

ARTWORKS LIST //
THE FAUNA AND THE FLORA

galerie dohyanglee

ZOOM Projection IV

“ the fauna and the flora ”

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

05.07 - 09.08.2025

ARTWORKS LIST



1a. Clarisse Pillard

THANK YOU, THEY ARE BEAUTIFUL

2025

2 HD videos 1920 x 1080 synchronized on 2 horizontal screens, colour, stereo sound, 8'45", edition of 5 + 2 AP

In large greenhouses, budding flowers wander while waiting to signify unpronounceable words. They will only see the color of the sky once on the table of our dining room.

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.

Clarisse Pillard



1b. Clarisse Pillard

I HEARD THAT WITHOUT PAIN THERE AIN'T NO GAIN N°17

2022

Photographic printing, mate inkjet printing on Novalith Classic Mat 160gr paper, frame, 26 x 40 cm without frame, edition of 5 + 2 AP

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.

Clarisse Pillard



1c. Clarisse Pillard

I HEARD THAT WITHOUT PAIN THERE AIN'T NO GAIN N°13

2022

Photographic printing, mate inkjet printing on Novalith Classic Mat 160gr paper, frame, 26 x 40 cm without frame, edition of 5 + 2 AP

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.

Clarisse Pillard

galerie dohyanglee



1d. Clarisse Pillard

I HEARD THAT WITHOUT PAIN THERE AIN'T NO GAIN N°14
2022

Photographic printing, mate inkjet printing on Novalith Classic Mat 160gr paper, frame, 26 x 40 cm without frame, edition of 5 + 2 AP

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.

Clarisse Pillard



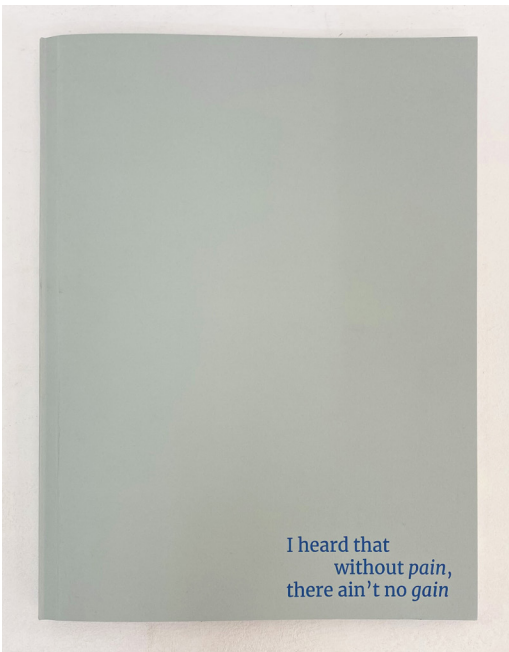
1e. Clarisse Pillard

I HEARD THAT WITHOUT PAIN THERE AIN'T NO GAIN N°19
2022

Photographic printing, mate inkjet printing on Novalith Classic Mat 160gr paper, frame, 26 x 40 cm without frame, edition of 5 + 2 AP

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.

Clarisse Pillard



1f. Clarisse Pillard

I HEARD THAT WITHOUT PAIN THERE AIN'T NO GAIN
2022

Photo book, 80 pages, mate inkjet printing on Novalith Classic Mat 160gr paper (from the installation *if only flowers could talk*, 23 x 30 cm, graphism Adèle Pavia, edition of 20 + 3 AP

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.

Clarisse Pillard





2. Eugénie Touzé

DES BÊTES EFFLEURÉES

2023

HD video, colour, stereo sound, 36', edition of 3 + 1 AP

NB : this video was made during a residency in the Domaine de Toury in Nièvre, France with the association Fertile.

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.

Eugénie Touzé



3. Laurent Fiévet

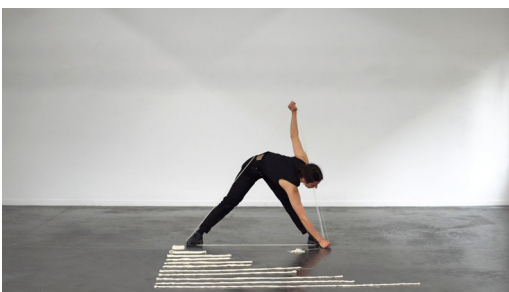
L'ARRESTATION

2019

Video loop, colour, sound, 21', edition of 5 + 2 AP

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.

Laurent Fiévet



4. Leïla Pile

CORDER

2023

Video performance, colour, mute, 35', edition of 5 + 2 AP

Skeins, variable dimensions

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.

Clémentine Davin, text extract of the exhibition *Cordées*, 2024, Espace LRS52, Liège, Belgium



5a. Marta Skoczeń

THE NEST

2019

Video, DV PAL, sound, colour, 5', edition of 5 + 2 AP

Participation : Julka Kupiec, Martyna Chrabaszczyk

Staging, image and editing : Marta Skoczeń

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.



5b. Marta Skoczen

SUNFLOWER AT JOURDAIN

2022

Inkjet printing on Hahnemühle Photo Rag Ultrasmooth 305g paper, glued on 1mm aluminium, 12 x 19 cm or 26 x 40 cm without frame, edition of 5 + 2 AP

I am slowly opening up to the idea of bringing subjects previously locked into black and white spaces to life and offering them freedom and pleasure. In the light of isolation caused by the pandemic, working outdoors has become a motivation for me to get out and push my practice in a new direction – a representation of femininity and vulnerability.

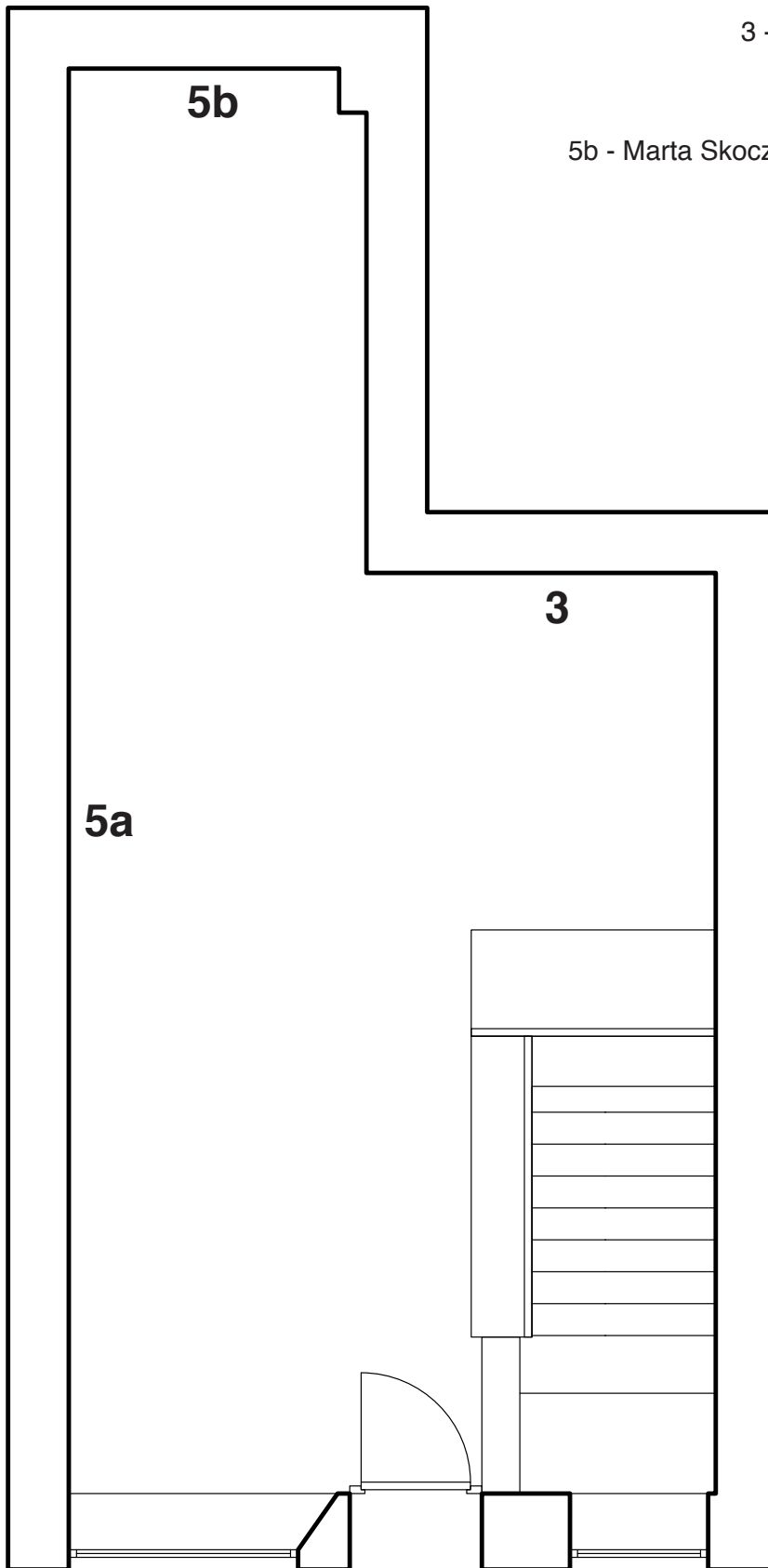
Marta Skoczeń

High level

3 - Laurent Fiévet. L'ARRESTATION

5a - Marta Skoczeń. THE NEST

5b - Marta Skoczeń. SUNFLOWER AT JOURDAIN



1a - Clarisse Pillard. THANK YOU, THEY ARE BEAUTIFUL

1b, 1c, 1d, 1e, 1f - Clarisse Pillard.
I HEARD THAT WITHOUT PAIN THERE AIN'T NO GAIN

2 - Eugénie Touzé. DES BÊTES EFFLEURÉES

4 - Leïla Pile. CORDER

