

# **Brognon Rollin**

## *I'm All Tomorrow's Broken Hearts*

For the opening of the 2022-2023 season, mfc-michèle didier will present a solo exhibition by the artist duo Brognon Rollin, starting on September 8.

Entitled *I'm All Tomorrow's Broken Hearts*, the exhibition will introduce exceptional new works in the full sense of the word. Produced in digital and immaterial form (Non-Fungible Token), these works refer to the narrative potential of Brognon Rollin's work, often taking its roots from a story, an anecdote, a legend, a fable, an apologue or a rumor.

Radically conceived, the exhibition will present a new work each week, celebrated by a «co-memorative» session with Brognon Rollin and various invited storytellers, allowing the audience to participate and to recall memories.

These works will increase their supposed immateriality through their oral transmission. Given that no image pre-exists its orality, each work will be inscribed in a hypothetical time. A «memory of the future» in a way, which may randomly disappear or realized in the collective imagination as a fact through the Mandela effect or end up being materially accomplished.

Since 2008, Brognon Rollin has been questioning the perception of time and reality, among other things, by questioning the fungible and substitutable nature of memory and experience. Often marked by relativism and spirituality, their works bring together different topics relating to expectation, confinement or destiny, as questions referring to a form of alienation or emancipation.

Their works are part of several public collections: MNAM, Centre Pompidou, France / The Israel Museum - Jerusalem, Israel / MAC VAL, Musée d'Art Contemporain du Val de Marne, France / Collection MUDAM, Luxembourg / BPS22 - Musée d'Art de la Province du Hainaut, Belgique / Centre National des Arts Plastiques (CNAP), France / MAC'S - Grand-Hornu, Belgique / FRAC Alsace, FRAC Poitou-Charentes et FRAC Lorraine, France.

## **Press release**

mfc-michèle didier

### **Brognon Rollin**

Exhibition from September 9 to October 8, 2022  
Opening on Thursday October 8, from 5 to 8pm  
In the presence of the artists

### **Press contact - Simon Poulaïn**

simon@micheledidier.com / +33 (0)6 81 54 57 76

### **Talks on each week of the exhibition from 7 to 8pm**

Thursday, September 8 with **Emanuele Coccia**

Thursday, September 15 with **Bernard Blistène**

Friday, September 23 with **Pierre-Olivier Rollin**

Thursday, September 29 with **Jean-Hubert Martin**

Friday, October 7 with **Marc Donnadieu**

Special thanks to BPS22- Musée d'art de la Province de Hainaut à Charleroi and to Pierre-Olivier Rollin pour his support.

We also would like to thanks Anthony van den Bossche for the writing of the texts of the NFT, Fred Thouillot for its graphic design and Lucie Richard for the marquetry.

## **I'm All Tomorrow's Broken Hearts**

### **Brognon Rollin**

**8 septembre - 8 octobre 2022**

**mfc-michèle didier**

**66 rue Notre-Dame de Nazareth  
75003 Paris, France**

### **mfc-michèle didier**

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Open from Tuesday to Saturday from 12pm to 7pm  
Subway: Strasbourg Saint-Denis, Arts et Métiers,  
République and Temple

### **Upcoming exhibitions and fairs :**

**Brognon Rollin** - from September 9 to October 8, 2022

**Salon du livre rare** - from September 23 to 25, 2022

**Suzy Lake** - from October 14 to December 23, 2022

**Paris+ by Art Basel** - from October 20 to 23, 2022

mfc-michèle didier

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# Brognon Rollin

## I'm All Tomorrow's Broken Hearts

### Snow Pump, the revolt of the receipt by Antony van den Bossche

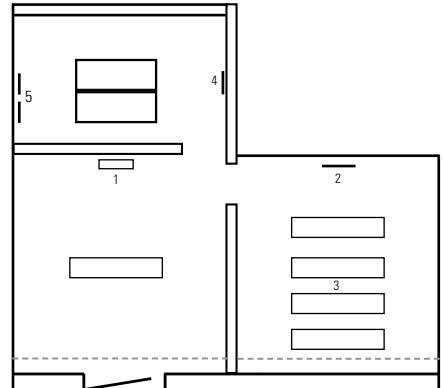
The debate that has been stirring the art world since the advent of blockchain is a misunderstanding. There is no such thing as «NFT art». Immaterial art, authenticated and marketed as NFT, is, on the other hand, a revolution in the making, which poses the transaction as a subversive act with the same acuity as David Hammons' «Bliz-aard Ball Sale.»

On the snowy morning of February 13, 1983, David Hammons sets up his stall among the street vendors on Cooper Square in a blizzard-torn New York.

Impeccably dressed, he offers for sale a hundred snowballs of different sizes, perfectly shaped and placed on an old African carpet, then invited photographer Dawoud Bay to immortalize the commercial act, which will become one of the most mythological artistic facts of the 20th century. As Elena Filipovic notes, «While Marcel Broodthaers may have declared that the definition of artistic activity lies, above all, in the field of distribution, Hammons bet that it lies more precisely in the transaction» (1). With «Bliz-aard Ball Sale», he poses the act of sale as the foundation of his approach and imposes the artist as the sole decision-maker of the value of his works, of their propagation and their marketing; he frees himself from an art market used to determining what is good or not, what has value or not. If Hammons knows that he must play the art world's game, he imposed his conditions, drastic and grating, in a game where the mouse does not know how or at what price to collect the cat's works.

40 years later, the arrival of the blockchain and its most mainstream application to date, the NFT, are once again shaking up the canon of a well-oiled art market, with validation channels so proven that some players experience the record prices of works marketed in non-fungible form as an existential threat. If collectors, curators and critics - the denominators of good art - have not given an artist their stamp of approval, then how can it sell for so much? The debate raging since 2020 about the qualities of this «NFT Art» is however largely based on a misunderstanding, it confuses the work and its marketing medium. An NFT is fundamentally a sales ticket; an electric sales ticket for an electric art, paid in electric money in an electric world. There is no «NFT Art» as there is no «Gallery Art». There is art, good or bad, sold as NFT. To declare that NFTs are art is like declaring that galleries are art or that supermarkets are food. As for the supposedly low quality of works sold in non-fungible form, one can legitimately recall that bad artists have always sold at a high price, long before the arrival of blockchain. Only one question remains: how will quality artists, recognized and authenticated as such, in turn appropriate this mode of marketing? How will galleries and museums, initially overwhelmed by this technological leap, take over the sale and conservation of this immaterial part of creation?

By offering snowballs for purchase in the middle of winter in New York, Hammons was confronting the majority of passers-by with a transaction as absurd as buying JPEGs in 2022: why acquire a worthless object, available at will on the city's sidewalks and almost impossible to preserve? Yet people stopped, discussed, asked the price. The perfection of the balls, their applied scenography indicated that the offer was serious, that there was anything but anecdotal. History does not say how many snowballs the artist sold that day. Not many, if any, judging by the assortment left intact in each of Bay's images. The onlookers were not art collectors, none of them knew this joking salesman, dressed with the care of a jazzman behind his Cooper Square stall. But you can bet that if a passerby had bought a ball, if Hammons had issued a receipt authenticating that purchase, then that receipt would be selling for any price today. No limit would be too high to appropriate the trace of this stealth performance and become part of its history. No amount would have any relation to the intrinsic value of the snowball. No collector denigrating the NFT nonsense would find it ridiculous to buy the evidence of a transaction between Hammons and a New Yorker on a snowy morning in 1983. The entire art world would consider this receipt a masterpiece.



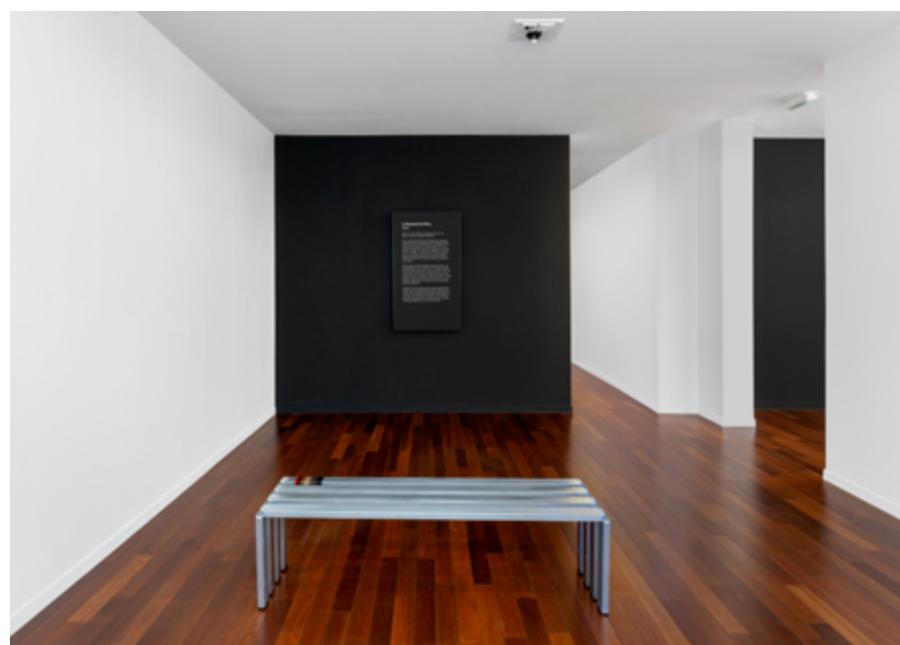
### List of works

1. *Le Serment de l'Eau*, 2022  
Non Fungible Token, unique piece
2. *TENEL*, 2022  
Installation, light projection on a wall painted in Signal black (RAL 9004),
3. *Straw Colorama* (mfc michele didier) (I-V), 2022  
Tinted straw marquetry on five galvanized steel benches (each 150 x 35 cm)
4. *I Lost My Page Again (Page 25)*, 2022  
Tinted straw marquetry on wood, 18 x 18 cm  
Unique piece
5. Suzy Lake, *Imitations of the Self (Study)*, 1973/2012  
Inkjet print on Archival paper,  
Edition of 10

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## Brognon Rollin

### *I'm All Tomorrow's Broken Hearts*



Brognon Rollin

*Le Serment de l'Eau*, 2022

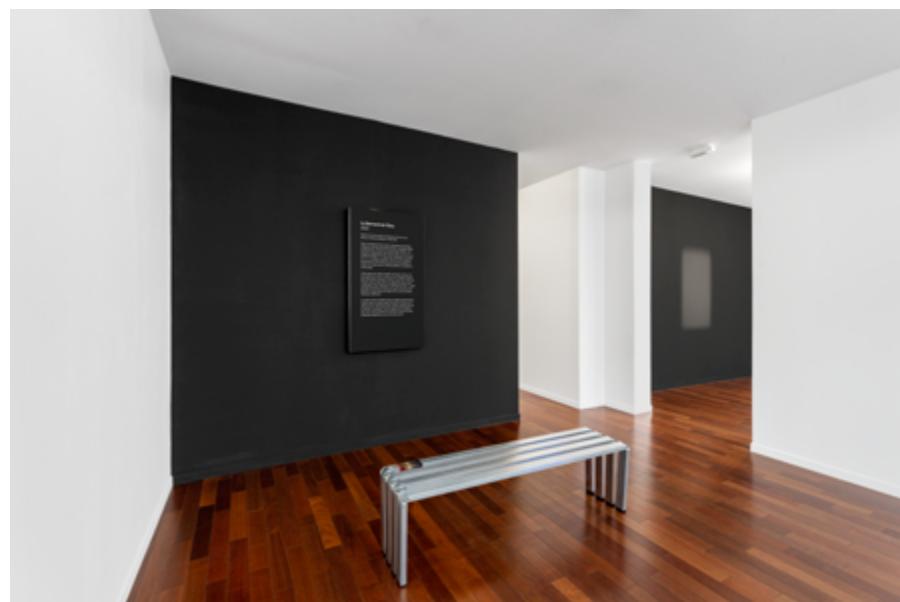
Non Fungible Token

Unique piece

Views of the exhibition *I'm All Tomorrow's Broken Hearts*,

mfc-michèle didier, Paris 2022

Photos Nicolas Brasseur



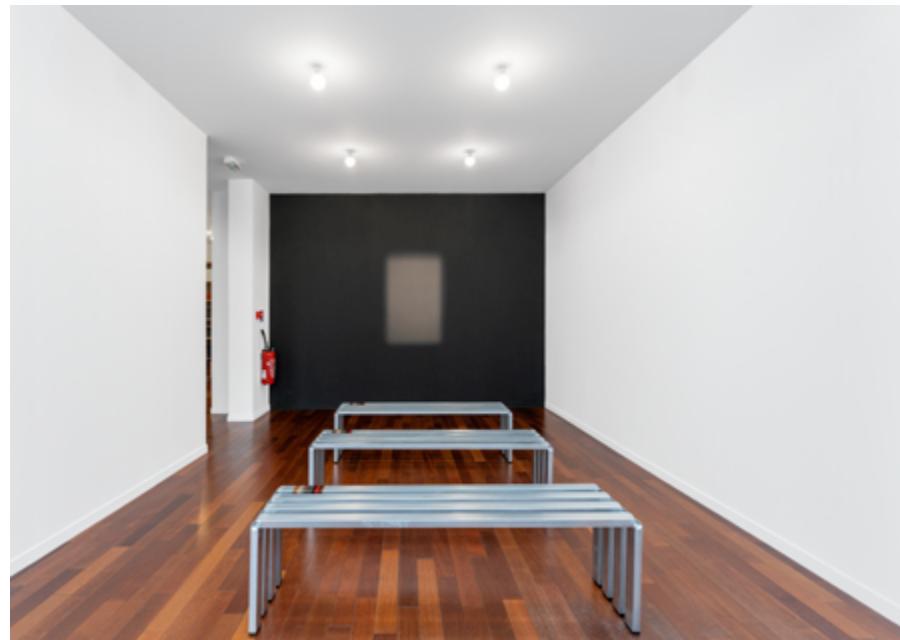
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## Brognon Rollin

### *I'm All Tomorrow's Broken Hearts*



Brognon Rollin

*TENET*, 2022

Installation

Light projection on a wall painted in Signal black  
(RAL 9004)

Unique piece

*Straw Colorama* (mfc michèle didier) (I-V), 2022

Tinted straw marquetry on five galvanized steel  
benches, each 150 x 35 cm

Views of the exhibition *I'm All Tomorrow's Broken Hearts*,

mfc-michèle didier, Paris 2022

Photos Nicolas Brasseur



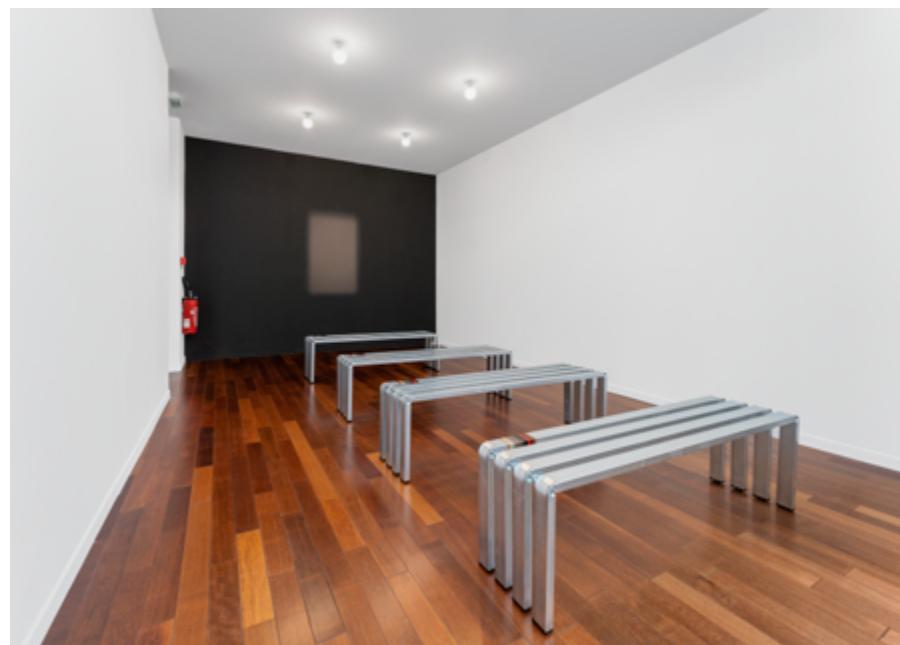
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### *I'm All Tomorrow's Broken Hearts*



Brognon Rollin

*TEN*, 2022

Installation

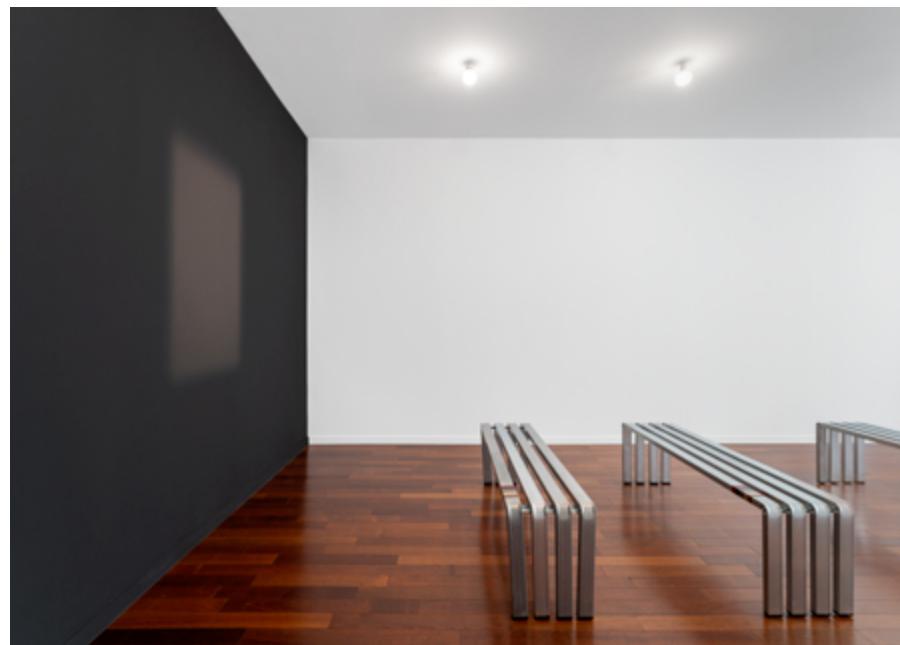
Light projection on a wall painted in Signal black (RAL 9004)

Unique piece

*Straw Colorama* (mfc michèle didier) (I-V), 2022  
Tinted straw marquetry on five galvanized steel  
benches, each 150 x 35 cm

Views of the exhibition *I'm All Tomorrow's Broken Hearts*,  
mfc-michèle didier, Paris 2022

Photos Nicolas Brasseur



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## Brognon Rollin

*I'm All Tomorrow's Broken Hearts*

### Le Serment de l'Eau, 2022

Hard drugs consumption table in stainless steel  
Byssal thread carded by Maestro Chiara Vigo

In the Sant'Antioco Archipelago in Sardinia, several colonies of Fan Mussels can still be found; enormous slender shells anchored to the rocks by their byssus, a secretion of threads with golden glints that only the sun is powerful enough to reveal. For thousands of years free divers have descended 8, 10, 12 metres to cut a few grams of this precious sea silk, then carded and woven it into garments for priests, lords and queens.

Chiara Vigo is the last maestro of the byssus. Her every move is the living archive of a lost civilisation. Her knowledge is not for sale, it is a gift. It is an oral tale she tells her granddaughter in the hope that one day she too will perform Le Serment de l'Eau, will dive and weave this delicate thread which still ties us to King Solomon, and maybe even the Golden Fleece, as some historians claim.

On a May afternoon in 2022, in her Sant'Antioco workshop, Chiara took a little ball of byssus, humming the prayer to water. Gently, she carded the raw material and extracted the first thread. Under her dark and imperious gaze, she made us promise never to sell it, and then laid the legend across the palms of our hands.

#### Brognon Rollin

*Le Serment de l'Eau*, 2022

Non Fungible Token

Unique piece

Work revealed on Thursday, September 8 at 7pm,  
in the presence of **Emanuele Coccia**.

# Brognon Rollin

*I'm All Tomorrow's Broken Hearts*

## Ça peut paraître Bateau..., 2020 - ...

Lighthouse  
Unrealised in situ installation  
“Mondes Nouveaux” commission

Charcot's, or motor neurone disease, is a degenerative disease leading to the progressive paralysis of patients; trapped in their bodies, their ability to articulate words slips away until they can only communicate by moving the pupils of their eyes.

Computerised eye-tracking technology now lets them browse a computer screen on their own. Pone, the iconic beatmaker and Fonky Family DJ, has had Charcot's disease since 2015, and uses this equipment to chat with his friends and family and compose with his eyes.

During a conversation with him, the movements of his pupils were captured and saved. The resulting graphic recording will be connected to the lens of a lighthouse on a French coastline, chosen from the buildings condemned to no longer flash their signals. Thus controlled, the lighthouse will match and faithfully reproduce the movements of Pone's pupils.

From this immobile architecture, at nightfall, an extract from our visual conversation will intermittently light up the sky and the land, a succession of soundless epiphanies on the spectacular scale of the landscape.

### Brognon Rollin

*Ça peut paraître Bateau...*, 2020 - ...  
Non Fungible Token  
Unique piece

Work revealed on Thursday, September 15 at 7pm,  
in the presence of **Bernard Blistène**.

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# **Brognon Rollin**

*I'm All Tomorrow's Broken Hearts*

## **September, Thirtieth, 2022 - ...**

Unrealised in situ installation

On 30 September 1992, the last coal mine in Belgium closed its doors after almost a century of intensive exploitation.

The dark slag heaps, monumental archives from an obsolete industry, have been slowly metamorphosing into green hills; photosynthesis has woven a veil of oblivion across the skyline.

Chosen for its position, a slag heap will be pierced at its centre. Every 30 September, as the sun traces its downward path to the night, it will fill the missing section for a few seconds.

### **Brognon Rollin**

*September, Thirtieth, 2022-...*

Non Fungible Token

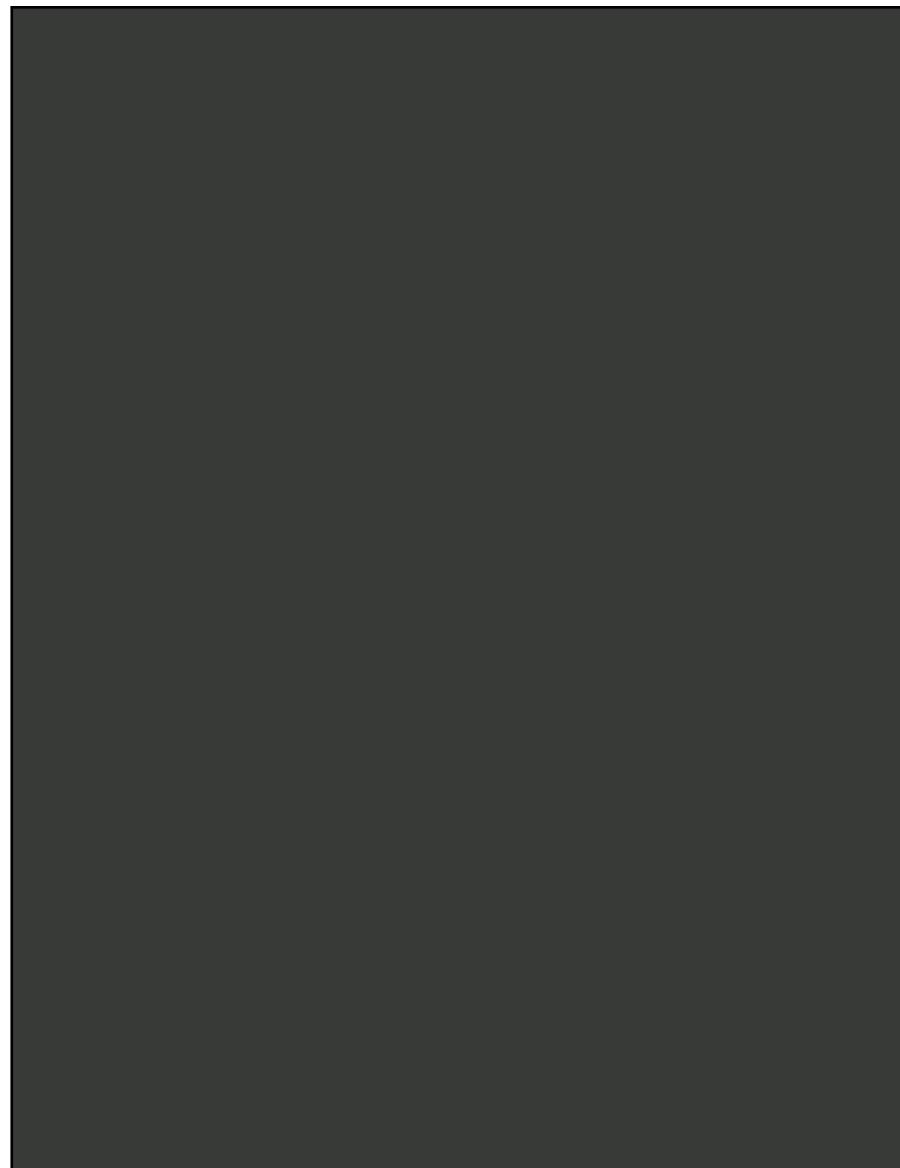
Unique piece

Work revealed on Thursday, September 23 at 7pm,  
in the presence of **Pierre-Olivier Rollin**.

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## **Brognon Rollin**

*I'm All Tomorrow's Broken Hearts*



### **Brognon Rollin**

*La Neige de l'Autre Côté, 2022-2023*



Work revealed on Thursday, September 29 at 7pm,  
in the presence of **Jean-Hubert Martin**.

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## **Brognon Rollin**

*I'm All Tomorrow's Broken Hearts*



### **Brognon Rollin**

*Tell the Dogs, 2021 - ...*

Work revealed on Thursday, October 6 at 7pm,  
in the presence of **Marc Donnadieu**.

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# **Brognon Rollin**

## Biography

David Brognon, born in 1978 in Messancy (BE), and Stéphanie Rollin, born in 1980 in Luxembourg (LU). They live and work in Paris and Luxembourg. Brognon-Rollin work with raw, often marginal social material where the recurrent themes are confinement, expectation and control...

*With Fate will Tear us Apart* (2011), the lines of destiny collected in the palms of hard drug users radiate the walls in a flash of neon. *The 8m2 Loneliness* clock scans the interrupted time of the prisoner in his cell. With *Cosmographia* (Gorée Island) (2015), they create a crazy and monumental piece that physically archives the contradictory reality of the island between prison and escape: centimetre by centimetre, for 6 days, the 2.4 km of the island's layout is traced on paper, 3,066 layers sent by post to be stored and sealed in a stainless steel shelf. In 2017, they produce *Résilients*, a 6-metre-high sculpture, in collaboration with workers from the Caterpillar factory in Gosselies (Belgium) during the last months before the American manufacturer closes the site. A work as a remnant of an immense know-how and which testifies to the psychological violence of a factory closure towards the 2,500 people concerned and a heavily affected region. On the occasion of the Biennale d'Art Contemporain de Melle, with the work *Until Then (Saint Savinien)* (2018), they invite a line sitter from New York to wait in an 11th century church for the death of a patient by euthanasia. A performance that lasted 26 days. In 2020, on the occasion of their first museum monographic exhibition at the MAC VAL, Museum of Contemporary Art in Vitry-sur-Seine, entitled *The penultimate version of reality*, they present *24 H Silence* (157 min/1440 min), a jukebox containing 80 45-rpm discs. On each side is engraved a minute's silence, observed somewhere in the world after a tragedy: a terrorist attack, an illustrious death, a natural disaster, a mass shooting...

Their works are parts of several public collections: Le Centre Pompidou, Musée National d'Art Moderne, Paris, France / The Israel Museum - Jerusalem, Israel / MAC VAL, Musée d'Art Contemporain du Val de Marne, France / Collection MUDAM, Luxembourg / BPS22 - Musée d'Art de la Province du Hainaut, Belgique / Centre National des Arts Plastiques (CNAP), France / MAC'S - Grand-Hornu, Belgique / FRAC Alsace, FRAC Poitou-Charentes, FRAC Lorraine, France...

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# Brognon Rollin

## List of exhibitions

### Solo shows

#### 2022

*I'm All Tomorrow's Broken Hearts*, mfc-michèle didier, Paris (F)

#### 2021

*L'Avant dernière version de la Réalité* - BPS22, Charleroi (B)

#### 2020

*L'Avant-Dernière Version de la Réalité* – MAC VAL -Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine (F)

#### 2019

*Maybe Some of Us Will Change This* – ICA L.A Institute of Contemporary Art, Los Angeles (USA)

#### 2018

*CALL (809) 610 – WAIT* – Galerie untilthen, Paris (F)

#### 2017

*Résilients*, Musée d'Art de la Province de Hainaut – BPS22, Charleroi (B)

#### 2016

*Blackbox*, Casino-Luxembourg Forum d'Art Contemporain, Luxembourg (L)

#### 2015

*[i land]*, Galerie Albert Baronian, Bruxelles (B)

#### 2014

*Sleeping in a City That Never Wakes Up*, FRAC Poitou-Charentes, Angoulême (F)

#### 2013

*Take me off your Mailing List (San'ya)*, Youkobo ArtSpace, Tokyo (JP)

Art Brussels Solo Show, Galerie Albert Baronian, Bruxelles (B)

*Never Wake (Wall Painting)*, Mudam Luxembourg, Luxembourg (L)

#### 2012

*I'm All the Tomorrow's Broken Hearts*, Galerie Nosbaum & Reding, Luxembourg (L)

*I Love You but I've Chosen Darkness*, Galerie Albert Baronian – Project Room, Bruxelles (B)

Art in Basel: The-Solo-Project Art Fair, Basel (S)

*The Most Beautiful Attempt*, Centre National de l'Audiovisuel, Dudelange (L)

#### 2011

*If the Kids are United*, Musée d'Art Contemporain de Liège, Liège (B)

#### 2010

*If the Kids are United*, Centre d'Art Faux Mouvement, Metz, France

*Hooligans's Pilgrimage*, Centre d'Art Faux Mouvement (Hors les murs), Metz, France

*Mais Godard c'est Delacroix (volet 3)*, The Plug – Julien Lescoeur, Crac Alsace, Altkirch (F)

*Mais Godard c'est Delacroix (volet 2)*, The Plug – Joffrey Guillon, Crac Alsace, Altkirch (F)

*Mais Godard c'est Delacroix (volet 1)*, The Plug – François Genot, Crac Alsace, Altkirch (F)

*The Best Little Secret are Kept*, Marian Spore, New-York City (USA)

#### 2009

*We Are the Mods*, Centre d'Art Dominique Lang, Dudelange (L)

*Magdalena, Artline to Everywhere*, Pavillion Luxembourgeois, DockArtFair / Biennale de Lyon, Lyon (F)

*Black & White Town*, Galerie Nosbaum & Reding, Luxembourg (L)

#### 2008

*My Last Good Deal on eBay*, Kiosk, Association Internationale des Critiques d'Arts, Luxembourg (L)

#### 2007

*Amis pour la Vie*, Galerie Art 22, Bruxelles (B)

#### 2005

*Notions Elémentaires de Communisme 2*, Centre d'Art Contemporain du Limbourg, Hasselt (B)

#### 2004

*Notions Elémentaires de Communisme*, Centre d'Art Contemporain du Luxembourg Belge, Florenville (B)

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## List of exhibitions

### Group shows (selection)

#### 2022

Dix Millards D'années, MAH - Musée d'art et d'histoire, Genève (S)

Heures Sauvages, Centre Wallonie-Bruxelles, Paris (F)

A l'Œil Nu, Galerie Michel Journiac, Paris (F)

3 Collectionneurs #9, ETE 78, Ixelles (B)

Teen Spirit: Adolescence Et Art Contemporain, BPS22 - Musée d'art de la Province de Hainaut, Charleroi (B)

#### 2021

Inaspettatalemente, Cloud Seven, Brussels, (B)

Nuages D'hier Et D'aujourd'hui, La Maison des Arts de Schaerbeek (B)

Corps diplomatiques, FRAC Poitou-Charentes - Angoulême (F)

La page manquante, Centre Wallonie-Bruxelles, Paris (F)

GR2021, Abbatia Saint-Savin (F)

Dos Años de Vacaciones, TEA Tenerife Espacio de las Artes Santa Cruz de Tenerife (E)

Eight O'Clock in the morning, mfc-michèle didier, Paris (F)

ArtGenève, Genève, mfc-michèle didier (S)

#### 2020

Signal - Espace(s) Réciproque(s) - Friche La Belle de Mai, Marseille (F)

Céline Condorelli 'Two Years Vacation' - 49 Nord 6 Est - FRAC Lorraine (F)

#### 2019

Modern and Contemporary Masterpieces from a Private Collection, Untilthen, Paris (F)

Travail, Loisirs, Repos : Un Droit...!?, BPS22 - Musée d'art de la Province de Hainaut, Charleroi

Un monde, un seul, pour demeure, Frac Nouvelle-Aquitaine MÉCA, Bordeaux (F)

Un monde, un seul, pour demeure, FRAC Aquitaine, Bordeaux (F)

All we have is what our Childhood gave us, Untilthen, Paris (F)

Word Of Mouth, Untilthen, Paris (F)

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*ACTION! Le Dessin Performé* – Drawing Now  
Artfair, Paris (F)

*Fresh Window* – MUDAM, Musée d'Art Moderne Grand-Duc Jean, Luxembourg (LU)

*Centennial : 110 years of Of Otis College Alumni* - Ben Maltz Gallery, Los Angeles (USA)

*Persona Grata?* – MAC VAL, Vitry-sur-Seine (F)

*Ligne de Vie*, une Exposition de Légendes – MAC VAL, Vitry-sur-Seine (F)

#### 2018

*Drive-In Theater* – Tin Flats , Los Angeles (USA)

*Videos* – C5 , Bruxelles (B)

*Shaping Lights* – Fondation CAB, Bruxelles (B)

*FIAC* – Galerie untilthen, Paris (F)

*Persona Grata* – MAC VAL, Vitry-sur-Seine (F)

*8eme Biennale de Melle* – Le Grand Monnayage, Melle (F)

*Us or Chaos* – B.P.S22, Charleroi (B)

*Recto-Verso II* – Fondation Louis Vuitton, Paris (F)

*Whishes*, Galerie LMNO, Bruxelles (B)

*Zone d'Influences*, CEACC, Strasbourg (F)

*An Image is an Image is an Image*, Arendt & Medernach, Luxembourg (L)

*Les Rencontres Internationales*, Haus der Kulturen der Welt, Berlin (D)

*Les Rencontres Internationales*, Centre Pompidou, France (F)

#### 2017

*Le Paradoxe du Cartel*, Galerie Valerie Delaunay, Paris (F)

*Hop!*, Musée d'Ixelles, Bruxelles (B)

*Sans Tambour ni Trompettes*, Le Parvis, Tarbes (F)

*Les Rencontres Internationales*, Haus der Kulturen der Welt, Berlin (D)

*Tito's Bunker*, Württembergischer Kunstverein Stuttgart, Stuttgart (D)

*Homeland*, ARGOS – Center for Art and Media, Bruxelles (B)

*Salzbourg-Luxembourg IV*, Tracklhaus Art Center, Salzbourg (A)

*Les Rencontres Internationales*, La Gaité Lyrique, Paris (F)

#### 2016

*Par les Lueurs*, 100 ans de Guerre, Frac Aquitaine, Bordeaux (F)

*Mark Leckey: Containers and Their Drivers*, MoMa PS1, New-York (USA)

*A la limite du hors jeu*, Musée d'Aquitaine, Bordeaux (F)

*Le langage des fleurs et des choses muettes ( Ch. Baudelaire )*, Galerie Albert Baronian, Bruxelles (B)

*The Distance of a Day: Connections and Disconnections in Contemporary Art*, The Israeli Museum, Jerusalem (IS)

*ArtBrussels 2016*, Galerie Albert Baronian, Bruxelles (B)

*Le Temps de l'Audace et de l'Engagement* – De Leur Temps (5), Triennale de l'ADIAF, Institut d'Art Contemporain (I.A.C), Villeurbanne (F)

#### 2015

*Les Mondes Inversés*, Musés d'Art de la Province de Hainaut – BPS22, Charleroi (B) (Curator : Pierre-Olivier Rollin)

*L'Ordre des Lucioles*, 17ème Prix d'Entreprise Fondation Ricard, Fondation d'Entreprise Ricard, Paris (F) (Curator : Marc-Olivier Wahler)

5eme Biennale de Thessalonique, State Museum of ContemporaryArt, Thessalonique (GR) (Curator : Katerina Gregos)

*Bastions*, DIDAM, Bayonne (F)

*Chemins de Traverse*, le 6b, Paris (F)

#### 2014

*Ritornando à Gand*, C.I.A.C – Galerie Albert Baronian, Gand (B)

*Addenda*, Hôpital Notre-Dame à la Rose – BPS22, Lessines (B)

*Fernelmont Contemporary Art Biennale*, Chateau de Fernelmont, Fernelmont (B)

*One Shot! Futebol & Arte Contemporanea MuBE*, Museo Brasileiro da Escultura, Sao Paulo (BR)

*Chambres Obscures*, Musée du Docteur Guislain, Gent (B)

*Bande à Part*, CAB Art Center – Galerie Albert Baronian, Bruxelles (B)

*ArtBasel*, Galerie Albert Baronian, Basel (CH)

*ArtBrussels*, Galerie Nosbaum & Reding, Bruxelles (B)

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# Brognon Rollin

## List of exhibitions

### 2013

*Tireless Workers*, InSitu ArtCenter, Berlin (D)  
*Magic Hour*, The Ridder ArtCenter, Maastricht (NL)  
*Young Collectors*, Maison Particulière ArtCenter, Bruxelles (B)  
ArtBasel, Galerie Albert Baronian, Basel (CH)  
*Les Lignes du Geste*, Centre Pompidou-Metz, Metz (F), Frac Lorraine, Metz (F)  
*Sous Influences, Arts plastiques et Psychotropes*, Maison Rouge – Fondation Antoine de Galbert, Paris (F)

*The Universal Addressability of Dumb Things*, The Bluecoat, Liverpool, (UK), Nottingham Contemporary, Nottingham, (UK), De La Warr Pavilion, Bexhill on Sea, (UK)

### 2012

FIAC, Galerie Albert Baronian, Paris (F)  
ArtBrussels, Galerie Nosbaum & Reding, Bruxelles (B)  
*Glocal Session N°3*, Frac Poitou-Charentes, Angoulême (F)  
*Pop-Up*, Liens Artistiques, Musée d'Ixelles, Bruxelles (B)  
*Making Of*, Casino Luxembourg / Forum d'art contemporain, Luxembourg (L)

### 2011

*Luxembourg-Salzbourg*, Galerie Trackhaus, Salzburg (AT)  
*Realfictions*, Galerie l'Indépendance, Luxembourg (L)  
Contemporary Istanbul, Stand Galerie Nosbaum & Reding, Istanbul (TR)  
*Plateaux*, Parc Central, Plateau du Kirchberg, Luxembourg (L)  
*Pearls of the North*, Palais d'iéna, Paris (F)  
Biennale de Sélèstat, Sélèstat (F)  
*Intrusions*, Chateau d'Oiron en relation avec la Collection Curios & Mirabilia (Collection du Fnac), Frac Poitou-Charentes, Oiron, (F)  
*Liberté Conditionnelle*, Frac Poitou-Charentes, Angoulême (F)  
*Explosion*, Musée d'Ixelles, Ixelles (B)

### 2010

*Caractères*, FRAC Poitou-Charentes, Angoulême (F)  
*One Shot! Football et Art Contemporain*, BPS22, Charleroi (B)  
*Junge-Kunst 2010*, Wilhelm-Hack Museum, Ludwigshafen (D)

### 2009

*008. Collection : Nouvelles Connections*, FRAC Poitou-Charentes, Angoulême (F)  
*Publikum*, Kiosk, Association Internationale des Critiques d'Arts, Luxembourg (L)  
Nuit Blanche à Metz, Metz (F)  
Fiac, Galerie Nosbaum & Reding, Cour Carré du Louvre, Paris (F)  
*Attraction, Voyage sentimental*, FRAC Poitou-Charentes, Linazay(F)

### 2008

*Volume(s)*, Casino Luxembourg – Forum d'art contemporain, Luxembourg  
*ELO. Inner Exile – Outer Limits*, Musée d'Art Moderne Grand-Duc Jean, Mudam, Luxembourg (L)  
*Mixed Season*, Galerie Nosbaum & Reding , Luxembourg (L)

### 2007

*Untitled*, Galerie Margalef-Gipponi, Anvers (B)  
*Roundabout*, Rotonde 2, Luxembourg 2007, Luxembourg (L)  
*Blue Stag Hype*, Galerie Clairefontaine, Luxembourg (L)

### 2005

*Kontrast*, Fashion and Design Museum, Anvers (B)  
*Je Graffe, Tu Bombes, On Signe!*, BPS 22, Charleroi (B)  
Primera Asalto, Saragosse (E)

### 2004

*Backjumps*, Kunstraum Kreuzberg, Berlin (D)

### Public collections (selection)

The Israel Museum – Jérusalem, Israël  
MAC'S – Grand-Hornu, Belgique  
MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg  
Musée National d'Art Moderne - Centre Georges Pompidou, Paris, France  
MACVAL – Musée d'art contemporain du Val-de-Marne, France  
CNAAP – Centre National des Arts Plastiques, Paris, France  
Fonds d'art contemporain – Paris Collections, France  
Musée National d'Histoire et d'Art – MNHA, Luxembourg  
Collection Musée d'art de la Ville de Luxembourg – Villa Vauban, Luxembourg  
Fondation pour L'Art Contemporain, Claudine et Jean-Marc Salomon, France  
FRAC Alsace, France  
FRAC Poitou-Charentes, France  
Fondation Uhoda, Belgique  
Musée d'Art Contemporain de la Province de Hainaut – BPS22, Belgique  
FRAC Lorraine, France  
Nouveau Musée des Beaux-Arts de Liège, Belgique  
Musée d'Ixelles, Belgique  
Ministère de la Culture, Luxembourg  
Marian Spore Collection, New-York  
Centre d'Art Dominique Lang, Luxembourg

# mfc-michèle didier

mfc-michèle didier, founded in 1987 in Brussels by Michèle Didier, is an independent publishing house. mfc-michèle didier produces and publishes original artworks by contemporary artists such as artist's books, prints, installations, multiples, etc.

Since 2011, the mfc-michèle didier in Paris represents artists of different generations, related to the editions produced by the publishing house, but also develops specific projects with particular invitations. Since its creation, the gallery has favored collaborations with artists in a conceptual and political vein, notably international artists who are now considered historical. The Paris gallery also supports artists from the French scene through the production of works and exhibitions.

## ARTISTS

AALLIICCEELLEESS...	PIERRE HUYGHE
SAÂDANE AFIF	ON KAWARA
DENNIS ADAMS	MATT KEEGAN
CARL ANDRE	JUTTA KOETHER
FIONA BANNER	LEIGH LEDARE
ROBERT BARRY	SUZY LAKE
BERNARD BAZILE	CHRISTIAN MARCLAY
SAMUEL BIANCHINI	LAURENT MARISSAL
BLESS	ALLAN MCCOLLUM
MEL BOCHNER	MATHIEU MERCIER
BROGNON ROLLIN	ANNETTE MESSAGER
AA BRONSON	GUSTAV METZGER
STANLEY BROUWN	JOHN MILLER
PHILIPPE CAZAL	JONATHAN MONK
LUDOVIC CHEMARIN©	ROBERT MORRIS
CLAUDE CLOSKY	ANTONI MUNTADAS
HANNAH COLLINS	MAURIZIO NANNUCCI
DAVID CUNNINGHAM	PHILIPPE PARRENO
CHARLES DE MEAUX	MICHELANGELO PISTOLETTO
BRACO DIMITRIJEVIC	HUBERT RENARD
PETER DOWNSBROUGH	ALLEN RUPPERSBERG
JEAN-BAPTISTE FARKAS	CLAUDE RUTAULT
YONA FRIEDMAN	RAY SANDER
JAZON FRINGS	JOE SCANLAN
PAUL-ARMAND GETTE	KLAUS SCHERÜBEL
LIAM GILLICK	CAROLEE SCHNEEMANN
NICOLAS GIRAUD	JIM SHAW
CARI GONZALEZ-CASANOVA	JOSH SMITH
JOSEPH GRIGELY	UNTEL
FERENC GRÓF	LAWRENCE WEINER
THE GUERRILLA GIRLS	ELSA WERTH
CARSTEN HÖLLER	MARTHA WILSON
JENNY HOLZER	CHRISTOPHER WOOL

## PARIS

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## CURRENT AND UPCOMING EXHIBITIONS AND FAIRS

### Brognon Rollin

#### *I'm All Tomorrow's Broken Hearts*

From September 9 to October 8, 2022

### Salon du livre rare

From September 23 to 25, 2022

### Suzy Lake

#### *On Stage*

From October 14 to décembre 23, 2022

### Paris+ by Art Basel

From October 20 to 23, 2022

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