

JKG

Charbel-joseph H. Boutros
Distant Tears

1 February - 29 March 2025

Jean-Kenta Gauthier *Vaugirard & Odéon*

Jean-Kenta Gauthier

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Charbel-joseph H. Boutros

Distant Tears

“Have you ever fallen asleep, I mean, have you ever felt that falling sensation ?”

— Léa Bismuth

For his first exhibition at Jean-Kenta Gauthier gallery, Charbel-joseph H. Boutros (born in Lebanon in 1981, lives between Paris and Beirut) inserts a tear from each of his eyes into a wall of each gallery, as if to bring both Odéon and Vaugirard spaces closer together and introduce the city of Paris into the work. Entitled *Distant Tears* (2025), this new work gives its title to the exhibition. For H. Boutros, the exhibition itself often becomes part of the work, as in his film *Three Songs, Three Exhibitions* (2022), which welcomes visitors to the Vaugirard gallery and paints a metaphorical and musical triple portrait of his three recent exhibitions at Beirut Art Center (*Home Works 8*, Ashkal Alwan, 2019), S.M.A.K. (Ghent, 2020) and La Criée Centre d'art contemporain (Rennes, 2022), which produced the work.

H. Boutros also merges days. In *Give Today's Air to Yesterday's Air (The Kiss)* (2024-2025), he blew up a coloured balloon twice: half the day before, half the day of the opening. Resurrecting yesterday's air, bringing a balloon to the mouth like a kiss between two days, celebrating the start of the exhibition, watching the balloon deflate. A diversion from Piero Manzoni's *Artist's Breath* (1960)? *Night Cartography #4* (2024-2025) is a sheet in which the artist has spent a night and which he has covered the next day with ashes from the day's newspapers. “Night cartographies” form a series of protean works that H. Boutros has been producing for over ten years.

1 February - 29 March 2025

Jean-Kenta Gauthier *Vaugirard & Odéon*

4 rue de la Procession 75015 Paris

5 rue de l'Ancienne-Comédie 75006 Paris

Wednesday - Saturday, 2 - 7pm

To coincide with the exhibition, Léa Bismuth has published a new essay entitled *Somewhere, Night. A text inspired by a several nocturnal works by Charbel-joseph H. Boutros*. At Vaugirard, H. Boutros has set up a small room with a mattress as an invitation to rest. The gallery team can nap there, surrounded by works (*Dream, No. 10 (2024-2025)*, *Mixed Up Dream #5 (2019-2025)*, *If Close to the Sun a Drop May Fall (2019-2025)*) that evoke the role of dreams in the artist's production. On the bedside table, a glass of water, but of 27 mineral waters from 27 European countries (*DRINK EUROPA, 2012-2013*). And a bit of reading: *When Two Days Meet (2024-2025)* is today's newspaper overlaid with the previous day's edition reduced to ashes; yesterday's news eclipses today's.

Odéon is the other small space in the exhibition. Although the tears in *Distant Tears (2025)* link it to Vaugirard like two lovers, the proposal has its own autonomy. *The Most Magical Line in Vermeer's Painting (2024)* is a sampling, a single line of neon that, as the title suggests, embodies the entire oeuvre of the Flemish painter. H. Boutros often speaks of a 'charged abstraction', a non-figuration that contains several narratives. On the floor, in the sole light of art history, a tiny cube whose inner surfaces are covered with mirrors, invisible to the visitor, collect an infinitely reflected darkness (*1 CM3 of Infinite Darkness (2013)*). Perhaps another night, this one immensely small.

Combining new works and recent projects, H. Boutros continues with *Distant Tears* to compose his works using unexpected elements—dream, sleep, breath, wish or exhibition—which he distils into a variety of everyday materials—sheet, mattress, carpet, ash, balloon, votive wax, water or pills—to interweave intimacy, geography and political history.

— Jean-Kenta Gauthier, January 2025

Somewhere, Night

A Text Inspired by Several Nocturnal Works of Charbel-joseph H. Boutros

By Léa Bismuth

Somewhere, Night

A Text Inspired by a Several Nocturnal Works
of Charbel-joseph H. Boutros

By Léa Bismuth



1.

A few years ago, I had the project of writing a book about the night, or rather, about my nights. I had the title: "The State of My Sleeps." The idea was to attempt to describe, as precisely as possible, what happens in a person when they sleep, fall asleep, try to fall asleep, listening for an inner apnea. What is this state of being that can only be described in the first person? Would it be conceivable to create a map of my nights, my sleeps?

I never saw this project through. There are still some fragments left, which I extend here, on the blank page, like one stretches out on a bed covered in white sheets, as well.

We say we are sleepy, just as we say we are hungry, or just as we say we are in pain.

We say we are falling asleep, like falling into a hole, like falling into an abyss.

We also say that one should never wake someone from sleep, to extract them from their night, as it would be like stealing their peace forever.

Could sleep not be defined as a borderless territory, oriented around an invisible axis? To fall asleep—is it precisely to fall into an infinite cosmic world? Or is it to enter another universe? This universe would have the particularity of being a self-contained space, so internal that it seems absurd to speak of it, yet paradoxically internal in truth.

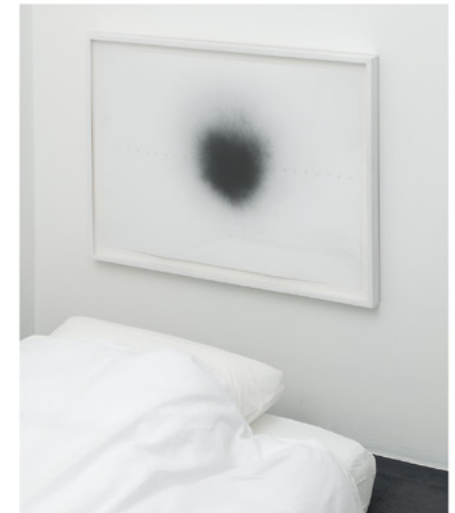
With eyes closed.

Behind a sleep mask, a world takes shape, unlike the world.

Behind this wax mask covering my eyes, I yearn for total night—my own, but also the one populated with the dreams of others.

For the night demands the stillness of the eyelids. A surrender to elsewhere. It longs for both dreams and secrets.

*



2.

1. *I Guess That Dreams Are Always There* (2014-2016), exhibition view (detail), La Criée Centre d'art contemporain, Rennes, 2022

2. *No Light In White Light, Night Cartography* — *Salle Sommeil* (2011-2019), Installation view from the artist's solo show *The Sun Is My Only Ally* à La Criée Centre d'Art Contemporain, Rennes, 2022

Have you never fallen asleep, I mean, have you never felt that fall? I believe I have experienced that sensation several times, but never during those so-called peaceful nights or when I drift off to sleep.

In peaceful nights, the body sinks into a bath, letting go, abandoning its boat drifting on the nocturnal lake.

But in bad nights, it is quite different: sleep becomes difficult to find. So elusive that it becomes the executioner.

In those nights, you split: you are both the defenceless victim and the cruel torturer. It is the time of in-somnia, of sleep deprived of itself, of negative sleep.

The opportunity is gone, you could not seize it. You do not sleep, you no longer sleep. In this boundless space and endlessly long time, thoughts crash against your temples, sending electric shocks through the veins in your limbs, they bang against your ribs. You breathe. You meditate. You turn over. Nothing helps. Yet all it would take is to swallow a night pill, on which you read the word DREAM #2, but you refuse it. You keep it in the palm of your hand, and you prefer to wait.

And yet, there always comes a moment when the entire world falls silent within your body, at last. This moment is pure magic: it is then that you truly fall.

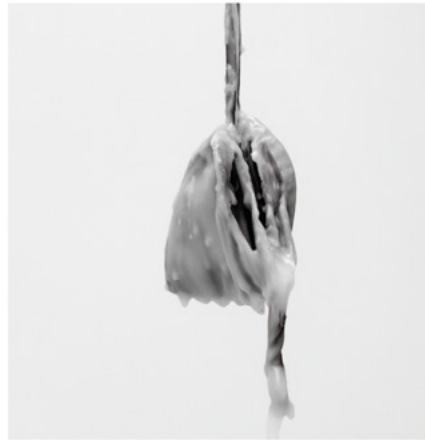
You recognise the place, but it is all the clearer, the more transparent, the more welcoming, because you have sought it for so long.

Your body falls into the folds of the mattress, the mattress that was just a hard, malevolent board crushing you just moments ago.

The mattress has transformed: it is now the very essence of softness, of the anticipated plushness, of the loss of bearings finally embraced. Suddenly, you feel yourself drifting, and you sink into it.



3.



4.

One must have fought so hard against the night to surrender like this, so abruptly. All your defences have dropped their guard. It is true, you felt the warning sign: the small nerve that traveled up your leg to reach your heart, that delightful and delicate shiver, the precursor of sleep.

You have fallen, but you did not feel dizzy. You have buried yourself in an immensity. You have disappeared. You have escaped.

Your bed is suspended in the air. Like a point growing ever smaller in the universe. A tiny pale blue dot, as they say of Earth when seen from space, from a distance of six billion kilometres.

Beyond your geographical location, your place on any given continent, you finally belong to the great night of the world.

A dream: to capture that night, the night of the New Moon.

As one would imprison the star, its light, in a marble suitcase. Or else: imprison a cubic centimetre of infinite darkness. Like an atomic nucleus, a condensed secret of the world. To sculpt invisibility.

*

3. *Dream, No.2* (2024-2025)

4. *Night Cartography #3* (2016-2019), installation view (detail), *Home Works 8*, Ashkal Alwan, Beirut Art Center, 2019

This sensation, that of sleep regained after the torment of wakefulness, is also the one that overtakes the sleeper during a nap, that precious moment of the day, stolen from daylight, from work, from obligations, from the constant need to be ever more available.

The best nap is not the Sunday nap, but the one on working days, the one that pushes social interaction aside to preserve a sanctuary of intimacy, however small, at the very heart of the great machine. You are there for no one.

Creating a small circle of darkness in the bright sunlight—that would be the ultimate luxury.

Let us imagine a nap on the slopes of a Lebanese mountain, in a sunlit orchard. A nap among olive trees, cypress trees, fruit trees. A simple mattress laid on the ground, a makeshift bed among the tall grass, near the busy bees. A glass of spring water placed near the bed to quench your thirst. That is enough. Any water offered is an elixir.

The light sheet covering you will retain the trace of an immaterial passage. Your body will become poetic as the ashes of the day mingle with what remains of that elusive moment.

You are like in the painting by Gustave Courbet, *The Rest*, from 1865: two men are in the fields, but they are not working. Shadows flicker over their sleepy bodies. Apart from sleeping, what are they doing? They are alchemically transforming the time of rest into time gained, into time that resists time, into lived time. They coexist with plants and animals. And everything contributes to their happiness, to the gentle escape, light-years away from any submission or enslavement. From the intimate to the political, the right to sleep has been won.

*

Sleep – Bed – Night – Room.
Or rather: Room – Bed – Sleep – Night.
In what order should one classify these words, which are merely abstractions?

Here, the room and the bed do not entirely belong to the realm of architecture. Sleep does not entirely belong to the domain of the physics of bodies. The night does not entirely belong to the realm of metaphysics. But it is precisely in this place, in this unconfigurable gap, that forms emerge and accumulate with intensity.

*



5.

I close my eyes,
and stare at the Sun
The burn of the Sun floats in the eternal night.
There is no light in white light.

*



6.

5. Gustave Courbet, *La sieste pendant la saison des foin (montagne du Doubs)* (1868) © Petit Palais / Roger-Viollet

6. *Sun Work, Sun of Beirut* (2014-2019), installation view (detail), S.M.A.K., Ghent, 2020

Léa Bismuth holds a PhD in art theory from EHESS, and is an author, art critic, exhibition curator, and teacher. In 2024, she publishes *L'art de passer à l'acte* [*The Art of Taking Action*] (Presses Universitaires de France, Paris).



Charbel-joseph H. Boutros
Distant Tears (2025)

Tear from the right eye, tear from the left eye, white paint, 2 walls, 2
exhibitions, and everything that surrounds them
Dimensions variable
Edition of 3 + 2 AP



Installation view at JKG Vaugirard

For *Distant Tears* (2025), Charbel-joseph H. Boutros inserted a tear from each of his eyes into a wall of each gallery, as if to bring both Vaugirard and Odéon spaces closer together and introduce the city of Paris into the work. As two lovers, H. Boutros might add. He wrote: “*The tear from the right eye is mixed into the white paint used to cover a wall in the Vaugirard gallery; the tear from the left eye is mixed into the paint to cover a wall in the Odéon gallery.*”

This new work gave its title to the artist's first exhibition currently on view at the gallery.



Installation view at JKG Odéon

Charbel-joseph H. Boutros
Night Cartography #4 (2025)

Sheet, dreams, newspapers ashes, tap water from Paris, metal structure
240 x 160 cm (sheet), overall dimensions variable
Unique from an ongoing series



Charbel-joseph H. Boutros composes his works using unexpected elements, such as dreams, which he distills into a variety of everyday materials, such as sheets, to interweave intimacy, geography and political history. *Night Cartography #4* (2024-2025) is a sheet in which the artist spent a night and covered the next day with ashes from the day's newspapers. "Night Cartographies" form a series of protean works that H. Boutros has been producing for over ten years.

"We also say that one should never wake someone from sleep, to extract them from their night, as it would be like stealing their peace forever", art critic and curator Léa Bismuth wrote in her text composed for H. Boutros' exhibition at the gallery (*In Somewhere, Night. A Text Inspired by Several Nocturnal Works of Charbel-joseph H. Boutros*).





Charbel-joseph H. Boutros
Give Today's Air to Yesterday's Air (The Kiss) (2024-2025)

Balloon, yesterday's air, and today's air
Dimensions variable
Edition of 3 + 2 AP



Charbel-joseph H. Boutros blends elements whose differences are imperceptible to the eye. *Give Today's Air to Yesterday's Air (The Kiss) (2024-2025)* is a protocole-based sculpture about which the artist wrote: "*The first half of a balloon is inflated the day before the opening, the second half on the day of the opening.*"

Resurrecting yesterday's air, bringing a balloon to the mouth like a kiss between two days, celebrating the start of the exhibition, watching the balloon deflate.

Charbel-joseph H. Boutros
Three Songs, Three Exhibitions (2022)

Single-channel video with sound, 9 min

Metal structure, three bespoke bouzouki cloth covers, each 120 x 37 x 5 cm

Overall dimensions variable

Video: edition of 5 ; Installation: unique (with video edition 1 of 5 + 2AP)

Produced by La Criée Centre d'art contemporain, Rennes, France



For Charbel-joseph H. Boutros, the exhibition itself often becomes part of the work. *Three Songs, Three Exhibitions* (2022), which welcomes visitors to the Vaugirard gallery, paints a metaphorical and musical triple portrait of the artist's recent exhibitions at Beirut Art Center (Home Works 8, Ashkal Alwan, 2019), S.M.A.K. (Ghent, 2020) and La Criée Centre d'art contemporain (Rennes, 2022) which produced the work.

H. Boutros filmed a Lebanese luthier and composer playing three variations of a song on three bouzouki he designed himself, each variation evoking one of the three exhibitions and their geographies. The string instruments were played only once. *Three Songs, Three Exhibitions* is a farewell to these magical and ephemeral events that exhibitions are.

A luthier was asked to create 3 specific buzuks,
each conceived as a portrait of an exhibition done by the artist.
On these buzuks, used only once, the luthier played a melody,
a farewell theme for every single past show.

Beirut exhibition, 2019



Ghent exhibition, 2020

Rennes exhibition, 2022





Charbel-joseph H. Boutros
Dream, No. 10 (2024-2025)

Pill, dream, exhibition, nails
1 x 1 x 1 cm, unique from an ongoing series



Charbel-joseph H. Boutros composes his works using unexpected elements—dream, wish or exhibition—which he distils into a variety of everyday materials—ash, water or pills—to interweave intimacy, geography and political history.

In her text composed for H. Boutros' exhibition at the gallery, art critic and curator Léa Bismuth wrote: "*In bad nights [...]. You breathe. You meditate. You turn over. Nothing helps. Yet all it would take to swallow a night pill, on which you read the word DREAM #10, but you refuse it. You keep it in the palm of your hand, and you prefer to wait.*" (In *Somewhere, Night. A Text Inspired by Several Nocturnal Works of Charbel-joseph H. Boutros*).



Charbel-joseph H. Boutros
When Two Days Meet (2024-2025)

Libération newspaper, ashes, acrylic binder,
Paris tap water
37 x 28 x 1 cm
Unique from an ongoing series



When Two Days Meet (2024-2025), on view in Charbel-joseph H. Boutros' current exhibition at the gallery, is an edition of French daily newspaper *Libération* overlaid with the previous day's edition reduced to ashes; yesterday's news eclipses today's.







Charbel-joseph H. Boutros
If Close to the Sun a Drop May Fall (2019-2025)

Audio cassette tape, album not listened to in years,
votive candle wax, wishes, metal structure
73 x 26 x 13 cm
Unique from an ongoing series



A perfect example of a common material (wax) infused with unexpected elements (wishes) that Charbel-joseph H. Boutros composes his works with, votive candle wax is a recurrent material in the artist's work.

If Close to the Sun a Drop May Fall (2019-2025) hangs over the bed that H. Boutros has set up in his exhibition at the gallery. Sleep and dreams are essential to the artist as they shape our lives. The sculpture is made of an audio cassette tape from a childhood music album the artist had not listened to in years, that he encased in votive candle wax coming from his birthplace village in the Lebanese mountains.







Charbel-joseph H. Boutros
DRINK EUROPA (2012-2013)

Drinking glass, 27 European mineral waters, side table
Dimensions variable
Edition of 3 + 2 AP



Charbel-joseph H. Boutros blends elements whose differences are imperceptible to the eye. *DRINK EUROPA* (2012-2013), on view at the gallery and placed next to a bed, is a glass filled with water composed of equal quantities of 27 mineral waters from the 27 European countries, sitting on a side table.

In her text composed for H. Boutros' exhibition, art critic and curator Léa Bismuth wrote: "*Let us imagine a nap on the slopes of a Lebanese mountain, in a sunlit orchard [...] A simple mattress laid on the ground [...]. A glass of spring water placed near the bed to quench your thirst. That is enough. Any water offered is an elixir.*" (In *Somewhere, Night. A Text Inspired by Several Nocturnal Works of Charbel-joseph H. Boutros*).



DRINK EUROPA

Verre à boire, 27 eaux minérales européennes, table d'appoint

Ce verre est rempli d'une eau composée à quantités égales de 27 eaux minérales provenant des 27 pays européens :

Tönissteiner, Allemagne
Mehrner Quelle, Autriche
Spa, Belgique
Devin, Bulgarie
Saint Nicholas, Chypre
Jana, Croatie
Egekilde, Danemark
Gormaz, Espagne
Saaremaa Vesi, Estonie
Novelle, Finlande
Evian, France
Vikos, Grèce
Primavera, Hongrie
Ishka, Irlande
Acqua Panna, Italie
Mangali, Lettonie
Žalia Giria, Lituanie
Beckerich, Luxembourg
Royal Water, Malte
Bar-le-Duc, Pays-Bas
Muszynianka, Pologne
Naturis, Portugal
Mattoni, République tchèque
Bachkovo, Roumanie
Mitická, Slovaquie
Lucka, Slovénie
Premier, Suède



Charbel-joseph H. Boutros
Mixed Up Dream #5 (2019-2025)

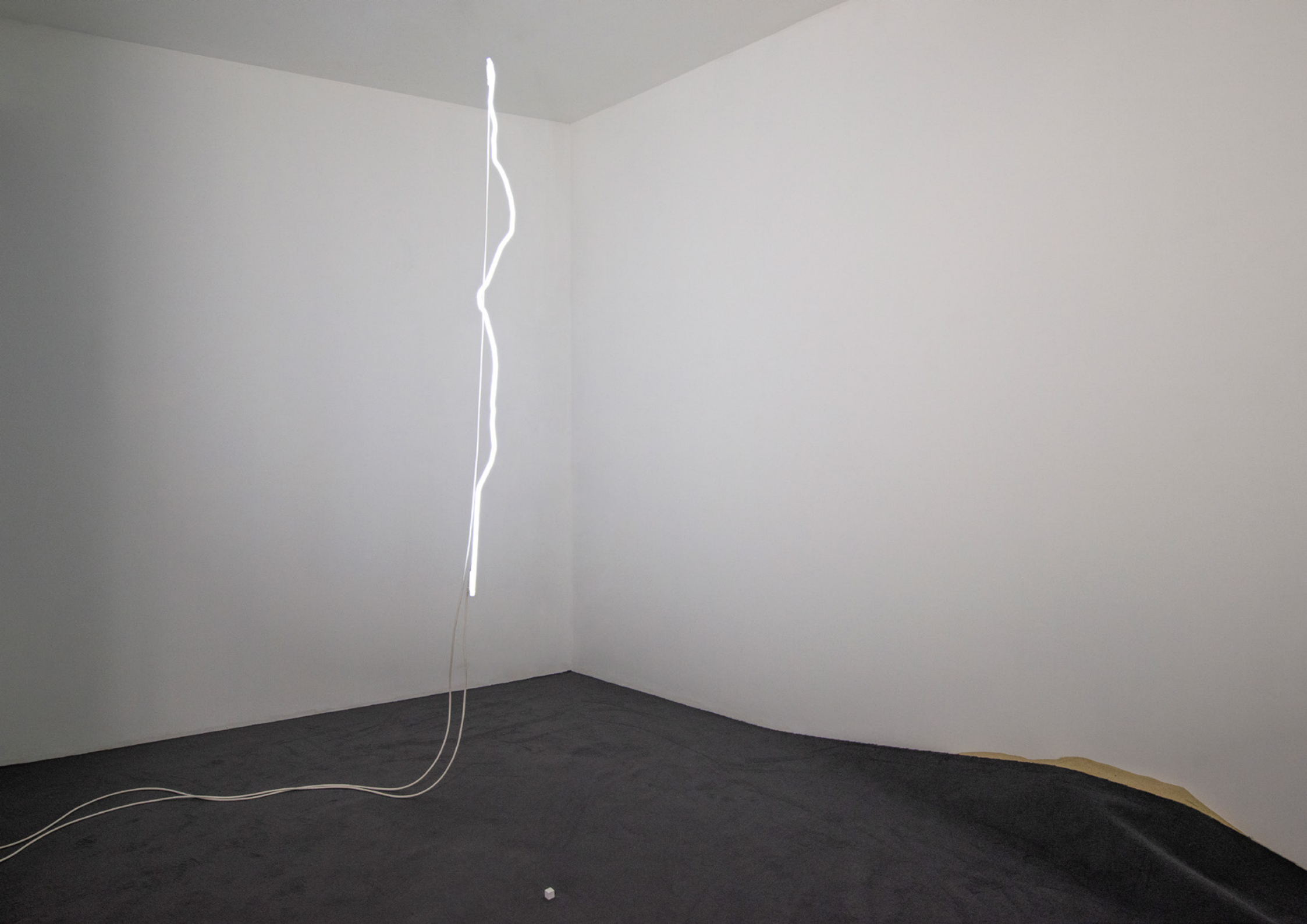
Flip-flops, neon
25.5 x 9.5 x 5 cm each, edition of 3 + 2 AP

In his exhibition at the gallery, Charbel-joseph H. Boutros has set up a small room with a mattress as an invitation to rest. The gallery team can nap there, surrounded by works that evoke the role of dreams in the artist's production. *Mixed Up Dream #5* (2019-2025), which comes for a dreamy vision, is an everyday object containing a white neon element. It sits on the floor, at the bottom of the bed.

In her text composed for H. Boutros' exhibition, art critic and curator Léa Bismuth wrote: "A few years ago, I had the project of writing a book about the night, or rather, about my nights. [...] The idea was to attempt to describe, as precisely as possible, what happens in a person when they sleep, fall asleep, try to fall asleep, listening for an inner apnea." (In *Somewhere, Night. A Text Inspired by Several Nocturnal Works of Charbel-joseph H. Boutros*).





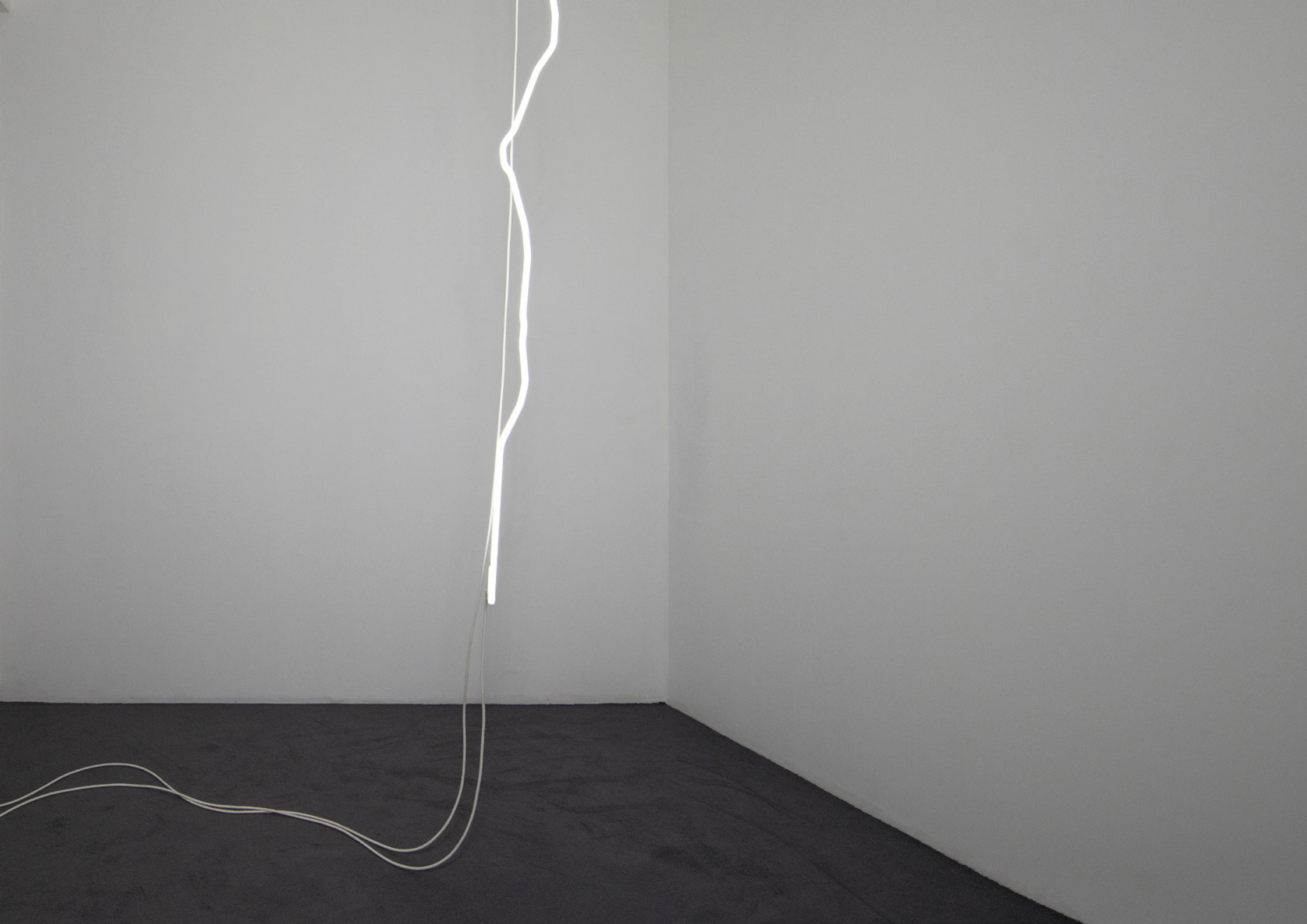


Charbel-joseph H. Boutros
The Most Magical Line in Vermeer's Painting (2024)

Neon
180 x 30 cm
Edition of 3 + 2 AP

The Most Magical Line in Vermeer's Painting (2024) is a sampling and a reduction, a single neon line that, as the title suggests, embodies the entire oeuvre of the Flemish painter. It serves as the only source of light in the Odéon gallery, illuminating the pristine faces of the tiny sculpture on the floor, *1 CM³ of Infinite Darkness* (2013)—as if in the sole light of art history.









Charbel-joseph H. Boutros
1 CM³ of Infinite Darkness (2013)

Polished mirror steel, wood, white paint
1.8 x 1.8 x 1.8 cm
Edition of 3 + 2 AP



For over a decade, Charbel-joseph H. Boutros has been sculpting the invisible. In his exhibition at the gallery, he placed *1 CM³ of Infinite Darkness* (2013) on the floor of the Odéon gallery. A tiny cube whose inner surfaces are covered with mirrors that are invisible to the visitor, this sculpture collects an infinitely reflected darkness. H. Boutros wondered what would happen when the night came into contact with a mirror.

“Creating a small circle of darkness in the bright sunlight—that would be the ultimate luxury”, art critic and curator Léa Bismuth wrote in her text composed for H. Boutros’ exhibition at the gallery (*In Somewhere, Night. A Text Inspired by Several Nocturnal Works of Charbel-joseph H. Boutros*).



Biography

Charbel-joseph H. Boutros

'An expression of the intimate, the work of Charbel-joseph H. Boutros draws on the artist's inner experiences to create a universe of imperceptible realities. He approaches these phenomena with the force of a dream, creating seemingly elusive worlds...' Mouna Mekouar and Martin Bethénod, curators of *Luogo e Segni*, Punta della Dogana, Italy.

For H. Boutros, invisibility is treated as a material charged with intimate, geographical and historical layers, finding poetic narratives that go beyond speculation and existing realities. Invisibility, which he sculpts, takes the form of strange and improbable devices: a collection of nights encased in marble, the tear from his left eye diluted in water from the Atlantic Ocean and that from his right eye in water from the Mediterranean Sea, a message of love appearing on a receipt, etc... H. Boutros' work demands trust, commitment and faith on the part of the viewer, because the night he works in also implies blindness, an inability to see and therefore a need to believe. For him, each exhibition is a magical place, a new geography that reformulates reality. In the same way, it rearranges and recanalizes the art world itself: everything becomes raw material, from the curator of the exhibition to the first visitor who enters it, from the sun that lights it up to the museum and the art market... Nothing is left to chance.

Charbel-joseph H. Boutros was born in Lebanon. His first major exhibition in Europe, *The Sun Is My Only Ally*, was recently held at the S.M.A.K. museum in Gent, Belgium and at La Criée Centre d'Art Contemporain in Rennes, France. His first monograph was published in 2022 by Mousse Publishing.

Charbel-joseph H. Boutros was resident at the Pavillon du Palais de Tokyo and the Jan Van Eyck academy in the Netherlands, and his work has been shown internationally: 12th Istanbul Biennial; Turkey / Palais de Tokyo, Paris / Punta Della Dogana, Pinault Foundation, Venice / Centre Pompidou - Metz / S.M.A.K. Museum, Ghent / Vincent Van Gogh Foundation, Arles / CCS Bard College, New York / Home Works 8 and 9, Ashkal Alwan, Beirut / 3rd Bahia Biennial, Brazil / 1st Yinchuan Biennial, China / MAM-BA Museum of Modern Art, Salvador, Brazil / CCA Warsaw, Poland / *More Konzeption Conception Now*, Morsbroich Museum, Germany / *Là où Commence le jour*, LAM, Musée d'art moderne et contemporain, Lille / Maraya art center, Sharjah / Musée d'Arts de Nantes, France / La Criée centre d'art contemporain, Rennes / Frieze, London / Fiac, Paris / LISTE, Basel / Barjeel Art Foundation, Sharjah / Beirut Art Center, Beirut.

His installation *Sueur d'étoile*, which he created with prima ballerina Marie-Agnès Gillot, can still be seen on the facade of the Palais de Tokyo. His work is in the collection of CNAP, Paris, the S.M.A.K. Museum, Ghent, the Barjeel Art Foundation, Sharjah and the SAMOCA Museum, Riyadh.

Charbel-joseph H. Boutros

Born in 1981, Bickfaya, Lebanon. Lives and works between Beirut and Paris.

EDUCATION

2013-2014

Researcher at Jan van Eyck Academie, Maastricht, The Netherlands

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

Cité internationale des Arts, Paris, France

2014

Vancouver Biennale, Vancouver, Canada

Bahia Biennale, Salvador, Brazil

2013-2014

JVE, Jan van Eyck Academie, Maastricht, The Netherlands

2012-2013

Cité internationale des Arts, Paris, France

2011-2012

FAAP Artistic Residency, São Paulo, Brazil

COLLECTIONS

Barjeel Art Foundation, Sharjah, UAE

CNAP - Centre national des arts plastiques, Paris, France

S.M.A.K. Museum, Gent, Belgium

SAMoCA Saudi Ministry of Culture, Saudi Arabia

SOLO EXHIBITIONS

2024

Distant Tears, Jean-Kenta Gauthier, Paris, France

Five consecutive dreams, five suns and a garden, Grey Noise, Dubai, UAE

2023

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. Galeria Vera Cortês, Lisbon, Portugal

2022

The Sun Is My Only Ally, La Criée Centre d'art contemporain, Rennes, France (curated by Sophie Kaplan)

Untitled until now, Galeria Jaqueline Martins, São Paulo, Brazil

2021

Charbel-joseph H. Boutros: The Work and It's Periphery, Grey Noise, Dubai, UAE

2020

The Sun Is My Only Ally, S.M.A.K, Gent, Belgium (curated by Philippe Van Cauteren)

2019

Home Works 8, organized by Ashkal Alwan, Beirut Art Center, Lebanon

Condo Mexico City, Labor Gallery, Mexico City, Mexico

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

2018

Condo Mexico City, Galeria Jaqueline Martins, hosted by Proyecto Paralelo Gallery, Mexico City, Mexico

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

Each time the sun falls on Beirut, the lights of the gallery will be turned off, Galerie/multiples, Paris, France

2016

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

FIAC, Secteur La Fayette, Grand Palais, Paris, France (with Grey Noise, Dubai UAE)

2015

Distant Waters, Galeria Jaqueline Martins, São Paulo, Brazil

2014

Forgotten Lands, Palais de Tokyo, Paris, France (curated by Jaffres Katell)

I guess that dreams are always there, Grey Noise, Dubai, UAE

LISTE Basel, Switzerland (with Grey Noise, Dubai, UAE)

GROUP EXHIBITIONS

2024

Barjeel Art Foundation, Rethinking Boundaries, SOAS University, London, UK
Van Gogh and the Stars, Vincent Van Gogh Foundation, Arles, France (curated by Jean de Loisy and Bice Curiger)

In the Night, Saudi Arabia Museum of Contemporary Art (SAMoCA), Jax District, Riyadh, Saudi Arabia (curated by Geraldine Bloch)

Intimate Garden Scene (In Beirut), *Home Works 9*, organized by Ashkal Alwan Sursock Museum, Beirut, Lebanon (curated by Christine Tohme)

The circle was a point, Barjeel Art Foundation, Foundry, Dubai, UAE
Paris Internationale, Paris, France (with galeria Martins/Montero)

Frieze London, UK (with Galerie Vera Cortes)

Art Brussels, Belgium (Galerie Vera Cortes)

2023

Much ado about nothing, Galeria Vera Cortês, Lisbon, Portugal (curated by Vasa Perovic)

Galeria Jaqueline Martins, Sao Paulo, Pontos de vista

ARCO Madrid, Spain (with galeria Vera Cortes)

ARCO Lisboa, Portugal (with galeria Vera Cortes)

2022

The state of the World, the museum of the south atlantic, Galeria Municipais, Lisbon, Portugal (curated by Marcelo Rezende)

Soundtrack for a Troubled Time, Huidenclub, Rotterdam, The Netherlands (curated by TLön Projects)

2021

Intimate Geographies, duo show with Stéphanie Saadé, Marres, House for Contemporary Culture, Maastricht, The Netherlands (curated by Valentijn Byvanck Marres)

How will it End, exhibition co-produced with the Centre Pompidou, Boghossian Foundation – Villa Empain, Brussels, Belgium (curated by Alicia Knock and Louma Salamé)

AJAR, Galerie Hubert Winter, Vienna, Austria (curated by Mouna Mekouar)

Time Capsule, École des Beaux-Arts, Paris, France (curated by lab label and Art In Translation)
Paris Internationale, Paris, France (with Grey Noise, Dubai, UAE)

2020

Oblique Strategies, Galerie Martine Aboucaya, Paris, France (curated by Voix Off)

Exposition Imaginaire, Beaux Arts Magazine, France (curated by Jean de Loisy)

Margin and Walls, Barjeel Art Foundation, Sharjah, UAE

SP Arte, Galeria Jaqueline Martins, São Paulo, Brazil

2019

When Two Artists Meet, Ephemeral Evidence Season 1, Rongwrong, Amsterdam, the Netherlands (curated by Arnica Zeqo)

En Chemin, Musée d'Art de Nantes, Nantes, France (curated by Katell Jaffres)
Nobody, not even the rain, has such small hands, La Criée Centre for Contemporary Art, Rennes, France (curated by Sophie Kaplan)
Luogo e Segni, Punta della Dogana, Venice, Italy (curated by Martin Bethenod and Mouna Mekouar)
The Collection (1), Highlights for a Future, S.M.A.K, Gent, Belgium

2018

CONDO Unit Athens at The Breeder, Athens, Greece
Trust, The New acquisitions by the S.M.A.K. Museum Gent, Les Brasseurs, Liege, Belgium (curated by Philippe van Cauteren)
Peindre la nuit, Centre Pompidou – Metz, France (curated by Jean-Marie Gallais)
Vertiges, Lab Labanque Art Center, Béthune, France (curated by Léa Bismuth)
So long ago it feels like the memory of someone else, CCS BARD College, New York City, USA (curated by Andrew Hubbard)
Especular, Galeria Jacqueline Martins, São Paulo, Brazil (curated by Mirtes Martins de Oliveira and Hena Lee)

2017

Night was paper and we were ink, Barjeel Art Foundation, Sharjah, UAE (curated by Karim Sultan and Mandy Merzaban)
Reprise and Repetition, Staatliche Kunstsammlungen Dresden, SKD Museum, Dresden, Germany (curated by the Archiv der Avantgarden)
Psychosculptural Aesthetics, Galerie Rianne Groen, Rotterdam, The Netherlands (curated by Niekolaas Johannes Lekkerkerk)
Between Two Rounds of Fire, The Exile of the Sea, American University Museum, Kaizen Arts Center, Washington, USA (curated by Karim Sultan)
Invitation Without Exhibition, Galerie Martine Aboucaya, Paris, France (curated by Collectif Voix Off)
NO TO THE INVASION : BREAKDOWNS AND SIDE EFFECTS, CCS Bard College Galleries, New York, USA (curated by Fawz Kabra)
Ghosting of beings and worlds, Grey Noise, Dubai, UAE
A GENTIL CARIOCA, Galeria Jaqueline Martins, São Paulo, Brazil (curated by Ricardo Sardenberg)
100 chefs-d'oeuvre de l'art moderne et contemporain arabe, Barjeel Art Foundation, Institut du Monde Arabe, Paris, France (curated by Philippe van Cauteren and Karim Sultan)

2016

Sueur d'Étoile, permanent installation with Marie-Agnès Gillot, Palais de Tokyo, Paris, France
La Panacée, MO.CO Centre d'art contemporain, Montpellier, France (curated by Johana Carrier and Joana Neves)
For an Image, Faster Than Light, Yinchuan Biennial, Yinchuan, China (curated by Bose Krishnamachari)

Always a knit of identity, always distinction, Galeria Jacqueline Martins, São Paulo, Brazil
Imprisoned, Jailbreak, Ayoama Meguro, Tokyo, Japan
Home Ground, Maraya Art Center, Sharjah, UAE
Là où commence le jour, LAM – Museum Of Modern and Contemporary Art, Lille, France (curated by Marc Donnadieu)
Fragements d'amour, CAC Alfortville, Paris, France (curated by Lea Bismuth)
Margins and Walls, Barjeel Art Foundation, Maraya Art Center, Sharjah, UAE
but even if I cannot see the sun, Grey Noise, Dubai, UAE

2015

Biennale Nemo, 104, Paris, France (curated by Gilles Alvarez)
KURZ / DUST, Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland (curated by Ana Ptak and Amanda Abi Khalil)
Home Ground, Aga Khan Museum, Toronto, Canada
I Spy With My Little Eye: An Emerging Generation of Beirut Artists, Mosaic Rooms, London, UK
/ Casa Árabe, Cordoba / Casa Árabe, Madrid, Spain (travelling exhibition)
Betwixt & Between, Jan van Eyck Academie, Maastricht, The Netherlands
Danse perdue, performance with Adrien Couvez, Palais de Tokyo, Paris, France
The way of the rabbit, Palais de Tokyo, Paris, France
Marres, Centre for Contemporary Culture, Maastricht, The Netherlands
Sun Romance and Destruction, Galerie Anne Barrault, Paris, France
more Konception Conception now, Morsbroich Museum, Laverkusen, Germany
Adam, Eve and the Devil, Marres Art Center, Maastricht, The Netherlands (curated by Ardi Poels)
Fragements d'Amour, CCA Alfortville, France (curated by Léa Bismuth)

2014

Onomichi Museum, Hiroshima, Japan, with Pavillion Neuflyze OBC, Palais de Tokyo, Paris, France (curated by Fabien Danesi)
Today's Art Festival, The Hague, The Netherlands (curated Petra Heck)
Blanche ou l'oubli, Galerie Alberta Pane, Paris, France (curated by Léa Bismuth)
Galeria Jaqueline Martins, São Paulo, Brazil (curated by Fernando Oliva and Tobi Maier)
Centro de Arte Contemporanea, La Conservera, Murcia, Spain (curated by Isabel Abascal)
Galerie Fons Welters, Amsterdam, The Netherlands (curated by Laurie Cluitmans and Arnisa Zeqo)
Something has slightly changed (performance), Goethe Institute, Salvador, Brazil
Jan van Eyck Open, Jan van Eyck Academie, Maastricht, The Netherlands
Night Light, CASTRVM PEREGRINI, Amsterdam, The Netherlands
Open Exhibition from 09/09/09 to destruction, Permanent Exhibition, Amrieh, Lebanon
Oh 2 Cet Echo 2, Galerie Anne Barrault, Paris, France

2013

The space between us, Paris, France (curated by Ana Iwataki)
Reform and Reinvention, MAM – Museu de Arte Moderna da Bahia, Salvador, Brazil
Destiny, Nouvelles Vagues, Galerie Anne Barrault, Paris, France

Intangible experiences, arrangements and manœuvres, Grey Noise, Dubai, UAE
A Journey, Beirut Exhibition Center, Beirut, Lebanon
We hesitated between arrangements, modulations and manœuvres, Minus 5, Beirut, Lebanon
Crisis Practice #2, Workshop Gallery, Beirut, Lebanon
JVE, Jan van Eyck, Maastricht, The Netherlands

2011
Untitled, 12th Istanbul Biennial, Istanbul, Turkey (curated by Ardiano Pedrosa and Jens Hoffmann)

2010
Exposure 2010, Beirut Art Center, Beirut, Lebanon

PUBLICATIONS

2024
Van Gogh and the Stars, exhibition catalogue, Vincent Van Gogh Foundation, Arles, France (English and French editions)

2022
Monographic book, Charbel-joseph H. Boutros, Mousse Publishing Edition, produced by S.M.A.K., Gent, Belgium and La Criée, Rennes, France

2020
Best shows of 2020, Art Forum, December, USA
Beaux-Arts magazine, June, France

2019
S.M.A.K. Highlights for a Future, exhibition catalogue, Gent, Belgium
Peindre la nuit, exhibition catalogue, Centre Pompidou-Metz editions, France
Luogo e segni, exhibition catalogue, Punta della Dogana, Venice, Italy

2018
Harper's Bazaar, July, USA
Yinchuan Biennale, exhibition catalogue, MOCA Museum Edition

2017
No To The Invasion: Breakdowns And Side Effects, exhibition catalogue, CCS Bard College, Annandale-on-Hudson, New York, USA
100 chefs d'oeuvres de l'art moderne arabe, IMA editions, Paris, France
Art Press no 426, introducing, USA

2016
Art Asia Pacific, Hong Kong, China, March-May

2015
Modules 2010-2015, special edition, Palais de Tokyo editions, Paris, France
Flash Art Magazine, no 297, Italy
More Konzeption Conception Now, exhibition catalogue, Morsbroich Museum Edition, Leverkusen, Germany

2014
Best shows of 2014, Art Forum by Kevin Jones, online
The Conceptual Romanticism of Charbel-joseph H. Boutros, Lunettes Rouges, by Marc Lenot, France
Charbel-joseph H. Boutros/Chaim Van Luit, Jan Van Eyck editions
Harpars's Bazaar Art, May-June

2013

Nouvelles Vagues, exhibition catalogue, Palais de Tokyo editions, Paris, France

2011

12 International Istanbul Biennial, edition IKSIV, Istanbul, Turkey

Exposure 2011, Beirut Art Center editions, Beirut, Lebanon

LECTURES

Filming The Dark (Lecture-Performance), FAAP, São Paulo, Brazil

JKG

Jean-Kenta Gauthier