

Exhibitions, Editions (2008-2017)

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*** 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 additionnal 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)

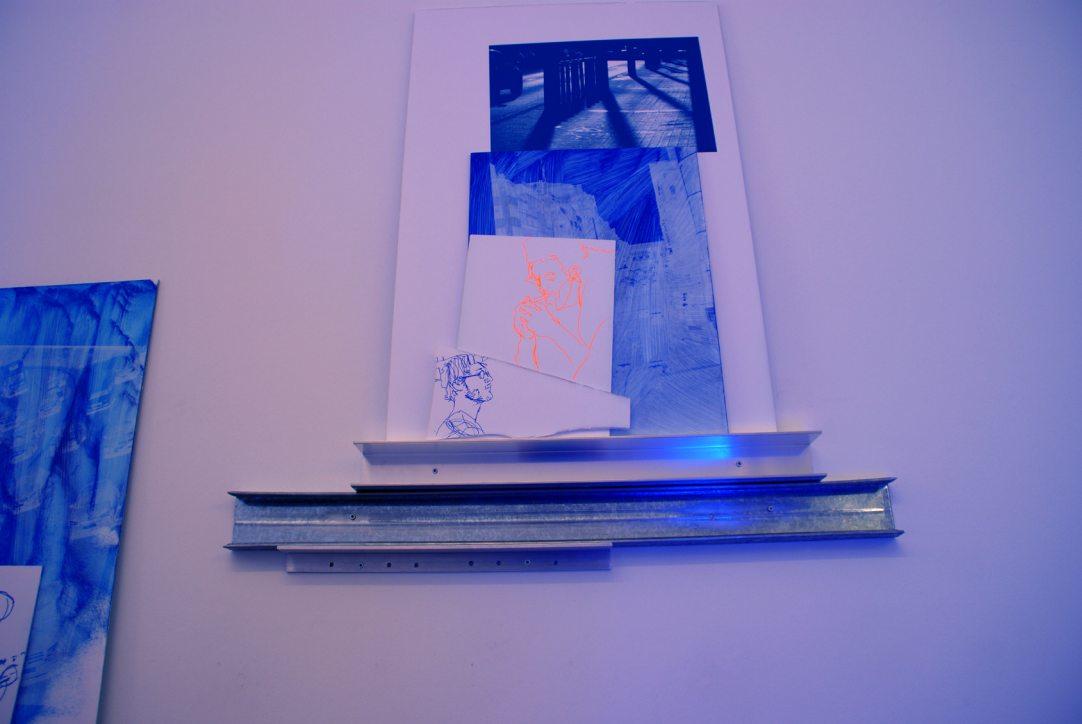
Au(s) Mont(s) Sans(s) -Souci(s)

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.protocolprotocol.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 won 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 ».

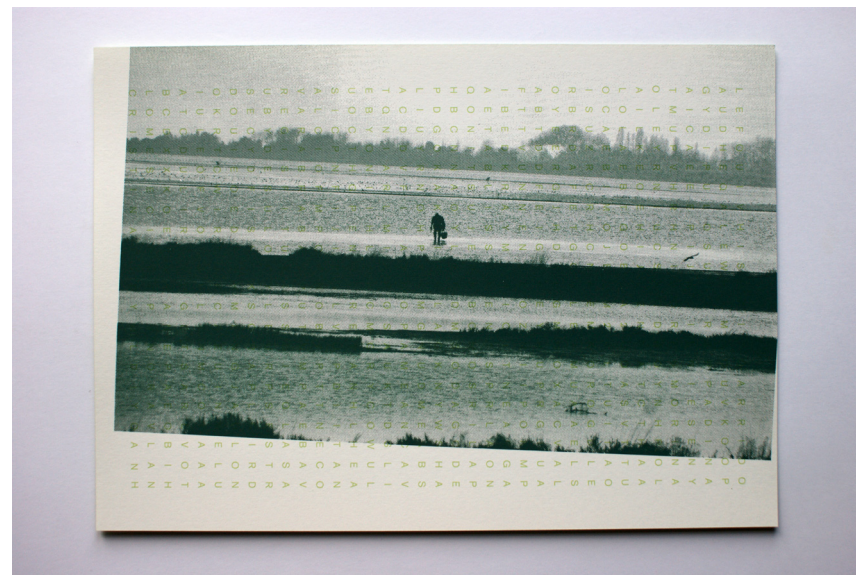
Instructions

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.protocolprotocol.be

design by Philipp Koser — Valley the Valley

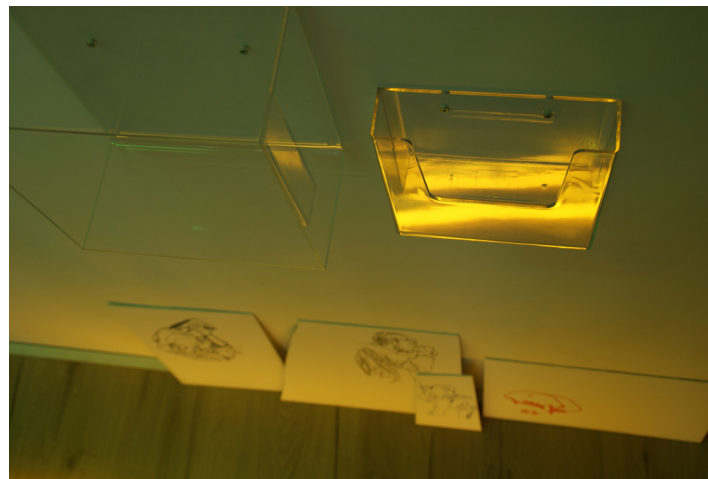
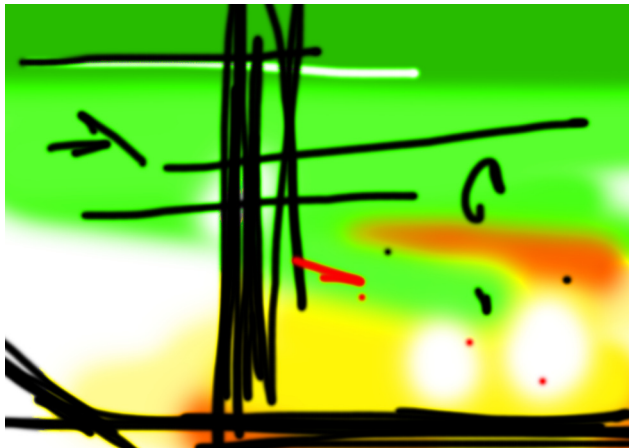


*** Red Boll / Mentus**

**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.

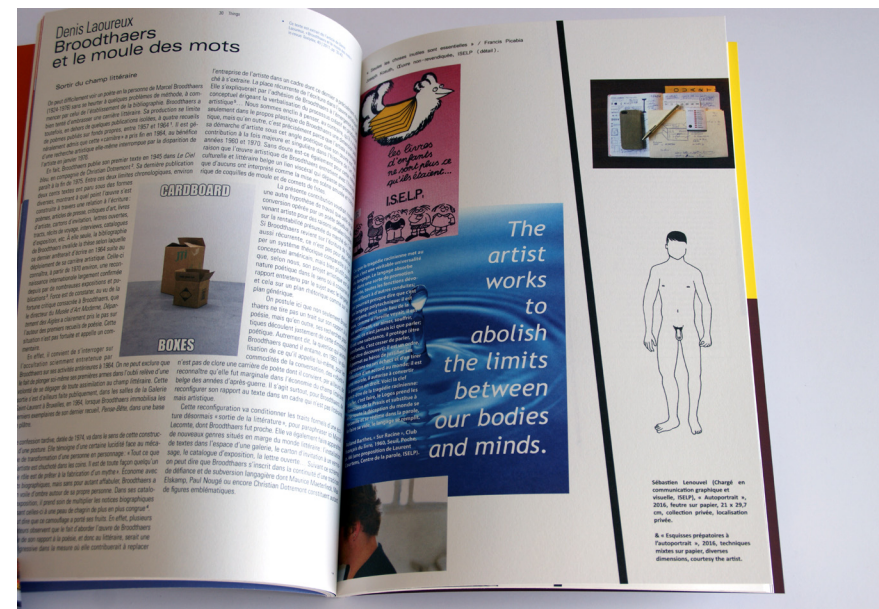
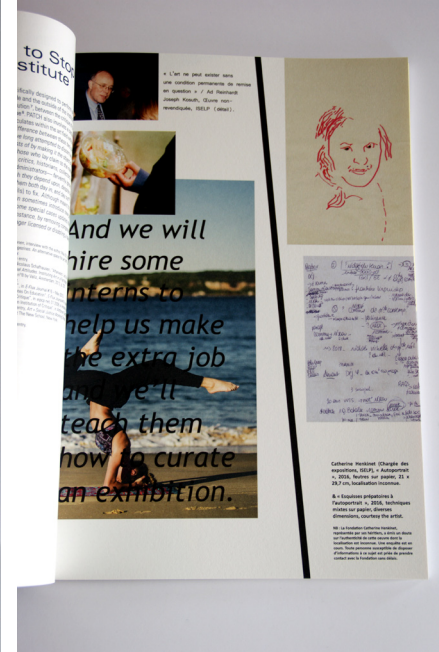
The installation draws on that atmosphere of abandoned place. The title of the project is a modification/association of two famous food brand names (a Red Bull can and a Mentos box). In the world of marketing, you sometimes find brands that imitate the names of other more famous ones in order to mislead 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.

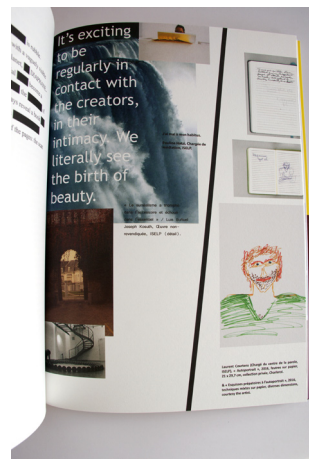
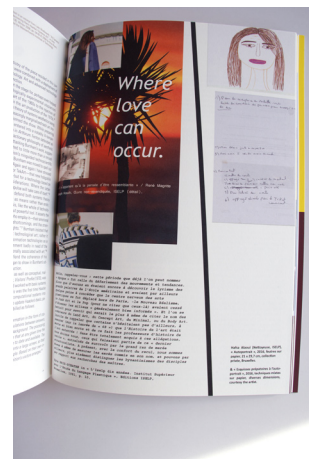
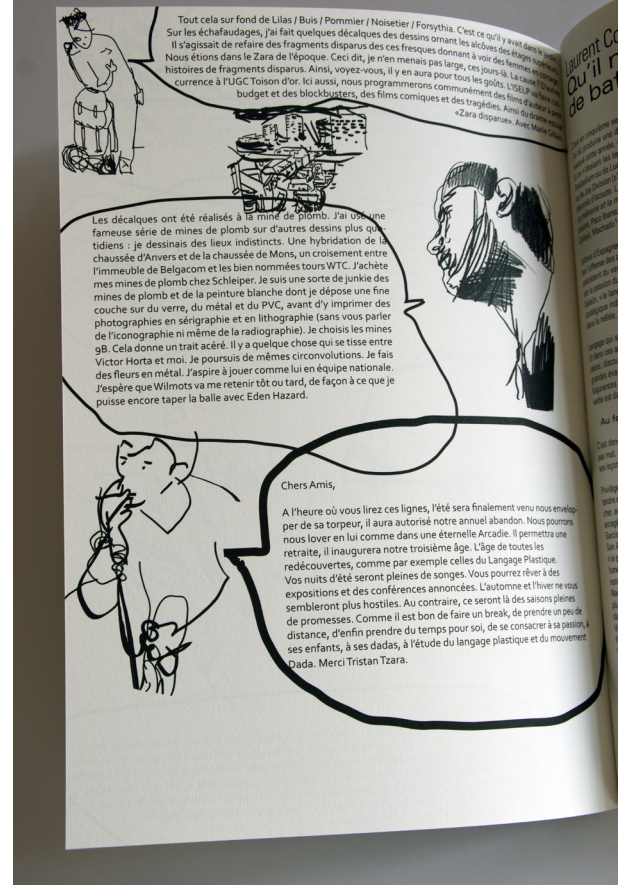




*** Patch Magazine**
Institut Supérieur pour l'étude du Langage
Plastique, Bruxelles (19.01.2017)

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 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...





*** *Invest in what is, not what pleases,*
Lokaal01, Anvers (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.

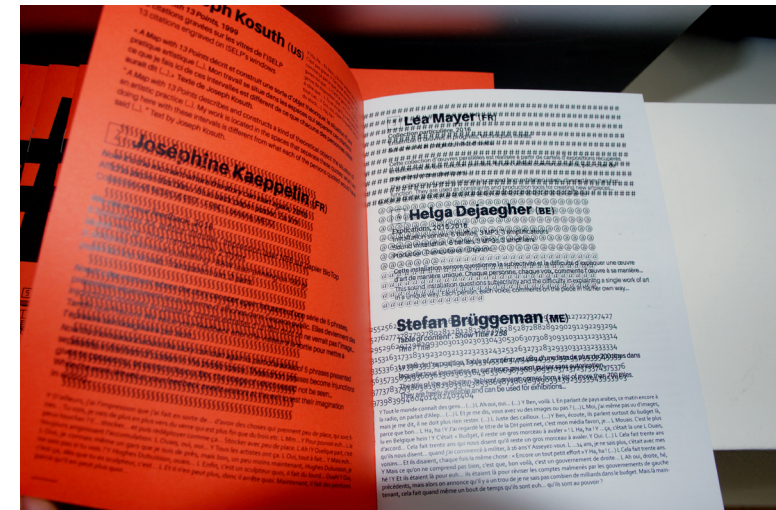
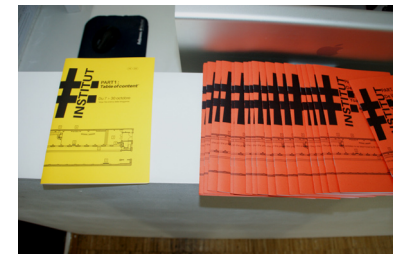
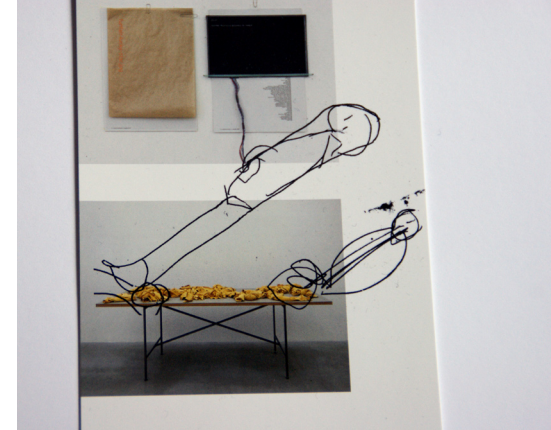


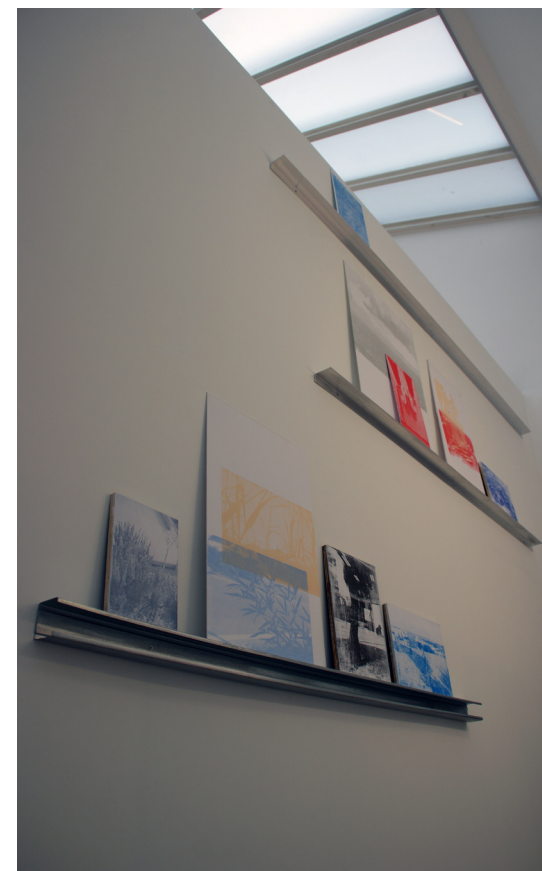
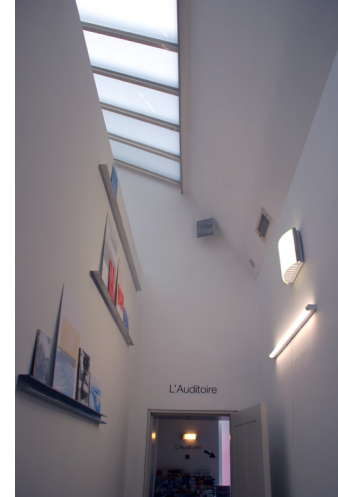
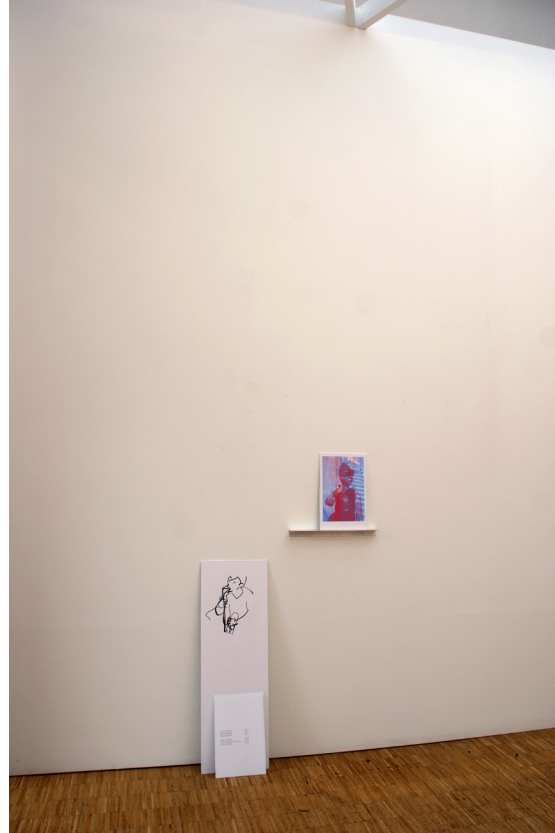
*** De l'assemblée à l'imprimante,
Institut pour l'étude du Langage
Plastique, Bruxelles
(04.11-02.12.2016)**

In Autumn 2016, the Brussels Art Center called ISELP expressed the desire to reflect upon its identity, following the arrival of a new director. One asked me to make a project in this context, and I suggested to make an exhibition within, or in-between the exhibitions program : between a group show called « Table of content » and a solo show by Catharina Van Eetvelde.

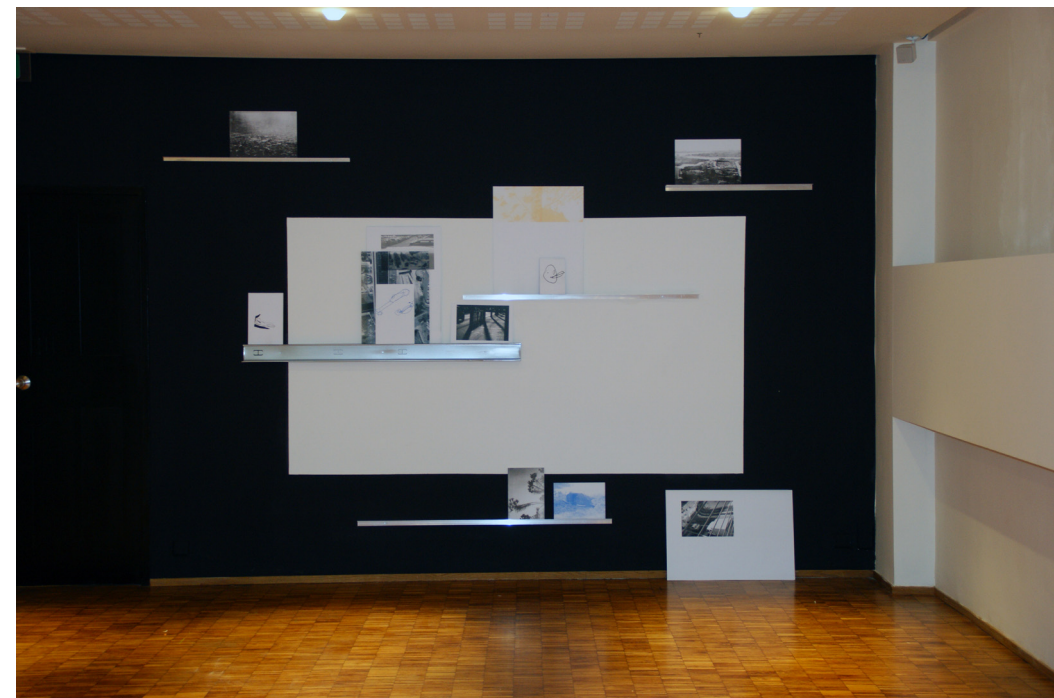
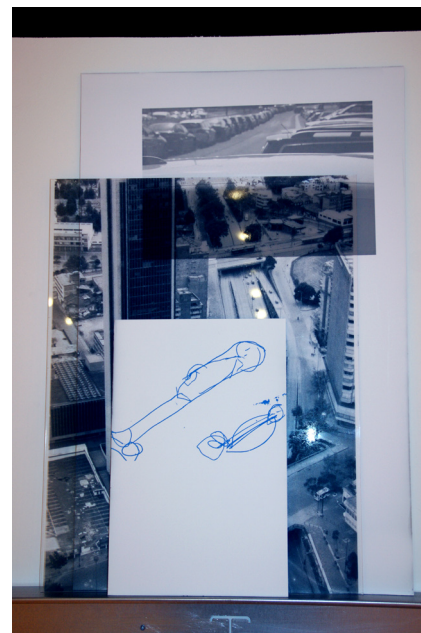
For my exhibition, I hanged my works in the whole space, sometimes in its gaps, keeping some works from other artists of the first group show in place, and putting in preview a work by the artist of the show coming after mine.

It was somehow an individual show disguised in a group show, disguised as the art center itself. The invitation card, and all the communication material around my project was playing on the same idea of hybridization, modification of an existing identity, with graphical and textual perturbations.





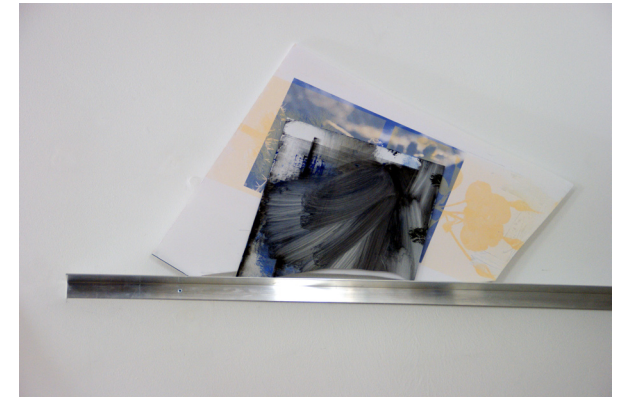
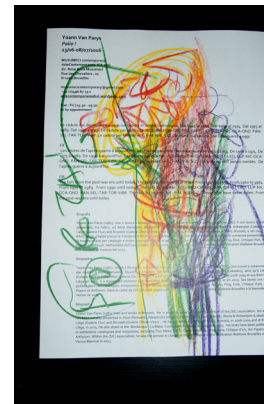
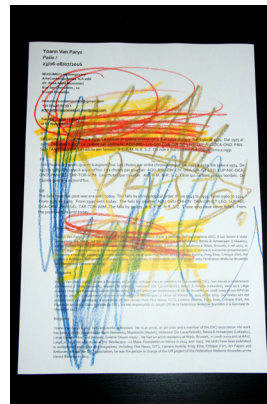
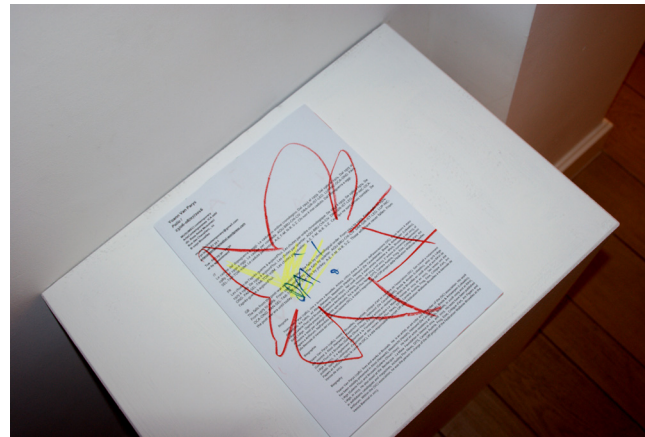
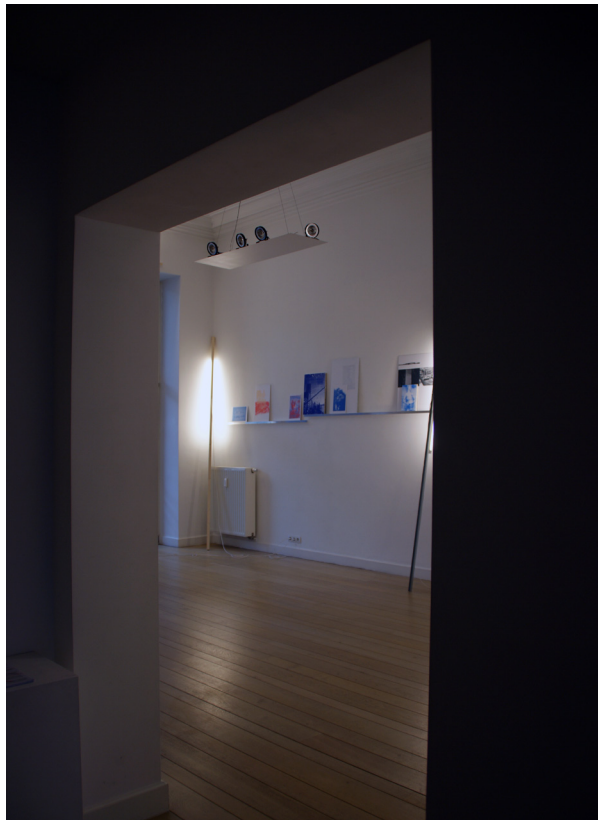


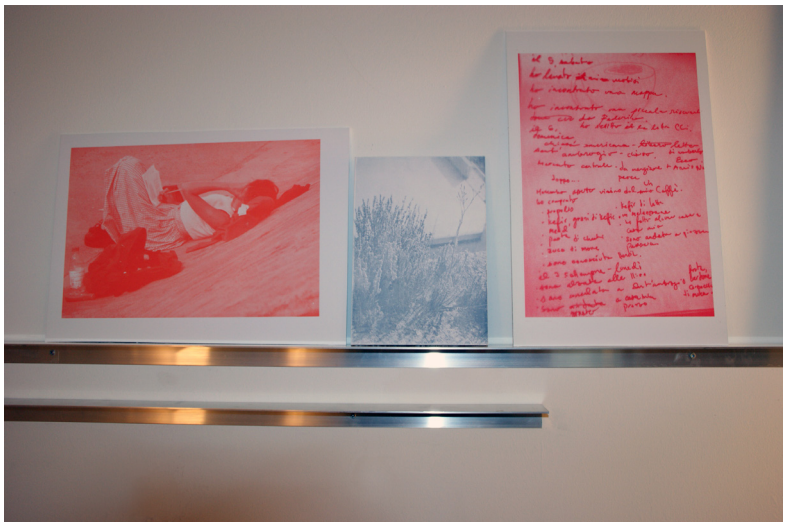


*** Palio!,
Musumeci contemporary, Bruxelles
(23.06-08.07.2016)**

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.

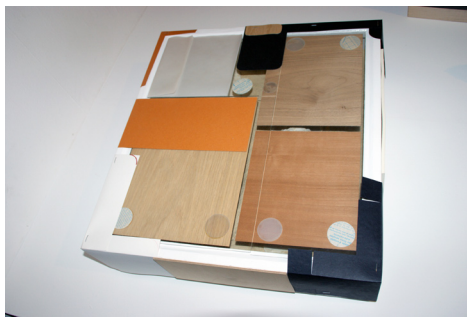
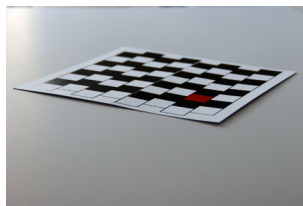
The exhibition was happening in a single room metaphorically organised as an arena. In place of the encouragements of the crowd, there was a graffiti, reproduced in several colours around the space that said : *grattacieli rubano il cielo*. Which means « skyscrapers rob the sky ». It is a graffiti I 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! ».

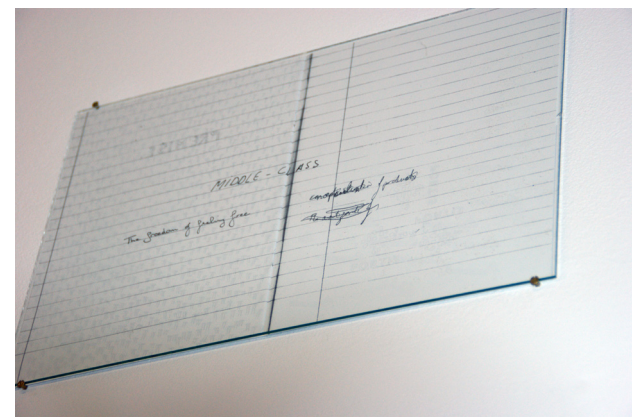
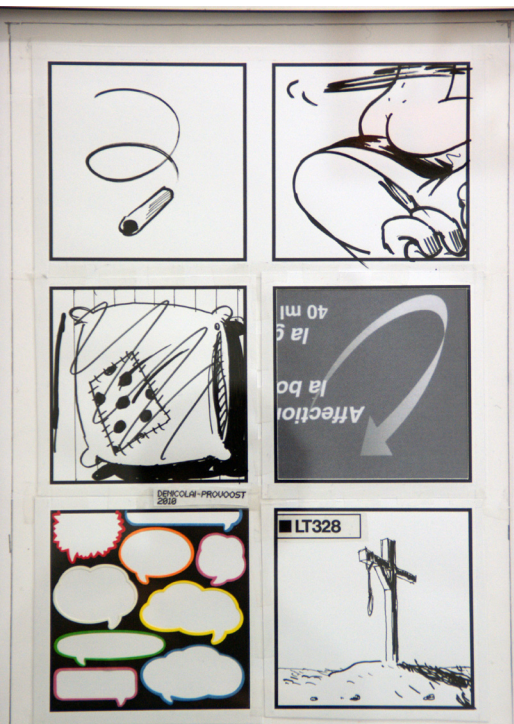
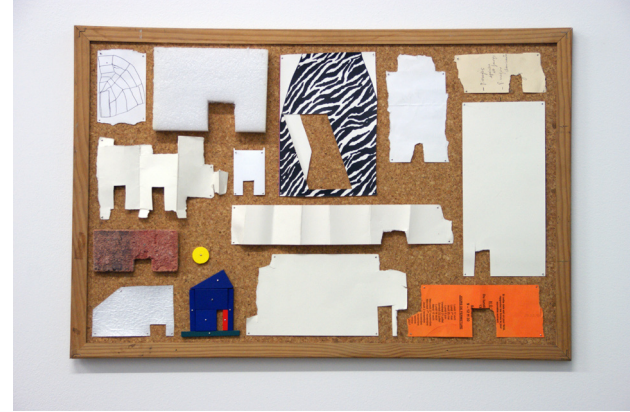
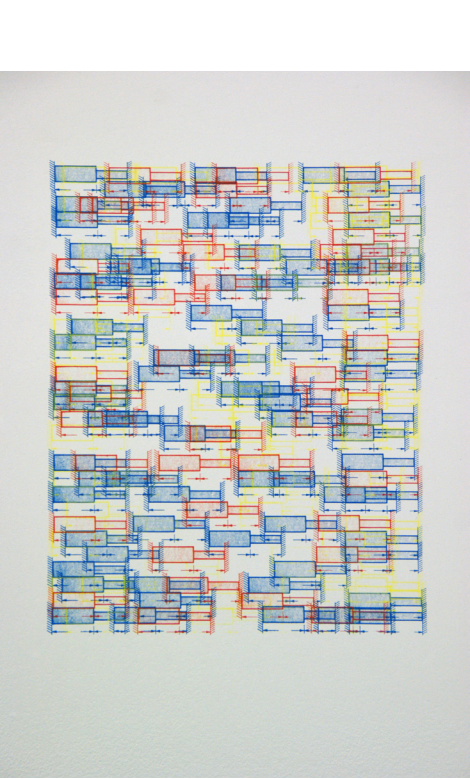




* *Le jeu de l'oie*
(SIC), Bruxelles
(18.05-05.06.2016)

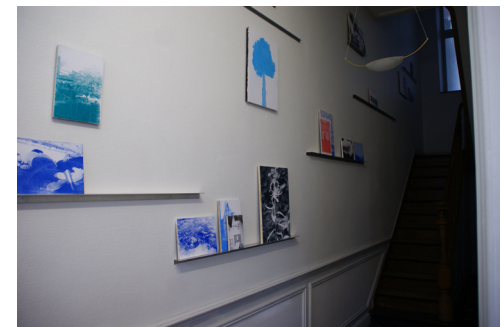
This is an exhibition presented in the space of my former association called (SIC). I did it as a curator without including art objects of mine. I wanted to make an exhibition based on the popular table game called the Goose Game. It's that game composed of 64 cases, spread along a spiral, full of little 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.

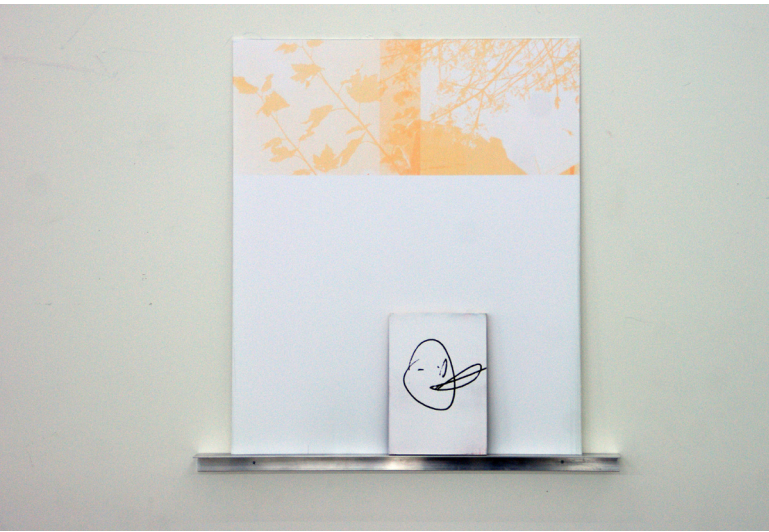


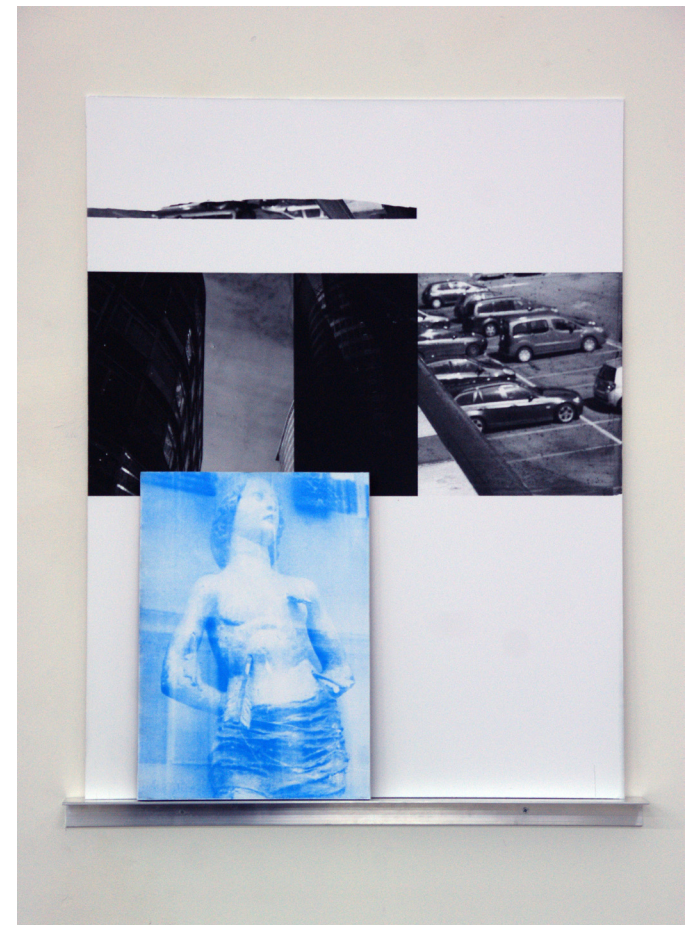




* *Schone kunsten*,
De Cacaofabriek, Helmond
(20.12.2016-24.01.2016)

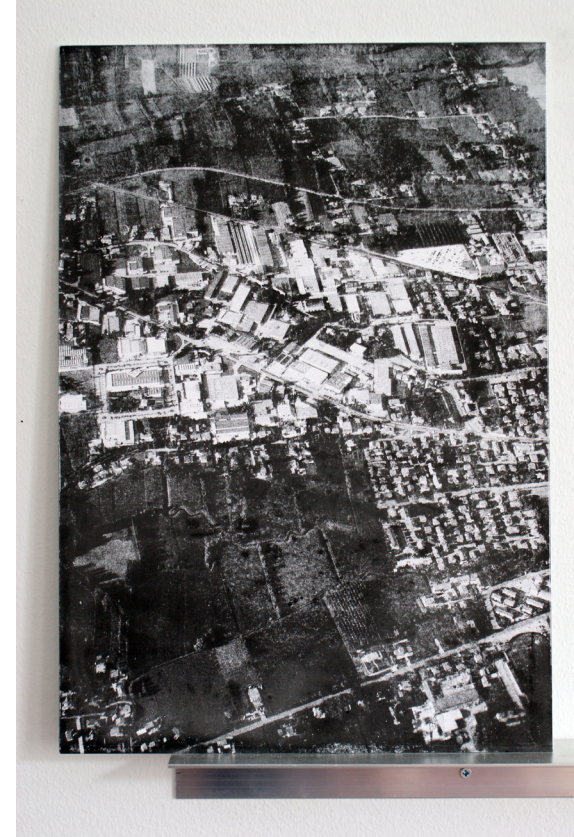
This is a view of my contribution to a group exhibition called «Schone Kunsten» organised by the Dutch art center De Cacaofabriek in Helmond, near Eindhoven. This is the second time I exhibited there; here after the renewal of the space.





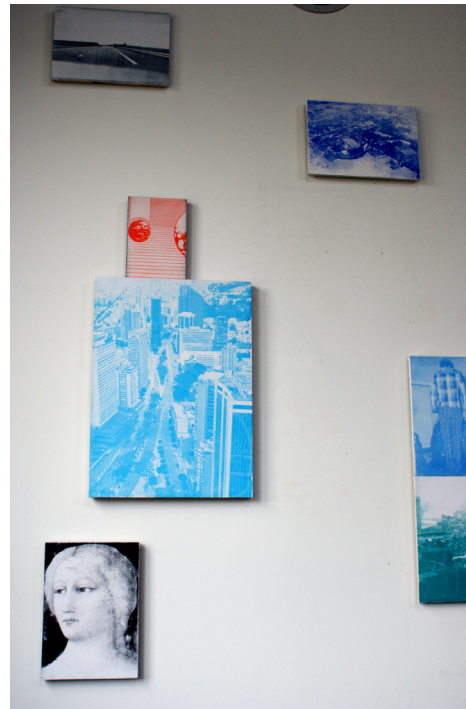
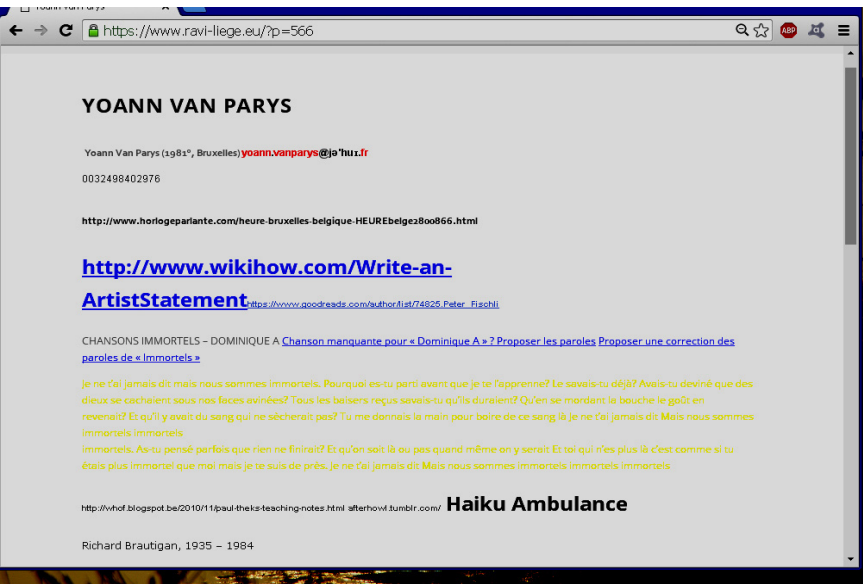
*** *Input / Output*,
De Bond, Bruges
(29.10-13.11.2015)**

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.

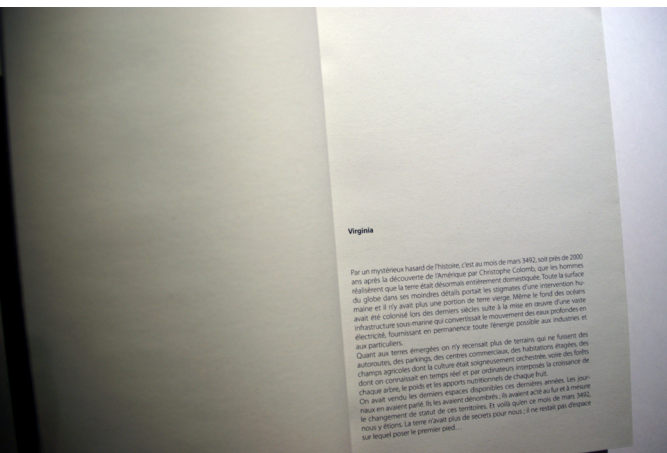




* *Friche*

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.



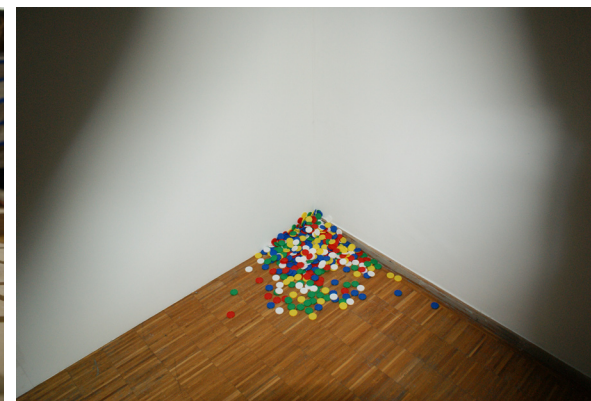
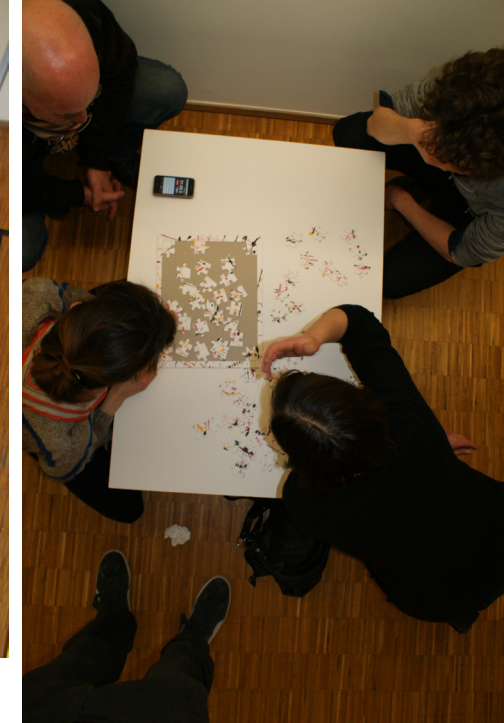
*** Broadcast**

**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)

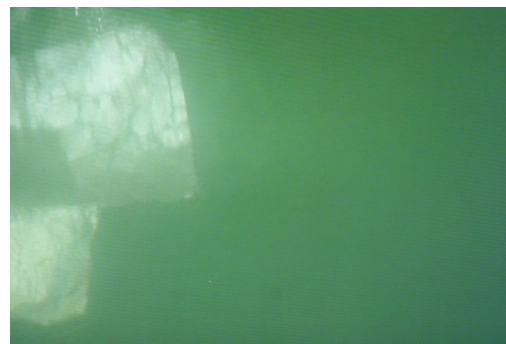
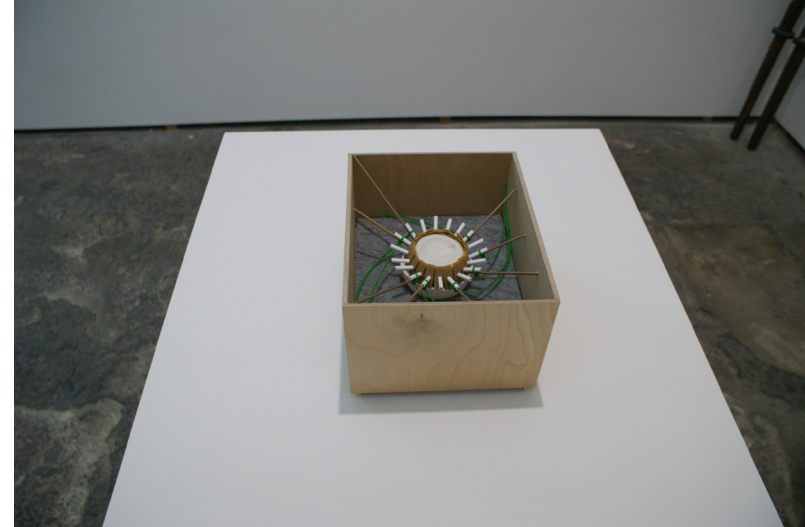
My association (SIC) was selected to represent the Wallonia-Brussels Federation of Belgium in the framework of the 55th Venice Biennial.

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.

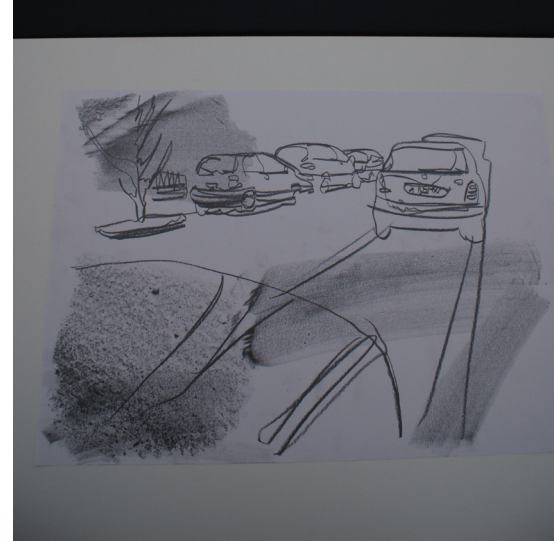
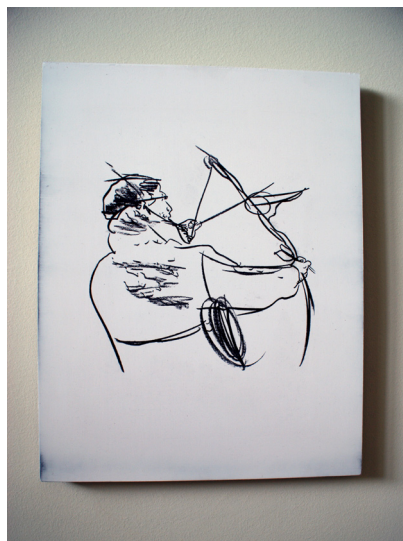
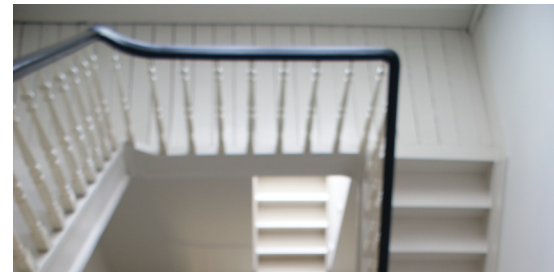
Back in Belgium, I also made a group exhibition in Brussels about the Venice experience with works by the participating artists who were of different ages, and practices (from visual arts to film and writing): Jan Baetens, Claude Cattelain, William Cliff, Lara Gasparotto, Pierre Gerard, Louise Herlemont,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





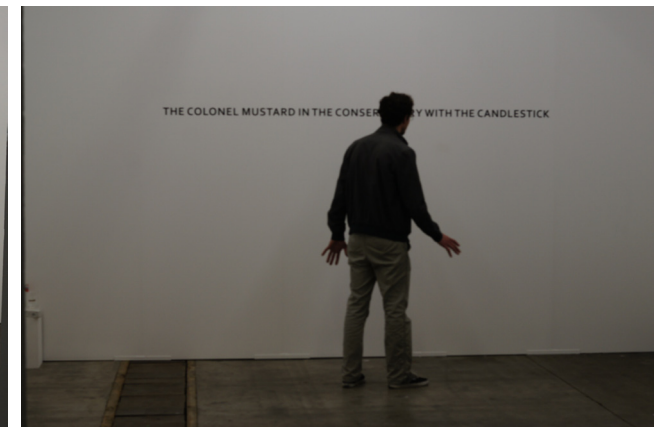
*** Intervention inside *Mater, Deraedt, Fliervoet*
Institut de carton, Bruxelles
(15.06.2013)**

The artists Willem Oorebeek and Henri Jacobs proposed me to make a guided tour of the exhibition of Katja Mater, Sarah Deraedt and Maartje Flier-voet 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.



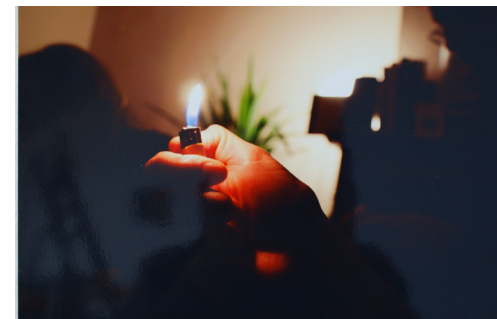
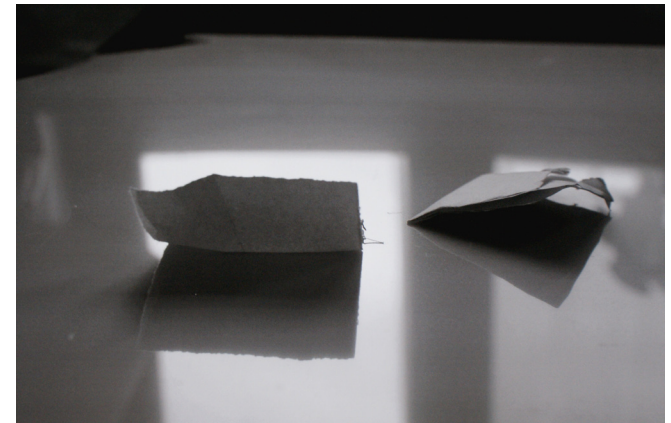
*** *The colonel mustard in the conservatory with the candlestick***
Art Brussels, Bruxelles
(18.04-21.04.2013)

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)

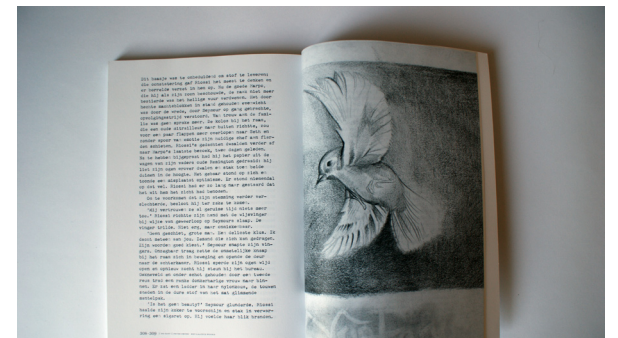
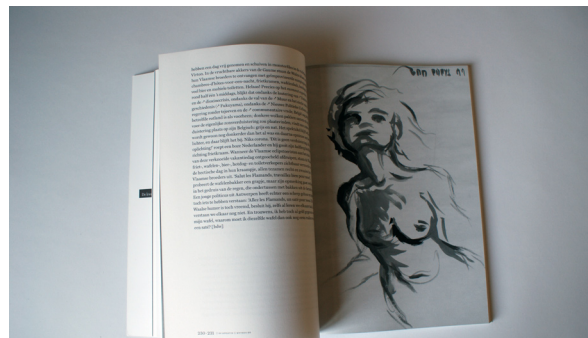
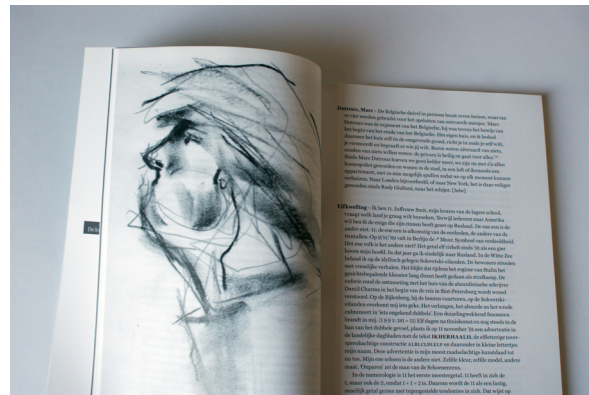
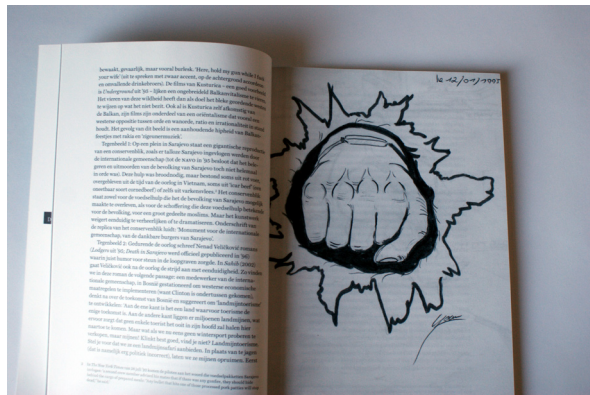
This group exhibition was organised by the Belgian artist Djos Janssens. The title was a sort of ambiguous call for action. I decided to show a series of images which were rather evoking the inertia, the expectation, the suspension...



*** 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...



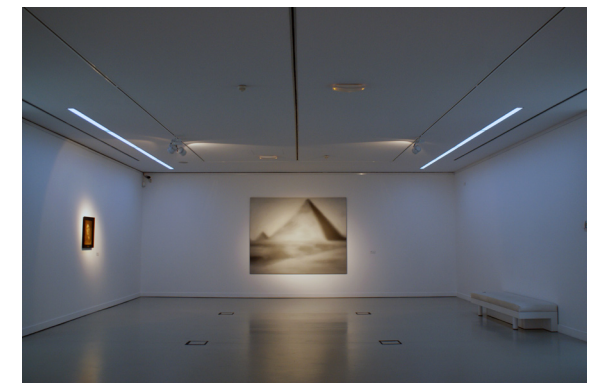
*** *Le modèle a bougé*,
Musée des beaux-arts BAM, Mons
(10.09.2011-05.09.2012)**

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





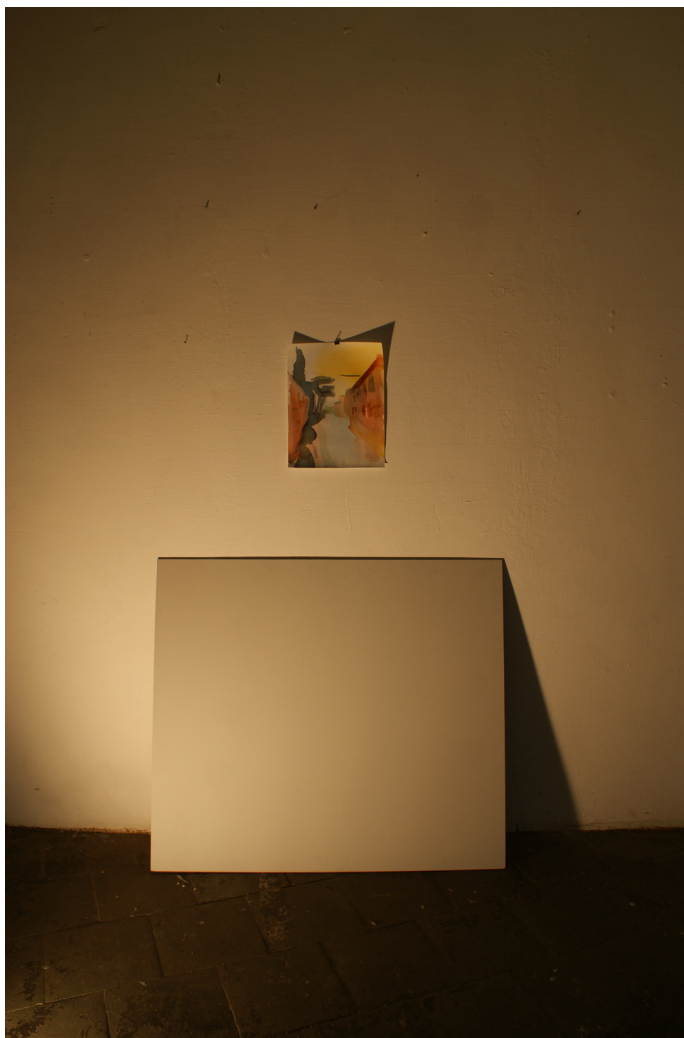
* *Le poulpe au regard de soie*

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.





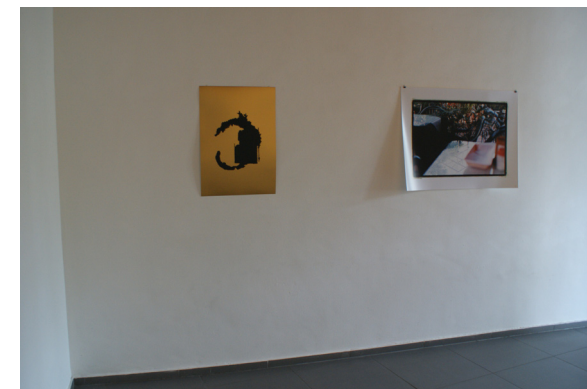
*** *Why look at things upside down***
Martin Van Blerk Gallery, Anvers
(08.10-06.11.2010)

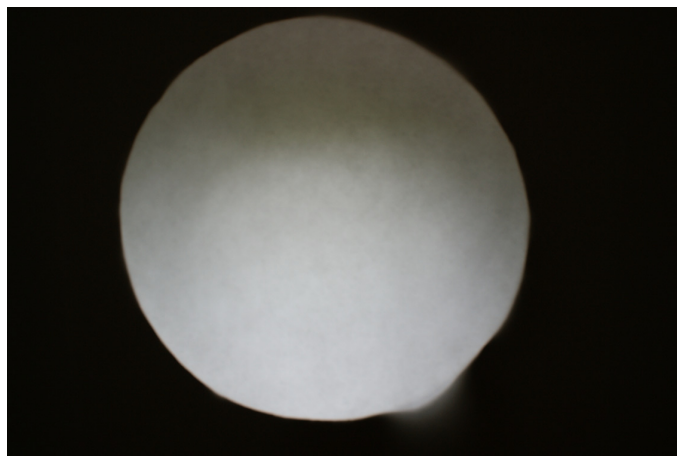
In this group exhibition, I presented one of my first « polyptych », a form I would later explore a lot, combining here different images and paintings. Since the theme of the show was dealing with the idea of perception, there were a reversed identity photograph, a surrealistic view of a garden with 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)

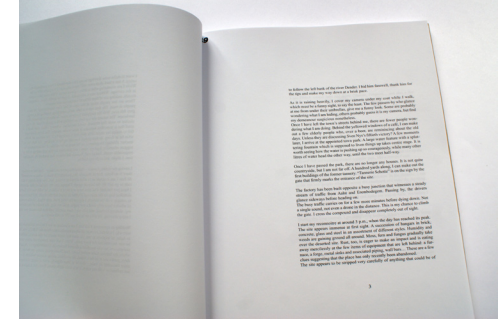
I invited two Belgian artists to join me for this exhibition which was somewhere in between an individual exhibition and a collective one. Precisely, it was somehow the subject of the show : our works were mixed together in the space, and the invitation card was showing three guys in the desert who were 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)

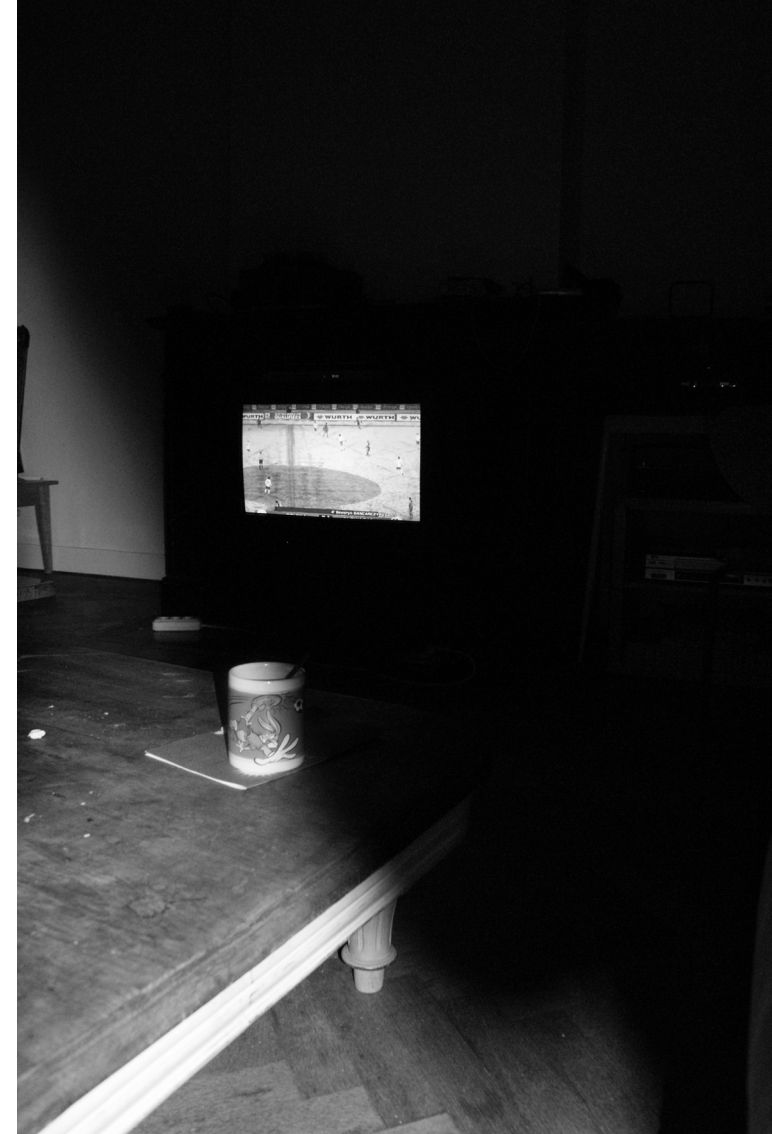
Chipka was an exhibition curated by Bram Van Damme at Network in Alost. The subject was the city of Alost itself, and its industrial present/past. I prepared different works for this exhibition and i wrote a fictionnal text for the catalogue, telling a clandestine walk in Alost and in an abandoned factory.





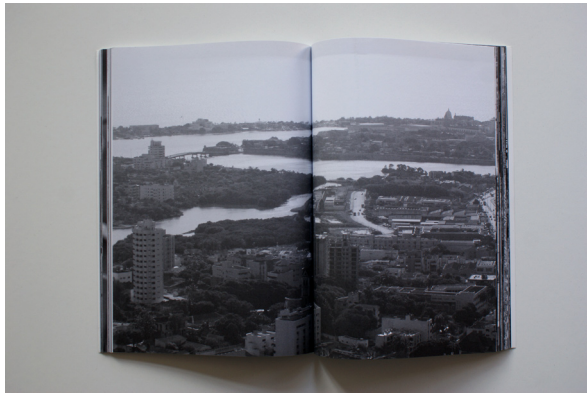
* *One Shot*
BPS22, Charleroi
(06.03-11.07.2010)

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.



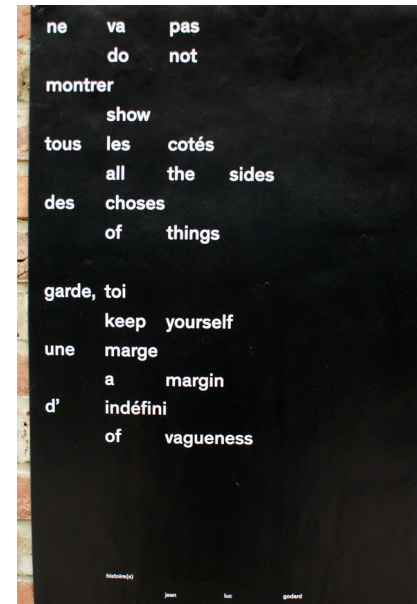
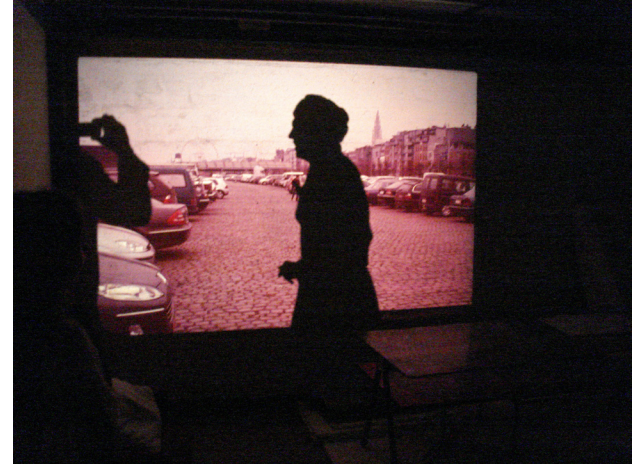
* *Wiels Residents Show*

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 »...

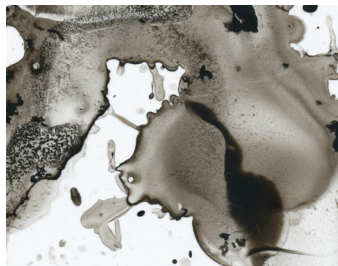
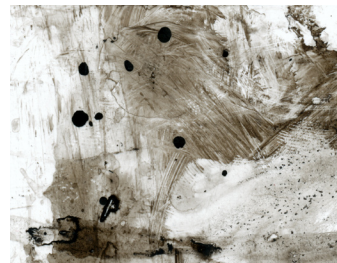
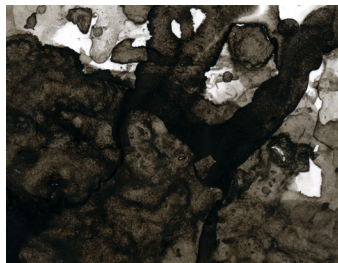
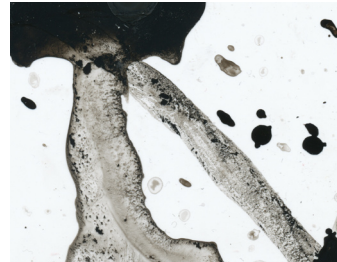


* *Constellations*

Galerie Olivari-Veys, Bruxelles

(09.01-07.02.2009)

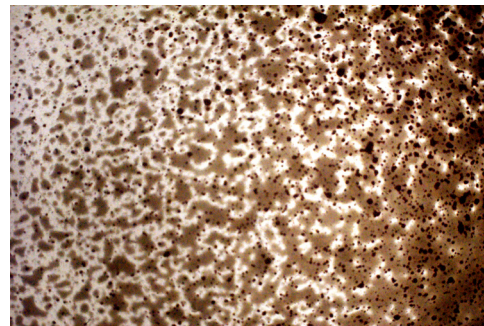
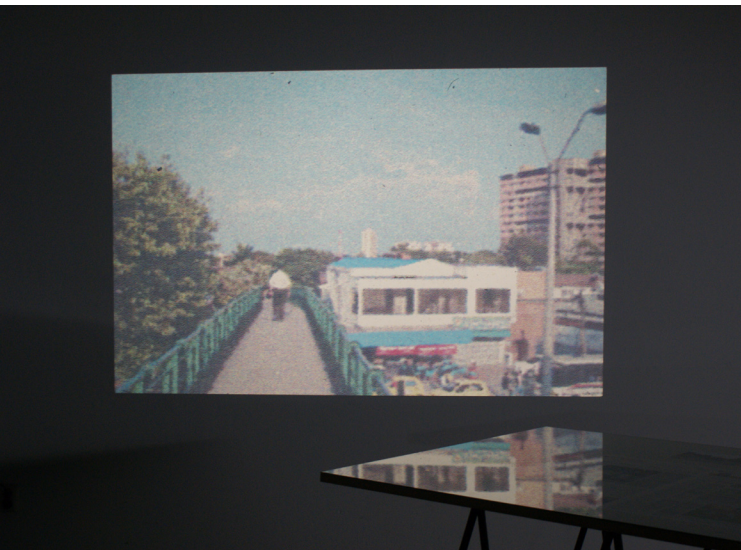
Different artists were gathered in this exhibition, under the theme of the astronomical notion of constellation. I showed a series of painted slides, made with inks, and a series of works made of projected black painting on travel magazine pages.

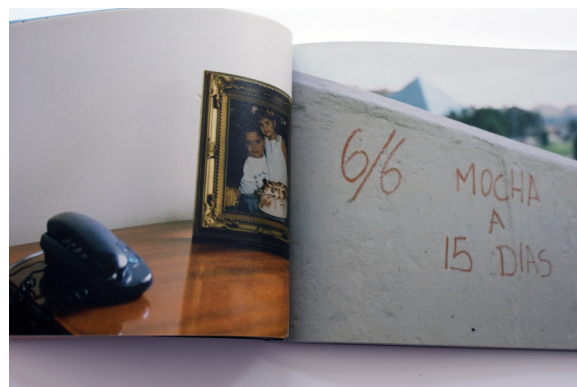
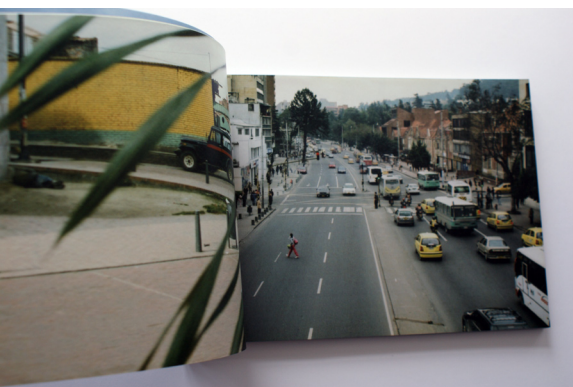


*** Images & Imagination:**
Warren Neidich, Yoann Van Parys
De Overslag / Onomatopée, Eindhoven
(19.12.2008-16.01.2009)

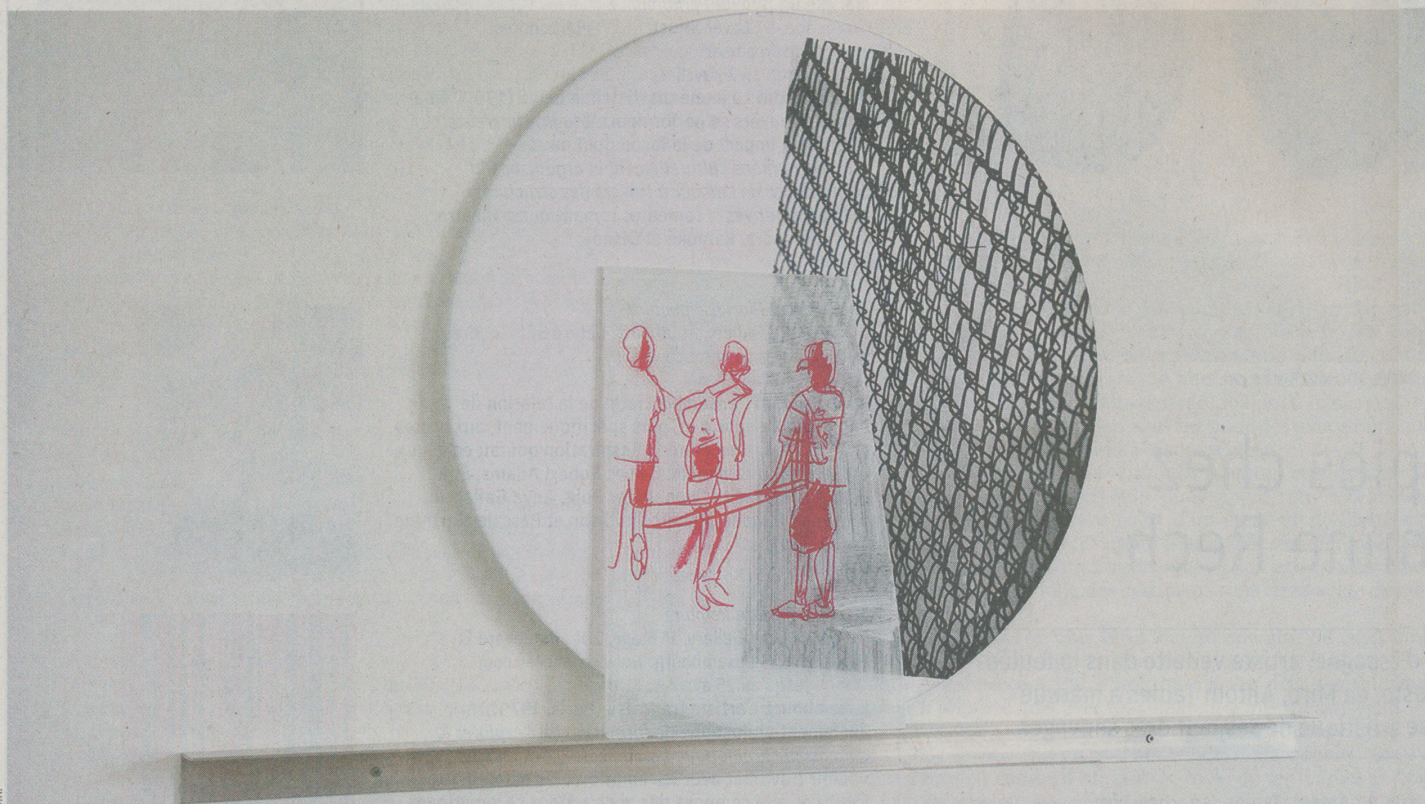
Two art centers from Eindhoven made a joint project: the american artist Warren Neidich was exhibited at Onomatopée, and I was presenting an exhibition at De Overslag.

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).





Les feuilletés réflexifs de Yoann Van Parys



"Carbon glacier", 2018, (21,4 x 30 cm) et 47,1 cm de diamètre sur 70 x 2,5 x 5 cm (détail).

Van Parys examine image et son sous différents angles, combine tel un alchimiste.



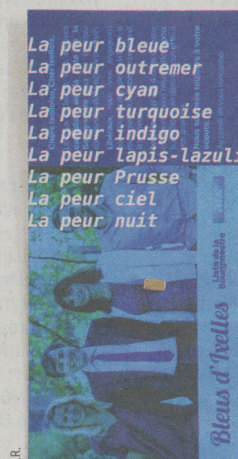
★★★★ Yoann Van Parys. **Support Act: La clé des champs** Art contemporain Ou Le Botanique, rue Royale 236, 1210 Saint-Josse-ten-Noode. www.botanique.be Quand Jusqu'au 29 mars, du mercredi au dimanche de 12h à 20h

Créateur multiforme, touche-à-tout aussi boulimique qu'inclassable, Yoann Van Parys (né à Bruxelles en 1981) développe une pratique plurielle où se confondent des domaines voisins: la création plastique et la performance, l'écriture et la critique d'art, le commissariat d'exposition, l'édition, la musique...

À l'image de l'artiste qui se définit lui-même comme "multi-plis", ses œuvres mélangent plusieurs dimensions. D'abord dans la nature de ses dessins (au marqueur, à la mine de plomb, réalisés sur ordinateur...), plus ou moins réalistes, plus ou moins fantaisistes, qu'il met en scène. Ces derniers viennent se confronter à la photographie. Rencontre qui n'est pas si évidente. La photographie étant un médium au caractère assez exclusif. Yoann Van Parys provoque la rencontre de ces deux univers en plaçant un personnage devant

un décor, dans des petites compositions qui tiennent de la saynète théâtrale. Jonglant avec les techniques d'impression, l'artiste joue avec l'image qu'il imprime sur le support, cherchant à la faire tantôt surgir, tantôt disparaître. Dès lors, le personnage se retrouve face à un décor qu'il ne voit pas forcément. Il y a quelque chose de la cécité.

Agissant de manière très intuitive, il compose régulièrement avec son image. Lors de l'ouverture de son exposition, Yoann Van Parys s'est présenté au public dissimulé derrière un masque de Pierrot tiré de la Commedia dell'arte. Performance complétée par des interventions prononcées en italien. Dans un premier temps irritée par cette mise à distance volontaire et assumée, nous avons ensuite pris le temps d'essayer de comprendre la dynamique qui soutient ce choix. Au-delà des apparences, la logique est évidente: Yoann Van Parys construit en permanence une idée multiple de l'identité. Dès lors, en décentrant l'attention, en multipliant les filtres (ici, un masque et une traductrice), l'artiste annule son caractère individuel et singulier pour composer l'image d'un personnage multiple, se rapprochant du portrait collectif. En outre, cette option entraine en résonance avec le travail exposé (une sélection produite en 2018 et 2019) qui renferme de nombreux petits personnages qui partagent également quelque chose de la marionnette.



La peur bleue
Encre de sérigraphie sur papier, 2018, 10 x 21 cm.

L'homme reconnaît d'ailleurs hériter de cet intérêt pour la figurine que l'on connaît à Bruxelles depuis des siècles.

Le bénéfice du doute

Autre série emblématique, ses écritures sur de l'écriture. Yoann Van Parys se sert de tracts électoraux (tous partis confondus) qu'il a consciencieusement collectés comme des supports. Il les choisit pour ce qu'ils évoquent, symboliquement ou explicitement quand il y a un message écrit, et vient y ajouter quelques phrases qu'il a soigneusement composées. Des aphorismes très construits qui ont quelque chose de volontairement naïfs et qui peuvent créer une résonance particulière avec le texte original. Le plus généralement, il part d'une expression de la langue française dont il donne des variations.

Yoann Van Parys nous emporte avec son humour, chargeant son travail d'une portée tantôt poétique, tantôt politique, offrant plusieurs grilles de lecture. En effet, des questions architecturales, urbanistiques, environnementales, politiques, traversent son travail. Soulignons encore que Yoann Van Parys, diplômé en histoire de l'art, livre de nombreux textes très réflexifs sur l'art, en dialogue avec la condition humaine de notre époque. Plaçant l'écrit au cœur de sa démarche, l'artiste réexamine en permanence la relation entre l'image et le texte, également sous la forme de publications.

Guennaëlle Gribaumont

Les superpositions de Yoann Van Parys

Même s'il se présente comme le « support act » de l'exposition principale, il ne faut surtout pas manquer Yoann Van Parys dans la petite galerie située au-dessus du bar. Venu de la bande dessinée, ce jeune artiste né en 1981 à Bruxelles livre une série d'œuvres magistrales mêlant les genres, les idées, les techniques avant une aisance confondante.

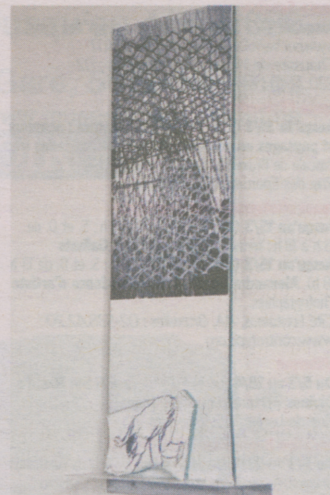
Pratiquement toutes les pièces qu'il présente ici sous le titre « Support act : la clé des champs » sont constituées de superpositions ou d'additions d'œuvres diverses n'en formant

plus qu'une seule à l'arrivée. La photographie y est très présente, montrant souvent la ville, mais filtrée par des plaques de verre, associée à des barres de métal, à des dessins, collages et autres assemblages aussi improbables qu'évidents.

L'humour, la poésie, le commentaire social ou politique sont de la partie et chacun peut trouver dans ces œuvres un récit, une ambiance, un sens que l'artiste semble s'ingénier à brouiller en multipliant les couches rendant ainsi compte d'une réalité contemporaine où la pensée, comme le regard, ne cesse d'être

parasitée par la multiplicité d'informations. Dès lors, les œuvres de Yoann Van Parys se contemplent dans leur ensemble, se dissèquent dans leur moindre détail, s'observent sous toutes les coutures, se révèlent un peu plus à chaque regard tout en se complexifiant par leur richesse et ces superpositions invitant à se glisser entre les interstices pour découvrir ce qui se cache peut-être de l'autre côté du miroir. Intelligent, original, poétique et d'une grande beauté formelle.

Jean-Marie Wynants



Yoann Van Parys, « Calm It Down », 2018. © COURTESY GALERIE MICHEL RIEN.

La Clé des Champs

Yoann Van Parys au Botanique Colette Dubois

PRAKTISCHE INFO

'Support Act : La Clé des champs' de Yoann Van Parys jusqu'au 29/3 à la galerie du Botanique, rue Royale, 236 à Bruxelles. Ouvert du me-di de 12-20h. www.botanique.be

Yoann Van Parys (*1981) est une personnalité multiforme : venu à l'origine du dessin et de la bande dessinée, il écrit formidablement bien sur l'art contemporain (il collabore régulièrement à différentes revues d'art contemporain belges et étrangères), il agit aussi parfois comme commissaire d'exposition et il est artiste. Dans cette dernière activité, sa pratique peut être reliée à la photographie - photographe revient pour lui à prendre des notes sur des détails du monde qui l'entoure -, à l'écriture - des mots ou des bribes de phrases sont souvent présentes - et, de plus en plus, on y trouve du dessin. Tout cela se mélange, s'imprime, se superpose, et le résultat témoigne d'une grande économie de moyens.

Dans l'exposition 'Support Act : La Clé des Champs' qu'il propose actuellement au Botanique, le visiteur est d'abord interpellé par la manière dont il a structuré l'espace. La Galerie est un local un peu ingrat et excentré dont les fenêtres ont été occultées par des cimaises, histoire d'offrir un maximum de surface d'accrochage. Yoann Van Parys y a installé un éclairage indirect et coloré (lumière bleue, verte, jaune, blanche et rouge) qui détermine discrètement différentes zones dans ce faux white cube. Ces lumières interagissent avec les couleurs des œuvres, tantôt pour les renforcer, tantôt pour leur apporter un contrepoint. L'artiste a structuré chacun des quatre côtés de l'espace avec des profilés d'aluminium vissés verticalement sur les deux plus grands côtés et horizontalement sur les deux autres. Ainsi, la disposition des œuvres dialogue avec ces structures métalliques plutôt qu'avec l'intégralité de l'espace. Parfois l'une d'entre elles grimpe au-delà de la limite supérieure de la cimaise, d'autres se succèdent verticalement dans la surface définie par deux profilés. Pendant toute la durée du vernissage, l'artiste affublait d'un masque blanc exprimant la concentration, a tapoté sur le clavier de son ordinateur portable relié à un projecteur permettant de lire ce qu'il écrivait. Il semblait s'abstraire de ce qui l'entourait quand bien même il était attentif à tout ce qui s'y passait. En témoignait la succession des phrases sur le mur : il accueillait l'arrivée d'un visiteur, il développait une idée surgie d'un phrase entendue ou il répondait précisément à une question qui lui était posée. Les phrases s'enchaînaient dans un processus d'écriture libre qui rejoignait la construction de ses œuvres.

Ces dernières se composent de différentes couches superposées de verre, de plexiglas ou parfois de papier ; sur chacun de ces supports on trouve une image imprimée - photographie, dessin, mot. Les différentes couches paraissent posées librement sur une petite section de profilé métallique ou en plexiglas mais, elles se recouvrent partiellement l'une l'autre. Le spectateur se trouve donc en face d'un objet qui ajoute à la profondeur physique des différentes couches, une profondeur supplémentaire créée par les supports.

Chacune de ces pièces constitue un récit singulier et abstrait ouvert à tous les imaginaires et qui produit ses propres codes. C'est la rencontre des surfaces, des images, des couleurs, des traits et des mots qui provoque cette narration sans début, ni fin. Les images cultivent une certaine insignifiance (du paysage de Naples à un morceau de bitume ou à des grillages), les mots peuvent apparaître sous une couche transparente de couleur ou devenir déclinaison à partir d'une expression, le trait des dessins est délié, une surface peut être criblée de taches colorées, etc. La superposition des surfaces et des images revient à faire du montage à l'intérieur de l'œuvre évacuant ainsi de toute notion de point de vue. Chaque pièce relève bien plutôt de l'instant dans lequel l'image appelle l'imaginaire, le singulier n'exclut pas le pluriel. On pense à « la rencontre fortuite sur une table de dissection d'une machine à coudre et d'un parapluie » (Lautréamont) et à la capacité du quotidien à produire de la fiction, de l'illusion ou de l'absurde.



Yoann Van Parys, 'Gebel Grin', 2018, 17,9 x 27,5 & 42 sur 60 x 5 x 2,5

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Capture rectangulaire