

B I O G R A P H Y

Aline Bouvy (L) born in Watermael-Boitsfort (B) in 1974

Lives and works in Luxembourg and Brussels

Studies/Residencies:

1995-1999 : Ecole de Recherche Graphique, Brussels, B

1999-2001 : Jan van Eyck Academie, Maastricht, NL

2009 : Cité Internationale des Arts, Paris, F

2015 : Cité Internationale des Arts, Paris, F

The work of Aline Bouvy is represented by Albert Baronian Gallery, Brussels and Nosbaum & Reding Gallery, Luxembourg.

Solo shows :

2017

The future of not working, curated by Louise Osieka, CIAP, Hasselt, B

Pale, Havoc, Maison Grégoire-Observatoire Galerie, duoshow with Simon Davenport, curated by Emmanuel Lambion, Brussels, B

2016

Heavy Fuckry / I don't need you to feed me, Billboard Series #5, commissioned by Artlead, 019-Dock Noord, Ghent, B

Who will wear my teeth as amulets ?, curated by Laurence Dujardyn and Matthias Wille, Motel, Brooklyn, NY

Urine Mate, Galerie Albert Baronian, Brussels, B

2015

New Pabulum, duoshow with Simon Davenport, curated by Juste Kostikovaite, Kunstraum, London, UK

Sorry, I slept with your dog, Exo Exo, Paris, F

I'm not interested in humans these days, Le Salon, Brussels, B

2014

Politics of Intimacy, Galerie Nosbaum & Reding, Luxembourg, L

Forme et langage de l'Empathie, curated by Françoise Lonardoni, Espace Arts Plastiques Madeleine-Lambert, Vénissieux, F

2013

It tastes like shit, it is shit, want a toothbrush, NICC, Brussels, B

Group shows:

2017

How deep is your love ?, Cooper Cole Gallery, curated by Jenine Marsh, Toronto, CA
(upcoming in september)

Plant B, Parc de la Fonderie, curated by Toke Nielsen and Sonia Dermience , Brussels, B
(upcoming in September)

A Shooting Star is Not a Star, Roberta Pelan, Toronto, CA

L'Ecart Absolu, Le Quadrilatère, curated by Tipahie Dragaut-Lupescu, Beauvais, F

Hypokeimenon – En-Dessous du Sang, Galerie Nadine Feront, curated by Nils-Alix Tabeling, Brussels, B

Heat Company II, curated by After Howl, After Howl, Brussels, B

Laurel, Greenpoint, curated by Tatiana Kronberg, Rosie Motley and Laurence Dujardyn, Brooklyn, NY

Form, Cannibalism, The Stable, Waregem, B

2016

Les Sept Péchés Spectraux, Curated by Emeline Depas, Galerie Arnaud Deschin, Paris, F

Transistion, curated by Pedro Morais, Galerie Alain Gutharc, Paris, F

A Last Song For The Titanic Orchestra, curated by Diesel Project Space, 019-Dock Noord, Ghent, B

Blue Plate Special, curated by Stephanie Hier and Larissa Lockshin, Dead Horse Bay, Brooklyn, NY

A Thousand Friends, curated by Elisa Rigoulet and Antoine Donzeaud, New Jörg Gallery, Vienne, AU

Retiens la nuit, curated by Hugo Vitrani, Galerie Rabouan Moussion, Paris, F

Highway Raven, Diesel Project Space, curated by X. Mary et N. Merca, Liège, B

2015

How my mother got hacked, Dash Gallery, Kortrijk, B

Happy Faces, Johannes Vogt Gallery, curated by J.-B. Bernardet, New York, NY

I'M Ten, IMT Gallery, London, UK

To blow smoke in order to heal, Galerie Albert Baronian, Brussels, B

Break out !, curated by Julian Elias Bronner and Benjamin Faust Weber, Frédéric de Goldschmidt Collection, Brussels, B

2014

Andrew Birk, Aline Bouvy, Absalon Kirkeby, Christopher Crescent, Brussels, B

Paradise Lost, curated by Damian And The Love Guru, Quincaillerie Vander Eycken, Brussels, B

Natura Lapsa, curated by Yann Chevalier and Laurent Le Deunff, Le Confort Moderne, Poitiers, F

My Legs Up And Exposed To The World My Bottom Under The Jean Trousers, Nosbaum & Reding Projects, curated by Alberto Garcia del Castillo, Luxembourg, L

Return to Sender, curated by KAOS - Kunstatelier Opperstraat, WIELS, Brussels, B

Vive l'Eté, curated by Damien Delepeleire, Galerie Olivier Biltereyst, Brussels, B

Bien ou Bien, Mon Chéri, Brussels, B

Trailers for the future, Galerie Yoko Uhoda, Liège, B

Obliteration Devices, IMT Gallery, curated by David Burrows, London, UK

Are You Thinking About Atlantis?, Parallel, Oaxaca, MX

Material Art Fair, Komplot, Hilton Reforma, Mexico DF, MX

Acid Rain, Island, Brussels, B

Press :

Het Belang Van Limburg (B), 25.07.2017, "Aline Bouvy en Dan Walvin exposeren nieuw werk in Hasseltse CIAP", Karel Hemerijckx

The Word Magazine (B), 27.02.2017, "There is NO reason for things to be as they are. The world according to Aline Bouvy", Nicholas Lewis
Nieuwsblad (B), 23.11.2016, "Pipi- en kakakunst aan Dok Noord", Tuly Salumu
Le Quotidien (L), 12.07.2016, "La folie des grandeurs au MNHA", Grégory Cimatti
Libération (F), 19.06.2016, "Retapages nocturnes", Clémentine Mercier
Numéro (F), 17.06.2016, "Retiens la nuit: l'expo très fin de soirée de la galerie Rabouan Moussion", Maxime Gasnier
Le Monde (F), 15.06.2016, "Retiens la nuit, une exposition entre dérives et vertiges nocturnes", Emmanuelle Jardonnet
Le Nouvel Observateur (F), 06.06.2016, "Retiens la nuit: drogue et manqué de sommeil s'exposent à la Galerie Rabouan Moussion", Alban Agnoux
Le Quotidien (L), 06.04.2016, "Art public: la main qui chante d'Ettelbrück", Christian Mosar
De Standaard (B), 24.04.2016, "Met de vlam in de pijp", Sam Steverlynck
Agenda Magazine (B), 21.01.2016, "Wunderkammer: Aline Bouvy", Estelle Spoto
L'Art Même (B), #68, "De l'art, de l'intime et du politique", Emmanuel Lambion
La Libre Belgique (B), 12.02.2016, "Des sujets qui superposent le social et l'intime", Claude Lorent
Woxx (L), 19.09.2014/Nr 1285, "Politiques du corps", Luc Caregari
Le Petit Bulletin (F), 25.06.2014, "Lois et aléas du désir", Jean-Emmanuel Denave
De Standaard (B), 13.06.2014, "Een huis met veel kamers", Sam Steverlynck
Metropolis M (NL), 14.04.2014, "Go Digital, Art Cologne 2014", Domeniek Ruyters
Luxemburger Wort (L), 15.11.2013, "Heemechtshand: 550 Münden für die Ewigkeit"
Luxemburger Wort (L), 07.10.2013, "Eng Hand fir ons Heemecht"
Agenda Magazine (B), 21.09.2013, "NICC moves to Brussels", Sam Steverlynck

Bibliography / Writings :

Le Morning, un journal de Sébastien Reuzé, 2015
Thudding-Mouth, Cotton-Heart and Gold Nuggets, in Good Times and Nocturnal News #3
by Carl Palm, 2015
Her phallus, Her failure, in Heresies, Girls Like Us magazine, issue#7, 2015
Forme et Langage de l'Empathie, Espace arts plastiques Madeleine-Lambert, 2014
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