

# yves bélorgey

*SIEDLUNG HALLEN*

May 3 - July 27, 2013

Xippas is pleased to welcome for the first time in its Geneva gallery an exhibition by Yves Bélorgey.

The exhibition is made of ten large and middle-sized paintings and one large graphite drawing on paper.

The exhibition "Siedlung Halen" approaches in a documentary way the residential complex "Halen" located 5 kilometers away from Bern in a wooded countryside. Composed of 79 lodging units, built between 1957 and 1961, this experimental complex, conceived by the architectural company Atelier 5, reflects the 60's ideal widely influenced by Le Corbusier.

For over twenty years, Yves Bélorgey's representations of urban landscapes have cast a critical eye on the edifices and modern architecture of the 1960s, representing them with a brutal frontality and exposing the social organization that conditions the urban system of the "banlieue," the notorious Parisian suburbs. Bélorgey confronts collective architecture in a documentary method, according to its many potentialities for particular expression: he paints these landscapes both as places in which the "social body" undergoes training, and as an inventory of forms in which the "corpulent" presence of the surface of his canvases infallibly recalls the historical gauntlet of Modern painting.

The subject matter exhibited is not limited only to Bélorgey's work in Japan—recent buildings and urban landscapes from the Parisian suburbs are also present, in an attempt to transcend geographic, national or esthetic criteria and thus permit a Japanese impression to resonate among them...like the harmony of a musical instrument. The paintings evoke once again the polemics of Modernism, and in particular, Modernity's relationship with tradition in a country where the most functional architecture integrates vernacular formal elements that are sometimes surprising. Bélorgey also devotes particular attention to concerns of space and surface. As opposed to in Europe, the concept of a delimited space does not exist in Japan: the Japanese notion of space

changes in relation to the view-points from which it is perceived from a static perspective. It is thus an intrinsically temporal space. In his paintings, BÉlorgey clarifies and prolongs the connection between history and architecture, and simultaneously between these two and the concept of landscape, enabling him to broaden his perspective of architectural masses to integrate into his paintings elements of the juxtaposing environment, and thus addressing more closely issues of representation, of matter, and of rhythm.

Yves BÉlorgey was born in 1960; he lives and works in Montreuil, France. In 1993, during a residency in Marseilles, he begins his paintings of architecture. His work can be found in numerous public collections. In 1999, he had a solo-exhibition at the MAMCO, Geneva. In 2004, he paints the first paintings of a "renowned" architectural work, that of Jean Baudrie. These paintings were exhibited at La Box, Gallery of the Fine Arts School of Bourges and at the gallery of Noisy-le-Sec; he was included in the exhibition « Modern©ités » at the Grand Café in Sant-Nazire along with Karina Bisch, Damien Mazières and Lisa Milroy. In 2005, BÉlorgey had a solo-exhibition at the art center of Vénissieux, and was included in the exhibition "archipeinture " at the Plateau/Frac Ile de France and at the Camden Arts Center, London. His work is represented in many institutional collections. The MAMCO of Geneva devoted a solo exhibition in 1999 and in 2012.

Xippas gallery presented for the first time the artist's work in 2002 in Paris and in Athens in 2005. Since then two other exhibitions of his work were held in Paris.