Charbel-joseph H. Boutros

The gallerist, the letter and the garden

09.02 - 16.03.2019
Bio
Charbel-joseph H. Boutros

Mount Lebanon, 1981.
Lives and works between Beiruth and Paris.

In his work invisibility is charged with intimate, geographical and historical layers; finding poetic lines that extend beyond the realm of existing speculations and realities. Being born in the middle of the Lebanese war, his art is not engaged in an explicit political and historical reflection, but is more accurately haunted by the said political and historical reflection.

His permanent installation ‘Sueur d’Étoile’, remains on view in the Palais de Tokyo.
His works are in the collections of CNAP, Paris and Barjeel Art Foundation, Sharjah and S.M.A.K Museum, Gent, Belgium.

H. Boutros was a resident at the Pavillon, Palais de Tokyo, Paris / he was a researcher at the Jan van Eyck Academie, the Netherlands / His work has been shown internationally: The 12th International Istanbul Biennial, Turkey / Palais de Tokyo, Paris / Centre Pompidou - Metz / CCS Bard College, New York / 3rd Bahia Biennial, Brasil / 1st Yinchuan Biennial, China / MAM-BA Museum of Modern Art, Salvador, Brasil / CCA Warsaw, Poland / More Konzeption Conception Now, Morsbroich Museum, Germany / LAM, Museum of modern and contemporary art Lilles / Marres, the Netherlands / Fons Welters Gallery, Amsterdam / Barjeel Art Foundation, Sharjah / Beirut Art Center, Lebanon / Grey Noise Gallery, Dubai.
Exhibition view
The gallerist, the letter and the garden

2019

Galeria Jaqueline Martins - São Paulo
Exhibition view
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The exhibition is conceived as a garden in which each part, or plot, is delimited by a carpet. Separated by bare areas of concrete, they are bordered by an unexpected pathway.

In *The gallerist, the letter and the garden*, the exhibition is treated as a malleable material which Charbel-Joseph H. Boutros uses to elaborate some of the artworks. He amplifies the exhibition’s usual structure into an all-encompassing organic body, whose limbs, or elements, are active and participate in fabricating art. Atypical relationships are established between artworks, artist, gallery, gallerist and visitors; they follow new patterns and altogether constitute the ever-evolving ambitious and complex exhibition scheme. A myriad of surreal situations result from the provoked interferences and are invited to coexist in a delicate manner. Boutros narrates and orchestrates these seemingly disparate scenarios.

The gallerist and her team access the exhibition space solely using a designated walkway; they hence perform relentlessly throughout the duration of the exhibition as they migrate on the meandering runway: espousing part of the gallery’s periphery. *Catwalk* stretches an embracing arm around the exhibition, her supple body is duplicated into a static abstract sculpture which remains at rest while she simultaneously travels on *Catwalk*. The exhibition between us singles out two random visitors, the first and the last to enter the gallery; each one’s name is to be carved on awaiting marble slabs, comparable to the exhibition’s starting and closing dates. The ephemeral event’s occurrence is contained somewhere between the two millenary stones, which form an improbable installation, composed of both visible and invisible parts.

The gallerist, the letter and the garden

The gallerist, the letter and the garden is articulated on and underneath five “stages” with distinctive levels: the hard and cold concrete floor – on which are placed the two (cold), metallic containers full of mixed water and tears of *I stood in the middle of the strait of Gibraltar and dropped my left tear in the Atlantic Ocean and my right tear in the Mediterranean sea* –, the three soft and comfortable carpets – which offer the visitors a break from the strictly urban context of the gallery, transposing them at the same time to the wintery atmosphere of the geographical area the artist has left to install the show –, and the pathway itself. These floors of different natures are like soils of different composition, prepared for each one of the installations. The carpets, more specifically, are instilled with specific intentions: the first one celebrates the gallery, which nurtures and diffuses art, the second one celebrates a love letter – the first one the artist received from his girlfriend –, and the third one celebrates a garden, the one the artist’s late father cultivated. The exhibition unfolds like an autobiographical tale among these three fundamental topics: art, love and end, interweaving the intimate and the emotional with broader universal threads such as historical, political and geographical ones.

If *The gallerist, the letter and the garden* establishes distinctions and honours specific people, it equally celebrates random ones, as is the case in the aforementioned work *The exhibition between us*: a monument to two strangers, which associates the planned event to these arbitrary presences, making chance something to be remembered. With this homage come along several others: on the second carpet, we watch on a laptop’s screen the film *Under the shadow of your fingers*, which shows the hands of a woman typing. They are none other than the artist girlfriend’s, re-typing 6 years later the first love letter she ever sent to him. The words form virtually, remaining indecipherable to the public. The e-mail has also been printed and is displayed covered in wax to preserve its support and protect its content. Eventually, in the heat of the city, the unstable material could melt, just like in similarly coated works in the exhibition such as *Night Cartography #3* and *Untitled until now*. The wax used is always from stolen bits of votive candles, full of believers’ wishes and will; here, it acts magically on the love letter, for the exchanged promises to be fulfilled and last eternally. The homage continues in the present exhibition text; written by the same fingers, this time it contains the artist’s promises to the public.

Finally, one of the strongest tributes in *The gallerist, the letter and the garden* lays in the work *The soil of modernity*, which displays in a cabinet soil brought from Brasilia to the artist. He has not gone in person to the city – the embodiment of last century’s modernist theories. Nor will he ever go, in a desire to maintain the predominance of utopia over reality. Once the exhibition is over, the soil will be transported to Lebanon and scattered in the previously cited garden, situated in the Lebanese mountain and bequeathed by the artist’s father to his family. The soil of the fantasised city will merge with that of a Lebanese village garden – perhaps intensifying its fertility or influencing its nature –, becoming definitively indistinguishable from it and forming an integral part of the fruits, vegetables and flowers that grow in it. The homage goes out to the modernist town, but more prominently to the artist’s father, whose garden the soil will nurture. In *Life, variation #2*, a geometric concrete block holds a gap in the organic shape of a fruit. In the hollow cavity are placed seeds from the very fruit that was used to mold the container. They have survived the absent fruit and can potentially sprout, allowing its shape to reconstitute... these precious relics contain one more promise, that of persistence through the creative act.
Geography & Abstraction, Galeria Jaqueline Martins

- carpet covering concrete hollow cylinders having as weight the weight of the gallerist
- neon
- wax from votive candles (stolen from a church situated in the lebanese mountains), is poured on airplane’s sleeping mask, used by the artist for sleeping during several months.

2019
carpet, concrete cylinders, neon, votive candle’s wax, light, darkness, heat
Ed.: unique
400 x 630 x 290 cm
The exhibition between us
the first and last visitor to witness the exhibition, their names are to be carved on awaiting marble slabs

2019
manual engraving on granite slab
Ed.: 1/3 + 1 A.P.
variable dimensions (90 x 60 cm each granite slab)
Life, variation #2

2019
concrete block, watermelon seeds
Ed.: unique
15.5 x 80 x 60 cm
Untitled until now

2019
neon, votive candle’s wax, light
Ed.: unique
300 x 175 x 5 cm
Night Cartography #3

wax from votive candles (stolen from a church situated in the lebanese mountains), is poured on airplane’s sleeping mask, used by the artist for sleeping during several months.

2019
airplane’s sleeping mask, votive candle’s wax, dreams
Ed.: unique
38 x 9,5 x 6 cm
I stood in the middle of the strait of Gibraltar and dropped my left tear in the Atlantic Ocean and my right tear in the Mediterranean sea.

the left container contains water from the Atlantic Ocean mixed with one tear drop of the artist left eye and the right one contains water from the Mediterranean sea mixed with one tear drop of the artist right eye.

2016/2019
Carbon steel and painting
Ed.: 1/2 + 1 A.P.
40 x 160 x 115 cm
Under the shadow of your fingers

- a video shows the hands of a woman typing. They are none other than the artist's girlfriend's, re-typing 6 years later the first love letter she ever sent to him
- email covered with wax, carpet, shoes, metallic structure

2019
video, e-mail covered with wax, carpet, shoes, metallic structure
Ed.: unique
300 x 250 x 350 cm
Under the shadow of your fingers

- a video shows the hands of a woman typing. They are none other than the artist's girlfriend's, re-typing 6 years later the first love letter she ever sent to him
- email covered with wax, carpet, shoes, metallic structure
Under the shadow of your fingers

a video shows the hands of a woman typing. They are none other than the artist girlfriend’s, re-typing 6 years later the first love letter she ever sent to him.

2019
mono channel video, sound
Ed.: 1/5 + 1 A.P.
5"
If close to the sun, a drop may fall

2019
album’s tape, wax
Ed.: unique
66 x 14 x 27 cm
The soil of modernity

2019
soil from Brasilia, closet, carpet, metallic structure, photo, projection
Ed.: unique
300 x 250 x 350 cm
The soil of modernity

2019

DETAILS
Mixed up dream #5
2019
neon, flip-flops
Ed.: 1/2 + 1 A.P.
6 x 30 x 26 cm
ONE WEEK / week of 28 Jan – 3 Feb 2019

2019
watercolour on paper
Ed.: unique
75.5 x 56 cm
ONE WEEK / 14-20 Jan 2019

2019
watercolour on paper
Ed.: unique
76 x 56 cm
ONE WEEK / 21-27 Jan 2019

2019
watercolour on paper
Ed.: unique
76 x 56 cm
Other works
Charbel-joseph H. Boutros
The distance between your eyes and mine

2016
neon
Ed.: 1/3 + 1 A.P.
320 x 200 x 10 cm
EURO 7,000,00
Mirror enclosing its own reflection

2011
mirror, black spray, darkness, reflection
Ed.: unique
60 x 90 x 20 cm
EUR 5,000,00
Plaster, frame, printed plan

The framed plan of the gallery’s previous exhibition is buried in the artist current show

2016
print on paper, wood and spackling paste
Ed.: unique
34 x 23 cm
EUR 4,500,00
Measuring its own reflection

2013
mirror, metallic ruler, reflection
Ed.: 3/3 + 2 A.P.
12 x 27 x 0.5 cm
EUR 4,000,00
Lovers

2011

two mechanical pencils, lead
Ed.: 1/3 + 2 A.P.
1,5 x 28 x 1 cm
EUR 3,000,00
Inside Sculpture

Yesterday I took an aspirine, not for healing any kind of sickness, But, merely, for a sculptural manoeuvre: to thin my blood for a period of four hours

2011
marble, aspirine, inkjet on recycled paper
Ed.: 3/3 + 1 A.P.
21 x 29 x 7 cm
EUR 5,000,00
Sun work

2013
Newsprint paper, Suns of Maastricht.
Ed.: unique
75 x 104 cm
EUR 9,000,00
No light in white light

A Syriac priest starts reading the genesis in Aramaic - a dead language - shortly before day break in a forest on Mount Lebanon. As the light dims the reading becomes more and more difficult and the priest stops reading when the Aramaic words totally fade into the night.
Recent exhibitions
Everyday, at the precise moment when the Sun starts to fall on Beirut, all the lights of the gallery, will be turned off, for the duration of 3 minutes.
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Exhibition view
My iPhone fell inside my left warm shoe

Uma Lulik - Lisbon
Exhibition view
My iPhone fell inside my left warm shoe

2018

Uma Lulik - Lisbon
I stood in the middle of the strait of Gibraltar and I dropped my left tear in the Atlantic ocean, and my right tear in the Mediterranean sea.
I stood in the middle of the strait of Gibraltar and I dropped my left tear in the Atlantic ocean, and my right tear in the Mediterranean sea.
Whatever happened to my eyes, happened to your beauty

Counter Space - Zurich

2015
Exhibition view
Distant Waters

Galeria Jaqueline Martins - São Paulo
Exhibition view
Distant Waters

2015

Galeria Jaqueline Martins - São Paulo
Next Exhibitions
The undercurrent of this exhibition is the story of art history. On the one hand the works are displayed on the basis of traditional and less traditional themes, so that the visitors can let themselves be guided by the associations made. On the other hand, the visitor is also invited, stimulated and challenged to seek out their own stories and connections between everything that is to be seen in the museum.

Lastly, the underlying dimension of this exhibition is the need to establish a fully-fledged museum of contemporary art in Ghent so that the collection can be presented and housed in the best possible circumstances in both the museum and the reserves.

This year, S.M.A.K. will be twenty years old: the perfect moment to again fill the whole museum with a selection from the collection for the first time in two decades. The undercurrent of this exhibition is the story of art history. On the one hand the works are displayed on the basis of traditional and less traditional themes, so that the visitors can let themselves be guided by the associations made. On the other hand, the visitor is also invited, stimulated and challenged to seek out their own stories and connections between everything that is to be seen in the museum.

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Luogo e Segni

Punta della Dogana - Palazzo Grassi, Venice, Italy | 24.03 > 15.12.2019 | curated by: Martin Bethenod and Mouna Mekouar

Punta della Dogana presents the exhibition ‘Luogo e Segni’, curated by Martin Bethenod, Director of Palazzo Grassi – Punta della Dogana, and Mouna Mekouar, independent curator.

‘Luogo e Segni’ (‘Place and Signs’) takes its title from a painting by Carol Rama included in the exhibition. The show brings together over one hundred works, by thirty artists, that establish a particular relationship with their urban, social, political, historical, intellectual setting.

Several artists, such as Berenice Abbott, Trisha Donnelly, R.H. Quaytman, Wu Tsang, and a number of works and series of works by Louise Lawler, Agnes Martin, Julie Mehretu, Anri Sala and Šejla Kamerić, Tatiana Trouvé, Charbel-joseph H. Boutros, among others, are presented for the first time in an exhibition of the Pinault Collection in Venice. They are set up in relation with a selection of works that have marked the history of exhibitions at Punta della Dogana since its opening in 2009.

The show will be accompanied by an intense calendar of events, performances, talks and lectures that will take place at Punta della Dogana and at the Teatrino.
Publications and Clippings
With a focus on the perception of night rather than its iconography, the exhibition intends to be, in fact, a nocturnal experience. Though at first the idea might seem paradoxical, Painting the Night (Peindre la nuit in French) is in fact heavy with meaning. The title is voluntarily ambiguous for night painting could either mean representing the night or painting at night. Painting the dark or in the dark, a choice has to be made either to improve one’s night vision or on the contrary to abandon seeing altogether. Indeed it is at night that we can, both physically and symbolically, at last “disconnect from the world”— a typically modern aspiration. Actually, twilight would be a perfect metaphor for the elusive boundary between figuration and abstraction.

The event groups about a hundred artists and historical figures (Winslow Homer, Francis Bacon, Anna-Eva Bergman, Louise Bourgeois, Brassai, Helen Frankenthaler, Paul Klee, Lee Krasner, Henri Michaux, Joan Mitchell, Amédée Ozenfant, etc.) and contemporary artists (Etel Adnan, Charbel-Joseph H. Boutros, Ann Craven, Peter Doig, Jennifer Douzenel, Rodney Graham, Martin Kippenberger, Paul Kneale, Olaf Nicolai, Gerhard Richter, etc.) as well as a number of spectacular installations, some of which were created especially for the project (Harold Ancart, Raphaël Dallaporta, Spencer Finch, Daisuke Yokota, Navid Nuur, etc.).
The TRUST exhibition is the first joint project by Les Brasseurs arts centre (Liège) and S.M.A.K (Ghent). It presents a series of artworks from the S.M.A.K. collection that have been purchased or received as gifts in the last few years. The title of the exhibition derives from a work by Peter Morrens that was acquired a couple of years ago. Almost all these works are now being shown to the public for the first time.

The exhibition can be seen as a comment on the world we live in, and we can say that the artworks are political or committed because they are related to society. For each of the artists taking part, art history is a flexible foundation out of which they can develop a visual idiom rooted in the globalised present.

Enclosing the Night

Charbel-joseph H. Boutros muses on the night as volume, the poetic impact of invisibility, and how ‘Night Enclosed in Marble’ speaks to archiving the contemporary.

It began with a childhood memory playing in a forest, with nuit d’encre nights where you could barely see when you wanted to go home. The marble cube looks like early Minimalism, but Night Enclosed in Marble is a performance that, like many of my works, doesn’t look like it. But then you notice two hinges and understand there is something weird happening inside this marble box, constituted by two slabs of Carrera. Inside each interior of the slab, a half centimetre-cube of void has been extracted. When closed, a perfect, precise vacuum floats inside where air and light can’t penetrate. The cube already contains a kind of obscurity, a black volume as a receptacle where the night could be enclosed.

I took the cube to that forest on a specific night. Once a month in the lunar cycle the moon doesn’t exist, so I waited for this moonless night. Invisibility is a way of telling a lot of by showing nothing. My work uses invisibility in a sculptural manner, unlike Yves Klein or artists in the 60s who were interested in the void. It’s how to use it as a material, and how I as an artist can sculpt and charge it with sentimental, geographical, political and historical layers. Invisibility is also a way to escape notions of the spectacle, to avoid art becoming a spectacle’s tool, and as an artist coming from a loaded geography, specifically Lebanon, how to avoid clichés. The forest appears often in my work because it talks about a periphery, or a geography that isn’t consumed by culture. I opened the box for a few seconds and then closed it to capture one centimetre-cube of that specific night.

The most important things are invisible. The viewer only sees the superficial body, which formally is quite sober. Night as matter—not notions of night in Arabic literature or Romanticism, not the poetry of it—is a volume. But why capture night? It contains something very contemporary, but at the same time, is linked to a very far past. Giorgio Agamben describes the connection between contemporaneity and the night, where it isn’t looking towards the light of day, it is looking into the night because the night can project you into the past and the future, while still containing our present in a silent way. It’s a way to capture our lives, a geography that is disappearing. It’s a distant autobiography that begins with something introspective and unfurls scales of political, historical and geographical narrative, from intimate to universal.

I enclosed night in an eternal, symbolic material used for sculptures and graves in a fragile way. It has something emotional, a sense of mourning, and questions faith or trust, where once you believe, this hidden landscape opens up, but at my moment, the sculpture could be destroyed by the viewer if there is a doubt that haunts them. But what’s important is how to avoid an artwork only having life when exhibited, and to create complexity and to let it live. This work performs at different moments of its existence—first in capturing the night, in travelling to its exhibition, and then with the viewer at a museum, who either enters or doubts it. Even when not shown, it becomes a resting night in waiting, performing silently. This geography outside of an exhibition is part of the work, letting it have its own life, like a living organism.

‘Night Enclosed in Marble’ can be seen in the exhibition Painting the Night from 13 October 2018-15 April 2019 at Centre Pompidou-Metz, France.
JS: When I go through your work I find it very challenging because for me it has a very demanding non-visual or concealed dimension. For this reason it seems to me that you are pushing the boundaries of the viewers imagination, asking them to imagine things invisible in the work itself. Can you comment that?

CB: At the core of my work lays the notion of invisibility, a pivotal and very specific topic in my practice. Invisibility is used as a matter that I charge with intimate, geographical, political and historical narratives, a kind of tool to escape speculation, to hide from a reality over-saturated by Spectacle’s mechanisms, (Guy Debord, ‘Société du Spectacle’). Of course the viewer has a big part in activating and unfurling this hidden landscape, but this relationship with the viewer has nothing to do with his enrollment in a Relational Aesthetics work. Here it is more about a very intimate and sentimental bind that is created between the work and the viewer, a bit similar to how the mechanism of love functions, you have everything but the essential is ungraspable.

JS: Do you consider yourself a middle eastern artist? Is there such a thing today?

CB: By Middle eastern artist I was pointing a geography not an ethnic group, in my point of view a lot of artists are playing the card of their geography, or to be more clear giving the direct signals and the codes that we are expecting from them, somehow being obedient to a demand... you know, that in all biennials exists a ‘kind of’ quota of middle eastern artists, South American, Central European, African, this is how part of the art world is functioning, an industry that we need also to re-access. I was born in the middle of the Lebanese war, my first souvenirs to be honest, are faraway sounds of explosions, and our family hiding in a long corridor in the house, (I miss that corridor by the way), so of course I belong to a geography that is Lebanon, I am not a generic artist, and I don’t believe in generic art, but I am also an individual that has spent years studying and researching about art abroad, in Paris, so this is also a milieu I belong to. What is important for me is that the works speak about ‘a geography’ in a very subtle manner, and transcend this topography.

JS: I have to ask you about presence and absence also playing an important part in your practice. Dead drawing (2011) is a lot about that self-contradictory instance of something that exists in order to legitimize it’s conclusion, it’s chance of state, it’s own death.

CB: Yes Dead drawing talks about death, playing with death, death as a kind of fulfill-ment. Dead drawing was my first and last drawing.

JS: You mean that a piece such as No light in White Light / Night Cartography (2015) must not be considered a drawing? Or other previous works that may refer to the extended possibilities of drawing are also not drawing? Not that all this discussion on media matters has great value to your work...just wondering...although I sense a performing impulse that organizes all things and matters in your activities leasing sometimes to media specificity.

CB: I never thought of the Night Cartography as a drawing, it is more in a way related to mapping and painting. Like you mentioned, my practice is really based on performance, giving birth to apparatus, installation or traces. Performances where the viewer rarely witnesses the performer... the actions are narrated and communicated through captions or texts, again a manœuvre to overturn the mechanism of spectacle.
Hidden above viewers’ line of sight on the gallery’s left wall is a mathematical formula, titled Vitesse de Fantomisation (Speed of Ghosting), 2010, used for calculating ghosting: the speed of the disappearance of felt moments. Inspired by Laurent Derobert’s 2012 text Mathémathiques Existentielles, which attempts to capture feelings with equations, this monochromatic exhibition is less a foray into apparitions and more an elegant encounter with emotional ephemerality.

Paul Hage Boutros’s five-year documentation of SMS messages with his partner (Prosthetic Love, 2016) is an entry point to the show’s intimacy and aesthetic subtlety. Their exchanges fill a white book and imply both the blanking effect of time and the lingering wisps of subjective narrative as imprinted into memory. Though the nine artists’ works are better at soliloquy than dialogue, each piece’s adherence to the organizing concept ensures cohesiveness, from curator Charbel-joseph H. Boutros’s burnt blankets as dream catchers (selections from his series “Night Cartographies,” 2017) to Ange Leccia’s video where he clearly awaits something (Autoportrait à l’atelier [Self-Portrait in the Studio], 2016). Invisible auras and the ensuing delicate residues are all that remain, save for the Minimalist works that attempt containment.

However, “Ghosting of Beings and Worlds” may be more neatly wrapped up than needed—thematic oversimplification risks undermining the poetry of the works as they guide viewers between speculation and infiltration. Yet poetic traces are resistant to entrapment, and this exhibition reinforces that some things are best, and purposefully, left enigmatic.
Nadine Khalil: To what extent does your work with text converse with poetry?

Charbel-joseph H. Boutros: I think that, at the end, what remains from an artwork is the poetry that emanates from it, while political and social parameters become secondary, distant undertones. This may sound polemical in a region where many artists are focusing on the production of politically engaged works, but the political problematic fades with time while the depth, poetry and intelligence of the works remains. Poetry is the most difficult and complicated asset of an artwork and it is very complex to attain.

NK: In some cases you combine actions by the human hand with natural phenomena, such as stencilled writing that is yellowed by the sun of Beirut. Why are you creating texts that appear so ethereal, almost disappearing?

CHB: Most of these are part of the series entitled Sun Works; words written by the sun that will be erased with time by the same sun that made them. Ephemeralism is primordial in my work; it echoes this very fragile and unstable moment that our societies are facing. How can one still make works that don’t evolve with time while the whole world is shaking and collapsing?

NK: Do titles such as I stood in the middle of the strait of Gibraltar and I dropped my left tear in the Atlantic ocean, and my right tear in the Mediterranean sea add to the implications of your work?

CHB: Duchamp used to say titles are as important as artworks.

NK: How significant are literal meanings and how do you play with and disrupt them in your work?

CHB: I am interested in the plasticity of words; words as a material to sculpt, or words that contain forms within them.

NK: To what extent do you see your works as public art interventions that can be translated, decoded and read as particular statements?

CHB: Most of my text-based works could easily shift towards public or political slogans – I could say "poetic-political slogans" – it is just a matter of scale.

NK: Does the idea for your work with text begin with the positioning of the piece in space or the semantic content attached to it?

CHB: The text is an integral part of the work, it is like the body and soul of a being; they cannot be separated and they emerge at the same time.

NK: How do you want your work to explore the relationship of form to content?

CHB: I’m not concerned with what is considered “retinal art”. Instead, what I’m searching for is what we can’t see and grasp, what is invisible to the eye. For me it is a way to avoid falling into the trap of artworks as objects that one can acquire and speculate on. So this old polemic of form and content – or Louis Sullivan’s notion, “form follows function” – doesn’t interest me.

NK: Your pieces come across as very quiet. What is the loudest work you have produced so far?

CHB: I avoid making loud works, as I don’t believe in them. But I can tell you about my most invisible work: it was three flies, which I released in the gallery space during my last solo show at Grey Noise. They were part of the works listed on the exhibition map, but I guess everyone thought it was just a nasty joke.
CV
Charbel-joseph H. Boutros
b. 1981 in Mount Lebanon / Lives and works between Beirut and Paris

Selected Solo Exhibitions

2019
*The gallerist, the letter and the garden*, Galeria Jaqueline Martins, São Paulo, Brazil

2018
*My iPhone fell inside my left warm shoe*, UMA LULIK, Lisbon, Portugal

2017
Galerie De Multiples, Paris, France

2016
FIAC, Paris, France with Grey Noise, Dubai
*I stood in the middle of the strait of Gibraltar and I dropped my left tear in the Atlantic ocean, and my right tear in the Mediterranean sea*, Grey Noise, Dubai, UAE
*Sueur d’Étoile*, Charbel-joseph H. Boutros with Marie-Agnès Gillot, Palais de Tokyo, Paris, France

2015
*Distant Waters*, Galeria Jaqueline Martins, São Paulo, Brazil
*Whatever happened to my eyes, happened to your beauty*, Counter - Space, Zurich, Switzerland

2014
*Forgotten Lands*, Palais de Tokyo, Paris, France

Residencies

2017
Villa Empain, Brussels, Belgium
*Cité internationale des Arts*, Paris, France

2016
*Cité internationale des Arts*, Paris, France

2014 - 2015
Le Pavillon, Palais de Tokyo, Paris, France

2014
Vancouver Biennale, Vancouver, Canada
3rd Bahia Biennale, Salvador, Brazil

2013 – 2014
JVE, Jan van Eyck, Maastricht, The Netherlands

2012 – 2013
*Cité internationale des Arts*, Paris, France

2011 – 2012
FAAP Artistic Residency, São Paulo, Brazil
**Selected Recent Group Exhibitions**

**2019**
(upcoming) *20 Years, Highlights for a Future*, SMAK - Ghent, Belgium  
(upcoming) *Nobody, not even the rain, has such small hands* - La Criée centre d’art Contemporain - Rennes, France  
(upcoming) *Luogo e Segni* - Punta della Dogana, Palazzo Grassi, Venice, Italy

**2018**
*Peindre la nuit* – Curated by Jean-Marie Gallais, Centre Pompidou – Metz, France  
*Vertiges* - Curated by Léa Bismuth, Lab Labanque art center, Béthune, France

**2017**
*Night was paper and we were ink* - Curated by Karim Sultan and Mandy Merzaban, Barjeel Art Foundation, Sharjah, UAE  
*Psychosculptural Aesthetics* – Curated by Niels Koekelkamp - Lekkerkerk, Galerie Rianne Groen, Rotterdam, The Netherlands  
*Between Two Rounds of Fire, The Exile of the Sea* - American University Museum, Kaizen Arts Center, Washington, USA  
*NO TO THE INVASION : BREAKDOWNS AND SIDE EFFECTS* – CCS Bard College Galleries, New York, USA  
*100 chefs-d’œuvre de l’art moderne et contemporain arabe* – Barjeel Art Foundation, Institut du Monde Arabe, Paris, France

**2016**
*La Panacée | Centre d’art contemporain* – Curated by Johana Carrier and Joana Neves, Montpellier, France  
*Yinchuan Biennial, Yinchuan, China*  
*Imprisoned, Jailbreak, Imprisoned, Jailbreak*, Ayoama Meguro, Tokyo, Japan  
*Home Ground, Barjeel Art Foundation, Maraya art center, Sharjah, UAE*  
*Là où commence le jour* – Curated by Marc Donnadieu, LAM – Museum Of Modern And Contemporary Art, France  
*Walls and Margins*, Barjeel Art Foundation, Maraya Art Center, Sharjah, UAE

**2015**
*The way of the rabbit*, Palais de Tokyo, Paris, France  
*Danse Perdue*, Performance with Adrien Couvez, Palais de Tokyo, Paris, France  
*KURZ / DUST* – Curated by Ana Ptak and Amanda Abi Khalil, Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland
2014
Onomichi Museum, Hiroshima, Japan
Todays Art Festival, The Hague, The Netherlands
La Conservera Centro de Arte Contemporanea, Ceutí, Spain
Is everything Northeast?, 3rd Bahia Biennale, Salvador, Brazil
Moules, Oeufs, Frites, The Ridder, Maastricht, The Netherlands
Something has slightly changed (performance), Goethe Institute, Salvador, Brazil
Jan van Eyck Open, Jan van Eyck Academie, Maastricht, The Netherlands
A performance by Charbel-joseph H. Boutros, The Ridder, Maastricht, The Netherlands
Night Light, CASTRVM PEREGRINI, Amsterdam, The Netherlands

2013
The space between us, Paris, France - Curated by Ana Iwataki
Reform and Reinvention, MAM – Museu de Arte Moderna da Bahia, Salvador, Brazil
Destiny, Galerie Anne Barrault, Paris, France
Intangible experiences, arrangements and manoeuvres, Grey Noise, Dubai, UAE
A Journey, Beirut Exhibition Center, Beirut, Lebanon
We hesitated between arrangements, modulations and manoeuvres, Minus 5, Beirut, Lebanon
Crisis Practice #2, Workshop Gallery, Beirut, Lebanon
Parkers, Frontenpark, Maastricht, The Netherlands
JVE, Jan van Eyck, Maastricht, The Netherlands
Open Exhibition from 09/09/09 to destruction, Permanent Exhibition, Amrieh, Lebanon

2012
Crisis Practice #1, Workshop Gallery, Beirut, Lebanon
Open Exhibition from 09/09/09 to destruction, Permanent Exhibition, Amrieh, Lebanon

2011
‘Untitled’ Abstraction – Curated by Ardiano Pedrosa and Jens Hoffmann, Istanbul Biennial, Istanbul, Turkey
Filming The Dark (Lecture-Performance), FAAP, São Paulo, Brazil