

Yuna Mathieu-Chovet
www.yunamathieu-chovet.com
yunamathieuchovet@gmail.com
++32(0)486 94 30 04

Yuna Mathieu-Chovet

Portfolio

FR/

Photographe plasticienne, Yuna Mathieu-Chovet est diplômée de l'ÉCAL à Lausanne, où elle a étudié avec des artistes tels que John M. Armleder et Sylvie Fleury, dont elle a été l'assistante. En 2011, elle s'installe en Belgique et crée l'année suivante l'artist run space Plagiarama, un espace d'exposition géré par et pour les artistes.

A travers sa pratique, Yuna Mathieu-Chovet interroge la place de l'objet artistique, sa nature et sa représentation au sein d'installations qui mêlent peinture et photographie, accrochage traditionnel et interventions plastiques à même le mur, brouillant la frontière entre l'œuvre, son sujet et son support. Son travail explore ainsi une photographie abstraite aux sujets éphémères et insaisissables -lumières, fluides- qui visent à dépasser les formes et les formats conventionnels.

En janvier 2025 elle expose en duo show avec Hélène Petite ses oeuvres récentes dans le cadre du Photo Brussels Festival. Elle est lauréate en 2024 de la bourse de création FWB pour son nouveau projet 'Birth of shapes' qui explore la naissance les différents motifs créés par la nature et par les êtres humains.

En 2022, elle a effectué une résidence d'un an à Contretype-Centre pour la photographie contemporaine à Bruxelles pour développer son projet 'Unsquared', qui a donné lieu en 2023 à une conférence à l'Académie Royale des Beaux Arts de Bruxelles dans le cadre du SHARE program : 'Objet et représentation : le double statut de la photographie' et à la publication de 'Pour une abstraction purement approximative' dans La Part de l'Oeil, Revue de pensée des arts plastiques n°37.

Son travail a été présenté dans diverses institutions et galeries telles que : Institut pour la photographie de Lille (France), MAMCO-Musée d'art moderne et contemporain, Genève (Suisse), Palais des Beaux-Arts de Lausanne (Suisse), Fri Art Kunsthalle Fribourg (Suisse), Galerie Michèle Chomette (Paris), Générale en Manufacture (Paris), Halles de Schaerbeek (Bruxelles), Pavillon Populaire, Montpellier (France), Viper Festival, Bâle (Suisse), Biennale de l'Image en Mouvement-Centre pour l'image contemporaine Saint-Gervais, Genève (Suisse) et Festival du film de Locarno (Suisse).

ENG/

Photographer Yuna Mathieu-Chovet graduated from ÉCAL in Lausanne, where she studied with artists such as John M. Armleder and Sylvie Fleury, for whom she was an assistant. In 2011, she moved to Belgium and the following year created the artist run space Plagiarama, an exhibition space run by and for artists.

Through her practice, Yuna Mathieu-Chovet questions the place of the artistic object, its nature and its representation within installations that mix painting and photography, traditional hanging and plastic interventions right on the wall, blurring the boundaries between the work, its subject and its support. Her work explores abstract photography with ephemeral and elusive subjects - light, fluid - that aim to go beyond conventional forms and formats.

In January 2025 she exhibited her recent work in a duo show with Hélène Petite as part of Photo Brussels Festival. In 2024 she was laureate of the FWB creation grant for her new project "Birth of shapes", which explores the birth of different patterns created by nature and by human beings.

In 2022, she completed a one-year residency at Contretype-Centre pour la photographie contemporaine in Brussels to develop her project "Unsquared", which in 2023 led to a lecture at the Royal Academy of Fine Arts Brussels as part of the SHARE programme: "Objet et représentation : le double statut de la photographie" and the publication of "Pour une abstraction purement approximative" in La Part de l'Oeil, Revue de pensée des arts plastiques n°37.

Her work has been shown in various institutions and galleries, including : Institut pour la photographie de Lille (France), MAMCO-Musée d'art moderne et contemporain, Geneva (Switzerland), Palais des Beaux-Arts de Lausanne (Switzerland), Fri Art Kunsthalle Fribourg (Switzerland), Galerie Michèle Chomette (Paris), Générale en Manufacture (Paris), Halles de Schaerbeek (Brussels), Pavillon Populaire, Montpellier (France), Viper Festival, Basel (Switzerland), Biennale de l'Image en Mouvement-Centre pour l'image contemporaine Saint-Gervais, Geneva (Switzerland) and Locarno Film Festival (Switzerland).



Exhibition views, *Human after all*, duo show with Hélène Petite, Photo Brussels Festival at Plagiarama January 12-February 22, 2025

Picts with the support of Fédération Wallonie-Bruxelles
Photo repro credits Teo Becher

Dear Yuna,

I truly believe that if your beloved Georgiana Houghton had the opportunity to witness your practice, she would have smiled and nodded in appreciation and understanding. If she could travel through time from mid XIX century Britain and end up in today's Brussels, the spiritualist and painter would feel somewhat at home in front of your work.

Like you, she had a fascination and a command of the medium of photography. In 1882 she published a collection of photographs titled *Chronicles of the Photographs of Spiritual Beings and Phenomena Invisible to the Material Eye*, to capture in static pictures the overlapping temporalities of people living and the ones no longer walking in this plane of existence. Portraits of solid humans hugging vanishing silhouettes, created via double-exposure techniques.

I'm convinced Georgiana would see a similar need to emphasize diachronic presence in your series *Unsquared*: she would marvel at your intent to expand from the arbitrarily dictated limitation of the medium, the shapes and distribution of light beyond the Western art canon, through historical and atavistic signs that seem to reach us today as effectively as they would have thousands of years ago.

The graphic symbols you have utilized in your work, sometimes lifted from cave paintings, lend the meaning of your work to a prolific a-historicity. And your plates - containing crystalized movements - play with another kind of division of time and societal classification. High/decorative-low art; the personal time of domesticity and care/the public time of politics: dichotomies that are conflated and disarmed by installing the pieces as paintings on the wall of a white cube AND as manifestos on a public building. The photos of nails that are making an appearance in your most recent work seem like a natural prosecution of this deliberate disruption of a preconceived hierarchy of expression. Nails—before they became anything else —were weapons, instruments for survival. But isn't survival and self-actualization what people do when painting their nails, doing their make-up, using their bodies as public canvases, conflating the privacy of their bodies with the public relevance of their behavior? This is how many will finally secure a seat at the table, by scratching and then ripping the door open with their painted nails. Your nails are your private gallery, a way to access both the fruition and production of canonized masters simultaneously. Once mounted on the wall, the low art of nail painting shines on the dignifying stage of public display.

Recently “rediscovered”, Houghton is one of those people whose contribution has been for decades undervalued and downplayed. She would appreciate the titles of many of your works to. Above all, she would recognize the communion of two worlds: photography and painting, public and private, canon and low art. In it —don't you agree? —she would have seen a vertigo of potential and hope.

Valentina Bianchi, 2025

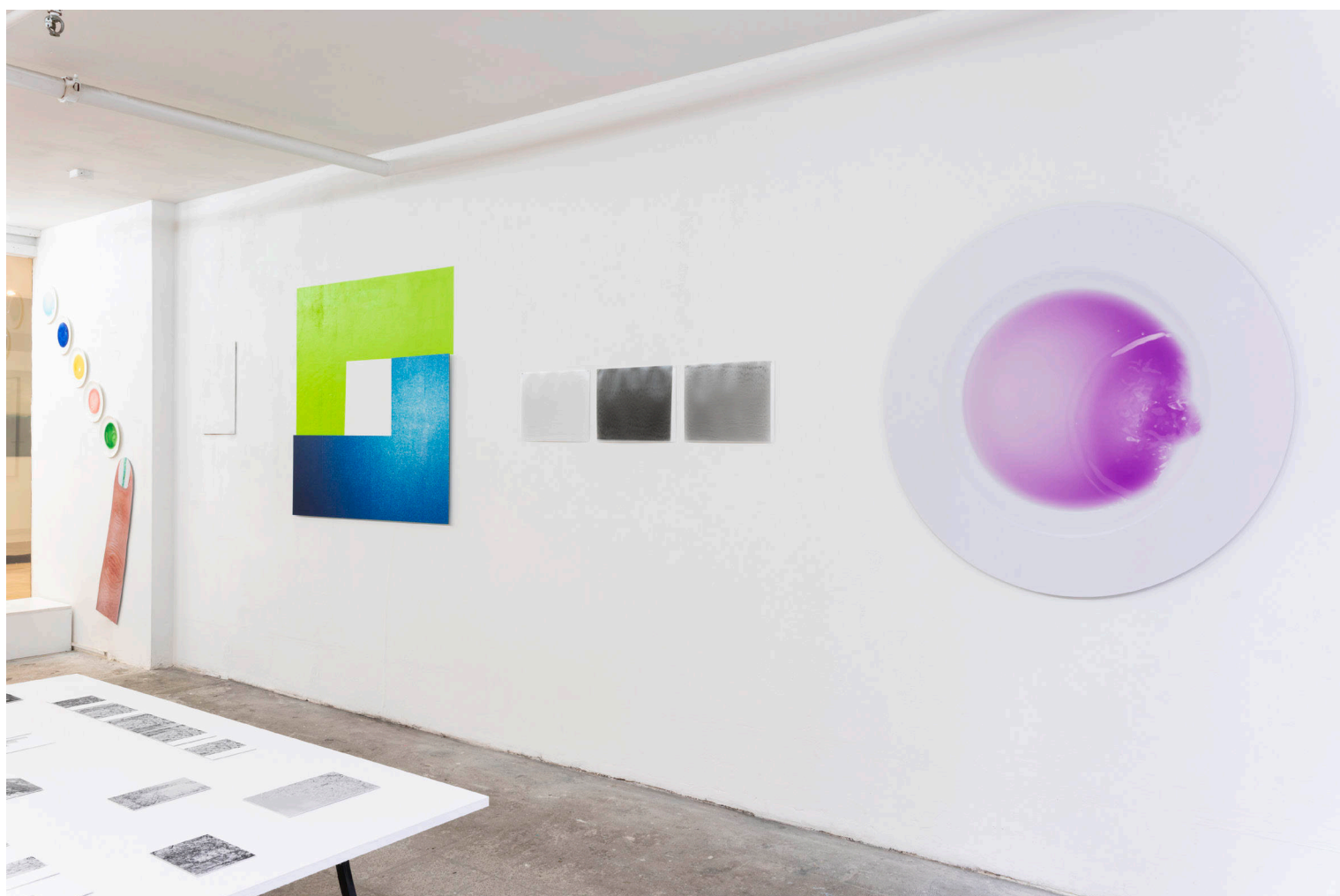
Valentina Bianchi is a Brussels-based curator exploring environmental themes through a feminist perspective and methodology. She works independently and within institutions in both Italy and Belgium. One of her current projects includes a series of zines and workshops focused on queering history and ecology.

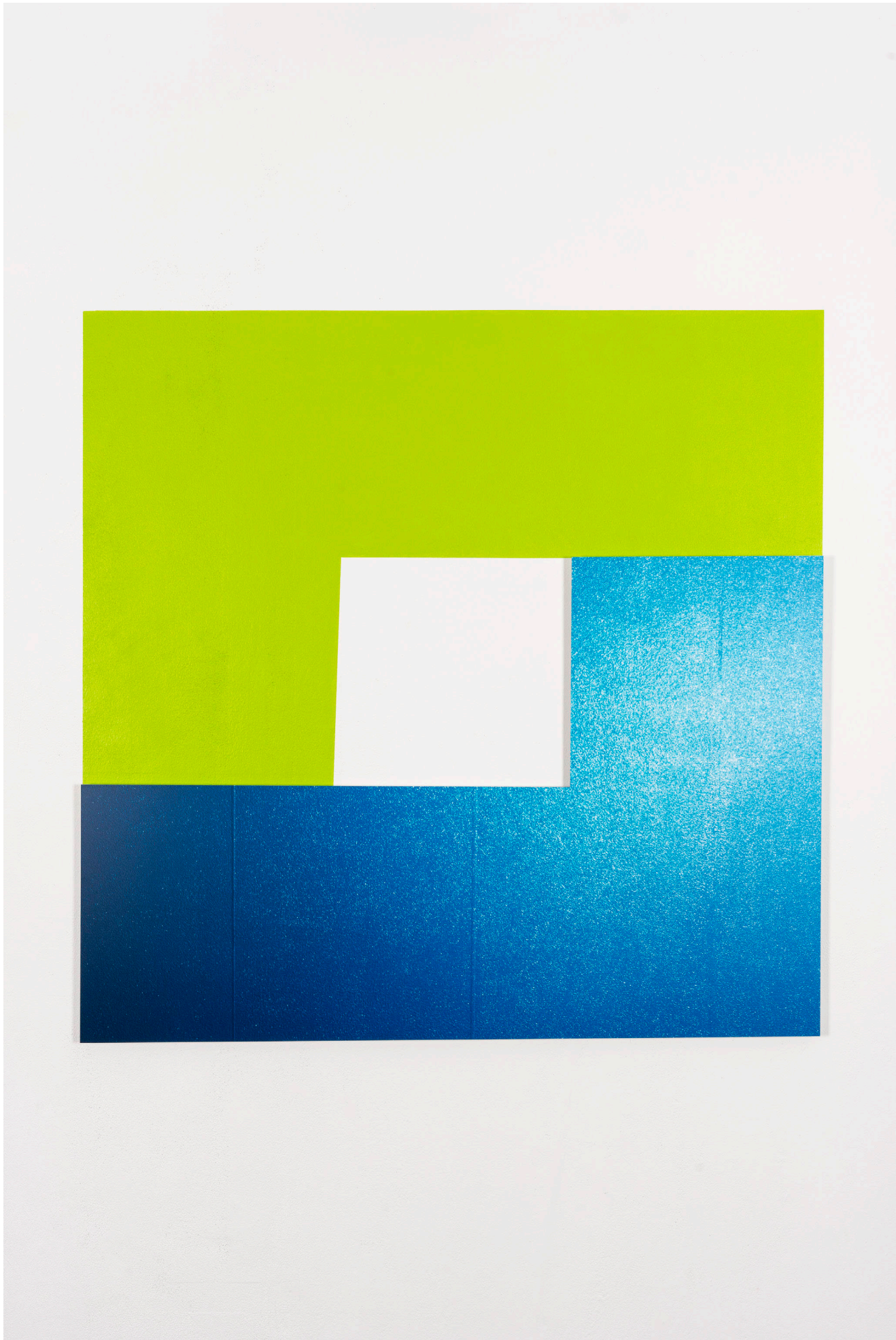


Birth of shapes, plates series & Nail painting, after Olga Rozanova (Green Stripe), 2024-2025
sublimation on plate, UV print on dibond
variable dimensions







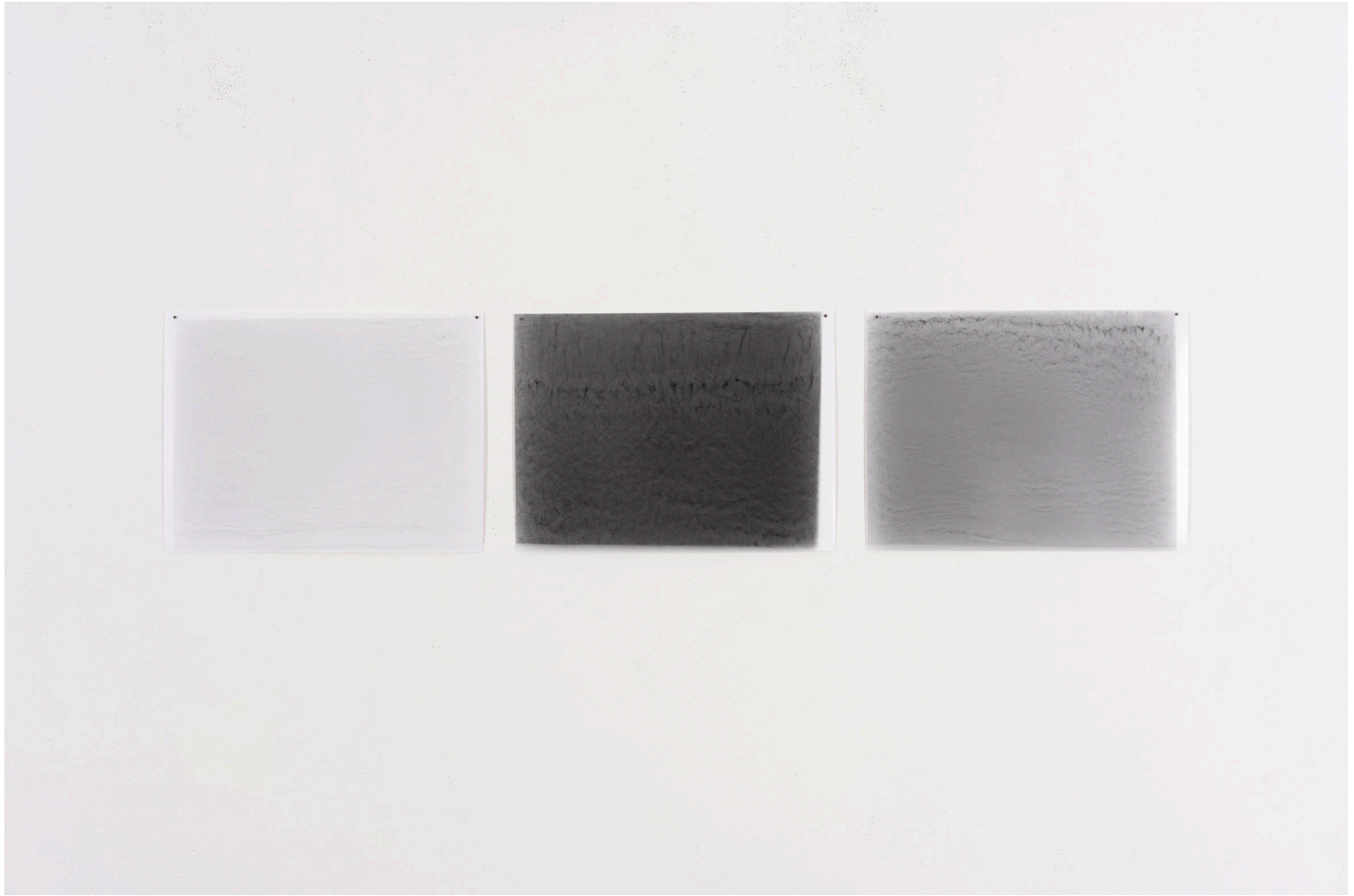


Unsquared, Vivian Maier's self portrait, 2023

analog lambda photographic print mounted on dibond, custom paint on wall

124x120,5x1,3 cm





Birth of shapes, photograms series, 2024

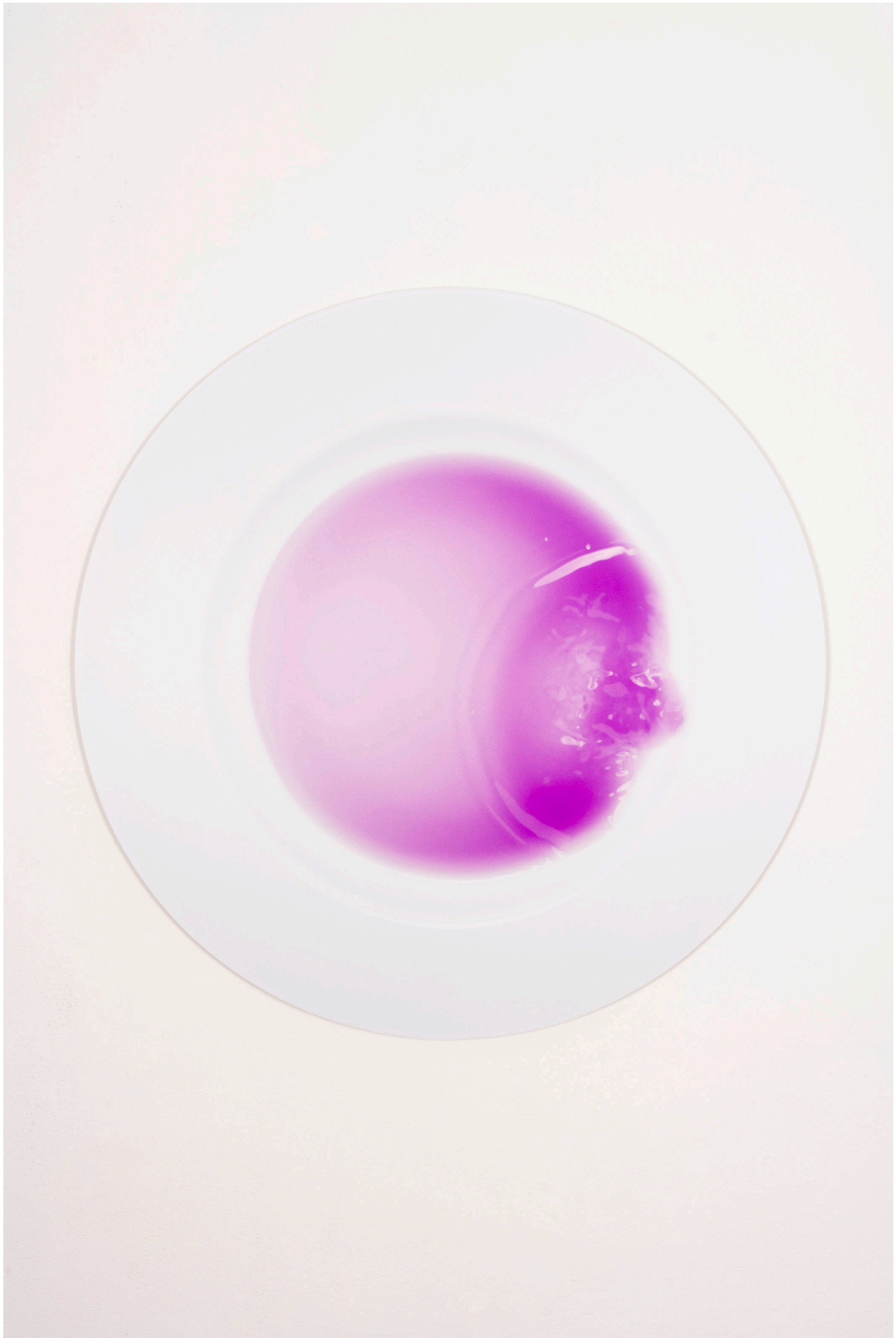
Yuna Mathieu-Chovet

MGRC deluxe pearl Ilford black and white photographic paper, neodymium magnets

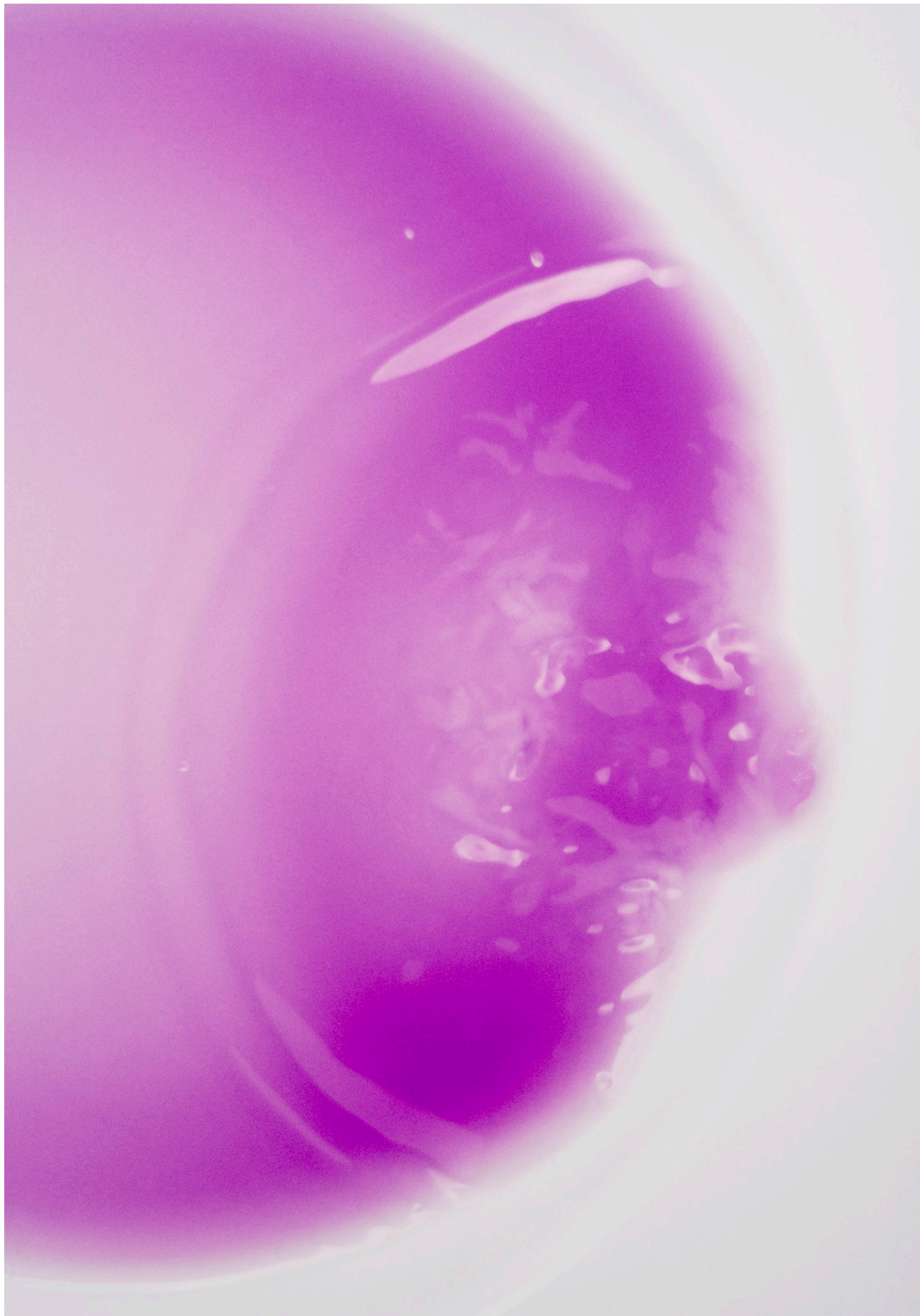
30,5x40,6 cm (each)



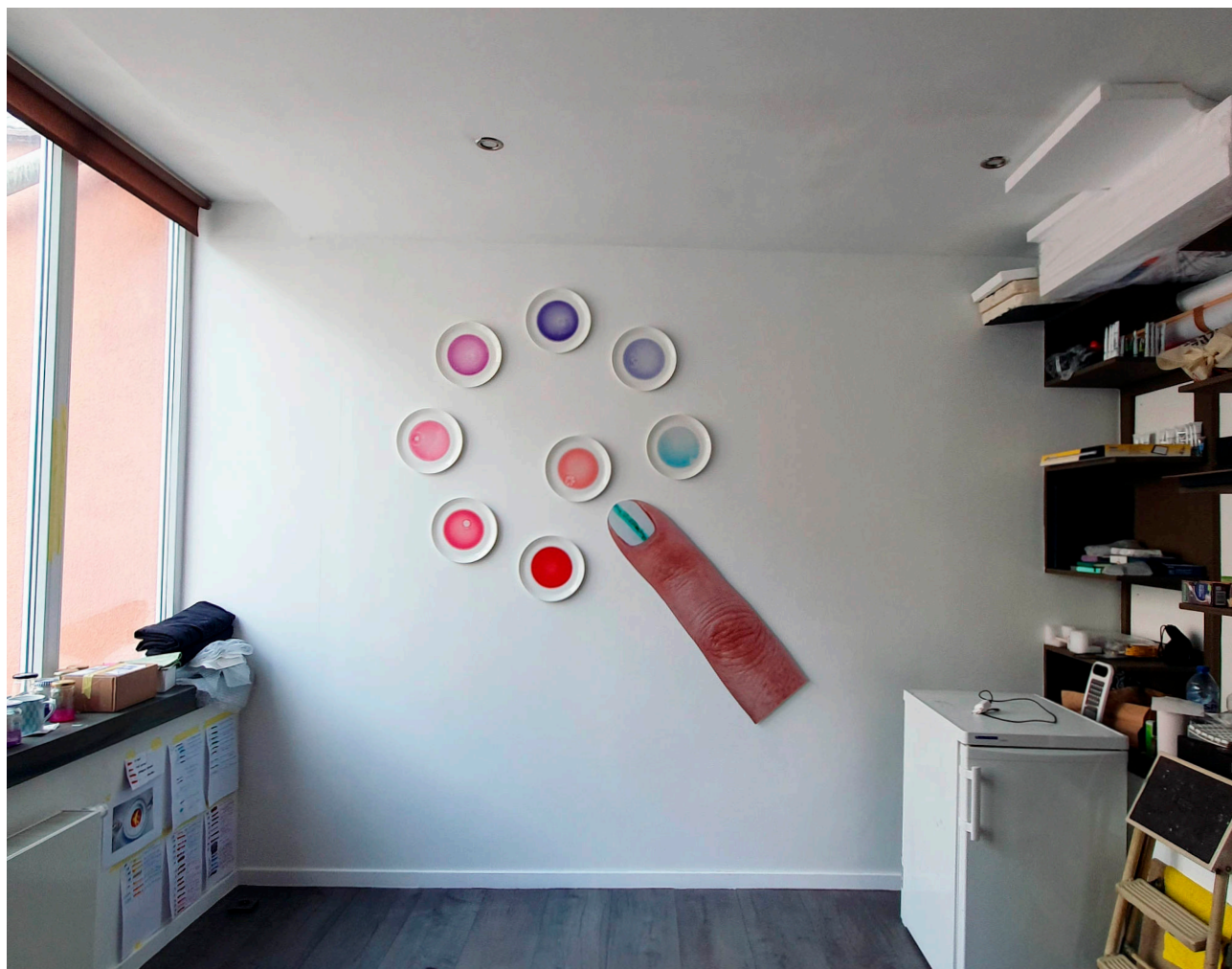


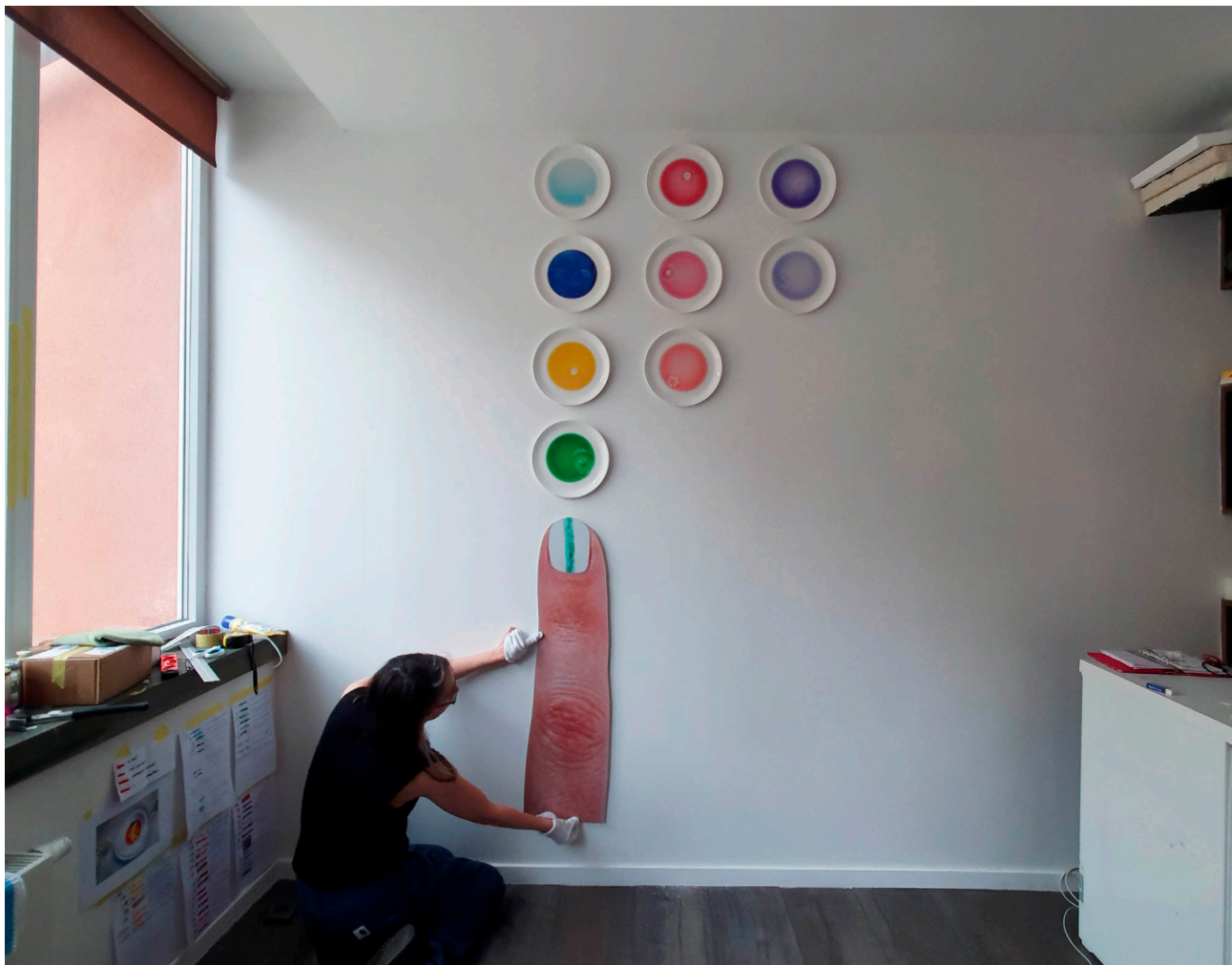


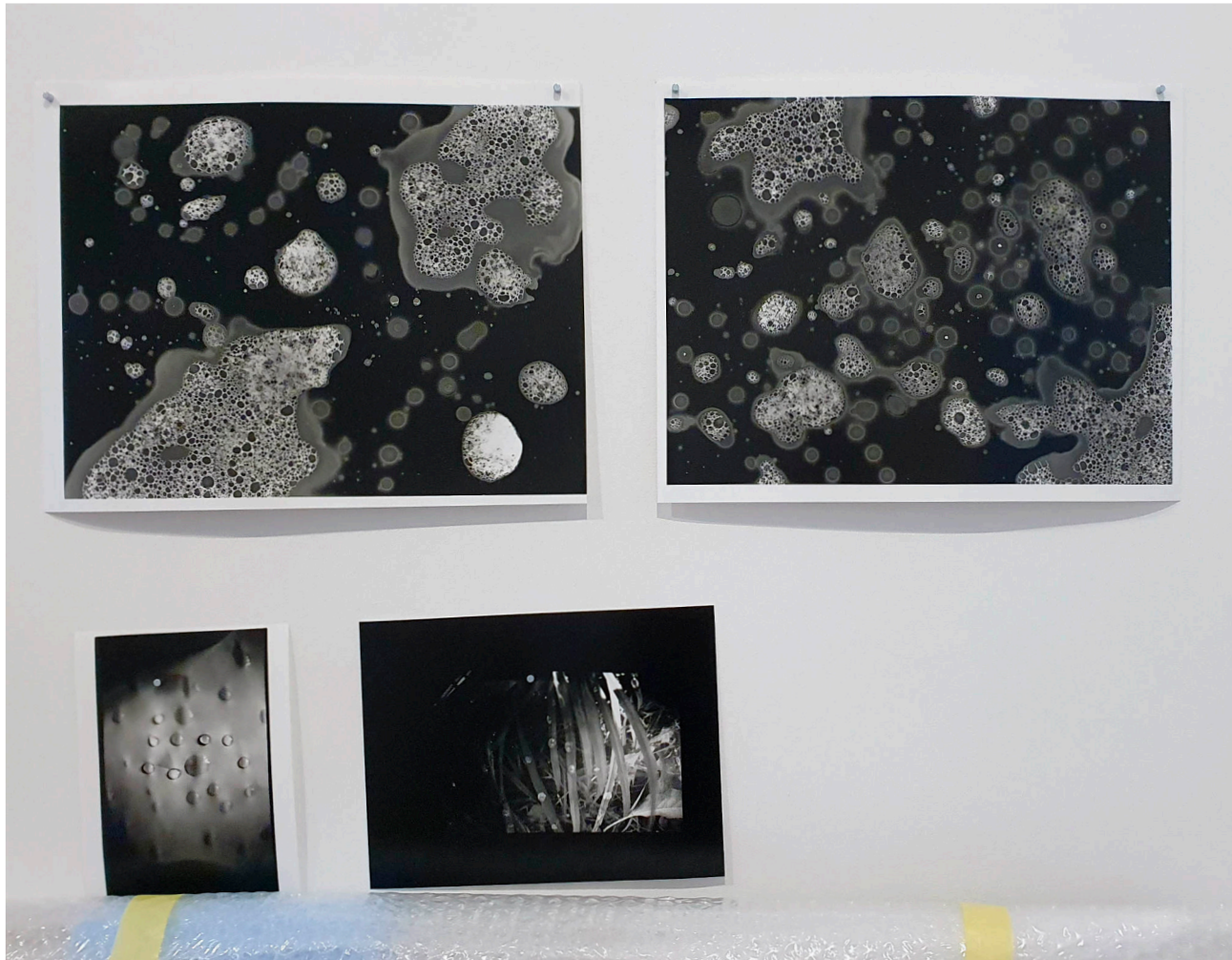
Birth of shapes, Big plate series, Purple, 2024
analog lambda photographic print mounted on dibond
120 cm (diam)

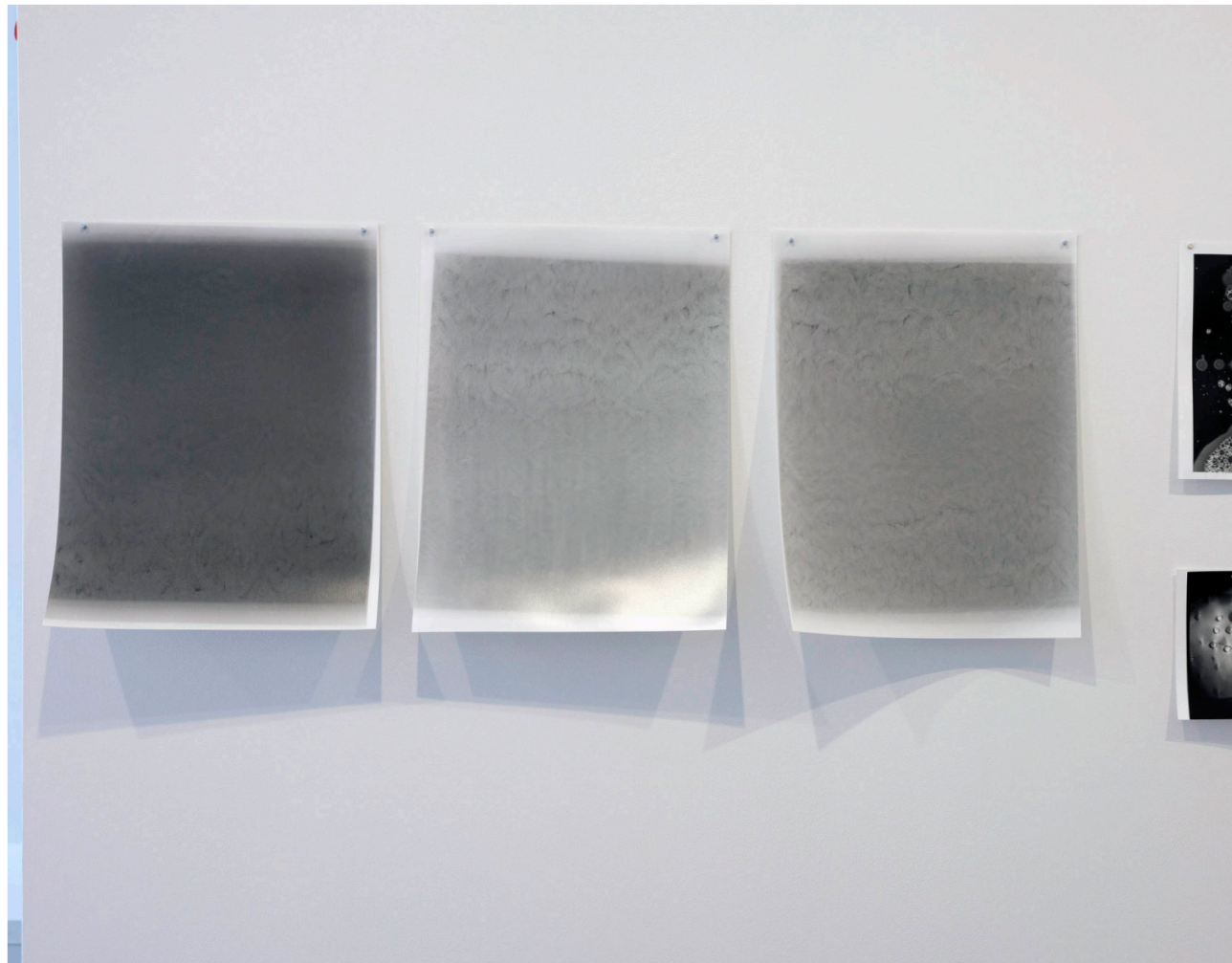


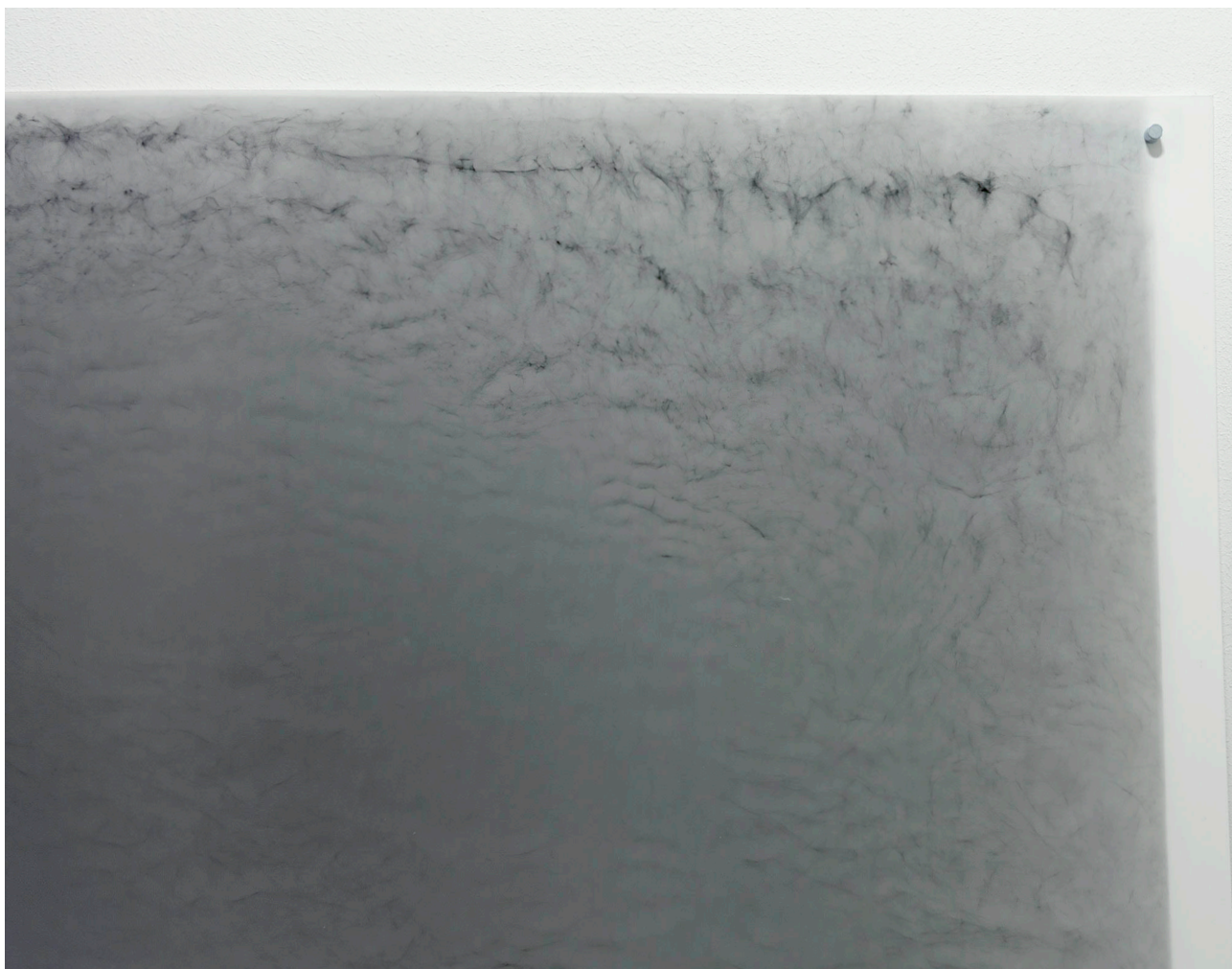


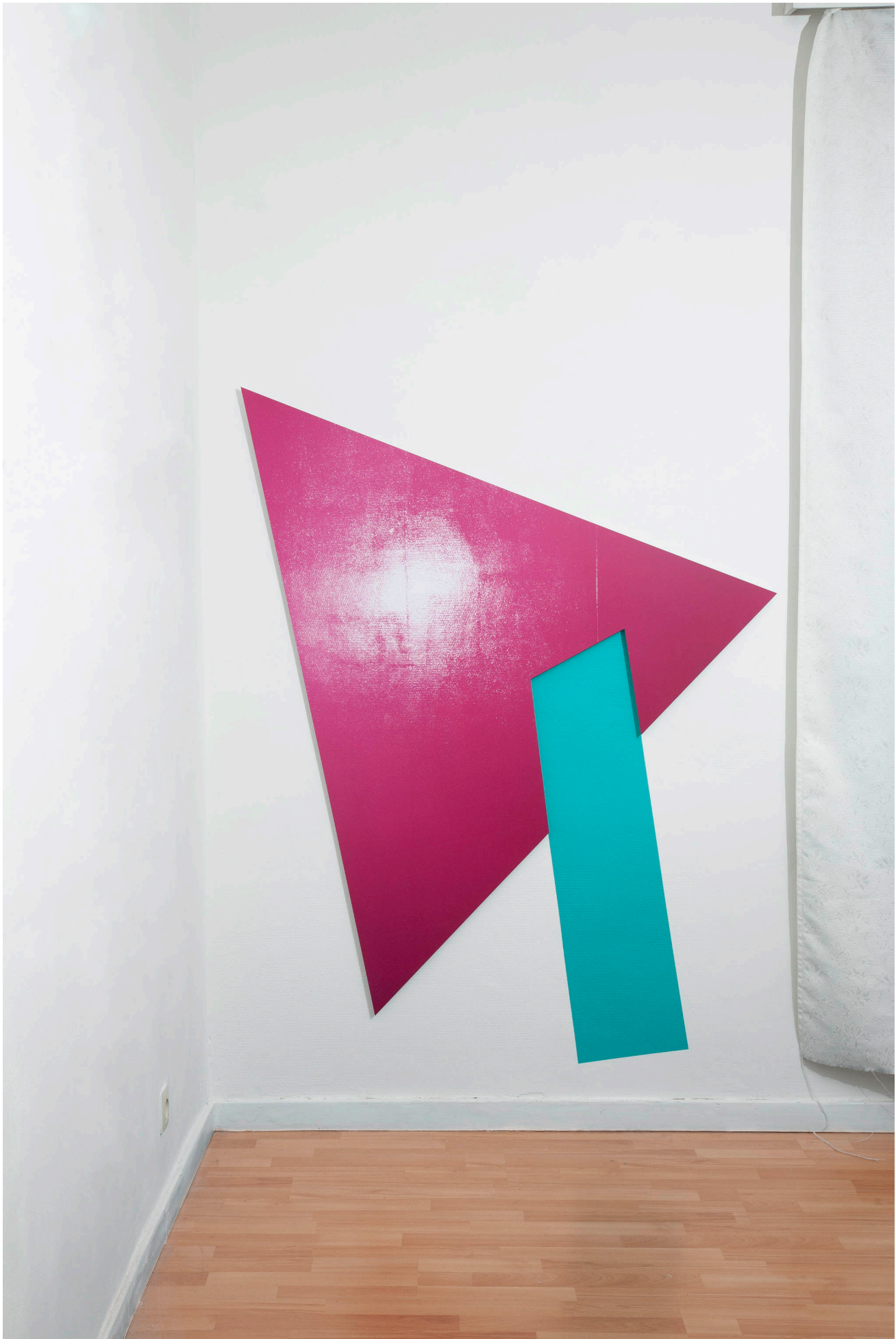










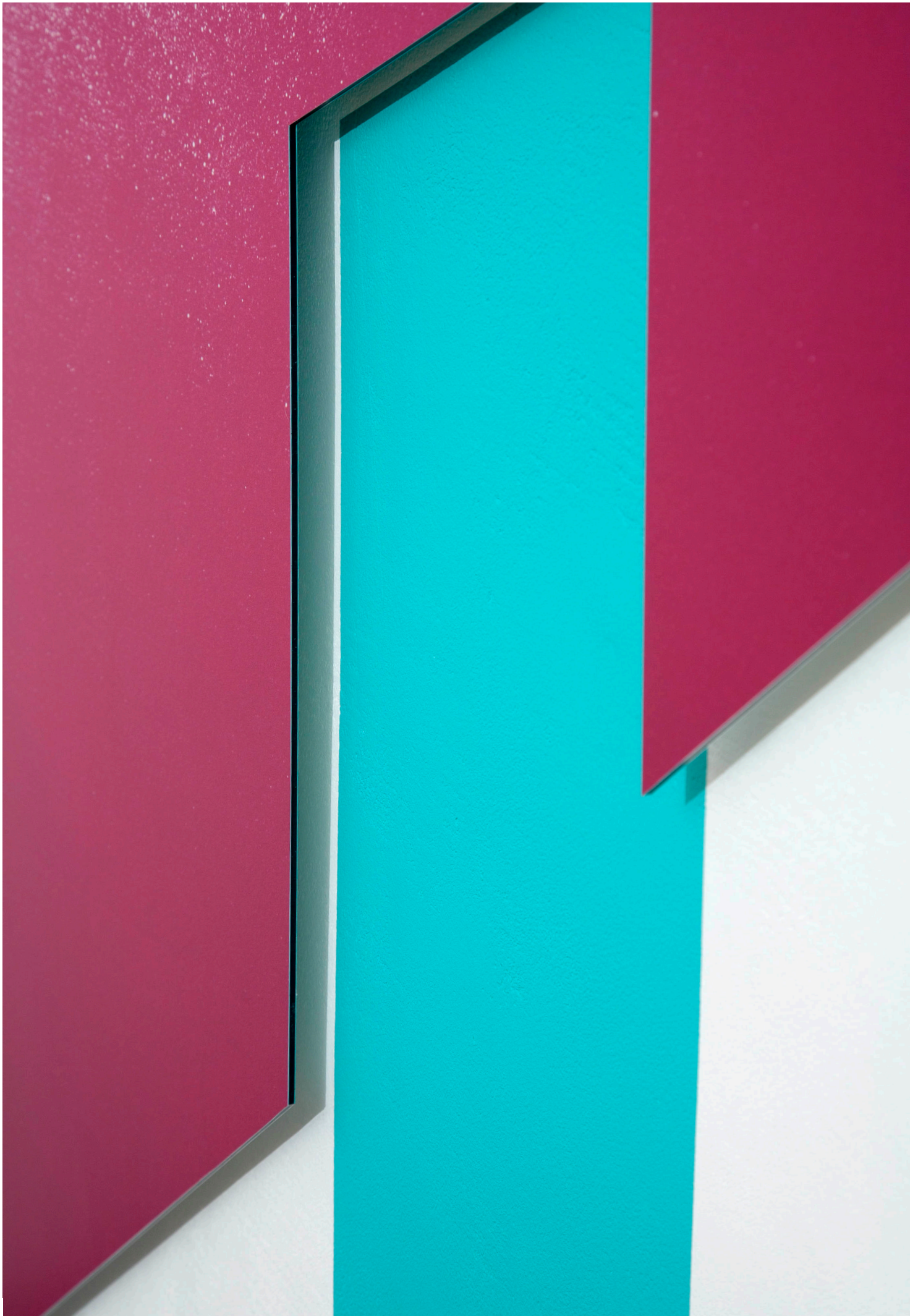


Unsquared, The V-Sail, 2023

analog lambda photographic print mounted on dibond, custom paint on wall

124x156x1,3 cm

with the support of Contretype-Center for Contemporary photography Brussels



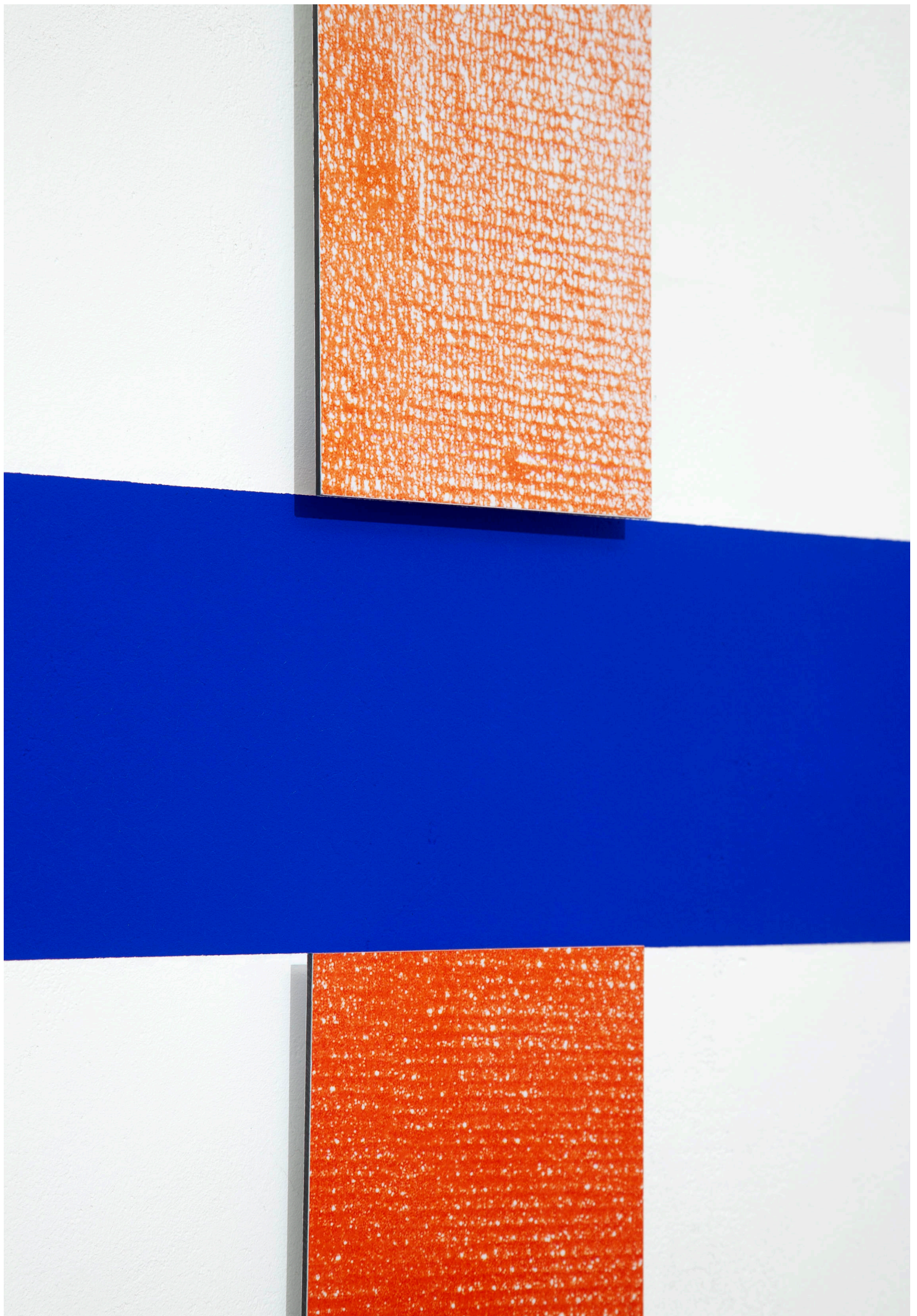


Unsquared, To be titled, 2022

analog lambda photographic print mounted on dibond, custom paint on wall

213x214x1,3 cm

with the support of Contretype-Center for Contemporary photography Brussels





Unsquared, Tina Modotti in red, 2021

analog lambda photographic print mounted on dibond, custom paint on wall

166x100x1,3 cm

with the support of Fédération Wallonie-Bruxelles

