

2026.

PORTFOLIO

Victor Sala



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EN Victor Sala (he/him) is an independent curator based in Biel, working between Biel and Neuchâtel.

His main practice involves organizing exhibitions and curatorial projects that highlight emerging artists, notably through initiatives he founded and curates such as espace annexe and the publications VERSUS. He is also an external collaborator at CAN Centre d'art Neuchâtel and a member of various cultural associations.

He is particularly engaged with the independent art scene in Switzerland and has recently organized projects at CAN Centre d'art Neuchâtel, Lokal-Int, Espace Libre, WallStreet, Milieu, among others.

VICTOR SALA

curator + artist

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PROJECTS

Curation of espace annexe
independent art space
Biel/Bienne 2022–ongoing

Curation of VERSUS
cultural association
Switzerland 2020–ongoing

Extern collaborator
CAN – Centre d'art Neuchâtel
Neuchâtel 2025–ongoing

Member of OFF OFF
cultural association
Switzerland 2024–ongoing

EDUCATION

HKB – Bachelor Visual Kommunikation
Bern 2022–2024

HEAD – Bachelor Communication Visuelle
Genève 2021–2022

B:B – prop Kunst & Gestaltung
Biel/Bienne 2019–2020

SOLO/DUO EXHIBITIONS

Le poids du geste
solo exhibition at Lokal-Int
Biel/Bienne 08.05–15.05.2025

I put my phone in the washing machine
duo exhibition with Laetitia Khiara
espace annexe
Biel/Bienne 21.12–12.01.2024

Trait très libre
solo exhibition at Cabane B
Bern 02.11–12.11.2023

GROUP EXHIBITIONS

FAUSSAIRES SHOW
Le Trou
Genève 26.03.2026

76e Biennale : *Vertiges*
Musée des Beaux-Arts
Chaux-de-Fonds 27.09–08.02.2026

AXIS MUNDI
Stapflehus – Regionale 26
Weil am Rhein (DE) 28.11–11.01.2026

Le Clou d'Or
Smallville
Neuchâtel 28.06–30.08.2025

SNACK 3
Galerie Lange + Pult
Auvernier 31.10–01.12.2024

PUBLIC COLLECTIONS

Canton of Bern 2023
Acquisition of 'support trait libre n°1'
Cantonale 2023 – Kunsthaus Langenthal

CURATIONS (SELECTION)

Collective exhibition
CAN – Centre d'art Neuchâtel
Neuchâtel ↪ 05.09–01.11.2026

Mittel und Wege
Jeanne Tara & Mathias C Pfund
Milieu
Bern 10.05–06.06.2026

Programming 2022–26 at espace annexe
23 exhibitions
2 performance days
Biel/Bienne 2022–ongoing

VERSUS n°1-9
cultural publications 2020–ongoing

Mini-show (VERSUS n°9)
collective exhibition at WallStreet
Fribourg 14.02.2026

Not Selected, Still collected
Espace Libre
Biel/Bienne 03.12–18.01.2026

Lifetime Archives : X-Project
museal exhibition in La Voirie
Biel/Bienne 26.09–05.10.2025

Au Joli Mois de Mai (VERSUS n°8)
collective exhibition in La Voirie
Biel/Bienne 13.05.2025

a sharing house
with Julien Fournival and Leanne Picthall
CAN – Centre d'art Neuchâtel
Neuchâtel 28.02–14.04.2024

CURATORIAL PRACTICE

2024.

A sharing house

VERSUS project : a sharing house

28.02 - 14.04.24

with Julien Fournival & Leanne Picthall

curated by Victor Sala

CAN – Centre d'art Neuchâtel

FR L'exposition *a sharing house* est une installation qui met en lumière les valeurs du projet VERSUS, une édition indépendante, présentant des artistes, des designers et des espaces d'art de Suisse. Cette installation reflète l'esprit d'échange et de partage cultivé par VERSUS à travers l'exposition d'œuvres de divers.es artistes et la présentation de l'édition.

Mettant en avant le paradoxe d'émotions éprouvées lors des réalisations de projets indépendants, tel que le VERSUS, l'installation nous plonge dans un environnement familier dans lequel les ressentis personnels, intimes et vulnérables sont priorités. Accompagnant ainsi les produits finis, tels que les éditions et les œuvres d'art, la narration vise à valoriser les processus de création et les intensions créatives.

Le public est invité à s'immerger dans cet environnement intimiste et à découvrir les influences du quartier en feuilletant les livres de sa bibliothèque.

EN The exhibition *a sharing house* is an installation that highlights the values of the VERSUS project, an independent publication showcasing artists, designers, and art spaces from Switzerland. This installation reflects the spirit of exchange and sharing fostered by VERSUS through the exhibition of works by various artists and the presentation of the publication.

Emphasizing the paradox of emotions experienced when carrying out independent projects such as VERSUS, the installation immerses us in a familiar environment where personal, intimate, and vulnerable feelings take center stage. Alongside the finished products—such as editions and artworks—the narrative seeks to highlight the creative processes and artistic intentions.

The public is invited to immerse themselves in this intimate setting and explore the curator's influences by browsing through the books in their library.





2022-2026.

espace annexe

Espace d'art indépendant promouvant les artistes émergent.e.s via des expositions.

À la fois lieu et projet vivant, l'espace annexe promeut depuis avril 2022 des artistes aux sensibilités et médiums variés. Aujourd'hui relocalisé au Terrain Gurzelen à Bienne, il tisse par le biais de vernissages et d'expositions des liens entre les différents acteur.trice.s du milieu culturel. Le soutien continue aux artistes émergent.e.s se trouve au centre des activités de l'espace.

Il contribue à la scène culturelle existante et valorise les collaborations au sein de ce domaine en amenant une nouvelle génération d'artistes plein de motivation.

Une sélection des activités du projet sont présentées à la suite du dossier, mais l'ensemble est disponible sur le site web de l'espace annexe.

espace annexe
in Terrain Gurzelen
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2024. spiderwebs covered like camouflage

spiderwebs covered like camouflage

21.09 - 18.10.2024

solo exhibition by Robin Mettler

curated by Victor Sala

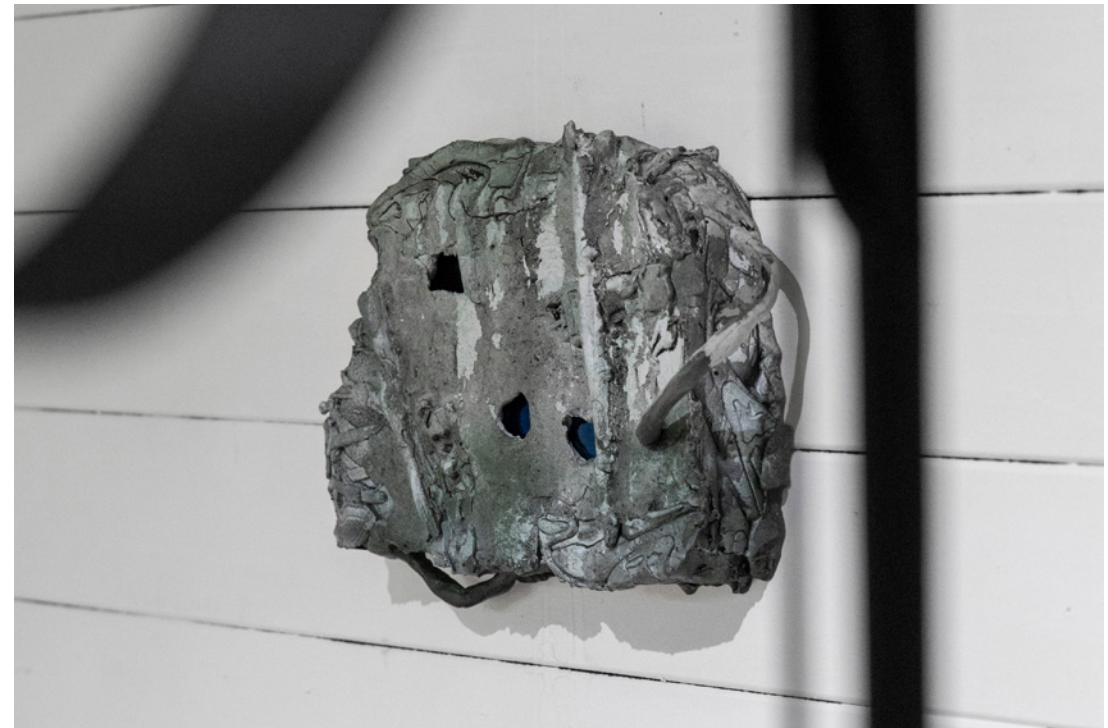
espace annexe

FR L'exposition « spiderwebs covered like camouflage », proposée par Robin Mettler, nous invite à réfléchir à nos rapports avec la nature et aux dynamiques économiques qui se sont créées autour de celle-ci. La société de consommation moderne, en suivant le modèle capitaliste du toujours plus, cherche à augmenter la production de biens, à améliorer les technologies et à développer les matériaux les plus performants dans tous les secteurs. La nature n'y échappe pas, l'image de l'aventurier.e contemporain.e issue de cette société de consommation suppose la manière dont il faudrait aller en nature ; équipé.e de la tête aux pieds, avec de nouveaux textiles en fibres particulières, la révolution goretex, les équipement poids plume et compact XXXS. L'ironie de ce marché consumériste face à la pure simplicité de la nature a été le moteur des recherches pratiques de Robin Mettler, qui remet en question de manière satirique la façon dont nous consommons la nature.

Fidèle à une approche cohérente, Robin Mettler a privilégié des matériaux à faible impact technologique, des objets du quotidien ou recyclés, ainsi que des éléments issus de la nature. L'approche de ce travail suit l'intérêt général de l'artiste par la matière, le procédé est aussi essentiel que le résultat final. Les sculptures, à la fois organiques et anthropomorphiques, semblent surgir d'un futur dystopique, évoquant les déchets toxiques d'une industrie effrénée. Elles nous rappellent notre condition, à mi-chemin entre technologie, production industrielle et monde organique.

EN The exhibition 'spiderwebs covered like camouflage', presented by Robin Mettler, invites us to reflect on our relationship with nature and the economic dynamics that have been created around it. The modern consumer society, following the capitalist model of „ever more“, seeks to increase the production of goods, improve technologies and develop the most high-performance materials in all sectors. Nature is no exception, and the image of the contemporary adventurer that emerges from this consumer society assumes the way in which we should experience nature: equipped from head to toe, with new textiles made from special fibres, the goretex revolution, featherweight and compact XXXS equipment. The irony of this consumerist market in the face of the pure simplicity of nature has been the driving force behind Robin Mettler's practical research, which satirically questions the way we consume nature.

In keeping with a coherent approach, Robin Mettler has favoured materials with low technological impact, everyday or recycled objects, and elements derived from nature. The approach to this work follows the artist's general interest in materials; the process is as essential as the end result. The sculptures, both organic and anthropomorphic, seem to emerge from a dystopian future, evoking the toxic waste of unbridled industry. They remind us of our condition, halfway between technology, industrial production and the organic world.





2025.

Fffrrrrrrrannnnssstt

Fffrrrrrrrannnnssstt

24.10–21.11.2025

solo exhibition + performance by June Schade

curated by Victor Sala

espace annexe

EN The exhibition “Fffrrrrrrrannnnssstt”, accompanied by a performance, is presented by the emerging and non-binary artist June Schade. These propositions, rooted in their perception of the medium of sound experimentation, are shared as an observation of society and symbolically express their feelings as a non-binary person socialized-e-x as a woman.

June Schade's practice, also known as Franst, is grounded in sound experimentation as an act of deconstruction. Through sound, June dismantles the structures of societal norms, the body, and gender, seeking in improvisation a radical form of listening. Their work explores fluidity, dissociation, and the in-between — states of fragility where identity becomes blurred, shifting, and constantly transforming. June envisions this medium as an anchor for marginalized bodies, a non-verbal space of expression where resistance and comfort coexist, and where sound becomes a site of emancipation.

Through their performances, June primarily seeks to give sound, to share a moment of felt experience, one that aims to reach each listener-x. For June, sound is political — it is a means of claiming difference and making audible what is usually silenced. Through radical bass and offbeat tones, June expresses a refusal of conventions, a desire to show alternatives to dominant structures. Each performance thus becomes a space of contestation and openness — a sonic journey that unites and questions.

Navigating between two worlds, between concrete and fluid, June's performance literally embodies this displacement. Like their totem animal, the mudskipper — a fish capable of living both in mud and water — June identifies with its gross, funny, and strange characteristics. The fish-costume becomes a metaphor for this hybrid, offbeat existence that escapes traditional beauty codes. Added to this is the trumpet, an instrument loaded with normative connotations — military, orchestral, prestigious — which June reclaims as a tool of sonic freedom. By playing it in a non-conventional, “wrong” way, June seeks to value imperfection and fragility.

Within this performative, sonic, and installation-based universe, June represents themselves, symbolically and performatively laying themselves bare. June strives to question norms and celebrate displacement, echoing non-binarity and its social claims.





2023.

umziehen

umziehen

06.10.23 – 04.11.23

solo exhibition by Nina Brügger

curated by Victor Sala

espace annexe

EN 'umziehen' is a work about the bittersweet act of moving to a new place. In the artist's case, moving from Berne to Geneva means not only leaving behind dear friends and family, a certain way of living and working, but also a language and thus a way of expressing themselves. Parts of an imaginary house as well as personal objects from the artist's room in Geneva are turned into an installation that creates the illusion of a home or a shelter.

Moving is or certainly can be seen as an act of hope. The hope that something exciting is waiting out there, a world that offers an endless amount of possibilities of where, how and with whom a life can be lived. Taking a risk might be worth it in the end. In that way the uncomfortable becomes a source of comfort.

The audience is encouraged to move the elements of the installation around, to arrange a new 'house', a new situation and participate in the act of change.





2020-2026.

VERSUS zine

Bi-annual publication
8 issues

FR Le VERSUS zine est une édition semestrielle soutenant la culture émergente et indépendante à travers des présentations d'artistes et d'espaces suisses. Les éditions s'articulent symboliquement comme des catalogues d'identités artistiques, prenant place à un moment pertinent des carrières des participant.e.s. Ces présentations valorisent les motivations contemporaines se démarquant du lot et contribuent concrètement à leur croissance professionnelle déjà entamée.

De plus, l'édition coordonne un agenda culturel qui regroupe les différents événements et programmations des espaces d'art indépendants de Suisse.

Au delà de mettre en lumière l'existence d'artistes talentueux, l'objectif du projet est aussi de faire découvrir à grande échelle des médiums variés, des réflexions contemporaines et des lieux d'exposition pertinents de la scène culturelle. Il souhaite notamment créer des connexions entre les différentes villes et les différents réseaux linguistiques de Suisse.

Il s'assure à travers une transversalité réfléchie à chaque numéro de toucher tout type de pratiques liées à l'art visuel. Il garantit de cette manière l'intérêt global des intéressé.e.s et des créateur.euse.s, en amenant un avis critique sur ces activités.

Le projet est attentif à la visibilité donnée de ses présentations et suit les valeurs humanistes, dont féministes. Sa sélection est composée au minimum d'une moitié de minorités de genre (TINFA).





2025. Au Joli Mois de Mai (VERSUS n°8)

Release VERSUS n°8
13.05.2025
La Voirie (Au Joli Mois de Mai)

Caroline von Gunten
Elisa Bauer
marytwo
Lena Sigrist
Pablo Stettler
Samira Gollin
Victoria Holdt





2024. under the skin, until the bones

under the skin, until the bones

06.07.2024

performance day

with Stella Paloma, Nelson Schaub & Mayalène de Roquemaurel

curated by Victor Sala

espace annexe

FR « À fleur de peau » on se manifeste, on réagit à la moindre excitation, « avec la peau dure » on est difficile à atteindre, à blesser, physiquement ou moralement, et puis on « défend sa peau » pour lutter pour son existence. La peau devient sujet de langage, d'émotions et d'actions. Ici, la peau est une mémoire des traditions, des échanges intimes lors d'événements particuliers. La peau est l'enveloppe corporelle, l'identité de chacun et questionne la perception de soi. Elle est source de similitude, tout comme de différence. La peau est notamment un organe humain composé de plusieurs couches de tissus, qui évolue et se transforme durant la vie, jusqu'à la mort. Tout se résume à la peau.

'under the skin, until the bones' propose différentes performances réalisées individuellement et faisant écho aux interprétations de ce mot.





2025. Not Selected, Still Collected

Not Selected, Still Collected
03.12.25–18.01.26
Espace Libre
curated by Victor Sala

EN Having been invited to conceptualize an exhibition idea bringing together those rejected from the Cantonale, I wanted to take this opportunity to highlight the secondary aspects encompassed by the act of “exhibiting”: the transport, storage, and conservation of artworks.

I found it interesting — and amusing — to materialize this idea by symbolically transforming Espace Libre into a storage space, in which the artistic contributions take the form of storage boxes. The aim being to valorize the containers rather than the contents.

As an independent cultural practitioner — poor but resourceful, somewhat punk yet perfectionist — I appreciate systems, processes, and methodologies that are as alternative as they are meticulous. I have always admired the way one can make do with what is at hand, or how attention to detail can result in something technically relevant. Across these different approaches, unique aesthetics emerge, reflecting artistic energies specific to their creator.

At first glance, the exhibition presents boxes, but it also presents practices, ways of working, concepts, and reflections. It seeks to give space to these practical choices and, by its very nature, emphasizes technical and material specificities as well as creative processes.

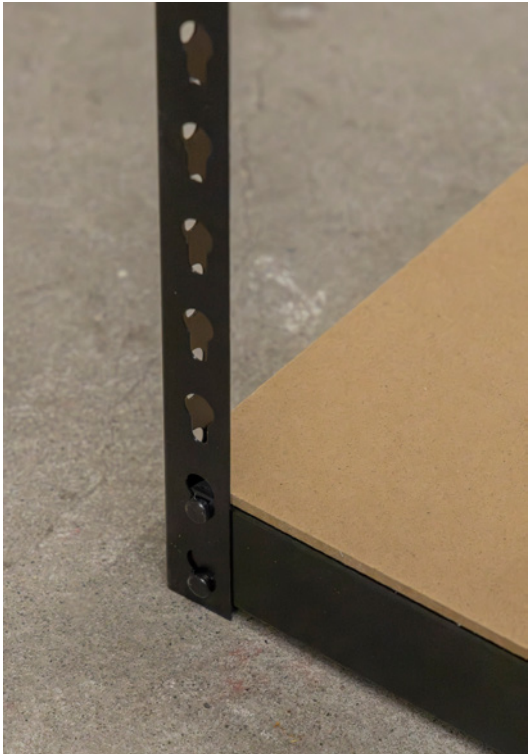
The proposal to exhibit allowed a certain freedom for artists to appropriate the concept, choosing either to present their actual storage box or an artifact proposed as an artistic contribution. At the same time, certain existing projects — created by the rejected artists as well as by the invited artist Mathias C Pfund — strongly resonated with the curatorial framework and thus made particular sense to include. Mathias C Pfund’s work highlights an envelope addressed to Cédric Fauq, returned by the postal service and framed. Within this space of the rejected, it expands the notion of refusal — bearing witness to a non-institutional refusal of an artistic exchange.

The exhibition design was developed using a single type of furniture: Landi shelving. By their very nature, these structures reflect the energy of the curation and align with the architecture of the space. Creating a dialogue between an ordered system and a more museum-like display, the scenography blurs the nature of the contributions, defining the boxes as artworks, and the artworks as boxes.

According to the concept, a technical sheet listing the information of the rejected works accompanies the artists’ boxes, in order to catalogue them and symbolically share them with the public.

The exhibition aims to highlight diverse artistic approaches through a light, inclusive, and non-selective curation. It touches on the themes of storage, transport, and conservation — often rendered invisible — in relation to artworks, while making use of public events to foster a framework for exchange and sharing among artists around the exhibition’s central concerns.





ARTISTIC PRACTICE

2025.

Essentially, an arch

Essentially, an arch
clay, sand, straw
144 × 120 × 20 cm

FR "Essentially, an arch" est une sculpture se fixant dans l'exploration du travail de la terre crue, proposé comme volonté de valorisation des processus de création et comme acte anticapitaliste et écologique face à la société de consommation. Le travail tend à mettre en avant des savoirs oubliés et des techniques de construction ancestrales mis de côté dans l'ère contemporaine.

Se concentrant à la création d'une arche uniquement par la force de gravité, cette sculpture explore les théories architecturales et les pratiques en lien avec la matière environnante et son assemblage technique.

EN "Essentially, an arch" is a sculpture rooted in the exploration of raw earth practice, proposed as both an effort to valorize creative processes and as an anti-capitalist and ecological act in response to consumer society. The work aims to highlight forgotten knowledge and ancestral construction techniques that have been set aside in the contemporary era.

Focusing on the creation of an arch solely by the force of gravity, this sculpture explores architectural theories and practices connected to the surrounding material and its technical assembly.



→ exhibition view *AXIS MUNDI* @ Stapflehus (Regionale 26)
collective exhibition — 28.11.25–11.01.26
Photos : © Wiktoria Tundys





2025.

Le poids du geste

Le poids du geste
08.05–15.05.2025
solo exhibition @ Lokal-Int

EN *Le poids du geste* is an exhibition-installation that addresses material, our societal behaviors, and the ethics behind our choices. Favoring processes deemed “essential,” the project seeks to raise awareness about our responsibility toward the things we produce. It is part of the artist’s ongoing practice, which focuses on the making of handmade bricks within our consumer society, serving as a committed and critical symbol. The exhibition unfolds in two stages: the first centers on the brick as an object, examining its relevance in today’s world, and the second explores its practical and collective use through references drawn from the artist’s practice.

Following an analysis of the brick’s history—from its origins to its journey through various civilizations, including its multiple architectural and symbolic uses—the project focused on producing raw earth bricks using locally sourced materials. The 150 bricks resulting from this process were created after field research in an unregulated quarry aimed at identifying suitable materials and determining the optimal recipe for their composition. Their shape draws inspiration from the properties of the *Northern brick*—a type widely used in Northern Europe since the Gothic period—known for its high modularity (its length being twice its width). The project highlights the manufacturing process and the transmission of this ancestral knowledge, deeply rooted in sensitive, nature-respecting practices now largely erased by our consumerist habits.

Born in Mesopotamia around 10,000 years ago before spreading across the globe, the brick became indispensable due to its remarkable efficiency, which explains its sustained relevance over the centuries. Its characteristics—composition, simplicity, efficiency, form, and modularity—have allowed it to meet our needs and support our ambitions of grandeur. Today, after the massive rise of industrialization and technological advancements, the brick takes on an entirely new significance.

In light of the ecological consequences brought about by overproduction and overconsumption—particularly the extraction and use of rare earth elements (a group of metals with remarkable properties), among the most polluting aspects of our consumption—the humility of the brick invites reflection on the materials we use in society. Through its primitive composition and many practical qualities, the brick lies at the heart of discussions about alternative and environmentally responsible materials. It embodies a return to an “essential” approach, aligned with its own characteristics, and becomes for the artist a committed symbol—anticapitalist and ecological.

→



For the exhibition, the bricks are used according to their modularity and formal specificity. Shaped by their artisanal manufacturing process, their aesthetic and form correlate with their nature, which embraces irregularities and asymmetries. The installation highlights these qualities while adapting them to spatial concerns currently explored by the artist.

The installation seeks to engage with space through reflections on rhythm, proportion, and visual tension, always emphasizing the relationship between the work, the viewer, and the space. The intention is, in particular, to propose a voluminous installation within material constraints, which is why vertical systems were chosen—unstable due to the force of gravity, they reinforce this sense of tension and spatial interplay. Moreover, it is interesting not to control everything and to let the material express itself.

The project draws inspiration from the minimalist sculptural movement of the 1960s, which introduced new considerations regarding the neutral object as artwork—and as discourse—the choice of material based on its context, and an extreme reduction of form, carried forward by artists who deeply inspire the project, such as Carl Andre, Jackie Winsor, or Richard Serra.

Another movement that more subtly resonates with the project is Arte Povera. This état d'esprit favors raw, spontaneous, and poetic forms, often in direct connection with nature, time, or space. For the project, it aligns with the valorization of gesture and intention, as well as raw and accessible material.

These references, brought in as sources of inspiration, made sense in their respective contexts at the time but resonate with certain aspects of the project today and, according to the artist, offer relevant approaches to contemporary artistic practice—despite their strong ties to capitalism and gender inequality.

The installation proportionally represents the intentions and interests of the project. First, it highlights the brick-making process and places the irregular forms of the bricks at the heart of the installation concept. Then, based on the project's spatial interests, the vertical systems—divided into asymmetrically repeated clusters throughout the space's walls—form a strong and rhythmic narrative ensemble.

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2023.

Trait très libre

Trait très libre

2023

Installation of 3 sculptures
steel, various format

- I. *balcon trait libre*, 2023, steel, 200 × 100 × 100cm
- II. *araigne trait libre*, 2023, steel, 85 × 160 × 5cm
- III. *support trait libre n°3*, 2023, steel, 70 × 30 × 3cm

FR Le projet *Trait très libre* prend forme par la volonté de valoriser des visuels aux formes "libres" et "expérimentales" dans un contexte précis : l'ornementation. Il souhaite casser les codes standardisés par la symétrie et l'équilibre afin de réfléchir à de nouveaux visuels contemporains, basés sur la *liberté du trait*. Ce terme fortement mis en avant dans le concept signifie l'abstraction de la forme, une reconstruction alternative, sans codes visuels, sans attentes de résultat, dont l'esthétique est influencée par la nature même de la forme, sa matérialité et sa technique de fabrication.

Présentés ici sur des supports architecturaux secondaires, tels qu'un balcon, une araigne (protection médiévale des fenêtres) et un support de réverbère, l'installation les présente hors contexte, à l'intérieur, afin de marquer le décalage avec les codes architecturaux existants.

EN The project *Trait très libre* takes shape from the desire to highlight visuals with "free" and "experimental" forms within a specific context: ornamentation. It aims to break away from standardized codes of symmetry and balance to explore new contemporary visuals based on the freedom of the line.

This concept, strongly emphasized in the project, refers to the abstraction of form—an alternative reconstruction without visual codes or expected outcomes—where aesthetics are shaped by the very nature of the form, its materiality, and its fabrication technique.

Presented here on secondary architectural supports, such as a balcony, an "araigne" (french word for a medieval window guard), and a lamppost bracket, the installation displays them out of context, indoors, to highlight the contrast with existing architectural conventions.

→ exhibition view at Cabane B
solo show – 02.11.23 - 16.11.23
Photos : © Love Liebmann







↑ exhibition view at Cantonale 2023
Kunsthaus Langenthal



2024.

A few bricks short of a full load

A few bricks short of a full load

2024

clay, sand, straw

60 × 40 × 48 [cm]

FR L'installation *A few bricks short of a full load* tend à remettre en question les méthodes capitalistes de la société contemporaine, liées à des questionnements sur la matière et l'éthique de notre consommation, à travers le sujet de la brique.

Tout en priorisant des procédés définis comme « essentiels », le projet vise à prendre conscience de notre responsabilité en lien avec nos produits et à entamer une réflexion sur l'éthique de nos fonctionnements sociétaux.

Suite à l'analyse de l'histoire de la brique, regroupant ses origines, son parcours au cours des différentes civilisations et ses diverses utilisations architecturales et symboliques, le projet se concentre dans la fabrication de briques en terre crue à partir de matière environnante. Pour le projet, une partie des matériaux, dont l'argile et le sable qui constituent la base de la brique, ont été extraits dans une carrière sauvage à Bumpeliz, et la paille, dont joue un rôle de liant solidifiant toute la structure, a été récupérée d'un autre projet artistique afin de revaloriser la matière première.

Les 150 briques de l'installation ont été créées suite à une étude de terrain, afin de trouver la matière puis la recette adéquate aux différents composants, et leur forme a été définie selon les propriétés de la *brique du Nord* (type de brique répandu dès la période gothique dans le nord de l'Europe) ayant une haute fonctionnalité modulaire (longueur est deux fois la largeur).

Le projet met en avant le processus de création et l'acquisition de ces connaissances ancestrales, qui sont profondément connectées à des activités sensibles, respectueuse de la nature et dont, actuellement, tendent à se perdre dans nos habitudes consommatrices.

Née en Mésopotamie il y a ~10 000 ans, puis répandue partout dans le monde, la brique est devenue indispensable par sa grande efficacité, justifiant sa stabilité évolutive depuis sa création. Ses caractéristiques – sa composition, sa simplicité, son efficacité, sa forme et sa modularité – l'ont amené à recourir à nos besoins et à assoupir nos attentes de grandeur. Aujourd'hui, après le grand boom de l'industrialisation massive et des avancées technologiques, elle prend une toute autre importance.

Face aux conséquences écologiques causées par la surproduction et la consommation excessive, et notamment par l'extraction et l'utilisation des terres rares (groupe de métaux aux propriétés remarquables) dont sont l'un des principaux polluants issus de la consommation, l'humble nature de la brique amène des réflexions sur les matières utilisées dans notre société.

Par sa matière primitive et ses nombreuses qualités pratiques, la brique est au centre des réflexions alternatives et éco-responsable liées à la matière. Elle amène une valorisation d'un fonctionnement « essentiel », soit similaire à ses caractéristique, et devient un symbole engagé, anticapitaliste et écologique.



EN The installation *A Few Bricks Short of a Full Load* seeks to challenge the capitalist methods of contemporary society, addressing questions related to materiality and the ethics of our consumption through the subject of the brick. While prioritizing processes defined as "essential," the project aims to raise awareness of our responsibility regarding our products and to initiate a reflection on the ethics of our societal systems.

Following an analysis of the history of the brick—encompassing its origins, its journey through various civilizations, and its diverse architectural and symbolic uses—the project focuses on the production of raw earth bricks using locally sourced materials. For this project, a portion of the materials, including the clay and sand forming the base of the brick, was extracted from a wild quarry in Bumpliz, while the straw, which acts as a binding agent solidifying the entire structure, was repurposed from another artistic project to reclaim raw materials.

The 150 bricks used in the installation were created after field research aimed at identifying suitable materials and determining the optimal recipe for their composition. Their shape was inspired by the properties of the North Brick—a type of brick widely used in Northern Europe since the Gothic period—known for its high modular functionality (its length is twice its width).

The project highlights the creation process and the acquisition of this ancestral knowledge, which is deeply connected to sensitive, nature-respecting activities that are now increasingly lost in our consumerist habits.

Born in Mesopotamia around 10,000 years ago and later spread across the world, the brick has become indispensable due to its remarkable efficiency, justifying its continued stability since its inception. Its characteristics—composition, simplicity, efficiency, shape, and modularity—have allowed it to meet our needs and fulfill our aspirations for grandeur. Today, after the massive industrialization boom and technological advancements, the brick takes on an entirely new significance.

In light of the ecological consequences caused by overproduction and excessive consumption—particularly the extraction and use of rare earth elements (a group of metals with remarkable properties), which are among the most polluting aspects of consumption—the humble nature of the brick prompts reflection on the materials we use in our society.

Through its primitive composition and numerous practical qualities, the brick is at the center of alternative and eco-responsible material discussions. It embodies a return to an "essential" approach, aligned with its own characteristics, and becomes a committed symbol—anticapitalist and ecological.





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