



VALENTIN CAPONY

PORTFOLIO

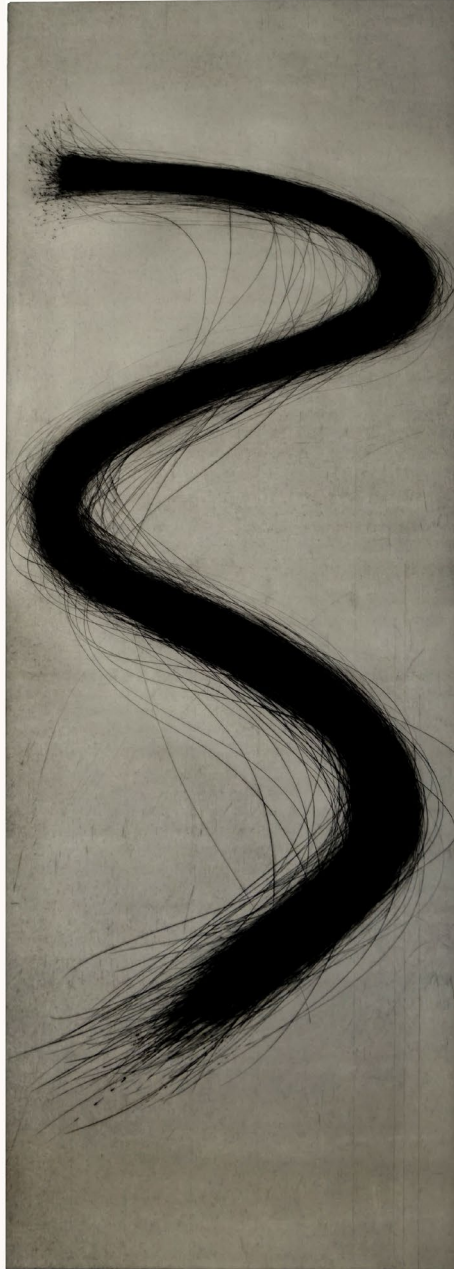
VALENTIN CAPONY

valentincapony@gmail.com
@valentincapony

<http://www.valentincapony.com>

+33682054460
+32489050969

Adresse :
Place Fontainas, 26
1000 BRUXELLES



Valentin Capony's work explores two very different universes. On one hand, the technique of etching on metal plates, and on the other hand, dance and performance. In this fusion between the 'artisan body' and the 'dancing body', the plate becomes a true recording medium. From the manufacturing of tools to the reinterpretation of gestures derived from disappeared laboring trades, he develops a unique graphic universe for each project and frequently collaborates with other artists (dancers, choreographers, and videographers).

In some of these performances, Valentin Capony repeats the same gesture for hours on end, the tool tirelessly digging into the metal. This repetition questions our own relationship to work, to norms, to alienation. This struggle with the metal plate slowly transforms into union when the paper captures the imprint. Then, the gentleness of the line soothes the violence of the action and calls the imagination to project elsewhere, between emptiness and fullness, within an elusive landscape.

« My work is rooted in a desire to reveal the gesture independently of its purpose. As if the gesture alone, disconnected from any context, carries more meaning within itself than the definition of its object. The engraving plate thus becomes my recorder, much like a microphone for sound. The etching technique restores the quality of these recordings. It is in this balance between letting go and technical constraint that my images reside, serving the unspeakable: to physically render the energy of movement. »

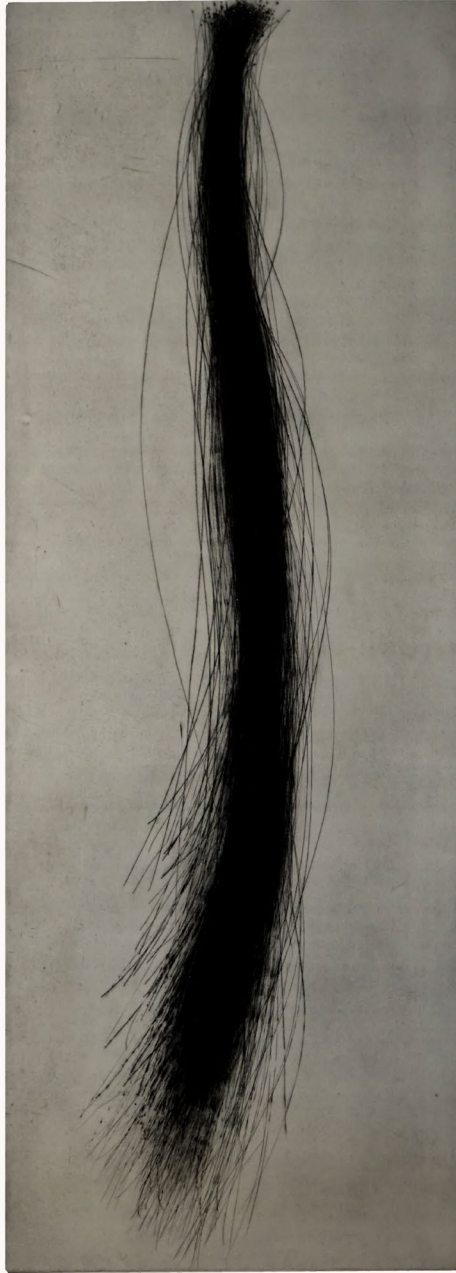
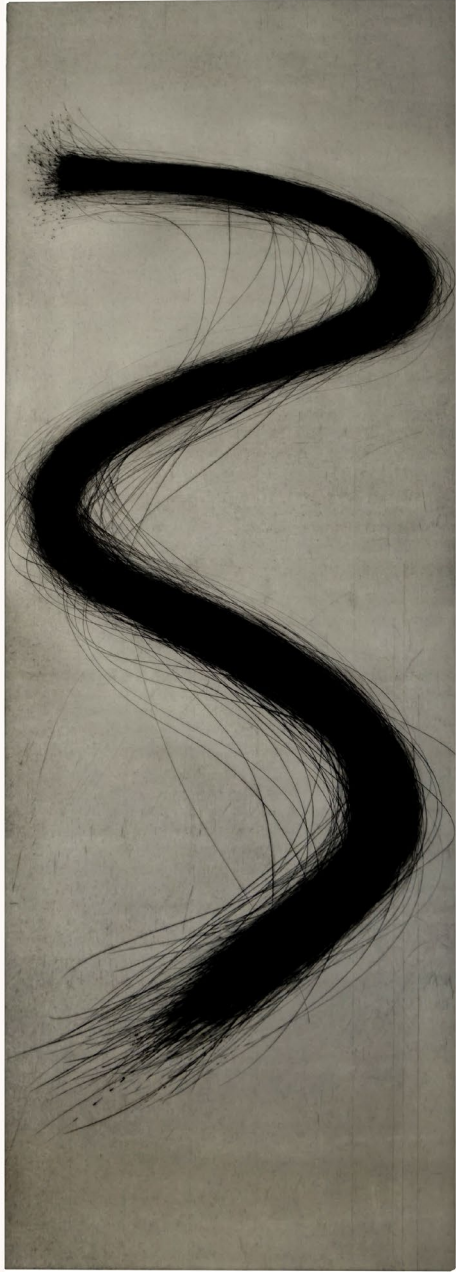
In this fixation, or rather in this celebration of movement, wielding a suitable tool, even one invented and crafted by the artist to serve his purpose, how can one not think of the nobility of the skilled worker's mastered gesture, concerned with doing good? How can one not also think of the repeated gestures, often devoid of meaning, of those who work in front of a machine, in the factory or in the office? More generally, how can one not think of what constitutes our lives, all turning on themselves, repeating gestures, exhausting time?

Traduction from : Valentin Capony ou la dynamique du geste, Philippe Brunel for the website Rhône estampes (<http://www.rhonestampe.fr>)

RIFT / FAILLES



Excerpt from the performance RIFT



Title : Rift 1, 2 et 3
Size : 234 x 78 cm
Technique : Dry-Point



Exhibition View
Etching Museum
(Belgium)



Title : Rift 6 and 4
Size : 234 x 78 cm
Technique : Dry-Point

Title : 7 hours
Size : 105 x 75 cm
Technique : Dry-Point

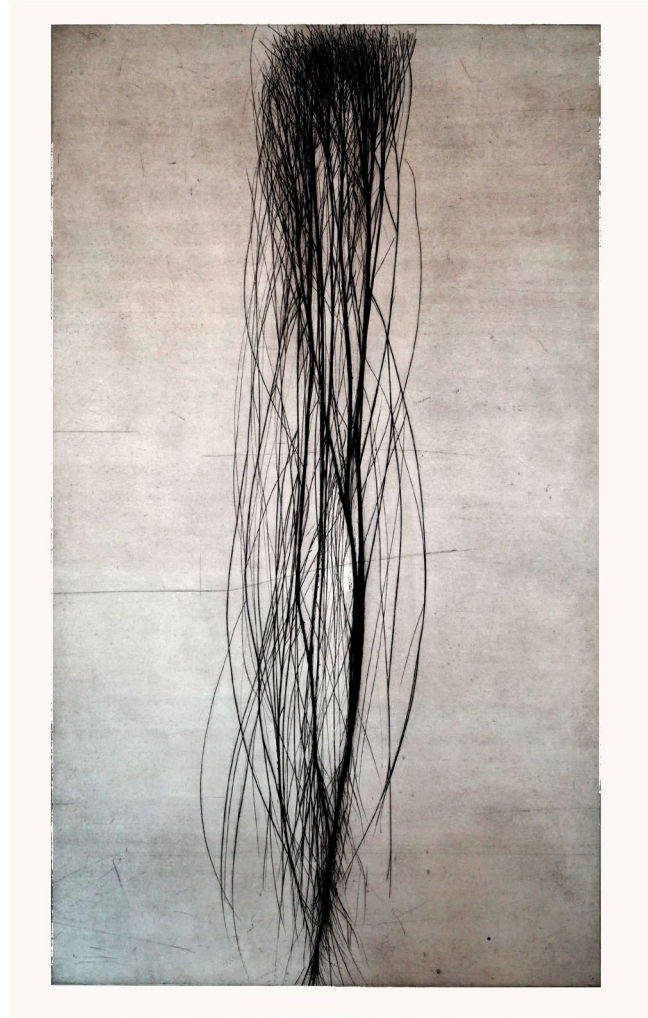


Title : To Rake 1 (5 hours)
Size : 105 x 75 cm
Technique : Dry-Point





Title : 5 hours 10 minutes
Size : 105 x 75 cm
Technique : Dry-Point



Title : 5 hours 10 minutes (2)
Size : 105 x 75 cm
Technique : Dry-Point



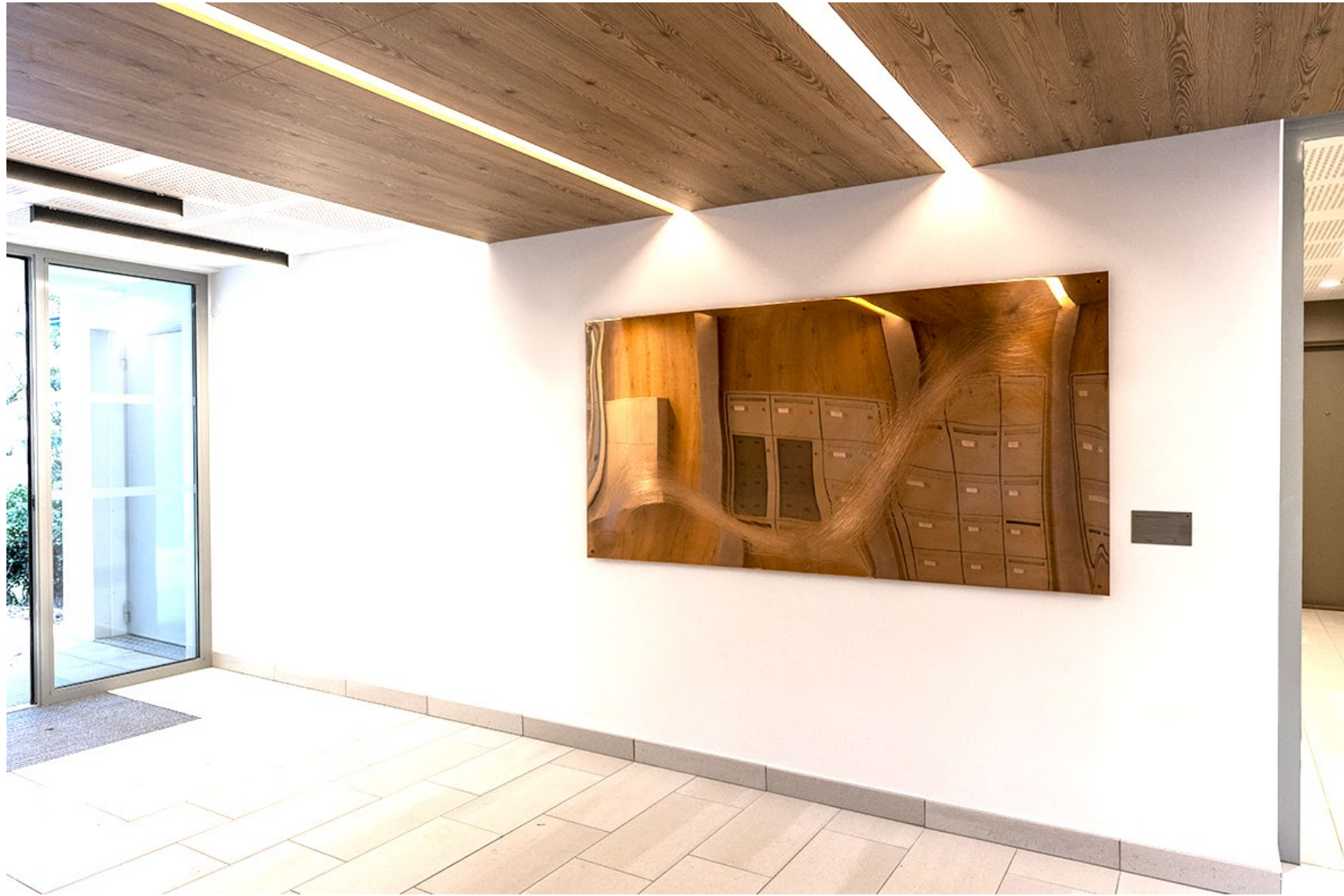
W. VELDE
Avec les 100



Exhibition View
Collège Supérieur
(France)







Title : LA FAILLE
(LYON-FRANCE)
Size : 200 x 100 cm
Technique : Dry-Point



CHUT!E FA!LL



Within, there's this fear: what if everything were to collapse? The project FA!LL is an exploration around situating this collapse. Slowly, this fall transforms. What if the collapse were just the beginning of something else? What if we transformed this fracture of the world into creative energy?

FA!LL is a collective project that brings together various artistic practices: performance, video, and engraving.

To fall is the involuntary action of imbalance. A rupture that thrusts us into the event, a destabilization of the order of things and of the world. It's the exaltation of letting go and the revelation of corporeality. In this sudden fracture of reality, a grotesque disarticulation is delineated, immediately projecting us into the absurd.

Working with the fall is always about approaching it without ever fully grasping it. If we cannot consciously invoke the accident, then we must analyze and deconstruct it to extract its forms and choreographic writings, its corporeal, plastic, and sensitive devices. They evoke the play and the power of simulation.

Performers: Mathilde Klug, Juliette Otter
Videographer: Dounia Jauneaud







Title : Untitled
Size : 200 x 70 cm
Technique : Monotype



Exhibition View
Moonens Fondation
(Bruxelles)



Exhibition View
Young European Artists
(Bruxelles)





Exhibition View
Young European Artists
(Bruxelles)



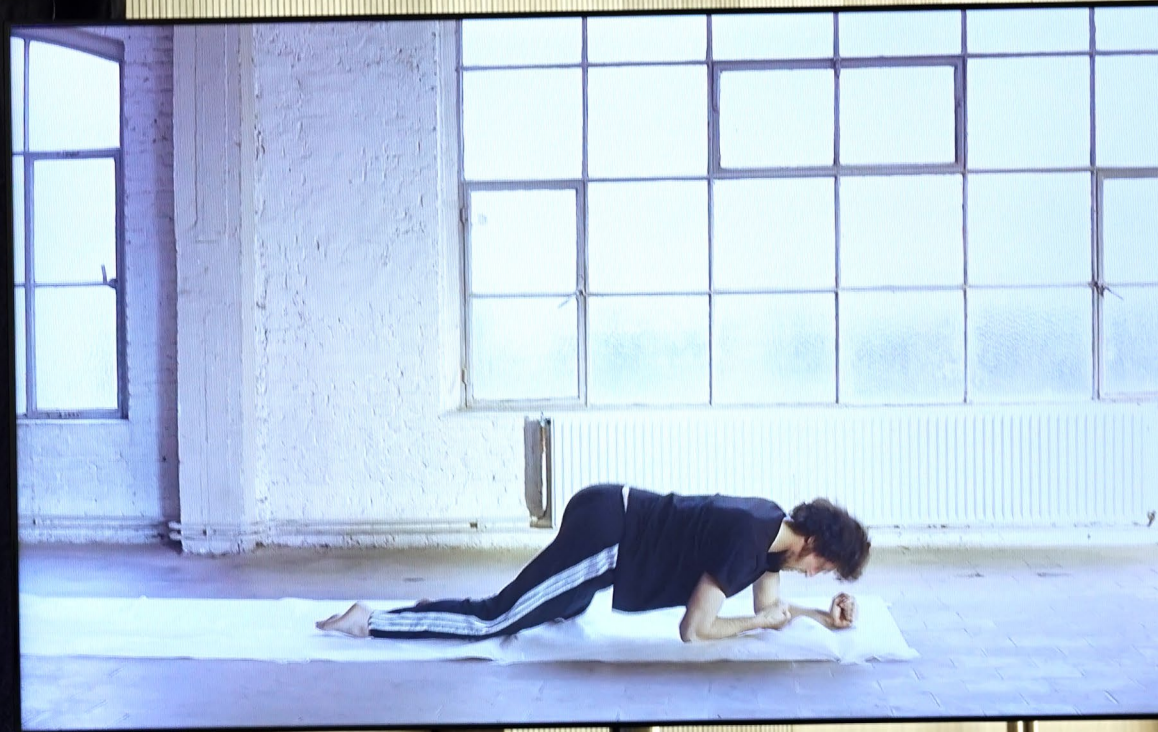
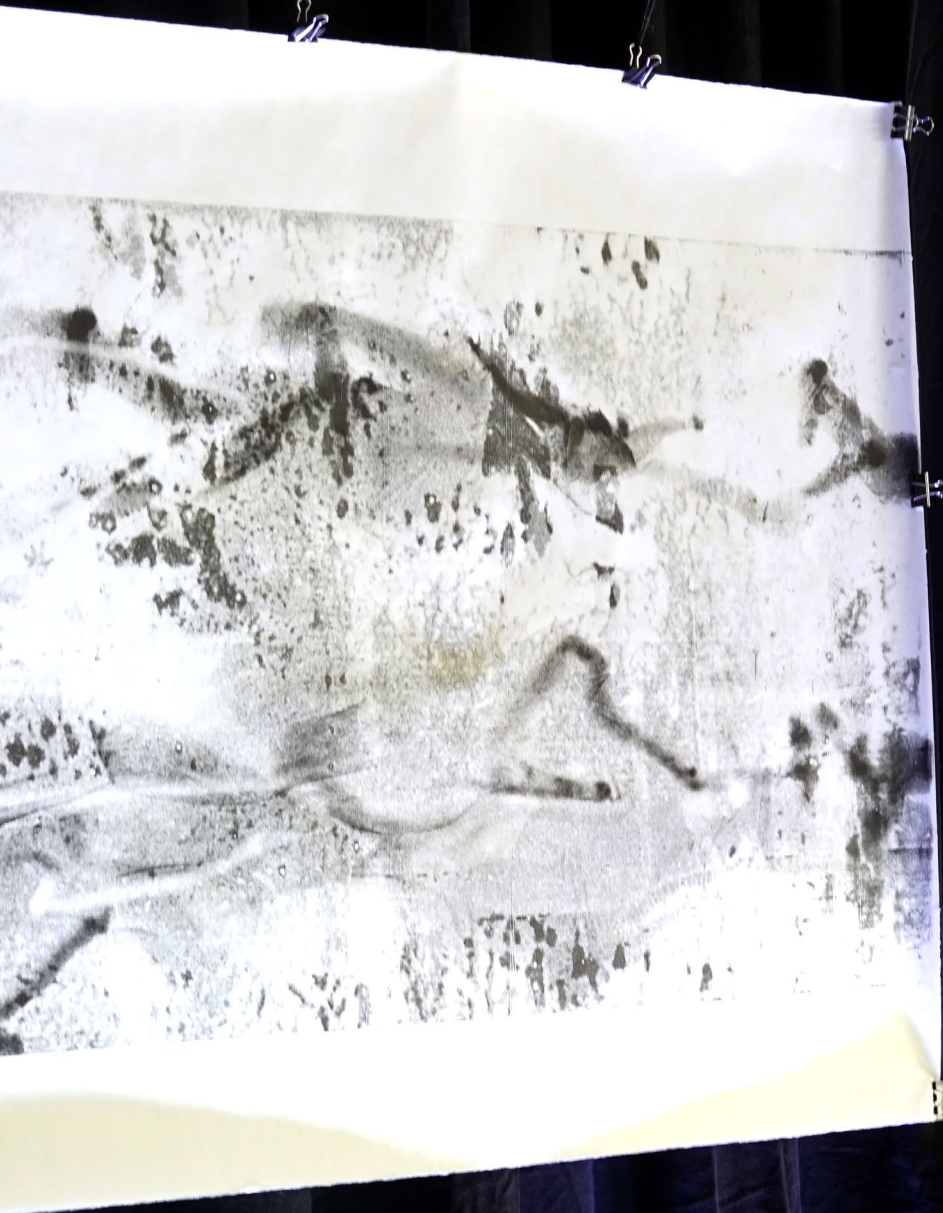
Title : Untitled
Size : 200 x 70 cm
Technique : Monotype





Title : Hand
Size : 40 x 30 cm
Technique : Etching

CRAWLING



This project stems from the desire to examine the looming environmental crisis through the action of crawling.

To crawl is to feel the weight of the world, to know oneself in danger, exhausted, lost. But it is also to continue to believe, to advance at all costs in the face of uncertainties and the future. The one who crawls has not yet surrendered. The one who crawls has not yet said no.

«CRAWLING» was created as part of the Resilience Congress. The artwork takes the form of a 10-meter-long engraving depicting the gesture of crawling.

The final piece was exclusively presented during the evening of June 17, 2022, at the Wallonia Conference Center in Mons, Belgium. It is accompanied by a video of the performance filmed by Jonas Bukowski.



Title : Ramper / Crawling
Size : 10 x 1 m
Technique : Monotype



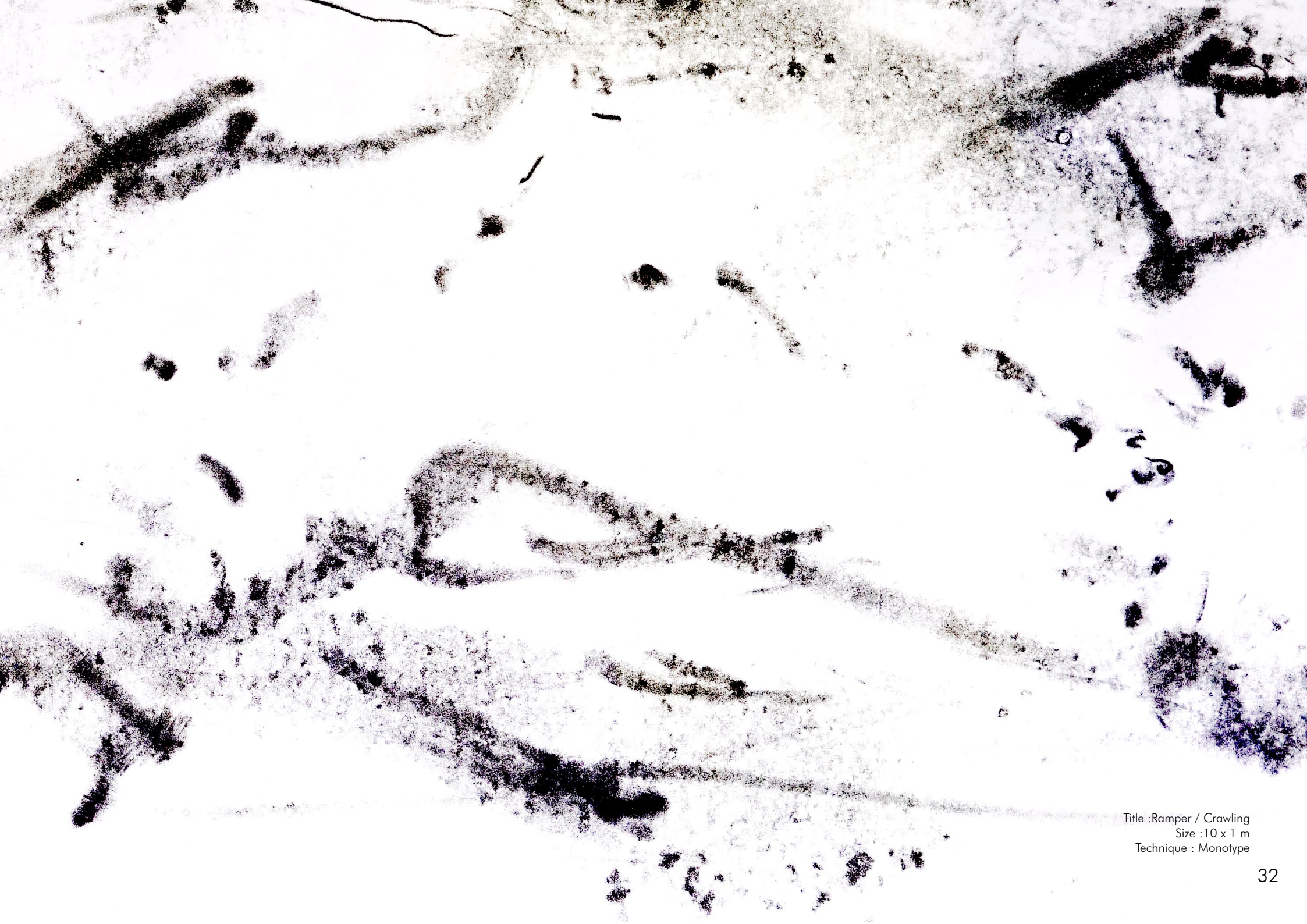


Title : Ramper / Crawling
Technique : Video
Duration: 05:09



Title : Ramper / Crawling
Size : 10 x 1 m
Technique : Monotype





Title : Ramper / Crawling
Size : 10 x 1 m
Technique : Monotype

BADLY DEALT

For this research project, I worked around the collections of Brussels tarot cards from the 18th century held at the Royal Library of Brussels.

The work of the card makers' industry in Brussels is now unknown and forgotten. Yet, the immense graphic and symbolic richness of these engraver-workers is evident in the fragility of the cards that have come down to us. By transposing the graphic universe of four authors - Jean Galler, Nicolas Bodet, Jean Demoulin, and the Sarton family - onto wooden objects found in the streets of Brussels, I wanted to pay tribute to them.

While the Marseille Tarot from the 14th century has become a popular object, crossing pop culture and beliefs, what about the Brussels tarot? So close and yet so different? And what about its authors, engraver-workers, far from the major movements of art history?

Just as a bad deal during a game lasts only one round, it is time to shuffle the cards again!

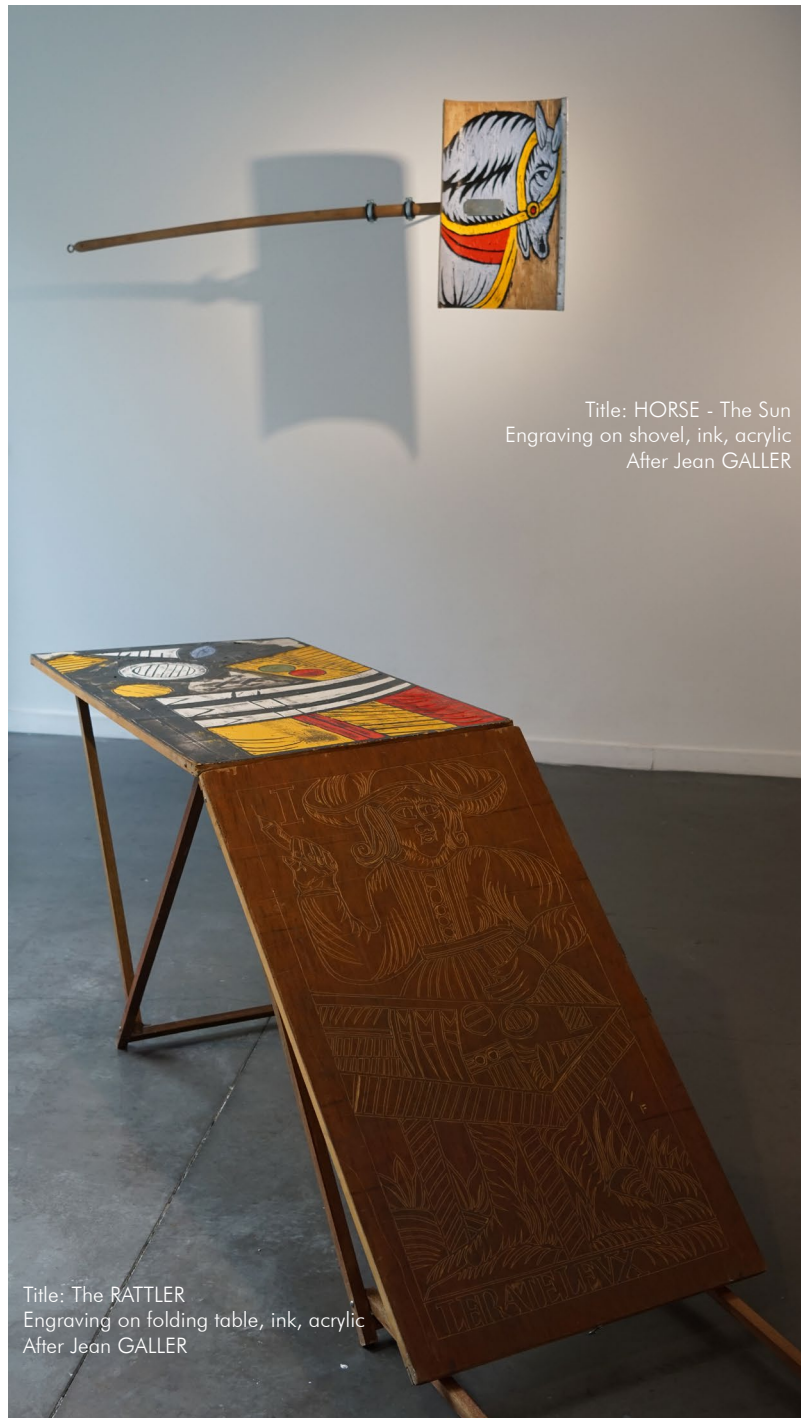
«BADLY DEALT» is an exhibition that took place at the Carrefour des Arts with the support of the Federation Wallonia Brussels.



Title : HORSE - The Knight of Baston»
Etching on brush, ink, acrylic
After Jean GALLER



DEATH
Engraving impression on
holographic film
After Jean GALLER



Title: HORSE - The Sun
Engraving on shovel, ink, acrylic
After Jean GALLER

Title: The RATTLER
Engraving on folding table, ink, acrylic
After Jean GALLER



Title: LION - Strength
Wood engraving, ink, acrylic
After SARTON



Title: ACE OF BASTON
Engraving on hazel wood, ink, acrylic
After Jean DEMOULIN

VALENTIN CAPONY

Valentin Capony was born in Lyon in 1990. In 2008, he studied at the Higher School of Art and Design in Saint-Etienne (France), where he graduated from DNAP in 2011. In 2012, he studied in China at the Great School of Fine Arts in Nanjing as part of a bilateral exchange. This exchange would allow him, among other things, to learn about engraving and Chinese painting. In 2013, he resumed his studies at the Royal Academy of Fine Arts in Brussels in the engraving department in Thomas Amerlynck's studio where he graduated a Master degree.

His work focuses on the techniques of engraving and printing and has been awarded several prizes including the first prize of Young European Engraving, KOMASK, in Antwerp (Belgium) and the Academia Belgica prize in Rome (Italia).

He teaches engraving via a tutorship at the Royal Academy of Fine Arts in Brussels. He works and exhibits mainly between Belgium and France.



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RESIDENCES

2017 / 2018

Residency at the Carrefour des Arts Foundation - BRUSSELS / BELGIUM

2017

Residency at the Villa Belgica - ROME / ITALIA

2016 / 2017

Residency at the Moonens Fondation - BRUSSELS / BELGIUM

2016

Residency at the URDLA International Center of Printmaking - LYON / FRANCE

2015

Residency at the Mémorial Museum - MONS / BELGIUM

ART PRICES

2017

First Price KoMASK of the young European engraving - ANTWERP / BELGIUM

2016

Académie Belgica Price for the Villa Belgica - ROME / ITALIA

2015

Honorable mention for the Engraving Price - Engraving and Printmaking Museum - LA LOUVIERE / BELGIUM -

EXHIBITIONS

2024

Collective exhibition 40X10 at Moonens Fondation - BRUSSELS / BELGIUM
Personal exhibition LA RONDE at gallery Espace Intermédiaire - BRUSSELS / BELGIUM

2023

Personal exhibition CHUTIE at gallery Young European Artists - BRUSSELS / BELGIUM
Collective exhibition in the China Printmaking Museum - SHENZHEN / CHINA

2022

Collective exhibition in the Carrefour des Arts Fondation- BRUSSELS / BELGIUM
Personal exhibition MAL DONNE in the Carrefour des Arts Fondation - BRUSSELS / BELGIUM
Collective exhibition Les Temps Modernes at the Galerie A. - BRUSSELS / BELGIUM
Collective exhibition Resilience Congress at the Wallonia Conference Center - MONS / BELGIUM
Collective exhibition IMPRESSION(s) at the Contemporary Art Center EXIT11- CHÂTEAU DE PETIT-LEEZ / BELGIUM
Collective exhibition for the Engraving Price at the Engraving and Printmaking Museum- LA LOUVIERE / BELGIUM

2021

Collective exhibition at LYON ART PAPER - LYON / FRANCE

2020

Collective exhibition at LYON ART PAPER - LYON / FRANCE
Collective exhibition - PORQUEROLLES / FRANCE

2019

Personal exhibition at the Galerie La Chambre - BRUSSELS / BELGIUM
Collective exhibition at LYON ART PAPER - LYON / FRANCE
Personal exhibition at the Espace Gailleton - LYON / FRANCE

2018

Collective exhibition at the Boverie Museum for the DACOS Price - LIEGE / BELGIUM
Collective exhibition at the Carrefour des Arts Fondation - BRUSSELS / BELGIUM
Collective exhibition at the Galerie Lazarew - PARIS / FRANCE

2017

Personal exhibition at the Galerie Nardonne - BRUSSELS / BELGIUM
Collective exhibition for the International Biennial of Engraving of Trois-Rivières - TROIS-RIVIERES / CANADA
Collective exhibition KoMASK PRINTMAKING : First Price - ANVERS / BELGIUM

STUDIES

2016

Master 2 Engraving option with the mention "Great distinction"

2013 - 2016

Study at the Royal Academy of Fine Arts in Brussels in the Engraving department - BRUSSELS / BELGIUM

2012

Bilateral exchange with Nanjing University of the Arts - Great School of Fine Arts - NANJING / CHINA

2011

DNAP

2008 - 2011

Study at the Higher School of Art and Design ESADSE -SAINT ETIENNE / FRANCE