

ARTWORKS LIST //

ECO (.....) ECO (.....) ECO (.....) II

galerie dohyanglee

eco (.....) eco (.....) eco (.....) part II

An exhibition with **Alexis Foiny, Anna Tomaszewski, Boris Kurdi, Carolina De La Roche, Charlotte Delval, Charlotte Seidel, Gabriel Moraes Aquino, Jade De Rooster, Joongho Yum, Kyunglynn Chang, Laurent Mareschal, Léa Barbazanges, Léo-Paul Barbaut, Loïs Szymczak, Maëlle Poirier, Max Blotas, Minsook Kang, Moongi Gim, Morgane Porcheron, Natalia Villanueva Linares, Nefeli Papadimouli, Paula Castro, Sun Choi, Thomas Garnier, Violaine Lochu**

03.12.2022 – 30.12.2022

ARTWORKS LIST

1. Alexis Foiny

SOLASTALGIA MEDEOR

2022 - nylon thread based 3D printed flower, pigments, ceramics piece, glass basements, fragrance glass bottle realised in collaboration with Domitille Michalon-Bertier et IFF, variable dimensions, unique piece



The *Solastalgia medeor* is a plant about 10 - 20 cm high, blooming at first of melting glaciers. This flower from another time is still very little known by scientists. Based on recent analyses, it appears that this species is prehistoric. It would have hibernated under the permafrost until today, waiting for its own discovery. This flower, with its exceptional ability to regenerate and survive in extreme conditions, has become an emblem of hope in the scientific community alarmed by the massive disappearance of the biotope. It was then called *Solastalgia medeor*, meaning in Latin "solastalgie" and "neat".

Solastalgia medeor is a piece inspired by 19th century anatomical models and cabinets of contemporary curiosity. This flower brings us back to the imagination of a fantasized and powerful biodiversity that survives the environmental crisis. A fragrance was created in collaboration with perfumer Domitille Michalon Bertier (IFF).

2a. Anna Tomaszewski

APOKALUPTO

2021 - ceramics, enamel, 42 x 21 x 7 cm, unique piece



During her residency at the Fimenco Foundation, Anna Tomaszewski developed the project *Apokalupto* – which means to reveal in Greek. It is a sculptural project linked to the body, to the movement and to the traces it generates in the environment. This work echoes the question of the fossil and its relationship to time, and aims to go beyond the idea that the human body is isolated from living matter and that the two develop separately without meeting.

The installation evokes "contemporary fossils", hybrid objects photographed in an urban landscape that testify to a temporal stratum and a more immediate past by revealing the imprint of our human gestures on our environment.

These fossil images are integrated into a ceramic work through sculptures that summon different techniques of reconstruction and stamping in the clay and which bear witness to temporal strata of a more distant past : an hybrid world is shaping, between archaeological reconstruction and anticipation.

Apokalupto is also a metaphor for the internal movement contained in any form or living species, which is just waiting to be revealed, even if at first sight it remains invisible.

2b. Anna Tomaszewski

APOKALUPTO

2021 - laser photography, 150 x 125 cm, edition of 5 + 2 AP



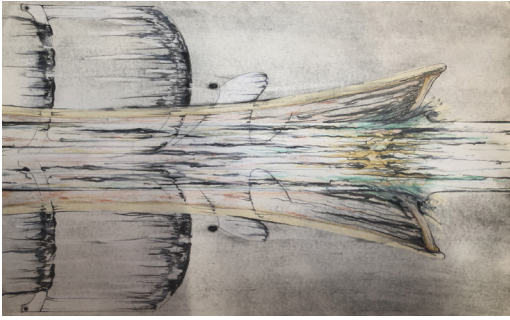
2c. Anna Tomaszewski

APOKALUPTO

2021 - laser photography, 150 x 125 cm, edition of 5 + 2 AP (artwork available)



galerie dohyanglee



3a. Boris Kurdi

DRDR

2022 - graphite and color pencils on paper, cardboard, 12,2 x 19,4 cm (drawing), 13 x 20,1 cm (cardboard), unique piece

These are 3 drawings representing the abbreviation for the title "Doctor": "Dr". On each, this abbreviation is written twice according to an axial symmetry. The layout of the elements on the page and the forms that letters take are references to symbolic imagery. The boat, the wide range of colors and the anthropomorphism were thought to encourage this interpretative decision. Instead of being engraved on a plain background as on a doctor's door, the inscriptions are depicted in small low-pitched scenes where the exhibitor seems to play a protective role in the face of the discovery of a fantastic and strange stranger.



3b. Boris Kurdi

SANS TITRE

2022 - graphite and color pencils on green paper, cardboard, 11,9 x 17,6 cm (drawing), 12,7 x 18,4 cm (cardboard), unique piece



3c. Boris Kurdi

SANS TITRE

2022 - graphite and color pencils on paper, cardboard, 8,9 x 13,6 cm (drawing), 9,6 x 14,6 cm (cardboard), unique piece



4a. Carolina De La Roche

VAGABUNDOS BUSCANDO SIGNIFICACIÓN

2019 - collage, frame, glass, 22 x 14 cm (without frame), 37 x 28 cm (with frame), unique piece



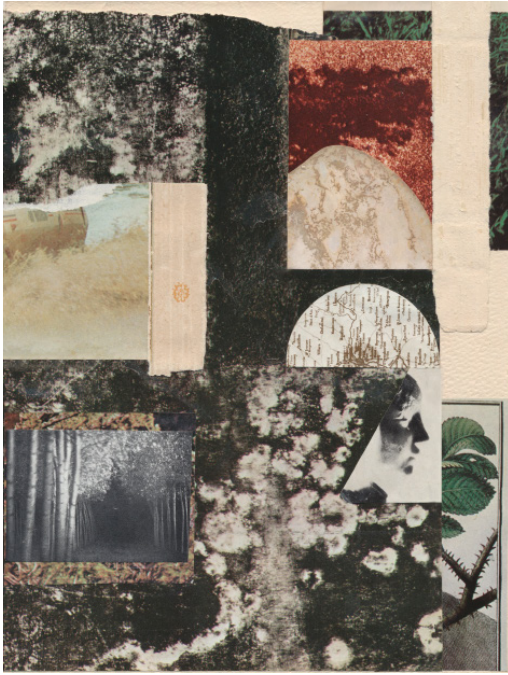
4b. Carolina De La Roche

CARTOGRAPHIE DES SOUVENIRS

2020 - fabric collage, frame, glass, 20 x 20 cm (without frame), 23 x 23 cm (with frame), unique piece

I sensationally resurface the remains of the territory of my memory. I sew, tear and assemble materials on the fabric, composing a fragmented reality in a melancholic atmosphere.

Carolina De La Roche



4c. Carolina De La Roche

TRÉMULA

2021 - collage, frame, glass, 21 x 15 cm (without frame), 32,5 x 26 cm (with frame), unique piece

"When quiet and vibration is lacking; when whisper is noise, and plastic bubble paper does not cover the heart. Detachment" - Anonymous



4d. Carolina De La Roche

SANS TITRE

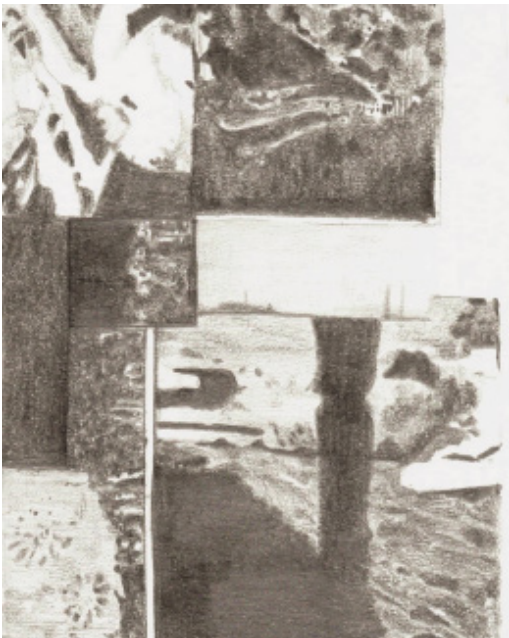
2022 - collage, frame, glass, 18 x 13 cm (without frame), 31 x 25 cm (with frame), unique piece



4e. Carolina De La Roche

SANS TITRE

2022 - collage, frame, glass, 23 x 17 cm (without frame), 26 x 20 cm (with frame), unique piece



4f. Carolina De La Roche

SANS TITRE

2022 - pencil drawing, frame, glass, 14 x 9 cm (without frame), 27 x 21 cm (with frame), unique piece



4g. Carolina De La Roche

VER DE CERCA

2018 - collage, frame, glass, 11,5 x 9 cm (without frame), 15 x 20 cm (with frame), unique piece



4h. Carolina De La Roche

PAGAMENTO, DÉCOMPOSITION ET FERTILITÉ

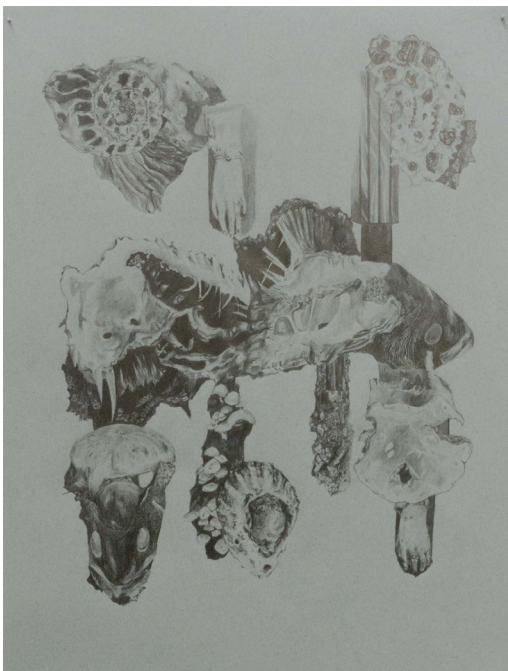
2022 - mixt technique, frame, glass, 64 x 49 cm (without frame), 83,5 x 63 cm (with frame), unique piece



4i. Carolina De La Roche

LOS TORTOLITOS

2021 - collage, frame, glass, 35 x 25 cm (without frame), 56 x 40,5 cm (with frame), unique piece



5a. Charlotte Delval

HORS SAISON - HONORINE

2022 - graphite on speckled blue canson paper, glass, 50 x 65 cm, unique piece

The composition of this drawings series is the result of ballads, wanderings and ramblings. *Honorine* is the result of several explorations at the beach of Saint-Honorine-des-Pertes and its surroundings, *Herbe* (grass) of the Normandic forest and *Humus* of the wanderings between Paris and Caen. The artist takes in photographs textures, plants, minerals, postures, limbs, and then plays with them graphically. She creates a visual cluster, a fantasy space where eroticism, aggressive plants, poisonous mushrooms and fish carcasses meet.

5b. Charlotte Delval

HORS SAISON - HERBE

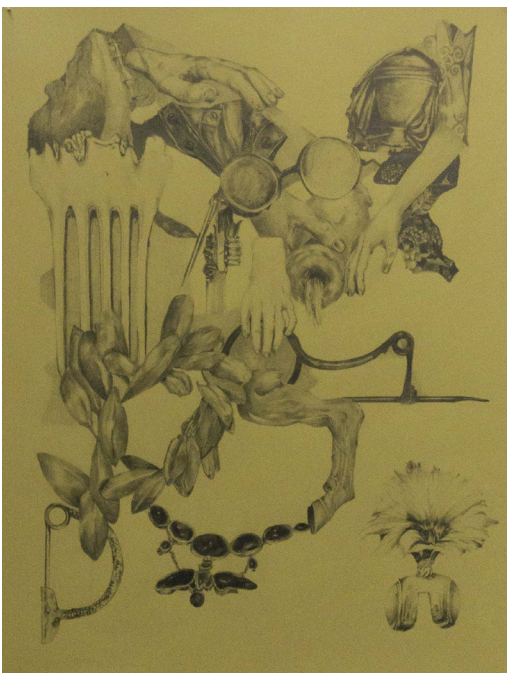
2022 - graphite on speckled pink canson paper, glass, 50 x 65 cm, unique piece



5c. Charlotte Delval

HORS SAISON - HUMUS

2022 - graphite on aneth green canson paper, glass, 50 x 65 cm, unique piece





5d. Charlotte Delval

SANS LAISSE

2020 - brads, plaster, golden ring, 14 x 8,5 x 4 cm, unique piece

Between the wall jewel and the brad for animals, *Sans Laisse*, (leashless) means as well the absence of possession than a simple ornament.



5e. Charlotte Delval

PIEUVRE

2020 - burnt wadding, golden rings, 237 x 33 cm, unique piece (available artwork)

Pieuvre (octopus) is a sculpture made from gas lighter burnt wadding then strangled by metallic golden rings from interior decoration. This artwork is an echo to the novels by Violette Leduc and her way to evoke desire. This artwork is similar to a toga, an octopus or a ghost, the wadding doesn't protect anymore but burns.

galerie dohyanglee



6a. Charlotte Seidel

FEUILLE (ROBINIER, SQUARE VIVIANI)

2022 - robinia leaves, 23kt gold leaf, 25 x 7,5 x 3,5 cm, unique piece

A gesture for the trees after a hard summer for us all, the burning forests, the leaves that shrink and fall out of water. Some leaves of the oldest tree in Paris, planted in 1601, were collected and valorized by the delicate appliance of golden leaf.



6b. Charlotte Seidel

LES ŒILLETS

2022 - cotton, carnations, 73,5 x 44 cm, unique piece

Carnations Tataki Zomé.



6c. Charlotte Seidel

BONHEUR

2022 - fabric napkin, clovers, 26,5 x 27,5 cm, unique piece (available artwork)

Four leaves clovers Tataki Zomé on a napkin.



6d. Charlotte Seidel

PASSION

2022 - fabric napkin, passion flower leaves, 26,5 x 27,5 cm, unique piece (available artwork)

Passion flower leaves Tataki Zomé on a napkin.



6e. Charlotte Seidel

SAULE PLEUREUR (ILE DE LA CITÉ, PARIS)

2022 - fabric napkin, weeping willow leaves, 31,5 x 31,5 cm, unique piece (available artwork)

Tataki Zomé of a weeping willow twig of the Ile de la Cité on a napkin. Many memories were carved in the stones of the Ile de la Cité, overlooked by a huge weeping willow, keeper of confidences, meetings and rendez-vous.



6f. Charlotte Seidel

LE BOIS DORMANT (NAPPE)

2022 - napkin, flowers and leaves, 120 x 170 cm, unique piece (available artwork)

Collective Tataki Zomé inside the project « Le bois dormant » by Charlotte Seidel, and teenagers from the Educational Medical Institute Les Moulins Gémeaux in Saint-Denis (93) and elders from the Eldery Medical Institute « Ma Maison » Petites Sœurs des Pauvres in Saint-Denis (93) during ORANGE ROUGE.

7a. Gabriel Moraes Aquino

SAKURAS

2022 - enameled ceramics, 19,5 x 14,5 cm, unique piece. Production Fondation Fimanco



12 enamelled ceramics that represent possible views of a Romanville transformed by time or by the perceptions of its inhabitants. a hybridization of elements found on the spot with elements taken from paintings made by Jean-Baptiste Debret on the landscape and everyday life of Rio de Janeiro (my home) in the 19th century. It is therefore a representation from a "transversal look" (as he himself describes in his letters). Since my arrival in this commune in 2021, I have observed the destruction and construction of several buildings. a city with complex archaeology of the future, where at any moment a place can disappear and what remains are the memories of its inhabitants.

Gabriel Moraes Aquino

7b. Gabriel Moraes Aquino

PELOUSE

2022 - enameled ceramics, 8 x 14 cm, unique piece. Production Fondation Fimanco



galerie dohyanglee

7c. Gabriel Moraes Aquino

USINE

2022 - enameled ceramics, 14 x 10 cm, unique piece. Production Fondation Fiminco



7d. Gabriel Moraes Aquino

CHANTIER

2022 - enameled ceramics, 7 x 6 cm, unique piece. Production Fondation Fiminco



7e. Gabriel Moraes Aquino

SQUAT

2022 - enameled ceramics, 7 x 8 cm, unique piece. Production Fondation Fiminco



7f. Gabriel Moraes Aquino

MONNAIE

2022 - enameled ceramics, 19,5 x 14,5 cm, unique piece. Production Fondation Fimanco



7g. Gabriel Moraes Aquino

SAPINIÈRE

2022 - enameled ceramics, 11 x 8 cm, unique piece. Production Fondation Fimanco



7h. Gabriel Moraes Aquino

JIMMY

2022 - enameled ceramics, 14 x 9,5 cm, unique piece. Production Fondation Fimanco



7i. Gabriel Moraes Aquino

CANAL

2022 - enameled ceramics, 10 x 13 cm, unique piece. Production Fondation Fiminco



7j. Gabriel Moraes Aquino

TANK

2022 - enameled ceramics, 10 x 7,5 cm, unique piece. Production Fondation Fiminco



7k. Gabriel Moraes Aquino

PADDOCK

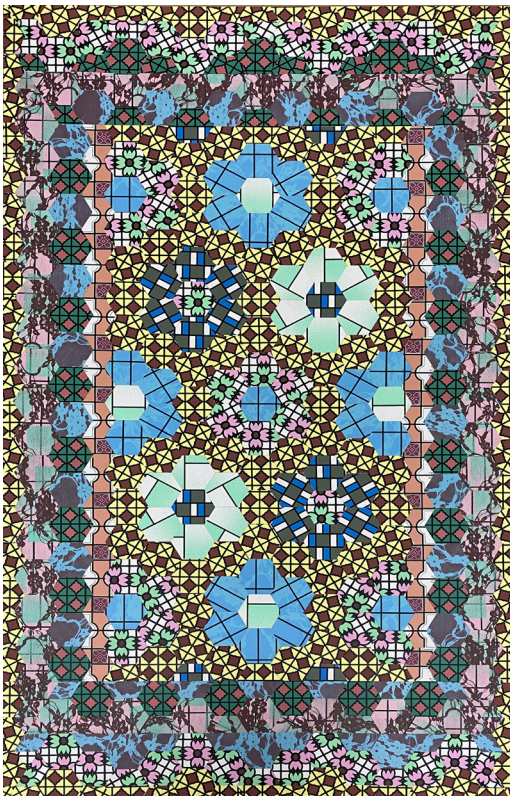
2022 - enameled ceramics, 13 x 13,5 cm, unique piece. Production Fondation Fiminco



71. Gabriel Moraes Aquino

FLOR METAL

2022 - enameled ceramics, 6,5 x 10 cm, unique piece. Production Fondation Fiminco



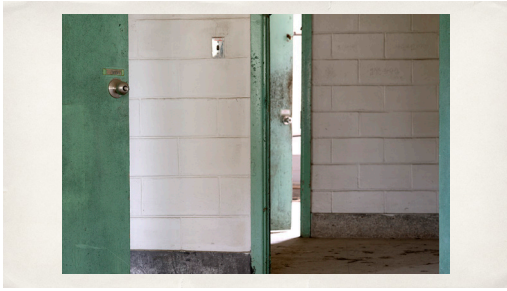
8. Jade De Rooster

KALÉIDOSCOPE

2022 - silk screened papers glued on a wood pannel, 120 x 69,8 cm, unique piece

This project is a reflection on a possibility of «upcycler» my own production rejects. This work is inspired by the techniques of patchwork and mosaic. It is about using a process and graphic codes by moving them into another technique as I often practice in my work. The cutting and collage of these small pieces of paper is a painstaking and tedious work, which allows me to explore the composition of patterns through the assembly, this time on a smaller surface than that of the installations for which these paper formats are created and silkscreened, of which some pieces remain after this first use, to which I give life through this work whose title *Kaleidoscope* also refers to this notion of a combination of colors and infinite patterns.

Jade de Rooster



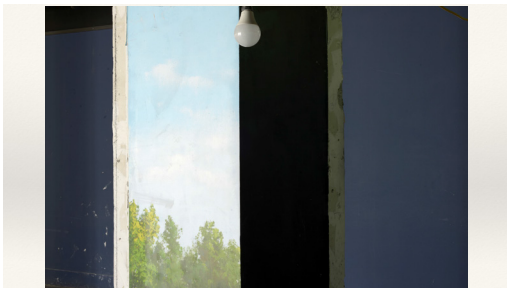
9a. Joongho Yum

SOUS LA PEAU

2018 - archival pigment printing on Ivory Mat paper, 70 x 105 cm, edition of 5 + 1 AP

Sous la peau (under the skin) are all images of political spaces. One is in the Gwangju military hospital and the other was in the former American Cultural Center in Seoul. These two places are important places in recent South Korean political history. However, I have not sought to see these aspects of political history in these two spaces. I only wanted to look at the inside of the photo and not the spaces of these buildings emptied by the passage of time and if we could penetrate the skin of these objects to the point where they meet, through photography. These two images want to show a political space, but ultimately tell the inner story of photography itself.

Joongho Yum



9b. Joongho Yum

SOUS LA PEAU

2021 - archival pigment printing on Ivory Mat paper, 70 x 105 cm, edition of 5 + 1 AP

Sous la peau (under the skin) are all images of political spaces. One is in the Gwangju military hospital and the other was in the former American Cultural Center in Seoul. These two places are important places in recent South Korean political history. However, I have not sought to see these aspects of political history in these two spaces. I only wanted to look at the inside of the photo and not the spaces of these buildings emptied by the passage of time and if we could penetrate the skin of these objects to the point where they meet, through photography. These two images want to show a political space, but ultimately tell the inner story of photography itself.

Joongho Yum



10a. Kyunglynn Chang

NOT SO FUNCTIONAL OBJECTS (GREY)

2022 - digital printing on poster, 42 x 29,7 cm, edition of 50

The digital illustration that has been created during the #30works30days international art online challenge. While the artist questions the "durability" and "usability" of her previous sculptures.

10b. Kyunglynn Chang

NOT SO FUNCTIONAL OBJECTS (NAVY)

2022 - digital printing on poster, 42 x 29,7 cm, edition of 50

The digital illustration that has been created during the #30works30days international art online challenge. While the artist questions the "durability" and "usability" of her previous sculptures.



10c. Kyunglynn Chang

DASIK INCENSE HOLDER (PURPLE)

2022 - jesmonite, pigments, epoxy glue, 13 x 13 x 3 cm, edition of 5

"Dasik" is one of the Korean traditional dessert that is commonly made with powdered black sesame seeds and honey.

The plate composition is inspired by the scenery of a very contemporary atmosphere trying to be immersed with the traditional architectures of Iksun-dong, Seoul, SKR.

Please take your time pleasing each and other flavours on the plate:

Hint of rosemary, Odi Dasik, Pine curd, Choco-balls



10d. Kyunglynn Chang

DASIK INCENSE HOLDER (LIGHT BLUE)

2022 - jesmonite, pigments, epoxy glue, 13 x 13 x 3 cm, edition of 5

"Dasik" is on of the Korean traditional dessert that is commonly made with powdered black sesame seeds and honey.

The plate composition is inspired by the scenery of a very contemporary atmosphere trying to be immersed with the traditional architectures of Iksun-dong, Seoul, SKR.

Please take your time pleasing each and other flavours on the plate:

Hint of rosemary, Mint Dasik, Omija curd, Blueberries



11. Laurent Mareschal

ET LE DOUZIÈME MOIS (2009)

2009 - Christmas Tree with cut branches covered with plaster, 127 x 36 x 25 cm, unique piece



Et le douzième mois (and the twelfth month is Christmas) we could add. Here no ball, no garland, the Christmas tree amputated of its branches no longer celebrates anything, it is a wreck. It looks like it's covered in snow, but the hardness of the material makes us more like a bone. A Christmas bone in short that tells how the consumer society creates disposable living that it struggles to recycle. Yet this bone is soft to the eye as to the touch and contrasts with what hides the plaster that immobilizes the broken limbs. This rebuff of the consumer society will have found here at least a way to bow by recycling to celebrate nothing but the eternity of plaster, frozen snow.

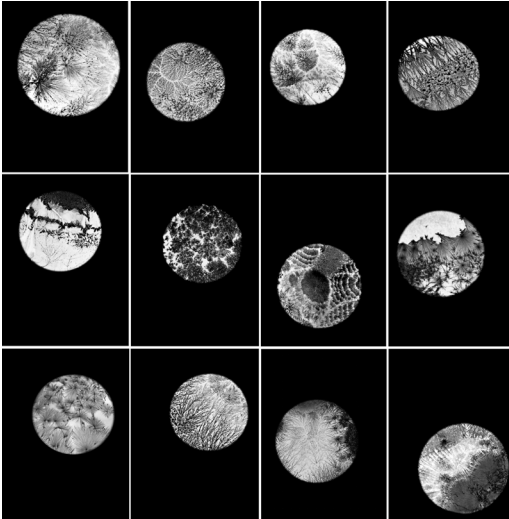
12. Léa Barbazanges

OPTIQUES

2015 - 12 digital printings, printing on baryta Hahnemühle paper, anti reflects glass, lead, 19,5 x 14,5 cm each, edition of 7 + 2 AP



Between Petri dish boxes or astronomical telescopes, those matter cercles make us observe the refinement of a nature, whether small or big, vegetal or mineral, continuously animated by cyclic fluids.



13a. Léo-Paul Barbaut

CLOUDYBOY

2022 - paper clay porcelain ceramics dyed with color oxides, glaze, 17 x 19 x 2,5 cm, brass and bronze metallic shapes, mechanical pencil drawn fresco, unique pieces

Designer and sculptor, I am inspired by the world of the city, its networks and its forms. I grew up in the district of La Maladrerie in Aubervilliers, a garden city, made of concrete, each apartment has a singular plan, you have to get lost in this maze to appreciate its utopia. Sensitive to atypical spaces, I am attracted by wastelands, clandestine or abandoned, wild lots. Wastelands and construction sites are places of all possibilities, these no man's land, are my sources of inspiration.

Léo-Paul Barbaut



13b. Léo-Paul Barbaut

CAHUTE

2022 - paper clay porcelain ceramics dyed with color oxides, glaze, glaze, 26 x 19 x 8 cm, brass and bronze metallic shapes, mechanical pencil drawn fresco, unique pieces



13c. Léo-Paul Barbaut

POLYHOUSE

2022 - paper clay porcelain ceramics dyed with color oxides, glaze, glaze, 33 x 19 x 7 cm, brass and bronze metallic shapes, mechanical pencil drawn fresco, unique pieces



13d. Léo-Paul Barbaut

19INSIDE

2022 - paper clay porcelain ceramics dyed with color oxides, glaze, 21 x 21 x 6 cm, brass and bronze metallic shapes, mechanical pencil drawn fresco, unique pieces



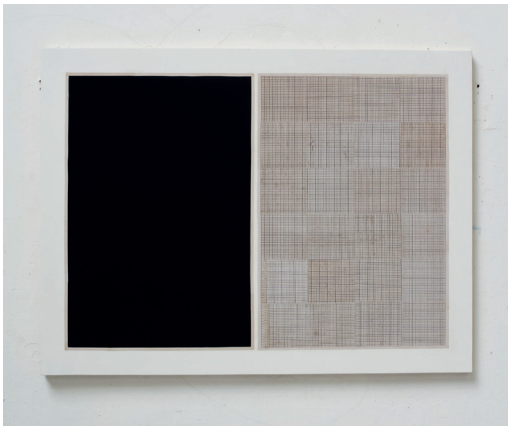
13e. Léo-Paul Barbaut

PARIMAGINAIRE

2020 - gravure à l'eau forte, plaque de cuivre découpée, cadre, sous verre, 29 x 39 cm (sans cadre), 31 x 41 cm (avec cadre), unique piece

Designer and sculptor, I am inspired by the world of the city, its networks and its forms. I grew up in the district of La Maladrerie in Aubervilliers, a garden city, made of concrete, each apartment has a singular plan, you have to get lost in this maze to appreciate its utopia. Sensitive to atypical spaces, I am attracted by wastelands, clandestine or abandoned, wild lots. Wastelands and construction sites are places of all possibilities, these no man's land, are my sources of inspiration.

galerie dohyanglee



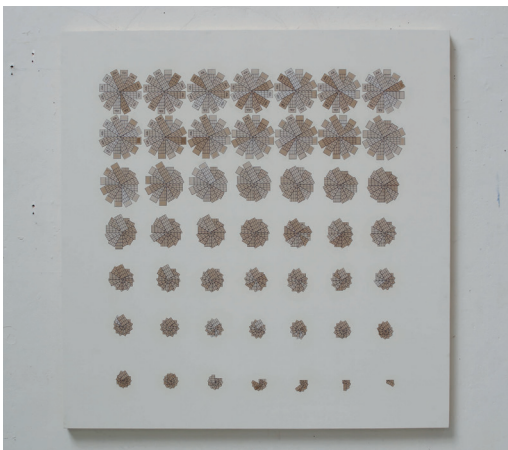
14a. Loïs Szymczak

LA VIDANGE

2021 - collage on wood, paper, walnut ink, acrylic, wood frame, 100 x 133 cm, unique piece

In the left corner there is water, in the right corner there is no more. It is the emptying

Loïs Szymczak's experience in the field of high-flying diving runs through his conceptual works with minimalist aesthetics. We find the practice of diving in repetitive, rigorous and geometric productions. He takes elements from the world of sport and competition and diverts them from their original function. By making transformations he reveals their poetic aspect. In the form of clues disseminated in the works or their titles, he leaves it to the spectator to solve puzzles, giving keys to understanding his work.



14b. Loïs Szymczak

LES MARCHES DE LA HONTE

2021 - collage on wood, paper, walnut ink, acrylic, wood frame, 122 x 122 cm, unique piece

When we walk down the steps, this is when we did not dive.

Loïs Szymczak's experience in the field of high-flying diving runs through his conceptual works with minimalist aesthetics. We find the practice of diving in repetitive, rigorous and geometric productions. He takes elements from the world of sport and competition and diverts them from their original function. By making transformations he reveals their poetic aspect. In the form of clues disseminated in the works or their titles, he leaves it to the spectator to solve puzzles, giving keys to understanding his work.



15a. Maëlle Poirier

PSEUDO

2020 - vidéo from a website page, loop, color mute, 1 h, edition of 5 + 2 AP

«pseudo» is a collection of pseudonyms retrieved using screenshots from blogs on the platform "skyblog" also called "skyrock". Skyblog was very popular between 2005 and 2010 in France. Many teenagers and pre-teens created one or more blogs to share photos of their friends, their passions, their interests. For many people like the artist, it was one of the first online social experiences. Sharing content was done in a naive and impulsive way. With this collection of nicknames, the artist wanted to show the way in which teenagers of that time defined themselves and the recurring subjects at that time of life. A way that was funny, weird, extravagant and indicative of a generation.



15b. Maëlle Poirier

ROSE SHAPE DEVICE

2022 - plastic, resin, mini screens, blackberry touches, led, arduino, around 13 x 12 cm, unique piece

Electronic objects made from Polly Pocket boxes and BlackBerry keyboard keys. These low-tech objects resembling mobile phones are not functional but rather designed as triggers for childhood memories. They could have been part of the gadgets in the cartoon Totally Spies. It's a tribute to the 2000s with an aesthetic made of colored transparent plastic and exposed electronics. A technology and a design that wants to be modern but which is already outdated and obsolete.



15c. Maëlle Poirier

BUBBLE SHAPE DEVICE

2022 - plastic, resin, mini screens, blackberry touches, led, arduino, around 13 x 12 cm, unique piece

Electronic objects made from Polly Pocket boxes and BlackBerry keyboard keys. These low-tech objects resembling mobile phones are not functional but rather designed as triggers for childhood memories. They could have been part of the gadgets in the cartoon Totally Spies. It's a tribute to the 2000s with an aesthetic made of colored transparent plastic and exposed electronics. A technology and a design that wants to be modern but which is already outdated and obsolete.

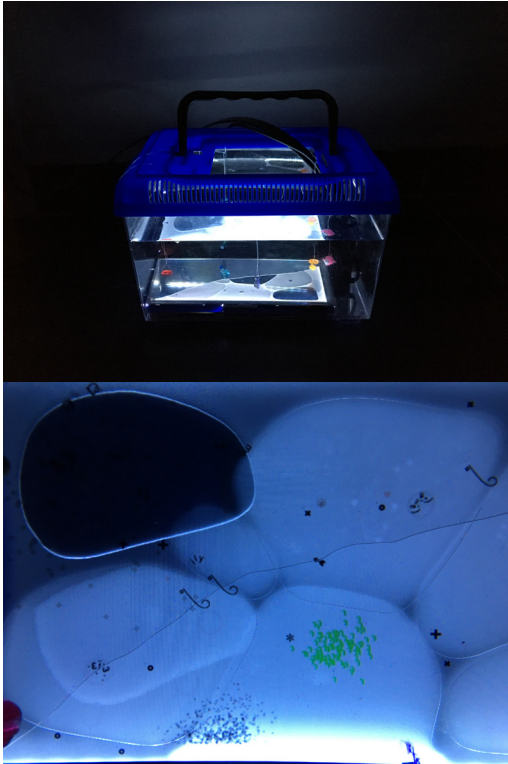


15d. Maëlle Poirier

APPLE SHAPE DEVICE

2022 - plastic, resin, mini screens, blackberry touches, led, arduino, around 13 x 12 cm, unique piece

Electronic objects made from Polly Pocket boxes and BlackBerry keyboard keys. These low-tech objects resembling mobile phones are not functional but rather designed as triggers for childhood memories. They could have been part of the gadgets in the cartoon Totally Spies. It's a tribute to the 2000s with an aesthetic made of colored transparent plastic and exposed electronics. A technology and a design that wants to be modern but which is already outdated and obsolete.



15e. Maëlle Poirier

SYMBIOSE

2022 - video (repetitive programme) on screen (16 x 10 cm), plastic box/aquarium (21 x 12,5 x 13,5 cm), mineral oil, pearls, threads

Immersed in a small aquarium, a screen surrounded by hanging pearls. This screen projects «symbiosis», a program where different particles, stars, bubbles, hearts and emotions appear randomly. In a permanent movement they come into contact with each other, multiply, disappear or sometimes form new particles. Every minute the program restarts to give way to a new ecosystem, a new romance.



16a. Max Blotas

LOVERS ARE LIKE BEES, IN THAT THEY LIVE A HONEYED LIFE (AMANTES UT APIS VITAM MELLITAM EXIGUNT)

2021 - time capsule, chewing-gum, blu tack, thorns, motor, infrared camera, LED, electrical wire, microcontroller, 45 x 35 x 170 cm, unique piece

An artificial rock, created from a mixture of chewing gum, is motorised inside a sealed time capsule. A CCTV system lms and streams live on the attached screen. (Watch out for thornes!)



16b. Max Blotas

THOPTER (R)

2019 - miniature car (1/64), parts of bees (apis mellifera), centipedes (scolopendra cingulata), cicadae (neotibicen linnei), foies (sarcophaga carnaria), mantes (mantis religiosa) and spiders (hogna radiata), 3,5 x 2,5 x 3 cm, unique piece

Great vehicule for students tittles in hand - needs a paint job but has decent interior. I had to change some parts on the front and top. NO TRADES

galerie dohyanglee



16c. Max Blotas

THOPTER (G)

2019 - miniature car (1/64), parts of ants (*lasius Niger*), bee (*apis mellifera*), centipedes (*scolopendra cingulata*), flies (*musca domestica*), mantes (*mantis religiosa*), scarab (*copris lunaris*), scorpions (*tetratrichobothrius avicaudis*), wasps (*vespula vulgaris*), 4,5 x 3,5 x 4 cm, unique piece

I'm the 1rd owner of this great vehicule - discreet beautiful glitter paint - engine out of order and ok tyres



16d. Max Blotas

THOPTER (B)

2019 - miniature car (1/64), parts of bees (*apis mellifera*), centipedes (*scolopendra cingulata*), cicadae (*neotibicen linnei*), mantes (*mantis religiosa*), moths (*saturnia pyri*), scorpions (*tetratrichobothrius avicaudis*), 4,5 x 3,5 x 4 cm, unique piece

Pristine condition - no visible marks gorgeous and genuine fur covered interior serious buyer only



17. Minsook Kang

PLANT HUMAN

2022 - single channel video, color + black and white, sound, 14', edition of 3 + 1 AP

Questioning society's superficial need for economic verification, I focus on "caring" and directs attention toward undervalued things. I create finely tuned visual records of individual reactions and sensations triggered by trivial stories, missed episodes, or unexpected moments in life. *Plant Human* (2022), part of *The Christmas Trees Project* (2016- 2017) about caring for used Christmas trees discarded on the streets early every year, captures I visit to a small island where such trees were illegally planted due to lack of legal space for planting them elsewhere. I compiled the stories and changes I encountered during my repeated trips to the island, which I had hoped to keep a secret, and illustrated the relationship between plants, or nature on.

Minsook Kang

18a. Moongi Gim

LOVERS

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece

When we do something, we naturally happen to meet incommodities. By repeating incommodities, we can recognize these then try to correct them or modify them. Even the medium of sculpture, which mainly deals with forms, exist various problems. For example, expense problems which occurred by the production of works, transport problem for exhibition, spaces for production, problems to keep works after the exhibition or before exhibitions, etc. These problems cause a lot of inconvenience.

The inconvenient points of the aforementioned sculptures are many gaps from the present times which is rapidly changing, lightly consumed, and convenient. These points were factors that made me quite uncomfortable.

I decided to supplement or correct the inconvenient points of the sculpture, and set the principle of implicitly (metaphorically) projecting the radical image of the time and work on the work, along with complementing (correcting) the uncomfortable points. (however, in principle, the shape of the sculpture is composed of clues that are contrary to the radical times, or is composed or installed in an abstract language determined by the producer.)

Principle of *Poor piece*

1. Use inexpensive materials for my work (using colours that can be recognized quickly by anyone)
2. Use a space that does not cause damage to others (do not limit the size of the work)
3. Transportation of works should be made on foot (using a backpack, hand bag, etc.)
4. When storing the work, pack it under pressure as much as possible (use a flexible method and have adequate durability)
5. The composition and image of the installation should be pulled freely without any limitation

Moongi Gim



18b. Moongi Gim

FEATHERED FRIENDS

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18c. Moongi Gim

IPOD SHUFFLE

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece





18d. Moongi Gim

WING LOVE

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18e. Moongi Gim

THUNDERBOLT

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18f. Moongi Gim

MOCKUP PHONE

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18g. Moongi Gim

MICKEY MP3

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18h Moongi Gim

CASHMERE 100

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18i. Moongi Gim

ANTONIO CARLOS JOBIM

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18j. Moongi Gim

AVALOKITESVARA

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18k. Moongi Gim

WATER TAP

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18l. Moongi Gim

TOMBSTONE 5

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18m. Moongi Gim

PATCHWORK TRAINING

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18n. Moongi Gim

TREE

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



18o. Moongi Gim

WOMAN

2022 - sculpture taking part in the series *Poor Piece*, scotch tape on paper, variable dimensions, unique piece



19a. Morgane Porcheron

PLANTE SAUVAGE #1

2020 - installation, enameled ceramics, 6,5 x 5,5 x 1,8 cm, unique piece

During the first lockdown, on my Parisian terrace, while searching on our soils and what constitute them, I worked from plants, commonly called weeds. Those plants grow on gaps, between pavements, arising from corners. They reveal the unseen, the infamances and the strength that the living holds. I took the prints of those wild plants, I modeled in order to make them eternal. Gazing upon little things that reveal themselves as essential, and unveil a forgotten underground flora is what moves my whole artistic practice.

Morgane Porcheron



19b. Morgane Porcheron

PLANTE SAUVAGE #2

2021 - installation, enameled ceramics, 7,5 x 6,5 x 1 cm, unique piece



19c. Morgane Porcheron

PLANTE SAUVAGE #3

2021 - installation, ennameld ceramics, 7 x 6,5 x 1 cm, unique piece



19d. Morgane Porcheron

PLANTE SAUVAGE #4

2021 - installation, ennameld ceramics, 10 x 7,5 x 3,5 cm, unique piece



19e. Morgane Porcheron

PLANTE SAUVAGE #5

2021 - installation, ennameld ceramics, 9,5 x 8 x 3 cm, unique piece



19f. Morgane Porcheron

PLANTE SAUVAGE #6

2021 - installation, ennameld ceramics, 7 x 11 x 2,3 cm, unique piece



19g. Morgane Porcheron

PLANTE SAUVAGE #7

2021 - installation, enameled ceramics, 12 x 14,5 x 2,7, unique piece



19h. Morgane Porcheron

PLANTE SAUVAGE #8

2021 - installation, enameled ceramics, 11 x 13,5 x 3,2 cm, unique piece



19i. Morgane Porcheron

PLANTE SAUVAGE #9

2021 - installation, enameled ceramics, 14 x 16,5 x 3,5 cm, unique piece



19j. Morgane Porcheron

PLANTE SAUVAGE #10

2021 - installation, enameled ceramics, 17 x 13 x 5 cm, unique piece



19k. Morgane Porcheron

PLANTE SAUVAGE #11

2021 - installation, enameled ceramics, 21 x 12 x 1,5 cm, unique piece



19l. Morgane Porcheron

PLANTE SAUVAGE #12

2021 - installation, enameled ceramics, 19 x 21,5 x 3,5 cm, unique piece



20. Natalia Villanueva Linares

DESMEDIDA (EXTRAITS) BRIQUES 1- 9

2018 - 2022 - 8 bricks of hundreds second hand clothing patterns, tied together with thread, 23 cm x 9 cm x 6 cm each brick (approximative size), 1 brick of hundreds of hundreds second hand clothing patterns, tied together with thread, transparent vinyl sewn with golden thread, 23 cm x 9 cm x 6 cm (approximative size), unique pieces

Desmedida extracts are a collection of bricks that contain a quantity of patterns that do not match each other. All units come from a monumental installation made at the Collège des Bernardins in 2018 with hundreds of patterns of second-hand clothing, collected for two years in Illinois in the USA. They are the extract of the gestures of divisions and distributions of matter made by the artist. *Desmedida* translates from Spanish as excessive or immeasurable. Villanueva Linares distributed the measurement function of each pattern to add it to a huge set, they measure in unison a notion of continuity that communicates between the immense and the minute. The artist considers this material as architectural plans of the (our) color.

Villanueva Linares transmute objects found, worn, old or those found in the banal of everyday life, and participates in a destructive process in order to rebuild them, then categorize them by color or form. Offering us objects that she concocts as rebirths by which conveys a historical value.



21a. Nefeli Papadimouli

ÉVENTAIL (UNE COULEUR DE NOUS-MÊMES POUR LA DERNIÈRE FOIS)

2017 - 2021 - color catcher paper, oak wood, golden threads, brass + associated suit, folded fan : 167 cm high, unfolded fan : 280 cm diameter, unique pieces

"in between spaces"

Nine fans are displayed in the pal project gallery, treated in a sculptural manner: human-sized, they are made of paper, fabric, wood and metal. Nine costumes, shaped from a monochrome fabric evoking the colours of the city, are associated with each of the fans wrapped in boxes and waiting to be used: a possible ephemeral community takes shape behind the sculptures. Some photographs and a film, projected in the exhibition space, shows these works activated by performers in an urban environment. Manipulated, folded and deployed, these giant fans modify the space and its perception. Depending on where they are placed, on the ground or against the gallery walls, the fans create borders, openings, interstices, and even fragile habitats. In this way, as with teepees, they sometimes offer the possibility of a refuge for our bodies, where spectators can gather, alone or with a partner.

"perpetual displacement of the contour"

Through their materiality - some of them are heavy, very architectural, while others are more aerial and mobile - and through the actions they imply (folding-unfolding, enveloping-expanding, bending-resisting, including-excluding), the fans become the revelation of deep and non-verbalized experiences shared by a same community. Nefeli Papadimouli has thus worked on the "informal spaces", defined by the anthropologist Edward T. Hall as "the distances we observe in our contacts with others": intimate, personal, social, public, these distances generally escape the field of consciousness. In a world where all contact has become potentially dangerous, these social separations have never been so visible and framed. Nefeli Papadimouli's fans reveal them, making us aware of these spacings as well as the distance from one another as an element of social balance. Redefined by the spectators who can adjust this space between them, this distance that separates us becomes malleable.

"middle can move"

Matter is made of folds, creases, hollows, anfractuosités; we can slip into them, curl up in them or insinuate ourselves into them. These folds engage both our small perceptions and a macroscopic vision of reality. Folded, they seem to compress the air that surrounds them; in their unfolding, there is a continuous variation of matter as well as a continuous development of form, an unfolding of the sensible that can go so far as to "project the world onto the surface of one fold". With the fan and its "fold that goes to infinity", Nefeli Papadimouli gives us the possibility of enlarging our spaces, and of sharing them. Even when compressed, folded and wrapped, fans have the power to stretch and expand the world.



21b. Nefeli Papadimouli

LA PARADE (TROIS N°2)

2021 - three colored photographs, inkjet printing on Epson Fine Art paper, frame, 21,5 x 16 cm (without frame), 25 x 19,5 cm (with frame), edition of 5 + 1 AP



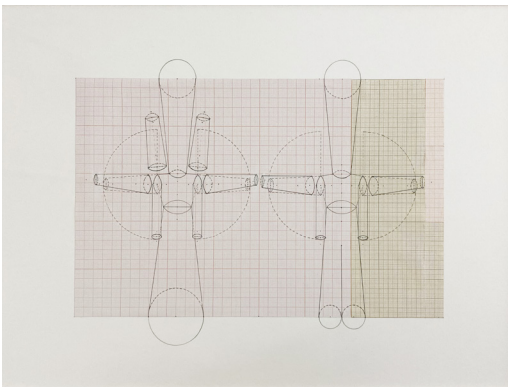
21c. Nefeli Papadimouli

ESPACENTRES

2019 - artist's book, canvas, cardboard, laser print on cotton paper, thread, 47,5 x 33 x 2,5 cm (folded book), 47,5 x 65,5 x 2,5 cm (unfolded book), edition of 5 + 2 AP

In *Espacentres* (objects to connect) we study the "empty" space that appears between two human bodies that come into contact. By immobilizing and interrupting the flow of this ever-changing bodily relationship in spatial moments, we focus on the traces formed by fluid embodied encounters : as many possible forms as possible moments, possible contacts and material bodies. Some randomly isolated prints, negative spaces, are transformed into positive ones, materialized as sculptural objects that offer themselves to be activated. Placed in a precarious balance between performers or the public, they become "action generators", and allows us to observe the ways they suggest new ways to connect.

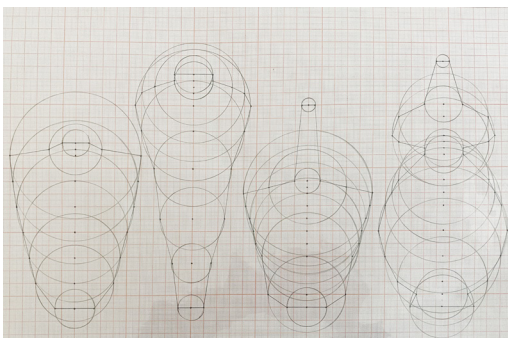
Néféli Papadimouli



21d. Nefeli Papadimouli

SKINSCAPES

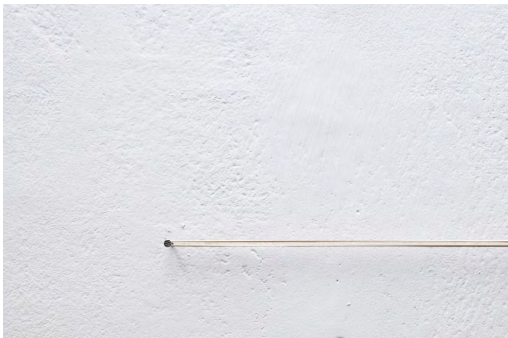
2022 - drawing on technical paper, graphite, white wood frame, 3 mm PVC gluing, 2mm anti-reflect glass, 25 x 40 cm (without frame), 44,5 x 62 cm (with frame), unique piece



21e. Nefeli Papadimouli

VESSELS

2022 - drawing on technical paper, graphite, oak wood frame, Marie Louise, glass, 27 x 39,5 (without frame), 37,5 x 49,5 cm (with frame), unique piece



22. Paula Castro

JUNTOS Y TENSOS

2014 - nails, elastic band, variable dimensions, unique piece

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. Forms and thoughts constantly change and are transformed into an organic whole of lines and points, ideas and concepts, imaginary and real places.

Her drawings are the result of a visual modification or a mysterious meeting between literature and line. She uses a fast technique and profoundly undecided, almost mechanical, very detailed and obsessional lines. The representation seems false. When the detail passes in the foreground of the representation, the images become more and more abstracted. She is interested in details as concept, as a noise or an error. Getting wrong.



23. Sun Choi

ROKE HON - MONO

2011 - books, stones, action of the Roke typhoon, variable dimensions, unique pieces

On the night when Typhoon Roke hit Japan in 2011, Sun Choi, who was in residency in Yokohama, Japan, arranged some stones and Japanese books full of indecipherable sentences in Japanese he could not read nor understand, which he had found in the street. Hon-Mono (本-物) is a combination of the word hon (本), which means "book" or "real" and the word mono (物), "object". Under the influence of the typhoon, the books began to move, as if they were alive. This work or arrangement of fortuity shows there is an unknowable world of an object itself.



24a. Thomas Garnier

STRATES, ACROPOLIS, SUMER, ARCHES, PRISMES

2021, photocarving on Hahnemüle paper 1584 300g/m2, frame, glass, 100 x 150 cm, edition of 2 + AP

Artists' interest in ruins is often located in periods of transition, 18th century ruinist paintings appearing at the dawn of the industrial revolution and the explosion of industrial ruin photography seem to indicate that we are in this type of period. Strates is a work of photomontage that superimposes two epochs both in the pictorial style and in its production technique.

The prints are formed from the accumulation of fragments of paintings and photographs before being finalized in photoengraving. The source paintings are landscapes from the romantic painting of the 18th century and the photographs belong to the movement of «urban exploration» of the harvest and the sharing of contemporary images devoted to the industrial remains and ruins of war. These fantastical assemblages recall the classic composition of the Italian «cappriccio», ruined and poetic imaginary landscapes.

Strata question how we approach our architectural heritage through its representation, and the place of ruin as a marker in popular culture of a global paradigm shift.

24b. Thomas Garnier

CHIMERA

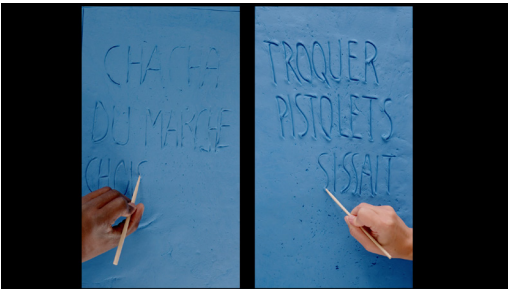
2021 - concrete block, light bar, multiple dimensions, series of 20 unique pieces



Chimera is an installation composed of a set of bars that randomly generates every minute associations of prefixes and movements, political, artistic, economic and religious trends. Each bar can operate individually or in a programmed swarm. The combinatorial wealth generates an infinity of existing proposals, absurd, inventive, dark, anachronistic, utopian.

Chimera questions the structural and temporal composition of language and how it conditions the reading and partitioning of history, especially artistic. *Chimera* tends to be a tool of openness to the creation of new mobilities and future thoughts, but it is also conversely a tool of criticism tending towards a form of « exhaustion » of the possibilities by recycling existing forms or passed in an accelerated way.

Acknowledgements : Galerie Fernand Léger, Hedi Saidi & Jean Michel Albert, Nicolas Guichard, Zeng Ye, Junhao Zhu



25. Violaine Lochu

HÒXÓ #VOSSAKPÉ

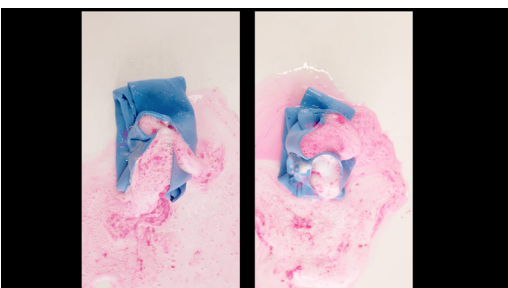
2021 - video diptych in collaboration with Marcel Gbeffa, 2 flat screens, color, sound, 9'36", edition of 5 + 2 AP. Video images : Cécile Friedmann. Production FRAC MECA Nouvelle Aquitaine, Bordeaux, France

Hòxó #vossakpé is one of the pieces produced for the performa exhibition *Hòxó* – twins in fongbe - which was presented at the Institut Français du Bénin in Cotonou in December 2021 and will also be presented at the FRAC MECA Aquitaine in the next May. Carried out between Ouidah and Bordeaux, this project seeks to articulate the special status of twins in the social, family and cult landscape of Benin, and the country's common past with France, marked by slavery and colonization.

Hòxó #vossakpé shows the hands of the Beninese choreographer Marcel Gbeffa and those of the French performer Violaine Lochu performing a series of actions; engrave sentences from historical texts telling the story of the slave trade in Bordeaux and Ouidah; roll up these plates to make sculptures inspired by the divinity Hòxó in the Beninese vaudoue tradition; finally make a chemical offering that seems to evacuate/purify/transform this double version of official historical facts.

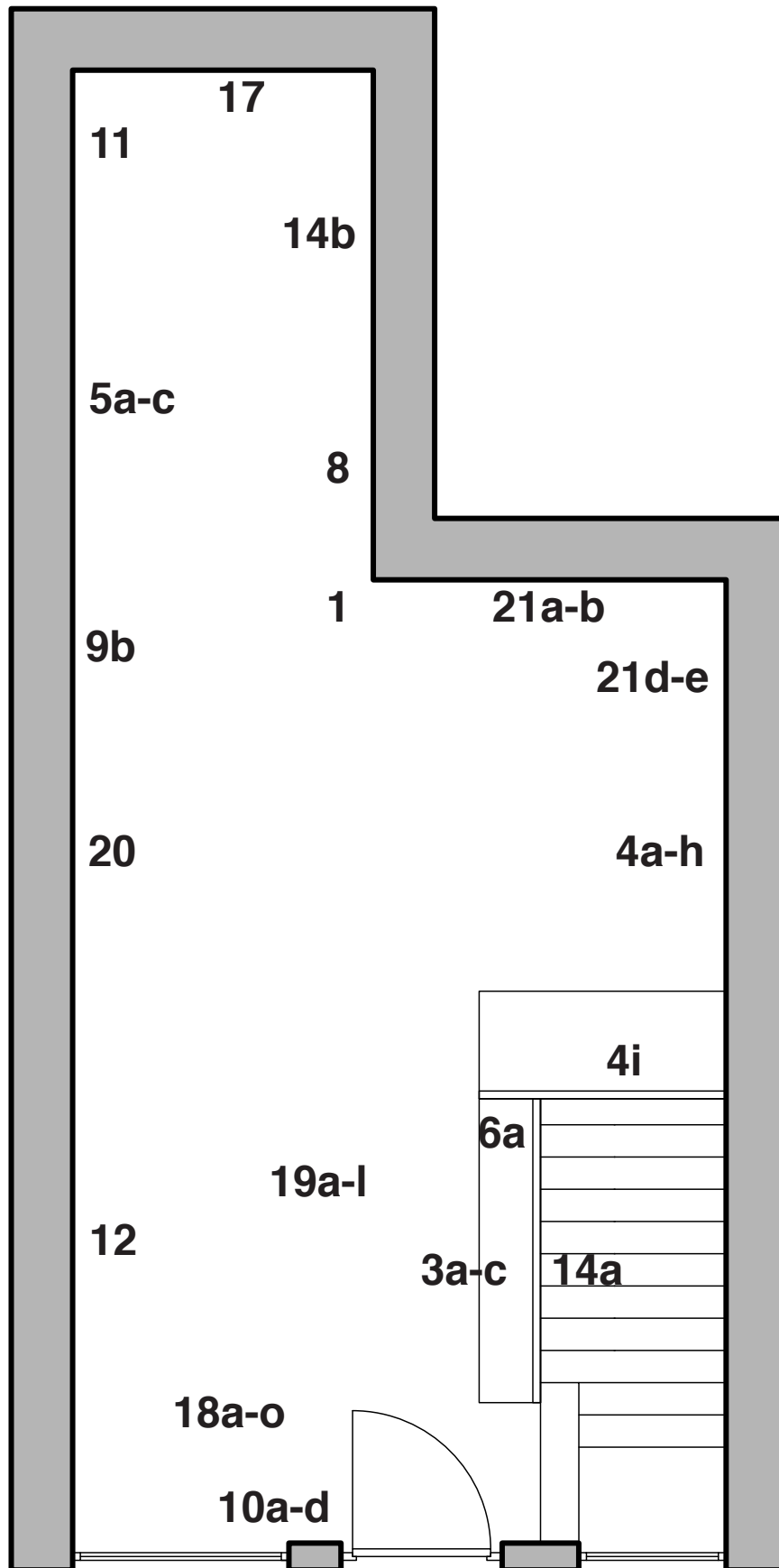
This video dyptique by its arrangement - screens against each other - and the framing of images, plays with the notion of twindom; double faces and four hands suggest that the two artists form only one entity.

Mixing history, spirituality and fiction, *Hòxó #vossakpé* seeks to open new stories that question the notions of memory, transmission and ritual.



High level

1. Alexis Foiny
2. Anna Tomaszewski
3. Boris Kurdi
4. Carolina De La Roche
5. Charlotte Delval
6. Charlotte Seidel
7. Gabriel Moraes Aquino
8. Jade De Rooster
9. Joongho Yum
10. Kyunglynn Chang
11. Laurent Mareschal
12. Léa Barbazanges
13. Léo-Paul Barbaut
14. Loïs Szymczak
15. Maëlle Poirier
16. Max Blotas
17. Minsook Kang
18. Moongi Gim
19. Morgane Porcheron
20. Natalia Villanueva Linares
21. Nefeli Papadimouli
22. Paula Castro
23. Sun Choi
24. Thomas Garnier
25. Violaine Lochu



Low level

1. Alexis Foiny
2. Anna Tomaszewski
3. Boris Kurdi
4. Carolina De La Roche
5. Charlotte Delval
6. Charlotte Seidel
7. Gabriel Moraes Aquino
8. Jade De Rooster
9. Joongho Yum
10. Kyunglynn Chang
11. Laurent Mareschal
12. Léa Barbazanges
13. Léo-Paul Barbaut
14. Loïs Szymczak
15. Maëlle Poirier
16. Max Blotas
17. Minsook Kang
18. Moongi Gim
19. Morgane Porcheron
20. Natalia Villanueva Linares
21. Nefeli Papadimouli
22. Paula Castro
23. Sun Choi
24. Thomas Garnier
25. Violaine Lochu

