



MODERN & CONTEMPORARY
ART GALLERY

GALERIE BRACHOT

JAMAIS LE SOLEIL NE VOIT L'OMBRE

JULY - SEPTEMBER 2024

GROUP SHOW

JAMAIS LE SOLEIL NE VOIT L'OMBRE

GALERIE BRACHOT IS PLEASED TO PRESENT A SELECTION OF WORKS
BY MODERN AND CONTEMPORARY ARTISTS.

This quote reveals a physical truth: the sun, the ultimate source of light, doesn't perceive shadows because it creates them. Shadow, the absence of light, is inseparable from light, but they never coexist in the same place.

In our exhibition, this idea is explored through various works by modern and contemporary artists. They play with color and the interplay of light and shadow to express concepts ranging from emergence and disappearance, presence and absence, to the interplay of perception and illusion.

In this way, "Jamais le soleil ne voit l'ombre" becomes a reflection on the interdependence of these two opposing yet complementary forces, an exploration of the duality present not only in nature, but also in human experience and artistic creation.

Inspired by the wisdom of Leonardo da Vinci, this exploration aims to offer new perspectives, a different way of looking at the works presented.

FROM JULY 04 TO SEPTEMBER 15 2024

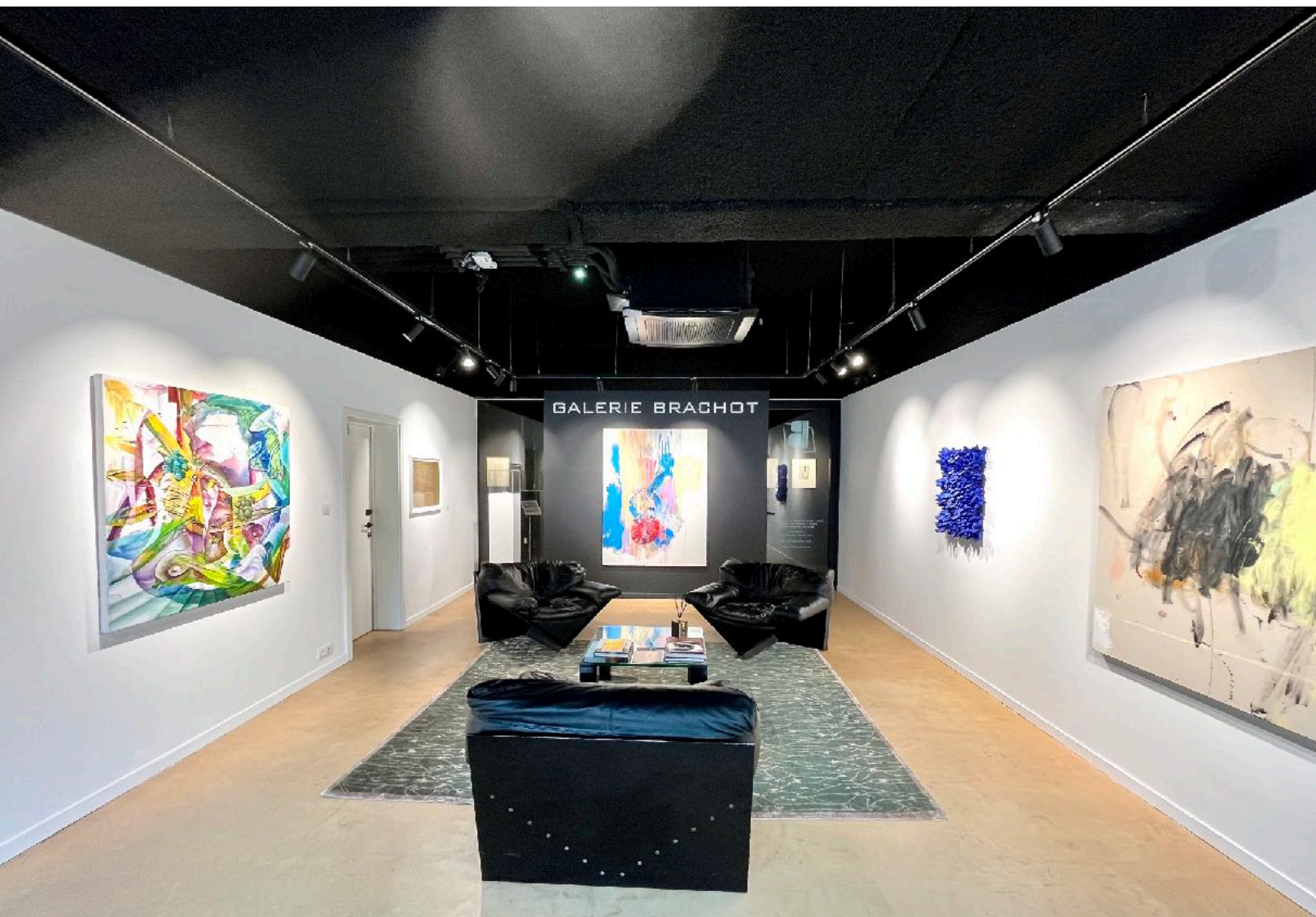
EXHIBITION AT GALLERY BRACHOT LOCATED ON THE HOTEL SANGLIER

A SELECTION OF WORKS BY

ALAIN BORNAIN - CHUN KWANG YOUNG

KEVIN DOUILLEZ - BEREND HOEKSTRA

GIANNI MOTTI - KEVENS PREVARIS - JOHAN VAN MULLEM



HOTEL SANGLIER GALLERY

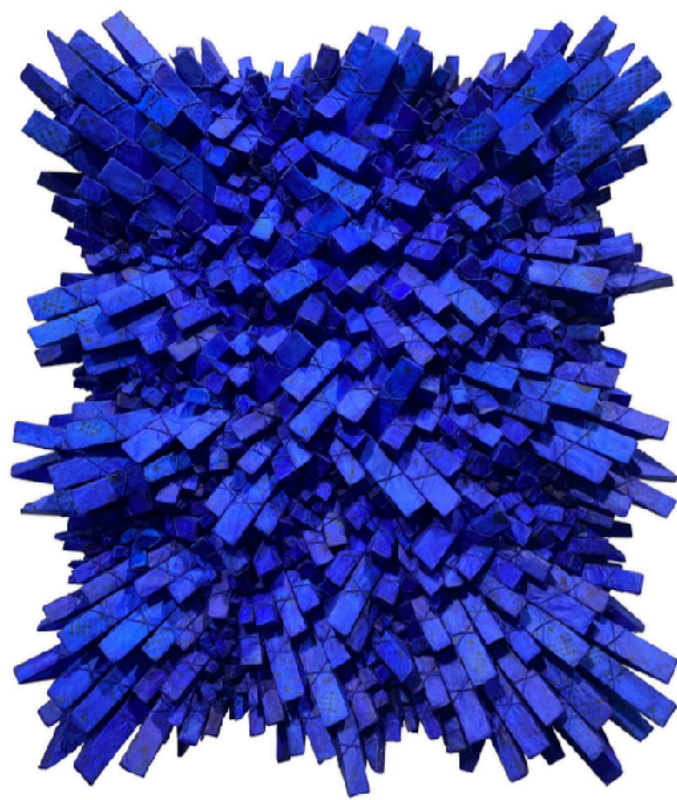
GALERIE BRACHOT





Berend HOEKSTRA
Untitled, 1999-2000
Acrylic on canvas
170 x 130 cm

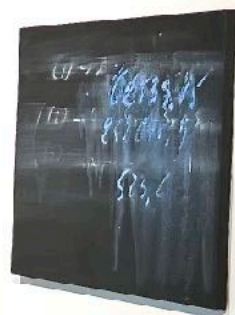
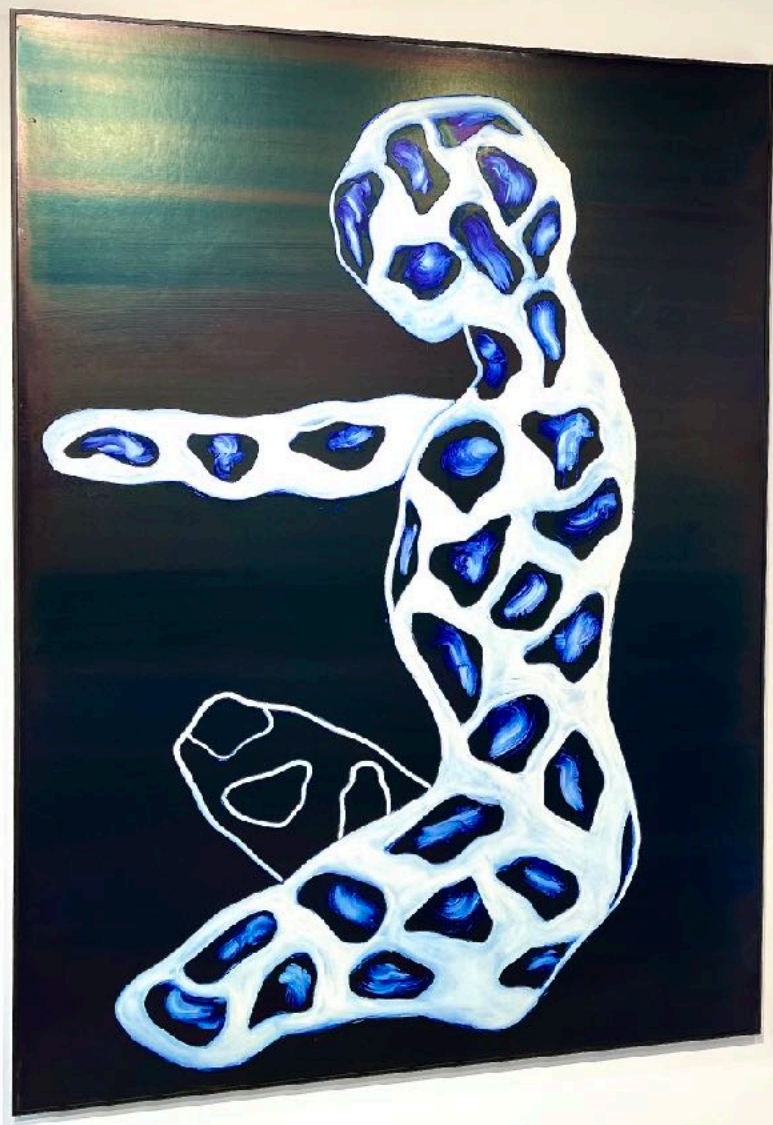


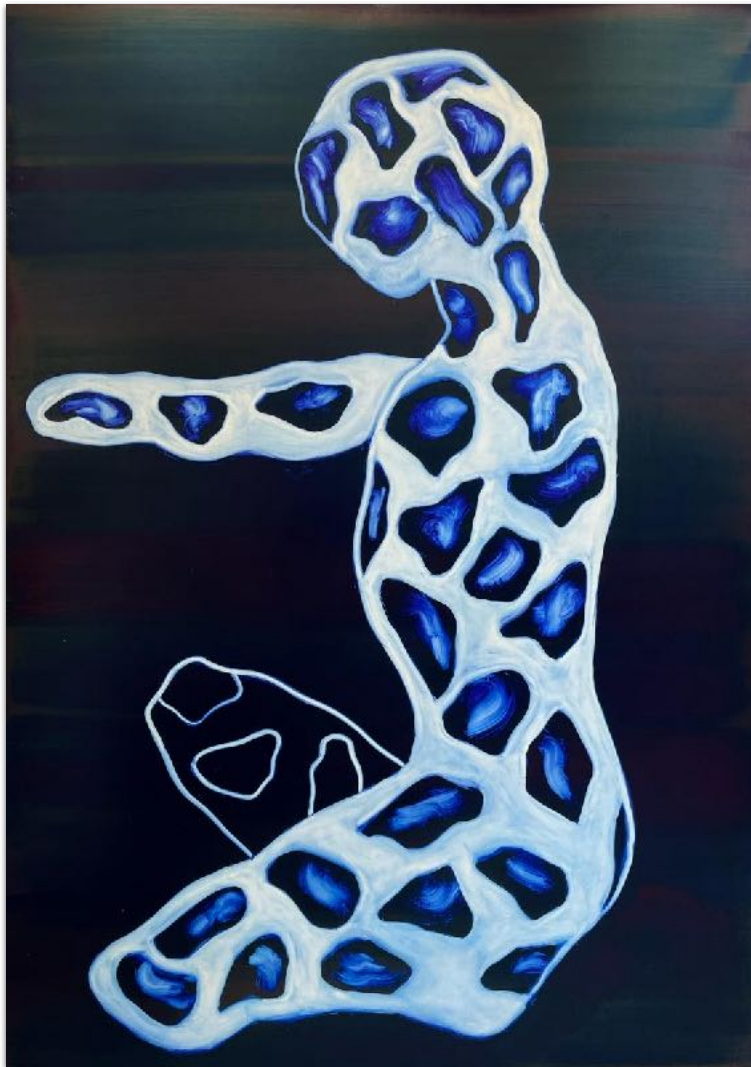


CHUN KWANG YOUNG
Aggregation 23-MA032, 2023
Mixed media with korean Hanji paper
73 x 61 cm



Kevin DOUILLEZ
Le chemin des âmes, 2024
Acrylic spray paint and oil stick on canvas
140 x 190 cm



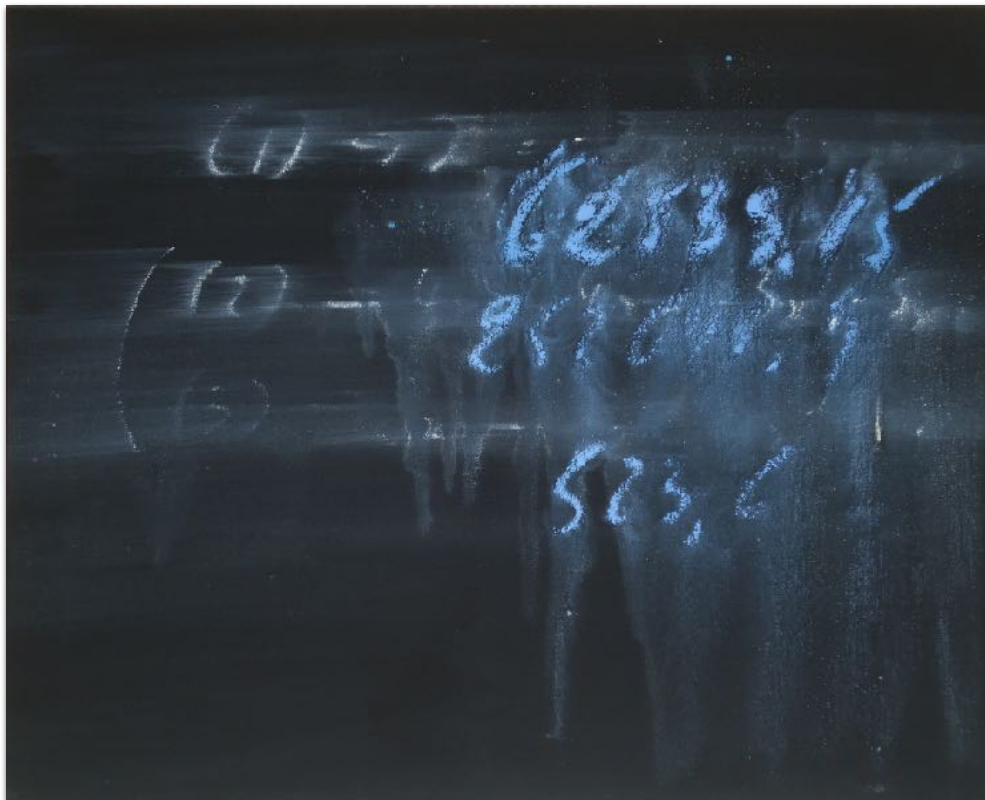


Johan VAN MULLEM

Untitled, 2022

Ink on board

180 x 130 cm

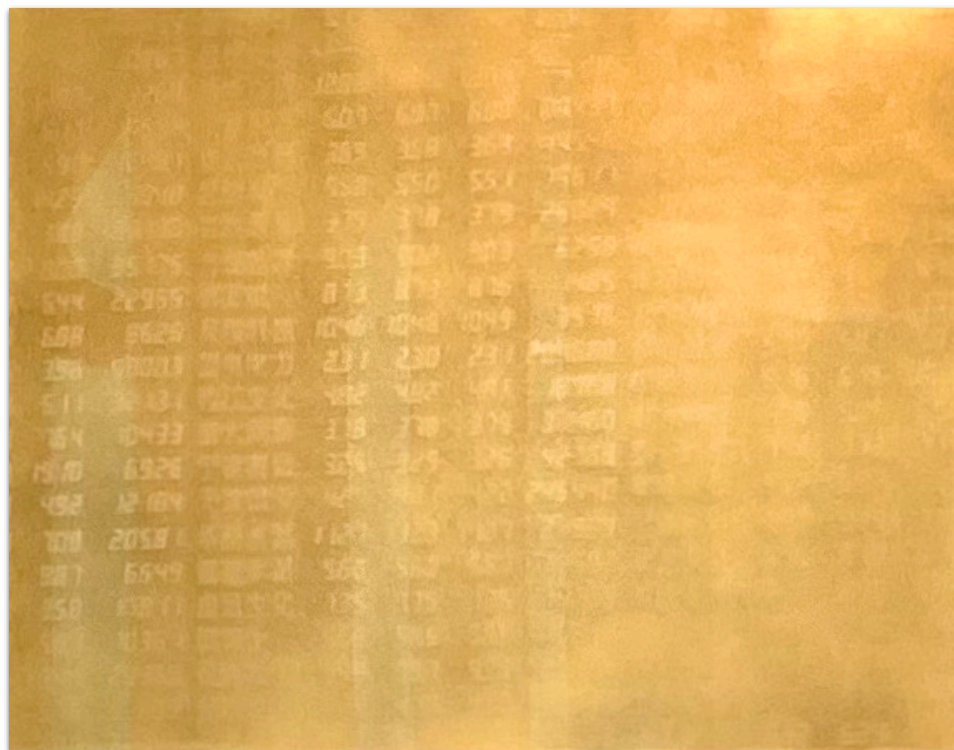


Alain BORNAIN
BB_00_35, 2000
Oil on canvas
40 x 50 cm





Kevens PREVARIS
Untitled, 2021-2023
Acrylic on canvas
120 x 120 cm



Alain BORNAIN

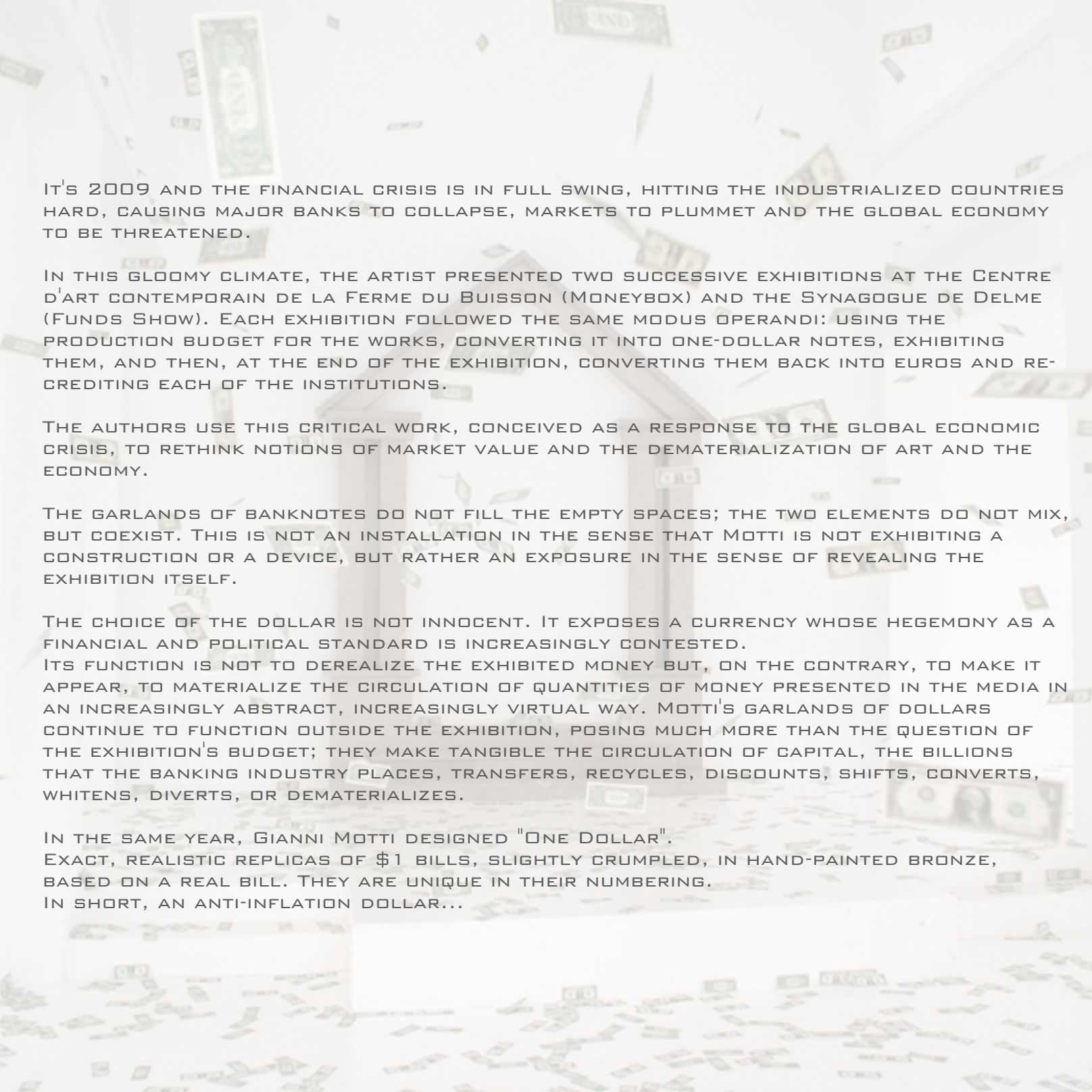
Image Avérée, 2021

Pigment print and gold paint on paper

50 x 60 cm



Gianni MOTTI
One Dollar Serie, 2009
 Painted bronze
 6,5 x 15,5 cm

The background of the entire page is a blurred, high-angle shot of numerous US dollar bills falling through the air. The bills are in various orientations, some showing the front and others the back, creating a sense of motion and abundance. The lighting is soft, and the overall tone is a pale, off-white or light beige.

IT'S 2009 AND THE FINANCIAL CRISIS IS IN FULL SWING, HITTING THE INDUSTRIALIZED COUNTRIES HARD, CAUSING MAJOR BANKS TO COLLAPSE, MARKETS TO PLUMMET AND THE GLOBAL ECONOMY TO BE THREATENED.

IN THIS GLOOMY CLIMATE, THE ARTIST PRESENTED TWO SUCCESSIVE EXHIBITIONS AT THE CENTRE D'ART CONTEMPORAIN DE LA FERME DU BUISSON (MONEYBOX) AND THE SYNAGOGUE DE DELME (FUNDS SHOW). EACH EXHIBITION FOLLOWED THE SAME MODUS OPERANDI: USING THE PRODUCTION BUDGET FOR THE WORKS, CONVERTING IT INTO ONE-DOLLAR NOTES, EXHIBITING THEM, AND THEN, AT THE END OF THE EXHIBITION, CONVERTING THEM BACK INTO EUROS AND RE-CREDITING EACH OF THE INSTITUTIONS.

THE AUTHORS USE THIS CRITICAL WORK, CONCEIVED AS A RESPONSE TO THE GLOBAL ECONOMIC CRISIS, TO RETHINK NOTIONS OF MARKET VALUE AND THE DEMATERIALIZATION OF ART AND THE ECONOMY.

THE GARLANDS OF BANKNOTES DO NOT FILL THE EMPTY SPACES; THE TWO ELEMENTS DO NOT MIX, BUT COEXIST. THIS IS NOT AN INSTALLATION IN THE SENSE THAT MOTTI IS NOT EXHIBITING A CONSTRUCTION OR A DEVICE, BUT RATHER AN EXPOSURE IN THE SENSE OF REVEALING THE EXHIBITION ITSELF.

THE CHOICE OF THE DOLLAR IS NOT INNOCENT. IT EXPOSES A CURRENCY WHOSE HEGEMONY AS A FINANCIAL AND POLITICAL STANDARD IS INCREASINGLY CONTESTED.

ITS FUNCTION IS NOT TO DEREALIZE THE EXHIBITED MONEY BUT, ON THE CONTRARY, TO MAKE IT APPEAR, TO MATERIALIZE THE CIRCULATION OF QUANTITIES OF MONEY PRESENTED IN THE MEDIA IN AN INCREASINGLY ABSTRACT, INCREASINGLY VIRTUAL WAY. MOTTI'S GARLANDS OF DOLLARS CONTINUE TO FUNCTION OUTSIDE THE EXHIBITION, POSING MUCH MORE THAN THE QUESTION OF THE EXHIBITION'S BUDGET; THEY MAKE TANGIBLE THE CIRCULATION OF CAPITAL, THE BILLIONS THAT THE BANKING INDUSTRY PLACES, TRANSFERS, RECYCLES, DISCOUNTS, SHIFTS, CONVERTS, WHITENS, DIVERTS, OR DEMATERIALIZES.

IN THE SAME YEAR, GIANNI MOTTI DESIGNED "ONE DOLLAR".

EXACT, REALISTIC REPLICAS OF \$1 BILLS, SLIGHTLY CRUMPLED, IN HAND-PAINTED BRONZE, BASED ON A REAL BILL. THEY ARE UNIQUE IN THEIR NUMBERING.

IN SHORT, AN ANTI-INFLATION DOLLAR...



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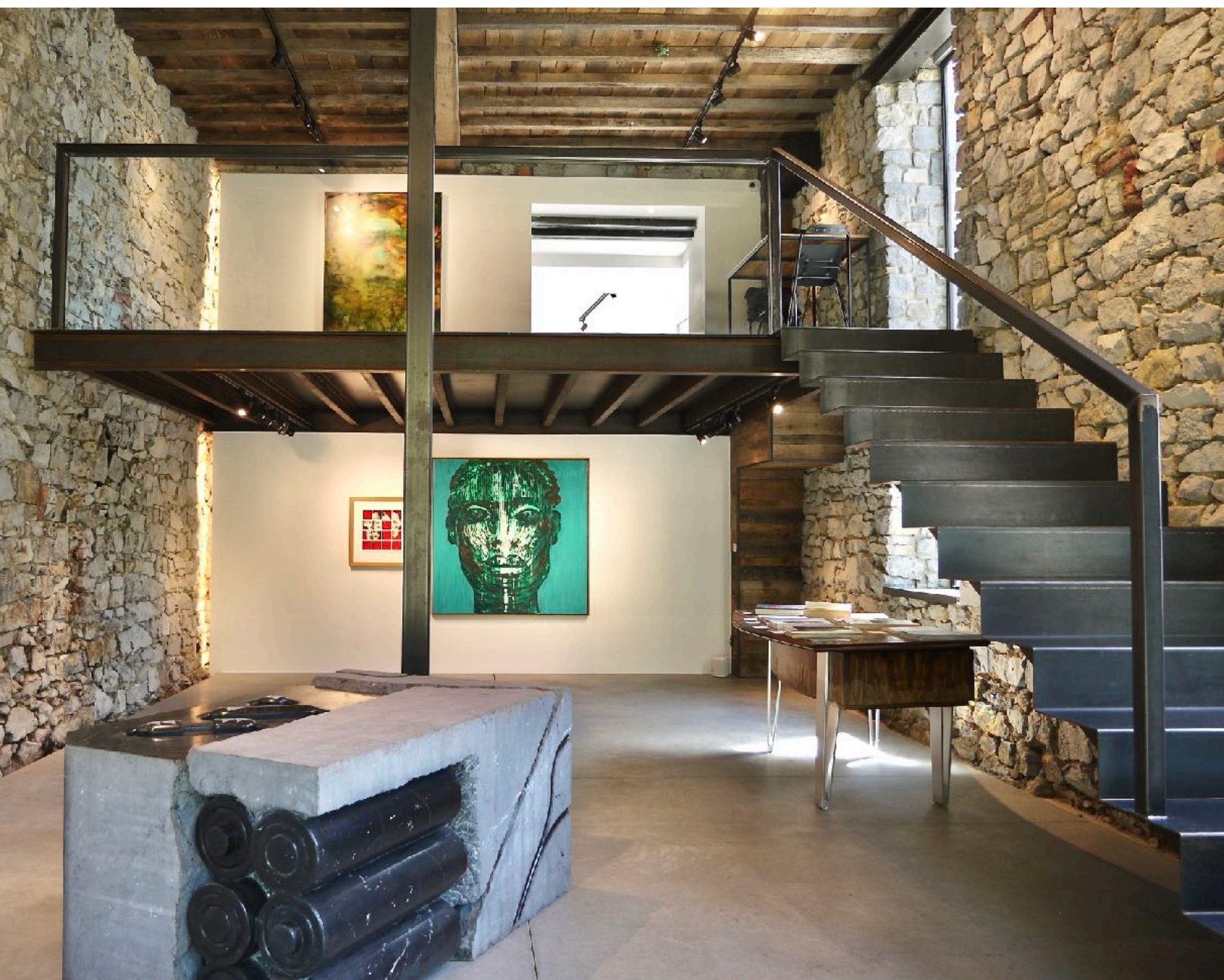
EXHIBITION AT GALLERY BRACHOT LOCATED ON THE RIVER SIDE

A SELECTION OF WORKS BY

PAUL DELVAUX

-

LÉO CAILLARD - TONY CRAGG - DAMIEN DE LEPELEIRE
CHRISTIAN DENZLER - SASHA DRUTSKOY - STEFAN DE JAEGER
KEVENS PREVARIS - JOHAN VAN MULLEM



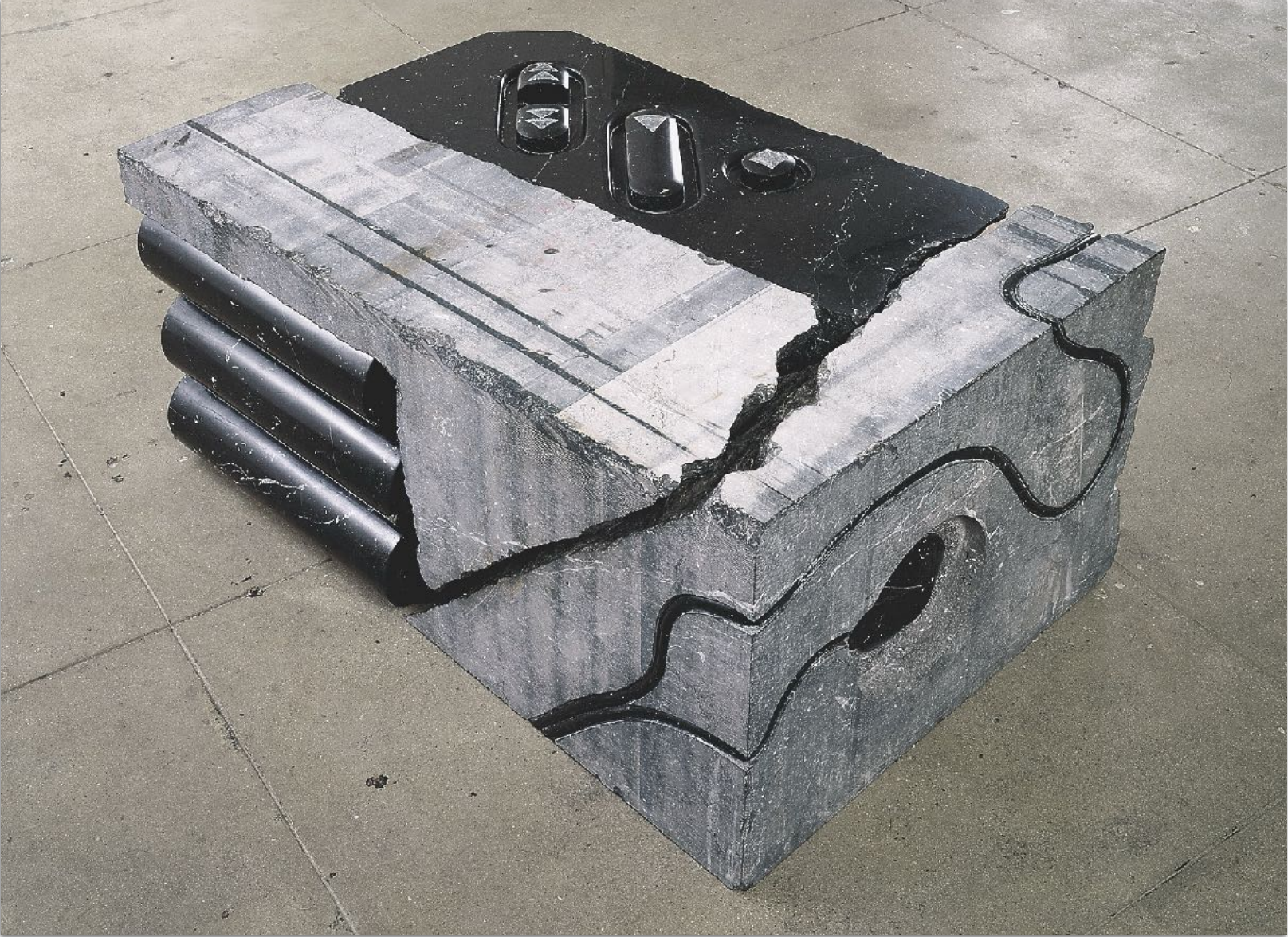
RIVER SIDE GALLERY





Christian DENZLER
Grande fille, 2008
Pencil lead on paper
230 x 170 cm





Tony CRAGG
For the Walking Man, 1991
Stone (Marble Nero Marquina)
90 x 130 x 80 cm





Damien DE LEPELEIRE
Wonderful life, 2016
Acrylic & oil on canvas
130 x 130 cm



Stefan DE JAEGER
Masque Kongo, 1996
Polaroid
58 x 55 cm



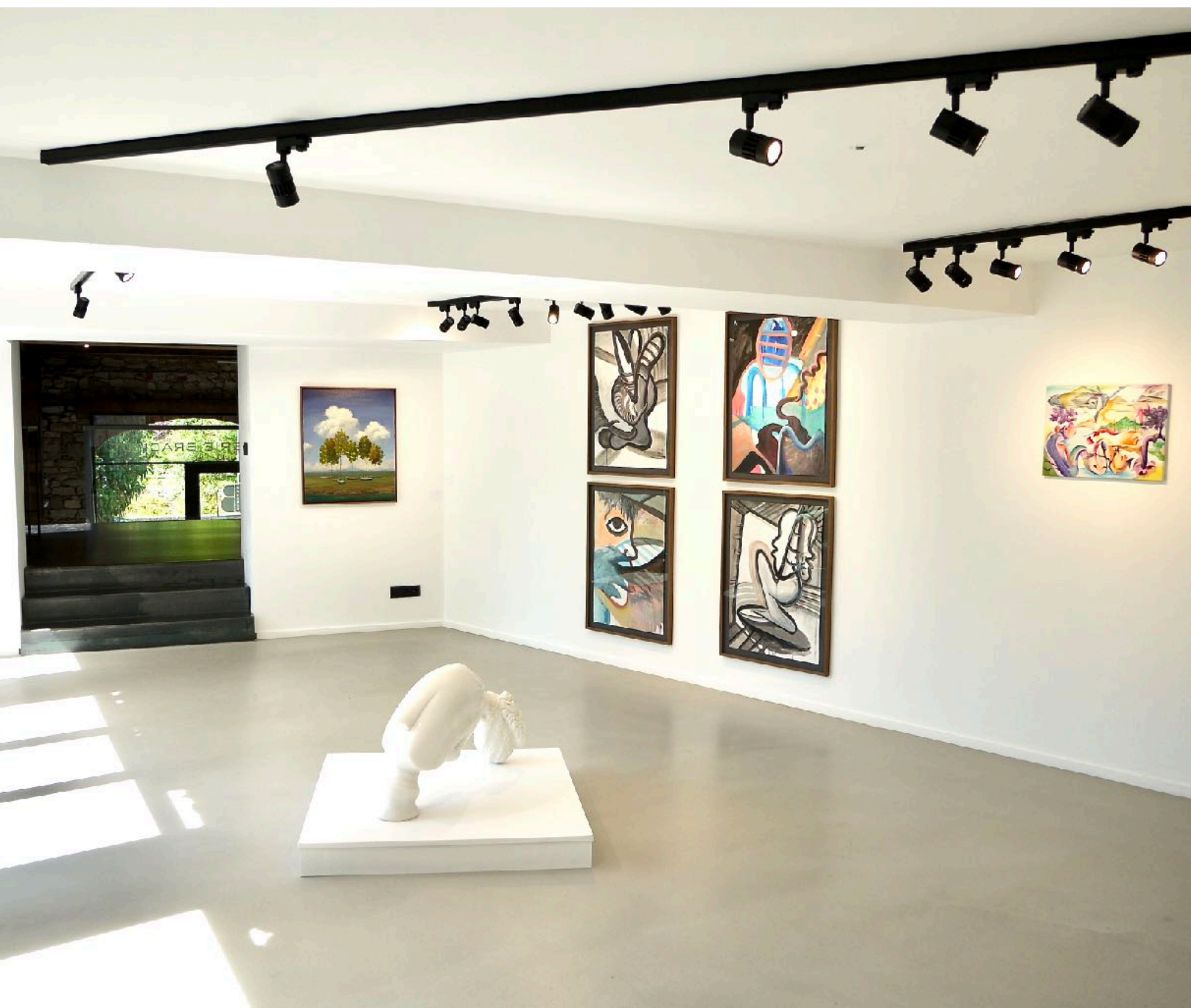


Johan VAN MULLEM

Untitled, 2016

Ink on canvas

140 x 100 cm



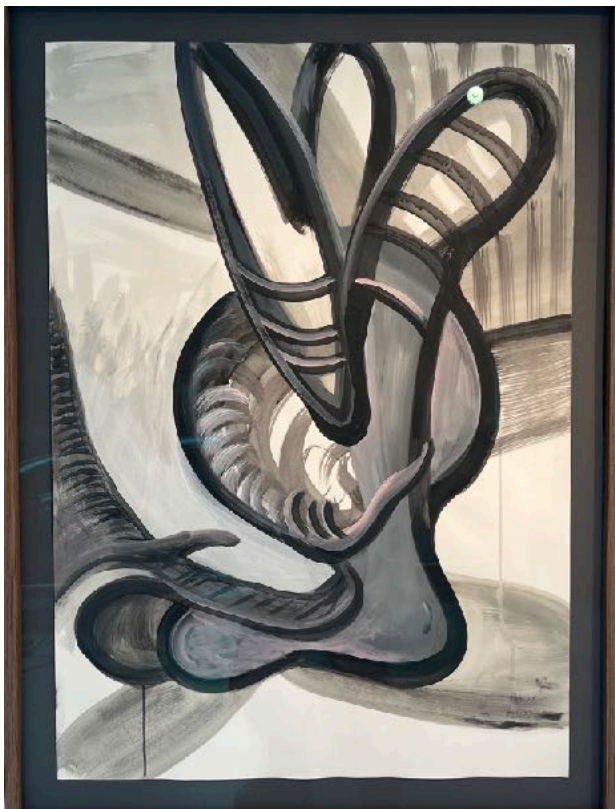


Sasha DRUTSKOY
Prendre Racine, 2023
Oil on canvas
70 x 85 cm



Léo CAILLARD
La Venus Curve, 2021
Hand carved on Carrara marble
Unique piece
50 x 80 x 20 cm





Kevens PREVARIS
Untitled, 2015
Acrylic on paper
83 x 58 cm



Kevens PREVARIS
Untitled, 2015
Acrylic on paper
83 x 58 cm





Kevens PREVARIS
Untitled, 2023-2024
Acrylic on canvas
40 x 50 cm





Paul DELVAUX
Le Laid, 1978

Series of 4 engravings after original drawings of 1948
enhanced with watercolour by Paul Delvaux in 1978

Edition 5/20
65 x 50 cm



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HOTEL SANGLIER GALLERY

2 PLACE AUX FOIRES
6940 DURBUY



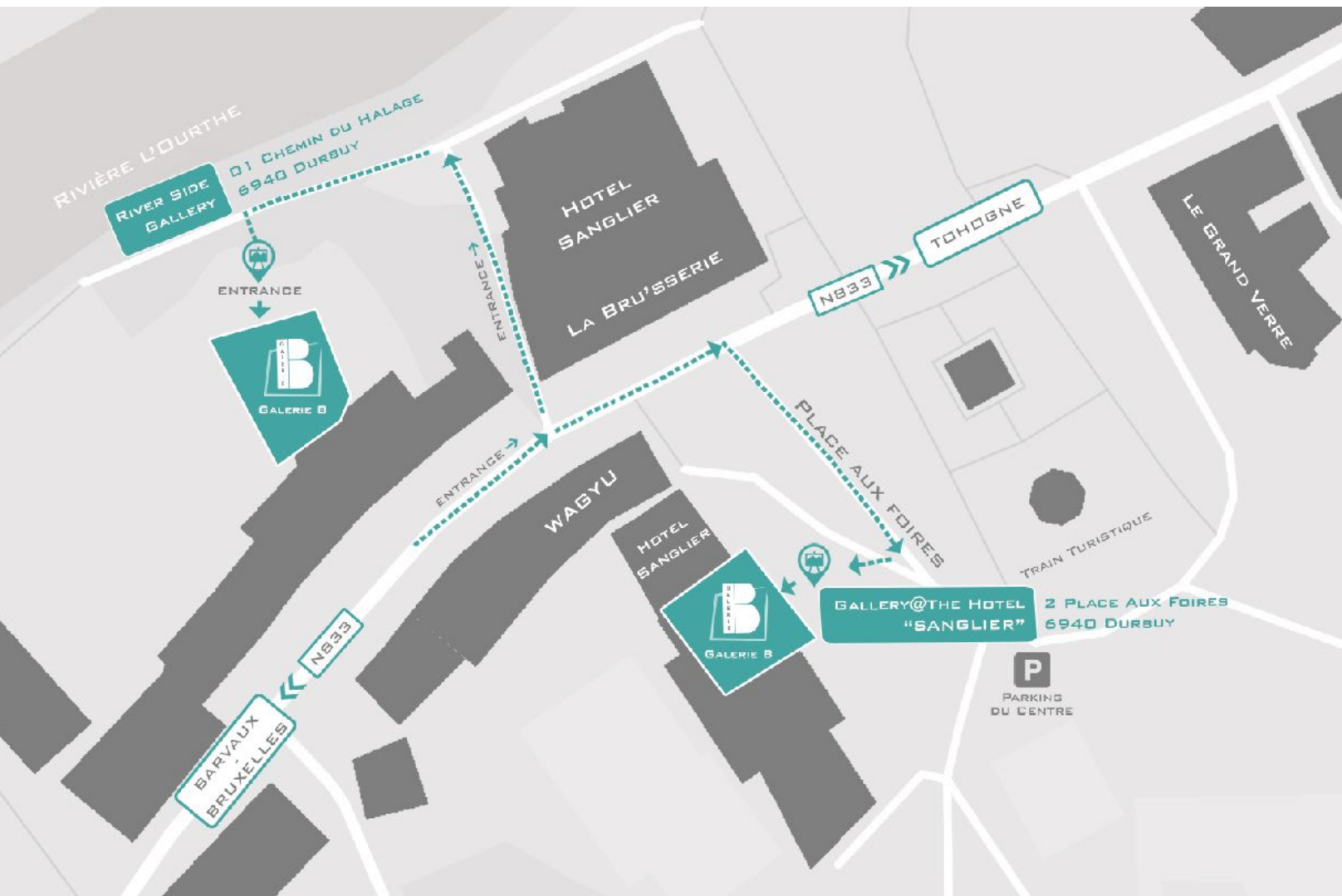
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COLOPHON

CONCEPT AND REALISATION: GALERIE BRACHOT

CREDIT PHOTOS@SPELTDOORNSTUDIO AND THE ARTISTS
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