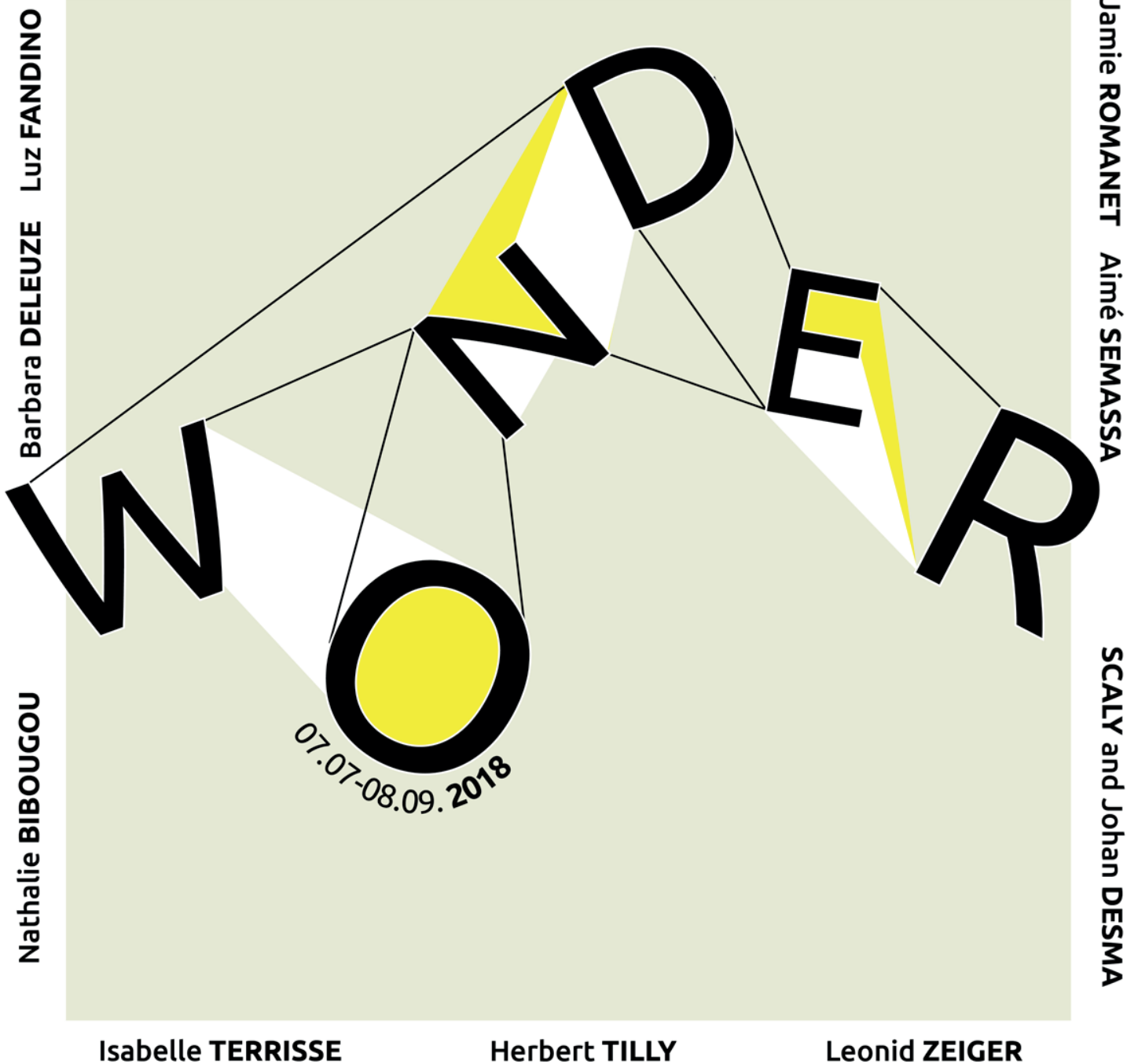


PRESS KIT

Emily FITZELL and James ROGERS Nicolas MOUSSETTE Abdias NGATEU



Barbara DELEUZE Luz FANDINO

Nathalie BIBOUGOU

Isabelle TERRISSE

Herbert TILLY

Leonid ZEIGER

Jamie ROMANET Aimé SEMASSA

SCALY and Johan DESMA

WONDER

If it is a verb, it questions. If it is a noun, it is then about wonderment.

If, in his or her work, an artist questions the environment, the intimate, the social, the political, the material, the evolution, the change...it is because at one brief moment, he/she was puzzled, confused, or surprised. For Socrates, wonder is at the origin of WISDOM, and therefore of the philosophical quest, a quest similar to that of the artist and the scientist. From the roots of Wonder springs «wonderment», and therefore the idea of amazement and of astonishment, of the beautiful and of the bewilderment, the imaginary or the mystery.

ART, like nature, is a privileged place of experience and of wonder, in whatever form it may take.

Art has the capacity to provoke a moment of suspension where the distinction between the subject and the object disappears, where one goes out of oneself, where it is possible to surpass the limits.

In a society, where everything is calculated, controlled, intellectualized, materialized, and where everything must be profitable and effective, the act of WONDER invites us to experience a poetic opportunities: it allows the irruption of the unexpected, a surprise...

Throughout the exhibition WONDER, From July 7th to September 8th, 2018, Mémoire de l'Avenir, presents the works of 12 artists, inviting us to explore the unexpected; the grave or the beautiful, the insignificant or the essential, the individual or the collective, the inner or the outer worlds, through photography, video, sculpture, installation, sounds, drawing or painting ...

THE ARTISTS:

Abdias NGATEU (Cameroon)

Barbara DELEUZE (France)

Emily FITZELL AND James ROGERS (Europe)

Herbert TILLY (France)

Aimé SEMASSA (Ivory Coast)

Isabelle TERRISSE (France)

Jamie ROMANET (USA-France)

Leonid ZEIGER (Israel)

Nathalie BIBOUGOU (France)

Nicolas MOUSSETTE (France)

SCALY & Johan DESMA (France)

Luz FANDINO (Brasil)

Abdias NGATEU (Cameroon)



Returning from the Market
acrylic on canvas - 150x100cm

A native of a popular district situated east of the city of Douala, Abdias invites us, through his work, to discover his urban space. A universe of chaotic life, prefiguring a real metropolitan jungle: the Constructions are labyrinthian and multi-coloured; a total confusion between public spaces and private spaces; constant pollution of noise ... The inner-city landscapes illustrated by Obadiah can be easily assimilated to all other major African cities: Abidjan, Dakar, Lagos, Maputo, Cairo, Kinshasa, Johannesburg ... Each of these cities at its «élobi» with its overloaded pole of electric cables; potholes in the middle of the road surrounded by wild signs.

For Obias Ngateu, the city is a vast scene in which we each play a daily role. It is the theatre of our lives and, therefore bears the traces of our existence. Made up of spaces of breathing and suffocation in interval with each other, each city has a felted face and its «elobis», crowded, noisy, unhealthy living spaces, made of anarchistic constructions. This face of the urban cosmos is at the heart of Abdias Ngateu's work.

3rd prize Pascale Martine Tayou at the 2017 young hope's contest.

Emily FITZELL AND James ROGERS (Europe)



AMBULITHICS

sculpture, performance, photography and video

The ambulithics project brings together the respective practices of Emily Fitzell, writer, and James Rogers, architect, to explore the possibilities of ritual and myth in the act of contemporary place making.

In 2017, Emily Fitzell and James Rogers constructed the first physical element of ambulithics, using their bodies as a tool of measurement. The artistic duo cast twelve concrete cubes along the line of a paced circle in a clearing near the lakes outside New York City. Inside each of these cubes, Fitzell and Rogers buried an object associated with a daily ritual. By rendering invisible a selection of quotidian objects, by mythologising their existence, ambulithics seeks to challenge our habitual indifference to the infra-ordinary.

Ambulithics initiates an approach to materials and everyday objects predicated on the idea of play - between the visible and the invisible, the concrete and the abstract, between experience and imagination. Through the creation of interactive narratives, ambulithics incites the curiosity of its visitors and asks them to question the influence of habitual modes of perception on their conceptions of time and space. The installation requires the physical and imaginative collaboration of its spectators. Ambulithics extends an invitation to inhabit its form - in person or from afar - to activate its solid inert mass with moving bodies.

Isabelle TERRISSE (France)



Nids d'abeilles
sculptures, assemblages.

Isabelle Terrisse is interested in unusual transitions that, in our daily space, produce discreet discrepancies, bring ambiguity and make us switch into the peculiar.

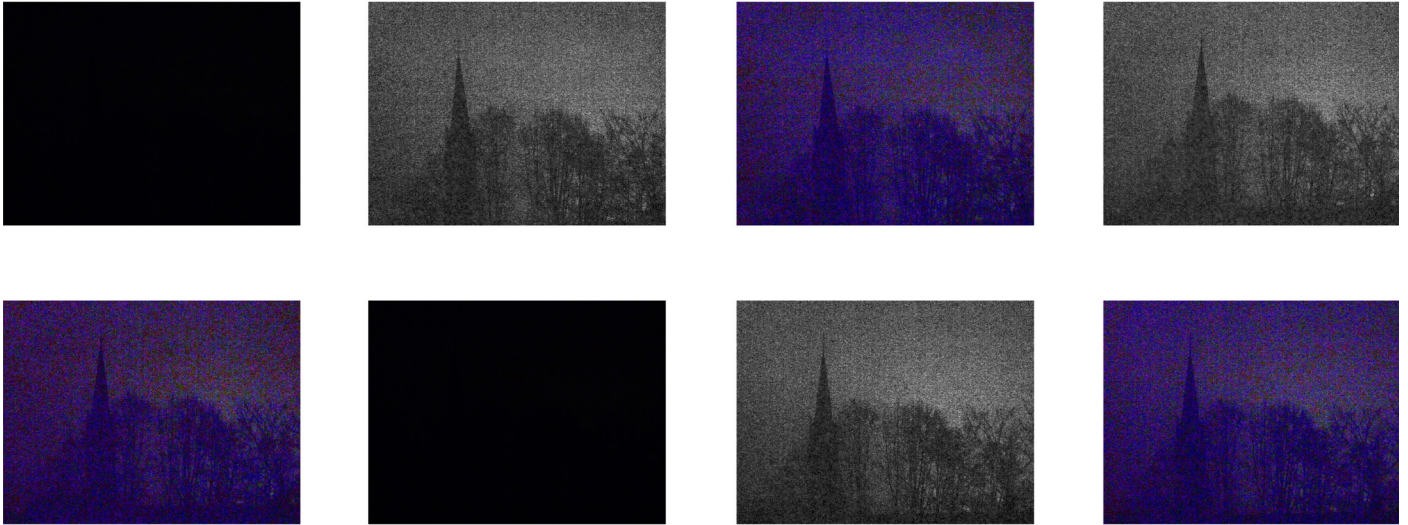
Her work is aiming to transform, to divert, and to shift oneself, until the loss of his/her original identity while offer him or her another sense. She progress with translations and she experiments a state of transition, shifting from one state to another by simply moving the context.

In this new state, the original constituents are unrecognizable and become the other. The opposites assemble to form oxymoron in volume.

Bullets, hollow and cylindrical metal envelopes, contain ammunition powder, an industrial product intended to kill. The cells, hollow and cylindrical wax cakes bees' hive that contain honey, a natural product for feeding. This community of forms contrasts with the antinomy of uses, and it refers to the fundamental opposition between life and death.

The 22 long rifle sockets are agglomerated in infinite variations as bees do to occupy the available spaces.

Herbert TILLY (France)



Spectrograd

Photographs - pigment prints on Hahnemühle Photo Matt Fiber paper, 200g - 36x48cm

The project *Spectrograd* is a set of digital photographs taken at very low intensity. The artist deliberately used a device with poor performance to generate a «digital noise». Although they are color images, the results obtained are black or just very dark. Then it is a question of revealing the ghost images contained within this black background, by energizing it and then re-applying a black and white filter over the dark mass. These treated images may be comparable to an etching effect, or with the pointillist technic or even with charcoal drawings.

For Herbert Tilly, this work is like a nocturnal wandering, or similar to a ghost hunter's experiences, somewhere in a central European city, in the heart of winter. These images are literally and figuratively also like impressions, that is to say, a reflection of an action of a body on another.

After studying cinema, Herbert Tilly became interested in photography which has, since 2005, become his major medium of expression. His traveling led him to want to give shape, through photography, to these accumulated and non-tangible memories. Though Herbert Tilly has never visually documented his different travels, his ex post facto photographic practice fed on his distorted memories, offering a visual appearance of geometric patterns in the landscape, evoking sensations of emptiness or feelings of loneliness.

Jamie ROMANET (USA-France)



Untitled
Oil Pastels

The rich diversity of emotions expressed by the human face is dominant in the works of Jamie Romanet.

Her works are an immersion in the intimate, portraying anxieties, fears, thoughts and hidden experiences. Her art transcribes spontaneously and pensively through different media, yet with a partiality for watercolour and inks. She is using a variety of techniques for his study of appearance and form.

Aiming to attract more easily the attention of the spectators in her world of intimacy, Jamie Romanet often chooses to work on a small format; she is questioning one's relationship with the individual and with the collective..

In her artistic process, she whitens and erases the original painting, and then she will work with the spot that emerges. That will leave us with a fragile and ghostly figure.

This method allows the artist to explore what she calls the «inherited spirit», related to the concept of permanent attachment .

SCALY & Johan DESMA (France)



The tribe of Scaly: a Saturday at the manor
Photographs

The SCALY Tribe is a masked band that evolves in a dreamlike atmosphere. The title is a bit retro, reminiscent of film and images from the 70s-80s, with Jean Pierre Marielle, or Michel Picolli (the «Big Bouff»).

Scaly, a visual artist, and Johan Desma, a photographer, propose through these photographs a crazy and decadent universe, in a mixture of the beautiful and of the strange. These Burlesque photographs transport the viewer in eroticism and fit beyond any moral judgment.

The work of Scaly and Johan Desma invites us to question social relationships and norms of the body, of aesthetics, of sexuality. The scenes are like a lure, like a ritual that one attends without being fooled by what is proposed.

Leonid ZEIGER (Israel)



Skulls

Drawing, graphite on beige paper

Children of Volgograd were playing on the construction sites of the city, where Leonid Zeiger and his friends used to find human remains and ammunition from the Second World War World. His uncle, a doctor, owned one of those skulls, kept on the top shelf of his library, covered with a white surgical cap. It was, according to his uncle, probably the skull of a very young soldier, or even, judging by its soft features, of a woman.

This scale scared the artist for years.

In 1991, the artist began his work around the subject of the skull, while working as a draftsman in archaeological digs, sites in Kfar Ha-Horesh, nearby Nazereth, where a magnificent and rare prehistoric art sample was discovered: a skull with a plaster mask. Drawing flint tools and bones, Leonid Zeiger has learned to see the beauty of geological forms, as well as a variety of organic and natural textures. He started to explore the ground and pick up the strangest objects. Gradually, the artist has formed a collection of curious relics from different parts of the world. The highlight of his collection is still this skull, from an archaeological excavation from Kfar Ha-Horesh. It was the basis of his inspiration for a large series of about the skulls. It is only recently, in Paris, that Leonid undertook this series of drawings which he presents in the exhibition WONDER.

For Leonid Zeiger, the skull is at once the most complex but also most interesting and organic object to draw; its abstract form and essence are fascinating. He carries on, the skull, through this series, into a fantastic landscape - sort of a planet with mountains, gorges, streams, fields, caves - a microcosm, a vessel spatial or even a leviathan.

Nicolas MOUSSETTE (France)



Addictionville
Sculpture-Installation

In this project, Nicolas Moussette deals with addiction, a theme that is growing, and taking an important place in our realities, under varied forms, all related also to our consumerist society. These consumers' addictions provoke major catastrophe in the victims' lives, as in society as a whole, although, its first and major victim is nature, hurt by the insatiable appetites of predators and our contemporaries.

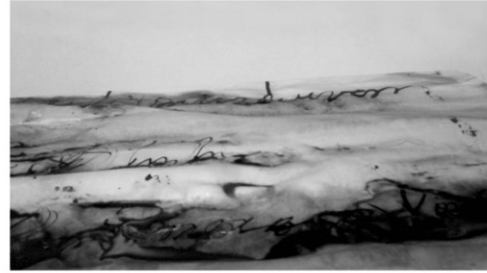
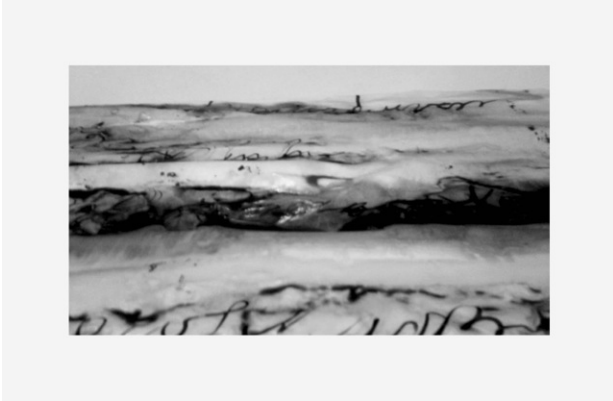
His sculptures, in the form of neighbourhoods, represent fifty different addictions with varying levels of lethality.

This project is situated also in the collective unconscious, a universal matter of humankind and of civilizations, as are the great addictions that have enslaved humanity since the dawn of time. Nevertheless, he places this work in a geographical temporality, although all fictitious; he gives his work a tangible, physical dimension.

Nicolas Moussette has created a geographical story line, and even a state context around the city of Addictionville. This city is none other than the capital of the state Olethros's Tyrannania (in Greek «perdition»).

The project Addictionville is multidimensional, one part of the sculpted work is representing the capital of the State of Olethros, yet, the project continues, in parallel, with the evocation of the main features of the history and the culture of this state of perdition, through the thematic and the creations around addictions.

Luz FANDINO (Brasil)



Momento

Ink on paper and photographs

Luz Fandino's project consists in conveying, through installations, paintings or photographs, elements of Bauman's philosophy.

In this series, the artist questions the process. «It looks like a photograph but it's a painting that has been photographed in progress». One of the two images contains words like «medo» which means «fear» in Portuguese. Words are part of the work of the artist. It is for her a process of writing in a space that she describes as chaotic and fluid.

According to the artist, humans never lose their essence; whatever happens, they metamorphose continually. Her work aims to show the temporary loss of this essence. According to the philosopher Bauman, everything is changing. When things change, we have to resist and find our starting point towards a better forthcoming.

Nathalie BIBOUGOU (France)



Marie-Madeleine Pénitente
Vanities and Mythologies
Oil on canvas

In Nathalie Bibougou's recent paintings, there is this irrational tendency, as a double plane of the real and of the imaginary. For the artist, when a painting is completed, the doubt still exists; what belongs to the real or what is part of a dream remains indefinite. She assumes that we should not explain an image, but accept them as they are.

If in her canvases, death rubs a female figure, it is probably because, for the artist, life and death are inherently linked, but yet she will not insert any literary or manufactured symbol in them. Her paintings have an instant and direct meaning. The deer, the dog, the cat, the bird ... are visual fascinations that appear to her one way or another, and take their place on the canvas. Sometimes an unexpected or disturbing element arises and may suggest a new dimension to a portrait, perhaps more true than mere reality.

Barbara DELEUZE (France)



Hen raised in the open air

Modules

Part of the MUNDARIUM project

MUNDARIUM: it is the place that contains all our invented worlds. The MUNDARIUM project proposes that we discover our secret universes. The artist has locked «our inner worlds» in transparent boxes.

Circumscribed in a small box, our singularity then can be apprehended, without fear, and expose oneself joyfully to the curiosity of all.

From one atmosphere to another, our singular spaces learn to mix with each other; the life of one question those of others.

This project was born from her inability to draw and write books. She then wrote short sentences and filled boxes with objects.

Aimé Sémassa (Côte d'Ivoire)



I may be mute, but my body is talking

Dance and photographs

The medium dance, a nonverbal communication of life, is where, on the body, par Excellency interpreted the beautiful, the wonder and the imaginary of the spirit, questioning about social, politics and religion matters.... where man translates his thinking on moving bodies.

Aimé Sémassa interlaces his image into the world of arts and culture via his choreography, dance and photography, where he will position through several creations, and of which the most significant are: 1 -My story, my tradition, 2- I may be mute, but my body speaks, 3- Look at the beauty of Africa, 5- from the drinking water in the primary schools, 6 - the sea speaks to the rocks.

His latest creation, entitled «My story, my tradition,» brings us back to the end of the 19th century, where migrations from different countries are bordering the Ivory Coast because of political, social and ethnic conflicts or occupations.

They were deported from north to south, from east to west, passing through the centres to the Ivory Coast home land, where we find several different populations living in perfect Cohesion and in respect of the history and tradition of the other.

PRESS VISIT

THURSDAY 5 JULY 14H

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