

C O M M O N
V I O L E N C E

Common violence
Exhibition with Barbara Debeuckelaere & Mostafa Saifi
Rahmouni
from January 16 to February 12, 2022 at Plagiarama

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Rahmouni
du 16 Janvier au 12 Février 2022 à Plagiarama

Edited by **PLAGI > R < V M <**

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ENG/

Barbara Debeuckelaere approaches photography through the singular prism of documentary mixed with fiction. She disrupts the codes of this classical writing by hybridizing it, thanks to found images or cinematographic staging. As former journalist, she analyzes the violence of cultural and social practices, of which she reveals the complexity of the political subtext.

In the practice of Mostafa Saifi Rahmouni, photography occupies an important place as revealer of unacknowledged violence. This medium adheres to his instinctive process, allowing him to produce images that are minimal and loaded with an intense part of poetry and mystery. He explores the roots of fragments of everyday life, exposing their cultural, social and political value.

These two artists use photography in a differentiated way, adapting it to their *modus operandi* and both endeavoring to explore, highlight and share with the viewer the intensity and relevance of social, cultural and political questions, embracing the imprints of this violence, both physical and symbolic.

Curator Yuna Mathieu-Chovet

FR/

Barbara Debeuckelaere aborde la photographie par le prisme singulier du documentaire mêlé de fiction. Elle perturbe les codes de cette écriture classique en l'hybridant, grâce à des images trouvées ou à des mises en scènes cinématographiques. Journaliste de formation, elle analyse la violence des pratiques culturelles et sociales dont elle nous révèle la complexité du sous-texte politique.

Dans la pratique de Mostafa Saifi Rahmouni, la photographie tient une place importante en tant que révélateur d'une violence inavouée. Ce médium adhère à son processus instinctif, lui permettant de produire des images minimales et chargées d'une part intense de poésie et de mystère. Il explore les racines des fragments de la vie quotidienne, mettant à nu leur valeur culturelle, sociale et politique.

Ces deux artistes usent de la photographie de manière différenciée, l'adaptant à leur *modus operandi* et s'attachant tous deux à explorer, mettre en exergue et partager avec le spectateur l'intensité et la pertinence des questions sociales, culturelles et politiques, embrassant les empreintes de cette violence tant physique que symbolique.

Commissariat Yuna Mathieu-Chovet

Barbara Debeuckelaere



Daniela #3 and #5, 2021

(from the series Slobozia, Texas)

Barbara Debeuckelaere

steel, plexi, LED light tubes, stickers

250x50x20 cm

Cityscape #2, 2018

Barbara Debeuckelaere

pine wood, plexi, LED, satin print

60x40x10 cm

Man #7, 2017

(from the series None of Our Business)

Barbara Debeuckelaere

pine wood, plexi, LED, satin print

30x20x10 cm

Untitled #21, 2018

(from the series Plasticine People)

Barbara Debeuckelaere

pine wood, plexi, LED, satin print

30x20x10 cm

Untitled #6, 2018

(from the series Plasticine People)

Barbara Debeuckelaere

pine wood, plexi, LED, satin print

30x20x10 cm

Oil Well #11, 2021

(from the series Slobozia, Texas)

Barbara Debeuckelaere

pine wood, plexi, LED, satin print

30x20x10 cm

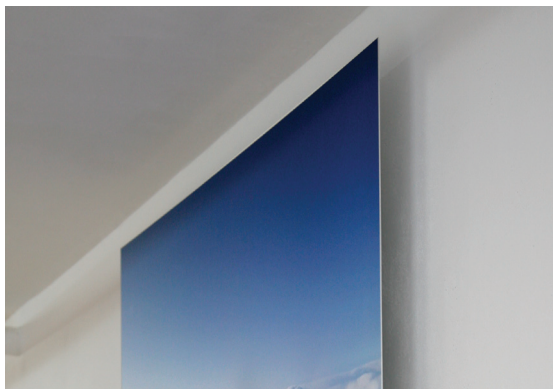
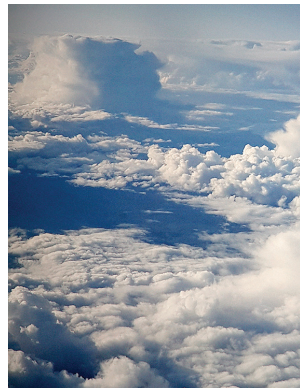
Barbara Debeuckelaere (BE) concentrates on systemic thinking, capitalism, power and money. She has the ambition to visualize the invisible, silently critical of the creeping normalization. In this exhibition she confronts images from recent projects -None of our Business (2017), Plasticine People (2018) and Slobozia, Texas (2021)- to each other. The different works show fragments of our societal environment and carry all a similar dystopian coldness, which is heightened by the presentation in light boxes. An eerie newly built city, security cameras, oil wells, indifferent office spaces and a glimpse of a business man in a dark office night, these images seem particular unfeeling testimonies of our era, shown in wooden light boxes, scattered on the concrete floor of the gallery, in the midst of entangled electric wires. The big steel light box, not incidentally a former car advertisement light box, carries on the front and back a detail of one middle aged woman's face, consciously watching, in between losing a sense of control.

Barbara Debeuckelaere, January 11, 2022.

Mostafa Saifi Rahmouni lives and works in Brussels. He is a candidate laureate of the *HISK post-graduate* residency in Ghent, before which he attended the *Institut National des Beaux-arts de Tétouan* and the *ENSAV-La Cambre* in Brussels. He has exhibited widely in Belgium and internationally, including as part of the *Sharjah Biennial* in 2017, and recently exhibited his outdoor work 'The Visible Part' at the *Middelheim Museum*, Antwerp, in 2021. Residencies have included *Hangar* (Barcelona), *Wiels* (Brussels), and most recently with *Mousseem* (Brussels).

Barbara Debeuckelaere (1970, Aalst) graduated with a MA in Visual Arts, Photography (*KASK Gent*, 2021), with a MA in International Politics and European Law (*VUBrusseel*, 1992) and a MA in Economy (*KULeuven*, 1991). She started her career in Dutch Guyana (Suriname) as a lecturer at the *University of Paramaribo*. From 1997 on she worked as a journalist, for newspapers *De Standaard* and *De Morgen*, and from 2002 on for the *VRT* (radio and television), often reporting in Iran and the Middle-East. In 2014 she turned away from the news industry, to study art and focus on a broader and more poetically driven perspective on the world, mainly through photography. Her most recent project 'Slobozia, Texas' (2021) appeared in different newspapers like *De Standaard* and *De Volkskrant* (NL) and art magazines like *Onrust*, *Metropolis* (NL) and *Scena9* (RO). She was titled one of the 14 top graduates to watch by *PH Museum* (IT) and her book 'Slobozia, Texas' is shortlisted for the *Kassel Dummy Award 2022*.

Mostafa Saifi Rahmouni



Untitled, 2020

Mostafa Saifi Rahmouni

digital print on matte paper, mounted on aluminium plate

120x130 cm

وليمة واحدة للكل

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