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Charbel-joseph H. Boutros  
*Distant Tears*

1 February - 29 March 2025

Jean-Kenta Gauthier *Vaugirard & Odéon*

Jean-Kenta Gauthier

*Vaugirard*  
4 rue de la Procession  
75015 Paris

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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) (1869) © 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

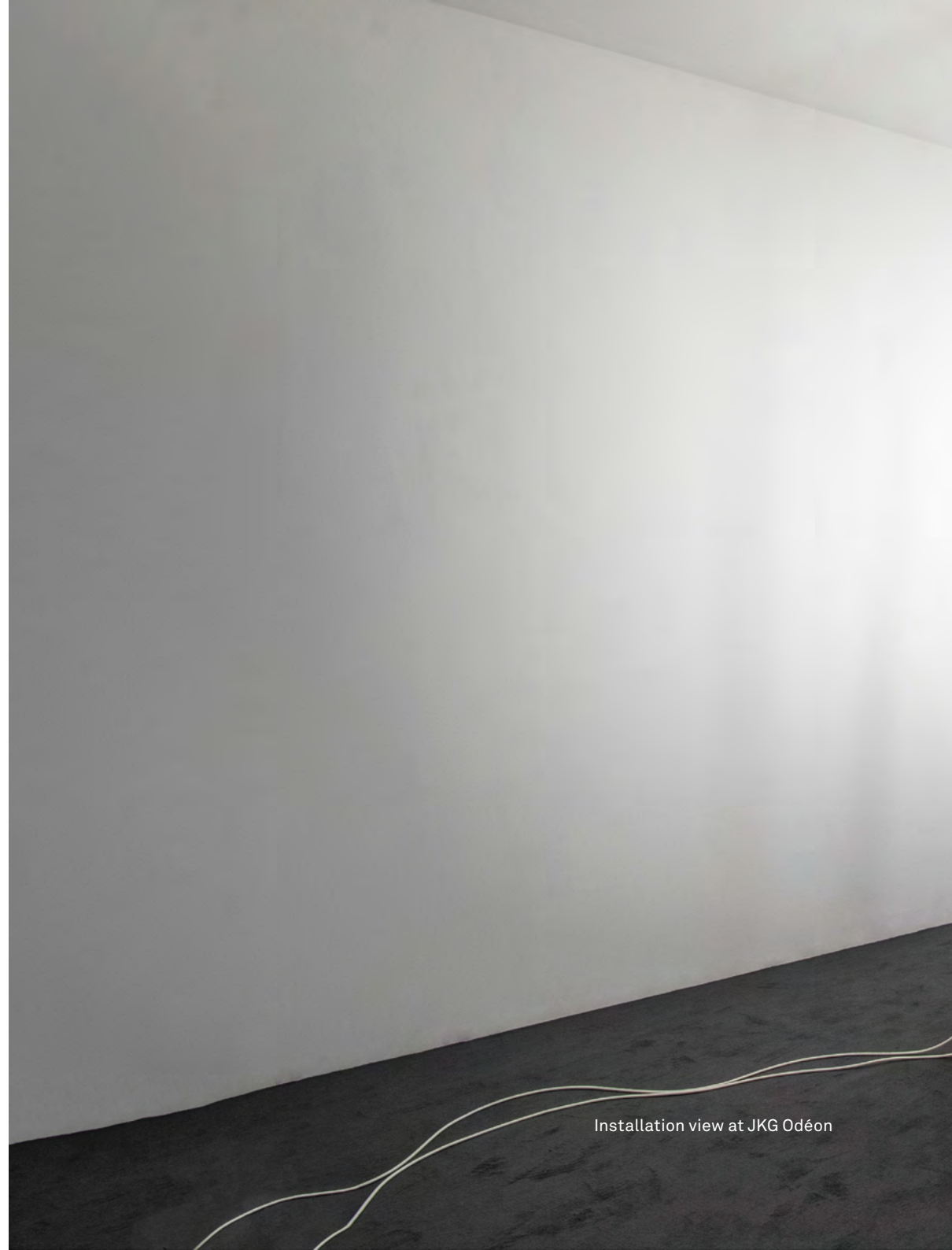


Installation view at JKG Vaugirard



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)

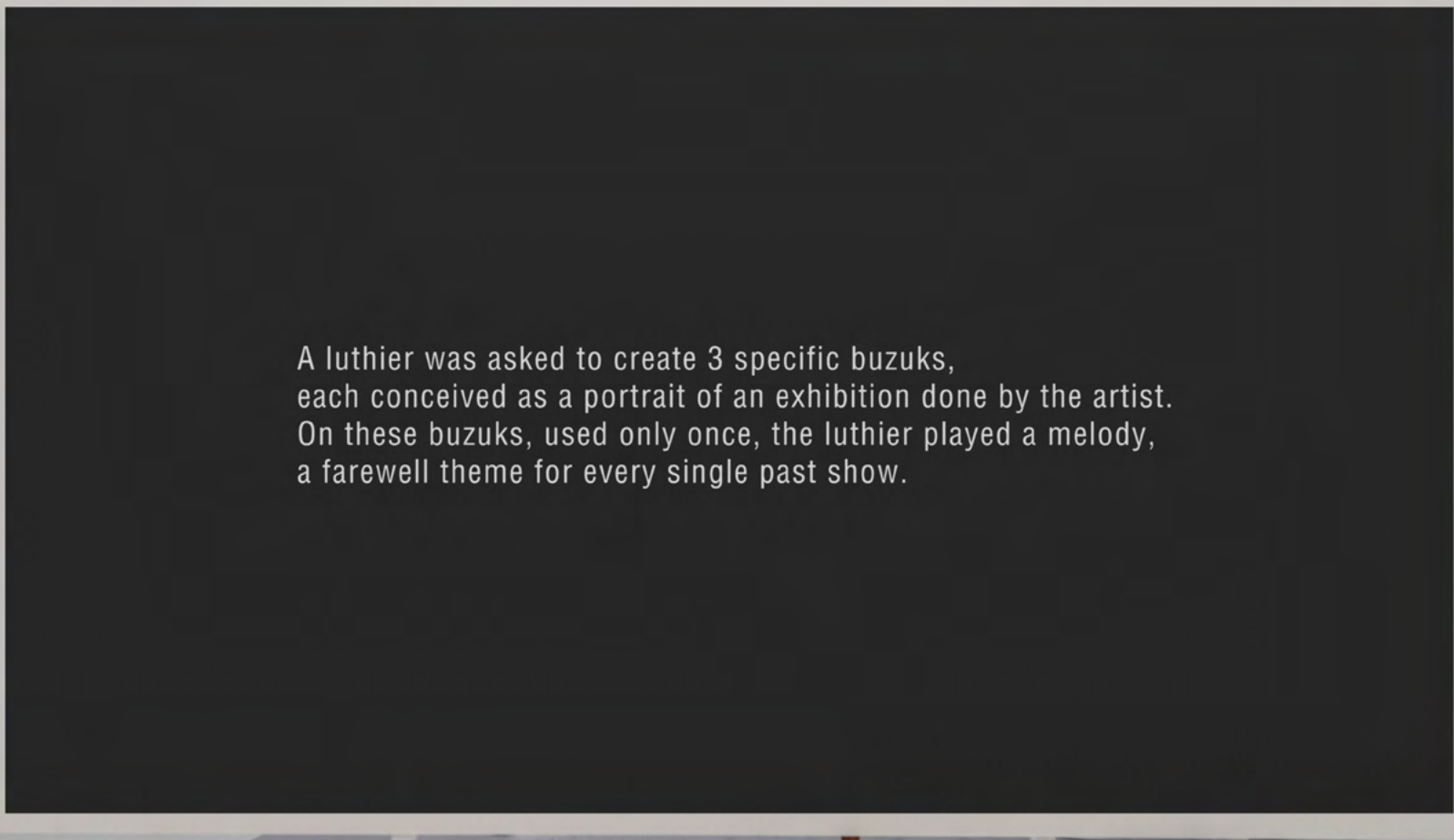
*Produced by La Criée Centre d'art contemporain, Rennes, France*



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 distills 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  
Mehrer 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.

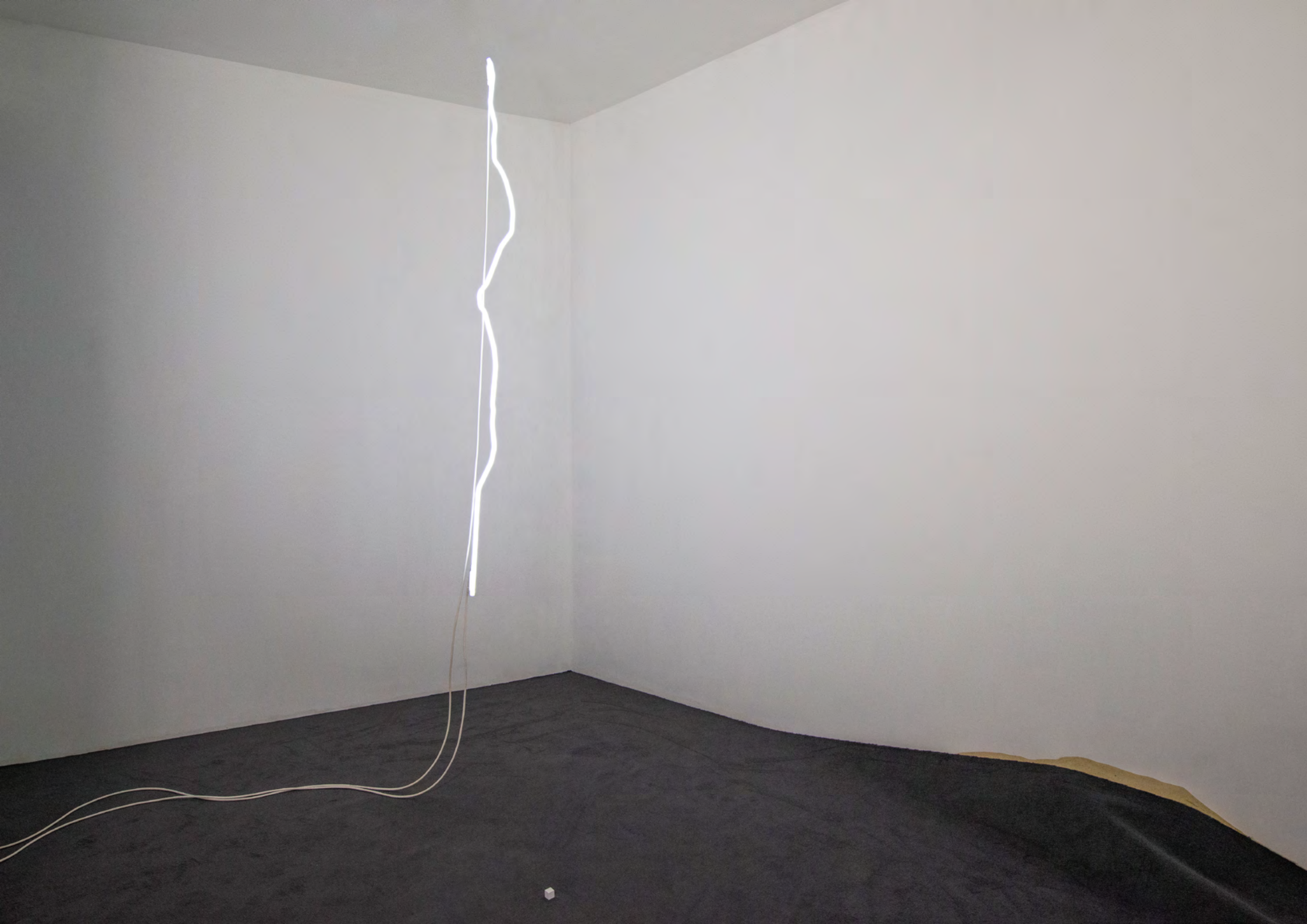
In her text composed for H. Boutros' exhibition, art critic and curator Léa Bismuth wrote: "A few years ago, I had the project of writing a book about the night, or rather, about my nights. [...] The idea was to attempt to describe, as precisely as possible, what happens in a person when they sleep, 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*).











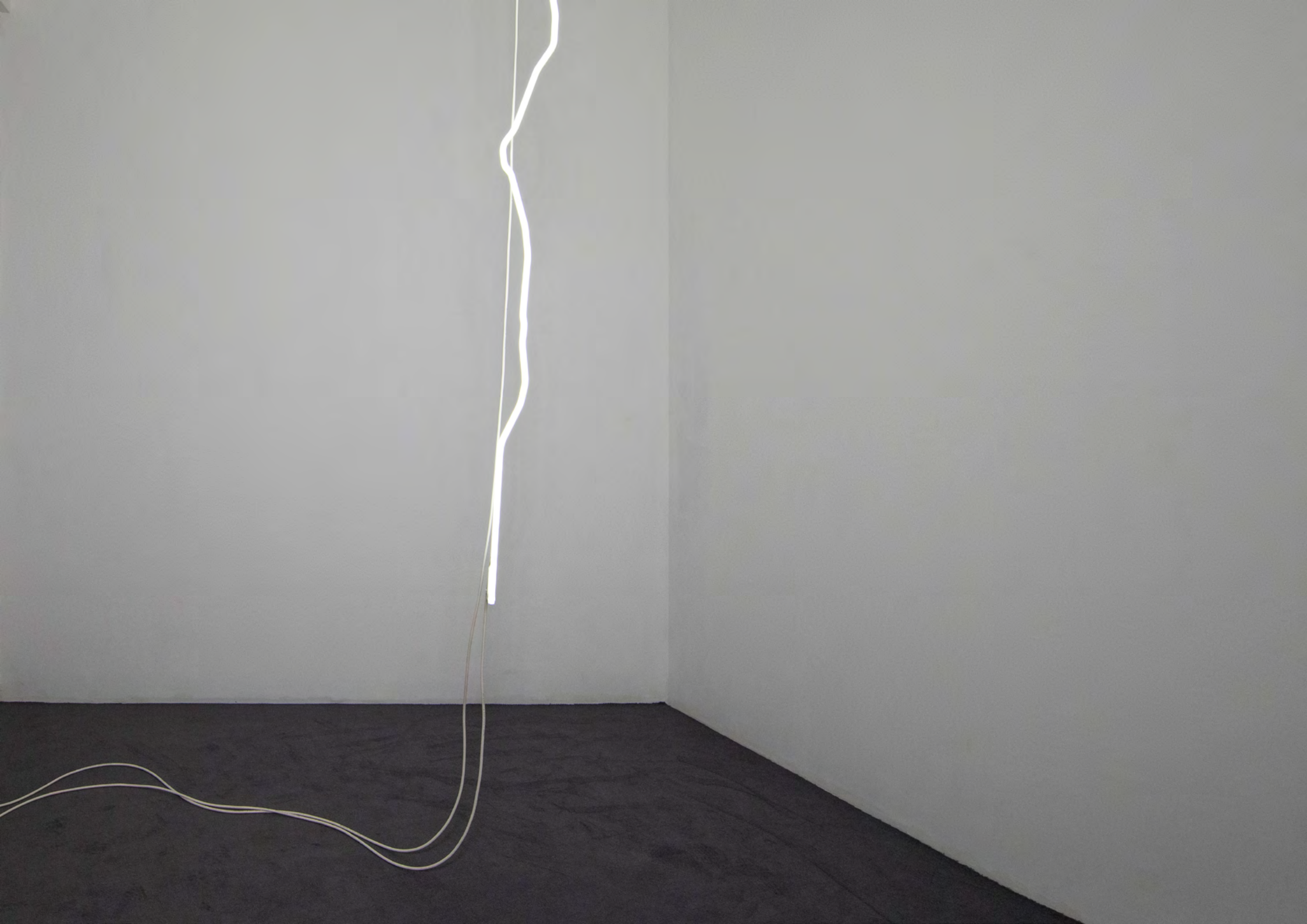


Charbel-joseph H. Boutros  
*The Most Magical Line in Vermeer's Painting* (2024)

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 œuvre 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 intimacy, the work of Charbel-joseph H. Boutros draws from the artist's inner experiences to create a universe of imperceptible realities. He approaches these phenomena with the power of dreams, crafting seemingly elusive worlds."* (Martin Bethénod and Mouna Mekouar, in *Luogo e Segni [Place and Signs]*, exhibition catalog at Punta della Dogana, Venice, Pinault Collection, 2019)

Charbel-joseph H. Boutros was born in Lebanon in 1981 and lives and works between Beirut and Paris. In his work, invisibility is charged with intimate, geographical and historical layers; finding poetic lines that extend beyond the realm of existing speculations and realities. Being born in the middle of the Lebanese war, his art is not engaged in any explicit political and historical reflection, but is more accurately haunted by it. For H. Boutros, each exhibition is a new geography that reformulates reality.

H. Boutros was a resident at Palais de Tokyo, Paris and a researcher at Jan van Eyck Academie, Maastricht, Netherlands. In 2020, the S.M.A.K. Museum, Ghent, Belgium hosted his first institutional exhibition in Europe which travelled in 2022 to La Criée contemporary art center in Rennes, France. His first monograph, jointly prepared by S.M.A.K. and La Criée, was released in 2022 by Mousse Publishing.

His work has been shown at the 12th International Istanbul Biennial, Istanbul, Turkey; Palais de Tokyo, Paris, France; Punta della Dogana, Venice, Italy; Centre Pompidou - Metz, France; S.M.A.K. Museum, Ghent, Belgium; Home Works 8, Ashkal Alwan, Beirut, Lebanon; CCS Bard College, New York, USA; 3rd Bahia Biennial, Salvador, Brazil; 1st Yinchuan Biennale, Yinchuan, China; CCA, Warsaw, Poland; Barjeel Art Foundation, Sharjah, UAE; Beirut Art Center, Beirut, Lebanon; La Criée Contemporary art center, Rennes, France; Marres, Maastricht, The Netherlands.

*Sueur d'étoile* (2016), realized by H. Boutros with the French étoile dancer Marie-Agnès Gillot, is a permanent installation on view at Palais de Tokyo, Paris.

His works are in the collections of S.M.A.K. Museum, Ghent, Belgium, CNAP - Centre national des arts plastiques, Paris, France, Barjeel Art Foundation, Sharjah, UAE and SAMoCA Saudi Arabia Ministry of Culture, 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, Laverkussen, 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)  
*Todays Art Festival*, The Hague, The Netherlands (curated Petra Heck)  
*Blanche ou l'oubli*, Galerie Alberta Pane, Paris, France (curated by Léa Bismuth)  
 Galeria Jacqueline 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 IKSİ, Istanbul, Turkey

Exposure 2011, Beirut Art Center editions, Beirut, Lebanon

## **LECTURES**

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

JKG

Jean-Kenta Gauthier