



**MB PROSPECTS**

# NICOLAS GUIOT

## Nicolas GUIOT

1978 geboren / Born in Lille, France  
Lebt und arbeitet / Lives and works in Berlin, Germany

### Ausbildung / Education

- 2004 Lauréat HISK 2004, Antwerp., Belgium
- 2002 DNSEP-Diplôme National Supérieur d'Expression Plastique. Ecole des Beaux-Arts de Nantes, France
- 2000 DNAP-Diplôme National d'Art Plastique. Ecole des Beaux-Arts de Nantes, France

### Einzelausstellungen / solo exhibitions

- 2007 **Gambling. 2**, Galerie Marc Berville Prospects, Paris, France  
**Kunst sich**, Gent, Belgium

### Gruppenausstellungen / groupshows

- 2007 **Artistes Associés**, Musée d'art contemporain, Marseille, France  
**Le Syndrome de Broadway**, Parc Saint Léger, Centre d'Art Contemporain, France  
**Network Galerie**, Aalst, Belgium  
with Virginie Bailly (be), Kristin Posehn (us), Isabelle Hayeur (qc) en Eric Raymond (qc)  
**Where is my site, Where is my sight ?**, Espace Beaudoin, Anthony, France
- 2006 **Kunstcamping 2006**, 's-Hertogenbosch, Netherlands  
**Leere und vision**, Herford, Germany  
**Tempus arti 2006**, Landen, Belgium.
- 2005 **Escape/Espace**, Speelhoven 9, Aarschot (Belgium). Nicolas Guiot and Virginie Bailly  
Curators: Isabelle Devisscher – Lemaître en Etienne Van Den Bergh  
**Kimiya**, BOAZ, Brussels, Belgium  
**Soundscape**, STUK, Leuven, Belgium  
**Résidence Pollen**, followed by an exhibition, Montflanquin, France
- 2004 **Open Studio**, HISK, Antwerp, Belgium  
**Is the medium still the message?**, HISK, Antwerp, Belgium
- 2003 **Open studio**, HISK, Antwerp, Belgium
- 2002 **Biennale de la jeune creation**, Rennes «Pontage», Galerie des Beaux-Arts de Nantes, Nantes, France
- 2001 **Mondo Mondo**, Espace Cosmopolis, Nantes, France  
**Le grand oeuvre bouillonne dans l'alambic**, La criée, Rennes, France

### Messe / fairs

- 2007 Solo show, Art Forum Berlin, Galerie Marc Berville Prospects, Germany

### Bibliographie / Bibliography

- 2006 Catalogue Stuk 2003-2006
- 2006 Catalogue residences Pollen
- 2005 Catalogue "Speelhoven'05"
- 2005 Radio campus Bruxelles
- 2004 Catalogue "Is the medium still the message"
- 2002 Biennale de la jeune Création

// ARBEITEN / WORKS



**MBPROSPECTS**, 2007

Holz, Polystyrol / Wood, polystyrene

380 x 420 x 400 cm

Art Forum Berlin 07, Galerie Marc Berville Prospects





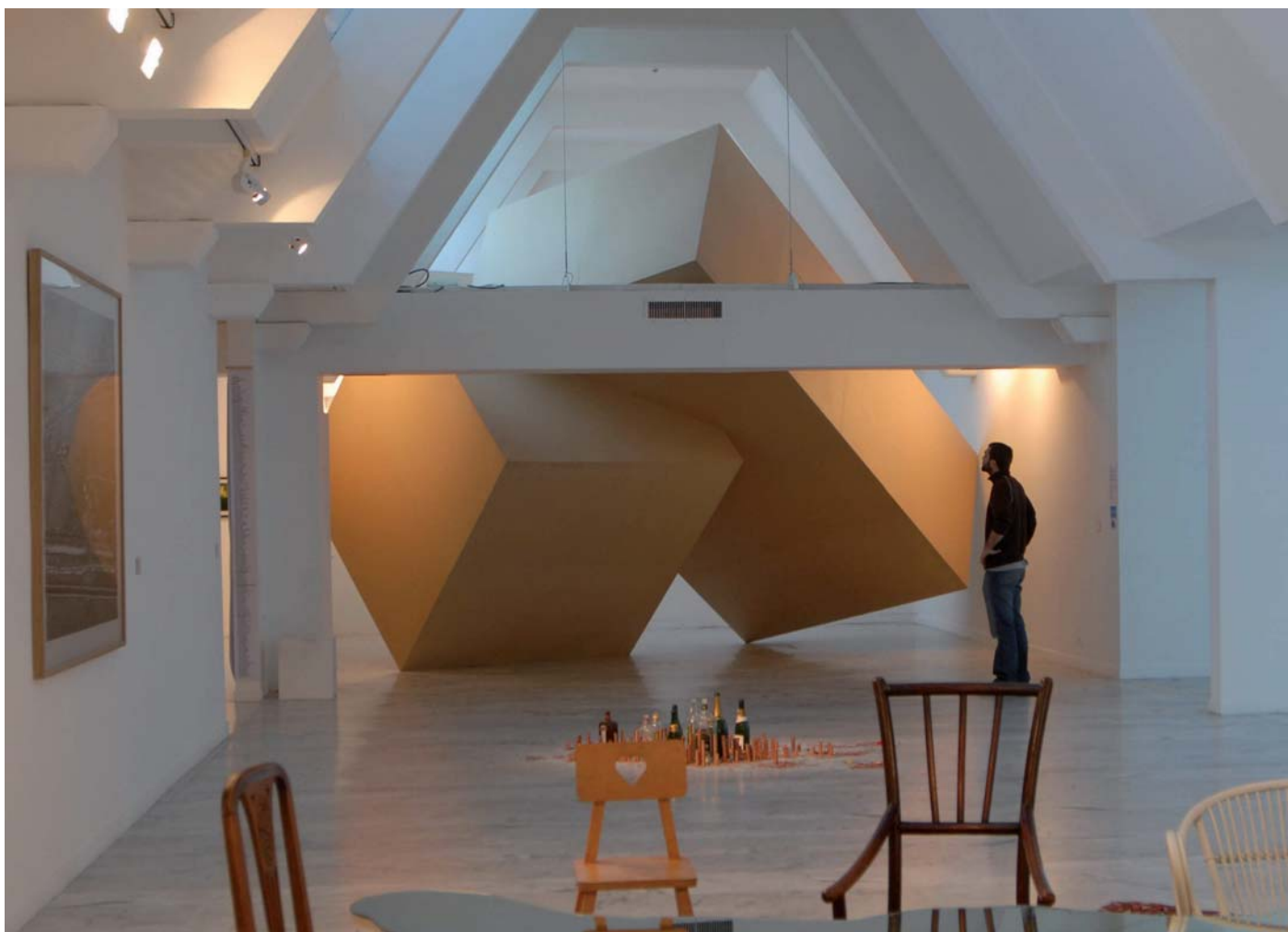
**Gambling.2**, 2007  
Medium  
600 x 400 x 300 cm  
Galerie Marc Berville Prospects





**Gambling.3**, 2007  
Medium  
350 x 445 x 420 cm  
MAC, Marseille





// ENCOMBRANTS



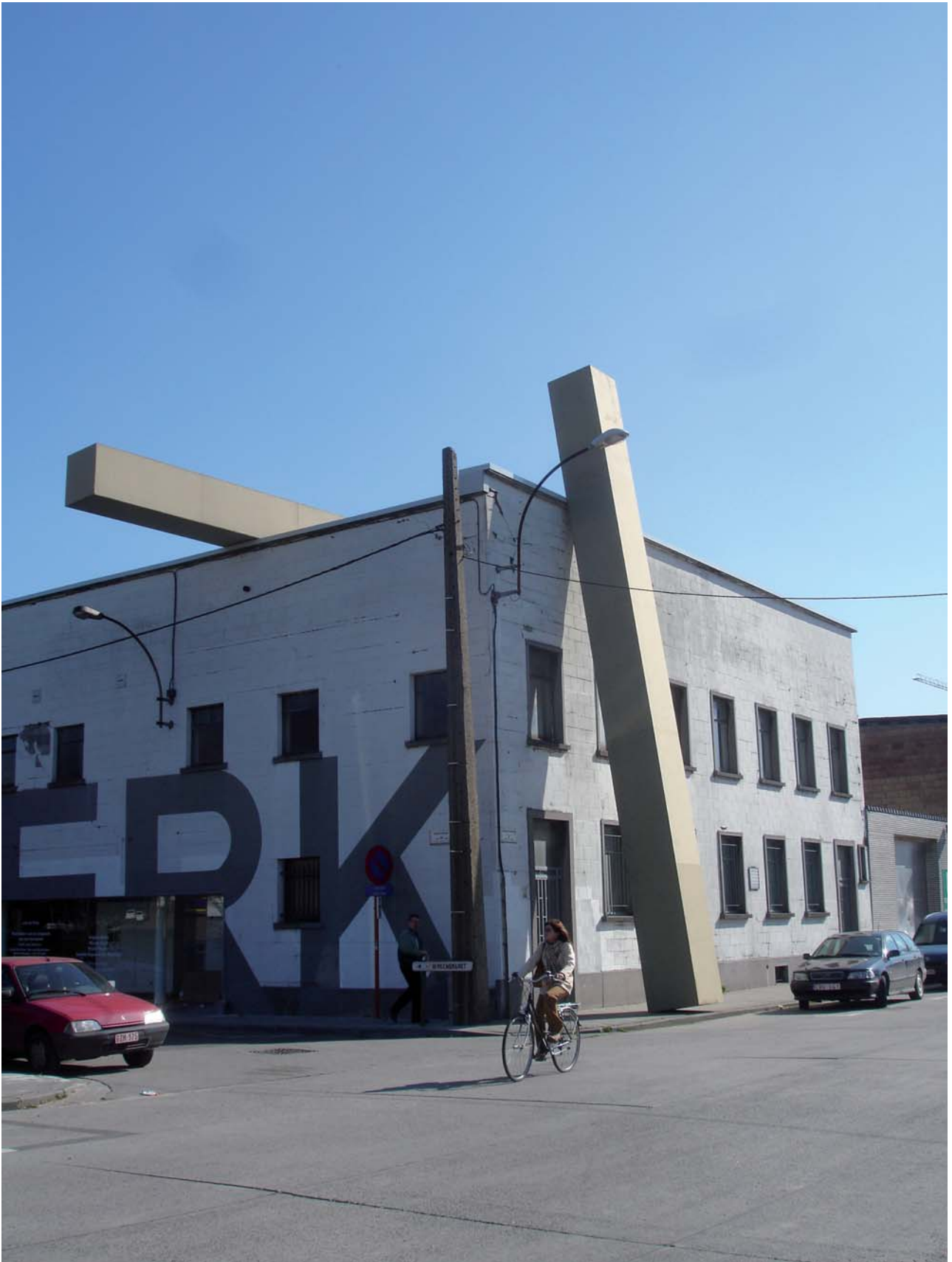
**Encombrant #9, 2007**

Mdf-Platten und Holz / Mdf-boards and wood

1250 x 100 x 100 cm

Parc Saint Léger - Centre d'Art Contemporain





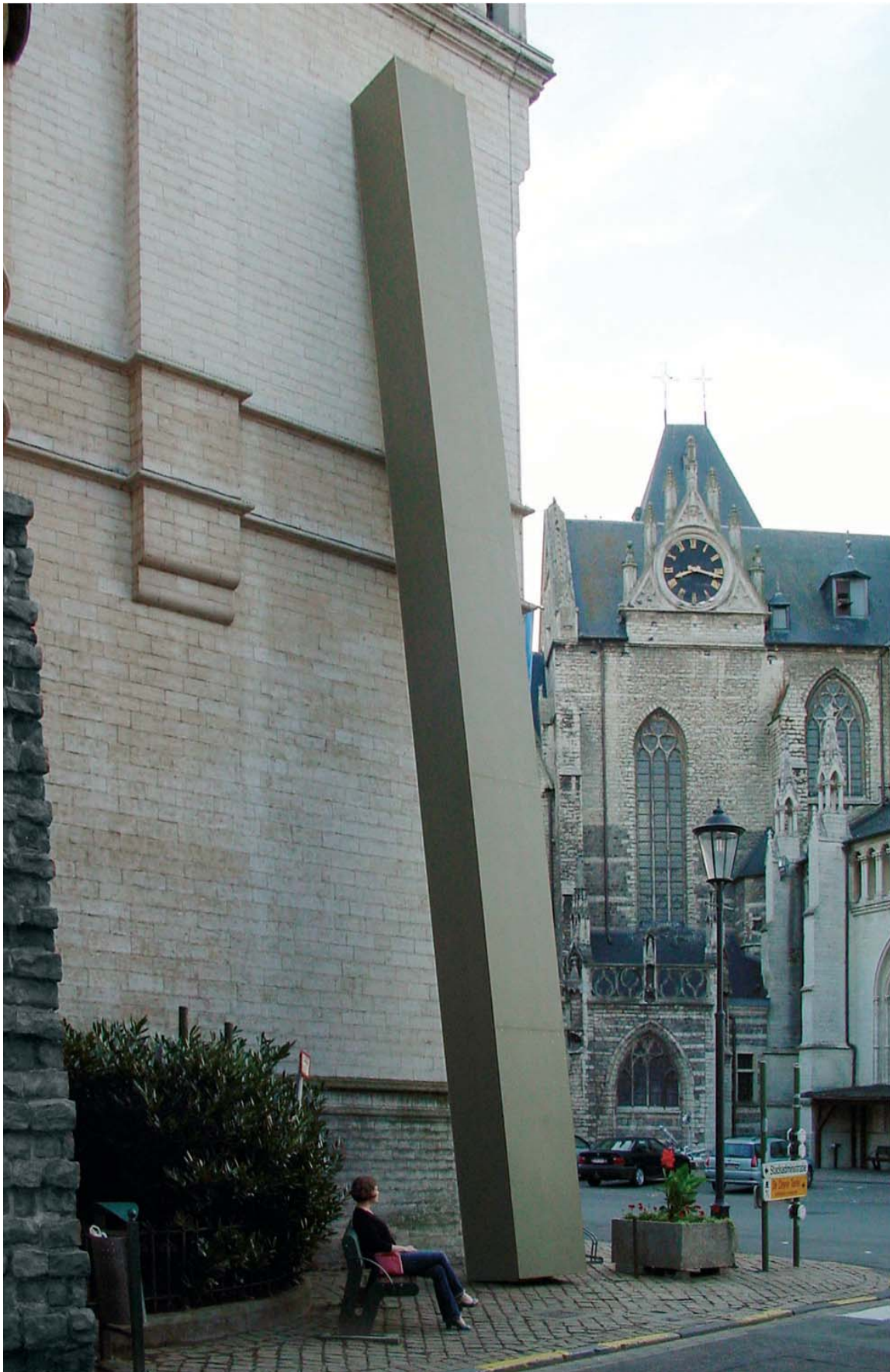
**Encombrant # 8, 2007**

Mdf-Platten und Holz / Mdf-boards and wood

1250 x 100 x 100 cm

Netwerk Gallerie, Aalst, Belgium





**Comment peut-il supporter ça (Encombrant#7), 2006**

Mdf-Platten und Holz / Mdf-boards and wood

1250 x 100 x 100 cm

Zoutleeuw, Belgium







**Encombrant #6 / (Le musée est fermé, s'adresser au musée), 2006**  
«Leere und vision», Herford, Germany



**Encombrant #5 / (Laissons les en dehors de ça), 2006**  
Pollen, Montflanquin, France





**Encombrant #4 / (Ca passe par la fenêtre), 2005**  
«Soundscape», STUK, Leuven, Belgium



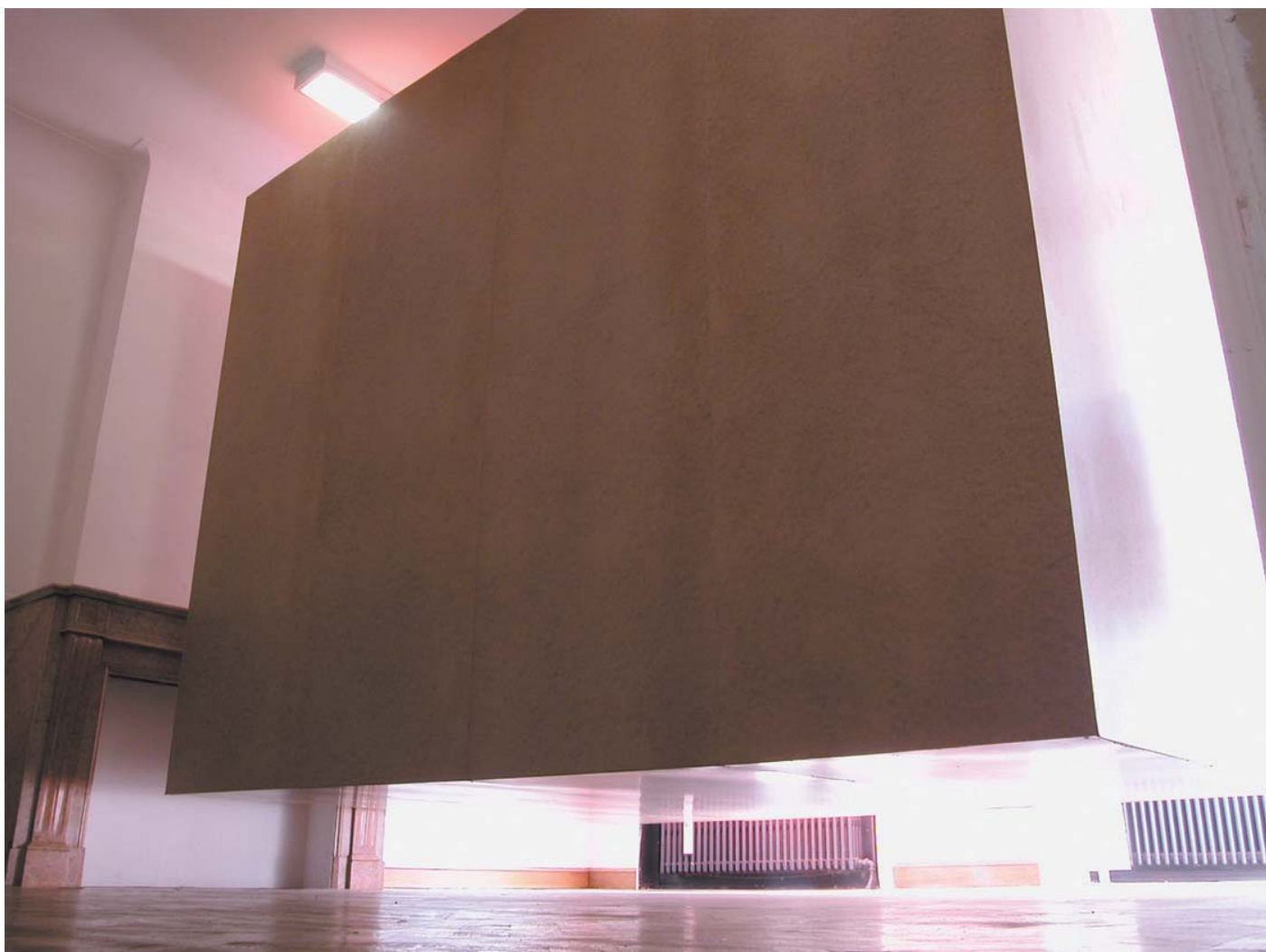


**Untitled (Encombrant #3), 2004**

Beton / beton

700 x 300 cm

«Is the medium still the message», HISK, Antwerp

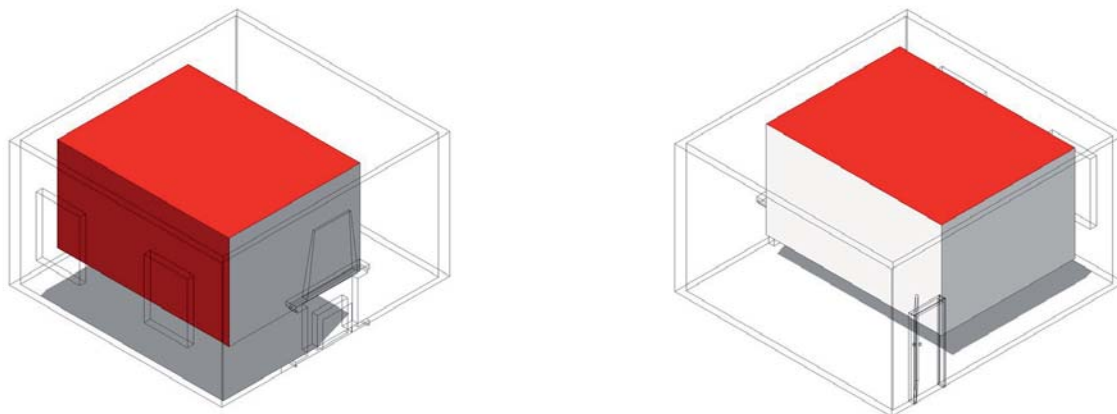


**Untitled (Encombrant)**, 2003

Holz und Holzplatten (Faserplatte) / wood and wood boards (isorel)

400 x 300 x 400 cm

“Open studio”, HISK, Antwerp, Belgium



«Encombrant» est un volume de 4 x 3 x 3 m suspendu à 40 cm du sol et occupe environ 1/5 du volume de la pièce. Il est impossible d'en faire le tour.

Le halo lumineux rose est provoqué par la réflexion de la lumière venant des fenêtres situées derrière le volume et celle des neons sur la parties non visible en laque rouge





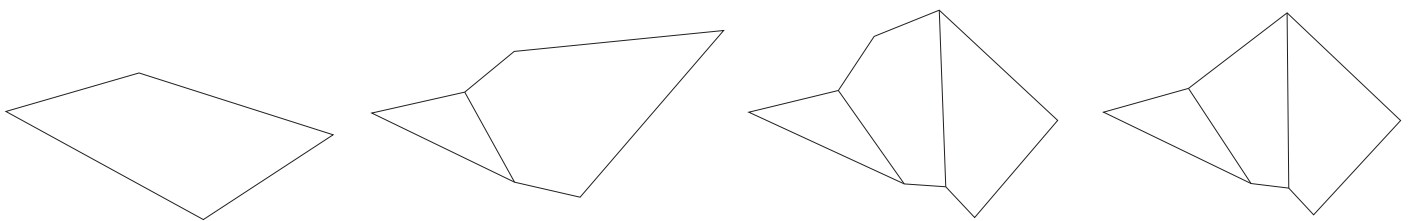
**Encombrant (Encombrant#1), 2001**

Mdf-Platten und Holz / Mdf-boards and wood

261 x 185 x 160 cm

"Pontage", Galerie des Beaux-Arts de Nantes, Nantes, France

# // LE PLAT PAYS



Schema d'un pliage d'une feuille A4 ( projet «le Plat pays»)



**Le plat pays, 2005**

Baugerüste und Holz / Scaffoldings and wood

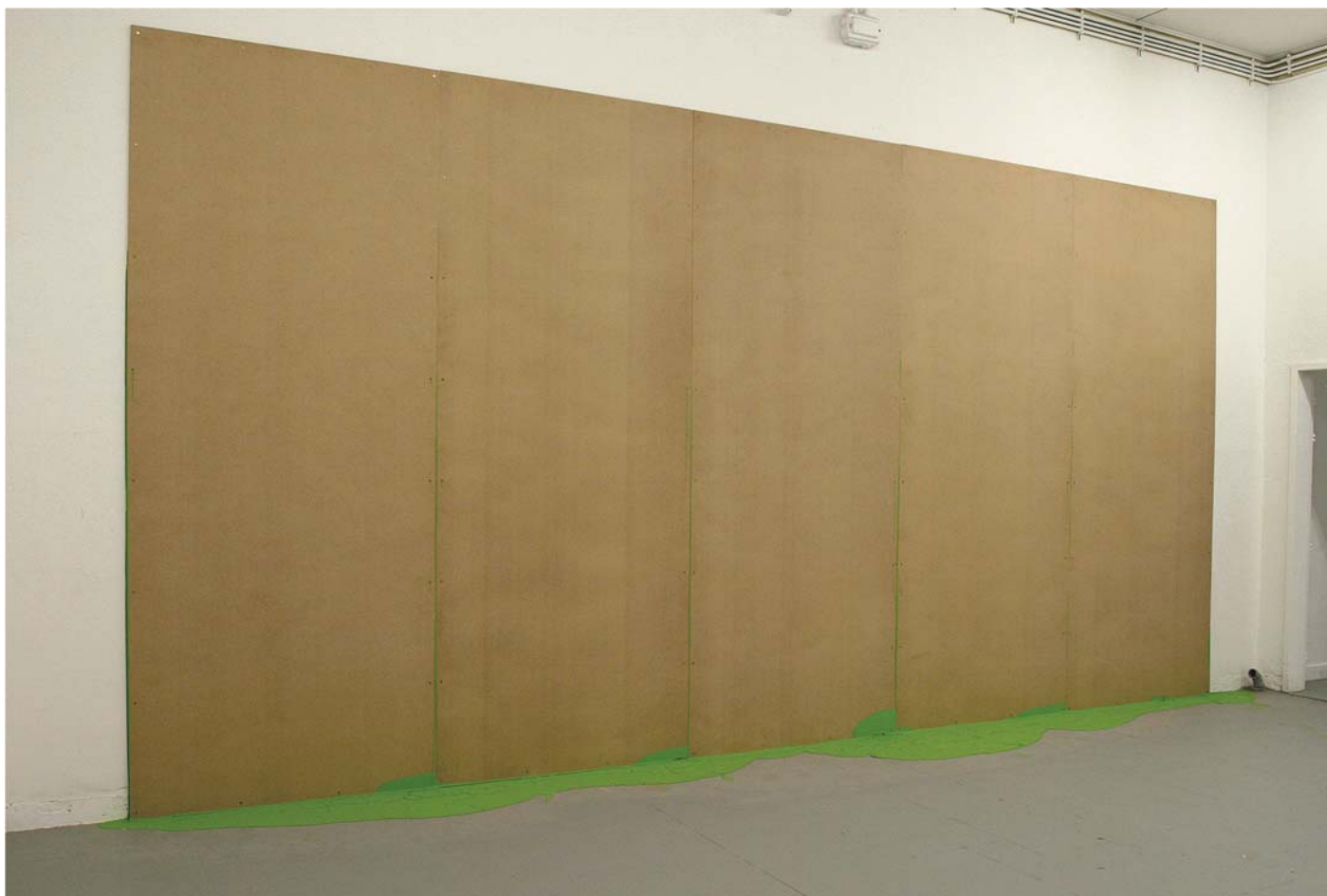
1752 x 1240 x 600 cm

Virginie Bailly and Nicolas Guiot, «Speelhoven», Aarschot, Belgium



Aussicht von / view from «Room with the view», Hans op de Beeck, 2001

*// PEINTURES ECRASEES*

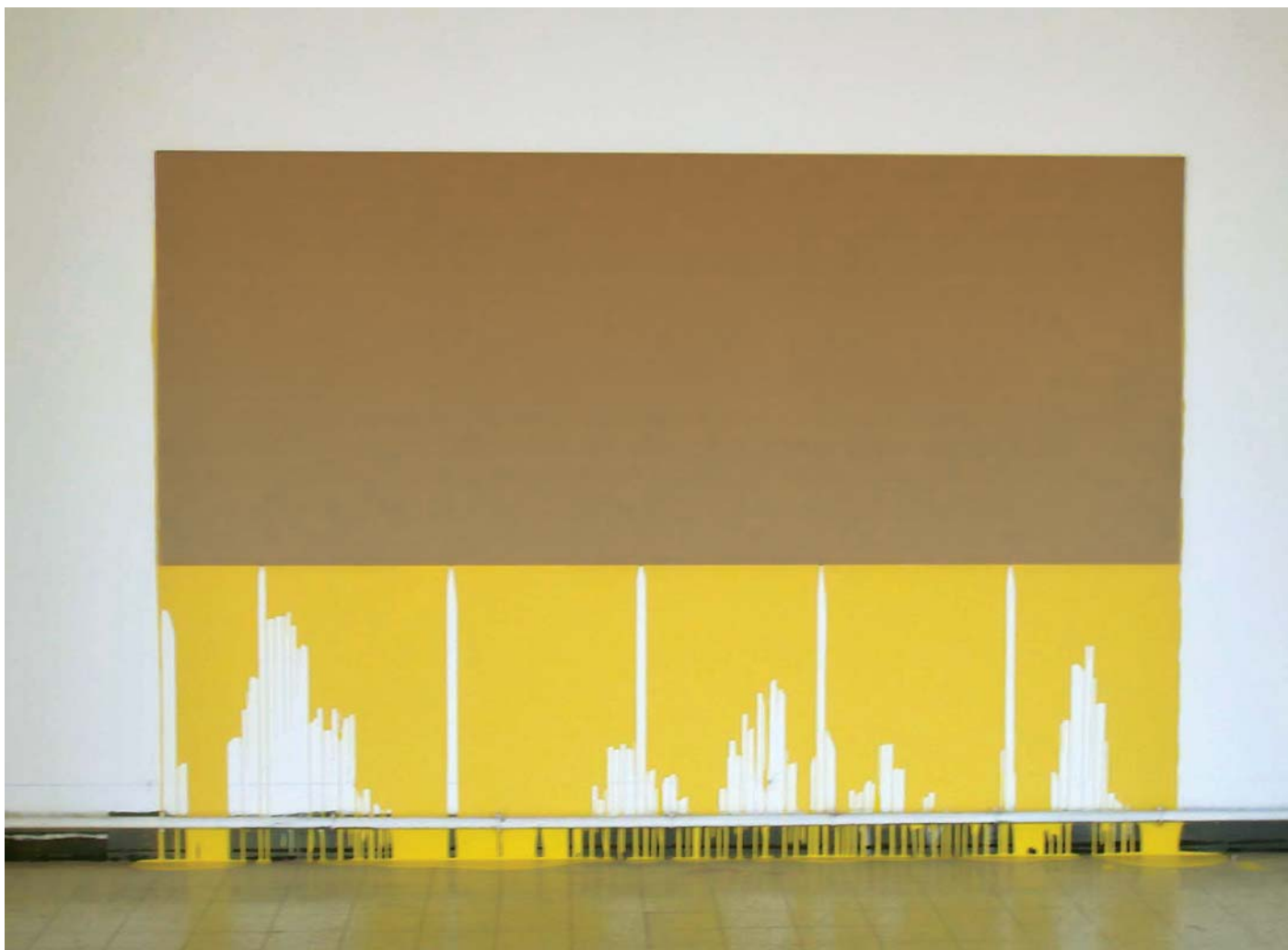


**Untitled (peinture écrasée), 2004**

MDF und Acrylfarbe / MDF and acrylic paint

610 x 250 cm

«Is the medium still the message», HISK, Antwerp, Belgium



**Untitled (peinture écrasée), 2003**  
MDF und Acrylfarbe / MDF and acrylic paint  
250 x 122 cm  
«Open Studio», HISK, Antwerp, Belgium



**Untitled (peinture écrasée), 2002**  
MDF und Acrylfarbe / MDF and acrylic paint  
400 x 500 cm

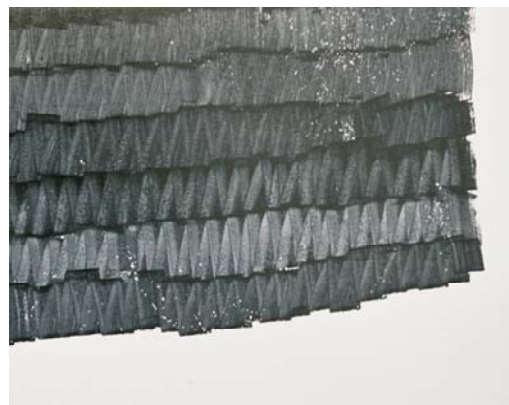




**Untitled (peinture écrasée), 2002**  
MDF und Acrylfarbe / MDF and acrylic paint  
400 x 500 cm



**Untitled (peinture écrasée), 2002**  
MDF und Acrylfarbe / MDF and acrylic paint  
260 x 260 cm  
250 x 1 110 cm



***Carré noir : Is the medium still the message?***, 2004

Dauer Markierer / Permanent marker

300 x 300 cm

Hisk, Anvers, Belgium



**10°**, 2004  
Parkett / parquet



**Untitled, 2001**  
Holzstangen / wooden sticks

// TEXT / TEXT

## **ENCOMBRANTS**

The method is simple yet efficient : it's by not submitting to the shackles of a space that previously unchartered resources crop up and that one unravels the possibilities for an exchange which is not bound by rules, codes and obligations. So how can we put exhibition spaces in unusual surroundings which will enable them to impact in a way which they wouldn't normally, an impact they would only have because of the theory of reversal ?

Nicolas Guiot uses obstructions and overflow to answer this problem. He does not acquiesce to the limitations which constrict him, cut off the outside world and the essential link with the imagination. He does not bend over backwards to accomodate the dictum of allocated space. To him, space is neither a narrow -mindedness which brings together and assigns the incandescence of a centre, nor a totally open stretch of space which develops without point of reference. Instead, it is essentially something which should be considered an indispensable element which we must play at its own game. In this context, space doesn't restrict itself to recording experiences ; rather it is the essence of the experiment, of the determination of the limits of its borders. This experimentation relies on the phenomena of enlargement of the encloser and the enclosed, conceived as occurrences of obstruction and overflow.

By producing pieces which are too overbearing or too imposing, some saturating the space and others excluding it, Nicolas Guiot reveals a quality and force of intervention. To him, obstruction is not filling, and overflow is not excessive. They are undertakings to occupy space founded on much more incisive articulations between inside and outside, empty and full.

The three wooden structures and agglomerated panels can't be interpreted as being disproportionate and monstrous structures. Their creation comes from a results-based drive which relies on an unrelenting strictness. We must absolutely stick to the essence of it, to the solidity of demonstration, and shrug off skepticism. These structures, which have a beautiful breadth, are intelligently unreasonable and stocked outside, don't leave the space which is destined to welcome them empty, but instead appropriate it in a novel way, by acting outside whilst echoing the founding principle of the inside and by reflecting inside the generating force of the outside.

By doing all this, Nicolas Guiot brings us into a shakier world that advances views which are not determined by the uniqueness of space but called for by the uniqueness of observation of interventions within a space.

**Didier Arnaudet** by Louise Lowtree