

Exhibitions, Editions (2008-2017)

Yoann Van Parys
30, rue sans souci
1050, Bruxelles
0032(0)498402976
yoann.vanparys@yahoo.fr

*** Au(s) Mont(s) Sans(s) Souci(s)**

Galerie LMNO, Bruxelles

(08/09-28/10/2017)

The press release of this show was a song by Jean-Louis Murat titled *Au Mont Sans souci*. I modified the title and the text of the song (which was the title of my exhibition as well) by adding the letter « s », to every word. See full press release below. On the opening, an additional version of the invitation card was given to the visitors, with the usual gallery informations on one side and only some words extracted from the song again, but repeated or isolated .

Au(s) Mont(s) Sans(s) -Souci(s)

Les(s) enfants(s) forment(s) une ronde(s)

Les(s) monos(s) sont(s) jolies(s)

Allez (s) suer(s) belles(s) têtes(s) blondes(s)

Aux(s) Thermes(s) de(s) Choussy(s)

Allez(s) soigner(s) à(s) l'(s) arsenic(s)

Vos(s) souffles(s) affaiblis(s)

L'air(s) est(s) si(s) doux(s) dans(s) la(s) bruyère(s)

Au(s) Mont(s) Sans(s) -Souci(s)

Dieu(s) les(s) enfants(s) aiment(s) la(s) sieste(s)

D'(s) eau(s) tout(s) étourdis(s)

Les(s) filles(s) de(s) Cadet(s) Roussel(s)

Pendant(s) ce(s) répit(s)

Venaient(s) pour(s) une(s) heure(s) à(s) peine(s)

Voir(s) les(s) gars(s) du(s) pays(s)

Venaient(s) chanter(s) dans(s) la(s) bruyère(s)

Au(s) Mont(s) Sans(s) -Souci(s)

J'(s) en(s) pinçais(s) pour(s) une(s) infirmière(s)

Une(s) brune(s) plutôt(s) jolie(s)

Je(s) suivais(s) comme(s) Davy(s) Crockett(s)

Son(s) large(s) parapluie(s)

Au(s) Ciné(s) Vox(s) elle(s) m'(s) emmenait(s)

Voir(s) un(s) Guitar(s) Johnny(s)

Je(s) n'avais(s) qu'(s) une(s) idée(s) en(s) tête(s)

Le(s) Mont(s) Sans(s) -Souci(s)

J'(s) aimais(s) déjà(s) dire(s) je(s) t'(s) aime(s)

Je(s) t'(s) aime(s) je(s) lui(s) dis(s)

Je(s) savais(s) que(s) dans(s) une(s) semaine(s)

Elle(s) serait(s) loin(s) d'(s) ici(s)

Tous(s) ces(s) amours(s) de(s) courte(s) haleine(s)

Embellissaient(s) nos(s) vies(s)

D'(s) un(s) éclat(s) mauve(s) de(s) bruyère(s)

Au(s) Mont(s) Sans(s) -Souci(s)

Les(s) baisers(s) le(s) doux(s) manège(s)

Viens(s) donc(s) je(s) te(s) suis(s)

Sauras(s) -tu(s) tenir(s) ta(s) promesse(s)

Et(s) m'(s) aimer(s) cette(s) nuit(s)

Quand(s) s'(s) entrouvraient(s) à(s) la(s) lumière(s)

Les(s) portes(s) du(s) paradis(s)

J'(s) aurais(s) passé(s) ma(s) vie(s) entière(s)

Au(s) Mont(s) Sans(s) -Souci(s)

Herbe(s) têtue(s) rouge(s) calèche(s)

Toboggans(s) rentrés(s)

Le(s) temps(s) est(s) long(s) qui(s) nous(s) ramène(s)

Les(s) filles(s) avec(s) l'été(s)

Quand(s) l'(s) éclat(s) mauve(s) délétere(s)

N'(s) éclaire(s) plus(s) ma(s) vie(s)

Je(s) vais(s) dormir(s) dans(s) la(s) bruyère(s)

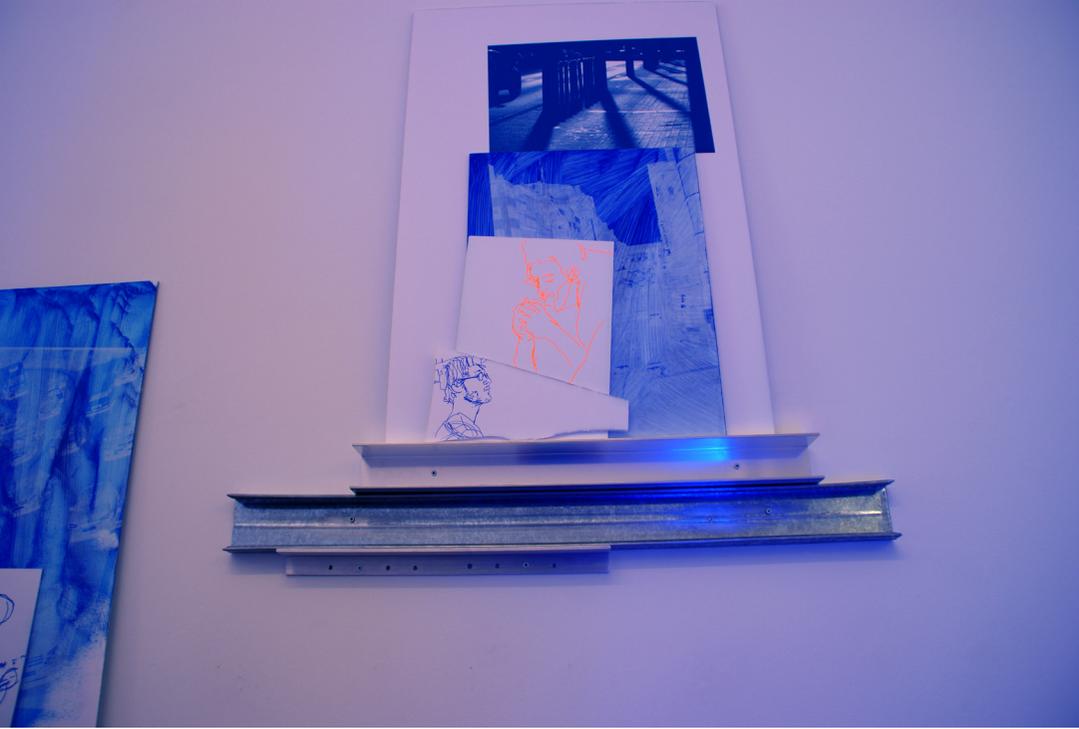
Au(s) Mont(s) Sans(s) -Souci(s)

Jean(s)-Louis(s) Murat(s)









*** Edition Protocole/Protocol
Art Contemporain chaque jour asbl,
June 2017. Edition of 25 + 5.**

The Protocole/Protocol edition is a standard form designed by the graphic designer Philippe Koeune. Every invited artist should write on it the instructions for a « work to be done » by the person who buys a copy of the edition.

In my project, the « instructions » are transmitted indirectly through the prism of short literary paragraphs. Details observed during travels, meditations, anecdotes... It passes more by these ironic, melancholic words than by an obvious conceptual or technical instruction.

On the other face of the 25 copies of the standard form, a different photograph is printed. Other plays consisting of answering slightly next to the question are engaged in the other entries of the form: for example, there isn't the expected signature but a « yes ». As for my name, it is written in 25 different anagrams, which double the letters game invented on the reverse side by the graphic designer, who mixed all the letters of the artists participating to the edition project.

The 5 first editions are printed in white on the light green surface of the form and the text/image position is again inverted.

The person who buys a copy cannot choose a specific copy. He has to select it by chance (another way to evoke how images and ideas appear to us).



Artiste / Artist

Ayonn Nva Sypar

Titre / Title

Un soir de septembre
An evening in September

Description

Un soir de septembre, un jeune homme s'approche de deux jeunes filles assises sur l'esplanade quasi déserte du Palazzo Pitti de Florence. Il s'assied auprès d'elles de son propre chef et commence à les draguer en parlant anglais. Une des deux filles lui répond aussitôt en italien, amusée : « Ah non, si tu veux nous parler, ce sera seulement en italien ».

Instructions

Pas mal ce label de « drague d'origine contrôlée ».

Edition **3** / 25 (+5 H.C.)

Protocole / Protocol
est un projet d'Art contemporain chaque jour asbl
par Christophe Veys
www.protocoleprotocol.be

Description

An evening in September, a young man goes up to two girls sitting on the virtually empty esplanade of the Palazzo Pitti in Florence. He sits down next to them off his own bat, and starts to chat them up in English. One of the two girls immediately responds in Italian « No, if you want to talk to us, you'll have to do it in Italian ».

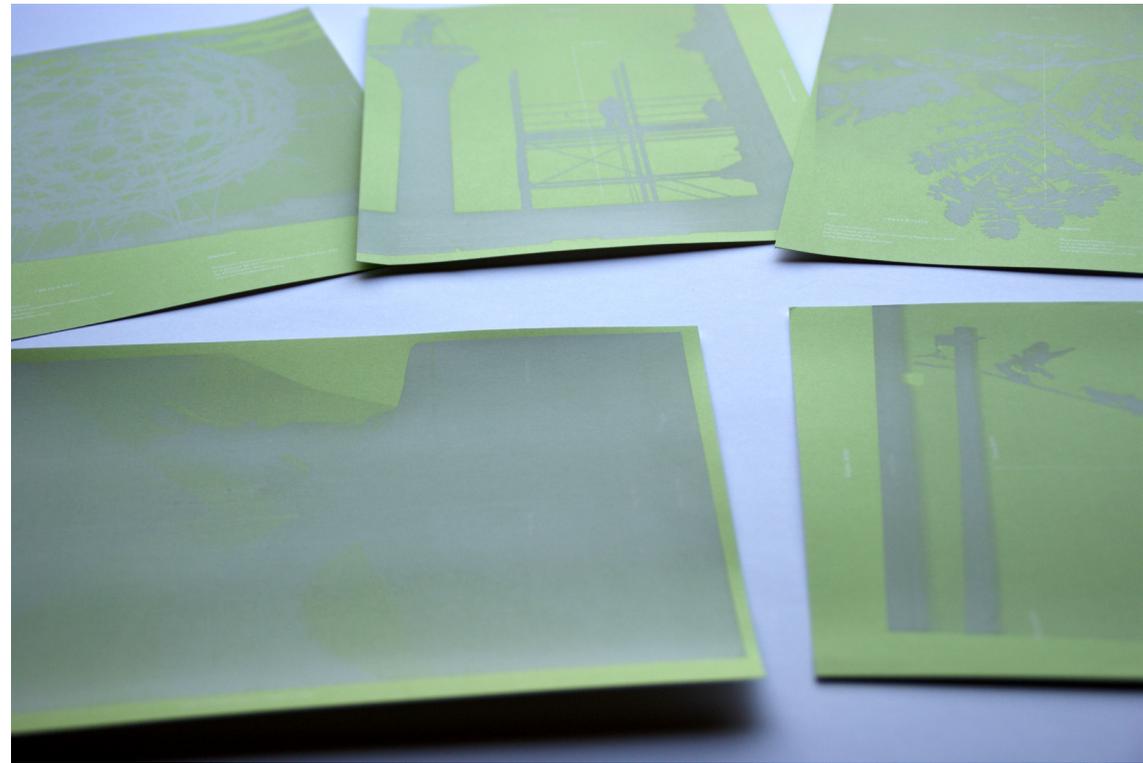
Instructions

Not bad that label for « chatting up with a registered designation of origin ».

Signature **Oui / Yes**

Protocole / Protocol
is a project by Art contemporain chaque jour asbl
by Christophe Veys
www.protocoleprotocol.be

design by Philippe Konere—Waly the Valley

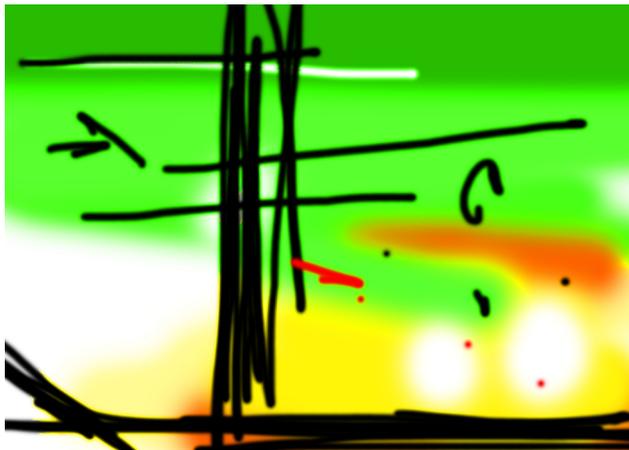


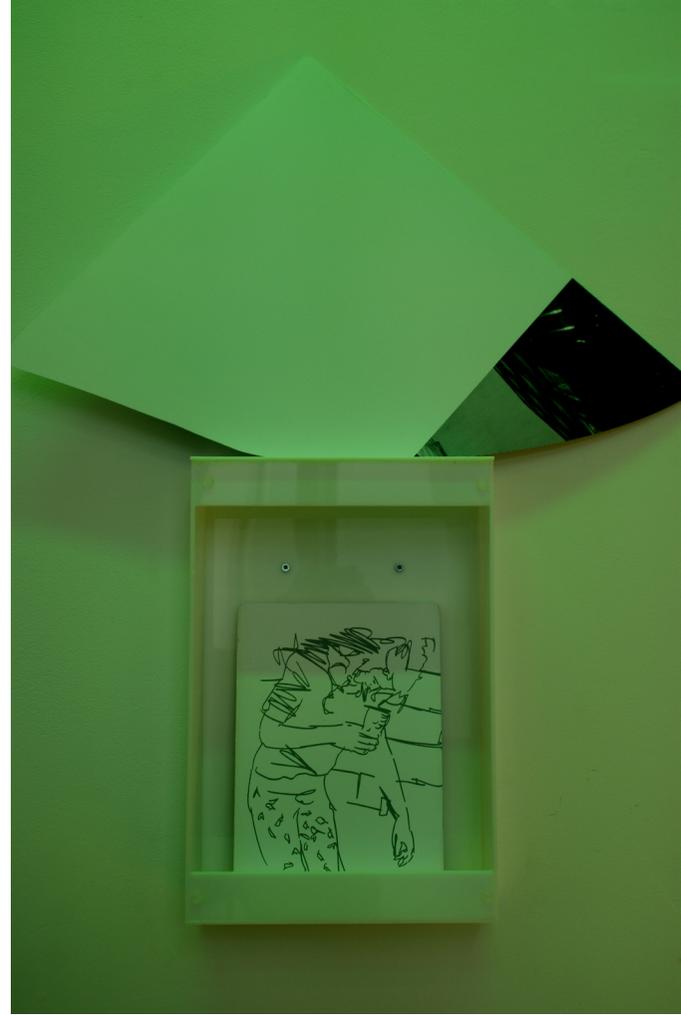
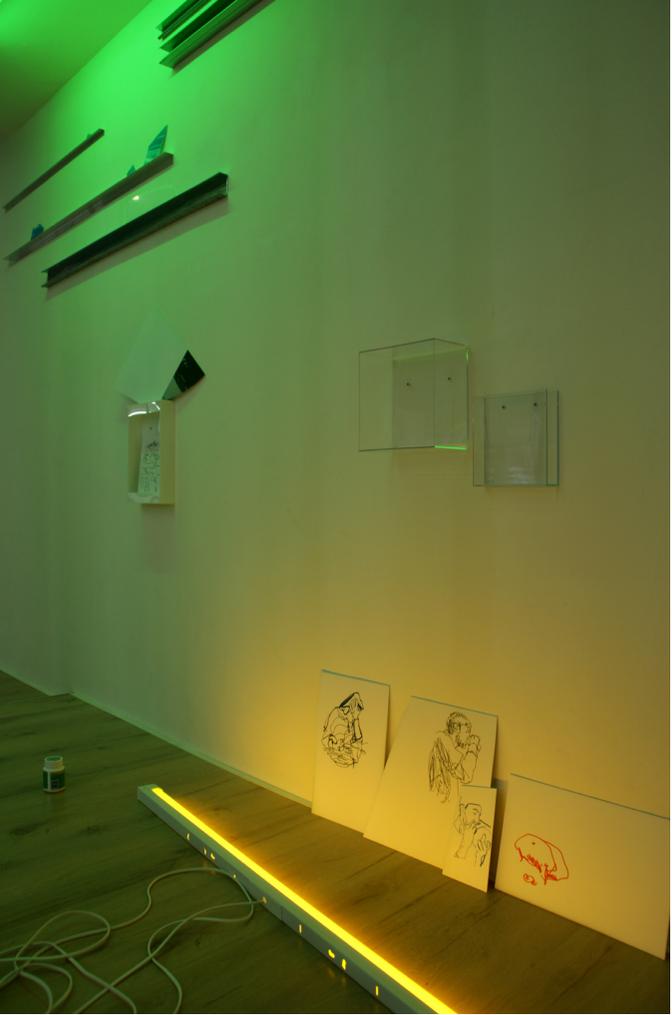
*** Red Bull / Mentos**

**Vitrine de l'asbl Art Contest, Rivoli Building,
Bruxelles (19.04-24.06.2017)**

This is an installation made for the window of a Brussels art association called Art Contest who mainly organises a yearly competition of art. They have that small space in a building which is an old abandoned commercial center, converted in an art galleries hub these last years.

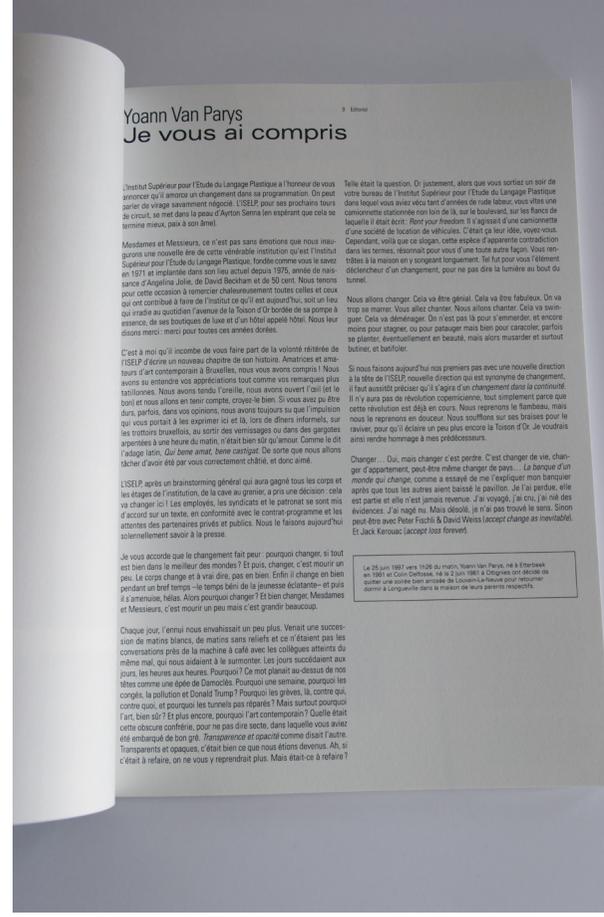
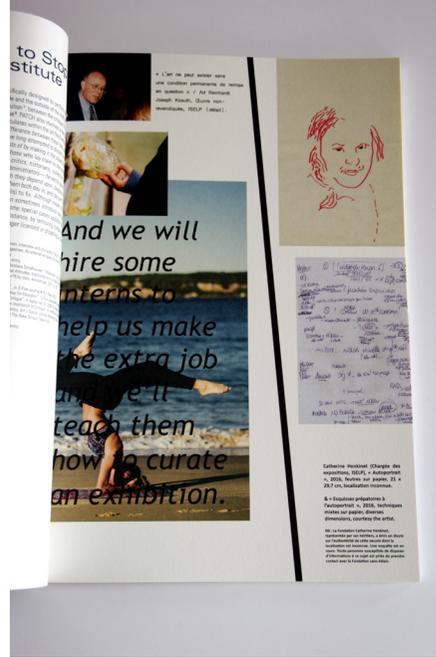
The installation draws on that atmosphere of abandoned place. The title of the project is a modification/association of two famous food brand names (a Red Bull can and a Mentos box). In the world of marketing, you sometimes find brands that imitate the names of other more famous ones in order to mislead some potential clients. Some banks also change their names to renew their images, potentially damaged by a given scandal. Below is the photoshop-like naive drawing that was sent as the e-invitation for the opening of the window project in April 2017.





*** Patch Magazine**
Institut Supérieur pour l'étude du Langage
Plastique, Bruxelles (19.01.2017)

In January 2017, the magazine Patch was released. I co-edited this with Florence Cheval and Franz Drakkar (who was my alter ego, as a graphic designer). This magazine had been desired by the art center which was engaged in a reflexion about itself. Beyond the editorial (and thus clandestine) graphic work, I contributed to the magazine with three texts, one illustrated by drawings. There were also the pages which were mixing self-portraits by the employees of the art center and daily notes, photographic archives and positivist quotes...



Yoann Van Parys
Je vous ai compris

Telle était la question. Or justement, alors que vous sortiez un soir de votre bureau de l'Institut Supérieur pour l'Etude du Langage Plastique, dans les heures qui précèdent l'heure de fermeture, vous êtes une camionnette stationnée non loin de là, sur le boulevard, sur les bords de laquelle il était écrit: fleur pour fleur. Il s'agit d'une camionnette d'une société de location de véhicules. C'était ça leur idée, voyez-vous. Dépendant, voilà que ça dégage, cette espèce d'appareil construction dans les heures, rétrograd pour vous d'une toute autre façon. Vous rentrez à la maison en y songeant longuement. Tel fut pour vous l'élément déclencheur d'un changement, pour ne pas dire la lumière au bout du tunnel.

Nous allons changer. Cela va être génial. Cela va être fabuleux. On va trop se mermer. Vous allez chanter. Nous allons chanter. Cela va se passer. Cela va décoller. On n'est pas à l'embarquer, et encore moins pour stagner, ou pour patrouiller mais bien pour caracoler, parfois se planter, éventuellement en beauté, mais alors muscler et surfer tout bas, et à bascule.

Si nous faisons aujourd'hui nos premiers pas avec une nouvelle direction à la tête de l'ISELP, nouvelle direction qui est synonyme de changement, il faut aussitôt préciser qu'il s'agit d'un changement dans la continuité. Il n'y aura pas de révolution copernicienne, tout simplement parce que cette révolution est déjà en cours. Nous reprenons le flambeau, mais nous le reprenons en douceur. Nous souffrons sur ses brisures pour le repasser, pour qu'il éclaire un peu plus encore la raison d'être. Je voudrais ainsi rendre hommage à mes prédécesseurs.

Changer... Oui, mais changer c'est perdre. C'est changer de vie, changer d'appartement, peut-être même changer de pays... La Banque d'un monde qui change, comme à essayé de me l'expliquer mon banquier après que tous les autres aient bécoté le pavillon. Je l'ai perdu, elle est partie et elle est jamais revenue. J'ai voyagé, j'ai cru, j'ai fait des évidences. J'ai ri, j'ai pleuré, j'ai pleuré, j'ai pleuré, j'ai pleuré. Mais désolé, je n'ai pas trouvé le secret. Sinon peut-être avec Peter Fischli & David Weiss (accepté change à navire). Et Jack Kerouac (accepté lost forever).

Je vous accorde que le changement fait peur: pourquoi changer, et tout est bien dans le meilleur des mondes? Et puis, changer, c'est mourir un peu. Le corps change et le vital diminue, pas en bien. Enfin il change en mieux pendant un bref temps - le temps bref de la jeunesse éclatante - et puis il s'amenuise, hélas. Alors pourquoi changer? Et bien changer, Mesdames et Messieurs, c'est mourir un peu mais c'est grand bien.

Chaque jour, l'ennui nous envahissait un peu plus. Venait une succession de matins blancs, de matins sans relief et ce n'était pas les conversations plus de la machine à café avec les collègues attendus du même mal, qui nous aidait à le surmonter. Les jours succédaient aux jours, les heures aux heures. Pourquoi? De nos plaisirs à distance de nos rêves comme une épave de Démocrite. Pourquoi une semaine, pourquoi les congés, la pollution et Donald Trump? Pourquoi les grèves, la contre qui, contre que, et pourquoi les tunnels pas réparés? Mais surtout pourquoi l'art, bien sûr? Et plus encore, pourquoi l'art contemporain? Quelle était cette obscure conférence, pour ne pas dire secte, dans laquelle vous aviez été embauché de bon gré. Transparence et opacité comme disait l'autre. Transparents et opaques, c'était bien ce qui nous étions devenus. Ah, si c'était à refaire, on ne vous y reprendrait plus. Mais était-ce à refaire?



Denis Laoureux
Broodthaers et le moule des mots

Bonne nuit changez l'écriture...
 L'écriture de l'artiste dans un monde où la parole est devenue un objet de consommation...
 L'écriture de l'artiste dans un monde où la parole est devenue un objet de consommation...
 L'écriture de l'artiste dans un monde où la parole est devenue un objet de consommation...

THE ARTIST WORKS TO ABOLISH THE LIMITS BETWEEN OUR BODIES AND MINDS.

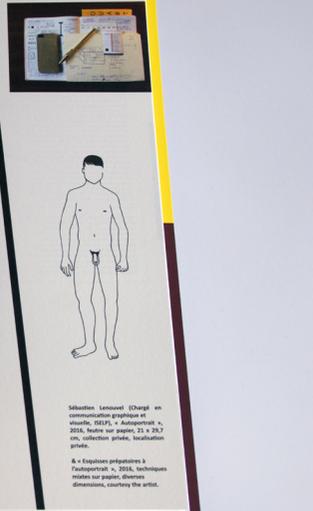


Illustration: Laurence Chéval en communication graphique et visuelle, ISELP, 2016, feuille sur papier, 21 x 29,7 cm, collection privée, localisation privée.
 à l'équipement préparatoire à l'enseignement, 2016, techniques mixtes sur papier, divers éléments, œuvres de l'art.

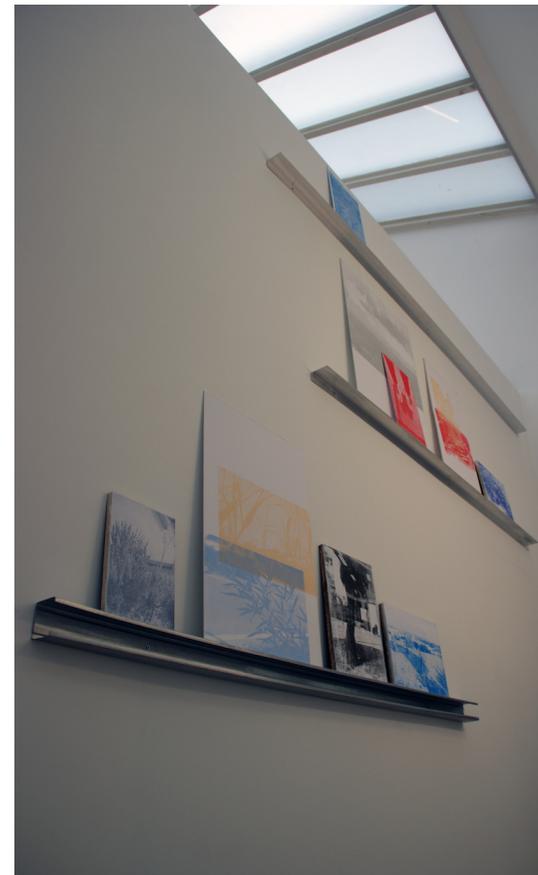
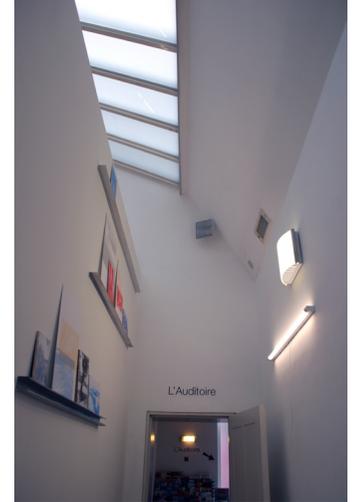


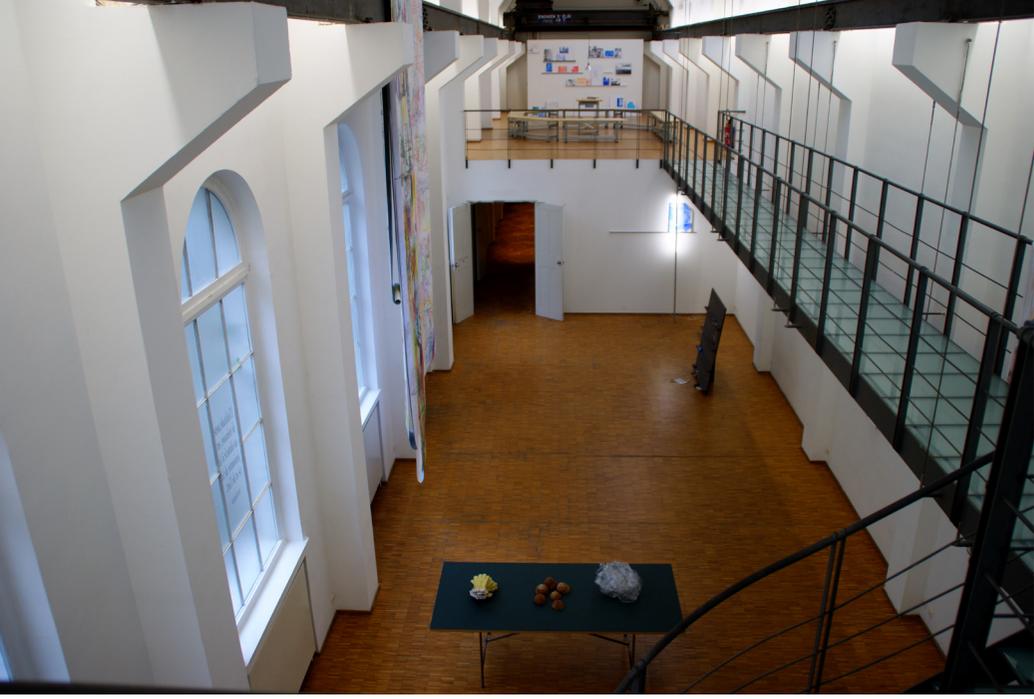
*** Invest in what is, not what pleases,
Lokaal01, Antwerp (25.11-28.11.2016)**

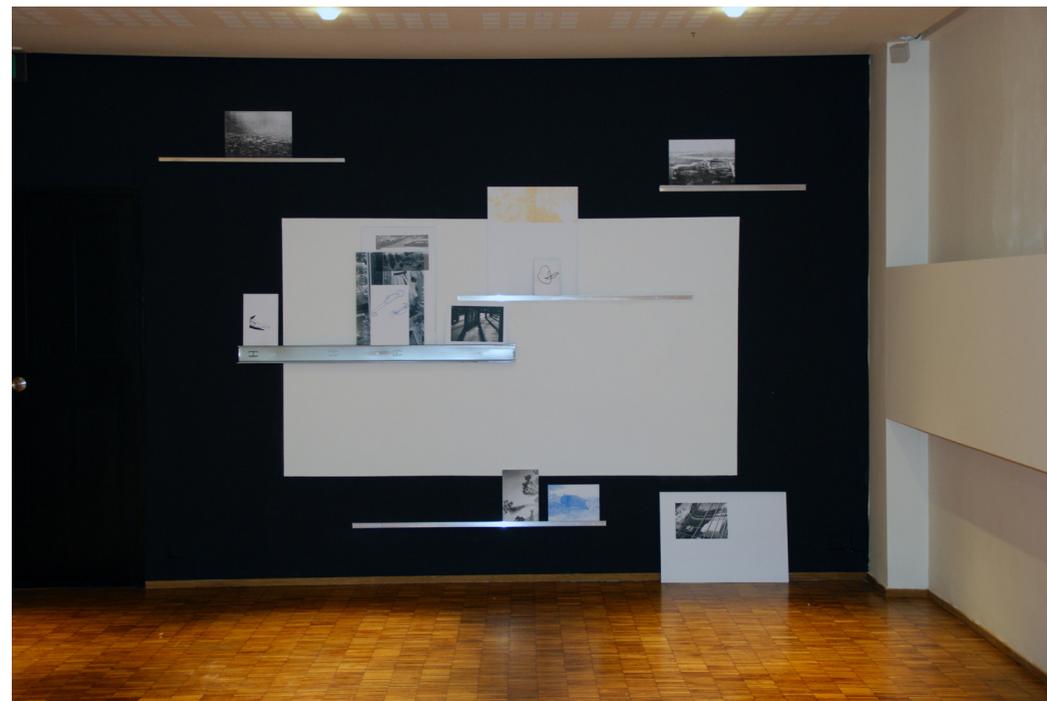
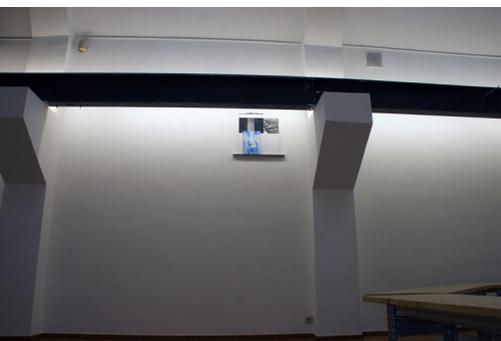
After 20 years of existence, the great art center Lokaal01 in Antwerp closed its doors because of funding cuts. To conclude the adventure, Frederik Vergaert, the director, organised a final event combining an exhibition, a performance and a book (a sort of manual). He invited 20 artists to contribute to the book. 5 of them (including me) also made an intervention on the book after its printing.

My contribution inside the book consisted in a graphic composition combining drawings and a text I wrote, partially readable. As if there was a censorship of some kind. The second gesture was to print on the covers of 42 copies of the book some other drawings with silkscreen. The 42 copies were all I could carry from Antwerp to Brussels (where is the silkscreen facility I am using) and back again, by train, and walking.





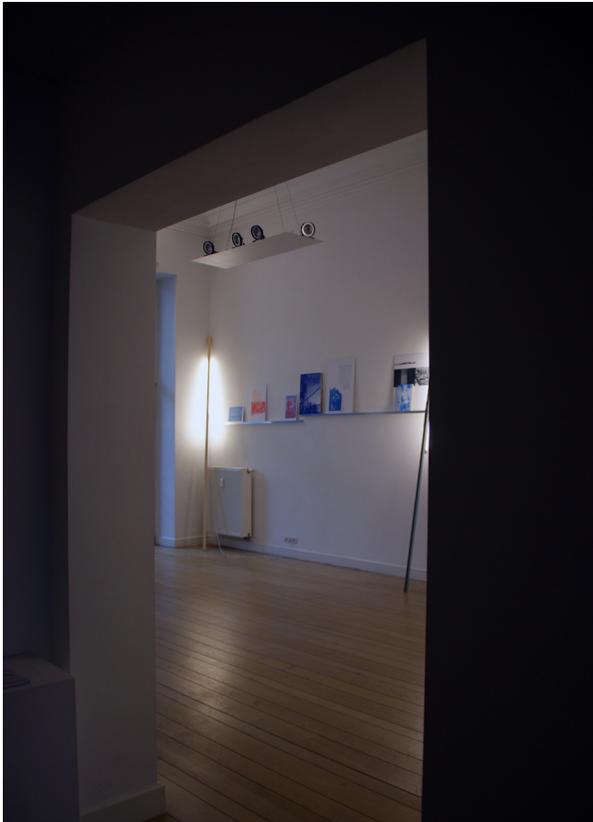
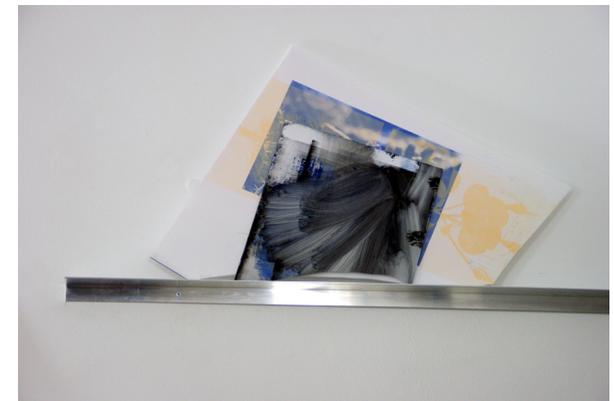
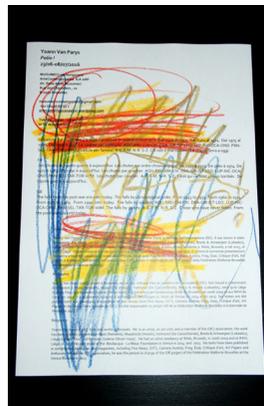
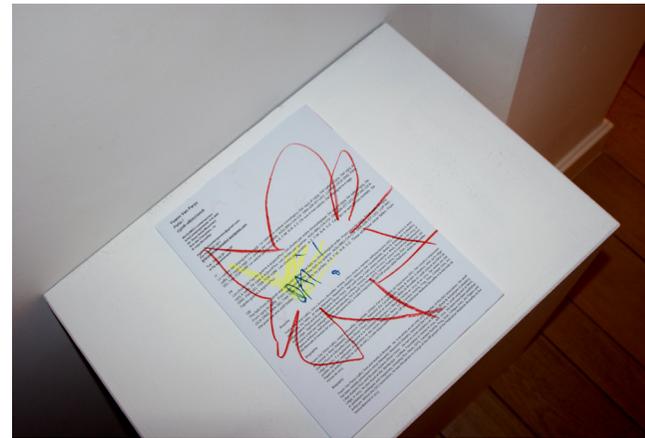




*** Palio!,
Musumeci contemporary, Bruxelles
(23.06-08.07.2016)**

Musumeci is an art space founded by a couple of sicilians established in Brussels since a few years. In this context, I made an exhibition called «Palio!» based on the name of the famous Sienna horses race organised since centuries. A race where the different quarters of the italian city compete, with all their flags, attributes, colours.

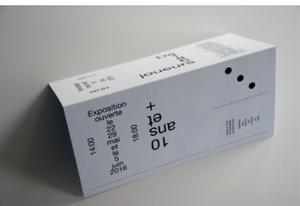
The exhibition was happening in a single room metaphorically organised as an arena. In place of the encouragements of the crowd, there was a graffiti, reproduced in several colours around the space that said : *grattacielo rubano il cielo*. Which means « skyscrapers rob the sky ». It is a graffiti I photographed on the wall of a skyscraper in Milano, in the newly created business area. There was also a press release that was repertoriating ironically all the falls of jockeys through the history of the Palio. On top of it, were drawn, in colour pencils, some italian shoutings : « Dai, vai, su, presto, forza! ».

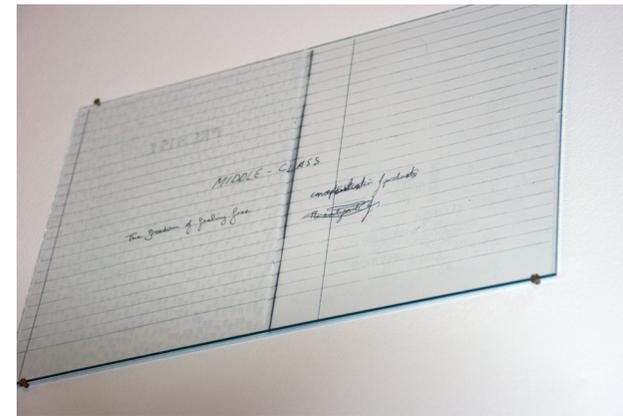
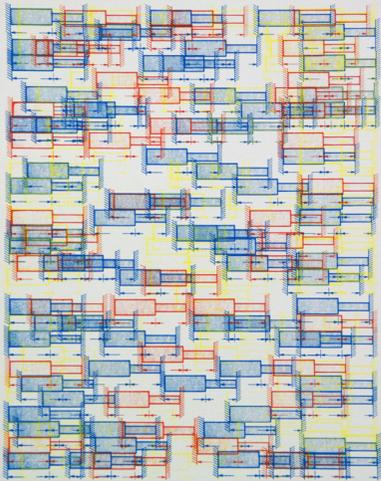




*** *Le jeu de l'oie***
(SIC), Bruxelles
(18.05-05.06.2016)

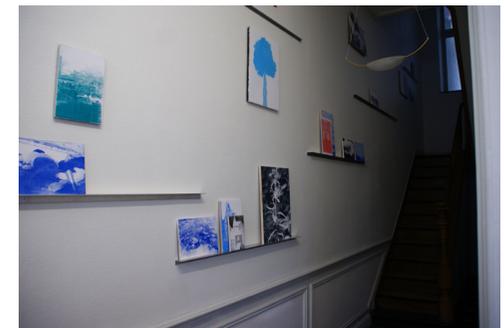
This is an exhibition presented in the space of my former association called (SIC). I did it as a curator without including art objects of mine. I wanted to make an exhibition based on the popular table game called the Goose Game. It's that game composed of 64 cases, spread along a spiral, full of little illustrations that refer to actions to be executed by the players (either going forward or going back...). What interested me was to evoke, through that game, the idea of a world where, behind an apparent chaos, lies a certain hidden structure, both spatial and temporal. With works by Michel Goyon, Jacqueline Mesmaeker, Christophe Terlinden, Olivier Foulon, Lucia Bru, Vaast Colson, Leon Vranken, Freek Wambacq, Dialogist-Kantor, Sylvie Eyberg, Cyril Bihain, Pierre Lauwers, Fiona Mackay, Raphaël Van Lerberghe, Denicolai & Provoost, Pierre Gerard, Antoine Van Impe, Wobbe Micha, Pol Matthé, Reinaart Vanhoe, Cathérine Lommée, Peggy Franck and Joël Vermot.

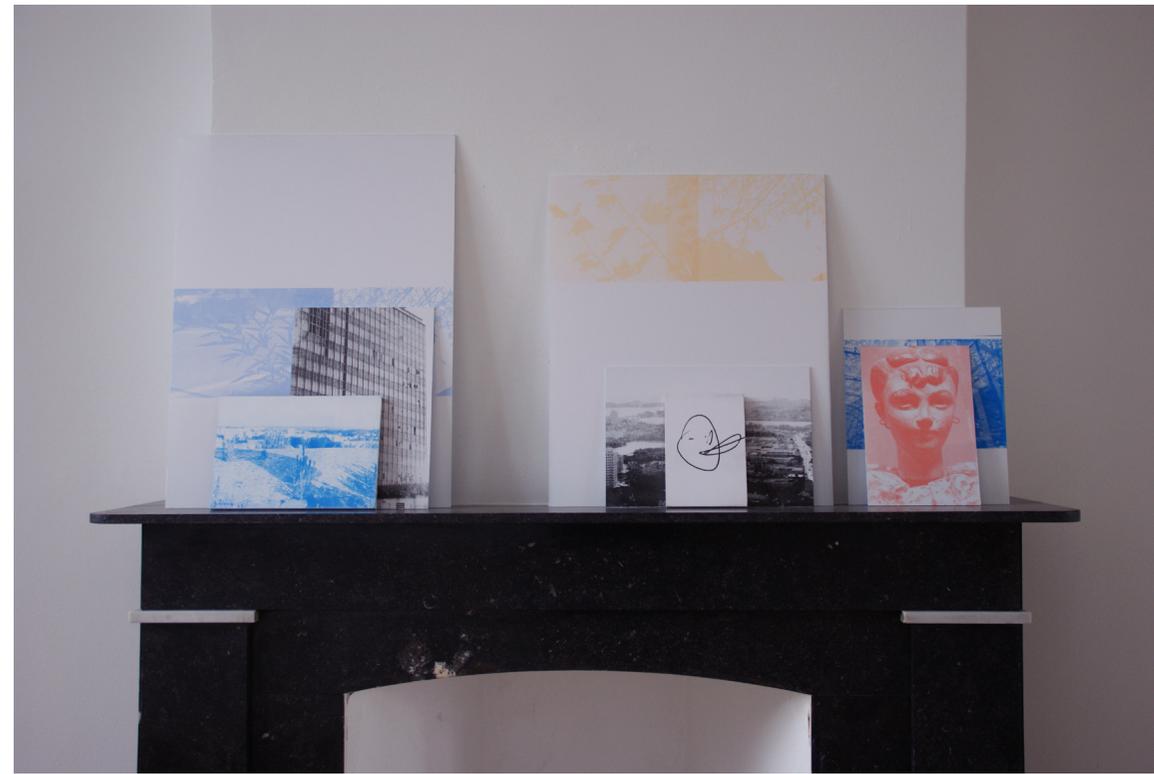




*** *L'heure locale,***
Espace-Galerie Flux, Liège
(19.02-12.03.2016)

This exhibition was presented in the space of the magazine Flux News in Liège. The title was a bit ironic, since Liège has always cultivated a difficult relationship with Brussels, the capital city, supposed to « give the measures of time ». But it also referred to the idea of synchronicity where two times coexist at the same moment (both the local and international time, if one could say). Something that I explore regularly in my works that combine images of different times and places. And something that we experience regularly while traveling with planes. An evident, but fascinating phenomena.

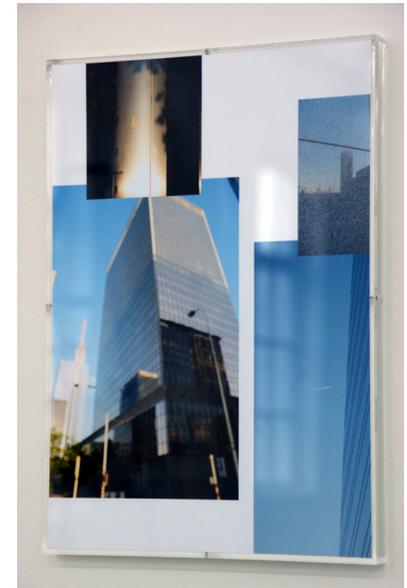


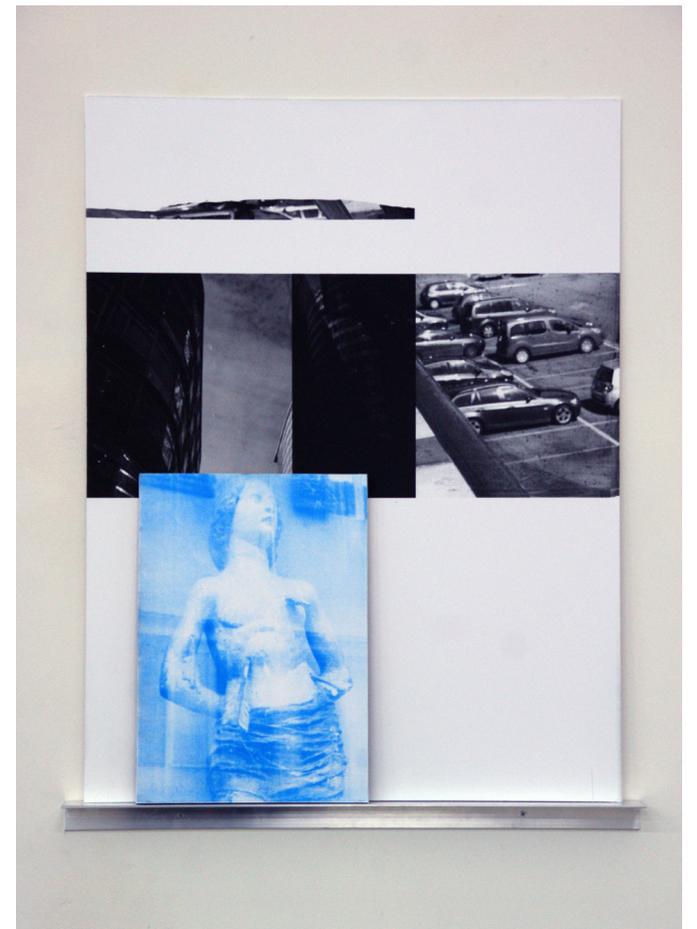




* *Schone kunsten*,
De Cacaofabriek, Helmond
(20.12.2016-24.01.2016)

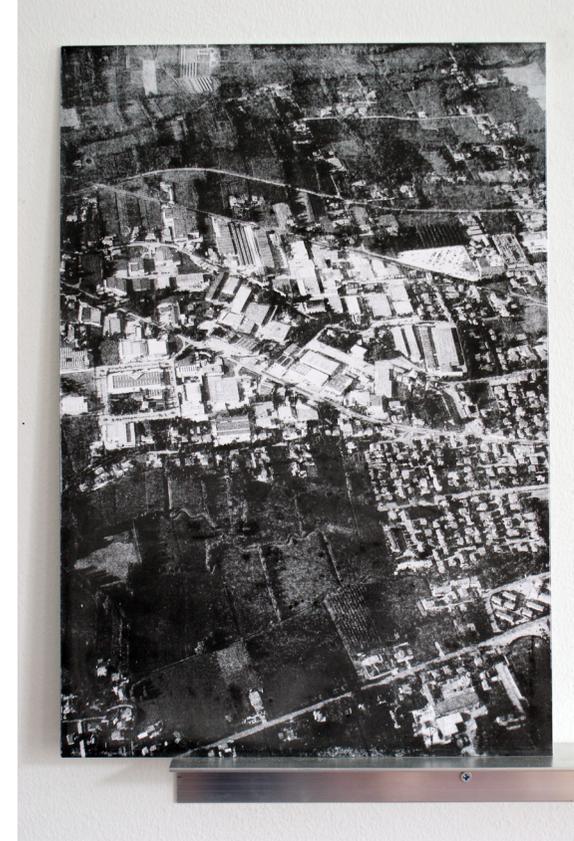
This is a view of my contribution to a group exhibition called «Schone Kunsten» organised by the Dutch art center De Cacaofabriek in Helmond, near Eindhoven. This is the second time I exhibited there; here after the renewal of the space.





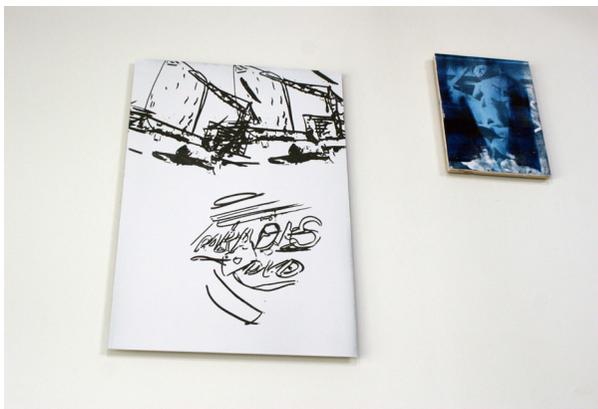
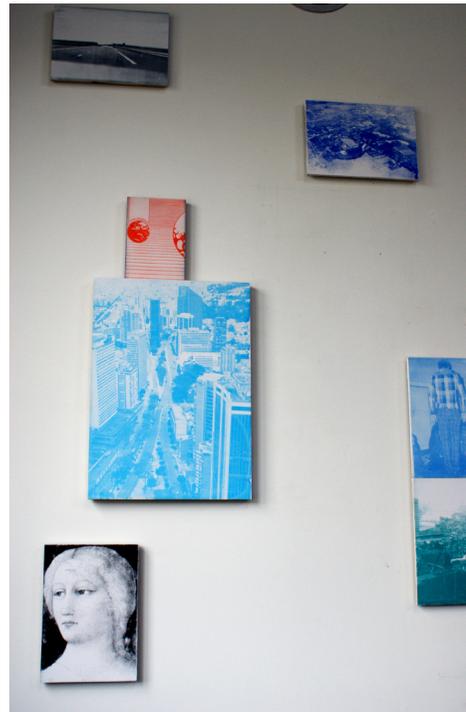
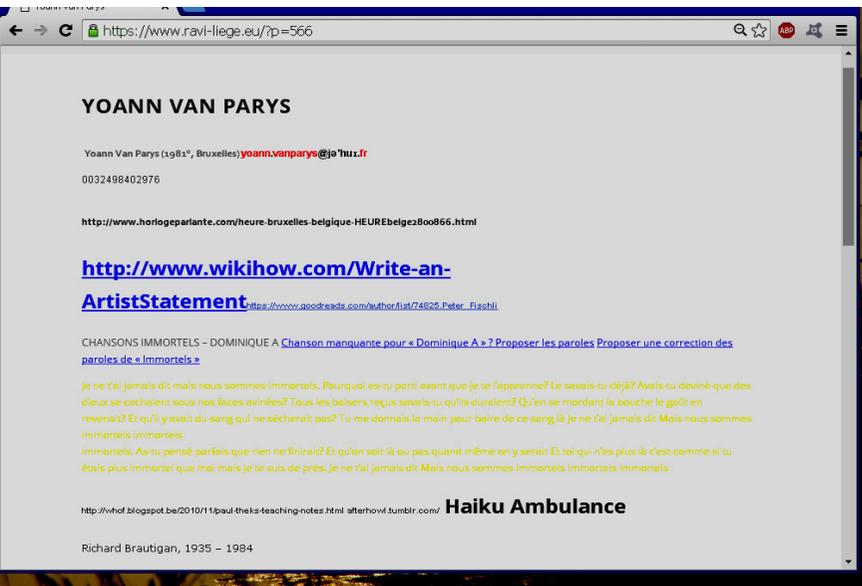
*** *Input / Output,***
De Bond, Bruges
(29.10-13.11.2015)

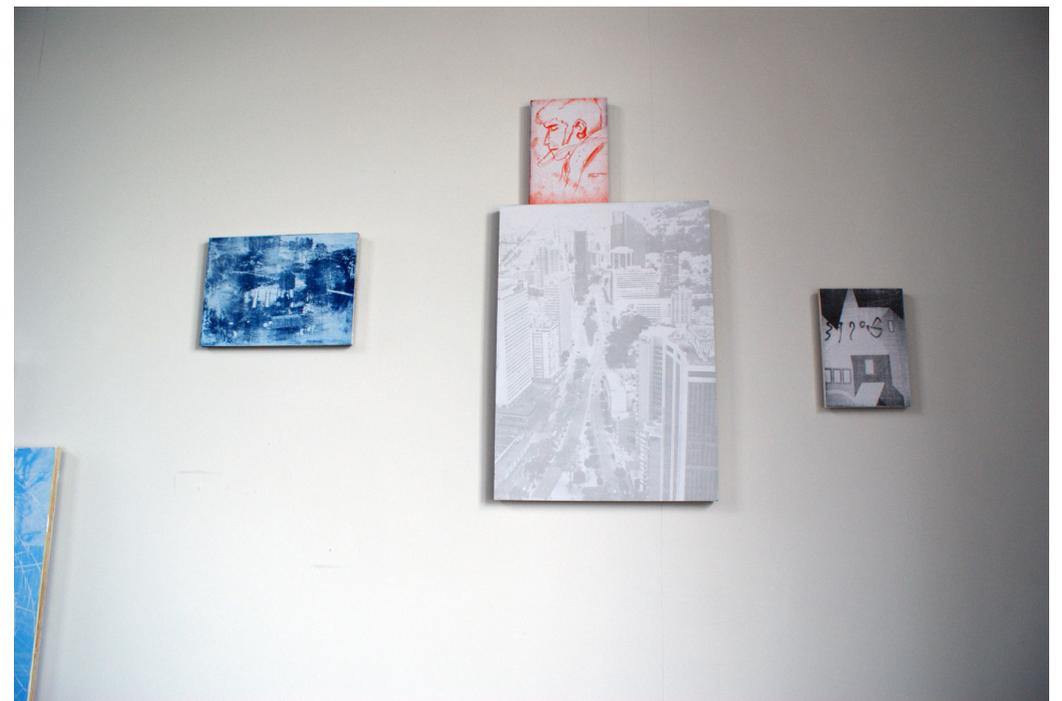
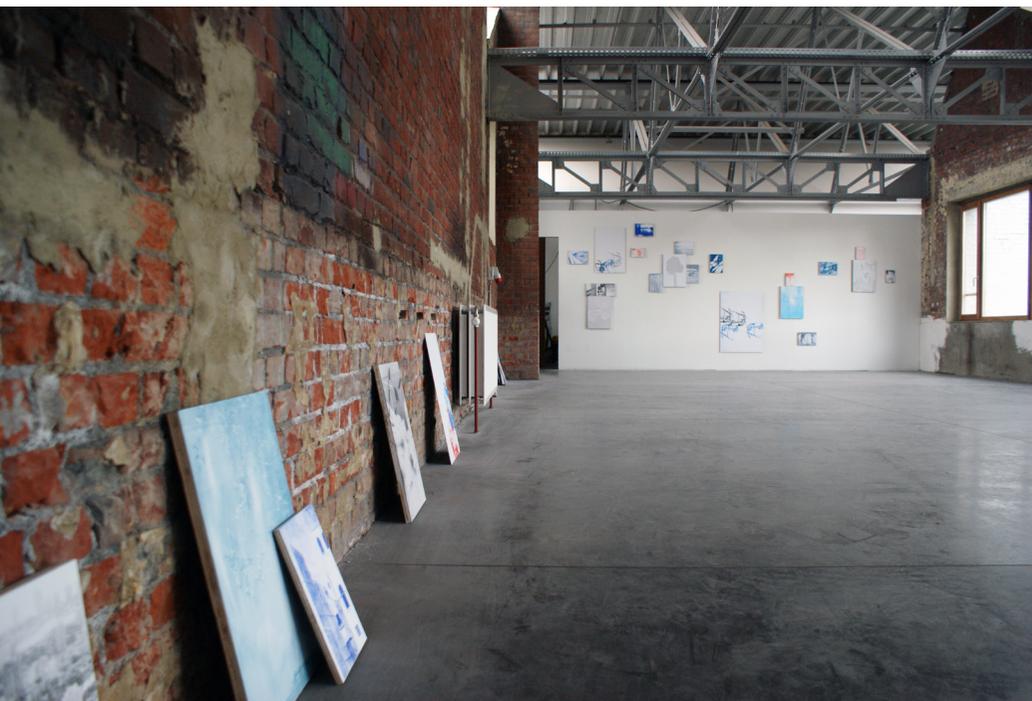
For my contribution to that group exhibition following a prize, in Bruges, I presented a work called « The blue hour ». In french, the blue hour (l'heure bleue) is the one between night and dawn.



* *Open studios*
RAVI, Liège
(27.03-29.03.2015)

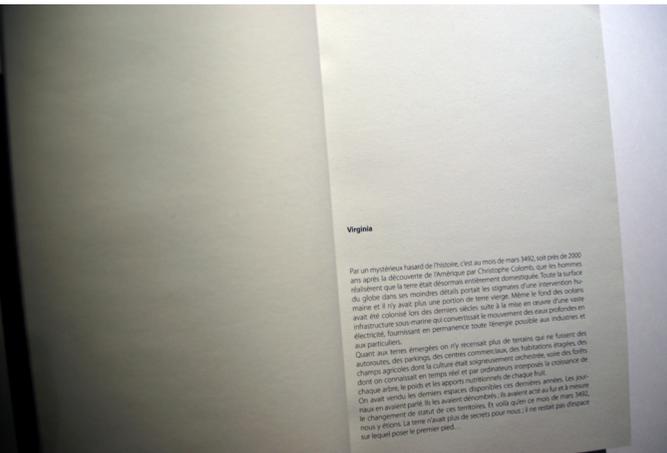
I made a four months residency at RAVI in Liège (Résidences Ateliers International Vivegnis). By the end, a short exhibition was organised in the studios. On the website of the organisation, instead of an explicit and biographical text, I created a kind of composite collage made of internet links, a poem by Richard Brautigan, a song by Dominique A, and other references. I tried to immerse myself, through that quantity of informations into the aesthetic of their website.





*** Friche**
Boulevard de la révision, 88, Anderlecht
(25.04-27.04.2014)

Friche is a project guided by a large group of artists from Brussels who invest abandoned places and who realised temporary exhibitions. The first edition of their yearly exhibition happened in a house next to Midi Station in Brussels. I presented drawings in the staircase and wrote a fictionnal text in the catalogue titled « Virginia ». It tells the story where the ultimate piece of wild land on earth is touched by man, in 3492 AC.



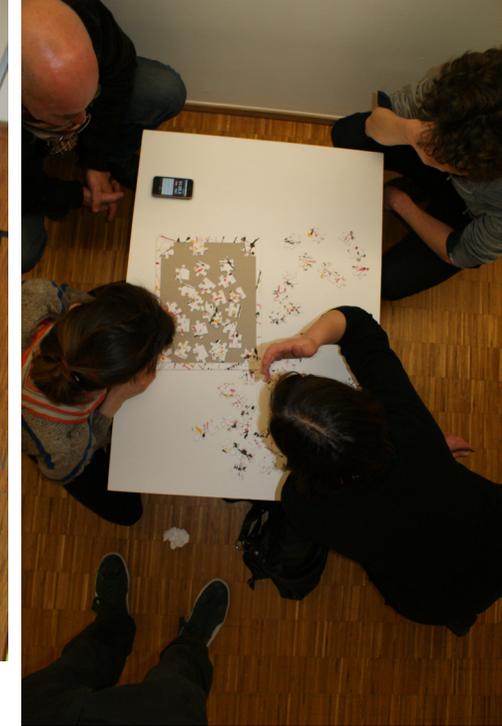
*** Broadcast**

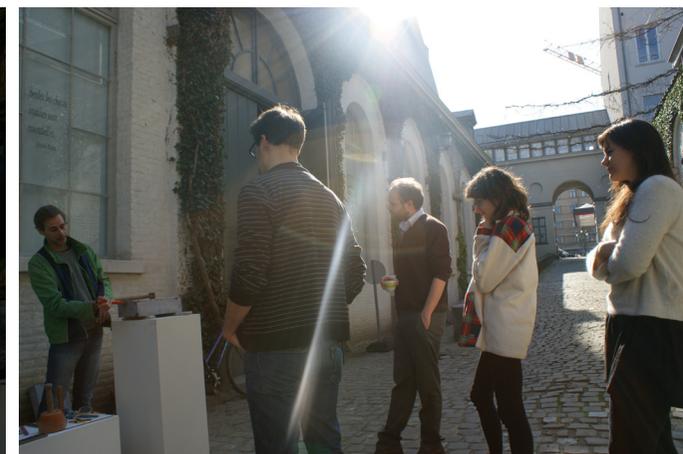
**Institut Supérieur pour l'Etude du
Langage Plastique, Bruxelles
(28.03-29.03.2014)**

Broadcast was another project of my association (SIC) in which I played an important role. The art center ISELP invited us to celebrate the ten years of our existence as a group.

We decided to set up a night of « symbolic fight » at the art center to evoke our disturbed group story.

We divided our group in two teams and other participants joined us. Games inspired by art history were organized where the teams competed. Badminton in the style of Lawrence Weiner, Aunt Sally Game in the way of Andy Warhol, Jackson Pollock Puzzle... Between these competitions were moments of «rest» or «group animations» during which came some guests to cook or to give conferences and workshops. It lasted a whole night, till the next morning. In the space, in the background, was installed a retrospective of our books, dispersed through crosswords or games books.





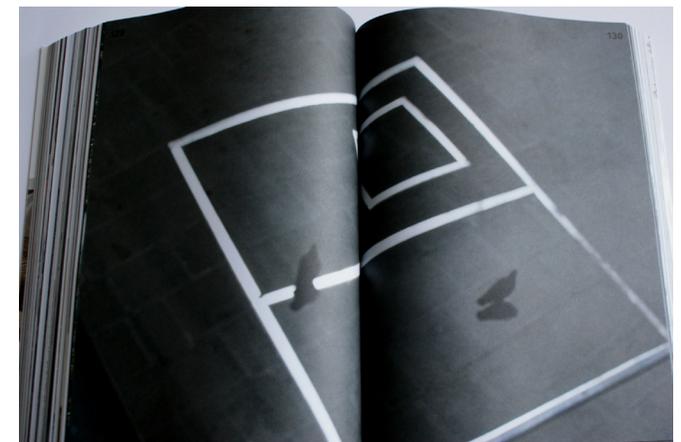
*** 55ème Biennale de Venise - Projet Off de la Fédération Wallonie-Bruxelles
Cannaregio, Venise & (SIC), Bruxelles
(01.06-30.09.2013) & (06.12-08.12.2013)**

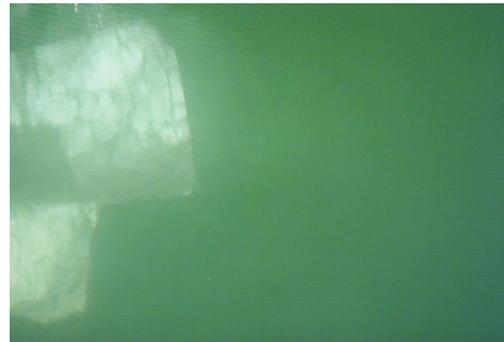
My association (SIC) was selected to represent the Wallonia-Brussels Federation of Belgium in the framework of the 55th Venice Biennial.

I directed this project together with the Italian artist Eleonora Sovrani. We invited 15 Belgian artists to reside in an apartment in Venice. They feed a website with daily contributions about their stay, but in an anonymous way. We, as organizers, were also contributing to the website as well as other people involved. It was a game about names and styles, and identification processes. It was also a reflexion on the conjunction of the individual and collective imaginaries.

Later, the artists contributed to a book, that was showing alternatively the individual and nominative contributions, and the anonymous and collective contributions.

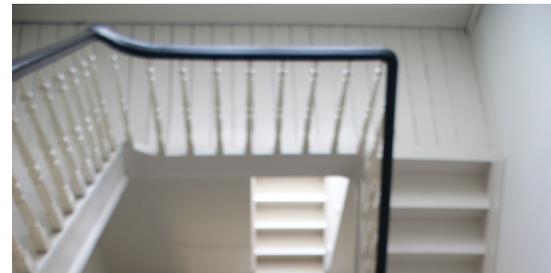
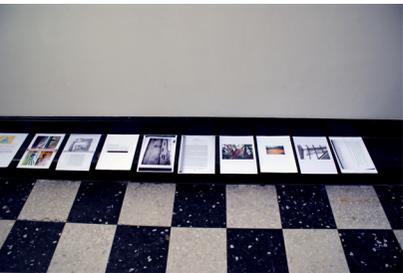
Back in Belgium, I also made a group exhibition in Brussels about the Venice experience with works by the participating artists who were of different ages, and practices (from visual arts to film and writing): Jan Baetens, Claude Cattelain, William Cliff, Lara Gasparotto, Pierre Gerard, Louise Herlemont, Guy-Marc Hinant, Jean De Lacoste, Pierre Lauwers, Messieurs Delmotte, Christophe Terlinden, Jean-Philippe Toussaint, Thierry Van Hasselt, Raphaël Van Lerberghe, Thierry Zéno.





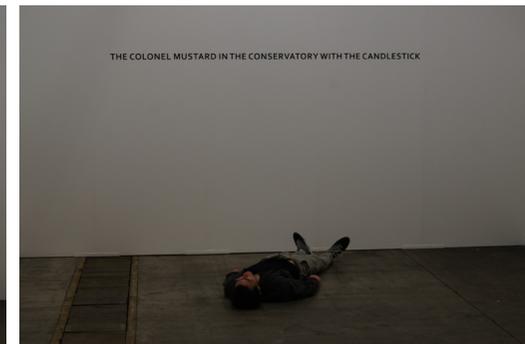
*** Intervention inside *Mater, Deraedt, Fliervoet*
Institut de carton, Bruxelles
(15.06.2013)**

The artists Willem Oorebeek and Henri Jacobs proposed me to make a guided tour of the exhibition of Katja Mater, Sarah Deraedt and Maartje Fliervoet presented at Institut de carton in Brussels. Instead of a physical guided tour, I made, for one day, an exhibition within the exhibition, which was a form of implicit comment. There were some visual works of mine and printed texts and images (notably by Paul Thek, Martin Kippenberger, Albert Oehlen, Roland Barthes). I was not present the day of the announced guided tour.



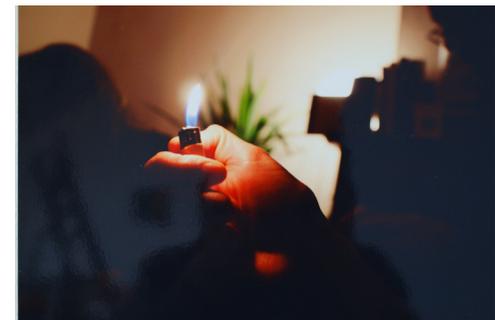
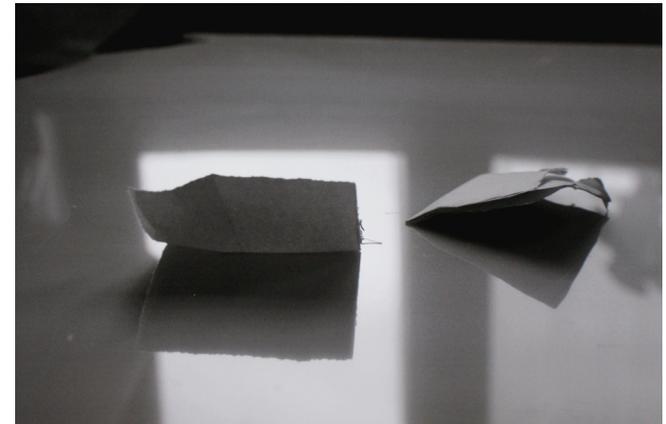
*** *The colonel mustard in the conservatory with the candlestick***
Art Brussels, Bruxelles
(18.04-21.04.2013)

The director of the Brussels art fair, Katerina Gregos, proposed to 4 artists-run-spaces, including my association (SIC), to get a booth for free to make a project. I proposed to my colleagues to simply print a sentence referring the famous play « Cluedo », where the purpose is to find the criminal, the place, and the arm. Since a fair is the temple of chats and looks like a Cluedo when you contemplate it from the top, it seemed funny to make this comparison. During the opening, we made a minimalistic performance in the booth, mimicking typical poses from artists, gallerists and assistants at an art fair...



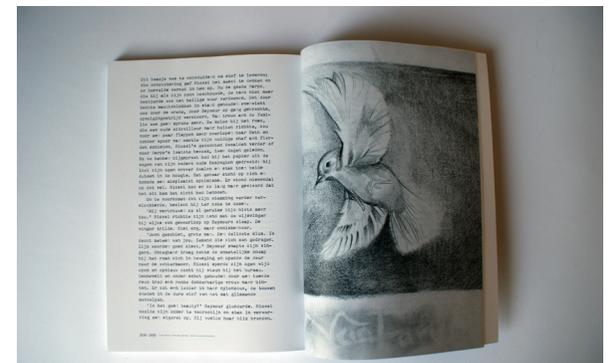
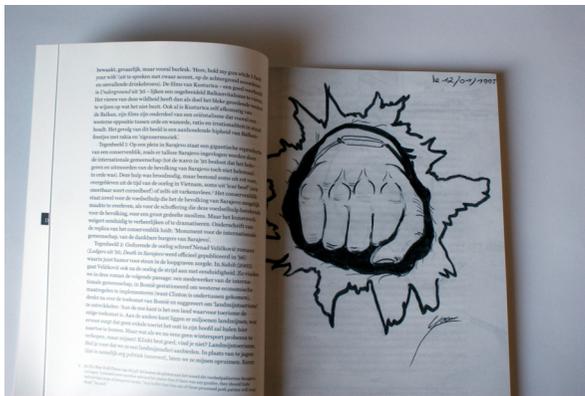
*** Do it !**
Maison de la culture, Namur
(12.05-24.06.2012)

This group exhibition was organised by the Belgian artist Djos Janssens. The title was a sort of ambiguous call for action. I decided to show a series of images which were rather evoking the inertia, the expectation, the suspension...



*** Once (in the nineties)**
NY Tijdschrift, edité depuis Anvers
Issue 10, Octobre 2011

The artist Robin Vanbesien proposed me to make the visual contribution to the number 10 of the flemish literary journal NY, dedicated to the them of « The 1990's ». I proposed to insert in the magazine some drawings made by me in the 1990's (including a self-portrait), as if the question was ironically to « ask a testimony from a witness of that time »
 On the back was a colour photograph, reversed, that was continuing the reflexion on the idea of looking back...



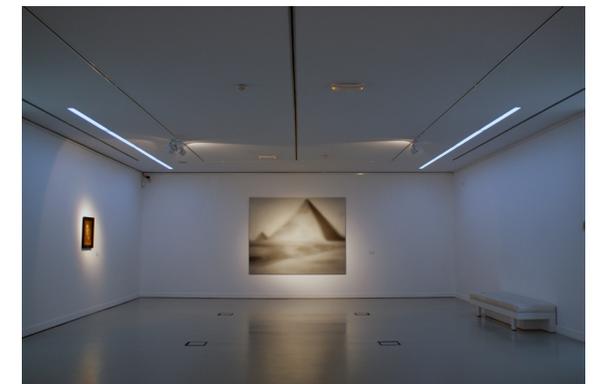
*** *Le modèle a bougé,*
Musée des beaux-arts BAM, Mons
(10.09.2011-05.09.2012)**

Here is another project of group exhibition curated by Raphaël Pirenne and myself for the Musée des beaux-arts de Mons in Belgium.

We received a theme to develop from the director of that museum. We had to start from a sentence pronounced by Edgar Degas about one of his fellow, the painter Eugène Carrière. Degas was joking about the fact that the models of Carrière used to give the impression that « they were moving ». He was referring to the fact that the characters in Carrière's paintings are often blurred on the sides...

From that point of departure, we made an exhibition combining modern and contemporary art. I was busy with the selection of the works but also with their combinations in the space.

With works by Hélène Amouzou, Eugène Atget, Orla Barry, Hans Bellmer, Pierre Bonnard, Constantin Brancusi, Eugène Carrière, Henri Cartier-Bresson, Claude Cattelain, Paul Cézanne, Philippe De Gobert, Marcel Duchamp, Lili Dujourie, Eliot Elisofon, Felten & Massinger, Fischli & Weiss, Bernard Gaube, Natalia Gontcharova, Jean Hélion, Roni Horn, Victor Huon, Suchan Kinoshita, Henri Laurens, Chantal Maes, Henri Matisse, Duane Michals, Laszlo Moholy-Nagy, Barbara Morgan, Eadweard Muybridge, Gabriel Orozco, Gerhard Richter, Gert Robijns, Otto Steinert, Ulla Von Brandenburg, Leon Vranken, Gillian Wearing.





*** Mardi n'existe pas**

De Nederlandsche Cacaofabriek, Helmond

(17.07-28.08.2011)

I made an exhibition in the dutch art center De Nederlandsche Cacaofabriek in Helmond, before it became the actual multidisciplinary center De Cacaofabriek. I titled my exhibition « Mardi n'existe pas » (Tuesday doesn't exist).

The invitation card was telling days of the week, but without tuesday, creating a sort of strange hiatus...



Mardi n'existe pas
Yoann Van Parys



Maandag, woensdag, donderdag, vrijdag, zaterdag, zondag.

Een installatie van Yoann Van Parys (Brussel, 1981) is in de projectruimte te zien van 17 juli t/m 28 augustus 2011. Opening zondag 17 juli om 14 uur.

Gemeente Helmond



Voor meer informatie kunt u terecht op www.cacaofabriek.nl

Open: donderdag t/m zondag van 13:00 tot 17:00 uur

Engelsweg 1b

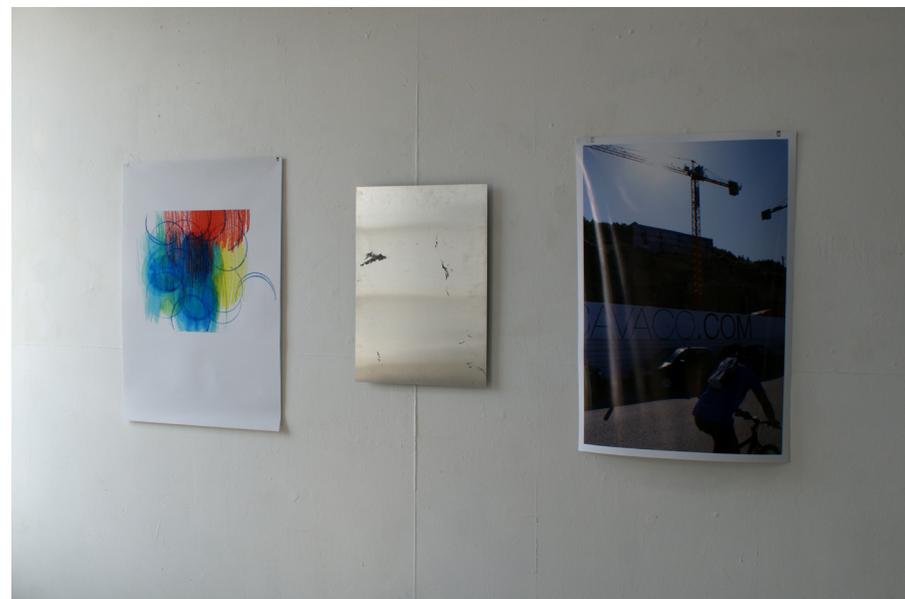
5705 AB Helmond

E-mail: cacao@cacaofabriek.nl

Web: www.cacaofabriek.nl

Phone: 0031 (0) 492 599055

Provincie Noord-Brabant





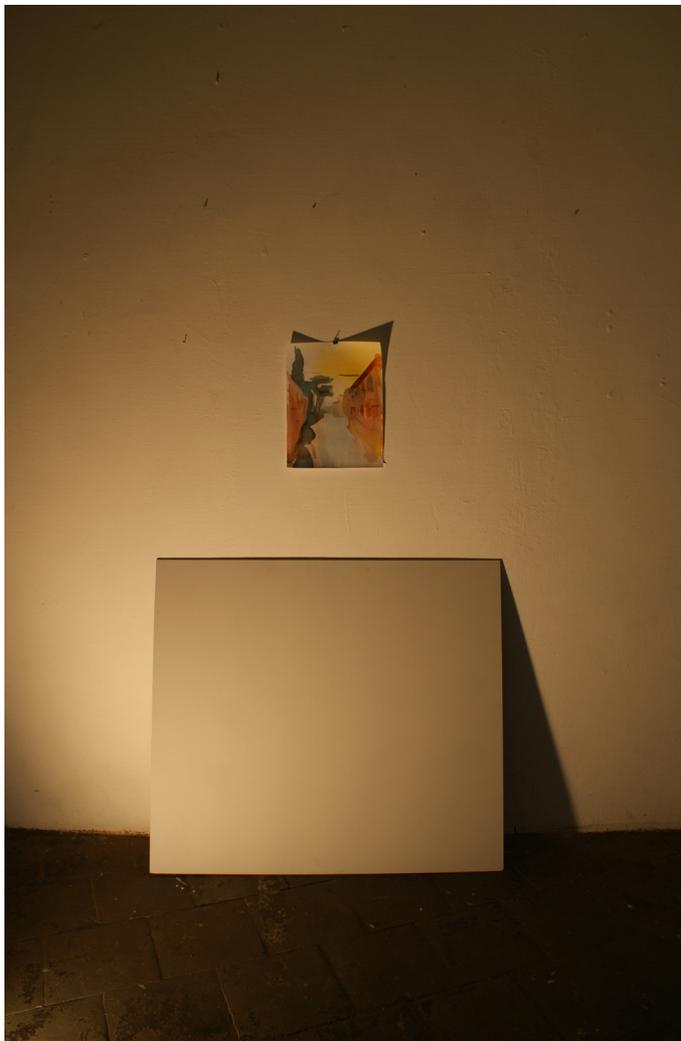
*** *Le poulpe au regard de soie***

Lokaal 01, Anvers

(03.01-30.01.2011)

I made a one month residency, following by an exhibition at the art center Lokaal 01 in Antwerp in 2011. The title of the exhibition (*Le poulpe au regard de soie*) was an homage to the French surrealist writer Roger Caillois who was also present with a photographic portrait on the invitation card. His approach of the « diagonal sciences », or « mimetism » always fascinated me. I found some echoes of his research in my interests for the surfaces of the image (the way it is printed, and what it brings on view), and for the way our individual imaginaries can dilute themselves into collective ones.





*** *Why look at things upside down***
Martin Van Blerk Gallery, Anvers
(08.10-06.11.2010)

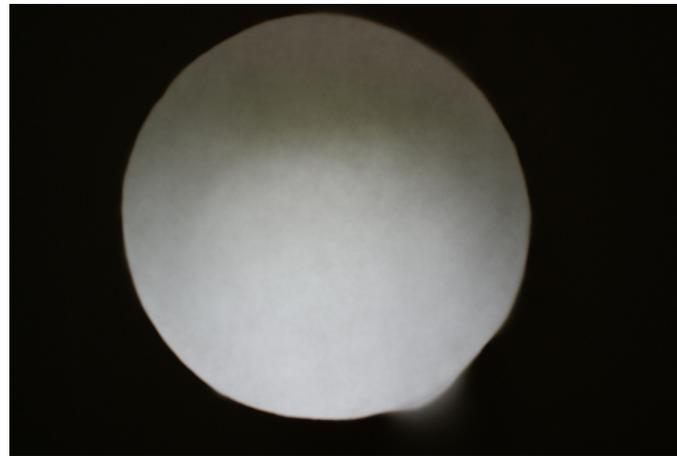
In this group exhibition, I presented one of my first « polyptych », a form I would later explore a lot, combining here different images and paintings. Since the theme of the show was dealing with the idea of perception, there were a reversed identity photograph, a surrealistic view of a garden with chairs too little to be true. And the painting was showing the shadow of a guitarist, disappearing in the page...



* *Raphaël Van Lerberghe, Laurent Dupont-Garitte, Yoann Van Parys*
Galerie Dominique Lang, Dudelange
(15.05-12.06.2010)

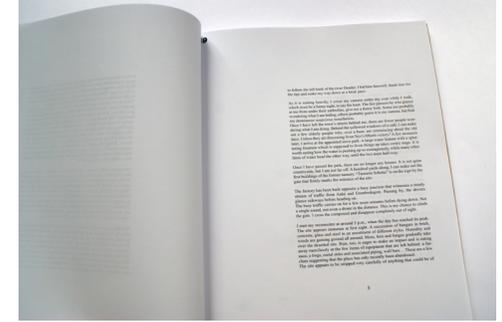
I invited two Belgian artists to join me for this exhibition which was somewhere in between an individual exhibition and a collective one. Precisely, it was somehow the subject of the show : our works were mixed together in the space, and the invitation card was showing three guys in the desert who were supposed to be us, but it was obviously not the case: it was a found image with people who could look like us.





*** Chipka**
Network, Aalst
(13.02-03.04.2010)

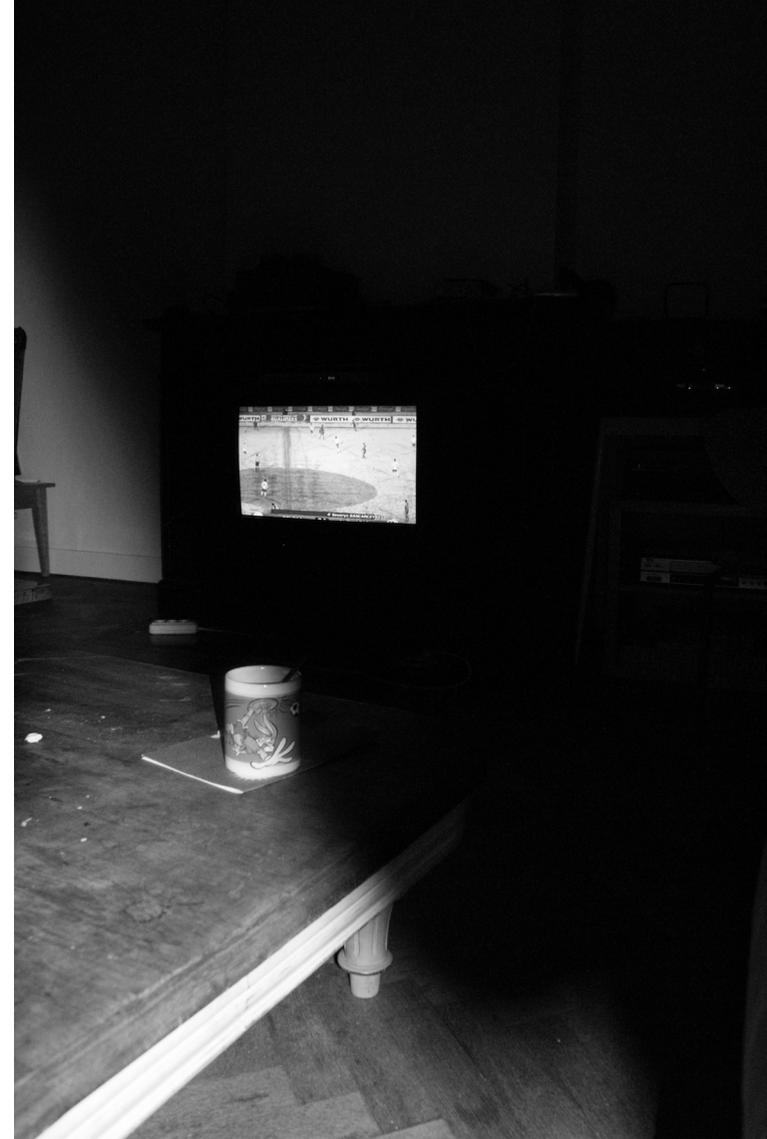
Chipka was an exhibition curated by Bram Van Damme at Network in Alost. The subject was the city of Alost itself, and its industrial present/past. I prepared different works for this exhibition and i wrote a fictional text for the catalogue, telling a clandestine walk in Alost and in an abandoned factory.





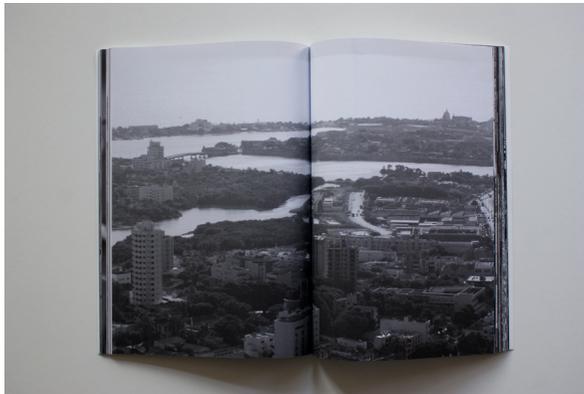
* *One Shot*
BPS22, Charleroi
(06.03-11.07.2010)

One shot was an exhibition on the theme of the football. I made a work combining different types of printed photographed and a video of a match played under a heavy snow. The whole was sketching the surroundings of the football match.



*** *Récit d'un voyage au Luxembourg*
Sentiers Rouges 2009, Luxembourg
Septembre 2009**

The curator Danielle Igniti proposed me to take part to an exhibition that happen every year in the south of Luxembourg, with outdoor public works, called « Sentiers rouges ». Instead of a permanent outdoor installation, I made a photo book gathering images taken in Luxembourg but also in Colombia, and Belgium. The book has been distributed in the districts of the south of Luxembourg where live many persons coming from Portugal, Italy. They came to work in the metal industry in the 1960's. A text by Albert Camus called « Retour à Tipasa », was inserted into the book, echoing the images.



*** Wiels Residents Show**
Bâtiment industriel face au Wiels, Bruxelles
(20.02-22.02.2009)

The artists of the Wiels Residency Program made an exhibition in an industrial building in front of the art center, curated by the artists Willem Oorebeek and Simon Thompson. The exhibition was only accessible through guided tours, given by each of us, first on the opening night with pocket lamps, and then during two consecutive days.

In this particular context, I presented 4 elements of a tacit narration : a slide showing three young boys on a huge parking lot full of cars; a cryptic chalk drawing with numbers; a poster with a Robert Bresson sentence, quoted by Godard in his *Histoire(s) du cinéma* (*Ne va pas montrer tous les côtés des choses, garde-toi une part d'indéfini = Do not show all the sides of things, keep yourself a margin of vagueness*); and a work with a newspaper page announcing the death of a spanish existentialist writer with, as the newspaper reads « two unpublished poems for the memory »...



ne va pas
do not
montrer
show
tous les côtés
all the sides
des choses
of things
garde, toi
keep yourself
une marge
a margin
d' indéfini
of vagueness

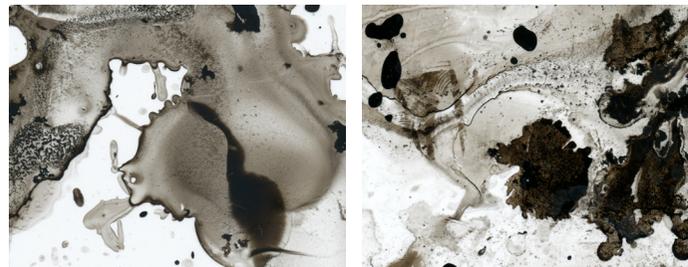
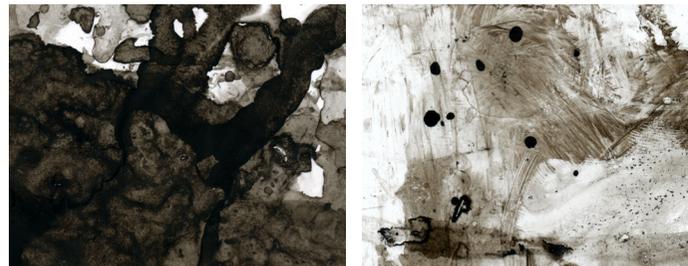
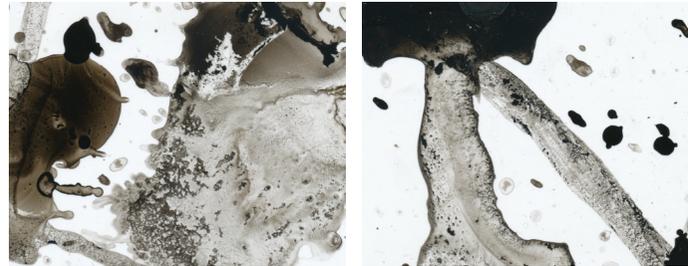


*** Constellations**

Galerie Olivari-Veys, Bruxelles

(09.01-07.02.2009)

Different artists were gathered in this exhibition, under the theme of the astronomical notion of constellation. I showed a series of painted slides, made with inks, and a series of works made of projected black painting on travel magazine pages.



*** Images & Imagination:
Warren Neidich, Yoann Van Parys
De Overslag / Onomatopée, Eindhoven
(19.12.2008-16.01.2009)**

Two art centers from Eindhoven made a joint project: the american artist Warren Neidich was exhibited at Onomatopée, and I was presenting an exhibition at De Overslag.

My exhibition was based on the photographic material I collected in August and September 2008 in Colombia (notably in Bogotá, Cali and Cartagena). Some newspaper pages were included in the installation, on tables, and there were four crossed slide projections. I also received the opportunity to make a little book of photographs on that occasion (see next page).

