

PORTFOLIO STÉPHANE ROY

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LETTER OF INTENT

The multiplicity of my research and productions revolves around a very specific theme: the ways in which human cravings manifest themselves, perceived and analysed in all their subtlety and complexity.

Whether in figurative or abstract, performative, written or visual, phantasmagorical or cinematographic forms, I am committed to studying the expressive and introspective phenomena surrounding lack, which is seen as a condition of our very existence, whether in terms of our identity or behaviour, thus shaping the potential future of individuals in society.

Today, more specifically, my research focuses on the concept of resilience.

From the relationship with oneself and with others to societal dynamics, I'm interested in tackling a variety of perspectives, from the micro to the macro, from the intimate to the community, from the local to the global.

The subjects also vary, depending on the concerns that stir and nourish my daily life.

The structure and modes of operation specific to the field of work (the "work work work" corpus, including "The 10 Weeks" and "The Waiting Rooms"), the expression of impulses through relational experience and its cathartic purpose ("The Human Laboratory" and "Pulse"), our intimate relationships to sensitive memory within the family nucleus ("Childwood"), the study of human reactions in public spaces ("The Daily Disturbances"), the construction of a garden of shared knowledge around a plethora of forms of expression ("Correspondances"), the climate crisis and the metamorphoses of nature expressed through cyclical evolutionary phenomena ("Beyond"), and access to plenitude through awareness ("The Instant Zero Theory").

As you will understand from reading this portfolio, and the mind map of the key words in my artistic practice, my research takes a variety of paths. For each of them, ideas and projects exist in large numbers at the concept stage, just waiting to be realised. Perhaps one of them could fit in with your future programming. If that's the case, I'd be honoured to discuss it with you and look forward to a fruitful collaboration.

I'd also be delighted to discuss my work with you and receive your critical feedback.

I look forward to hearing from you.

Best regards,
Stéphane

KEY WORDS





ARTIST STATEMENT

Growing up on the fringes of our system, I was forever confronted with this society that segments, fragments, divides and ranks groups of individuals but, above all, with the multifarious aspects and 'twilight' zones specific to our human species. Infused by a somewhat chaotic past that propelled me to the extreme limits of human complexity, I eventually decided to take a stance, to act, in a world that I contemplated as a vast stage just waiting to be occupied, to be reclaimed.

Very quickly, my artistic and then my curatorial proposals focused on studying the various strata of reality, exploring our relationship with the world, with others and with ourselves. Then, humankind established itself as the main subject of my research and curiosity. A subject that intrigues me, that I analyse and dissect through a myriad of processes. A subject where I strive to perpetuate stimuli, pressures, nuances, where its complexity becomes a heavenly canopy in my own laboratory.

My artistic approach is undeniably cross-cutting. It follows in the footsteps of the initial graphic expressions of my youth and of my street art projects. Video performance, sculpture, installation, scenescape, photography and writing... a wealth of mediums that simultaneously play the roles of props and instruments allowing me to explore and develop my own artistic research – research that draws its inspiration from humanities, psychiatry, anthropology, fetishism as well as alternative cultures.

Concurrently, other forms of interaction, intensely, intrinsically related to my approach, enter into play: such as my series of Conversations, exchanges made with artists, scientists, thinkers and individuals from all walks of life who, through their visions, their outlook on the world of today, help develop our world of tomorrow (e.g.: Edgar Morin, Hans Ulrich Obrist, etc.).

My curatorial projects also fall in line with this ongoing research on flows that blend together in a highly-complex, perpetually-moving world, with particular focus on new trends and young emerging artists.

Each of my proposals embodies, as such, the desire for dialogue, communication that strikes a chord with my theoretical research, my analyses and the works I present. In conclusion, it is the means for conveying an understanding of Art, a belief in Art, as a medium that invokes a universal memory and a common language that transcend the segmentation, the fragmentation of origins, of cultures and of periods of time.

Quite simply, considering Art as an appreciable, perceptive intermediary that makes our lives, our world, a better place.

HIGHLIGHTS



Expo carte blanche Stéphane Roy

“The Holy Child Wood”

08.03 - 26.05.2024

ELEVEN STEENS Art Center (Brussels, Belgium)

Just imagine it.

Imagine standing in front of a forest of fir trees, a small army of Christmas trees gathered from the snow-covered streets of big cities. A collection of thorny rubbish removed from the warmth of family homes following the Christmas celebrations.

Around a hundred burnt conifers, divided into two islands spread across the exhibition space, invite the viewer to enter the installation and wander through this artificial forest covered in man's imprint.

Raising their burnt tips to the sky, this ensemble plunges you into the darkness of its coal landscape, punctuated by a slow, sleepy breath of light. At the feet of the crosses, buried in the ash and earth, wind Christmas lights. Their warm lights vibrate in unison, then fall out of sync.

The two islands gradually become two lungs, two autonomous bodies separated by the alleyway. A total rupture, with no possibility of reconciliation.





The dominant blackness of the charred tree trunks reveals the greyish tones of the ash covering the whole, like a fine film of snow in the early hours of the morning. The scent is strongly present, inhabiting the space revealed only by the natural light that fills the room surrounded by large windows.

The sensory experience of this desolate landscape gives rise to a feeling of tranquillity. Like the day after a devastating storm, or when the tears of sadness dry on the skin before it stretches into the first smile. Oscillating between the phantasmagoria of the intimate and the folk philosophy of the commonplace, this new experience by Stéphane Roy invites you to travel and reflect. As so often in the artist's work, the spectator becomes the actor. Beauty emerges from darkness. Chaos gives way to a sense of grandeur.

Video link : <https://youtu.be/gL46UG1faYc>









"The Waiting Rooms"

05.04 - 26.05.2024

Centre Culturel de Rencontre Abbaye de Neumünster (Luxembourg)

The Waiting Rooms, the new work by artist Stéphane Roy, is an evolving cycle of environments that use the codes of the waiting room to explore its concept, functionality, rules and possible diversions.

It's a sanctuary for encounters, an exploration of forms of well-being, a laboratory for desires and disobedience, and a societal playground that engages the participation of individuals and communities.





What is your relationship to waiting?

Through his twelve stations designed for the venue, even going so far as to hijack the very function of the institution and its staff, the artist addresses questions around time, fantasy, purpose and future, frustration, impatience and dissatisfaction. An interactive artistic proposition inviting the public to express their expectations, while underlining the importance of waiting as an experience in the production and reception of art in society.

Here are a few examples of the stations presented.





Station #4 - The Post it stations, 2024

Participatory installation.

Wooden boards, post-it notes and pens.

Neimenster Abbey was once a place of meditation and reflection, but also a place of waiting, taking on different forms and meanings through time and the history of the place.

Surrounding the entire cloister, the eight Post-It stations are installed on the windowsills. A tray built from a desk salvaged from the site, and reused for this new purpose as part of this exhibition, which is concerned with ecological and environmental aspects.

Inscribed on each of these trays are eight questions about waiting.

Express your thoughts by writing your answer on a post-it note, then hang it on the panel behind you.





Station #11 - The Basic Sit sessions, 2024

Participatory installation.

Various pieces of furniture, videos and roll-ups.

Who says you can't work up a sweat and improve your figure at an exhibition?

By using traditional furniture and the graphic codes of the office world, mixed with those of fitness studios revisited for the occasion, we invite you to put your body into action.

Sitting all day? For your health, don't forget to exercise and stretch!

This station was the starting point for the exhibition, which was initially conceived at the end of the artist's residency last summer when, as a daily visitor to the gym, he noticed how much we were all glued to our phones instead of doing the expected muscle-building exercises.

Concocting three sports programmes for the occasion, printed on a roll-up, a typical piece of office equipment, the artist brings together a selection of the cultural centre's furniture to recreate a real working environment, and enable you to do these exercises. Finally, on the television screen, video performances of the artist himself performing the selected exercises.



Stéphane Roy

The Mental Network

23.01 ↓
14.03.2020

“The Mental Network”

23.01 - 14.03.2020

Centrale for Contemporary Art (Brussels, Belgium)

'The Mental Network is an interactive, universal project created by Stéphane Roy, combining a freely accessible website and a physical installation interacting directly with it.

'What are you thinking? This simple question invites you to share your thoughts, from the most trivial to the most intimate, via the form provided for this purpose at: www.thementalnetwork.com. This website allows anyone to take part in this vast collection of thoughts, received and printed directly in the exhibition space where the installation of the same name is taking place.

The public are free to plunge their hands into the many randomly-picked thoughts. The more introverted visitors take the opportunity to read the pages that have fallen to the floor, while the more extroverted continue to feed the installation. It's a game of voyeurism that's completely assumed, and often repeated in the artist's participative creations.





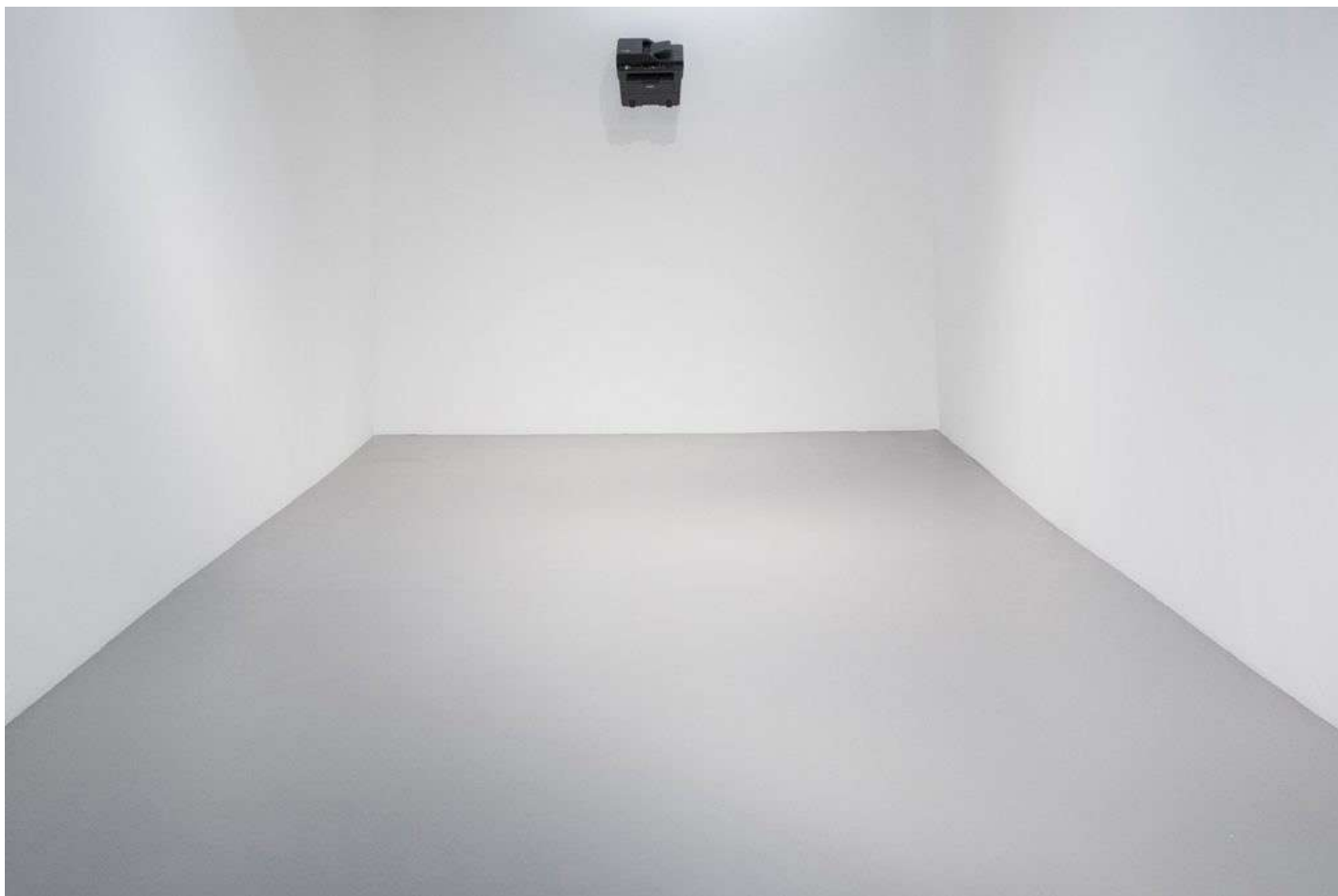
With *The Mental Network*, Stéphane Roy seeks to draw up a broad social x-ray of our times, its problems and existential questions.

The installation is minimal, participatory, evolving and universal in scope, touching on the most personal reflections of those who contribute to its existence.

At the end of the exhibition, all the printed thoughts are collected, encoded and then archived (physically and digitally).

When it was first presented, the installation witnessed the emergence of the COVID 19 health crisis. The exhibition was closed early, following the government's decision to implement a global lockdown of museum institutions. As the printer remained switched on, the installation continued to exist and grow in the months following the forced closure of the art centre.









"The 10 WEEKS"

The day after I returned to work from my honeymoon, I learned that I had been made redundant as a result of an alleged restructuring project. I decided to turn this difficult experience into an opportunity for artistic research, reflection and action. During my compulsory 10 weeks' notice, I asked myself questions about the place of man, citizen and artist in modern society, and more specifically about our relationship with work.

For 10 weeks, I published new creations and the results of my research online, day after day, for the world to see. Each new day thus marked the gradual construction of a large corpus of projects bringing together all types of medium (photo, video, painting, installation, sculpture, net art, design, participative works, embroidery, etc.).





The whole approach tackles a number of themes and issues linked to our relationship with the world of work. From our own sense of identity and behaviour, to our relationship with others and with the society in which we live, this project tends to become a global and complex study, fully connected to the tools and contexts of our time.

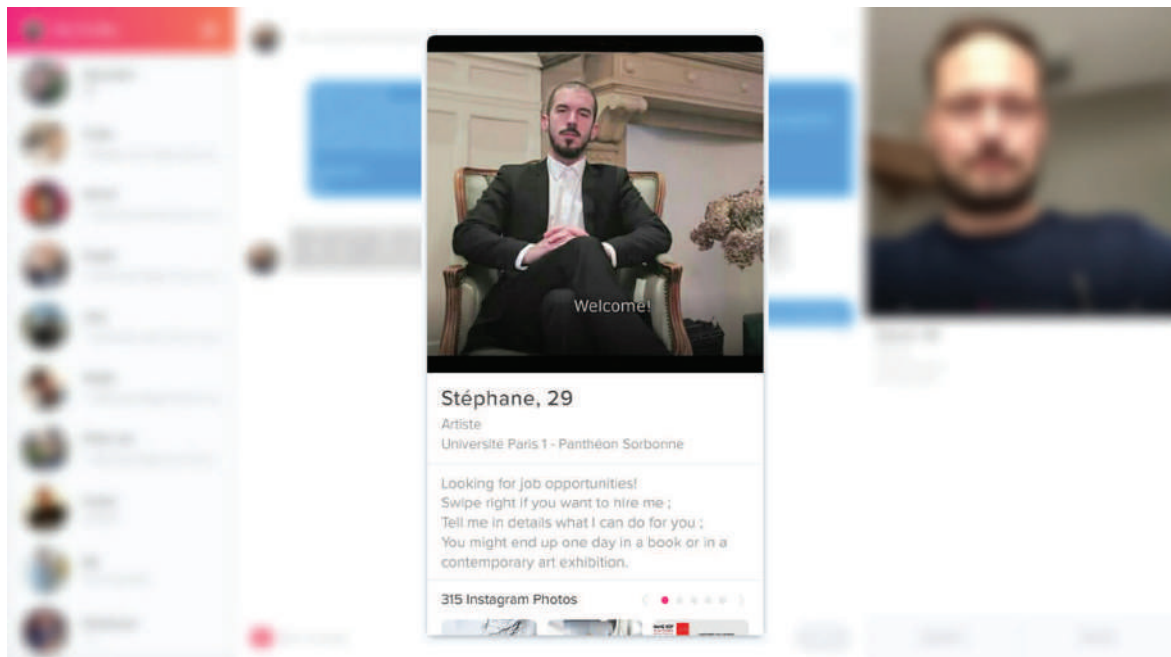
This performative and spontaneous project, a direct consequence of a precarious and brutal experience, is an extension of my previous work on human complexity, whether in community, in our relationship with otherness or with ourselves.





DAY 30 : The Wall of Motivations, or the modern madness of integration, 2018. Various dimensions (here : 10 x 4 meters), Brussels

Large scale installation in situ, made from 400 cover letters that I have written between 2012 and 2017.

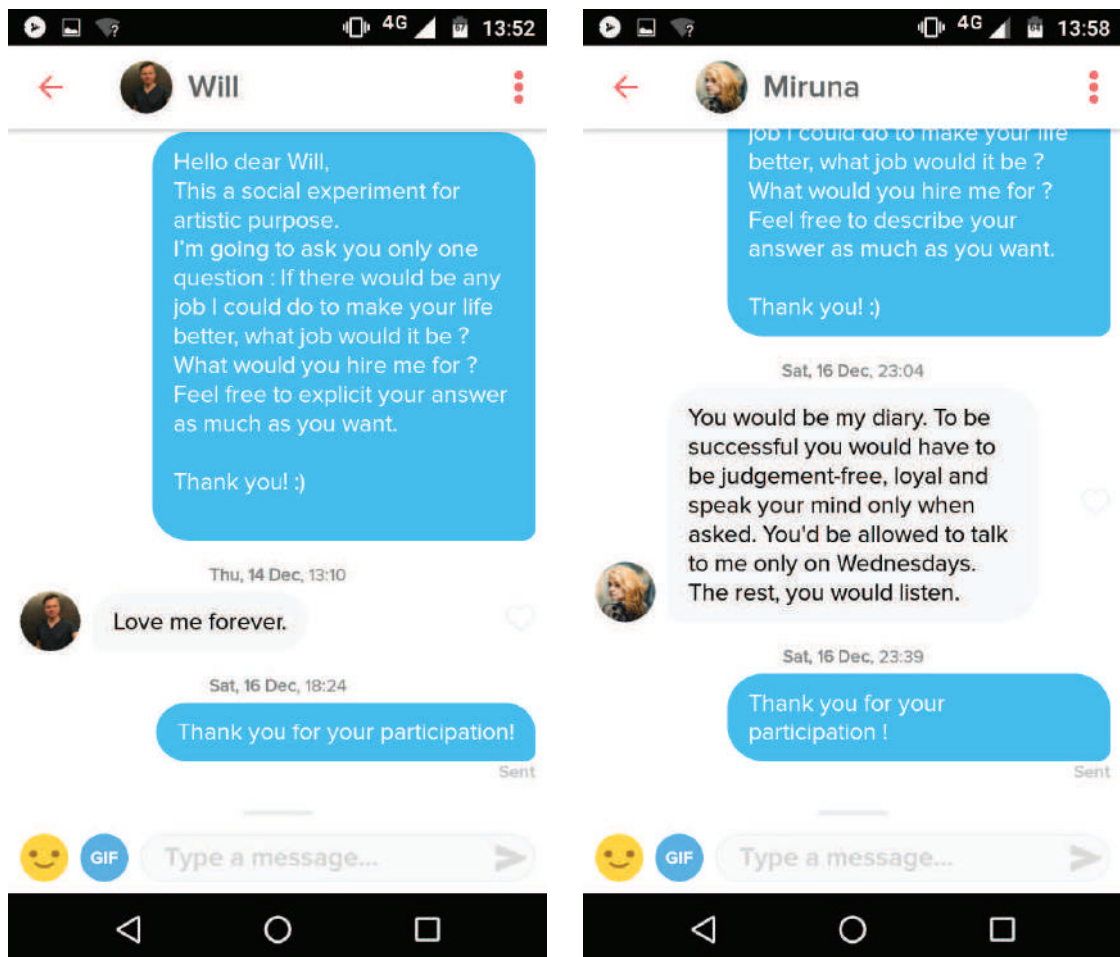


DAY 28 : Tinder Me - 1 question, 100 answers, 2018. Netart. Brussels

Experimentation carried out on Tinder for a period of a few days.

Only one question is asked of each "Matched" person: If there was any job that would allow me to make your life better, what would it be?

The responses gathered from a broad spectrum of the population (all ages, genders and ethnic origins combined) draw a large portrait of our time.

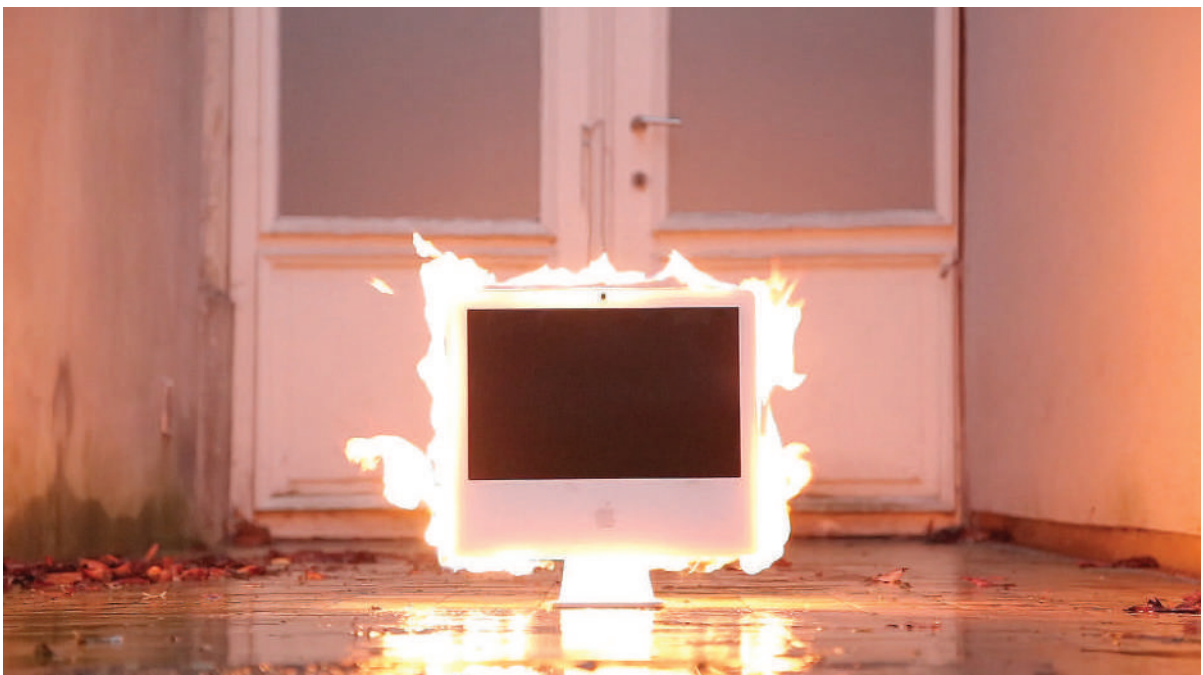




Burning Memories, 2017. Video. Brussels

A series of videos featuring objects, furniture and various forms of memories catching fire. Photographs, paintings and installations will be brought to complete this work which, in the end, will immerse the spectator in a vast sensitive environment.

Video link : <https://youtu.be/YKGBwodc6os>



DAY 10 : The Computer (from The Burning Memories Series), 2018. Video. Brussels



DAY 31 : Floating in Colored Smoke, 2018. Photography. Brussels

A series of photographs taking as their starting point the stories of acts of resilience by various people, whose written testimonies complement the images produced.



The Laboratory of Anger Management, 2016. Installation, various dimensions. Palais de Tokyo, Paris

A structure dedicated to the release of impulses is installed in the Palais de Tokyo museum, then in Austria as part of donaufestival 2017. The public follows a strict protocol before being invited to break everything. Everything is filmed, including the reaction of the audience as they pass by.

The installation is also part of a local environmental approach, taking its source from all the items recovered from the street, thrown away by their owners before the same furniture is served back to them.

Video link : <https://youtu.be/nq3uTDQIrmU>



The Primal Scream Therapy, 2018. Videos, various durations. Brussels

Following a call for participation, people are invited to appear in front of the camera, with the aim of gradually embarking on a process of therapeutic scream.

Participants are asked to bring an object of their choice.

Alone in the room, people are left to themselves, acting according to their own impulses and desires, until reaching this moment of tension pushing them to scream.

Following this filmed performance, a second video is shot immediately after the experience of the participant. This second video is a short interview intended to collect the person's immediate testimony about the lived experience.

1° The Daily Disturbances (2006 - 2008)

The Daily Disturbances is a cycle of actions performed in public spaces and places where people would congregate. This series consisted of introducing an action that ran counter to the "normal" behaviour expected, disturbing the monotonous everyday life of the people present at that particular time and location.

Each performance is filmed with a hidden camera, including the reaction of the audience, an essential ingredient of the work developed.

In the end, these actions of various degrees of intensity, aim to deploy a broad anthropological and behavioral study in the form of social radiography of our occidental societies.



1. Hit him hard, 2006. Videoperformance. Lyon
2. Sunbathing in the subway, 2006. Videoperformance. Lyon
3. Watching TV, 2006. Videoperformance. Lyon
4. Taking a Fall (I), 2006. Videoperformance. Lyon
5. Taking a Fall (II), 2006. Videoperformance. Lyon
6. Burst of anger, 2006. Videoperformance. Lyon

II° The Instant Zero Theory (2006 - 2013)

Always tirelessly curious and eager to study the world around me, it seemed important for me to break this infernal rhythm of the alienating daily life by coming to insert invitations to put everything on pause, to develop awareness of one-self, of the others, of time and space, through a wide choice of mediums and experiments.

Seeking to outsmart the passive mechanism in the viewer caused by the contemplative characteristics of the video, I came to explore other mediums, while trying to end this unique narrative framework offered to the viewers. Then I called for the total participation of the spectator through his imagination, the starting point of all potentiality, reviving the movement, prolonging the image by giving it life mentally. Art becomes an experience to live, rather than a cultural good to consume.

The concept of Instant Zero is this tiny moment of transition between two acts, this instant concentrating all possibilities, a symbolic pause in our existence offering the time necessary for full self-conquest through becoming aware about the sum of our possible actions.

Potentiality conceals within it all the constituent elements of life. It is in this spirit that this were done in 2006, the "Exhibitions of Potentiality", exhibitions of blank white canvases hang in public places, placed there as receptacle spaces for people who will get lost there through their imagination, projected on the empty space. Art gets rid of its confining and limiting materiality to become its own immaterial perfection: an exchange of energies, such as life itself. The work becomes the home-receptacle for all sensitive and intelligible activity, the gateway to a flight of the imagination, a moment of thought or waking dream deploying all of the conceivable potentials.

In short, this is a series of projects praising life and the act of seizing it, observing it and enjoying it whilst, at the same time, questioning it. It is an incentive, a call for sharing, whilst opening our eyes to better perceive what we no longer see. Art as an experience to be lived.



Instant Zero, 2006. Photography. Lyon



One day of life, 2008. Performance. Lyon



Bedtime story, 2006. Photography. Lyon



Listening to life, 2007. Photography & videoperformance. Lyon



Prise de conscience, 2006. Videoperformance. Lyon

III° Les Correspondances (2006 -)

The intentions and interventions requiring the total participation of the spectator become more and more important in my practice, as for example with "The Mental Network", a project mixing both interactive & immersive installation with net art, through which the public is invited to respond online (on a website linked to the installation) to the question "What are you thinking about?".

All thoughts are printed in real time into the minimal installation, consisting of a simple printer installed at height and from where each message received gets printed and then falls on the floor.

The public is invited to plunge their hands into these thoughts coming from around the world.

"The Messages" dedicated to unknown persons were illustrated through the act of sending messages, poems and other intimate thoughts via non-customary channels: from the symbolic launch of a love letter, folded up as a paper plane, from the rooftop of a skyscraper, to sending messages taped on high-speed trains and propelled to various destinations.

"The Conversations" are an on-going work-in-progress, a vast work of exchanges made with artists, thinkers, professionals from various fields with the aim of developing a fluctuating map of tomorrow's world that is emerging today. The purpose of this platform where everyone can share knowledge and experiences is to create a melting pot of wisdom, learning, approaches and visions of the world, which address a wide range of subjects and where, first and foremost, human values are privileged. The very first Conversations began when I was 16 years old.

At the end of the day, with this series of Correspondences, it is all a question of perceiving art as a platform for global exchange, reflected by the flow of life and all the interactions that link together everything around us. The global and the local, the microcosm with the macrocosm, everything that dialogues and thrives mutually on each other.

The main intention is not only to become more aware of ourselves and of our own potential, but just to be, here and now. To spread sharing of reflection so that we may live every single experience more fully and more intensely. To create complicity with oneself and with others so that we may caress the web of reality. It is simply a matter of opening our eyes and listening attentively, to receive and perceive the world around us better, whilst being part of these constant movements of the world.



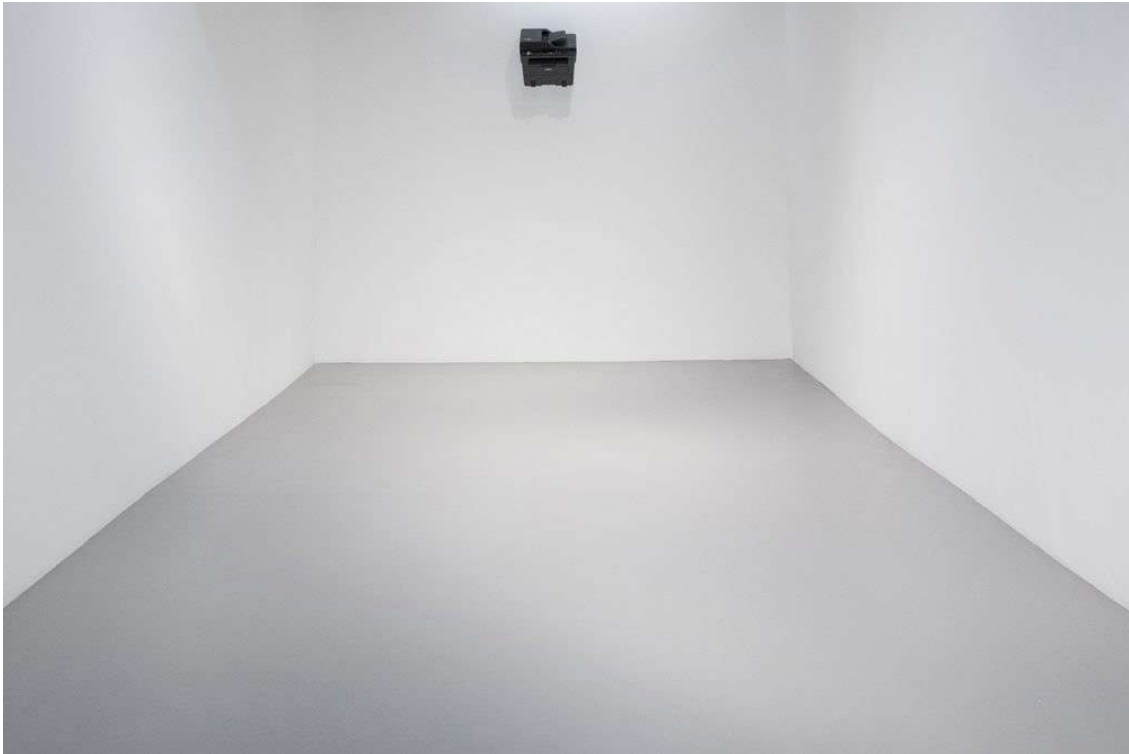
Poems for Hurried Passers-by, 2007. Photography. Saint-Etienne



Conversation with Edgar Morin, 2017. Vidéo. Paris



Nomadic Messages, 2008. Videos, various durations and locations



The Mental Network, 2020. Installation & Netart. Brussels

IV° The Human Laboratory (2009 -)

The mapping of the human being in its complexity, and more particularly through its identity and behavioral relationships, is one of the major axis of my research. In addition to being articulated around a practice exploring various mediums, this development enters into dialogue with an emerging curatorial activity, not as an echo but rather as an extension of my underlying artistic approach.

The exhibition becomes an evolving proposition, the many specifics of which always allow the establishment of a space for study, meeting and dialogue with artists and the public. The richness of Art offers me the possibility of gradually building an incredible field of experimentation allowing me to make the world my vast laboratory of study about the human being, started through a central question: "Are we all beings suffering from various kinds of needs ? And does that define us as human beings ? Do we spend our whole lives striving endlessly to bridge this gap, to fill our voids ?"

Art changes the world, or at least, art causes a shift in perception, thoughts and situations that lead to enlivening the potentiality for change in the world.

From its cathartic forms to its therapeutic use, I wonder: deep down, isn't art really the medium that people use for all kinds of purposes, such as searching for meaning, for openness, for convening a primal memory material deeply carved within our species? An ancient language that figures as the nodal point for communicating across time and space, across cultures, even the most remote, all over the world? I like to think so.

Art brings people together. It awakens, builds and develops us as human beings with infinite potential.



The Laboratory of Anger Management, 2016. Installation, various dimensions. Palais de Tokyo, Paris



The Primal Scream Therapy, 2018. Videos, various durations. Brussels

V° work work work (2018 -)

The series 'The 10 WEEKS Unemployment Residency Program' was the introduction to my in-depth research into our relationship with the world of work.

This first spontaneous performative project, a direct consequence of a precarious and brutal experience in 2018 (the knowledge that I had been unfairly dismissed and the ten weeks' notice I had to give), is an extension of my previous work on human complexity, whether in community, in its relationship to otherness or to oneself.

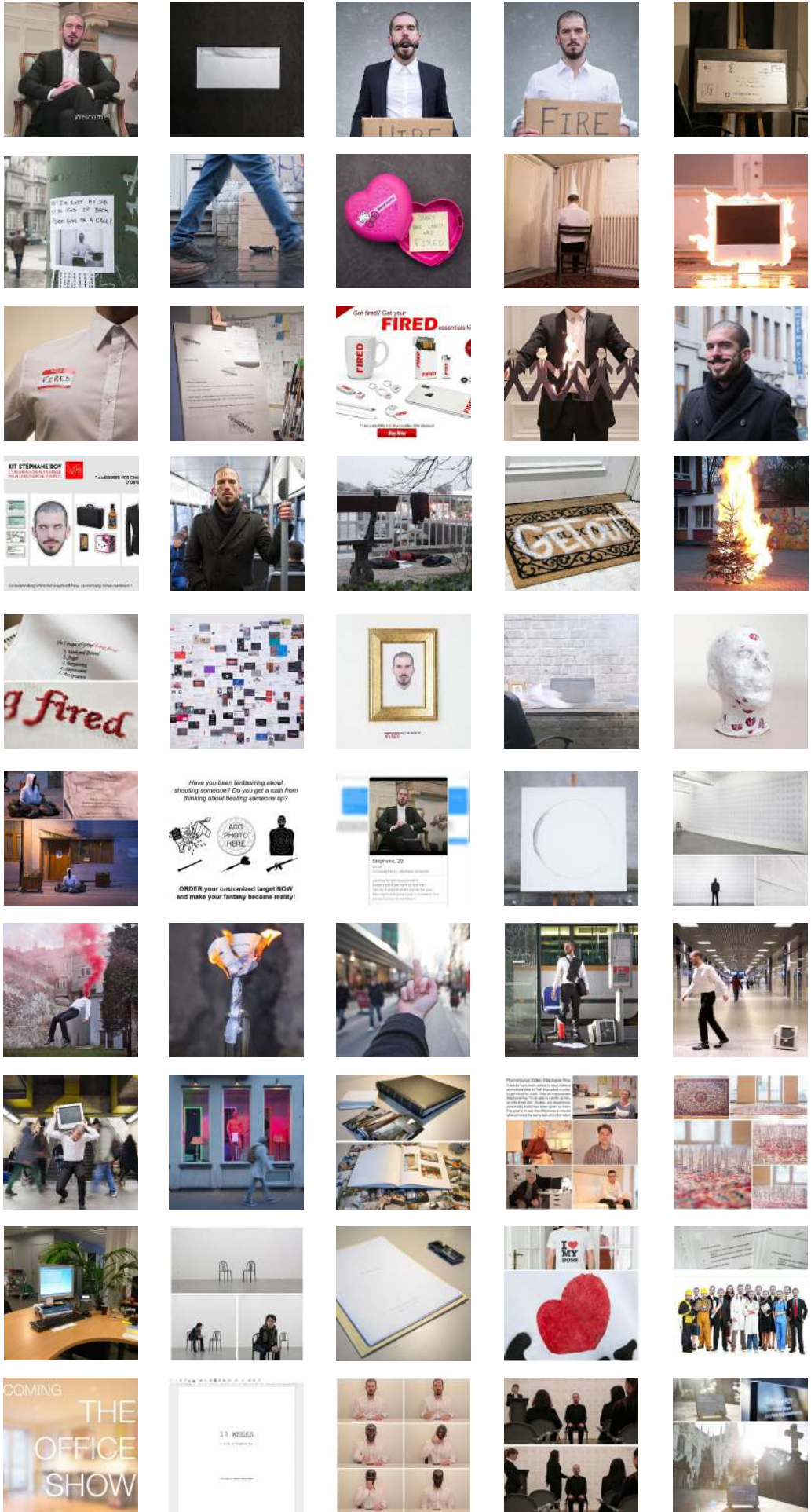
With 10 WEEKS, I decided to transform this delicate experience into an opportunity for research, reflection and artistic action. During my compulsory period of notice, I asked myself questions about the place of the human being, the citizen and the artist in modern society, and more specifically about our relationship with work.

The whole approach tackles a number of themes and issues linked to our relationship with the world of work. From our own identity and behaviour to our relationship with others and with the society in which we live, this project tends to become a global and complex study, fully connected to the tools and contexts of our time.

I then decided to pursue my research and production around this theme. This has led to a number of artistic and curatorial proposals, including a series of self-portraits and video-performances produced during the global confinement of 2020.

More recently, I had the opportunity to study the concept of the waiting room, deconstructed in the form of reflexive and participatory experiments, through twelve stations that made up the exhibition 'The Waiting Rooms', at the Neimenster cultural meeting centre in Luxembourg.

To date, around a hundred projects and series have formed the constellation of this vast chapter in my artistic approach to work and our relationship with this universal subject.



The 10 WEEKS Unemployment Residency Program (complete serie)



DAYS 3 & 4 : Hire me / Fire me (diptych), 2017. Photography. Brussels



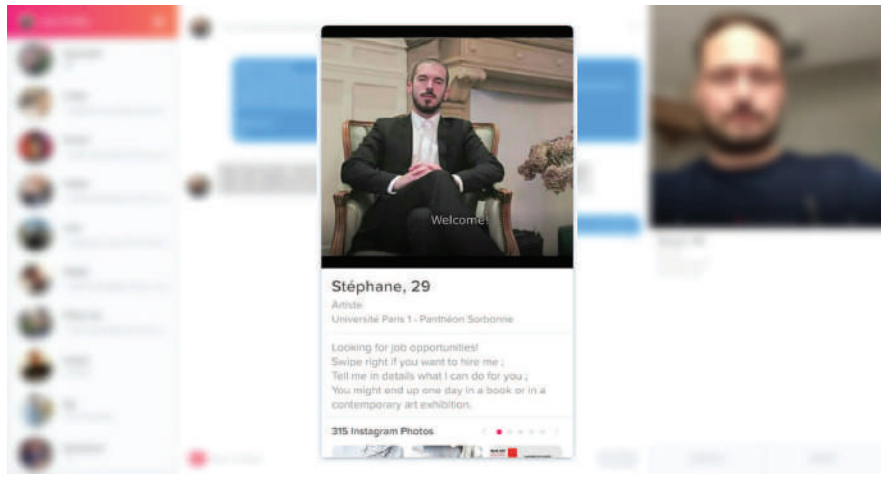
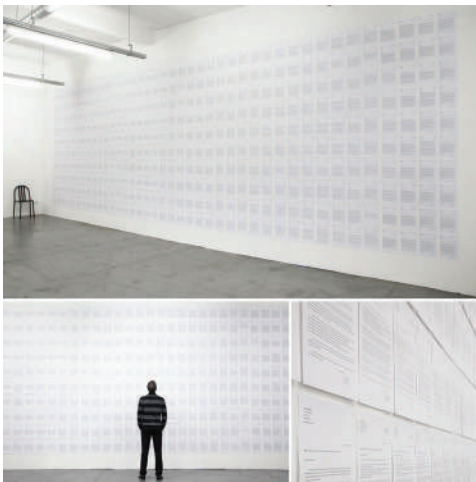
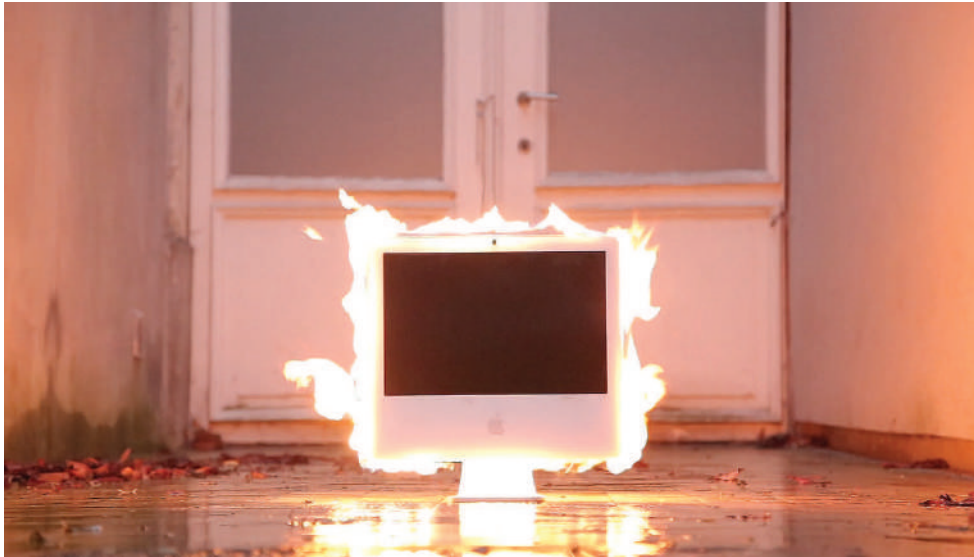
DAY 6 : "Hey!...", 2017. Public interventions, 21 x 29,7cm. Brussels



DAY 15 : Keep Smiling (selfportrait), 2017. Photography. Brussels



DAY 37 : Selling Services, 2018. Photography. Brussels



1. DAY 10 : The Computer (from The Burning Memories Series), 2018. Video, various durations. Brussels
2. DAY 31 : Floating in Colored Smoke, 2018. Photography. Brussels
3. DAY 30 : The Wall of Motivations, or the modern madness of integration, 2018. various dimensions (here 10 x 4 m)
4. DAY 28 : Tinder Me - 1 question, 100 answers, 2018. Netart, Brussels



DAY 48 : I need a job, 2018. Videoperformance. Brussels



DAY 36 : The Weight of the World, 2018. Photography. Brussels



DAY 17 : Looking for job, 2017. Photography. Brussels



DAY 32 : Candidature Spontanée, 2018. Photography. Brussels



DAY 35 : The Walk Home, 2018. Videoperformance. Brussels



The 5 stages of Grief being fired :

1. *Shock and Denial*
2. *Anger*
3. *Bargaining*
4. *Depression*
5. *Acceptance*



DAY 21 : The Five Stages, 2017. Embroidery on handkerchief. Brussels



DAY 49 : The Funeral Ceremony, 2018. Videoperformance. Museum of Industry & Labor, Brussels



DAY 50 : The Business Stone Grave, 2018. Sculpture (engraved stone on metallic structure), 30 x 22 x 14 cm. Brussels



One Week One Year, 2020. Videoperformance. Brussels



The Mood of the Day (série), The Throwing Out, 2020. Videoperformance. Brussels



The Mood of the Day (série), The Whipping Phone, 2020. Videoperformance. Brussels



The Mood of the Day (série), The Shitting on Desk, 2020. Videoperformance. Brussels



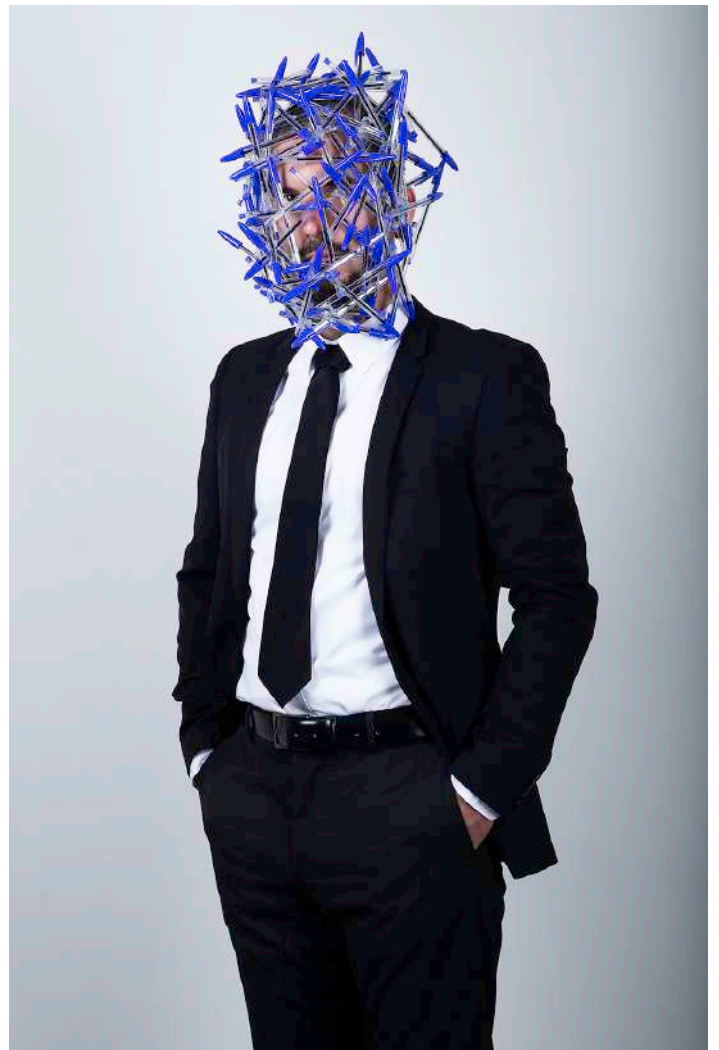
The Holding Task, 2020. Videoperformance. Brussels



The Three Blank Canvases, 2020. Videoperformance. Brussels



Selfportraits at work (série), Untitled (To do list blue agent), 2020. Photography. Brussels



Selfportraits at work (série), Untitled (Blue pen mask), 2020. Photography. Brussels



Selfportraits at work (série), Untitled (Mouth storage), 2020. Photography. Brussels



Selfportraits at work (série), Untitled (Paper mask), 2020. Photography. Brussels



Selfportraits at work (série), Untitled (The Slave Agent), 2020. Photography. Brussels



Selfportraits at work (série), Untitled (Feeling Pretty), 2020. Photography. Brussels



The Office Martyr (selfportrait), 2020. Photography. Brussels



Feeling pretty (selfportrait), 2020. Photography. Brussels



Head of department non-existent (The Imaginary Jobs series). Ink on paper. 8.5 x 4.5 cm. Brussels, 2020



Assistant to the general discomfort



Advocate for lost causes



Head of dark humor



Chaos Coordinator



Architect of despair



Doctor of the imaginary invalid

BIOGRAPHY

STEPHANE ROY
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Stéphane Roy is a visual artist, curator and artistic director.

With a Master 2 in Art Sciences from the Université Paris 1 Panthéon-Sorbonne in 2012, Stéphane emerged from a chaotic childhood to rebuild his life through art. He began his artistic career at a very early age through drawing, street art and then video performance. From then on, he became interested in certain forms of human tension, in their relationship with people and the world.

Using a conceptual and narrative approach based on the iconicity of the complex Being, he is now developing a multi-dimensional body of work exploring forms of introspection of the Self in society, particularly from a behavioural and relational point of view, whether on an individual or community scale. A number of recurring themes feed into his research, such as the phenomena of resilience, the expression of drives and phantasmagorical manifestations.

Stéphane's work has been published in a number of media and exhibited in various institutions (Palais de Tokyo, Centrale for Contemporary Art, donaufestival, etc.).

He also lectures at various schools, universities and art academies (Académie Royale des Beaux-Arts de Bruxelles, La Cambre, ULB, etc.).

As artistic director and curator, Stéphane manages a number of institutions within which he organises solo and group exhibitions of both emerging and internationally acclaimed artists. In fact, it is the emerging art scene that is the focus of most of his attention and most of his current activities.

Working for both private clients and public institutions, Stéphane joined the City of Brussels' youth department in 2018 to help launch a new local institution: the Tour à Plomb cultural and sports centre. The centre offers a wide range of activities, including programming exhibitions by local artists such as Ariane Loze, Claude Cattelain, Katherine Longly, Céline Cuvelier, Elise Peroi, Mothmeister, Robin Wen, Lionel Pennings, Rami Hara and Antoine Grenez.

Remaining very active as a freelance artist, his personal curatorial research ties in with his artistic preoccupations with the complexity of the human being in society.





STÉPHANE ROY

Artist - Curator
Art director

RECENT EXHIBITIONS

- 05/04 – 26/05/24 "The Waiting Rooms" @neimënster (Luxembourg)
- 08/03 – 26/05/24 Carte blanche "Holy Child Wood" @ELEVEN STEENS (Belgium)
- 22/01 – 14/03/20 "The Mental Network" @Centrale for contemporary art (Belgium)
- 28/04 – 06/05/17 "The Laboratory of Anger Management" @Donaufestival (Austria)
- 08 – 10/04/16 "The Laboratory of Anger Management" @Palais de Tokyo (France)

EXPERIENCES

Manager & art direction

Tour à Plomb cultural & sports center, City of Brussels - since 2018

- Launch and full development of a new public institution.
- Staff recruitment and inclusive management.
- Development of communication strategies, promotions and community management.
- Organisation & coordination of a wide variety of socio-cultural and educational projects.
- Exhibition programming, including the development of mediation strategies.

Curator

Freelance for various clients and service providers (Centrale, Palais de Tokyo, etc.) - since 2009

- Research, documentation, analysis and prospecting.
- Organisation of exhibitions, conversations, events, conferences and various projects.
- Writing texts and articles.

Deputy Head of Department

Youth Department, City of Brussels

Coordinator of the Zone Centre Organisational Unit, comprising :

- Tour à Plomb (TAP) cultural and sports centre - since 2018
- Maison des Familles et des Générations (Steyls) - since 2019
- Sports complex (Buls) - since 2020
- Maison d'Art Actuel des Chartreux (MAAC) - since 2021

Project manager, communications, artistic direction, curation and coordination

Galerie Olivier Waltman, Art Fair Brussels, Fotofever, Le Cabinet des Curieux, ... - between 2009 & 2016

- Organisation, coordination & promotion of events & projects (exhibitions, conferences, etc.).
- Art gallery management for contemporary art fairs.
- Sponsorship, networking, finding sponsors and setting up partnerships.
- Press relations and communications (national, international / print, web, TV, radio).
- Development of communication strategies, promotions and community management.

Artist

Freelance visual artist, specialising in the visual arts

Multidisciplinary practice focusing on human complexity and its manifestations in society.

Works exhibited in various institutions (Palais de Tokyo, CENTRALE, Donaufestival, etc.).

PUBLICATIONS

Print, digital, TV and radio media, articles, interviews, portfolios, covers, etc. :

Le Monde, La Libre, Le Soir, The Art Newspaper, L'Art Même, RTBF, La Première, Vanity Fair Italy, Elegy, Photo Magazine, Azart Photographie, Joseffine Magazine, Et Alors ?, Canal Street tv, Marquis Magazine, Skin Two Magazine, éditions Taboo, Factice Magazine, Slave Magazine, C-Heads Magazine, Technikart, Mad Movies, Rock One, Tatouage Magazine, Fixe Magazine, ...

CONTACT

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Brussels, Belgium



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EDUCATION

Master 2 Arts Plastiques
University of Paris 1
Panthéon Sorbonne
2012

Honours and congratulations
from the jury

EXPERTISE

- Modern Art
- Contemporary Art
- Art Brut
- Photography
- Performance
- Emerging artists

SKILLS

- Curation
- Strategies
- Management
- Communication
- Public relations
- Research and writing
- Networks & partnerships

SOFTWARE SKILLS

- Suite Office
- Suite Adobe
- Suite Google
- Meta Business Suite

LANGAGES

- French : mother tongue
- English : fluent
- Dutch : good
- German : basic knowledge

HOBBIES

- Reading
- Cooking
- Travelling
- Strategy games
- Sports

EXHIBITIONS

CURATOR

- 25/09 - 17/11/2024 Francesca Comune "Coup de Dés" @Centre Tour à Plomb (Brussels, Belgium)
- 2024 (each month) Vincen Beeckman @Centre Tour à Plomb (Brussels, Belgium)
- 24/08/23 – 14/01/24 Mathilde Zigante (Prix Tour à Plomb 2022) @Centre Tour à Plomb (Brussels, Belgium)
- 15/03 – 22/04/2023 Edouard Jattiot (Prix Tour à Plomb 2022) @Centre Tour à Plomb (Brussels, Belgium)
- 15/03 – 22/04/2023 Antoine Grenez @Centre Tour à Plomb (Brussels, Belgium)
- 25/01 – 04/03/2023 Mothmeister "La Mort Masquée" @Centre Tour à Plomb (Brussels, Belgium)
- 26/09 – 06/11/2022 Robin Wen "Free Party" @Centre Tour à Plomb (Brussels, Belgium)
- 05/05 – 15/05/2022 Expo collective "Dialogues Funèbres" @Galeries funéraires cimetièrre de Laeken (Belgium)
- 28/04 – 11/06/2022 Rami Hara "Nolasha Qurbaha" (life of a diaspora) @Centre Tour à Plomb (Brussels, Belgium)
- 10/03 – 16/04/2022 Cécile Hupin & Katherine Longly "Just my Luck" @Centre Tour à Plomb (Brussels, Belgium)
- 08/12/21 – 08/01/22 Mathieu Zurstrassen "Bestiaire Cinétique" @Centre Tour à Plomb (Brussels, Belgium)
- 21/09/21 – 31/05/22 Michel Mazzoni "Waveforms" @Centre Tour à Plomb (Brussels, Belgium)
- 09/06 – 03/07/2021 Elise Peroi "Sillons" @Centre Tour à Plomb (Brussels, Belgium)
- 12/05 – 05/06/2021 Claude Cattelain "Through the Flow" @Centre Tour à Plomb (Brussels, Belgium)
- 14/04 – 08/05/2021 Lionel Pennings "Archeo Fiction" @Centre Tour à Plomb (Brussels, Belgium)
- 03/03 – 27/03/2021 Ariane Loze "Parlez-nous over jezelf. Manifeste de l'atelier présentiel" @Centre Tour à Plomb
- 03/02 – 27/02/2021 Céline Cuvelier "Double Bind Smile" @Centre Tour à Plomb (Brussels, Belgium)
- 17/12/20 – 16/01/21 Pierre Larauza "Des mouvements que je n'aurai jamais pu faire" @Centre Tour à Plomb
- 17/12/20 – 16/01/21 Mathilde Pirard "La Trace d'un Vestige" @Centre Tour à Plomb (Brussels, Belgium)
- 02/09 – 26/09/2020 João Freitas "Heimat" @Centre Tour à Plomb (Brussels, Belgium)
- 08/01 – 29/01/2020 Giammarco Falcone & Marco de Sanctis "Everything or Nothing" @Centre Tour à Plomb (BE)
- 11/12 – 29/12/2019 Werther Gasperini "De(la)Mesure Humaine" @Centre Tour à Plomb (Brussels, Belgium)
- 27/11 – 08/12/2019 Daniele Coppola "Sur le Seuil" (Prix Tour à Plomb 2019) @Centre Tour à Plomb
- 14/11/19 – 14/03/2020 Roger Ballen "The Theatre of the Ballenesque" @CENTRALE for Contemporary Art (Brussels, Belgium)
- 23/10 – 09/11/2019 Amy Hilton "In Between" @Centre Tour à Plomb (Brussels, Belgium)
- 20/03 – 30/03/2019 Exposition collective "FONCTION" @Centre Tour à Plomb (Brussels, Belgium)
- 01/12 – 31/12/2018 Céline Cuvelier @ROOM #12 (Brussels, Belgium)
- 19/11 – 30/11/2018 Werther Gasperini @ROOM #12 (Brussels, Belgium)
- 12/11 – 18/11/2018 Diego Miguel Mirabella @ROOM #12 (Brussels, Belgium)
- 10/11 – 31/12/2018 Thibault Carles @ROOM #12 (Brussels, Belgium)
- 04/10 – 14/10/2018 Thibault Carles "Fake it 'til you make it" @Orangerie (Lyon, France)
- 22/01 – 26/01/2018 Ximena Echagüe "Odyssey" @European Parliament (Brussels, Belgium)
- 01/10 – 31/10/2017 Conversation Room during "Superdemocracy, the Senate of Things" @Sénat (Brussels, Belgium)
- 08/06/2017 Lancement de la plateforme LPDO, @Galerie Marie Demange (Brussels, Belgium)
- 16/02 - 20/02/2017 Young Talents, @Tour & Taxis (Brussels, Belgium)
- 08 – 10/04/2016 Academy Now - Festival "DO D!STURB" @Palais de Tokyo (Paris, France)
- 24/04 - 26/04/2015 Group show "The Future is Now", @Tour & Taxis (Brussels, Belgium)
- 23/05 – 05/07/2012 Group show "Nouveau Monde" @Le Cabinet des Curieux (Paris, France)
- 07/12/11 – 28/01/12 Group show "Beautiful People" @Le Cabinet des Curieux (Paris, France)
- 05/2011 – 09/2011 Group show "Underground" @Le Cabinet des Curieux (Paris, France)
- 15/10 – 28/11/2009 Group show "Venus Robotica" @Le Cabinet des Curieux (Paris, France)

EXHIBITIONS

ARTIST

- 05/04 – 26/05/2024 Solo show "The Waiting Rooms" @ Neimenster (Luxembourg City, Luxembourg)
- 08/03 – 26/05/2024 Solo show "The Holy Child Wood" @ Eleven Steens Art Center (Brussels, Belgium)
- 22/01 – 14/03/2020 Solo show "The Mental Network" @ Centrale Box (Brussels, Belgium)
- 07/02 – 14/03/2019 Group show "Shelter of Art" @ Halles Saint Géry (Brussels, Belgium)
- 10/05 – 10/06/2018 Group show "REVLTI!" @ Espace Vanderborght (Brussels, Belgium)
- 28/04 – 06/05/2017 The Laboratory of Anger Management @ Donaufestival (Krems an der Donau, Austria)
- 08 – 10/04/2016 The Laboratory of Anger Management during "DO D!STURB" @ Palais de Tokyo (Paris, France)
- 12 – 14/02/2016 Group show "ARTopenKUNST" @ Espace Vanderborght (Brussels, Belgium)
- 30/11/13 – 02/02/14 Group show "Stereotypes" @ Le Cabinet des Curieux (Paris)
- 25/01/2014 Group show @ the Langage des Viscères (Paris, France)
- 17/05/2013 – 27/06 Group Show @ In my brain gallery (Lyon, France)
- 23/05 – 05/07 Group Show "Nouveau Monde" @ Le Cabinet des Curieux (Paris, France)
- 20/04 – 26/05 Group Show "Tempus Reversum" @ Ukronium 1828 (Lyon, France)
- 04/02 – 05/02 Group Show + Book signing at the Tattoo Convention (Lyon, France)
- 13/01 – 08/03 Group Show "Mystères Vaudou" @ Cantada II (Paris, France)
- 07/12/11 – 28/01/12 Group Show "Beautiful People" @ Le Cabinet des Curieux (Paris, France)
- 22/10/11 – 20/01/12 Solo Show + Book signing @ Marquis (Lyon, France)
- 28/10/2011 Group Show + Book signing @ Langage des Viscères party (Paris, France)
- 17/09 – 21/10/2011 Solo Show + Book signing @ l'Encre Noire (Aix, France)
- 10/09/2011 Publication of the monograpy "Prologue : The Psychatrip" (Ed. Ragage), & book signing @ Le Cabinet des Curieux, for 17th édition of l'Etrange Festival (Paris, France)
- 05/2011 – 09/2011 Group Show "Underground" @ Le Cabinet des Curieux (Paris, France)
- 15/10 – 28/11/2009 Group Show "Venus Robotica" @ Le Cabinet des Curieux (Paris, France)

Thank you for your time and attention to my portfolio.

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