

## PORTFOLIO - MARC BUCHY

WORKS 2012-2025



Since the mid-2010s, Marc Buchy has been exploring the notion of “**knowledge**” and its various forms through **simple objects** and **complex constructed situations**. Neither strictly visual nor rooted in performance, his practice examines the ways in which we access reality and the knowledge that shapes it. More than a recurring theme, knowledge emerges as a raw material—something to be reconfigured through **protocols, collaborations, détournements, or infiltrations**. The immaterial nature of this notion leads him to probe the stakes of contemporary thought, from “cognitive capitalism” to the “ontological turn,” including our technical tools along the way.

Anti-spectacular and generally rejecting so-called traditional formats, his approach positions itself as **an heir to conceptual art** and its artistic boundaries. Firmly **grounded in the world**, it resists being reduced to a tautological vision of art, instead seeking to engage sensitively and poetically with social issues. His works span a wide field of action - from the transmission of an endangered language to the lost taste of chocolate ice cream, from the creation of a Go club to a floral clock, via lending his personal car or donating his cornea. Exhibitions are but one mode of display among others; some of his works take place outside institutional frameworks - in a park, a bar, or through the postal system.

Beneath the often **playful aspect** of his practice, threads emerge that point toward more fundamental themes such as **time, language, value, or collectivity**. The illusion of objectivity and rationality is always counterbalanced by the approximation of gestures, highlighting the power relations that invisibly shape our bodies, minds, and machines.

**Against the myth of transcendent objectivity**, the artist develops a mode of thinking that constantly oscillates between its hyper-center and distant periphery. Always open to multiple interpretations and attentive to diffractions of perspective, his practice unfolds over time and within networks of relationships. In this way, Marc Buchy seeks to create the conditions for a shift in awareness - one that reveals **the situated and embodied nature of all knowledge**.

# Hoshi Go Club

2025

constructed situation, various elements, book

The *Hoshi Go Club* is a constructed situation based on a counterfactual question: what would contemporary art be like today if Marcel Duchamp had played Go instead of chess?

Infiltrated for two months in a bar, the project took the form of a fictional Go club, with Marcel Duchamp as its patron figure. Altered archives were installed (posters, photographs, screenprints...), while the club's identity spread everywhere: neon signs, coasters, stickers, classified ads... A teacher offered free Go lessons every Wednesday and by appointment. Events were organized to activate the project, extending its reflection in other forms and towards new audiences: a literary evening (with texts commissioned from authors who conceptualized the link between Duchamp and Go), an experimental music evening (featuring the first activation of Goban Reunion, a soundboard designed by John Cage for Duchamp), a Go tournament in partnership with the Belgian Go Federation...

An experience of shifting history, audiences, institutions, and intellects, this collection of reflections will be compiled in a publication to be released in early 2025 by Editions Extensibles (Fr).





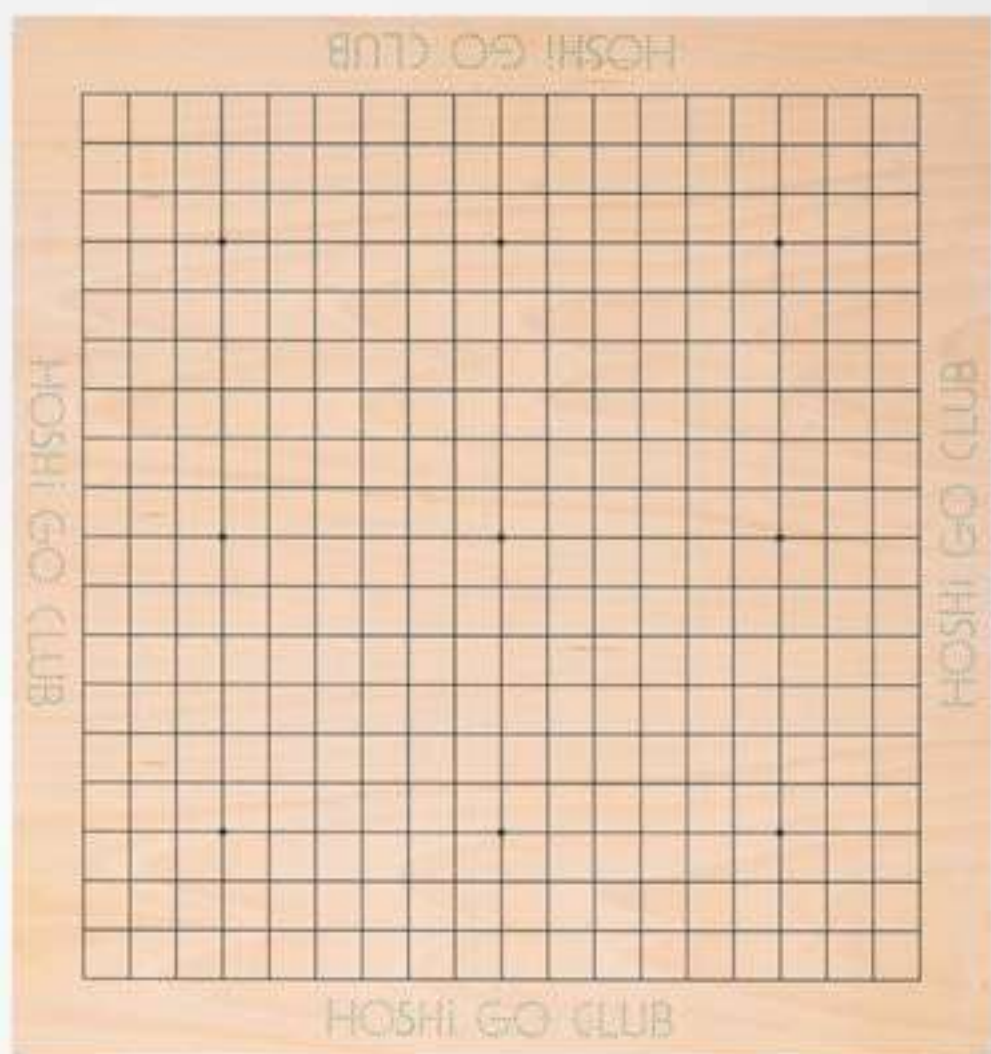


GO

Championnat de France 1925

du 2 au 11 septembre à

nice







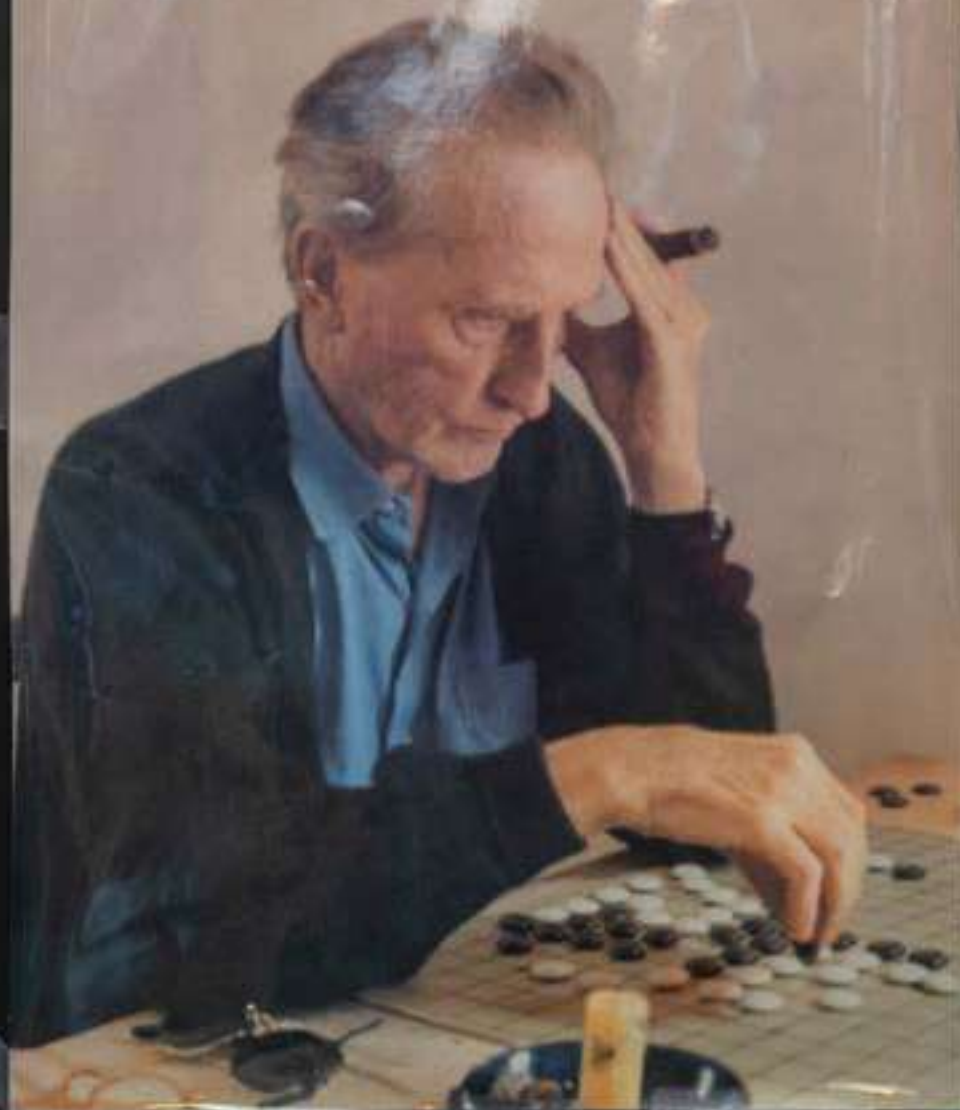


WC

WC

**MARCEL DUCHAMP**

GALERIE THORIGNY



# Oculus Drift

2024

sculpture to activate, 30x30x8 cm

Imitating virtual reality headsets, *Oculus Drift* is hung at eye level. Spectators are invited to slide their faces into it. The two mirrors embedded in the metallic structure do not lead them to another place but back to themselves. Their eyes appear infinitely multiplied, seemingly observing each other in a recursive loop.

An installation materializing the act of looking and allowing one to «see the seeing,» *Oculus Drift* extends the artist's interest in vision machines and the nebulous concept of the «point of view.»







# Comment j'ai appris à ne plus m'en faire et à aimer la révolution

2023

constructed situation (plants, bodies, bees, landscapes, website, smartphones)

Programme Les Mondes Nouveaux

A plant based artwork reinterpreting the research of Carl von Linné and his idea of chronobiology. In 1751, the Swedish naturalist drew up a list of flowers that open and close at particular times. Linné suggested that it might be possible to tell the time based on the movement of their corollas. A floral clock planted from east to west, the installation invites us to wander and observe these small movements. The work occupies a surface area of 1,300 square meters, comprising 13,000 plants of 30 different species.

Open over the landscape, the work overlooks the city, from which the bell tower of Saint-Jean cathedral, home to an astronomical clock, stands out. In the background, the horizon of the Jura massif sets the work in the landscape and its extra-human time. This dimension enters into dissonance with that of the flowers, but also with those of the elusive bees, whose hive has been installed nearby. *Comment j'ai appris à ne plus m'en faire et à aimer la révolution* (How I learned to stop worrying and love the revolution) is a vastly constructed situation that considers the present as a superposition of various strata of perception and understanding.













# Points de fuite

2023

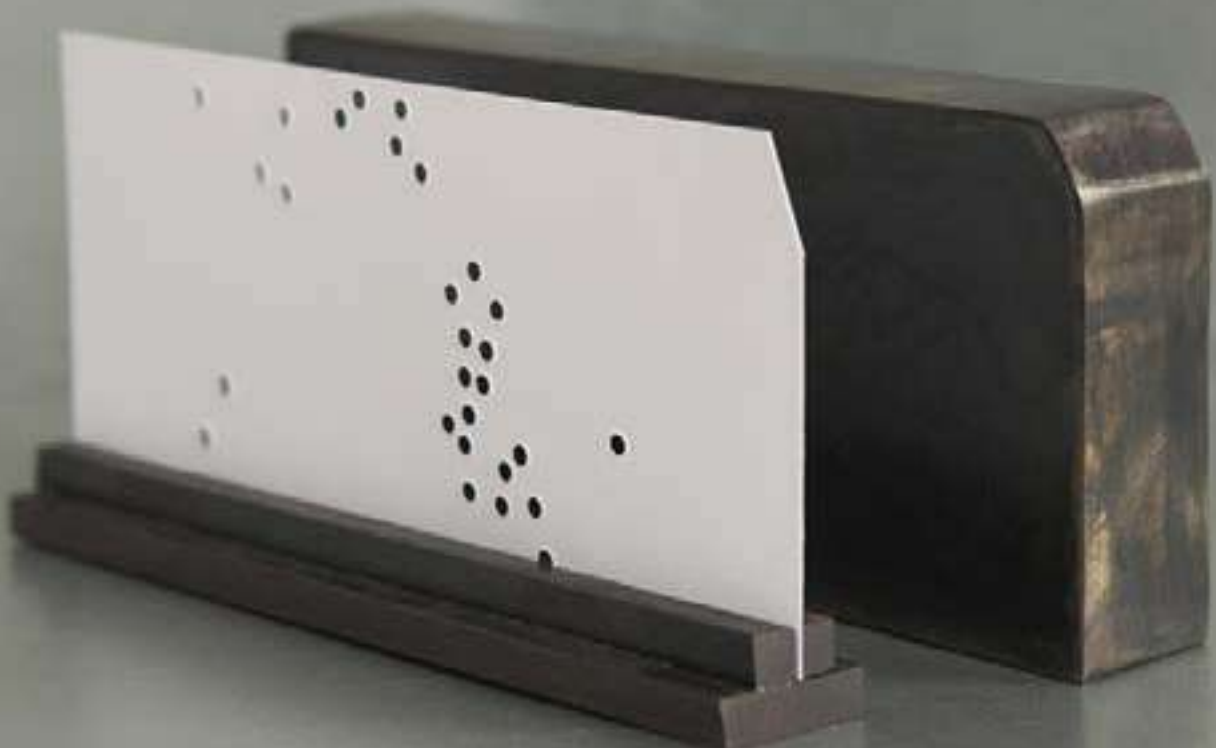
Installation (142 bristol cards, metal box, cards holder)

*Points de fuite* plays with administrative aesthetics and blends two radically new elements from the 1880s:

-the diagrams in Charles Darwin's last book, speculating on the «intelligence of nature»;

-Charles Hollerith's punched cards, created to speed up the ongoing American census, paving the way for the dataification of the world and an early ancestor of «artificial intelligence».

The work consists of 142 Hollerith bristol cards, each perforated with one of Darwin's diagrams. These cards can be stored in a specific metal box, displayed on individual card holders or on specific larger displays imitating the parts of the original calculating machines. While exploring our different understandings of «intelligence», Buchy also proposes a non-existent overlap that could have changed the way we understand ourselves and natural elements.







# avec la langue

2023

sculpture

Cherry stems are cast in silver. Each stem has a knot in the middle. These objects lie carelessly in the exhibition space, as if forgotten.

These knots were made «in the mouth», transforming the oral cavity into a sculptural tool. The appearance of the knot becomes symbolic of the limits of language and communication.





# BFY

2022

protocole, certificat

Letter sent by the Banque Française des Yeux, acknowledging Marc Buchy's inclusion on the official list of cornea donors.

The artist thus undertakes to officially donate part of his eyes to an unknown person after his death.





# \*mundi

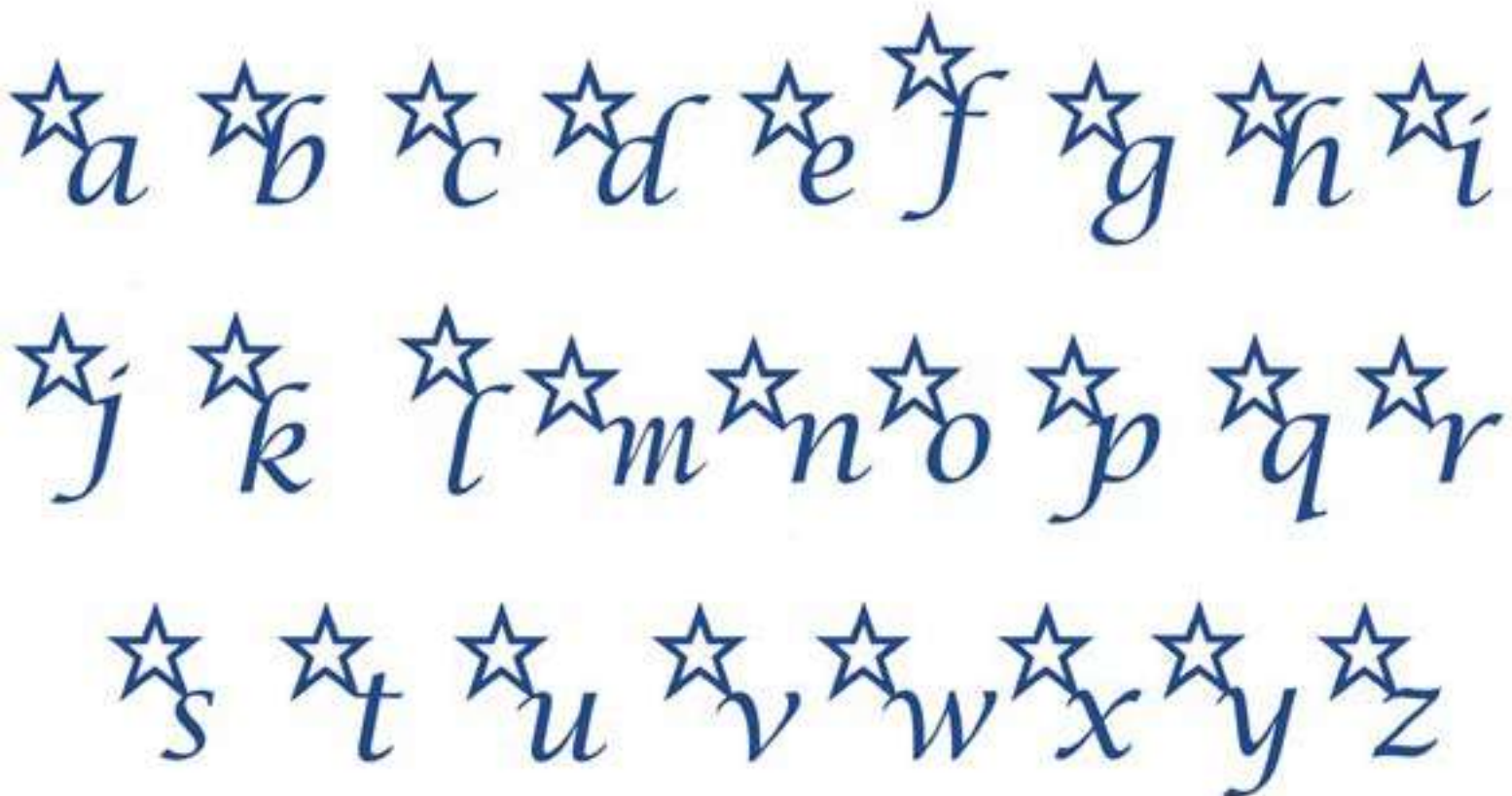
2022

tampons, composition participative

In a pop and conceptual appropriation gesture, the artist designed a complete typography extending the famous *Éditions de Minuit's* logo. Each letter of the alphabet is emblazoned with a star, allowing Buchy to summon up two recurring elements in his work: language and stars.

Transformed into stamps, the letters are made available to the public, who are free to use them on sheets of paper or on the walls of the exhibition space.

The final images form compositions that are part night sky map, part lexicon.











# Twist & Tango

2022

installation, constructed situation

Conceived as an installation that can be activated by the public, Twist & Tango disrupts temporalities by recombining various past elements of the artist's practice while making full use of the specificities offered by the exhibition space of the New Space, a former police garage of more than 500 square metres.

The work extends questions on the instruction and the possible form of the School and is composed of a set of interventions carried out directly on the artist's personal vehicle (hijacking of the emblem, pair of shoes modified in the trunk...). An essential point is that visitors are encouraged to take the keys left near the vehicle and slip inside to listen to a conversation that the artist has held with the Flemish philosopher-sociologist Jan Masschelein, a researcher in pedagogy. Moreover, everyone will be able to freely take the car out of the exhibition and visit the city at their convenience...









# Merci.

2021

sculpture

Found at the bottom of a desk drawer in the artist's childhood bedroom, this work is made up of pocket money given by the artist's father to the artist in the early 2000s, which was mysteriously not spent and then forgotten over the years. Crystallizing a set of issues characteristic of his work (transmission, value, temporality, childhood...), the integration of this find into his body of work quickly imposed itself on the artist.

On the front of the envelope, a fluorescent blue writing, that of the artist's father, asking that this envelope be given to his son on a precise date, in a surprisingly formal injunction. The last word «Thank you» becomes the title of the work itself, the artist seeming to delicately turn the term of politeness towards his family or towards the spectators.





μ

2020

sculptures activables, 220 x 17,5 x 2,5 cm

Des échasses métalliques sont dispersées dans les pièces d'expositions : en équilibres l'une contre l'autre, au sol, contre les murs...elles semblent tirer des traits aléatoires au sein des lieux. Leur sobriété et légèreté rivalise avec la mise en tension de l'espace qui s'en dégage.

De surcroît les spectateurs sont invités à les manipuler à leurs guises mais également à les utiliser pour se déplacer dans -ou autour- de l'espace d'exposition.

L'élévation permise par μ, et l'impression de domination qui s'en dégage, est rapidement contrarié par un équilibre précaire, mettant ainsi à l'épreuve le corps même des visiteurs.

Le titre, simple lettre grecque se prononçant «mu», invoque un déplacement tout en semblant symboliser, par son apparence, l'oeuvre activée.









# Temps plein (de jour)

2020

time, bookmarks, metallic structure (30 x 10 x 5,5 cm)

A structure inspired by «pointeuse» (or «time clock» in English) is filled by ten white sheets of paper. These sheets were used as bookmarks during my researches and readings.

The value of the works change according to the number of pages of the books these bookmarks have been used in. Therefore time become the main element of the work, and its core value.

If every display look the same, in fact they are each unique because they are all filled with different readings, reflexions and life moments.









# Temps plein (de nuit)

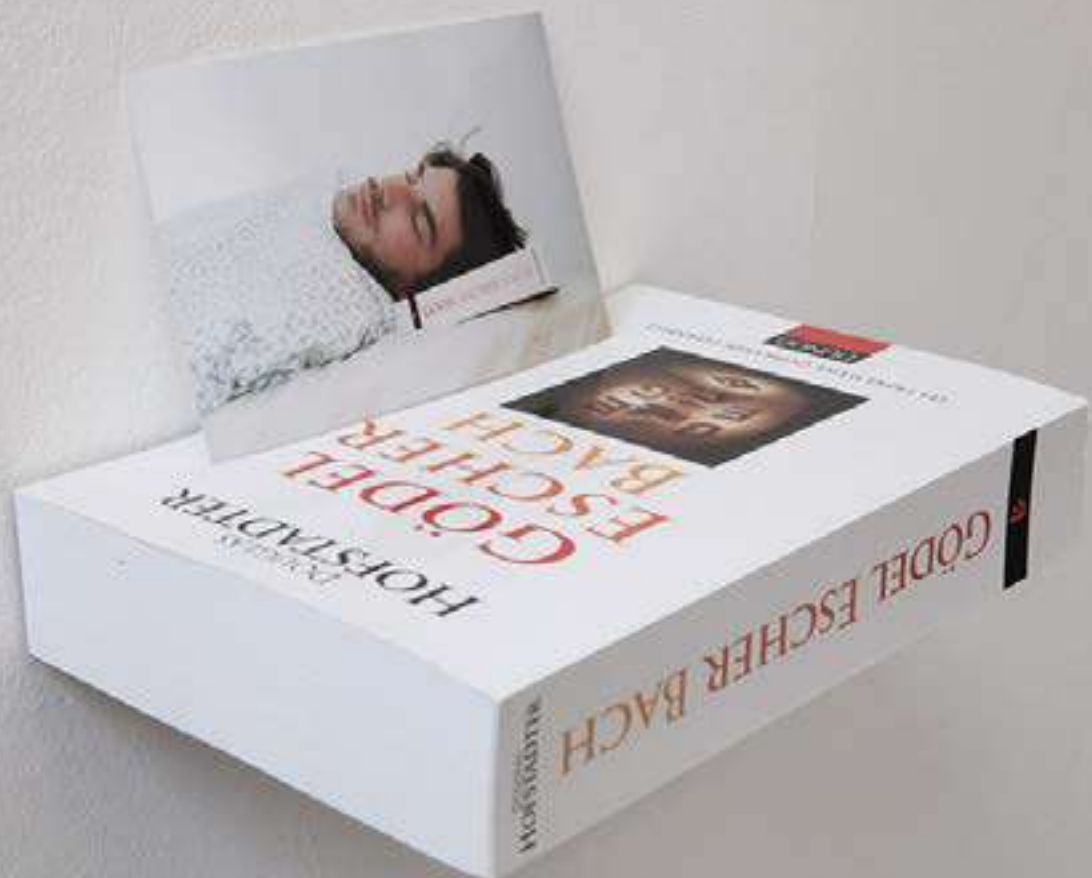
2020

performative action, documentation

Extension of *Temps plein (de jour)*, his work is based on a childhood memory and a joke made by my mother : «If you don't have enough time to study, put your notebooks under your pillow, so they will infuse your mind during the night».

For this work, I bought a serie of books I was regularly bumping into during my researches, but that I always postponed reading because of their sizes. I then decided to sleep with each of them during one night, using them as pillows

The work is made of a double documentation : the book itself, closed and untouched, on which stand a photograph documenting the sleeping-peforming artist.







# Ka kualmaku

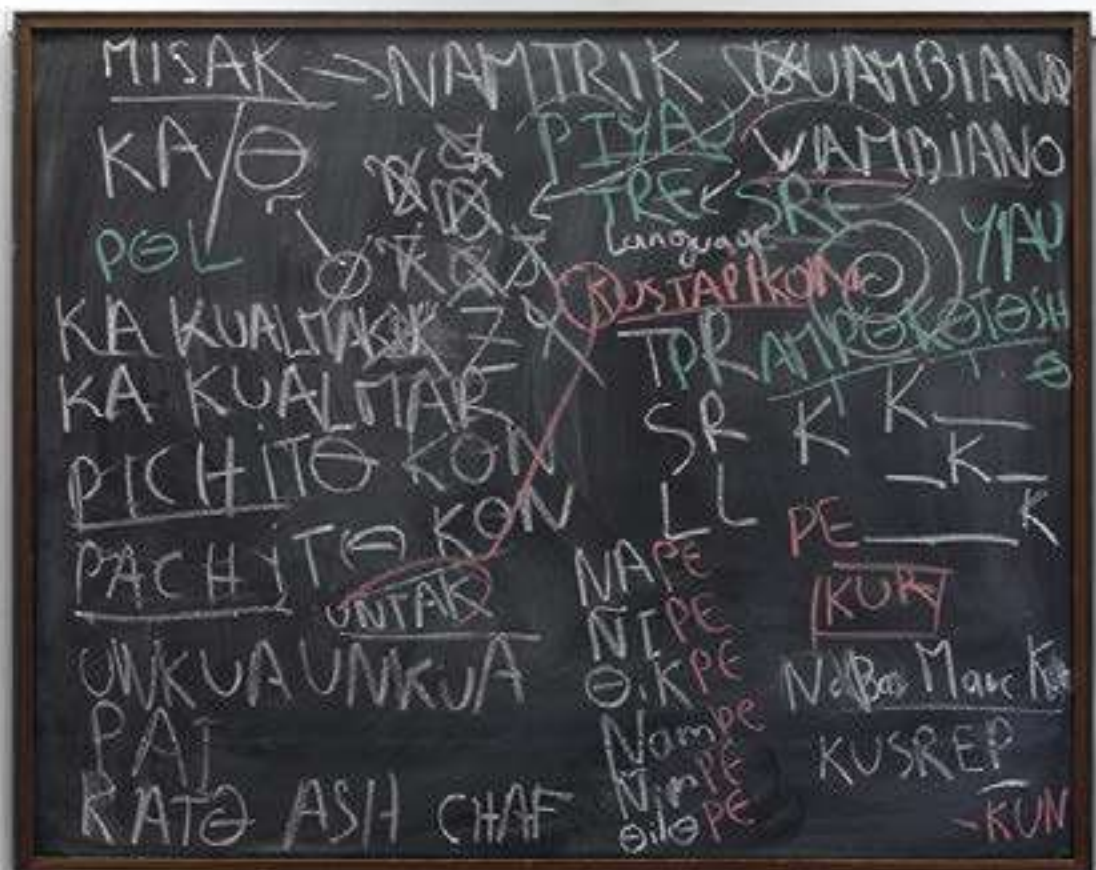
2018-2023

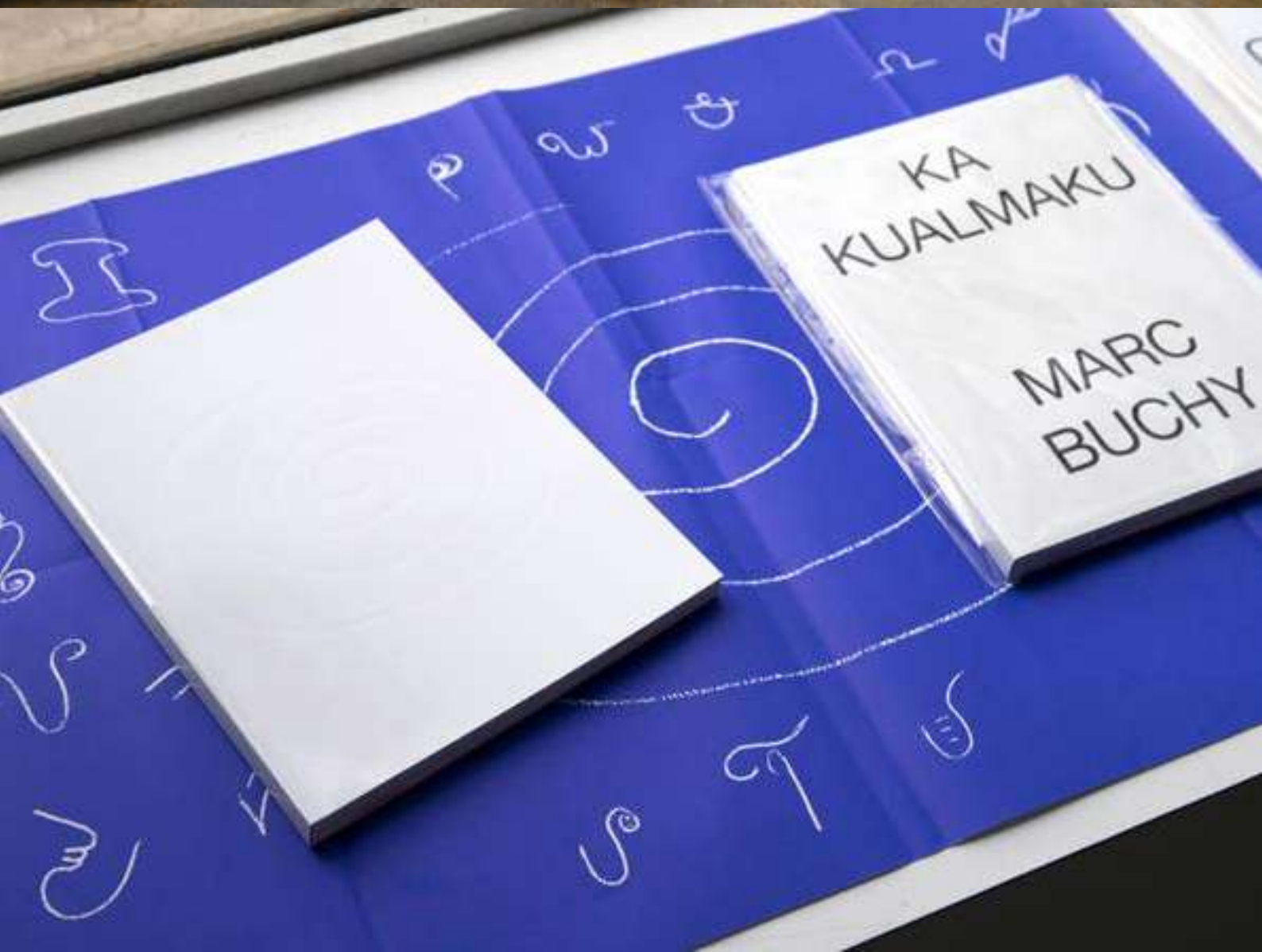
process, performance, papers sheets, typeface, sound loops, video

*Ka kualmaku* is a project based on the gesture of learning a language classified as «endangered» or «moribund» by international institutions, as a reaction to globalisation and un-differentiation praised by our contemporary society.

During a 3 months-long stay in Colombia a collaboration with the Misak community brought me to learn the basic of Namtrik, a language used by 20.000 persons in the south of the country. From the organisation of free public-classes to the manufacturing of a unique typeface, the process took many unexpected directions and ended in a performance where I was myself teaching the language to visitors of an exhibition, and the publication of a French-Namtrik grammar book.

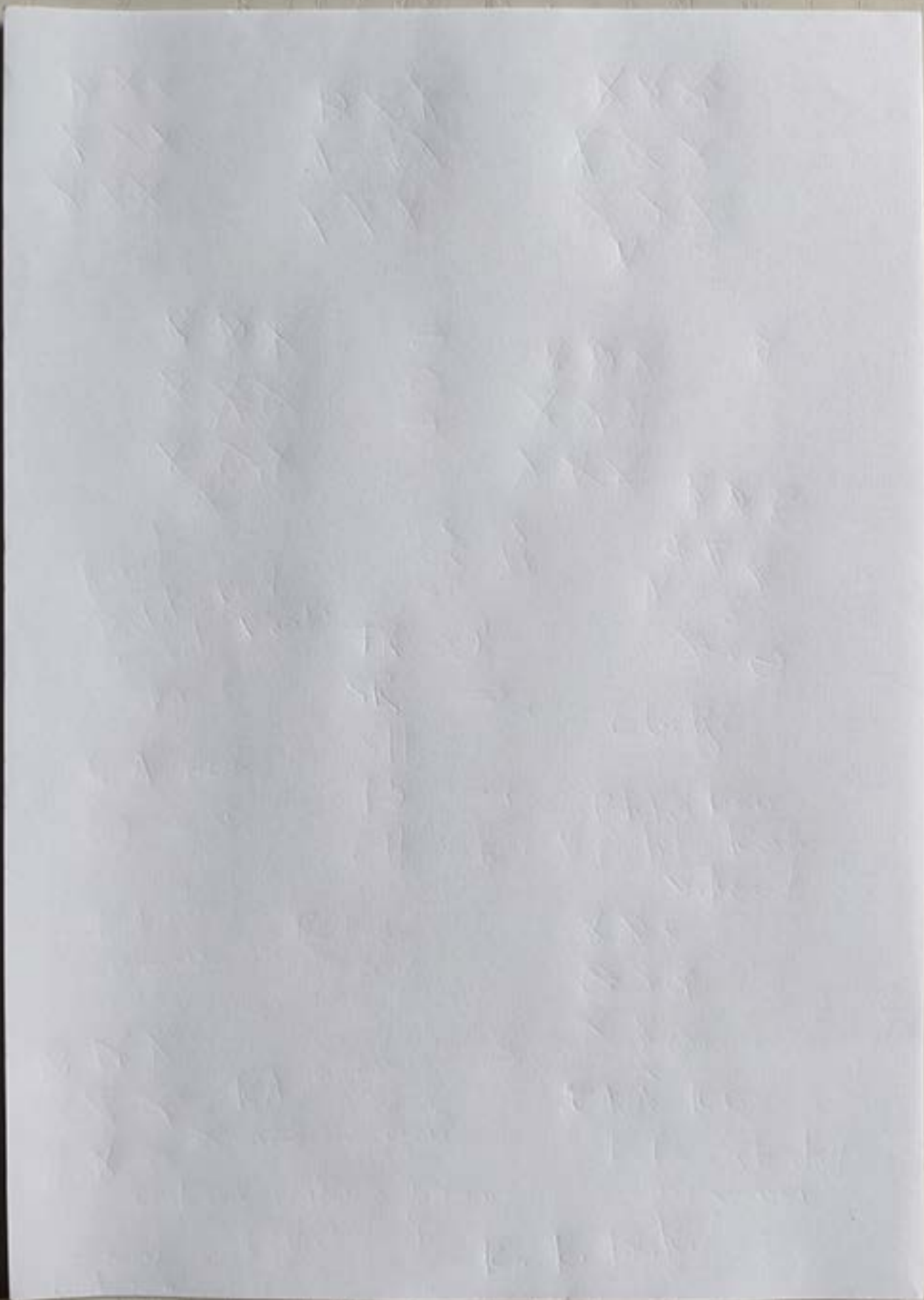
In 2023, a book published by Florence Loewy & Theophile's Papers gather every language elements learned by the artist during the process. Mimicking language books, the publication is a grammar book between Namtrik and French.















# Conditionnel présent

2019

action, photographic documentation

*Conditionnel présent* is a physical intervention made directly on the hand on a volunteer : the extension of his lifeline with a clean incision cut. Even if ambiguous this gesture of scarification could, maybe, be the sign of an extended life.

A documentation of the hand, just after the cut and before the wounds heals to transform into a permanent scare, is printed in large size and presented in the exhibition space.

Mixing esoteric believes of palm-reading and hyper-rationalised thoughts of the post-humanism movement extoling human intervention on every part of nature, this create a direct confrontation between two opposite visions of life and of reality.





# Eis Dolomiti

2019

process, performative action

For each presentation of *Eis Dolomiti* the artist reactive a recipe of an ice-cream he has learned from a retired ice-cream maker. During the opening and all along the exhibition, until the depletion of the stock, ice-creams are given away for free to the audience.

The recipe learned by the artist has not been used since 2009, the year the ice-cream maker retired. This date mark the disappearance from the public sphere of a specific know-how and of a unique taste linked to it. *Eis Dolomiti* bring into light the importance of the human mind in the process of creation and of learning, transforming it's transmission and reactivation into a performance piece. The final step of this process being the taste-experience made by the visitors.

Every ice-cream ball is turned into an eatable sculpture, embodying a disappeared knowledge, a kind of time-capsule of a knowledge maintained alive through a mind...and a freezer.





# 713705

2018

sculpture performative

Une calculette est accrochée à l'envers sur le mur. Le spectateur est invité à y pianoter le titre de l'oeuvre, composé d'une série de chiffres. Sur l'écran, le mot *soleil* apparaît.

713705 s'inscrit entre le souvenir d'enfance et le détournement ludique de la rigueur des mathématiques.







# Les traits fortuits

2018

performative action, xerox copies, guest book

The artist, the curator, or someone linked to the presentation of the work, is asked to rewrite the communication about the exhibition with their wrong hand. These versions are given to the audience, just like the normal ones.

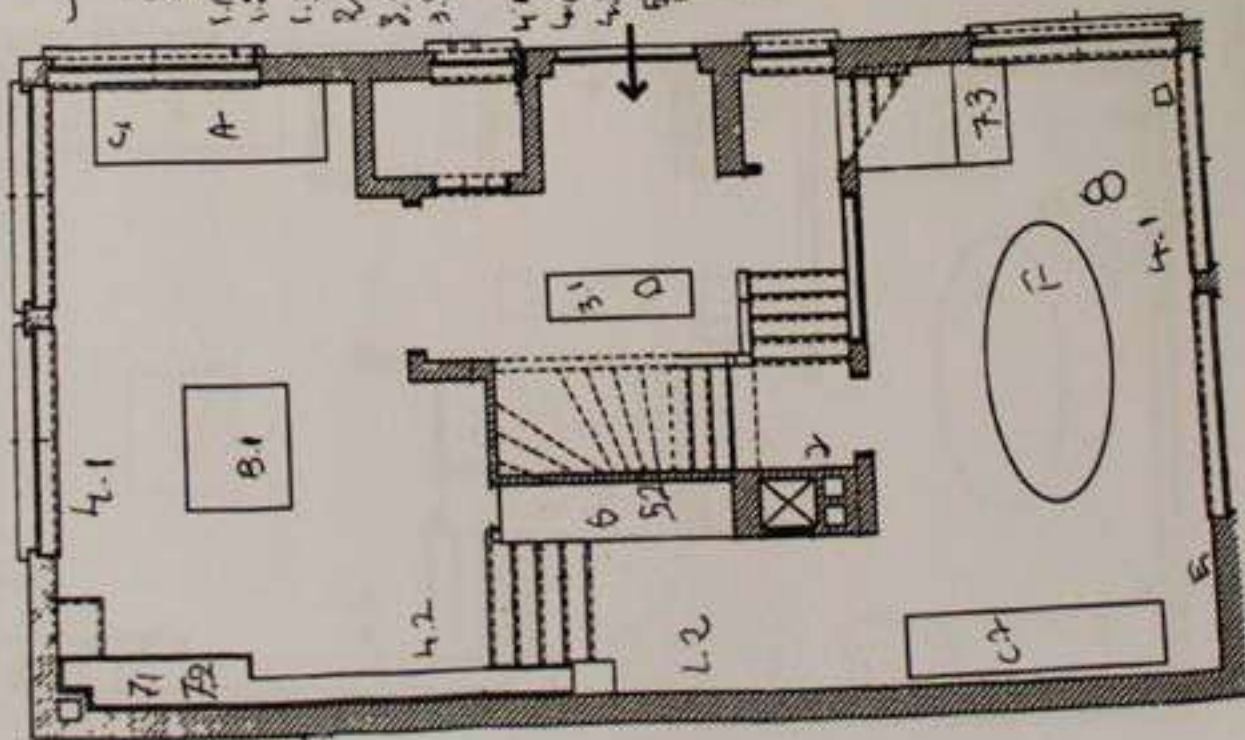
A guest book is installed in the exhibition where the public is invited to leave a note, but only written with their weak hand. The book is collecting fragile and fluctuent writings, keeping a ghostly track of people passing by.

Good luck, Marc,  
and I think your underwear in the  
wind is dry!

Peter van Lier.

Magnifique accrochage.  
Bravo.

Salim  
Santia.  
Lucia



Shuzo Azuchi Gulliver:

- 1.1 WELCOME (BOOKS, BRUSSELS VERSION) 2018
- 1.2 WELCOME (BOOKS, BRUSSELS VERSION) 2018
- 1.3 WELCOME (BOOKS, BRUSSELS VERSION) 2018
2. IN & OUT. 2018
- 3.1 SELF-ORIENT / SORT. BRUSSELS VERSION 2018
- 3.2 LA DOLCE VITA / ACT. 16-18 / SORT. 2018
4. ACT. 16 / SORT. BRUSSELS VERSION 2018
- 4.1 LA DOLCE VITA / ACT. 16-18 / SORT. 2018
- 4.2 LA DOLCE VITA / ACT. 16-18 / SORT. 2018
- 5.1 POK-TIME #1 (MILANO VERSION) 1997
- 5.2 POK-TIME #2 (MILANO VERSION) 1997

- 5.3 POK-TIME #3 (MILANO VERSION) 1997
- 5.4 POK-TIME #4 (MILANO VERSION) 1997
- 7.1 24 AUGUST 2017, 2018
- 7.2 29 AUGUST 2017, 2018
- 7.3 29 AUGUST 2017, 2018
- 8 (GIFT YOU NOT THAT I SAVED "VO" THAT I PROMANANCE FROM LIGNON 2018

MARCBUCH:

- A. 001, SOFTWARE, 2016
- B. 0, PAPER, 2017
- C. LES TRANTS FORNITS, PERFORMANCE ACT. 1950
- D. MAGNUS, TRITON, 2014
- E. INSTRUCTION, PROLOG, 2015
- F. STAMPS (PARS WEC), 2015
- G. MAGNUS CONTRA FACONS, PERFORMANCE, 2018

→ 11



# Façons contre façons

2018

protocol, performance

Performers are asked to spend time and to interact with the artist for an extended period of time. During these moments they are observing the artist and learning its non-verbal language (movements, attitudes, gestures...)

During the presentation of the work, the performers re-act the body language of the artist and overlap it on their own normal actions.

The work is announced but not pointed out, creating a circulation of gaze among the public, paying attention to the usually unnoticed behaviour of the artist and others persons of the audience.



# N<sub>2</sub>H<sub>4</sub>

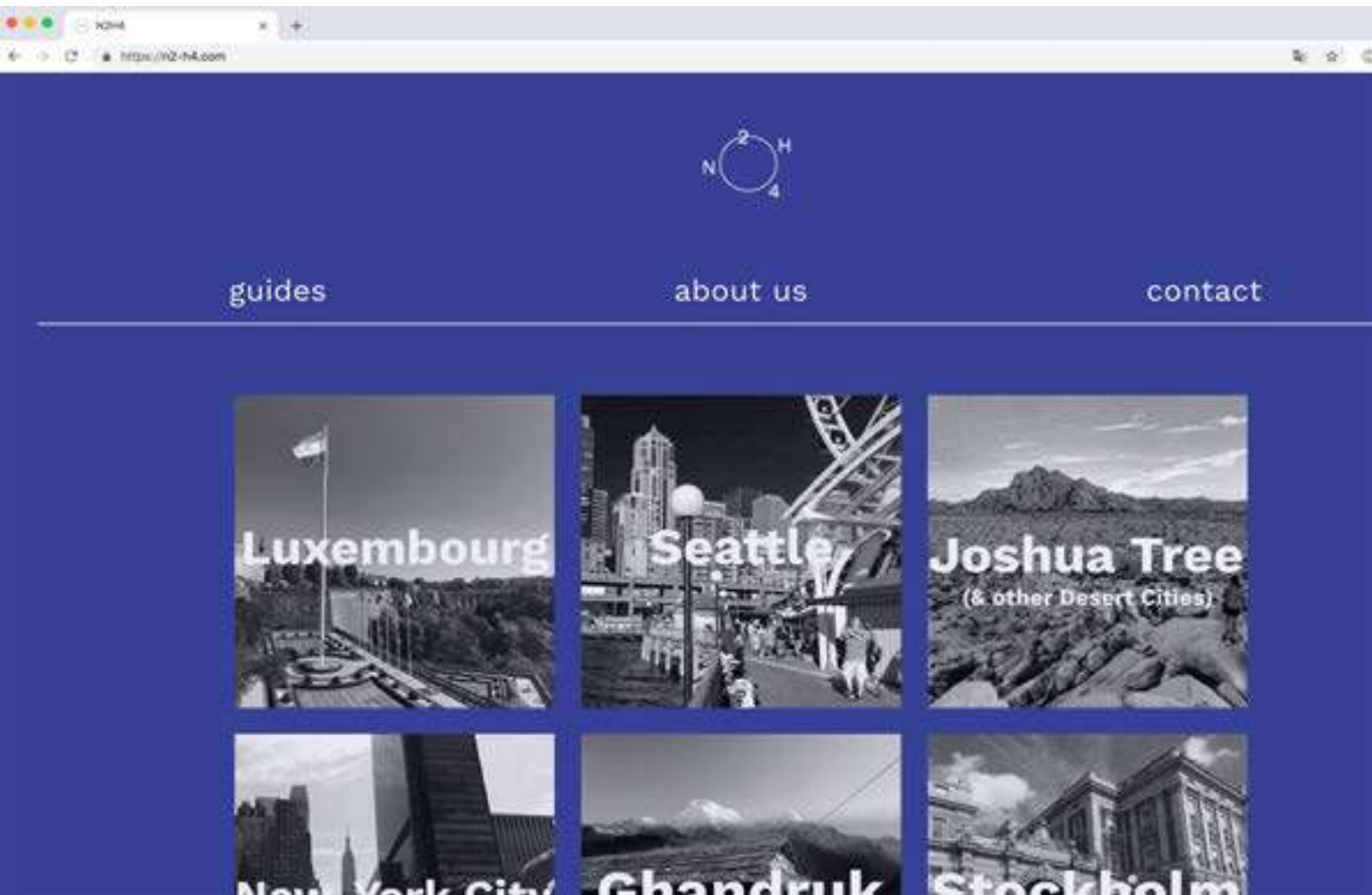
2018

compagny, website, travel guides, merchandising

The website [www.n2-h4.com](http://www.n2-h4.com) is the main form of the project, gathering and selling personal writing about discovering, living and exploring various cities. The only physical existence of the project is through merchandising with the logo and the slogans of the projects : pen, totebags, lighters... When the work is presented in an exhibition, these objects are made available and freely distributed during the show, applying to virality process as any start-up would do.

The invited writers are people with intimate knowledge of a place. They are invited to draw up a text about how they live, what they discovered, what they liked or disliked, what was their relationship to the city. They are free to use the style and approach they prefer. On the contrary to classical travel guides made with local tourist offices, these text are fully based on first hand experiences, creating autobiographical writings with a usable twist, delivering intimate visions of places described.

N<sub>2</sub>H<sub>4</sub> is generating situations, and become a catalyst for memories, turning the writer's one in its material, while the reader create its own during his exploration.



# Palm dial

2018

actionable sculptures

Inspired by different technics (dating back from XVIth century until our contemporary «survivalists») the three gloves of *Palm Dial* transform the hand of the user in tools to measure the passing of time, creating a direct link between the position of the body and the course of the sun.







# O

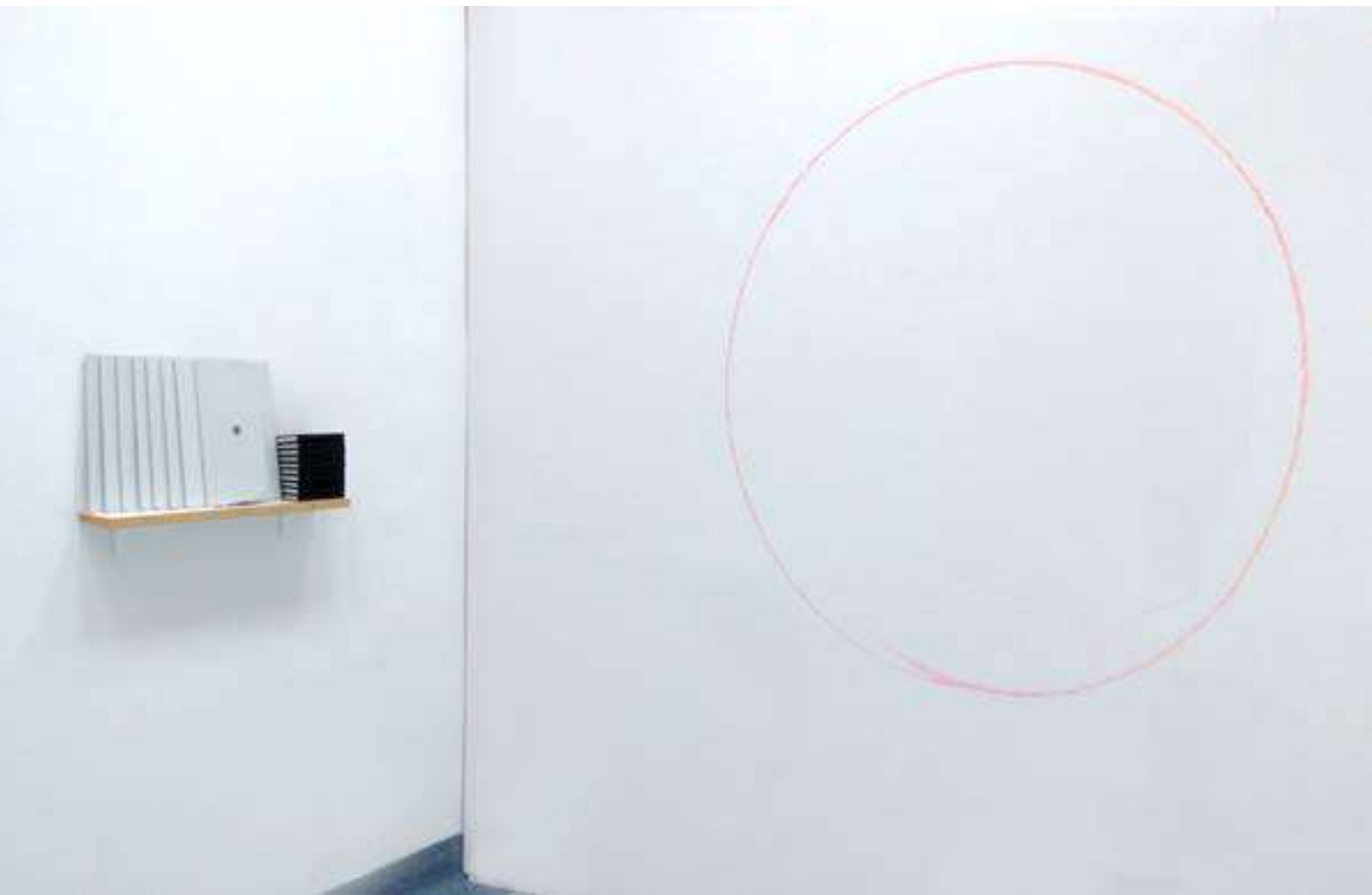
2017

protocol, learning process

Interested by the question of learning and gaining knowledge, « o » is a long-term performance in which I try to draw a perfect circle, freehand.

The work consist in an infinity of try out to draw a round figure. More than the visual form, I am more interested in the repetition of a single movement and the infinite perspective brought by this simple but impossible task.

The artwork itself can take many form, from a paper sheet to a chack circle on a wall. Every presentation is the opportunity for new attempts and reactivation of the gesture.







# LUX

2017  
sculptures

Lux is the creation of matches called « strike anywhere ». Forbidden in Europe, those matches can be light on on any surface. The stricking surface used normally is not needed anymore. The friction of the matche on any rough surface will lead to its combustion.

The match can be kept intact, in its box, as an awaiting potentiality. The match can also be strike and create fire. For me, it's only then, when the flame appears that the artwork appears. A very ephemeral artwork existing for a few seconds only.

The match, and the fire, have to be seen in their complete duality, as a possible methaphor for art, in all its tensions and fragilities. At the same time symbol for survival and knowledge, without its drawbacks of annihilation and self-destruction



# infravisuel

2016

concept, theoretical text, website ([www.infravisuel.fr](http://www.infravisuel.fr))

Infravisual is the invention of a concept backed by a theoretical text exploring the possibility of an art for whom visual presentation is not the main goal, questioning other ways of carrying on an artistic practice

Not claiming to invent a new way to consider art, this project is the desire to coin a vernacular term that could be used to define marginalised art practices, more difficult to communicate or share.

The text is freely readable online. Its digital form has been chosen to let the possibility to the author to edit it whenever he feels the need. The next step of the project is to add on the website discussions with artists exploring these ideas in their practices.



# Dervona

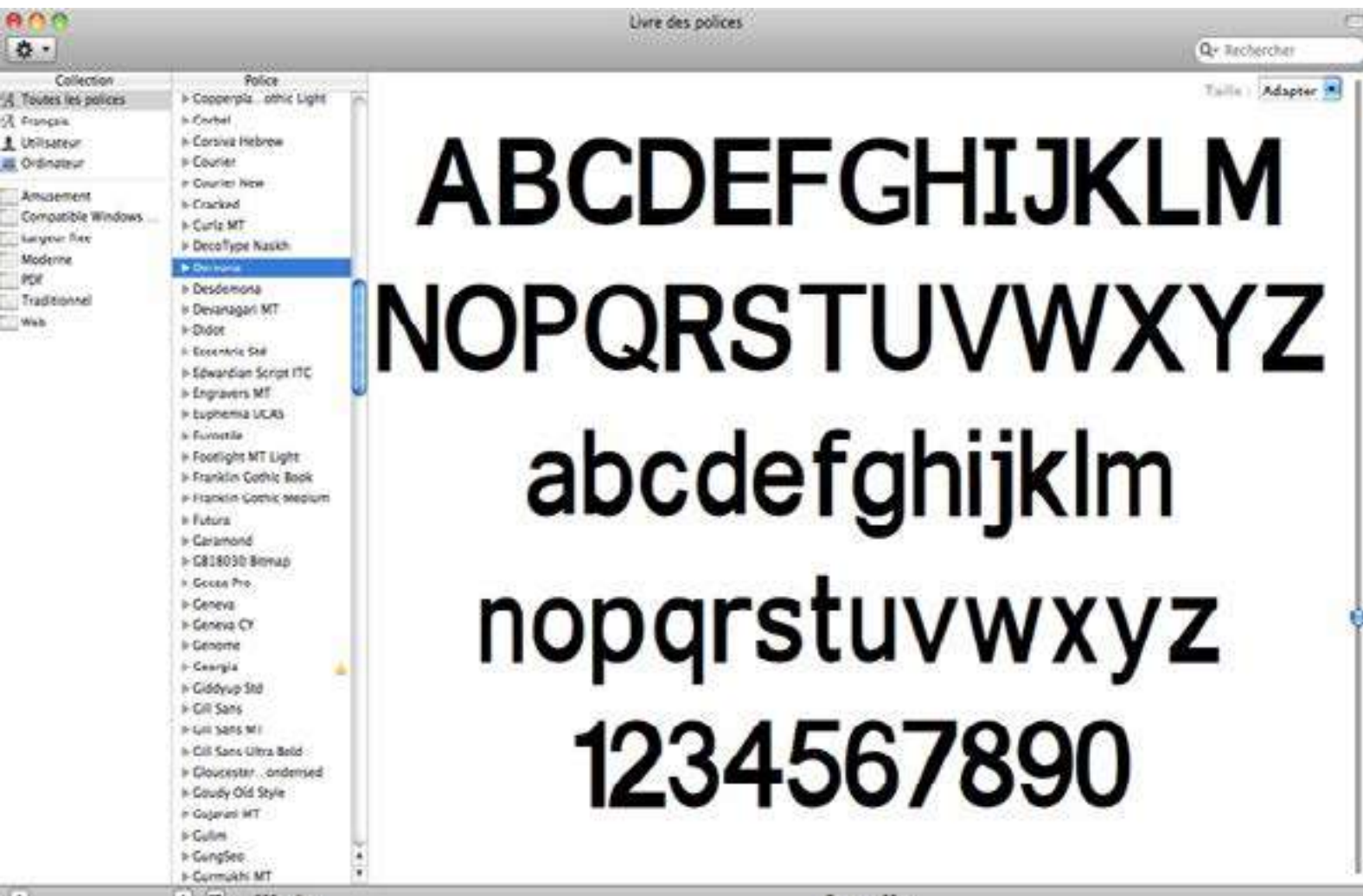
2016

free font (download link : <http://marcbuchy.com/ongoing/dervona/> )

Dervona is a font created to be freely available and downloadable on the artist website.

If the font is presented in an exhibition as a work, it should only be used directly as a font (in presentation texts, communications etc), without any other form to present the font for its esthetical value.

Dervona has been created by combining the 4 most used font online : Tahoma, Verdana, Helvetica and Arial, creating a visual synthesis of the letters incousciously seen everyday





# SPACE OUT

# SPACE OUT

Si l'on peut saisir la forme de la circulation, la circulation seule peut-elle être une forme ?  
La circulation comme mouvement pur, fluide, peut-être. Une circulation qui ne serait plus une étape mais un but en lui-même, sans fin, sans fin.

Des formes nées appossées contre un mur blanc.  
Des formes nées appossées sur une feuille blanche.

L'œil glisse du mur à la feuille, de la feuille au mur. Essayant de trouver ce qu'il y a à voir, essayant de voir ce qu'il y a à trouver.

Le parcours est-il une boucle dont on peut s'échapper. Ou une trajectoire propre qu'il faudra faire dévier.

La circulation est-elle une condition. Ou peut-on conditionner la circulation.

Quelle impulsion pour la perpétuer ? Pourrait-on ne jamais la fixer ?

Quelle bulée permettrait de la dérouter pour mieux la saisir. Est-ce en supprimant toute grille de lecture que l'on pourrait envisager des écarts, des détours, des libertés nouvelles. Il faudrait aller voir ailleurs. Et être ailleurs pour mieux voir ici.

Imaginer le tournant où la pensée quitte le chemin.

Si c'est dans l'arrêt que l'on croit trouver sa place, le plus important reste toujours le mouvement. Mouvements des pensées et oscillations des conceptions. Car une idée sans mouvement, une idée écrasée par la pesanteur, ne serait-elle rien d'autre qu'un objet ?

# Instruction

2015

protocol, certificates

*Instruction* is an engagement the artist took with himself. An engagement of doing something specific or, in fact, not to do something. *Instruction* is a certificate claiming that the artist will never learn how to dance and will never learn astronomy.

In the exhibition space, two certificates with a text presenting the limitation the artist agreed on, signed and dated, are hanged on the wall.

This commitment bring a zone of indeterminacy, a grey area, in the artist life and development. This work tries explore an unconventional idea : could we sometime have more liberty through an act of non-learning ?

## C E R T I F I C A T E

By the present text, the artist Marc Buchy engages himself in never learning astronomy or any kind of study of celestial objects, or to improve the knowledge he could already have concerning this subject, during the whole duration of his life time.

This is to certify that the Marc Buchy's engagement evidenced by this certificate is authentic

Certified by \_\_\_\_\_  
Made in \_\_\_\_\_  
On the \_\_\_\_\_

## C E R T I F I C A T E

By the present text, the artist Marc Buchy engages himself in never learning any sequences of human movements or any kind of choreography also known under the common name of «dance», or to improve the knowledge he could already have concerning this subject, during the whole duration of his life time.

This is to certify that the Marc Buchy's engagement evidenced by this certificate is authentic

Certified by \_\_\_\_\_  
Made in \_\_\_\_\_  
On the \_\_\_\_\_





# Fiducia

2015

sculptures

Bended coins are scattered on the floor of the exhibition space, as if they were lost. These torsions are made directly on the money, turning them in minimal sculpture.

If the exhibition takes place in an organisation selling objects, drinks or whatever, bended coins have to be put in the cash register and used as normal money. Even if modified, coins get back into their flow and classical use.





# Nævus

2014

tattoo, certificate

On the back of the artist, a tattoo has been made.

The tattoo of a fake beauty-spot inked on the back of the artist. The tattoo is the same color range and size as other beauty spot on artist's back, mingling with others real beauty spot. This image is simultaneously confusing at the eye and the body, invisible to the unaware eye, simulating the natural and creating a mix between fake and real.

This image is made to be forgotten, integrating itself to its surrounding and becoming, almost, natural.





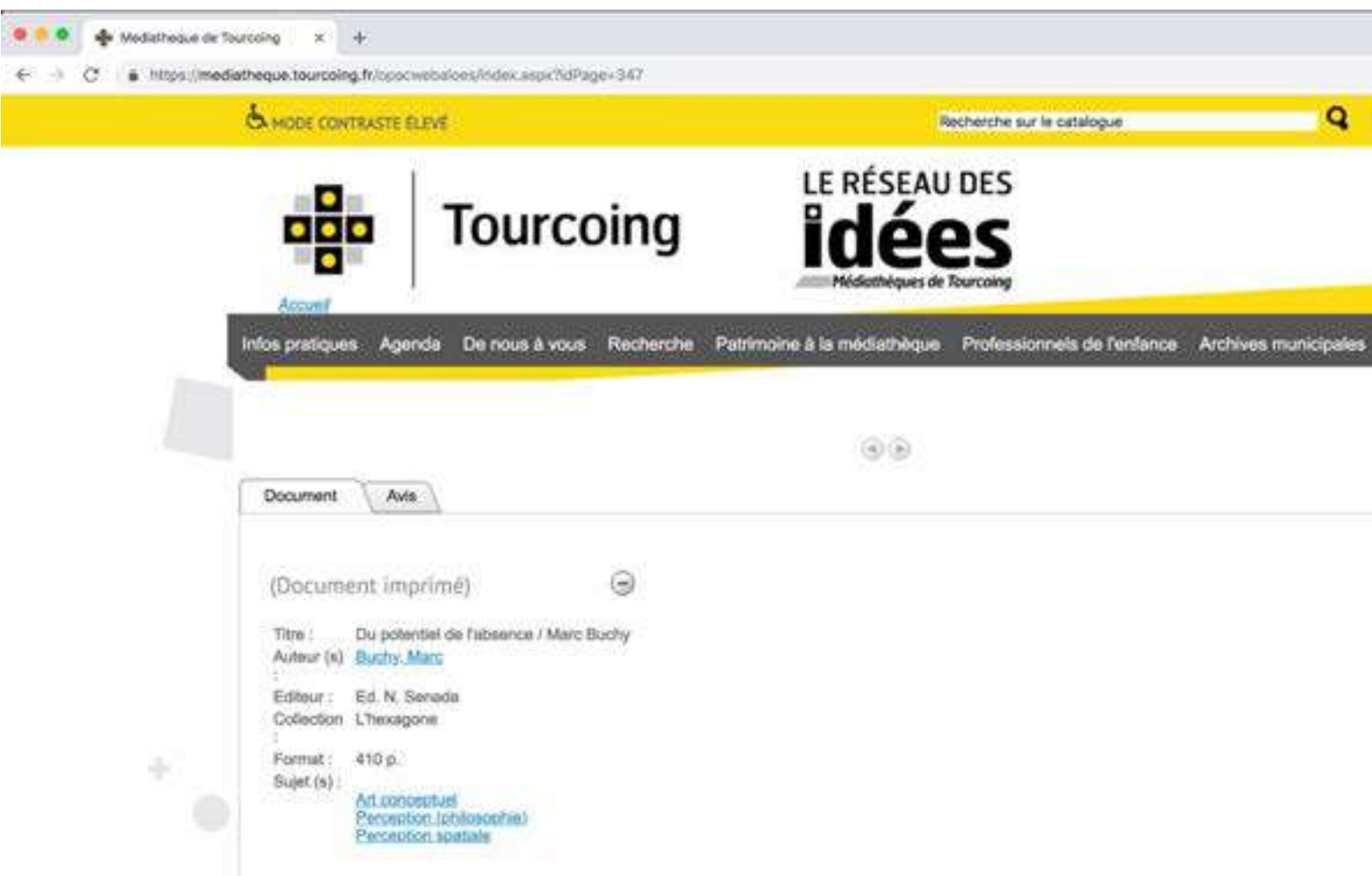
# 159.937 522 BUC

2013

intervention, digital catalogue, web page (<http://goo.gl/iHD6zo>)

The work « 159.937 522 BUC » is a set of characteristics that I asked to be registered in the digital catalog of a public library. These characteristics define the existence of a book (named « Le Potentiel de l'absence », « The potentiality of absence » in English) which has no physical existence.

Therefore this book only exists when someone thinks about it or discovers it by chance while conducting a search in the digital catalog. But all researches on the library's shelves will lead to a void.



# Syn-

2012

sound intervention

A professional piano player, used to play for silent films, is asked to play during the opening of the exhibition. He is using the same technics as he would do in front of a movie and is reacting live on what is surrounding him. In between free improvisation and classical piano trick, he is creating a soundtrack for reality.



# Marc Buchy

Born in 1988, Metz (France)

Currently lives and works in Brussels

## Studies

2015 - 2016 IHEAP NY & BHOFU, Post-master, New-York (USA)

2010 - 2012 Hogeschool Sint-Lukas, Master of Fine Arts, Brussels (Be)

2007 - 2010 Institut Supérieur des Arts de St Luc, Bachelor de Photo-Vidéo, Tournai (Be)

## Personnal exhibitions

2024 - Hoshi Go Club - Le Botanique & Komplot - Brussels (Be)

2023 - Vivre en théorie - Lokal-Int- Biel (Ch)

2020 - avoir désordre - Nei Licht - Dudelange (Lux)

2019 - Tenir à l'oeil - BPS22 - Charleroi (Be)

2017 - Soleil Plein - Edmund Felson Gallery - Berlin (De)

2016 - Space out - Fondation Moonens - Brussels (Be)

2013 - Précipitations - La Confection Idéale - Tourcoing (Fr)

## Duo exhibitions

2022 - Entretenir vaut mieux (with Katya Ev) - New Space - Liège (Be)

2018 - On a bien accroché (with Shuzo Azuchi Gulliver) - Maison Grégoire - Brussels (Be)

## Public art installation

2023 - Comment j'ai appris à ne plus m'en faire et à aimer la révolution part of national program Les Mondes Nouveaux - Parc des Glacis / Besançon (Fr)

## Group exhibitions (selection)

2025 - Triennale de Louvain-La-Neuve *curation Emmanuel Lambion* - Louvain-La-Neuve (Be)

The Mirror Effect - Art&Language 60 years *curation Lara Pan* - Château de Montsoreau- Montsoreau (Fr)

(Not) All Is Gold ... *curation Emmanuel Lambion* - Cloud Seven - Bruxelles (Be)

Horlogerie, regard(s) contemporain(s) - Musée de l'Horlogerie - St-Nicolas-d'Aliermont (Fr)

Thresholds, Doors, Portals... *curation Ariane Sutthavong* - Cloud Seven - Bruxelles (Be)

2024 - Mode d'emploi - Musée d'art moderne et contemporain - Strasbourg (Fr)

Absences, mues et macules *curation Galerie Meessen* - L'Atlas - Paris (Fr)

Hosting - La Centrale - Bruxelles (Be)

Quantum Leaps *curation Marion Zilio* - Galerie Eric Mouchet - Bruxelles (Be)

Lunar Practices *curation Bogk* - Bananafish - Shanghai (Cn)

2023 - Capture #2 - Le Pavillon - Namur (Be)

Multiple Art Days *curation Christine Demias* - Fondation Fiminco - Romainville (Fr)

[EMBED] - Galerie Raymond Hains - Saint-Brieuc (Fr)

The Night Watch - Société - Bruxelles (Be)

Les Marcells - Botanique - Bruxelles (Be)

2022 - Biennale Chroniques - Friche Belle de Mai - Marseille (Fr)

Kharakter - La Traverse - Marseille (Fr)



Demo - Le Salon du Salon - Marseille (Fr)  
Ange Agile Angile Biennale de Lyon - off-program - Atelier P.L. - Lyon (Fr)  
Nuit Blanche - Maison des Ailleurs - Charleville-Mezière (Fr)  
Carrozzone - Arcade Gallery - Bruxelles (Be)  
Par Enchantement / Biennale d'Enghien - Enghien (Be)

2021 - Inaspettatamente - Collection Frédéric de Goldschmidt - Cloud 7, Bruxelles (Be)  
Corruption Dilution- Villa Gillet, Lyon (Fr)  
rosa rosa rosae rosae - Maison Pilgrim, Bruxelles (Be)  
Bye-bye his-story - Centre de la Gravure et de l'Image Imprimée, La Louvière (Be)  
La Page Manquante - Centre Wallonie-Bruxelles - Paris (Fr)  
Momon - Biennale de Maumont - Online  
A-B - Catherine Bastide Projects, Marseille (Fr)

2020 - Le chinois aux pinces d'or - M Hka Inbox - Antwerpen (Be)  
Triennials - Cecil's Box - Luxembourg (Lux)  
SIGNAL - La Friche Belle de Mai - France (Fr)  
Expériences à vivre - Le 19 CRAC - Montbéliard (Fr)  
Rien n'aura eu lieu curation by Fabien Vallos & Margaux Bonopéra - Pop - Arles (Fr)

2019 - Conditionnel Présent - Frac Grand Large - Dunkerque (Fr)  
Pourquoi faire; Pour quoi faire - Eté78 - Brussels (Be)  
Babel - ISELP - Brussels (Be)  
Encountered Error - Société - Brussels (Be)  
Embed (curated by Sophie Lapalu) - Katsuney (Fr)  
Geographico - Teatro Garibaldi - Palermo (It)  
Cette question qui vous brûle les lèvres - CAN - Neuchatel (Ch)  
rose rose rosae rosae - SB34- Brussels (Be)

2018 - A l'oeil - Molière Project - Brussels (Be)  
Hotel Cosmos - In Extenso - Clermont Ferrand (Fr)  
Measurements - Société - Bruxelles (Be)  
The Collection for the Poor Collectors - Material - Zurich (Ch)  
Earth & Sky - Société - Bruxelles (Be)  
Poor Collectors - Sperling - Munich (De)  
Earth & Sky - Société - Brussels (Be)  
Tension A - Bloom Penthouse - Brussels (Be)  
26.01.2018 until 05.05.2017 - Catherine Bastide - Marseille (Fr)  
Times to reflect on - Josza Gallery - Brussels (Be)

2017 - The Others Art Fair - Greylight Projects Booth - Torino (It)  
Private Choices - Centrale for Contemporary Arts - Brussels (Be)  
Into thin air - Galerija SC - Zagreb (Hr)  
Montvalent Montvalent Festival - Montvalent (Fr)  
POLDER - Glassbox - Paris (Fr)  
Triennale de la jeune création - Les Rotondes - Luxembourg (Lux)  
Unnoticed Art - Platforms Independent Art Fair - Athens (Gr)  
In&Out - Greylight Projects Brussels - Brussels (Be)

2016 - Radieuse - Fondation Frédéric de Goldschmidt - Bruse (Be)  
Paperworks - Antena - Chicago (USA)  
Le geste de l'admoniteur - ArchiRAAR - Brussels (Be)  
Bushwick Book Club - Superfine - New-York (USA)

## **Residencies**

2022 - Moulin de la Croix - Domaine de Keravel - Plouha (Fr)  
2022 - MilleFeuilles - Nantes (Fr)  
2019 - A.M Qattan Foundation - Ramallah (Ps)  
2019 - Fondation Antonio Ratti - Como (It)  
2018 - Lugar a dudas - Cali (Col)  
2018 - The Mountain School of Arts^ - Los Angeles (USA)  
2017 - Les Annexes du Chateau de Bourlingster - Bourlingster (Lux)  
2012 - Greylight Projects - Hoensbroek (NI)

## **Curatorial Projects**

2025 - Best regards, international stamp project, co-curated with Stefan Klein (12 participant) for Edmund Felson Gallery (Berlin, Be)  
2022 - Janelas, international mail-art project co-curated with Tiago de Abreu Pinto (70 artists from 25 countries), exhibited in MAMC+ (St Etienne, Fr) and BPS22 (Charleroi, Be)  
2020 - 003278079060, international sound art project on an answering machine (56 artists), co-curated with neither (Be)

## **Awards**

2021 - Prix Mediatine-SOFAM, Brussels (Be)  
2019 - Nominated for the 10th Prix Sciences Po d'Art Contemporain, Paris (Fr)

## **Publication**

2023 - Ka kualmaku (livre de grammaire) - Co-édition Florence Loewy & Théophile's papers

## **Public collections**

FRAC Lorraine, Metz (Fr)  
Centre de la Gravure et de l'Image Imprimée, La Louvière (Be)  
Collection d'Art de la Ville de Dudelange, Dudelange (Lux)

## **Others**

2025 - Guest artist of Classes Culturelles Numériques organised by Le Grand Café (St Nazaire, Fr)  
2024 - Part of Pratiquer l'exposition – Une écologie, written by Agnès Violeau, Editions Mix (Fr)  
2022 - Bras d'honneur, performative conference, MilleFeuilles, Nantes (Fr)  
2022 - Personnel conference in Ecole Nationale Supérieure de la Photographie, Arles (Fr)  
2021 - Part of the national program Les Mondes Nouveaux, organised by the French Ministry of Culture  
2020 - Publication in Facette(s) Magazine, published by 50° Nord  
2018 - Part of the «Special editions» of *I want to become a millionaire*, a project by Thomas Geiger  
2017 - Conference : In conversation with Ben Kinmont, Academie Royale des Beaux-Arts (Brussels)  
2017 - Part of Musée Légitime, a project of Martin La Roche