

WORKS
CHARLOTTE SEIDEL



Two detailed photos were taken of the chestnut tree trunk descending from the Anne Frank tree. From her hiding place in Amsterdam, where she lived for about two years, she had seen a chestnut tree, which she described several times in her diary. Alas, it fell in 2010 during a storm. Chestnuts were taken from it and planted in different places around the world, including at the Jardin Anne Frank in Paris. I have picked chestnuts from this tree and I hope they will germinate.

Charlotte Seidel

kastanjeboom (marronnier, Jardin Anne Frank, Paris)

2024

Latex printing on blue paper, 15 x 34 cm, 15 x 36,6 cm, edition of 3 + 1 AP.



View of the exhibition *Adventskalender*, Dohyang Lee Gallery, Paris, France, 2024



“ Mermaid tears ” are plastic mirco-balls used as a raw material in industry. Lost at sea during production or transport, they have been found on the beaches of the French Atlantic coast since the 1970s.

Charlotte Seidel

larmes

2024

Installation, shells, mermaid tears, variable dimensions, unique pieces



View of the exhibition *Adventskalender*, Dohyang Lee Gallery, Paris, France, 2024



Photo © Aurélien Mole

Collective Tataki Zomé inside the project « Le bois dormant » by Charlotte Seidel, and teenagers from the Educational Medical Institute Les Moulins Gémeaux in Saint-Denis (93) and elders from the Eldery Medical Institute « Ma Maison » Petites Sœurs des Pauvres in Saint-Denis (93) during ORANGE ROUGE :

Abdsamad, Alizée, Alycia, André, Anne-Valérie, Colette, Christian, Darlène, Françoise, Geneviève, Guy, Huguette, Ioana, Marianne, Marie-France, Madeleine, Marie-Jeanne, Myriam, Nelly, Olivier, Pierre, Poospa

Charlotte Seidel

Le Bois Dormant

2022

Digital printing on silk, 300 x 133 cm, edition of 3



Photo © Aurélien Mole



Photo © Aurélien Mole



Carnations Tataki Zomé.

Charlotte Seidel

Les Oeillets

2022

Cotton, carnations, 73,5 x 44 cm, unique piece



View of the exhibition *éco (.....) éco (.....) éco (.....) – volet II*, Dohyang Lee Gallery, Paris, France, 2022



A gesture for the trees after a hard summer for us all, the burning forests, the leaves that shrink and fall out of water. Some leaves of the oldest tree in Paris, planted in 1601, were collected and valorized by the delicate appliance of golden leaf.

Charlotte Seidel

Feuille (robinier, square Viviani)

2022

Robinia leaves, 23kt gold leaf, 25 x 7,5 x 3,5 cm, unique piece



View of the exhibition *éco (.....) éco (.....) éco (.....) – volet II*, Dohyang Lee Gallery, Paris, France, 2022



Passion flower leaves Tataki Zomé on a napkin.

Charlotte Seidel

Passion
2022

Fabric napkin, passion flower leaves, 26,5 x 27,5 cm, unique piece



Four leaves clovers Tataki Zomé on a napkin.

Charlotte Seidel

Bonheur
2022

Fabric napkin, clovers, 26,5 x 27,5 cm, unique piece



Tataki Zomé of a weeping willow twig of the Ile de la Cité on a napkin. Many memories were carved in the stones of the Ile de la Cité, overlooked by a huge weeping willow, keeper of confidences, meetings and rendez-vous.

Charlotte Seidel

Saule pleureur (île de la Cité, Paris)

2022

Fabric napkin, weeping willow leaves, 31,5 x 31,5 cm, unique piece



Hollow in the asphalt at the foot of public facilities generated by the passage of people.

Charlotte Seidel

after you (bench)

2021

Color digital printing, édition of 3 + 2 AP.



Hollow in the asphalt at the foot of public facilities generated by the passage of people.

Charlotte Seidel

after you (single)

2023

Color digital printing, édition of 3 + 2 AP.



Hollow in the asphalt at the foot of public facilities generated by the passage of people.

Charlotte Seidel

after you (twins)

2023

Color digital printing, édition of 3 + 2 AP.

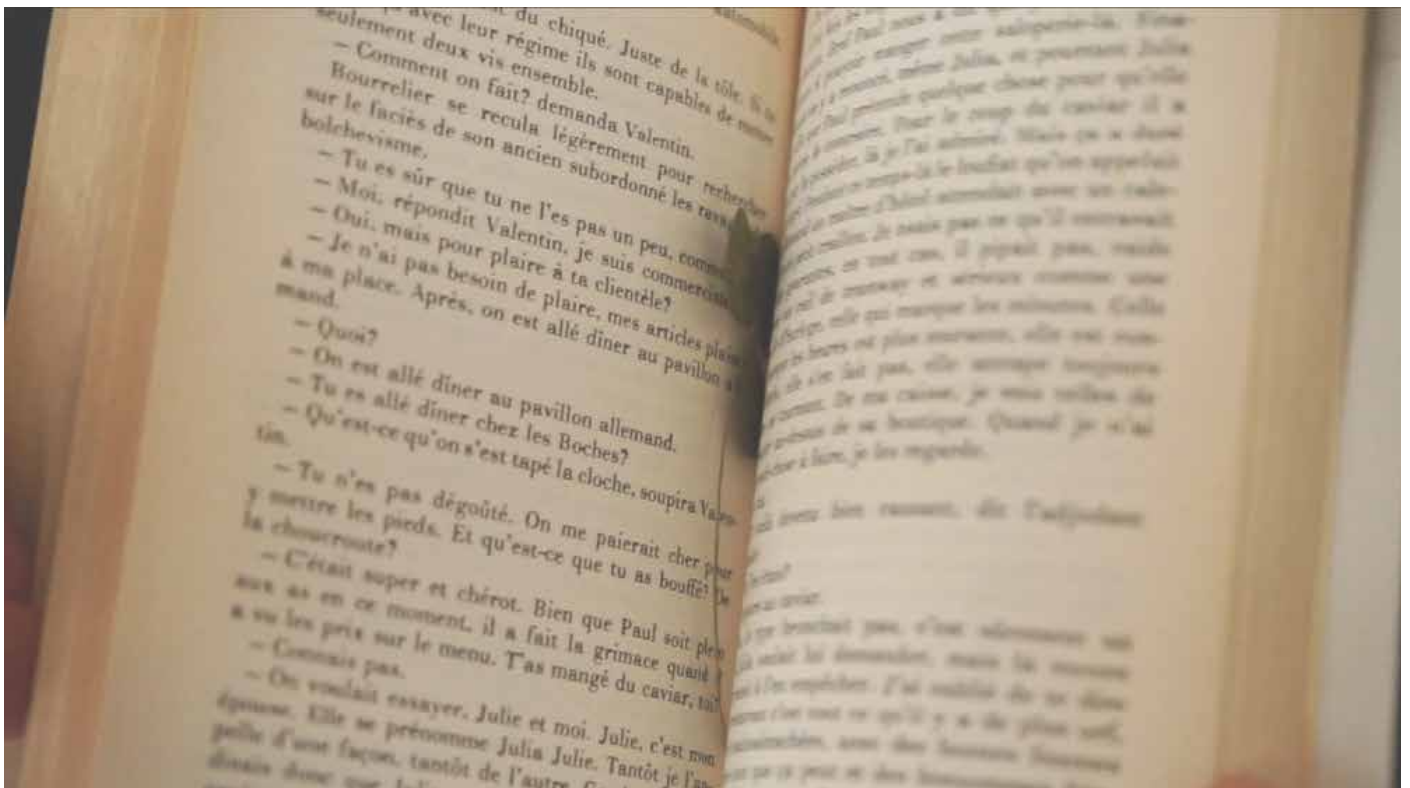


Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

My grand mother's darning egg passes through the hands of the three following generations.

oeuf
2020
Triptych video, color, mute, 9', edition of 5 + 2 AP.





Performance documentation, 100 clovers put inside 100 book from a public library in Paris.

Charlotte Seidel

entre eux (Paris)

2020

Video documenting a performance, color, sound, 46'44", edition of 3 + 1 AP.

Option : new performance with a new documentation video



Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020



Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

My former kitchen and sleeping room windows collected from the construction works in my building are dematerialized in the reflections of their surroundings.

Côté nord côté sud

2020

Double glazing windows, mirror, 69,5 x 108,5 cm (one piece), 61 x 64,5 cm (two pieces), unique pieces



Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020



Piano (séismographe)

2020

Cristal glasses, aluminium rods, variable dimensions, series of unique pieces



Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020



Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

Pencils consume differently each other, making way to a sentence and meaning changement throughout their consumption.

time after time

2017-2020

H, HB, B graphite pencil, laser carving, 13,5 x 0,8 x 0,7 cm, pencil sharpener, box, edition of 50



Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020



après (1)

2020

Epoxy resin, twig, 1,16 x 0,47 x 0,23 m,
series of unique pieces



après (2)

2020

Epoxy resin, twig, 1,00 x 0,40 x 0,48 m,
series of unique pieces



après (3)

2020

Epoxy resin, twig, 0,50 x 0,33 x 0,35 m,
series of unique pieces



après (4)

2020

Epoxy resin, twig, 0,80 x 0,50 x 0,20 m,
series of unique pieces

Eternal drops decorate the twigs, which fell during winter storms.

Charlotte Seidel



Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020



Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

amour

2020

Collage, photography, rose petals, frame, anti-UV glass,
7 x 10,5 cm (unframed), 20 x 17 cm (framed), unique piece





Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

jalousie
2020

Collage, photography, flower petals, frame, anti-UV glass,
12 x 9 cm (unframed), 19,3 x 23,3 cm (framed), unique piece





Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

petit
2020

Collage, photography, daisy petals, frame, glass,
6 x 9 cm (unframed), 13,5 x 18,2 cm (framed), unique piece





Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

Monsieur Madame

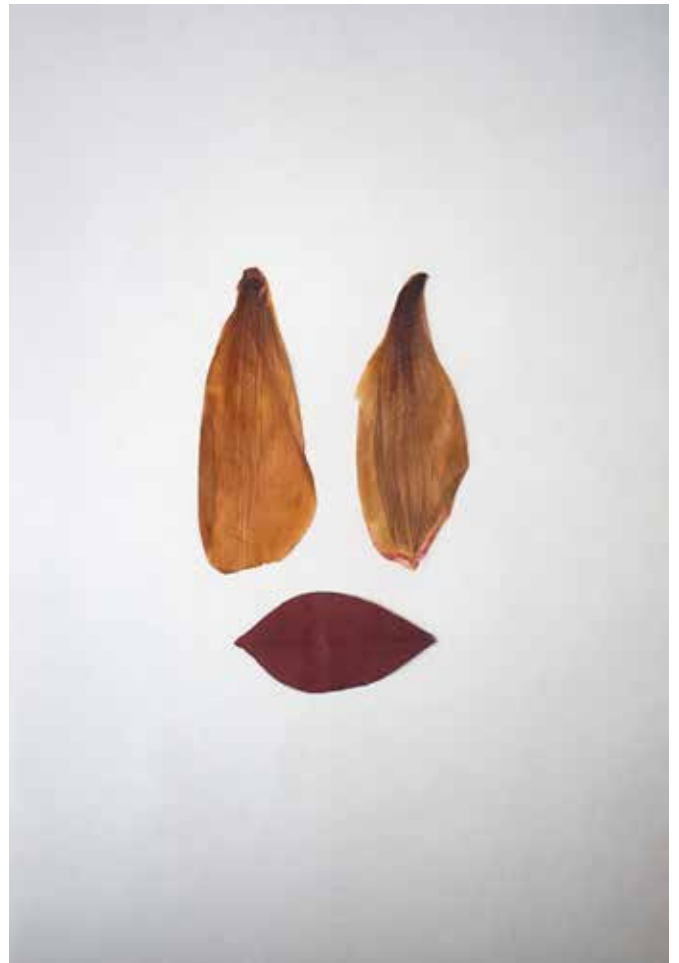
2020

collage, dried leaves, frame, anti-UV glass,
21,0 x 29,7 cm (unframed), 31 x 22,4 cm (framed), unique piece

Madame Monsieur

2020

Collage, dried leaves and flower petals, frame, anti-UV glass,
21,0 x 29,7 cm (unframed), 31 x 22,4 cm (framed), unique piece





Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

Durch die Blume

2020

Collage, photography, tulipes petals, frame, anti-UV glass,
12 x 9 cm (unframed), 19,3 x 23,3 cm (framed), unique piece





Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

travelling

2020

Collage, photograph, peach tree flower petals, frame, glass,
12 x 9 cm (unframed), 19,3 x 23,3 cm (framed), unique piece





Exhibition view *le bruit des choses*, Dohyang Lee Gallery, Paris, France, 2020

What is passing and getting close will remain.

collage

2020

Double sided tape, variable dimensions, unique piece



The redlight of a lighthouse turns in the night. Remains of a time where one could find its way, through beacons in the space, lighthouses are now less and less used, rather than markers read by satellite technology we carry permanently. Buildings strongly symbolic, they still remain still places in the landscape, standing against tempests, and surrounded by moving things. Each one has its one code, now automatised, that identifies it and points out its geographical location. For (shine), Charlotte Seidel takes pictures of a lighthouse in the south west of France. She slightly modified the pace of the light's passing while editing the video in order to transform it into a Morse code message, which the spectator is invited to decipher through an alphabet near the entrance. - - - - - refers to Jack Kerouac' *On the road* : « There was nowhere to go but everywhere [...] ». This crypted sequence questions the primary function of a lighthouse and rather highlights the desorientation as a possibility of an opening to the world.

* Nowhere is everywhere...

Text by Bénédicte le Pimpec and Isaline Vuille inside the exhibition „*find and lose*“, 2018 at FMAC Genève

... - - - (shine)
2018
Digital video, color, mute, 4'
Edition of 5 + 2 AP
Production Vegafria



365

2016 - 2017

Herbarium, sheets of 365 four leaves clovers, five and six clover leaves on conservation paper,
archive box, 30 x 22 x 11 cm, unique piece



View of the exhibition *Intérieurs*, Dohyang Lee Gallery, Paris, France, 2017
Photo © Aurélien Mole



366

2017

Clovers, conservation paper, frame, anti UV glass, 29 x 21,5 cm (framed)

Unique piece



A light point swallows a part of the picture, adding to it as much a void as an opening of interpretation.

small kiss

2017

Digital color photography, Canson 310g paper, frame, glass, 78,5 x 53 cm (framed)

Edition of 3 + 1 AP



Some unusual gestures inhabit those plants. The leaves shake as if they wanted to be separates, to be noticed.

folie
2017
HD Video, loop, color, sound, 4'44''
Edition of 5 + 2 AP



View of the exhibition *Intérieurs*, Dohyang Lee Gallery, Paris, France, 2017
Photo © Aurélien Mole

arc
2017
Wood, paint, 120 x 4 x 1 cm, limited editions (variable dimensions)
Unique piece



View of the exhibition *Intérieurs*, Dohyang Lee Gallery, Paris, France, 2017
Photo © Aurélien Mole



View of the exhibition *Intérieurs*, Dohyang Lee Gallery, Paris, France, 2017
Photo © Aurélien Mole

A few words, only for you.

toi et moi

2017

Dry letter transfer (on wall), 22 x 3 mm, wood stool, variable dimensions, limited editions (variable dimensions)
Unique piece



View of the exhibition *Intérieurs*, Dohyang Lee Gallery, Paris, France, 2017
Photo © Aurélien Mole

Untitled (Lourdes)
2017

Glass bell, evaporated Lourdes water, 11 x 25 cm
Limited editions (variable dimensions), unique piece



View of the exhibition *Intérieurs*, Dohyang Lee Gallery, Paris, France, 2017
Photo © Aurélien Mole

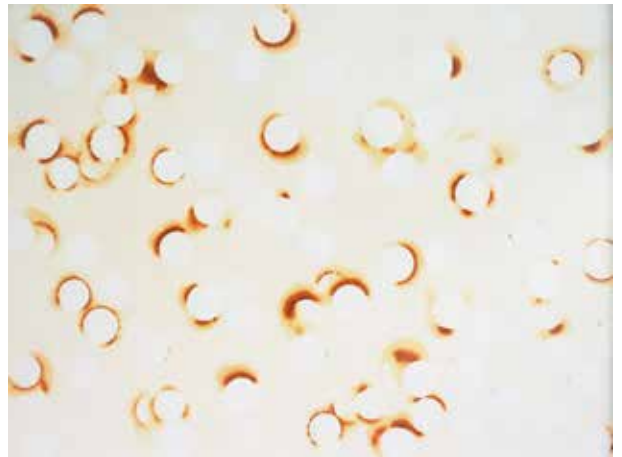
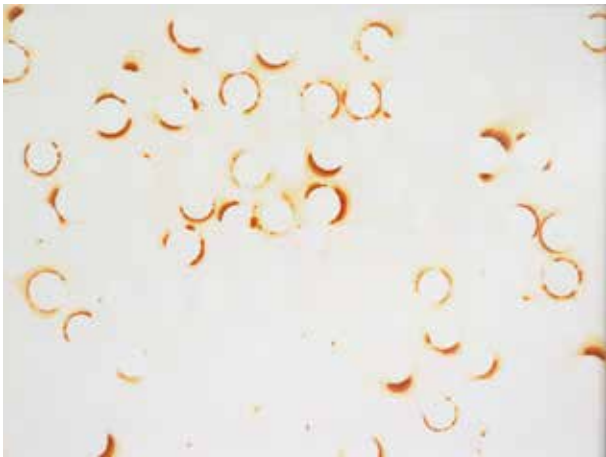


Untitled

2017

Dust, fixative, frame, anti reflect glass, 32,5 x 42,7 cm (framed)

Unique piece



Il arrive qu'on aperçoive les étoiles

2017

Watercolor paper, rust, frame, anti reflect glass, 34,5 x 26,2 cm (framed) each
Unique pieces





View of the exhibition *Intérieurs*, Dohyang Lee Gallery, Paris, France, 2017
Photo © Aurélien Mole



Photo © Aurélien Mole

The history, taken by time, evolves permanently, elements are added, and change the perception, the idea and the imagination on the past. Concretized knowledges, deep researches, specified informations, continually modify its tracks - and with them the memory of yesterday, today and tomorrow. ... questions the evaluation of the history, from the field of art, with the example of the most read and sold book in the world about art history : *Story of Art* by E.H. Gombrich (*1909), published for the first time in English in 1950. It reached now its 16th edition and was translated into approximately thirty languages. Deceased in 2001, E.H. Gombrich has worked on his book for many times. Through compared reading of the first edition in 1950 and the last one of 2012, Charlotte Seidel gathers and extracts systematically the modifications of the text and images, page after page. Each page of ... represents one of the original book, unites the changes, the vanished or completed part through years, surrounded by the blank space of a never-ending story.

... (point point point)

2012 – 2016

Book, 688 pages, impression, hand bookbinding, 25 x 18,5 x 7,5 cm, with reading instructions

Edition of 7 + 2 AP

Performance text for two performers, around 10 minutes



Summer heat.

Capture of sun raylights, of a fleeting moment.

Moving of the light, of the horizon.

Photo made after reading the *Theory of Colours* by Goethe ; experiments about the white, transparency, and light refraction at a moment.

Charlotte Seidel

still

2016

81 coloured photographic slides, automatic carrousel projector, loop

Edition of 5 + 2 AP



Violet-yellow-blue-orange-green-purple. The colours alternate, the sheets fly away and leave the ghost pictures that dance in the eyes...

The video is based on the writings of Goethe in his *Theory of Colours*. Through various situations, he examines the effects the observation of colours in many contexts could provoke to the human's sight. Many testings speak about complementary colors that appear in the 'inner' eye, after an observation time of a coloured surface. Intersted by the notion of the invisible, by what is not there, but however is, I translate the writings of Goethe in my own tries. *Square dance* points out one of the phenomenon through a simple and silent way, directs the sight, and invites to let the images escape beyond the screen.

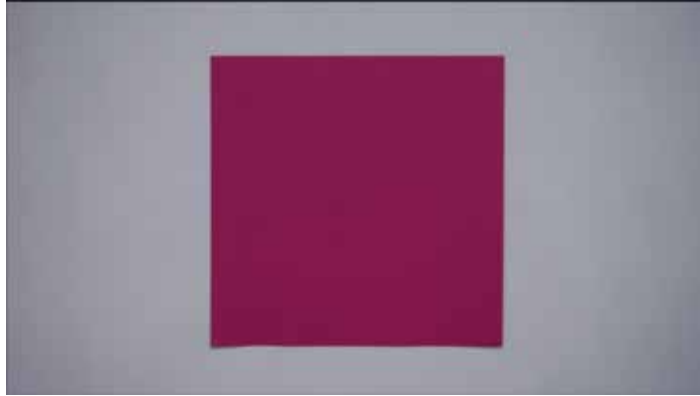
Charlotte Seidel

square dance

2015

Video format 16 : 9, colour, mute, 5'30"

Edition of 5 + 2 AP





Two identical glasses together, filled with water full to the brim, hold each other by a single drop. There is a tension, a fragile balance – until gravity takes over, provoking a break that is lost, like a solitary tear.

Charlotte Seidel

nothing ever happened

2014

Video format 16 : 9, colour, mute, 3'55"

Edition of 5 + 2 AP



The marks made by the time look like burnt, light effects, adding a strange presence to a landscaped emptied by the coming of the autumn.

Charlotte Seidel

Yesterday

2013

Diptych, photographs, frame

22 x 29 cm (with frame)

Unique piece



Travelling by Charlotte Seidel, as the title shows, puts in abyme the very act of filming, thanks to temporality. Travelling inside an old photography, close to the image, she imitates a sight through 'magnifying glass', an extreme attention to it, or precisely to the object in its materiality. The time of a glance, the process itself, is the time of the artwork and modifies it, plunging it in abstraction.

Emilie Bouvard

travelling

2013

Video format 16 : 9, colour, mute, 12'46''

Edition of 5 + 2 AP



Photo © Nicolas Giraud

From time to time the glasses start vibrating, abutting against each other and ringing.

Charlotte Seidel

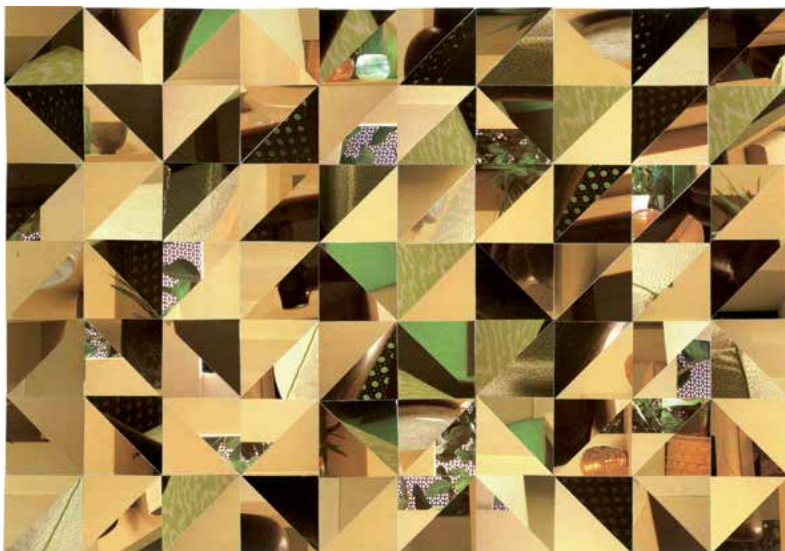
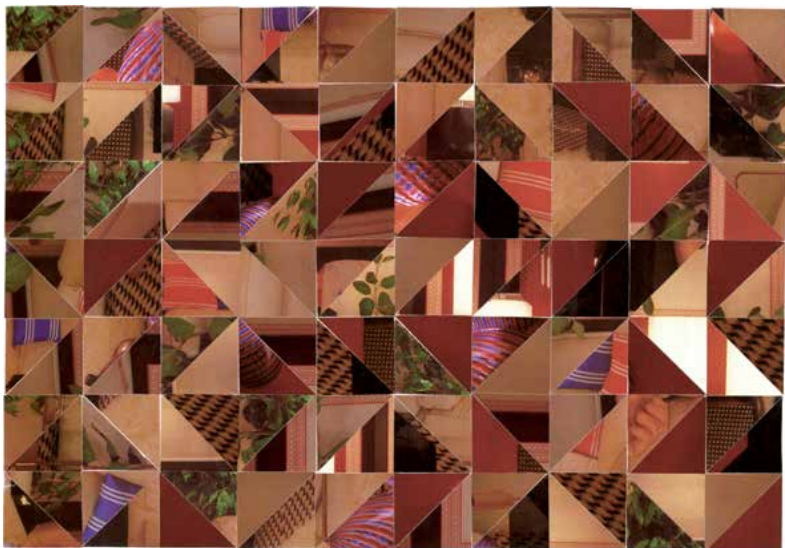
piano

2013

Installation, steel rods, crystal glasses, motor, time switch

Variable dimensions

Edition of 3 + 2 AP



Passé composé (rouge)

2012 - 2013

Collage

21 x 30 cm

Unique piece

Passé composé (jaune)

2012 - 2013

Collage

21 x 30 cm

Unique piece

Passé composé (bleu)

2012 - 2013

Collage

21 x 30 cm

Unique piece



The diptych *roadtrip* deals with journey and landscape that flies by, of mental drifts. By removing a part of the sensitive layer of the photography, Charlotte Seidel creates blank spaces that arise imagination and incite the spectator to fill the blank spaces with their own stories.

Charlotte Seidel

roadtrip

Cut argentic photos, diptych, frame
24 x 36 cm each (with frame)

Edition of 3 + 2 AP

Photo © Aurélien Mole



Exhibition views of *Jalousie*,
Milkshake Agency, Geneva,
Switzerland, 2012

Jalousies

2012

Venetian blinds

Variable dimensions

Edition of 3 + 2 AP

Photo © Isaline Vuille



Fragment of egg-shaped jar with cross-posted lip developed, marked by an internal fluting, grey dough, half hardened half soft, comb patterned.

Transition Gaul era - Roman Era (80 BC - 20 AD), roman site of Yverdon lent by the Université de Lausanne/IASA

Placed at its 'original' position, the fragment suggests the whole and spectral form of the object.

Exhibition view of *Balises*, Piano Nobile, Geneva, Switzerland, 2012

fragment

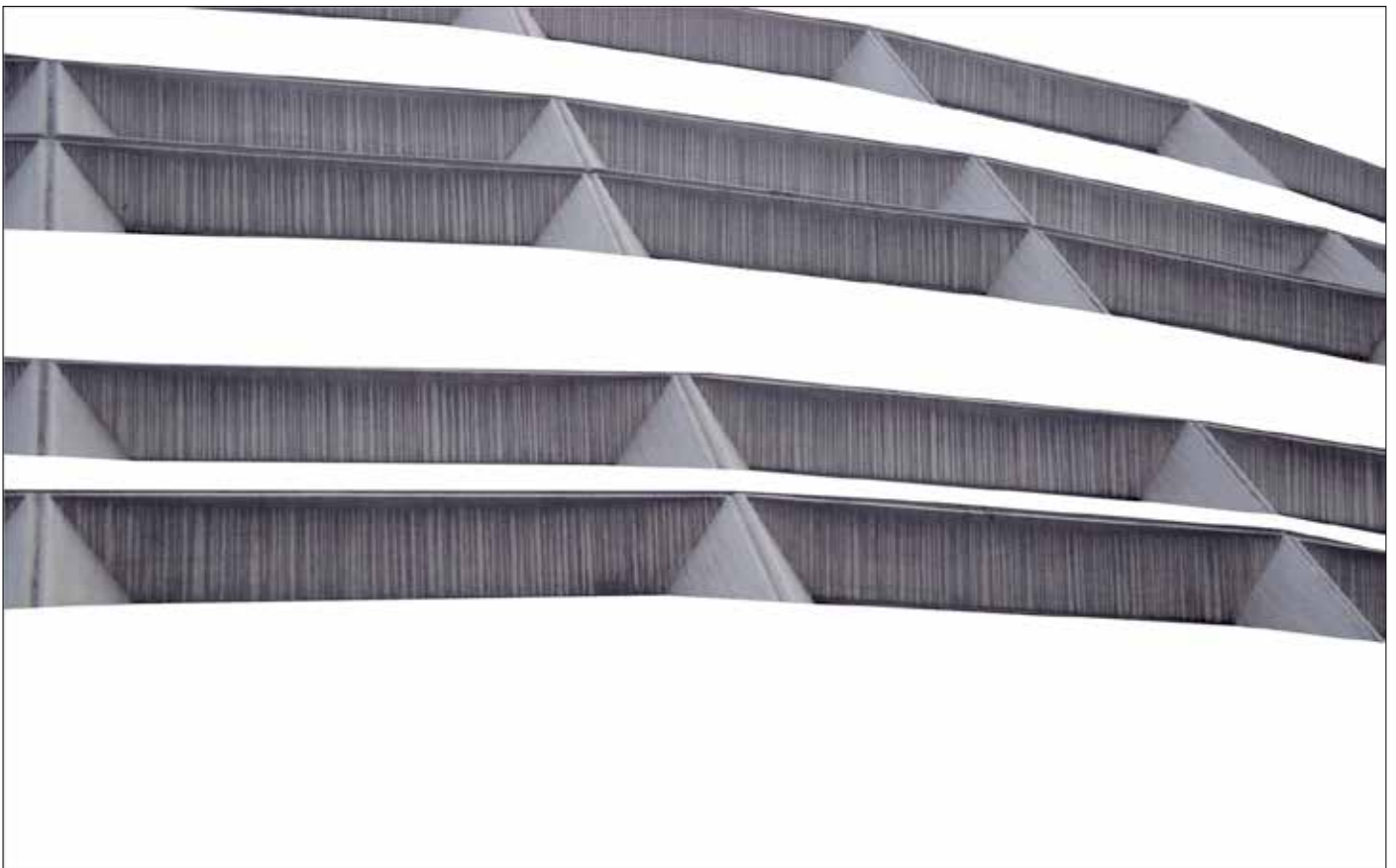
2012

Steel stems, archéological waste (pieces of jars, dishes)

Variable dimensions

Unique pieces

Photo © Emile Ouroumov



Black rain

2012

Cut argentic photo

24 x 36 cm

Edition of 3 + 2 AP



The hallow has been formed over the years by the users.

Charlotte Seidel

after you

2012

Daily maintenance of a puddle under a public phone in front of the town hall of the 18th arrondissement in Paris for the duration of the exhibition (41 days).

Exhibition *This & There*, Fondation d'Entreprise Ricard, Paris, France, 2012



Superposition of 13 images.

Charlotte Seidel

13 days in H – JP

2012

Printings on paper

21 x 32 cm

Edition of 3 + 2 AP



View of the exhibition *dreimalcircafünfundvierzig*, Hamburg, Germany, 2012
Photo © Bruno Di Lecce

Inside this old red brick barracks we are isolated. It's summer, the glacier rings its bell and the grocer is making a statement about these goods. According to standard heights and measurements of a space-related exhibition hanging, the boreholes turn the building partially upside down.

Charlotte Seidel

Sans titre (Forage)

2012

Intervention, drilling, dust



View of the exhibition *dreimalcircafünfundvierzig*, Hamburg, Germany, 2012
Photo © Bruno Di Lecce



Exhibition view of *The Lost Art of Travelers*, Dallas Contemporary, Texas, USA, 2011

Entering inside the exhibition space : black. Dark. Closed. Then, a light that becomes a point, a beam, going through one of the rooms, then another, before going backwards and forking further, that does not keep still (*somewhere in the crowd there's you*, installation, 2011). A light beam, like an unintentional shadow joining the shadow the public makes, when it's plunged into the same obscurity. A burning shadow that, while fading away, is delicately trying to stand.

Antonio Contador

somewhere in the crowd there's you

2011

Installation, programmed light spots

Variable dimensions



Exhibition views of *Trois Fois Rien*, Fondation Gulbenkian, Paris, France, 2014



lifting off in time, it's hot, cold, cities correspond to hours, each horizon is chasing another one, time stops shortly, prolongs, shortens - and escapes; transits, landings, memories echoe in mind, the end of a music, a day, a movie
Artwork realized with the support of Pavillon, unité pédagogique du Palais de Tokyo, site de la création contemporaine, Paris, France.

Charlotte Seidel

wherever II

2011

Soundpiece, 1"

Final chord of Jean Sibelius' Symphony No.5 in E flat major

Schedule :

7am (midnight in Dallas' timezone, Dallas, TX, USA)

6pm (midnight in Shanghai's timezone, Shanghai, China)

11pm (midnight in Cork's timezone, Cork, Eire)

12am (midnight in Paris' timezone, Paris, France)



A slow travelling through the cold and empty spaces. The only moves come from some lost pigeons - and neon lamps, trying to startup, constantly failing in jitter. Artwork realized with the support of Pavillon, unité pédagogique du Palais de Tokyo, site de la création contemporaine, Paris, France.

Charlotte Seidel

Friche

2011

Video format 4 : 3, colour, sound, 5'32"

Edition of 3 + 2 AP



The bath foam is sliding slowly along the sky blue tiles, evoking clouds passing by from left of the image to the right, transforming an everyday situation in a sort of dreamlike distraction and imagination, somewhere between the inside and outside.

Charlotte Seidel

illusions sur cour

2010

Video format 4 : 3, colour, mute, 14'49",
loop

Edition of 3 + 2 AP



There are ten thousand ways to leave a city in which one has lived, to say goodbye to places, people and habits. What the city had to give has been taken without a second thought. To celebrate the end of her studies at the Bauhaus Universität, Seidel went to Weimar's main square – Theaterplatz, the very core of the city – to kiss the statues of Goethe and Schiller on the mouth. The artist thanked them for having brought an exceptional cultural life to this modest German town, rich with architecture, arts, design and music. She climbed up a ladder to touch the untouchable: the lips of a national monument and a site of pilgrimage in Germany. Two Charlottes had been important in the life of these men, and a third Charlotte, the artist, reminds us that cultural life shouldn't be taken for granted while realising a romantic and obsolete gesture, fragile, a farewell.

Florence Ostende

„... Eure Charlotte“

2007

Performance

Goethe & Schiller monument, Weimar, Germany

Photo © Timm Burkhardt



Exhibition view of *Eine Enzyklopädie des Zarten*, Schlossmuseum Weimar, 2015, photo © Christian Rothe

What remains are maybe a few lint, a hair, a fleeting smell, a mark on the cushion ... or the heat that leaves your body for a short instant.

Charlotte Seidel

Joseph

2005 - on going

Electric heating pad, armchair, variable dimensions

Limited editions (variable dimensions)

Unique pieces



Exhibition view of *Eros & Thanatos*, Oper Erfurt, 2005



Exhibition view of *Échos*, Musée Nissim de Camondo, Paris, 2011, photo © Aurélien Mole