

**MARIE
HAVEL**

www.mariehavel.com

STATEMENT

BUILDING (OURSELVES ON) RUINS

Through various techniques and often between model making and drawing, my work questions ruin, questioning both nature and the individual. From its traces ingested by the landscape and the collective history ; to the most intimate domestic environment and rituals of the game ; I try to grasp the moment when the ruin occurs, to consider the reactivation of ruins and possible changes in the identity of places or landscapes, to reveal the transformation of places through memory and individualities, through the notion perhaps of « used landscapes ». I try to point individual history in a more collective history and above all, to consider ruin as a possible construction mode in its own right. This work thus involves tensions, points of balance and cycles of construction/ de(con)struction, discoveries/ overlaps, between childhood and adulthood, man and nature, nature and child. Thus, the first part of the work evokes the constituent ruin of the landscape, of architecture, of a great common external history, sometimes distant, when the second suggests landscapes qualified as domestic, intimate and interior environments, seemingly more naive and familiar. This second part of my research is then imprinted with winks, anecdotes and objects as singular as representative of a generation ; considering especially childhood and its occupations, its materials, as a possible breeding ground for many learnings such as that of failure, loss, adversity or even sabotage. If this global research, by the diversity of mediums and subjects, can then easily be divided into two quite distinct parts ; it is nevertheless attached by its articulation to go through the ruin and the way in which it is considered ; starting from a collective history towards a common imagination, seeking to point out the origins of the ruin, its resurgences, its roots and their possible destinations. This approach has its source in known places and through personal experiences, my playgrounds being located mainly in the Aisne department (north of France) near the Ladies' Way (Chemin des Dames) or on the Opal coast strewn with remains of the Atlantic wall. Landscapes forged, shaped, by a distant but omnipresent history of fall, ruin and devastation, which are also the support, the basis of numbers of childhoods, games and constructions/ reconstructions, intimate and collective reappropriations.

BIOGRAPHY

Born in 1990 in Soissons in Aisne department (North of France), Marie Havel has been living and working in Montpellier since 2011. Graduated in 2016 at the Fine Arts School of Montpellier (MO.CO ESBA), she was awarded of the *2016 Montpellier Drawing Room Young Creation Prize* and the *First Prize Dessin* in Paris in 2017. Her work has been presented at several fairs such as *Bienvenue Art Fair (2019)*, *Luxembourg Art Week (2019, 2021)*, *Art Paris Art Fair (2018)* or *DDessin (2017, 2018)*. She has exhibited her work in solo and group exhibitions such as *Le Bal des Survivances* at FRAC Occitanie Montpellier as the winner of *Post-Production 2019*, during *Recyclage / Surcyclage* at the Villa Datriis Foundation of L'Isle-on-la-Sorgue or more recently for *SOL!* at Mo.Co Panacée Montpellier. In 2020 she benefited of the residency program *Fondation Daniel et Nina Carasso X Cité Internationale des Arts Paris*, followed by her last solo exhibition in gallery *Die and Retry* in February 2021 in Paris at the Galerie Jean-Louis Ramand with whom she has been collaborating since 2019. In 2021 she was one of the winners of the *Drawing Factory* program developed by the Drawing Lab Paris and the Cnap. Galerie Jean-Louis Ramand dedicated her a solo show during the 2022 edition of *Drawing Now Art Fair* at the Carreau du Temple, Paris. On this occasion the gallery publishes the first catalog of the artist, focused on her drawing work and entitled *Schadenfreude - Marie Havel*. She was chosen to work at the Conciergerie, Paris, as part of the 2022 edition of the *Printemps du Dessin* for which she conceived a drawing installation in collaboration with arts students under the title *Angles morts - Angles vifs*. Since 2021, she has been working on a long-term project with the Association du Musée de Vassogne, (Aisne) entitled *Vivre au Provisoire*, which will lead to various publications, creations and events, with the support of the DRAC Hauts-de-France and the FRAC Picardie Hauts-de France, Amiens. Since 2017, she regularly collaborates with the visual artist Clément Philippe in the creation of works and joint exhibitions. Their first exhibition duo *Du Fond and Du Jour* took place at La Mouche Art Contemporain, Béziers in 2018, followed in 2021 by the joint project *Débordements*, developed with the FRAC OM, as part of *Horizons d'eaux #5*, on the Canal du Midi.

Marie Havel,

born in 1990 in Soissons (Aisne), lives and works in Montpellier. Graduated (DNSEP) at Montpellier Fine Arts School (MO.CO ESBA) in 2016, with congratulations.

SOLO SHOWS

- 2022** *Schadenfreude*, Drawing Now Art Fair, Galerie Jean-Louis Ramand, Carreau du Temple, Paris.
- 2021** *Débordements*, Horizons d'eaux, FRAC OM, Le Somail / Ventenac, duo show with Clément Philippe.
Die and Retry, Galerie Jean-Louis Ramand, Paris.
- 2020** *Drawing Draw #4*, N5 Galerie, Montpellier.
Pardonnez-nous nos enfances, SometimeStudio, Paris.
- 2019** *Pentes douces*, Galerie La Résidence, Reims.
- 2018** *Du Fond et Du Jour*, duo show with Clément Philippe, La Mouche Art Contemporain, Béziers.
Brise-Lames, Les Boutographies, Montpellier.
Un peu de soleil dans l'eau froide, H Gallery, Paris.
- 2017** *Build & Smash*, Drawing Room 2017, Montpellier.
Paysages usagés, Château d'Assas, Le Vigan.
Faire éclore le désert, Aldébaran, Castries.
Réaménagements permanents, H Gallery, Paris.

GROUP SHOWS (selection)

- 2022** *TALENTS, acte 1*, Galerie Jean-Louis Ramand, Aix-en-Provence.
Angles Morts - Angles vifs, Le Printemps du Dessin X La Conciergerie, La Conciergerie, Paris.
Multiples ARTAÏS, Galerie Sono, Paris.
So burn out, Trans Galerie, Galerie Cécilia F., Paris.
- 2021** *La Petite Collection*, Galerie Bertrand Grimont, Paris.
Luxembourg Art Week, Galerie Jean-Louis Ramand, Luxembourg.
Salon de photo / Artifices, Galerie La Ferronnerie, Paris.
SOL !, MO.CO Panacée, Montpellier.
Drouot X Drawing Factory, Drawing Factory, Paris.
Présent(s), Galerie Jean-Louis Ramand, Arles.
Estivales de Sceaux, Hôtel de Ville, Sceaux.
Happy Together - Gilles Balmet et sa collection, Pavillon Carré de Baudouin, Paris.
So Ecolo ou pas, Trans Galerie, Galerie Cécilia F., Paris.
High Art Orchestra, Galerie Jean-Louis Ramand, Aix-en-Provence.
- 2020** *Un Noël à la galerie*, Galerie Valérie Delaunay, Paris.
Littoral, Saison du dessin Paréidolie, Galerie Jean-Louis Ramand, Aix-en-Provence.
Any Ways, Galerie Jean-Louis Ramand / Under Construction Gallery, Paris.
Recyclage / Surcyclage, Fondation Villa Datriis, L'Isle-sur-la-Sorgue.
- 2019** *Le Bal des Survivances*, FRAC OM, Montpellier.
Feel Good, Galerie Jean-Louis Ramand, Paris.
Marché de Noël, Villa Belleville, Paris.
Luxembourg Art Week, Galerie Jean-Louis Ramand, Luxembourg.
Contemporain !, La Salle 20 Drouot, Paris.
Bienvenue Art Fair, Galerie Jean-Louis Ramand, Cité Internationale des Arts, Paris.
(re)mise-en-scène, Galerie Jean-Louis Ramand, Aix-en-Provence.
La Serre, Arbre Blanc, Montpellier.
Allotropie, espace Musidora, Lunel.
Umwelten - des mondes en parallèle, espace Louis Feuillade, Lunel.
- 2018** *L'exposition permanente*, La Mouche, Béziers.
Une partie de campagne 2018, Chassagne-Montrachet.
La Vie Terrestre, Domaine National de Saint-Cloud.
Prix Cercle Rigaud pour l'Art Contemporain, Galerie Lazerme Musée Hyacinthe Rigaud, Perpignan.
Art Paris Art Fair, Grand Palais, Paris.
DDessin 2018, Atelier Richelieu, Paris.
#678, Villa Belleville, Paris.
Helenis / RBC, Helenis Must, Montpellier.
- 2017** *Cadeaux d'artistes*, Aldébaran Lieu d'Art Contemporain, Castries.
Une partie de campagne 2017, Chassagne-Montrachet.
DDessin 2017, Atelier Richelieu, Paris.
- 2016** *Drawing Room 016*, La Panacée, Montpellier.
Les nominés, Drawing Room 016, MO.CO ESBA, Montpellier.
Groupe d'été, Galerie Samira Cambie, Montpellier.
Dépaysements and Partitions élastiques, as invited artist, Angle Art contemporain, Saint-Paul-Trois-Châteaux.

Poetics of Space, Kunstverein L40 Berlin, Allemagne.

Toi tu creuses !, Galerie Annie Gabrielli, Montpellier.

2015 *About edition !*, Galerie Klemm's, Berlin, Allemagne.

Yes, but is it edible ?, ExLibris Gallery, Fine Art School of Art and Cultures, University of Newcastle, Angleterre.

La boum, Espace d'art Château l'Hospitalet, Narbonne.

RESIDENCIES

2021 Drawing Factory, Drawing Lab Paris et CNAP, Paris.

Maison d'Emma, Les Vendémiaires, Saint-Mathieu de Trévières.

Cité Internationale des Arts, Fondation Daniel et Nina Carasso, Paris.

2020 Cité Internationale des Arts, Fondation Daniel et Nina Carasso, Paris.

Le Lieu Multiple, Montpellier.

Seaquarium, Le Grau-du-Roi.

Opalia/Helenis GGL, Castelnaud-le-Lez.

2019 Lizières, Epoux-Bézu.

Opalia/Helenis GGL, Castelnaud-le-Lez.

2017 Aldébaran Lieu d'Art Contemporain, Castries.

2016 Kunstverein L40 Berlin, Allemagne.

CONFERENCES / MEETINGS / WORKSHOPS

2022 *Angles morts - Angles vifs*, Printemps du dessin x La Conciergerie, conference - meeting / conception of a performance and exhibition project with and for art students, La Conciergerie, Paris.

2021 *Rencontre d'artiste Marie Havel*, FRAC OM, Lycée Jean Monnet, Montpellier.

2020 Conference, Hôtel de Ville, Le Grau du Roi.

AWARDS

2021 Selected for Drawing Factory's residency program, Drawing Lab Paris and CNAP, Paris.

2020 Selected for Fondation Daniel and Nina Carasso X Cité Internationale des Arts Paris residency program, Paris.

2019 Selected for Post-Production production and exhibition program, FRAC OM 2019, Montpellier.

2018 Awarded of Young Creation Prize (= finalist), Prix cercle Rigaud Pour l'Art Contemporain, Perpignan.

2017 First Prize DDessin 2017, contemporary drawing fair, Atelier Richelieu, Paris.

2016 Awarded of Drawing Room 016 Young Creation Prize, contemporary drawing fair, MO.CO Panacée and MO.CO ESBA, Montpellier.

COLLECTIONS

City of Saint-Mathieu de Trévières.

Lizières, Epoux-Bézu.

Inocap Gestion, Paris.

Fondation Helenis GGL, Montpellier.

La Mouche Art Contemporain, Béziers.

Collection Château de Chassagne-Montrachet.

Aldébaran Art Contemporain, Castries.

COMMISSIONS

2020 *Le Ravin du Loup*, 47, model flockings drawing on pulpboards (acid free), permanent, for Prado-Concorde living residency, Helenis, Castelnaud-le-Lez.

2018
Ukiyo-es, 104 permanent drawings for Sakura Garden living residency, Helenis, Castelnaud-le-Lez.
Paysage domestique, creation of an artwork based on Philippe Starck's Masters Kartell chair, RBC / Helenis, charity auction, Artcurial, Montpellier.

PUBLICATIONS (selected press)

Schadenfreude - Marie Havel, catalog edited by Galerie Jean-Louis Ramand for Drawing Now Art Fair 2022.

Revue Artais n°28, avril - octobre 2022, *Editions limitées ARTAIS*, p.5 et *Les 15 ans de Drawing Now Art Fair*, p.26.

Exhibition catalog *SOL!* décembre 2021, MO.CO Panacée, p. 78-81.

Artais review n°26, mai - novembre 2021, *Ouverture de la Drawing Factory*, p.28.

Le Journal des Arts n°500, 27th april 2018, *Marie Havel gagne sa partie de cache-cache*, p.40, Henri-François Debailleux.

Le Quotidien de l'Art, 9th april 2018, p.11, Armelle Malvoisin.

Point contemporain #8, march-april-mai 2018, *Portrait d'artiste Marie Havel*, p.12-13, Valérie Toubas et Daniel Guionet.

L'Officiel Galeries & Musées, march-april 2018, *Marie au pays d'Havel*, page 28-29, Anne-Laure Peressin.

L'Oeil #701, mai 2017, page 18.

Les carnets de la création, France Culture, 24 avril 2017, interviewed by Aude Lavigne : *Marie Havel, un trait dynamique qui place ses sujets en suspension*.

Revue Gros Gris n°3 Cartes postales, L'effet Tetris p.94-95, 2017.

Maisons clous (Nail Houses, 2015 - in progress)



« Maisons clous (3) », sandpaper drawing on black and white digital printed photograph, 50 x 70 cm, framed with glass, 2017.

Exhibition view « Du Fond et Du Jour », duo show with Clément Philippe, La Mouche Art Contemporain, Béziers, 2018
(foreground : « Qui perd gagne, 2 », sculpture, polystyrene, sand, concrete rebars, 2017 ; background : « Maisons clous », 2015-2017).



« Maisons clous (2) », sandpaper drawing on black and white digital printed photograph,
50 x 70 cm, framed with glass, 2017.

The term « Nail Houses » describes buildings in danger of disappearing because they are located on construction sites, will soon be destroyed, surrounded, drowned by new constructions, but their occupants refusing to leave them, offering them a morbid reprieve before their disappearance. These places then, even inhabited, are already dispossessed of their environment, everything that surrounded them has now disappeared, they are the last vestiges of what will soon have existed. I wanted to reveal these ruins by a gesture of destruction applied to these photographs. Once printed, these images are sanded with sandpaper only at the location of the endangered building. By the sanding used as a drawing tool to play more on the ambiguous temporality of the object, appear already the gravas that the destruction of these buildings can generate and the green color of the scratched ink gives them a spectral aspect, ghostly, evanescent.

Terrains vagues (Wastelands, 2014 - in progress)



« Terrains vagues », correcting fluid drawings on black and white digital printed photographs, 21 x 29,7 cm each, 2014-2016.

« Terrains vagues (12) », correcting fluid drawing on black and white digital printed photograph, 21 x 29,7 cm, 2014. Private collection.



« Terrains vagues (6) », correcting fluid drawing on black and white digital printed photograph, 21 x 29,7 cm, 2014.

This series of photographs is reworked by hand after printing, by applying a white corrector, inspired by an old technique of modification, often for censorship reasons, of the silver photography. These are landscapes whose elements exist at the time of the shooting but will soon disappear, as for example a part of the East Side Gallery of Berlin destroyed since.

En attendant la mer (Waiting for the sea, 2015 - in progress)



« En attendant la mer (1) », ink transfer drawing on paper, 50 x 60 cm, framed with glass, 2018. Private collection.

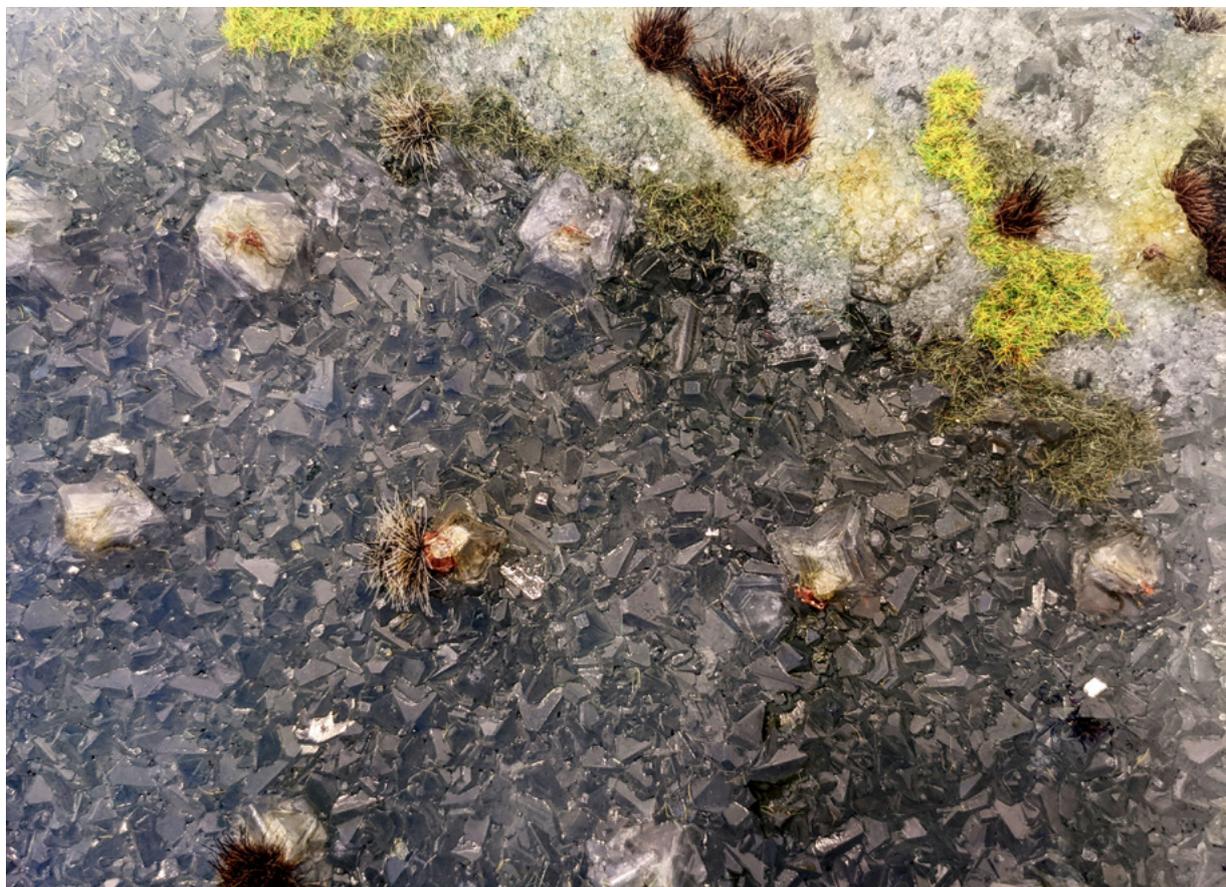
Detail « En attendant la mer (9) ».



« En attendant la mer », ink transfers drawings on paper, 2015-2018.
Exhibition view « Du Fond et Du Jour », duo show with Clément Philippe, La Mouche Art Contemporain, Béziers, 2018.

With each great tide, the sea releases a landscape usually invisible, traces lost whose ephemeral renaissance creates the event of an unmissable spectacle of things buried. These drawings, whose motifs are wrecks that find life on land during these great tides, are made in ink on paper. Once the drawing is finished, this paper is removed to let the place for the only trace of ink that could cross it, it is the final work. By this technique the drawing is itself born of a discovery in the image of these wrecks discovered when the sea withdraws. The final drawing is therefore a deposit, a hazardous result of a discovery, which cannot be predicted.

Landes (Moors, 2021 - in progress)



« Landes (1) », Alum salts crystals, ink and model flocks on wood, 40 x 60 cm, 2021,
Marie Havel and Clément Philippe. / Detail of « Landes (1) ».

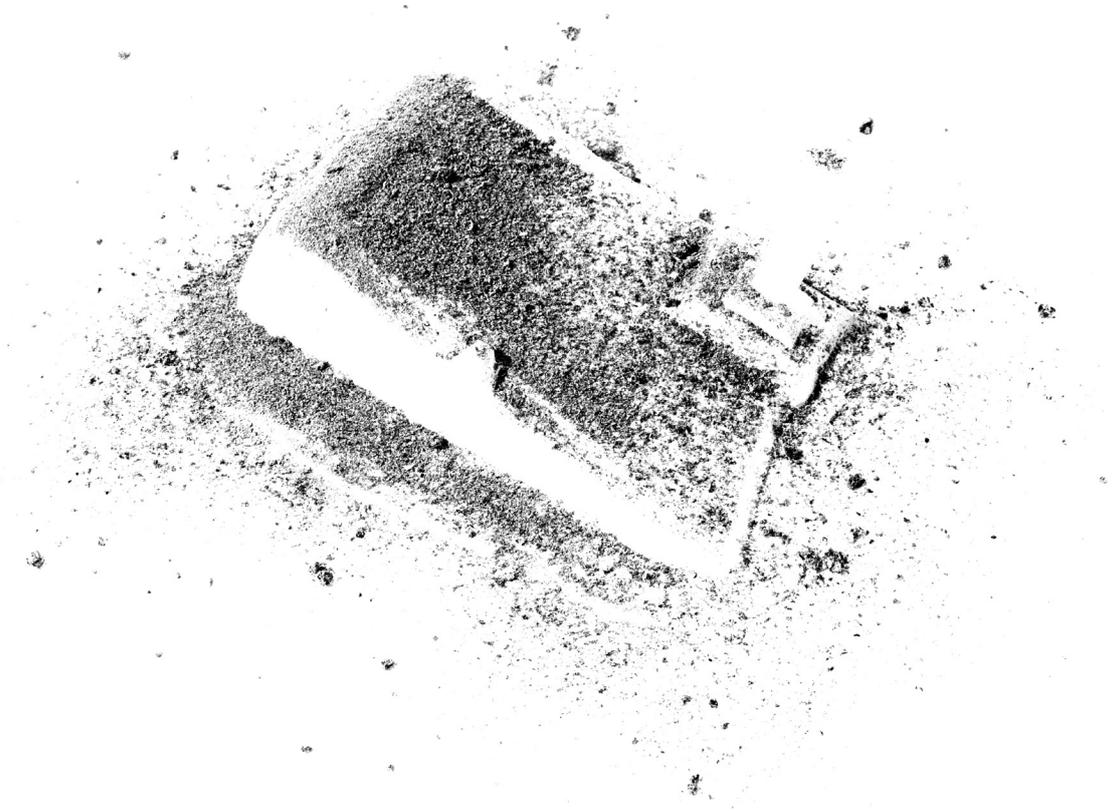


Views of « Débordements », duo with Clément Philippe for Horizons d'Eaux #5, june - october 2021. (Live art and contemporary art tour on the Canal du Midi, realized by the Frac Occitanie Montpellier and the Abattoirs, Frac Occitanie Toulouse, in partnership with the Convivencia festival): Duo exhibition at the Office du Tourisme Maison Bonnal, Le Somail and duo interventions on the facades of the Maison Bonnal, Le Somail and the Cooperative Cellar, Château de Ventenac-en-Minervois.



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Pas de fumée sans feu (No smoke without fire, 2015 - in progress)



« Pas de fumée sans feu », black and white digital printed photograph on matte paper laminated on aluminum,
30 x 40 cm, unique piece, 2015.

Some bunkers of the World War II were equipped with chimneys, in order not to be detected by the emission of smoke, these ones had a filter to make their smoke invisible. Through this series and by mixing techniques of photography and model making, I dropped ash on these buildings to reveal them. They are again visible and finally seem updated by the invoice of the obtained images, evocative of the flow of images of current models (drones).

Terminus (2015 - in progress)



« Terminus (15) », superimposed drawing, ink on translucent papers, 21 x 29,7 cm, framed with glass, 2021.

« Terminus », superimposed drawings, ink on translucent papers, 21 x 29,7 cm each, framed with glass, 2021.



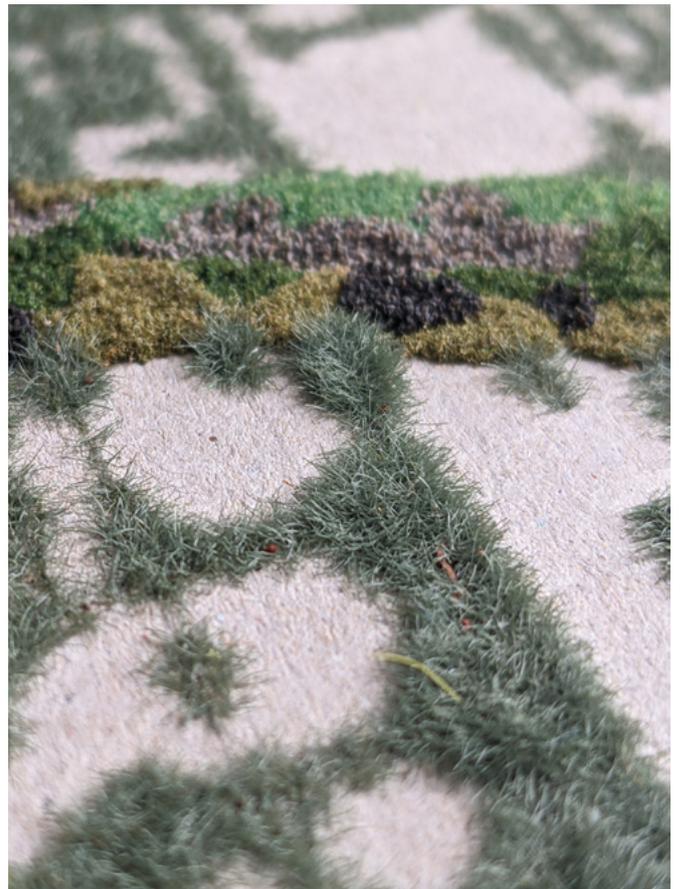
« Terminus (18) », superimposed drawings, ink on translucent papers, 40 x 60 cm, framed with glass, 2022.

These works which began in 2015, are made by superimposing in a single frame several drawings with identical subject. By this superposition I want to translate my observations of the same places observed at different times. These are remains of bunkers lying on the Opal coast. If they move and seem to evolve in the landscape or blend in with it over time, they finally stay resistant, persistent, they never really disappear, like immutable but also moving remains.

Flocages (Flockings, 2017 - in progress)



« Le Ravin du Loup, 42 », model flockings drawing (synthetic materials) on pulpboards (for faming, acid free), 240 x 720 cm, 2019.
Exhibition view « Le Bal des Survivances » group show, FRAC Occitanie Montpellier, december 2019-february 2020.
(Foreground : « Qui perd gagne, 2 », Marie Havel).



« Le Ravin du Loup, 27 », model flockings drawing (synthetic materials) on pulpboards (for faming, acid free), 160 x 240 cm, 2019.
Exhibition view « Die and Retry » solo show, Galerie Jean-Louis Ramand, Paris, 2021.

Details of « Le Ravin du Loup, 27 » and « Le Ravin du Loup, 51 ».



« Le Ravin du Loup, 4 », model flockings drawing (synthetic materials) on pulpboards (for fuming, acid free), 240 x 360 cm, 2017. Private collection.
Exhibition view « Build & Smash » solo show, Montpellier, 2017.

View of « Art Paris Art Fair 2018 », Grand Palais, Paris.
(foreground : « Qui perd gagne », background : « Le Ravin du Loup, 4 »).



View of Bienvenue Art Fair, Galerie Jean-Louis Ramand, Cité Internationale des Arts, Paris, 2019.

This work brings together on the same formats, the founding practices of my work that are drawing and model making. These are known and experienced places, here in the departments of Aisne and Pas-de-Calais (North of France). Steeped in a strong historical charge, these territories, which were heavily marked by the two World Wars, retain their traces, sometimes very explicitly, in the image of the remains of bunkers that this series of drawings explores. In these places, whether it is the forest or the coast, these buildings seem moving ; the vegetation, the soil, the natural elements seem to climb on them, to bury them, perhaps assimilate them. These « ongoing » ruins, « being made », seem to be grafted little by little to the ground, to their environment, until integrating them totally, soon becoming the invisible support to new constructions, to new landscapes. The choice to use only model-making materials in the realization of the drawing by extracting them from their classic use (model of historical reconstruction, architecture or sets of trays), allows to put in tension these materials ; of the project, of the emerging idea, of the patron ; with a place more evocative of ruin, of destruction, in order perhaps to perceive them differently, to try to conceive these ruins as sketches/ projects of becoming landscapes. As if ruin alone could constitute a construction mode, a conceivable state, a potentiality. It is in fact a question of projecting oneself on the future of these buildings, of observing their latency and their evanescence. The vegetal pests that travel through and around them ultimately contribute perhaps more to their digestion, their transformation than to their end.

Qui perd gagne (Rope-a-dope, 2016 - in progress)



« Qui perd gagne 2 », sculpture-installation, polystyrene, sand, concrete rebars, variable sizes, 2017.
Exhibition view « Le Bal des Survivances » group show, FRAC OM, Montpellier, 2019-2020.

« Qui perd gagne », sculpture-installation, polystyrene, sand, concrete rebars, variable sizes, 2016. Private collection.



« Qui perd gagne, 3 », sculpture-installation, polystyrene, sand, concrete rebars, variable sizes, 2017.
Exhibition view « Build & Smash » solo show, Drawing Room 2017, Espace Saint-Ravy, Montpellier.

Fascinated by the links that can be made between the disarticulated and moving remains of the bunkers of the coast subjected to the tides, to the forces of nature that is their foundation and the buildings of sinking sandcastles built by the children, these sculptures are as much those of remains of bunkers as of collapsed sandcastles. In both cases, it is a question of spending time to create an unstable element, falsely solid, a fortress, a wall, a rampart of which we know that soon it will disappear and that finally, there is our goal : the fall. These are buildings destined to disappear, indefensible shelters, unstable fortifications ready to vanish, to mingle on the ground. The bunker remains in its slow disappearance, almost invisible, it freezes, its disarticulation roots it when the castle becomes sand almost instantly. Here, if the bunker is extracted from the beach and is therefore no longer subject to natural elements, it is nevertheless weakened by its construction inspired by these sandcastles of which it is the echo, the sculptures being made using sand and polystyrene, all kept only by concrete iron rebars, which are themselves enslaved. Fortification allows its vulnerability to be expressed.

Fucking Keubercity (2015)



« Fucking Keubercity », sculpture, several model making materials, polystyrene basis, 120 x 70 x 40 cm, 2015.



Detail of « Fucking Keubercity ».

Exhibition view « Build & Smash » solo show, Espace Saint-Ravy, Montpellier, 2017.

This sculpture, treated with model-making techniques which are recurrent throughout my practice, is inspired by a tiny section of the Atlantic Wall, the Opal Coast. It is a landscape which in reality is in perpetual movement that I wanted to freeze here so that it remains this unique moment that will never reappear, increasing this wish by the enhancement of buildings (bunkers), as perched on stilts or breakers-waves so that they remain thus escaping the ebb and flow of the tides. An extract of the life of this beach thus becomes a miniature playground, a fantasized memory reflecting more the look of childhood on such concrete wrecks, like a backdrop of strategy game, with fantastic attractions, between realism and dream.

L'effet Tetris (The Tetris effect, 2015 - in progress)

Chemin des Dames — CORBENY



39 Verdun — Cimetière Militaire de FLEURY - A l'horizon, Ossuaire et Fort de Douaumont





« L'effet Tetris (Cimetière militaire de Fleury / Chemin des Dames / Caverne du Dragon) », digital printed postcards on glossy paper, 10 x 15 cm each, unlimited edition, 2015.

« The Tetris effect » is a term indicating a strong effect of habituation to a video game whatever it is, so that the game influences then our dreams, our mental thoughts, our memories. This term appeared for the first time in 1994 in a Jeffrey Goldsmith's article. Since this date, numerous studies approaching the video game as possible therapy revealed that the video games, from Tetris to the virtual reality, could contribute to look after important psychic traumas as those of soldiers, serious burn victims or victims of attacks. By playing video games people can find more and more memories back, take back memories of places they were in and those new souvenirs are like cured from traumas by the playing dimension, more acceptable. An acceptable version of history. I took battlefields postcards from the first world war, devastated landscapes and I only preserved the text like it was on the postcards, I recovered originals landscapes by translating each element by the one which corresponds in the RPG kinds of elements. Places become colorfull and the repetition of the elements is building a fantastic landscape. Places are re-actualized and we do not see the ruin anymore but playground, constructions.

Troubles faits (Troublemakers, 2021 - in progress)



« Troubles faits », set of hand-retouched silver photographs, unique pieces, variable dimensions, 2021.



« Troubles faits (7) », hand-retouched silver photograph, unique piece, framed with glass, brass plate with the words « Troubles faits, 2021, Marie Havel - Musée de la Figurine, Compiègne, 2014 », 2021. / Detail of « Troubles faits (7) ».

Although the firsts photographs of this series were taken in 2014, the series is revealed in its current form in 2021. Indeed, these are photographs of dioramas, models of historical reconstructions, made during various visits into museums, taken as silver photographs and reworked manually. The frames themselves are found through time and allow gradually the series to become more important with time. Thus, more than twenty photographs are still in progress, patiently waiting for their case. The idea is to sow confusion, by photographing here, at the beginning of this series, reconstructions in models of the First World War. Once the photographs are made they are reworked by computer and then manually, in order to make them correspond to the time of the reconstituted event, to age them. The framing further accentuates this confusion between reality and fiction. Indeed, the event related having already been signified in models, this however created a distance with the event, so I photograph these models and seek to «make up» the photograph to reconfronte it to a more intimate reality. The immortalized scene, although coming from a frozen object, reacquiert a certain humanity and apprehension more sensitive than playful. We no longer observe an overall scene from above but an event, an isolated detail, frontal. However this palpable humanity in photography remains ultimately vain and a few details, to look at it more closely, allow us to realize the staging here operated. In the future the series will be able to focus on other historical facts ; the work of photographs will also be able to visit different eras, perceptible in the way in which the photographs will be taken, reworked and framed.

Trous d'obus (Shell-holes, 2014 - in progress)



« Trous d'obus (4) », several model making materials, polystyrene basis, 20 x 30 x 20 cm, 2014.



Details of « Trous d'obus (1), (3) ».



« Trous d'obus », graduation exams' view, DNAP, ESBA MO.CO, Montpellier, 2014.

Influenced by my own child's huts and walks in the Aisne department, near the Ladies' Way, this work marks the starting point of my current approach. Like the artworks « Les Risque-Tout » or « Fucking Keubercity » it is between model making and sculpture and defines livable spaces, playable, opened, yet leaning on places which can look desolate, abandoned, or as here, with a high historical aspect for many adults. The child instinctively, if he does not ignore the name, attaches it to something else : the shelter, the cocoon, the cabin, the children's play houses. Using the aesthetic codes of the sets of trays allowing to take again those of the war model, of historical reconstruction, the diorama, that freezes and stages a moment of history but magnifying it, making it playable and opened to the experimentation of the gaze, imagination ; the ephemeral individual story of the children's cabin fills the void left by a more collective story. The open shell hole gives way to a cocoon of isolation, a shelter for the imagination, the game. A place that instinctively I personally occupied long days, a place of the most intimate and protective on these occasions, source of dreams, of many occupations and of the most magical memories.

Les risque-tout (Daredevils, 2015 - in progress)



« Les risque-tout (La champignonnière) », several model making materials, polystyrene basis, 30,5 x 46 x 41,5 cm, 2015.



Details of « Les risque-tout (le tipi bleu), (la falaise) ».



« Les risque-tout », exhibition view « Du Fond et Du Jour » duo show with Clément Philippe, La Mouche Art Contemporain, Béziers, 2018.

« Les risque-tout » (Daredevils) », title of one of the adventures of the « Entrechats », series of the pink library of Jean Chalopin, accompanying me in adventures of exploration in the forest of Retz. Huts, expeditions, childhood constructions in dream places whose danger was not visible to me at that time. Some of these places have not changed since. Abandoned places, recreated as in my memories, not far from the world of video games, in which only traces of past presences are detectable. Abandoned but over-occupied places, uncontrollable in their past excessively real dimension, today controllable in their tiny, almost playful, dimension but from which still escapes this disturbing attraction.

Cabanes-pièges (Huts-Traps, 2018 - en cours)



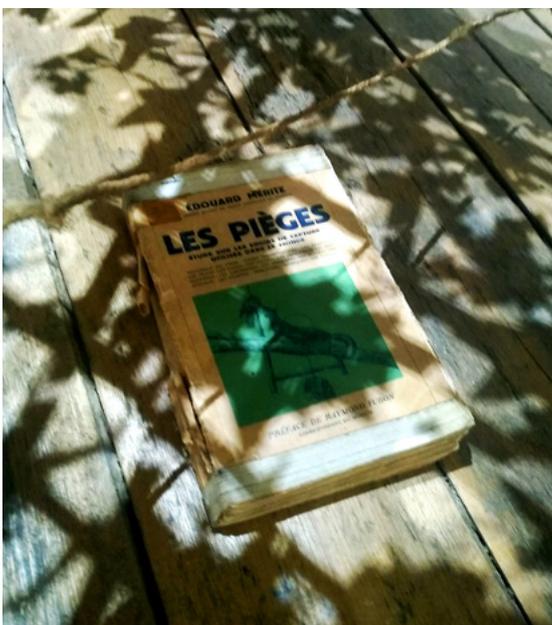
« Cabanes-pièges : Piège à merles, de type trébuchet » (= Bird Trap, trebuchet type), wood sculpture, ink, acrylic paint, rope, artificial painted ivy, book (Les pièges - Histoire et techniques de piégeage à travers le monde, Edouard Mérite / Traps - History and techniques of trapping over the world, Edouard Mérite), 90 x 145 x 145 cm, 2018, Marie Havel.

Exhibition view « Du Fond et Du Jour » duo show with Clément Philippe, La Mouche Art Contemporain, Béziers, 2018.



« Cabanes-pièges : Piège à merles, de type trébuchet » (= Bird Trap, trebuchet type), wood sculpture, ink, acrylic paint, rope, artificial painted ivy, book (Les pièges - Histoire et techniques de piégeage à travers le monde, Edouard Mérite / Traps - History and techniques of trapping over the world, Edouard Mérite), 90 x 145 x 145 cm, 2018, Marie Havel.

Exhibition view « Du Fond et Du Jour » duo show with Clément Philippe, La Mouche Art Contemporain, Béziers, 2018.



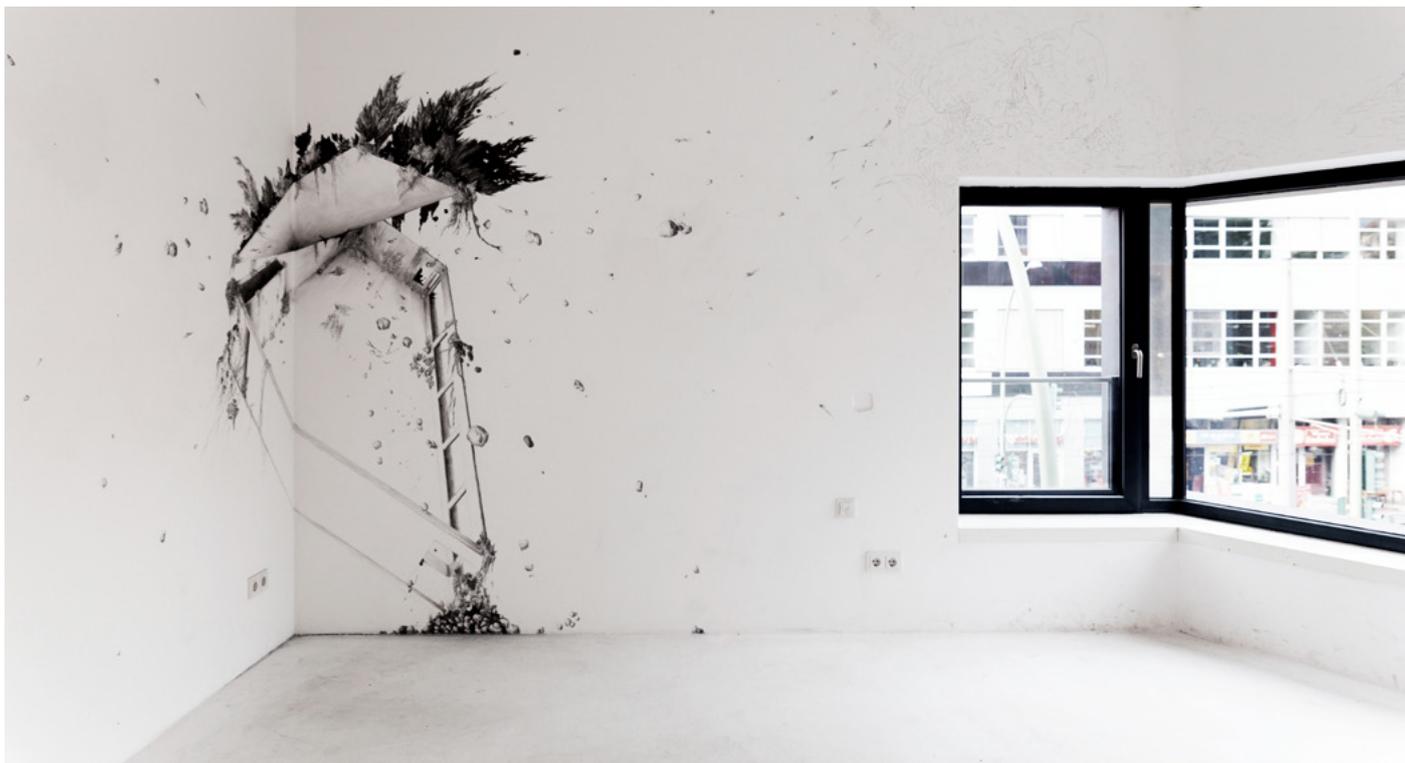
This series is untitled « Hut-Traps » because it is about revealing a parallel which questions me between two types of constructions that we think very different but finally surprisingly seem to be very close: children's huts and hunt traps. This « visual coincidence » surprised me and made me wondering about the theoretical similarities that we could also find between these two forms of constructions. Indeed, a hut maybe considered as a cocoon, as a refuge, but why do we need such a refuge? If the hut suggests first of all the idea of protection, the escape of a reality towards an other one throw the imagination, the condition seems to be the confinement. So isn't the hut a trap too ? A necessary trap towards which we imagine to be able to escape day-by-day life by locking ourselves into a world of fiction? Is the confinement the condition of the escape? Don't we risk to be stuck in there more than wished? Is this kind of isolation by the game a choice or a need?

The first sculpture of this series called « Hut-Trap : Birdtrap, trebuchet type » is an enlargement of a small birdtrap into the scale of a child. The system of trapping is functional and the size of the hut is adapted to a child. The bait placed in the sculpture is the book which inspired this work The traps - History and techniques of trapping around the world, Edouard Mérite, in which we can find beautiful traps drawings that we could easily take for huts drawings.

Poetics of Space (2016)



« Poetics of Space », graphite wall drawing, 2016, Kunstverein L40 Berlin, Germany.
Exhibition view « Poetics of Space » group show.



« Poetics of Space », graphite wall drawing, 2016, Kunstverein L40 Berlin, Germany.
Exhibition view « Poetics of Space » group show.

This wall drawing realized for the collective exhibition « Poetics of Space » at Kunstverein L40 Berlin takes back the space in which it is situated. So I drew the room in which it is, in its most closed, most closed angle. In this angle, by the drawing, the same space begins again, appears again to the spectator, opens again, in the same complexity as the location chosen as this drawing suggests. The space of the gallery is seen from the outside while we are there and this space takes the lines of an unbalanced model, between lively movement and implanting, rooting.

Terres brûlées (Scorched earths, 2016 - en cours)



« Terres brûlées (8) », erased photograph, glossy paper, 15 x 10 cm, 2021.

The scorched earth is a land emptied of its resources, which was deserted, once all that could be taken from it no longer existed. It is also a political tactic aimed at making a space unusable by an adversary. The burnt lands are sabotaged spaces, which no longer have the attractions necessary to be visited, invested. I chose to call this series «Scorched earths » because these are places of childhood games, indoor, domestic hiding places. It is often a question of hiding under a table, behind a chair, in a corner. These small spaces create strange and unprecedented points of view on a yet known environment, the one of the domestic interior. But with time, growing up, we desert these places and then, let those points of view die. We have nothing more to do with it. They are lost, emptied of any possible presence. They are vacant, abandoned spaces. I try to find, to sneak in, in these tiny, strange places, which for a long time I had left, I had no longer considered, to photograph what they allowed me/ would allow me to see. These images captured in different places, old and new, once printed are erased, as if to testify to the fragility of these perceptions. The prints are the image of the places, « domestic » as they do not exceed the dimension of 10 x 15 cm, classic dimension type of a family photographs album.

Jumanji (2016 - in progress)



« Jumanji #1 », graphite on paper drawing, 140 x 101 cm, 2016. Private collection.



« Jumanji #23, #22 », exhibition view « Die and Retry » solo show, Galerie Jean-Louis Ramand, Paris, 2021.

Detail of « Jumanji #23 ».



« Jumanji #25 », graphite on paper drawing, 230 x 100 cm (three 70x100 cm parts. framed with glass), 2020.
Exhibition view « Any Ways » group show, Galerie Jean-Ramand / Under Construction Gallery, Paris, 2020.



« Jumanji #34 », graphite on paper drawing, 29,7 x 21 cm, 2021.

Construction games seem to be prisoners of an infinite loop which not allow them to the ruin, also I wanted to fix the moment when the « buildings » start to scatter, when we do not know anymore if they are growing up or falling down, before becoming simples constructions' materials' kits back. This is again about the idea of building a sandcastle, like a building, a becoming ruin. Here, like the trip of the travellers of Jules Verne to the center of the Earth, who find there a panel of several elements, vegetations of every times, of every kinds which are coexisting in a same space, this is about digging in order to find back the tracks of what disappeared and what is now coming to be set up in front of us. The vegetation is coming to join, to solder the elements in their fall to build a persistant form, a parallel world fixed in the memory we can keep from it, in which falling down is getting stronger. The drawing allows by its precision and its dimension to come « walking » inside, the slow work of precision is an opponent to the instant process of the act of drawing, here the drawing is taking something brief very slowly, the fall. Contrasts and empty spaces allow to get out of the « building » and the multitude of details catch us like children looking at something very close, considering only parts of a space, one by one. At first we perceive the fall, then the multitude of landscapes. The drawing is as dealing with the isolation as a run, an escape, as a child's hut can do. The title *Jumanji*, refers to Joe Johnston's 1995 film, classic of my childhood related to me to Jules Verne's universe, in which a child player is stuck for more than twenty years inside a game and can only reintegrate the real world on the condition that another player gets him out, creating a dreamlike mixture of reality and « imaginary country » when the latter reappears. Finally invading the daily life that he comes to shake, destroying it or increasing it according to everyone, he mixes the times, dream and reality, childhood and adulthood, wild and domestic worlds.

Tapis de jeux (Play mats, 2018 - in progress)



« Tapis de jeux, 4 », drawing printed on mat, 150 x 200 cm, 2020 (unique piece).
Exhibition view « Die and Retry » solo show, Galerie Jean-Louis Ramand, Paris, february 2021.



Detail of « Tapis de jeux, 4 ».

« Tapis de jeux, 3 », drawing printed on mat, 150 x 200 cm, 2019 (unique piece).



« Tapis de jeux, 7 », drawing printed on mat, 150 x 200 cm, 2021 (unique piece), Marie Havel.
Co-production with Montpellier Contemporain.

Exhibition view « SOL!, la biennale du territoire, #1 Un pas de côté », MO.CO Panacée, Montpellier, october 2021 - january 2022.



« Tapis de jeux, 7 », drawing printed on mat, 150 x 200 cm, 2021 (unique piece), Marie Havel.
Co-production Montpellier Contemporain. Exhibition view « SOL!, la biennale du territoire, #1 Un pas de côté », MO.CO Panacée, Montpellier,
october 2021 - january 2022.

Detail of « Tapis de jeux, 7 », © Pauline Rosen Cros.



Exhibition view « Pardonnez-nous nos enfances » solo show, SometimeStudio, Paris, 2020.

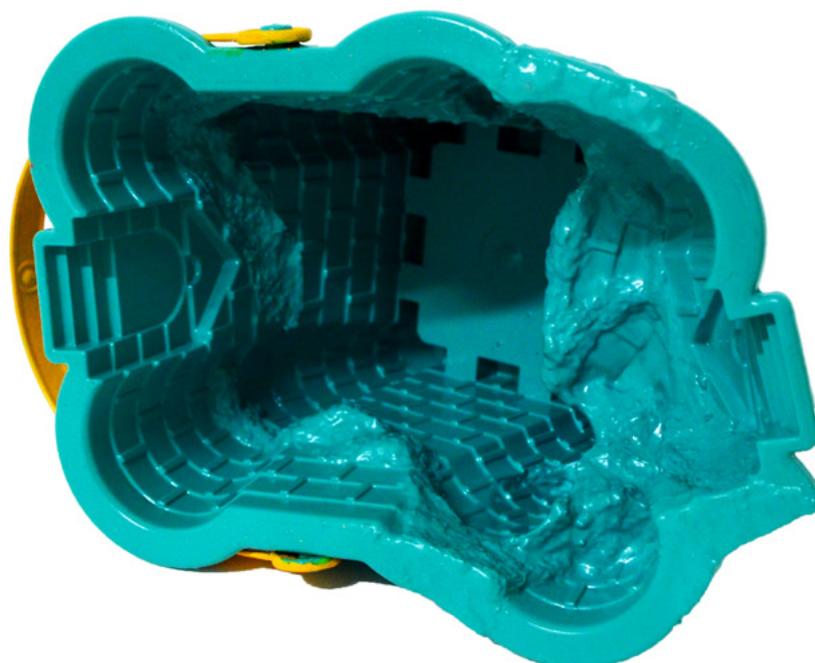
Play mats or circuits for children are playful but strict. Their environment is idyllic : roads are clean, the vegetation is rich and well cut, it presents all the necessary conveniences for a happy life without any problems. I propose here a different kind of those carpets that we all know. They become full of obstacles : roads are cut, full of holes, hospitals are collapsed, the city is on fire, some animals are dead, the vegetation became a ruin vegetation. A much less idyllic but much more funny environment and finally a base of other learnings, those of the ruin, the failure, the adversity, the inventiveness of tricks and the reconstruction. A strange environment for who would have liked to « break » a well organized mat, here the choice is given to experience the already-done ruin, to rebuild, to construct over it but the destruction has already been taken.

Seaux de plage (Beach buckets, 2018 - in progress)



« Seaux de plage », unique pieces,
plastic, acrylic paint, glossy varnish, variable sizes, 2018 - 2019.

Exhibition view « Recyclage / Surcyclage » group show, Fondation Villa Datris, L'Isle-sur-la-Sorgue, 2020.



« Seaux de plage, 4 », unique piece, plastic, acrylic paint, glossy varnish, 27 x 18 x 18 cm, 2018.



« Seaux de plage », unique pieces, 2018-2020.
Exhibition view «Die and Retry » solo show, Galerie Jean-Louis Ramand, february 2021, Paris.

My work often tries to define the game as the first learning of failure, loss, ruin, vain actions. When we spend time building a sandcastle, we integrate consciously or not, that it is about something vain, about a short-lived construction. As a consequence, I made the choice simply to shorten this process by proposing these plastic sculptures which are child beach buckets. By using them, playing with them, we could only directly get ruined sandcastles, already collapsed castles. The construction is still not begun that already, through these buckets, we understand that all that we can create with would be a ruin. The purpose is not any more a beautiful, wrongly stable and well thought construction, but directly the fact of setting up a ruin. Because when we build a sandcastle, we build anyway a future ruin.

Build & Smash (2017)



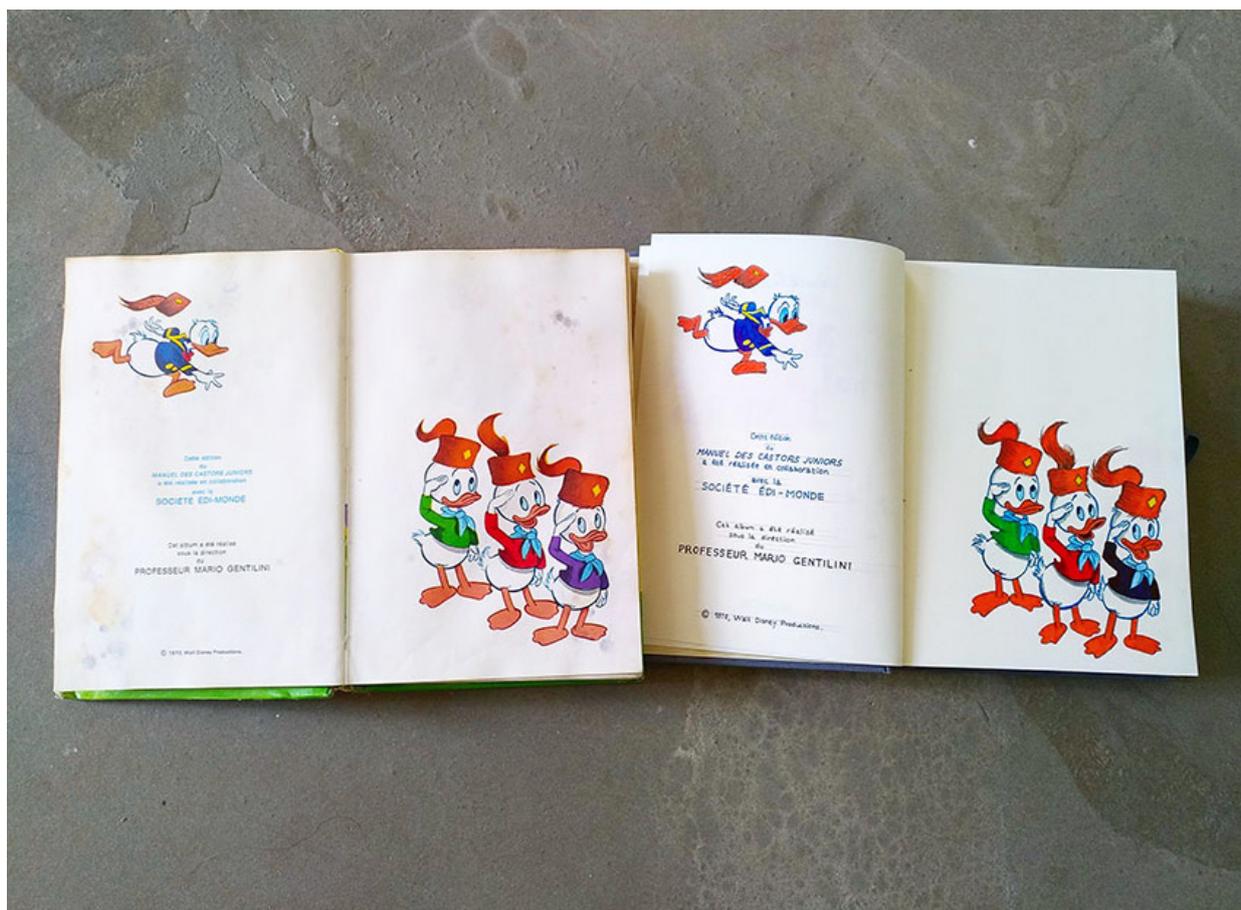
« Build & Smash », digital prints on glazed paper, under bound cases.
Notice both sides, closed 13,8 x 9,9 cms ; opened 41 X 59,4 cm.
Boxes 15 X 2 X 10 cm. 100 copies of every, numbered and signed, 2017.



« Build & Smash », digital prints on glazed paper, under bound cases.
Notice both sides, closed 13,8 x 9,9 cms ; opened 41 X 59,4 cm.
Boxes 15 X 2 X 10 cm. 100 copies of every, numbered and signed, 2017.

« Build and Smash » is a work designed as a box game box for child. It takes from it the codes and the graphics. So, inside the box is a notice / brochure, which unfolded, indicates the various stages to be followed (18) by the « player » in order to realize his own indoor hut by means of objects which we can easily be found in the various rooms of a house. During the process of the construction of the hut, we begin to augur some latent disaster. The hut weakens while building itself, becomes a precarious, dangerous housing environment for its occupants as for those of the house. By building his hut, the child sees only the practical aspect of the used objects and not their dangerousness when they are associated. We could qualify this mode of construction of « false good idea ». The housing environment is not created to last more than the time required to guarantee the fun of the player. The hut is ready to self-destruction, to destroy all the elements which compose itself and to ravage the room in which it is. The notices / brochures are inspired, in their organization, their colors and the style of the drawing, by those we can find in the boxes of construction game sets for child. When all the stages are done, the notices can be turned to let us discover on the back, a poster representing the room following a plan « before/ later ». Everything collapses grave and burns. The game is ended and lower right of the disaster represents the reminder of the room before the game / disaster. « Build and Smash games » is an English translation of « construction set », so the English term associates directly the destruction idea with the construction, which is not the case in French.

Livres d'artiste (Artist's books, 2019 - in progress)



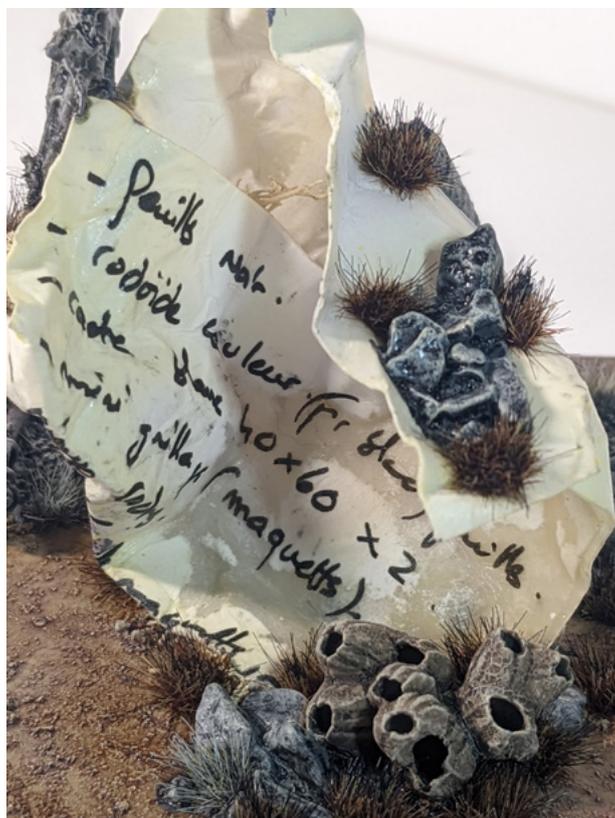
« Livres d'artiste - Le Manuel des Castors Juniors » (=Junior Woodchucks Guidebook), handmade book's copie (unique piece), ink and paint on paper and canvas, 2019 - in progress.



« Livres d'artiste - Les Simpson 16, décembre 2001 » (=The Simpsons' magazine n°16, december 2001),
handmade book's copie (unique piece), ink and paint on paper, 2020 - in progress.

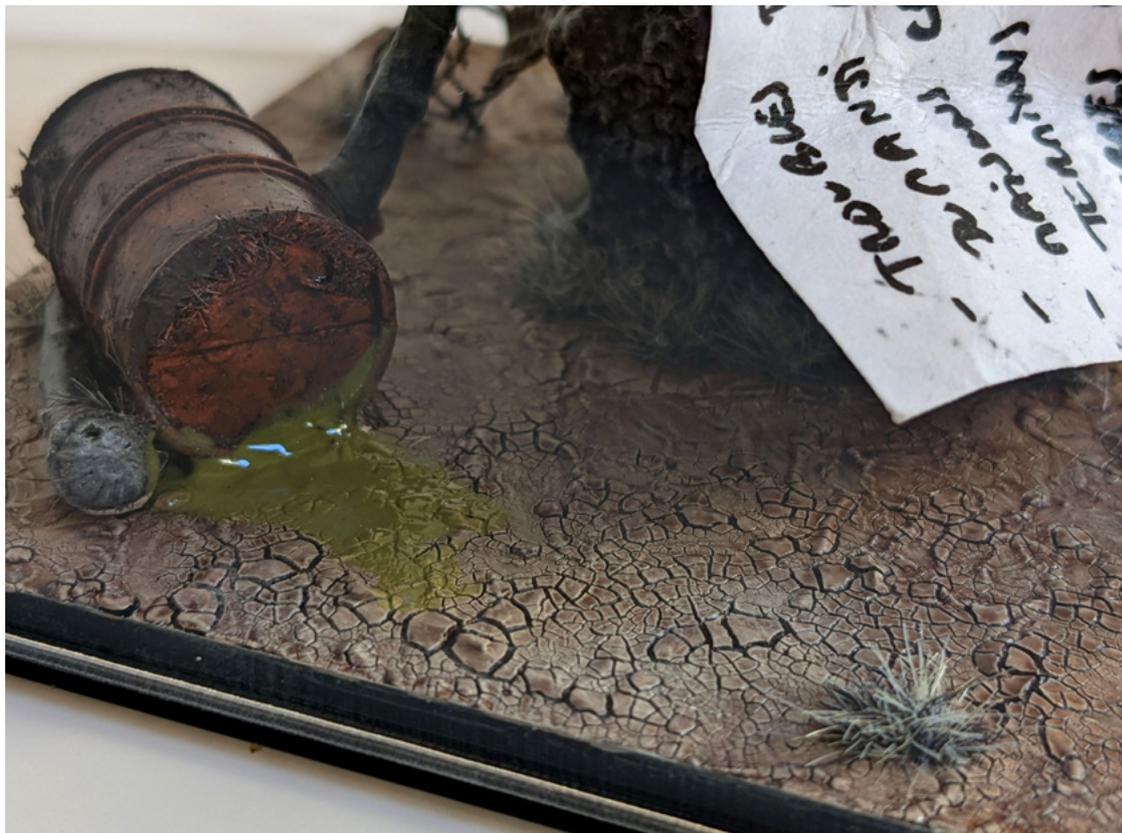
As a child, I think I learned to draw by spending my days copying my favorite books as faithfully as possible. It is by analyzing them almost unconsciously, to reproduce them, that I probably learned the use of colors, lines, shadows, perspective. Today I take up this activity to produce handwritten books. These books, these references, which doubtless influenced my artistic desires very widely and which one can surely guess behind many of my creations, are not chosen hazardlessly. These are books that have forged my imagination and thus the focus of my present research as the aesthetics of my proposals. These are my artistic and cultural references. References for the most part very related to my generation, for some popular, other literary or a priori remote from the visual art proper. As a side note at the term of « Artist's book », the project I want to carry out will be composed of many books that have forged this plastic universe, which must be reproduced entirely by hand. The first elected member of this « series » is the pillar of my childish activities and the tool of many of my practices : « Junior Woodchucks Guidebook ». Later comics, magazines but also novels that had a great importance in my approach will join this first realization. In the long term, the work produced will therefore be a single set of handmade works, composing a library of influences. This whole can be a central work, I think constitute a pillar in the apprehension of my approach. Through manuscript reproduction, it is a question of freezing these works becoming themselves works extracted from their reproducibility, becoming personal, unique conceptions, by the manuscript filter, grouped without distinction within the same atypical set, united by their new individuality. It is also doubtless a question of offering them a supplement of life through a meditative activity, almost mechanical but yet deeply intimate.

Messing around (2020 - in progress)



« Messing Around, 9 (ruined paper ball) », notes / sketches of work on rigidified paper, acrylic paint, flickings and model-making materials, in plexiglass box, 10x10x10 cm, unique piece, 2022.

Detail of « Messing Around (9) ». Private collection.

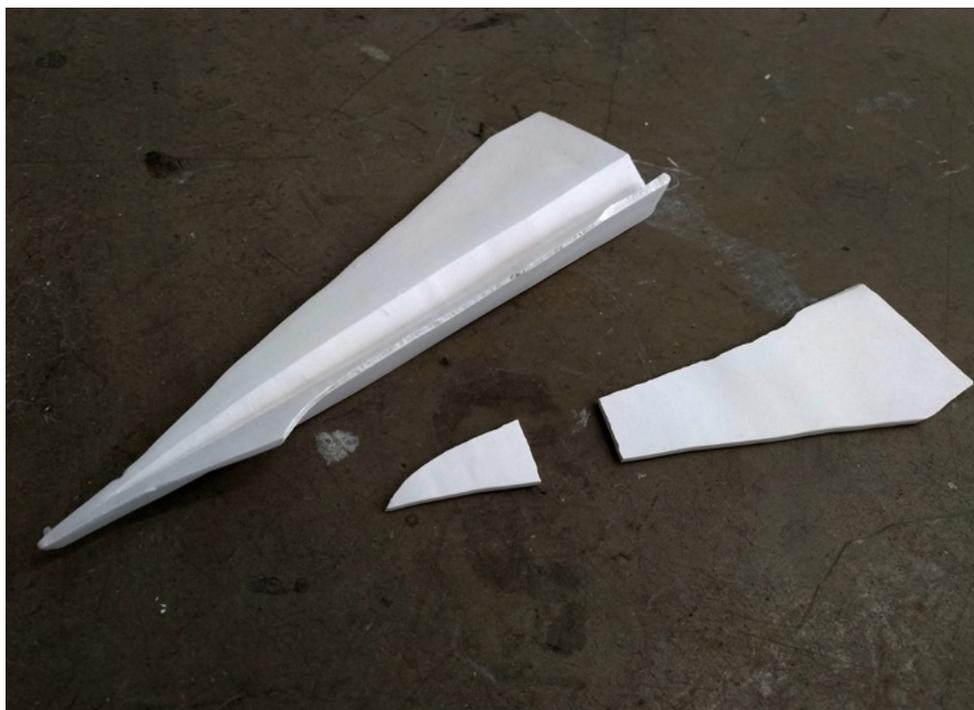


« Messing Around, 16 (ruined paper ball) », notes / sketches of work on rigidified paper, acrylic paint, flickings and model-making materials, in plexiglass box, 10x10x10 cm, unique piece, 2022.

Detail of « Messing Around (16) ».

Like dead ideas, rejected possibilities, worn-out and discarded words, these dumplings of annotated and forgotten papers in a corner seem to take root. With the help of model-making flockings, already used many times in my work, both in the making of models and drawings, I transform my work premises, research rebuffs, notes, to make them become subjects of attention themselves. These fragile elements made of folded used papers, escape the dustbin, freeze and take root, as if they had continued to grow, to evolve in oblivion and neglect, growing and becoming more present by the vegetation that marries them. Another vestige of everyday life, an idea that we thought was dead but that remains and remains.

Ça vole pas haut (High Flyers, 2019 - in progress)



« Ça vole pas haut (5),(4) », porcelain origami airplanes, unique pieces, 30 x 17 x 3 cm, 2019.

Related to the lead origamis boats designed with the artist Clément Philippe and entitled « Hit rock bottom », this new series is dealing with airplane origamis. The paper airplane is an emblematic figure of childhood and also connects us to feats of technology and construction through a simple sheet of folded paper. The folding here is actually coming from a molding and the paper here is made of porcelain. The illusion would be perfect if the planes were not for some presented exploded, dislocated as after a fall, which cannot be the case with the original paper plane. If we try to launch these porcelain planes, they will just crash at our feet, disillusionment of the child and revelation of the fake and the fragility of this well-known object.

Toucher le fond (Hit rock bottom, 2019 - in progress)



« Toucher le fond », lead origami boats, unique pieces, variable sizes, 2019, Marie Havel and Clément Philippe.

Third creation in collaboration with the artist Clément Philippe, these origamis are realized by successive foldings, not of paper, but of lead. If this material possesses numerous qualities, as its capacity to contain the radiations (often used through Clément Philippe's work), its shine or its malleability ; we have also exploited its defects. Often, the first ones do not go without the others, also the lead has unbreakable links between its own paradoxes which we push together to the extremes. The practice of origami is often a mean of thinking and meditation. These paper folds that we practice almost without thinking about it, mechanically, bring us back to childhood, to past times, that make us forget the time granted to their creation, we are sailing on dreams. Here, folding is difficult, forced by heavy material, resistant to simple and mechanical gestures. The origami is difficult to do and the attention is focused at the extreme on the act of folding, even sculpting. The dimensions are those of a classical origami boat but in contrast to the paper boat which can float for a while and make us believe that it will follow the moves of the water long before disintegrating ; this one, if it is almost white or invisible by its shine sometimes ; is really here, very present, weighted in its entirety, stable. Its course and goal are the abysses it will never leave, it is an infallible anti-diversion plan.

Soleil de plomb (Blazing sun, 2017)



« Soleil de plomb (Gratton) », lead pétanque balls set, 2017, 3 sets (three balls and 1 small wood ball) + 1 a.p., Marie Havel and Clément Philippe.

These balls of lead are a common work with the artist Clément Philippe as it was already the case recently for « Hide and Seek ». It is a question here of dealing with the effect of the lead pollution, in particular by the grounds, which affects particularly children, on one hand because of their tendency to bring everything into their mouth to experiment their environment. This work is an obvious meeting place of our two practices because Clément Philippe is interested in the invisible dangerousness in our daily environment, for example in the pollution of territories and works so regularly the lead. He had used it at first in other artworks as an element capable to stop radiations. Here, the lead does not guarantee any more a protection but a vector of danger. This danger is coming into in the game and its main victim is the player and / or the child, what finds then sense also in my own practice. Inspired by our region of adoption of the South of France we chose to realize «pétanque» games sets of lead. By creating balls of pétanque made directly with lead material, the game is not only dangerous but stopped because made « unplayable ». Indeed, the dangerousness of the material and its heaviness seems to fix the scene of game. So, obviously these pétanque balls made with lead do not respect at all the usual regulations of the traditional game and are similar to the rigged balls, which sometimes come to pollute the other players' games : too heavy, not indicated weight, uncertain forms, difficult identification ... Certain players sometimes go as far as forging their balls by filling them with mercury or in another style with elastic rubber bands... On these « double polluting » balls we chose to register our own brand « Gratton » which characterizes a small real or imaginary stone, polluting the ground of ball, then responsible for all the bad points and / or the uncertain fair-play. The « gratton » also indicates food specialities with fried fat, the flavor of which has maybe an equal only the latent dangerousness, just like this doubtful game.

Faux-Fuyants (2021- in progress)



«Faux-Fuyants (1) », labyrinth game (wood, metal ball), tin, acrylic paint, Marie Havel and Clément Philippe, 2021 - in progress.

Libre arbitre (Free will, 2019 - in progress)



Flocked tennis racket (modelmaking static grass), 2019 - in progress, Marie Havel.

These are flocked tennis rackets, for the first of synthetic grass, also used for my «Flocking» drawings series or in the design of model-type sculptures like « Shell-holes » for example. If the synthetic grass here was chosen to completely coat the racket it is to better camouflage it on a lawn tennis court. This is why here is also a second work for this series, the racket this time is coated with clay to blend into a clay tennis court. The dimension of the game being very important in my work, it seems to me essential to start including, by this series already, the question of sport. Sport is a game that is full of rituals. Through various beliefs, rites and various obsessive compulsive disorders, the athletes will believe for a moment that they can take themselves out from the very established and closed rules of the game. So to bring luck, to break the rules of the game and build success by getting out of these repeated and ritualized disorders, these rackets are an instrument of choice. Other court surfaces may allow me to consider other coatings for these mischievous and invisible tennis rackets.

Hide and Seek (2017 - in progress)



« Hide and Seek 3 », digital printed image laminated on aluminum, taken from the « Hide and Seek » video, 30 x 40 cm each, 3 + 2 a.p, 2017, Marie Havel and Clément Philippe.

These three photograms are taken from a video realized together with the visual artist Clément Philippe. This is about kind of hijacking a survival network videogame to insert other goals into it. The players are invited a short moment to interrupt the classical rhythm of their play to dedicate itself to childish games as here, the famous hide-and-peek. The « landscape » and the players remain the same, it is about young adults under their warlike avatars and about a realistic world whatever apocalyptic in which the players have not much break time : they have to insure their survival, to satisfy their hunger, to look after their wounds and to equip themselves against zombies... If sometimes they indeed have to hide for survival purposes, here this action is hijacked in what it has of more innocent. A break is proposed here through the « hiding place » which is not a question of life or death (virtually) but of real and true game. So it can finally be also about of reinjecting game into the game. The gap becomes more marked in the video thanks to the dialogues which are actually the ones of adults and not children, playing virtually hide-and-peek in a world which does not authorize them there usually. If the video is one and entire artwork, this is the same for this selection of photograms. Their are extracted from the video, first of all by their eloquent aspect in connection with this work in a more general way but also because they propose a rhythm, as a sequence, a series of repetitive indications with narrative aspect. The subjective view of the first actor of these sequences allows the spectator entering directly a situation, a scenario and also may asks : what is pointed ? So by pointing at his hidden companions whom he discovers, the character also points the gaps of this scene, between real and virtual. This series is the first one of a work which is still in progress.

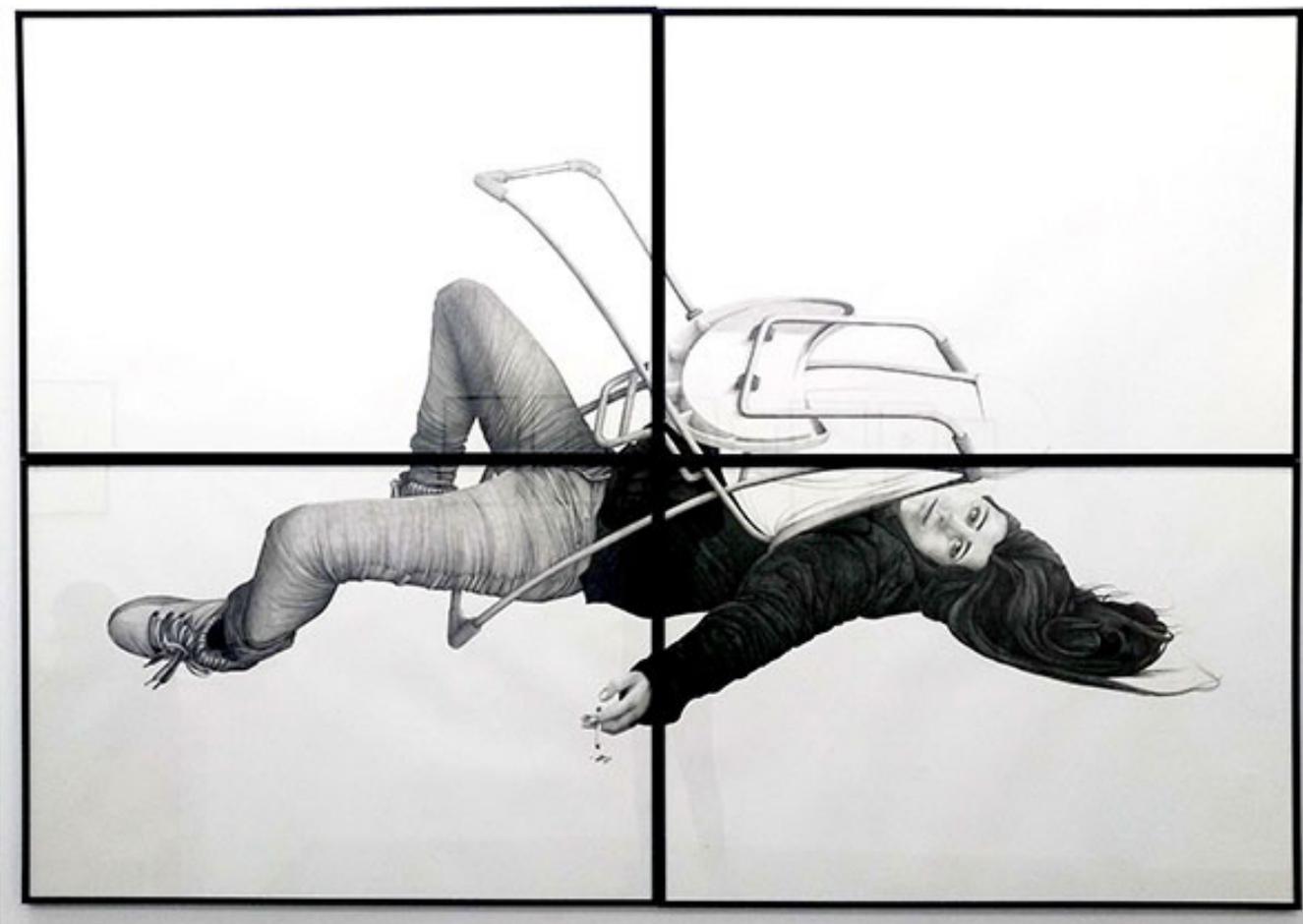
(Vidéo : « Hide and Seek », video 3 min 24 sec, machinima realized in DayZ Standalone by Bohemia Interactive. Marie Havel and Clément Philippe, 2017).

Nostalgismes (Nostalgisms, 2019 - in progress)



« Nostalgismes », graphite on paper drawings, variable sizes, framed with glass, 2019.

« Nostalgisme, 16 », graphite on paper drawing, 70 x 50 cm, framed with glass, 2019.



« Nostalgisme, 19 », graphite on paper drawing, 140 x 200 cm, framed with glass (4 parts assembled), 2019.

Exhibition view « Pardonnez-nous nos enfances » solo show, Sometime Studio, Paris, 2020.



« Nostalgie, 18 », graphite on paper drawing, two 70 x 50 cm parts, framed with glass, 2019.

In German for « nostalgia », we could say « die Sehnsucht » who qualifies an inaccessible desire and which it is preferable not to reach. It is kind of a tension between opposites attracted to each other, to feel a lack and wishing to reconquer its object. It is a way of being present into the past or past into the present. It is the nostalgia or the melancholy of a lost paradise, here the one of childhood. For a brief moment, these adults cross the border of the inaccessible, attracted by the idea of becoming again. They finally find themselves stuck in what they desired just one moment earlier, fighting against a brutal reality. The childhood retains them captives, victims of their own desire of innocence. They must accept their mistake and admit that this time is gone for long. But to manage escaping from this bad step in front of laughing or compassionating faces, they got to assume their own powerlessness and failure, they now wish to get out from this really present past that does everything to hold them back. Their nostalgic action trapped them on a narrow strip of land linking worlds called « isthmus », between childhood and adulthood., These are unconsciousnesses treasures taking back from the internet flow, in order to sublimate, to fix, to highlight the common efforts of all those characters from every origins, with common dreams and desillusions. Beyond the simple and laughly comic image of a « stupid mistake » we just slide with a thinger without noticing it, here just stop and understand the beauty of an universal unreachable dream, unconscious and cynical ; stuck on a white background without any decor, its lonely and uniuqitous desillusion make us focus.

(For the needs of this series, this corpus of drawings is partly inspired by real facts, phtographed or filmed by multiples authors, shared on the internet).