of extrahuman sensory appeal, like utopian visions where everything is connected.

The ceramic architecture by Isa Melsheimer (1968, Neuss, lives and works in Berlin, Germany) toggles between model-under-construction and living landscape. Seemingly subjected to a process of transformation, is it in ruins? Dissolved or eroded by invisible forces? Or mutating, like a moulting insect? The German artist's urban vision is transitional, moving, hybrid, organic and inorganic.

It has long been said that computers were designed and modelled on the infinite complexity of the human brain. Starting from the postulate that our second brain is located in our intestine, the artist and researcher Jenna Sutela (1983, Turku, Finland, lives and works in Berlin, Germany) carried out an experiment: by inserting living fermented matter into a machine's programme, she produced something nonhuman, generative intelligence, whose language is a form of futuristic "mechanical-intestinal" poetry.



Tomás Saraceno



Jenna Sutela



Isa Melsheimer

ENSEMBLE 6



LIVING MATTER

Edith Dekyndt
Sidival Fila
Philippe Terrier-Hermann
emmanuel boos
Marie-Ange Guilleminot

This section, which concludes the exhibition, brings up questions of care, transmission and repair. The ensemble of works, which demonstrate a great economy of means, address questions of time use, rediscovered savoir-faire and the poetry in restrained gestures. In other words: ways of regenerating beauty in a tactile, soundless, plastic conversation with evolving living matter.

The work of Edith Dekyndt (1960, Ypres, Belgium, lives and works in Brussels and Berlin, Germany) is based on attention to everyday things and to their transformation over time. The artist puts in place processes that make her studio akin to a unique laboratory, dedicated to the life of objects and the agency of often barely visible matter. In *Never Let Me Go*, the artist patiently removed with tweezers all horizontal threads of a fabric: from a simple textile, the object becomes a vibrant coloured field. The artist buries her works in the earth for several months, presenting the resulting effect of the living upon the textile: the modified, ruined object becomes both artistic and natural, human and geological, preserved and alive.

Born in Brazil, Sidival Fila (1962, lives and works in Rome) moved to Italy in the 1980s to study art, but soon decided to enter the Order of Friars Minor of Saint Francis of Assisi. He relinquished his artistic practice for about fifteen years before approaching art through restoration work. Fila began to produce new works from recovered ‘poor’ materials. In his Roman studio, he collects fabrics, sheets, tablecloths, liturgical vestments, simple scraps and silks. He dyes them, followed by applying folding techniques. The motifs, sewn together with a single thread, have a repetitive regularity that refers as much to the spiritual dimension of his practice as to the meditative time he spends connecting these elements.

In *Fabric*, the artist Philippe Terrier-Hermann (1970, Clermont-del’Oise, lives and works in Paris, France), is interested in toile de Jouy (initially produced in Jouy-en-Josas). It was nicknamed “Indian” because, while originally printed in France, it connected to an Asian tradition. The patterns represent rural or “exotic” scenes, illustrated by flora and fauna from the colonised continents. This textile manufacturing practice has largely disappeared or been delocalised. In Morocco, a former French colony, it exists as both industrial textile production and highly developed craftsmanship. The artist had the toile produced mechanically in France by Moroccan artisans, who then wove it by hand. These operations dismantle the printed image and create abstract patterns linked to Islamic culture. Inscribed into the fabric, this inverted gesture—in a sense—inverts its history.

emmanuel boos (1969, Saint-Etienne, France, lives and works in Paris and Mannheim, Germany) is interested in the dialogue between ceramic materials, notably their often unpredictable reactions (and the gradually established trust in enamel). He applies powder composed of minerals—which will imbue the colour, texture, visual and sensual effects, materiality and immateriality of the piece—“blindly”, without being able to predict the final result after going into the kiln. The minimal shape of the object is, for boos, a structure that exposes and makes legible this relationship between the experience of chaos and uncertainty, and the magic of this intimate dialogue with the material.



Edith Dekyndt



Sidival Fila



emmanuel boos

RESPONSABLE SCENOGRAPHY

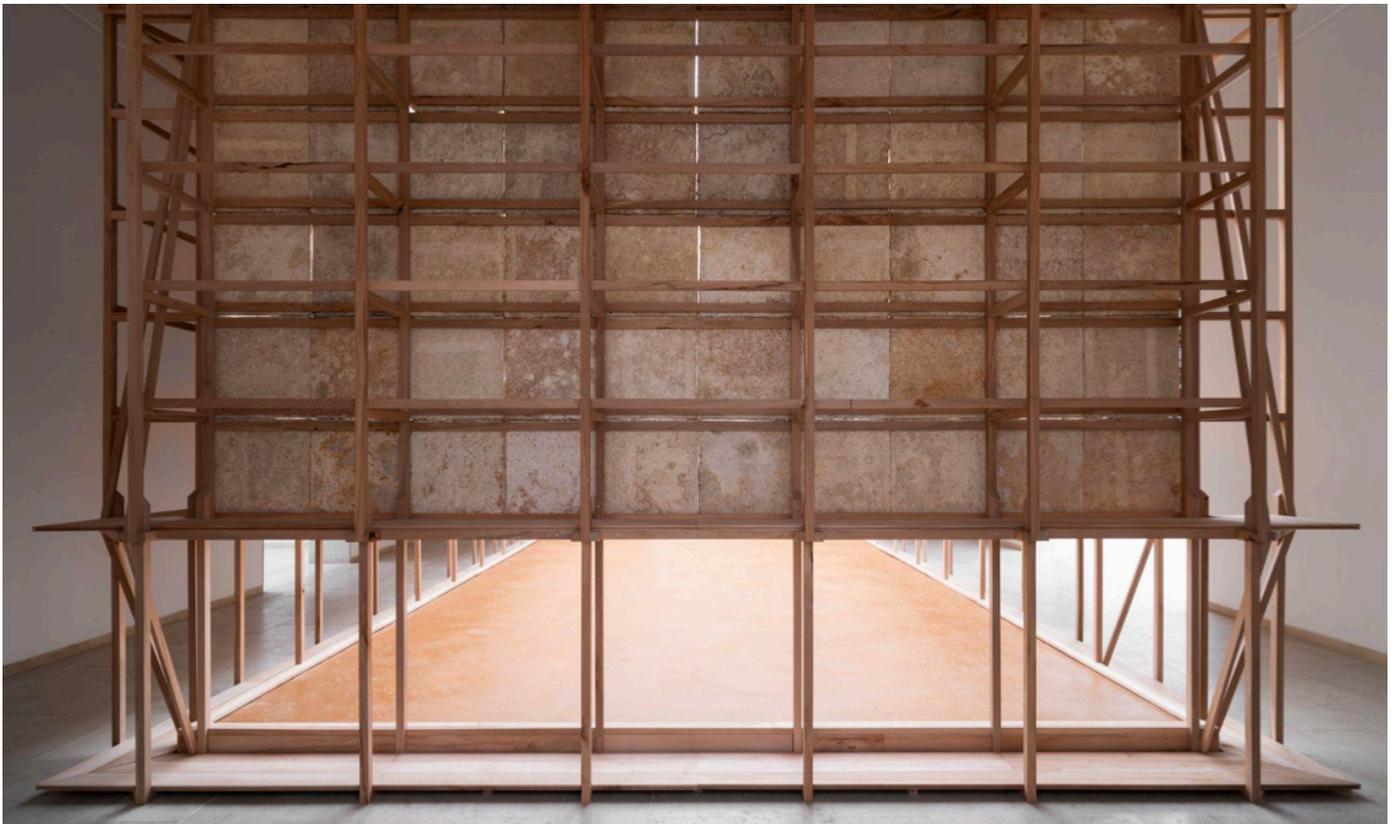
Bento Architecture



Bento is an architectural studio that foregrounds material experimentation. Based in Brussels, Corentin Dalon, Florian Mahieu and Charles Palliez designed «In Vivo», the Belgian pavilion of the Venice Biennale of Architecture in 2023. It was a project of both ecological architectural experimentation and speculative fiction, done in collaboration with the philosopher Vinciane Despret. Their approach play with innovative materials (geosourced, biosourced, living) while interrogating the sustainability of our current modes of production and their impact on our lifestyles.

Bento created the space for *Regenerative Futures*. It's an ecoscenography: that is to say, exhibition architecture, a support structure for the works and projects presented made from living, natural, biosourced materials. The project is based on circular materials, which come from the natural environment and then return there. The scenography design favours natural materials, barely (or not at all) transformed whenever possible, in order to maximise compostability at end of the exhibition.

This ecological gesture—conceived to scale with the Fondation Thalie's architecture—reflects the vast potential of regenerative architecture.



DESIGN SOLUTIONS

Samuel Tomatis



Samuel Tomatis graduated from ENSCI-Les Ateliers and the Institut Supérieur des Arts Appliqués. The young designer maintains a close relationship with science and ecology.

His work oscillates between industrial design and ephemeral architecture. Seduced by the sea and the phenomenon of the tides, his research gravitates around the maritime world, particularly algae. He collaborates with different trades, notably scientists and craftsmen. The heart of his approach centres on material experimentation and eco-design.

Laureate of numerous awards, such as the Agora Design Grant, the Grand Prix de la Création de la Ville de Paris and the Dezeen Awards, his work has been exhibited at La Villa Noailles, the Design Museum in Gent, the Pavillon de l'Arsenal, Maison&Objet in Japan and the Centre Pompidou. He is the winner of the Dialogues award of the Prix Liliane Bettencourt pour l'Intelligence de la Main in 2022.

Tony Jouanneau



Tony Jouanneau is a designer, craftsman and researcher who trained in product design at ESAD Orléans and ENSCI-Les Ateliers. In 2017, he founded SUMBIOSIS, a finishing laboratory where science and textile savoir-faire meet. Using microalgae dyeing processes, insect-devoured patterns or bacterial fabric printings, the research is inspired by the virtuous principle of symbiosis to innovatively bring together living things and flexible materials.

The resulting ecological materials are made with craftsmen using embroidery, pleating, and marbling. In tandem, he teaches design and the challenges of creation with living things at ENSCI-Les Ateliers and the Institut Français de la Mode.

Marlene Huissoud



Marlene Huissoud is an experimental designer. In 2014, she completed an MA in Material Futures at Central Saint Martins - University of Art and Design in London, where she developed the project *From Insects*. Marlene's work questions our way of doing things by creating pragmatic pieces which call into question—from an ethical point of view—the properties of natural resources. She challenges the role of design in society and its uses today.

She has exhibited at major institutions such as the Victoria and Albert Museum in London, the Centre Pompidou in Paris, the Musée des Arts Décoratifs in Paris, Chamber New York, Design Miami/Basel, the Design Museum in Barcelona, Artipelag Museum in Stockholm, Design Days in Dubai, Rossana Orlandi in Milan and MAK Museum in Vienna. Her work has been recognised by the Design Council; she has received the AI Global Excellence Award and AI Business Excellence Awards-Most Innovative Design Studio London-2018. She also won the make me! design prize in Łódź in 2015, and the Diploma Selection Award at Designblok in 2014.

DESIGN DE SOLUTION

Aléa



Co-founded in Paris in 2021 by Miriam Josi (CH) and Stella Lee Prowse (AU), Aléa is a research studio focusing on experimental design and materials. Addressing design, art, biology and agriculture, their practice blurs the boundaries between disciplines. Their work explores growth, disintegration and waste, with the aim of developing regenerative manufacturing methods.

Aléa's mission is to establish a deeper relationship between the natural and built environment by designing autonomous systems, based on a post-fossil fuel future. Josi and Lee Prowse both completed a Master of Science in Inspired Design at ENSCI-Les Ateliers.

Bento



Bento is an architecture and research collective for innovative materials—geosourced and biosourced—centred around experimental matter. Bento began in 2020, founded by Charles Palliez, Florian Mahieu, and François Willemarck (later joined by Corentin Dalon). They research natural and living materials, in particular mycelium, to produce bricks, panels and furniture.

In the future, Bento plans to focus on implementing their research and discoveries directly into spaces, relying on actors from other disciplines, for architectural, installation and furniture projects.

In 2022, Bento Architecture was selected alongside the philosopher Vinciane Despret as co-curators of the Belgian pavilion «In Vivo» at the Venice Architecture Biennale in 2023. The collective has been nominated for the Philippe Rotthier European Architecture Prize «Genius Loci» + Exhibition of the prize at the Musée d'Ixelles and is the laureate of the European 16 competition, CIVA site, Brussels - «Architecture Center for regenerative materials» (2021).

Raphaël Emine



Raphaël Emine's sculptures reappropriate techniques of craftsmanship, particularly glass and ceramics. Accentuating an aesthetic of fantasy and biology, he develops a dreamlike universe around life, the body and technology. Raphaël Emine works in Paris and graduated with a Fine Arts degree from the École nationale supérieure d'art Villa Arson, Nice, France (2014), and the Diplôme national en Arts plastiques (DNAP) with distinction (2011 and 2014).

His work has mainly been exhibited in France, his place of residence: Espace Ferrié de Draguignan (2012), Lafayette Cap 3000 gallery in Nice (2015), Galerie de la Marine (2014, 2013), and Centre national d'art[4] Villa Arson, at the Jean Médecin swimming pool, at the Fondation René d'Azur and the Salon de l'École Normale Supérieure d'Art. He also exhibited in Belgium, at the Centre de la céramique KERAMIS in Morlanwelz in 2015).

OPENING WEEKEND

Friday 12 April, 2024

PUBLIC OPENING, 4 pm-9 pm
FONDATION THALIE
15 RUE BUCHHOLTZ, 1050 BRUSSELS

Saturday 13 April, 2024

REGENERATIVE ASSEMBLY
CIVA - Center for Information, Documentation, and
Exhibition of the City, Architecture
RUE DE L'ERMITAGE 55, 1050 BRUSSELS

REGENERATIVE ASSEMBLY PROGRAMME SATURDAY 13 APRIL, 2024

CIVA

9:30 am: Arrival and welcome

10 am: *New imaginaries of transition: how to emphasise our present urgency?*
With **Marie Peltier** (historian), **Magali Payen** (Founder of *On Est Prêt* and
President of *Imagine 2050*)

11:15 am: Break

11:30 am-1 pm: *Bio-inspired design and architecture: from innovation to
industrialisation, moving away from fossil fuels.*

With **Aléa (Miriam Josi and Stella Lee Prowse)** (designers), **Jenna Sutela**
(artist) and **Moffat Takadiwa** (artist).

Moderated by **Nathalie Guiot** and **Yann Chateigné Tytelman**, co-curators of
the *Regenerative Futures* exhibition.

FONDATION THALIE

4 pm: Exhibition walks with the curators and the artists **Bento Architecture**,
Thierry Boutemy, **Samuel Tomatis** and **Natsuko Uchino**.

THE FONDATION THALIE

Fondation Thalie

Created in 2014 by Nathalie Guiot—a curator and philanthropist in the fields of art and culture—the Fondation Thalie hosts a programme of exhibitions, research residencies and productions, in both Brussels and in Arles. These are in addition to its art collection and programme of artistic and educational activities. The Fondation promotes dialogues between the visual arts and savoir-faire (with the aim of preserving the latter). It foregrounds creation engaged in ecology, including a programme of conferences and its “Climate Emergency Creators” podcasts.

3 main axes

- Support creatives integrating savoir-faire into their practice, to help preserve it
- Facilitate dialogue and projects between artists, designers and scientists relative to the climate emergency
- Encourage new narratives for the post-carbon era

INFORMATIONS PRATIQUES

Fondation Thalie

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EXHIBITION FROM 13 APRIL TO 28 SEPTEMBER 2024

ADMISSION

5€ / Free (Pass musées, ICOM members, those under age 26, teachers, students, SMART members, unemployed).

OPENING HOURS

Wednesday to Saturday from 12 pm to 6 pm
Tours every Wednesday and Saturday at 3 pm, inclusive with admission.

EXHIBITION PARTNERS



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