Nicolas Floc'h: Invisible, Seascapes

The complete overview of photography in Belgium and The Netherlands

Exposure gauge limited to 37 people
Mandatory mask wearing

**Students, children up to 12**/ free admission
/ 5 €

Practical information
national d'Histoire naturelle – Concarneau, Ifremer and Fondation Thalie.
Université de Lille, CNRS, UMR 8187 – LOG – Laboratoire d'Océanologie et de Géosciences, Muséum
of the Fondation de France, Fondation Daniel et Nina Carasso, Université du Littoral Côte d'Opale,
des Calanques, Fondation Camargo, Observatoire des Sciences de l'Univers – Institut Pythéas (Aix-
The series presented in the exhibition have been produced, for the serie Invisible by the Parc national
Villa Carmignac – Porquerolles island.

same time as the exhibition in Brussels, Nicolas Floc'h is part of the group show La Mer imaginaire at
The Triennial, Japan, Kyocera Museum, Kyoto, Japan, MALI, Lima, Peru, Matucana 100, Santiago, Chile. At the
Georges Pompidou, Paris, MAC/VAL, Vitry-sur-Seine, Palais de Tokyo, Paris, MAMM, Moscow, Setouchi
has been regularly featured in French and international institutions including the SMAK, Ghent, Centre

Latin etymology, Finis Terrae—the earth's end. This project therefore does not place us at the "earth's
eyes of the greatest number.

monochrome. These immersive and omnipresent hues of bodies of water reveal immense and
city of the underwater space,
and inorganic matter dissolved in bodies of water become color, density or transparency in panoramic
—not by means of an enlargement, but by accumulation in the immense expanse. Plankton, organic
invisible. In a sublime paradox, the invisible determines the visible, the microscopic becomes landscape
However, under water more than anywhere else, the landscape is formed of the visible and the
In Western culture, the word «landscape» comes from the vocabulary of painters. From the 16th
each, understand and represent the world?
how does art, in dialogue with science, help to de
Art corresponds to a kind of homage to nature—the latter born a second time through the magic of colors,
and in Chinese traditions, the landscape is not an open space, but a human construction. The landscape is
For Gilles Clément, the landscape is «what is under the expanse of the gaze.» In the ocean, it is all the
environment of the aquarium… we only perceive what is shown, and is shown only what one sees.
biologist, that of the explorer, of the athlete or, behind the glass, to the scenarized and arti
cast and, when it comes to the ocean, it is constructed from a set of
ne, understand and represent the world?
how does art, in dialogue with science, help to de
Art corresponds to a kind of homage to nature—the latter born a second time through the magic of colors,

For Gilles Clément, the landscape is «what is under the expanse of the gaze.» In the ocean, it is all the
environment of the aquarium… we only perceive what is shown, and is shown only what one sees.
biologist, that of the explorer, of the athlete or, behind the glass, to the scenarized and arti

cast and, when it comes to the ocean, it is constructed from a set of
ne, understand and represent the world?
how does art, in dialogue with science, help to de
Art corresponds to a kind of homage to nature—the latter born a second time through the magic of colors,

For Gilles Clément, the landscape is «what is under the expanse of the gaze.» In the ocean, it is all the
environment of the aquarium… we only perceive what is shown, and is shown only what one sees.
biologist, that of the explorer, of the athlete or, behind the glass, to the scenarized and arti