



OPEN
FOR INVENTORY
OUVERTURE
POUR INVENTAIRE
04.07 - 29.08.2015

VERNISSAGE FRIDAY 03.07.2015 FROM 19H

20H Performance Brunehilde Yvrande

20H30 Performance Rémy Gastambide

Open for inventory united various forms of expressions, from photography to multimedia, sculpture, painting, installation, drawing ... revealing different points of views that explore personal or collective memories, traditions, knowledge ... thus, aiming to draw an eclectic collective portrait of what constitute our fundamental identities or histories.

The Arts as inventory "list" which affirms an individual identity / cultural identity.

Doing inventory, can be simply a classification or grading of things, such as in a catalog, or in contrary, a random of accumulation, as in a stack, into a random compilation...

It is to make a detailed review, thoroughly, while referring to a series of actions: Listing, counting, describing, enumerating, Saving, Sorting

Each personal inventory refers to plural ways to remember, to perceive, to describe

The exhibition offers 9 projects where the notion of inventory was perceived as a channel of history, of testimonies, as a voyage and an echo between the great history and each personal history, a state of play, that carries on also an account of forms (visual, body or sound) of explorations.

**BAPTISTE HERSOC
MARTINA STELLA
RÉMY GASTAMBIDE
ALPHONSE B. SENY
JÉRÔME TORET
GUEDALIA NAVEH
MILOS TRIFUNOVIC
BRUNEHILDE YVRANDE
MARIANIC PARRA
JEAN-PIERRE PARRA
HANNA KHALFON**

ARTISTS

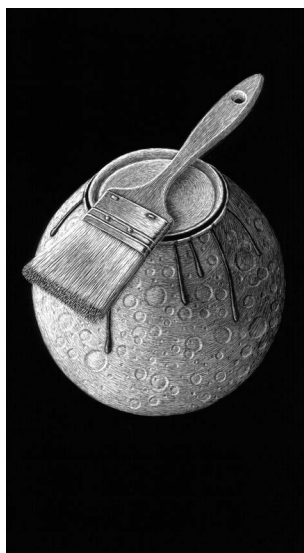
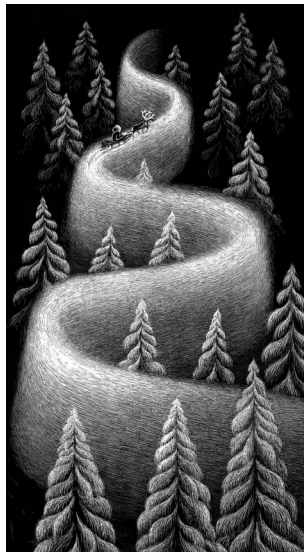
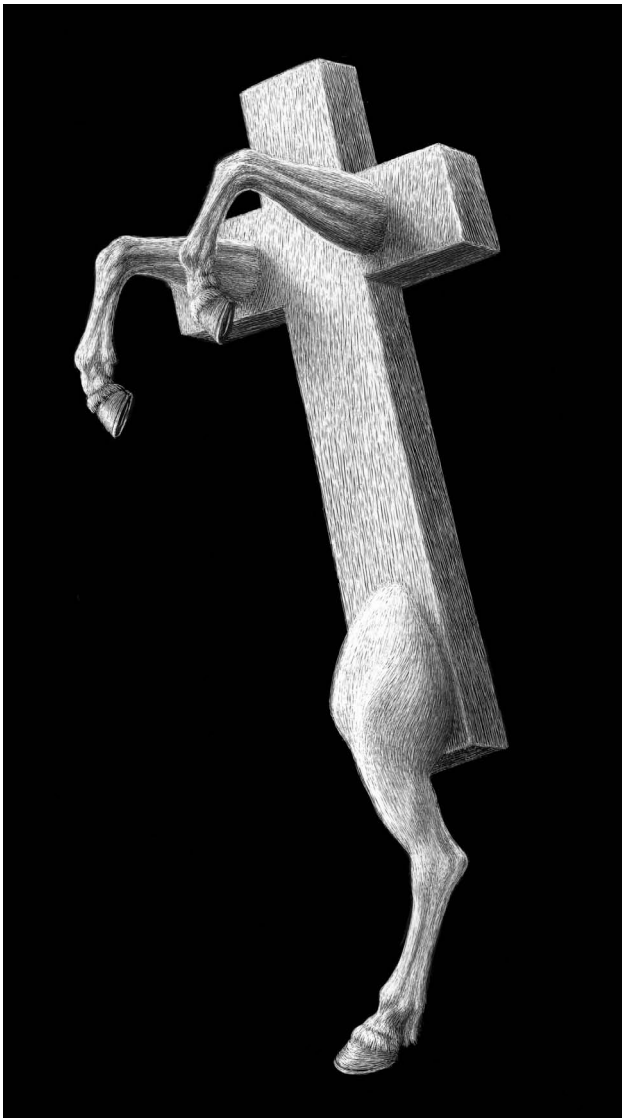
BAPTISTE HERSOC

Tales et Legends from Laponie

The art work of Baptist Hersoc was nurtured by this timeless universal and common aspect. Through the tales, following his own ways of seeing and expressing, Baptiste Hersoc finds a way to refresh symbols that are fundamentally related to our intuitive primary perception and forming of representations and communications, by recreating a new metaphorical language, a personal delivering, conveying sensitive and emotional resonances with our human experiences.

Cultural symbols (objects, animals, body parts ...) are elements of a universal grammar that allow each to compose new and unique messages, delivering subjective view on the world.

"I then drew and sketch and later I gives my quick draft its real substance with light and matter in order to give the message its maximum intensity" BH



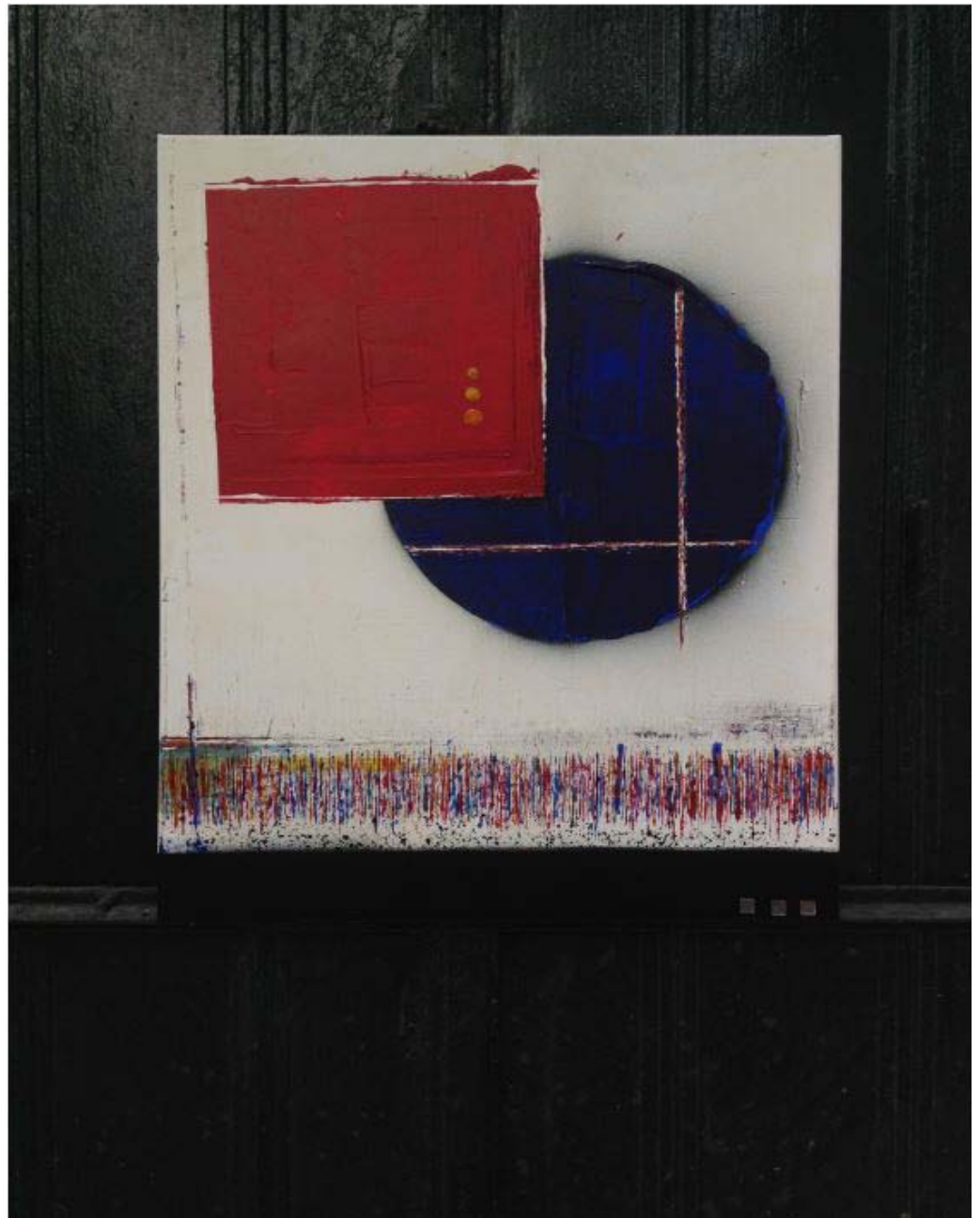
MARTINA STELLA

The installation of Martina Stella is offering collaboration between text and image and it invites the viewer to participate in their interaction. On one hand, the space is devoted to a visual language consists of 10x10 cm pictures, reworked painting.

On the other hand, the verbal language takes place on a long sheet of paper, which extends from the wall to the floor... Idioms and words are written on that sheet, but the link between the photos and their titles is not explicit.

The connection between the two means of expression is symbolized by the square and the circle shown on the canvas. The red square refers to images, the blue circle is referring to the words.

Her list of inventory is a collection of pictures taken with throwaway camera, during the last six months. These photographs are reworked with acrylic or oil; the worked surface is overriding with the paint and it begins a metamorphosis from figurative to abstract. The paints contributes the photos with an extra dimension, that of a new space,



RÉMY GASTAMBIDE

Rémy Gastambide via his photographic project on the Amerasian from Vietnam he attains a memorial investigation that both, echoes his personal history and certain other realities that are found in other places of the world, in Korea, Japan, Cambodia, Australia... Where painful histories are born from violent conflicts, and that have led to strong issue and questions concerning the identities of population so called (mé)tisse.

This strong body of work raises many questions, among them also about woman's rights and eventually forced motherhood in serious conflicts' zone, as on the rights of children, their identities, their origins, their place in society.

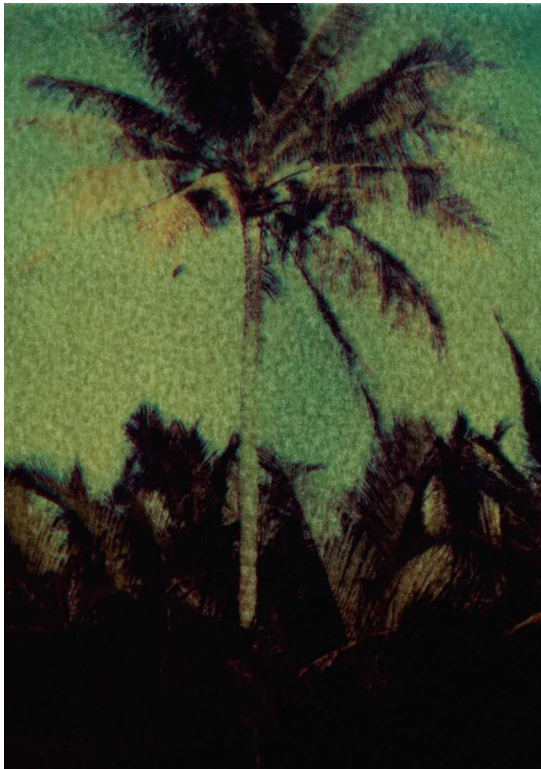


REMY GASTAMBIDE
ALPHONSE B. SENY
JEROME TORET

Charlie won't surf

Launched by the US Air Force in 1961, the campaign "Ranch Hand", a revolutionary spray herbicide Agent Orange, on the lush regions of South Vietnam aiming to destroy nature, under which land the enemy, "Charlie" ... is a true ecological and moral crime with invisible insidious consequences.

"Charlie won't surf" is a collective project, a pictorial and philosophical demonstration of the consequences of these acts of war. Its important scale is built by both, by its multidisciplinary nature (photography, installation, music) and by his ambition to question men's responsibility for their own acts.



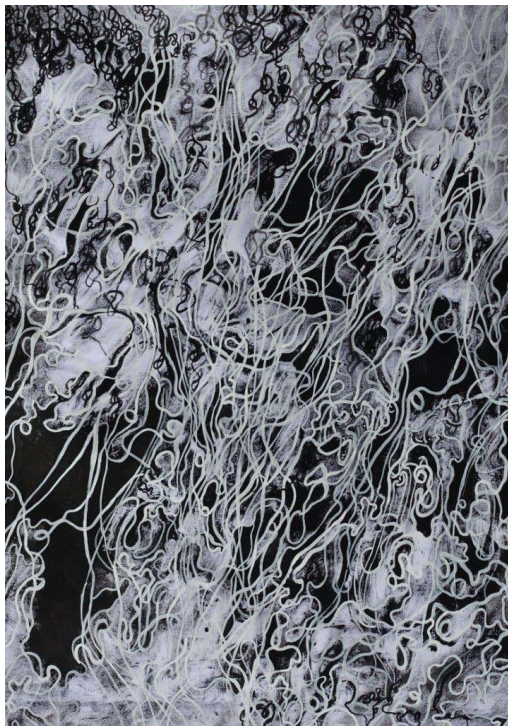
MARIANIC PARRA & JEAN-PIERRE PARRA

The pictorial work of Marianic Parra combines texts by Jean-Pierre Parra. A Game of lines / sets of scripts - a rhythmic composition.

The two artists' inscribed in the bond between the paint (where the entire space, full or empty are in count) and poetry (where everything is suggested by words). The painting then derives from the poetry, composing a poetic painting, where words are inscribed in the paint inciting for a comprehension.

Painting, poetry, two arts that serve each other as reference in a fruitful dialogue that affirms a creative imagination drawn in irreducible differences.

The lines spring from actual real image (from nature, geometric shapes, curve, horizon ...) and it produces abstraction. The line drowns us in a concrete universe as in the abstraction. In the graphical Work of Marianic, the line is born from a central point, it unfolds infinitely around itself, widening at each new turn creating a spiraling universe. In nature, the spiral is presented in the strength of the turning tornado, in the dynamism of running and whirlwind water or as the vine wrapping around a branch. In her art she personifies the movement.



Variations II Sans trembler dans la vertigineuse frénésie tu offres pensers détournés le théâtre nouveau

Variations V Immergé attente éliminée dans tous les hasards tu brises enchaîné à ce qu'il faut dépasser les limites



MILOS TRIFUNOVIC

Presents a series of portraits realized in a traditional representation process / figurative style both expressive and tragic.

By a play of colors and expressions, the artist questions the relationship with reality. His characters are both realistic, recognizable but they also evoke disturbing emotions by their position, their appearance.

His painting also questions the body in space and in time.



GUEDALIA NAVEH

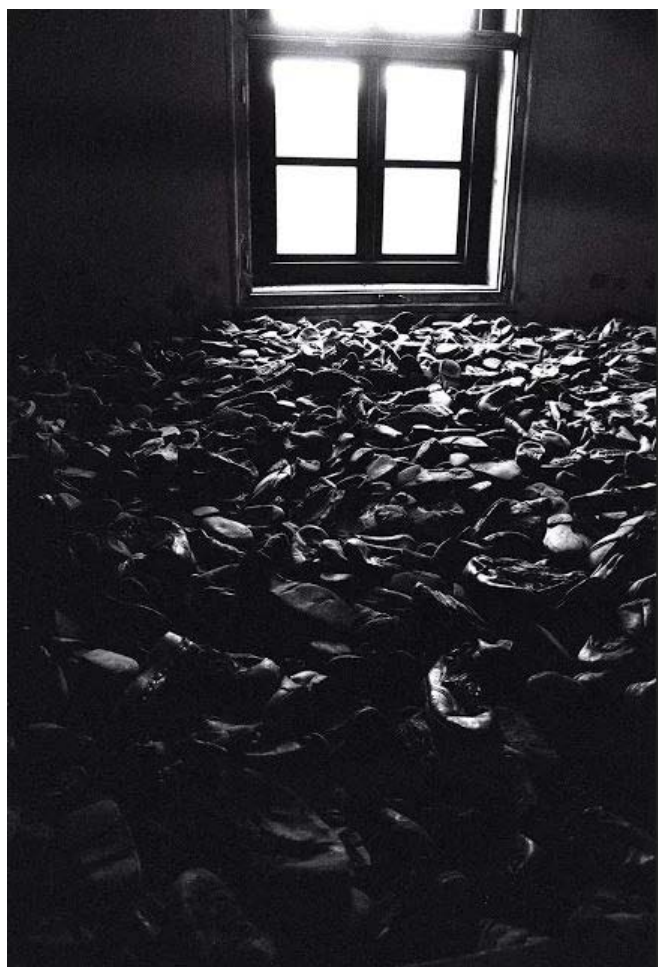
FROM BLACK AND WHITE TO COLOR – A Shoes Story or an object used as a channel of memories.

Gedaliah Naveh 's project is represented under the form of a photo-object installation. It is pointing out on to the emptiness and absence evoked by a left behind object, a lost object or a forgotten objet ...

The Installation is composed of a photograph taken by the artist in the Majdanek concentration camp (Poland) representing a pile of shoes of exterminated deported, hung a side of a pair of his own shoes, with which the artist walked from the north of Israel to the very south, to the Red Sea.

The shoes are for him an object of memory, that witness the presence of a person without being able to tell his/her story... leaving a room for interpretation.

The Photos are objects of memories that without reviving the absentees, will instead further highlighting their actions (still walking) or their disappearance (Majdanek concentration camp).



HANNA KHALFON

The artist presents an object-book, an accordion of a landscape, linear stories inducing the story of Babel.

Her painting focuses on human nature as she perceives it, with its many facets and faces – situated within the matters that surround it and shapes it. Populated by figures of all sizes, tangled, producing many landscapes that tell stories.

Her art works represent an inventory of multifocal prospects, as if her vision crossed time and the changing reality in a crossfade, as free associations of our racing thoughts, by leaving a colorful trace ... Memory notes the movement of things in a transitory time .



BRUNEHILDE YVRANDE

Bruneilde présente une installation/performance autour des parties du corps, des instruments de musiques et des costumes. Elle réalise un inventaire corporel. Chaque partie du corps correspond à un son ou un instrument qui lui correspond.

«BONIN' IN THE BONEYARD / In my arms, legs, stomach, cheeks /my ankles, my veins / through my neck / WITH MY BACK LIKE A SNAKE / In my fingers, on my hands / from my eyes to my feet / With my soles on the beat of my rythm / My own rythm / It flows it flows / It grows it grows / THE INVISIBLE BOND / LINKING MY BONES».

She develops an approach of movement in her creation. Dance is an integral part of her sound script, a visual and musical writing.



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