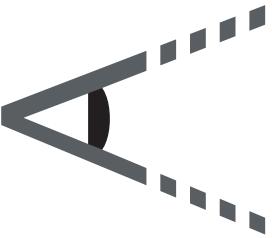


A BLINK  
OF  
AN 

*A blink of an eye*  
Exhibition with Gaëlle Leenhardt & Téo Becher  
from September 4 to October 8, 2022 at Plagiarama

ENG/

Gaëlle Leenhardt works with construction materials such as concrete, plaster, lime, clay, raw earth. She develops a work that combines sculpture, installation and photography, marked by her interest in prehistory, the relationship to time, archeology and geological processes. She strives to reveal the traces of the past by bringing out the matter included in the soil, shows the different states through which these materials pass. It thus echoes current and future ecological disasters.

Téo Becher is a photographer. His recent work *hercynienne* sets out to discover the so called primary forest. He is interested in the human presence within nature, working to identify the signs left by humans in the forest. An important part of the work takes place under the photographic enlarger, where he superimposes geometric shapes, produced by human culture, on the images of the forest. He thus questions a Western approach of the landscape and initiates a reflection on the dissociation between nature and culture.

The practices of Gaëlle Leenhardt & Téo Becher are both interested in our connection to history, to the temporal dimension and to the relationship between human beings and nature. The two artists develop an acute awareness of the place of the human species, a blink of an eye on the scale of the history of the Earth. They thus sketch out a certain critique of anthropocentrism.

Curator Yuna Mathieu-Chovet

FR/

*A blink of an eye*  
Exposition avec Gaëlle Leenhardt & Téo Becher  
du 4 Septembre au 8 Octobre 2022 à Plagiarama

Edited by PLAGIARAMA

with the kind support of  
Fédération Wallonie-Bruxelles  
& COCOF



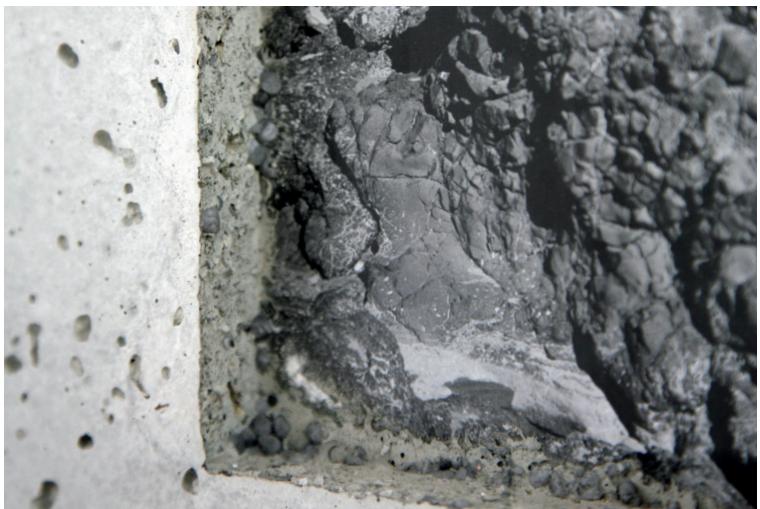
Gaëlle Leenhardt travaille à partir de matériaux de construction tels que le béton, le plâtre, la chaux, l'argile, la terre crue. Elle développe un travail qui mêle sculpture, installation et photographie, marqué par son intérêt pour la préhistoire, le rapport au temps, l'archéologie et les processus géologiques. Elle s'attache à révéler les traces du passé en faisant émerger la matière incluse dans le sol, montre les différents états par lesquels passent ces matériaux. Elle fait ainsi écho aux catastrophes écologiques actuelles et à venir.

Téo Becher est photographe. Son récent travail *hercynienne* part à la rencontre de la forêt primaire du même nom. Il s'intéresse à la présence humaine au sein de la nature, s'employant à déceler dans la forêt les signes laissés par l'humain. Une partie importante du travail se joue ensuite sous l'agrandisseur photographique, où il superpose aux images de la forêt des formes géométriques, produites par la culture humaine. Il questionne ainsi une lecture occidentale du paysage et amorce une réflexion sur la dissociation entre nature et culture.

Les pratiques de Gaëlle Leenhardt & Téo Becher s'intéressent toutes deux à notre rapport à l'histoire, à la dimension temporelle et aux relations entre l'être humain et la nature. Les deux artistes développent une conscience aiguë de la place de l'espèce humaine, un battement de cils à l'échelle de l'histoire de la Terre. Ils dessinent ainsi en creux une certaine critique de l'anthropocentrisme.

Commissariat Yuna Mathieu-Chovet

# Gaëlle Leenhardt



## SANS-TITRE 1-5 (Texas 2019), 2021

Gaëlle Leenhardt

*pigment, lime paint, analogue print inlaid in concrete, metal frame  
25,5x40x3 cm*

Excerpt of *Mass Movement Lyrics*, wrote for the show 'Mouvements de Masse'  
at Brasserie atlas, 2021

SEDIMENTATION  
without reACTION  
SOLIFLUTION  
get into ACTION

MASS MOUVEMENT  
take the current  
like the mist  
It can't resist  
OLD land  
NEW land  
no END  
can't stand  
DESERT is drying  
WATER not falling  
doesn't mean dying  
but just not diving



Gaëlle Leenhardt, transmitted September 1, 2022.

Gaëlle Leenhardt is born 1987 in Paris (FR). She graduated with a MA in sculpture from *ENSAV La Cambre* in Brussels (BE) in 2012. After her graduation, she lived for 7 years in Belgrade, Serbia. Gaëlle is laureate of the *Higher Institute for Fine Arts (HISK)* in 2021.

She has participated in a number of residency programs at *Fielwork*, Marfa, Texas (USA), *Treignac Projet* (FR), *Le Fugitif*, Leipzig (DE), *Le DOC*, Paris (FR). Gaëlle has exhibited widely including solo shows at *Brasserie Atlas* (BE), *She Bam Gallery* (DE), *Island* (BE), *Tonus* (FR), *Kvaka 22* (RS) and collective such as *Maison des Arts Georges et Claude Pompidou* (FR), *Art Paris* (FR), *Paris Internationale* (FR), *Le salon de Montrouge* (FR). She lives and works in Ghent.

Téo Becher is born 1991 in Nancy (FR). He graduated with a MA in photography from the *Royal Academy of Fine Arts* in Antwerp (BE) in 2020 and his BA in photography from *ESA Le 75* in Brussels (BE) in 2014.

His work has been shown in various festivals and venues in France (*Manifesto*, *l'Image Satellite*, *La Gacilly*) and Belgium (*FoMu Antwerp*, *Musée de la Photographie de Charleroi*, *Contretype*). Téo has participated 2021-22 in residency programs such as *Tremplin* hosted by *Planche Contact Festival* in Deauville (FR) and *Fondation privée du Carrefour des Arts* in Brussels (BE). His first monograph *Charbon blanc* was released by *Le Bec en l'Air* in October 2021.

Téo is a member and co-founder of the artist run space *La Nombreuse* in Brussels (BE). He lives and works in Brussels.

# Téo Becher



**170523**, 2022

Téo Becher

*chromogenic print*

101x76 cm

**184340, 192753, 152006, 144926 (signe #1-4)**, 2022

Téo Becher

*chromogenic prints*

40x30 cm (each)

**150830**, 2022

Téo Becher

*chromogenic print, white wood frame, museum glass*

76x60 cm

**192753, 163245, 152710 (triangle #1-3)**, 2022

Téo Becher

*chromogenic prints*

24x18 cm (each)

**185721 (rouge)**, 2022

Téo Becher

*chromogenic print*

101x76 cm

*hercynienne*

The Soignes Forest, which borders the south of Brussels, is marked by the presence and influence of human activity. Its history is ancient: identified as part of one of the primary forests of Western Europe - the Hercynian forest - which Caesar mentioned during the conquest of Gaul, it was then deeply exploited in the Middle Ages and during wars as well as, more recently, during the construction of transport infrastructures.

This human presence soon translated into visual signs for me, resulting in a visual tangle of shapes that caught my eye. In Western culture, to read a figurative landscape, our eye needs abstraction: a horizon line, geometric perspective, a foreground, a background,... So, first, I tried to detect in this forest the shapes left by humans: clear, sharp, orderly. In a second phase, I realise that I read the forest differently. On the apparent chaos of the trees and branches, I see the geometric shapes that I am looking for and that belong to the human world, thus creating a dialogue between the latter and the forest.

It is therefore a question of engaging a reflection on our relationship with the natural world: how does our view and perception of what is called «nature» result in an abstract relationship outside of it? What happens if we question this paradigm?

Here, the forest stages a separation specific to Western philosophy – between nature and culture – but rather speaks it in the form of a dialogue, a visual dialogue of forms and colours that I try to read and translate under my enlarger.



Téo Becher, transmitted September 1, 2022.

PLAGI>R V M <

Rivoli Building C24,  
690 chaussée de Waterloo/Waterloosesteenweg  
Brussels, Belgium  
++32(0)486 94 30 04  
[www.plagiarama.com](http://www.plagiarama.com) / [plagiarama@gmail.com](mailto:plagiarama@gmail.com)  
Open Thursday, Friday & Saturday - 2 pm to 5 pm - and by appointment