

Baronian

Press Release

33 Rue de la Concorde
1050 Brussels

24.04 - 01.06.2024

Opening

Wednesday 24.04

6 - 9 pm

On the occasion of Art
Brussels Gallery Night

Baronian invites Parliament Gallery

As part of the dialogue that started with the exhibition *Rien n'est permanent* at Parliament Gallery in Paris last year, Baronian will now host an exhibition including works by seven artists from Parliament in Brussels.

Founded in 2020, Parliament is the result of a desire to rethink the function of the art gallery, by formulating new proposals around the process of audience interaction with the artwork, as well as providing visibility to a new generation of French and international artists.

This exchange between the two galleries - one founded almost 50 years after the other - shows not only this shared vision of the art - but also the cultural link between Paris and Brussels. Baronian is pleased to host this new generation of artists and to open them up to a new public in the capital.

Flaviu Cacoveanu's practice unfolds on the border of multiple media. His artistic discourse simultaneously embraces – from a performative perspective – photography, installation, ready-made objects, or sculptures, and it mainly occurs at the point where they intertwine. His profoundly intuitive process is sensitive to the interplay between the elements and materials he carefully selects. Through seemingly nonchalant, yet sharp and humorous observations he highlights the traces left by unnoticed inhabitants of the city, often insects, discarded items of consumption which all compile a portrait of the artist – as a reflection of his environment.

Natacha Donzé sees painting as a space where the shared references and notions of our era can be deconstructed, using both ancient and contemporary iconographic elements. Geological records stand on an equal footing with images of political context, science-fiction, video games, publicity or historical encyclopedias.

Charlotte Dualé creates her works out of ceramic. Each assembled part could be a limb of the body, and the artist's research concerns their capacity to deform, fragment and resist in the face of systems that oppose them. The pieces thus represent a moment of reaction and change, addressing transitory human states that cannot be confined within a particular language or representation.

Florian Fouché's sculptural and performative experiments are rooted in the dynamic relationships between people, things, and environments - with an exploration of medicalized institutions. His sculptures, in which data such as suspension, constrained materials, precarious balance, the incorporation of objects, are inseparable from a history of vernacular forms. Aberration, chance and circumstance are recurrent themes in his works. They progress by leaps and bounds, the spatial specificities of each exhibition's venue offer the artist the opportunity to redeploy his conceptual network and rekindle the plastic imagination.

In Yohan Hàn's Graft series, which take the form of traditional Korean drums, he addresses the resurgence of the body. Assembled from animal skins sewn together and covered with thick layers of paint, their materiality evokes that of a hybrid type

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of body envelope. These objects, intended to produce vibrations with the tapping of musicians' hands, incite us to draw a parallel with how our fingers now perform on our touch screens and keyboards. These pieces question the sensory experience, which is lived in a reality that links the carnal to the digital.

Creating stages and new social ecosystems made up of humans, machines, algorithms and plants - conceived as large-scale performative installations - Nile Koetting's work actively complexifies staging through *mise en abyme*. He uses theatre as a device - not as an art form - for its ability to organise and generate spectacle through the distillation of effects on a given stage.

Guillaume Valenti's understanding of images is paradoxical. The artist has developed a body of paintings that revisit compositions of exhibition spaces and displays of artworks. The artist draws inspiration from photographs gathered on the internet - he collects exhibition views, accumulating a colossal catalogue today - and disguises them, altering their initial reality. He adds generic and symbolic forms of artwork that play a very defined role in the composition. By problematizing the question of the reproducibility of images, Guillaume Valenti's paintings lead to a natural question: how does the image live in our real world after its absorption by the digital?