

Léa Beloousovitch : Public View / Platform 102, Brussels, 6 sept- 15 oct 2015

Léa Beloousovitch is one of the many outstanding young contemporary artists working in Brussels today. She stands-out among her contemporaries through her choice of subject matter that becomes the basis of her artwork. For her presentation with Platform 102, Beloousovitch has installed a series of photographs and drawings that are reinterpretations of materials gathered from various media sources and easily acquired Belgian public statistics.

The subject matter is presented as a re-imagining of the how current information through media is received and comprehended. Beloousovitch makes the visual context of the presentation challenging by confronting the ethics of how a 'story' or 'issue' is framed through her works disorienting visual production. With this somewhat aesthetic approach, Beloousovitch initiates dialogue, reframes desensitization and demonstrates the urgent need to think beyond the 'elsewhere' and 'other' of media.

Works in Presentation

Beloousovitch presents two drawings whose impact is achieved through their brilliantly vibrant colours and sculptural like images that float in front of black backgrounds. Produced on large sheets of felt, "**Syrie-province d'Idleb-2013**", (2015) and "**Syrie-Alep-2012**", (2015) mirror an act of recent war violence in Syria. The two drawings are from a larger series which the artist's has been working on over the last three years.

Through a method of layered and textured drawing, Beloousovitch interferes with the images and makes them unreadable. She never shares the original source and/or story behind the drawings, but is more than willing to explain the reasoning for making the image. The vocabulary of each drawing becomes a memorial to a moment offering a sub context of the documented "event" that is haunting in its reality yet breathtaking in its visual context.

"**Nécrologe (Belgique)**" (2014-ongoing) chronicles the number of unsolved murders throughout Belgium according to a Belgian police website. Beloousovitch chooses only the cases where the complete name, date, and location of the crime are indicated. She draws and stencils this information onto a cotton floor cloth and then (in an ongoing process) stacks them one on top of another creating a cast of characters stored away similar to a police file.

Beloousovitch occasionally checks the website to see if it has been updated. When a new case is added to the website she produces a new cloth and places it among the others. If a case has been solved she removes that particular cloth. The result: a series of random national and personal "acts" which bring attention to a problem in Belgium conceptually.

"**Les Méthodes**" (2015) serves as a visual microscope of how acts of violence are administered - and then comprehended through media. With an aesthetic and provocative use of imagery, Beloousovitch softens and enhances the turmoil of governmental public execution around the globe. The countries represented in the work are: Saudi Arabia, China, Mali, Iran, Somalia, Vietnam, Iraq, North Korea, Afghanistan, and Pakistan, countries that carryout the death penalty in public. The photographs were originally taken either by a television cameramen, photojournalist or by a local witness who attended the execution and then posted it to the internet.

The executioners are present in the photographs while those accused are removed. Beloousovitch designed the placement of each photograph as a classification system to demonstrate familiarity in the subject matter. This serves as a means of allowing the viewer to focus on the contextual underpinnings of each photo while revealing a conundrum about our own desensitized visual interactions with such acts.

The presentation isn't conceptually driven by the specifics of place and/or cultures, as much as, by an all too familiar vocabulary of how we offer ourselves liberation from the reality of world events through limited resources.