

# Du Fond et Du Jour

« Du fond et du jour », title of this common exhibition of artists Marie Havel and Clément Philippe is a borrowed expression, taken from Jules Verne's novel *Les Indes noires*. This novel is dealing with the mining work and the miners working for some of them in surface (jour) and for some others in the underground (fond), risking no possible return from there.

If Marie Havel and Clément Philippe are interested in different research domains, their respective art practices meet nevertheless on a common will : try to reveal buried things, to bring them into light, to take them out of the ground, to point the evanescent and the volatile things. So, if the first one makes her researches through reading and writing to be then able to develop her shapes, the second one finds his bases of thinking through the direct experiment of the material.

As a consequence « Du fond et du jour » is also a description of the complementarity which unites the practices of these two artists. A link, an union, but also a revealed tension between two worlds, as different as inseparables.

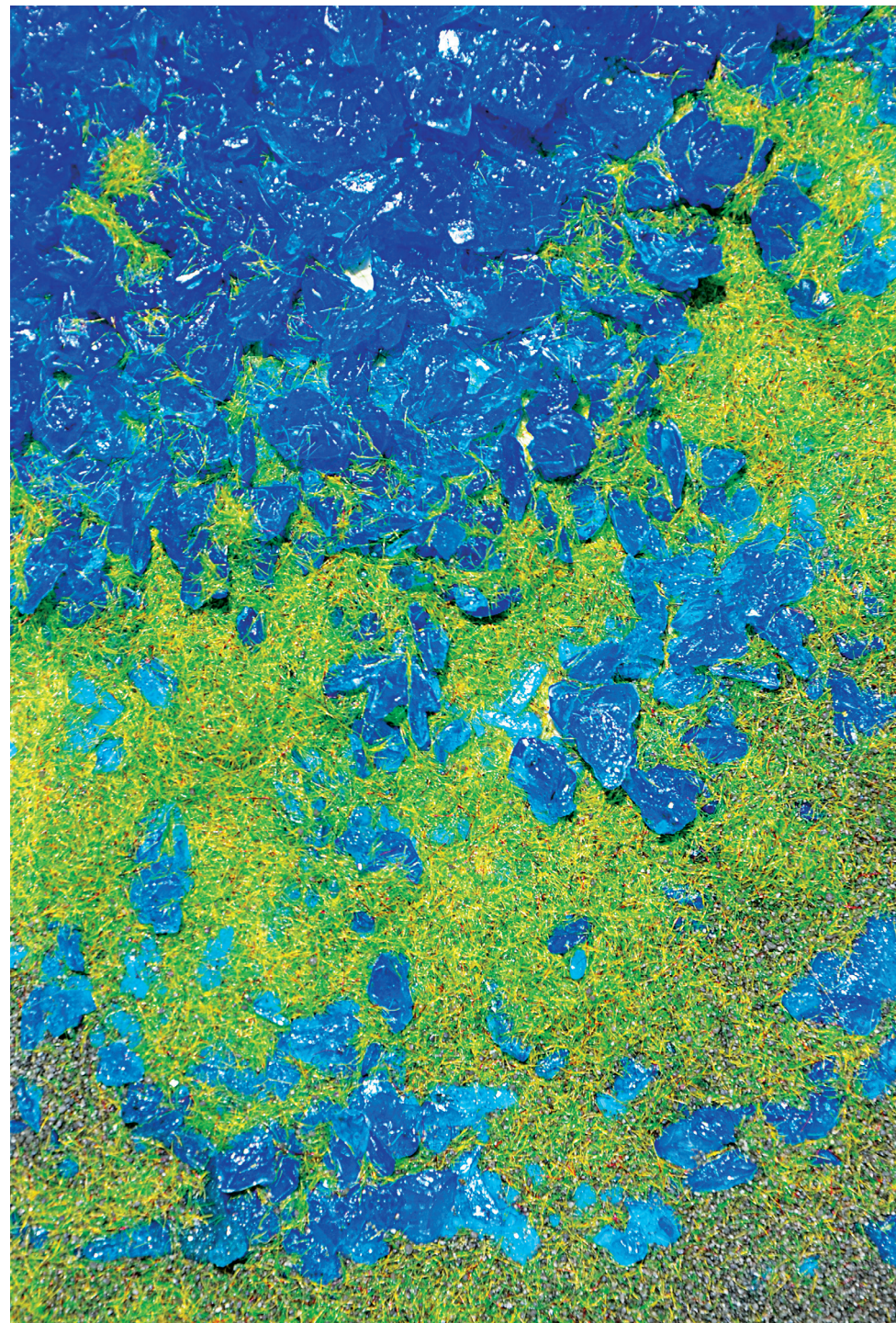
This exhibition in the Art Center La Mouche of Béziers is their first common exhibition project of this scale, allowing them to create a dialogue between their respective universes while giving to see their first common realizations.

The place, between space of exhibition and space of production seems to adapt itself perfectly to this idea of comings, goings and tensions because it proposes opened rooms turned to the outside, and others in the dark, but it also offers meeting places between these two activities.

Finally this is also physically necessary to go from the surface to the underground in order to explore these two artists' universes and the in-between of their common works.

*The artists want to thank for the realization of this exhibition Mrs and Mr. Buesa, Corinne Krikorian and all the team of La Mouche. They also thank everyone and every structures without whom this exhibition would not have been possible : H Gallery (Paris), Alexandra Bellot, Aldébaran Lieu d'Art Contemporain (Castries) and the Montpellier Fine Arts School (Montpellier MoCo).*

LA MOUCHE  
LIEU D'ART CONTEMPORAIN





# Marie HAVEL

My work develops itself around the ruin and how to perceive the ruin through childhood and its materials, its experiences. This process was born in known places and through personal experiences, my playground were mostly placed in the Aisne department (north of France) next to the Ladies' way or on the Opale coast on which we can find lots of bunkers' ruins from the Atlantic Wall. Nowadays, this work consists in a tension between construction and destruction, between discovery and recovery, and as a consequence, between game and ruin.

I am interested in the motivations of the vain action, pointless gesture, which appears from the childhood and without half-measure, hidden but omnipresent in the adulthood, as an inevitable rite. So the enactment, the shams are also present in my work and are plastically translated by comings and goings and a complementarity between the practices of the model making and the drawing. The game is a regulated space given to random, to sabotage, it is an inevitable waste of time, always repeated. I try to capture the moment when the space of this game disappears and when the dices are still in the air. When we can make a move aside and admit the fact that we could have wish to lose, when we stop the events before their fall, let make and contemplate our own imbalance, the varnish ready to crack, stuck between a victorious vulnerability and a fun resignation. This is about digging or burrying, playing with an infinity of combinations in a finish universe. As a consequence, the artworks or the process of creation can be read as an articulation like kind of role playing games, or like the exploration conducted in the books in which you are the hero (Game-books) with unlimited possibilities of scenarios, or as a video game quest.

This balance is created between artworks which can play one by one or at the same time, different roles, with the idea of trying to perceive the possibilities of places taking different identities, with the wish of pointing individual history in a bigger and collective history, with the wish of revealing the changes of a landscape through souvenirs, and to consider landscapes or places as « used landscapes », and finally the attempt of considering the rebirth of ruins and to define them as a real way of construction, with its own mechanisms. Finally, my ideas are coming from places, landscapes but also from RPGs, build and smash games and even more from 19th century literature.

*Marie Havel is represented by H Gallery, Paris.*

**[www.mariehavel.com](http://www.mariehavel.com)**

# Clément PHILIPPE

Entropy, dispersal, corrosion, imprint, trace, compression, leak, zone, border, defeat, confinement.

This is a not exhaustive list of my visual work's components, organized around the notion of accident and its informative treatment. From the thrown out piece because of a micron default to the Chernobyl disaster, crystallizing a huge questioning, I propose plastic shapes dealing the multiple facets of these transformations.

More generally, my artwork focuses itself on the effects and the products of the industrialization. Every industrial system seem to involve containment, control of energies and materials and as for any system, the infallibility can never be possible. As a consequence I choose to explore these systematic weaknesses through various scales as well as the individual behaviours when facing the sand grain in the gears which could make the machine derail. For that reason, the concept of entropy which measures the degree of chaos present in a system, is an essential point in my visual approach of places, objects or stories I am dealing with.

Starting from defects, rubbishes and accidents, I try to find a poetic shape to fill the blanks left by the derailments, taking part in any artificial productions. Progressing by the empirical experiment of materials, always connected to an industry or to a precise exploitation, some artworks evolve, revealing some kind of self-destruction (Reggane, Under Destruction). The self-destructive art manifesto (1959) and its inseparable counterpart, the self-creative art, was for me a point of seesaw. So the work of the artist Gustav Metzger, who wrote those manifestoes, is kind of a milestone in my contemporary art understanding.

As a consequence my artworks may be considered as many thoughts and observations about the Promethean myth of the technological tools control and of its limits.

**[www.clement-philippe.com](http://www.clement-philippe.com)**