

## **ZOOM** Projection IV “ *the fauna and the flora* ”

Collection projection of videos by the artists **CLARISSE PILLARD**, **EUGENIE TOUZÉ**,  
**LAURENT FIÉVET**, **LEÏLA PILE** and **MARTA SKOCZEŃ**

July 05th – August 09th 2025

Collective projection, **ZOOM Projection IV - “ the fauna and flora ”** show a diversity in the approach to life. The fragility of flowers, symbol of beauty and metaphor for ephemeral human relationships for **Clarisse Pillard**. The contemplation of nature and wild as well as domesticated animals for **Eugénie Touzé** who records natural staging that will never return. The social animal concept of Aristotle seen through a plan on a family cell and put in parallel with a spiritual family; that of Jesus and his apostles, for **Laurent Fiévet**. The body as a geometric and measuring instrument of a vanished world with the invention of the metric system by **Leïla Pile**. The isolation and liberation of women from a solitary interior to a natural exterior buzzing with bees for **Marta Skoczeń**.

**Clarisse Pillard** (born in 1997) is a French artist, director and graphic designer, Master 2 at the Ecole Nationale Supérieure des Beaux-Arts de Paris in 2025. After a design training in the Netherlands, she turned to documentary cinema and made her first short film *Passe Encore de Bâtir* in 2023. She creates a dialogue between words and images to question the systemic, emotional, symbolic, and often invisible relationships that play out in our interpersonal relationships, and our relationship with language, objects, and media.

In the film *thank you, they are beautiful*, images of a lily factory encounter a fictional scenario about two flower consumers who draw the dynamics of donation and counter-donation that govern gift exchanges. Spheres that seem so far away and yet so close to each other dialogue: those of monetary exchanges, those of emotional exchanges, and those of mass production of cut flowers.

The series of photographs *I heard that without bread there ain't no gain* shows collected flowers that have not survived the systems of production and commodification of industrial cut flowers—those that will have been sacrificed by the extent of the means deployed.

**Eugénie Touzé** (born in 1997) lives and works between Paris and the Normandy region. She graduated from the Ecole Nationale Supérieure des Beaux-Arts de Paris in 2021. Photo-videographic artist, she develops a relationship with the environment through the prism of photo-videographic recording, through a peaceful and interrogative concentration on the living world. Animals, humans, plants, landscapes, or even climatic manifestations, she observes them equally in the same framework and tends to transcribe the value of their presence. Space-time is suspended in its phenomenon of duration and the ephemeral is maintained. Ambivalent feelings determine its achievements. According to art critic Camille Paulhan, « Eugénie Touzé likes to say that in photography she sets out on a quest for an image, while in her video work she waits for it to appear. Sometimes magic doesn't work, and it has to wait until the next epiphany. »

*Des bêtes effleurées* shows a slow succession of living paintings in the surroundings of a town, in the heart of the farms, and near the forest. Pets, those from the surrounding farms and wild animals, follow each other in distant touches, at the pace of time that evolves. The territorial boundaries are porous between these two worlds which in reality are only one. Almost a wildlife documentary, where the only word is that of the landscape and those who make it, in their invisible visibility.

**Laurent Fiévet** (born in 1969) is a French videographer, PhD in film and audiovisual studies at the Sorbonne Nouvelle Paris, in 2001. The philosopher Fabrice Bourlez in *Chair in 69* describes his work as follows: « Laurent Fiévet's installations and images can be read, analyzed and interpreted according to a precise schema. Most of the time, they unfold on two parallel lines: that of the history of cinema and that of painting; that of architecture and that of exhibition spaces; that of movements and that of stop-motion; that of object and that of detail. These four variations do not exhaust the richness of the meaningful score that formally organizes Fiévet's work. Other term-to-term correspondences could be added. A dialogue therefore operates between the two lines. It disturbs their respective flow. Blurs the recognitions. And, through the interference, a sensitive reflection on the referent, the model, the déjà-vu unfolds. Between the lines, echoes resonate in unheard chords. Unexpected connections, ignored evidences, unexpected similarities emerge. The painting of the great masters meets the sacred monsters of cinema. The work is designed or rethought according to an explicit dialogue with the gallery space or that of the museum. Suspended movement opens up another space for gestures. A secondary element is extracted from the image to transform into an exhibition piece. We then plunge into his work as if it were a treasure of collective references. There triumphs the imagination of a certain cinematographic modernity. There emerges an iconography halfway between popular culture, general knowledge and the refinements of erudition. »

First of the two group portraits proposed in the series *Teorema*, *L'Arrestation* is built on a pivotal moment from P.P. Pasolini's *Teorema* where the character of the Visitor, played by Terence Stamp, leaves the house where he had stayed for some time. Holding back the moment of his departure by repeated effects of inversion of the time flow, the loop on which the editing is structured proceeds, despite the obvious agitation of the protagonists who accompany him back in silence, to a form of suspension directly echoing the subject of Caravaggio's *The Taking of Christ* whose different details are superimposed on the scene, by overprinting effects. Although marked in the foreground by the interposition of a glass door which appears immediately closed as soon as an attempt is made to open it, the threshold of the house is never crossed in the montage whose loop structure strategically diverts the spectrum of an imminent separation to better retain the group intact, within the filmic frame.

**Leïla Pile** (born in 1993, Belgium) lives and works in Brussels. Her textile practice is conceptual, performative and artisanal. Her own body, used as a measuring tool, plays a central role in this. Measuring is a sensitive exploration that allows her to apprehend scales and places. Through different mediums, she preserves the memory of a gesture and questions the possibilities of existing a line in relation to space.

For the exhibition *Cordées* at the Espace LRS52, Clémentine Davin says that « in the performance *Corder*, 2023, artisanal, artistic and sporting practices intertwine with great fluidity. First of all, one observes a long moving and discontinuous line of ecru color running through the body of the artist, dressed in black, at its center and vertically, then coming to wrap around several of her members, according to a sequence punctuated with gestures that can be akin to a joint warm-up session before exertion. Pursuing the objective of producing a set of skeins of wires of different lengths, the plastic artist reactivates some of the units of measurement used in the past by the builders (the palm, the span, the foot and the cubit), as well as various trades related to the textile heritage such as cloth weavers, embroiderers and craftsmen, which she associates with movements freely inspired by her experience in handling climbing ropes to compose her own repertoire. »

**Marta Skoczeń** (born 1994 in Łódź, Poland) is a photographer and artist working with video, photography and drawing. She graduated from the Ecole Nationale Supérieure des Beaux-Arts de Paris (DNSAP 2020, Clément Cogitore workshop) and from the Academy of Fine Arts of Warsaw (Master in 2019, Graphic Arts).

In the visual narratives that she constructs with her photographs and films, it is mainly about female subjects embodying the expectation of the other. The sets, both interior and exterior, represent places that are shelters for the characters. In these spaces where time is like suspended, they face isolation which gives them, at first, a feeling of comfort. She tries to show this need for movement that pushes us to get out of the reassuring dimension that our interiors represent by coming into contact with nature. It is this image of the woman locked inside that she wishes to symbolically liberate. *The Nest* is her first short film, made in the South of Poland. It tells a story of two girls living in a closed environment. They spend their time doing nothing; they sew, play, sleep. Boredom mixes with a fear of the outside world, represented by nature and beehives. The contrast between inside and outside is accentuated by two visually different universes and a varied sensation of the passage of time. The comforting interiors constitute a shelter from the invading world of bees, whose structured life can symbolize the movement and expansion of the human and adult world.