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# WATER

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**Geneviève Asse**  
**Patrick Bailly-Maître-Grand**  
**Taysir Batniji**  
**Bianca Bondi**  
**Daniel Buren**  
**Yves Chaudouët**  
**Jose Dávilla**  
**Olafur Eliasson**  
**Jean-Michel Folon**  
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**Ann Veronica Janssens**  
**Oan Kim & Brigitte Bouillot**  
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**Olivier Leroi**  
**Céline Pagès & Christine Marchal**  
**Asunción Molinos Gordo**  
**Benoît Pype**  
**Walid Raad**  
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**Marion Schutz**  
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**Félicien Umbreit**  
**Bill Viola**  
**Bao Vuong**  
**Jenny Ymker**  
**Jeff Zimmerman**

# WATER

From the earliest times to the present day, water has always been a source of fascination and inspiration due to its vital and spiritual dimension. Indeed, the relationship between living beings and the world is formed by water. It is the primordial matrix, a prerequisite for life.

The Boghossian Foundation presents the exhibition *Water*, a poetic and emotional exploration into the oeuvre of South Korean artist Kim Tschang-Yeul, renowned for his depictions of water droplets. The exhibition tackles the various manifestations of water through fifty contemporary artworks and site-specific installations by artists from all backgrounds.

Set in the breath-taking Art Deco walls of the Villa Empain, *Water* proposes a myriad of unique artistic approaches by artists exploring a timeless and universal theme. From the smallest droplet of water to the vastness of the ocean, *Water* explores the ever-changing states of water and the different ways it is used by artists summoning different aesthetic, poetic, sensory or political approaches.

Building a program around awakening the senses, constructing a relationship that is both aesthetic, cerebral, sensory, situationist, and relational with works of art and environments is at the heart of the artistic programming of the Boghossian Foundation.

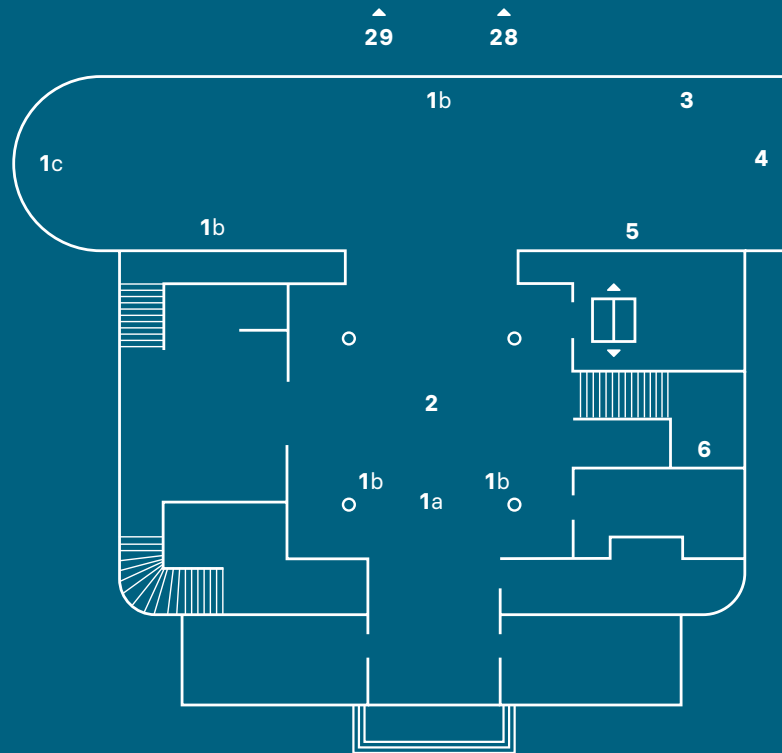
With the intention of restoring intimacy to the heart of the visit, providing visitors with the opportunity to interact with the artworks and feel at home at Villa Empain, the exhibition invites the public to a memorable sensory experience. An approach that lies at the core of the Foundation's actions, contributing to the creation of emotional and sensory memories.

In collaboration with public and private partners, both in Belgium and around the world, the exhibition aims to uphold the idea that water is like light, the very essence of what distances us from darkness.

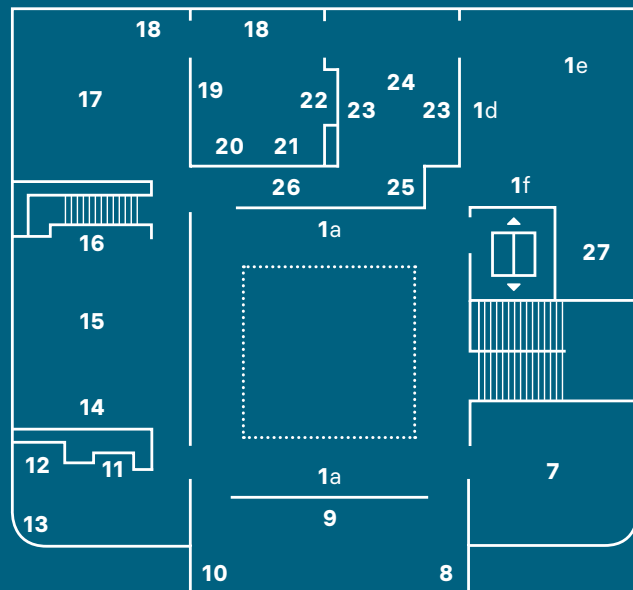
**Louma Salamé**  
Curator

# WATER

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FIRST FLOOR



## ▼ FIRST FLOOR

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## 1 KIM TSCHANG-YEUL

(1929-2021) was a contemporary Korean artist. Although he led the Korean Informel Art movement, which greatly influenced avant-garde artists of the following generation to reject the conservative values imposed by Korean institutions, Kim developed a unique style in parallel with the Dansaekhwa movement. For nearly half a century and since his first painting of water droplets, these droplets have been his sole obsession.

Kim's water droplet paintings speak a language that blends photorealism and abstract expressionism, occupying an ambiguous space between reality and abstraction. The artist describes his paintings as idealized water droplets, not mere realistic representations. He explains that the continuous act of painting water droplets helped him erase the painful and traumatic memories of his military service during the Korean War (1950-1953), during which he witnessed the death of his fellow soldiers. The repetitive act of painting water droplets served as a therapeutic tool, bringing his art closer to surrealism and spirituality.

- 1a The artist's eponymous *Water Drops* series spans his entire career and holds a central place in his work. Presented as trompe-l'oeil, as if simply placed on a canvas, the repetition of the droplets is an attempt by the artist to "*dissolve all suffering by neutralizing his ego.*"
- 1b In his *Recurrence* series, initiated in 1989, the artist juxtaposes water droplets and Chinese ideograms taken from the Thousand Character Classic - a poem composed of exactly one thousand characters, with each character appearing only once - which the artist learned to read, just like many children before him since the sixth century. Some paintings, such as *Recurrence* (2007), show the characters enclosed in a grid, while others, like *Recurrence* (1989), present them as repeated fragments to the point where they appear abstract and undecipherable.
- 1c *Morning* (2001) is one of the many examples of the three-dimensional translation of the artist's work. Fine resin droplets are suspended on a large spiderweb canvas, reminiscent of morning dew.

## 2 CÉLINE PAGÈS & CHRISTINE MARCHAL

Céline Pagès (1997) is a French artist who creates multidisciplinary installations. In her approach, the artist acknowledges a certain kinship with the couple formed by Christo & Jeanne-Claude: her work consists of poetic, ephemeral creations, with an airy quality, taking place in public spaces. In her own words, her practice "*connects the existing to make it visible in a different way, offering multiple points of view and new paths between the elements.*"

Pagès has created *La Valse des méduses* (2023), suspended in the grand hall, in collaboration with Christine Marchal (1971). This is an installation that immerses the visitor in the majesty of the underwater world, dominated by fascinating suspended jellyfish. The giant invertebrate creatures, made from lightweight and recycled materials, aim to raise awareness about the fragility of this ecosystem.

## 3 PATRICK BAILLY-MAÎTRE-GRAND

(1945) is a French painter and photographer. Trained in physics, he developed a taste for complex technologies such as daguerreotype, periphography, and strobophotography. The artist has created a poetic, playful, and monochromatic photographic body of work that pays tribute to the filmmaker and magician Georges Méliès (1861-1938), the moon, and light. Avoiding the concept of perspective, his images, although highly sophisticated in their creation, have the simplicity of visual proverbs and are as refined as haikus.

The camera obscura was one of the first photographic experiments revisited by the artist. Inside *Boule d'eau* (2013), the work presented here, a water jug is placed in front of a window covered by an opalescent screen with a circular opening. The outside landscape is then perceived only through this water sphere, with all the magic of a little inverted world. The work questions the dynamics of sight and the concept of reality. The world is upside down.

## DRAWING ROOMS

### 4 MARION SCHUTZ

(1992) is a French artist whose work explores human time, disappearance, and the architecture of emptiness. Her installations, engravings, sculptures, and video work address these questions through the myths and narratives that shape our civilizations. In the artist's eyes, the act of creation arises from an inner necessity and constitutes a struggle against time.

The sculpture *Azul Noce* (2016) consists of a glass aquarium filled with water at the bottom of which lie blocks of marble and granite of various shapes and sizes. The arrangement of the blocks forms an architectural horizon and suggests the silhouette of a city. This dreamlike landscape represents a submerged world that, like an endless granite city submerged in water, forms the tomb of a civilization condemned to survive in an architecture reduced to elementary geological masses. At the top, an onyx celestial body overlooks all the volumes that make up this submerged world.

### 5 OLAFUR ELIASSON

(1967) is a Danish artist who is sensitive to the notions of space and temporality. He explores the existing relationships between nature and technology through his work. Influenced by conceptual art, he believes that each stage of research, manufacture, and finalization is the very purpose of the artwork. The process of its creation and the questions it raises are much more enriching for the artist than the answer itself.

In 1999, Eliasson photographed dozens of glaciers in Iceland as part of his project to inventory and map the island. Twenty years later, he returned to Iceland to catalog the glaciers again. This new work, *The glacier melt series* (1999/2019), brings together the thirty images from 1999 with those from 2019 to reveal the dramatic impact that climate change has already had on the planet and how it will affect future generations.

## STAIRCASE

### 6 JEFF ZIMMERMAN

(1968) is an American glass artist. Born in Kentucky, he grew up with a mother who was a painter and a stepfather who was a sculptor at the Anderson Ranch Arts Center in the Colorado countryside, which placed him at the heart of art and nature. Through encounters made during his many travels in Europe, Africa, and the United States, Zimmerman joined *B Team*, a glassblowing collective that combines punk rock inspiration with performance art. However, nature is the artist's primary source of inspiration, as he creates numerous organic-shaped light fixtures.

In his approach, Zimmerman shows a particular interest in that pivotal moment when malleable glass transitions from a liquid to a solid state and vice versa. It is precisely this critical moment that *Silver Surfer Tears* (2009), a work composed of 25 blown glass droplets, invites us to see. Suspended on the wall, the differently sized but oversized drops are now frozen in their solid state, seeming to have been stopped in their inevitable flow.

## NORTHERN ROOM

### 7 YVES CHAUDOUËT

(1959) is a French artist with a diverse body of work that includes painting, installations, texts, and stage productions, with a clear interest in the play of light and shadow. This interplay of light and darkness can be seen in the artist's paintings and extends to his other practices.

Created in close collaboration with master glassblowers from Murano and Meisenthal, *Les poissons des grandes profondeurs ont pied* (2007-2008) combines blown glass, torch-worked glass, and silvered glass. Gradually revealed in the darkness, the installation evokes a weightless underwater world where an unknown and mysterious life unfolds. With this work, the artist engages our senses, as his starfish, jellyfish, and schools of fish invite the audience to a meditative and metaphysical experience.

**8 BILL VIOLA**

(1951) is an American artist and video artist who has significantly contributed to the integration of video into contemporary art. In doing so, he has considerably expanded the technology, content, and historical significance of this medium. His video installations—often total environments that envelop the viewer in images and sounds—utilize advanced technologies and are characterized by their precision and direct simplicity.

Since the early 2000s, Viola has repeatedly depicted the fundamental experience of life, often using water—an element that recurs in the artist's work. *Madison Corn* (2013), part of *The Water Portraits* series which brings together seven underwater portraits of sleepers completely submerged, still, with their eyes closed, moved only by the gentle flow of the current. This series draws from an experience on the brink of death that the artist had when he was just 6 years old. Almost drowning, he discovered a wonderful world underwater, weightless, and vividly remembers not wanting to be rescued when his uncle came to save him.

**9 WALID RAAD**

(1967) is a Lebanese artist who critically examines how historical events of physical and psychological violence affect bodies, minds, culture, and storytelling. He oscillates between historical facts and fictionalized history, offering the viewer an alternative way of seeing the artwork and its exhibition mechanisms.

*Epilogue II: The Constable* (2021) is part of a larger project commissioned by the TBA21 Foundation in Madrid. Mobilizing stories and premonitions related to the museum's collection, the artist presents imagined and hidden episodes, intertwined connections, and alternative conservation protocols that he claims to have discovered during his exploration of the various collective historical realities surrounding the acquisition of the Thyssen-Bornemisza collection by the Spanish state in 1992.

**10 LÉON SPILLIAERT**

(1881-1946) was a Belgian artist on the border between symbolism and expressionism. After studying at the Bruges Academy, he ultimately taught himself and mostly painted landscapes, harboring a particular passion for Ostend, his hometown. Unlike the symbolists, his canvases do not reference myths or legends but rather reflect his personal anxieties, which intertwine with the cold, seascape panoramas in which he lived.

The night-owl artist captured the ever-changing horizon to reproduce it in all its variations, often mixing techniques or reducing space and form to their essence. In *Golfbreker met paal* (1909), the exaggerated perspective of the breakwater cuts the artwork, creating an impression of infinity. The dark colors of the beach contrast with a clear sea that seems to disappear into unfathomable void, while a solitary post adds to the sense of desolation. While some interpret the work as symbolizing solitude and detachment from daily life, others believe it embodies Friedrich Nietzsche's existential void, a source of inspiration for Spilliaert.

**11 JOSE DÁVILA**

(1974) is a Mexican artist, mainly known for his sculptures, but he also practices painting, drawing and graphic art. Humour, melancholy and the sense of loss are concepts that run through the artist's work in various forms, as well as references to the work of key artists and architects in art history. Dávila explores the definition of conceptual art, where the content rather than the form of an artwork gives it meaning.

*Untitled (Woman in Bath)* (2016) is part of a series of works created from photographed sections of works by Lichtenstein, Prince and Picasso. To create these cut-outs, Dávila focuses on the essential structures that make these images recognisable. For Lichtenstein's works, for instance, visitors have to settle for the thick black outlines and Benday dots to recognise the artist's work. In doing so, the artist explores how the meaning of images changes when reproduced.

**12 BIANCA BONDI**

(1986) is a multidisciplinary artist of South African origin living in Île de France. In her '*living still lifes*', references to the art of vanitas coexist with algae, bacteria, pigments, and plants alongside gemstones and taxidermied animals. In these compositions, the artist incorporates materials chosen for their potential for transformation or symbolic properties, such as salt, which she rediscovered during a trip to Cameroon. Involved in numerous purification rituals, salt also echoes the stories of spiritualism and magic that shaped Bondi's childhood.

Inspired by Mexican cenotes, *Wishing Well II* (2020) adopts the codes of wishing wells, where our ancestors used to throw coins or precious objects to thank the gods for their benevolence. Thus, an abandoned stool in the artist's studio becomes an offering box, a treasure chest, where plants and seashells are hidden, giving it the appearance of an esoteric cave.

**13 BENOÎT PYPE**

(1985) is a French artist whose work focuses on capturing the nearly imperceptible manifestations of changes in the state of matter, paying particular attention to the familiar and the mundane. Our current lifestyles, driven by the cult of acceleration and immediacy, fuel many of his inquiries.

*Socle pour une goutte d'eau* (2010) reveals, by its title, that it aims to present the droplet as a sculpture. By presenting it in this way, the artist imparts a sacred aspect to the whole. Reduced here to the state of a fragile bubble, an unstable sphere, water references both the remarkable story of life and its vulnerability. Inevitably, the droplet will evaporate. Right from the start, we can see this as a way to pay tribute to one of the substances, if not the substance, essential to life. By observing water in minimal packaging, we pay more attention to it than usual, which leads us to measure its preciousness and rarity; it has now become a treasure, even a relic.

**14 BAO VUONG**

Born in Vietnam in the late 1970s, Bao Vuong's family fled on a boat when he was just a year old. Roaming for months on the open sea, like thousands of Boat People, shuttled from refugee camp to refugee camp in the hope of finding a new home, the family finally found asylum in France. Although he has no conscious memory of this journey, the artist grew up with a sense of uprooting and carried the collective trauma within him.

The series titled *The Crossing*, to which *Laguna Nera XI-1* (2023) belongs, translates the experience of exile by sea into vast knife-painted compositions. These black monochromes depict the immensity of the sea in the middle of the night, the infinite waves, and often a promiseless horizon. Mixed emotions emanate from these artworks, ranging from anxiety, fear, and distress about imminent death to faint hopes. These hopes are manifested in the reflections of lights visible on the water's surface, in the sky, or on the rare shores, reminding us of the survival instinct that nourishes the shipwrecked in search of a better life.

**15 ASUNCIÓN MOLINOS GORDO**

(1979) is a Spanish researcher and visual artist. Her practice is heavily influenced by disciplines such as anthropology, sociology, and cultural studies. Molinos Gordo questions the categories that define innovation in today's dominant discourses, striving to generate a less urban-centric way of understanding progress. Her work primarily focuses on contemporary peasantry.

*¡Cuánto río allá arriba!* (2021) combines contemporary sculpture with traditional ceramics developed for preserving, drinking, transporting, and celebrating water, used for centuries in the Mediterranean region. The title of the artwork is taken from a verse in the epic poem by Mexican poet Octavio Paz, *El cántaro roto* (*The Broken Pitcher*, 1960), which denounces the modernization of his country and portrays the suffering of his people through dried land, dust, and thorns. With this work, the artist draws attention to the equitable distribution of water, discussing traditional systems of cooperation and solidarity in contrast to the current trend of resource privatization and commodification.

**16 JENNY YMKER**

(1969) is a Dutch photographer and visual artist. Marked by a decade of practice in a hospital setting, where she encountered patients affected by Alzheimer's disease, the artist developed an attachment to themes of the power of isolation and acceptance of withdrawal. Ymker's work also shows a strong affinity for the absurd, staging the individual with their aspirations in contrast to the rest of the world. Her works result from performances, without an audience, which she immortalizes through photography.

Subsequently, Ymker also developed what she calls gobelins, in reference to the ancient tapestry technique developed at the same-name manufacture - large woven panels made from color photographs. *Mopping* (2016), presented here, depicts a curious, offbeat scene where the artist is mopping the sea with a piece of cloth and a bucket, an unnecessary, never-ending, absurd action. Jenny Ymker portrays an inner, intimate world, sharing some of her own concerns and opening doors to the visitor's imagination.

**17 ELIZAVETA KONOVALOVA**

(1986) is a Russian artist who has been conducting research on issues related to archives, collecting, and traces for several years. She categorizes and catalogs various forms and materials that she accumulates to create highly formal and narrative works. Her attachment to gradients and pure forms, such as the rectangle, which is a recurring element in her production, is related to an inclination for minimalism and sobriety.

Targeted by the Gomorrah operation, Hamburg was the victim of one of the deadliest air raids in Europe during World War II. *Altstadt* (2014), composed of 25,000 pieces of brick from the destroyed city, patiently collected by the artist from the bed of the Elbe, bears witness to this painful past. By reorganizing the rubble, the artist gives it new life, subtly intertwining the visible and the hidden.

**18 JEAN-MICHEL FOLON**

(1934-2005) was a Belgian draftsman, painter, engraver, and sculptor whose work extended into various mediums and the media. Influenced by his encounter with Saul Steinberg and inspired by the work of René Magritte, Folon was initially known for his black-and-white graphic works with a touch of stiff humor. He began using color and watercolors in 1965. Alongside his personal work, he collaborated with several firms, creating posters, advertisements, and even animated films. His instantly recognizable iconography and soft, velvety palette gradually found their way into public spaces, cinema, the publication of literary works, television, and, from the 1980s onward, sculptures inspired by his friend César.

Inverting the scales of personal containers and collective means of transport, *Valise bateau* (1982) invites the visitors to travel. With *Lire* (1986), the artist takes them on a delicate escape through reading waves composed of a gradient of blue watercolor lines.



**18** JEAN-MICHEL FOLON — *cf.* p15**19** BENJAMIN ROSSI

(1986) is a French visual artist who explores the world in search of the discreet forms that compose it and escape the gaze. Attaching great importance to material and processes, the artist explores a wide range of techniques and processes to transcribe and preserve traces without altering the original forms. He aims to create a library of natural and geometric forms.

With *Après la Mer, les Chaos* (2016), Rossi continues to reflect on the passage of time, the pre-existing, and the ephemeral. Blown in the workshops of the MusVerre in Sars-Poteries, the sculpture reproduces the shape of a sample of raw clay taken from a geological fault in the territory of present-day Île-de-France. It testifies to the Rupelian period (circa -30 million years), when a warm sea covered the territory. The reproduction of this relief evokes fragility.

**20** FÉLICIEN UMBREIT

(1989) is a Belgian architect and ceramist. Through his practice, the artist expresses humanity's insatiable desire for freedom in an era where everything must be done in haste and under pressure. He uses the symbolism of water for this purpose. On the one hand, water expresses an unsaturated movement, and on the other hand, it has a purifying power and can offer life and rest to those who seem to have lost their energy.

*La mer: La Liberté* (2021) consists of 8 ceramic modules, which attest to the artist's technical expertise in handling form and color. By alternating different layers of transparent and opaque enamels, Umbreit achieves the unique colors that testify to the perpetual movement of the sea. In this work, the power of nature becomes an object of contemplation.

**21** GENEVIÈVE ASSE

(1923-2021), whose real name is Geneviève Anne Marie Bodin, was a French painter. She entered the National School of Decorative Arts in 1940 and, in parallel, joined the resistance. After the war, she gradually developed a body of work that combines the delicacy of drawing with strong chromaticism. The color blue, referring to the concept of the horizon, the infinite, fullness, and contemplation, dominated her entire oeuvre to the extent that "Asse blue" is now used to refer to the shades she used. Her large abstract compositions are structured by pure lines borrowed from architecture. A line or a straight line of a different tone splits the pictorial field, forms a breach, reveals a beam of light, creates a limit, leaves a scar, or draws a horizon on which the gaze fixes.

*Ouverture de la nuit* (1982) is part of a series of works born in a minimalist vein where color and line are a pretext to capture the light that gives depth to the painting.

**22** OLIVIER LEROI

(1962), originally trained as a forester, is a French poet and artist. Over the years and through his travels, he has created a world that combines feathers, wood, leaves, drawings, makeshift sculptures, and blown glass. His world is one of tales, the countryside, apparitions, and disappearances. He continues to create a kind of enchanted bestiary, where animism, fantasy, utopia, and delicacy intertwine.

The economy of gesture forms Olivier Leroi's practice, and his careful observation of living environments plays with scales, resembling an unveiling of reality in its sensory and cognitive dimensions. With humor and a touch of absurdity, he questions the mystery of presence and existence. With *Souffles* (2012), composed of two glass bubbles connected to taxidermied fish, the artist reveals the invisible: the animal's breath.

**23 PHILIPPE RAMETTE**

(1961) is a French visual artist and photographer whose subversive work, infused with humor and absurd thinking, questions our human condition and modes of perceiving reality. He initially produced an entire corpus of sculptures inspired by surrealism, preceded by numerous sketches with precise drawing. Derision, dark humor, and bizarre reflections preside over his creations, deciphering our society through eloquent titles. Ramette also explores shifts in meaning and changes in perspective, which serve as the guiding lines of his work.

At the intersection of René Magritte and Buster Keaton, the artist stages himself in a black suit in environments where he defies the laws of gravity, in absurd or extravagant situations, as seen in the series *Exploration rationnelle des fonds sous-marins* (2006). These unreal images do not result from manipulated or retouched photos but from technical devices carefully developed and hidden by the artist, who is always a sculptor. They exude a sense of magic, dreams, and melancholy that stirs our imagination and collective unconscious.

**24 ANN VERONICA JANSSENS**

(1956) is a Belgian artist who develops experimental works consisting mainly of immersive installations that prioritize the use of immaterial materials such as light, color, or space. Her research has led her to study various visual modalities that disrupt the senses: shimmering surfaces, changing colors, photosensitive materials, hypnotic effects produced by alternating light sequences. The viewer is at times confronted with devices that disrupt their sensory perception, and at other times they are literally immersed in an environment that completely renews their physical experience of the place and its architecture.

*Sweet Blue* (2010) consists of an aquarium filled with paraffin oil. Thanks to the refraction of light, fields of colors create a sophisticated visual interplay with the liquid. The artist uses intangible physical phenomena to bring forth ever-changing images as one moves around the aquarium.

**25 ELIAS KURDY**

(1990) is a Syrian painter, draftsman, and sculptor whose practice disrupts the hegemonic historical imagination through a new interpretation of cultural narratives and a reappropriation of materials. Over the years, he has based his practice on dismantling the production of knowledge and the Western historical narrative, which he reclaims and reworks in sculptures that tell the story of our lives today.

The works presented are part of the set of sculptures *Où sont partis les vivants?* (2021-2022), inspired by archaeological objects. The bas-reliefs and statues, true trompe-l'oeil with a historical appearance, are worked in the manner of forgers and constitute a collection of objects whose antiquity remains illusory. Playing with losses and additions, these elements contribute to a fictional narrative fueled by clues left by labels that claimed uncertainty, questioning the tendency to interpret objects from the past in a fixed and unambiguous way.

**26 TAYSIR BATNIJI**

(1966) is a Palestinian artist whose work, often imbued with impermanence and fragility, draws inspiration from his subjective history and current events. Focusing on the concepts of mobility and obstruction, the artist alternates between being an actor and a witness of his country's situation. Through a distant and unspectacular approach, he plays with his initial subject, offering a poetic, sometimes satirical, perspective on reality.

With *Départ* (2003), a slowed-down, blurred tracking shot showing a ferry loaded with passengers, Batniji evokes wandering. Blurring reality and removing any geographical references, he tremulously reproduces the passengers' silhouettes. In this non-place, only the echo of the sea recalls the journey. It crystallizes that precise moment when the possibility of an in-between becomes conceivable: to be both from here and from elsewhere.

## KIM TSCHANG-YEUL — cf. p.6

- 1d *Évènement de la nuit* (1972) represents an oversized, perfectly spherical, transparent water droplet with a blue hue on its outer edges, floating against a substantial black background. This is the artist's first droplet-shaped work, which was presented at the Salon de Mai in Paris in 1973.
- 1e *Cérémonie* (1993) is a large installation featuring a blown glass water droplet placed on a structure covered in sand, giving a concrete dimension to the sand-covered canvas paintings the artist created in the early 1970s.
- 1f The *Le Monde* series consists of watercolors on newspaper paper where parts of columns are masked by sections of droplets. These works entered the artist's production in the early 1980s and reflect his interest in the relationship between words and images.

## 27 OAN KIM &amp; BRIGITTE BOUILLOT

Oan Kim (1974) is a French director, photographer, and musician. His work as a director ranges from video art installations to institutional films and music videos. With about twenty solo exhibitions and numerous group exhibitions worldwide, he alternates between subjects close to traditional documentary and formal and conceptual experiments closer to the art world, exploring the shifting boundaries between represented reality and the subjectivity behind it.

*The Man Who Paints Water Drops* (2020), co-directed with Brigitte Bouillot, holds a special place in Kim's filmography as he is the son of the Korean artist Kim Tschang-Yeul. In this film, the artist tries to understand his father's obsession with painting water drops, as if he were chasing a single thing that, by multiplying, eludes and exhausts itself. Both a recollection and rebirth, the film contextualizes the father's actions through his experiences, gradually revealing a tragic origin rooted in Korean history.

## 28 DANIEL BUREN

(1938) is a French visual artist whose creations have gradually moved into (semi-)public spaces. He developed a pictorial work in which he aimed to reduce his own intervention to reach the "degree zero" of painting. His motifs gradually reduced to vertical stripes of 8.7 cm in width, displayed in solid colors. His artistic reflection defined itself along several major lines of inquiry, including in-situ work, situated work, visual tools, photography, borrowing from the landscape, perspective, movement, light, and color.

Specially designed for the exhibition *Flags* (Alfred Pacquement, 2022) at the Boghossian Foundation, the site-specific installation *1312 Flammes sur l'eau* (2022) has been reinstalled for *Water*. It consists of a large suspension of small triangular flags, arranged so that the tips of the flames just touch the surface of the water. The artwork evokes a delicate play of blue and white stripes resonating with the ceramic tiles of the pool.

## 29 NADIA GUERROU

(1988) is a French visual artist working in Belgium. Her work is based on the transformation of materials under the influence of light, nature, and time. The artist is also interested in how mental images circulate and manifest in our contemporary context. Using simple materials, she creates subtly perceptible experiences that capture the viewer's attention in an atmosphere of intimacy, maintaining close relationships with them.

The irregular contour and the surface that reflects the sky and its surroundings differently depending on the viewer's perspective in *Otium* (2020) open a mental space inviting reverie, meditation, and recollection. The title suggests this, as the Latin term *otium* encompasses various meanings related to leisure time, studious leisure, retirement, and returning to the private sphere. Like a small pond dug in the middle of a garden or a puddle formed after a heavy rain, *Otium* sculpts the way we view our environment.

→ cf. p.22: Kim Tschang-Yeul, *Goutte d'eau*, 1989 © Sabam – Belgium 2023





## BOGHOSSIAN FOUNDATION – VILLA EMPAIN

Centre for art and dialogue between Eastern and Western cultures

### The Foundation

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#### Impact and finances

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#### Production

Hélène Baucy  
Anne-Claire Duperrier

#### Communication

Caroline Schuermans  
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#### Mediation

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#### Travel

Cathy Van Keer

#### Privatisations and partnerships

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#### Sponsorship

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#### Graphic design

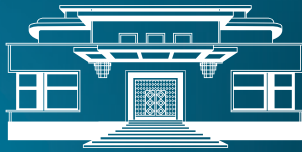
David Andrade

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