

RACHEL LABASTIE

(Re)Lier

EXHIBITION
from 7 September to 21 October 2023

OPENING
Thursday 7 September 2023 from 5pm to 9pm



Rachel Labastie, *Des Forces*, sculpture, Carrara marble and straps, 2017 (private collection)

BRUXELLES

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CONTENTS

1. Press release	p. 1
2. The works	p. 2
3. Rachel Labastie	p. 8
4. Biography	p. 10
5. Practical information	p. 14



Rachel Labastie, *Les Vénéneuses*, tapestries and modelled porcelain, 2023

1. PRESS RELEASE

From September 7 to October 21, 2023, Galerie La Forest Divonne Bruxelles presents «(Re)Lier», a solo exhibition by Rachel Labastie.

Sculptor and performer Rachel Labastie works in ceramics, weaving and many unusual materials such as raw clay, wicker and ashes. Her art is both deeply rooted in the material and conceptually rich. Through her artistic practice, she pursues the search for a profound truth about humanity, sometimes buried under the weight of history, and often under the artificiality of our lives. Through a wide variety of universes and materials, Rachel Labastie invites us to immerse ourselves into what binds humanity together, into what connects us over time to our history and our nature.

Rachel Labastie explores what binds us together, should it be visible or invisible, with a certain ambivalence ranging from freedom to constraint. Such is the case with her *Entraves*, porcelain chains that invite us to break our inner chains, perhaps more fragile than we think, or *Des Forces*: marble or glass arms stretched across the exhibition, embracing each other without us knowing whether it's out of love or out of violence? The power of Labastie's work lies in «this subtle mixture of opposing forces, which has the power to disrupt our perception of things», as Marie-Laure Bernadac, emblematic head of Contemporary Art at the Musée du Louvre, writes.

Labastie connects us to history, sometimes indirectly, with her bâtons de mémoire (memory sticks), for example, ceramics containing testimonies from the past, or more explicitly with *Les Vénéneuses*: tapestries portraying historical women unfairly discredited because of their gender, such as Théroigne de Méricourt, a Liège-born figure of the French Revolution.

In Rachel Labastie's work, this quest for the link between humanity and its origins, and consequently with its environment, is also illustrated by a poetic interweaving of the human and the natural. *Les Vénéneuses* stand out against bluish backgrounds dotted with deadly flowers. From her raw clays emerge feet resembling tree roots, and in her *Scènes d'intérieurs*, other recent tapestries, the interior of bodies is transmuted into wild landscapes.

This exhibition will be Rachel Labastie's first solo show at the gallery. It follows three group shows: *Matières* in 2021, *L'Oeuvre au corps*, in 2022, and *Art Brussels* in 2023, on the gallery's stand, and her solo show at the Musées Royaux des Beaux-Arts in Brussels, which ran from October 2021 to February 2022 under the title *Remedies*. Regularly exhibited in numerous institutions, Labastie's works are part of the collections of the Centre National des Arts Plastiques (France), the FRACS Nouvelle Aquitaine, and Hauts-de-France, the Musée Historique du Château de Nyon, the Musée d'Art et d'Histoire de Fribourg, and the Musées Royaux des Beaux-Arts de Belgique.

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2. THE WORKS

LES VÉNÉNEUSES

In the 'Les Vénéneuses' series, historical figures, poisonous plants and offensive forms are combined and enter into dialogue with tapestry and porcelain.

These two media intertwine and respond to each other through the gestures of the lissière (CRECIT) and also my own gestures as a modeller. Through this series, I'm trying to bring back to life historical female faces, while keeping in mind the background of an imagination made up of tenacious depreciative stereotypes designed to evacuate the 'weaker sex' from a public sphere where its place is never taken for granted.

The caricatures identified the explosive horsewoman with Théroigne de Méricourt, a woman from Liège who had sided with progressive French ideas and had lived in Versailles since May 1789. A leading woman and feminist before her time, she was the only woman to follow the debates as soon as the Assembly was constituted. A favourite target of the royalist press, she was falsely accused of having murdered a royalist during the storming of the Tuileries Palace on 10 August 1792. Dressed as an amazon (long pleated skirt, gabardine, bicorne), demanding the creation of women's battalions to defend the Republic in the name of equality, she is identified with the revolutionary warrior par excellence. Often depicted with weapons in her hands, she actually preached non-violence and moderation in debate. The legend will remain and the revolutionaries themselves took up the monarchist arguments when it came to excluding women from political debate from 1793 onwards, arguing that women were violent and unpredictable. Lamartine and Dumas perpetuated this image, anchoring it to this day. In the video game «Assassin Creed», for example, she appears vindictive, heroic, armed with a pistol in the midst of revolting crowds. The violence attributed to her backfired when, on 13 May 1793, she was attacked by Montagnards who stripped her naked and spanked her in the middle of the Assembly, the incident being interrupted by Marat. Théroigne was deeply traumatised by this incident and from then on lived in constant fear of being guillotined. She escaped. She was placed under her brother's guardianship and interned for 23 years, ending her life at the Salpêtrière in 1817.

Rachel Labastie

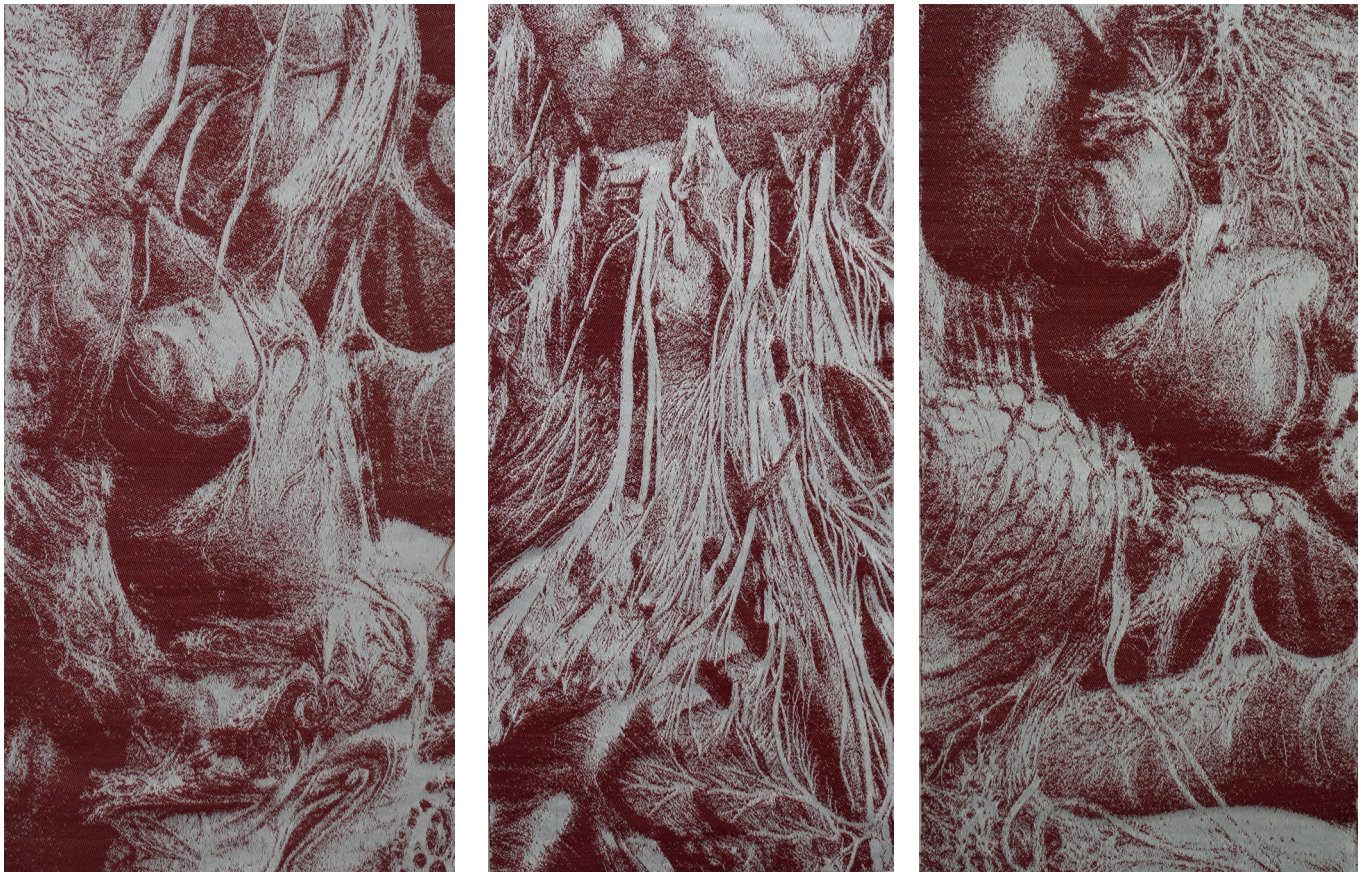


Rachel Labastie, *Théroigne de Méricourt*, tapestry and modelled porcelain, 2023

SCÈNES D'INTÉRIEUR

In *Scène d'intérieur*, I revisit the tradition of tapestry, with its hunting scenes, gallant scenes and country scenes that adorned the finest homes. Man is linked to nature by his very materiality. We are made up of the same atoms, molecules and cells. Here I want to weave a link between the visible and the invisible, the shown and the hidden, the inside and the outside, the individual and the nature that surrounds him. A reminder that everything is in everything, that everything interpenetrates everything, that everything is living matter. I wove the hanging from red and brown wool and cotton thread. I tried to match the colour of my clay. I was inspired by the inside of a human body, whose transformed organs are reminiscent of plants growing 'organically' inland. A game of mirrors and metamorphosis that humbly reminds us of our fragile, living and ephemeral place in the world.

Rachel Labastie



Rachel Labastie, *Scènes d'intérieur*, Weaving, 70 x 36 cm, 2023

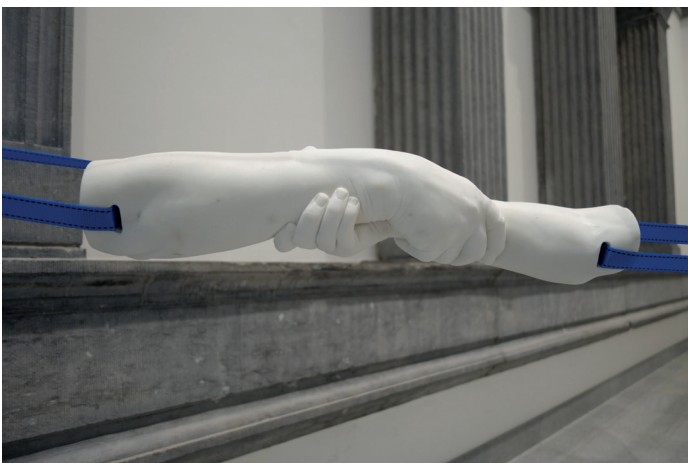
DES FORCES

We see different forearms in engagement with each other, forming a gesture that is itself tensioned with blue transport straps, forming a line that is itself in engagement with the space around it. The straps are tools for tying, hanging and binding. The arms express another form of attachment. These hands, whether in white Carrara marble, black Bilbao marble or translucent glass, all represent the bond in all its ambiguities, from the toughest to the most fragile. They hold each other tightly, squeezing, restraining, preventing and hindering each other - and sometimes seem on the verge of slipping out of each other's constraining embrace.

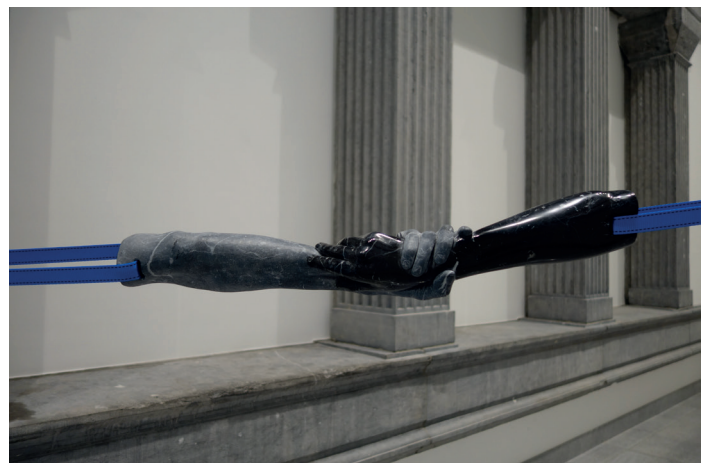
Extract « Forces contraires » Marie Laure Bernadac



Rachel Labastie, *Des Forces*, sculpture, glass and straps, variable dimensions, 2017



Rachel Labastie, *Des Forces*, sculpture, Carrara marble and straps, 2017 (private collection)



Rachel Labastie, *Des Forces*, sculpture, black marble and straps, 2017 (private collection)

ENTRAVES

In my series of sculptures, *Entraves*, I modelled slave irons in white porcelain and hung them from large steel nails. As a sculptor, the choice of material is decisive for me; it has to be intimately in tune with the subject matter. In this particular case, I chose a fragile, precious material that also evokes for me the vulnerability of human existence: porcelain. This marvellous material evokes something of the 'civilised', of the 'social bond' inseparable from the establishment of certain forms of servility. Porcelain was exported by ship around the world. As soon as it was introduced to Europe by Portuguese merchants, it aroused passions and was considered a rare and precious treasure. A young alchemist, Johann Frederic Böttger (1682-1719), was kidnapped and held captive in Dresden by the Duke of Saxony and King of Poland, Augustus the Strong. To win his freedom, he was told he had to find the arcane of porcelain. Around 1710, he found the secret formula and went on to satisfy the insatiable appetite of the European elite for refinement, wealth and prestige. But he was not to be given his freedom: he would have to find the secret formula for gold. For all these reasons, I chose this material for its intrinsic and historical significance.

Rachel Labastie

The white porcelain shackles, reproducing the irons used by slaves, resemble jewellery or accessories whose aesthetic poetry questions contemporary calvaries. While the handcuffs evoke danger and constraint, these are not necessarily where we expect them to be, and the artist also reminds us to be cautious about appearances.



Rachel Labastie, *Entraves*, modelled porcelain

BÂTON

Sticks, series of ceramic sculptures made in the abandoned village of Egulbati, Navarre, 2017 during a residency with the COOP Association (in cross-border collaboration with El Centro Huarte).

Pieces of ceramics collected in the abandoned village of Egulbati combined with clay and primitive firing during a vernacular ceremony on the night of 6 to 7 October 2017.

«The hand of the artist is the tool - and Labastie hits, pummels and massages te earth - of the preservation of memory through the abandoned waste of the present in a future that remains unknown. This process involves fire, as seen in the events of the night of 6 October 2017 in the village of Egulbati in Navarra. Organising a sui generis « folk ceremony», Rachel Labastie creates «memory sticks». We encounter multiple meanings : by its presence, the stick evokes the absence of the person who would use to walk. It establishes a future that is once again possible, here and now. Inversely, it records a meandering across the abandoned village before settling next to the heart.»

Michel Draguet, *Monographie Rachel Labastie*, les MRBAB, Abbaye de Maubuisson, Liénart Editions, 2021, p. 96.



Rachel Labastie, *Bâton*, Ceramic, variable dimensions, 2017

CLAY THAT DOESN'T DRY

Rachel Labastie has developed a clay that does not dry out, it always seems to be available to our modeling, eternally alive and malleable. Through clay, the true material of Labastie is earth, both matrix and nourishing, from which everything comes out and where everything returns. Present and future, memory of the planet and its inhabitants. She places this clay in caissons, demountable boxes or makes altarpieces out of it.

The memory of our bodies and the pleasure of sensations is deeply rooted in the works of raw clay by Rachel Labastie. Here they go through the handprint. You can see everywhere the traces of the fingers or the feet which shaped the earth, which kneaded it and sank into it. And part of this pleasure invades us. We would like to dive into the still wet earth before us.

Rachel Labastie makes us feel the soft, fragile skin of clay. This touching delicacy of the earth, this minute precision of the mineral, is reminiscent of the rock of Massabielle in Lourdes, polished by the hands of the millions of pilgrims who have followed one another there for over one hundred and fifty years to caress the grotto of the apparitions. Here, the earth reacts under Rachel Labastie's fingers, showing us the full extent of its tenderness and roughness.



Rachel Labastie, *Sans titre*, 80 x 80 x 80 cm, non-drying clay and wood, 2023



Rachel Labastie, *Sans titre*, 80 x 80 x 60 cm, non-drying clay and wood, 2023

3. RACHEL LABASTIE

For me, the challenges as a «sculptor» do not lie here. I am not interested in the «craftmanship». Sculpting is part of my creative process, but it is not a motive in itself. It is a «means» I use along the way. Sometimes unexpected things happen, leading me elsewhere. That is why I use it. Sculpture is a very slow and often rough process, very physical. An experience «in» and «of» time. Generally, I learn techniques during the production process, which is both a constraint and a freedom, I test things at the risk of failure, of an accident that will destroy the piece or, conversely, will take it into something that I did not expect. It's like a form of transposing my objects into the process; the ambivalence between being control or alienation and liberation. I describe myself as a sculptor because I use materials as a language. I consciously lean on its intrinsic properties, and I act on it and with it. The artist is a vessel.

Rachel Labastie, interview with Caroline Engel¹

Rachel Labastie is a woman of generous and refined intelligence, a true, daring artist, with an intuitive insight into the weight of humanity and the duality of its soul. Using a diverse range of materials (marble, crates, wicker, but above all earth and fire, ceramic, porcelain, or unfired clay, which never dries, eternally transient), Labastie shows and tells. Through her material loaded with stories and personal or collective memories, the artist masterfully sculpts the concrete and, beyond contemporaneity, beyond what could be mistakenly processed as an existential commentary, beyond the snare of judgement, beyond the implicit expression of outrage we so often engage in «after the fact», delves into the heavily contrasted depths of the human condition, stirring up the magma of our existences to present it before us.

Sophie Haesaert, curator of the *Remedies* exhibition
at the Royal Museums of Fine Arts of Belgium e²

The art of Rachel Labastie is her way of seeing the world. As someone who grew up in one of the harshest heteronomies there is, where no personal deviations were accepted, imagination was the only «cell of freedom» for a long time, as the only refuge where she could live as she pleased. Although Rachel Labastie claims not to see the world from a «feminine-gendered» perspective, she is constantly defined in this way by society. «We are subject to a different gaze; it's true. But that doesn't come from who we are, from our deeper identity, no: it's about our appearance. Constantly, through this gaze, others stick the label of gender onto us.

Jean-Lucien Sanchez³

1. Rachel Labastie, interview with Caroline Engel in Rachel Labastie, *De l'apparence des choses*, Chapter III, *Vestiges*, Beauvais, Espace culturel François Mitterrand, 16 February - 28 April 2012 - Lezou, Musée départemental de la Céramique, 1 March - 2 September 2012 [Noisy-le-sec, D-Fiction & Cabin Agency Editions 2012,] p. 55

2. *Monographie Rachel Labastie*, les MRBAB, Abbaye de Maubuisson, Liénart Editions, 2021, p. 8.

3. *Monographie Rachel Labastie*, les MRBAB, Abbaye de Maubuisson, Liénart Editions, 2021, p. 26.

Rachel Labastie's passionate, almost obsessive interest in «outcast» women who have been displaced, banished and imprisoned, and the extensive research she carries out into their stories, is deeply rooted. These women bring the artist closer to her ancestors, to her Yenish grandmother, a nomad, daughter of nomads, grand-daughter of nomads, only considered to be in her place when she sang the Romani anthem - «Djelem Djelem, I went, I went» - while weaving wicker on the river banks, on the roadside. A song as old as time, a song that nomads have always sung, and still today, from time to time, along the road. these people have been travelling around Europe for centuries. Originating from Germany, the Yenish people would embark on the «Wicker Route», following the marshes and lakes they needed where they harvested th materials needed for their craft, baskets, hampers, and other wicerwork. Rachel Labastie [...] tells of a heritage, a history carried deep within the artist herself, a family that wandered over generations along the wicker route. A salutary vagrancy, even if only in the imagination, for someone who spent a large part of her childhood as if locked away.

Barbara Polla¹

Rachel Labastie is the second woman in history to have a solo exhibition at the Royal Museums of Fine Arts of Belgium in Brussels (MRBAB).

Barbara Polla²

1. *Monographie Rachel Labastie*, les MRBAB, Abbaye de Maubuisson, Liénart Editions, 2021, p. 20.

2. *Monographie Rachel Labastie*, les MRBAB, Abbaye de Maubuisson, Liénart Editions, 2021, p. 72.

4. BIOGRAPHIE

Born in 1978 in Bayonne - Lives and works in Brussels

«Between freedom and confinement, between flight and fall, departure and stagnation, violence and fragility, all of Rachel Labastie's work is situated in this in-between, a transitory state of transformation, of metamorphosis, which wakes us see and feel – beyond “the appearance of things”.

This subtle blend of opposing forces, which has the power to disrupt our perception of the world by revealing its ambivalence, takes place thanks to three founding elements of her artistic approach: the physical engagement of the artist's body, the expression of the material and manual, artisanal work that she constantly puts to the test.» – Marie- Laure Bernadac, 2018



PERSONAL SHOWS

- 2023 *(Re)Lier*, Galerie La Forest Divonne Bruxelles, Belgium
- 2022 *Remedies*, Musées royaux des Beaux-Arts of Belgium, Brussels, Belgium
Les Eloignées, Abbaye de Maubuisson, France
L'Un tout contre l'autre, à l'épreuve du monde, Gallery Telmah, Rouen, France
- 2021 Gallery Analix Forever, Geneva, Switzerland
- 2019 *De l'Apparence des choses*, Chapter VII, Instable, Le Parvis, Tarbes. France
Sans feu ni lieu, Eleven steens, Brussels, Belgium
Rachel Labastie à La petite Escalère, (garden created in the 1970s by the French art dealer and collector Paul Haim) Saint-Laurent-de-Gosse
L'envolée, Sunset, Besançon
Itinérance, Ecole d'Art/site de Saint-Omer, France
- 2018 *De l'Apparence des choses*, Chapter VI, Des Forces, La Banque, Bethune, France
La noche que lo hace visible, Art centre Huarte, Navarra, Espagne (duet with Nicolas Delprat)
- 2017 *Djelem, djelem*, Gallery Exelettrofonica, Rome, Italy (in collaboration with the Gallery Analix Forever)
- 2016 *De l'Apparence des choses*, Chapter V, Gallery Odile Ouizeman, Paris
Terre et Exil, Cité des Arts, Bayonne, France
- 2015 *Duo Duel*, Gallery Analix Forever, Switzerland (duet with Maro Michalakakos)
De l'apparence des choses, Chapter V, TERRITOIRES, Le village, GALLERY LAIZÉ, bazouge-la-Pérouge, France
Liberté, liberté chérie, Contemporary art centre l'attrape couleur. France. (duo with Nicolas Delprat)
- 2014 *De l'Apparence des choses*, Chapter IV, MARCHER SUR LE FEU, Gallery Odile Ouizeman, Paris France
Incertitudes des Figures Transpalette, Bourges (fr) (duet with Françoise Pétrovitch)
curators : Damien Sausset
- 2012 *De l'Apparence des choses*, Chapter III, VESTIGES, Volet I / Crypt of the Chapel Buzanval, Cultural Area François Mitterrand - Beauvais - France
Volet II / Ceramics Museum, Lezoux - France
Feux de camps et autres Vestiges, B-Gallery, Brussels, Belgium
ERRANCE - Les Salaisons, Romainville - Paris - France (duo with Nicolas Delprat)
- 2011 *Projets*, Gallery Arka, Vladivostok, Russia
Illusions nécessaires, Sacy Castel, Sacy-le-petit - France

2009 *De l'Apparence des choses*, Chapter II, ENTRAVES Espace Valles, St Martin d'Herès - France
Point éphémère, Paris - France
La Disparition des corps, exhibition concept by Christian Alandete, Gallery Katchamka,
Paris - France (duo with Nicolas Delprat)

2007 *De l'Apparence des choses*, Chapter I, SPIRITOURS, Visual Arts Space, Vénissieux, France

GROUP SHOWS

- 2023 Museum of Ceramics, Rouen
Femmes guerrières // Femmes en combat, Labanque in Béthune, France, curator : Isabelle de Maison Rouge
Dans l'Air, les machines volantes, Hangar Y, Meudon, France, curator : Marie-Laure Bernadac
Enchanter la Terre, Rivau Castel, Léméré, France, curator : Patricia Laigneau
Couple, Gallery Analix Forever in Chêne-Bourg, Switzerland
Art Brussels Art Fair, Brussels, Belgium
- 2022 *Les Eloignées*, Museum Kéramis, La Louvière, Belgium
L'Un tout contre l'autre, à l'épreuve du monde, Gallery Telmah, Rouen, France, Curator : Anne Kerner
Corps isolés II, Museum of Art and History de Fribourg, Switzerland
Echos, Gallery La Forest Divonne, Paris, France
Marat assassiné, Museum Royaux des Beaux-Arts off Belgium, Brussels, Belgium
L'Œuvre au corps, Gallery La Forest Divonne Brussels
- 2021 *Troubles topiques*, La Tour à Plomb, Brussels, Belgium (curator Tristan Trémeau)
Matières, with Bernadette Chéné and Christian Renonciat, Gallery la Forest Divonne, Brussels
- 2020 *LE GOÛT DE L'ART, L'ART DU GOÛT*, Rivau Castel, France
Memory and memories, Bordeaux, France, curator : Pascal Bouchaille
International Garden Festival Hortillonnages Amiens, France
Entre-ouvert Gallery Analix Forever, Geneva, Switzerland
- 2019 *I REMEMBER THE EARTH* Art Centre Le Magasin - Grenoble - France
Il Est une fois dans l'ouest - La Méca, Bordeaux, France
Collection of FRAC Auvergne : Déchaînements - Halle aux Bleds - St-Flour
L'Invention des corps (collection of Frac Auvergne and collection c.n.a.p) at the Lycée Jean Monnet in Yzeure
- 2018 *A Journey to Freedom* curated by Barbara Polla & Olivier Varenne - TMAG - DARK MOFO
FESTIVAL - MONA) Tasmanie - Australia
De Brique «La Briqueterie» in Saint-Brieuc - Côtes d'Armor, France
Biennale d'Ansbach / Germany
Que fut 1848 ? at Frac Grand-Large - Hauts-de-France in Dunkerque, France
Vaste monde - Villa Beatrix Enea - Anglet
- 2017 *El viaje ciclico / cyclic journeys* - Goethe-Institut de Barcelona, Spain
Curator : Herman Bashiron Mendolicchio
De Brique, le non lieu, Roubaix, fr / MONS, WCC-BF, be / LA BORNE . Contemporary ceramics
centre, France
Full moon, Gallery Analix Forever, Geneva, Switzerland
- 2016 *Ceramix*, Ceramic art from Gauguin to Schütte, la Maison Rouge, Paris, France, curator :
Camille Morineau and Lucia Pesapane
Le Sens de la peine, La Terrasse, Nanterre, curator : Barbara Polla
La littorale, Biennale d'Anglet, France, curator : Paul Ardenne
La Triennale of ceramics and glass, Mons, Belgium

- 2015 *Ceramix*, Ceramic art from Gauguin to Schütte, Bonnefantenmuseum, Maastricht, Netherlands
On Fire. Arts et symboles du Feu, Museum Kéramis, La louvière, Belgium, curator : Ludovic Recchia
La Belle Echappée hors les murs, l'ISBA, Besançon, France - curator : Barbara Polla
 56ème Venice Art Biennale - Sublime de Voyage - curator : Paul Ardenne
Hybride 3 : Fragmentations - Douai - curator : Paul Ardenne, Douai
Etre crâne, Gallery Florent Maubert, Paris, France
We only exist when we create, The Istanbul Convention and Exhibition centre (ICEC). Istanbul, Turkey
- 2014 *Là où Naissent les fantasmes*, Gallery Odile Ouizeman, Paris, France
La Belle Echappée, Adhémar Castel, Montélimar, France, curator : Barbara Polla and Helene Lallier
- 2013 *L'Amour atomique* - Palais des Arts, Dinard, France - exhibition concept : Ashok Adicéam
La Révolte et l'ennui, FRAC auvergne, France, a proposal off Marc Bauer
- 2012 *La Belle et la Bête* - Fondation Bernard Magrez, Bordeaux, France - exhibition concept : Ashok Adicéam
STIGMATES - Fondation Frances - Senlis - France
- 2011 *Céramiques d'artistes depuis Picasso / Espace Doual 'art / Douala, Cameroun*, exhibition concept : Claude Allemand-Cosneau.
Passages, Capucins Chapel - Embrun - France - concept : Caroline Engel, 2010
Circuit céramique, Museum of Decorative Arts of the City of Paris - France
Le Droit du plus fort, curator : Laurent Quenehen, Les Salaisons, Romainville, France
- 2009 *La Rose pourpre du Caire*, curator : Jean-Charles Vergne, Musée d'Aurillac - France
One day I will be a star, exhibition concept : Christian Alandete, Maison livre de l'image et du son de Villeurbanne - France
- 2007 *Logiques du rêve éveillé*, exhibition concept : Maëlle Dault, Les Instants Chavirés in Montreuil - France

RESIDENCIES

- October 2018 - février 2019 - Lycée René Cassin Bayonne, France
- May-June 2018 - TMAG - DARK MOFO FESTIVAL - MONA) Tasmania - Australia
- 2017-2018 Cross-border travelling residence association COOP (FRANCE) et Art Centre of Huarte (SPAIN)
- 2011-2012 Departmental museum of archaeology and ceramics of Lezoux, France
- juillet 2011 Sacy Castel, France
- janvier/avril 2011 Art School of Beauvaisis, France
- 2008 - 2009 Point Éphémère, Paris, France

BIBLIOGRAPHY

- 2021 *Monographie, Rachel Labastie*, les MRBAB, Abbaye of Maubuisson, Liénart Edition
- 2018 *Des Forces / Rachel Labastie / DES OBJETS VIE* by Paul Ardenne / *FORCES CONTRAIRES* by Marie-Laure Bernadac / *(AUTO)PORTRAIT DE L'ARTISTE EN JEUNE FEMME* by Barbara Polla. Le Bord de l'Eau Éditions- Collection La Muette, 2018
- 2012 *De l'Apparence des choses. Chapter III. Vestiges / Rachel Labastie / DFiction éditions -and Cabin Agency éditions/* text by Christian Alandete / interview by Caroline Engel

- 2011 *Illusions nécessaires* / Sacy Castel, Sacy-le Petit / text by Laurent Quenehen
- 2009 *De l'apparence des choses* / Rachel Labastie / Espace Vallès / text by Cécilia Bezzan
- 2007 *Spiritours* / Rachel Labastie «la passe du vent» Edition, collection Hors les murs / text by Judith Souriau. COLLECTIVES EDITIONS
- 2018 *Vaste monde* - Villa Beatrix Enea - Anglet
- 2018 Biennale d'Asnbach
- 2015 *Ceramix*, Ceramic art from Gauguin to Schütte
- 2014 *Les Cahiers européens de l'imaginaire*, « Baroque » CNRS, text by Vincenzo Susca
- 2013 *Dinard, l'amour Atomique*, text by Ashok Adiceam
- 2013 *Les Cahiers européens de l'imaginaire*, « Manger ensemble » CNRS, text by Vincenzo Susca
- 2012 *La Belle et la Bête*, text by Paul Ardenne
- 2011 *Passages*, interview by Caroline Engel
- 2010 Circuit céramique « La scène française contemporaine », Museum of Decorative Arts of the City of Paris / text by Frédéric Bodet and Christian Alandete

PUBLIC COLLECTIONS

Musées Royaux des Beaux-Arts of Belgium
 FRAC Aquitaine
 FRAC Haut de France
 CNAP (National Centre for Visual Arts, France)
 MUDAC
 Historical Museum of Nyon Castle, Switzerland

5. PRACTICAL INFORMATION

Rachel Labastie

(Re)Lier

7 September to 21 October 2023

Opening

Thursday 7 September 2023 from 5pm to 9pm in the presence of the artist

Galerie La Forest Divonne

Rue de l'Hôtel des Monnaies 66

Tuesday - Saturday 11am-7pm

www.galerielaforestdivonne.com

Brussels Gallery Weekend

7th to 10th September 2023



Brussels
Gallery
Weekend

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