

WORKS //
RADOUAN ZEGHIDOUR

FROM ONE POLE, THE OTHER.

Extremophile lives thrive in high stress environments.

From the Androsaces that grow on the Girose glacier, to the carvings that constellate the catacombs, what blooms in steep slopes or in the blind spots of cities - forever bloom in the interstices - magnetize the compass of my research and practice. From one pole to the other, there are liminal, extreme, sometimes critical zones, whose exploration unfolds in the fog of attraction and intensity of apprehension.

In the manner of a cloakkeeper, I have long been digging for scraps in the social and spatial margins of the capital. Carvings, stories of lessons from the children, footprints of asphalt, I have plucked the bark of the city to conserve its sap, and harvest after harvest, feeding the volume of a grimoire of the underworld.

This concrete herbarium now closed, it is in a hamlet nestled in the heart of the Ecrins massif that I now pursue my work.

Like a seismograph, I record the metamorphoses that cross the Alps. Where grouse, wolves and geese roam, I model the materials of the territory, wools, silts and wickers to investigate local histories : ancient and contemporary struggles of land defenses, interspecific frictions and ice melts. The Alps are warming twice as fast as the rest of the world.

Thus, to the common pasts that spring up in the melting glaciers, these territories also present themselves as the future of all.

Radouan Zeghidour



Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capucins, Embrun, France
Photos © François Deladerrière



Views of the exhibition *Une androsace, Vénus et ses bergères*,
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Photos © François Deladerrière



NOMADIC LIVES

Yves and Thérèse are two breeders from St-Sauveur in the Hautes-Alpes. Witnessing the mechanization of the movement of herds by truck and the end of transhumance, they refuse to transport their sheep there to continue to mount them on foot.

Each year, they arrange a small group to help them pass the dizzying Eagle Pass.

Radouan Zeghidour

Transhumance

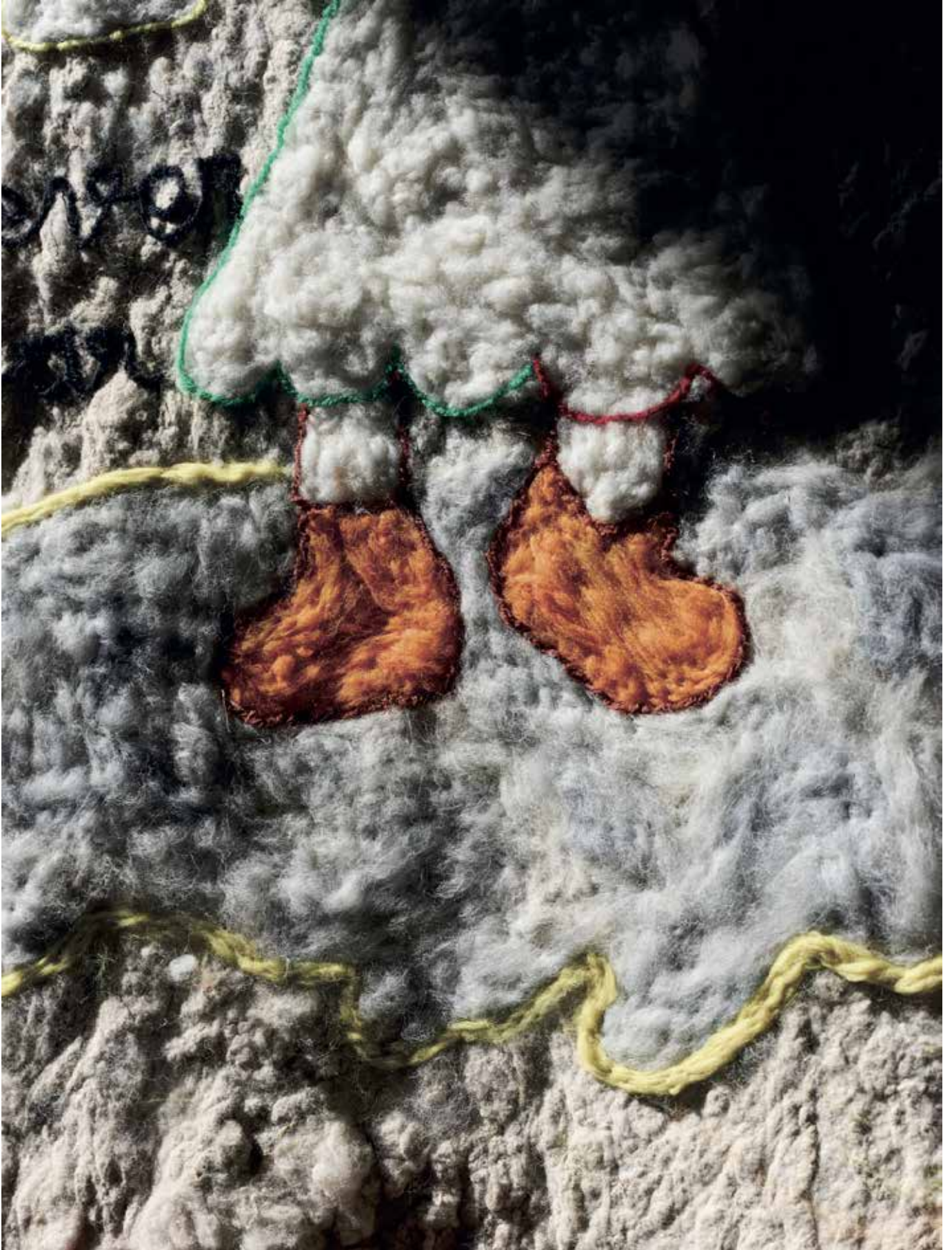
2024

Felted wool, 170 x 200 cm, unique piece

Views of the exhibition *Une androsace, Vénus et ses bergères*, es,

Centre d'art contemporain Les Capucins, Embrun, France

Photos © François Deladerrière





Vies nomades

2024

Felted wool, ceramic, variable dimensions, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capuçons, Embrun, France
Photos © François Deladerrière





Aux berger.es de Cervières

2024

Latex, ceramic, 160 x 160 cm, unique piece

Views of the exhibition *Une androsace, Vénus et ses bergèr.es*,

Centre d'art contemporain Les Capucins, Embrun, France

Photos © François Deladerrière





La Montagne Reconnaissante
2024

Latex, ceramic, 160 x 160 cm, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capucins, Embrun, France
Photos © François Deladerrière





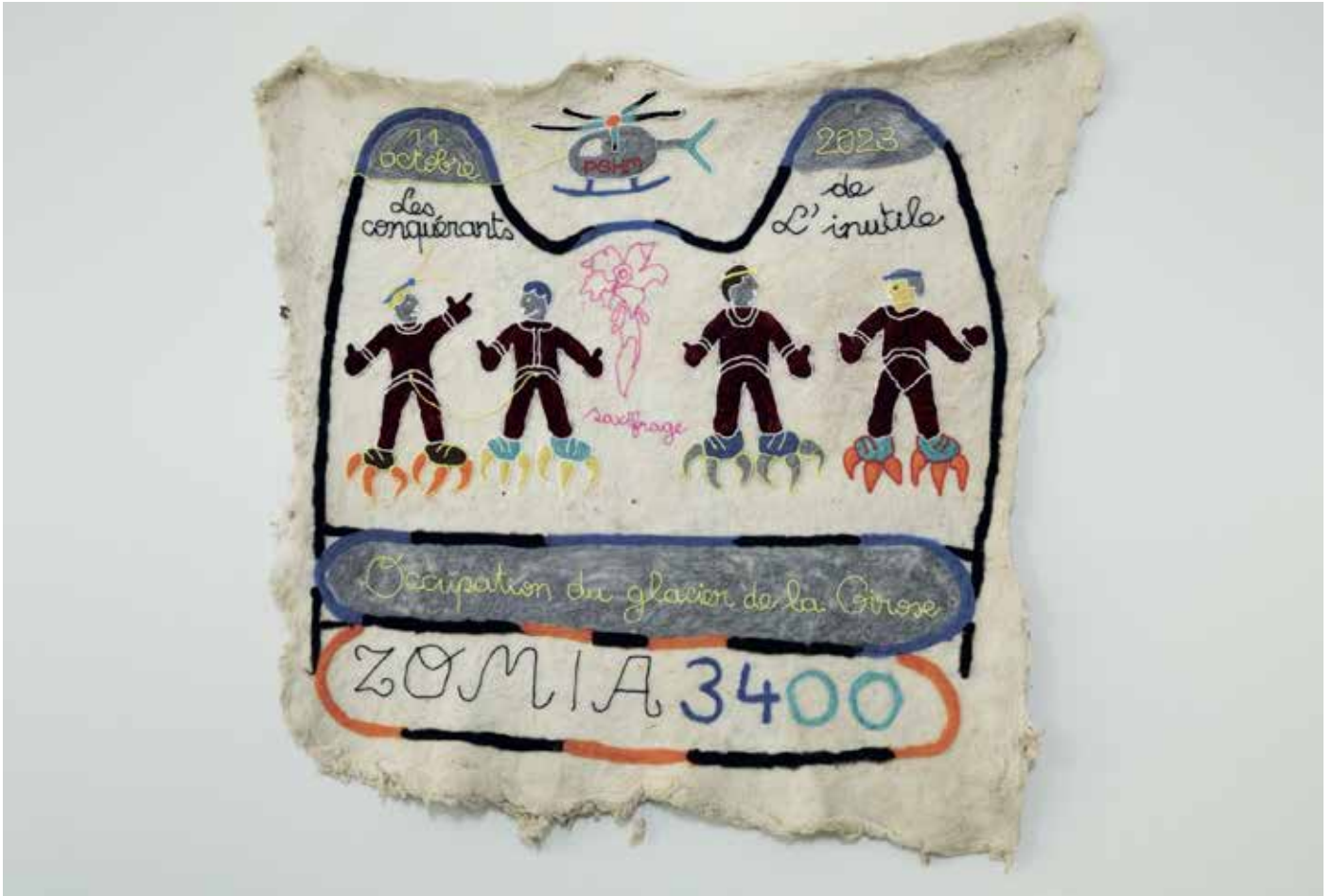
TO THE CERVIÈRES SHEPHERDS, THE GRATEFUL MOUNTAIN

... These bas-reliefs describe the victorious struggle of the shepherds of Cervières, a commune in the Hautes-Alpes near Briançon, who opposed the construction of a ski resort on their commune at the end of the 1960s, during the boom of the 'Plan Neige'.

Some twenty shepherds, with the support of the inhabitants of the valley, managed after several years of mobilization to abandon this project called «Super Cervières», and thus to cancel their expropriation.

Their round like a Cour des Miracles is accompanied by a motto deviated from that of the Pantheon : it is no longer to the great men that the country is grateful, but to the shepherds that the mountain is...

Mathilde Belouali



DEFENDING THE GIROSE GLACIER

... The crampons, roots and petals tell how a small flower came to the rescue of the activists who are trying to prevent the construction of a new cable car section on the Girose glacier at La Grave.

This project seems anachronistic and harmful, as snow is falling every year and glaciers are irretrievably losing ground. A collective of citizens named «La Grave autrement» mobilizes public opinion through actions, such as the occupation of the glacier in autumn 2023 organized with the environmental activists of the Soulèvements de la Terre.

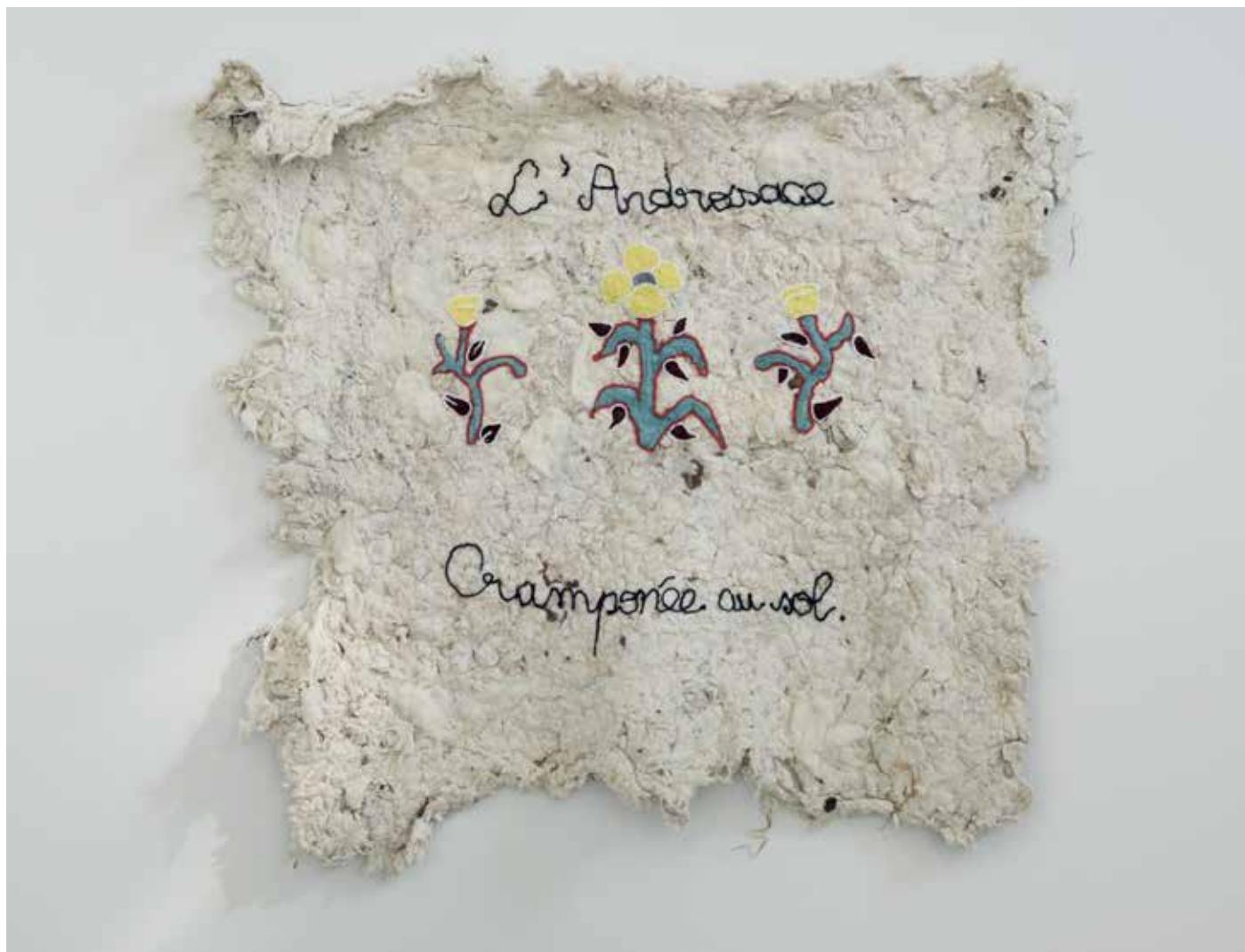
An appeal has also been filed with the courts, which relies in particular on the presence of androsaces du Dauphiné on the glacier. These small flowers of altitude, pink or white, bloom in the faults of the rocks between 2500m and 4000m; the preservation of this endemic species rare for ...

Mathilde Belouali

Les conquérants de L'inutile

2024

Felted wool, embroidery, 200 x 200 cm, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capucins, Embrun, France
Photos © François Deladerrière



L'Androsace, Cramponnée au sol.

2024

Felted wool, embroidery, 140 x 140 cm, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capucins, Embrun, France
Photos © François Deladerrière



La Neige, La Girose

2024

Felted wool, embroidery, 160 x 160 cm, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capucins, Embrun, France
Photos © François Deladerrière



CARDING & SPECULATIVE TOOLS

After collecting half ton of raw wool from a nearby farmer, washing and carding was necessary to be able to work the wool. Without a carding comb, roller or swing machine, I started with the materials that I had available to try to make my work tool: clay and fungus.

I made a ceramic cantilever carding machine with an interlocking system. The traditional bench in larch is here made of Reishi mycelium.

Mycelium grains are inoculated in a straw substrate. Once the fungus has colonized the whole, it is dried to obtain a solid and particularly light material.

Unfortunately, the carder does not work quite as expected, but it initiates a series of fabrications of my own tools.

Radouan Zeghidour

Cardeuse à balancier

2024

Ceramic, mycelium, wool, variable dimensions, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capucins, Embrun, France
Photos © François Deladerrière





Antitête pour vache

2024

Ceramic, variable dimensions, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capucins, Embrun, France
Photos © François Deladerrière



Chasse-Moyeux

2024

Ceramic, variable dimensions, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
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Crampons Alpinisme

2024

Ceramic, wool, variable dimensions, unique piece
Views of the exhibition *Une androsace, Vénus et ses bergères*,
Centre d'art contemporain Les Capucins, Embrun, France
Photos © François Deladerrière

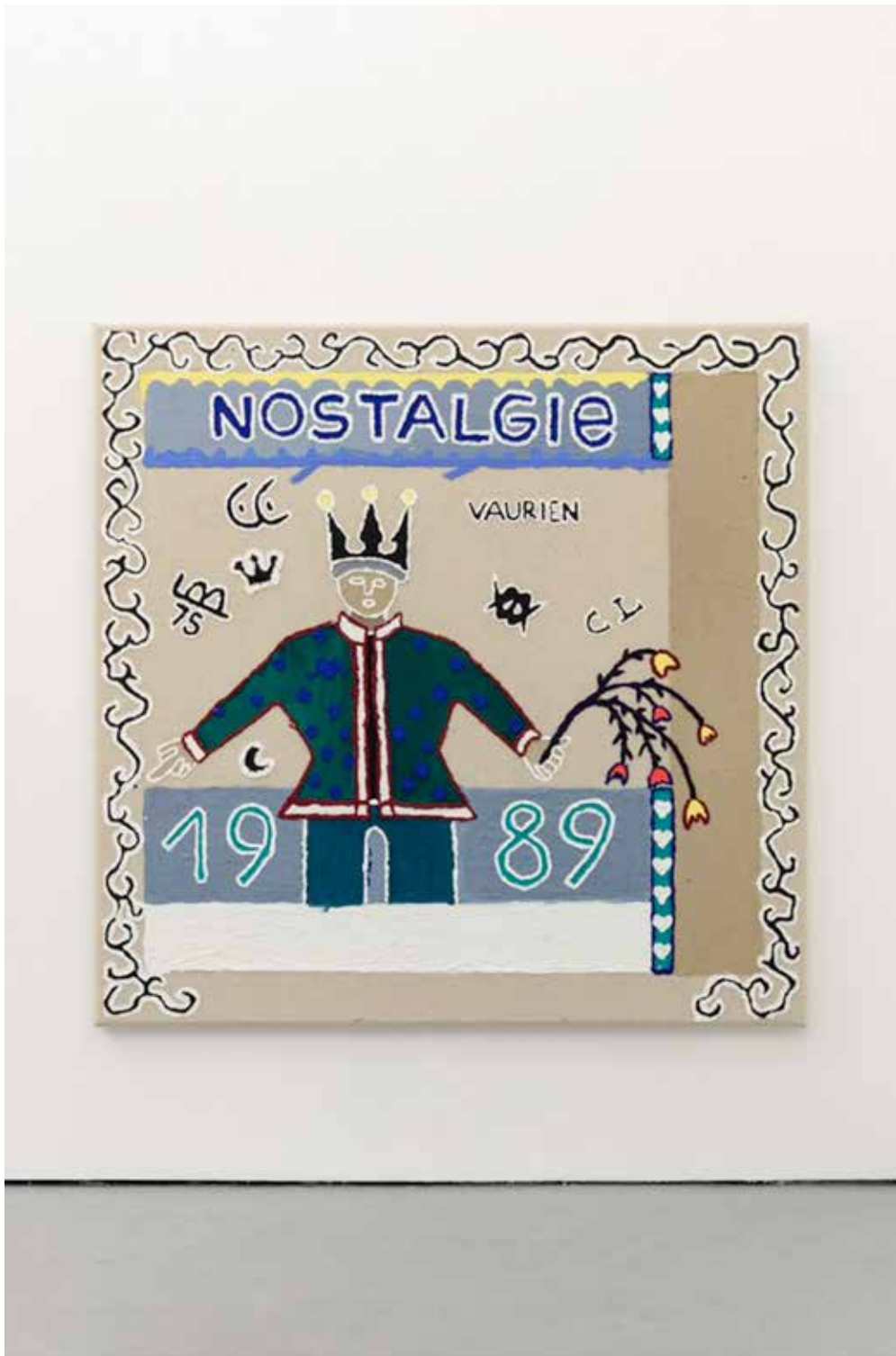
To embrace the contemporary metropolis, is to experience an unnatural life. To the first witness, open and virgilian, an arid cement decor has been substituted. On the concrete desert, the faintness of Man and the discomfort of soul flourish. Those who walk on the pavement, shall taste the violence of the anonymity, a paradox of the fellow who becomes invisible as long as he exposes himself.

The city suffocates, oppresses.

Seulement voilà. So. In the depths of the city, I discovered dream spaces, hidden fortresses, out of time. I took baths of silence, each time perfumed by the tipsyness of privilege and the fear of being surprised. Discreetly, in the realm of the forbidden, I drank of springs, intoxicating as they were secret, the doors, padlocks and chains to break, assured me of their authenticity. The awake senses, eyes wide open to hear better, I have immersed myself in those places without weariness, and without ceasing.

In the heart of these hypogeums, I sculpted the dark, realized in emergency nameless structures, fragile and ephemeral installations. I was the only one to see them, to live them, and I tried to preserve them, saving them from oblivion. From memories to vestiges, from images to collected scraps, I realize the archeology of the abandoned places, testify of disappeared artworks, and the experience of their loss, but also of these contemporary cata- bases, which give to live the non-visible, the wandering and the forbidden.

Radouan Zeghidour



Vaurien

2022

Acrylic on linen, 160 x 160 cm, unique piece
Views of the exhibition *Chronicles of a scoundrel*,
Yamamoto Keiko Rochaix Gallery, London, UK
Photos © Alexander Christie





Vaurien

2022

Stone, steel, acrylic, latex, fabric, plaster, cement, ceramic, wood,
235 x 40 x 45 cm (artwork), 35 x 35 x 110 (plinth), unique piece

Views of the exhibition *Chronicles of a scoundrel*,
Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie





Agalée

2022

Stone, steel, acrylic, latex, fabric, plaster, cement, ceramic, wood,
235 x 40 x 45 cm (artwork), 35 x 35 x 110 (plinth), unique piece

Views of the exhibition *Chronicles of a scoundrel*,
Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie





Furtive Kurdistan

2022

Acrylic and latex on linen, 140 x 140 cm, unique piece

Views of the exhibition *Chronicles of a scoundrel*,

Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie



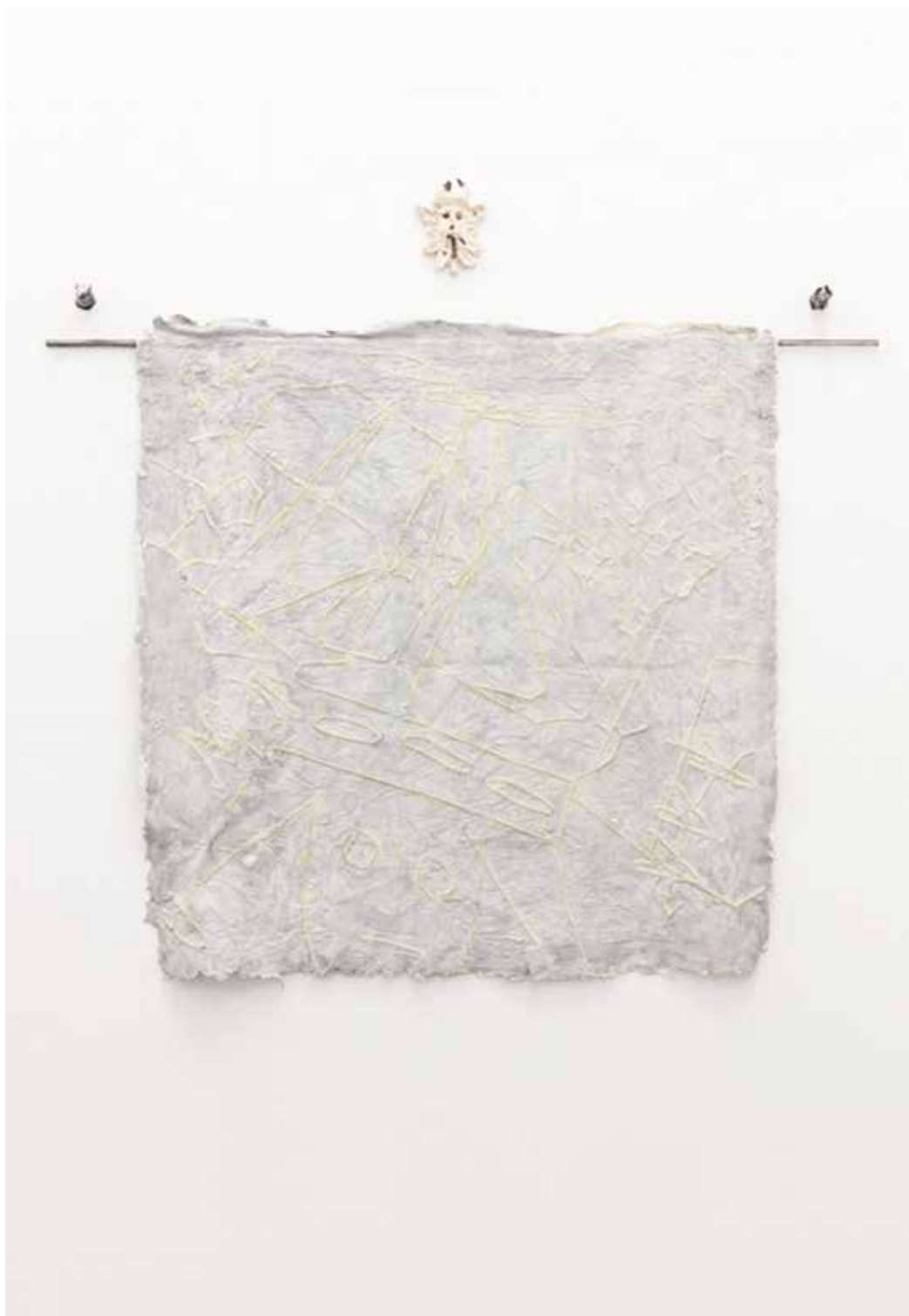


Fleurs de Bagne II

2022

Acrylic on latex, metal pipe, ceramic, 115 x 115 cm (latex),
160 x 1 x 1 cm (pipe), 10 x 8 x 5 cm (each ceramic), unique piece
Views of the exhibition *Chronicles of a scoundrel*, Yamamoto Keiko Rochaix Gallery, London, UK
Photos © Alexander Christie





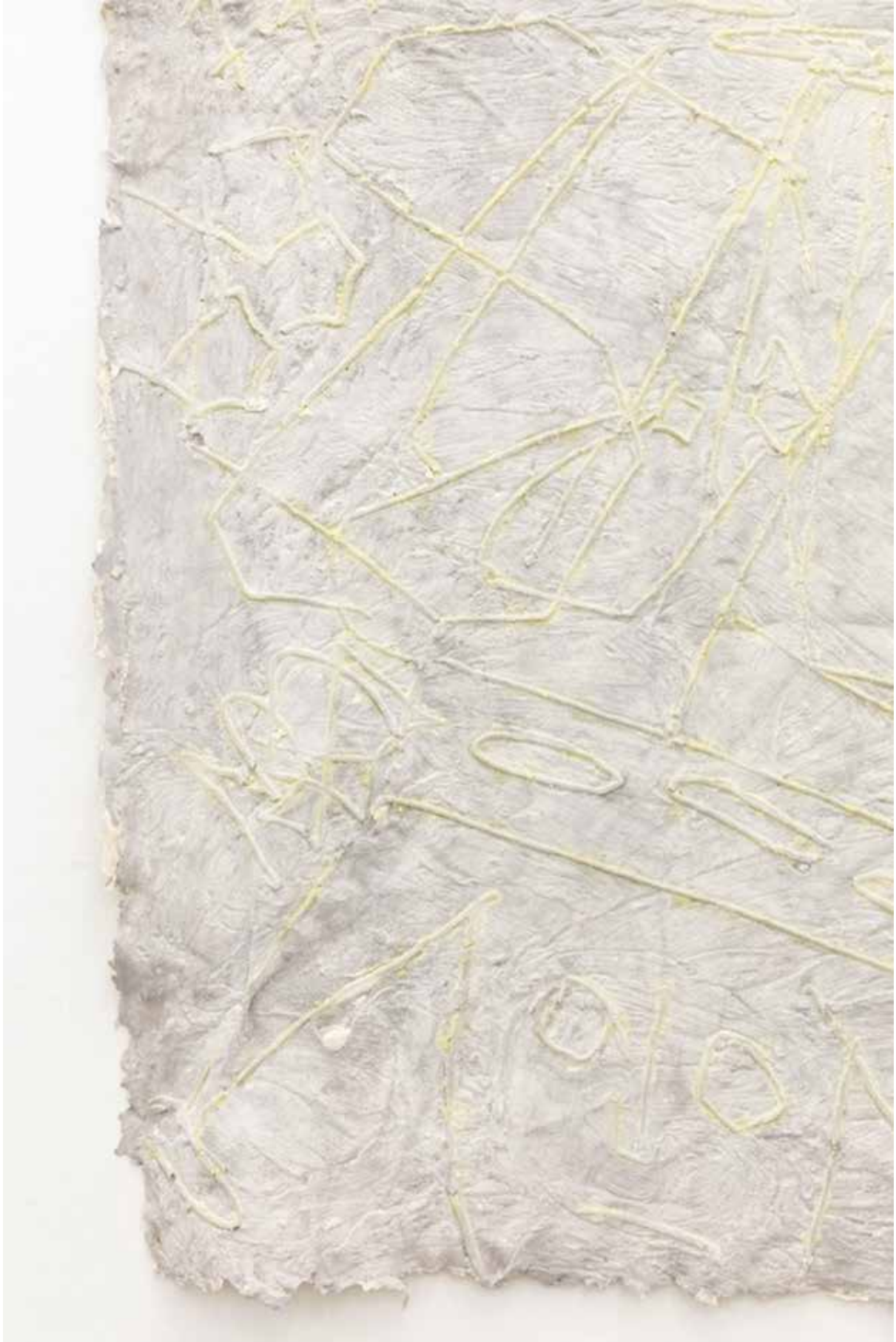
Fleurs de Bagne III

2022

Acrylic on latex, metal pipe, ceramic, 115 x 115 cm (latex),
160 x 1 x 1 cm (pipe), 10 x 8 x 5 cm (each small ceramic),
15 x 7 x 10 cm (big ceramic), unique piece

Views of the exhibition *Chronicles of a scoundrel*,
Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie





Bella92

2022

Acrylic on linen, 160 x 160 cm, unique piece
Views of the exhibition *Chronicles of a scoundrel*,
Yamamoto Keiko Rochaix Gallery, London, UK
Photos © Alexander Christie





Fleures de Bagne I

2022

Acrylic on latex, metal pipe, ceramic, 115 x 115 cm (latex),
160 x 1 x 1 cm (pipe), 10 x 8 x 5 cm (each ceramic), unique piece

Views of the exhibition *Chronicles of a scoundrel*,
Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie



Belzebo

2022

Glazed ceramic, 20 x 20 x 15 cm, unique piece

Views of the exhibition *Chronicles of a scoundrel*, Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie



Deux Frères

2022

Acrylic on linen, 160 x 160 cm (each ceramic), unique piece
Views of the exhibition *Chronicles of a scoundrel*, Yamamoto Keiko Rochaix Gallery, London, UK
Photos © Alexander Christie





Marx Dormoy

2022

Acrylic on latex, glazed ceramic, 145 x 80 cm (latex), 3 x 3 x 10 cm (each ceramic), unique piece

Views of the exhibition *Chronicles of a scoundrel*, Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie





Dinamité Belzeboule

2022

Stone, ceramic, steel, 65 x 80 x 20 cm, unique piece

Views of the exhibition *Chronicles of a scoundrel*,

Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie



Le rêve d'un homme ridicule

2022

Stone, latex, bras, 30 x 20 x 13 cm (head), 45 x 50 cm (latex), unique piece
Views of the exhibition *Chronicles of a scoundrel*, Yamamoto Keiko Rochaix Gallery, London, UK
Photos © Alexander Christie





Seriously, I need a patron of art

2022

Stone, ceramic, latex, 110 x 50 x 20 cm, unique piece

Views of the exhibition *Chronicles of a scoundrel*,

Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie





Autonomie

2022

Stone, latex, steel, 20 x 45 x 60 cm, unique piece

Views of the exhibition *Chronicles of a scoundrel*, Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie





Noé

2022

Glazed ceramic, 30 x 20 x 20 cm, unique piece

Views of the exhibition *Chronicles of a scoundrel*, Yamamoto Keiko Rochaix Gallery, London, UK

Photos © Alexander Christie



Chimère

2021

Latex imprints of various places in Paris, 180 x 170 cm, unique piece
Views of the exhibition *Chronicles of a scoundrel*,
Yamamoto Keiko Rochaix Gallery, London, UK
Photos © Alexander Christie





Fahrenheit n°1

2021

Ceramics, enamel, 23 x 15 cm around, unique piece

Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Fahrenheit n°2

2021

Ceramics, enamel, 16 x 11 cm around, unique piece

Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Dégradation

2021

Ceramics, enamel, 30 x 26 cm around, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Seul contre tous

2021

Latex, ink, LED tubes, variable dimensions, unique piece

Panoptique

2021

Wax, steel tube, variable dimensions, serie of 4 unique pieces
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Fugitif
2021

Ceramics, enamel, 20 x 25 x 12 cm around, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Bocca della verita

2021

Ceramics, enamel, 17 x 17 cm around, unique piece

Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Cour des miracles

2021

Latex, steel bars, plaster, ink, LED tubes, variable dimensions, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Rue du cheval blanc

2021

Steel bars, silicone, 197 x 180 cm, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Journal du voleur

2021

Ceramics, enamel, 18 x 23 cm around, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



24 x 24

2021

Ceramics, enamel, variable dimensions , serie of 7 unique pieces
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Pièce à conviction n°1

2021

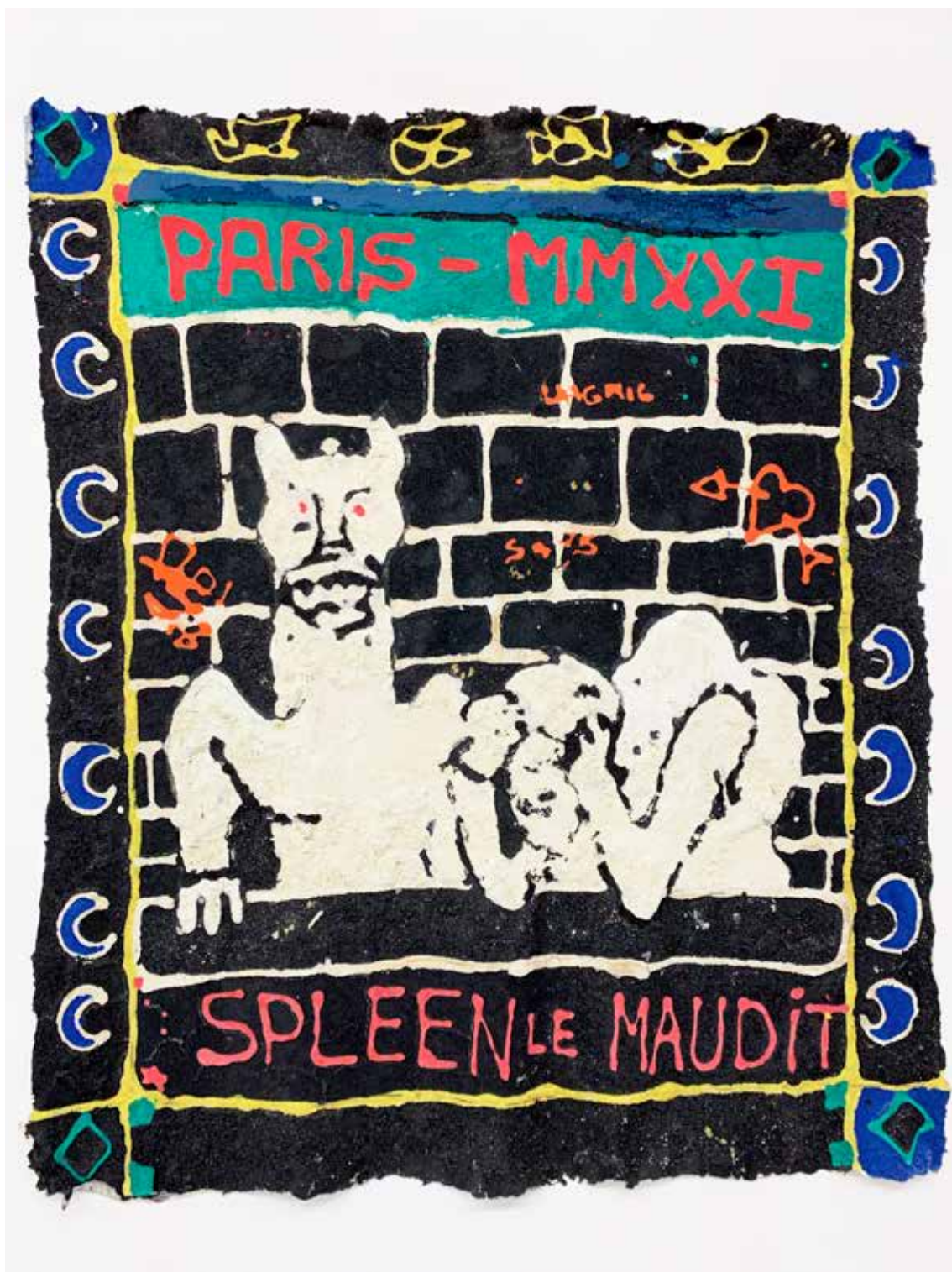
Glyceric rubber, latex, canvas, 115 x 130 cm, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Autodafé

2021

Glyceric rubber, acrylic, 130 x 120 cm, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



La cavale

2021

Glyceric rubber, acrylic, 164 x 140 cm, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Vagabond

2021

Ceramics, enamel, 18 x 14 x 10 cm around, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Vandalisme

2021

Ceramics, enamel, 25 x 19 cm around, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Royaume de la guenille

2021

Wax, steel tube, ceramics, enamel, variable dimensions , unique piece

Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Fleurs du mal

2021

Ceramics, enamel, 7 x 5 cm around, unique piece

Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Paris change mais rien dans ma mélancolie n'a bougé

2021

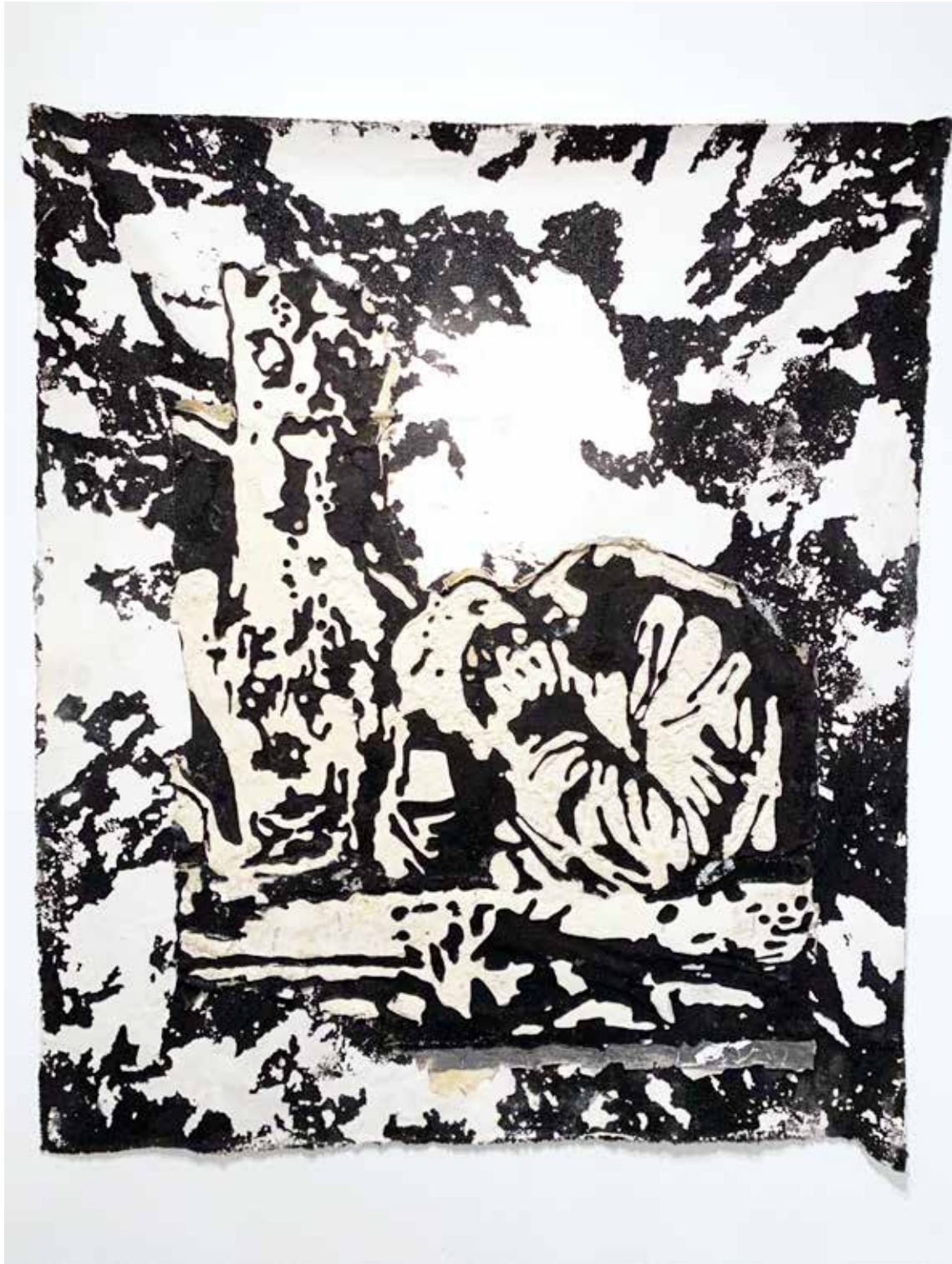
Glyceric rubber, acrylic, 300 x 120 cm, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Calomnie

2021

Ceramics, enamel, 13 x 15 cm around, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Spleen 75

2021

Glyceric rubber, acrylic, canvas, 118 x 137 cm, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Pièce à conviction n°2

2021

Glyceric rubber, acrylic, canvas, 52 x 76 cm, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Piece à conviction n°3

2021

Glyceric rubber, acrylic, canvas, 150 x 160 cm, unique piece

Surveillance

2021

Plaster, pigments, tow, 30 x 20 x 55 cm, unique piece

Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Tagueur vigilant n°1
2021

Wax, steel tube, ceramics, enamel, variable dimensions, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Rue de l'Évangile

2021

Plaster, pigments, tow, wood, variable dimensions, unique pieces
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Le bossu de Notre Dame

2021

Wax board, welded brass, silver solder, 35 x 35 x 25 cm, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Tagueur vigilant n°2

2021

Wax, steel tube, ceramics, enamel, variable dimensions, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Vigilance

2021

Ceramics, enamel, 29 x 32 cm around, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



Octopus
2021

Latex, ink, LED tubes, variable dimensions, unique piece
Exhibition view *Spleen le Maudit*, Dohyang Lee Gallery, Paris, France



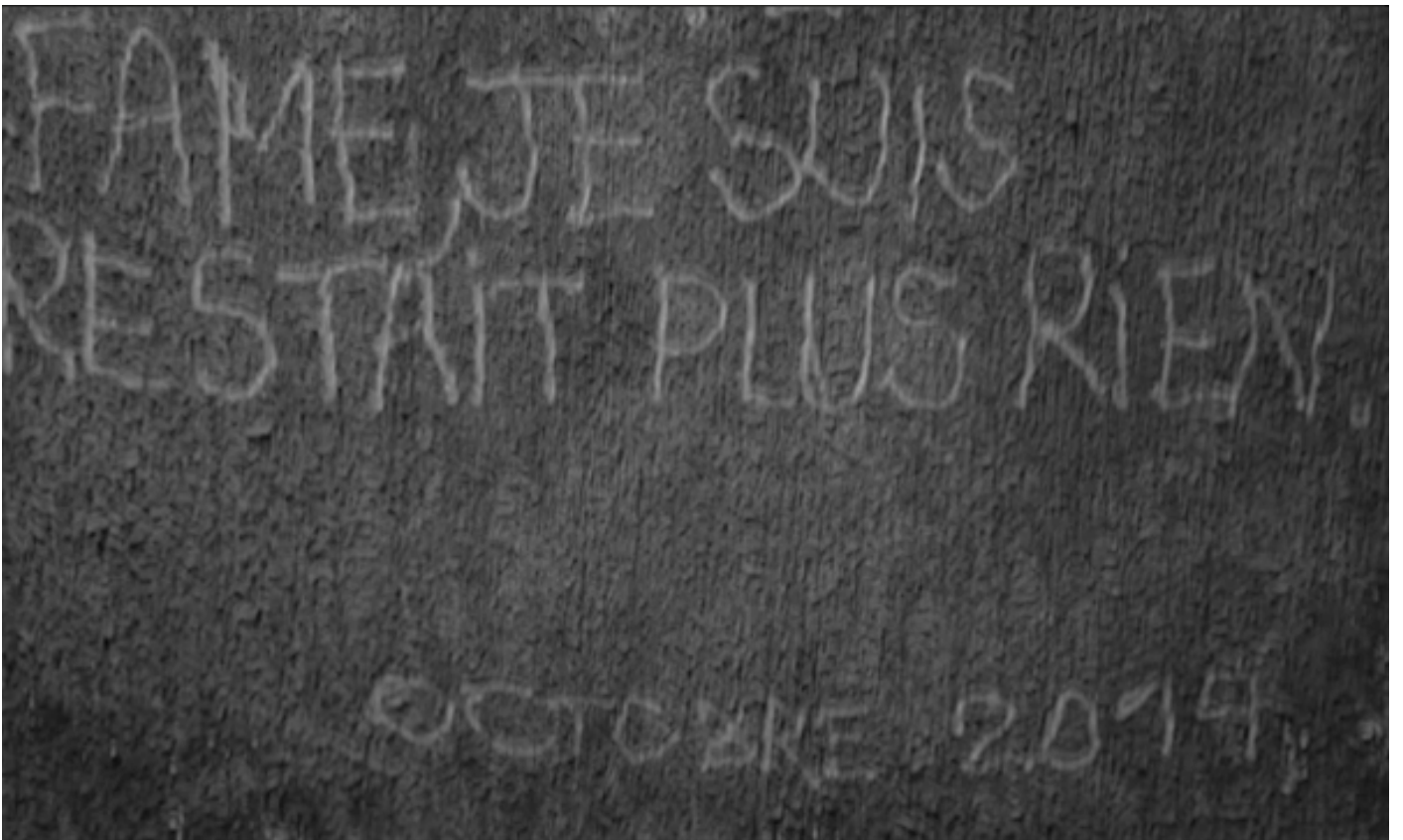
Spleen le maudit

2021

Video, black and white, sound, 30', edition of 3 + 1 AP.

Sound : Hugo Hannoun, Image and Direction: Radouan Zeghidour

Music : *Romeo and Juliet* n°13 by Serguei Prokofiev and *Je t'écris d'un pays* by Les visiteurs du soir.





It is a work inspired by a tag located in 22th boulevard Magenta in Paris. Above a part time job recruitment agency, we can find this red tag, probably from demonstrations. This work is inspired by that. It represents Hercules killing the hydra. This phrase, I carved it in a Parisian underground, which I printed in latex that is around the drawing.

Détruire votre monde

2020

Fabric, transfer painting, wax, latex, India ink tattoo, copper, wood, 148 x 71 cm

Unique piece

Exhibition view *Gold, Incense & Myrrh*, Dohyang Lee Gallery, Paris, France



Vanitas from the 15th Century, put time as the essential object of loss. Today from *Tempus Fugit* succeeds a *Alibi Fugit*. The elsewhere is a vestige of what modernity almost engulfed. This work is a vanitas that puts the absence of elsewhere as an essential condition of contemporary existence. *Bloom* is a term used by radical philosophers : Tiqqun, to evoke the existential condition of the contemporary being, that is characterized by dispossession. To go along with this drawing, I made a print in a secret place of the Parisian subway, last places that slip from radars, control and allow us to evade.

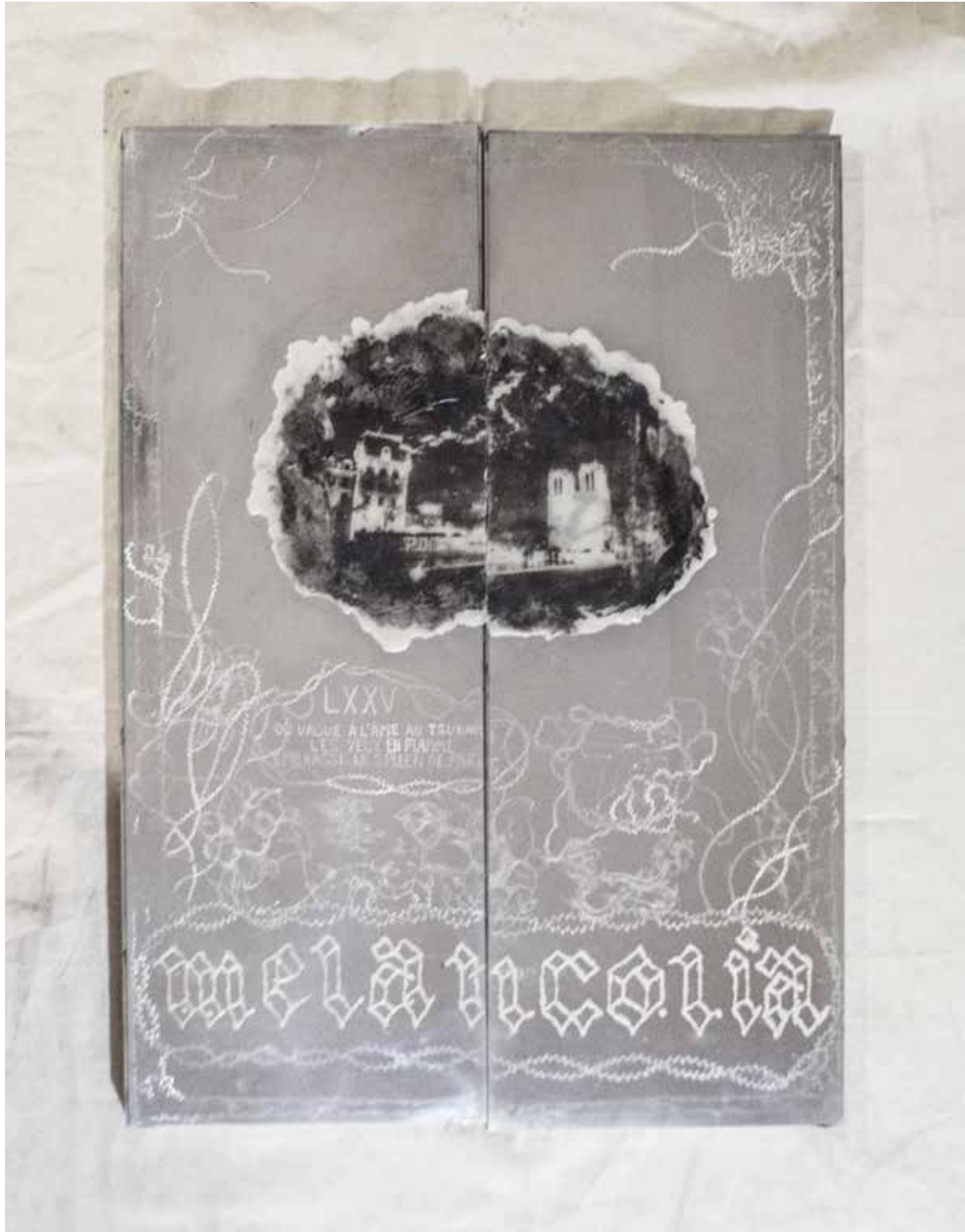
Bloom 75

2020

Fabric, transfer painting, wax, latex, India ink tattoo, brass, wood, 152 x 68 cm

Unique piece

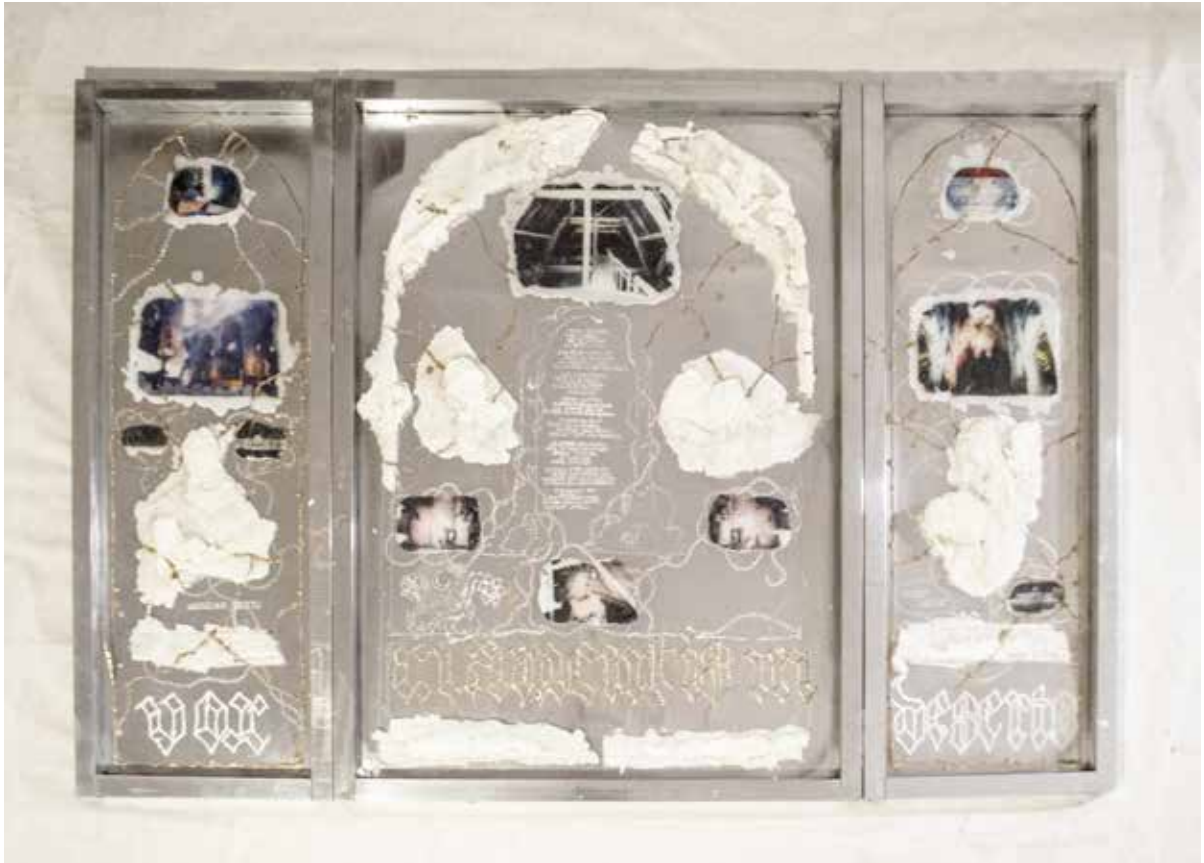
Exhibition view *Gold, Incense & Myrrh*, Dohyang Lee Gallery, Paris, France



Melancolia 75

2019

Altarpiece, mirror polished aluminium, carving on metal, photo transfer on wax,
encaustic painting, plaster, 80 x 60 cm, unique piece







galerie dohyanglee

*With the eyes full of flames
I dream of semantic satiety
Horizon that in a single stroke
Will free all the melancholics.*

Tag is an impulse. No desire to please or seduce, it is a violent need for externalization. Writing, tracing, marking, man receives and therefore must express, and this is it or strangulation.

An attempt to analyze the meaning of this practice would be futile. We must focus on what it is. A frenetic repetition of the same word in a city that is a desert.

The illegal signature is a cry of a shipwrecked in a black sea of bitumen. An aphone and deaf howl that comes to haunt the walls of the capital.

Writing *Spleen 75* daily, everywhere, repeatedly, maybe a thousand times, is dreaming of semantic satiety. This phenomenon that makes, that repeating the same word is emptying its meaning, to show itself what it should be, a succession of sounds. To saturate Paris with this inscription is ultimately the hope of a liberation : to free oneself from the *Spleen* which drowns the margins of the capital.

This literate delinquency has always been an intimate and secret practice, without artistic pretension, although it contains a powerful poetic charge. It is too often associated with street art, which is its commercial and seductive metastasis, its opposite. Here, the clandestine signature is an impulse that has more to do with jail carving, than with coloured and subsidized fresco.

When autumn and night fall on the capital, the need to write takes back the artist. After wildly tagging a *Melancolia 75* of ten meters on the Sebastopol Boulevard, he wished to make an altarpiece that would bear the same name.

This altarpiece contains photos transfers of various signatures made on trains, walls, roofs : *Spleen 75*, *Melancolia 75* and then a *Memento Mori* on a TGV.

But also photos of night and secret exploration of Parisian churches. The inscription : *Vox Clamantis in Deserto*, says everything about this clandestine practice. A cry in a desert. And then in the center, a carved poem :

*Idle Youth
Enslaved all
For delicacy
I burned my life*

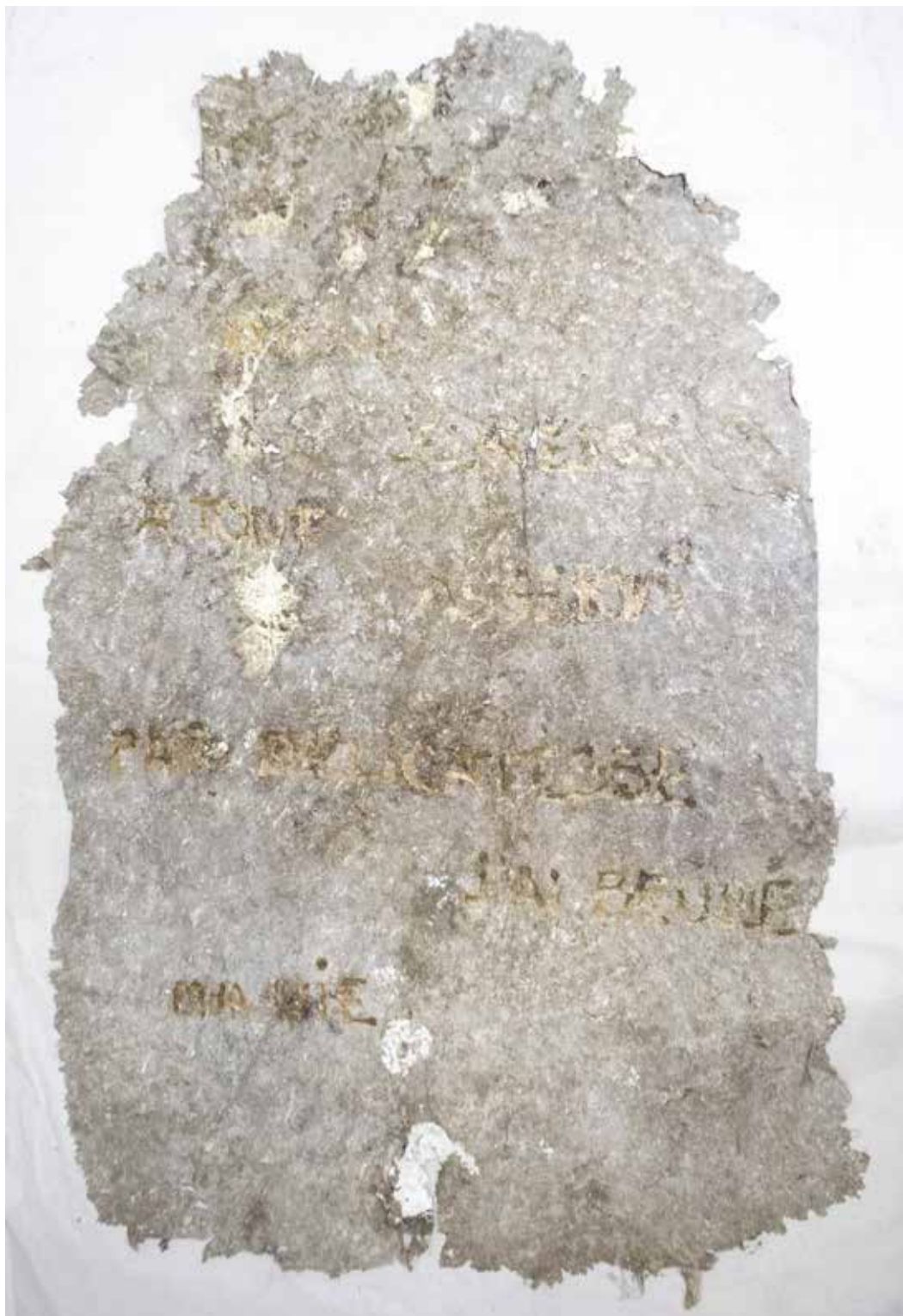
*Dreams in millions
Drowned in the opulence
I took away the illusion
To the embers of my glow*

*Enchanting moon
Queen of the zodiac
You feed with drunkenness
The nights of all insomniacs*

*Lunatic lighthouse
To the chagrin of old hearts
I set my soul on fire
On the margins of their sleepy dreams*

*I drowned my chimeras
In your angel hair
Hug your mane
Of all my strange tears*

*And gathering my sorrows
Under your livid gaze
I screamed to the ends
Of your clean shipwrecks.*



Ectoplasme

2019

Latex, dust and golden pigments, 180 x 90 cm

Unique piece





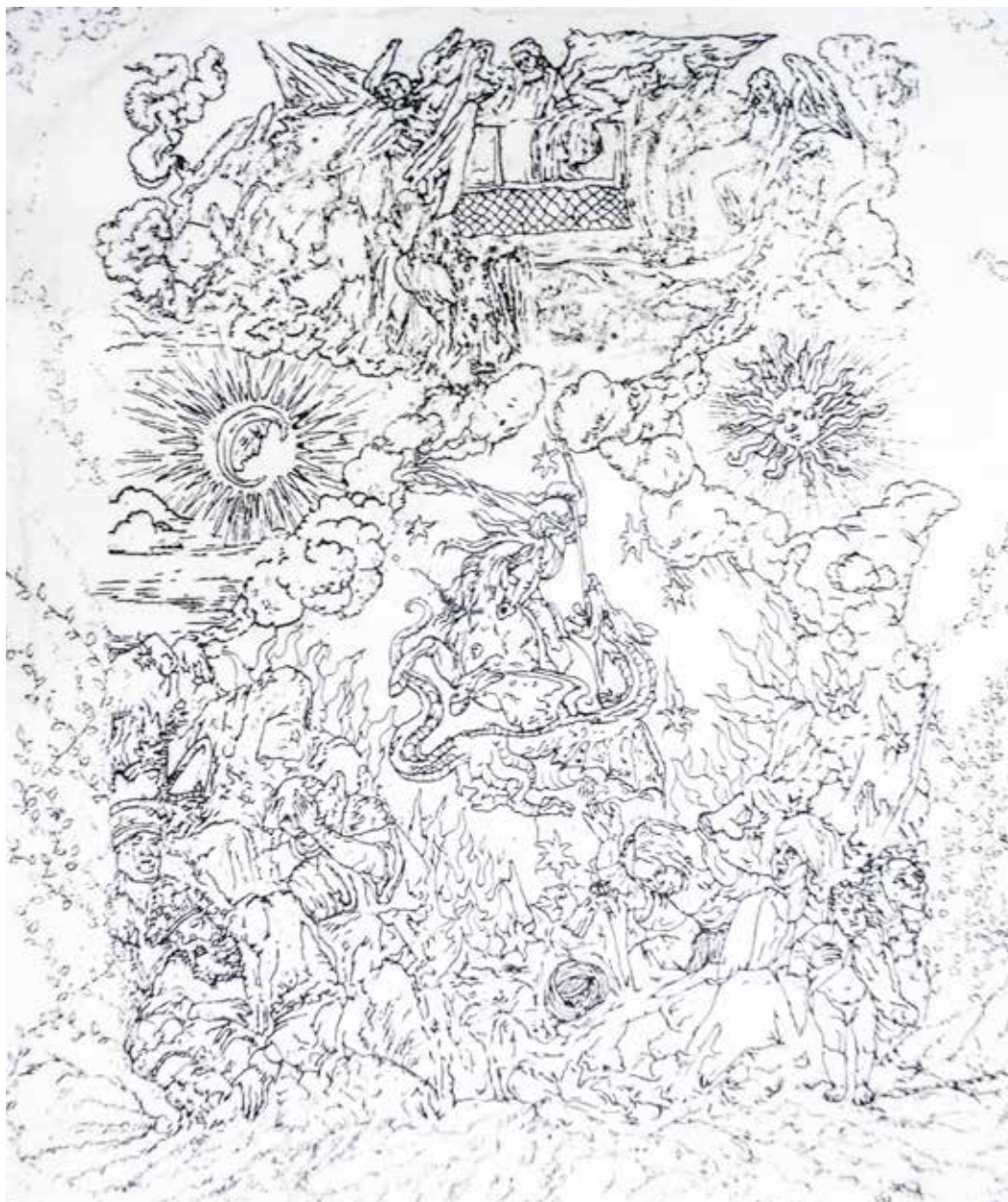
Ectoplasme is a footprint of the wooden frame from Saint Bernard de la Chapelle Church, in Paris. One night, the artist came there and discreetly entered himself inside this woody silence. He applied latex, to collect the dust that covered the frame since its construction. On the top of it, he wrote some verses from Rimbaud in gold.



Sub 883

2019

Black India ink tattoo, wax and white pigments, waxed fabric, 60 x 40 cm
Unique piece



The title makes reference to some anarchist magazines from the 70s. Especially *Agit 883* who in 1970 published the manifesto of the *Fraction Armée Rouge*. Those movie students thought they could change the world through art, and then facing their powerlessness chose to shift to subversive action.. « Art is kissing goodbye the revolution » noted one of our contemporary fellowmen.

Sub 883 pays tribute to the matters of ethics, and practice that haunt the one who creates and who is inhabited by a transgressive force. We can see on this drawing a Saint George slaying the dragon, but also drawing elements from the *Apocalypsis* by Durer.

A sentence from a La Boétie's poem closes from the under this composition : « As the fire that consumes me also lightens me ». This drawing is like the dream or nightmare that is born from the contradictions of making a contemporary artwork.



In the perspective of the relocation of the Great Justice Court of Paris, from the Palais de la Cité to the Porte de Clichy, the artist archived all the carvings of the tribunal, before they disappeared. After inventorying them, he tattooed them in India ink on chunks of waxed canvas.

Purgatoire I

2019

Cotton fabric, carbonised wax, pigments, tattoo, copper tubes frame, 103 x 83,5 x 25,5 cm

Unique piece

Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Photo © Aurélien Mole



In the perspective of the relocation of the Great Justice Court of Paris, from the Palais de la Cité to the Porte de Clichy, the artist archived all the carvings of the tribunal, before they disappeared. After inventorying them, he tattooed them in India ink on chunks of waxed canvas.

Purgatoire II

2019

Cotton fabric, carbonised wax, pigments, tattoo, copper tubes frame, 103 x 83,5 x 25,5 cm

Unique piece

Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Photo © Aurélien Mole



Encaustic paintings that refer to the stained glass windows of the Palais de Justice.

Jus

2019

Encaustic painted stained glass, cotton fabric, wax, pigments, wood and aluminium frame, 75,5 x 70,5 x 4,5 cm

Unique piece

Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Photo © Aurélien Mole



These two sentences were carved by the same person before the 14th Chamber of the Great Justice Court. From these, the artist realized stained glass windows in wax, he painted with encaustic. On the first one a virgin is represented while on the second one Saint George is naively painted. Gothic typography gives these phrases the appearance of motto, or blazon.

La vie et dure si on ve du rêve

2019

Encaustic painted stained glass, cotton fabric, wax, pigments, neon tube, wood frame, 106 x 180 x 6 cm

Unique piece

Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Photo © Aurélien Mole



Encaustic paintings that refer to the stained glass windows of the Palais de Justice.

Lex

2019

Encaustic painted stained glass, cotton fabric, wax, pigments, wood and aluminium frame, 75,5 x 70,5 x 4,5 cm

Unique piece

Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Photo © Aurélien Mole



Etienne de la Boétie ends his XV sonnet with these phrases: «The more good I see, the more evil I feel, because the fire that burns me is also the one that enlightens me». The artist accompanied this sentence with a representation of Jacob who wrestled against the angel, a scene painted by Delacroix, which can be seen in Saint Sulpice, as a metaphor for the inner struggle that is constantly engaged between good and evil, the humility and the exaggeration.

Car le feu qui me brûle est aussi celui qui m'éclaire

2019

Encaustic painting, velvet fabric, wax, pigments, copper tubes frame,
130 x 107,5 cm (canvas), 151,5 x 107,5 x 12,5 cm (with structure), unique piece
Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Photo © Aurélien Mole



Series of prose poems, that deal with the drift in Paris, the wandering in the city, the breaking and entering in its weaknesses, the pilfering of the department stores to live, the writing in the city to free oneself. The *Confessions* are the testimony of a "savoir vivre" proper to the capital.



Confession

2019

Wax, pigments, tatoo, variable dimensions

Unique pieces

Exhibition view *Sainte Chapelle*, Dohyang Lee
Gallery, Paris, France. Photo © Aurélien Mole



These two sentences were carved by the same person before the 14th Chamber of the Great Justice Court. From these, the artist realized stained glass windows in wax, he painted with encaustic. On the first one a virgin is represented while on the second one Saint George is naively painted. Gothic typography gives these phrases the appearance of motto, or blazon.

Le courage mie que l'argent

2019

Encaustic painted stained glass, cotton fabric, wax, pigments, neon tube, wood frame, 106 x 180,5 x 6 cm

Unique piece

Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Photo © Aurélien Mole



In the perspective of the relocation of the Great Justice Court of Paris, from the Palais de la Cité to the Porte de Clichy, the artist archived all the carvings of the tribunal, before they disappeared. After inventorying them, he tattooed them in India ink on chunks of waxed canvas.

Purgatoire III

2019

Cotton fabric, carbonised wax, pigments, tatoo, LED tubes, copper tubes frame, 103 x 83 x 17,5 cm
Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Unique piece



One night, the artist went to the church of St Bernard de La Chapelle. After climbing the church's facade, he entered the wooden frame. In the dark, and the flapping sounds of pigeon wings, he made a gold leaf tag on one of the structure beams. *Ananké*, fatality in Greek, this word that Victor Hugo said he saw carved like a cry on the staircases of Notre Dame de Paris. Then he applied silicone on the beam and the gold leaf, in order to retain a print of the wooden frame. So he took away half of his tag, the other one stayed there.

Ananké

2019

Print, silicone, wood, dust, golden leaf, variable dimensions

Unique piece

Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France



From this energetically carved inscription on a bench of the Palace, the artist realized a sculpture in waxed linens. Two towers that evoke a chapel. He tattooed it from the most tagged inscriptions in the capital, familiar signatures whose repetition comes from frenzy, express a need for powerful exteriorisation. *Jesus Saves, Spleen75* etc... He also tattooed a series of titles of works, which talk about detention and perdition: *The Demons, Memories of the House of the Dead* etc....

Nique la Justice

2019

Sculpture, cotton fabric, wax, pigments, tattoo, neon tube, wood and copper tubes frame, 121 x 125 x 42,5 cm

Unique piece

Exhibition view *Sainte Chapelle*, Dohyang Lee Gallery, Paris, France. Photo © Aurélien Mole





This video exposes the tension that rules over some places in Paris, where the figure of the salute impersonated by Jesus Christ meets with perdition. The Palais de la Cité is an example. The Sainte Chapelle stood in front of the Conciergerie jail, the guillotine next to the thorn crown, and the fragment of the "true cross", the cells of the imprisoned. After the transfer of the High Justice Court from the Palais de la Cité to the Porte de Clichy, the artist archived all the carvings that filled the walls. Drawings, codes, and signatures carved for many years by the charged and condemned of the capital.

Meanwhile, he explored, in the night and secretly, the church of Saint Bernard de la Chapelle. He took pictures, videos and foot printed the wooden frame.

Sainte Chapelle

2019

Video, 16 : 9 format, color, sound, 10'

Edition of 5 + 2 A.P





Cité, the largest of the Parisian islands, has been radically transformed in the space of a year. One badly extinguished cigarette butt, and the millenary forest went up in flames.

When the High Court of Paris was relegated to the Porte de Clichy, the oldest judicial body disappeared: the Palais de la Cité, whose dungeons imprisoned Marie-Antoinette, Robespierre, Ravachol and all the other anonymous accused or condemned Parisians. The Palais still bears the scars of those times, like an archaeological museum of broken laws. The corridors and waiting benches are marked by their passages: places of limbo saturated with inscriptions, drawings, crypts and engraved signatures which can be read as a last testament prior to sentencing.

There used to be a curious cohabitation in the Palais: the Sainte Chapelle and the Prison, the Crown of Thorns like a halo over the cells several metres below, and the fragment of the "True Cross" juxtaposing the guillotine. Today, queues of believers and tourists armed with cameras face the queues of defendants, grasping onto their.

Forgiveness and punishment were united in the same Palais, whose bells either announced an Office or a Sentence. Hooded people were brought together, be they monks or prisoners. In French, *capuche* (hood) and *chapel(le)* come from the same Latin root: *Cappa*.

The German translation of Dostoevsky's *Prestupleniye i Nakazanye* is *Crime and Redemption*. From *The House of the Dead* to *Demons*, Dostoevsky tirelessly demonstrated that salvation stems from the depths of perdition.

Nihilist debauchery, *femmes fatales*, pathological liars, incorrigible alcoholics and their sudden ruin, cancelled marriages or suicide almost always lead to Christ.

But it was another novel that was revived by the fire of Notre Dame, *The Hunchback of Notre Dame* by Victor Hugo, in which he described the Court of Miracles, where beggars and thieves took refuge at nightfall. The miracle being that the blind recovered their sight and the crippled their ability to walk. Centuries passed, and this Court, like a Phoenix, was reborn from its ashes.

"LA SAPEL PORTE DE LANFER" ("La Sape!" for "La Chapelle", the door of hell) is a tag written in yellow on a motorway interchange bordering the Capitol.

Porte de la Chapelle, a court with no miracles, where refugees and drug addicts replace the sickly and the *coquillards*, and crack dealers steal the throne of the King of Truands.

Porte de la Chapelle, the threshold beyond which the City of Light has deported its scraps of darkness. Every evening, an ark of subhumanity sets sail, only to be stranded on a promise: Rue de l'Évangile, where the last Calvary of the Portes de Paris sits enthroned, mute, with a frozen gaze.

Radouan Zeghidour



Vox clamantis in deserto 1

2019

Photography, analog color printing on Fuji HD 210 g paper, glued on 2 mm aluminium Dibond, aluminium frame on the back, 84,1 x 59,9 cm (maximum dimensions or variable dimensions according to the whole project)

Edition of 5 + 2 AP



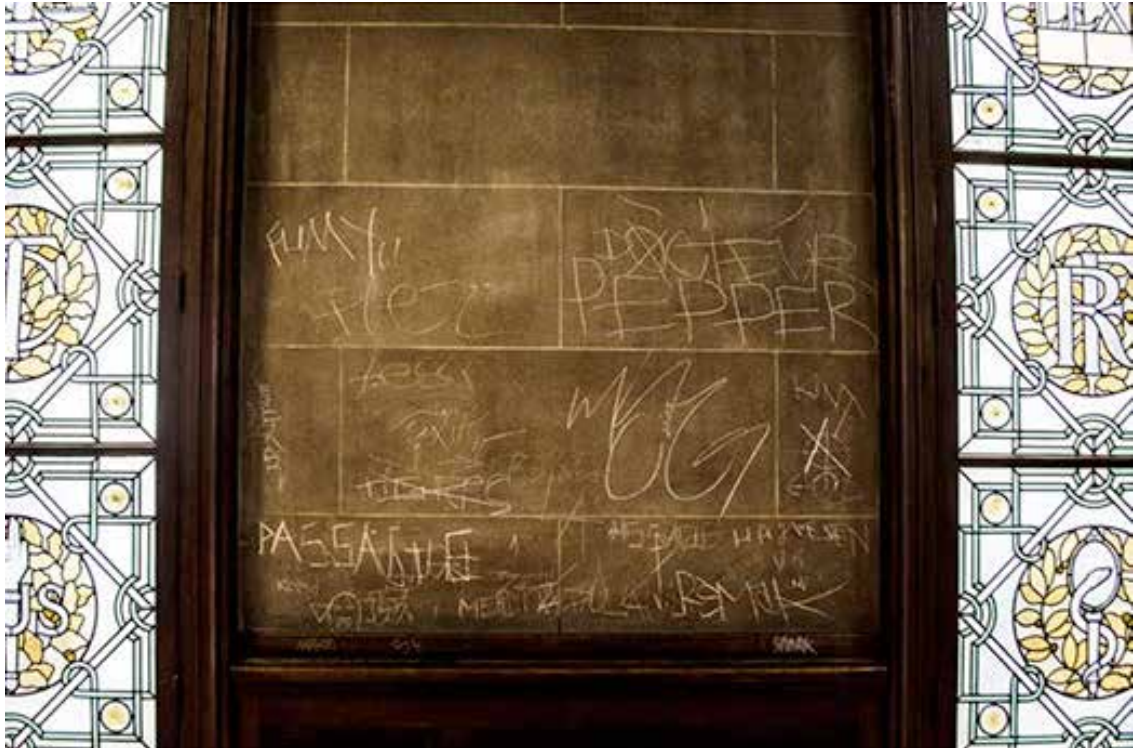
Vox clamantis in deserto 3

2019, photography, analog color printing on Fuji HD 210 g paper, glued on 2 mm aluminium Dibond, aluminium frame on the back, 84,1 x 59,9 cm (maximum dimensions or variable dimensions according to the whole project), edition of 5 + 2 AP



Vox clamantis in deserto 20

2019, photography, analog color printing on Fuji HD 210 g paper, glued on 2 mm aluminium Dibond, aluminium frame on the back, 84,1 x 59,9 cm (maximum dimensions or variable dimensions according to the whole project), edition of 5 + 2 AP



Vox clamantis in deserto 26

2019, photography, analog color printing on Fuji HD 210 g paper, glued on 2 mm aluminium Dibond, aluminium frame on the back, 84,1 x 59,9 cm (maximum dimensions or variable dimensions according to the whole project), edition of 5 + 2 AP



Vox clamantis in deserto 35

2019, photography, analog color printing on Fuji HD 210 g paper, glued on 2 mm aluminium Dibond, aluminium frame on the back, 84,1 x 59,9 cm (maximum dimensions or variable dimensions according to the whole project), edition of 5 + 2 AP



Vox clamantis in deserto 38

2019, photography, analog color printing on Fuji HD 210 g paper, glued on 2 mm aluminium Dibond, aluminium frame on the back, 84,1 x 59,9 cm (maximum dimensions or variable dimensions according to the whole project), edition of 5 + 2 AP



Vox clamantis in deserto 39

2019, photography, analog color printing on Fuji HD 210 g paper, glued on 2 mm aluminium Dibond, aluminium frame on the back, 84,1 x 59,9 cm (maximum dimensions or variable dimensions according to the whole project), edition of 5 + 2 AP



Between contemplation and transgression, romanticism and degradations, this wreck in the Parisian nights is a call for journeys.

This song with brut and baroque sonorities, which notes are slightly tainted of tragedies that let perceive, like a far echo, some harmonies taken from Bardamu to Baudelaire, through Dostoïevski. We can follow a person, from the undergrounds to the lost surface of its surroundings, who in a middle of a crisis, rises and furiously writes : *Voyage au bout du bout du bout du bout... De la nuit.*

Voyage au bout de la nuit

2019

Video, color, sound, 14'

Edition of 5 + 2 AP





Voyage au bout de la nuit

2018

Ephemeral installation in Leipzig, Germany, spray paint, variable dimensions



In girum imus nocte

2019

Impression sur plaque aluminium poli, acides, 100 x 150 cm

Pièce unique



Fugitivus errans

2019

Impression sur plaque laiton poli, sulfates de cuivre, 100 x 150 cm

Pièce unique

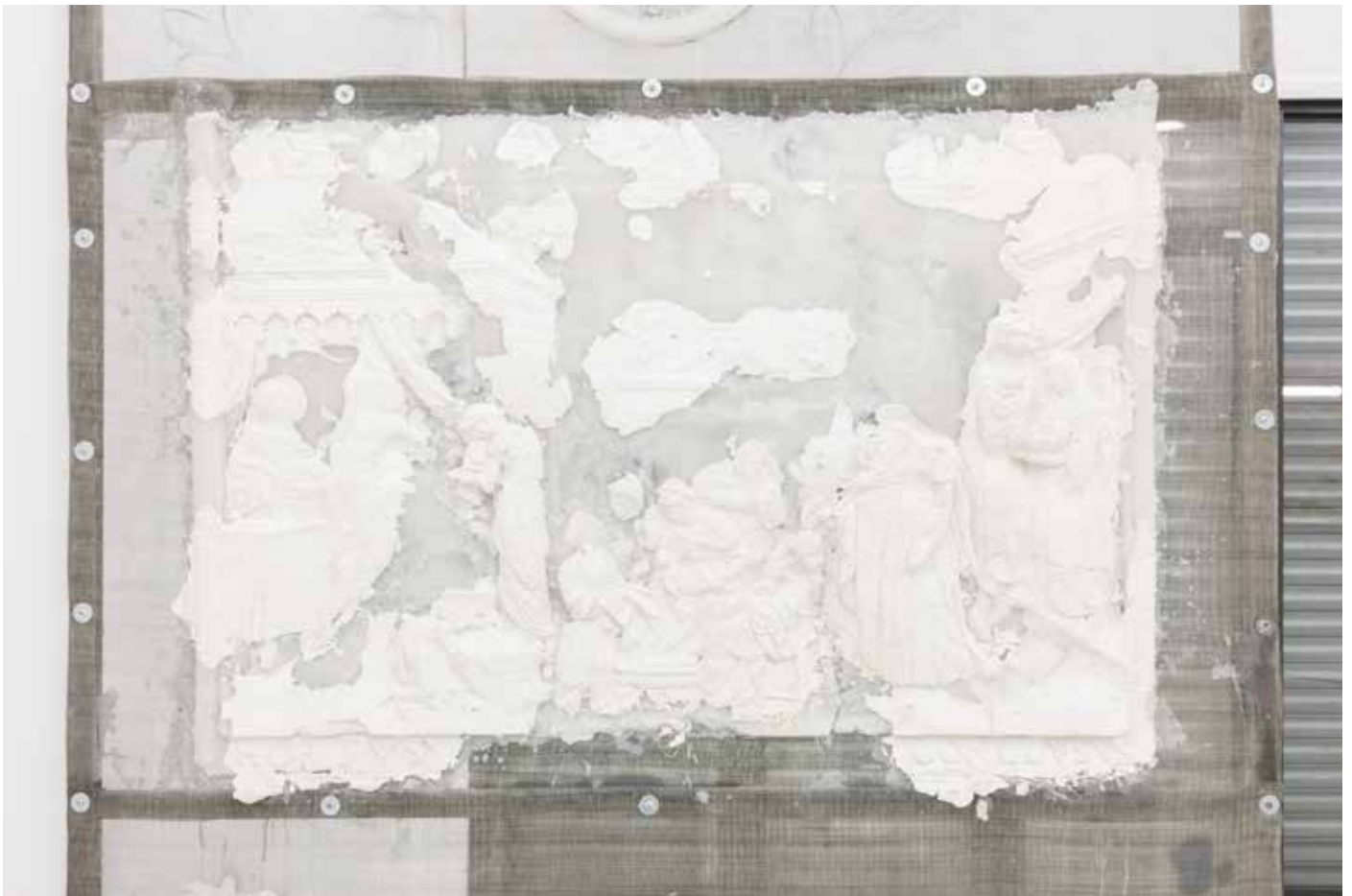


Amour & Psyché

2019

Japanese paper, ink, wax, 60 x 90 cm, unique piece
Exhibition view in Yamamoto Rochaix Gallery, London, UK

Photo © Alexander Christie



Jardin Secret

2019

Low relief, plaster, wax, variable dimensions, unique piece

Exhibition view in Yamamoto Rochaix Gallery, London, UK

Photo © Alexander Christie



Spleen75

2019

Carving on aluminium, plaster, variable dimensions, unique piece

Exhibition view in Yamamoto Rochaix Gallery, London, UK

Photo © Alexander Christie



Romantisme Caillera I

2019

Carving on brass and plaster, variable dimensions, unique piece

Exhibition view in Yamamoto Rochaix Gallery, London, UK

Photo © Alexander Christie



Rupture

2019

Silicone track of the most ancien tag in Paris, variable dimensions, unique piece

Exhibition view in Yamamoto Rochaix Gallery, London, UK

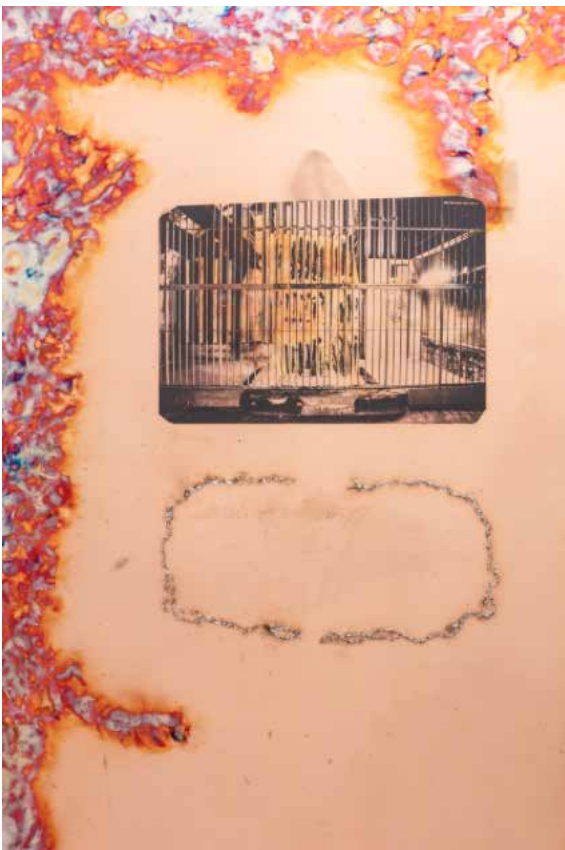
Photo © Alexander Christie



Evasion II

2018

Printing on copper, variable dimensions, unique piece
Exhibition view in Yamamoto Rochaix Gallery, London, UK
Photo © Alexander Christie



In a space which access look like an intrusion into a high-security prison, the artist escaped. Like the stolen Gulliver pen, with the help of a giant brush and Indian ink, he tried to paint a landscape there. He traced flowers that like haikus thrown at walls, or Shodô traced vertically which became almost abstract forms.

Only, the escape only lasted a while. The runaway prisoner always ends being caught, what we flee always comes back to us, is the inevitable return of the real. Painting through bars is what he practically wanted to achieve, the obstacle between himself and the ideal, the impossibility of accessing it.

Finally, these dark, black flowers, flowing on the walls full of dust, evoke the *Fleurs du mal* by Baudelaire. This same Baudelaire, who conversed with his own mute soul, asking her where he would like to escape, heard him scream, at last, «Anywhere, anywhere out of this world!».



Evasion I

2018

Printing on a copper plate, oxydation, waxed cotton fabric,
wood glue, wood cleat, 60 x 80 cm around, unique piece.

Collection Fonds d'art contemporain – Paris Collections



Evasion II

2018

Printing on a copper plate, oxydation, waxed cotton fabric,
wood glue, wood cleat, 60 x 80 cm around, unique piece.
Collection Fonds d'art contemporain – Paris Collections



Evasion III

2018

Printing on a copper plate, oxydation, waxed cotton fabric,
wood glue, wood cleat, 60 x 80 cm around, unique piece.

Collection Fonds d'art contemporain – Paris Collections



Evasion

2018

Video, color, sound, 2'35"

Edition of 5 + 2 AP



In a space which access looks like an intrusion into a maximum security jail, the artist escaped.

Like the mountaineer climbing a mountain and who at his summit enjoys a feeling of accomplishment and contemplates an expanse that renders him to himself, in inaccessible places where one enters only by breaking and entering, it is the same enjoyment: crossing, contemplation, deliverance.

From this particular type of escape, the paradox arises that one escapes into confinement.

After hanging linen cloth on these underground walls, using a giant brush and India ink, he tried to paint there a landscape.

He traced flowers that like haikus thrown at the walls, or vertically traced Shodo that became quasi-abstract forms.

Then he framed these paintings with a fire extinguisher filled with yellow acrylic. He then retrieved these fragments of paintings, which he later framed, and then presented, as the memories of this escape carried out in secret.



In the shadow of the city, the stigma by the time increase in intensity. Pulling away what by sweat and anxiety he had been able to extract from him, he tried by his own means to resist the work of the Enemy. He locked in a chest the relics of what he wanted to keep, fragments of installations and collected objects. On a metal plate, he fixed his life range using the most corrosive substance there is, so that nothing can take it away. Through the bite of the acid, he was able to seal this memory, give material to this evanescence.

Vanité II

2017

Canvas, acids on polished brass, 170 x 80 cm

Unique piece



Vanité II

2017

Box, printing on polished brass, golden hard solder, several objects,
60 x 30 x 10 cm, unique piece



The *Chrysalides* are prints of the mf67, former subway trains of line 9 recently replaced by a new model. After a long search, the artist managed to find the last train before it was scrapped, in a connecting road under the oldest monument in Paris. He kept a trace of it with the help of pigments and latex, but also with the help of a cloth, he applied on the head of the train, the wood glue allowed him to keep the volumes of it. He later painted this canvas in the colours of the subway.

He presented the first impression as a flap, the second as a painting.

Chrysalide

2017

Latex on a subway car, track from the subway, variable dimensions
Unique piece





Linceul

2017

Latex on a subway car, track from the subway, variable dimensions
Unique piece



On the surface of the macadam, on the wet cobblestones, streams the rain of motorized asteroids. Under the livid halos of the hallogen aisle, it flows, flowing on the edges of the concrete slabs. Vagabond, condemned without appeal quidam, the artist wanders, a leap in the saddle on the carcass of the perpetual melancholy. His gaze thrown at the four cardinal points, usually breaks against the walls of the city which has taken him prisoner. Haloed by its misty dome, he then contemplates this cage with a thousand and one partitions. The urbanopole concussed, is struck by a deluge of constructions. Flooded by a cacophony of signs, it accomplishes chrysalises which it exudes as continual secretions.

And when in the nymphoses of this lunar city, its island lobe becomes active, its psyche is put in the cadastre of its metamorphoses. Where the remnants proliferate, deprived of imago downstream, the ego to project aerobatics, is struck by breast faintness.

Stunned by these vertigo, the abandoned wastelands, the destroyed spaces, the mounds of destroyed buildings, give him the image of his demolished intimate fortress. And while the construction system raises and rebuilds with millions, on his side, the shy hand, he tries to extract what he can save from its collapses.

Neurone Miroir

2017

Latex, wax, plaster, photography, variable dimensions

Unique pieces



Year 2017. Paris.

An apprentice artist discreetly discards one of his drawing. Later, the security chief of the Beaux-Arts, throws away a painting, some stained-glass windows and tools into a dumpster. In front of these assaults from the police of the creation, his response was brief. The artist, first painted, by night, in a huge pit, the shapes and motives that were found on his surviving works, then he put on it a sculpture. Like immense hieroglyphs lining these lacerated walls, the thousands of cubic meters of poured concrete will preserve those shapes forever. He then presented the scraps of these surviving and partially destroyed works, as the result of a artistic collaboration, with and without the knowledge of the Art's Guy Montag.

The counterattack occurred.

Contre Attaque

2017

Installations, neons, artworks fragments, several materials, variable dimensions

Unique pieces

Installations at the Fondation Ricard, Paris, France





Different beliefs associate the underworld with the dead. For the Ancient Greeks, it is the Underworld, the Archon and the Cocytus, rivers of pain and lamentation, lead us there. In this Kingdom where the living are excluded, there is what we do not see, there remain those we will no longer see, and there is that which we cannot see, the divinity of darkness, the Erebus.

Thus, a gateway to the underworld is a gateway to multiple invisible things. *Aidoneus Jana*, non-visible in Greek, gate in Latin, refers to these passages, but also to the divinities associated with them: Hades and Janus. These sculptures of ruins evoke this buried world, distant, sculpted inscriptions, indecipherable crypts, give to feel the mystery and the inaccessible.

Aidoneus Jana

2016

Aluminium, ciment, plaster, polystyrene, variable dimensions

Unique pieces

Photos © Jean-Baptiste Monteil





Radeau échoué

2015

Unauthorized secret installation secrète made inside the Parisian subway, wood, wool, candles, survival blankets, variable dimensions

Video, color, sound, 5'59"

Edition of 5 + 2 AP



Under the oldest monument of Paris, lies an unfonctionnal tunnel, a subsidiary subway tunnel, unreachable and forgotten. The artist came there on a January morning. For ten hours, he built an installation looking like an altar, only with materials he could find in the place : scrap, wooden pallet, fork, ropes...

Once finished, he lit candles as one can lit altar candles. He filmed the peace coming from this sculpture, of this secretly made shelter, which is regularly swept by the astounding noise made by the subway cars full of passengers.



Désenchantement

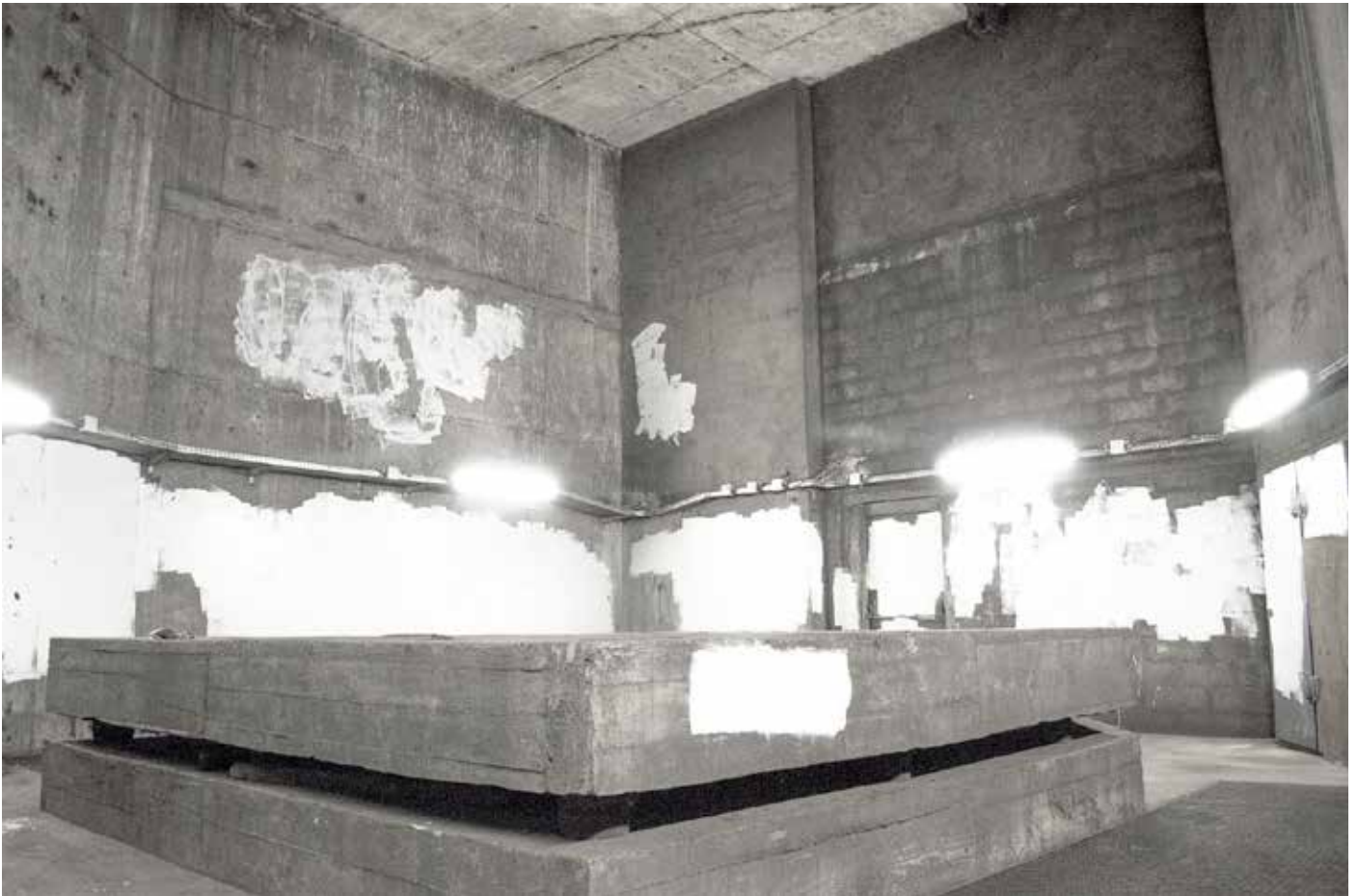
2015

Unauthorized installation made inside the Parisian
RER network, under the Maison Rouge,
wood, acrylic, wool, wax, variable dimensions
Unique pieces

Video, color, sound, 5'49"
Edition of 5 + 2 AP



Under the Maison Rouge, more than thirty meters deep, there is a ventilation room of the RER A. The access is full of obstacles. After lifting a hatch and having rushed into it, the artist descended a dozen ladders, went through doors, crossed the tracks, and finally arrived in this concrete cell full of dust, and agitated by giant propellers. He first repainted all the tags, mimicking the gestures of the maintenance agents, he made small abstract paintings in a wide panel of gray. And there he built an installation made of wood, wool and wax. The video reports the perilous journey leading to this anonymous monument.



Any where out of this world

2016

Unauthorized installation made inside the Parisian RER network, under the Maison Rouge,
glycero paint, acrylic, variable dimensions
Unique pieces



Errance

2015 - on going
Video, color, sound
Edition of 5 + 2 AP





Track of a subway hatch & Dust from trains on canvas.

In underground spaces, the artist stretched a white canvas in order to collect shapes from zinc and rubber dust produced by the wear on the rails and wheels of the subway. On another canvas, he took the shape of a trap door, leading to an underground room, applying blue pigments.

Ectoplasme

2015

Track of dust from the subway, blue pigments, variable dimensions
Unique piece



Track of a subway hatch & Dust from trains on canvas.

In underground spaces, the artist stretched a white canvas in order to collect shapes from zinc and rubber dust produced by the wear on the rails and wheels of the subway. On another canvas, he took the shape of a trap door, leading to an underground room, applying blue pigments.

Ectoplasme II

2014

Track of dust from the subway, variable dimensions

Unique piece



Mea Culpa is a map of Paris listing the various artworks of the artist made inside the city. The drawings of the installations are accompanied by texts, stories of adventures. They transcribe the discoveries of secret spaces, their sometimes perilous accesses, the almost performative achievements of the installations, and finally the bad encounters that sometimes took place.

Mea Culpa

2014

Ink drawing on paper, 210 x 145 cm

Unique piece