

PRESS RELEASE

**Fabrice SAMYN**

*Solipsism*

8 September 2016 – 15 October 2016

Meessen De Clercq is delighted to present *Solipsism*, the fifth personal exhibition of Fabrice Samyn. Through new works divided into four groups, Samyn places the visitor in a paradoxical situation in which he no longer establishes a distinction between what perceives and what is perceived, between what protects and what damages, between what gives shape and what is absent.

In the space on the right-hand side, "The twilight of idols". works are brought together which are magnified by their destruction and destroyed by their 'magnification'. On the one hand, *Burning is shining*, a series of solid wood panels covered with gold leaf and then burned open up the question of the power of icons and iconoclasm. On the other hand, *Black is Virgin* is a group of nine virgins, burnt and covered in resin. In a paradoxical movement of overlaying and glorification, these works refer as much to pre-Christian cults of the goddess of fertility as the mysterious phenomena of plant growth.

In the left-hand side space, three works find their origin in the notion of psyche, in the symbolic sense of the Greek origins of the word meaning a bagworm moth (metamorphosis from the caterpillar) as much as in the sense of the contemporary usage of 'psyche'. These works form part of a general reflection by the artist about time and the transition from one state to another. Allusions to ancient still lifes or the representations of the passage into the afterlife. This is evidenced by a fine recumbent effigy, *Death is an image*.

With *The Color of Time*, in the backside space, Fabrice Samyn brings us a spectacular work consisting of 12 solid glass globes in the colours of the various times of day. From dawn to dusk. An evocation of the skies, this work is a subtle continuous gradation that questions the fullness of the void, and the emptiness of the solid, under the solar eye of a watercolour.

Finally, in the space downstairs, a fourth corpus of works questions the field of vision and illustrates the performative aspect present in the artist's work. *Blind piece I* is an example: the work is the result of a meeting between a blind woman and the artist. He sculpted her face without ever seeing it. He only knew the contours of his model's face by touching it through the curtain that separated them.

Ultimately, this exhibition is about time and its territories. The four groups of works are based on the temporal dimension of the sacred and the profane, of the evanescent and the fleeting, the luminous and the concealed, the intimate and the remote.

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Fabrice Samyn was born in Brussels in 1981. His work was recently exhibited at the Musée d'art Moderne et contemporain in Lille, at the Friche Belle de Mai in Marseille, at the FRAC Lorraine in Metz as well as at la Maison Particulière in Brussels.

A multi-disciplinary artist, he will present for the first time his performances connected with breath under the generic title *A Breath Cycle* at the Kaaithheater in Brussels on 29 March 2017.

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