

galerie dohyanglee

ARTWORKS //
LAURENT MARESCHAL



La Forêt Pensante (The Thinking Forest) was the nickname given to the University of Vincennes, located in the heart of the wood of the same name in eastern Paris, from 1968 to 1980. In the aftermath of May 68, in order to keep the revolutionaries away from the historic centre of Paris and the Sorbonne, the De Gaulle government decided to build a new university that was both experimental and revolutionary in its operation, but also in its aims...

Just before descending the stairs to the rest of the exhibition, a black-and-white photographic montage appears. A large, walled university building, with a sheet hanging from one of the windows, tagged 'No to closure.' While this is of course a view of the University of Vincennes, we see it here as if it had survived and we were observing it through the prism of our times, when France is led, as it was then, by a particularly right-wing and conservative, not to say refractory, government...

Léo Marin (text extract for the exhibition *La Forêt Pensante*,
Dohyang Lee Gallery, Paris, 2024)

La Forêt Pensante

2024

Digital photo, black and white, bright oak frame, anti UV and anti reflect glass,
31 x 41 cm with frame, 29 x 39 cm without frame

Edition of 5 + 1 AP

Thanks to Pascal Chour for his photo of the Université de Vincennes, Marta Skoczen for her thoughtfulness.



This installation presents an embroidery not like another made of spices (sumac, ginger and paprika) but as thin as the originals in cross stitch. This negotiating table shows its extreme fragility, that of the overwhelming majority of innocent civilians victims of a war they did not choose. It is a way to show the beauty of this traditional embroidery which patterns are derived from the nature surrounding the women who are the authors, but also make feel these fragrances of market spices, those smells related to cooking and therefore at home, Hence the kitchen table.

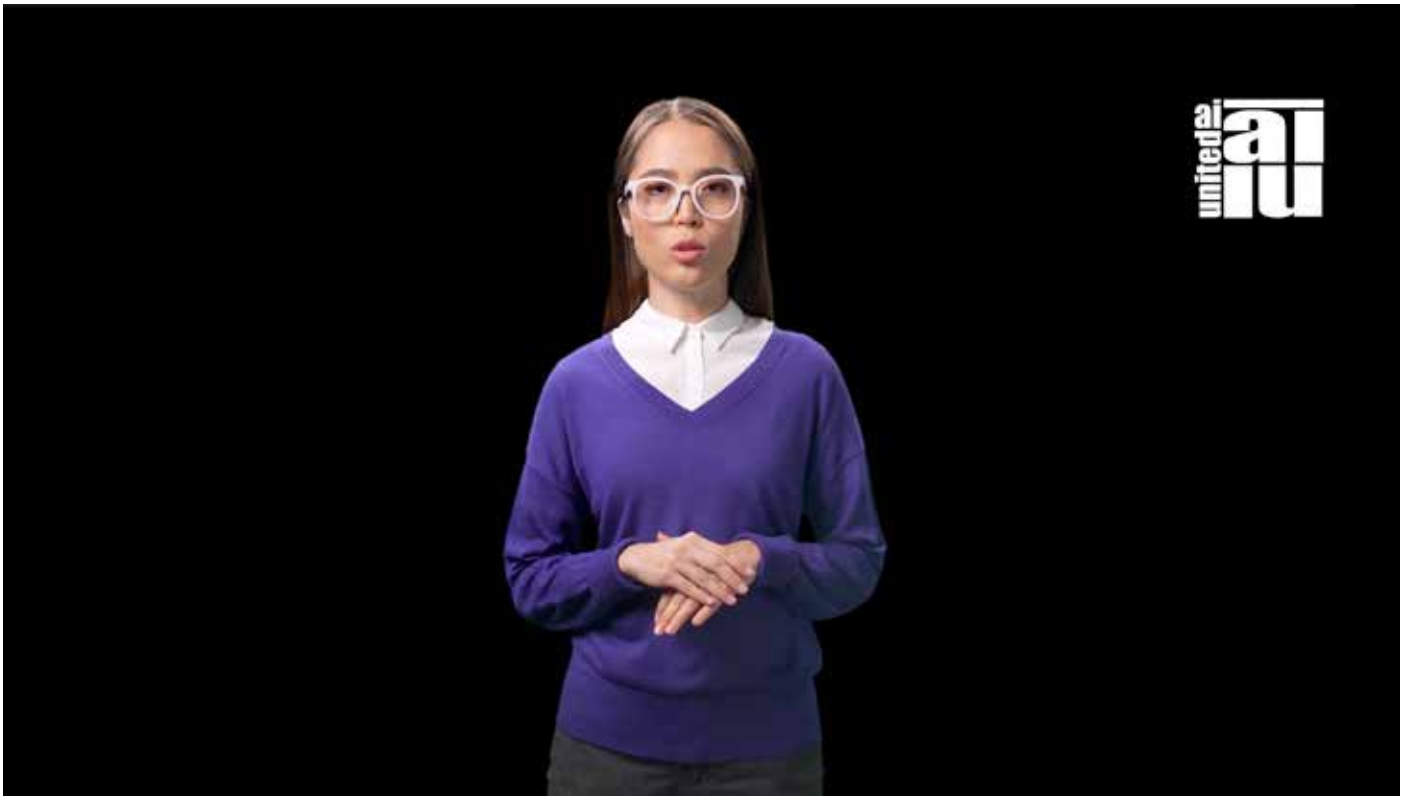
Laurent Mareschal

Negotiations table

2024

Ephemeral installation, formica table, traditional Palestinian embroidery made out of spices (sumac, paprika, ginger),
120 x 80 x 85 cm (table), 100 x 32 x 5 cm (embroidery), unique piece





...It is hard not to draw a parallel between monarchical France, overthrown by revolution, and an authoritarian government that has no regard for the results of the ballot box, as if, like Fénelon's letter to the king, popular demands that go unheeded by the government can only end up in revolution. All the more so when the video piece in the same room, *United AI*, mounted as a communication object, urges the publishers of artificial intelligence to take responsibility for and stop systematically exploiting the sentimental misery of their customers...

Léo Marin (text extract for the exhibition *La Forêt Pensante*,
Dohyang Lee Gallery, Paris, 2024)

United AI

2023 - 2024

4K video, 16 : 9 format, color, stereo sound in English subtitled in French, 2'18"

Edition of 3 + 1 AP



Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery, Paris, 2024

Those customised music boxes propose each one a different melody that matches to the biggest international companies jingles (Windows, Mc Donalds, Apple). Those music boxes traditionally serve as lullaby to children... !

You'd better start early

2023 - 2024

3 music boxes, 14,5 x 9,5 x 5,5 cm each

Edition of 3 + 1 AP

Thanks to Robert Rudolf, professor of computer assisted music at the conservatory and also
G rard Dabonot du Turlutain for their art of band music



Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery, Paris, 2024

Nuancier de la servitude volontaire

2023 - 2024

Felt pen coloring printed on Arches 250 gr paper, oak frame, anti UV and anti reflect glass,
127 x 67 cm with frame, 64 x 124 cm without frame

Edition of 3 +1 AP

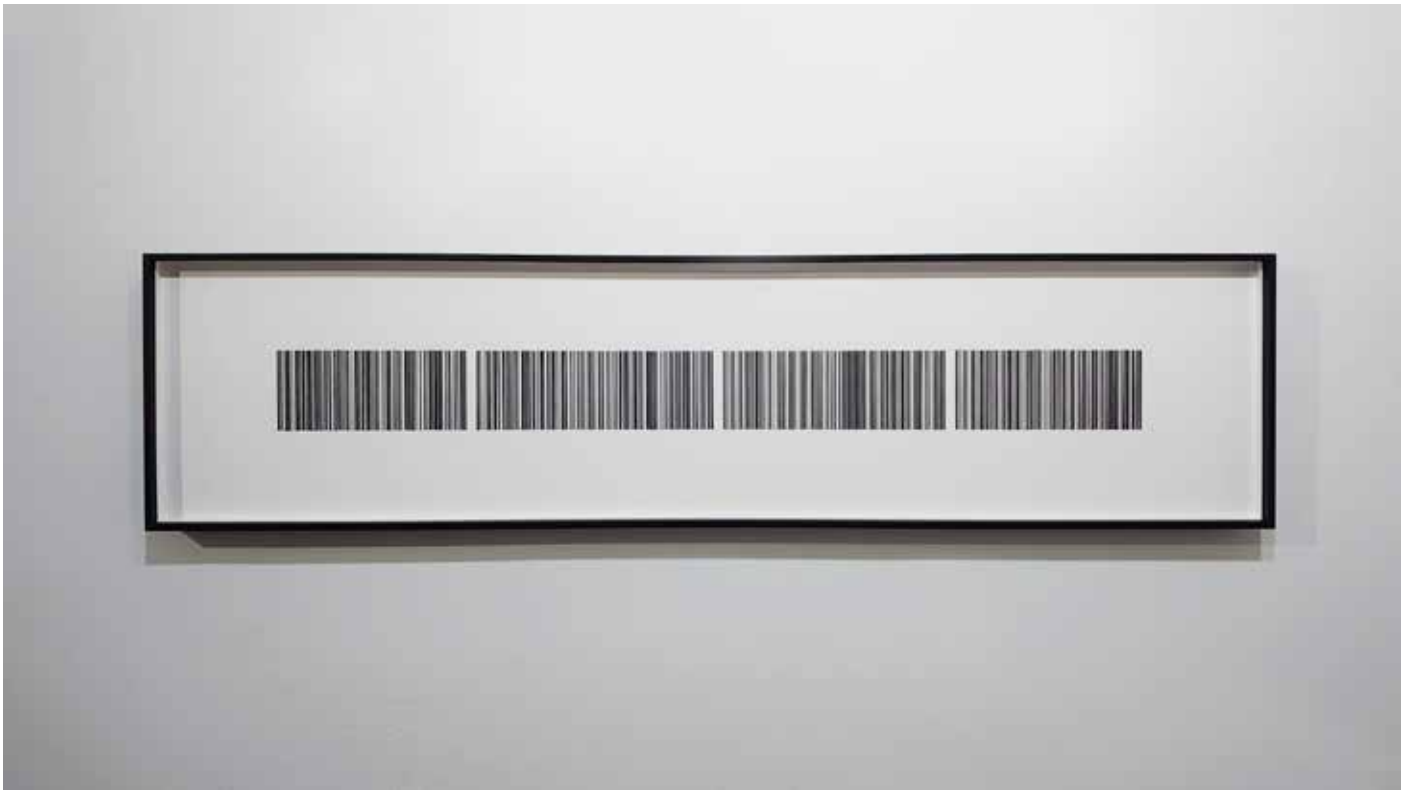
Thanks to the team of l'Image collée for their framing

Is it an abstract painting, a strange agenda or the image of a DNA sequencing? Well rather a little of the three, it is an abstract agenda since it does not have any date or other notation, but seems organized as such, an abstract painting composed of horizontal colored lines but why not a DNA sequencing given the organization of these bands of color, the recurrence of certain colors according to an algorithm that seems to leave nothing to chance.

In fact it is simply my schedule composed of 12 big blocks (the months) themselves divided into four smaller parts (the weeks) each organized according to a sequence of 7 squares (the days) in which 24 strips are drawn by hand and felt to represent my daily activities and their schedules. A room sheet gives the color code where one can decipher and read suddenly the year type of a plastic artist in mid-career. We see how much his schedule is occupied by before by his food-related activities and the domestic tasks linked to his family life finally comes this bright yellow, artistic activity that contrasts with the bluish camaïeux of other activities.

Laurent Mareschal

	Household works
	Travel
	Meals
	Sleep
	Artistic work
	Work (television)
	Work (others : graphism, teaching)
	Leisure



Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery, Paris, 2024

Mine de rien is a 4-part supermarket code bar. One can also scan it with a downloadable application that reads this code and interprets it. No product here of mass consumption but on the contrary the ferments of one who theorized civil disobedience in his eponymous book (1849): Henry David Thoreau (1817-1862). This is an excerpt from his famous book: "In an unjust society the only place for a just man is prison." The code is composed of dozens of criterium mines because besides the fact that they are black and convenient to scan, Thoreau and his family produced pencils... I was trying to create a contrast between the end: convey Thoreau's message and the means normally intended for consumption: the bar code.

Laurent Mareschal

Mine de rien

2023 - 2024

Graphite mines glued on Arches 250 gr paper, black painted aluminium frame, anti UV and anti reflect glass,
20,5 x 83,5 cm with frame, 19,5 x 82,5 cm without frame
Edition of 3 + 1 AP

Thanks to Sabine Guédamour for her beautiful frames



Upon the famous Jacques Offenbach (1819-1880) operetta *The Tales of Hoffman* aria « Barcarolle » (1881), the artist proposes other lyrics to two lyrical singers. This text draws its inspiration in slogans seen around the big demonstrations against pension system reforms in Paris this spring (2023)...

Des Nouilles Encore

2023 - 2024

4K video, 16 : 9 format, loop, color, stereo sound subtitled in French, 3'26"

Edition of 3 + 1 AP.

Grant from ADAGP for the video documentation of a performance.

Harpist : Selma Vauclin Hadj-Moussa

Solists : Agathe Hermann (mezzo - soprano) and Marielle Boutelier (soprano)

Edition and image : Yaël Bitton

Sound : Fred Dabo

Thanks to the Conservatoire Lili et Nadia Boulanger, Noisy le Sec, France, Julien Jugand, Noémie Martin, Mohamed Charef, Robert Rudolf, Jérémy Wagner, Marielle Boutelier and Agathe Hermann for their magnificent voices, Selma Vauclin Hadj-Moussa for her magic fingers of harpist, Yaël Bitton for her knowledge of image and edition, Tami Notsani for her precious help, Fred Dabo for his marvelous sound, Mathieu Farnarier for his attentive ear, Aurélie Saraf for the rental of her precious harp, Nadège Vauclin for her welcoming, the ADAGP for the grant for the video documentation of a performance.





Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery, Paris, 2024

Two sentences translated into QR Code : « *Even if a lock of hair could cost me my life I will never cut it out.* » « *Even if a lock of hair could cost me my life I cut it for my freedom.* ». Each sentence composes a code and a unique piece. Those texts evoke the situation of Iranian women and the movement « Woman, life, freedom ».

De mèche

2023

Two pieces composed of glued natural hairs on framed embroidered fabrics, bright oak frame, anti UV and anti reflect glass, 31,5 x 31,5 cm with frame, 29,5 x 29,5 cm without frame each piece
Unique pieces

Thanks to Sabine Guédamour for her beautiful frames



Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery, Paris, 2024

In 1963, John Coltrane (1926-1967), a famous saxophonist, released one of his most moving pieces: *Alabama* in response to an attack by the Ku Klux Klan on a church in Birmingham, Alabama, killing 4 young African American girls and injuring some 20 people. By taking the score of the piece I transposed it on 3 wooden boards, nails replacing notes and respecting their heights as well as the rhythm of the composition. *Alabama* with its deeply melancholic and headstrong air followed by a more Beebop transition before returning to the initial nagging theme that I think has done much for the African-American civil rights movement in the United States. So I chose to create an alternative musical writing that uses hair and expresses what I feel when listening to this music: a deep rage and melancholy while remaining faithful through the curls of the hair to the rhythm of the song and its note heights. There is something about the romantic hair curls preserved by these 19th century artists and that tries to preserve through the writing of those curls to preserve something that does not die.

Laurent Mareschal

Alabama

2022

Installation, triptych, 3 pinewood pannels 60 x 50 cm each, white painted nails, hairs
Unique piece

Thanks to Violette Palasi for her art of dread



Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery, Paris, 2024

... At the entrance to the gallery, behind a window, like an acronym announcing what is to come, hangs an eponymous work made of green neon letters : *Bureau d'Échange*. We are invited to share our ideas and understand what's going on within these walls...

Léo Marin (extrait de texte pour l'exposition *La Forêt Pensante*,
Galerie Dohyang Lee, Paris, 2024)

Bureau d'échange

2012

Green neon, plexiglas, 150 x 58 x 10 cm

Unique piece

Thanks to Alexis Dandreis from Alexisnéons for his beautiful neon



Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery, Paris, 2024

Letter to the blind

2021, 2024 pocket reedition

Installation, 402 wood marbles, acrylic sheet, 190 x 140 cm

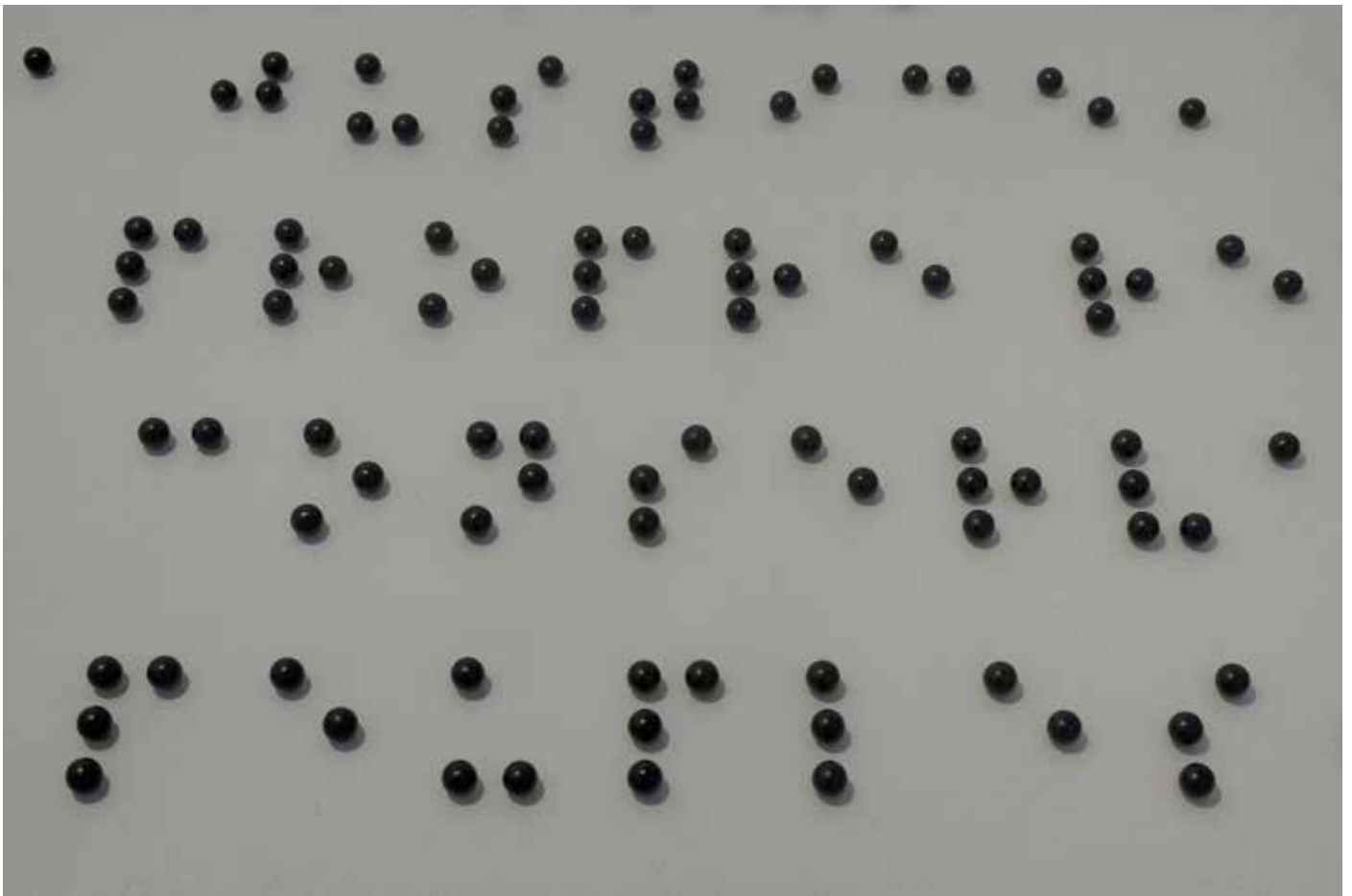
Edition of 3 + 1 AP



Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery, Paris, 2024

Letter to the blind deals with the installation of marbles on the floor forming a text in Braille alphabet. It translates an extract of a letter that royal court theologian Fénelon (1651-1715) wrote to Louis the Fourteenth in 1692. He severely criticized the King and absolute monarchy a hundred years before the French Revolution : *This glory that swells your heart is dearer to you than justice, than your own tranquility, than the preservation of your peoples constantly dying from diseases caused by famine.*

This glory that
swells your heart
is dearer to you
than justice, than
your own tranquility,
than the preservation
of your peoples
constantly dying from
diseases caused by famine.



Lettre à l'aveugle

2021

Installation, 404 wood marbles 4 cm diameter, 350 x 270 cm

Edition of 3 + 1 AP

Production La Maréchalerie, Versailles, France

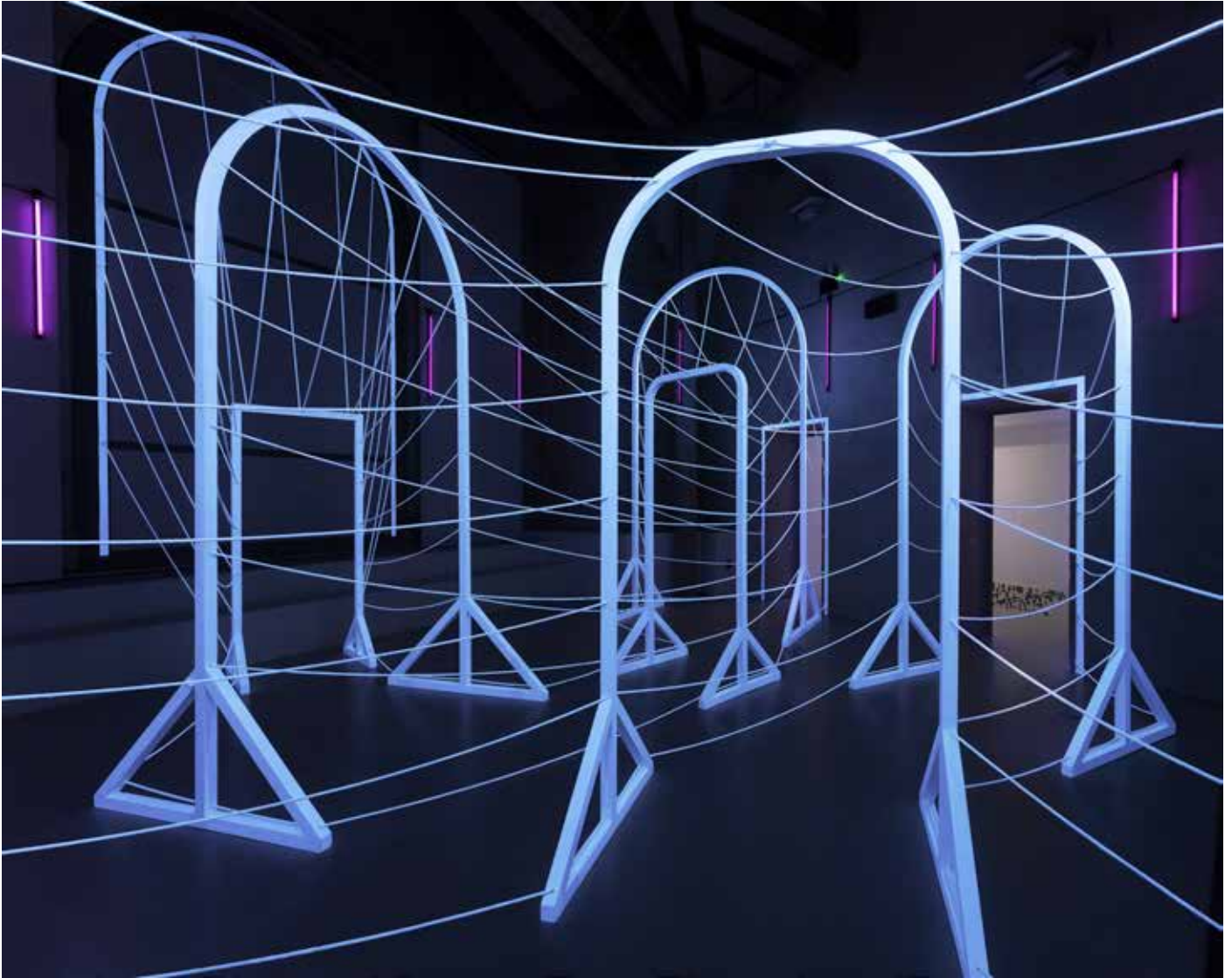
Photo © Nicolas Brasseur



The Pentatech Of The Pulsing One
2024

Sound installation, 42', 8 speakers, 8 metal pods, collectivity chairs, cables, sound mixer, computer,
variable dimensions





The installation refers to the Palace of Versailles and proposes a course - maze that terminates as a dead end.

Black Sun

2022

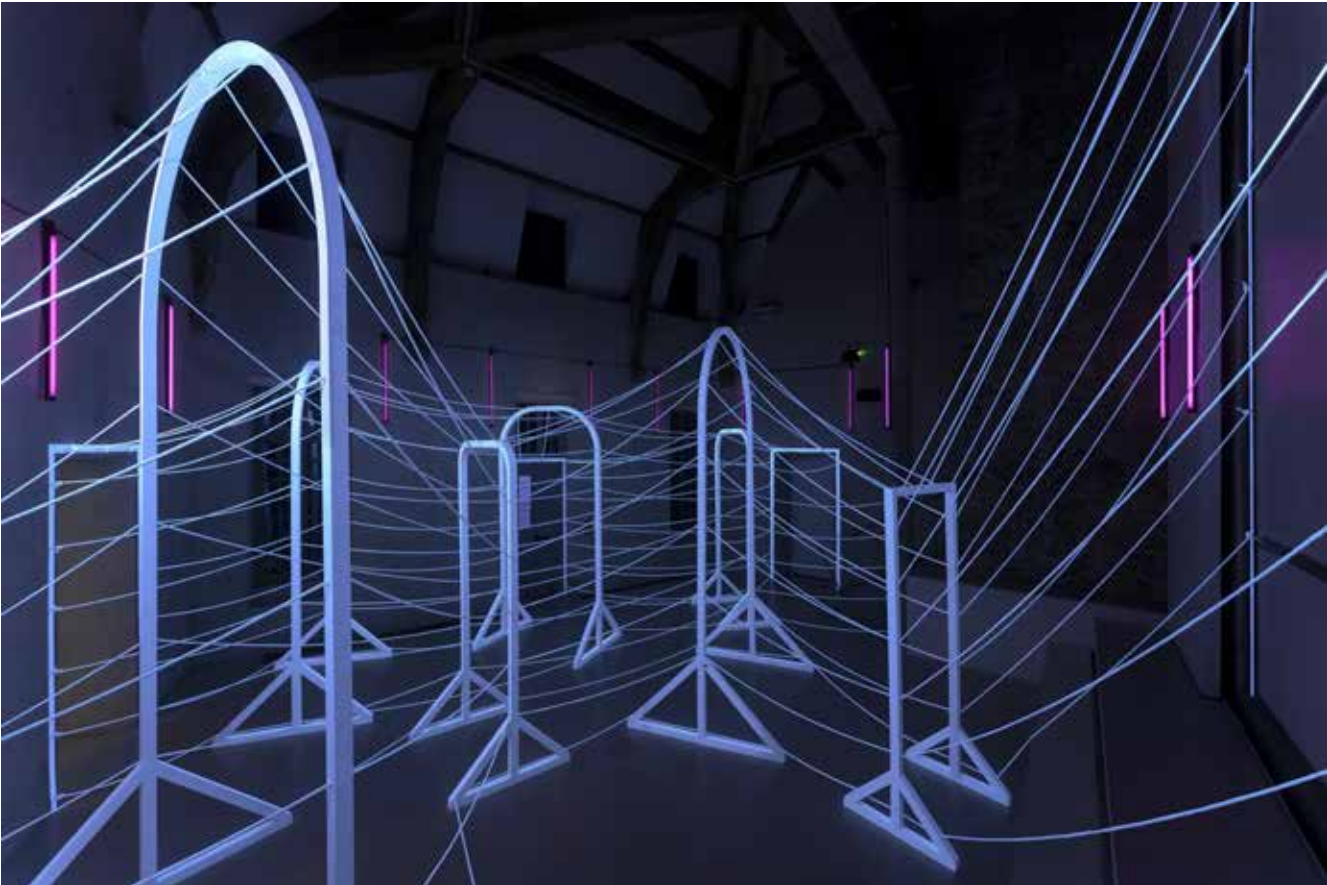
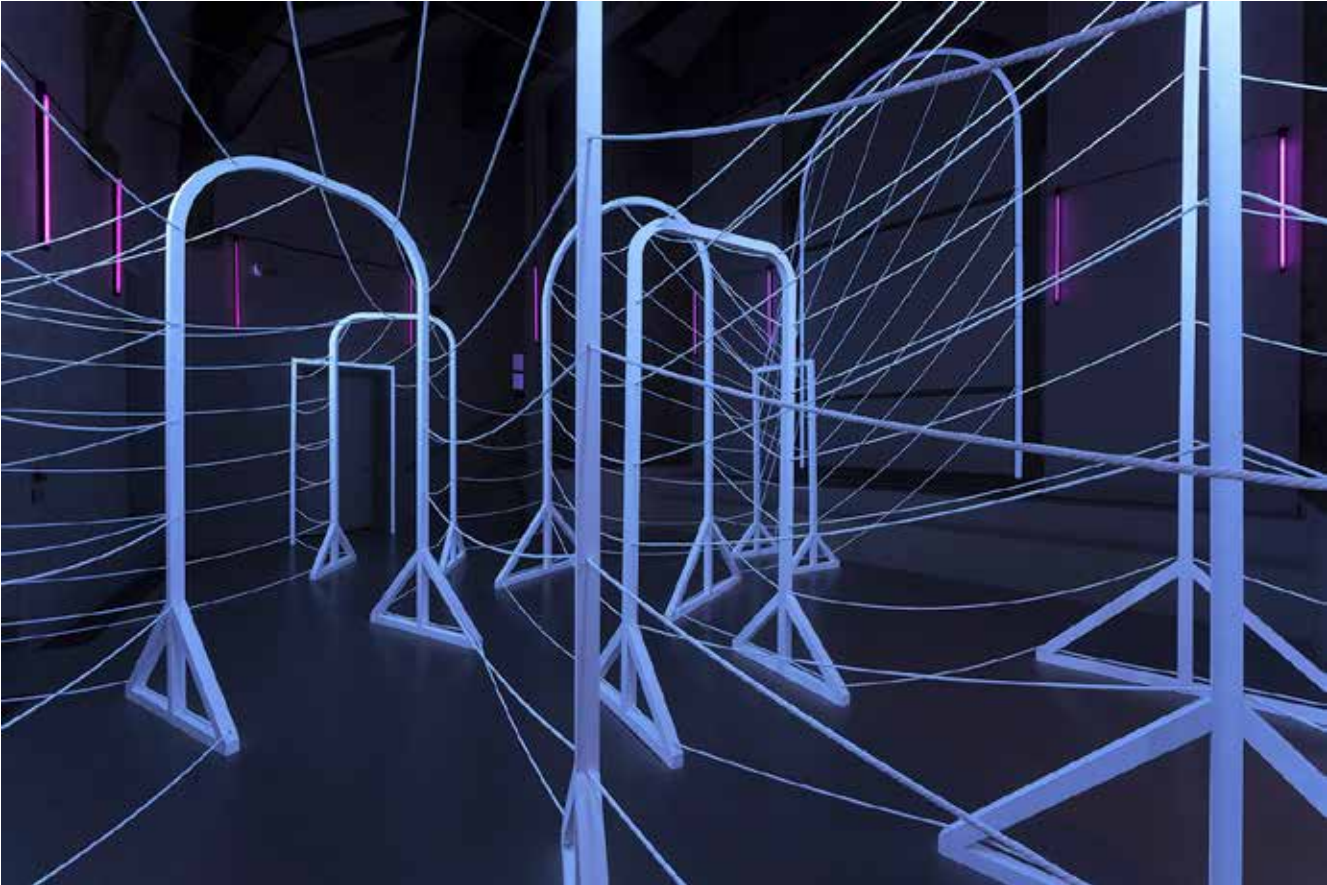
Installation, 7 painted wood arches, polypropylen rope (400 m), 17 neon tubes ultra-violet light, metal eyelet, metal cables, electric cables, around 100 m²

Pièce unique

Production La Maréchalerie, Versailles, France

Photo © Tami Notsani

Collection Frac Grand Large - Hauts-de-France, Dunkerque, France





Parquet Versailles in grass, interior garden precisely points the fact that human productions are better protected than the works of Mother Nature. So to help her, the artist proposes that she disguises herself as a piece of architecture in order to mark herself as a heritage of humanity that human beings shamelessly trample on when it is her only universal good.

Laurent Mareschal

Interior Garden

2023

Ephemeral in-situ installation protocol.

Flour and acrylic paint on grass reproducing the shape of a Versailles' style parket, variable dimensions

Edition of 3 + 1 AP



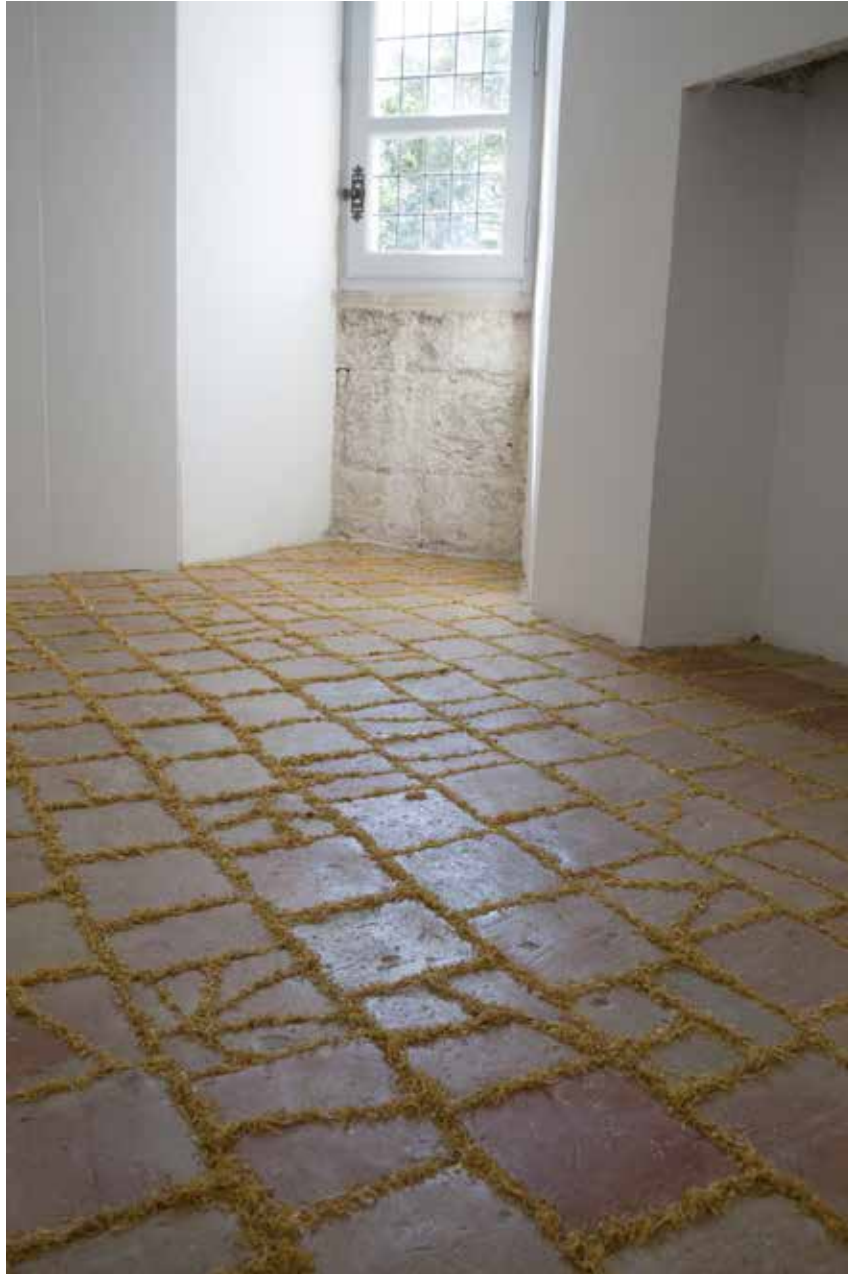


A hopscotch painted on the ground like an abstract geometric painting without number and without text awaits its players. Its other particularity is to be without sky, the sky is or on the other side of the wall in front of which this marelle is, or in the flight of stairs towards where it leads.

Laurent Mareschal

The Sky Can Wait
2023

Ephemeral in-situ installation protocol, hopscotch game, white acrylic painting, variable dimensions
Edition of 3 + 1 AP



Kintsugi is the Japanese art of repairing broken objects, reassembling the pieces by highlighting the scars of the accident. This piece was proposed for an exhibition at the castle of Monbazillac. The floor of the room was composed of broken tiles, I highlighted these terracota breaks with gold petals. Broken pieces repaired by worries.

Laurent Mareschal

Kintsugillac

2022

Ephemeral in-situ installation protocol. (Château de Monbazillac),
marigold flower petals, variable dimensions
Edition of 3 + 1 AP



Each circle correspond to the age of a member of the duke Louis Charles D'Albert De Luynes' (1620-1690) family when they died : him, his 3 wives and their 14 children.

A Blood Of Ink

2023

Black paint on wood trunks, variable dimensions



Don't live at this adress anymore

2024

Installation, 9 doormats made out of spices (cumin, sumac, white pepper, turmeric, zaatar, ginger...),
variable dimensions



Over Time
2022

Site specific installation (Château de Monbazillac), turmeric powder, linoleum, 11 squares, variable dimensions



Mimosa Garden
2022

Installation, patterned carpet, turmeric, variable dimensions



Daylight Star
2022

Installation, armchair, Palestinian embroidery patterns made out of spices (sumac, zaatar), variable dimensions



Stealth Placemat
2022

Installation, wood and leather chair, sumac, variable dimensions



A wooden furniture that seems to be at least 50 years old, sees its openings (office and cupboards) blocked by panels of beeswax. This piece of furniture-poem, in-functional and mutic, pays tribute to my beekeeper and silent maternal grandfather. Mute, this object is no less warm with its wood with soft shapes and warm and dark shade. It contrasts with the natural golden yellow of beeswax, bright and whose scent is recognized among thousands.

Laurent Mareschal

L'Happyculteur

2022

Installation, wood dressing room, bee wax, 160 x 100 x 40 cm

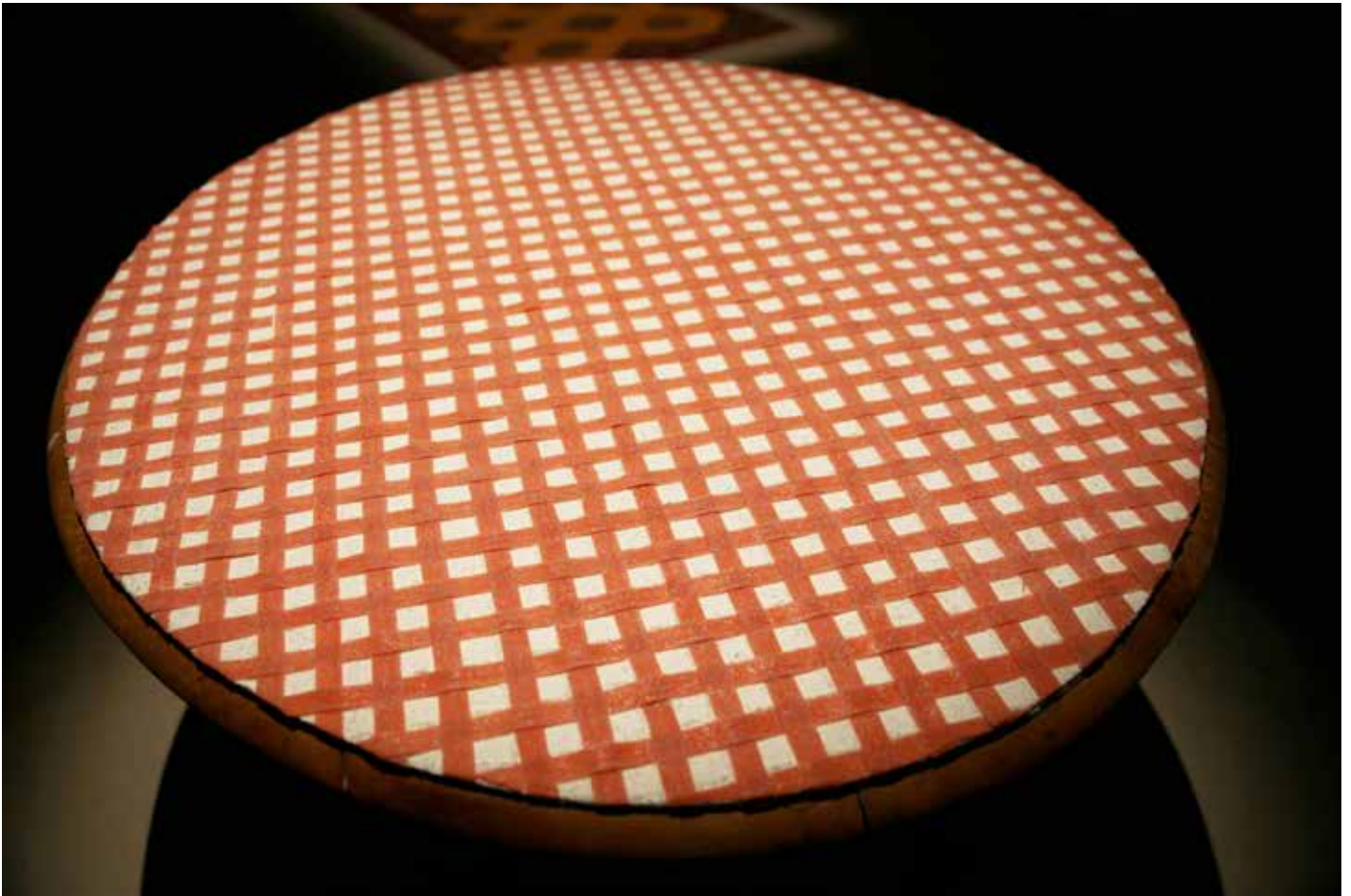
Unique piece

Photo © Tami Notsani



Vacant Lot
2022

Installation, wood dresser, orange blossom scented laundry powder, variable dimensions



Walk The Line
2022

Installation, round wood table, powdered sugar, candies (strawberry flavoured strips), variable dimensions



Phoenix Dresser
2022

Installation, wood sideboard, cast wood ashes, variable dimensions





Under the pavement

2022

Installation, wooden baby playpen, rough cane sugar, variable dimensions, unique piece

Photo © Tami Notsani



Pillow Book
2022

Installation, wood night table, various colors and scents soaps, variable dimensions



Plain insomnia

2022

Installation, bed, sheets, spices (zaatar, turmeric) and coffee..., 200 x 140 cm

Unique piece

Galerie Fernand Léger, Ivry sur Seine, France

Photo © Tami Notsani



The Taste Of The Others

2022

Sound installation, 45', 14 loudspeakers, wood, 10 Arduino, 10 micros, 10 cartes électroniques, 12 lampes commandées, 12 lampshades, cables, sound mixer, 5 sound amplifiers, 1 mini Mac, 8 long chairs, carpet on the ground, variable dimensions



Echo
2021

Site specific installation (Château de Fougère-sur-Bièvre), 43 white satin ribbons, double tape,
17 neon tubes ultra violet light, 26 x 3,2 x 2,3 m

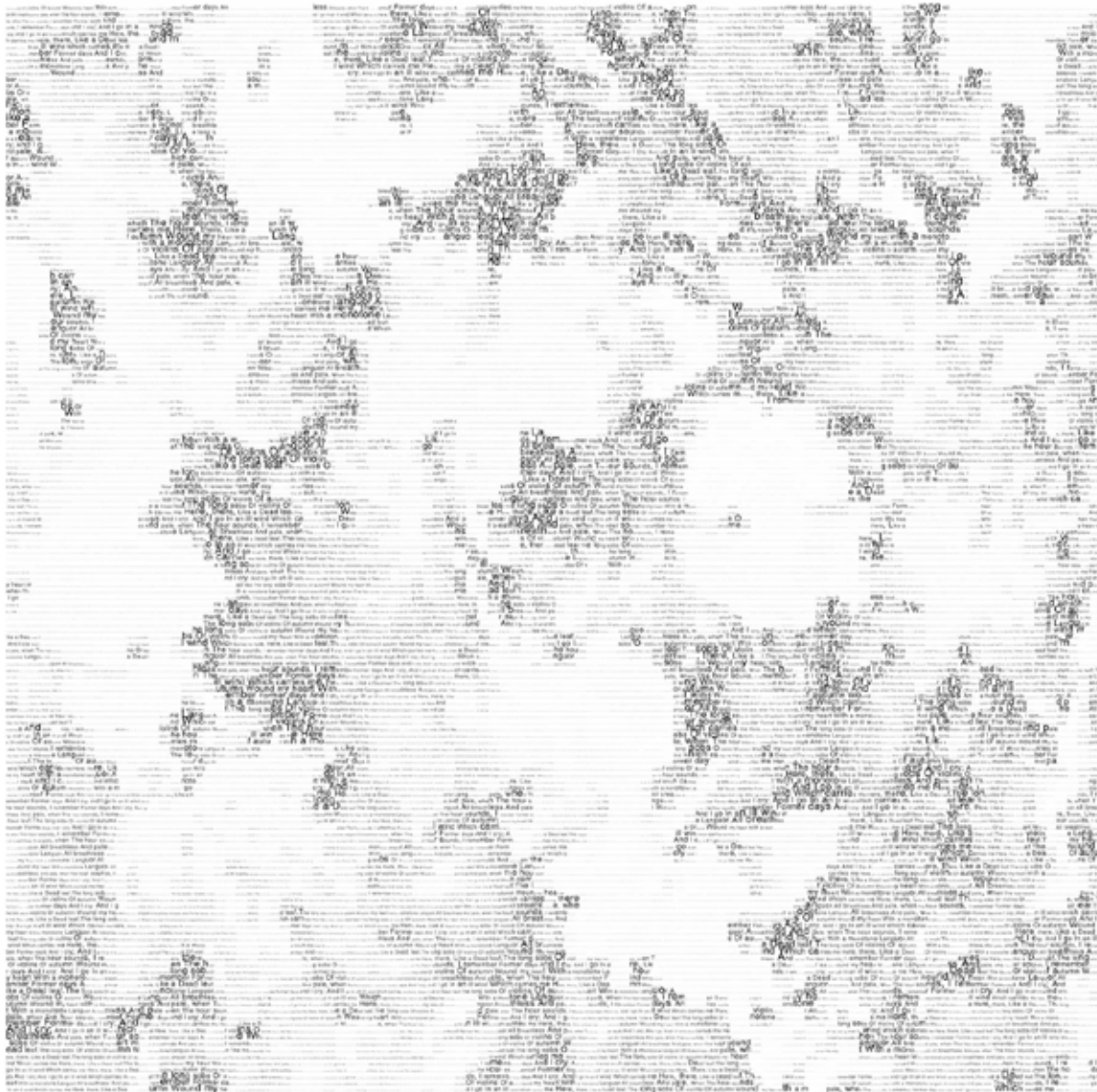




Cage

2020

Cut paper, printed on 90 g paper, 42,1 x 29,7 cm



Chanson d'automne uses Verlaine's eponymous poem to form an image with his words. (This is the English translation of the poem). The resulting abstract image suggests clouds, countries seen from the sky, leaves, etc. The text becomes image and text image, a concrete poem that evokes the melancholy of the text (the black and white, the form that eludes) or its unexpected military destiny (the image looks like camouflage and almost unreadable code). Indeed, his first two verses were used as a secret message by the French Resistance during the World War II.

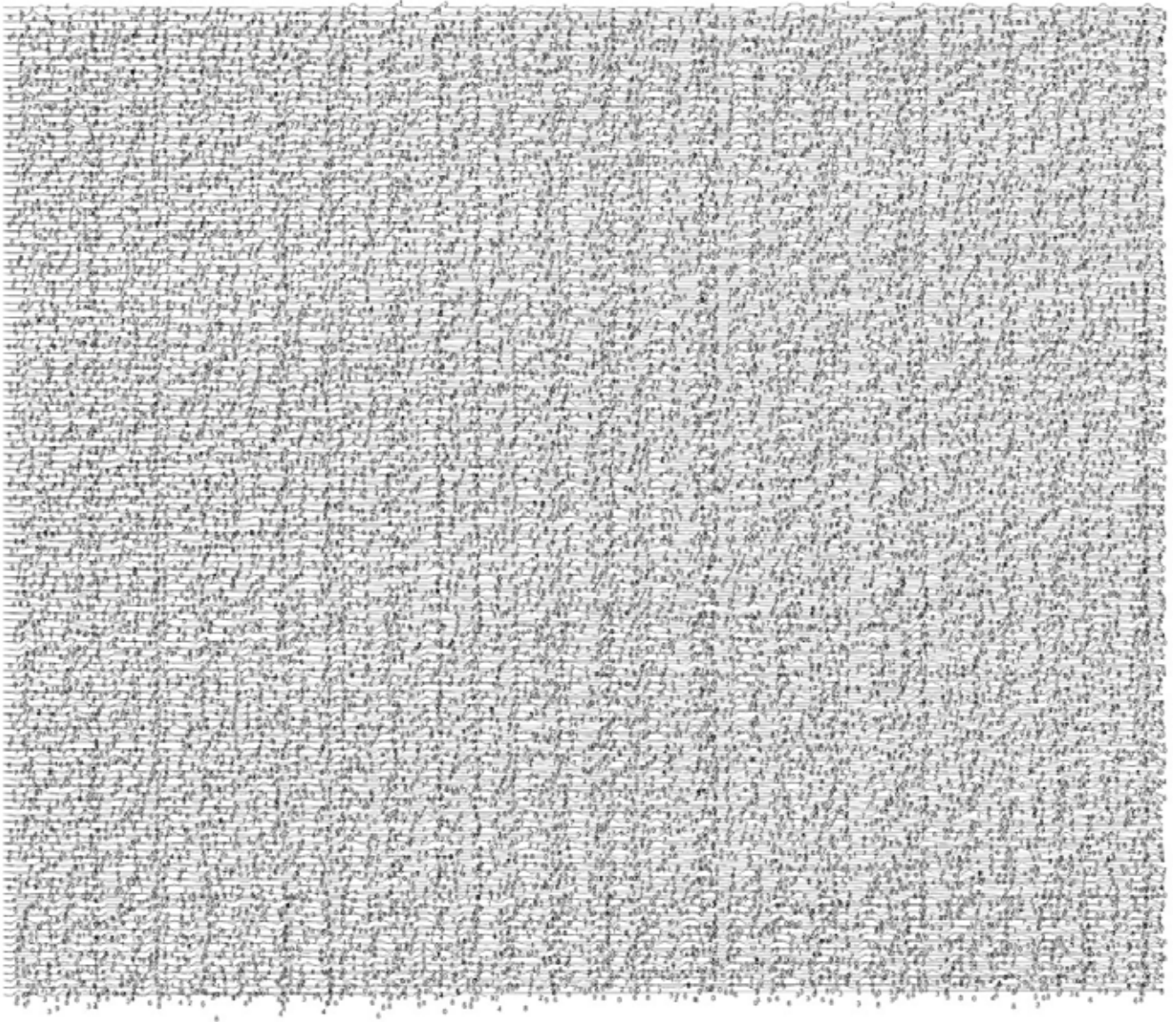
Laurent Mareschal

Chanson d'automne

2018

Printing on paper glued on Dibond, 79 x 79 cm

Edition of 3 + 1 AP



A tribute to Roman Opalka who has painted numbers all his life, I take one of his drawings to transform it into a random composition. At the beginning I respect the impeccable order of the numbers and as the numbers move, breaking the order and the perfect order of the chronology. There are 5 impressions, 5 stages of this transformation towards the final hazardous composition.

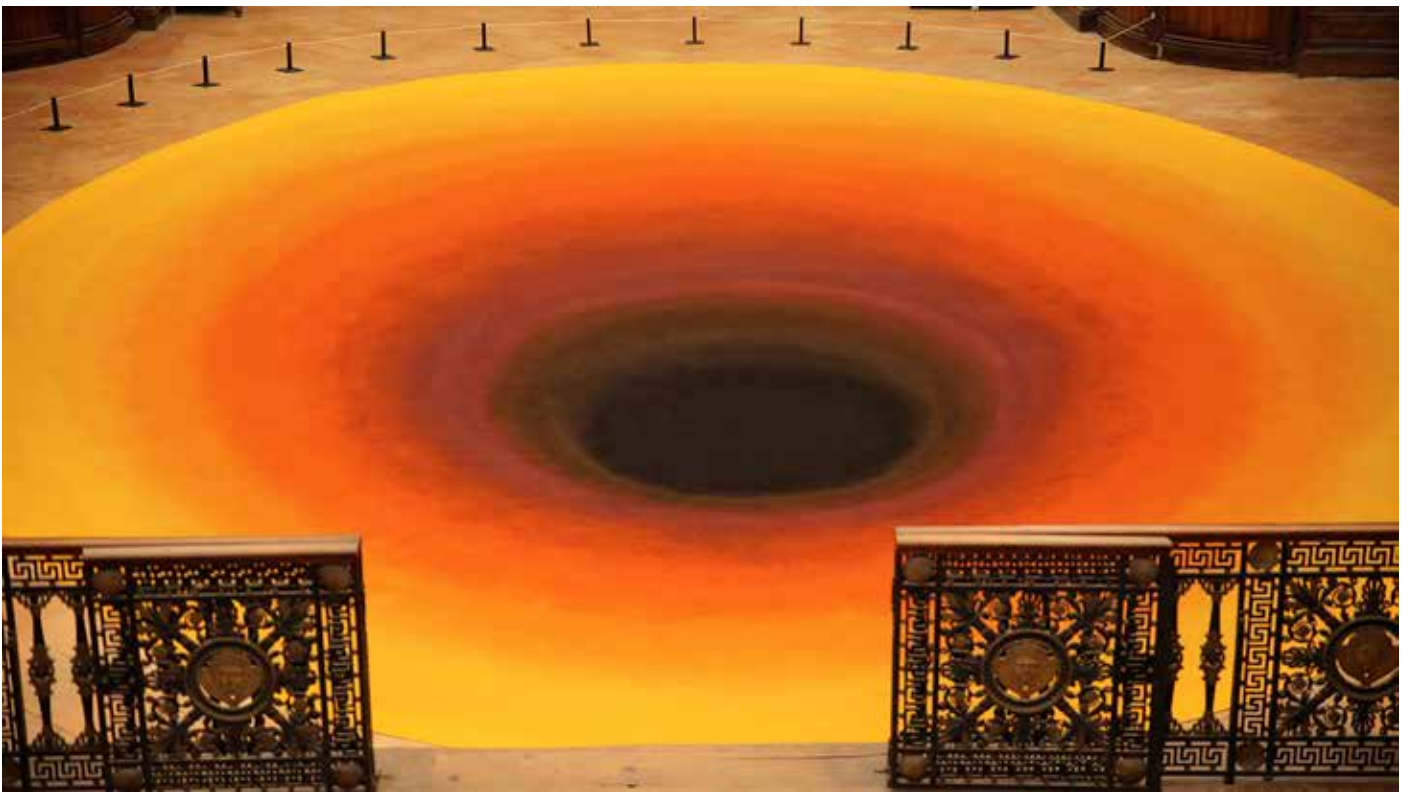
Laurent Mareschal

Nouveaux Romans

2018

Printing on Arches paper glued on Dibond, 49,5 x 63 cm each

Edition of 3 + 1 AP



Here Elsewhere

2018

Installation, black pigment, coffee, spices (sumac, ginger, paprika, curry, turmeric), carpet
variable dimensions (in this example 70 m², 12 x 9 m)

Series of 3 + 1 AP

Photos © Tami Notsani

Chapelle St Jacques, Hôtel-Dieu, Toulouse, France. Produced by the Printemps de Septembre Festival, 2018

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I proposed to 8 German people who don't speak French to hear and repeat sentences in French and vice versa with French people who don't speak German. This installation reproduces this special broken phone game.

From Mouth To Hear

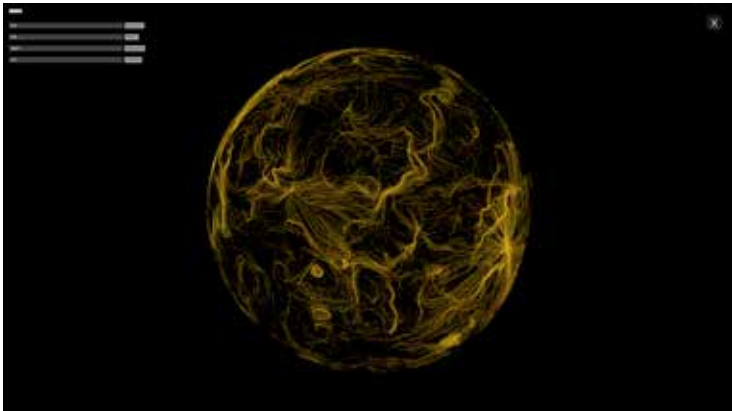
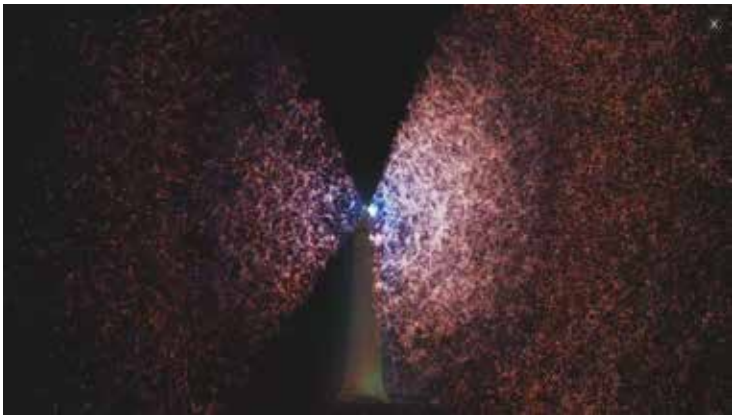
2018

Sound installation, 8 speakers, 8 stands, sound card, computer
Zusamène, solo show (duo with Tami Notsani), CCFA, Karlsruhe, Germany & CEAAC, Strasbourg, France
Photos © Tami Notsani



Clair Obscur
2015 - 2017

Interactive video installation, projection, 70', 36 videos and interactive apps





The installation is based on a poem which changes its form when people walk on it. Sometimes you can read it, sometimes not.

Here

2016

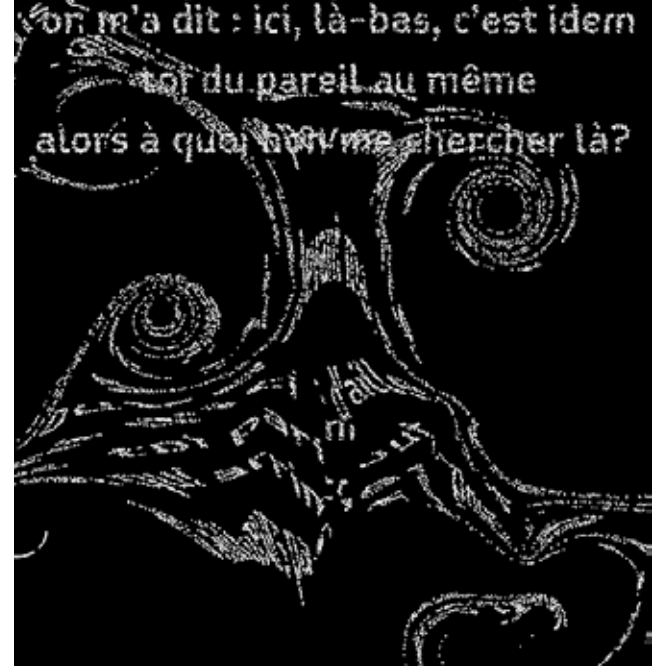
Interactive video installation, HD, 16 : 9 format, black and white, projection, 54 m2 (9 x 6 m)

computer, video projector, webcam, speakers

English / Dutch / Arab, or French / Tifinagh / Arab, or French / Alsatian / Turkish version

ici
on m'a dit d'ailleurs
ailleurs
que j'étais d'ici
je suis d'ici d'ailleurs
j'y suis allé, voir si j'y étais
Mais je ne m'y trouvais pas
on m'a dit : ici, là-bas, c'est idem
toi du pareil au même
alors à quoi bon me chercher là?
je me suis là et suis las
d'être ici sans y être même
si je me trouve un peu n'importe
où je te trouve devant ma porte
toi n'importe ici ni d'ailleurs
chez toi partout pourtant
toi qui arrimes mon cœur
d'ailleurs par tous les temps

ici
on m'a dit d'ailleurs
ailleurs
j'étais d'ici
je suis d'ici d'ailleurs
j'y suis allé, voir si j'y étais
Mais je ne m'y trouvais pas
on m'a dit : ici, là-bas, c'est idem
toi du pareil au même
alors à quoi bon me chercher là?





Les temps retrouvés

2015

Book, 200 copies

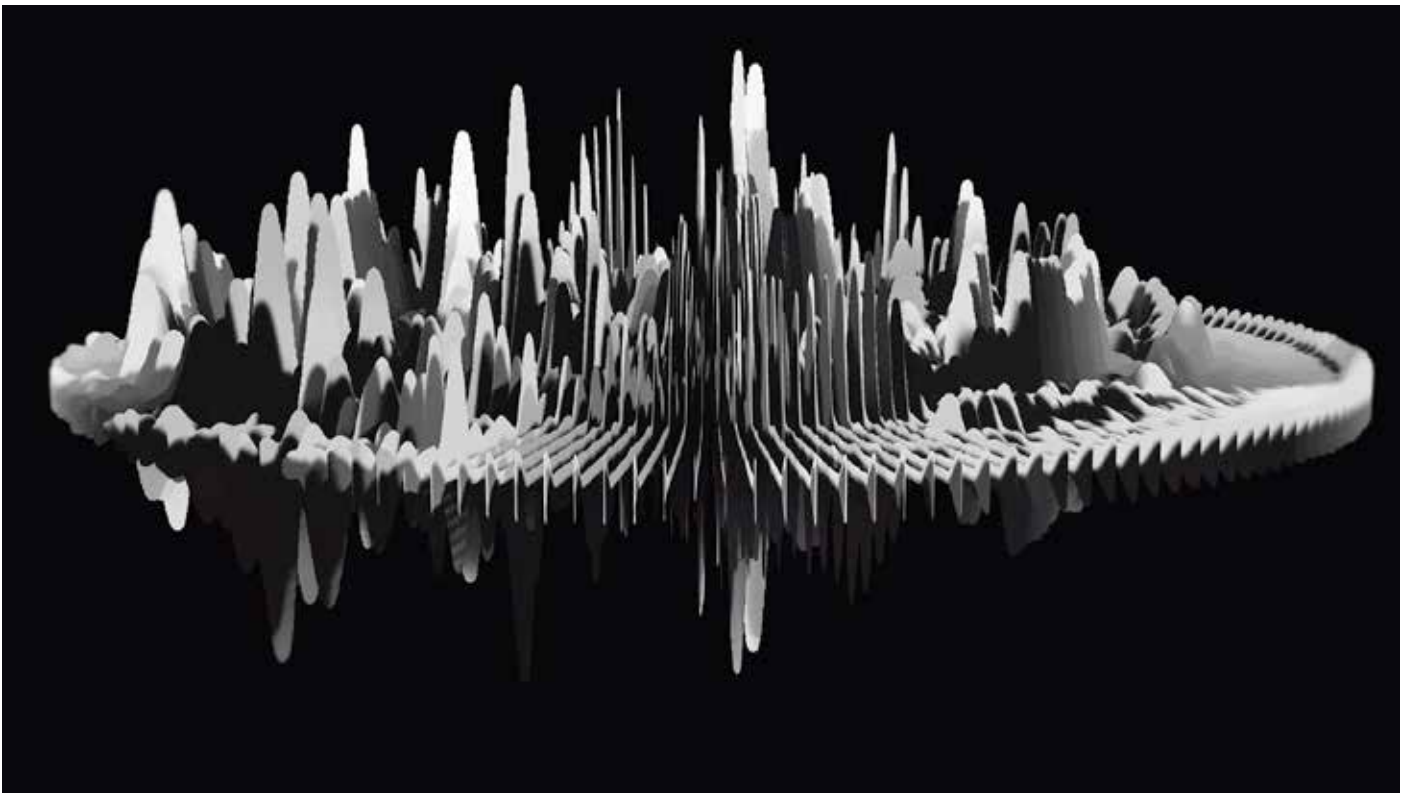
After Marcel Proust's book *The Found Time*.

Only the sentences containing the word *time* were selected leaving the rest blank

Photos ©Tami Notsani

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The Sea

2014

Video projection, 16 : 9 format, black and white, stereo sound : music after *The Sea* by Claude Debussy, 6'08"
HDV transfered to Blu Ray



Exhibition view of *La Forêt Pensante*, Dohyang Lee Gallery,
Paris, 2024

...However, the least ambiguous piece of work in this entire Thinking Forest will surely remain the megaphone turned against the wall. A vehicle for inaudible and incomprehensible demands, it lives up to its name: *Parler aux murs* (Talking to Walls)...

Léo Marin (text extract for the exhibition *La Forêt Pensante*,
Dohyang Lee Gallery, Paris, 2024)

Macron you are damned, the youth is in the streets.

Macron if only you knew, your policy, your policy, Macron if only you knew, your politics, we put in, our arse, our arse, with no hesitation.

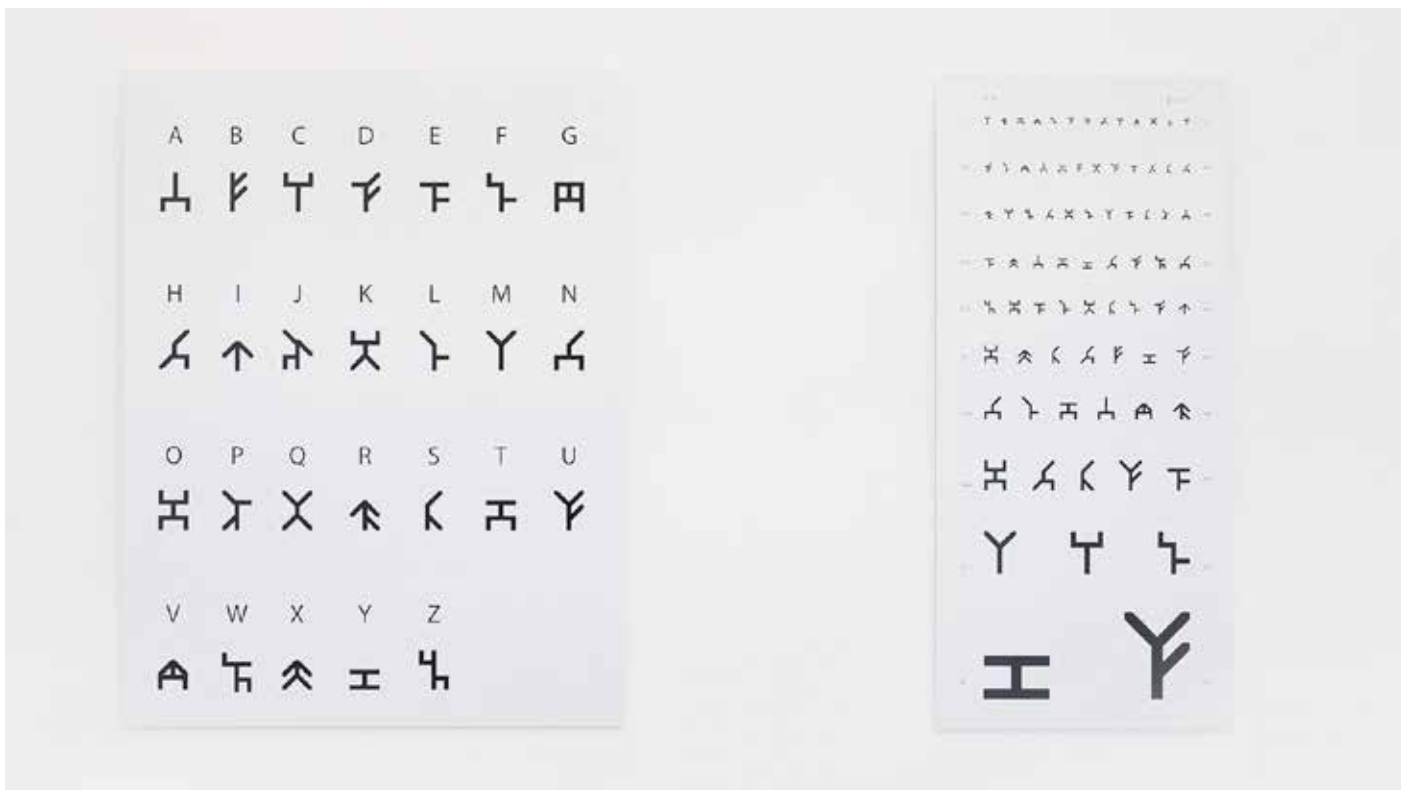
One step forward, one step backwards, this is our government policy.

Macron step down, Macron step down.

Parler aux murs

2013

Wall hanged megaphone, recorded messages, 25 cm x 16 cm diameter
Unique piece



Semataphore alphabet & visual test

2013

Alphabet: black and white photo print mounted on aluminium, 60 x 40cm

Visual Test: black and white photo print mounted on aluminium, 60 x 20cm

Photos © Tami Notsani



Everything Flows

2013

Site specific installation, stones in a river bed, Andros Island, Greece
Epitopou, group show and residency, Andros Island, Greece



People wear one 1 T-shirt each with a printed word in it, when they meet, they gather in order and form together the sentence of the title.

A Good Seed, even if it falls into the sea, will become an island (Malaysian proverb)

2013

Performance in Andros Island, Cyclades Islands, Greece. Ten printed T-shirts, ten people, variable duration
Epitopou, group show, Andros Island, Greece



Lost in Tala (in collaboration with Ofra Hoffman)

2013

Dance performance (Bharatanatyam) by Ofra Hoffman. Ephemeral installation, turmeric

Variable dimensions and duration

Photos © Tami Notsani



Moon

2013

Video, 4 : 3 format, color, stereo sound, 1'11"
DV transfered to DVD



Illumination

2008 - 2013

Video, 16 : 9 format , color, stereo sound *Moya* by Godspeed You Black Emperor!, 5'03"

HDV transfered to Blu Ray

Photos © Tami Notsani



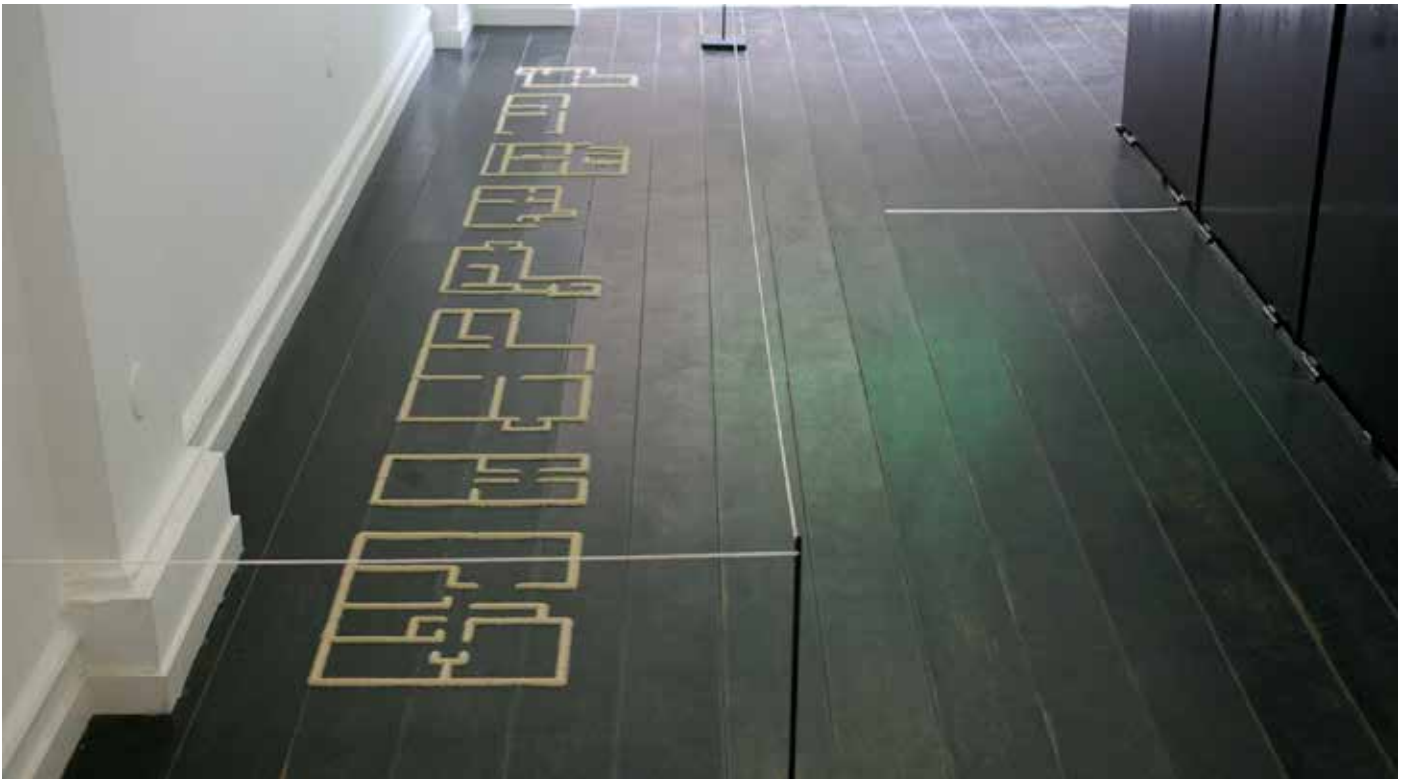
The Fortune's Wheel

2007 - 2013

Vidéo in loop, 16 : 9 format , black and white, stereo sound, 1'45"

HDV transfered to Blu Ray

Photos © Tami Notsani



Model Homes

2012

Installation, plans representing all the appartements where the artist used to live, granulated brown sugar,
variable dimensions

Marie Cini Gallery, Paris, France

Photos © Tami Notsani





Bureaucratic Fantasy

2012

10 ink pads with modified usual formulations

Marie Cini Gallery, Paris, France

Photos © Tami Notsani



QRFMR

2012

Participatory installation, QR code made out of bicolor gravels, wood frame

Message of the QR code : *Only the ephemeral lasts.* Eugène Ionesco

Marie Cini Gallery, Paris, France

Photos © Tami Notsani





Stepping Stones

2012

Site specific installation, gravels in three different shades (3rd day), 18 m2
Art O' Rama Art Fair, Marseille, France avec the Marie Cini Gallery, Paris, France

Photos © Tami Notsani





Touch With The Eyes

2012

Etched mirror, 90 x 60 x 0,6 cm,

Watch with the fingers and touch with the eyes is written in Braille language

Marie Cini Gallery, Paris, France

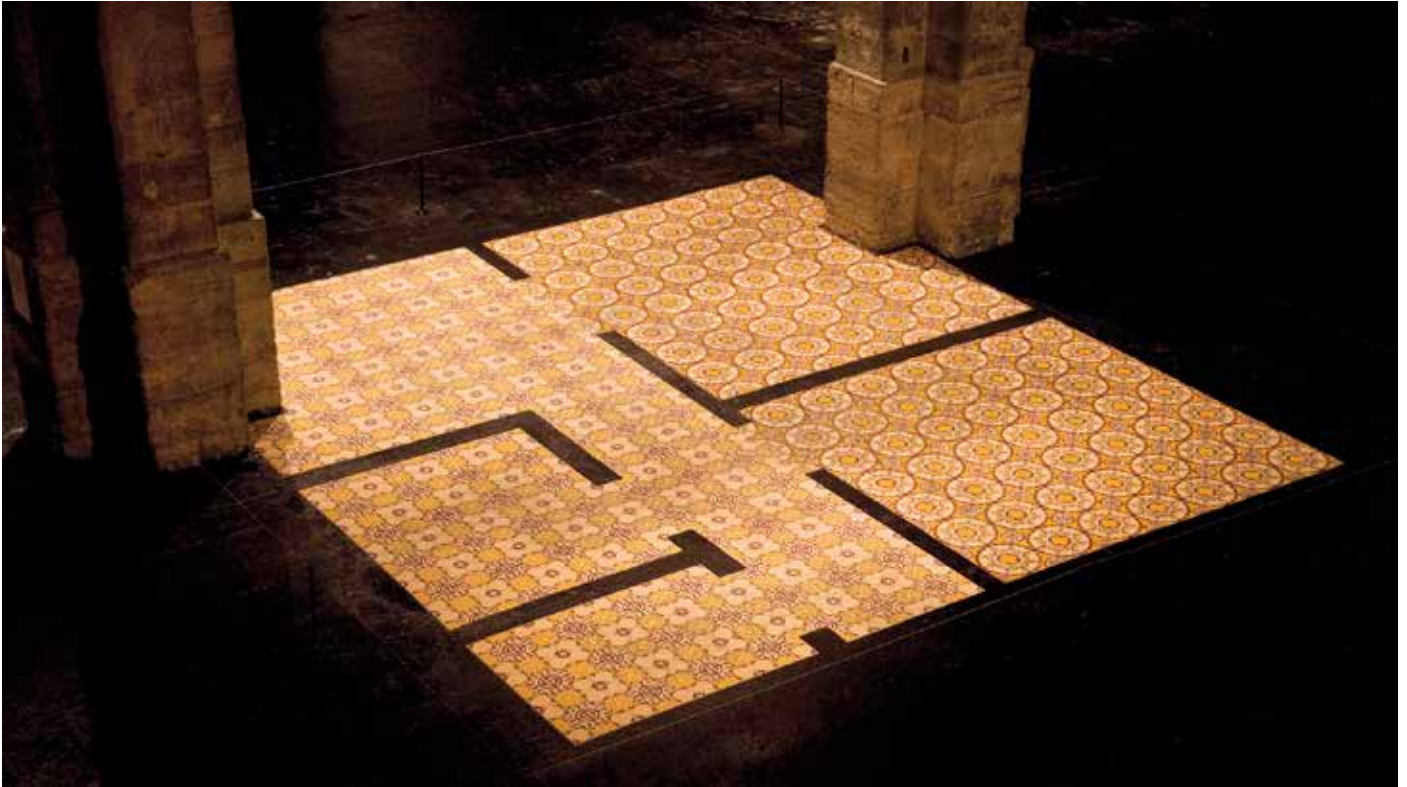
Photos © Tami Notsani



Paris Wallpaper
2012

Participatory installation, Paris maps on wallpaper, variable dimensions
Marie Cini Gallery, Paris, France
Photos © Tami Notsani





Exhibition views of *Strange & Close*, CAPC / Van Abbe Museum, Bordeaux, France, 2011

Beiti means «my house» in Arabic and Hebrew, a house to share therefore. This mosaic spice tile floor takes up existing models found in Jerusalem in houses of the late 19th, early 20th century. A time when peace still reigned.

Beiti represents the plan of a full-size house (about 40 m²). As fragile as fragrant it is an interior garden in suspense, out of time that irrigates our emotional memory, between oriental souk and dream of a haven of peace torn from the oldest conflict in the world.

Laurent Mareschal

Beiti
2011
Ephemeral in-situ installation protocol, spices (sumac, zaatar, white pepper, turmeric, ginger), linoleum,
variable dimensions (around 40 m²)
Edition of 3 + 1 AP
Photos © Tami Notsani
Van Abbe Museum Collection, Eindhoven, Netherlands
Beit Hageffen Collection, Cultural Centre, Haïfa, Israël



Exhibition views of *Strange & Close*, CAPC / Van Abbe Museum, Bordeaux, France, 2011



Exhibition views of *Once upon a time*, Van Abbe Museum, Eindhoven, The Netherlands, 2013



Exhibition views of *The Third Space*, Beit Ha Geffen Art Center, Haifa, Israel



The Owl's Night

2011

Sound Installation, cycle of 4'34" in the dark / 3' in the light, music by Bastien Mercier 4'34"
Surround sound on 6 speakers, Hebrew translation of the poem *The Owl's Night* by Mahmoud Darwish, printed on phosphorous adhesive letters and glued on the walls, mini computer, electronic components
Photos © Tami Notsani



The Curtain

2010

Installation, wheat flour, 130 x 120 cm, unique piece

Photos © Tami Notsani



On the tip of the tongue

2011

Installation, 2 videos, 16 : 9 format , color, stereo sound, 14'45" each
Hebrew subtitled in French or Hebrew, HDV transfered to Blu Ray



Jules, Catherine & Jim

2011

Installation, sound, modified metronomes, electronic components, wood table, 120 x 90 x 60 cm
Work based on the film *Jules & Jim* (1962) by François Truffaut after the autobiographical novel written by Henri-
Pierre Roché

Exhibition view of *Impossible Translations*, Ashdod Art Museum, Ashdod, Israel

Photos © Tami Notsani



The Castle

2010 - 2011

Video documenting the performance, 16 : 9 format , color, Hebrew and Arabic stereo sound, 8'30"
subtitled in French or Hebrew, HDV transferred to Blu Ray

Photos © Tami Notsani



Wishes

2010

Site specific performance, Paris. Video of the performance, 16 : 9 format , color, Hebrew stereo sound, 4'03"

HDV transfered to Blu Ray

Photos © Tami Notsani



Remembrances of a Palestinian village in which only remains the cemetery.

Sweet & Sour

2010

Installation, Installation, granulated brown sugar and cubes, variable dimensions

Series of 3 + 1 AP

Fondation Ecureuil, Toulouse, France, 2011

Photos © Tami Notsani





A field of colors and scents to the scale of a gallery

Color Fields

2010

Installation, 60 kilos of spices(sumac, paprika, turmeric, wheat flour), 75 m2

Serie of 3 + 1 AP

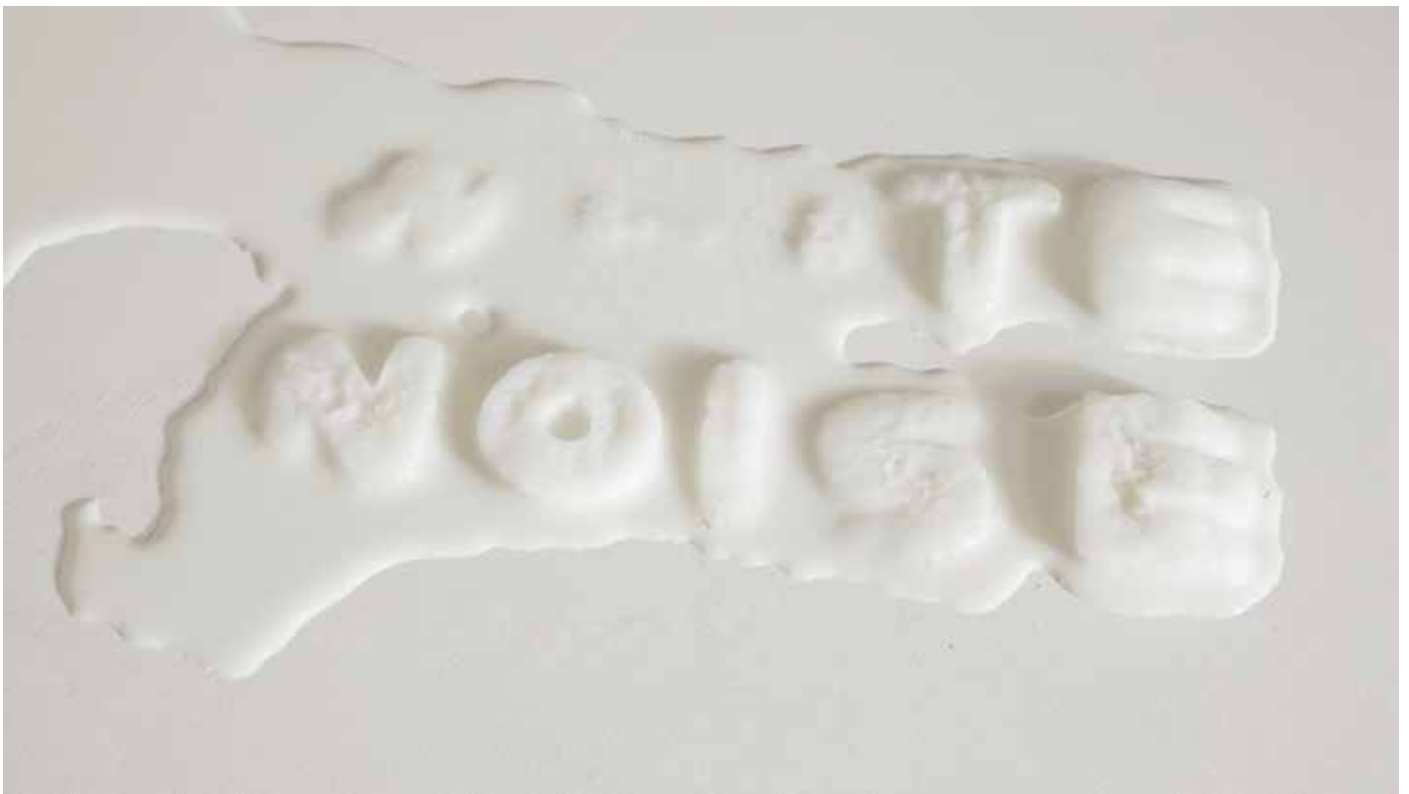
Kibboutz Gallery, Tel-Aviv, Israel

Photos © Tami Notsani



Prickly Pears
2009

Participatory installation, 800 plaster casts prickly pears, variable dimensions
Photos © Tami Notsani



White Noise

2009

Coloured photo mounted on aluminium, 30 x 40 cm



Capitals

2009

Video of a performance, 16 : 9 format , color, stereo sound, 6'02"

HDV transfered to Blu Ray

Photos © Tami Notsani





A Book About Death

2009

2 cut white papers, 14,8 x 21 cm each

Proposal for the collective exhibition *A Book About Death*, Emily Harvey Foundation, NY, USA

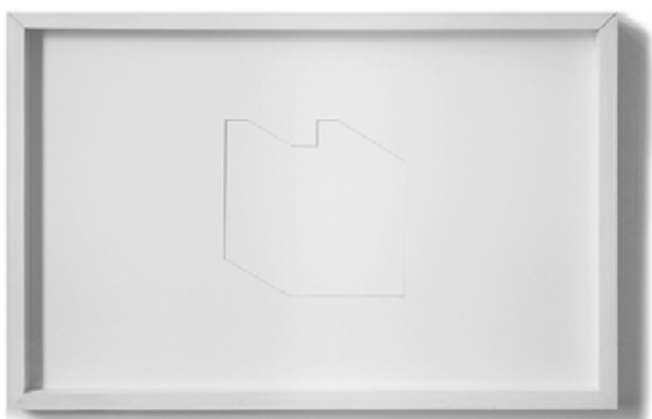


Promised Land

2008

Installation, sand, spices (zaatar, cumin), variable dimensions

Photos © Tami Notsani



Blind Test

2008

Cutting on foamcore board, 27 cuts, frame, glass, 35 x 52 cm each

Unique pieces

Photos © Tami Notsani



Pretty Much The Same

2008

Participatory installation. Players, 3 puzzles, 3 reference photographs different from the puzzles, 3 MDF tables
50 x 130 x 70 cm each, 3 cushions, variable duration
Photos © Tami Notsani





Matsa

2008

Installation, matsa bread, pins, MDF stand, PVC hood, 35 x 35 x 140 cm

Photos © Tami Notsani



Gone With The Wind

2008

Video in loop, 16 : 9 format , color, mute, 1'23"

HDV transfered to Blu Ray

Photos © Tami Notsani

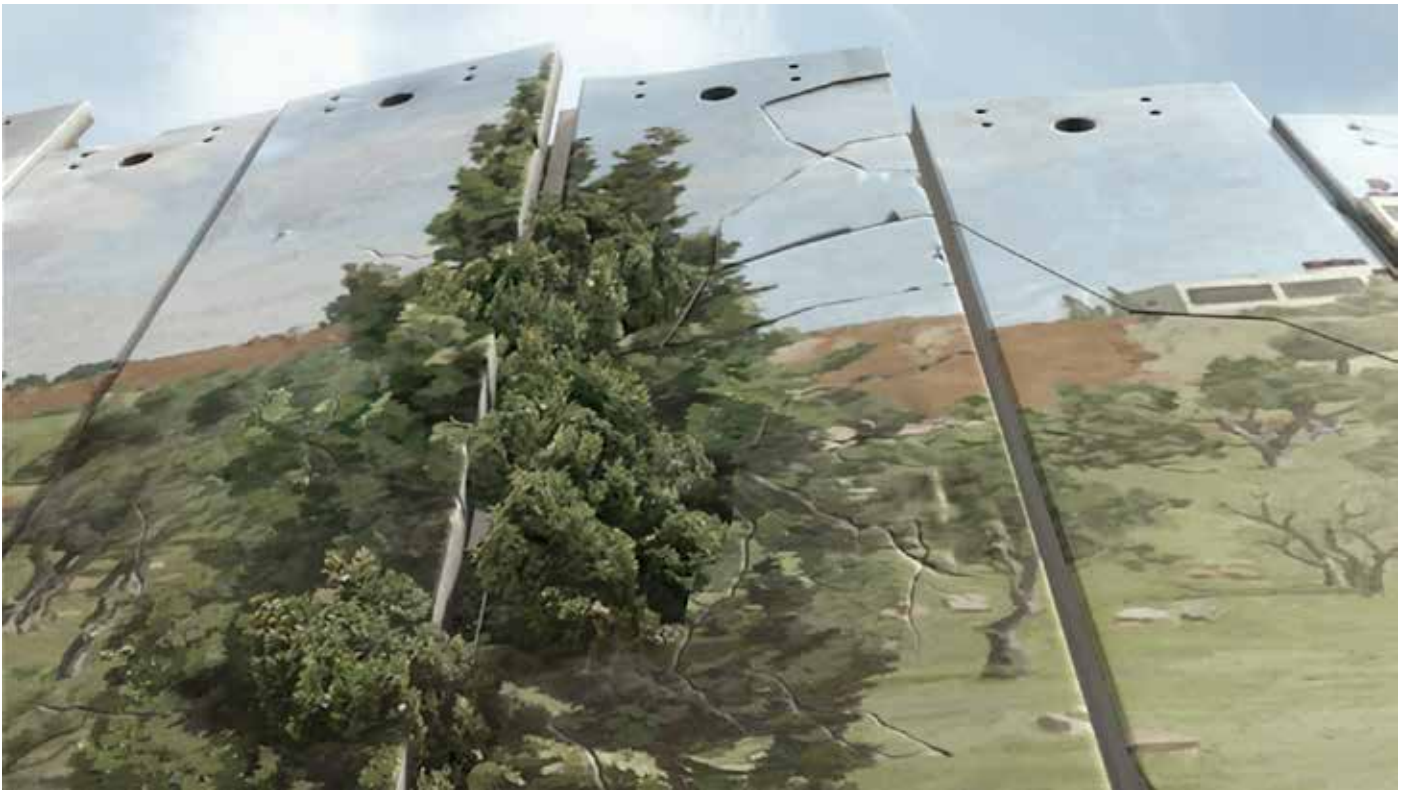


Panorama

2007

Site specific installation, spices (turmeric, paprika, sumac, cinamon, cumin, coffee, flour), wood table, 2 m2

Photo © Tami Notsani



Green Line

2005 - 2008

Video 4 : 3, color, stereo sound, 5'10"

Series of 3 + 1 AP

Production Le Fresnoy with the support of Mairie de Paris et SCAM.

Link : <https://vimeo.com/106012004>





White Line

2007 - 2008

Video of a performance done in Wallajah, Palestine, 16 : 9 format , color, stereo sound, 7'03"

HDV transfered to Blu Ray

Photos © Tami Notsani





Am I What I Am (in collaboration with Tami Notsani)

2006

Interactive installation and website (www.amlwhatlam.com), video projection, 16 : 9 format , black and white, French subtitled in English stereo sound, variable dimensions
Galerie théâtre de l'Agora, Evry-Courcouronnes, France

Photos © Tami Notsani



Airfield (in collaboration with Alain Bublex)

2006

Windsock 180 cm x 25 cm diameter, pole 550 cm, signboard 150 x 50 cm, field
A congress of fireflies, a out of the wall group exhibition by MAMCO, Geneva, Switzerland,
produced by Les Ateliers des Arques, Les Arques, France, 2006

Photos © Tami Notsani



Pedestrian Crossings

2006

Installation, two pedestrians crossings installed in the narrow streets of a village
A congress of fireflies, a out of the wall group exhibition by MAMCO, Geneva, Switzerland,
produced by Les Ateliers des Arques, Les Arques, France, 2006

Photos © Tami Notsani



Shelter

2006

Installation, wooden structure, plywood, cement, metal door, 700 x 200 x 300 cm
A congress of fireflies, a out of the wall group exhibition by MAMCO, Geneva, Switzerland,
produced by Les Ateliers des Arques, Les Arques, France, 2006

Photos © Tami Notsani



Edible mat with variable geometry it is a hummus sprinkled with spices (zaatar, sumac, cumin) in the form of typical Palestinian embroidery patterns : star of Bethlehem, palm or cypress. So we eat a Palestinian embroidery on the ground. A transgressive and convivial piece that raises the question of appropriation of a culture through food and more broadly through the art of borrowing from an adoptive culture.

Laurent Mareschal

The Carpet

2003

Ephemeral installation, participatory performance, carpet made out of homous and spices (sumac, zaatar, cumin), variable dimensions

Fondation Ecureuil, Toulouse, France, 2011

Edition of 3 + 1 AP

Photo © Tami Notsani





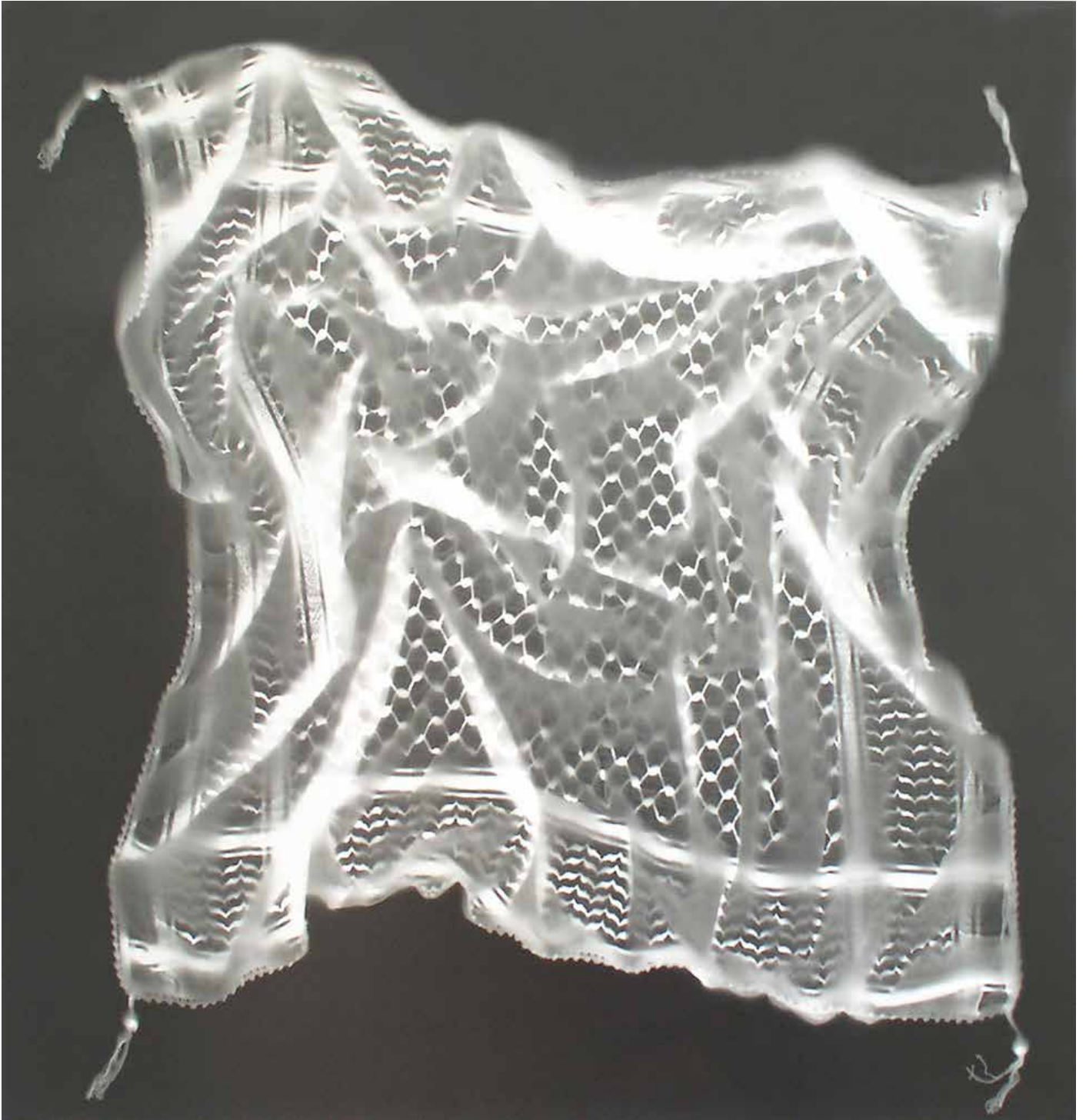
Under Pressure

2003

Installation, Naples soaps (70 kilos), forestay, wood, 260 cm x 60 cm diameter

Exhibition view of *Singles*, Galerie Pitch, Paris, France

Photos © Tami Notsani



To The Old Man from Gaza

2003

Photogram, print on baryte paper, black and white, 128 m x 128 cm



Everything Must Disappear
2003

Participatory installation. Letters cast in frozen black ink, participants were asked to answer this question in a word : « What is home for you ? ».

L'Imprimerie, Paris, France

Photos © Tami Notsani



Backgammon

2003

Collective performance, 12 players, 12 tables 90 x 60 x 90 cm each, metal, plexiglas,
ice and milk cubes, mate spray, variable duration

Photos © Tami Notsani



Minimal Blocks

2003

Participatory installation, 16 cubes, 110x110 cm each, styrofoam, cement, variable dimensions

ENSBA, Paris, France

Photos © Tami Notsani



Recyclable Wedding

2001

Performance. Civil wedding ceremony, bride and groom, guests,
wedding attire tailored from trash bags

Photos © Assaf Shoshan





Keffieh
2001

Modified Keffieh, 135 x 135 cm
Unique piece
Photos © Tami Notsani

