

STILL . . . LIFE

with **Julie Savoye, Laurent Fiévet, RohwaJeong, Ronan Le Creurer,  
Zohreh Zavareh, Timothée Chalazonitis, Thomas Wattebled**

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The theorist and painter of Symbolism Maurice Denis told that three apples changed the face of the world ; Eve's Apple, Newton's Apple and finally Cézanne's Apple. We could add the Apple of the Judgment of Paris or Steeve Jobs's Apple. The contribution of Cézanne and his still lives is decisive in the evolution of art and after him, the notion of object adapts to the modernity of the time as well as to the technical possibilities available. Today, photography, performance, new media, conceptual art are the privileged modes of expression, in a society dominated by consumerism and finally the objects.

Born in 1987, **Julie Savoye** lives and works in Paris. In 2010, she is awarded a diploma by the Regional School of Fine arts of Rouen with the congratulations of the jury. In 2012, she integrates the association La Couleuvre and then the association Jeune Création 2 years later. She regularly exposes in Paris and its neighbourhood. Her work is centred on the sensibility contained in geometry. She makes series on various supports and tries to highlight all the possible line movements, as literally than figuratively through paints, volumes, drawings and videos. The video *Still Life*, realized in 2011, gathers the corpus around the orthonormal and the sensitive line.

**Laurent Fiévet** lives and works in Paris. He creates montages and video installations using images, mainly extracted from the great classics of the cinema. He confronts, works them rhythmically and redeploys them for his exhibitions. Organized in thematic series, his works propose various types of reflections upon the Image and its ways of perception. Fundamentally ambivalent and giving to many registers of interpretation, they contain numerous aspects of historic, sociological and political critics, while moving our view on daily life, question the dysfunctions of our individual and collective memory.

The series *Whistle* (2012-2015) and *New Whistle* (2017-2018) gather more than a hundred and twenty loop videos. They constitute so many variations around a common motive, extracted from the film pantheon of the twentieth and of twenty-first century : a woman in the presence of a bird in a cage. If the works, can be shown, individually or in sets, approach frontally the questions of gender and representation of the feminine in the contemporary society, they also lift those of the sight of the spectator and his attitude in front of the artwork.

**RohwaJeong**, constituted by **Yun-hee Noh** (Seoul, 1981) and **Hyeon-seok Jeong** (Seoul, 1981), is a duo of visual artists from Seoul, South Korea. More than a duo, it is a unique and inseparable being. Their work observes and pays attention to relations changing in various times and spaces, and makes efforts to capture them effectively. In particular, they try to probe into diverse relations among individuals and the individuals' conflicts arising between them. This is a movement to get away from the majority's subjective and violent eyes that interpret all phenomena around in somewhat lazy and stereotyped judgment. Accordingly, it sometimes appears to be a situation or state that may induce various interpretations of a certain relation through works. The duo will participate in the Biennial of Gwangju 2019, in South Korea.

The word *still life* is as weaved by a thread of white cotton on a mosquito net. It tells a different story whether we are in daytime or night, and between two different hours. In daytime, it is the story of a person beyond the mosquito net, but at night without any luminosity, it is the story of you who are looking at this word.

Born in 1988, **Ronan Le Creurer** lives and works in Paris. He graduated from the School of Fine Arts of Angers in 2012. He joins during one year the cooperative and research program of the ESACM, Clermont-Ferrand and has been an artist in residence in the CAC of the synagogue of Delme in 2015. He then created the exhibition space of L'Agence in Paris. Since then, he joined the collective workshops/Artist-run space ChezKit in Pantin. In 2018, he takes part in the 63rd Salon of Montrouge, where he receives a production grant from the Fondation Française for the contemporary art.

Marie Cozette, director of the CRAC OCCITANIE says that " Ronan Le Creurer practises the sculpture as a science of assembling : the secret mechanics that oversee the elaboration of his works testify of this art of collage and montage, where the elective affinities between images, objects, tales, gestures and techniques distil a latent confusion".

Born in Tehran, in 1985 and after studies at the Azad University of Tehran, **Zohreh Zavareh** decides to continue her formation in France. Sharing her time between France and Iran, she is now resident of the workshops of Grand Large in Décines-Charpieux (workshops of the ADERA). What she pursues through installations, drawings, videos and sculptures, is the *invisible*. The constant appeal to words and to its play comes from there : to have a chance to seize things in their fragility. Sowing the silence of interrogation marks, the floating, the indecision which is their – to be this and not be it – can occur then freely.

The sound installation, called *Nâkojâ*, (that we translate into French by non-where, non place) questions the relationships between a thing and its world, the background from which it comes off, by means of a fictitious story. The question remains unanswered and turns in a loop.

**Timothée Chalazonitis** was born in 1989, in Paris. He studied Art History and Archaeology, and then was graduated from the National School of Applied Arts of Paris and from the National Superior School of Fine Arts of Paris. He is the winner of the Pierre Gautier-Delays Prize (Cité des Arts), in 2017, he participates in collective exhibitions in the Ricard Foundation, the Georges Pompidou Centre, the Episodique gallery, in Mons, once European Capital of Culture, in the Foundation Spinola Banna per l'arte, in the Vis à Vis Festival of contemporary art in Paris, in the Hippocrène Foundation (Villa Mallet-Stevens), in the Bazaar Compatible Program in Shanghai, \*c.

He is interested in the tracks left by man and in his desire to keep memories of stories. His practice is literally often connected, to the act of writing, as a need to have a dialogue with a space, architecture and the city-dwellers. The wandering in public space is deeply present in his work. This is when Timothée Chalazonitis analyses and collects some involuntary art (Gilles Clément) and when he operates as an urban archaeologist. He catches the poetry of the moment, of a tension, of an exchange, which is going to be the trigger of a plastic creation.

Born in Dieppe in 1990, **Thomas Wattebled** lives and works in Orléans. With a Master's degree in theory and artistic practice at the University of Amiens and a National Superior Diploma of Plastic Studies in the School of Fine Arts of Angers, his work was exposed in several collective exhibitions, in the art centre of L'ONDE (Vélizy), in the gallery Vasistas (Montpellier) and as well in the Cac Meymac. He also took part in the Salon of Montrouge, in 2018.

Thomas Wattebled seizes the emblems of our society of the sport and leisure to highlight the unproductive gestures, the figure of the loser and the forms at rest. Through drawings, installations, videos, the artist lingers over details, questions objects, gestures, and rickety things we do not notice. He humorously, fills in the cracks of a society where the word that prevails is PERFORMANCE.