

MARC BUCHY

SELECTED WORKS
2012 - 2025



MARC BUCHY

1988, Metz, FR

WORKS AND LIVES

Bruxelles, BE

SELECTED SOLO & DUO EXHIBITIONS

- 2024 Hoshi Go Club, **Botanique/Komplot**, Brussels, BE
2022 Entretenir vaut mieux (duo with Katya Ev), **New Space**, Liège, BE
2020 avoir désordre, **Nei Liicht**, Dudelange, LUX
2019 Tenir à l'oeil, **BPS22**, Charleroi, BE
2018 On a bien accroché (duo with Shuzo Azuchi Gulliver), **Maison Grégoire**, Brussels, BE

SELECTED GROUP EXHIBITIONS

- 2026 NO SHOW, **Kanal-Pompidou**, Brussels, BE
2025 The Mirror Effect - 60 Years of Art & Language (curation Lara Pan), **Château de Montsoreau**, Montsoreau, FR
THRILLER - Triennale de Louvain-La-Neuve (curation Emmanuel Lambion), **Louvain-La-Neuve**, BE
Thresholds, Doors, Portals... (curation Ariane Sutthavong), **Cloud Seven**, Brussels (Be)
2024 Mode d'emploi, **Musée d'Art Moderne et Contemporain de Strasbourg**, Strasbourg, FR
Absences, mues et macules (curation Meessen Gallery), **L'Atlas**, Paris, FR
Quantum Leaps (curation Marion Zilio), **Galerie Eric Mouchet**, Brussels, BE
Lunar Practices, **Bananafish**, Shanghai, CN
2023 Capture #2 (curation Marie Du Chastel), **Le Pavillon**, Namur, BE
EMBED (curation Sophie Lapalu & Fabrice Galice), **Galerie Raymond Hains**, Saint-Brieuc, FR
2022 Par Enchantement - Biennale d'Enghien #2, **Parc d'Enghien**, Enghien, BE
Etats de veille - Biennale Chronique (curation Mathieu Vabre), **Friche Belle-de-Mai**, Marseille, FR
Nuit Blanche de Charleville-Mezière - **Maison des ailleurs**, Charleville-Mezière, FR
Kharakter (curation Fabien Vallos), **La Traverse**, Marseille, FR
2021 Bye-Bye His-Story (curation Emmanuel Lambion), **Centre de La Gravure et de l'Image Imprimée**, La Louvière, BE
Corruption Dilution (curation Centre Wallonie-Bruxelles), **Villa Gillet**, Lyon, FR
rosa rosa rosae rosae (curation Pauline Hatzigeorgiou), **Maison Pilgirm**, Brussels, BE
2020 SIGNAL (curation Centre Wallonie-Bruxelles), **Friche Belle-de-Mai**, Marseille, FR
Expérience à vivre, **Le 19-CRAC**, Montbelliard, FR
Le Chinois aux pinces d'or (curation Collection R.Patt), **MHKA Inbox**, Anvers, BE
2019 Babel, **ISELP**, Brussels, BE
Conditionnel Présent, **FRAC Grand Large**, Dunkerque, FR
Cette question qui vous brule les lèvres (curation Maire Dupasquier), **CAN**, Neuchâtel, CH
Pourquoi faire, Pour quoi faire, **Eté78**, Brussels, BE
Geographico (curation Pietro Fortuna), **Teatro Garibaldi**, Palermo, IT
Encountered Error, **Société**, Brussels, BE
2018 Hotel Cosmos (curation Sophie Lapalu), **In Extenso**, Clermont-Ferrand, FR
Poor Collectors, **Sperling**, Munich, DE
Measurements, **Société**, Brussels, BE
2017 Private Choices, **La Centrale**, Brussels, BE
The Others Art Fair (curation Greylight Projects), Torino, IT
Into Thin Air, **Galeriji SC**, Zagreb, HR
POLDER, **Glassbox**, Paris, FR
Triennale de la Jeune Création, **Les Rotondes**, Luxembourg, LUX

PUBLIC ART PROJECT

- 2023 Comment j'ai appris à ne plus m'en faire et à aimer la révolution, **Mondes Nouveaux National Program**, Besançon, FR

PUBLICATIONS

- 2025 Hoshi Go Club, **Les Editions Extensibles** (graphic design Choque Le Goff), book launches in **Botanique** (Brussels, BE) and in **Palais de Tokyo** (Paris, FR)
2023 Ka kualmaku (livre de grammaire), **Editions Florence Loewy & Théophile's Papers** (graphic design Alexis Jacob) book launches in **Florence Loewy Gallery** (Paris, FR) and in **La BF15** (Lyon, FR)

SELECTED RESIDENCIES

- 2025 OperaNova, Orvieto, IT
- 2024 L'Opéra, Arles, FR
- 2019 A.M. Qattan Foundation, Ramallah, PS
Antonio Ratti Foundation, Como, IT
- 2018 Lugar A Dudas, Cali, COL
Mountain School of Arts[^], Los Angeles, USA

PUBLIC COLLECTIONS

- FRAC Lorraine, Metz, FR
- Centre de la gravure et de l'image imprimée, La Louvière, BE
- Collection d'Art de La Ville de Dudelange, Dudelange, LUX

AWARDS

- 2021 Prix Médiatine-SOFAM, Brussels, BE
- 2019 Nominé pour le Prix Sciences Po pour l'Art Contemporain, Paris, FR

SELECTED CURATIONS

- 2025 Best Regards, international mail-art project (co-curated with Stefan Klein) for **Edmund Felson Gallery** (Berlin, ALL)
- 2022 Janelas, international mail-art project (co-curated with Tiago de Abreu Pinto) exhibited in **MAMC+** (St Etienne, FR) and in **BPS 22** (Charleroi, BE)

OTHER

- 2026 Campagne Y3, public art program organised by **MorePublishers**, BE
- 2025 Tours & Détours, year long art program with 150 pupils organised by **Le Grand Café**, St Nazaire, FR
- 2022 Bras d'honneur, **conference-performance**, **Mille Feuilles**, Nantes, FR
Personnal conference, **ENSP**, Arles, FR
- 2017 Conference with Ben Kinmont, **Académie Royale des Beaux-Arts de Bruxelles**, Brussels (Be)
Part of **Musée Légitime**, a project of Martin La Roche

SELECTED TEXTS

- 2025 [À son étoile](#), Laurent Courtens, **L'Art Même**, BE
- 2022 De la place au possible - Portrait de Marc Buchy, **Le Vif-Focus**, BE
[Entretenir vaut mieux](#), Pascale Viscardy, **Flux News** n°88, BE
- 2021 [Disséminer pour inséminer](#), Marion Zilio, **Switch (on paper)**, Online
- 2020 [Marc Buchy : avoir désordre](#), Antoinette Jattiot, **Zéro Deux**, FR

JURIES MEMBER

- 2026 Prix Médiatine
- 2025 Brussels Art Film Festival

ADDITIONAL ACTIVITIES

- 2024 - 20.. L'Ambrassade, artist studios, founding member, Brussels, BE
- 2013 - 2022 Greylight Projects Brussels, exhibitions and studios space, founding member, Brussels, BE

Since the mid-2010s, Marc Buchy has been exploring the notion of “knowledge” and its various forms, through **stripped-down objects** or **composite constructed situations**. Neither strictly visual nor performative, his practice engages with our modes of access to reality and to the knowledge that constitutes it.

More than a theme, knowledge appears as a raw material that can be reconfigured **through protocols, collaborations, diversions, or infiltrations**. The immateriality underlying this notion leads him to probe the stakes of contemporary thought, from “cognitive capitalism” to the “ontological turn,” including our technical tools.

Anti-spectacular and generally rejecting so-called traditional formats, his approach positions itself as an **heir to conceptual art** and its artistic limits. Firmly **rooted in the world**, it cannot be reduced to a tautological vision of art, but instead seeks to inscribe itself in a sensitive and poetic way within societal concerns.

His works thus span a field of action ranging from the **transmission** of an endangered language to the lost **taste** of a chocolate ice cream, from the creation of a Go **club** to a floral clock, through to the **lending** of his personal car or the **donation** of his cornea. The exhibition then appears as just one mode of display among others; some of his works unfold **outside the institutional circuit**, in places such as a park, a bar, or the postal network.

Beneath the often **playful aspect** of his practice run recurring threads that draw closer to more fundamental themes such as **time, language, childhood, value, or the collective**. The illusion of objectivity and rationality is always contradicted by the approximation of gestures, in order to highlight the **power relations** invisibly exerted over our bodies, our minds, and our machines.

Against the myth of a transcendent objectivity, the artist develops a thought that oscillates between personal experience and the world. Always open to multiple interpretations and concerned with **diffracting perspectives**, his practice unfolds within **long temporalities and networks of relations**. In doing so, Marc Buchy seeks to create the conditions for a displacement capable of raising awareness of **the situated and embodied character of all knowledge**.

Hoshi Go Club

2025

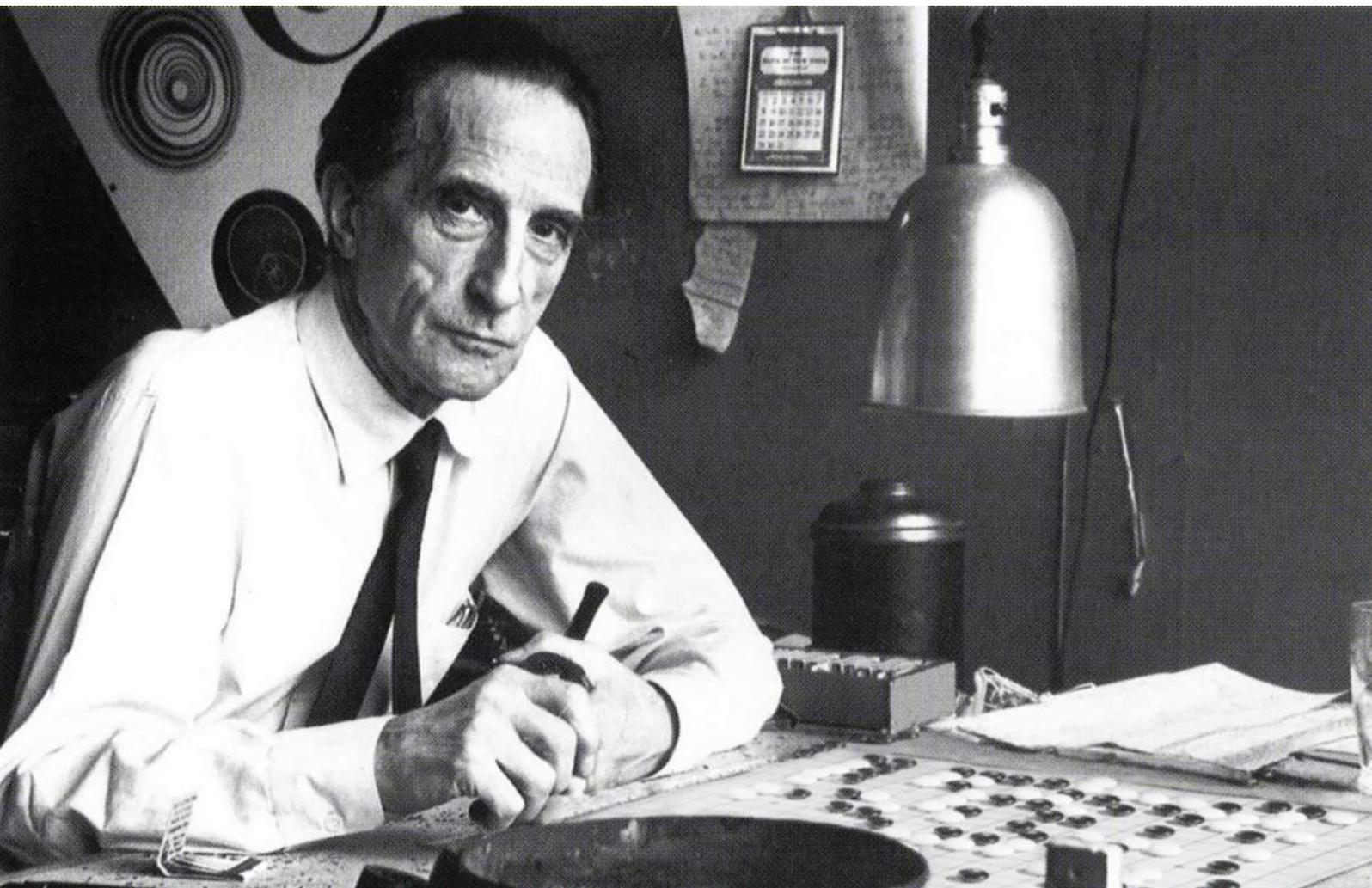
constructed situation, various elements, book

[Full presentation in PDF \(Fr\)](#)

Hoshi Go Club is a constructed situation based on a counterfactual hypothesis: what would have become of contemporary art if Marcel Duchamp had played Go rather than chess?

Installed for several months in a neighborhood bar, the work takes the form of a fictional Go club, with a transformed Duchamp as its patron. Repurposed archives (posters, photographs, silkscreen prints) and objects produced for the occasion (neon sign, beer coasters, stickers, classified ads, etc.) coexist: the club's identity gradually infiltrates the daily life of the place, blurring the line between fiction and reality. A teacher gives weekly classes, while various events activate the project and shift its focus: public readings, experimental music evenings, and even a tournament organized with the Belgian Go Federation. Here, art history, audiences, and knowledge participate in alternative trajectories.

The entire project is extended in the form of a book published by Éditions Extensibles, bringing together its traces, stories, and speculations.



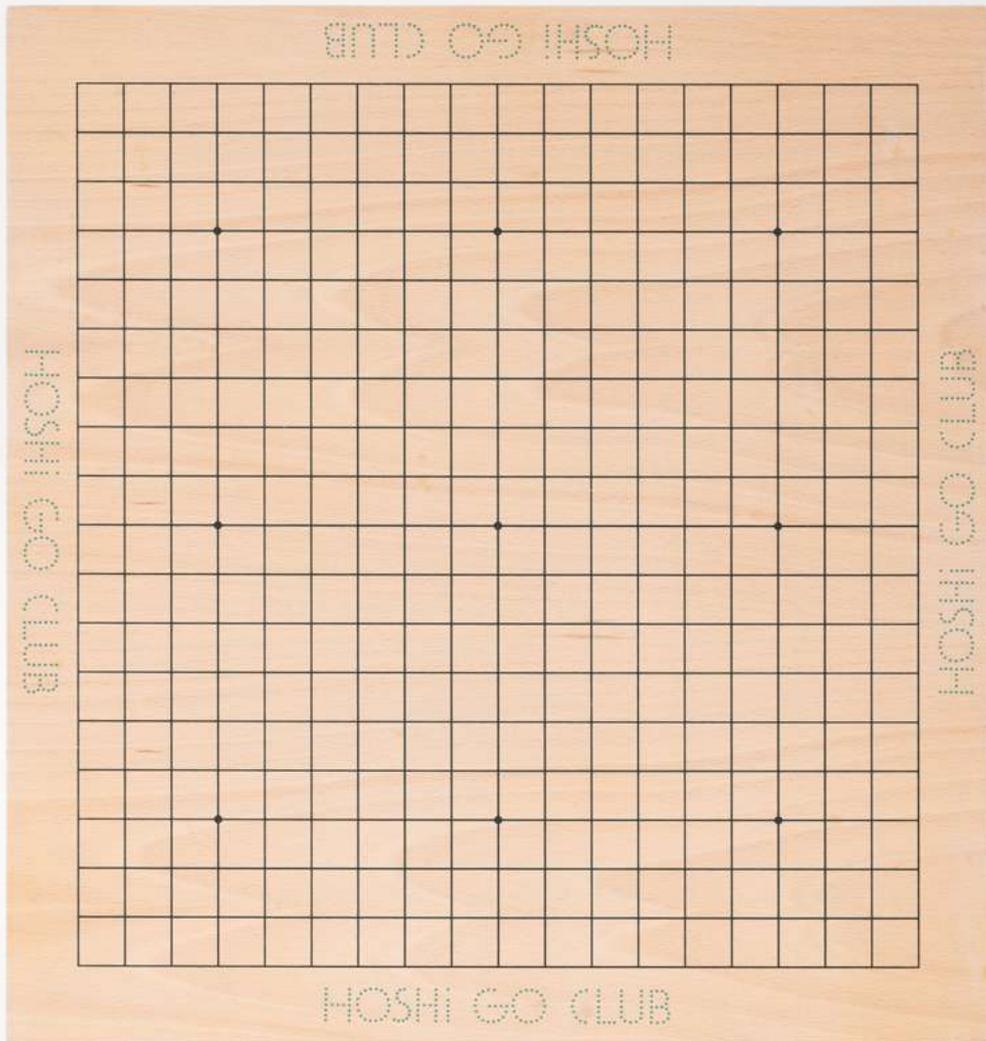


GO

Championnat de France 1925

du 2 au 11 septembre à

nice





Schneid

Go Club

Go Club

Oculus Drift

2024

sculpture to activate, 30 x 30 x 8 cm

Imitating the shape of virtual reality headsets, *Oculus Drift* is hung at eye level. Viewers are invited to slide their faces into it. The two mirrors embedded in the metal structure do not lead to another place but bring each viewer back to themselves: their eyes are reflected and multiplied infinitely, as if caught in their own observation.

A device that allows us to “see the seeing,” the installation materializes the gaze itself. *Oculus Drift* extends the artist’s interest in vision machines and the nebulous notion of “point of view.” Here, looking always, inevitably, comes back to confronting one’s own position.





Comment j'ai appris à ne plus m'en faire et à aimer la révolution

2023

constructed situation (plants, bodies, bees, landscape, smartphones)

[Full presentation in PDF \(Fr\)](#)

A 1,300-square-meter installation comprising 13,000 plants of 30 different species, forming a floral clock.

A vast constructed setting reinterpreting Carl von Linné's (1707-1778) concept of chronobiology, *Comment j'ai appris à ne plus m'en faire et à aimer la révolution* (*How I learned to stop worrying and love the revolution*) envisages the present as a superimposition of complex strata, making time a political object.

Planted from east to west, the installation invites visitors to stroll and observe the tiny movements of the flowers. Open to the landscape, the work overlooks the city of Besançon, from which stands out the bell tower of Saint-Jean Cathedral, home to an astronomical clock. In the background, the horizon of the Jura mountains anchors the work in the landscape and its extra-human time. This dimension contrasts with that of the elusive bees, whose hive has been installed nearby. Branching out between machine time and living time, the work combines perceptions and understandings of time.







avec la langue

2023

sculpture

Small clusters of cherry stems molded in silver. These objects are carelessly placed in the exhibition space, as if forgotten. Each stem has a knot in its center.

These knots were made “with the tongue” (*avec la langue*) transforming the oral cavity into a sculpting tool. The appearance of the knot becomes symbolic of the limits of language and communication.





BFY

2022

protocol, administrative letter

Official letter sent by the French Eye Bank (Bank Française des Yeux, or *BFY*) certifying Marc Buchy's registration on the list of cornea donors.

Through this administrative commitment, the artist formalizes the posthumous transfer of part of his organ of vision to an unknown person. The work thus shifts the notion of the gaze from the symbolic realm to the physical reality of the body and the act of giving.



*mundi

2022

rubber stamps, participatory composition

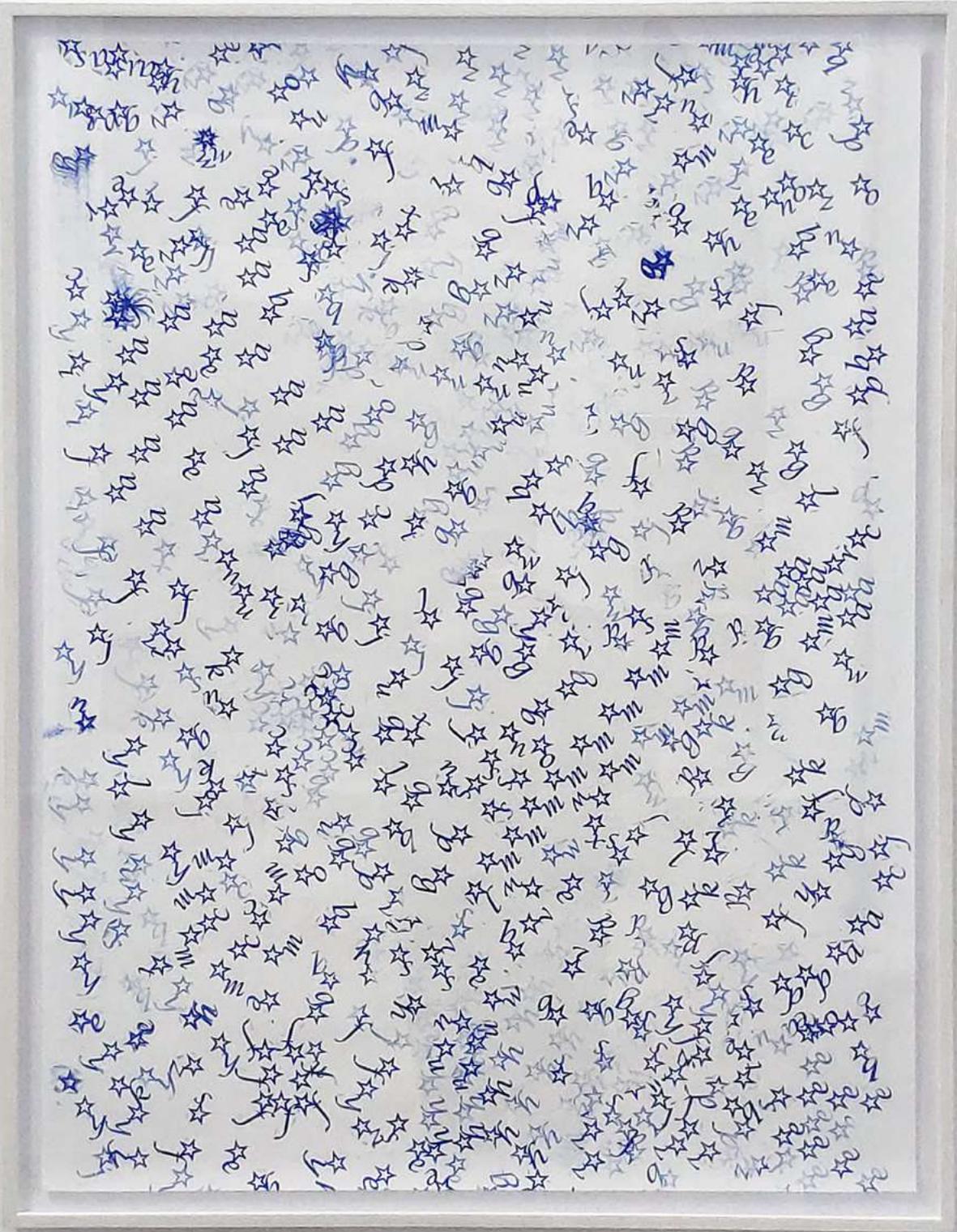
In a gesture that is both pop and conceptual, the artist has designed a complete typography extending the famous Éditions de Minuit logo. Each letter of the alphabet is accompanied by a star, bringing together two recurring motifs in his practice: language and the stars.

Transformed into stamps, the letters are made available to the public, who are free to use them on sheets of paper or directly on the walls of the exhibition. Writing thus becomes a shared, reproducible, and potentially infinite gesture, escaping the control of the author.

The impressions produced gradually compose hybrid images, oscillating between celestial maps and fragments of text.







Twist & Tango

2022

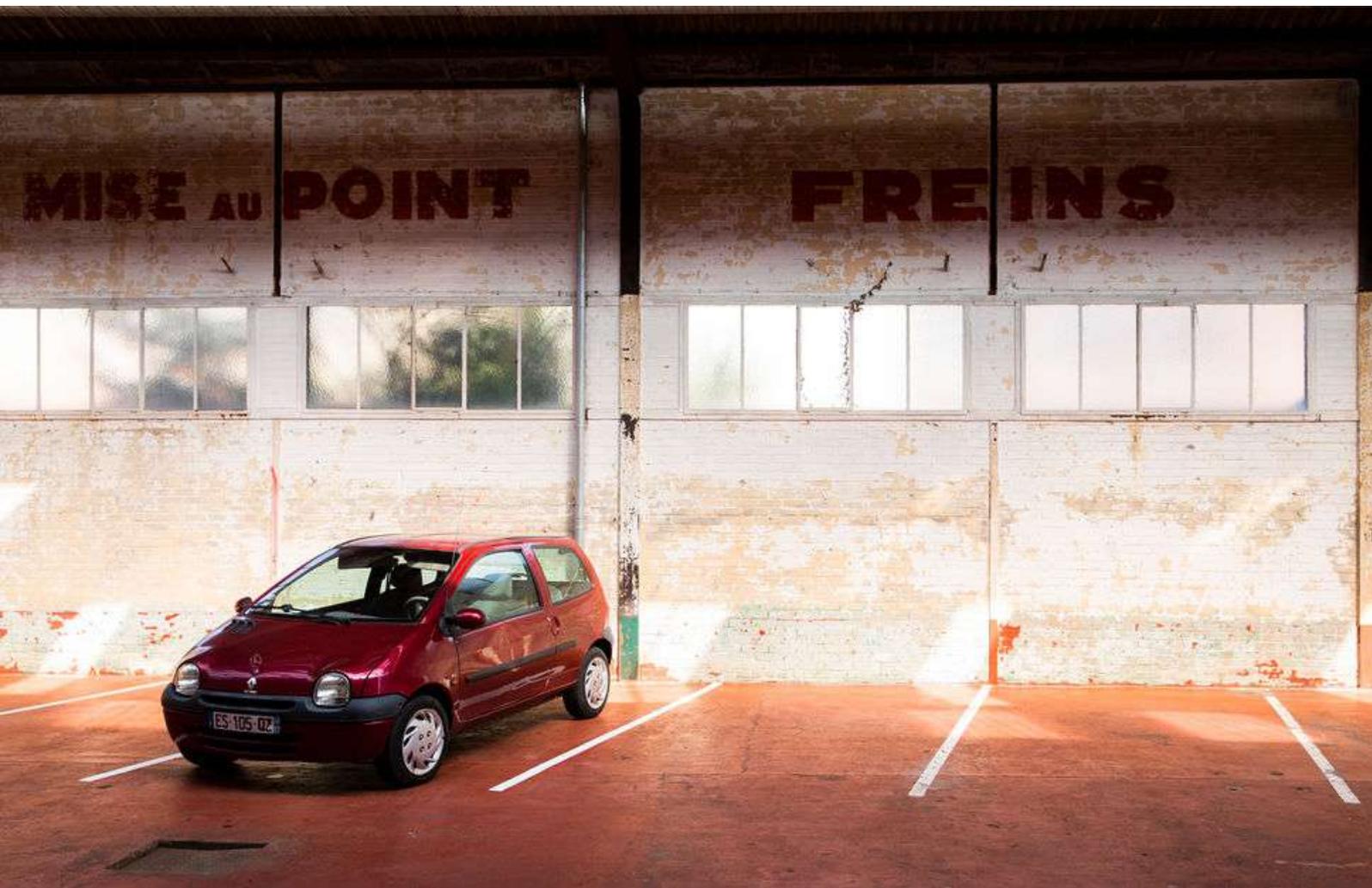
constructed situation

[Full presentation in PDF \(Fr\)](#)

Twist & Tango consists of making the artist's personal car freely available. Parked inside the exhibition space (a former police garage), the vehicle remained accessible to everyone for two months, its key simply hanging on the nearby wall.

Visitors could take it for a drive around the city or sit inside and listen to a recorded conversation between the artist and philosopher-sociologist Jan Masschelein on educational issues, which they had held while driving around in the car themselves prior to the exhibition.

A series of interventions carried out on and in the vehicle (a repurposed emblem, a pair of modified shoes, etc.) completes the installation. By opening the work up to real use and the unexpected, the project shifts the boundaries of the exhibition, blurs its temporalities, and makes the trust placed in the public a central theme.







Merci.

2021

sculpture

Merci. (*Thank you.*) consists of pocket money given to the artist by his father in the early 2000s. Mysteriously unspent, it was forgotten over the years before being found at the back of a desk drawer in the artist's childhood bedroom.

On the front of the envelope, in fluorescent blue writing, the artist's father asks that the envelope be given to his son on a specific date, in a surprisingly formal injunction. The last word, "Thank you." becomes the title of the work itself, with the artist seeming to delicately return the polite expression to his family or to the viewers.

By evoking notions of transmission, long temporalities, and childhood memories, this intimate ready-made crystallizes many concepts dear to the artist.



μ

2020

sculpture to activate, 220 x 17,5 x 2,5 cm

Metal stilts, designed in a minimalist aesthetic, are scattered throughout the exhibition rooms: balanced against each other, on the floor, leaning against the walls... The installation seems to draw random lines within the space, its visual lightness contrasting with the tension it creates.

Like an evolving installation, viewers are invited to arrange the stilts as they wish, but also to use them to move around the exhibition space.

The elevation provided by μ and the impression of domination it conveys is quickly countered by a precarious balance, putting the body to the test.

The title, a simple Greek letter pronounced “mu,” evokes movement (to move, in french) while symbolizing, through its appearance, the activated work.







Fronce

2020

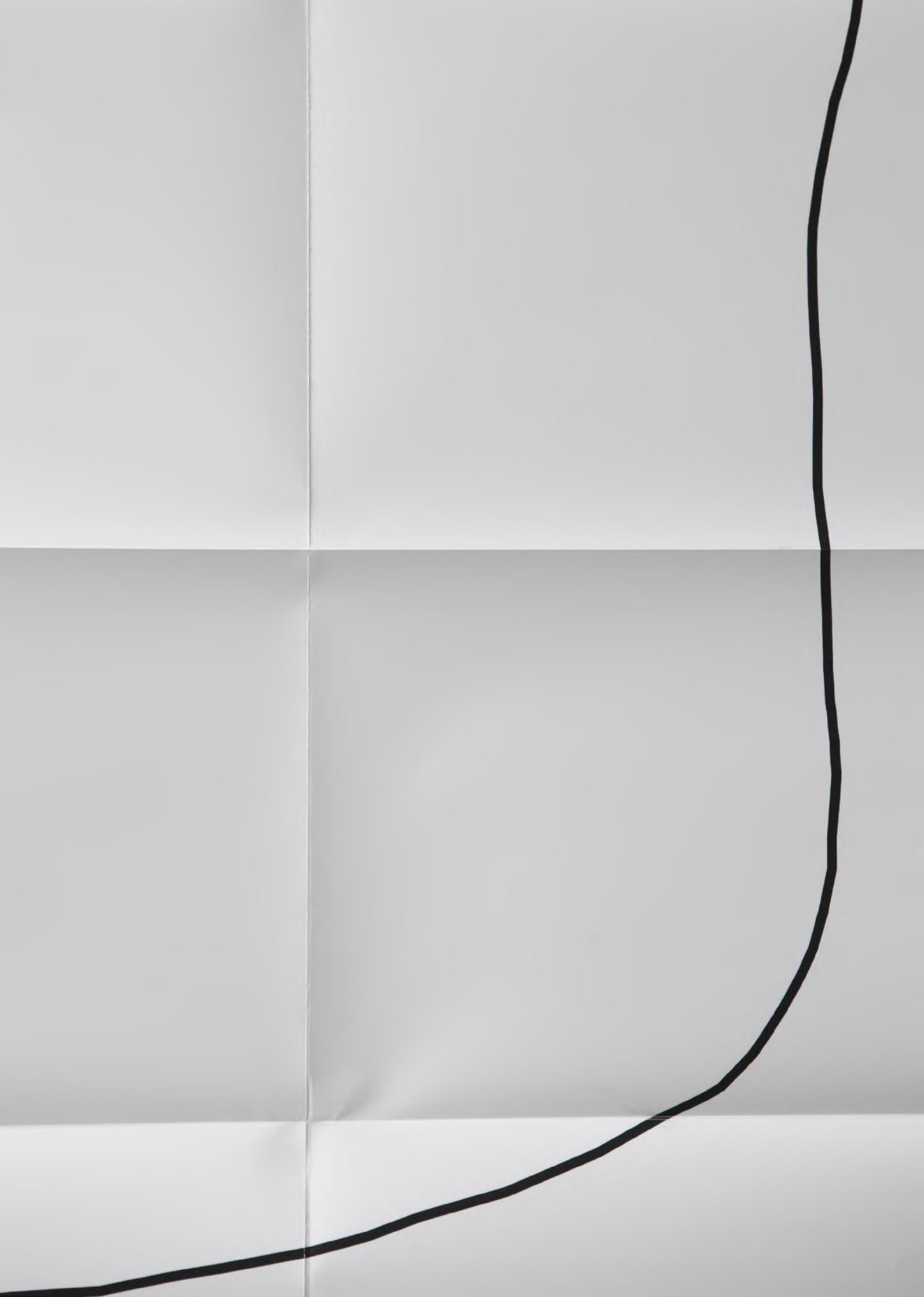
collaborative process, black and white latex printing on paper, folds, 110 x 90 cm

The artist asked 50 people from around the world to draw the shape of France from memory.

The final appearance of *Fronce* is the average of these 50 drawings, revealing an approximate shape of French territory created by collective intelligence. The sum of the memories of a large group of people is confronted here with the absurdity of the very notion of average and the arbitrary rigidity of a border.







Temps plein (de jour)

2020

time, performative action, bookmarks, metal structure (30 x 10 x 5.5 cm)

Structures inspired by factory time clocks are each complemented by 10 sheets of white Bristol board that served as bookmarks for the artist during his reading and research.

The value of the works depends on the total number of pages read while using these bookmarks, making the time spent living and working the main element of the project.







Temps plein (de nuit)

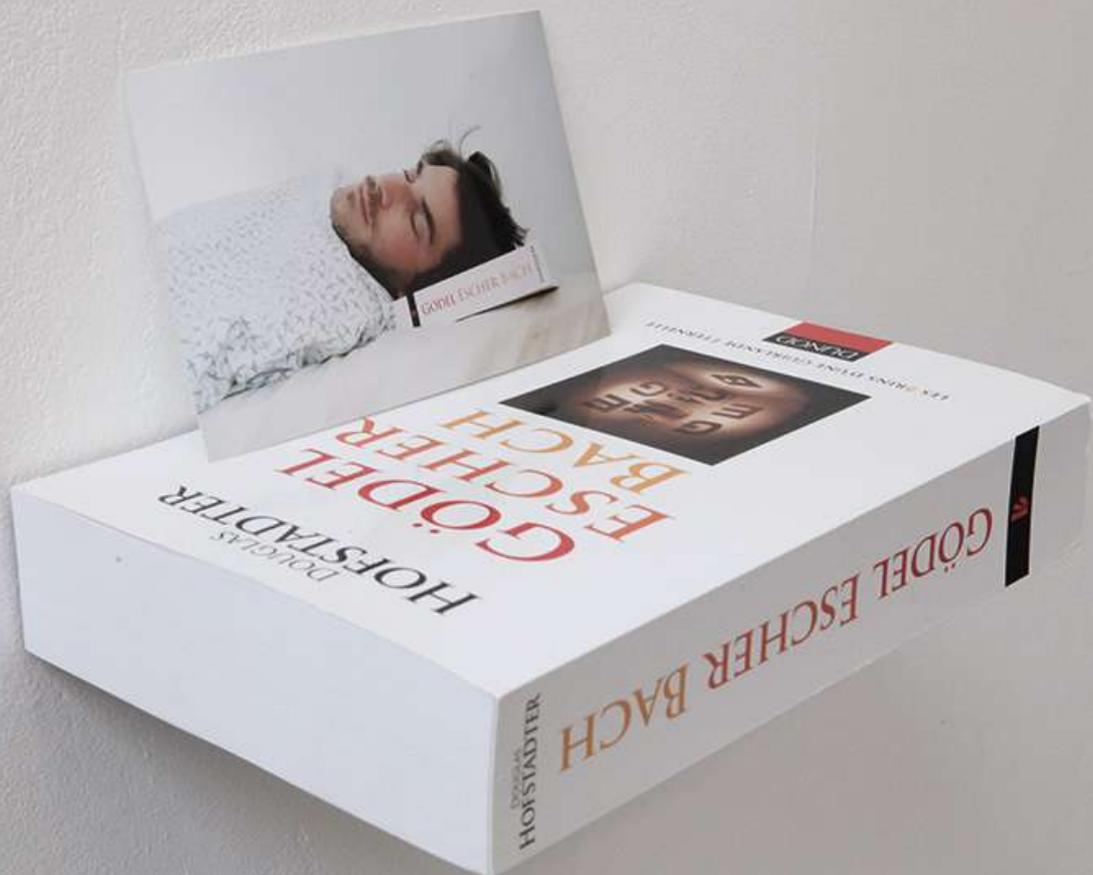
2020

performative act, photographic documentation, book

Extension of *Temps plein (de jour)* (*Full-time (daytime)*), based on a childhood memory suggesting nighttime learning by slipping lessons under one's pillow.

For *Temps plein (de nuit)* (*Full-time (nighttime)*), a series of books that interested the artist but were too bulky for him to start reading were transformed into a pillow for one night.

The work consists of two parts: the book in question, presented closed and intact, and a photograph depicting the artist in the midst of performative sleep. The value of the works depends on the number of unread pages in each book.





Ka kualmaku

2018-2023

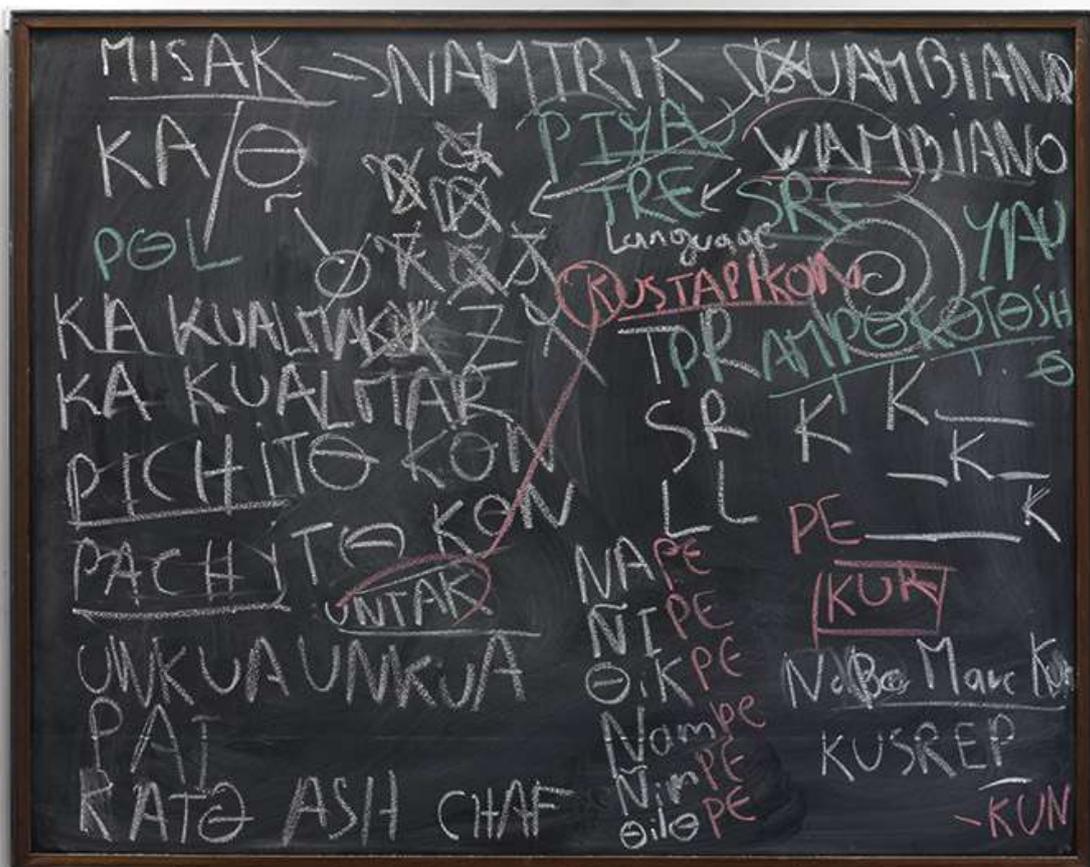
process, performative action, various element (video, sound, typeface, book...)

[Full presentation in PDF \(Fr\)](#)

Ka kualmaku is a project carried out during a several-month stay in Colombia: the artist's attempt to learn a language classified as "endangered," Namtrik.

This journey took as its starting point the reversal of historical cultural and economic flows in order to grasp the risks of the disappearance of the world's intangible heritage. Throughout this process, carried out with the Misak community, forms emerged that focused on the act of learning itself while revealing the impossible completion of the project: lecture notes, sound recordings, printed characters... but also a performance that in turn transformed the artist into a language teacher.

In 2023, a book co-published by Théophile's Papers and Florence Loewy brought together all the knowledge gathered during the stay. Imitating the aesthetics of a language book, this publication is a veritable grammar, albeit a very partial one, between Namtrik and French.







THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637

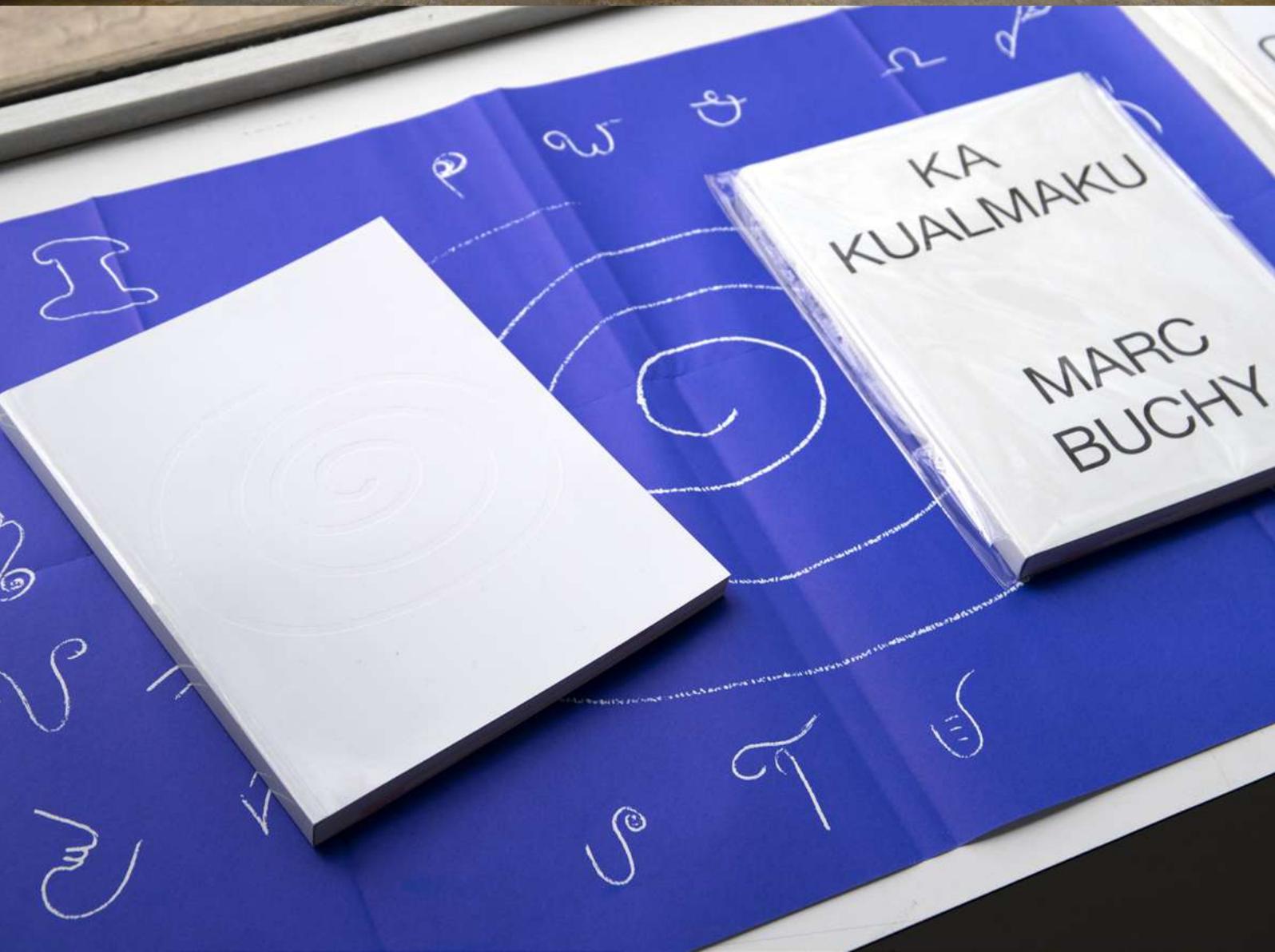
RECEIVED
JAN 15 1964

FROM
DR. J. H. GOLDSTEIN

TO
DR. R. H. COOKE

RE
POLYMERIZATION OF
METHACRYLAMIDE

10-11-63



Conditionnel présent

2019

action, photographic documentation, «blue back» print, 120 x 176 cm

Presented in the form of photographic documentation, *Conditionnel Présent* is the extension of the “lifeline” through an incision on the hand of a volunteer. Ambiguous, the act of scarification here becomes potentially conducive to a longer life expectancy.

The action brings together two seemingly opposing belief systems: palmistry, which reads the future in the lines of the hand, and transhumanism, which seeks to transcend the limits of the body and death through technoscience. Between superstition and scientific mastery, the work creates tension between these two ways of imagining and acting on the world.





Gymnastique oculaire

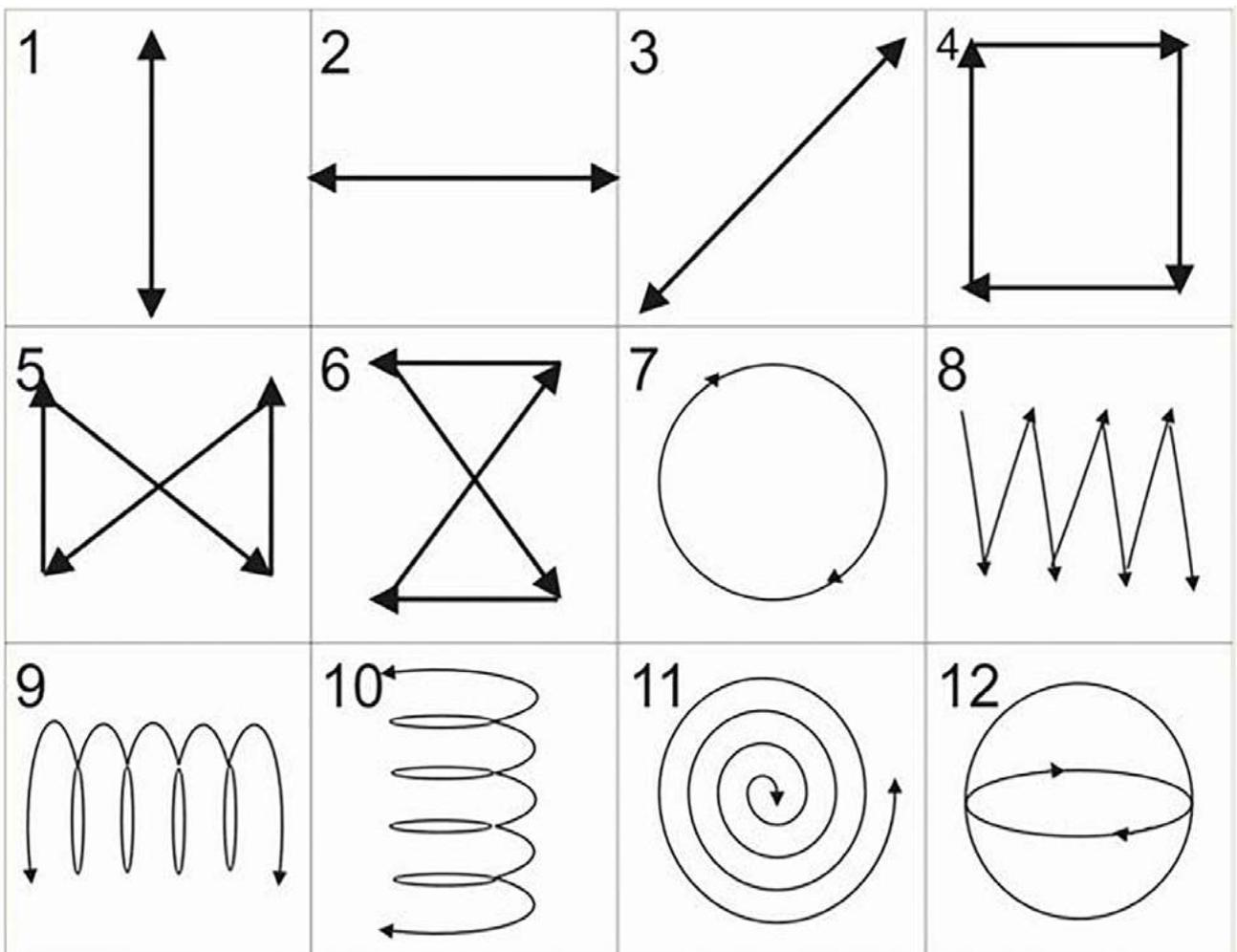
2019

performative protocol, postcards

Gymnastique oculaire (Eye gymnastic) is a set of vision exercises that visitors are invited to perform. These movements are supposed to help improve vision, like yoga for the eyes. Through these movements of the eyeballs, the viewers' vision is transformed into a subtle and intimate choreography.

Distributed in the form of free postcards, these instructions can be considered a warm-up before visiting an exhibition, or as a form of care if the exercises are repeated daily.

The work highlights the gaze as a construct, shaped by habits, conventions, but also simply by organs: here, the eye is a muscle to be exercised.



Les visiteurs-mystères

2019

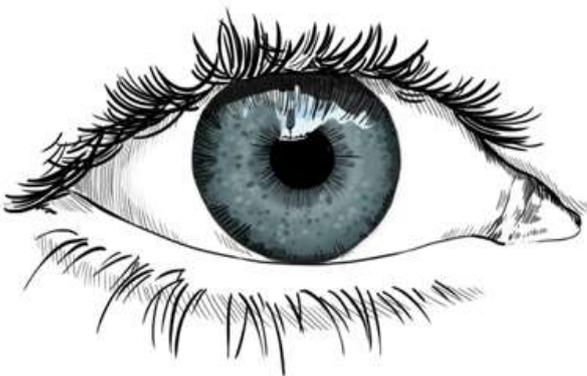
compagny, performative protocol, A4 documents

Using the technique of mystery shopping, *Les visiteurs-mystères* (*The mystery-visitors*) is a fictional company called UpStare Quality, which organizes audits within cultural institutions.

A recruitment protocol using classified ads is set up ahead of the exhibition. Unknown individuals are paid to visit the museum discreetly. Following a script, they are invited to observe the characteristics of the institution and to judge it.

These individuals then send their opinions by mail; the forms are then displayed and can be consulted by visitors to the next exhibition.

Between scripted reality and invisible surveillance, the work infiltrates the daily life of the institution and shifts perspectives without it being possible to determine precisely who is looking at whom, or what: is it the artist observing the institution that invited them, the spectators looking at the artistic protocol, or mechanized gazes analyzing the institutional context without ever considering the art on display?



UpStare Quality

BP S22

MUSÉE D'ART
DE LA PROVINCE
DE HAINAUT

Enquête visiteur mystère – Été 2019

Détails de la mission

BP S22 – Musée d'art de la Province du Hainaut
Site / Commune / État

Charleroi, 6500, Belgique
Boulevard Solvay 22

Noms

Mardi – Dimanche : 10.00-18.00
Lundi : fermé

Heures d'ouverture

25 (EUR - en bon d'achat)
Vous visitez le lieu jusqu'à votre date limite.
Ne visitez pas le musée les lundis !

Objet

Visitez le musée une heure après ouverture
et une heure avant fermeture.

Heure de visite

Nous remboursons le prix du billet d'entrée +
le prix d'achat d'un livre (uniquement si cet
acte est compris dans votre scénario à
valider durant l'enquête !)

Remarque(s)

Eis Dolomiti

2019

process, performative action

Each *Eis Dolomiti* presentation consists of making a recipe that the artist learned from a retired ice cream maker. At the opening, and then throughout the exhibition until supplies run out, the ice cream is given out for free to visitors.

At the time of learning, this recipe had not been made for ten years, since the ice cream shop closed, taking with it a taste and know-how that had disappeared from the public sphere. The work thus consists of the temporary reactivation of fragile knowledge, made shareable once again.

Each ice cream becomes an edible sculpture embodying a lost knowledge, a capsule of a time and knowledge preserved and then distributed. Between transmission and disappearance, *Eis Dolomiti* questions the persistence of intangible heritage and the precariousness of all forms of memory.





713705

2018

sculpture to activate

A calculator hangs upside down on a wall. Viewers are invited to enter the title of the work. The word “soleil” (sun in French) appears on the screen.

Against the backdrop of the mathematization of the world, *713705* falls somewhere between childhood memory and playful diversion.





Les traits fortuits

2018

protocol, performative action

A volunteer manually copies the exhibition documentation (press release, map, etc.) using only their “non-dominant hand.” These documents are distributed to the public, in addition to the typed ones.

A guest book is also made available to the public so that they can write a message, using only their non-dominant hand.

By provoking a slight shift in an unconscious mechanism, *Les traits fortuits* (*The contingent features*) questions identity and the relative mastery of our knowledge.

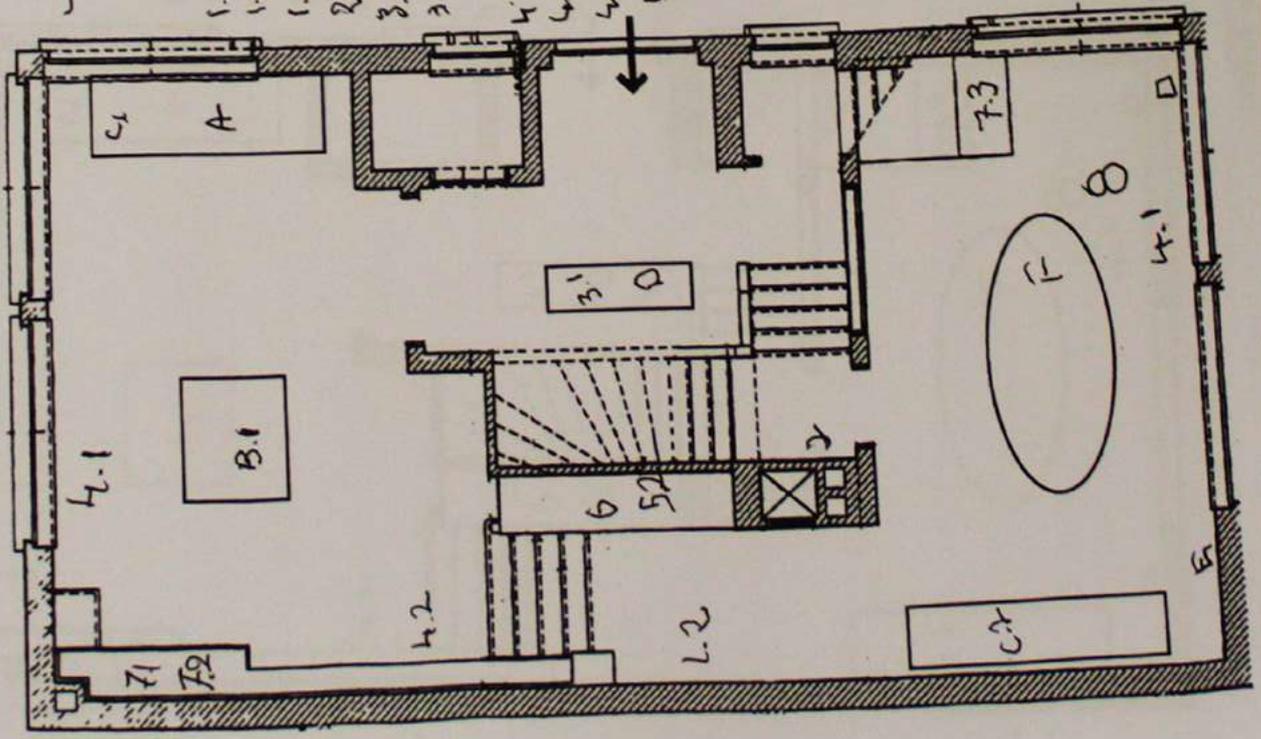
Good luck, Mate,
and I think your underwear in the
wind is dry!

Peter van Lier.

Magnifique accrochage.

Bravo.

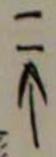
Salim
Santa.
Lucia



- Shuzo Azuchi Gullives:
- 1.1 WEIGHT (BRUSSELS VERSION) 2016
 - 1.2 WEIGHT (BOONS, BRUSSELS VERSION) 2016
 - 1.3 WEIGHT (VINE, BRUSSELS VERSION) 2018
 - 2 IN & OUT, 2016
 - 3.1 SELF-OBJECT / SORT, BRUSSELS VERSION 2016
 - 3.2 LA DOLCE VITALITÀ, W-16 / SORT 2016
 - 4.1 C.T.G. / LOTHERIE (BRUSSELS VERSION) 2018
 - 4.2 LA DOLCE VITALITÀ, C.T.G. (LETTERING, BRUSSELS VERSION) 2018
 - 4.3 LADUCE VITA / A.C.T.G. (BOOKING, BRUSSELS VERSION) 1997
 - 5.1 PE-TIME #1 (MILANO VERSION) 1997
 - 5.2 PE-TIME #2 (MILANO VERSION) 1997
 - 5.3 PE-TIME #3 (MILANO VERSION) 1997
 - 6 (GIFT YOU NOT ALL SOUNDS "VO" THAT I POUND ON THE WALL FROM LONDON) 2016
 - 7.1 24 AUGUST 2016, 2016
 - 7.2 29 AUGUST 2016, 2016
 - 7.3 24 AUGUST 2017, 2018

MARCBUCHY:

- A. OG1, SOFTWARE, 2016
- B. O, POCHE, 2017
- C. LES TRAITES FORTUITS, PERFORMATIVE ACT 1980
- D. NAEVUS, TATTOO, 2014
- E. INSTRUCTION, PROCOPI, 2015
- F. STAMPS (PARSIVE), 2015
- G. FACONS CONTRA FACONS, PERFORMANCE, 2018



Façons contre façons

2018

protocol, performance

Volunteers learn the artist's body language before reproducing it in a performance.

A self-portrait in reverse, *Façons contre façons* (*Manners against manners*) duplicates the artist's representative characteristics, of which he is only partially aware. The learning protocol essentially consists of sharing everyday moments.

During each activation, the performers blend into the exhibition space and behave like ordinary visitors, while copying the gestures they have learned by observing the artist. The performance, announced but not designated, infiltrates the exhibition and draws the audience's gaze to elements that are usually ignored, such as the movements of other visitors.



N2H4

2018

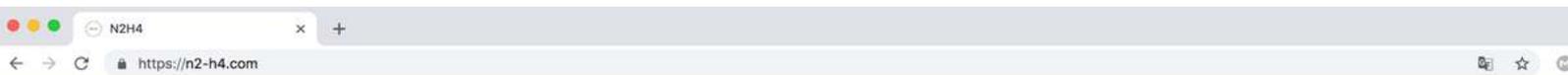
compagny, website, travel guide, merchandising

N2H4 is an online publishing house dedicated to distributing digital travel guides, accessible from the website www.n2-h4.com

Guest authors contribute stories based on their own experiences, which are a cross between autobiographical accounts and instruction manuals. The guide thus ceases to be a simple orientation tool and becomes a travel protocol: following a text is like replaying a journey already experienced, transforming each visit into a discreet performance, without an audience or a stage.

N2H4 thus acts as a generator of situations as much as an activator of memory, producing experiences rather than objects.

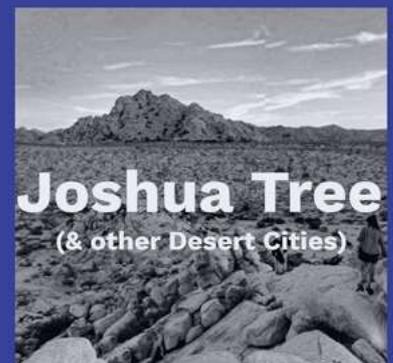
Adopting the codes of communication, promotion, and virality specific to start-ups, the project has its own logo and graphic identity. Its physical presence is limited to a set of derivative products—pencils, notepads—freely distributed at exhibitions, like tangible traces of a structure whose main work remains immaterial and fleeting.



guides

about us

contact



Palm dial

2018

sculptures to activate

Palm dial consists of three different pairs of gloves. Each pair transforms the user's hands into instruments for estimating the passage of time.

These objects are inspired by techniques developed in different eras and create a direct link between the human body and the sun.

Palm Dial is as much a series of approximate tools as it is a set of educational objects that can be used to learn how to estimate time independently.





lux

2017

sculptures to activate

lux consists of modifying traditional matches to transform them into “strike anywhere” matches, capable of lighting on any surface. These render the striking surface on the box useless and shift the act of lighting beyond its intended context.

The match can remain intact, kept as a simple reserve of possibility, or be activated by a gesture that brings forth a flame. The work does not reside in the object itself but in this open condition: an availability to appear, capable of occurring anywhere and at any time, symbolic of the artist’s creative practice.



ti taah

2017

urban intervention

[Animated version](#)

ti taah is a modification of urban lighting. A computer program aggregates updates from several international newspapers and transmits them live in Morse code onto a streetlight bulb. The work is only active during normal lighting hours.

Imitating a malfunction while using a recognizable but generally unmastered language, this work questions our partial understanding of the flow of information in which we are constantly immersed.



O

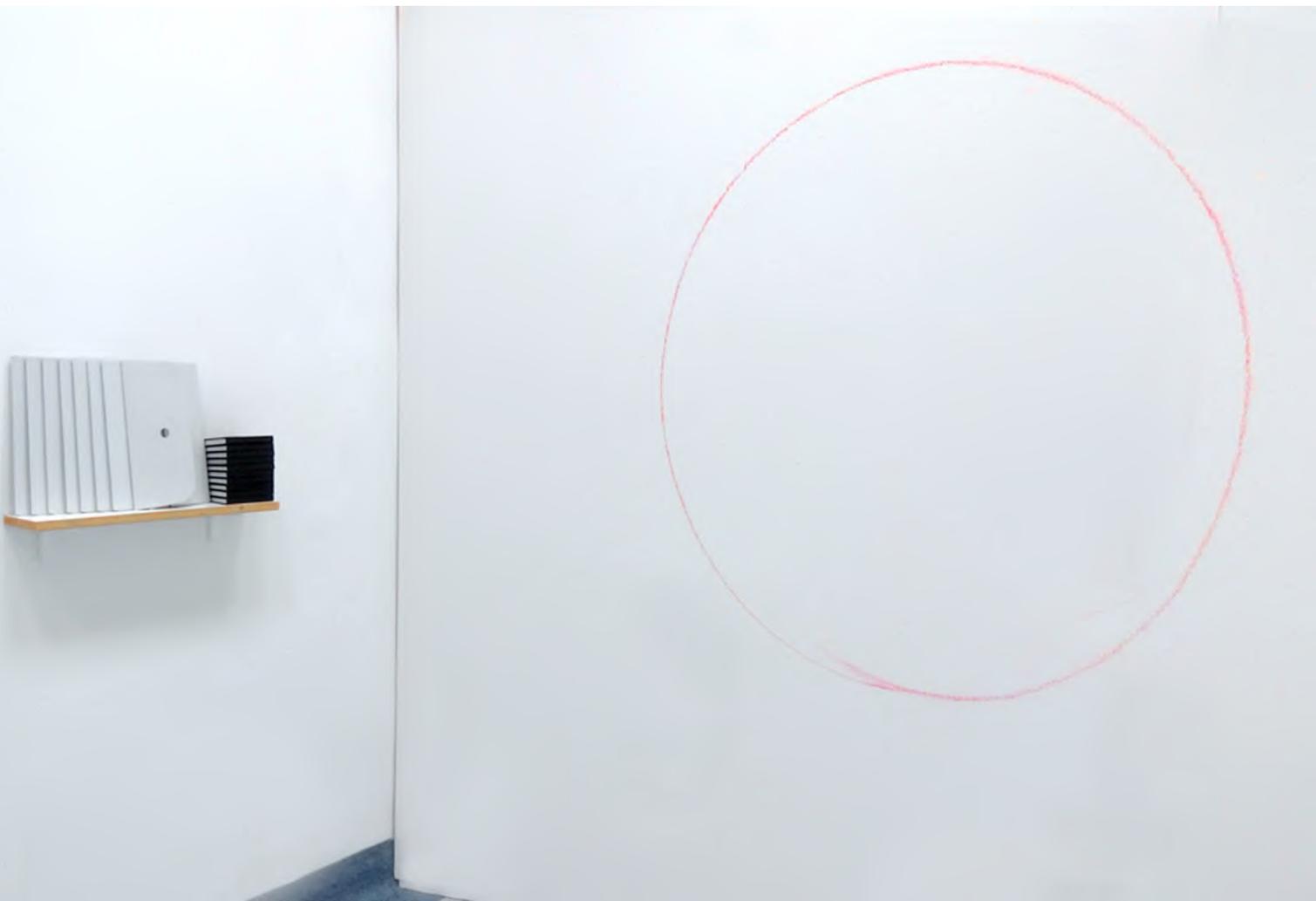
2017

learning protocol, various format

o is a long-term performance in which the artist attempts to learn how to draw a perfect circle freehand.

The work unfolds through a potentially infinite succession of attempts, focused less on achieving a specific shape than on repeating a gesture. This learning process, which is constantly repeated, opens up the prospect of a task whose completion remains out of reach.

With each presentation, the work is reactivated through new attempts. The media vary—wall, notebook, loose sheet, business card—allowing the circle to spread in ordinary contexts, like the persistent trace of an endless exercise.





Dervona

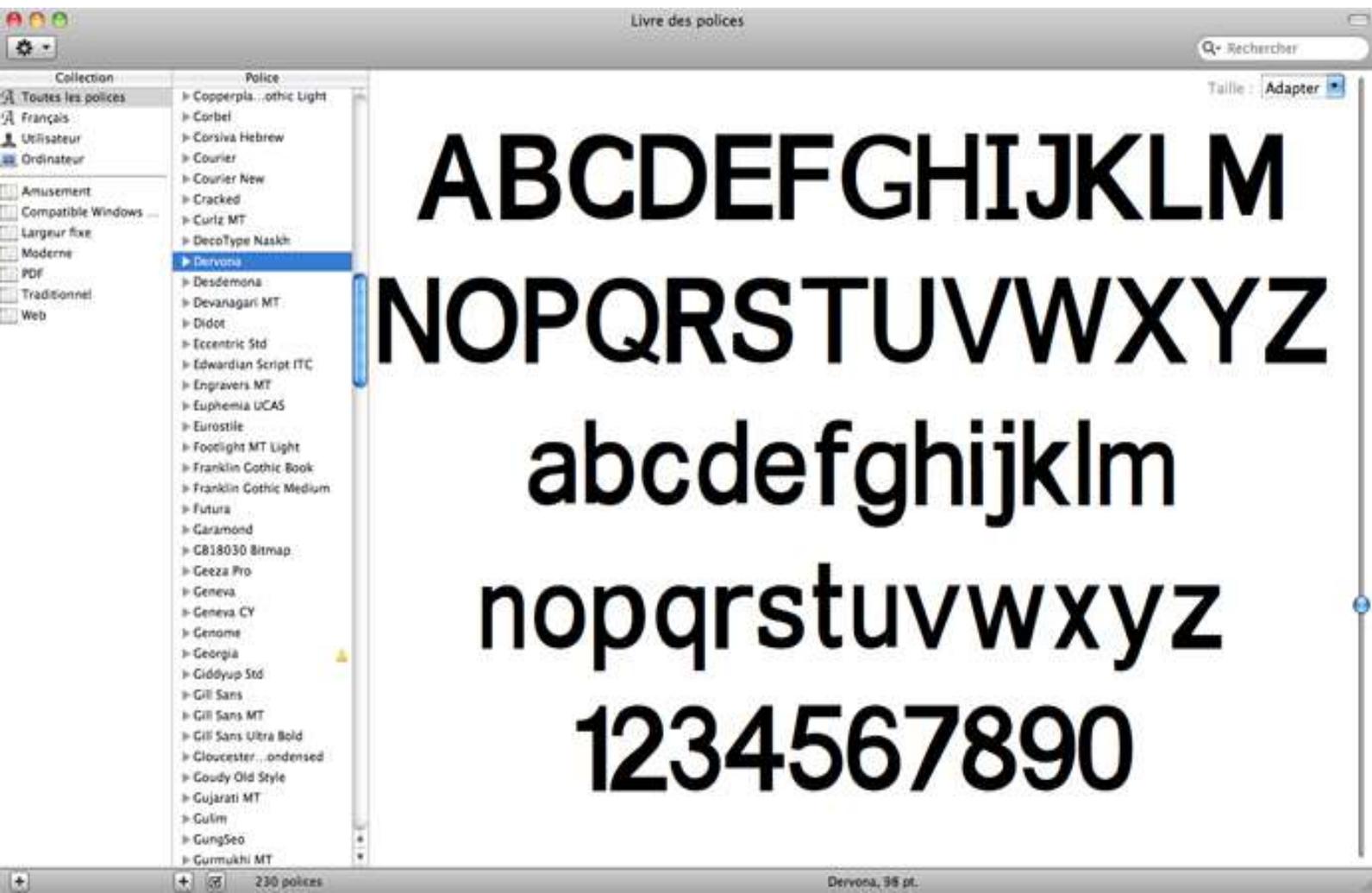
2016

free font

Dervona is a font that can be downloaded and used free of charge.

Dervona is composed of a combination of the four most commonly used fonts on the internet: Tahoma, Verdana, Helvetica, and Arial, forming a visual synthesis of the letters we unconsciously see every day. The imperfect shapes of the letters catch the eye and disrupt the rhythm of reading.

For its presentation in an exhibition, the work should only be presented through its functional use: communication, exhibition text, map, etc.



O&I

2016

free software

O&I is a computer program that can be freely downloaded and installed by the user.

The software makes an almost imperceptible but lasting change: it slows down the blinking speed of the cursor in text editors. This rhythm is adjusted to match the average breathing rate of an adult human body.

Through this minimal shift, the rhythm of the machine synchronizes with the organic rhythm.



O&I.dmg

Fiducia

2015

sculpture, circulation

Fiducia is a modification made to coins that are slightly damaged and bent.

Presented in an exhibition context, the coins are scattered randomly on the floor. But some are also slipped into the cash register at the exhibition venue (reception, bar, shop, etc.) without any special notification. The work is thus reintroduced into the traditional monetary flow. Visitors are then free to accept or refuse the coins, keep them or spend them as normal.

If the work is purchased, the coins are sold for a value equal to one hundred times their face value. A certificate is then drawn up, attesting that the value of the artistic gesture exceeds the current value of the coins.





Instruction

2015

protocol, certificats

Instruction consists of two contracts drafted and signed by the artist, formalizing his decision never to learn to dance or study astronomy. The work is a long-term commitment, giving shape to the artist's life.

By approaching learning through refusal, *Instruction* explores the space of freedom that not knowing can open up. Rather than adding skills, the work draws a voluntary boundary, a territory left undefined, which accompanies the artist on a lasting basis.

Dated and signed, the certificates of non-learning can be presented framed in an exhibition space.

C E R T I F I C A T E

By the present text, the artist Marc Buchy engages himself in never learning any sequences of human movements or any kind of choreography also known under the common name of «dance», or to improve the knowledge he could already have concerning this subject, during the whole duration of his life time.

This is to certify that the Marc Buchy's engagement evidenced by this certificate is authentic

Certified by _____
Made in _____
On the _____

C E R T I F I C A T E

By the present text, the artist Marc Buchy engages himself in never learning any sequences of human movements or any kind of choreography also known under the common name of «dance», or to improve the knowledge he could already have concerning this subject, during the whole duration of his life time.

This is to certify that the Marc Buchy's engagement evidenced by this certificate is authentic

Certified by _____
Made in _____
On the _____



To be or not to be

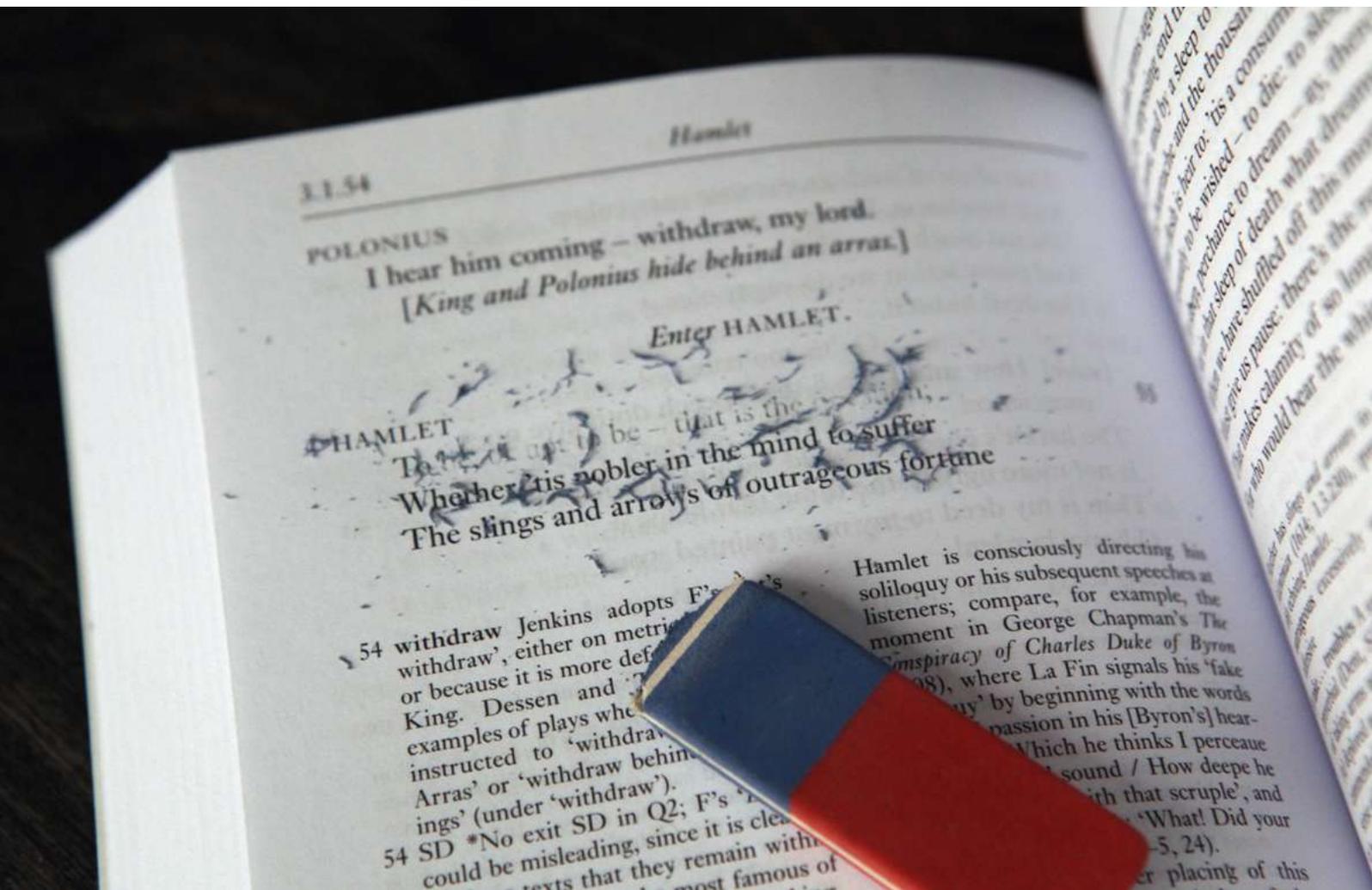
2015

action to reactivate

The sentence "To be or not to be, that is the question" has been manually erased from several copies of *Hamlet* purchased in bookstores.

The modified books are then returned to the commercial circuit, put back on the shelves, and restored to their status as ordinary objects. Readers can thus acquire a copy deprived of its most famous quote - an almost invisible absence that is almost invisible, since the phrase already exists in their memory, prior to the reading itself.

At each exhibition, the work manifests itself through the reactivation of this gesture in the host city.



Nævus

2014

tattoo

On the artist's back, a tattoo reproducing the shape of a mole is applied.

This added image does not seek to stand out but to blend in with those already present on the skin. Mimetic, it acts as camouflage: an almost invisible image, indistinguishable to the untrained eye. Trompe-l'oeil turned trompe-corps, it simulates naturalness and obscures the very possibility of identifying the origin of the marks.

By integrating itself into the surface of the body, Nævus tends to disappear into what it imitates. Its presence becomes normalized, until it is almost imperceptible. As time passes, the real and the fake can no longer be separated, giving way to a lasting indistinction between biological data and the image produced.



159.937 522 BUC

2013

intervention, online catalog

159.937 522 BUC consists of registering a fictional work in the online catalog of several libraries.

All of its data (Dewey classification, size, publisher, etc.) and its title (Du potentiel de l'absence - *The potential of absence*) form a series of properties referring to a work that exists only through its characteristics. Any search of library shelves will lead the user to an absence.

Any presentation of the work in an exhibition must be done by registering the book in a local library.

The screenshot shows a web browser window with the URL <https://mediatheque.tourcoing.fr/opacwebaloes/index.aspx?idPage=347>. The page header includes a search bar with the text "Recherche sur le catalogue" and a user account link "VOTRE COMPTE". The main navigation bar features the "Tourcoing" logo and "LE RÉSEAU DES idées Médiathèques de Tourcoing". A secondary navigation bar contains links for "Infos pratiques", "Agenda", "De nous à vous", "Recherche", "Patrimoine à la médiathèque", "Professionnels de l'enfance", "Archives municipales", and "Votre compte".

The main content area displays the document details for "Du potentiel de l'absence" by Marc Buchy. The metadata includes:

- Titre : Du potentiel de l'absence / Marc Buchy
- Auteur (s) : [Buchy, Marc](#)
- Editeur : Ed. N. Senada
- Collection : L'hexagone
- Format : 410 p.
- Sujet (s) : [Art conceptuel](#), [Perception \(philosophie\)](#), [Perception spatiale](#)

Below the metadata is a section titled "Liste des Exemplaires" with a table showing the following data:

Bibliothèque	Document	Localisation	Info.	Cote	Disponibilité
CESAIRE Tous publics	Livre	Documentaires adultes	Exclu du prêt	153.7 BUC	Non disponible

«

»

2012

sound intervention, hidden speakers

An audible signal used in airports to announce flight departures to passengers is played randomly throughout the exhibition space.

The announcement itself is removed, leaving only the two sounds that open and close the message, creating an empty time frame of several seconds.

Accustomed to reacting to these sounds, the audience's attention is disrupted and shifted to a non-existent element.



Syn-

2012

sound intervention

A professional pianist, accustomed to accompanying silent films, is invited to bring his practice to life within an exhibition.

Deprived of images to illustrate, he applies the same methods to reality: space becomes a score, situations become sound material. Between improvisation and “routine” gestures, he composes a soundtrack in direct connection with what is happening around him. The music follows the events while subtly modifying them, revealing the exhibition as an experience in the making, where perception and action are constructed simultaneously.

