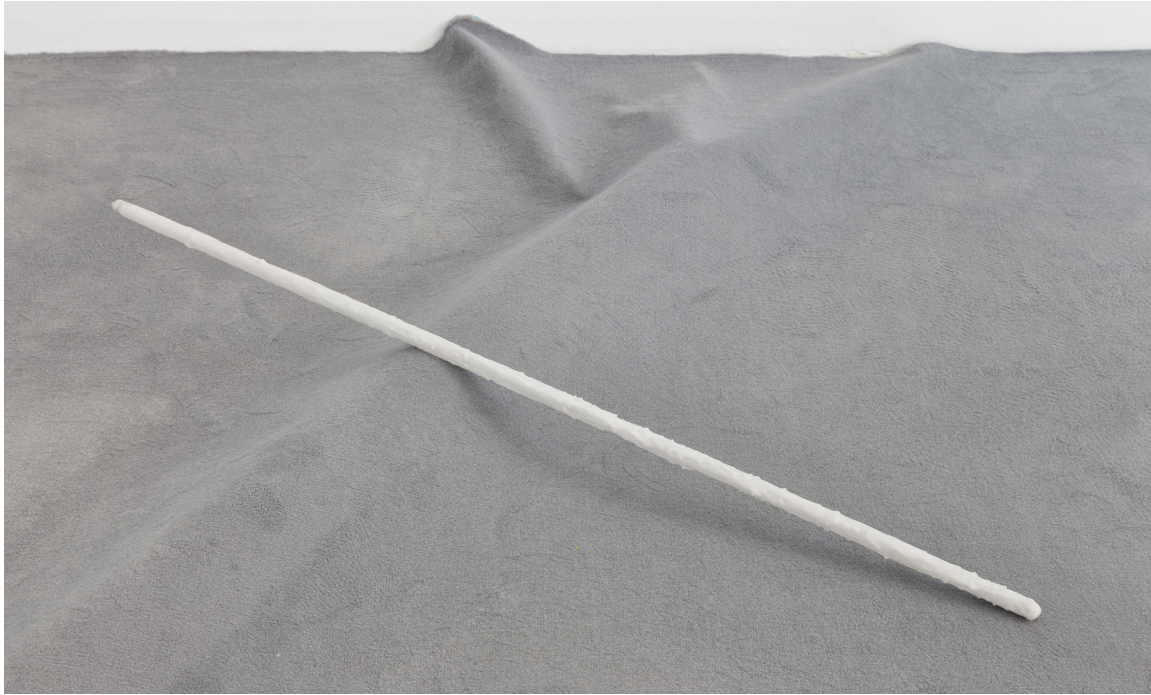


Charbel-joseph H. Boutros

The gallerist, the letter and the garden.



Neon Light 2017

In his second exhibition at Jaqueline Martins Gallery, Charbel-joseph H. Boutros operates a balanced telescopage of seemingly distant and scattered narratives, generating a unique environment and a new model for knowledge production.

Organized around 10 conceptually-connected works, the exhibitions is set to open on February 09.

Boutros's delicate weaving of sparse topics, where the intimate entangles geographical and historical spheres is a major asset in his' multilayered practice. Despite being born amidst the Lebanese Civil war, Boutros' work is intentionally not engaged in an overtly historical and political reflection, but is more accurately haunted by the said components, making use of invisibility as his ultimate tool of narration.

Composed by 3 geographical themes and materialized in 3 different carpet-areas, the exhibition space could be depicted as a *garden*, where a thin suspended pathway - a catwalk - will be the only passage through which the gallerist and her team will use to navigate around the exhibition, during its entire duration.

For the first time ever, gallerist and visitors won't be sharing the same ground: each will have his own and separate passage to wander inside the exhibition. For Boutros, the exhibition is this unique place where art topples and takes over the rigid structures of reality; the gallerist, the artist and the visitors all become one body that intertwines with the body of the exhibition.



Night Cartography #3 2017

A gallerist that will never step on the ground of her own gallery.

A love email sent to the artist 5 years ago by his girlfriend, is here retyped, using the same computer as then...

The name of the first visitor entering and witnessing the show, will be engraved on a marble plinth, for eternity.

The left teardrop of the artist melts in water from the Atlantic Ocean, while his right one falls in the Mediterranean sea...



exhibition view - Galerie de Multiples, Paris, 2018

Visitor Information:

Opening: February 09, 2018, 2 to 6pm.
 Exhibition: February 12 to XXXXXXXX, 2019
 Tuesday to Fridays, 10am to 7pm.
 Saturdays, 12 to 5pm.

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About the artist:

Born in 1981 in Mount Lebanon, lives and works between Beirut, Paris and Amsterdam. Boutros was a resident at the Pavillon, Palais de Tokyo, Paris and at the Jan van Eyck Academie, the Netherlands.

His work has been shown internationally at: 12th International Istanbul Biennial, Turkey / Palais de Tokyo, Paris / Centre Pompidou - Metz / CCS Bard College, New York / 3rd Bahia Biennial, Brasil / Inaugural Yinchuan Biennial, China / MAM-BA Museum of Modern Art, Salvador, Brasil / CCA Warsaw, Poland / More Konzeption Conception Now, Morsbroich Museum, Germany / La ou Commence le jour, LAM, Museum of modern and contemporary art Lilles / Maraya art center, Sharjah / Marres, the Netherlands / Fons Welters Gallery, Amsterdam / Frieze, London / Fiac, Paris / LISTE, Basel / Barjeel Art Foundation, Sharjah / Beirut Art Center, Lebanon

His permanent installation 'Sueur d'étoile' that he realized with the Opera étoile dancer Marie-agnes Gillot, inaugurated summer 2016, remains on view in the Palais de Tokyo. His work was recently acquired by the S.M.A.K Museum, Gent and is present in public collections such as: CNAP, Paris and Barjeel Art Foundation, Sharjah.

Charbel-joseph H. Boutros is represented by Grey Noise Gallery, Dubai and Galeria Jaqueline Martins, São Paulo.

About the gallery:

Galeria Jaqueline Martins is a space for research, documentation and presentation of contemporary artistic production. It proposes collaborative curatorial strategies that foster dialogue between different generations and different cultural perspectives. One of its guiding principles is the encouragement of research-oriented conceptualist practices characterized by critical, even subversive, approaches.

Since its inauguration in 2011, the gallery has developed a special programme around the investigation of artistic productions carried out during the Brazilian military period – more specifically from the 1970s and 1980s. It promotes a historical revision of processes grounded on strong intellectual resistance, audacity and commitment to art and which transformed the artistic practice in the country, but nonetheless were neglected throughout the last decades.

By integrating research and practice that confront the contemporary scene by means of its exhibition programme, the gallery encourages the revival of the debate that conceives of artistic actions as contact zones for the exercise of aesthetic, social and political change.