



Marianne Mispelaère's work functions on a sensitive plane by deploying fleeting gestures or spoken exchanges that become embodied in the simple tracing of lines, the silent eloquence of the signs we produce, and the disappearance of conventional forms of language. The artist's universe is not withdrawn from the world. Rather, it explores one of its marginal paths: that which consists in distancing oneself from the continuous flow of words stripped from their context and singular histories in order to return to more essential, and yet fragile, forms of language.

Marianne Mispelaère observes the world's agitation and its moments of uprising. This can be seen in the series *Silent Slogan* (2016-ongoing), in which she searches the Internet for pictures of gestures made during spontaneous rallies since 2010, from the Arab Spring to Nuit debout. The resulting series of postcards is a visual encyclopaedia in its own right, and brings together anonymous attempts to communicate the here and now of the people's action to the rest of the world through ordinary and impulsive hand signs. All that is left today of these disappointed hopes is the polyphony of silent messages, which, at the time, chose the immediacy of a universal and direct form of expression over the media's chaotic comments. "To me, the 'Arab Spring' is a fervent reminder of the impossibility of accepting the loss of a certain conception of free humankind", says the artist. "Explaining reality doesn't necessarily make it real. The telling of History must bear traces that do not imply an immediacy of methods or an accreditation of sources²." *Silent Slogan* also tells of the impossibility of this visual Babel. Indeed, the gestures, when taken out of their context and culture, can be subjected to a multitude of interpretations. What remains is the fulgurance of history in the making.

There is also the silence of hands that refuse to communicate or reveal their identity in the performance *No Man's Land* (2014-2016), in which participants systematically striate the palm and fingers of their hand with a ballpoint pen before applying it to a piece of paper. The hand with its palm, the ultimate visual map of one's life, and with its fingers, the intimate trace of one's singularity, is in this case covered up, as if to deny its identity. The idea for the performance came from an image from Sylvain Georges' documentary *Qu'ils reposent en révolte* (2010) about Calais and the men who scarify their hands in a final move to erase their roots and history.

While our lifespan may be read in the palm of our hands, in this case existence becomes indistinct, caught in a cacophony of tangled lines, like a blur of various destinies.

Sometimes a line becomes a furrow and the body a standard by which to gauge space, as in *Mesurer les actes* (2011-ongoing). Created as performance pieces, these murals consist in vertical parallel lines drawn very close to each other in varying densities of greys and blacks and in continuous, unbroken strokes starting from the highest point the artist is able to reach. She keeps drawing until she runs out of ink, space, or energy. The line – both a trajectory and a process – becomes a seismograph of the body in its own right. In this constant to and fro between an anthropomorphic reinterpretation of drawing and an anthropology of gestures, and between intimate and collective realms, Marianne Mispelaère pursues her quest for a form of primitivism or quintessence of movements. While her work expresses a certain difficulty to enunciate or be heard amid the deafening sound of the world, it also affirms, project after project, the persistence of vital impulses, forms of resistance, and essential signs.

HÉLÈNE GUENIN, director of the Musée d'art moderne et d'art contemporain (Nice, France)

This text has been written and published as part of Marianne Mispelaère's nomination at the AWARE prize for women artists 2018.

1. Marianne Mispelaère, « Printemps Arabe », 2014. This text was written when she was working on the project « Newspaper ».

2. Ibidem.





MARIANNE MISPELAÈRE

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born 1988. in France

works and lives in Paris

solo exhibitions

2018

: ON VIT QU'IL N'Y AVAIT PLUS RIEN À VOIR. grand prix du Salon de Montrouge. curator : Adélaïde Blanc. Palais de Tokyo. Paris
: DOUBLE TROUBLE. with ExposerPublier. display window of the FRAC Ile-de-France. PARIS

2017

: ÉCHOLALIA. Martine Aboucaya gallery. Paris

2016

: BETWEEN TWO FIRES. Schauraum. Nürtingen /D

2015

: YOU KNOW WHAT I DON'T TELL. Gedok e.V. Stuttgart /D

2011

: UN LIVRE ÉCLATE. with Guillaume Barborini. galerie du théâtre G. Philippe. Frouard /54

collectives exhibitions (selected)

2018

: AWARE PRIZE - ARCHIVES OF WOMEN ARTISTS, RESEARCH AND EXHIBITIONS. with Tania Mouraud. curator : Hélène Guenin. Musée des Archives Nationales. Paris
: Ô BOULOT ! curator : Anne-Sophie Berard. Maif Social Club. Paris
: LEAP - Luxembourg Encouragement for Artists Prize. an Alex Reding gallery's project. Rotondes. Luxembourg /LU
: LAST CRY. curators : Angéline Madaghdjian & Philippe Munda. Salon du Salon. Marseille
: CURATOR EXQUIS. curator: Marie DuPasquier. Greylight Projects. Bruxelles /BE
: CHUT... ÉCOUTEZ, ÇA A DÉJÀ COMMENCÉ. curator : Leila Simon. Eac les Roches. Chambon-sur-Lignon
: 1968 / 2018, DES MÉTAMORPHOSES À L'OEUVRE. an invitation from Julien Duc-Maugé. La terrasse. Nanterre
: UNE AVENTURE À PLUSIEURS DIMENSIONS. curator : Eloïse Guénard. galerie du Haut Pavé. Paris
: BIENNALE DE LA JEUNE CRÉATION EUROPÉENNE 2017 – 2019, Latvia, Danmark, Roumania

2017

: INVITATION WITHOUT EXHIBITION. curators : Martine Aboucaya & co. Martine Aboucaya gallery. Paris
: RÉCITS / ÉCRITS. curator : Didier Mathieu. mfc-michèle didier gallery. Paris
: JET LAG / OUT OF SYNC. Triennale Jeune Création. curator : Anouk Wies. Rotondes. Luxembourg /LU
: BIENNALE DE LA JEUNE CRÉATION EUROPÉENNE 2017 – 2019, Paris
: 62ème SALON DE MONTROUGE. curators : Ami Barak & Marie Gautier. Montrouge
: ACTE I - POURPARLERS ET AUTRES MANIPULATIONS. curators : Clotilde Bergemer & Licia Demuro. DOC. Paris
: PAPER TIGERS COLLECTION & Co. curator : Mathieu Tremblin. Syndicat Potentiel. Strasbourg

2016

: HISTOIRE DE FORMES. curator : Eric Degoutte. Les Tanneries – CNAC. Amilly
: TEXTES, IMAGES, RÉCITS. curator : Didier Mathieu. CDLA – Centre Des Livres d'Artistes. St-Yrieix-la Perche
: HORIZON (2016). curator : Béatrice Josse. Le Magasin – CNAC. Grenoble

2015

: KUNSTPREIS ROBERT SCHUMAN. curator : Elodie Stroecken. Stadtmuseum Simonstift. Trèves /D
: IL FAUT QU'IL SE PASSE QUELQUE CHOSE. organised by le Magasin – CNAC. Grenoble
: TABLE DE MIXAGE / MIXING CONSOL. curator : ExposerPublier. Galerie de la Rotonde. Paris
: LES CIMES DES ARBRES, PEUT-ÊTRE. curators : Sylvie Guiraud & Mickaël Roy. Iconoscope gallery. Montpellier
: LA MÉCANIQUE DES GESTES. curator : Camille Planeix. Galerie du théâtre de Privas
: BANDE PASSANTE. Bazaar compatible program #92. Shanghai /CN

2014

: FORMES SIMPLES. curator : Hélène Guenin. Centre Pompidou-Metz

2013

: LES LIGNES DU GESTE. curator : FRAC Lorraine. Centre Pompidou-Metz & FRAC Lorraine

2012

: FORMES BRÈVES, AUTRES, 25. with Guillaume Barborini. curators : Béatrice Josse & Anja Isabel Schneider. FRAC Lorraine. Metz
: EINE ZIERDE FÜR DEN VEREIN. Regionale 13. projektraum m54. Bâle /CH
: ZEICHNEN, ZEICHNEN, TOUJOURS, TOUJOURS. curators : Sandrine Wymann & Sophie Yerly. Regionale 13. Kunsthalle. Mulhouse
: L'AMOUR DU RISQUE. FRAC Alsace. Sélestat

2011

: ÜBERSETZEN. Atelier Wilhelmstrasse. Stuttgart /D
: LA PART MANQUANTE. with Guillaume Barborini. Michel Journiac gallery. Paris
: SÉANCE TENANTE. FRAC Alsace. Sélestat

publications / press

2018

: AWARE PRIZE. catalogue. text by Hélène Guenin
: LEAP PRIZE. catalogue
: L'ART DE LA GOMME. ESTOMPAGES, ÉVANOUISSEMENTS, IMPRÉGNATIONS. text by Camille Paulhan. Hippocampe newspaper
: ARACHNÉ. N/Z review
: ATELIER : MARIANNE MISPELAÈRE. METROPOLIS tv-show. ARTE
: VISIBLE. Cuarto Architecture Playground review

2017

: LES LIGNES DE PROPAGATION DE MARIANNE MISPELAÈRE. text by Pedro Morais. Le Quotidien de l'Art newspaper
: LA LANGUE DES SIGNES DE MARIANNE MISPELAÈRE. text by Guillaume Lasserre. Mediapart website
: GESTI MUTI. text by Licia Demuro. Juliet Art Magazine /IT
: 62ème SALON DE MONTROUGE. catalogue. text by Emmanuelle Lequeux
: WIPart tv-show, episode 5 saison 1
: LE BEAU DANGER & LE BAISER DE L'ADIEU. transreview TALWEG 04. Pétrole Éditions
: JET LAG / OUT OF SYNC. catalogue
: ACTE I - POURPARLERS ET AUTRES MANIPULATIONS. catalogue.

2016

: THE GESTURE BEYOND THE GESTURE. text by Alex Chevalier. Coeval Magazine /USA
WWW.COEVAL-MAGAZINE.COM/ART/MARIANNE-MISPELAERE
: SOBRES PUNKS & IL FAIT CHAUD. transreview TALWEG 03. Pétrole Éditions.

2015

: ROBERT SCHUMAN. catalogue. text by Élodie Stroecken
: JE RACONTE UN PAYS OÙ ON APPREND BEAUCOUP. review TENONS ET MORTAISES.
: IL FAUT QU'IL SE PASSE QUELQUE CHOSE. catalogue.
: LE PREMIER MONDE. transreview TALWEG 02. Pétrole Éditions.

2014

: ICI ET MAINTENANT & CONSTRUIRE UN PAYS. transreview TALWEG 01. Pétrole Éditions.

2013

: VIENS ON VA PARLER AU CIEL. catalogue.

2012

: ÜBERSETZEN. catalogue. text by Stéphane Le Mercier.
: DIPLÔMES 2012. catalogue.

2011

: LA PART MANQUANTE. catalogue.
: TIP. with Claude Horstmann. artist book. 15ex. /D
: LA COMMUNAUTÉ - SE METTRE EN FACE - FABRIQUER QUELQUE CHOSE POUR S'ASSEOIR - RETIRER SES SEMELLES DE PLOMB. one shot art book SANS TITRE.

education

2009-2012 DNSEP in fine arts. Haute École des Arts du Rhin. Strasbourg
2006-2009 DNAT in fine arts. École Supérieure d'Art de Lorraine. Épinal
2003-2006 Baccalauréat Arts Appliqués. Jean-Paul Sartre high school. Bron

residencies / prizes / awards / collection

2018

: Nominated for the AWARE PRIZE with Tania Mouraud. Paris
: Nominated for the LEAP PRIZE. Luxembourg /LU
: Residency at the Cité Internationale des Arts. Paris

2017

: Winner of the Grand Prix du Salon de Montrouge - Palais de Tokyo
: Nominated for the EDWARD STEICHEN AWARD, Luxembourg /LU
: Residency at the Cité Internationale des Arts. Paris
: Research residency, CDLA. St-Yrieix-la Perche
: Research residency, Baltimore /USA
: Residency, "FabLab" of the library of Héricourt
: Entry in the french national collection of contemporary art by the FRAC Lorraine

2016

: Winner of the Prize of la ville de Grenoble – Le Magasin
: Research residency, Berlin /D. program by the Christoph Merian Stiftung

2015

: Nominated for the ROBERT SCHUMAN PRIZE. between the cities of Metz /FR, Trèves /D, Saarbrücken /D & Luxembourg /LU
: Individual financial support for equipment. DRAC. Ministère de la Culture et de la Communication
: Financial support of the CNAP

2014

: Research residency, Stuttgart /D. by the Gedok e. V.
: Group Residency. with the research group ON/on. Kunsthalle. Mulhouse

2013

: Research residency. AIR Nord-Est programme. Kunsthalle. Mulhouse
: 3rd Art Prize award by Rotary Clubs in Bonn /D & Strasbourg /FR

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2018

: Conference in the seminar PHOTOGRAPHIE EN ACTE(S), invited by Michelle Debat. INHA university. Paris

2017

: Conference at the art school of Belfort
: Conference in the seminar LA LIMITE, invited by Hélène Mutter & Charlotte Boulc'h. University of Art of Brussels /BE
: Educational art workshop, invited by the art center Le BAL. lycée Paul Robert. Les Lilas
: Educational art workshop, invited by the library of Héricourt
: VISITE BUISSONNIÈRE suggested by ThankYouForComing, MAMAC, Nice

2016

: LA DÎNÉE, an initiative of Accélérateur de Particules, Strasbourg
: Open Studio at Wiesenstrasse 29, Berlin /D
: SALON #5, an initiative of Alex Chevalier, Bort

2015

: THE LIBERATED PAGE, an initiative of Izet Sheshivari, at the event BIG – Biennale des espaces d'art indépendants de Genève /CH
: Educational graphism workshop. high school Gutenberg. Illkirch

2014

: Founder member of the group for artistic researchs ON/on. with 6 artists & 1 curator

2013

: Founder member of the publishing house Pétrole Éditions with 2 artists
WWW.PETROLE-EDITIONS.COM
: Co-curator for the exhibition L'UN NOURRIT L'AUTRE. Nancy
: Educational art workshop. school François Villon. Mulhouse
: L2 in language sciences. unregistered student. Literary university. Strasbourg

MESURER LES ACTES TO MEASURE THE ACTS

in situ drawing, performative action
paint brush, indian ink on wall
variable dimensions

On the wall, to draw a line for one minute with a brush, from the top to the bottom, at constant speed. Repeat the movement unceasingly, to the point of exhaustion (strain, closing time, ink pot empty...)

The gesture reacts to internal and external influences, provoking consequences, causing imperfections and surprises in the drawing.

action n°01, March 08th of 2011, 457 min, FRAC Alsace, Sélestat
> for the exhibition SÉANCE TENANTE

action n°02, May 28th of 2012, 457 min, espace du DMC, salle 15, Mulhouse

action n°03, November 13rd of 2012, 321 min, Projektraum m54, Bâle /CH
> for the event REGIONAL 13

action n°04, February 16th of 2013, 447 min, FRAC Lorraine, Metz
> for the exhibitions UNE BRÈVE HISTOIRE DES LIGNES at the Centre Pompidou-Metz & MARIE COOL FABIO BALDUCCI at the FRAC Lorraine

action n°05, March 7th of 2015, 416 min, galerie du Théâtre de Privas
> for the exhibition LA MÉCANIQUE DES GESTES

action n°06, November 05th of 2015, 255 min, galerie Iconoscope, Montpellier
> for the exhibition LES CIMES DES ARBRES, PEUT-ÊTRE

action n°07, November 19th of 2015, 251 min, stadtmuseum Simonstift, Trèves /D
> for the KUNSTPREIS ROBERT SCHUMAN

action n°08, December 05th of 2015, 266 min, Ancien musée de peinture, Grenoble
> for the exhibition IL FAUT QU'IL SE PASSE QUELQUE CHOSE.

action n°09, September 25th of 2016, 234 min, Les Tanneries, Amilly
> for the exhibition HISTOIRE DES FORMES

action n°10, April 21st of 2017, 347 min, Le Beffroi, Montrouge
> for the prize SALON DE MONTROUGE

action n°11, June 29th of 2017, 317 min, Rotondes, Luxembourg /LU
> for the exhibition JET LAG / OUT OF SYNC

> to watch the drawing performance
<https://vimeo.com/155290654>
<https://vimeo.com/155288388>
<https://vimeo.com/155283032>

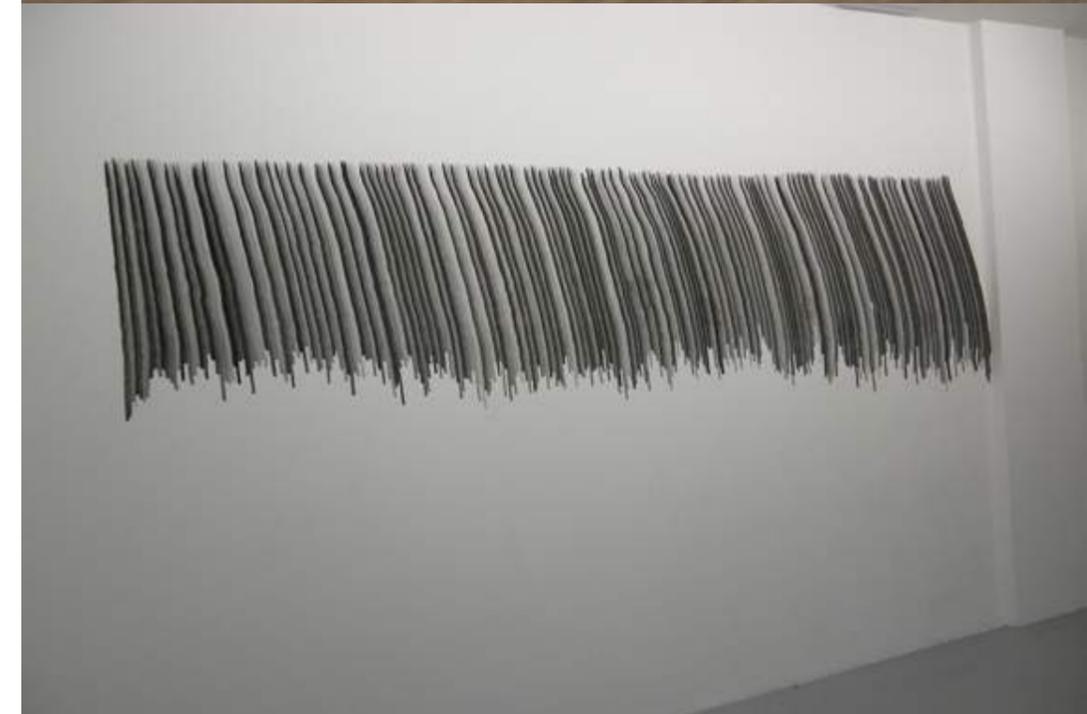




MESURER LES ACTES. action n°01, March 08th of 2011, 457 min, FRAC Alsace, Sélestat







RENCONTRE SÉPARATION *ENCOUNTER - SEPARATION*

> production Centre Pompidou-Metz

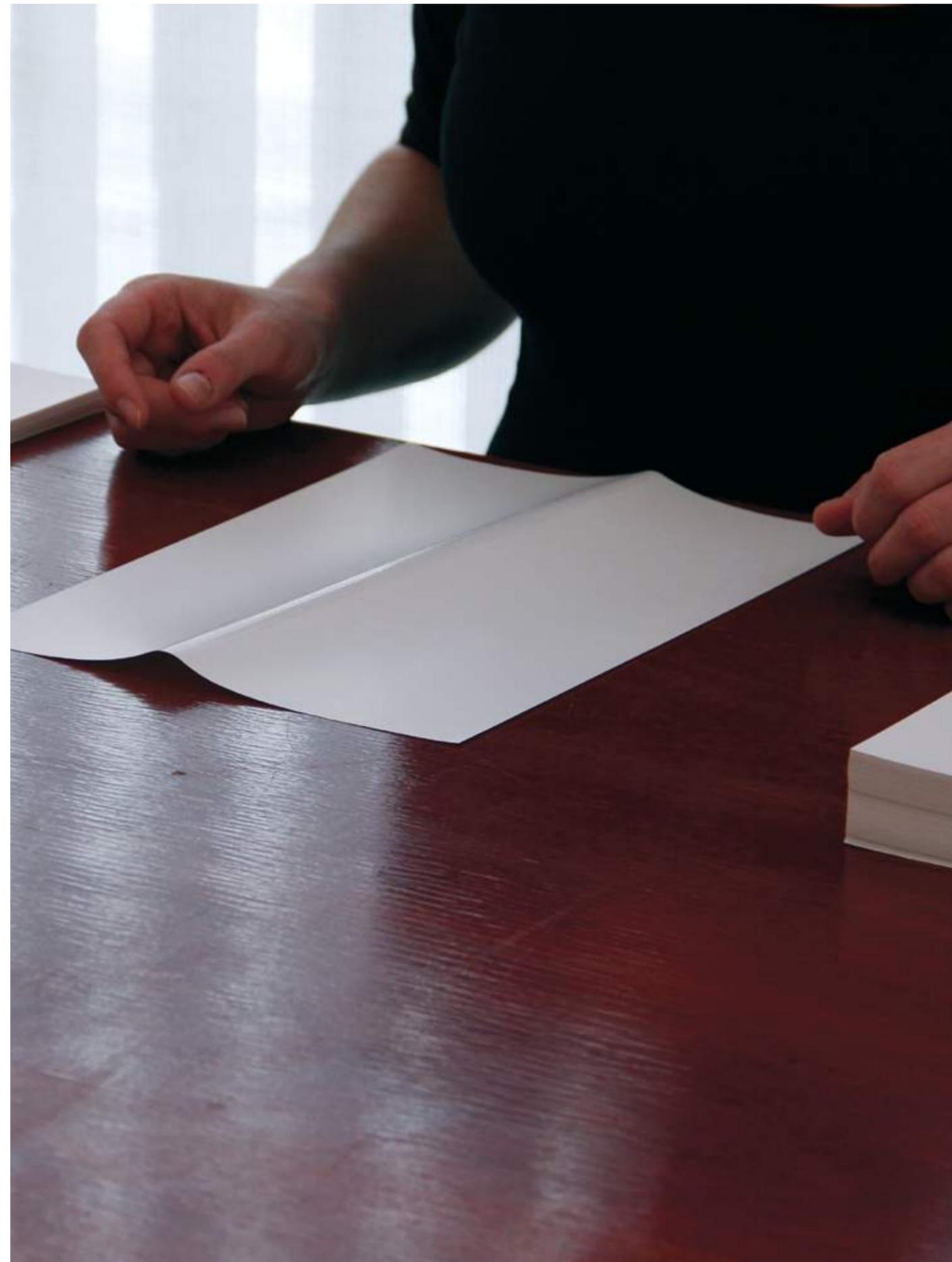
> video link
www.mariannemispelaere.com/a/rencontre_separation

> collection FRAC Lorraine

next page :
archive video of the action, 10'50"
2015

then :
performative action of drawing
water on coated paper, "petit gris 4" paint brush
2014

A waterlogged brush draws a line on sheets of paper, creating instantly
furrows, bulges and uncertain forms.
By a gesture, an energy, the drawing *rises up*.







SILENT SLOGAN

postcard, set of 32
screenshot, text
700 copy
available in French and in English versions
offset print
10.5 × 14.8 cm each,
2016 - on going

Silent Slogan is a set of 32 postal cards. Upon each card's frontside is a black and white photography showing gestures of arms and hands. The backside contextualizes the images that are found on the Internet. This project is shared free of charge.

Silent Slogan shows some spontaneous, collective and public gestures used since 2010. Easy to do, these ordinary gestures find a strong meaning in a certain context and time. These images question memory and hint at another form of historical narratives, showing individuals using their hands to send a message within the public sphere. They are messages of protest, signs of peace or try to invoke hostile provocation. These gestures find their legitimacy in the collective, shared on the street, on the internet or in daily life, leading to the possibility of a dialog when this dialog otherwise seems to have stopped: because they do miss the technical means, the linguistic capacity, or partner for an exchange of thought, many people feel isolated and that nobody is making an effort to actually understand them.

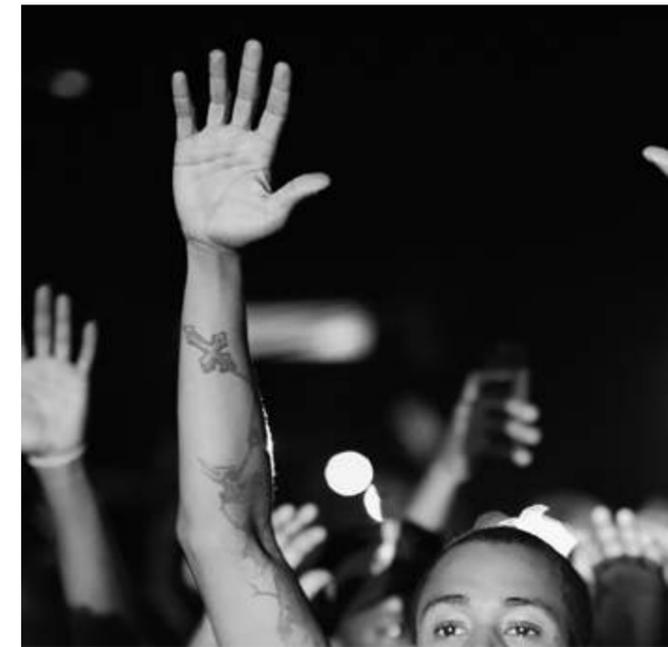
> to download the FR and EN sets
www.mariannemispelaere.com/telecharger/marianne_mispelaere_silent%20slogan.compressed.pdf





Correspondance . Correspondence	Adresse . Address
<p>2014 — Cisjordanie, Palestine & Israël Trois doigts sont levés tandis que l'index joint le pouce. Suite à la prise d'otages de trois adolescents israéliens, un soutien pro-enlèvement palestinien s'exprime à travers ce geste. À noter que certaines photographies diffusées montrant le geste ne célèbrent pas le kidnapping mais soutiennent un chanteur palestinien concourant à un télé-crochet un an auparavant.</p> <p>Cette carte fait partie de la série <i>Silence Slogan</i>, un travail de Mathiane Mispelstein.</p>	<p>2014 — West Bank, Palestine & Israel Three fingers are raised while the forefinger meets the thumb. After three Israeli teenagers have been taken hostage, this gesture is used by Palestinians in support of the kidnapping. It has to be noted that some of the disseminated footage is actually showing a crowd supporting a Palestinian singer competing at a TV talent-show, the year before.</p> <p>This postcard is part of the <i>Silence Slogan</i> series, a work by Mathiane Mispelstein.</p>





Correspondance . Correspondence

Adresse . Address

2014 — Internet

L'index dirigé vers le ciel en signe d'allégeance à l'État islamique imite le geste traditionnel musulman. Dans la religion de l'islam, la position montre le *Tawhid*, l'unicité d'Allah, et accompagne parfois la *Chahâda*, la profession de foi, récitée pour la dernière fois sur le lit de mort. Le doigt pointé de l'État islamique est quant à lui associé à l'idée du martyr, signifiant être prêt à mourir pour la cause. Il devient également une menace funeste adressée aux non-convertis.

Cette carte fait partie de la série *Silence Slogans*, un travail de Marianne Mispelström.

2014 — Internet

The index finger pointing up to the sky is a sign of allegiance to the Islamic State. It appropriates a traditional Muslim gesture. In the religion of Islam, the posture demonstrates the concept of *Tawhid*, the indivisible oneness of Allah, and is sometimes part of the *Chahâda*, the affirmation of faith that is recited the last time on the deathbed. The appropriation of the pointed finger by the Islamic State is associated to the idea of martyrdom. It becomes also a death threat addressed to non-believers.

This postcard is part of the *Silence Slogans* series, a work by Marianne Mispelström.



Correspondance . Correspondence

Ad

2014 — États-Unis

Marcher mains au-dessus de la tête, en signe de protestation contre les violences policières raciales, suite au décès de Michael Brown. Le jeune homme adopte cette attitude lorsqu'il est abattu par un officier de police le 09 août 2014 à Ferguson, Missouri.

Cette carte fait partie de la série *Silence Slogans*, un travail de Marianne Mispelström.

2014 — United States of America

Walking with hands raised above the head, as a sign of protest against racially motivated police brutality, following the death of Michael Brown. The young man adopts this attitude when he is shot by a police officer on August 9th 2014 in Ferguson, Missouri.

This postcard is part of the *Silence Slogans* series, a work by Marianne Mispelström.

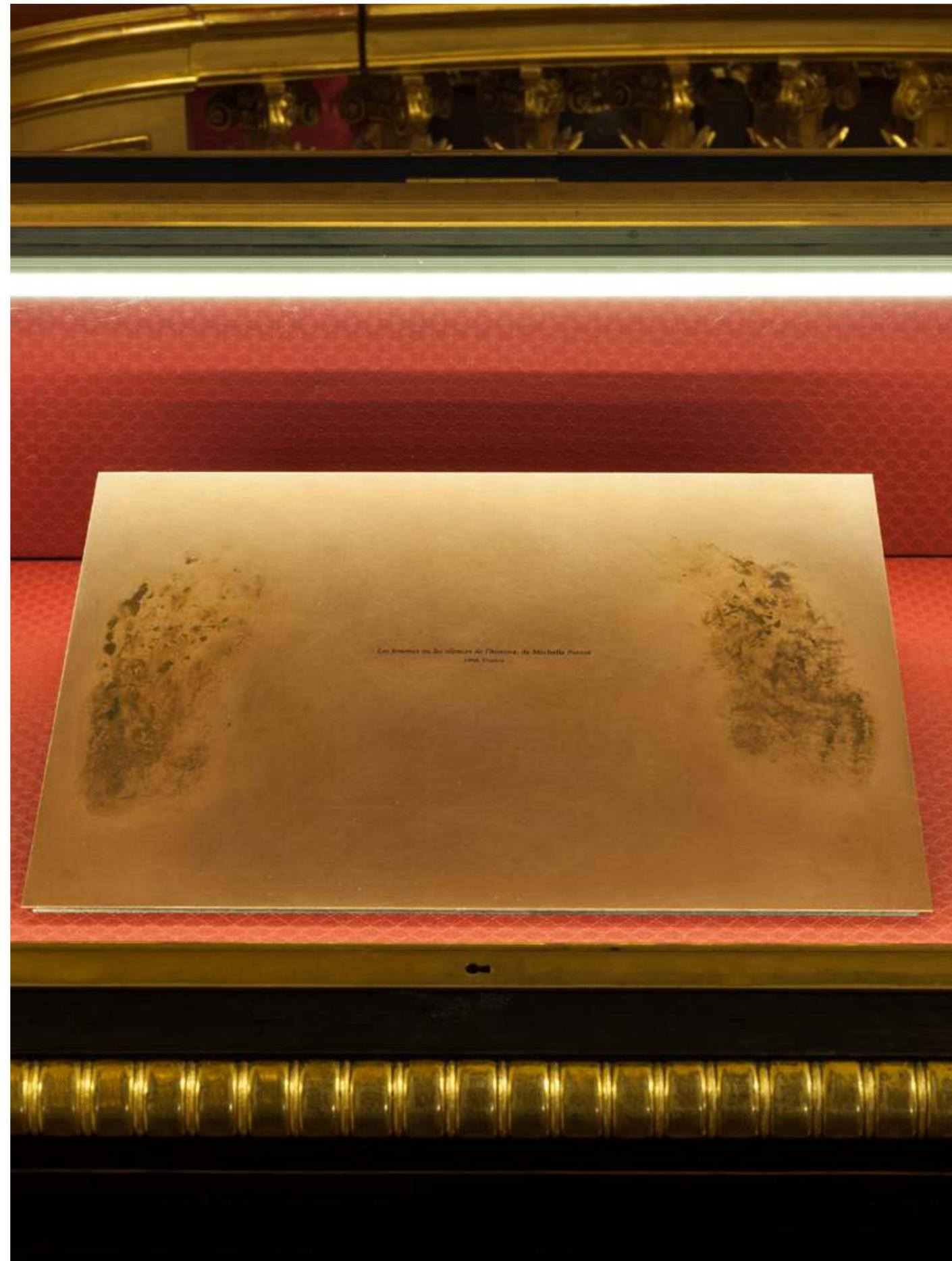


LE SUPERFLU DOIT ATTENDRE *THE UNNECESSARY MUST WAIT*

performance
silk-screen printed copperplate, oxidation
set of 11
40 x 30 cm each
2018

A book is read by a performer, from the beginning to the end. The title and name of the author are printed on the copperplate. The presence of the reader is recorded by an oxidation process of her/his arms and hands on the copper support which is traditionally used in engraving and imprinting works.

The selection of the books is made in regard to reflexions on emancipation, consciousness and autonomous acts. The texts are fictional and theoretical dealing with politics, feminism, race, commitments and riots.





Les femmes ou les silences de l'histoire, de Michelle Perrot
1998, France

le superflu doit attendre ("LES FEMMES OU LES SILENCES DE L'HISTOIRE" DE MICHELLE PERROT)

MANTRA

typographic drawing
variable dimensions
2018

To repeat a text in our mind which invites us to authorize ourself to act in regard to our wishes, to not contain ourselves with the minimum. *Mantra* gives power.

↓XN KXN,+ XWNY ME
LM NX+ YH&+ XNE X
↓XN KXN,+ XWNY ME
KXN,+ &A V I XAN,+ X
ANR KXN,+ +EFT ME
KXN,+ +EFT ME WDA
ANR BFEARE, WDEN
KXN,+ BY+ ME XN R
↓XN KXN,+ XWNY ME
KXN,+ +B V +X XDA



mantra (I WOULD PREFER NOT TO)

NEWSPAPER

photographs, series of 5 posters
120 x 176 cm each
2013

The sheet of paper records the atmosphere of the place in which it is situated — like a dreamcatcher absorbing nightmares. Acting as a filter, the medium is marked, imprinted by what takes place around it, and gets damaged. Hanging a sheet of paper in a winter landscape to conjure the events of the "Arab spring" which futur is still uncertain. This act is a way to better understand; beyond anecdotes and representations, against the fast and superficial current of the media, by a silent process of personal immersion — to be here, in the middle of the landscape.





**ON VIT QU'IL N'Y AVAIT
PLUS RIEN À VOIR**
*WE SAW THAT THERE WAS
NOTHING LEFT TO SEE*

> production Palais de Tokyo

installation
steel structures
videos in color without sound
durations: 06'07", 06'27", 06'19"
variable dimensions
2018

"We saw that there was nothing left to see" is a quote from a journalist invited in 2001 by the Taliban to bear witness to the destruction of two monumental Buddhas carved fifteen centuries earlier into the cliffs of the Bamiyan valley in Afghanistan. It is such phenomena of absence in public space that is studied in this video installation, an attempt to detect the negative presence that is left behind in the void.

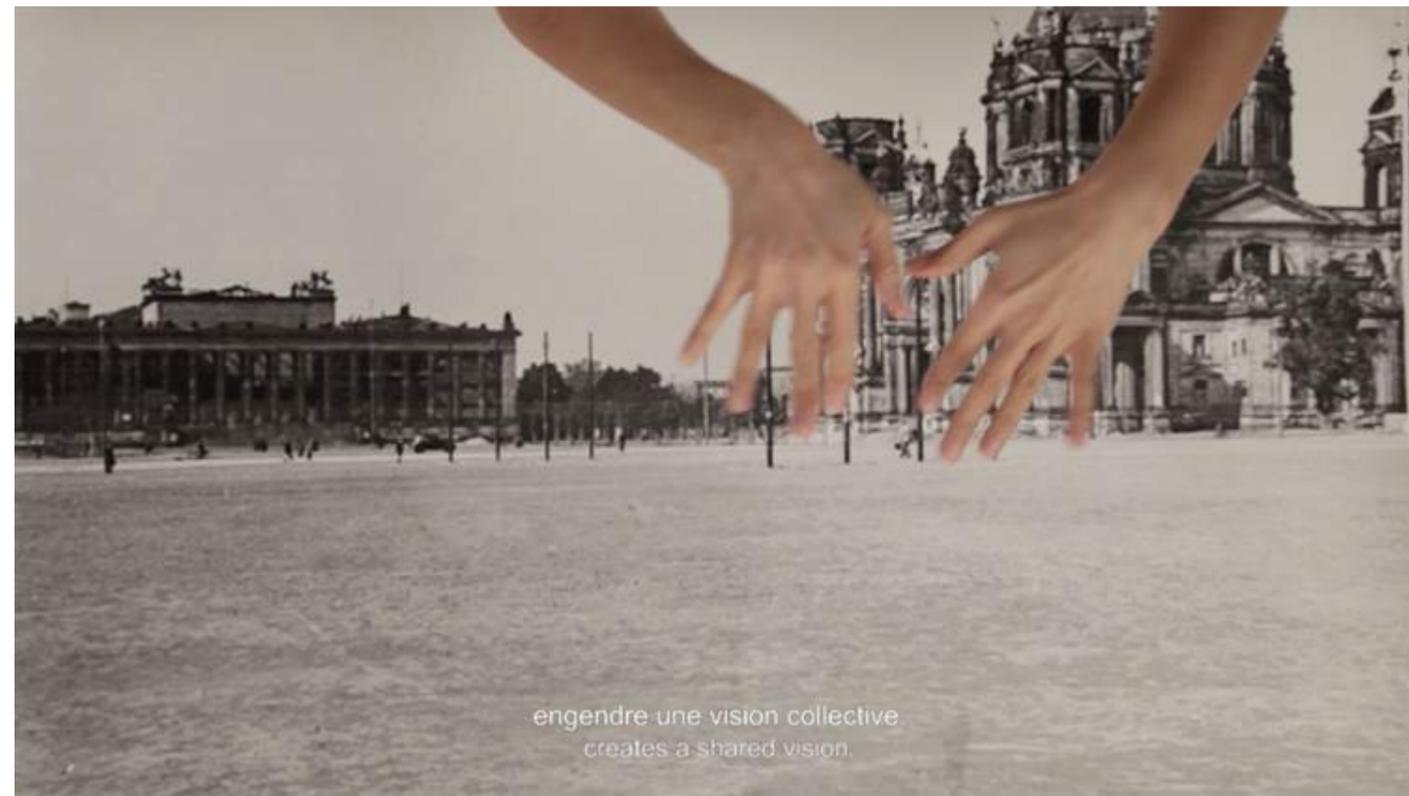
Politics of architectural or patrimonial deconstructions being acted out on different places in the world these last years are observed here: the Schlossplatz in Berlin (Germany), which has been razed and rebuilt several times between 1950 and the present day, the statue of a confederate colonel in Baltimore (USA) that was removed from its pedestal in 2017, and the Sidi Moussa church (Algeria), demolished in 2017. Representative of political, social or religious ideologies, these structures are removed. Then, the now-vacant sites are full of symbols, traces, references, images, texts, legends, myths and affects. We have nothing left to see but we can *read* the void.

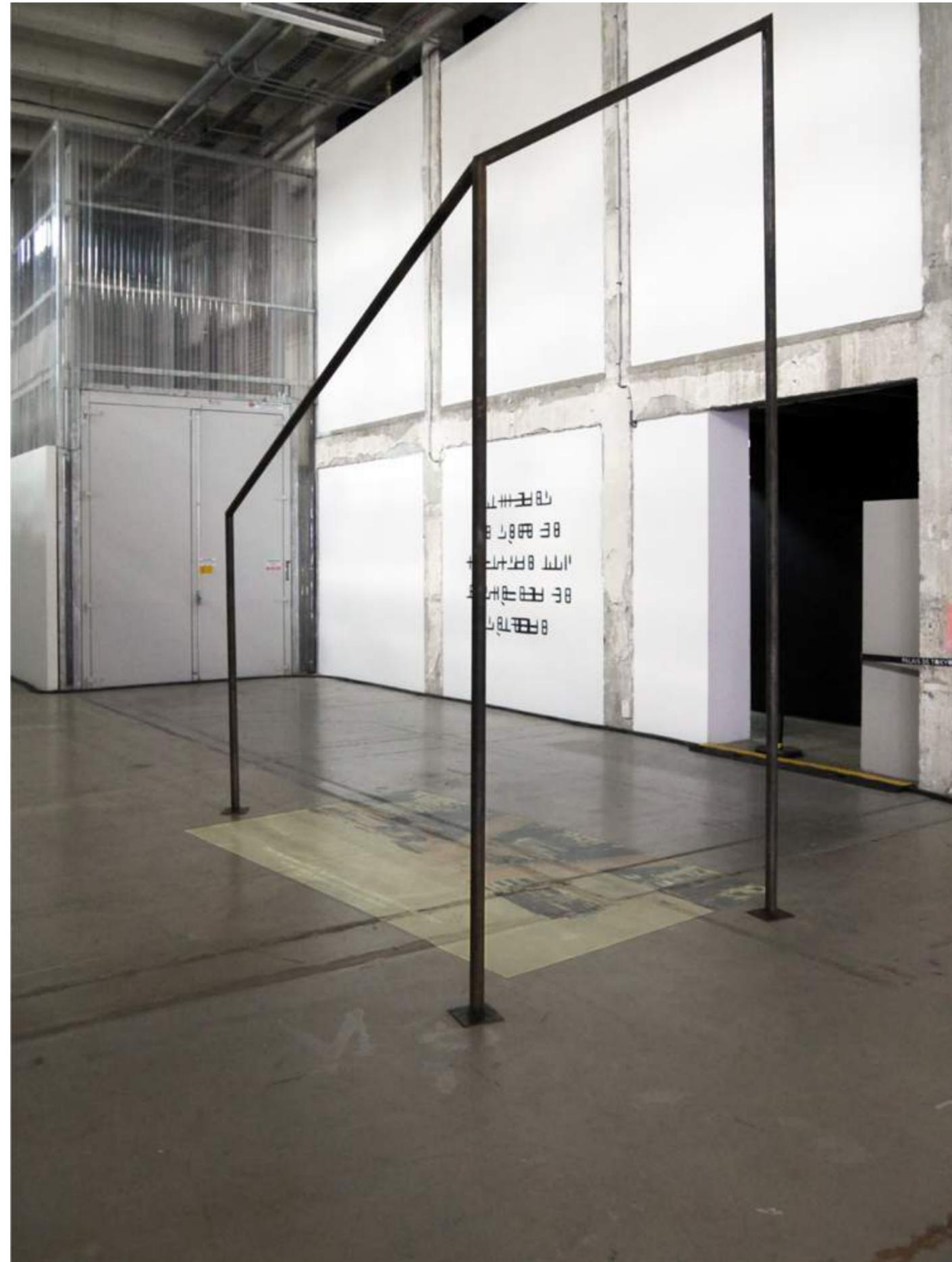
The three videos bring together images of the now-vacant sites with plural and subjective accounts of their histories. The latter are expressed in sign language, an embodied and fragmented form of communication, here occasionally subtitled, that translates our inability to grasp the totality of these disappearances.











ÉVANOUISSEMENTS *BLACKOUTS*

> production Palais de Tokyo

installation
black and white video without sound
duration: 07'40"
variable dimensions
2018

Edited from videos found on the Internet, the video *Évanouissements* evokes the loss of individual and collective consciousness that happens when one is hypnotised in front of the collapsing monumental buildings. Someone is filming this architectural demolition and then shares the video on the Internet with anonymous spectators. This action might be a way to have a say while being dispossessed of public space.





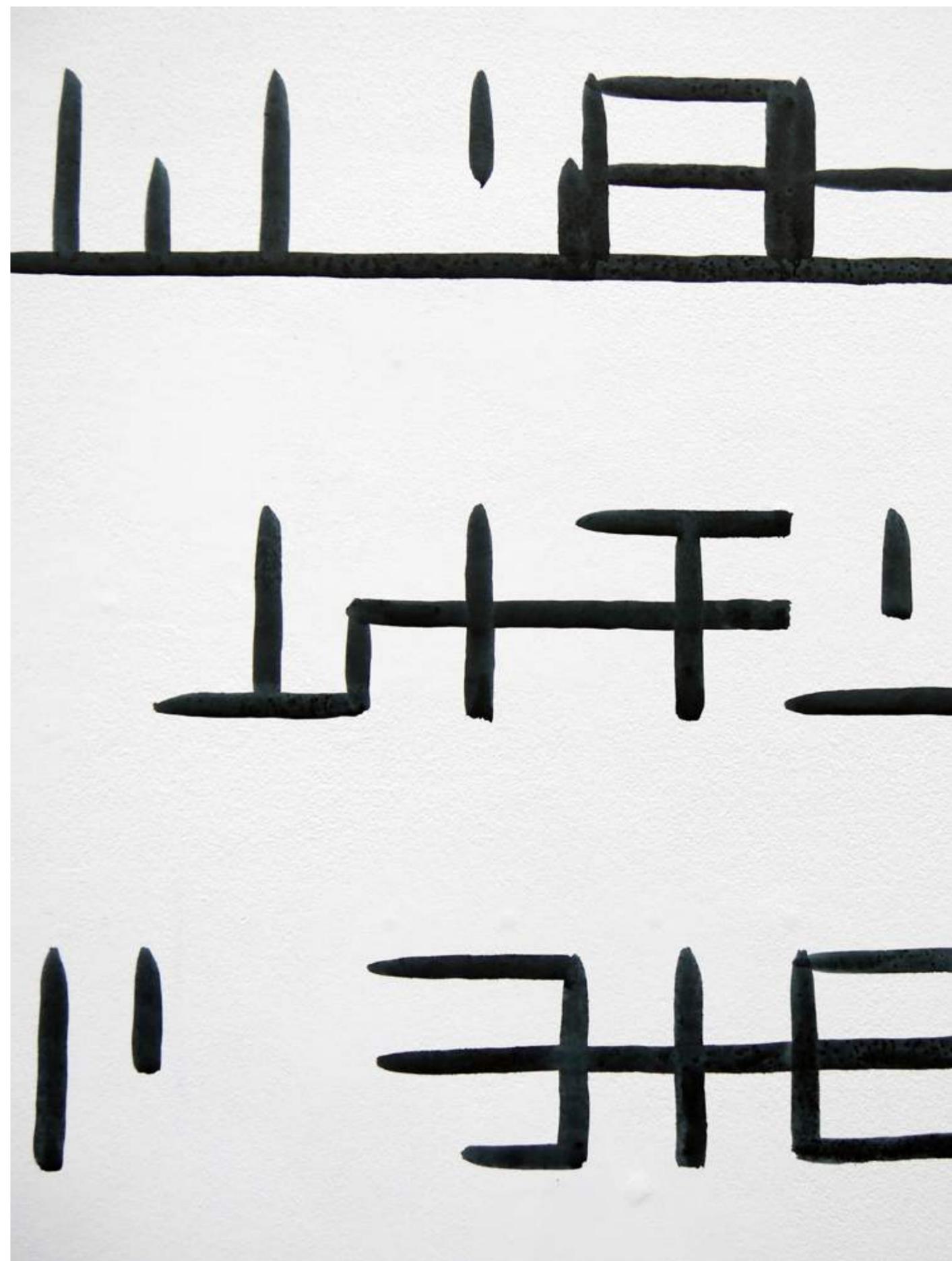


AUTODAFÉ

AUTODAFE

in situ typographic drawing
indian ink on wall
variable dimensions
2016 - on going

Burning books, burning letters; thinking with the residues.
The typographic drawings are generated by a writing system in reverse: the negative space of the alphabet we use to communicate. The signs become readable by drawing the void around the letters we know.
Autodafe offers sentences that are related to vision and perception; it invites to look beyond what is present before our eyes.

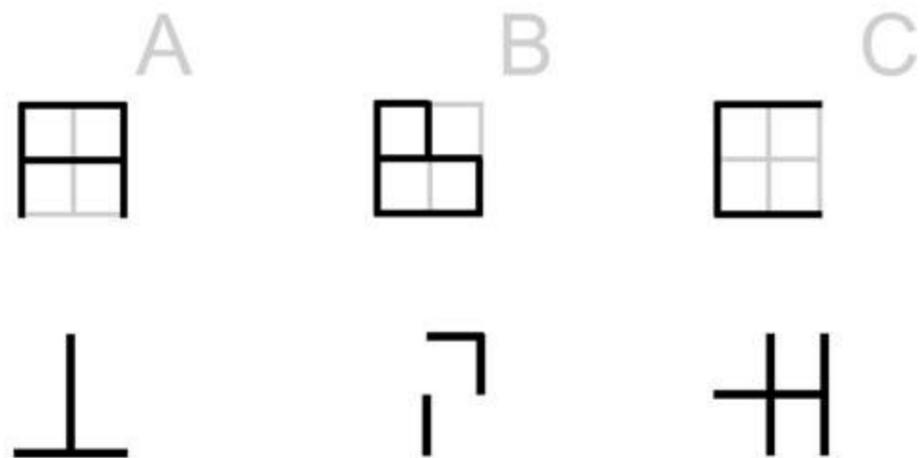


Handwritten text in a stylized, blocky font, possibly a cipher or a specific dialect. The text is arranged in three lines:

Line 1: 𐀀𐀁𐀂' 𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌

Line 2: 𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙

Line 3: 𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢



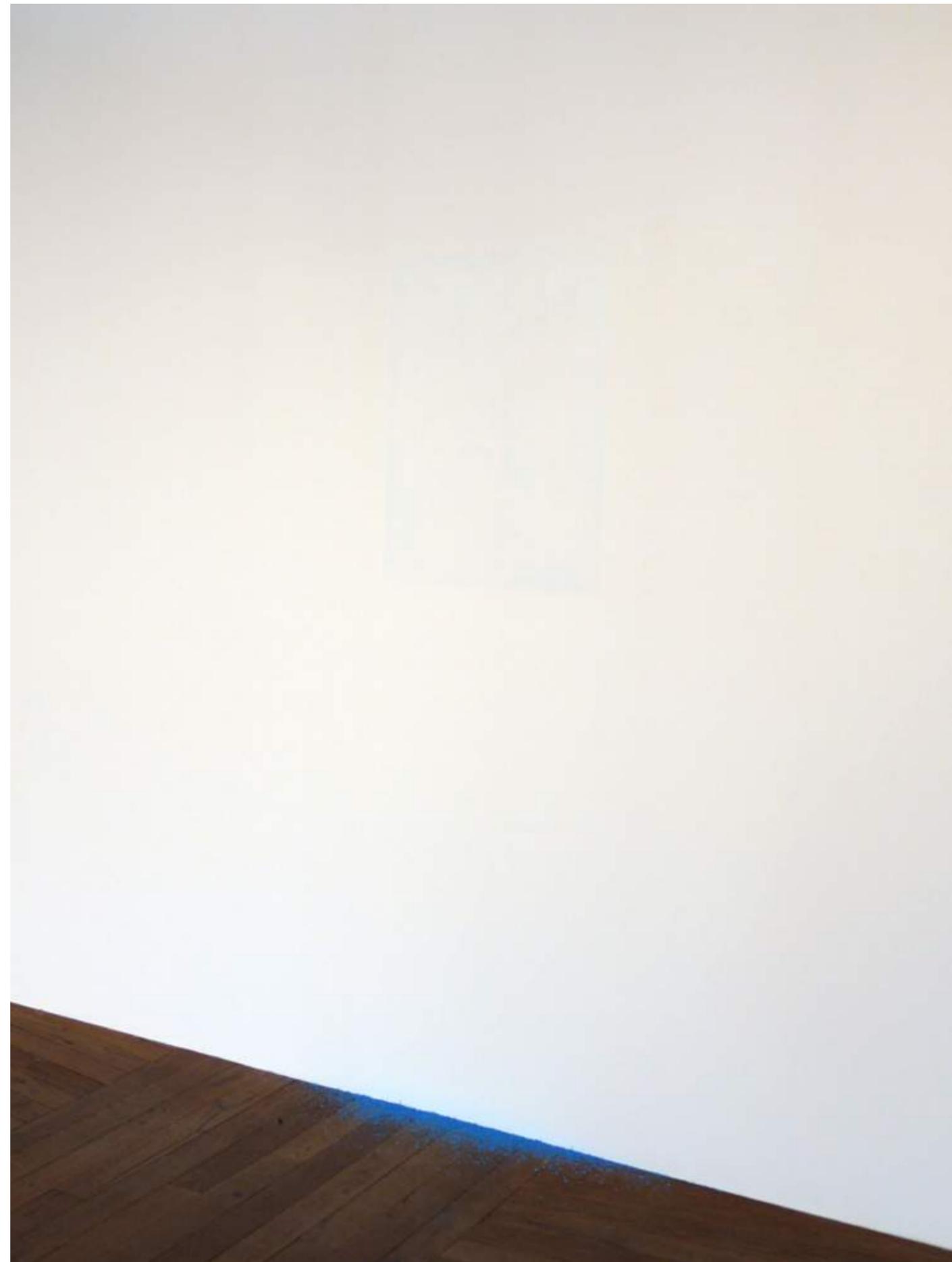
autodafé (RELEVER DES CHUTES, JOUR ET NUIT)
to stand again the vanishings, day and night

PALIMPSESTE
(STRATÉGIE D'ÉVASION)
PALIMPSEST
(EVASION STRATEGY)

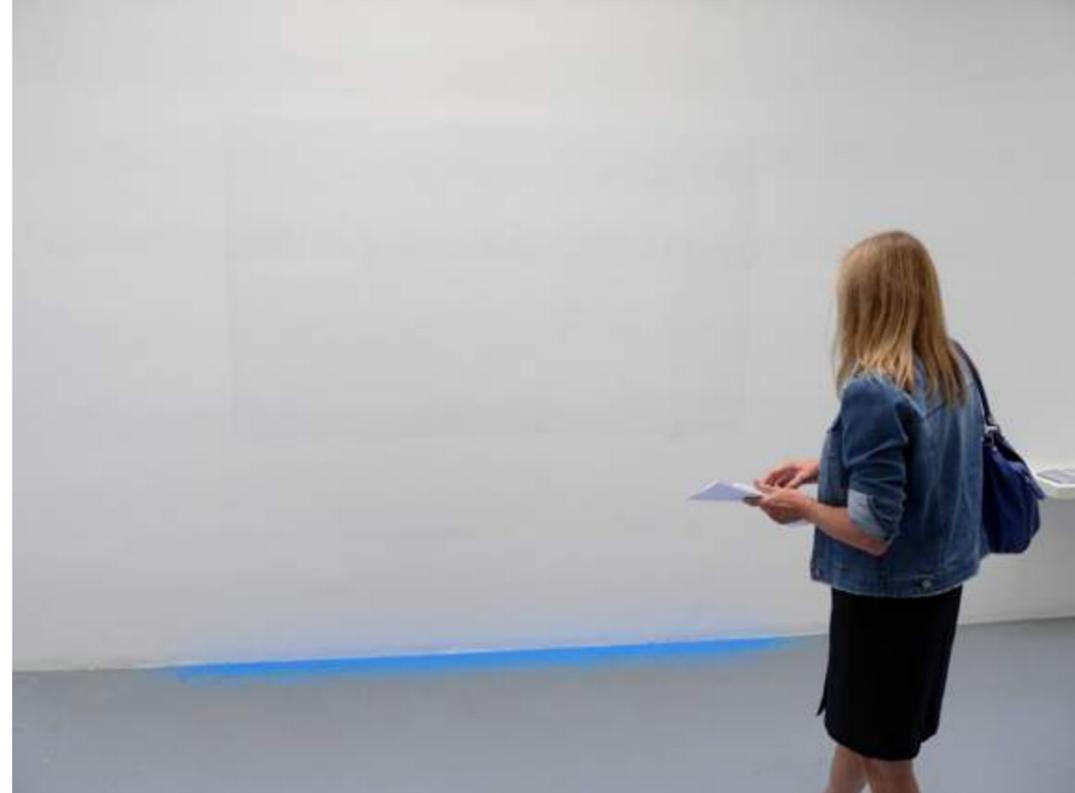
in situ installation,
erased surface, residue of blue eraser
variable dimensions
2017

As a screen to escape, an open window, a vanishing picture, *Palimpseste* stimulates our capacity to see. Usually an act of deletion, here 'to erase' means to generate an image. The act draws a negative space. It transforms what we can see into a shape we can feel, drawing our attention to the ground, the residues.

Etymologically, a palimpsest is a medium from which writing has been partially or completely erased to make room for another text. It is also a psychological mechanism by which new memories take the place of older ones.







BIBLIOTHÈQUE DES SILENCES LIBRARY OF SILENCES

charcoal wall drawing
orientation table of the speakers, ink on wood
quiet performance, eraser
variable dimensions
2017 - on going

To list so-called "dead" languages that have disappeared since 2000. With the loss of the last native speaker, these languages which used to be social links of communication between people and comprehension systems, are now silent.

We see the names of these languages. The precise or approximate dates of their disappearance and their locations are drawn onto the wall. In situ written, all this information will then be erased, one by one, by an unannounced performance. The eraser will render the text almost invisible, yet it will conserve the material within itself. Full of charcoal, the eraser is put back on the orientation table, where the names of the last speakers are carved in.

> to watch the performance
<https://vimeo.com/240491348>

in 2013

Lower Arrernte
Territoire du Nord, Australie
Silence depuis 2011

bre 2009

Palikúr
Brésil
Silence avant 2009

Créole néerlandais Berbice
Guyana
Silence depuis 2005

ssie

écembre 2003

Gaagudju
Territoires du Nord, Australie
Silence depuis le 23 mai 2002

Yurok
Californie, États-Unis
Silence depuis 1982

Gugu Badhu
Queensland, Australie
Silence avant 2000

Eyak
Alaska, États-Unis
Silence depuis 1972

Alngith
Queensland, Australie
Silence avant 2000

4 février 2014

Aka-Bo
Iles Andaman, Inde
Silence

26 janvier 2010

Dhungaloo
Queensland
Silence

Arikem
Brésil
Silence avant 2009

Lelak
Sarawak, Malaisie
Silence avant 2009



STANDPOINT

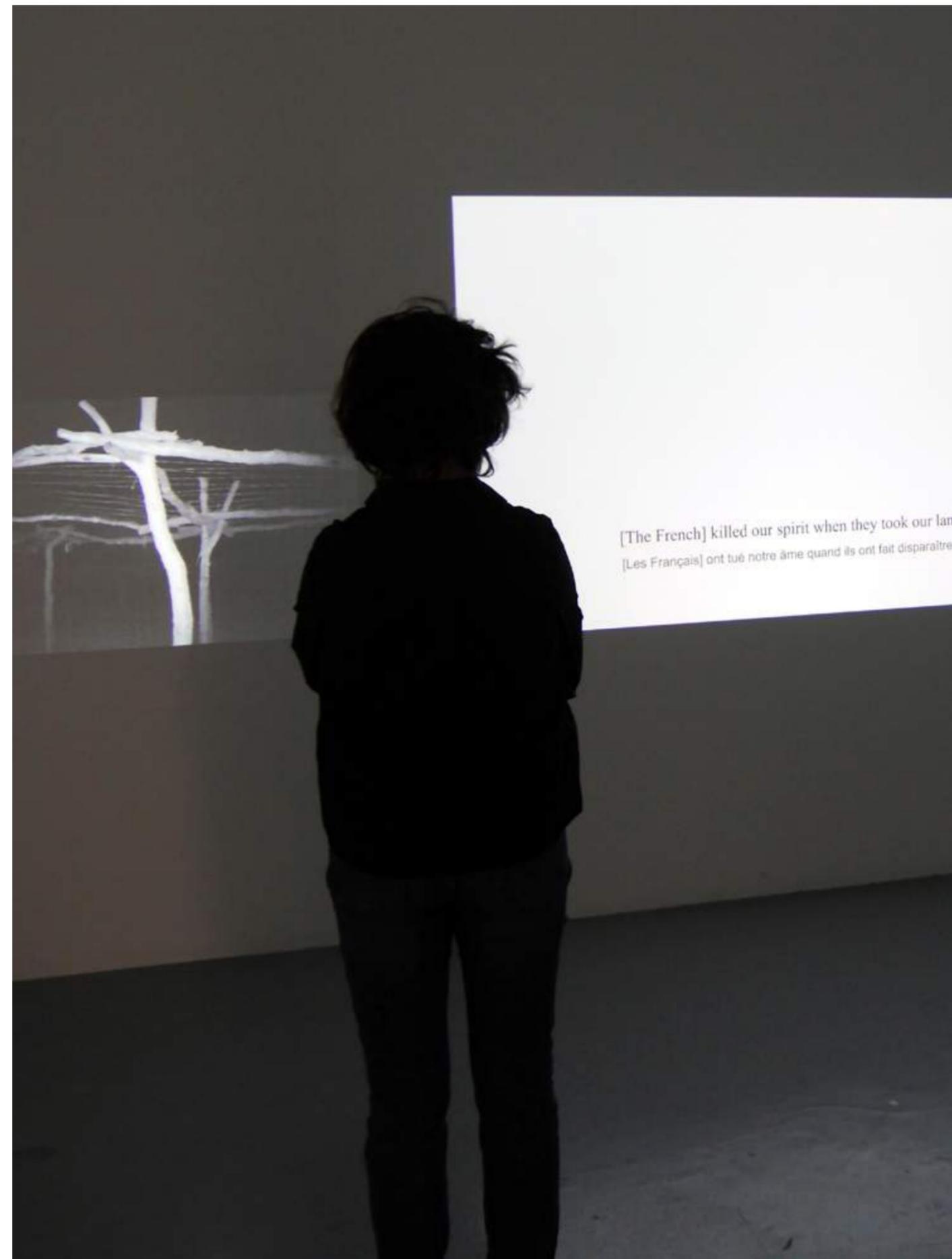
> video link
(pass word: standpoint)
<https://vimeo.com/240658349>

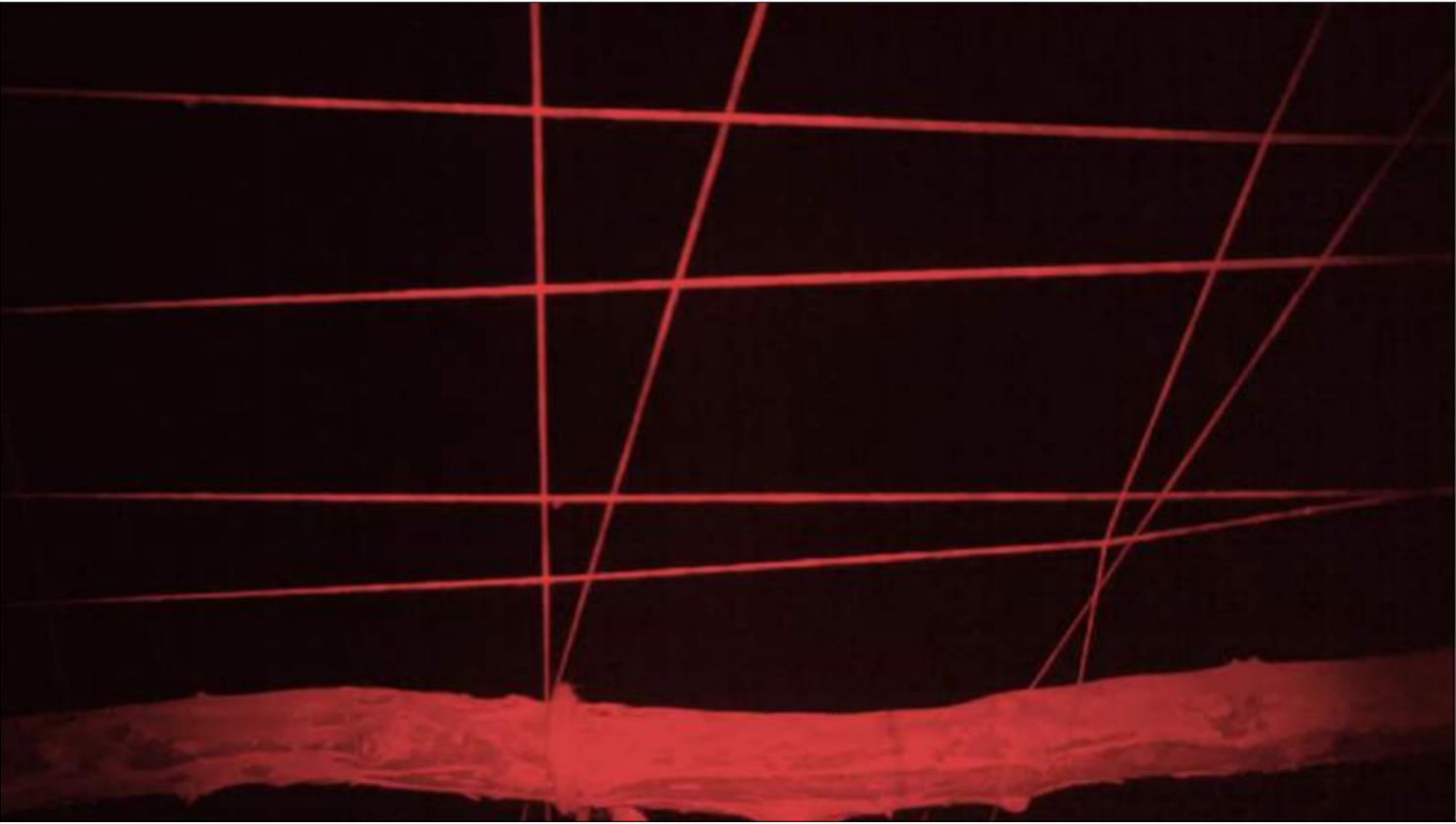
installation, diptych
videos in color and black & white, sound
duration: 9'38"
variable dimensions
2017 - 2018

A *standpoint* is a point of view. It is a place from where we look beyond what is in front of us. It is a point where a person stands in order to enjoy the best view of a landscape.

A *standpoint* is an individual statement. It is a way to think, to understand, to judge what happens around us.

The conversation between Margaret Two Shields, Marcus Heim and Marianne Mispelaëre was recorded in August 2017. The images were filmed in March and July 2017 on the Native American reservation at Standing Rock (North Dakota, USA), at the dawning of the Dakota Access Pipeline (DAPL). The question: "Why are Native people using English instead of their Native language to speak together and express themselves?" was the first step of this conversation.





She still kept her indian language all her life.

Elle a retenu sa langue native toute sa vie.



Because when you don't know your language,
Quand tu ne connais pas ta langue,



then you don't understand what that's all about.
alors tu ne sais pas ce que signifie ce qu'il y a autour de toi.



NO MAN'S LAND

next page:

archive documents of the drawing action:

- archive drawing, 29,7x42cm
 - archive photographs, serie of 4 posters, black and white print, 120x80cm each
- 2016

then :

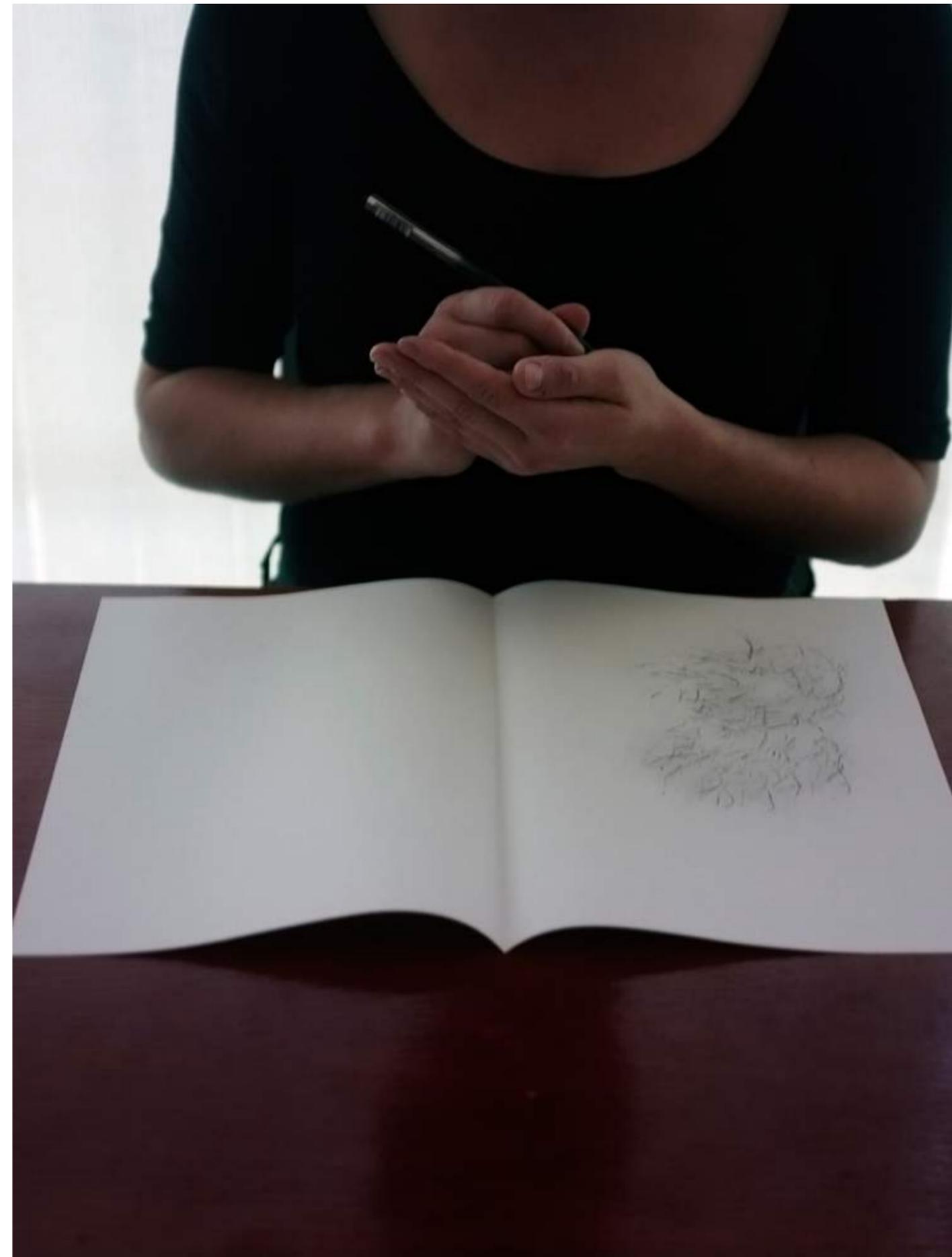
collective performative action of drawing
ballpoint pen and paper non coated 110gr
2014 - 2016

Sitting at a working table, to transfer on a sheet of paper the print of lines drawn one by one on the palm of a hand.

> production Centre Pompidou-Metz

> to watch the performance
<https://vimeo.com/154718436>

> collection FRAC Lorraine





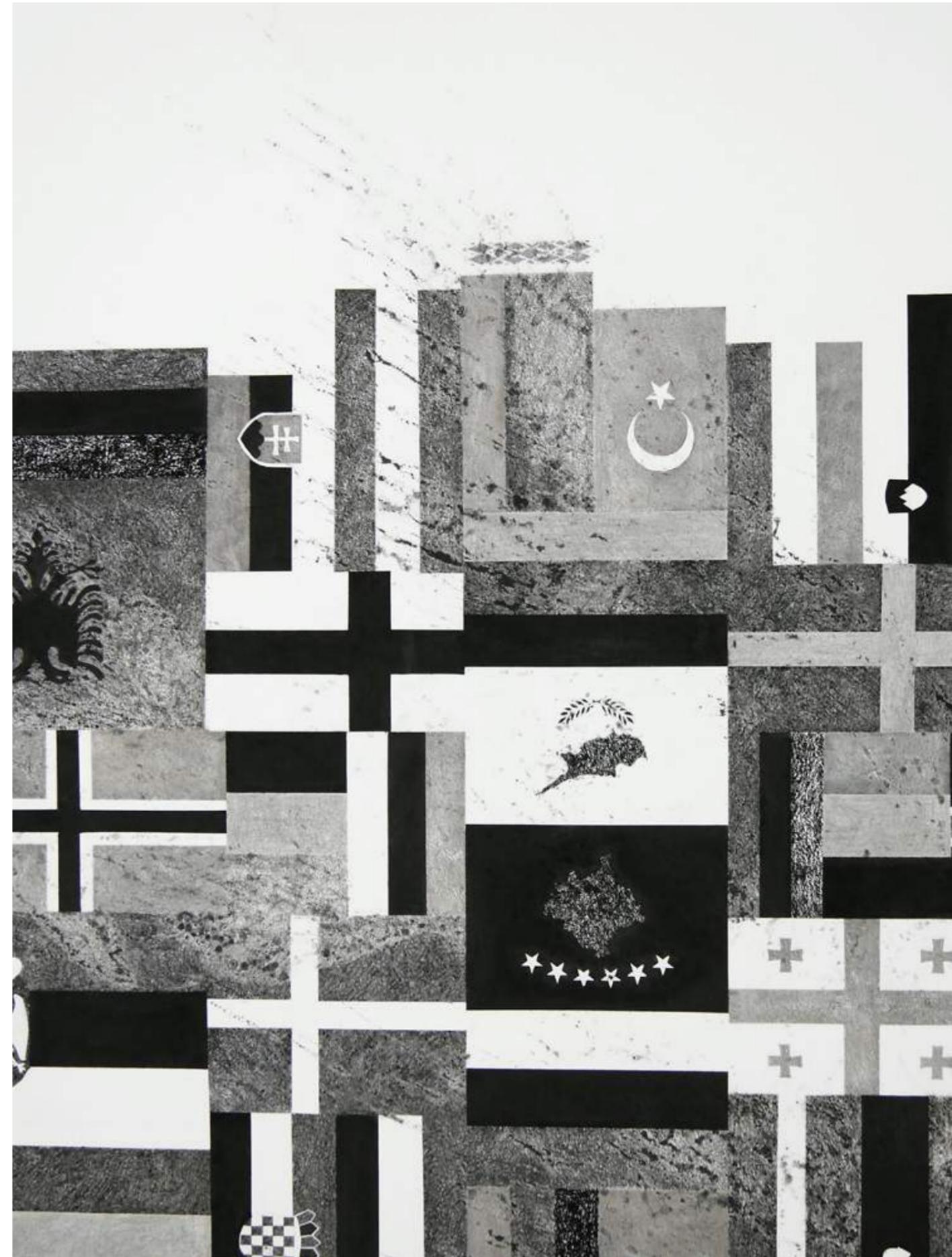


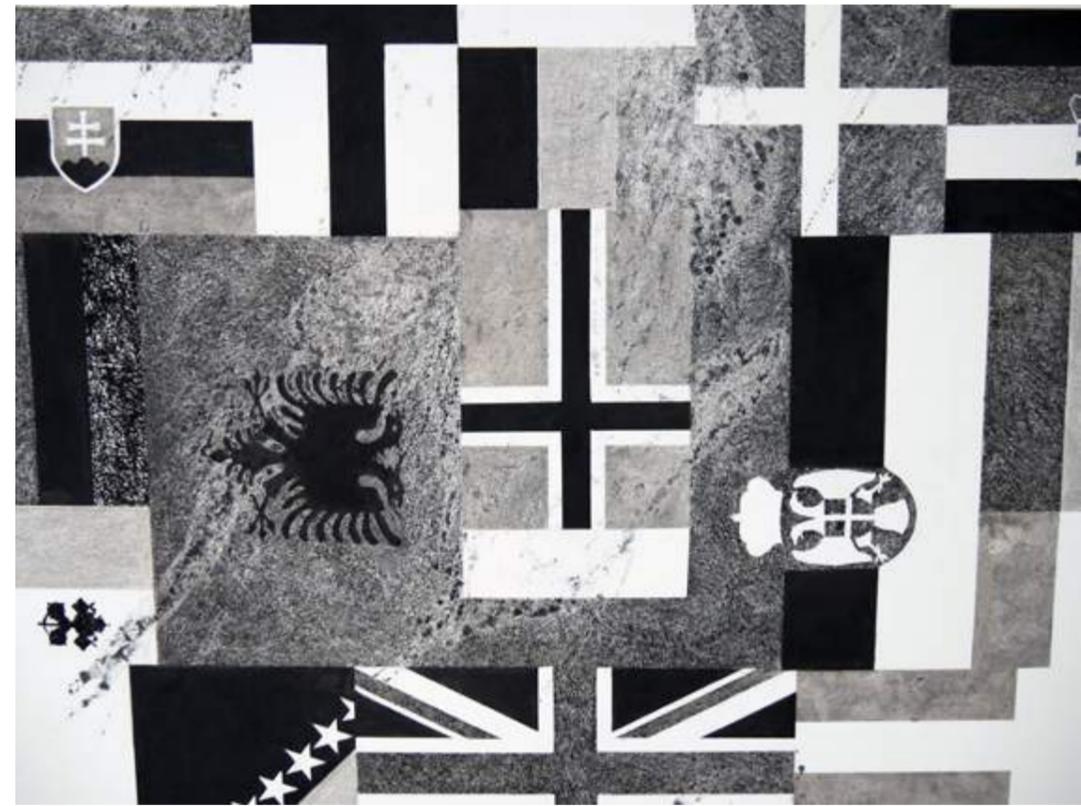


NOIR GRIS BLANC
BLACK GREY WHITE

in situ drawing on the ceiling
water, charcoal, coal
variable dimensions
2016

All flags of the European continent are side by side, overlapping the symbols like a canopy of heaven. Looking at the drawing, we come to see the internal inequalities of contemporary societies and debates about national identity in European territory.





FABRIQUER DES RUINES TO MAKE RUINS

> production FRAC Lorraine

with Guillaume Barborini
ballpoint (drawing), digital print (text)
variable dimensions
2012

The typographic drawing is built by the system of anagram. While drawing the letters (on the computer and on the wall), the artists think about, imagine and discuss their relationship to language. Then they write a set of texts visitors of the exhibition can take away.

