





MARIANNE MISPELAÈRE

[www.mariannemispelaere.com](http://www.mariannemispelaere.com)

marianne.mispelaere@gmail.com

+33 (0)7 86 04 87 97

born in 1988 in France

works and lives in Aubervilliers /FR

solo exhibitions

- 2019
- : **SOUNDS MAKE WORLDS. curator: Diana Marincu. Art Encounters Foundation. Timisoara /RO**
- 2018
- : **ON VIT QU’IL N’Y AVAIT PLUS RIEN À VOIR. Salon de Montrouge award. curator: Adélaïde Blanc. Palais de Tokyo. Paris**
- 2017
- : ÉCHOLALIA. galerie Martine Aboucaya. Paris
- 2016
- : BETWEEN TWO FIRES. Schauraum. Nürtingen /DE
- 2015
- : YOU KNOW WHAT I DON’T TELL. Gedok e.V. Stuttgart /DE
- 2011
- : UN LIVRE ÉCLATE. with Guillaume Barborini. gallery of the theater G. Philipe. Frouard

collectives exhibitions (selected)

- 2020
- : LE JOUR D’APRÈS. artistic direction: Ami Barak & Marie Gautier. Le Beffroi. Montrouge
  - : TOMBER EN AMOUR. curator: Christophe Veys. La maison des Arts. Schaerbeek /BE
  - : JOURS DE COLÈRE. a support organised by the FRAC Lorraine to the « Mardis de la colère ». Sarreguemines emergency dep.
  - : ÉDITER-EXPOSER-EXPOSÉ-ÉDITÉ. curator: MPVite. Atelier 8. Nantes
- 2019
- : OCCUPATIONS. curator: Maryline Brustolin. **galerie Salle Principale. Paris**
  - : RÉ-FLEXIONS. AUTOUR DES NOUVELLES ACQUISITIONS. curator: Felizitas Diering. **FRAC Alsace. Sélestat**
  - : UNE PARTIE DE CAMPAGNE. curator: Maryline Brustolin. Château d’Esquelbecq
  - : BABEL. curators: Catherine Henkinet & Mélanie Rainville. **ISELP. Brussels /BE**
  - : UN BON DÉBUT. curator: Christophe Veys. Galerie d’Arts<sup>2</sup>. Mons /BE
  - : MESSAGES SILENCIEUX. curator: Felizitas Diering. Maison de la région. Strasbourg
  - : SOME OF US. curators: Jérôme Cotinet-Alphaize & Marianne Derrien. Kunstwerk Carlshütte, Büdelsdorf /DE
  - : DE LA LENTEUR ET DE LA MESURE. curator: Emmanuel Lambion. Maison Grégoire. Brussels /BE
  - : DE LEUR TEMPS 6. curators: **ADIAF. Fondation Lambert. Avignon**
  - : GESTES PARLANTS. curator: FRAC Lorraine. Collège Maurice Barrès ; Charmes
  - : **EUROPEAN BIENNIAL FOR YOUNG ARTISTS 2017 — 2019, Como /IT, Figueras /ES, Amarante /PT**
- 2018
- : **AWARE PRIZE - ARCHIVES OF WOMEN ARTISTS, RESEARCH AND EXHIBITIONS. with Tania Mouraud. curator: Hélène Guenin. Musée des Archives Nationales. Paris**
  - : UNE AVENTURE À PLUSIEURS DIMENSIONS. curator: Eloïse Guénard. galerie du Haut Pavé. Paris
  - : DOUBLE TROUBLE. with ExposerPublier. display window of the **FRAC Ile-de-France. Paris**
  - : Ô BOULOT ! curator: Anne-Sophie Berard. Maif Social Club. Paris
  - : 1968 / 2018, DES MÉTAMORPHOSES À L’OEUVRE. La Terrasse. Nanterre
  - : **LEAP PRIZE - LUXEMBOURG ENCOURAGEMENT FOR ARTISTS PRIZE. Rotondes. Luxembourg /LU**
  - : LAST CRY. curators: Angéline Madaghdjian & Philippe Munda. Salon du Salon. Marseille
  - : CHUT... ÉCOUTEZ, ÇA A DÉJÀ COMMENCÉ. curator: Leila Simon. Eac les Roches. Chambon-sur-Lignon
  - : CURATOR’S CHOICE. curator: Sonia Voss. Springer gallery. Berlin /DE
  - : CURATOR EXQUIS. curator: Marie DuPasquier & co. Greylight Projects. Brussels /BE
  - : LE CORPS PARLANT. Institut Français. **Brazzaville /CG**
  - : PARALLELE. curator: Evelyne Loux & Jean-Claude Luttmann. regional 19. CEAAC. Strasbourg
  - : **EUROPEAN BIENNIAL FOR YOUNG ARTISTS 2017 — 2019, Hjørring /DK, Cesis /LV, Cluj /RO**
- 2017
- : PAPER TIGERS COLLECTION & Co. curator: Mathieu Tremblin. Syndicat Potentiel. Strasbourg
  - : RÉCITS / ÉCRITS. curator: Didier Mathieu. **galerie mfc-michèle didier. Paris**
  - : **62ème SALON DE MONTROUGE.** artistic direction: Ami Barak & Marie Gautier. Montrouge
  - : JET LAG / OUT OF SYNC. **Jeune Création Triennal.** Curator: Anouk Wies. Rotondes. Luxembourg /LU
  - : ACTE I - POURPARLERS ET AUTRES MANIPULATIONS. curators: Clotilde Bergemer & Licia Demuro. DOC. Paris
  - : **EUROPEAN BIENNIAL FOR YOUNG ARTISTS 2017 — 2019, Montrouge**
  - : INVITATION WITHOUT EXHIBITION. **galerie Martine Aboucaya. Paris**
- 2016
- : TEXTES, IMAGES, RÉCITS. curator: Didier Mathieu. CDLA — Centre Des Livres d’Artistes. St-Yrieix-la Perche
  - : HORIZON (2016). curator: **Béatrice Josse. Le Magasin des Horizons — CNAC. Grenoble**
  - : HISTOIRE DE FORMES. curator: Eric Degoutte. Les Tanneries — CNAC. Amilly
- 2015
- : **KUNSTPREIS ROBERT SCHUMAN.** curator: Elodie Stroecken. Stadtmuseum Simonstift. Trèves /DE
  - : IL FAUT QU’IL SE PASSE QUELQUE CHOSE. organised by Le Magasin — CNAC. Grenoble
  - : LES CIMES DES ARBRES, PEUT-ÊTRE. curators: Sylvie Guiraud & Mickaël Roy. Galerie Iconoscope. Montpellier
  - : LA MÉCANIQUE DES GESTES. curator: Camille Planeix. Galerie du théâtre de Privas
  - : BANDE PASSANTE. Bazaar compatible program #92. Shanghai /CN
- 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 /DE
  - : LA PART MANQUANTE. with Guillaume Barborini. galerie M. Journiac. Paris
  - : SÉANCE TENANTE. **FRAC Alsace. Sélestat**

performatives actions

- 2020
- : LE JOUR D’APRÈS. artistic direction: Ami Barak & Marie Gautier. Le Beffroi. Montrouge
- 2019
- : **DRAWING NOW ART FAIR. curator: Joana P. R. Neves. Le carreau du temple. Paris**
  - : BABEL. curators: Catherine Henkinet & Mélanie Rainville. ISELP. Brussels /BE
- 2018
- : **ON LINE ! curator: Béatrice Josse. CND - Centre National de la Danse. Pantin**
  - : Ô BOULOT ! curator: Anne-Sophie Berard. Maif Social Club. Paris
  - : LAST CRY. curators: Angéline Madaghdjian & Philippe Munda. Salon du Salon. Marseille
- 2017
- : ÉCHOLALIA. galerie Martine Aboucaya. Paris
  - : JET LAG / OUT OF SYNC. Jeune Création Triennal. Curator: Anouk Wies. Rotondes. Luxembourg
  - : 62ème SALON DE MONTROUGE. curator: Licia Demuro. Montrouge
- 2016
- : HISTOIRE DE FORMES. curator: Eric Degoutte. Les Tanneries — CNAC. Amilly
  - : HORIZON (2016). curator: **Béatrice Josse. Le Magasin des Horizons — CNAC. Grenoble**
- 2015
- : **KUNSTPREIS ROBERT SCHUMAN.** curator: Elodie Stroecken. Stadtmuseum Simonstift. Trèves /DE
  - : IL FAUT QU’IL SE PASSE QUELQUE CHOSE. organised by Le Magasin — CNAC. Grenoble
  - : LES CIMES DES ARBRES, PEUT-ÊTRE. curators: Sylvie Guiraud & Mickaël Roy. Galerie Iconoscope. Montpellier
  - : LA MÉCANIQUE DES GESTES. curator: Camille Planeix. Galerie du théâtre de Privas
- 2014
- : **FORMES SIMPLES. curator: Hélène Guenin. Centre Pompidou-Metz**
- 2013
- : **LES LIGNES DU GESTE. curator: FRAC Lorraine. Centre Pompidou-Metz & FRAC Lorraine**

NB : except when it is notified, cities are located in France.

residencies / prizes / awards

2020

- : **in charge of the project "Marseille. Languages as migratory objects", a Nouveaux Commanditaires' project supported by the Fondation de France. Art outreach & production : *thankyouforcoming***
- : Selected by Licia Demuro for an *in situ* project in public space of the city of Montrouge

2019

- : **Winner for the 1% Art and Architecture in the collège Simone Veil of Saint-Renan**
- : Individual financial support for equipment. DRAC. Ministère de la Culture et de la Communication
- : Nominated for the 1% Art and Architecture in the University of Strasbourg

2018

- : **Nominated by Hélène Guenin for the AWARE PRIZE with Tania Mouraud. Paris**
- : **Nominated for the LEAP PRIZE. Luxembourg /LU**
- : Art residency (7months) at the Cité Internationale des Arts. Paris
- : Art residency (1month) at the ateliers SAHM. Brazzaville /CG

2017

- : **Winner of the SALON DE MONTROUGE — PALAIS DE TOKYO award**
- : **Nominated by Danielle Igniti or the EDWARD STEICHEN AWARD, Luxembourg /LU**
- : Research residency (1month), CDLA. St-Yrieix-la Perche
- : Art residency (4months) at the Cité Internationale des Arts. Paris
- : Residency, "FabLab" of the library F. Mitterrand, Héricourt

2016

- : **Winner of the CITY OF GRENOBLE — LE MAGASIN DES HORIZONS prize**
- : **Research residency in Berlin /DE (6months). program by the Christoph Merian Stiftung (Basel)**

2015

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

2014

- : **Research residency (3months), Gedok e. V. Stuttgart /DE**
- : ON/on, group residency in motoco, with the support of the Kunsthalle, Mulhouse

2013

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

collections

2020

- : **CNAP** (*To measure the acts*), national public collection
- : **FRAC Nouvelle-Aquitaine MÉCA**, (*Autodafé (Something starts breaking down defore our very eyes)*), regional public collection

2019

- : **FRAC Normandie-Rouen**, (*The unnecessary must wait*), regional public collection

2018

- : **FRAC Alsace**, (*Silent Slogan*), regional public collection
- : Artothèque de la ville de Strasbourg, (*The unnecessary must wait* ; 2 editions)

2017

- : Artothèque de la ville d'Héricourt (*The unnecessary must wait*)

2016

- : **FRAC Lorraine** (*Rencontre Séparation & No Man's Land*), regional public collection

+ privates collections in France and in Belgium.

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

+ 2013   L2 Sciences du langage. unregistered student. Literary university. Strasbourg

publications \*

2020

- : RÉGULER LES CONFLITS ET SORTIR DE LA VIOLENCE. Revue des Sciences Sociales. Université de Strasbourg

2019

- : **MONUMENT ET CONTRE-MONUMENT. D'UNE ÉPOQUE À L'AUTRE. text by Anne Bernou. in "À rebrousse-temps" catalogue. éd. musée Camille Claudel**
- : DE LEUR TEMPS 6. COLLECTIONNER AU XXI<sup>è</sup> siècle. catalogue
- : SOME OF US. bilingual catalogue FR & DE

2018

- : **PRIX AWARE. bilingual catalogue FR & EN. text: Hélène Guenin**
- : PRIX LEAP. catalogue
- : ARACHNÉ. N/Z review
- : HISTOIRE DE FANTÔMES POUR GRANDES PERSONNES. TALWEG 05 transreview. Pétrole Éditions

2017

- : **62ème SALON DE MONTROUGE. bilingual catalogue FR & EN. text: Emmanuelle Lequeux**
- : LE BEAU DANGER and LE BAISER DE L'ADIEU. TALWEG 04 transreview. Pétrole Éditions
- : JET LAG / OUT OF SYNC. bilingual catalogue FR & EN
- : ACTE I - POURPARLERS ET AUTRES MANIPULATIONS. catalogue

2016

- : SOBRES PUNKS and IL FAIT CHAUD. TALWEG 03 transreview. Pétrole Éditions

2015

- : ROBERT SCHUMAN. bilingual catalogue FR & EN. text: Élodie Stroecken
- : LE PREMIER MONDE. TALWEG 02 transreview. Pétrole Éditions

2014

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

2012

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

2011

- : LA PART MANQUANTE. catalogue

press \*

2020

- : LA Scription À L'OEUVRE. by Sally Bonn. brief "Gestes d'écritures". Artpress n°477+478
- : L'ART AU TEMPS DU CORONA. by Andréanne Beguin
- : IL N'Y A PAS GRAND-CHOSE À VOIR. by Camille Paulhan. «Feuilleton d'ateliers» in [thankyouforcoming.net](http://thankyouforcoming.net)

2019

- : DESSINS CONTEMPORAINS. by Camille Paulhan. Artpress n°465
- : MARIANNE MISPELAÈRE, POÉTESSE DES RUISSEAUX.. by Jonathan Chanson. Betsmedia

2018

- : MARIANNE MISPELAÈRE, LA GARDIENNE DES LANGUES OUBLIÉES, by Marc-Antoine Gamelin. Des jeunes gens modernes
- : L'ART DE LA GOMME. ESTOMPAGES, ÉVANOUISSEMENTS, IMPRÉGNATIONS. by Camille Paulhan. Hippocampe newspaper
- : **ATELIER : MARIANNE MISPELAÈRE. METROPOLIS tv-show. ARTE   <https://vimeo.com/321198516>   /french, english, german versions**
- : PORTRAIT, by Ninon Duhamel
- : ENTRETIEN, by David Oggioni, Artais

2017

- : LES LIGNES DE PROPAGATION DE MARIANNE MISPELAÈRE. by Pedro Morais. Le Quotidien de l'Art newspaper
- : LA LANGUE DES SIGNES DE MARIANNE MISPELAÈRE. by Guillaume Lasserre. Mediapart newspaper
- : GESTI MUTI. by Licia Demuro. Juliet Art Magazine /italian version
- : **WIPart tv-show, episode 5 saison 1   [www.wipart.fr](http://www.wipart.fr)   /french**

2016

- : THE GESTURE BEYOND THE GESTURE. by Alex Chevalier. Coeval Magazine USA /english version

talks / workshops / fairs / +++

2020

- : LA DISCRETION COMME FORME D'EXPRESSION. workshop in a firm, inviation by the Centre G. Pompidou. Paris.
- : | ET MAINTENANT |. project on line 25th > 30th May, invitation by the FRAC Lorraine + publication
- : jury member for the DNSEP. Graphique design option. ESAL art school of Metz
- : DE LA MAIN À LA MAIN. workshops with the Beaux-Arts of Limoges at the museum for lithography of Ussel, invitation by Yves Chaudouët + talks
- : ÉCRIRE L'INVISIBLE. workshop in a firm, inviation by the Centre G. Pompidou. Paris
- : IDENTITÉS LIQUIDES. workshop at the lycée La Source at Nogent-sur-Marne

2019

- : DRAWING NOW ART FAIR. talk with Véronique Souben, director of the FRAC Normandie-Rouen. Le carreau du temple. Paris
- : LE GESTE ET LA PAROLE. talk. Iselp. Bruxelles /BE
- : BASÉE À AUBERVILLIERS. talk. Collective. Aubervilliers
- : jury member for the ACROSS curatorial residency, oranised by *thankyouforcoming*, Nice
- : ÉCRIRE L'INVISIBLE. workshop, invitation by the centre G. Pompidou. Paris
- : REVIVAL. REFAIRE N'EST PAS MENTIR. workshop at the Beaux-Arts of Rennes, invitation by Christophe Viart + talk
- : ÉCRIRE PAR L'ÉBLOUISSEMENT. workshop at the École des arts de la Sorbonne at the Paris 1 University, invitation by Christophe Viart
- : RACONTER LE RÉEL NE COMPORTE PAS FORCÉMENT DE RÉALITÉ. workshop and exhibition. invitation by Agnès Violeau & Marie Gayet. EAC. Paris
- : workshops at the collège Poincaré at La Courneuve, and at the lycée La Source at Nogent-sur-Marne

2018

- : ART ON PAPER. The Brussels Contemporary Drawing Fair / Project Space. shown by *thankyouforcoming*. Brussels / BE
- : PHOTOGRAPHIE EN ACTE(S). talk at the INHA, invitation by Michelle Debat. Paris
- : SENS MINEUR, workshops at the Beaux-Arts at Tourcoing, invitation by Anne-Émilie Philippe + talk
- : workshops at the collège Poincaré at La Courneuve, and at the lycée La Source at Nogent-sur-Marne

2017

- : FIAC. shown by la galerie Martine Aboucaya. Paris
- : Talk at the École d'Art de Belfort
- : LA LIMITE, talk at the Beaux-Arts at Brussels, invitation by Hélène Mutter & Charlotte Boulc'h. Brussels
- : LE DOS DES IMAGES. workshop, invitation by the BAL. lycée Paul Robert. Les Lilas
- : LANGUES ET SONS. workshops, invitation by the médiathèque d'Héricourt
- : VISITE BUISSONIÈRE invitation by *thankyouforcoming*, MAMAC, Nice

2016

- : La Dinée, organised by Accélérateur de Particules, Strasbourg

2015

- : Workshop. at the lycée Gutenberg. Illkirch / 67

2013

- : Workshops, invitation by the Kunstalle, collège François Villon. Mulhouse

**+ Founder member of the publishing house Pétrole Éditions and publisher between 2013 and 2018**  
**[www.petrole-editions.com](http://www.petrole-editions.com)**

\* The publications and texts are in french, except when it is notified. They are available on the website of the artist :  
<http://www.mariannemispelaere.com/en/publications>  
<http://www.mariannemispelaere.com/en/press>



With drawing as my main practice, I produce and reproduce simple, precise and fleeting gestures, inspired by current and social events. I observe social relations and interactions. I study the structure of language to rethink its conventional forms. I want to talk about the feelings of belonging, the process of identity, and the 'mindscape' behind our language practices. What happens between us, within us, throughout the daily political challenge of living side by side? Being alongside each other, taking part in a choreography of slight touches, going towards or abstaining; constantly changing who we are, being exposed to other bodies, languages, visual representations (images), other stories, spaces, other ways of saying, telling and thinking the world.

I am particularly interested in alternative modes of communication and counter-narratives. In these, silence, the invisible, the void and the slightest gesture are inherently political, they can offer another reading of our contemporary societies and of History. My action consists in recording what seemingly does not exist, in bringing out the implicit, in giving voice, in revealing hypnoses, vulnerabilities, as well as desires and collective motivation.

What are the roles of the invisible in our attempts to read the world?

How can it transform our look? How are certain bodies and some kinds of storytelling hidden? How get words silenced and public spaces transformed?

And yet, how can silence and the void also be empowering? How do small gestures, or shared symbols and myths lead to alternative forms of resistance?

*Marianne Mispelaëre*

Marianne Mispelaëre'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 Mispelaëre 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<sup>1</sup>", 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 sources<sup>2</sup>." *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 Mispelaëre 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 Mispelaëre's nomination at the AWARE prize for women artists 2018.*

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

2. Ibidem.



# AUTODAFÉ

## AUTODAFE

*in situ* typographic drawing  
Indian ink on wall  
variable dimensions  
2016 - 2018

Burning books, burning letters; thinking with the residues, the negative space.

The typographic drawings are generated by a writing system in reverse: the hollow space of the alphabet we use to communicate. The signs become readable by drawing the void around the latin letters we know.

*Autodafe* offers sentences that are related to vision and perception; it invites to look beyond what is present before our very eyes.

### LIST OF THE *AUTODAFE* SENTENCES :

QUELQUE CHOSE COMMENCE À CRAQUER SOUS  
NOS YEUX  
something starts breaking down before our very eyes  
> FRAC Nouvelle-Aquitaine MÉCA collection

LES DOMMAGES COLLATÉRAUX SONT CENTRAUX  
collateral damage is key

SE FIGURER UN ÉVÉNEMENT  
/

LES DISPARITIONS EXISTENT POUR CEUX QUI LES  
VOIENT  
disapearances exist for those who see them

LES YEUX OUVERTS, NUIT ET JOUR  
open eyes, day and night

RACONTER LE RÉEL NE COMPORTE PAS FORCÉ-  
MENT DE RÉALITÉ  
telling the facts does not necessarily involve reality

TOUT POUVOIR EST POUVOIR DE MISE EN RÉCIT  
all power is power of storytelling

LES RÉALITÉS S'ÉTEIGNENT SPONTANÉMENT  
realities go out naturally







autodafé  
(RACONTER LE RÉEL NE COMPORTE PAS FORCÉMENT DE RÉALITÉ)  
*telling the facts does not necessarily involve reality*



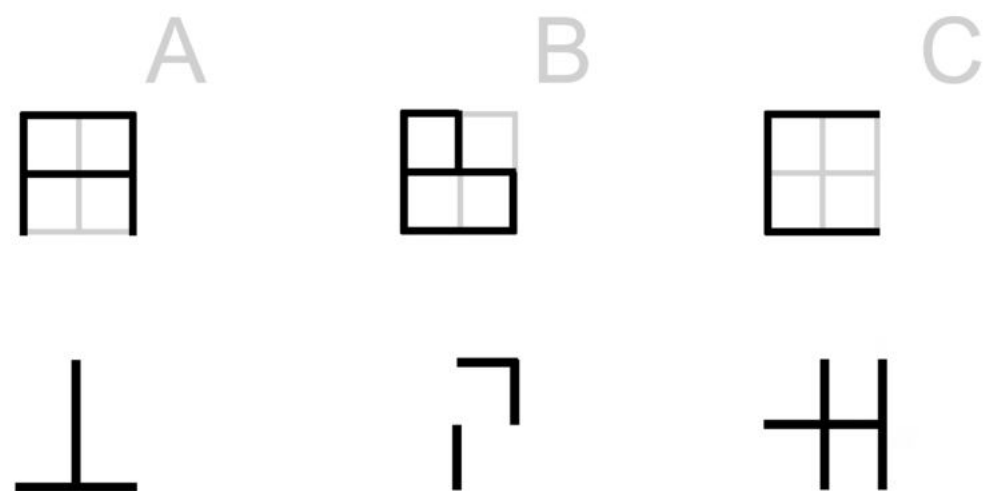
Handwritten text in a stylized, blocky script, possibly a form of shorthand or a specific dialect. The text is arranged in three lines:

Line 1: 7811 5111 1111 1111 1111 1111 1111 1111

Line 2: 1111 1111 1111 1111 1111 1111 1111 1111

Line 3: 1111 1111 1111 1111 1111 1111 1111 1111







# COLLATERAL DAMAGE IS KEY

photograph of the *in situ* installation  
(Baltimore, USA),  
glued paper on a wall  
variable dimensions  
2017



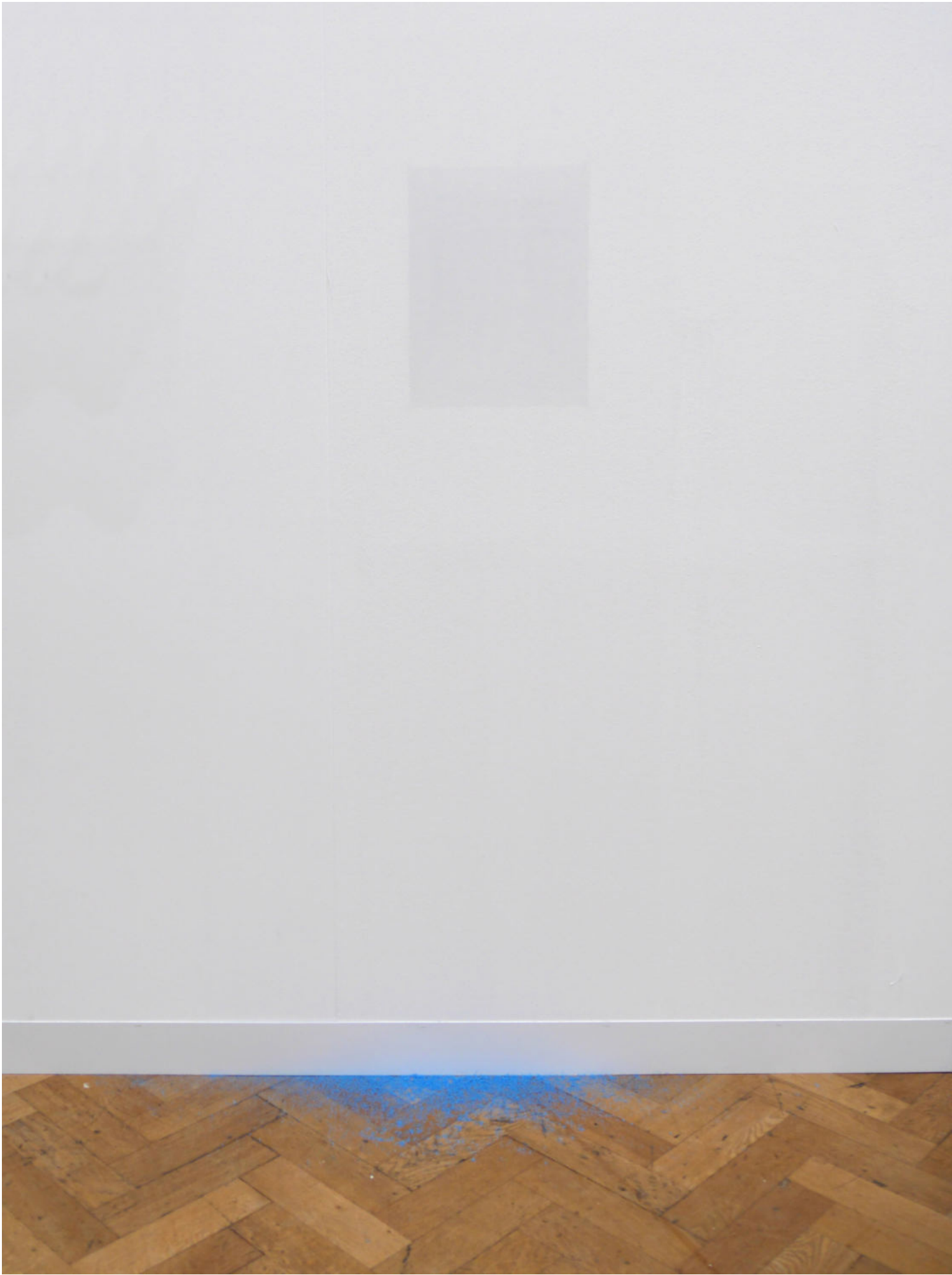


**PALIMPSESTE**  
**(STRATÉGIE D'ÉVASION)**  
*PALIMPSEST*  
*(EVASION STRATEGY)*

*in situ* installation,  
erased surface and residues 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 in situ wall drawing  
non-advertised performative action, eraser  
variable dimensions  
2017 - on going

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

Listing languages that have officially disappeared — languages which used to be social links of communication between people and comprehension systems, are now silences. On the wall are drawn the names of these languages, the precise or approximate dates of their disappearance and their locations. All these informations will then be erased by a performance during the exhibition.















*Baldemu*  
Far North Region, Cameroon  
Silence since the early years  
of the 2010s

*Busuu*  
Northwest Region, Cameroon  
Silence since the late years of the  
2000s

*O'chi'chi'*  
Rivers State, Nigeria  
Silence since the 2000s

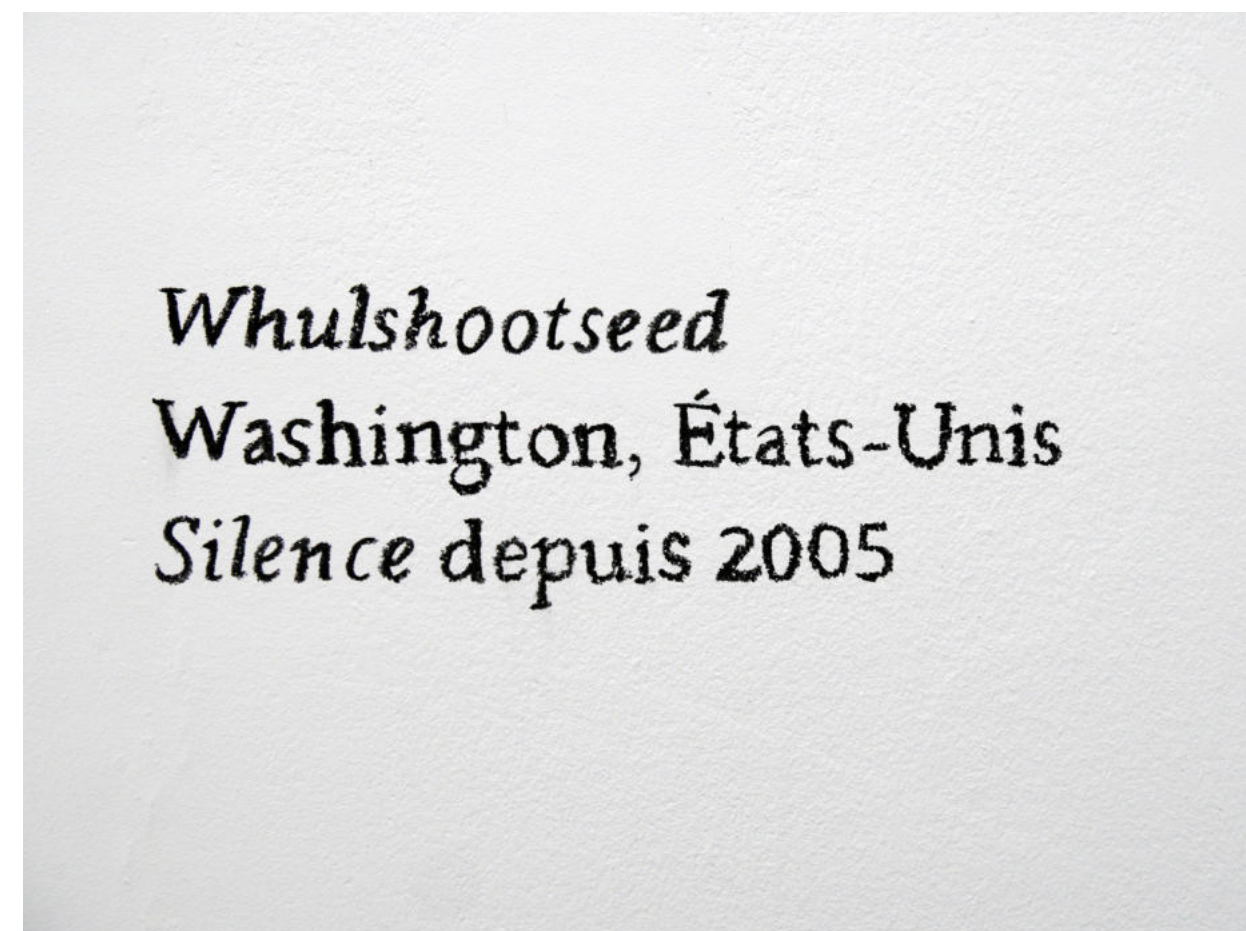
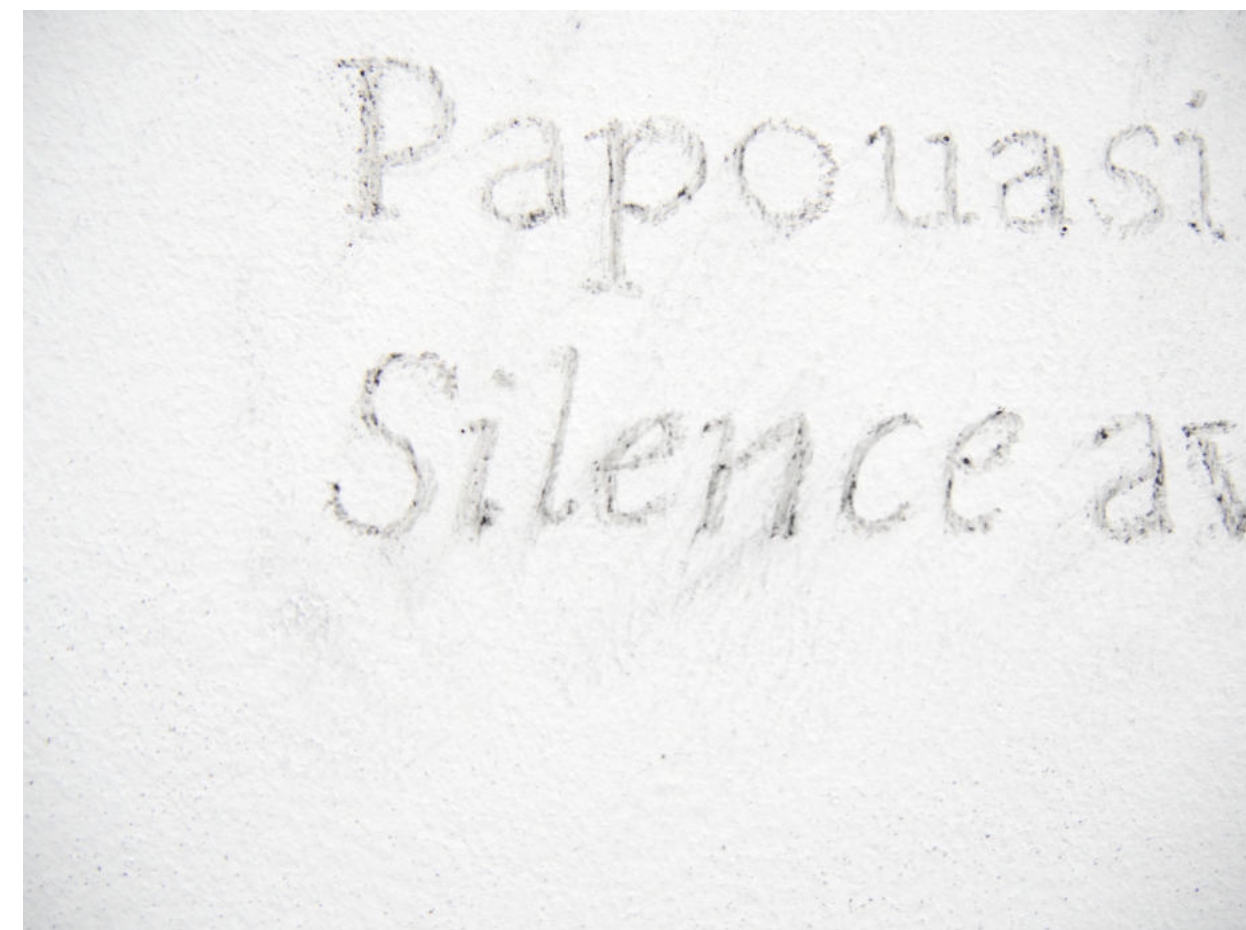
*Sheni*  
Kaduna State, Nigeria  
Silence since the late years of the 2010s

*Kasabe*  
Adamawa State, Nigeria  
Silence since November, 1995

*Holma*  
Adamawa State, Nigeria  
Silence since

*Berakou*  
Chari-Baguirmi, Chad  
Silence since the late years  
of the 1990s





# STANDPOINT

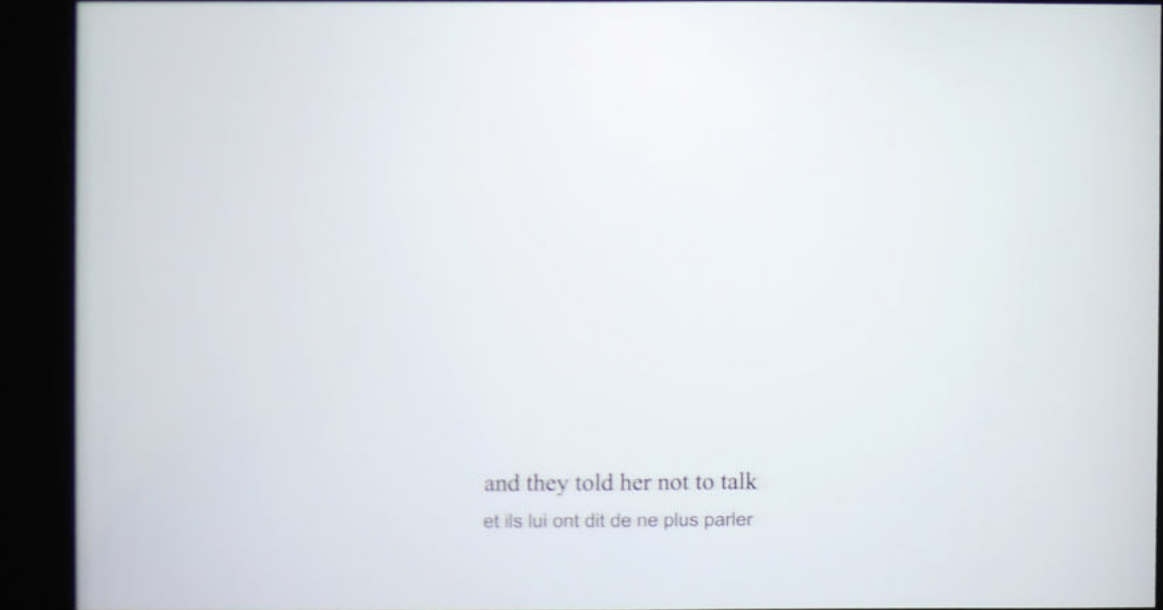
installation, video diptychs  
videos in color and black & white, sound  
variable durations  
variable dimensions  
2017 - on going

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 and Marianne Mispelaëre was recorded in August 2017. The images were filmed in March and July 2017 on the Standing Rock Indian Reservation (North Dakota, USA), just before the DAPL was put into service. 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.

Other *stanpoints* have been recorded since, in Congo-Brazzaville in 2018 and in Alsace (France) in 2019.





# ALIVE MEMORIAL (A BREATH)

color video, sound, 4'15"  
variables dimensions  
2019

After one month spent in Brazzaville, in the Republic of the Congo, I buried a breath under an empty pedestal in a public space the morning before I left. Around it, other pedestals with busts are supposed to tell the history of the African continent.

The void, which might be the result of censure, could also be seen as an invitation. Made in a rush, the gesture puts an energy on the Congolese ground which can, potentially, come up at any time.

> video link  
[http://www.mariannemispelaere.com/en/a/alive\\_memorial](http://www.mariannemispelaere.com/en/a/alive_memorial)









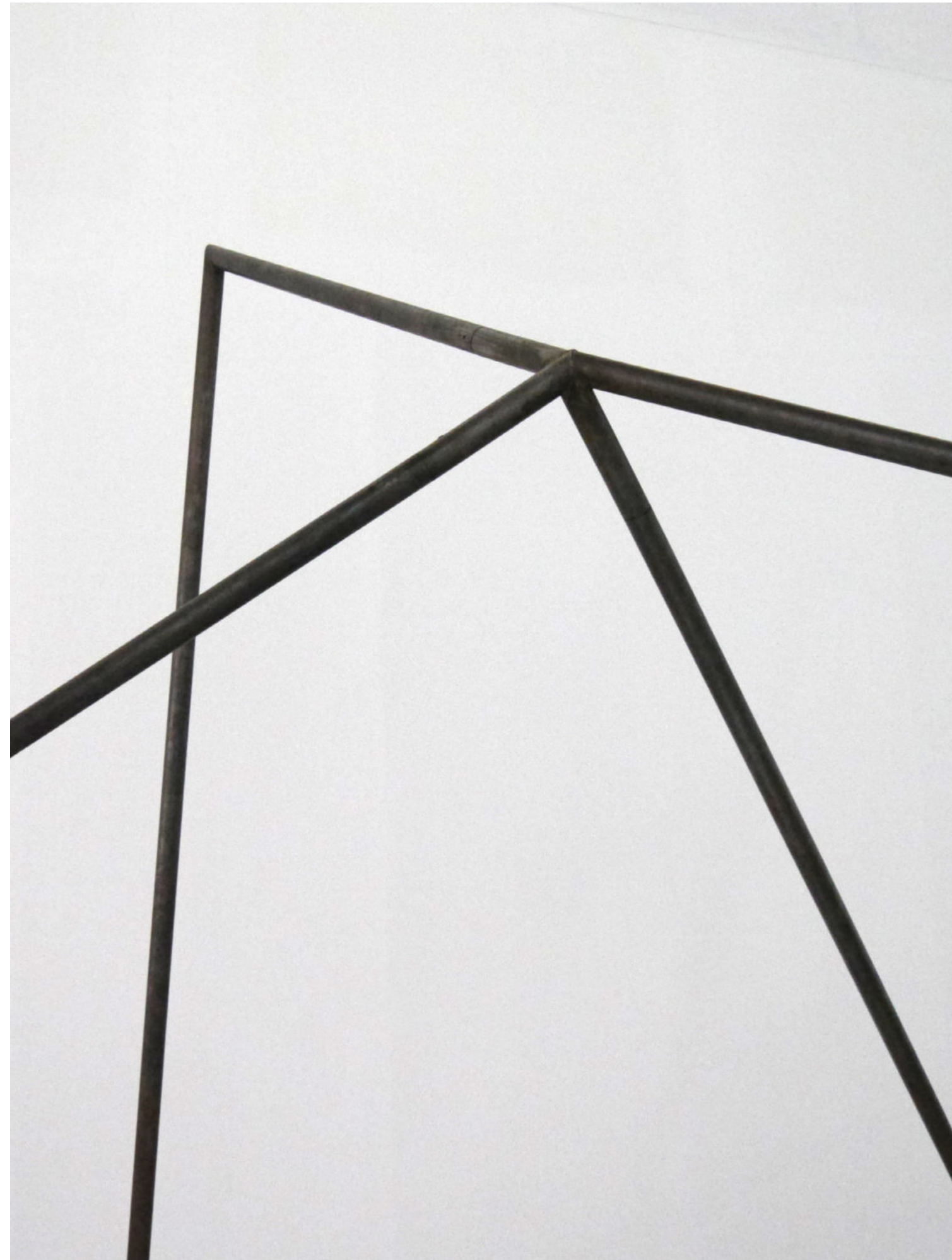
# ON VIT QU'IL N'Y AVAIT PLUS RIEN À VOIR *WE SAW THAT THERE WAS NOTHING LEFT TO SEE*

installation  
steel structures  
videos in color without sound  
durations: 06'07", 06'27", 06'19"  
variable dimensions  
2018  
> prod. Palais de Tokyo

"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.







les confédérés se sont battus pour le maintien de l'esclavage  
the Confederacy fought to uphold slavery

LES  
CONFÉDÉRÉS  
SE SONT BATTUS  
POUR LE MAINTIEN  
DE L'ESCLAVAGE

PALAIS DE TOK





Raconter le réel ne comporte pas forcément de réalité.  
Telling the facts does not necessarily involve reality.



Dans nos yeux, les présences sont lentes à mourir.  
In our eyes, the remaining images die slowly.







# ÉVANOUISSEMENTS

## *BLACKOUTS*

installation  
black and white video without sound  
duration: 07'40"  
variable dimensions  
2018  
> prod. Palais de Tokyo

Edited from videos collected on the Internet, the video *Blackouts* 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 spectactors. This action might be a way to have a say while being dispossessed of public space.







# NO MAN'S LAND

collective performative action of drawing  
ballpoint pen and paper non coated 110gr  
2014 - 2016  
> prod. Centre Pompidou-Metz  
> FRAC Lorraine collection

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

> to watch the performance  
<https://vimeo.com/154718436>  
<https://vimeo.com/336991051>









archives of the drawing actions  
diptychs: drawings (29,7x42cm each) + black  
& white photographs (29,7x42cm each)  
date of the action

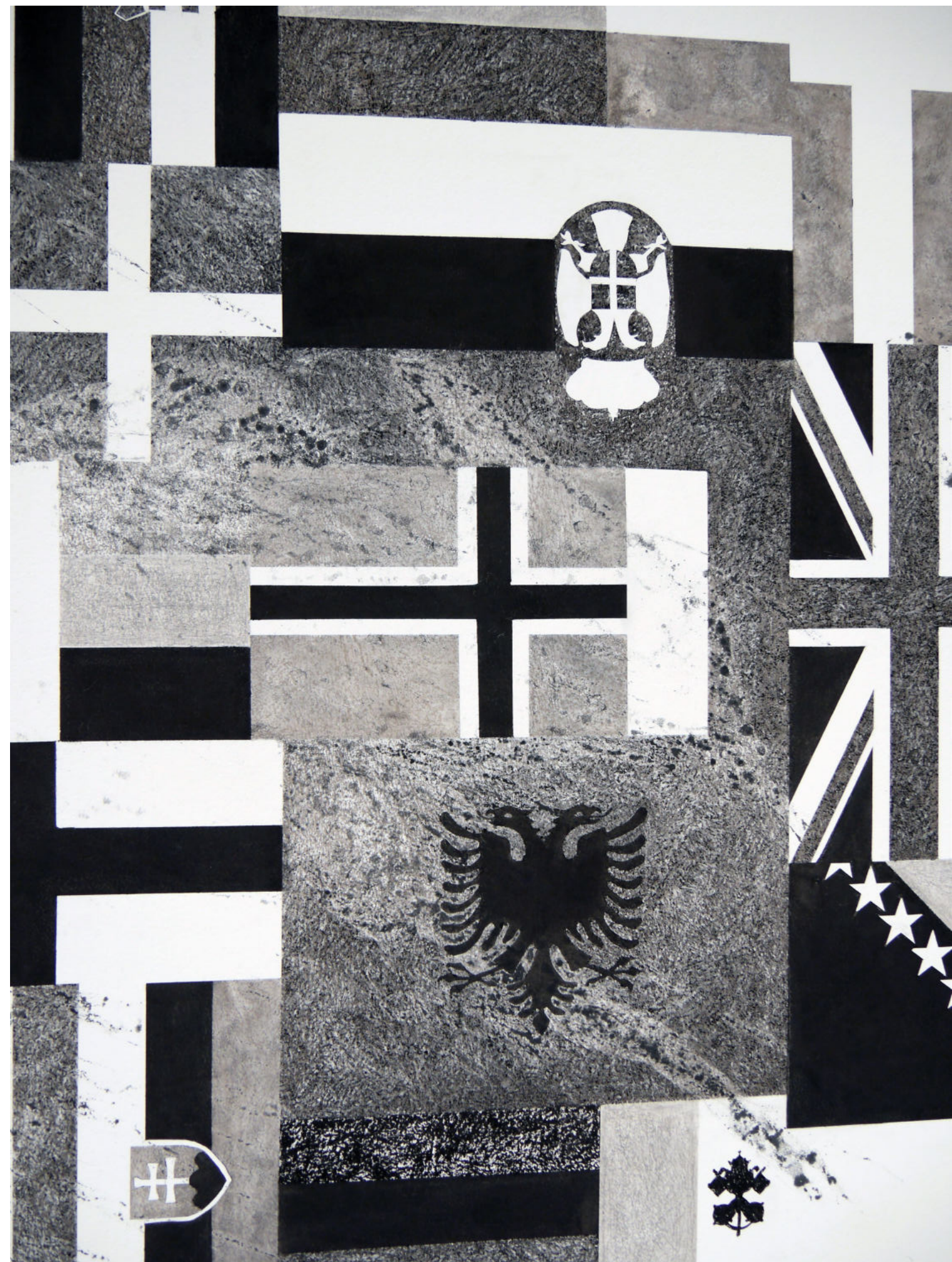




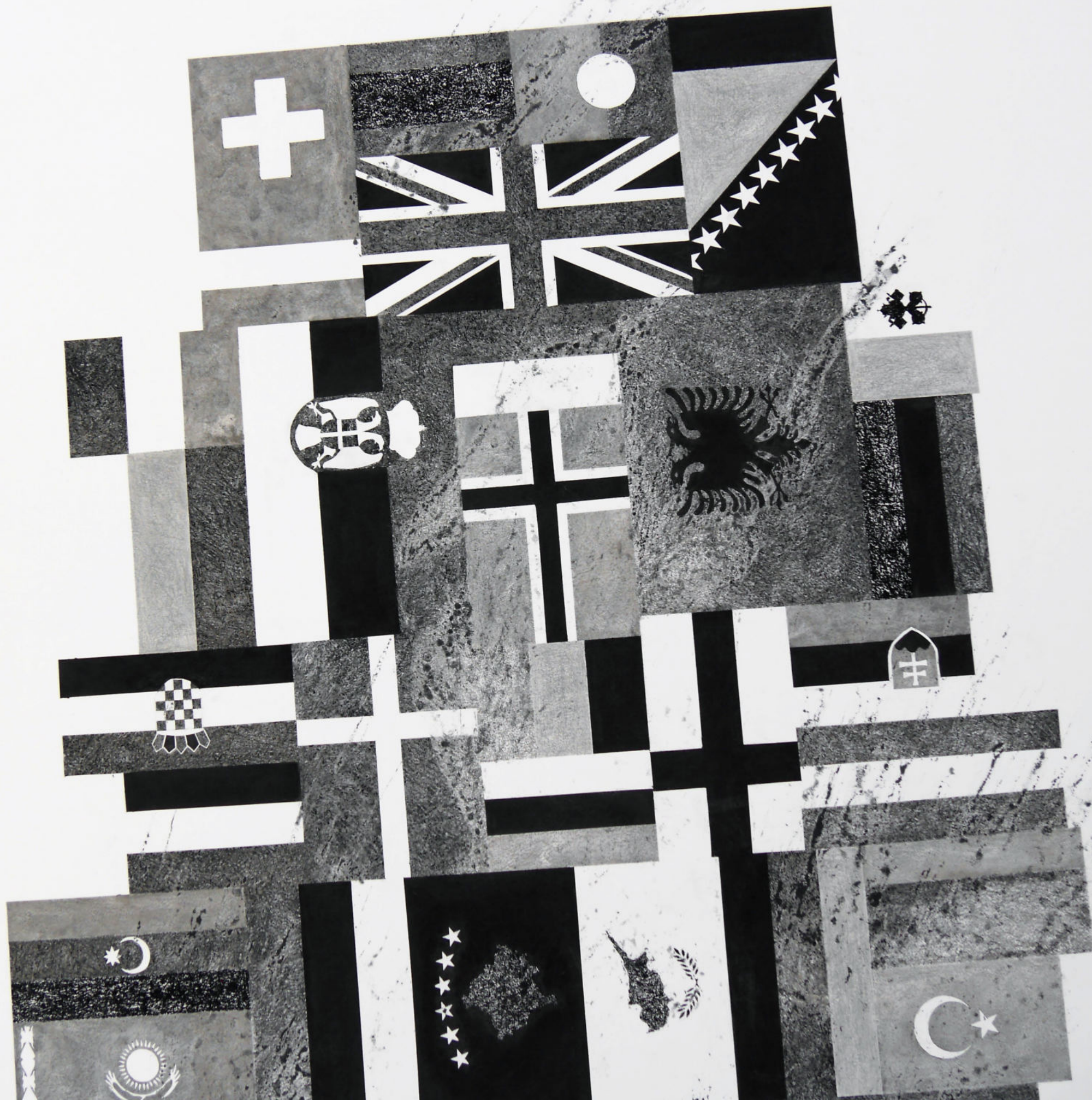
# NOIR GRIS BLANC *BLACK GREY WHITE*

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

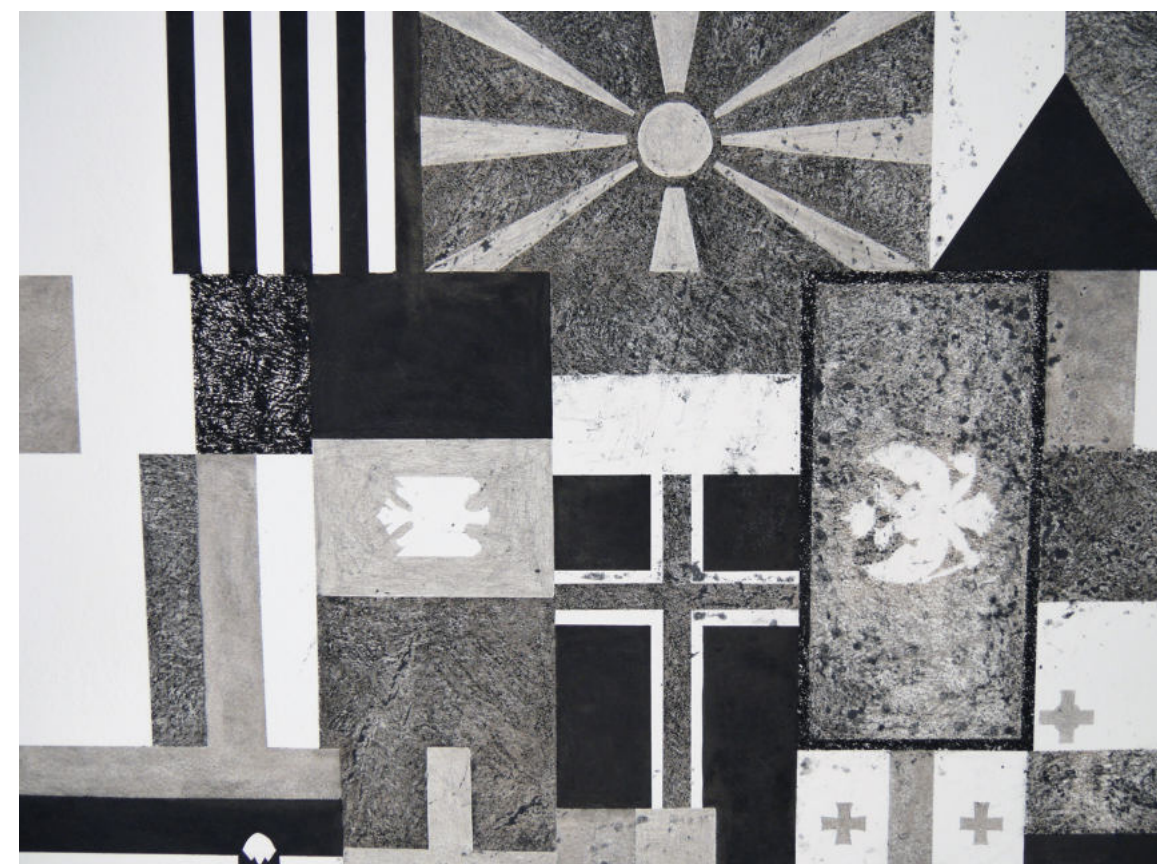
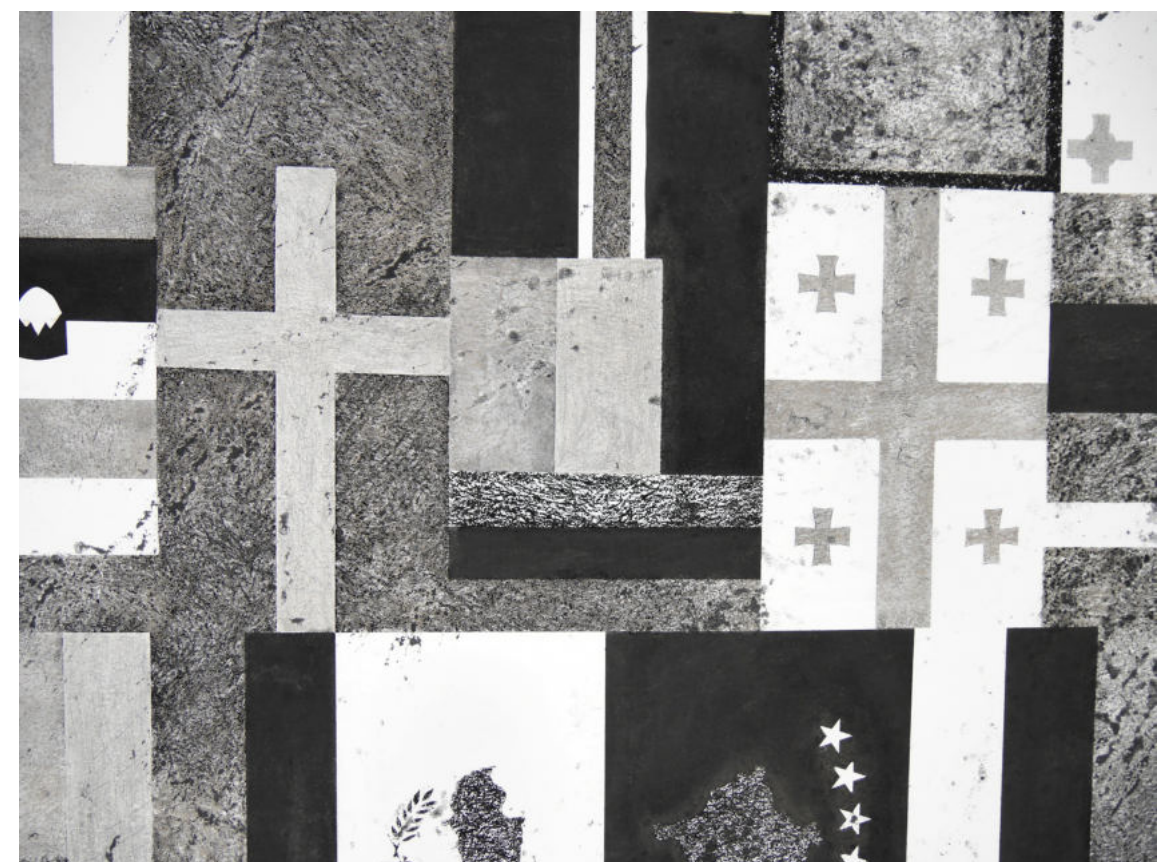
All flags of the European continent are side by side,  
overlapping the symbols like a canopy of heaven. Looking  
at the drawing, we come to see the internal inequalities  
of contemporary societies and debates about national  
identity in European territory.













# RENCONTRE SÉPARATION

## ENCOUNTER - SEPARATION

performative action of drawing  
water on coated paper, "petit gris 4" paint brush  
2014  
> prod. Centre Pompidou-Metz  
> FRAC Lorraine collection

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*.

> video link  
[www.mariannemispelaere.com/a/rencontre\\_separation](http://www.mariannemispelaere.com/a/rencontre_separation)  
video of the action, 10'50" (2015)









# SILENT SLOGAN

postcard, set of 32  
screenshot, bilingual text  
offset print  
10.5 × 14.8 cm each,  
2016 - ongoing  
> FRAC Alsace collection

*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 collected 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 reactions. 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 it otherwise seems impossible: 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 any effort to actually understand them.







Correspondance . Correspondence

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 *Chahāda*, 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 Slogan*, un travail de Marianne Mispelaere.

Adresse . Address

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 *Chahāda*, 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.

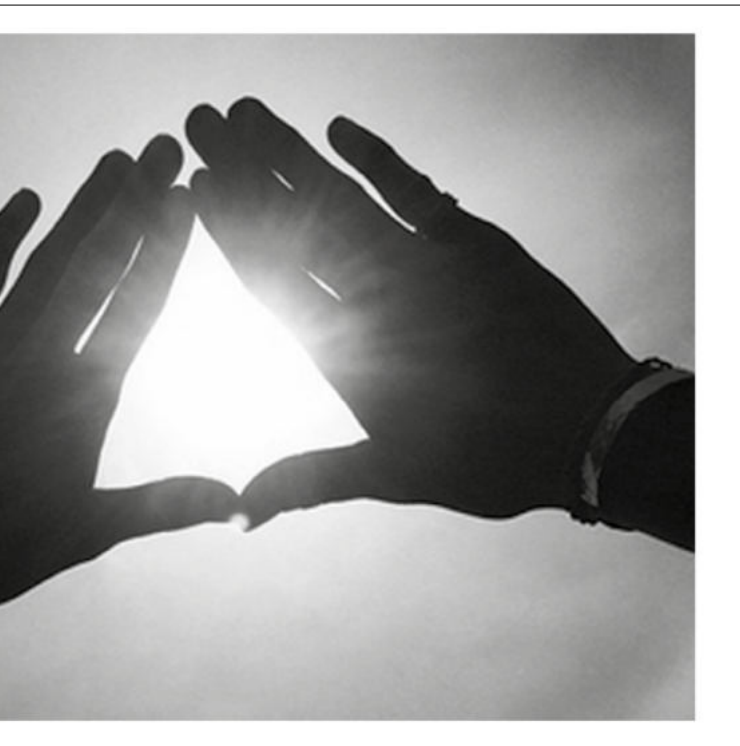
This postcard is part of the *Silent Slogan* series, a work by Marianne Mispelaere.











Correspondance . Correspondence

Adresse . Address

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.

Cette carte fait partie de la série *Silence Slogan*, un travail de Marianne Mispelaere.

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.

This postcard is part of the *Silent Slogan* series, a work by Marianne Mispelaere.





# CAPTURE DE COURAGE

## COURAGE CAPTURE

screenshot collage, mute  
french version only  
6'20"  
2020

Capture images and words formulated by others, belonging to fictional films or documentaries, to bring them back to the shore of reflection. The bringing together of these fragments, staged and orchestrated moments, allows me to come out of the astonishment (petrification) in the face of the violence of the exceptional event experienced in the spring of 2020, by composing another story, a state of the world.

> video link  
[www.mariannemispelaere.com/a/rencontre\\_separation](http://www.mariannemispelaere.com/a/rencontre_separation)  
video of the action, 10'50" (2015)









# MANTRA

typographic drawing  
variable dimensions  
2018 - ongoing

Repeating a text in our mind which invites us to authorize  
ourselves to act according to our wishes, to not contain  
ourselves with the conventional notions, the habits.  
Mantra's project is created to give strength to one who  
read, wear or write whith it.

*mantra (I WOULD PREFER NOT TO)*

collective, commun and spontaneous performance  
screenprinted tee-shirt - 100% cotton - limited edition -  
female model only (S-XXL)  
prod. médithèque d'Héricourt  
2018





# LE POIDS DE L'ACTIF

## *THE WEIGHT OF THE ACTIVE*

performative action of drawing  
table with a wood plate, graphite and cutter  
2018  
> prod. Le Magasin des Horizons

Drawing lines, with a to-and-fro motion, from the right to the left and from the left to the right side of the table, directly on the wood plate. Bit by bit, the pen makes a drawing and digs the plate which is used for the drawing. The wood plate gets changed by the weight of the action — until, perhaps, it splits in two parts along the furrow, making the fall happen.









# LE SUPERFLU DOIT ATTENDRE

## THE UNNECESSARY MUST WAIT

silk-screen printed copperplate, oxidation  
18 uniques  
40 x 30 cm each  
2018 - 2020  
> privated collections, Artothèque de Strasbourg,  
Artothèque d'Héricourt, FRAC Nordmandie Rouen collection

The copperplates of the serie *The Unnecessary must wait* record the oxidation process of the arms and hands of the artist during her readings. The title and name of the author of each book are printed on copperplates. Books have been selected in regard to the importance they (used to) have for the artist; they help her in her thinking process about empowerment, consciousness and self-governance in actions. The texts are fictional and theoretical, dealing with politics, feminism, race, engagements and riots. The copper support, which is traditionally used in engraving and imprinting works, materializes abstract knowledge and memories.

If the sentence "The Unnecessary must wait" has been picked in the essay of Virginia Woolf, *A Room of One's Own* (1929), this idea is present in all texts.

### LISTE OF READ BOOKS :

Eichmann à Jérusalem. Rapport sur la banalité du mal, de Hannah Arendt  
*Eichmann in Jerusalem: A Report on the Banality of Evil*, 1963, États-Unis

La Crise de la culture, de Hannah Arendt  
*Between Past and Future : Six Exercices in Political Thought*, 1961, États-Unis

Le pouvoir des mots : discours de haine et politique du performatif, de Judith Butler  
*Excitable Speech : A Politics of the Performative*, 1997, États-Unis

Rassemblement. Pluralité, performativité et politique de Judith Butler  
*Notes toward a performative theory of assembly*, 2015, États-Unis

Susan Sontag. Tout, et rien d'autre : entretien pour le magazine Rolling Stone, de Jonathan Cott  
*Susan Sontag : The Complete Rolling Stone Interview*, 2013, États-Unis

Frankie Addams, de Carson McCullers  
*The Member of the Wedding*, 1946, États-Unis

Une lutte sans trêve, d'Angela Davis  
*Freedom Is a Constan Struggle : Ferguson, Palestine, and the Foundation of a Movement*, 2016, États-Unis

Retour à Reims, de Didier Eribon  
2009, France

La fin du courage : la reconquête d'une vertu démocratique, de Cynthia Fleury  
2010, France

Surveiller et punir. Naissance de la prison, de Michel Foucault  
1975, France

Mercy, Mary, Patty, de Lola Lafon  
2017, France

Louise, elle est folle, suivi de Renversement, de Leslie Kaplan  
2011, France

La fiction réparatrice, d'Émilie Notéris  
2017, France

Jeanne Darc, de Nathalie Quintane  
1998, France

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

Devant la douleur des autres, de Susan Sontag  
*Regarding the Pain of Others*, 2003, États-Unis

Trois Guinéas, de Virginia Woolf  
*Three Guineas*, 1938, Royaume-Uni

Une chambre à soi, de Virginia Woolf  
*A Room of One's Own*, 1929, Royaume-Uni







The Unnecessary must wait (*La fin du courage : la reconquête d'une vertu démocratique*, de Cynthia Fleury)





*Frankie Addams, de Carson McCullers*  
*The Member of the Wedding, 1946, États-Unis*





The Unnecessary must wait (*La fiction réparatrice*, d'Émilie Notéris)



# NEWSPAPER

*in situ* installation  
newsprint 60gr.  
variable dimensions  
2013-2014

photographs, serie of 4 posters  
silkscreen posters  
variable dimensions (150 x 200 cm each min.)  
2013 - 2014

The sheet of paper records the atmosphere of the place in which it is located — 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" whose futur is still uncertain. This act is a way to better understand it; beyond anecdotes and representations, against the fast and superficial current of the media, through a silent process of personal immersion — to be here, in the middle of the landscape.













# MESURER LES ACTES

## MEASURING THE ACTS

*in situ* drawing, performative action of drawing  
paint brush, Indian ink on wall  
variable dimensions  
> CNAP collection

On the wall, drawing 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 from the context, inducting consequences that cause 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, Projekt-raum 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

action n°12, March 27th of 2019, 256 min, Le carreau du temple, Paris  
> during the DRAWING NOW ART FAIR

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







MESURER LES ACTES. action n°01 du 08 mars 2011, 457 min, FRAC Alsace, Sélestat



