# JEAN GLIBERT PEINTRE EN BÂTIMENT

**BOZAR** – Centre for Fine Arts, Brussels 27.10.2017 — 07.01.2018

Jean Glibert (Brussels, 1938) studied at the Ecole nationale supérieure des Arts visuels – La Cambre. Starting at the end of the 1960s, he devoted most of his activity to the role of colour and light in architecture. The program of the Atelier d'Espaces urbains et ruraux that he created and directed at La Cambre, from 1975 to 1996 explains the intentions of his approach:

«To study the possibilities of working on the distribution of light, colour, and space within the relationships between construction, design, and the environment».

From the beginning, Glibert made every effort to conduct studies motivated by a means of working on real sites. For this reason, his works are a part of the movements, which, now a half-century later, have disrupted the art world through a profound questioning of its very purpose. In Belgium, this was a time when more conceptual, more sociological, and in any case, more contextual approaches were being developed. There were discussions on breaking down barriers between disciplines, liberating techniques, and questioning the work of visual artists. Glibert, like others, was directly interested in possibilities of expression outside institutions specifically dedicated to exhibiting art.

Jean Glibert. Peintre en bâtiment is partly the result of an inventory and archiving operation conducted with the support of the Fédération Wallonie-Bruxelles. One of the primary objectives is to give visibility to an œuvre that is not very well known even though it is displayed in a great many public spaces in Belgium. It is also intended to provide simple, accessible tools for understanding. Within these ideas, the exhibit is focused on the creative world of Jean Glibert and the meaning of his studies. It makes no attempt at exhaustiveness, and offers no historical perspectives. The intention of the curators is to encompass the projects integrated into architecture or urban planning, methodological data, stand-alone experimental models, and works in the Centre for Fine Arts in a single vision, taking a holistic approach in phase with the nature of Jean Glibert's œuvre.

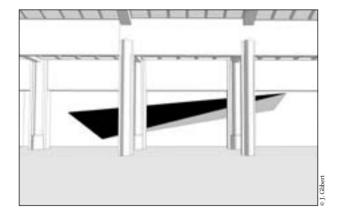
## FOUR INTERVENTIONS IN SITU

For Jean Glibert. Peintre en bâtiment, four works have been created in situ. They offer an interpretive framework for the Centre for Fine Arts, designed by Victor Horta. Glibert focused them on the residual or interstitial spaces, on articulations, passages, and structural elements, placing the architecture of the building in tension.

These propositions are intended to let one directly understand the multiple meanings of the work. The first point to consider is rooted in the exploitation of the relationships between a site and its users. Jean Glibert's creations affect behavioural complexes... a characteristic that gives them the sense of an act of perceptive modification of space. They alter the relationship between the user and the site, even though - and especially - if they are not "experienced" as works of art. And, as such, they offer those who experience them the ability to experience their own selves through the qualities, volumes, scale, colours, materials, light, etc. and to measure their presence there, thus realising what philosopher Maurice Merleau-Ponty poses as a fundamental principle of his *Phenomenology of Perception*: "I experience myself by experiencing the world".

These four pieces also help clarify Jean Glibert's acceptance of harmony: this should be understood not as a formula to be applied to create "an object that is pleasing to the senses and to the imagination" but as the intention to align the parts of a whole to contribute to the same end. Glibert does not seek to let his works dissolve "peacefully" into their environment. He can disrupt the architecture. He seeks to exploit the relationships, as well as formal and especially chromatic contrasts, even more so than colours, which in the end are not selected for themselves but for the qualities of the relationships they will maintain with their environment. His determination to work outside of traditional harmony further explains his interest for means of expression that go beyond good taste and that take risks in terms of composition. One might think of the use of fluorescent paints selected for the strength with which they radiate and spread light.

Subordinated to the discernible order of spatial organisation, Glibert's creations are literal: they leave no place for political, moral, memory, literary, or other symbolism. They are anti-monuments that only owe their existence to the accuracy of the organisation of formal conventions intended to act upon the users of a place. His work is also a rare example of a contemporary artistic approach likely to be understood by an individual without prior knowledge but disposed to feel its physical presence. The social significance of his creations determined by a desire for collective access to the work of art matters as much as their sensory impact. Glibert's interest in interventions in workplaces shows this well. Users can express themselves, react, dispute, and re-frame themselves even beyond his work.



# 1 - ARCHITECTURE

To properly understand Jean Glibert's work, it is important to consider his intention to make himself available to the sites for which he designs his integrated works.

This resolution has direct impacts. The most immediate impact is that it places his work in a production perspective specific to architects. From the method of refining and presenting projects based on plans and models until their execution by construction workers, his craft assumes the major characteristics. Thus, he calls upon the assistance of a team. And the success of a piece is conditioned both by the knowledge that Glibert has of the know-how of the various participants (engineer, landscape architect, urban planner, designer, etc.) and by his ability to make them properly understand his intentions.

Similarly, it is important to reveal the legibility of the dialectic between the designs and the conditions of their implementation. It even constitutes a key moment in the creative process. The shape of the existing or future site, the imperatives of the construction site, and the budgetary context are essential as sources of critical information. Additionally, the sites are never envisioned outside their functional existence. The studies are in response to questions and expectations, whether formulated or not.

The parallel goes beyond methodology: it extends to the meaning of the works. Glibert intervenes on the constructive image of the environment. His works stage strains, momentum, pressures, etc. Colour is not seen as only a coating; light is not conceived of as only illumination: both always have architectonic values and/or a role in organising space.

BELMONT COURT
Rue Belliard, 51-53, 1040 Brussels
Architect: architectesassoc.
Delivery: 2006
Project Owner: AXA Belgium SA



Renovating the former Ministry of Labour into an office building meeting contemporary operating and comfort conditions involves a great many factors among which upgrading the building that dates from the 1960s and requalifying its organizational structure hold an important place. The project designers had a special desire to redefine the space with light and colour, following a process developed together with Jean Glibert. The latter defined a series of parameters straight away:

- To help identify the project and furnishings,
- To consider siting constraints,
- To fit the building within the environment including the various views of the property.

Combining these concerns, Glibert proposed several interventions closely linked to the architects' work, especially around possibilities for brightness and reflection. The most visible one is the integration of coloured glass into the new window frames on all facades. The distribution of these panes creates a very dynamic organization; it structures sequences of blue, yellow, and red, following an almost imperceptible logic. In the stairwells, lift lobbies and entryways, colours/ light identify the spaces and establish reference points within the existing labyrinth. Glibert also worked on the facades of the internal courtyard, which he helped unify by using large, white-coloroured squares embedded with glass beads.

BRUCALL
Chaussée de Louvain, 658, 1040 Brussels
Architect: Michel De Visscher
Delivery: 1996
Project Owner: Brucall SA



The work by Jean Glibert and Michel De Visscher for the Brucall telephone centre encompassed circulation, signage, and lighting functions using a single element and a single light source. Two characteristics of the building had to be taken into consideration: a fourmetre difference in levels between the entrance on the chaussée de Louvain and the building's location in the interior of a block behind a courtyard and a building on the street. Glibert designed a horizontal, unbroken alignment of corrugated industrial metal with a composition of pure colours. The piece acts as a sign guiding visitors from the street. Being supported by the highest point, it absorbs the slope of the site. It also incorporates lighting equipment used for advertisement panels, aimed at the metal.

PUBLIC SOCIAL ACTION CENTRE
Rue Princesse Clémentine, rue Stéphanie, 24-32
1020 Brussels
Architect: Baumans-Deffet
Architecture et Urbanisme
Delivery: 2015
Project Owner: Centre public d'Aide sociale de
la Ville de Bruxelles (City of Brussels Public
Social Action Centre)



Considering this project, which included residential flats and a social restaurant, to be a good opportunity of collaboration with a visual artist, the City of Brussels CPAS launched a government tender process for integrated artwork, which was awarded to Jean Glibert in 2013. The building, designed by the Baumans-Deffet studio, is characterised by its urban dimension. Situated

on a corner lot, it re-establishes a consistent, constructed fabric and enriches it by providing an entrance to the interior of the block, which hosts a school. Jean Glibert worked to amplify the intentions of the architects, especially around questions of the privacy of the site and the well-being of its users. His work on the flat surfaces of the trellises that filter the views of the restaurant combines the grey of the galvanised metal with a black and white rhythm and modifies the interface between the public and semi-private areas. In the restaurant, Glibert designed a composition that intensifies the experience of the interior, which is dominated by light colours, and helps balance the sources of daylight. He combined fluorescent yellow and grey tones in the upper parts: yellow contributes a bright clarity with a feeling similar to natural light; applied to the ceilings, silver grey provides highly active reflections in the light distribution. Glibert also worked on the landings for the two vertical passageways, designed as meeting points. In them, we find the yellow tones from the restaurant developed in variations around the square. The architects also consulted him on the choice of protective panels for the gables with the two infills that mark the building on the street side.

FÉDÉRATION WALLONIE-BRUXELLES ART STORAGE WAREHOUSE Architect: Atelier d'Architecture Pierre Hebbelinck-Pierre de Wit Delivery: 2012 Project Owner: Fédération Wallonie-Bruxelles



Converting a school wing for use as an art storage

warehouse for the Fédération Wallonie-Bruxelles was a challenge. It required combining the need to secure 5,000 pieces under optimal storage conditions with the value of giving urban flair to the building. Pierre Hebbelinck and Pierre de Wit immediately solicited Jean Glibert's collaboration within the framework of the Fédération Wallonie-Bruxelles's artwork integration decree. A series of interventions were designed: they all helped with the legibility of the project and its usage, but are spread across various locations, with a range of specific intentions and implementations. Originally envisioned for the exterior, the most architectural proposal was finally located inside the circulation corridor at the front of the building. Glibert had a strip of broadly ribbed metal placed in front of the windows, with perforated wings to allow daylight to pass through and to give views to the exterior. The side of the strip facing the wall contains a yellow composition that diffuses a halo that changes the quality of the natural lighting. Glibert also worked on the new volume built at the rear to host the program for large works: he proposed mirrored stainless-steel cladding for the gables to produce reflections and perspectives. The other works are pictorial: the exit to the complex, where he placed a large blue square; the loading dock painted red; the offices have silver schemes to reflect the lighting. Special attention was paid to the vertical passageways. In the two stairwells at the ends of the building, Glibert worked on reviving the original configuration: on one side, he had a shade of deep yellow applied; on the other side, gold paint and mirrors to reflect daylight. He positioned white geometric shapes in the new stairwell at the centre of the design

DERKENNE-COULINE INDUSTRIAL
COLD STORAGE
Rue Champs de Tignée, 7, 4671 Barchon
Consulting Urban Planner: Pierre Sauveur
Delivery: 2005
Project Owner: Derkenne-Couline SA



The design of a 33-metre tall freezer, able to refrigerate 10,000 bakery pallets led to a detailed urban planning study. The option selected here was to accept the "object" rather than hide it. With the help of the Architectural Methodology Department at the University of Liege, computer simulations were used to calibrate the project's impact on its environment. Solicited by Pierre Sauveur, who worked as consulting urban planner, Jean Glibert developed a scheme of flat tints of pure colours for the white exterior cladding, which integrated

the construction, landscape, and technical restrictions imposed by the refrigeration function. The colours were determined by their visual interactions, without any intended symbolism or utilitarianism (camouflage, advertising, etc.). Their composition gives the infrastructure the value of a monumental sign within the industrial site alongside the autoroute where it is sited.

KERAMIS - CERAMICS CENTRE
OF FÉDÉRATION
WALLONIE-BRUXELLES
Places des Fours-Bouteilles, 1
7100 La Louvière
Architect: temporary partnership
CODELENOVI (Coton, De Visscher, Lelion,
Nottebaert, Vincentelli)
Delivery: 2015
Project Owner: Institut du Patrimoine wallon



The creation of the KERAMIS Ceramics Centre was part of a plan to convert the former Faïenceries Boch. Developed around the four bottle kilns that are clearly the greatest legacy of the ruins on the site, the contemporary extensions take the shape of a concrete building winding like a ribbon around the three facades of the registered historic building. Associated with the project from the onset in accordance with the Fédération Wallonie-Bruxelles art integration decree, Jean Glibert worked on the exterior of the new parts. His work was constructed based on camouflage motifs, present in his studies since the 1970s. Glibert took up its structure, which he stretched or compressed depending upon whether the motif was placed on the broad or narrow curves of the facades. It is also a reflection on the material, similar to crazing on ceramic materials. The two grey shades in the composition were in fact not obtained by pigmentation but by different techniques for applying the mortar: trowelled smooth for light grey, and sprayed and granular for dark grey. It is undoubtedly one of the sites in which Jean Glibert's contribution best appears as a disruptive element, enhancing the sensitivity of the architecture: he alters its reading as does camouflage, but gives something better to see.

WATER LEVEL METRES
Haute Meuse
Design: Jacques Tilman (INOV SPRL)
Delivery: 2004
Project Owner: Région wallonne



A stage recorder is a mechanism for measuring the levels of water courses. To design the protective bodies of the equipment installed on both sides of the locks on the Haute Meuse, the Wallonia Regional Government solicited designer Jacques Tilman. He designed a highly symbolic piece, which also has a strong memory function; one immediately understands the reference to naval architecture, especially to the wheelhouses of ships, or better yet to submarine conning towers, down to the details of the metal joinery. Jacques Tilman proposed to Jean Glibert work on finalising the formal details, in particular on a chromatic study. Painted white, each water level recorder is set apart by the use of a set of four bands on both sides of the body: three coloured bands, two of which are constant; one band cut out of the metal. which functions as a window onto the environment and allows the gaze to penetrate into the interior of the apparatus, which is painted fluorescent orange. These combinations also relay the referential power of the design of the water level recorders: this time one understands the reference to the floating maritime markers, or to buoys at sea.

MGR. MAISIN INTERDIOCESAN
CENTRE
Rue du Commerce, 70-72, 1040 Brussels
Architects: architectesassoc.
Delivery: 2004
Project Owner: Mgr. Maisin Interdisocesan
Centre



Located on a narrow lot in the centre of the Leopold neighbourhood in Brussels, the Maisin Centre is a contemporary interpretation of the mansions in the area in the past. In particular, the project designers went back to the carriage door typology to create an entrance gate linked to the interior courtyard by a passageway distributing the two program entities: the conference centre with its meeting rooms on the first two levels, and offices on the four upper levels. Solicited by the architects, Jean Glibert worked on the legibility and definition of the entrance and conference centre utility areas, where he had the ceilings painted fluorescent red. He also helped change the expression of the vertical passageways, where perforated metal cladding distils a halo of coloured light.

COURTEJOIE HOUSE
4500 Huy
Architect: Fabienne Courtejoie
Delivery: 2013
Project Owner: Fabienne Courtejoie



Fabienne Courtejoie proposed to have Jean Glibert work on the house she built with Pierre Sauveur at the end of the 1980s. She also suggested locating the project in the stairwell, with the desire that it be integrated to the point that one might forget its presence. Considering the generous natural light in the interior dominated by light colours, Glibert designed a composition around potential reflections. His painting runs through the entire elevation and incorporates a large bay window and three small windows. The shiny black lacquered finish dominating the ensemble allows it to absorb light and turn it over like a mirror, reflecting the activity of the main indoor living space. Glibert used the same principle with enamelled white, which he opposed with matte white, and especially with silver, the value of which undergoes noticeable changes over the seasons and hours of the day. The painting is completed with the application of fluorescent orange in the return of a bay window by the entrance, and by the placement of a yellow film on the glass in the window of the ground-floor WC.

HINANT HOUSE

1180 Uccle
Architect: Alain Hinant
Delivery: 2011
Project Owner: Yves Hinant



Converting this abandoned laundry workshop into a single-family home was a very special case: in fact, it is sited at the centre of a narrow lot, separated by an interior courtyard from a modest home on the street and with a garden behind it. Jean Glibert developed a chromatic scheme comprised of two crossing flat tints: they pass through the centre of the building, rise along the entire height of the elevation, and define a volume within which all elements (walls, ceilings, walkway, stairs, etc.) are painted blue, acting to draw in the gaze. On the shared wall and the wood floor on the ground floor, the composition incorporates the application of shiny black, which, starting from the entrance corridor, defines a virtual, rectangular parallelepiped and expands the space of this "corridor-house". Imperceptible and unexpected from the outside, these interventions function like events in the architectural promenade.

LAFLEUR HOME 6670 Gouvy Architects: Frédérique Leblan and Patrick David Acceptance: 2010 Project Owner: Alain Lafleur



For the Lafleur Home, Frédérique Leblan and Patrick David called upon Jean Glibert to respond to the project owner's desire to incorporate colour into the interior of their newly completed home. In the minds of the architects, the contribution needed to be studied to amplify their intentions, especially in terms of opening up views, and articulating the interior spaces. Glibert proposed to work on the passageways, which are also a recurring subject of reflection across his studies. Here, they are distributed using two superimposed corridors that provide access to the various functions through floor-to-ceiling sliding doors. Special colour schemes were developed for each one. The compositions comprise both sides of the movable panels and the wall sections that they hide when opened. They are complemented by the use of coloured areas on the ceiling that reflect and qualify the interior/exterior relationships. Other reflections, especially on the white walls opposite the doors, enhance the feeling of the space. For Frédérique Leblan, the project is based on the movement not only of the sliding doors that modify the chromatic structures but also of the body as it moves through these transitional spaces. Glibert also worked in the mezzanine above the living room, incorporating a fluorescent orange area into the ceiling that illuminates this reading room and accompanies the light from the setting sun that is very present in this location.

OPERA AMPHITHEATRES
Place de la République française, 43
B-4000 Liège
Architect: Dethier Architecture
Delivery: 2013
Project Owner: Université de Liège



The conversion of a complex of six cinemas located in the Liège city centre into a university infrastructure was an urban event. In addition to adapting a building from the 1980s to contemporary standards, Dethier Architecture wanted to express the community value of the operation. The architects solicited Jean Glibert to help them in reflect on the way to present the change of function and the presence of ULg in the neighbourhood by reintegrating the building into it while differentiating the building from the visual muddle of its immediate surroundings. The relationships with the exterior were modified by adding covered balconies as well as replacing the reflective glass panes with clear glass. From the street, the activity inside is visible. The light fixtures on the ceilings that are visible from outside actively participate in the constructive image of the complex; their orientation was calculated based on the urban framework inferred from the neighbouring properties. Glibert designed a colour intervention. Taking into consideration practical aspects such as signs for the entrances, he developed a system to ensure that the amphitheatres and halls painted grey are penetrated by a virtual rectangular parallelepiped within which all the elements present (masonry, ceiling installations, joinery, furniture, fabrics, etc.) are coloured

PATENIER PARKING AREA
Rue Grande, 112, 5500 Dinant
Architect: Canevas
Engineers: Greisch engineering firm
Delivery: 2012
Project Owner: City of Dinant



The project consists of the planning of a one-level underground parking area in the centre of Dinant, covered by a square oriented toward the Meuse River. Jean Glibert's contribution stems from the specific solutions researched by the engineers for the covering slab. Its wavy shape made it possible to reserve the volume of earth necessary to grow trees on the surface. It also allowed for showing the parking surface, its entire width crossed with a single line of posts while putting in windows to let natural light into the underground area. Glibert developed a unique work: a full oval shape painted white on the ceiling and arranged diagonally to occupy a maximum area and accentuate the sensation of space in the site with a unique design. He also proposed to enliven the site by using deep blue at the entrance to the parking area and green for the stairwells.

MIDI-CHAPELLE JUNCTION Jonction Midi-Chapelle, 1000 Brussels Delivery: 2004 Project Owner: SNCB



As part of the structural renovation of the Midi Train Station bridge in Brussels that the SNCB, following the advice of a committee of experts, invited Jean Glibert to develop a project using colour and light. His studies were based on a series of study models refined in close relationship with the actual production techniques for the structure. The objective was to reveal the nature of the bridge: its structure, shape, construction method, position, and influence on the city. These studies led to the choice of a dominant red intended to, in Glibert's words, "rubberise" the site, to "hold it together and make it vibrate". The choice took on a specific dimension in this site saturated with traffic, noise, comings and goings, and changes. Integrated into the bridge deck, its metal pillars, and the catenary supports, the painted and projected colour connects the space between Midi and Chapelle. It is discovered gradually in an evolution that goes from "anti-rust" red to a pure, highly saturated red with maximum intensity.

POUPLIN ELECTRIC STATION
Rue Pouplin, 4000 Liège
Architect: Dethier Architecture
Delivery: 2003
Project Owner: Elia SA



The building in rue Pouplin in Liège houses an electric station, three transformers, and a bank of inducion coils. An atypical program for a neighbo primarily given over to housing, the ensemble attests to a sensitivity to integration into the urban fabric by the calculation of the outlines, the respect for the natural character of the site, and its potential for acting as a reference point. In opposition to the vernacular languages often used to hide this type of equipment, the buildings candidly express their functionality. But above all, they distinguish themselves with a very noticeable formal development. It is undoubtedly on this operation that Jean Glibert was able to express his contribution to the studies by Dethier Architecture most globally. He participated in the studies on the volumes, colour, and night-time lighting. The latter is ordered by yellow spotlights aimed at clearly-defined areas of the facade with textures specially designed to draw-in the light. The work carried out on the sculptural value of the architecture gives these buildings their monumental stature and a subtle rhythm governed by a sequential treatment and by the slight truncations of the volumes. The work on the doors also uses contrast to help organise the visual relationships among the boxes and with the slopes covered with plants that can be seen between them.

CHARLEROI RING ROAD R9
Architect: Réservoir A
Lighting Consultant: Jacques Fryns
Delivery: 2017
Project Owner: SPW, Road Management
Department of Charleroi



The Charleroi ring road (R9), a bold engineering feat to some, an urban scar to others, is a belt that surrounds and delimits the city centre. Inaugurated in 1975, it has deteriorated significantly over the years. Started in September 2014, works on the south part of the structure renovated 1.8 km of roadway. This involved fifteen bridges and viaducts, as well as 9 entrances and exits. Considering all the data, Jean Glibert developed a plan to highlight the structures crossing the R9 with colour placed on their upper parts (main trusses, trimmers, and pilings) with the intention of improving the legibility of the architecture. The proposal includes twenty projects calibrated to the technical characteristics of the bridges, as well as to the relationships among them and with the landscape. Three colours were used: muted bronze to neutralise the visual bulk of the structural supports; black and red to outline the geometric figures and intentionally sequence the covered framework. The "light" studies partially helped these intentions. By night, lighting keeps the structure visible, animates the set of painted compositions, and creates new perspectives that are invisible by day.

COLLÈGE SAINT-BENOÎT
SAINT-SERVAIS (SAINT-BENOÎT
SAINT-SERVAIS SECONDARY
SCHOOL)
Place des Béguinages, 4000 Liège
Architect: ARTAU Architectures
Delivery: 2004
Project Owner: Collège Saint-Benoît
Saint-Servais asbl



To resolve the problem of having premises that were too small, the Collège Saint-Benoît Saint-Servais called upon ARTAU studio to covert an abandoned industrial building to its historic buildings in the centre of Liège. In soliciting Jean Glibert's participation, the architects wanted to improve the reading of the site, create orientation markers, and characterise the extensions using colour and light. His most visible contribution is on the glass skins that double the existing facades around a courtvard. On the north side, he asked to have the glass curtain composed of a juxtaposition of reflecting and transparent panes. The first panes block views and, like mirrors, give the impression of a larger space; the second panes allow for gazing into the interior of the building. On the east facade, Glibert had red and vellow film placed on the laminated panes; the latter act on interior/exterior perception and modify the colours of the adjacent surfaces depending upon the intensity of the natural light. The other works are pictorial. On the ground at the edge of the courtyard, Glibert developed a scheme using a rigorous orthogonality in dialogue with the existing, trapezoidal geometry of the lot. His works on the utility areas act as orientation elements. In the four stairwells, he had one wall painted fluorescent orange, which modifies the sensibility of the premises, which are dominated by light colours, and separates them from other functions. Pathways in the horizontal passages are determined by black and white stripes. Glibert repeats this motif to link the complex to the neighbourhood by extending it to the

SOCIETE REGIONALE
D'INVESTISSEMENT DE
BRUXELLES (SRIB - BRUSSELS
REGIONAL INVESTMENT
COMPANY)

Rue de Stassart, 32 et 26, 1050 Brussels Architect: Atelier De Visscher & Vincentelli Delivery: 1993 (1st phase), 1997 (2nd phase), 2009 (3rd phase)

Project Owner: Société régionale d'Investissement de Bruxelles (SRIB)



The De Visscher and Vincentelli Studio worked in three phases on this heterogeneous complex comprised of a 19th century mansion on the street, separated by a courtyard from newer out-buildings on the interior of the block.

In 1993, a first renovation phase allowed the SRIB to establish operations on rue de Stassart. One of the challenges shared with Jean Glibert was to give the ensemble some consistency. With this in mind, he defined a centre of attention of colours by juxtaposing rectangles surrounded by a thick black line, painted on the large wall opening onto the courtyard and "inserted" into the building facing the street. Here, the perfectly regular sequencing of the shape only visible in the utility areas reveals and resolves the heterogeneity of the elevations. The work has a strong signalling value both for the circulation plan inside the buildings and to mark the presence of the SRIB in the neighbourhood.

Four years later, a second phase included an extension in the form of a contiguous new building comprising offices for the SRIB, and flats, independent of its structure. Here, Jean Glibert used the same principle of introducing colour as an ordering and connecting element: only present in the offices, the centre of attention crosses through circulation areas from the underground parking area.

The last phase was completed in 2009. It involved the expansion of the building in the interior of the block and its connection with the rest of the complex through a glass overhead passageway. Jean Glibert's collaboration with the architects was completely integrated here. Their studies covered the new facade opening onto the courtyard. These studies led to the choice of a technique for protection against the nuisances of solar radiation using aluminium shutters incorporated into the window panes, creating rich and unexpected reflections of the whole environment. Additionally, this last proposal by Jean Glibert involved and connected all the colour interventions in the prior phases, making the ensemble a coherent whole.

MERODE STATION

Merode subway station

Delivery: 1976 (1st phase), 1997 (2nd phase)

Project Owner: Société des Transports
intercommunaux de Bruxelles (STIB Brussels Inter-City Transit Company)

Upon recommendation of the Artistic Commission established to advise the Minister of Communication, Jean Glibert was appointed to work on the Merode subway station. Two superimposed platforms had to be addressed with works on two walls, 100 metres long, behind the rails. The technical conditions defined at the beginning (ease of execution and maintenance, durability, and cost) guided the choice of materials to regular, smooth, 15 x 15 cm industrial ceramic tiles. With the intention of helping travellers identify the direction of travel, Glibert developed a composition with five colours at each level, differentiated by installation plan: vertical on the "Suburbs" platform and diagonal on the "City Centre" platform.

In the middle of the 1990s, stability problems led to the removal of the wall with the diagonal composition. Jean Glibert was solicited to create a new composition of five double squares using the colours from the first phase

### 2 - COLLECTION

Jean Glibert's methods include the collection of objects. For Francis Mary, this constant meandering as a forager, sometimes attentive to the point of obsession, aims to contain the flood of fragments in the world. In the proliferation of dense, vast, and heterogeneous materials, Glibert works to define orders, relationships, and key elements. Ensembles establish themselves and constitute an infinite reservoir from which to draw references. This classification activity also has a creative value: that of recycling the real and giving it a new, primarily visual meaning.

For Francis Mary, the method can be explained by two implementation principles.

The first principle has its place in the collection of organised series. It involves a practice of classifying the "same" in its many available versions. One can understand it as a directory of means of access to "l'ordre trouvé". This appropriation confirms the pre-organised composition of ensembles of objects with economic, industrial, or artisanal functionality. The primary purpose of these bodies that are homogeneous in appearance is their placement into circulation for use; it is not aesthetic. With this misappropriation of their function and the shift to the unusable, Jean Glibert makes a visual meaning arise out of them that is contained within them as if "by default". We should notice that tracing, painting, drawing, and drilling tools hold a special place here.

The second is related to the collection of objects made using random methods (crushed beverage cans) or from unpredictable intentions (tests of pencils on the stationery aisle, drawings on beer coasters). These series decode the order of "revealed reflexes", of involuntary or mechanical interventions. Jean Glibert's contextualisation reassigns a visual value to the ensemble.



## 3 - PAINTING

Jean Glibert's methodologies are not based only on studying the contexts for integrating his works. The objective analysis of environmental data is doubled by an approach free of all exterior constraints to purely visual problems and is similar to pure research.

Glibert works with an entire arsenal of experimental models developed in absolute terms. Thus, his paintings attest to a fundamental reflection on the quality of colours, their combinations, and the techniques for applying, including, or removing them. It especially leads to a "matterist" perspective in which colours are defined by their intrinsic qualities: black/asphalt, black/charcoal, black/China ink, orange/anti-rust, etc. There are intentions in the choice of smooth, industrial media without expressive material so that the relationships, between the shapes on the one hand and the pigments, tools, and movements of the performer on the other hand, prevail.

The relationships between this work and in situ creations are not direct. They do not involve reproducing a "life-size" experience but transpose its results: study prototypes are never intended to be enlarged in architecture. It is their effects and the best way of obtaining them that interest Glibert. Despite formal similarities, volumetric models are not urban planning models to be built, any more than sculptures are. Their definition lies in the chromatic and formal relationships they show and that help understand space. In the same spirit, Glibert conducts studies of opacity and transparency of media, openings, materials sensitive to variations in light and heat, and colour reflection, position or orientation.

**BOZAR** - Centre for Fine Arts, Brussels 27.10.2017 - 07.01.2018

This publication has been published on the occasion of the exhibition "Jean Glibert. Peintre en bâtiment", organised at the initiative of Alda Greoli, vice-présidente, ministre de la Culture, de l'Enfance et de l'Éducation permanente de la Fédération Wallonie-Bruxelles, in partnership with the Centre for Fine Arts

#### **VISITOR'S GUIDE**

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Graphic design: Mr & Mme

Editing: Fédération Wallonie-Bruxelles

Translation: Taal-Ad-Visie

Fonts: Belgika 8th by OSP foundry

Printed in september 2017 Imprimerie Graphius

#### **EXHIBITION**

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On-site installation:

Jean Glibert

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Jean-Luc Deru, Marie-Noëlle Boutin, Maud Faivre, Marie-Noëlle Dailly, Serge Brison, Christian Carez, Bastin-Evrard, Marie-Françoise Plissart, Jacques Tilman, Jean-Paul Legros

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Claire Gerrits (FWB), Dominique Lefevbre (WBI), with the support of Caracas

With dedicated support of Axelle Ancion, Kurt De Boodt, Justine Detienne, Colin Fincoeur, Barbara Porteman, Sylvie Verbeke, Gunther De Wit, and the BOZAR art handlers and hosts.

In collaboration with A+ Architecture in Belgium, with the support of Wallonie-Bruxelles International and Wallonie-Bruxelles Architectures and sponsors architectesassoc., Dethier Architecture, Eeckmar and Greisch

#### **ACKNOWLEDGEMENTS**

BOZAR, Jean Glibert and the curators express their gratitude to the Minister of Culture, Alda Greoli and her advisors Daphné Bourgoing and Catherine van Zeeland as well as André-Marie Poncelet, General administrator for Culture, Jean Philippe Van Aelbrouck, Head of the general service for artistic creation, and Chantal Dassonville, Head of the Architecture Unit, for their expressions of support and trust. Jean Glibert and the curators wish to further extend their thanks to the members of the "Commission consultative des arts plastiques" and the Architecture Unit of the FWB for their assistance and guidance in producing the inventory of the artist's work archives, crucial in the preparatory stage of the present exhibit as well as general thanks to Nathalie Nyst and the team of the "Pôle valorisation de la Direction du Patrimoine culturel" - FWB, Aurore Borazcek, Head of Wallonie-Bruxelles Architectures, and the sponsors. They express their gratitude to Mélodie Boulaert, Xavier Delory, Sabine Dupont, Perrine Pollaert, Olivier Robinchon, Cécile Vandernoot, Antoine Vincentelli et Marielle Vuylsteke. Jean Glibert would like to express personal gratitude to all the photographers, particularly Christian Carez, for having ceded their copyrights on their work.

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JAP (Jeunesse et Arts Plastiques) offers visits of the exhibition followed by art workshops for children from 7 to 12 years old.

Price: 11 euro per child Minimum 20 children

Info and reservations: www.jap.be

Group visits available upon reservation at Bozar: +32 2 507 83 36 - groups@bozar.be

Mediators for children are available on

















