



LA FERME  
DU BUISSON  
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE  
DE MARNE-LA-VALLÉE

# BÉATRICE BALCOU

L'ÉCONOMIE  
DES APOSTROPHES

EXHIBITION  
FROM 11 NOV 2018  
TO 10 FEB 2019



# Introduction

**For her first major exhibition in France Béatrice Balcou takes a personal look at the importance of discretion, care-giving and mediation.**

In performances, sculptures, drawings and installations she offers innovative exhibition rituals in the form of artistic experiences at once sensory and emotional. Her orchestration of new and different relationships between art, work and rest blurs the conventional distinctions between production, distribution and consumption.

Her artistic stance is atypical: addressing creations that are not her own, replicating them and playing the role of technician or artworks registrar, she radically challenges our relationship with the work involved in the making and the value of art.

For her the artwork is not an ephemeral image to be rapidly identified or consumed, but rather a physical entity to be cared for and to spend time with as a group. What is essential for her is the way we look at things and what we make of the results.

Trained in the visual arts, dance, the martial arts and the tea ceremony, she brings her skills together in a form of gestural exploration. While for Balcou gesture embodies the importance of touch and movement, it is also, as Giorgio Agamben has written, "the other side of the merchandise." Here the exhibition room becomes a locus for resistance to touristic consumption of cultural goods.

Following her presentation of *Untitled Ceremony #10* at La Ferme du Buisson in 2017, Balcou is back with a mix of works old and new. In the vein of her recent *Pièces Assistantes* [Assistance Pieces] she undertakes a meditation on vulnerability as strength and an exploration of withdrawal, discretion and silence as factors in the definition and the core role of mediation.

In this near-retrospective she amalgamates work past, recent and in progress, with the accent on mutual aid and cooperation. The exhibition we are invited to is an evolving landscape in which a host of relationships take shape as we move through arrangements of placebo sculptures, a filmed ceremony, hitherto unshown drawings, works we can actually handle and input from mediators. These spatial and temporal settings invite us to live with the works, contemplate them, take them in our hands, comprehend them and become attached to them – and to take the time to become a spectator.

# Partnerships

**In partnership with** Villa Kujoyama - Kyoto  
and MAC VAL, Val-de-Marne Contemporary  
Art Museum

**With the support of** Flanders State of the Art  
and ADAGP



# Biography



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**Born in Tréguier (France) in 1976, Béatrice Balcou now lives and works in Brussels.**

After studying visual arts at university in Rennes and Paris, she took the Ex.e.r.ce postgraduate course at the National Choreography Centre in Montpellier in 2007, working under Mathilde Monnier and Xavier Le Roy. Since then she has been granted residencies in France, Belgium and elsewhere, notably in Japan (2009), at FRAC Franche-Comté (2011) and at Casino Luxembourg (2014).

In 2018, Béatrice Balcou and Yuki Okumura were selected for residencies at Villa Kujoyama in Kyoto. Over the last few years her works have featured in group shows including *Plateforme de jeux* at the Centre Pompidou in Paris (2015), *Un-Scene III* at Wiels Contemporary Art Centre in Brussels (2015), *Des choses en plus, des choses en moins* at the Palais de Tokyo in Paris (2014), *Tes Mains dans Mes chaussures* at La Galerie in Noisy-le-Sec/Paris (2016–2017), *Playground* at M-Museum Leuven (2014), *Architropismes* at Les Moulins de Paillard in Ponçé-sur-Loire (France, 2016), Performance Day at La Ferme du Buisson, Noisiel/Paris (2017), *Wrapped - Unwrapped* at Zoo Galerie in Nantes (France, 2017), *La Norme Idéale* at Levy-Delval Gallery in Bruxelles (2017) and *Sculpter, faire à l'atelier* at FRAC Brittany in Rennes (2018).

Her recent monographic exhibitions include *Chaque Chose En Son temps* at FRAC Franche-Comté in Besançon (2013); *Walk in Beauty* at Casino Luxembourg Contemporary Art Forum (2014); *Calme, luxe et volupté* at Le Quartier Centre for Contemporary Art in Quimper (2014); *Béatrice Balcou – Kazuko Miyamoto* at ISELP in Brussels (2016) and Exile gallery in Berlin (2017). Her works have been acquired by institutions including FRAC Franche-Comté, the National Centre for Visual Arts (CNAP), FRAC Ile-de-France and FRAC Corsica.

[beatricebalcou.com](http://beatricebalcou.com)

# Impressions Placebo



Initially intended to (not) communicate in the environs of the ceremonies, the *Placebo Prints* have become works in their own right. These high-definition macrophotographs are views of details of the placebo pieces described below. The different types and textures of wood, with their colour, veining and surface relief, emerge very crisply inside their frames. These are «just» prints, even if they are so strikingly realistic that they could be mistaken for marquetry. The *Placebo Prints* doubly stress their role as doubles in their title, while also embodying the essential ambiguity of Béatrice Balcou's work: at one and the same time images and objects, sculptures and drawings, forms and matter. As art critic Patrice Joly suggests, «It is as if they are not reproductions, but actual extracts from the pieces concerned. As if the artist has removed their skin or their envelope.» They function, then, like metonymic figures of speech, with the part standing for the whole. And with an effort of memory the spectator can try to rediscover the connection with the corresponding sculpture.

## **Placebo Print II**, 2016

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from *Landscape* by  
Théophile Narcisse Chauvel (19th century)  
Production: ISELP/Ferme du Buisson

## **Placebo Print IV**, 2016

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from *Bain de Lumière*  
by Ann Veronica Janssens (1998)  
Production: ISELP/Ferme du Buisson

## **Placebo Print III**, 2016

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from *Vitrine (Film 3)*  
by Bojan Šarčević (2008)  
Production: ISELP/Ferme du Buisson

## **Placebo Print VII**, 2016

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from *Cars Non Finito*  
by Nina Beier (2010)  
Production: ISELP/Ferme du Buisson

## **Placebo Print IX**, 2016

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from *Hexagonal Floor Piece*  
by Kazuko Miyamoto (1975)  
Production: ISELP/Ferme du Buisson

## **Placebo Print VIII**, 2016

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from a sculpture inspired  
by Sol LeWitt (1991)  
Production: ISELP/Ferme du Buisson

## **Placebo Print V**, 2016

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from an anonymous  
sculpture (16th century)  
Production: ISELP/Ferme du Buisson

## **Placebo Print VI**, 2015-16

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from *Children's Trolley*  
(*I Had Trouble in Getting to Solla Sollew*) by Rodney  
Graham (1993)  
Production: ISELP/Ferme du Buisson

## **Placebo Print I**, 2016

print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from a picture by an  
unknown painter (undated)  
Production: ISELP/Ferme du Buisson

# Measurements



**Measurements of Bojan Šarčević's work**, 2014  
pencil and ballpoint on tissue paper, adhesive tape, walnut frame,  
Production: Ferme du Buisson/Casino Luxembourg – Forum d'art contemporain

As preparation for her placebo sculptures Béatrice Balcou systematically takes the measurements of the original works. The process hinges on coming to grips physically with the works and so presents varying degrees of difficulty. In some cases the resultant drawings – part tool, part actual artwork – are effected from lifesize photographs of the original.

*Measurements of Bojan Šarčević's work* was made using the work itself, with assistance from the registrar at Mudam Museum of Modern Art in Luxembourg. The challenge was to transfer as exactly as possible the measurements of a part of Bojan Šarčević's original: a fragile, irregular tree branch. The *measurements* help define the works to be copied and provide an experience of their materiality, while at the same time obscuring them so as to focus on the way they are approached.



**Measurements of Yuki Okumura's work**, 2018  
drawing and printing on paper from a book about Japanese theatre, walnut frame.  
Each sheet 42.8 x 52 cm  
Production: Ferme du Buisson

Béatrice Balcou's Villa Kujoyama residency project with Japanese artist Yuki Okumura sprang from their interest in what their bodies of work have in common, and in particular the role of the artist acting as mediator for the work of another artist. In her search for a reciprocal mode of collaboration – each artist acting as a mediator for the other – Balcou sought actual physical contact with Okumura's work in various public and private collections in Japan.

*Measurements of Yuki Okumura's work* is a retracing of this quest. Balcou uses line drawing to reproduce the contours of works she is handling. Thus her measurements are totally subjective and the works seem to be hovering in space. Here she adds some very vague spatial indications, conjuring up her itinerary in a manner more poetic than geographical. Executed on pages from an illustrated book on Japanese theatre, *Measurements of Yuki Okumura's work* sets up a tension between her contemporary abstract geometrical drawings and the traditional Japanese coloured figures showing through from underneath.

# Correspondence



In this room Béatrice Balcou has set out to show different types and orders of «documentary» elements that provide a partial insight into her work process while also achieving a certain autonomy. Whereas the placebo prints initially served as vehicles for visual communication and the *Measurements* as preliminary drawings, this group of emails recounts her discussions with other artists, registrars, collectors, curators, gallerists and publishers. These exchanges are an integral part of a process which is, above all, a human adventure.

This correspondence points up the role of language and negotiation in close collaborations which in some cases took time to set up. Here we discover the way Balcou's work process involves discussions on the nature and status of the work of art, institutional rules and regulations, commitment by some and reticence on the part of others. These past conversations are rounded out by exchanges between the artist and the mediators during the exhibition, regarding the weather and the protocols for moving the placebos.

# Recent Work



**Recent Work**, 2018  
various materials  
variable dimensions  
Production: Ferme du Buisson

Still in its carton and thus initially invisible, this recent work by Béatrice Balcou raises the issues of the need for exhibition and the choice of the right moment. Once the artist is ready, she will pass on her installation instructions to the team. This may happen during the exhibition. Or not. A mode of presentation that mirrors the exhibition's capacity to evolve, with some works appearing and others disappearing. A latency which, going counter to the dogma of showing, exposing and looking at everything, questions the existence of what is hidden from our gaze.

# Œuvres Placebo [Placebo Works]



Béatrice Balcou's *Placebo Works* are wooden replicas of pieces by other artists. Initially designed for learning the movements of the ceremonies, they are like the wooden swords used in the martial arts: their use in training avoids damage to the original. Often exhibited in resonance with the ceremonies, they back up flawed memories of works seen only very briefly.

Questioning – differently each time – the relationship between resemblance and dissimilarity, and between original and copy, they have gradually taken on a kind of autonomy as exhibits in their own right. They generate different registers of interpretation and relationship. The neutrality of the wood can be seen as the equivalent of the silence of the ceremonies, demanding the viewer's close attention while allowing the imagination free rein.

During the exhibition some of them are on display while others are on standby in their boxes. In some cases they are on show all the time, in others only intermittently, coming and going like ghosts. They act as a medium for narratives communicated by the artist to the mediators, who move the works about from time to time. An email correspondence between the mediators regarding weather conditions during the two seasons covering the exhibition will be useful for rewriting the activation protocols for the placebo works and their changes of place.

**Hard Measure Placebo**, 2015  
birch, mahogany, paper, faux suede, variable dimensions  
(after a work by Claire Barclay)  
Production: Frac Franche-Comté

**Cars Non Finito Placebo**, 2015  
oak, pine, 130 x 30.5 x 30.5 cm  
(after a work by Nina Beier)  
FRAC Franche-Comté Collection

**Vitrine (film 3) Placebo**, 2014  
beechwood, paper, 187 x 125 x 80 cm  
(after a work by Bojan Šarčević)  
Production: Casino Luxembourg – Forum d'art contemporain

**Landscape Placebo**, 2015  
deal, meranti, 106.8 x 89 x 7 cm (sculpture)  
114 x 97 x 18 cm (box)  
(after a work by Théophile Narcisse Chauvel)  
Production: Wiels

**St John Placebo**, 2015  
deal, 49 x 25 cm  
(after an early 16th-century sculpture, Northern Italy)  
Production: Kaaaitheater

**Sol LeWitt-inspired double-cube Placebo**, 2016  
oak, meranti, 12.7 x 9.7 x 9.7 cm (sculpture)  
15 x 15 x 15 cm (box)  
(after a work inspired by Sol LeWitt)  
Production: La Galerie – centre d'art contemporain de Noisy-le-Sec

**Untitled Placebo**, 2013  
birch multiplex, 18.5 x 12 x 2.1 cm  
(after a work by an unknown artist)

**Fortunate Loss #574 Placebo**, 2018  
cedar, beechwood, 32.4 x 41.9 x 1 cm, 21.5 x 30.4 x 0.1 cm  
(after a work by Eva Barto <sup>YS</sup>)  
Nicole and Olivier Gevart Collection

**Children's Trolley (I Had Trouble in Getting to Solla Sollew) Placebo**, 2015  
deal, 42 x 43 x 21 cm  
(after a work by Rodney Graham)  
Production: Wiels





**The K. Miyamoto Boxes**, 2016

mahogany, beechwood, oak, birch, meranti, red cedar, deal, variable dimensions

Production: ISELP

During the exhibition some of these sculptures will be on display, while others will be on standby in their boxes. The mediators can move them about, put them away or bring out new ones, possibly in the presence of participants. Thus visitors are witnesses to events taking place from time to time in the context of the exhibition.

**She Falls Down Placebo**, 2017

walnut, ash, cedar, larch, oak, 1.2 metres at floor level (after a work by Susan Collis)

Production: Ferme du Buisson/La Galerie, centre d'art contemporain de Noisy-le-Sec

National Centre for Visual Arts – FNAC Collection  
2017–0381 (1–5)

**Ladies Jacket Smoking Placebo**, 2018

ayous, birch, 57 x 121 x 63.5 cm (after a work by Liz Magor)

FRAC Corsica Collection

**Untitled (Artificial Light) Placebo**, 2017

oak, 4 pieces, each 114 x 2 x 2 cm (after a work by Ane Mette Hol)

Production: La Kunsthalle – centre d'art contemporain Mulhouse

Vanessa Desclaux and Emilie Renard Collection (1/4)

**Lightbath Placebo**, 2014

beechwood, 128 x 40 x 40 cm

(after a work by Ann Veronica Janssens)

Production: M-Museum Leuven



**Drying Rack Placebo**, 2018

mango wood, ash, faux suede/paper, 100 x 130 x 80 cm (after a work by Marinus Boezem)

Production: Ferme du Buisson

**Untitled Placebo**, 2017

deal, meranti, 18 x 8.5 x 4.5 cm (after a work by Pierre Tal Coat)

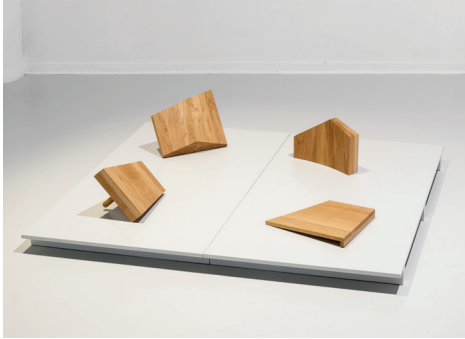
Production: Musée des Beaux-Arts d'Angers

**Study for a 16 mm film Placebo**, 2018

deal, beechwood, 13.8 x 8.1 x 0.3 cm (after a work by Charlotte Moth)

Production: Ferme du Buisson / MAC VAL

# Transformer



***Transformer***, 2018  
oak, variable dimensions  
Production: Ferme du Buisson

**Sculpture to be activated according to the rules of Bunraku puppetry, with a mediator and a group of three or five people.**

Four oak modules are laid out on a platform. Some of them are fitted with handles. Highly abstract, they nonetheless model the shapes of a head, a torso, a skirt and feet – the different parts of a puppet's «body». These «shapes at rest» invite the spectators to handle them following a protocol laid down by the artist. With the help of the mediators the sculpture can be assembled and moved about by several people acting together.

As in the Japanese Bunraku theatre, 3, 4 or 5 people act together to form the puppet figure. This work requires them to synchronise their rhythmic movements and to move and breathe in time with each other. It gives concrete expression to the care required by artworks and other people, and to the life-giving power of collaboration.

# Les Pièces Assistantes



(With works by Valérien Goalec and Kazuko Miyamoto)

Made of wood, Béatrice Balcou's *Assistance Pieces* are intended to assist – to back up physically or conceptually – the work of another artist, while claiming to remain autonomous. This recent group of works sees her once again adopting an offbeat stance. As with the *Placebo Works*, she has chosen to situate herself not in the foreground, but just a fraction behind a work by another artist. Her use of the term «assistance» dates from 2016 and her creation of *Walls for K. Miyamoto* in a double exhibition with Japanese woman artist Kazuko Miyamoto at ISELP in Brussels. Born in 1942, Miyamoto was for a time Sol LeWitt's assistant in New York, and her work, with its personal blend of Minimalism, feminism and Japanese tradition, has been somewhat overshadowed by that of the master. Deciding to assist her, Balcou created for her *Illusion of Trail Dinosaur* a wooden structure whose two knockdown walls form an angle. This «assistance piece» facilitated both the presentation and the transport of the Miyamoto work.

Balcou took the idea further in 2017 at a group show at Galerie Levy Delval, also in Brussels. After discussion with the artists as to their individual needs – hanging systems, pedestals, wedges for rickety sculptures, etc. – came the question of the dependence or autonomy of the assistance piece in relation to the assisted piece. Balcou's contributions were shown differently according to circumstances, and at varying

distances from the originals. The *Assistance Pieces* can be displayed alone, as sculptures reminding us of the absence of the assisted pieces and requiring a mental effort of recreation. By contrast, *Plank for V. Goalec* interacts closely with Valérien Goalec's original: designed to fill one of its compartments, it sets out to aid the artist in the interconnecting of solids and voids in his modular structures. In this respect the *Assistance Pieces* underscore the need, sometimes, to let voids and accidents go their own way.

**Picture rail, hanger and hook for T. Lowe**, 2017  
beechwood, 54.3 x 3 x 107 cm  
Courtesy Emmanuel Lambion

**Pedestal for E. Hock**, 2017  
meranti, 41 x 37 x 66 cm

**Nail for I. Ist Huzjan**, 2017  
beechwood, 4.3 cm  
Nicole and Olivier Gevart Collection

**Walls for K. Miyamoto**, 2016  
painted oak, 127 x 130 X 115.7 cm  
Production: ISELP

**Four wedges for D. de Tcharner**, 2017  
beechwood, 15 x 3.5 x 1.5 cm

**Plank for V. Goalec**, 2017  
meranti, 40.7 x 6 x 23 cm

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KAZUKO MIYAMOTO  
**Illusion of Trail Dinosaur (remake)**, 1979  
string and nails, 127 x 130 X 115.7 cm  
Courtesy of the artist

VALÉRIEN GOALEC  
**Untitled Portrait No. 1**, 2017  
electrogalvanised steel, found objects, 24 x 15 x 169 cm  
Courtesy of the artist

# Tôzai



## **Tôzai**, 2018

Video, colour, sound

30 mins

Production: Kyoto Art Hostel Kumagusuku/Villa  
Kujoyama/Ferme du Buisson

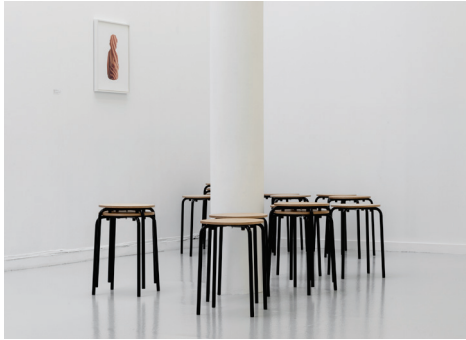
Filmed during Béatrice Balcou's recent residence at Villa Kujoyama in Kyoto, *Tôzai* is her first ceremony intended specifically for the camera. Its source, a work by Yuki Okumura, was itself inspired by the work of another Japanese artist, Genpei Akasegawa. In 1964 Akasegawa created a sculpture titled *Canned Universe* by eating the contents of a can of crabmeat and gluing the label onto the inside of the can, which he then resealed. In thus reversing the inside/outside binomial he canned the entire universe.

In 2012 Okumura organised a workshop in which each participant had to bring a can of his favourite food and make his own version of *Canned Universe*, the aim being to explore what the juxtaposition of the different cans in the same space-time context could mean.

Balcou is fascinated by this work by Okumura and has created a presentation ceremony for it in 2018. She makes up a collection by asking each participant to send in their can by post, then orchestrates their handling with the help of a tea master. *Tôzai!* is the word used to signal the beginning of a performance of Bunraku, the traditional Japanese puppet theatre. Following the Bunraku model, the ceremony requires several operators, whose bodies are hidden and who harmonise their gestures and rhythms in a choreography for hands.



# Stools



***Stools for an Exhibition Space***, 2016  
wood and metal stools, 31.5 x 45.6 cm

These stools scattered around the exhibition space are usually part of Béatrice Balcou's *Ceremonies*. As a space both physical and mental they can be concretely used by the spectators, while also giving material expression to the presence and circulation of the public. Rather than assigning the viewer a set place, they are an invitation to choose a point of view. As if strolling through a garden, you can take the time to contemplate a panorama or close in on a particular work. Arranged in no particular order, the stools also urge us to move about: "We are just one element in a constellation of intercommunicating elements, a community of spectators and objects; and each object is given to us to the same extent that we are there for it. For a moment we are free of any order of rank, as we accept the presence of a world that does not belong to us unconditionally."

Daniel Blanga Gubbay, "Un espace créé par Trois pas en arrière", *L'art Même* #69, 2016.

# Tours



***Tour(s)***, 2016  
variable duration

**every Saturday at 4 pm**

On Friday 9 November 2018, Béatrice Balcou gave the mediators an intimate guided tour of over two hours, outlining a technical, conceptual and anecdotal approach to her works. She asked them not to take notes and simply to pass on what they had retained, leaving room for omissions, rumours and personal interpretations.

# Exhibition views © Emile Ouroumov



*Recent Work Cannot Be Open Until*, 2018 / various materials, variable dimensions / Production Ferme du Buisson  
*Stools for an Exhibition Space*, 2016 / wood and metal stools, 31,5 x 45,6 cm



*Impressions placebo*, 2016 / print on baryte paper, maple frame, 40 x 50 cm  
Production Iseip / Ferme du Buisson

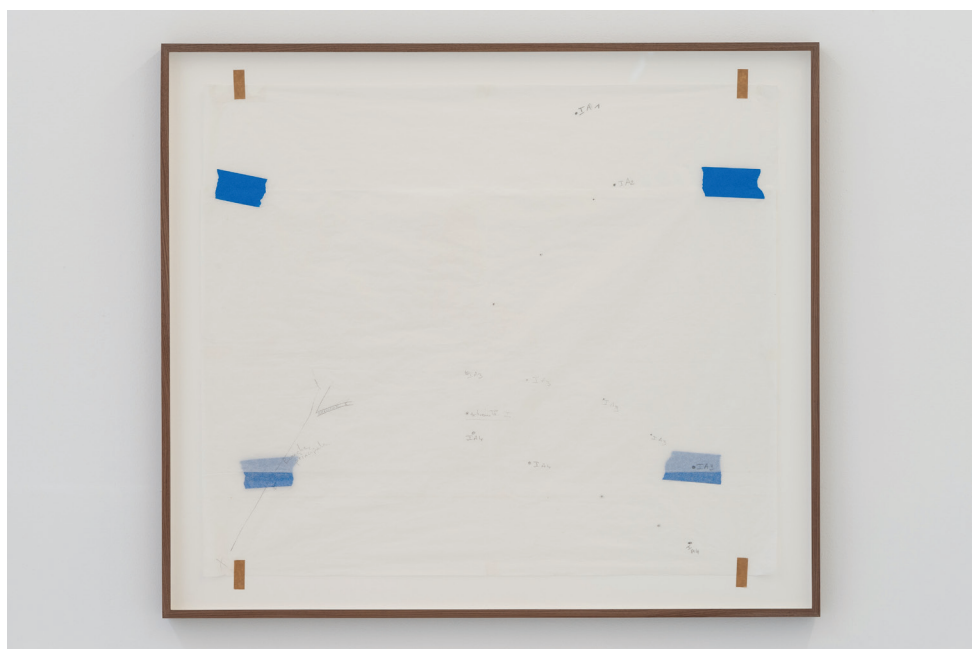


*Placebo Print III*, 2016 / print on baryte paper, maple frame, 40 x 50 cm  
after the placebo work taken from *Vitrine (Film 3)* de Bojan Šarčević, 2008 / Production Iselp / Ferme du Buisson





*Measurements of Yuki Okumura's work, 2018 / drawing and printing on paper from a book about Japanese theatre, walnut frame, each sheet 42.8 x 52 cm / Production Ferme du Buisson*



*Measurements of Bojan Šarčević's work, 2014 / pencil and ballpoint on tissue paper, adhesive tape, walnut frame, Production: Ferme du Buisson/Casino Luxembourg – Forum d'art contemporain*



*Transformer*, 2018 / oak, variable dimensions / Production Ferme du Buisson



*Transformer*, 2018 / oak, variable dimensions / Production Ferme du Buisson



*Transformer*, 2018 / oak, variable dimensions / Production Ferme du Buisson



*Drying Rack Placebo*, 2018 / mango wood, ash, faux suede/paper, 100 x 130 x 80 cm (after a work by Marinus Boezem) Production La Ferme du Buisson



*Œuvres placebo*, 2013-18



*Vitrine (film 3) Placebo*, 2014 / beechwood, paper, 187 x 125 x 80 cm (after a work by Bojan Šarčević)  
Production Casino Luxembourg – Forum d'art contemporain



**Sol LeWitt-inspired double-cube Placebo**, 2016 / oak, meranti, 12.7 x 9.7 x 9.7 cm (sculpture), 15 x 15 x 15 cm (box)  
 (after a work inspired by Sol LeWitt) Production La Galerie – centre d'art contemporain de Noisy-le-Sec



**Hard Measure Placebo**, 2015 / birch, mahogany, paper, faux suede, variable dimensions (after a work by Claire Barclay) /  
 Production Frac Franche-Comté



*The K. Miyamoto Boxes*, 2016 / mahogany, beechwood, oak, birch, meranti, red cedar, deal, variable dimensions / Production L'Iselp



*The K. Miyamoto Boxes*, 2016 / mahogany, beechwood, oak, birch, meranti, red cedar, deal, variable dimensions / Production L'Iselp



*Lightbath Placebo*, 2014 / beechwood, 128 x 40 x 40 cm (after a work by Ann Veronica Janssens) Production M-Museum Leuven

*Ladies Jacket Smoking Placebo*, 2018 / ayous, birch, 57 x 121 x 63.5 cm (after a work by Liz Magor) FRAC Corsica Collection



*She Falls Down Placebo*, 2017 / walnut, ash, cedar, larch, oak, 1.2 metres at floor level (after a work by Susan Collis) Production Ferme du Buisson / La Galerie, centre d'art contemporain de Noisy-le-Sec  
Collection Centre national des arts plastiques – FNAC 2017-0381 (1 à 5)





série *Les Pièces assistantes*, 2016-2017



*Planche pour V. Goalec*, 2017 / meranti, 40,7 x 6 x 23 cm / de la série *Les Pièces assistantes*  
Valérien Goalec *Untitled Portrait N°1*, 2017 / acier électrozingué, objets trouvés, 24 x 15 x 169 cm  
Courtesy de l'artiste



Kazuko Miyamoto *Illusion of Trail Dinosaur (remake)*, 1979 / fil et clous, 127 x 130 X 115,7 cm, Courtesy de l'artiste  
*Walls for K. Miyamoto*, 2016 / chêne peint, 127 x 130 X 115,7cm, Production L'Iselp



*Clou pour I. Ist Huzjan, 2017 / hêtre, 4,3 cm*  
de la série *Les Pièces assistantes* / Collection Nicole et Olivier Gevert



*Four wedges for D. de Tcharner, 2017 beechwood, 15 x 3.5 x 1.5 cm*



*Cimaise et crochet pour T. Lowe, 2017 / hêtre, 54,3 x 3 x 107 cm*  
de la série Les Pièces assistantes / Collection Emmanuel Lambion



*Tōzai*, 2018 / vidéo couleur, sonore, 30 min  
Production Kyoto Art Hostel Kumagusuku / Ferme du Buisson / Avec le soutien de la Villa Kujoyama



*Tōzai*, 2018 / vidéo couleur, sonore, 30 min  
Production Kyoto Art Hostel Kumagusuku / Ferme du Buisson / Avec le soutien de la Villa Kujoyama

