

# PAN

AMSTERDAM

## ATKRIS STUDIO



Wall tapestry "La Vague a l'Ame"

Jacques Brachet is a French artist born in 1928 in Vitry-sur-Seine. A municipality about four kilometers south of Paris. He received his education at the applied art academy in Paris and opened his own studio in Montmartre in 1952. Before devoting himself entirely to carpets, he worked there as a painter and scenographer.

At Brachet, the theme and inspiration are mainly driven by a wide fascination for nature and in particular the sea, light and relief forms of the sand. And the sea has a special status for Brachet because of its complexity, which is comparable to the soul of a human being. It is therefore after a trip to Japan and the island of Yeu in particular that he became interested in the flow of water. The perspective that the tapestry as a medium must distinguish itself from the painting by its purely decorative function is also an important starting point. For that reason, Brachet's creations are made in relief and in different thicknesses. Moreover, he also sees himself more as a painter-weaver in which a tapestry by his hand becomes a more dynamic and scenic textile work.

A study trip to Morocco in 1974 is the pretext for a new series of tapestries with increasingly voluminous textile fibers that create an interplay of shadow and light. This tapestry entitled "La Vague a l'Ame" is most likely a work from the so-called "Japanese" period before, but certainly has similarities with the weaving techniques that emerged after the Morocco trip. The poetic title is a French expression that is best translated as a feeling of melancholy, melancholy or gloom or more literally; 'the wave has the soul'. When we look at the work, the high degree of dynamics is striking due to the wavy lines and wide variety of stitching and colors. These vary from less than half a centimeter to 3 centimeters and go from purple to brown.

The abstract dark brown shapes that define the lower part of the carpet resemble a mountain range. The part right

center where the thickest stitching can also be seen feels like the immense size of a desert. The attention goes mainly to the center where an eye seems to be looking at us. Or is it a bird-like creature that seems to be spreading its wings across the entire width of the carpet? The high degree of abstraction, organic shapes and technical quality are of an outside category and invite you to look at it with admiration.

The condition of the work is very good with no noticeable imperfections or damage. The name Brachet can be seen at the bottom right and on the back is a signed label that also mentions the weaver Hanneke Reinking and n°EA2.

Source: Center de ressources – Bibliothèque des Arts André Chandernagor. Cité internationale de la tapisserie Tissages d'Ateliers - Tissages d'Artistes. 10 Ans d'enrichissement des collections 1994-2004. Musée Jean Lurçat et de la Tapisserie Contemporaine d'Angers, 2004.

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