

Narratives
Béatrice Meunier-Déry & Fanny Viollet
14th March – 26th April 2020

Saturday, Sunday 2 pm - 6 pm
Friday by appointment
Vernissage Friday 13th March 6 pm – 9 pm

Guided Tour with the curator
Sat 4th April 4:30 pm
Sun 26th April 3:00 pm

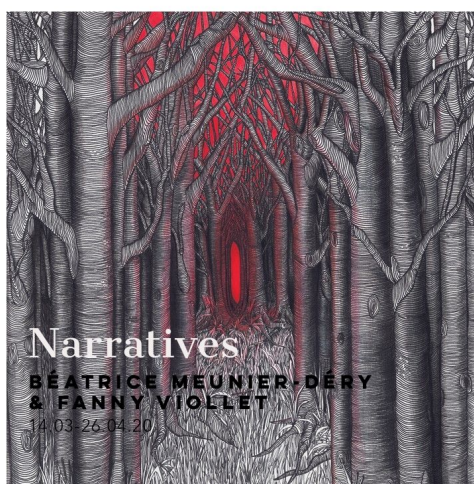
Narratives is the second exhibition of **the intersection project**, a non-profit gallery dedicated to women artists in Brussels.

Béatrice Meunier-Déry and Fanny Viollet are artists and storytellers. At first their works draw you in with their skilful aesthetic, rich in colours and intricate details. Yet these hybrid creations are fundamentally narrative and metaphorical.

Strong women are at the heart of Béatrice Meunier-Déry's imaginary tales. Scientists, mythological or divine figures, they symbolize the artist's reflections on women's relationships with the sacred, with nature or the body.

Fanny Viollet's work is also marked with a feminist perspective, bringing forgotten characters to the fore. Her documentary approach accentuates remnants, visible in her found objects and recycled materials, as well as in her use of explanatory texts.

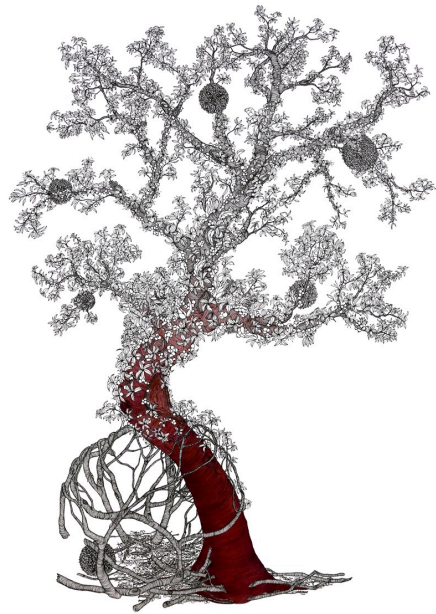
A common feature of both artists is a technical versatility that, in addition to textile pieces, includes ink drawings, sewed collages and installations (Béatrice Meunier-Déry), embroidered postcards, maps and found handkerchiefs (Fanny Viollet). In addition, they share an almost sociological vision of art-making where image and narrative intertwine.



Left: *On dit la forêt* (detail), Béatrice Meunier-Déry
Right: *Le Journal du Scarabée*, Fanny Viollet (photo Louve Delfieu)

Béatrice Meunier-Déry

(1964, France) For twenty years the artist has pursued an immobile and narrative journey that mixes the sacred, the feminine and nature in explorations guided by readings, watching reports, and continuous observations. The condition of women, whether they be Indian, Chinese, South American ... the roles to which they are assigned, the appropriation of their bodies are preoccupations which are expressed through clothing and ornament, photography and drawing.



The creation of votive works is an attempt to alleviate the presumed inability of the artist to act - Shamanism and magic are parallel leitmotifs linked to the forces of nature. A nature known since childhood which nourishes the imaginary and artistic narrative; nature which has become over time the saving breath of a girl of the forest.



"The whole of Béatrice Meunier-Déry's work is rooted in her story and her convictions. If she does not foster a disenchanted aesthetic view, Béatrice Meunier-Déry assumes nonetheless a project of political and social vindications. She plays on positive forms that conceal terrors. Her work has an obvious and immediate feminist perspective. She suggests that nightmares are to be experienced with eyes wide open, with beauty and intelligence as one's shield." Elsa Bezaury, directrice de la Friche artistique « La Fileuse » Reims

<http://art-beatrice-meunier-dery.fr>

Top: *Le prolifique*, 50x65 cm, encre de Chine, crayon de couleur, 2019

Bottom: *La femme oiseau*, composition de divers éléments de magazine cousus en superposition sur un papier 280gr, 30x40 cm



Fanny Viollet (1944)

is an Art Historian and artist. She lives and works in Paris. She has exhibited throughout Europe and in Japan.

Each of Fanny Viollet's works could be described as an aesthetic surprise. This has characterized her artistic projects since 1980 when she gave up traditional painting methods and adopted the needle and thread as her signature tools. By introducing these two elements to the field of visual arts, the artist hoped they would offer her something new – this has

repeatedly been confirmed since, such is the diversity and singularity of her works. Cross-stitch marked her debut in textile art, highlighting Fanny Viollet's predilection for so-called *feminine* realms. But an avant-garde sensibility colours her connection with this ancient technique: she sees cross-stitch as the precursor of the pixel image. It continued to evolve, up until the *piquetures* – drawings or writings made using a sewing machine. In addition to Fanny Viollet's technical versatility, the importance she ascribes to materials cannot be ignored. Thread is obviously essential, but the artist uses a range of recycled and usually salvaged materials. Such as in her *Mouchoirs brodés* series, where she embroiders on handkerchiefs picked up in the street. Serial work is another notable feature. Each series can take her from several months to several years to complete, but none have lasted as long as the *Nus rhabillés* – embroidered postcard reproductions of nudes in art - which she has been working on periodically since the 1990s.

Fanny Viollet displays a flamboyant body of art, where throughout her subtle positioning she constantly teases and toys with the norm.

<http://fannyviollet.com>



Top: *Le Bain turc d'Ingres*, embroidered postcard

Bottom right: *Mes itinéraires secrets*, embroidered map

the intersection project connects contemporary art, feminisms and societal issues.

We are a non-profit art gallery dedicated to women artists, who remain under-represented and undervalued in the art world today.

the intersection project aims to address the gender imbalance and support women artists' careers by providing them with opportunities to exhibit and sell their works in solo, themed and group shows.

Women artists' stories and perspectives are diverse, and so are the art forms they express themselves through – the gallery showcases a variety of visual arts created by women from all backgrounds. In addition, we wish to encourage emerging artists with **the intersection summer project**, an annual group show featuring work by art students and graduates.

the intersection project is also a space for exchanging ideas and reaching out to audiences. Located in the vibrant multicultural neighbourhood of Saint Gilles in Brussels, we host a variety of activities open to all including artist talks, conferences, screenings, guided visits and workshops.

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