

ARTWORKS LIST //  
GOLD, INCENSE & MYRRH

# galerie dohyanglee

## Gold, IncensE & Myrrh

An exhibition with **Alexandra Riss, Alice De Mont, Aurélien Mole, Claire Adelfang, Clarissa Baumann, Charlie Jeffery, Charlotte Seidel, Elisabeth S. Clark, Ellande Jaureguiberry, Emmanuel Tussore, Eric Tabuchi, Jenny Feal, Jesus Alberto Benitez, Jihee Kim, Joongho Yum, Julie Savoye, Kristina Solomoukha, Kihoon Jeong, Kyoo Choix, Laëtitia Badaut Haussmann, Laurent Fiévet, Laurent Mareschal, Louis-Cyprien Rials, Marie-Jeanne Hoffner, Marcos Avila Forero, Minja Gu, Namhee Kwon, Natalia Villanueva Linares, Paula Castro, Pierre Leguillon, Radouan Zeghidour, Raphaël Tiberghien, Rohwa-Jeong, Romain Vicari, Ronan Lecreurer, Sun Choi, Stéfan Tulépo, Tami Notsani, Tadzio, Thomas Watbled, Timothée Chalazonitis, Violaine Lochu, Yue Yuan, Zohreh Zavareh**

11.12.2020 – 27.02.2021

### ARTWORKS LIST



#### 1a. Alexandra Riss

##### *FRAPPEZ FORT*

2017 - installation, neon, 39 x 55 cm, unique pieces

In 2017, Alexandra Riss appropriated the Pavillon de l'Octroi, a place of passage and projections, both visual and mental, to make us fall into an environment full of wonderful stories and personal stories. The atmosphere is set in the dark vestibule. A singer, perched on a referee's chair, sings in a clear voice *A dream is a wish your heart makes* borrowed from Walt Disney's Cinderella. Above the door that leads to the suite, a neon sign tells us that we need to *Frappez Fort* (Hit Hard). This first performative piece serves as an anteroom of the exhibition, a break from reality that is left outside. *Frappez Fort* marks the threshold of an intimate space.



#### 1b. Alexandra Riss

##### *FRENCH KISS*

2020 - 10 biscuits de porcelaine et silicone rtv peau, 10 x 6 x 3 cm chacune, série de pièces uniques

The involuntary character of reminiscence has become a common expression of the French language "La madeleine de Proust". All over the world, the reputation of the small hunchback cake with a i shape of a shell is well established. A French gastronomic product, madeleine is often associated with finesse and sensuality. I associate this delicacy with the reputation of the languid kiss that was given by anglophones to the "French Kiss".

" this game where the Japanese have fun soaking in a bowl of porcelain "

" very sensual "

" I carried to my lips "

" the grooved valve of a scallop shell "

Starting from some excerpts from Marcel Proust's novel and the decadent baroque comic strip *Fée et tendres Automates*, I want to produce a porcelain box that will take the shape of a madeleine. Inside of it, there will be the silicone molding of my lips. The madeleine box will be made of porcelain biscuit. The mate appearance of the biscuit imitating the grain of the marble will create a contrast with the texture of the silicone. In addition, the immaculate whiteness of porcelain will reinforce the depth of the «candy pink» of the silicone skin.

Alexandra Riss



**2a. Alice De Mont**

***STONE 17 (READING OBJECT)***

2017 - plaster, oil, paint, 11 x 10 x 4 cm, unique piece

The objects presented in *Still life* are gathered from different projects and can be combined in various compositions. The first composition was made in 2014 and contains a series of plaster sculptures referring to the shape of bottles, trumpet dampers and architectural elements. Over the years the still life expanded with natural and artificial stones, the works of other artists and objects related to *Subject 23* such as *Sculptures for Paintings and Reading Objects*. Every combination and amount of objects is possible as long as the title refers to each object present in the still life.



**2b. Alice De Mont**

***STONE 18 (READING OBJECT)***

2018 - plaster, oil, paint, 11 x 10 x 3 cm, unique piece



**2c. Alice De Mont**

***NATURAL STONE (READING OBJECT)***

2014 - natural stone, around 7 x 18 cm, unique piece



**2d. Alice De Mont**

***EMPTY VESSELS (READING OBJECTS)***

2018 - clay, newspaper, around 6 cm x 7 cm diameter, around 7 cm x 13 cm diameter, unique pieces



**2e. Alice De Mont**

***KRUIKZUIL 20 (READING OBJECT)***

2020 - plaster, pigment, 17,5 cm x 8,5 cm diameter, unique piece



**3a. Aurélien Mole**

***TUMBLR***

2013 - series of analog printings after digital file, framing with digital cut of the mat, frame, glass, postcard 9 x 14 cm, 30 x 40cm (with frame) each, edition of 3

TUMBLR is a whole that links a frame with a digital cut mat and a postcard chosen on flea market shops, the same way we browse and collect images from the Web.



**3b. Aurélien Mole**

***TUMBLR***

2013 - series of analog printings after digital file, framing with digital cut of the mat, frame, glass, postcard 9 x 14 cm, 30 x 40cm (with frame) each, edition of 3





#### 4a. Claire Adelfang

##### *LE HAMEAU DE LA REINE - INTÉRIEUR X*

2014 - analog color photography, wood frame, 40 x 40 cm (without frame), 63 x 63 x 4 cm (with frame), edition of 8 + 2 AP

At the end of 2014, I was invited by the Etablissement du Château, du Musée et du domaine national de Versailles to create a series of photographs for the portfolio of its cultural magazine *Les Carnets de Versailles* (Les Carnets de Versailles n°7, April - September 2015) and a collaboration then began in different places of the estate and more particularly in the spaces of the Hameau de la Reine before and during its restoration. With the Hameau de la Reine, I touch for the first time the notion of intimacy. Entering this place is like entering the Queen's private space.

I approach the Hameau de la Reine as a place of history and not only of History. In these photographs, the artificially rustic look of the different buildings opens onto another world, once the threshold is crossed. I deliberately wanted to take an interest in the other side of the scene, the one whose doors and access are condemned. These interiors and exteriors give almost no descriptive clue about the identity of this place and what I tried to keep, it is that out of time which is expressed as an out-of-frame. My gaze is on what is visible on the surface, I strip the strata of history and then look for a more hidden, underground and invisible dimension.

The first photographs of the Hameau de la Reine reveal deserted interiors, frozen in an abandonment that seems to go back to the time of its most illustrious occupant. The scaly walls, the open doors and the deleterious atmosphere, seized before the restoration of the places, give an impression of incompleteness and all these brutal traces of the accumulation of time come here to contrast with the origin of the architectural project and its artifices.

During the restoration period, I decided to focus on configurations of spaces and light that refer to an unreal and almost abstract presence of the place. The tight plans of this new series isolate and reinforce the graphic and sculptural character of the motif by playing on lines, shapes, repetitions.

In these photographs of the Hameau de la Reine, what interests me in these spaces is this modification of the vision, this passage where the gaze changes to capture another reading of the place, the one that only needs to be revealed.

Claire Adelfang



#### 4b. Claire Adelfang

##### *HOTEL DE CRILLON - ALLEGORIE*

2017 - analog color photography, wood frame, 60 x 60 cm (without frame), 42,5 x 42,5 x 4 cm (with frame), edition of 8 + 2 AP

In 2017, thanks to the interior designer Aline d'Amman, I was able to take several photographs of the Hotel de Crillon during its renovation. For this project, it was a commission for works to be placed in the suites and private lounges of the hotel.

Photographing the Hotel de Crillon, a mythical hotel that has gone through centuries of history, has been a unique experience for me. My project was to photograph the architecture of the hotel in order to make it visible and to highlight some of its elements. The structure set up by the construction site gave me access to different levels, both outside and inside the hotel, which allowed me to get closer to the motifs, frescoes, columns, friezes and various sculptures. I was then able to look at these architectural fragments, put them out of frame to emphasize and accentuate their imposing effect. My photographs thus build a dialogue between the place and its history and my intention is that they can touch closely or by interlacing its enigma.

Claire Adelfang



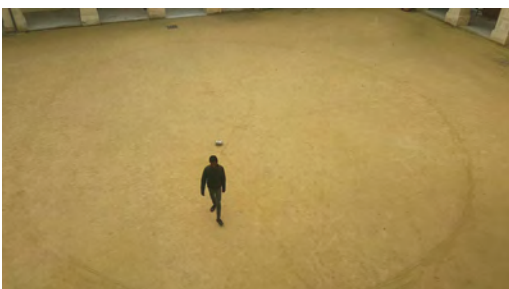
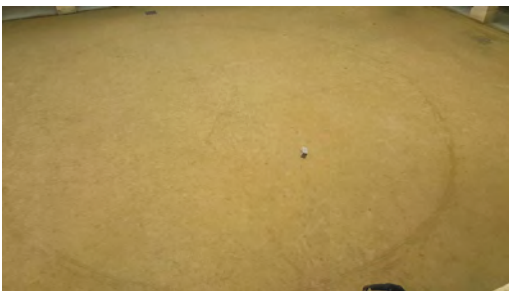
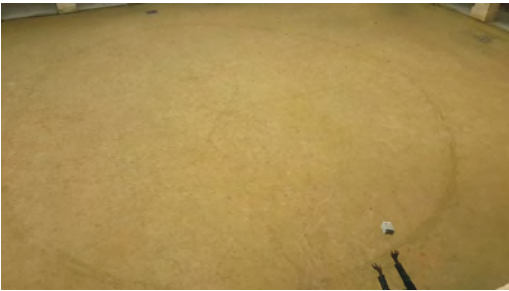
## 5. Clarissa Baumann

### *MARELLE*

2020 - series of 5 Epson P20 000 printings on RC Satiné Photo Premium Infinity Canson 310g paper, glued on 1mm aluminium, 28,8 × 16,2 cm, edition of 5 + 2 AP

Marelle, or instructions for an unstable monument with a rod and a pebble.

Photographies of a performative micro-partition, activated by Éric Nebié in the inner courtyard interne of the Centre Chorégraphique National de Montpellier. Action observed from the windows of the first floor studio. Possible with a performer and a spectator in any wide location that could be seen from above. Trace a big circle in the center of a patio, by glidding a rod. Repeat the action as many times as necessary to make the circle visible. Stepping outside the circle and throwing a big pebble to the center of the delimited space, walking towards the pebble, Be balanced on it. Staying still. Leave.





## 6a. Charlie Jeffery

### UNTITLED

2017 - oil and acrylic on birch, 16,5 x 14 cm, unique piece

Briefly what I can say about them, is that they are part of a large set of various series of small paintings on wood. The wood is either left over pieces that people have given me or left over pieces from my work, or pieces of wood I have found or acquired over time. These paintings are often made quickly when using up paint from making larger works. Some are made in one go, some are made over a long period of time with layers gradually added over time. The interest of using wood is how the surface is resistant and yet absorbs the paint, the surface also remains visible through the paint sometimes, thus the paint serves as an agent that reveals the wood rather than covering it. The paintings are to do with brush marks and how paint effects, the paintings may or may not construct images or scenes that are recognisable. The sense that the paintings are revealing or unveiling something or somewhere is important, is there a recognisable scene in the fog of colours?

Charlie Jeffery



## 6b. Charlie Jeffery

### UNTITLED

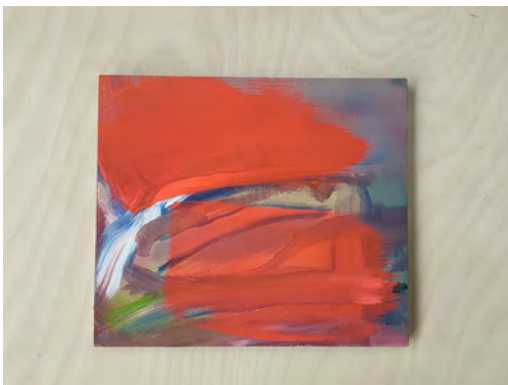
2017 - oil and acrylic on birch, 16,5 x 14 cm, unique piece



## 6c. Charlie Jeffery

### UNTITLED

2017 - oil and acrylic on birch, 16,5 x 14 cm, unique piece



## 6d. Charlie Jeffery

### UNTITLED

2017 - oil and acrylic on birch, 16,5 x 14 cm, unique piece



## Charlie Jeffery

### UNTITLED

2020 - oil and acrylic on wood, 12,7 x 15,5 cm, unique piece



**7a. Charlotte Seidel**

*FANTÔMES*

2020 - collage, photography, flower petals, magazine, frame, glass, 22,5 x 18 cm (without frame), 34 x 26 cm (with frame), unique piece



**7b. Charlotte Seidel**

*WARMEST*

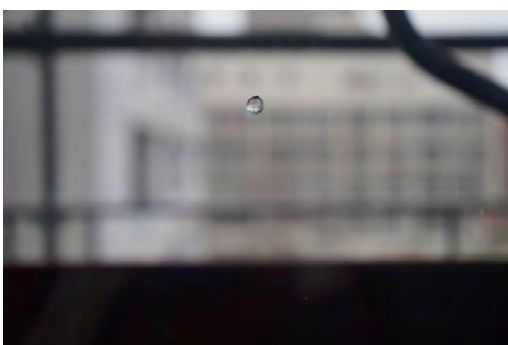
2020 - collage, newspaper, flower petals, frame, glass, 19 x 30 cm (without frame), 26 x 34 cm (with frame), unique piece



**7c. Charlotte Seidel**

*PIANO (SÉISMOGRAPHE)*

2020 - cristal glasses, aluminium rods, variable dimensions, series of unique pieces



**7d. Charlotte Seidel**

*HEROE*

2020 - resin drops, variable dimensions, series of unique pieces





## 7e. Charlotte Seidel

### *TIME AFTER TIME*

2017-2020 - H, HB, B graphite pencil, laser carving, 13,5 x 0,8 x 0,7 cm, pencil sharpener, box, edition of 50

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



## 8a. Elisabeth S. Clark

### *AND GOLD CHICKPEAS WERE GROWING ON THE BANKS*

2018 - table-desk in Macassar ebony and maple marquetry, ebony bamboo removable legs, 122 x 64 x 85 cm (desk-table). Collection of 8, 19th century wax seals belonging to the artist, variable dimensions (maximum height of seals = 8.5 cm), series of unique oeuvres + 1 AP. Photo © Philippe De Putter

*And gold chickpeas were growing on the banks* (2018) is a custom made table from several wood essences. On this table is placed a collection of hand carved wax seals. Alluding to a chessboard, these objects encapsulate movement, permutations, or directions for a potential game or performance. The table, consisting of a total of 192 squares, is modeled on a collection of three chessboards. Raymond Roussel, himself, was a keen chessplayer and created many strategies, recognised by Marcel Duchamp. Duchamp also developed strategies for the game around the *Raymond Roussel Formula*. Shifting between notions of collection and ritual, this work imbues privacy, tactility, but also play.



## 8b. Elisabeth S. Clark

### *BEWARE OF THE PARROT*

2012 - Handmade polyester resin, house plaque, edition of 3 + 2 AP

This sign, or warning as you enter the exhibition, is intended as a pun. Urges one to consider questions around intellectual property.



## 8c. Elisabeth S. Clark

### *WITH, MERE, NEAR, TOGETHER*

2020 - small porcelain peas with a pin's pin, grey cardboard box, ribbon, 6 x 6 x 6 cm, edition of 25

Relief against overload, poverty of the material against the preciousness of the craft, less is not more! Her installation *With, mere, near, together* refers to the insignificance of a little thing like a pea, for example, which can sometimes take a very important part in a story, as in that of the tale *The Princess and the Pea*. Here it also becomes a porcelain multiple that the visitor is invited to take away. Small peas with little weight...



## 9a. Ellande Jaureguiberry

### *HIGHT STONE*

2020 - sculpture, ceramic, earing, incense, around 53 cm x 22 cm diameter, unique piece

The exhibition of Ellande Jaureguiberry is completed with the installation of enamelled ceramics, abstract, put on the floor or hung on the wall. These unknown bodies punctuate the domestic space of the gallery, putting in volume in reality a sensual, experimental story. One of them takes the form of a semi-vegetal, semi-animal species which, in its centre, is activated by a stalk of incense which is consumed. The entire exhibition creates a nebulous atmosphere that envelops as much as it questions its own feelings. A mixture of ignorance and illusions; all in all, a sort of « nirvana », as curator Joël Riff says, about the artist's work.

The Steidz Magazine



## 9b. Ellande Jaureguiberry

### *LOW STONE*

2020 - sculpture, ceramic, incense, 37 cm x 30 cm diameter, unique piece



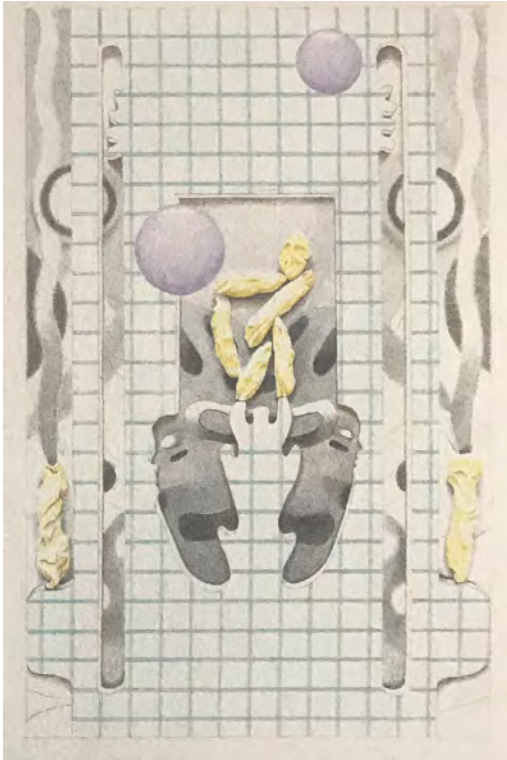
## 9c. Ellande Jaureguiberry

### *CAUCHEMAR DU DUC*

2019 - drawing on paper, graphite, color pencils, frame, glass, 29 x 19 cm (without frame), 33,5 x 23 cm (with frame), unique piece

His drawings depict body fragments – here, an eye, there, a nose – sealed in geometric architectures in pastel, sensual hues. This conjugation between figuration and abstraction always seems to lead to a sensory dimension, a certain desirability, a palpable eroticism. On some drawings, pinkish long lines evoke the flesh, the veins of the male sexes ; on others, aquatic hues coupled with floating, wavy lines appeal to fluids.

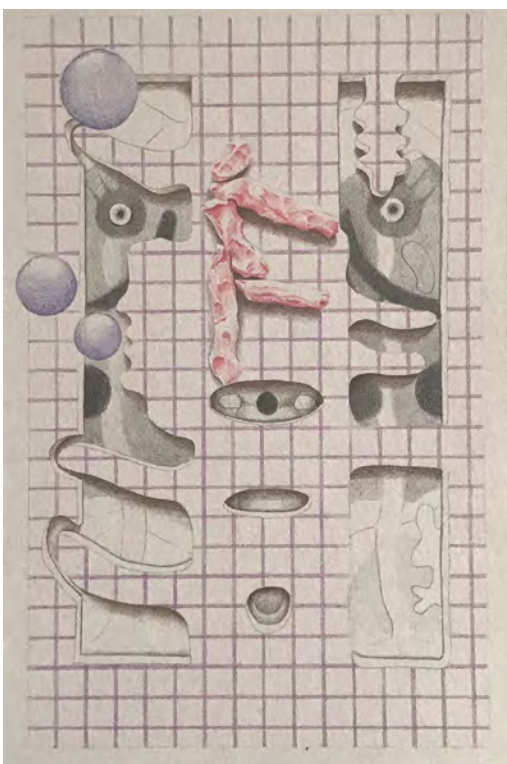
The Steidz Magazine



**9d. Ellande Jaureguiberry**

***THE JUGGLERS II***

2020 - drawing on paper, color pencils, frame, glass, 29 x 19 cm (without frame), 41 x 31 cm (with frame), unique piece



**9e. Ellande Jaureguiberry**

***THE JUGGLERS III***

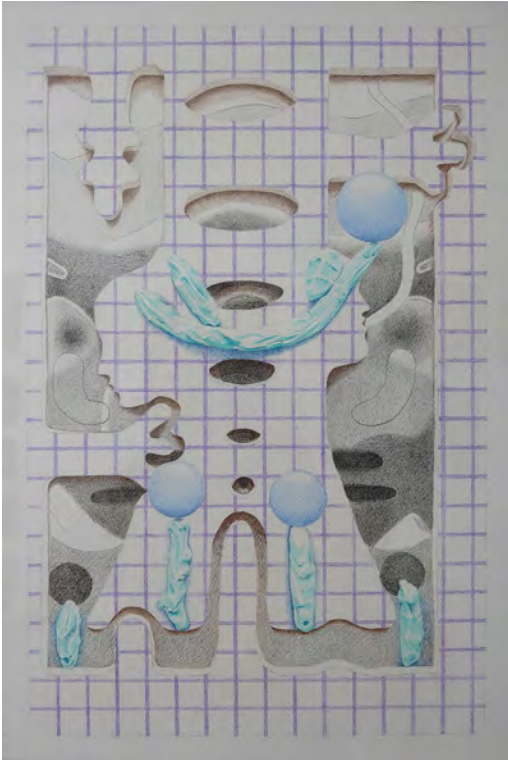
2020 - drawing on paper, color pencils, frame, glass, 29 x 19 cm (without frame), 41 x 31 cm (with frame), unique piece



**9f. Ellande Jaureguiberry**

*THE JUGGLERS IV*

2020 - drawing on paper, color pencils, frame, glass, 29 x 19 cm (without frame), 41 x 31 cm (with frame), unique piece



**9g. Ellande Jaureguiberry**

*THE JUGGLERS V*

2020 - drawing on paper, color pencils, frame, glass, 29 x 19 cm (without frame), 41 x 31 cm (with frame), unique piece





**10a. Emmanuel Tussore**



*REQUIEM*

2020 - pigment inkjet printing, glued on aluminium, 30 x 30 cm, edition of 5 + 2 AP

**10b. Emmanuel Tussore**

*ETUDE POUR UN CARILLON*

2020 - sculpture, metal, iroko wood, clockwork electric mechanism, gong, around 45 x 70 cm, unique piece



Emmanuel Tussore diverts from their use the circular saws intended to cut tree trunks. Decontextualized, they allow us to see an evanescent, vaporous, diluted world. The support is no longer this sharp, mortiferous material, consisting of steel blades. Manipulated by the artist, a chemist in his studio, he transformed himself. Circular saws seem to drift in space like moving planets. We see fire, craters, rock ersatz, tails of comets leaving dust of stars, we witness the birth of the Universe. The figures revealed by the oxidation on the surface of the blades evoke these distant landscapes unveiled by a telescope. Under the gaze of the astronomer, cells, micro-organisms in suspense. Chaque scie a sa propre vibration, émet un son pur qui évoque des rituels anciens. Each saw has its own vibration, emits a pure sound that evokes ancient rituals. We think of shamanic rites, druidic ceremonies. They send us back to our nourishing and protective land, the matrix land, the land of our origins that we disfigure. Between real and magical, profane and sacred, they invite us to meditation.

**11a. Eric Tabuchi**

*UTOPARK*

2015 - lasercut on grey cardboard, 76 x 54 cm, unique piece



Spontaneity and imminent disappearance of an object seem to be the two axes that can sum up the work of Eric Tabuchi artist photographer : " Things rarely come to me from blank, I am rather someone who picks up signs and at a certain point I stop, I look at what I picked up and I see in which direction it leads me... So I will devote more energy to photographing what is likely to disappear in the near future rather than what is there for a good time. I suppose that there is indeed a notion of urgency that makes us rather attracted by the idea of memorizing what is disappearing rather than freezing something that is alive and well and doing quite well. "



**11b. Eric Tabuchi**

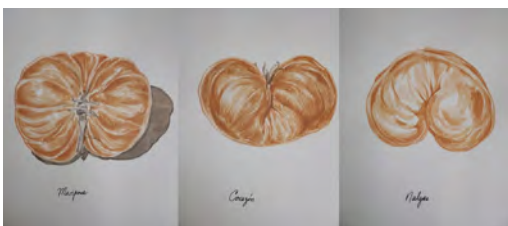
***SANDPAPER BOOK***

2016 - sandpaper, plywood, shelf, 42 x 28 cm, unique piece



**11c. Eric Tabuchi**

- inkjet printing on Baryta 340g paper, frame, mat, glass, 20 x 28 cm (without mate), 34,5 x 42,5 (with frame), edition of



**12a. Jenny Feal**

***PAPILLON CŒUR OU FESSES***

2020 - drawing with earthenware on paper, frame, glass, 33 x 53 cm (without frame), 47 x 57 cm (with frame), unique piece

For Jenny Feal, objects are part of our daily life and they testify not only a physical or functional trajectory, but also symbolic. Because of its reproduction or transformation, a distance and a feeling of strangeness are caused in the spectator's experience. The thin line between personal and collective items is determined by the introduction of superficial and daily objects, loaded with symbolic, historical, social and political dimensions. Cuba is a reference and an endless source.



**12b. Jenny Feal**

*PORTRAIT*

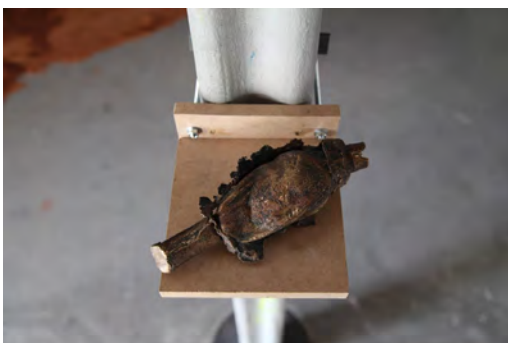
2020 - drawing with earthenware on paper, frame, glass, 66 x 50 cm (without frame), 87 x 67 cm (with frame), unique piece



**12c. Jenny Feal**

*JINETE CON CABEZA DE SILLIN*

2020 - drawing with earthenware on paper, frame, glass, 64,5 x 53 cm (without frame), 77 x 57 cm (with frame), unique piece



**12d. Jenny Feal**

*LE COCO QUI EST DEvenu POISSON*

2016 - sculpture, bronze, 20 x 9 x 7 cm, unique piece



**12e. Jenny Feal**

***120 MINUTES***

2016 - aluminium cassette, 10 × 6,5 × 0,9 cm, unique piece



**13a. Jesus Alberto Benitez**

***1031-B***

2020 - photography, inkjet printing on archive paper, 30 x 19 cm, edition of 3 + 1 AP

The question of time and cycles has become constant in my practice. Over the years, a spiral has been created within which recent pieces have emerged from gestures made years earlier. These are no longer new versions, nor the finalization of a work in progress, but new parts whose source is found at different times of my practice.

The two images *1031-b* and *1049-b* were made from two photograms. These images were re-interpreted and produced for this exhibition at the Dohyang Lee Gallery. The photograms that are the starting point of these images were produced in 2014, they constitute initial research for my participation in the project *Dust: The Plates of the Present*, currently on display at the Centre Pompidou. As for the shots, they date from 2017 and are part of a larger research, where the workshop is a place of source allowing an accumulation and an intertwining of traces to work.

Jesus Alberto Benitez



**13b. Jesus Alberto Benitez**

***1049-B***

2020 - photography, inkjet printing on archive paper, 30 x 19 cm, edition of 3 + 1 AP



# galerie dohyanglee



## 14a. Jihee Kim

### よりよい (YORI YOI)

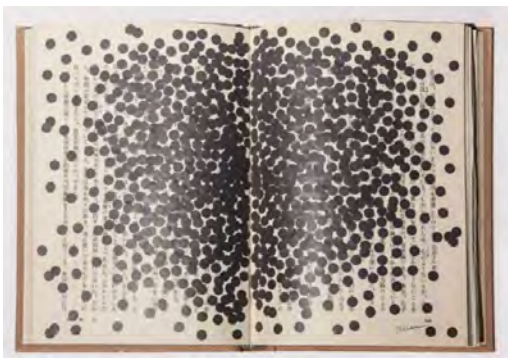
2016 - donated book, color paper, gouache, 31,6 x 21,3 cm, unique piece

The *Book Drawing series*, which began in 2011 and continues until now, uses books donated by university or public libraries, bookshops, acquaintances or anonymous people from London, Seoul, Taipei, Kaohsiung and Tokyo. The pages of these books are used as a support for the work of art. For this project, I asked private and public institutions all over the world in writing for donations of books and so I was able to collect 400 books.

During my studies abroad, I experienced subtle isolation from the intellectual community because of the language barrier. This isolation caused me mental confusion and plunged me into deep despair, and more than the contents of these books, gave me the opportunity to plunge more and more into books as an object and to question them as well as to be able to rebel against these characters.

I could not get close to the true meaning of these characters, so unknown to me, but I was able to open the possibility of using books as usable materials to make a work of art. The *Book Drawing series* allowed me to relieve this psychological weight induced by the language barrier, but set itself as a work accompanying an artistic enjoyment. Here, the primary meaning of the text disappears while the visual pleasure and energy of the image remain.

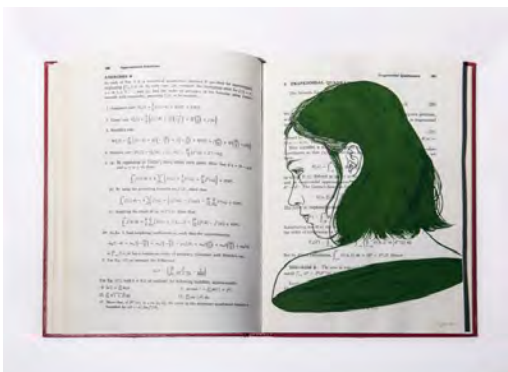
Jihee Kim



## 14b. Jihee Kim

### わたし (WATASHI)

2016 - donated book, color stickers, 28,2 x 19,5 cm, unique piece



## 14c. Jihee Kim

### F(X)

2016 - donated book, gouache, 36 x 23,5 cm, unique piece



## 14d. Jihee Kim

### MOONLIGHT SONATA

2017 - donated book, hologramm, advertising poster collected in London, stickers, 26,3 x 21 cm, unique piece



## 15a. Joongho Yum

### *ILES FLOTTANTES*

2013 - photographic printing glued on PVC, frame, glass, 53 x 53 (without frame), 60 x 60 cm (with frame), edition of 5 + 2 AP

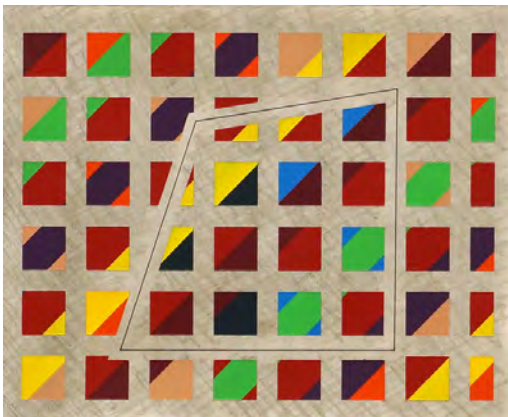
Plants must adapt to the environment presented by man. To survive in the city, plants are conditioned to suit new surroundings, having relocated from their natural habitat. The plant exists less, and even appears limp. Questioning the survival tactics of plants, Yum began this work imagining that plants have many such tactics to live in the city. Taking a closer look at dying and abandoned plants, at times they carry the liveliness as if a new plant comes to life, and at other times, arouse sadness.



## 15b. Joongho Yum

### *ILES FLOTTANTES*

2013 - photographic printing glued on PVC, frame, glass, 44 x 63 (without frame), 50 x 70 cm (with frame), edition of 5 + 2 AP

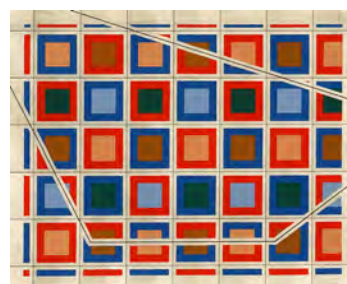
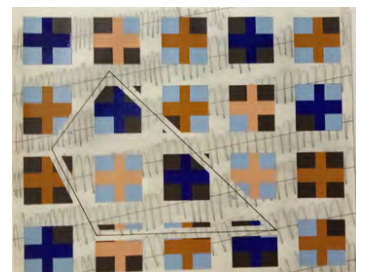
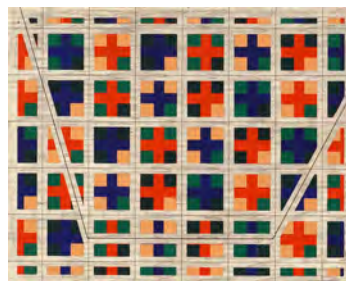
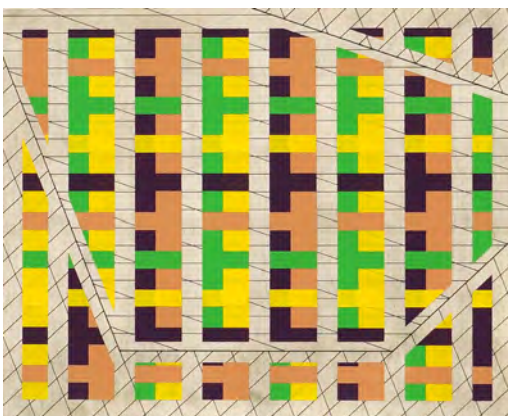


## 16. Julie Savoye

### *DIRTY LINES*

2019 - drawings serie, India ink, lead pencil and acrylic on paper, frame, glass, 24 x 30 cm (without frame) chaque, 25 x 31 cm (with frame) each, unique pieces

The work of Julie Savoye 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.







### 17a. Kristina Solomoukha

*HLM*

2012 - red ceramic, enamel, 21,5 x 5 x 9,5 cm, unique piece

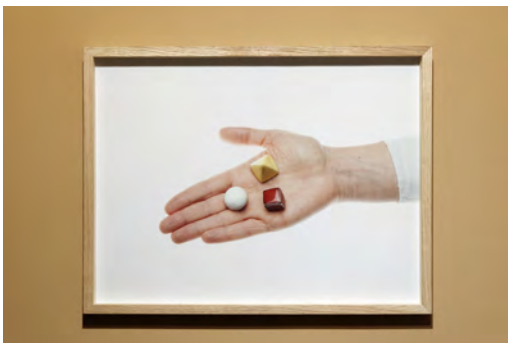
Kristina Solomoukha's projects often take a collaborative form and are the occasion for travels abroad for research. The artist's interest in anthropology and history takes form as a transnational and transhistorical analytical approach to images that are produced by collectives and societies. Her work, which ranges from writing to drawing, from recording to installation, questions the political and social dimension of images.



### 17b. Kristina Solomoukha

*HLM*

2012 - black ceramic, enamel, 20 x 5 x 10 cm, unique piece



### 17c. Kristina Solomoukha

*CONTRAT 1*

2012 - enameled ceramic, clay, 9 cm diameter, unique piece

*EXPOSITION 1*

2012 - color photography, lambda printing, frame, glass, 38 x 50 cm (without frame), 40 x 52 cm (avec cadre), unique piece



Several balls, maybe 5 or 6, are placed on a table... They are called *Contrats*. They take up the principle of a very old instrument allowing to contract the accounting terms of administrative acts concerning, for example, an exchange, let's say between two farmers, 4000 BC, in Mesopotamia. The issue of the exchange, let's say three goats, was then represented by objects called "calculi", for example a triangle or rather three triangles, shaped in clay and then dried in the sun before being slid into a ball shaped in turn around the thumb of the contractor, and on which three triangles had been printed beforehand.

The sun-dried ball, fragile and then preserved in proto-archives, served as an official aide-mémoire. In case of omission or dispute, it was enough to break the contract (the ball) to find the terms. Everything is said: 3 triangles = 3 goats.

The balls in raw earth presented in this exhibition are therefore the *Contrats* acknowledging the commitments and promises of the artist towards different participants - towards the gallery owner, towards the graphic designer, towards the author of this text, towards future collaborators, towards the public space, (against everything). Each contract contains a number of calculations - small geometric, terracotta, coloured and enamelled shapes whose variation in combinations shapes different situations.

It is interesting to note that each sculpture, however fragile, paradoxically resists knowledge. To know or verify the contents, it must be destroyed. Destroy, she said, or go down into the basement of the gallery where we find the *Expositions*, that is to say each combination of promised forms, photographed in the palm of a hand before being sealed in the earth.

**Kristina Solomoukha**

***CONTRAT 2***

2012 - enameled ceramic, clay, 9 cm diameter, unique piece

***EXPOSITION 2***

2012 - color photography, lambda printing, frame, glass, 38 x 50 cm (without frame), 40 x 52 cm (avec cadre), unique piece



**17d. Kristina Solomoukha**

***CONTRAT 3***

2012 - enameled ceramic, clay, 9 cm diameter, unique piece

***EXPOSITION 3***

2012 - color photography, lambda printing, frame, glass, 38 x 50 cm (without frame), 40 x 52 cm (avec cadre), unique piece





**17e. Kristina Solomoukha**

***CONTRAT 4***

2012 - enameled ceramic, clay, 9 cm diameter, unique piece

***EXPOSITION 4***

2012 - color photography, lambda printing, frame, glass, 38 x 50 cm (without frame), 40 x 52 cm (avec cadre), unique piece



**Kristina Solomoukha**

***CONTRAT 5***

2012 - enameled ceramic, clay, 9 cm diameter, unique piece

***EXPOSITION 5***

2012 - color photography, lambda printing, frame, glass, 38 x 50 cm (without frame), 40 x 52 cm (avec cadre), unique piece



**Kristina Solomoukha**

***CONTRAT 6***

2012 - enameled ceramic, clay, 9 cm diameter, unique piece

***EXPOSITION 6***

2012 - color photography, lambda printing, frame, glass, 38 x 50 cm (without frame), 40 x 52 cm (avec cadre), unique piece



**Kristina Solomoukha**

***CONTRAT 7***

2012 - enameled ceramic, clay, 9 cm diameter, unique piece

***EXPOSITION 7***

2012 - color photography, lambda printing, frame, glass, 38 x 50 cm (without frame), 40 x 52 cm (avec cadre), unique piece





## 18. Kihoon Jeong

### *TWO HANDS*

2019 - HD video, sound, color, 5'20", edition of 5 + 2 AP  
Music by Moritz Moszkowski, *5 Spanische Tänze*, Op. 12

This work consists of a video that records the process by which two people each use one hand to shape the clay into a globe and the result. "Understanding" is a complex process for having a perception or idea in mind and translating it into words so that another person can use those words to form the same perception or idea or to recognize what the original perception or idea was. I wanted to find a way to outsource the intangible and complex idea of "understanding each other".

Performance is the process of adjusting the movements, speeds, rhythms, and powers of two people who make spherical shapes by rolling pieces of clay together. You have to look at each person in proportion. The work is the end result and the process to get there. All the clay spheres on the images are the results of rolling with different people. This project can be done anywhere with anyone in the future.



## 19. Kyoo Choix

### *BOULES DE DICTIONNAIRE*

On going, installation, suitcase (76,5 x 44 x 16 cm), wood, glass, paper, dictionaries, and diverse materials, variable dimensions, unique pieces

Transformation of a double-sided sheet of the dictionary (Le Petit Robert, edited by A. Rey and J. Rey-Debove, Paris, 1967) into a ball, 252 paginated balls from 1 to 504 placed in a jewelry box (36 x 38 x 5,2 cm), 120 paginated balls from 505 to 742 put in a box of cherries (24,1 x 14,5 x 7,7 cm), then put on sale at the flea market, at the gallery and etc., by the piece, free price, part invoiced and documented with information on this process.

The routes of these objects, the selling prices, the dates and places of sale, the names, the buyer's email addresses and details of the expenses are documented. This document is integrated into the construction process of this work itself and is also exhibited as part of the work for the rest of the exhibition.

[...] If we consider these *Boules de dictionnaire* (dictionary balls) as a new object that is well separated from the original object, the meaning of the concept «recovery» will remain in the sense of its own limit of materiality. The meaning of the original object, the paper book, is indeed more complex. This object is both the container and the content. If it is about the recovery of content, in other words the text, this gesture of recovery raises the question on the cultural, industrial and economic system of the transmission of knowledge. ... (Reflection continues to develop)



## 20a. Laëtitia Badaut Haussmann

### *MAISONS FRANÇAISES, UNE COLLECTION #556-557*

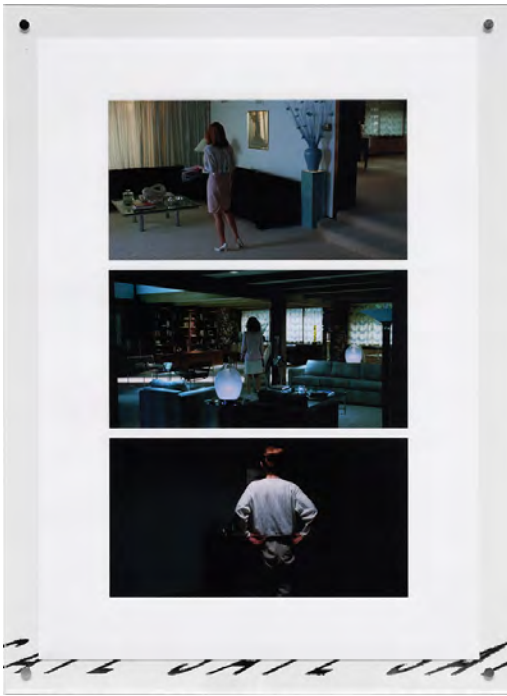
2013 - retouched photography, pigment printing on mate paper, frame, glass, 55 x 93 cm (without frame), 68,5 x 108 cm (with frame), edition of 3 + 1 AP. Collection Centre National des Arts Plastiques

## 20b. Laëtitia Badaut Haussmann

### *CAROL*

2020 - pigment printing, plexiglas frame, 70,5 x 50,5 cm (without frame), 79,5 x 58 cm (with frame), edition of 3 + 2 AP.

Badaut Haussmann's artistic works revolve around the notion of para-architecture. Her research is situated at the intersection of several fields including domesticity, psychology and feminism. Her practice is centred around the concept of design and its history as a social and political expression. She works with sculpture, installation, image, text, video, sound ; the exhibition being her main medium.



## 21a. Laurent Fiévet

### *EXERCICE N°10*

2014 - video loop, black and white, mute, 2'18", edition of 5 + 2 AP

*Facing Arithmetics, Algebra, Geometry, Trigonometry, Probability and Statistics* is a collection of videos created from Buster Keaton feature-length and short films. Conceived as part of Hélios Azoulay's *Aaaaaaaaaa ..aaaah ! catastrophe sonic* performance piece at the Théâtre de la Criée for the opening of Marseille-Provence's period as European Capital of Culture in 2013, the majority of these video pieces are loops that shut the characters played by the director in both dangerous and burlesque situations.

The videos proceed by an extreme stylization of the situations described above. In keeping with the series' title, which isn't without alluding to a certain aversion to scientific disciplines and the selective role they have assumed in our society for several decades, the videos mostly attempt to exhaust mathematical logics through rudimentary technical processes.

Making reference to natural disasters, several videos resonate with certain contemporary ecological preoccupations. As such, this reference inflects the comic situations with gravity and points to ways to fight against adversity.



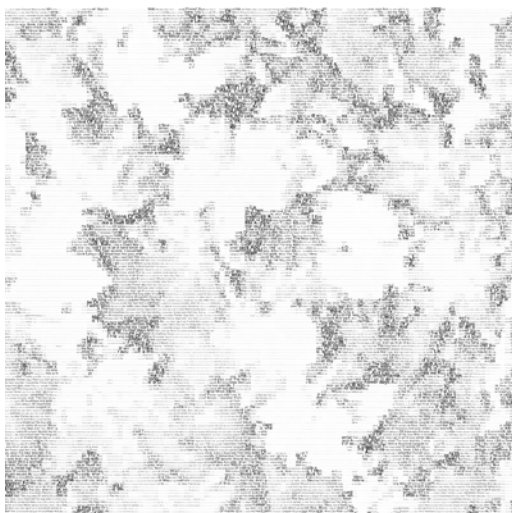
## 21b. Laurent Fiévet

### *EXERCICE N°7*

2014 - video loop, black and white, mute, 1'26", edition of 5 + 2 AP







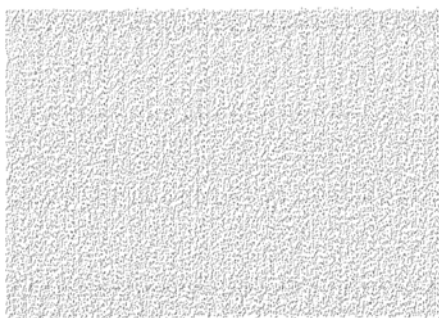
## 22a. Laurent Mareschal

### *CHANSON D'AUTOMNE*

2018 - printing on paper glued on Dibond, 79 x 79 cm, edition of 3 + 1 AP

*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



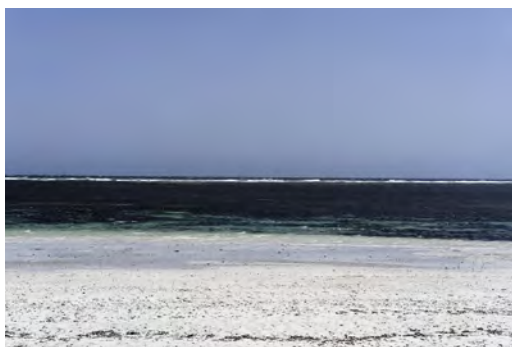
## 22b. Laurent Mareschal

### *NOUVEAU ROMAN*

2018 - printing on paper glued on Dibond, 49,5 x 63 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



## 23. Louis-Cyprien Rials

### *UNTITLED (MOGADISHU, SOMALIA)*

2019 - 4 K video, color, sound, 7'30", edition of 3. Sound Romain Poirrier.

A first video was born by the will of the artist to see one of the most beautiful beaches in the world in one of the most dangerous countries in the world. Economical paradox to the eyes of our leisure based societies, and Hell on earth for its inhabitants, the Mogadishu region harbours heavenly empty beaches of white fine sand. Sanctuary of human violence and facility of permanent war, Somalia is the theater of thirty years of attacks by rival factions. The presence of a French citizen in Somalia is "highly unadvised" by the French Ministry for Foreign Affairs because of the "maximum risk of attack, abduction and assassination" that could occur.



## 24a. Marie-Jeanne Hoffner

### *LANDSCAPE VERSUS ARCHITECTURE (HONG KONG/BUNDANON)*

2006 - photography, Diasac printing, 40 x 50 cm, edition of 5 +2 AP

The photographic series *Landscape versus Architecture* begun in 2004, runs through the journeys of the artist, whether dreamed or real, those trips are the object of these series. At the mercy of those journeys, a landscape meets with another. Playfully, the drawing of a place superposes with another, through a window. Each time the artist puts a drawing, then the photography. So are born unexpected scenes, as Macchu Pichu in Montreuil or the Hong Kong harbour with Australian wild plains of New South Wales.

Marie-Jeanne Hoffner



## 24b. Marie-Jeanne Hoffner

### *LANDSCAPE VERSUS ARCHITECTURE (ATLANTA / MELBOURNE)*

2005 - photography, Diasac printing, 40 x 50 cm, edition of 5 +2 AP



## 25. Marcos Avila Forero

### *ÉTUDE DU MOUVEMENT, GESTE M1-4. TÂCHE : AGRÉGATION DE BRIQUES RÉFRACTAIRES À HAUTE TENUEUR EN ALUMINE SUR LES PAROIS DU FOUR À FUSION ROTATIF. PROCESSUS DE FUSION MINÉRALE.*

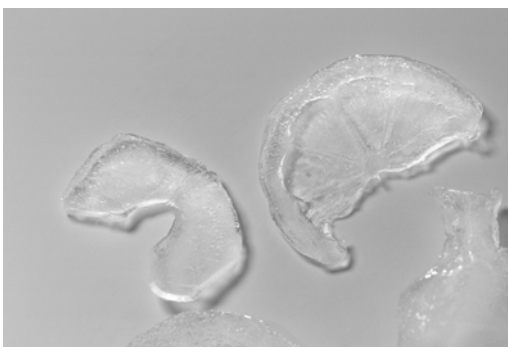
2020 - diptych, analog photography, India ink drawing, frame, mate, glass, 58 x 32 cm (without frame) , 61 x 35 cm (with frame), series of unique pieces

Based on a materialistic analysis inspired by the studies on the workers' gesture that appeared at the beginning of the industrial era - In particular *Time and Motion Studies* by Lillian and Frank Gilbreth, as well as *Laban Movement Analysis* by Rudolf Laban - Marcos Avila Forero proposed to several retired workers of a metallurgical plant in Japan, to repeat the gestures they made in their former job, but this time without tools, nor machine: appealing only to the memory of the body to reproduce the action.

To enrich his speech, the artist invited a specialist in the analysis of the Laban movement - a method that allows choreographers to have a scientific reading of the movement - to carry out an analysis based on the gestures of retired workers, which she then transcribed into Laban score.

From this act, the artist reproduced a corpus of works around the same project : *Theory of the flight of wild geese - Annotations on the worker gesture*

Here we present one of the elements of the series *Études du mouvement* being part of the same project : Echoing to taylorist studies on movement made by Lillian and Frank Gilbreth, we see by decomposition of movement, the gestures of three retired Japanese metalworkers performing their duties. The drawings in Indian ink, which are superimposed on the silver photograph, refer to studies on the economic theory of wild goose flight, to the study carried out by the analyst of the movement Laban, as well as to the chapter *Partitions calligraphiées* of the same project.



## 26a. Minja Gu

### *PEACH SKIN AND LEMON PIECES (SÉRIE FROZEN)*

2019 - 2020 - black and white photographic printing on 180 g special matte inkjet superior paper, frame, glass, 50 x 70 cm (without frame), 51 x 71 cm (with frame) , edition of 5 + 1 AP

La série de photographies *Frozen* a pour origine le séjour de l'artiste en Belgique, en 2016, plus précisément à Gand. Elle fut dans une résidence du HISK (Hoger Instituut voor Schonen Kunsten) et habita le 7 Citadellaan. Pendant son séjour, elle a accumulé des restes d'aliments, d'emballages, de bouteilles en plastiques... dans l'idée d'illustrer sa vie quotidienne. Elle a ensuite organisé une exposition dans son appartement, qui resta dans son mental. Ainsi, elle a archivé à travers des photos cette exposition à Gand, et de ces photos elle a tenu plusieurs expositions en Corée du Sud. En ce qui concerne ces objets, Minja Gu a fabriqué des moules en silicone et ensuite a versé de l'eau pour enfin les congeler. Elle a donc obtenu une empreinte solide de ces objets disparus, transparents, cristallins, mais aussi bien amenés à disparaître... Afin de conserver une trace pour l'éternité, elle a donc choisi de les photographier.



## 26b. Minja Gu

### *RED PAPRIKA STEM (SÉRIE FROZEN)*

2019 - 2020 - black and white photographic printing on 180 g special matte inkjet superior paper, frame, glass, 50 x 70 cm (without frame), 51 x 71 cm (with frame) , edition of 5 + 1 AP



## 26c. Minja Gu

### *PERSIMMON SEED (SÉRIE FROZEN)*

2019 - 2020 - black and white photographic printing on 180 g special matte inkjet superior paper, frame, glass, 50 x 70 cm (without frame), 51 x 71 cm (with frame) , edition of 5 + 1 AP



## 27. Namhee Kwon

### *100 SUGARS*

2020 - installation, 100 sugar pieces, stickers, 1 cm diameter each, 2020 - installation, 100 sugar pieces, stickers, 1 cm diameter each, serie of unique pieces

This work began 20 years ago when I was studying in London, England. Back then, I was engrossed in the idea of creating my own painting style, and after long thoughts, I came up with the idea of *Numbered Paintings* and was very satisfied. The blank canvas was assigned a page number to designate different pictures. I was delighted to imagine an exhibition with white canvases numbered from number 1 on the wall. However, the idea that preceded *Numbered Paintings* was this work. In London, when we were drinking tea, we used a lot of sugar cubes from a square paper box, I thought that if I added the number 1, 2, 3, etc. onto the sugar, there would be about *100 Sugars* in a box in total. I have already carried a black drawing book of the same sizes as my diary since that time, and when one book was over, I added a number to identify it. For that reason, the act of numbering became natural to me. Recently, I became interested in the year, month, and date, which is the number of days that repeat every day. The repeating numbers face eternity. I felt that it was a reflection of my thinking toward infinity. *100 Sugars* might be said to cut a piece out of that infinite. The number 100 gives a feeling of completion. This work is planned for *1000 Sugars*, and *10000 Sugars*.





**28. Natalia Villanueva Linares**

***BREATHING***

2013 - HD video, color, sound, 10'09", edition of 5 + 2 AP

34 spools of sewing thread in a metal box are joined by an action that takes place outside the frame. An abundance of repetitive gestures draws upon the threads of colors to multiply them ; followed by a sound that evokes a meticulous transformation of the whole. The film *Breathing* captures, fuse by fuse, the creation of *Soeur n°0*. It is a meeting between the generosity of the object, a piece of its history and the gaze of the passer-by. The action is vital to the future of the piece and reveals the symbolic nature of the materials that are offered little by little, are transformed into writing, hidden from the eye but of a strong perceptible evidence.







## 29. Paula Castro

### *OH JE NE SAVAIS PAS*

2015 - series of 12 accidental drawings, India ink on paper, frame, glass, 19 x 14 cm each (without frame), 25 x 18 cm each (with frame), unique pieces

Paula Castro approaches the drawing through landscapes and imaginary concepts compound of points and lines. Representation of the realm of imagination and mind, the world is regarded as a "body" of infinite points on which the surface is in movement in the time and space. Things found everywhere (photos, words, places) are the origin of her works.

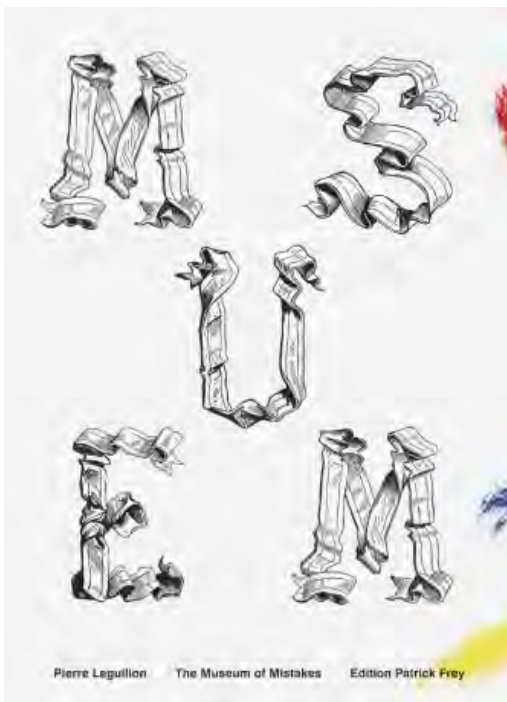


## 30a. Pierre Leguillon

### MAIL ART

2020 - printing on grey cardboar, 24 x 30 cm, unique piece

For the ten years anniversary exhibition of the Dohyang Lee Gallery, *Gold, Incense & Myrrh*, le Musée des Erreurs, created by Pierre Leguillon in Brussels in 2013, offers you to receive by mail the printed full scale reproduction, of a *mail-art* artworks by Belgian artist René Heyvaert, from the 1964–1984 period.



## 30b. Pierre Leguillon

### MAIL ART

2020 - double sided quadrichromic offset printing, 15,5 x 12 cm (folded), 24 x 30 cm (unfolded), edition of 104

For the ten years anniversary exhibition of the Dohyang Lee Gallery, *Gold, Incense & Myrrh*, le Musée des Erreurs, created by Pierre Leguillon in Brussels in 2013, offers you to receive by mail the printed full scale reproduction, of a *mail-art* artworks by Belgian artist René Heyvaert, from the 1964–1984 period.



## 31a. Radouan Zeghidour

### DÉTRUIRE VOTRE MONDE

2020 - fabric, transfer painting, wax, latex, India ink tattoo, copper, wood, 148 x 71 cm, unique piece

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.

Radouan Zeghidour



### 31b. Radouan Zeghidour

#### *BLOOM 75*

2020 - 2020 - fabric, transfer painting, wax, latex, India ink tattoo, brass, wood, 152 x 68 cm, unique piece

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.

Radouan Zeghidour



### 32a. Raphaël Tiberghien

#### *SATALA # 9*

2020 - enameled ceramics stamped with type metals, 23 x 17 x 16 cm, unique piece

The pieces of this series of earthenware castings have been riddled with small letters, imprints of printing cases formerly used on monotype machines. The forms are declined, evoking the vestiges of an uncertain use, softened and pierced by the percussion of the shot, as boiling. The order of the letters being lost, the exact meaning of the words they compose remains inaccessible. Only the trace of the gesture, of the violent inscription marking these flesh of broken mouths remains.



### 32b. Raphaël Tiberghien

#### *SATALA # 12*

2020 - enameled ceramics stamped with type metals, 23 x 17 x 16 cm, unique piece



### 32c. Raphaël Tiberghien

#### *SATALA # 8*

2020 - enameled ceramics stamped with type metals, 23 x 17 x 16 cm, unique piece





**32d. Raphaël Tiberghien**

*SATALA # 22*

2020 - enameled ceramics stamped with type metals, 19 x 13 x 12 cm, unique piece



**32e. Raphaël Tiberghien**

*FORME QUI PENSE # 1*

2017 - sculpture, enameled ceramics stamped with type metals, 9 x 10 x 29 cm, unique piece



**32f. Raphaël Tiberghien**

*FORME QUI PENSE # 2*

2017 - sculpture, enameled ceramics stamped with type metals, 12 x 11 x 27,5 cm, unique piece



**32g. Raphaël Tiberghien**

***IL ÉTAIT UNE FOIS DANS L'OUEST***

2019 - enameled ceramics stamped with type metals, 70 x 103 cm, unique piece



Following the work undertaken since 2018 with the *Sécrétions* series, this set consists of eight slabs of fired and enameled clay, each of which carries a hand-printed text by means of printing cases in the material. Each time, the text tells one of the scenes of a film that was viewed years ago, without ever having been seen again since. Memory thus operates displacements, minute or blatant, as the memories unfold on what one might compare to mental landscapes. The language unfolds there as an organic substance, in the hope that the reader-viewer will also recognize a familiar situation.

**33. RohwaJeong**

***STILL LIFE - COPENHAGEN***

2019 - loop video, sound, color, 10'0", edition of 2 + 1 AP



*Still life* is first of all an installation of a *still life* pattern embroidered with white thread on a mosquito net in several buildings or houses in Korea and abroad. This installation was then filmed as a documentary and is a work of art. This work is composed of 5 single-channel films independent of each other. They bear the title of the place where the installation is located. The work speaks of time, space, subject and object. More precisely, it is to feel the anticipatory movement of time through the motif that moves because of the wind. One sees the exterior landscape that exists in the background outside the window, however one also perceives the discreet noises of an interior or the whispered conversations that blur the distinction between inside and outside. In addition, in the afternoon we could consider the *still life* motif as a still life, which is the story of a recipient going beyond its function as a mosquito net whereas in a dark evening, this motif, viewed by a recipient, reduced him to the history of his immutable and peaceful life.



**34a. Romain Vicari**

*P14*

2020 - canvas, acrylic resin, photographs, pigments, grid, rice, pearls, necklaces, jewels, medication capsules, 31 x 17 cm, unique piece

Always following an experimental direction, the pictures are composed of organic matter like rice, and abstract images of our reality. Adorned by pearls and grids, the pictures operate as an altar.



**34b. Romain Vicari**

*P23*

2020 - canvas, acrylic resin, photographs, pigments, rice, pearls, necklaces, jewels, medication capsules, 33 x 24 cm, unique piece

Always following an experimental direction, the pictures are composed of organic matter like rice, and abstract images of our reality. Adorned by pearls and grids, the pictures operate as an altar.

### 35. Ronan Lecreurer

#### *LES FRACTÉS 15.04.b*

2019 - sculpture, beech balls, black glass fiber, spinnaker canvas, fabric, 48 x 32 x 14 cm, unique piece



*Les Fractés* are new works more pictorial than the flying performative sculptures *Over the line* from which they originate. *Les Fractés* respond in a delayed manner to the influence that the kite had in modern art in the early 20th century.

The development of photographic flights from 1901 revealed to the earthlings the aerial views of their countrysides, showing a parcelled land.

The natural abstractions shown in the planimeters of this period greatly redirected the question of the representation of the landscape by exploding its constitution into fragments that unfold in a space in four dimensions.

This novelty brought by the tools that enabled the gaze to be raised brought to Cubism an impetus and a certain aesthetics of the divine view that has not ceased to develop until the satellite view prolonging the fractal era.

We can say that *Les Fractés* in the form of small wall sculptures in cotton, carbon, spinnaker and beech are both the union of a vehicle support and its participation in the history of art.



### 36. Sun Choi

#### *INTERRUPTED VOYAGE*

2011 - ephemeral installation with sea salt from North Korea sea, wood boxes (14 x 14 x 8 cm et 8,5 x 8,5 x 5,5 cm), salt cellar, variable dimensions, unique pieces, documentary video

*Interrupted Voyage* is a work done with seawater from the Goseong region, Gangwon-do, the northernmost part of South Korea. This water has been boiled and the salt harvested is the work. The artist wants to put salt in an ordinary salt container, which he will install on a dining table in a hotel restaurant. The artist wishes the public could then taste by hand or in the dishes, this salt and feel the taste of North Korea and the taste of the division of the country.



### 37a. Stéfán Tulépo

#### *DIVISION DE LA JOIE*

2020 - sculpture, cut earthenware plates and burnt Douglas pine, 45 x 30 x 28 cm, unique piece

Ten white half-plates placed in the slits of a Douglas-wood calcined tray. The breaking line exposes the porosity of the earthenware. One in front of the other, with regular gaps, they recompose the mineral decoration of a miniature theatre.





### 37b. Stéfán Tulépo

#### *SOUS LE PLANCHER, LES VACHES*

2020 - sculpture, carved floor tiles and burnt Douglas pine, 50 x 35 x 25 cm, unique piece

All these objects of common use, produced in large series, inevitably promised to destruction, abandonment or their disintegration evoke a contemporary archaeology, a way of life, an aesthetics, a form of nostalgia. They are the raw material of Stéfán Tulépo's compositions. It exploits their plastic qualities, their resistances, their transparencies, their roughness, their shapes. It transforms them by mechanical or artisanal intervention by rubbing, stripping, drilling...

Laurent Suchy



### 37c. Stéfán Tulépo

#### *BUCHE À L'ARRET*

2020 - sculpture, cut ceramic mugs and carved floor tile, 30 x 35 x 13 cm, unique piece



### 38a. Tami Notsani

#### *“ SANS TITRE “ - DÉ - COMME BEAUCOUP DE CHOSES DANS CE PAYS*

2017 - analog color photography, glued on aluminium profile dibond, frame, 50 x 50 cm, edition of 5 + 2 AP

The landscapes of Galilee and Israel have changed since I was a child, not so much because of the new villages, not so much because of their defences at the entrance, the deforestation, or whatever, no, it's my way of seeing them that has changed. I often look at an unstable state of the landscape, of an object in mutation : a road that stops clear without explanation, a trompe-l'oeil on a wall that does not deceive anyone, the remains of a village lost in the prickly pear trees, or this truck that unveils and crop an image in the image... The trace of Man is everywhere and yet these landscapes and objects are alone in the setting, they have all lived and seem at once destroyed and always in use, like many things in this country.

Tami Notsani

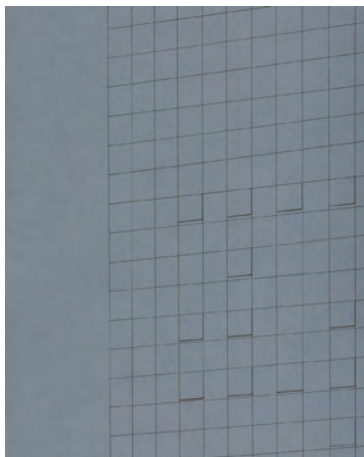
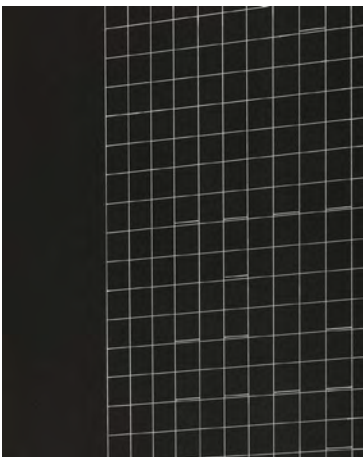
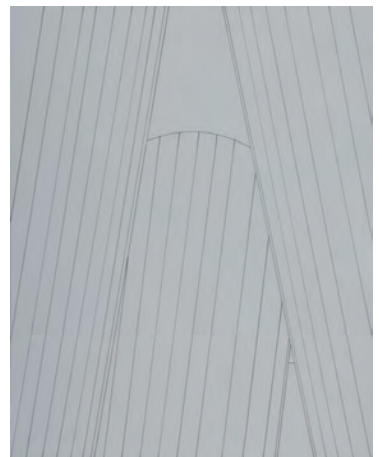
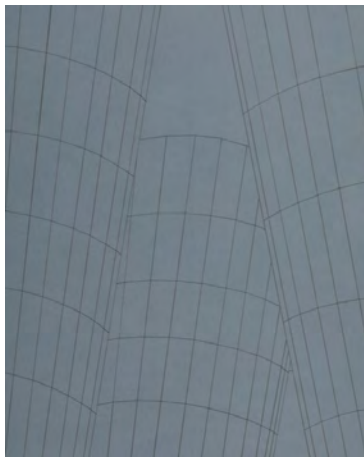
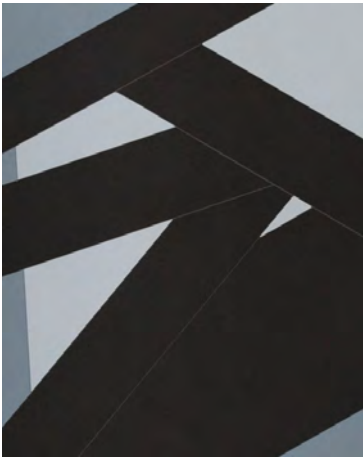


**38b. Tami Notsani**

***“ SANS TITRE “ -YOU KEN DO IT - PARADE***

2011 - analog color photography, glued on aluminium profile dibond, frame, 50 x 50 cm, edition of 5 + 2 AP

This photographic corpus shows with modesty what is the annual Gay Parade in Tel-Aviv. Israeli society is schizophrenic, between secular and religious, macho soldier culture and gay culture, etc. Everything seems more extreme than in most other western democracies. The gay community is no exception. This is what Tami Notsani subtly portrays in this series of portraits that are both funny and touching.



### 39. Tazio

#### *HIPPOCAMPE*

2013 to today - series of drawings on paper, 30 x 24 cm each, unique pieces

A series of drawings or tracing done by memory. Respecting the precision of lines while allowing oneself liberties on elements to maintain. Between each drawing, time goes by and with it the precision that tries to sharpen. All the tracings done from the same picture forms a temporal whole, a duration. The mouvement only exists through thin differences (spatial gaps) between each drawing. The title *Hippocampe* (Hippocampus) refers to a part of the brain used for memorisation.

Tazio



### 40a. Thomas Wattedled

#### *TIME OUT*

2016 - installation, crossed badminton rackets, 46 x 45 x 45 cm, unique pieces

Four badminton rackets, unstrung and strung together in a infinite time out.



### 40b. Thomas Wattedled

#### *SWIMM*

2011 (modified in 2015) - video, black and white, mute, 1', edition of 5

The video features a swimmer that plays the continuation of Bas Jan Ader's film *Fall*.



### 41a. Timothée Chalazonitis

#### *DEMAIN C'EST LOIN*

2020 - sculpture, carving on stone, typography Avenir designed by Adrian Frutiger in 1988, around 29 x 44 cm, unique piece

" Demain, c'est loin " (Tomorrow is far away) evokes our inability to project ourselves into the near future. Caught up in global problems, our society does not solve anything, it flees the present and worries about the future that is reserved for us. In *Maintenant du Comité invisible* the unknown authors put us in front of the need to be an actor in our society: " If we are so inclined to flee the present, it is because it is the place of the decision ". It is also a nod to the mythical - and still current - title of the rap band IAM, released in 1997.



**41b. Timothée Chalazonitis**

***CONTRE-REGARD***

2020 - sculpture, carving on stone, around 8 x16 cm, unique piece

The low-relief eye on a fragment of stone echoes the eye of Horus and the blue eye which in the Mediterranean area protects against evil. If a thought of an envious person strikes us, it diverts the harmful influence. This stone eye is like a talisman, καλό μάτι (kalo mati : good eye) in Greek, it will protect you from envious or jealous looks from others.



**41c. Timothée Chalazonitis**

***UN SILENCE***

2020 - sculpture, carving on mountain stone, around 16 x 10 cm, unique piece

Completed in the beginning of Covid-19 outbreak during a residency in Venezuela. Recovered just before curfew and confinement, this stone comes from the mountain overlooking Maracay. The period is strange, time suspended, the city silent. This virus gave a breath to Earth, to nature as humans retreated to themselves. Without a doubt, we are in the age of the anthropocene. Those who doubted it, can no longer deny it now. A silence to think, to take a step aside.

**41d. Timothée Chalazonitis**

***TIME OUT***

2020 - sculpture, ceramic, 155 cm metal rod, variable dimensions, unique piece



As an archaeologist, I looked, in every corner of the Beaux-Arts school, for the forgotten statues, not referenced in the school's catalogue of works. One day I discovered the Korè 684, a statue of a young woman, dating from the archaic period of Greek sculpture. The earth footprints of the Kore give us a message. In its fragments is inscribed a hopeless sentence: " The past a ruin, the present without hope, the doomed future ". It certainly echoes the weight of my generation in changing the state of the world. It can be read as a truth and/or with a hint of cynicism.

Timothée Chalazonitis



**42. Violaine Lochu**

***MODULAR K***

2020 - performance video, color, sound, 18', edition of 5 + 2 PA. Production CAC La Traverse, Alfortville, France. With Anna Chirescu, Jean Fürst and Aurore Leduc (performers), Céline Régnard (make up). Photo © Rachael Woodson

The performance-video *Modular K* shows five moments in the life of a small group: awakening, ablutions, gymnastics, work, meals.

The four protagonists, with their strange appearance, and whose it is difficult to say whether they evolve in the past or the future, silently indulge in absurd, funny or disturbing rituals, in an environment that they gradually transform by their actions – moving, unfold, cover, roll up, assemble...

Produced in July 2020, *Modular K* was developed during the lockdown period, during which the artist conducted a series of remote interviews. In their respective singularities, the words collected refer to two dimensions common to all in this experience : the importance of domestic space, and that of tasks, that rythm and command time. *Modular K* moves these concerns into the realm of narrative, or even myth.

To unfold this narrative, Violaine Lochu relies on a performative and visual work that refers in particular to the history of art (the chiaroscuro of Caravaggio, *The Last Supper* of Leonardo da Vinci, the figure of the Egyptian scribe...) and science fiction ( *1984* of Orwell, *Solaris* of Tarkowski...).

*Modular K* was filmed at La Traverse, a contemporary art centre in Alfortville, before being presented, in a sort of abysmal setting, in an exhibition of the same name; the setting of the performance becomes an installation; the video, projected in one of the rooms, shows the art center as a place of fiction, inhabited for a time by an indeterminate collective.





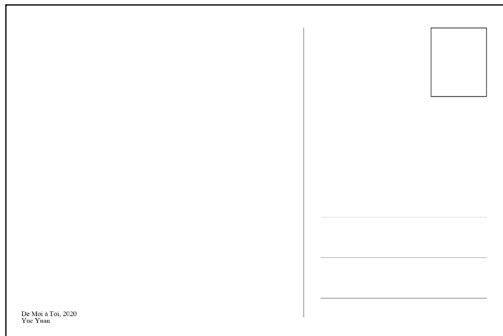
### 43. Yue Yuan

#### *DE MOI À TOI*

2020 - installation, 15 postcards, 10 x 15 cm each, cardboard box, 16,5 x 12,5 x 2 cm each, edition of 10

A postcards serie that show post vans in Paris' streets. The vehicles form an invisible system inside the city, making informations circulate from one point to another. Is there a mail for me inside the van I just met ? Is it a good or a bad news ? Those postcards describe a route between you and me.

Yue Yuan



### 44. Zohreh Zavareh

#### *LES MERVEILLES DES CHOSES CRÉÉES ET LES CURIOSITÉS DES CHOSES EXISTANTES*

2020 - sculpture, acrylic resin, acrylic paint, 17 x 31 x 2,5 cm, edition of 10

Hung on a corridor's wall, he never knew if it was with himself or with someone strangely looking alike, that he was destined to make love, forever.