

ARTWOKRS //
EMMANUEL TUSSORE



Study for a soap

The soap-making process was developed during Antiquity in the Levant region. Following the decline of the Roman Empire, soap was reintroduced in the West by the Crusaders who diffused it from the twelfth century.

Emmanuel Tussore transforms this fragile and malleable organic matter into a series of sculptures, installations, photographs and films, which feed his project *Study for a soap*, designed around the soap of Aleppo, the oldest in the world. The artist makes this medium the symbol of a brute, destructive force, contrary to the refined gesture of civilized man. Its ruins recount the absence, disappearance, loss, exile, and question the fundamental notions of humanism. By keeping a trace of an intimate history as well as a collective memory, they also evoke the possibility of a reconstruction.



Home

2017

Photographic series, pigment inkjet printing, frame,
60 x 60 cm each photo

Prix Levallois - Jeune création photographique internationale,
Galerie Le Réverbère, Levallois, France, 2017



City

2019

Installation, Aleppo soap, 50 x 200 cm

Study for a soap, Fototeca de Cuba, Biennial de La Habana, Cuba, 2019



City

2019

In situ installation, Aleppo soap, Lebanon soap

Study for a soap, in collaboration with Galerie South Border, Beirut Art Week, Abroyan Factory,
Bourj Hammoud, Lebanon 2019



Untitled

2019

Installation, Lebanon soap, steel rebars, 600 x 600 cm

Study for a soap, in collaboration with Galerie South Border, Beirut Art Week, Abroyan Factory, Bourj Hammoud, Lebanon, 2019



Walls

2017

In situ installation, Aleppo soap

Study for a soap, Benhadj&Djilali Gallery, Berlin, Germany, 2017



City
2018

Installation, Aleppo soap, 170 x 235 cm

Futurs Antérieurs, Maison Guerlain, Parcours Privé FIAC, France, 2018





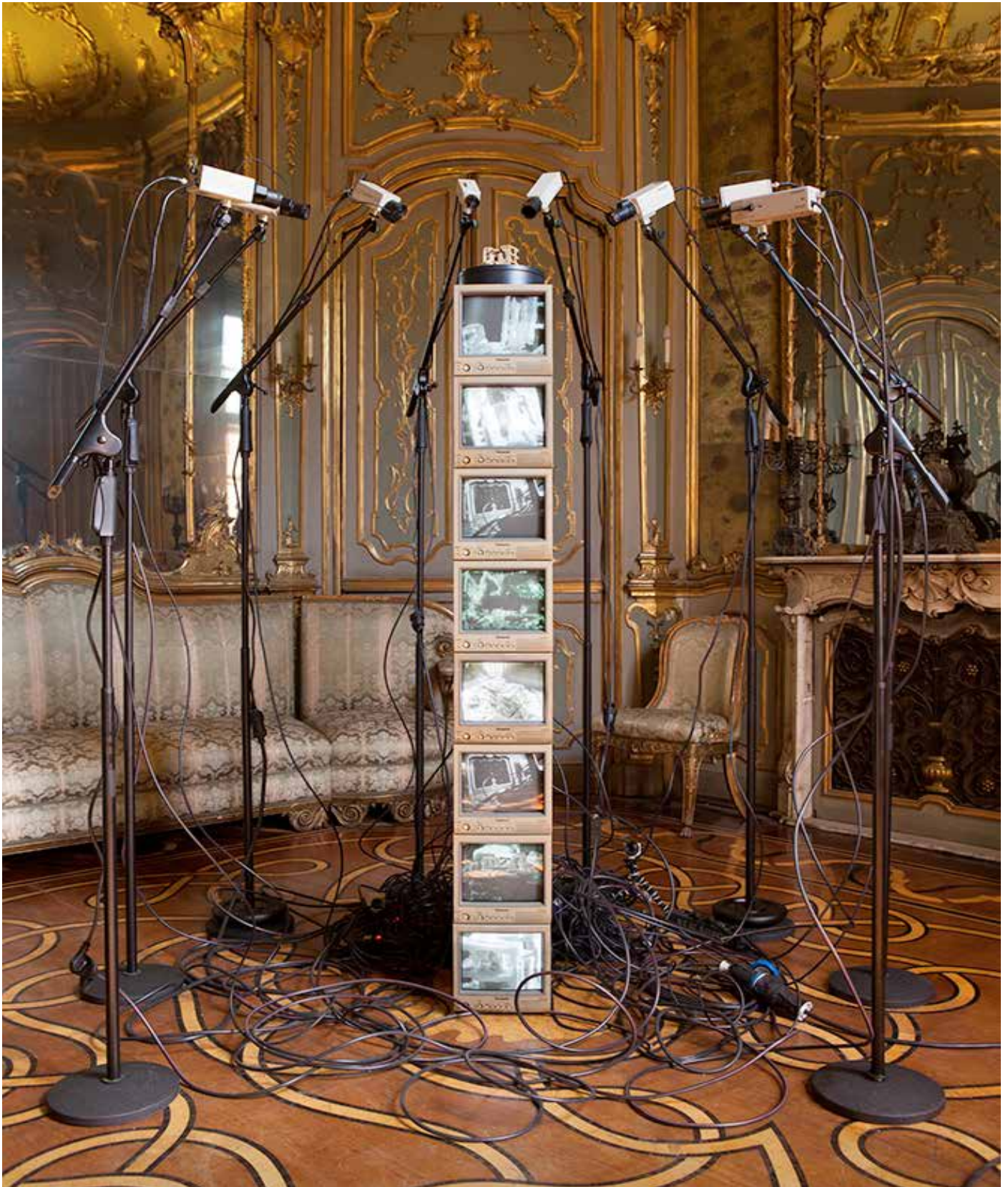
Study for a soap
2017

Video installation, Aleppo soap, monitoring cameras, cathode ray monitors, cables, 150 x 220 cm

A Matter of Perception : Linking Minds Palazzo Litta, Milan Design Week, Milano, Italy, 2017

Video link, in situ installation : <https://vimeo.com/233460633>

Video link, Wroclaw Media Art Biennial, 2019 : <https://vimeo.com/417987744>





De Cruce

In situ installation, wood, metal, paper, earth

Palimpseste, La Graineterie - Centre d'art de la ville de Houilles, Houilles, France, 2019



De Cruce

2019

Graphite mine on paper, frame, glass, 40 x 60 cm

Palimpseste, La Graineterie - Centre d'art de la ville de Houilles, Houilles, France, 2019



Separated by a century, two approaches cross each other : at the turning point of the 20th century, a young French officer naively took pictures of the backyards of the war, the landscapes crossed in Europe, from 1917 to 1920, in what was called the Ottoman Empire, from the Balkan peninsula to Constantinople ; at the turning point of the 21st century, an artist stubbornly searches through the tragedy of an era. He had to colorise on the printing itself, furiously penetrating into the frame, covering the motive of tawny solid colours that leak, outline the passage of History in dark. Caught in the reflects of a raw light, faces and bodies, by their magnetic presence, confront us to our own present.

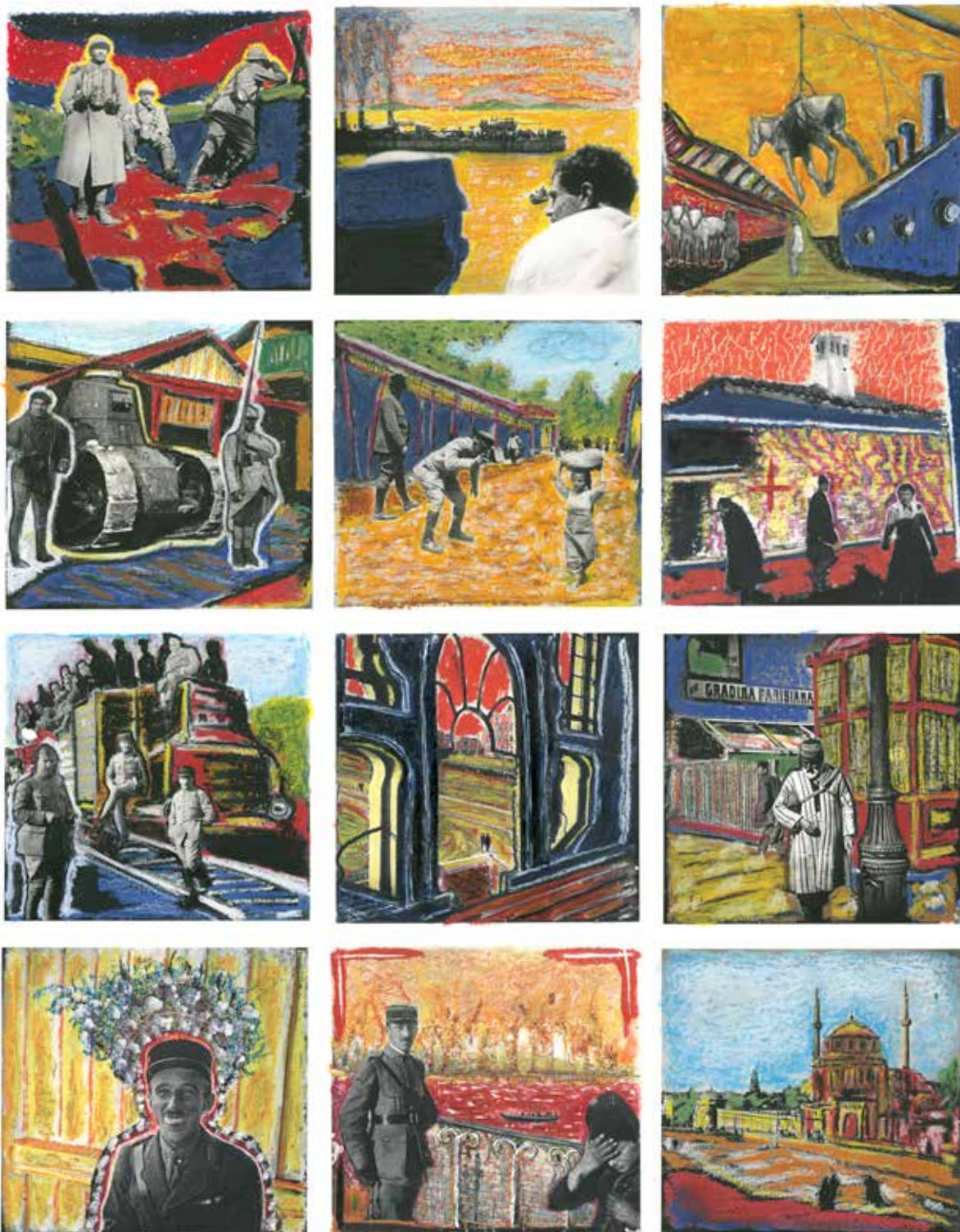
Promenade de digestion

2020

Photography, pigmented ink inkjet printing, oak frame, glass, 20 x 20 cm (without frame),
24,5 x 24,5 cm (framed), edition of 7 + 2 A.P

Promenade de digestion

Boron, serie Le Front français (C8), 1917. Photographic archives of F.P.



Promenade de digestion

2020

Photographies series, pigmented ink inkjet printing, oak frame, glass,
20 x 20 cm (without frame), 24,5 x 24,5 cm (framed), edition of 7 + 2 A.P



Collective exhibition *Madeleine*, Dohyang Lee Gallery, Paris, France, 2020
Photo © Aurélien Mole



Sirènes

On the horizon, ghost and motionless cargo ships appear. With a calm and confident step, a woman walks in the water. Slowly, men and women will walk in her wake. Nothing should break their momentum, except that sometimes they stumble, they collide with the power of the elements, the waves that block. Little by little, these faceless bodies disappear into the waves, without violence they disappear. Yet the human chain continues in an uninterrupted flow.

Sirènes

2019

Performance with Kéwé Lo, 11 min

Danse Nouveaux Talents, Théâtre des Abbesses - Théâtre de la Ville de Paris, Paris, France, 2019

Video link : <https://vimeo.com/360277849>



Sirènes

2018

Performance for any group of people, 11 min

Danse Elargie, Théâtre de la Ville de Paris - Espace Cardin, Paris, France, 2018



Sirènes

2016

Video installation on Concorde Bridge, 35 x 10 m

Nuit Blanche Paris, Palais de Tokyo Hors-les-murs, Paris, France, 2016

Video link of the in situ installation : <https://vimeo.com/187023334>
Monocanal HD Stereo video link, 40 min, 2016 : <https://vimeo.com/168450106>



Emmanuel Tussore diverts from their use the circular saws intended to cut tree trunks. Decontextualized, they allow us to see an evanescent, vaporous, diluted world. The support is no longer this sharp, mortiferous material, consisting of steel blades. Manipulated by the artist, a chemist in his studio, he transformed himself. Circular saws seem to drift in space like moving planets. We see fire, craters, rock ersatz, tails of comets leaving dust of stars, we witness the birth of the Universe. In *Requiem* (pictures serie, 2020-2021), the figures revealed by the oxidation on the surface of the blades evoke these distant landscapes unveiled by a telescope. Under the gaze of the astronomer, cells, micro-organisms in suspense.

Each saw has its own vibration, emits a pure sound that evokes ancient rituals. We think of shamanic rites, druidic ceremonies. In *Requiem for a piece of wood* (installation and performance, 2019) the artist enters as a ceremony master into a forest of blades suspended from the beams of a barn filled with firewood. For *Etude pour un carillon* (sculpture, 2020), Emmanuel Tussore uses Iroko wood, a sacred tree in Africa. Each mechanical tinkling of the carillon marks the hourly time, defined by a mother clock, providing universal time. Between real and magic, profane and sacred, the *Requiem* project invites us to meditation.

Requiem

2020

Pigment inkjet printing, glued on aluminium, 30 x 30 cm, edition of 5 + 2 AP



Etude pour un carillon
2020

Sculpture, metal, iroko wood, clockwork electric mechanism, gong, around 45 x 70 cm, unique piece



Collective exhibition, *Gold, Incense & Myrrh*, Dohyang Lee Gallery, Paris, France, 2020



Requiem for a piece of wood

2019

Performance and in situ installation, metal, wood, hemp, 3 minutes performance

Château de Chalvin, France, 2019

Vidéo link : <https://vimeo.com/354872813>



Requiem for a piece of wood
2019 - 2020
Series of photographs (on going)

