

GALERIE DIX9 Hélène Lacharmoise

Art Brussels - section Discovery

Kwama Frigaux



Kwama Frigaux's works form intricate constellations, rich in color and meaning, made from small fragments of daily life. She turns debris into a contemporary reliquary, where the trace of healing meets a discreet faith in art's capacity to repair what has been consumed, forgotten or abandoned. « Echoing the quilts and assemblages of Betye Saar and Annette Messager, her compositions reflect both intimate and societal portraits, engaging with themes of memory, care, and vulnerability. Behind these luminous installations lies a long, meticulous process of collecting and cleaning materials—medicine blisters, plastic bottles, shards of glass » as described by Aby Gaye-Duparc, curator at Fondation Cartier.

The presentation for Art Brussels focuses on her latest research initiated during her residency at the Abbaye de Maubuisson where she began working with metallic seals from medication blisters, a material charged with both healing and fragility. Through sewing, assembling and suturing; her meticulous gestures transform waste into relic: discarded aluminium becomes skin, membrane or parchment, recalling medieval industry manuscripts and the mandorla. Between wound and vulva, protection and injury, her works hold the tension between fragile material and embodied memory.

Born in 1993, Kwama Frigaux lives and works in Paris. After studying political science (Institut d'Etudes Politiques, Paris) and philosophy (master in Contemporary Philosophy with honors - École Normale Supérieure – Paris) she joined the École Nationale Supérieure d'Arts de Paris-Cergy, earning her Master's Year 1 with honors in 2024. She will sit for her Master's Year 2 in May 2026.

In 2025, she undertook a research residency at the Faculty of Art of the Kwame Nkrumah University of Science and Technology in Ghana and an artist residency at Maubuisson Abbey Art Center, France. In 2026, she returned to the KNUST University for a new project. Her work has recently been exhibited at YGREC Art Center, the Fimenco Foundation, and La Corvée in Paris.

Her work is already held in significant private collections (Galila's P.O.C. Bruxelles and Dela-Art Collection, Poland/Luxembourg/Switzerland).

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Untitled (mandorle) 1, 2025

silk organza, embroidered aluminium foil seals foil
52x52cm framed
unique artwork

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Untitled (mandorle) 2, 2025

silk organza, embroidered aluminium foil seals foil
48 x 37 cm framed
unique artwork

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Untitled (mandorle) 3, 2025

silk organza, embroidered aluminium foil seals foil
72 x 51 cm framed
unique artwork

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Untitled (mandorle) 5 , 2025

silk organza, embroidered aluminium foil seals foil
52 x 58cm framed
unique artwork

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Untitled (mandorle) 6, 2025

silk organza, embroidered aluminium foil seals foil
50 x 44 cm framed
unique artwork

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Untitled (mandorle) 7 , 2025

silk organza, embroidered aluminium foil seals foil
82 x 55 cm framed
unique artwork

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Untitled (mandorle) 8, 2025

silk organza, embroidered aluminium foil seals foil
63 x 52 cm framed
unique artwork

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Untitled (mandorle) 9, 2025

silk organza, embroidered aluminium foil seals foil
70 x 46 cm framed
unique artwork

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Untitled (mandorle) 10, 2025

silk organza, embroidered aluminium foil seals foil
50 x 39 cm framed
unique artwork

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Untitled (mandorle) 11, 2025

silk organza, embroidered aluminium foil seals foil
48 x 41 cm framed
unique artwork

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Twins , 2024

blister packs, staples
230 x 120 and 220 x 80cm
unique artwork

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Untitled, 2025

organza silk, opercules
137 x 96 and 135 x 30 cm
unique artwork

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Untitled (edredon), 2025

organza silk, opercules
110 x 110 cm
unique artwork

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"Of metal and silk"

Text by Aby Gaye-Duparc, June 2025

Curator, Fondation Cartier pour l'art contemporain

"Women have always collected things and saved and recycled them, because leftovers yielded nourishment in new forms." Miriam Schapiro

Kwama Frigaux's works form intricate constellations, rich in color and meaning, made from small fragments of daily life. Echoing the quilts and assemblages of Betye Saar and Annette Messager, her compositions reflect both intimate and societal portraits, engaging with themes of memory, care, and vulnerability. Behind these luminous installations lies a long, meticulous process of collecting, sorting, and cleaning materials—medicine blisters, plastic bottles, shards of glass.

Her practice blurs the line between fine and decorative arts, evoking textiles, jewelry, and stained glass. Though seemingly non-functional, her large metallic drapes made of pill blisters can be shaped to suit their environment, transforming space. This connection to textiles is not only formal, but also procedural: collecting demands slowness, rigor, repetition, and bodily engagement—like weaving. A lover of Byzantine mosaics and medieval stained glass, Frigaux weaves a play of light, transparency, and color into each piece. When observed closely, these luminous fragments form grid-like texts, offering a language of their own—a visual writing through reassembled fragments.

Frigaux pays deep attention to overlooked remnants. Once collected, the materials are cut, sewn, woven, embroidered, painted, and assembled into new constellations. Collecting becomes a political act—preserving and repairing memory. This is especially evident in her recent pieces, which take the form of protective objects: a silk duvet and cushions filled with pill blister residues. Yet the softness of silk hides a fragile balance, seemingly pierced by the metallic shards within. During a recent research stay at the Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, Ghana, Frigaux explored ancestral materials—particularly beads crafted from fragments of colored glass bottles. Inheritors of centuries-old trade across West and North Africa, these Ghanaian glass beads open new paths of reflection on the historic and economic dimensions of materials, inaugurating a new chapter in her practice. At KNUST, where the art department encourages experimental and gift-based creation, artists challenge the market-based value of materials—an ethos fully aligned with Frigaux's vision.

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"On Kwama 0226"

Text by Azad Asifovich, October 2025

Independent curator

In 1988, in her essay "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective", Donna Haraway challenged the fiction of objective, disembodied vision, arguing instead for forms of knowledge grounded in lived, partial, and accountable positions. Knowledge, in this framework, does not emerge from distance but from implication. It is produced through bodies, technologies, vulnerabilities, and systems of care. Kwama Frigaux's practice may be read through this epistemological lens. Her work does not observe the medicated body from the outside. It proceeds from within its material residues. Frigaux continues her exploration of remains derived from pharmaceutical consumption, approaching them not as inert waste but as charged surfaces of symbolic and political inscription. Working with blister packs, the plastic envelopes designed to contain, protect, and regulate pills, she develops a reflection in which the medicated body appears simultaneously as a site of fragility and as a material archive of care. The project is grounded in research conducted during her 2025 residency at the Abbaye de Maubuisson, where the artist focused on the foil seals of medication sheets, embedding them within silk organza embroideries.

This displacement from discard to textile produces a shift in status. Thermoformed plastic becomes a secondary skin, a cicatricial membrane, a translucent parchment. Through a meticulous and repetitive gesture, Frigaux brings this modest material within a visual economy that recalls sacred regimes of visibility. The oval cavities of blister forms evoke medieval mandorlas as much as organic apertures, oscillating between wound and vulva, protection and exposure. The work unfolds within this tension, where material fragility meets somatic memory. The transparency of organza plays a structuring role. It does not conceal but filters; it creates a field of attenuated visibility in which the pharmaceutical object, emptied of function, acquires a muted interior presence. These works appear as profane icons, thresholds where consumption, dependency, healing, and techno-scientific belief converge.

Her materials are never neutral. They carry traces of individual histories, treatments, pain, remission, while simultaneously exposing the collective infrastructures of pharmaceuticals, their protocols, economies, and regimes of control. By fixing these fragments into textile structures, Frigaux reactivates the reparative dimension of stitching. Care shifts from the clinical field toward the symbolic. The blister becomes a contemporary reliquary, a critical site where an open question remains: what persists of the body once medicine has absorbed the pain?

A.A.