

ELEMENTA

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## **ELEMENT A**

The project Element.a is a residency that aims at connecting several artistic disciplines around a common proposal.

This first edition brings together the work of a photographer (Steeve Bauras), a sculptor (François Bianco), a musician (Brice Borredon), an artist who works on sound but is also a sculptor (Camille Le Chatelier) and an actrice (Missia Piccoli). Compartmentalised, pigeonholed as practices, they have shown that they cannot be categorised. They are multifaceted. These artists belong to a cross-disciplinary generation of artists that searches, experiments, and refuses to be compartmentalised.

Sorry my friends, I have handled you roughly, tried to contain you in a box. Perhaps I have done so to make you want to shoot your way out.

As a molecular convergence, the residency transformed itself into material. After one month during which three exhibitions were set up and dismantled and an evening around your work was organised, we present a single piece. This artwork is the fusion of your daily inspirations, the reflection of your desire to create together. An apocalyptic moment, perhaps? Visitors will decide for themselves.

Element.a is an encounter, discussions, collisions, vibrations of very different people who share with us their vision of the world as well as a common desire to create.

Chrystèle Moulun Casanova





## Steeve Bauras / *My Dears*

*What if...*

What if all this made light of the photographic grave.

This black drape, these dark boxes in staggered rows, these large mirrors framed and layered on each other, this long box traversed or cut by a half-concealed, glass slide;

The whole thing resting on trestles like a magician's Pandora's box, these beautiful baseball bats, which are as silvery as they are dreamlike, arranged here and there on awaiting pedestals or this one small black and white photograph of the girl from behind with wet hair, as the witness to an activity that is turned upside down.

and at the end, this film displaying plastic and photographic shots that are all obscure, is projected onto boxes...

This "full-black laboratory" is majestic, with expectancy over the street: the opposite of the photographer's studio or its mourning version...

Like the experience of an aesthetic full-contact, inert with desperation. Addressed to the interrogative passerby.

"It's your turn to shoot, my dear" c'est à toi de tirer mon cher.

But what? The roles have been reversed, it is the spectator who takes the photograph. Why?

For whom? For the photographer who has gone away?

Come in! I am hospitable but mourning as you can see.

Draw the conclusions of all this.

It is well made, but it seems damned anyway.

No, black. Neither do I want to be misunderstood, nor my shots to be taken here.

This room re-enacts the story of a scenery and digs further the deficit of a representation.

It is the installation of a true pessimistic cavity, that of a necessary evil.

An anarchistic « No pasaran ». The spirit of darkness, which is certainly elegant but in solitary battle order, and its death chamber.

But let's repeat.

If all this was to dupe the photographic grave, waiting for the revival of another camera obscura, revived by mourning.

The hope for a redeeming All Saints' Day.

A focus on a transient place, the witness of the shift from one to the other

My dears, it is you and us - the opposite of selfies.

Less image, more mystery.

Reframing. A risk to be taken.

Emmanuel Saulnier







## **François Bianco / *Specimens***

### *The silence of the Olive Trees*

The cracked land, which is surveyed throughout the shadowy cracks, was fond of tormenting.  
It did not say anything, but grunted at the loose stones.  
Slipping under the solar leaden weight, climbing like a mule, carrying your burden.  
On this plateau where water once used to flow free to erode  
Among the grazing bushes with saffron-colored needles  
This ochre steppe was treaded by free riderless hooves,  
Peaceful, in the dusty wind.  
A rather strange agglomerate of minerals was stationed in the bend of a torrent  
whose thirst had never been quenched again.  
It had stopped there, its flesh worn-out by time  
Calm, despite its scars, which opened impenetrable paths to its interstices.  
Nothing moves. The earth got the better of him.  
Yet so particular in its accumulation, it allowed - but only with consideration and  
respect, any being to be given a ride on its back.  
Robust and tenacious.  
On its shoulders the view cleared, the needles became diffuse, the two rocky waves  
showed their vibrant curves, but it was not alone.  
Strangely similar beings, Sentinels.  
Thousand-year-old plants that had become living rocks, danced, curved their roots,  
twisted their branches, while swaying in their stillness.  
They seemed to have chosen their place, all around.  
A strange, harmonious order gave them the leisure to inspire the rock and shrubs.  
But also to observe.  
To observe those who have treaded upon this insular land, traversed its mountains  
with their herds, or several lost travelers looking for some shade.  
A strange feeling of splitting in two.  
Those who watch from the summit of these rocks can see these beings observing  
and reading through them.  
The very eyes that have been traversed by the blurry memory of these predecessors,  
who have also been read.

Penetrating ocular emanations, with a sliver brightness.  
Baffling and uncanny, they whisper a muffled bouzouki tune through the crystalline  
lens.  
Many have passed away since those remote times, but the traveller's gentle frenzy  
still resonate within.  
It is here, on top of this brave man carrier, that the Olive Trees are still waiting to catch  
another sight.

François Bianco









## **Camille Le Chatelier / *De la belle ouvrage***

A practice, a technique and the materials' properties are the starting points from which Camille Le Chatelier's artistic reflection emerges. Constraints are a source of inspiration for the procedures that are deployed in the close examination of the forces that govern nature. The artist responds to chaos and the world's complexity with objects and installations, which translate an effort to organise, decrypt and reveal forgotten or invisible, physical and aesthetic phenomena. Her work awakens the senses to minor formal or sound variations, or to the imperceptible action of time. For Camille Le Chatelier, philosophical depth is not exclusively located within the elevated sphere of theory, but can also be found in matter and within the mechanic stimuli.

Jean-Charles Hameau,  
Heritage Conservator at the National museum Adrien Dubouché







## Missia Piccoli



A few months after studying at Théâtre Gérard Savoisien, Missia joins, in 2009, the Theater School Claude Mathieu where she completes a three-year training course. Within the context of the school, she takes part in various shows, among which: « L'amour à milles temps » staged by Jacques Hadjaje or « Three Sisters » by Anton Tchekhov, staged by Nelly Tsay, as well as « Tartuffe » staged by Jean Bellorini.

In January 2015, she is part of the cast of « Ivanov » (by Anton Tchekhov), staged by Luc Bondy at the Théâtre de l'Odeon. In December 2015, she plays one of the two main roles in « Gorki –Tchekhov 1900 », a film directed by Fabrice Cazeneuve. The film is shown at the Festival International de la Rochelle 2016 and receives the « Coup de coeur » prize of the SACD 2016.

She has also acted in various short films: « Veillée sauvage » by Séverine Pineaud, « Anima » by Flore Nappé, « Assieds toi » by Norma Cazeneuve, « Pelléas et Mélisande » by Yoni Nahum as well as « Les Grand Lecteurs » imagined by Gilles Jacob.





## **Brice Borredon**

Asking Brice Borredon to compose a musical environment to accompany my video entitled Huit bras+Un bec/ Height arms+One beak, I gave him a « carte blanche » to assemble melodic strata according to his own understanding of this object composed of moving images. I confronted him with an exercise that was not so obvious, asking him, in the beginning of the project, to think of a musical composition while I had barely started editing the film. In order to feed his reflection, I showed him the imagery and all the sources of inspiration I had accumulated during my research phase. I tried to translate sensations into words that he would again translate into his own language shaped by notes, layers and rhythm. The particular tune he created transforms the narrative tension, allowing the documentary images to slowly drift towards fiction.

Arianne Foks

**EA 1**

**Restitution of EA1 residency**

**“Night Blink”**

Installation, projected video on glass and porcelain dust



**E.A.1 / *Night Blink***



## Genesis of a project

In the beginning, there is a photographer, an actress, a musician and two visual artists in residence. The challenge is considerable. They only have a few weeks to produce a collective work, at the request of a curator who has made this bold proposition to the five artists, in whom she had detected the desire and the ability for such a collaboration.

Very close to the deadline, Steeve Bauras, François Bianco, Brice Borredon, Camille Le Chatelier et Missia Piccoli, are in the sketching phase. In these preparatory works, each artist brings their own sensitivity, story and practice - even if this means abandoning them to make them merge within the group. Indeed, what matters in this project is the possibility to exchange, to bring together, to play the collaborative game with John Cage, Merce Cunningham or Matthew Barney as great reference figures who have also explored the possibilities of the multidisciplinary work of art.

The form?

At this stage of reflection, we do not know whether this Gesamtkunstwerk will consist of a single object or several installations fragmented along a route. But there are already a few certainties: the piece will be open, without accuracy criterion, and will be subject to a temporality that will unfold while reading a text, and playing sound or a moving picture. The result is less important than the will to lay the foundations of the artistic project which will continue to develop, growing richer.

Missia, the actress, sent a text written by Laure Becdelièvre, taken from her book Nietzsche and Mallarmé. Paying for « the damage caused by being two ». Responsive to the musicality of her words, the other artists decided to use it as the starting point of the piece. Steeve proposed to film Missia from behind, facing the wall, reading out loud this passage. Brice suggested to set this voice to music. Camille and François imagined the video projection on a three-dimensional structure.

Needless to say that this artwork will not result from an instinctive activity but will be the outcome of a thought-out process. We will therefore follow the project's development through this exchange, the « inspirations » the artists have sent each other on a daily basis, the images they have shared on Instagram in order to fix their impressions (like the pages of sketchbook once used to). Photographs, music - a lot of Cuban, jazz and experimental rock music -, archaeological objects, posters,

are assembled based on their eclectic affinities - simply because these sensitivity markers work well together. One can imagine that the elaboration process of these - still - thrilling thoughts is as important as the definitive material of this ten-handed work.

Epilogue

Two weeks later, the piece is there. In the back, in the dark gallery space, a screen displays black and white images, set to vivid music. The images are jerky, fragmented. We can recognise the footage, Missia from behind reading the text, then flashes, punctuated by the music that is both loud and syncopated, hence the title « Night Blink ». Five elements are erected before the screen, five glass stelae in the room diffract the images which are hardly recognisable. Covered with white porcelain powder that absorbs and reflects the projected light, creating twirling patterns, they blur and interfere with the video images which one can now guess: a street, buildings, a passerby. Sometimes brighter, more colourful and less moving, the stelae light up. A deambulation allows us to contemplate them from different angles, while the soundscape also becomes more gentle.

We are invited to a musical journey, a « drive » as the West Indians put it, meaning aimless wandering for an evening during which everything was collected. Ultimately, the inspirations are only underlying elements, « they have helped us to know each other better », the artists declare.

A tool emerged from this collective work, enabling an experimentation of its possibilities. Other images (in colour), other themes, and other music will, in turn, be able to occupy this environment, generating a different atmosphere, provoking new sensory responses. It has been a successful gamble. As a process, this adaptable work will be able to pursue its progression, in accordance with the intention of origin.

Dominique GAGNEUX,  
Chief heritage conservator at the Museum of Modern Art of Paris

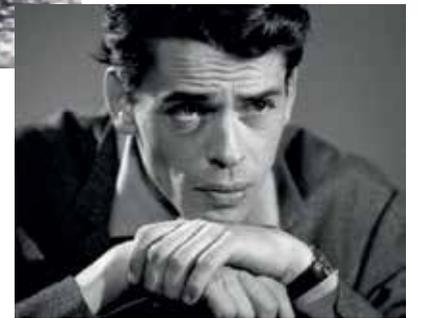
## Inspirations

Artists were asked to share images, sounds and sensations that inspired them during this residency. It is out of these inspirations that the collective work "Night Blink" emerged.

Struggling to find in themselves the silence that is necessary to extricate themselves from this « deafening » time and to think as a « free spirit », thinkers must therefore speak, write, publish, in order to be heard or at best listened to. « Posthumous Men - for instance, myself - are less understood than those living in their time, but we hear them more. Strictly speaking, we are never really understood - and this is where our authority comes from » : While contemporaries are still not likely to understand the « posthumous » works of a poet, they can at least grasp the « revolutionary » impact, the radical value of change. Perhaps one has to accept not being completely understood by one's own time if this is the price to pay in order to be heard, that is to say to be taken into account as an alert, an alarm, a spur. To be posthumous, is somehow to accept giving up the content your message so as to stay in contact, and provide your contemporaries with the awakening value of such a message. Instead of wanting « to walk away from life » and leave this earth for transcendent worlds which are only lies and illusions, it is best to undertake the task of teaching your « earth-mates » to view this earth Eden differently, in a deeper and richer way, even though very few are ready to accept such an education.

Laure Becdelièvre

Passage from Nietzsche and Mallarmé  
Paying for « the damage caused by being two »  
Edition de la Transparence, essays in aesthetics



Miho KANNO  
Hidetoshi NISHIJIMA  
Tatsuya MIHASHI  
Chieko MATSUBARA  
Kyoko FUKADA  
Tsutomu TAKESHIGE



[ドールズ]





Nella vita come in campo, la partita è ancora tutta da giocare.



# La partita lenta

di Paolo Sorrentino

SU [WWW.PERFIDUCIA.COM](http://WWW.PERFIDUCIA.COM) E NELLE MIGLIORI SALE CINEMATOGRAFICHE

"La partita lenta" fa parte del progetto cinematografico "Per fiducia", nato dall'incontro di tre maestri del grande cinema, Paolo Sorrentino, Gabriele Salvatores e Ermanno Olmi, in collaborazione con Intesa Sanpaolo, nell'intento di raccontare le forze positive e vitali che animano il nostro Paese.

Un'iniziativa sostenuta da

INTESA  SANPAOLO



EN CAS D'ABSENCE, JE NE SUIS PAS LÀ

SI VOUS N'ÊTES PAS LÀ NON PLUS, IL N'Y A PERSONNE





**ERTO  
OR  
ORCHESTRA**

by Philip Glass

Dennis Russell Davies

COMPOSERS ORCHESTRA

WAGNER  
RESERVED



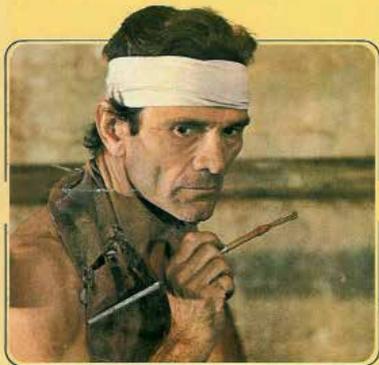
est ton père



PENGUIN CLASSICS  
JOSEPH CONRAD  
HEART OF DARKNESS

PASOLINI

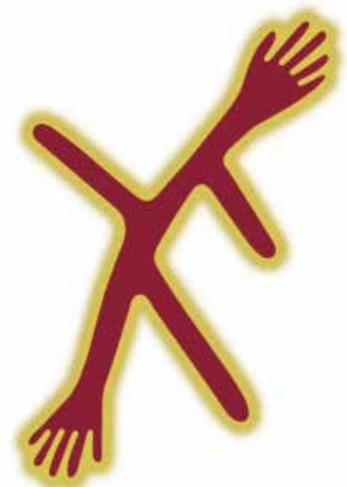
ÉCRITS  
CORSAIRES

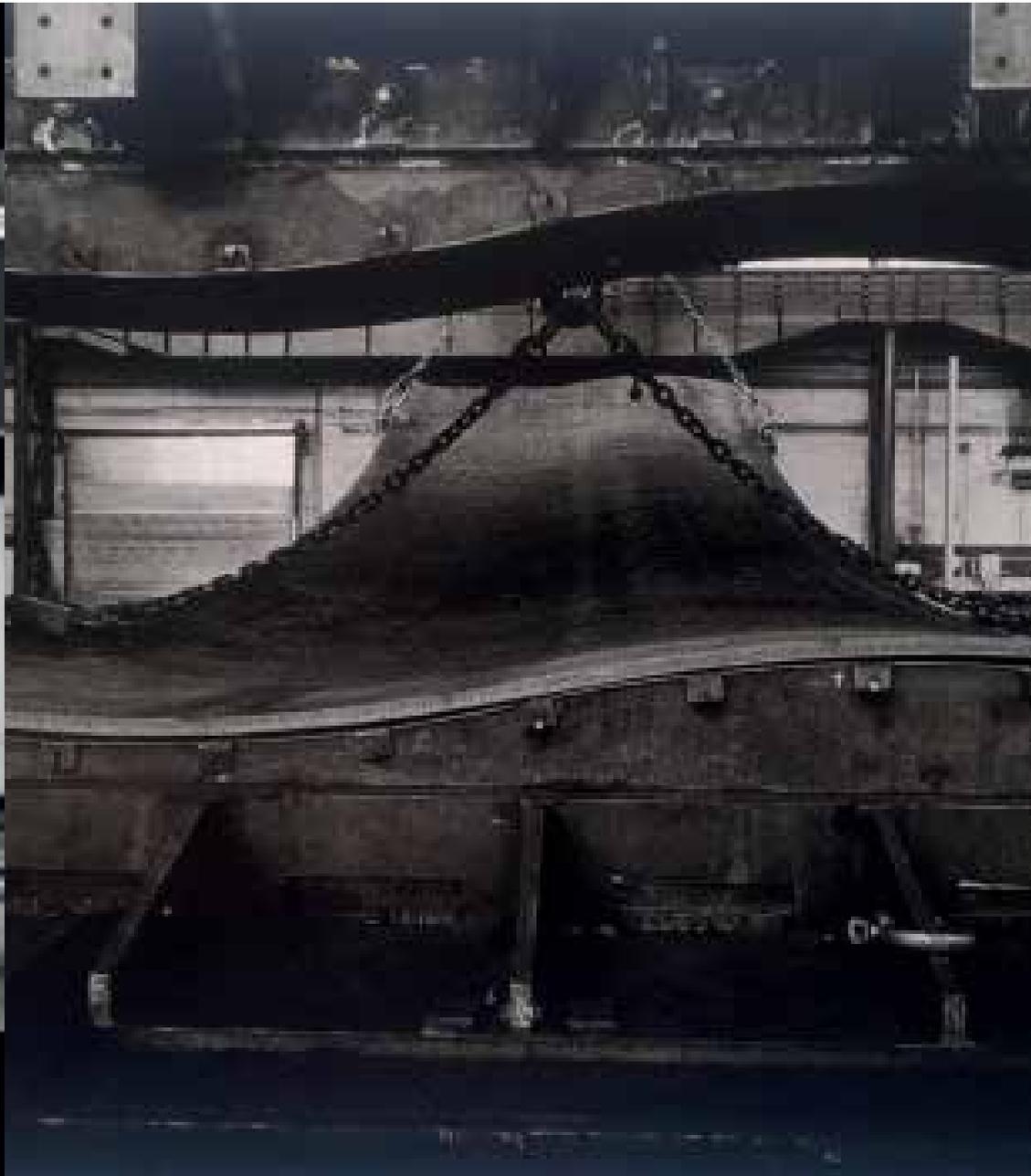


Champs Contre-Champs  
Flammarion

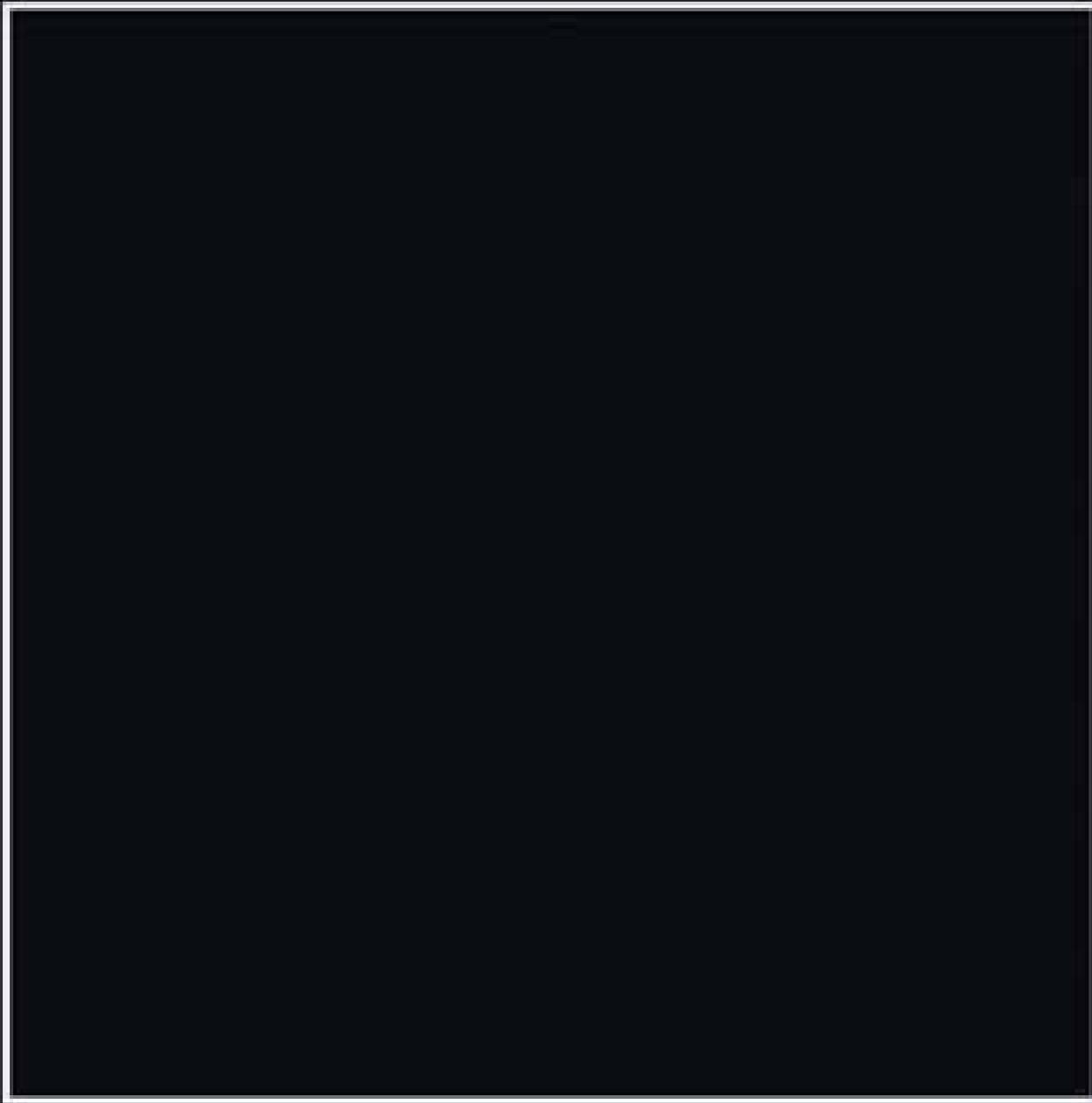
MARGUERITE DURAS  
Agatha  
LES ÉDITIONS DE MINUIT







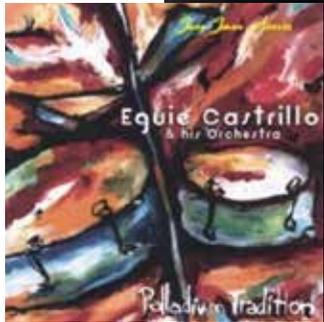
**COLD CAVE**



**OCEANS WITH NO END**







## Steeve Bauras

*My Dears*, 2016  
ADAGP

## François Bianco

*Sans-titre*, 2016  
acier, béton, cuivre  
200 x 40 x 40 cm

*Spinta*, 2016  
béton, acier, pigments  
sur papier  
dimensions variables

*Fata bromosa*, 2016  
acier, mdf, béton, marbre  
165 x 65 x 200 cm

*Rémanence*, 2016  
acier, marbre, cuivre  
75 x 43 x 99 cm

*Ressac*, 2016  
vidéo 12'45"

*Sans-titre*, 2016  
sérigraphie sur cuivre  
62 x 41 x 3cm

## Camille Le Chatelier

*Résilience partagée*,  
2016  
porcelaine, verre  
50 x 220 x 70 cm  
pièce réalisée dans le  
cadre du programme de  
recherches Kaolin, ENSA  
Limoges

*Palée*, 2016  
béton cellulaire, laiton  
50 x 50 x 220 cm

*Dent creuse #3*, 2014  
tirage numérique  
48,5 x 75 cm

*Oeuvres vives*, 2015  
porcelaine, béton, acier  
260 x 120 x 260 cm  
pièce réalisée dans le  
cadre du programme de  
recherches Kaolin, ENSA  
Limoges

*Laocoon*, 2015  
plâtre, caoutchouc  
130 x 90 x 155 cm

*...(O)...*, 2014  
pièce sonore 1'20"

## Missia Piccoli

*Gorki - Tchekov 1900*,  
2016 Réalisé par  
Fabrice Cazeneuve

*Out sun Hot sun*,  
Outkeen, 2016  
Réalisé par Théo  
Pittaluga et Arthur Villers

## Brice Borredon

Huit bras + Un bec,  
2015, Arianne Foks

## Inspirations

1. *Sans titre*, © Camille  
Le Chatelier, 2014

2. *Jump Monk*, Charles  
Mingus, 1955

3. *Style*, Charles  
Bukowski

4. Jacques Brel

5. *Dolls*, Takeshi Kitano,  
2003

6. *Carnyx*

7. *Sirène*, © François  
Bianco, 2016

8. *ITALIA (MCMLXXXVI)*,  
Gerhard Merz, 1986

9. *Shamisen*

10. *La partita lenta*,  
Paolo Sorrentino, 2009

11. *Sans titre*, © Camille  
Le Chatelier, 2014

12. *En cas d'absence, je  
ne suis pas là*

13. *Godspeed You!  
Black Emperor -  
Rockets Fall on Rocket  
Falls*, 2002

14. *Sans titre*, © Camille  
Le Chatelier, 2014

15. *Concerto for violin  
and orchestra*, Philip  
Glass, 1987

16. *Léguman*, Roland  
Topor, 1983

17. *Sécurité*, Roland  
Topor, 1986

18. *L'attaque de la  
Moussaka géante*,  
Panos H.Koutras, 1999

19. *Au coeur des  
ténèbres*, Joseph  
Conrad, 1899

20. *Écrits corsaires*, Pier  
Paolo Pasolini, 1973-75

21. *Agatha*, Marguerite  
Duras, 1981

22. *Le Phénomène*,  
Eugène Gabritschevsky,  
mars 1954

23. *Falling out*, Otzeki  
2015

24. Patato Valdez

25. *La bonne éducation*,  
extrait de *Les monstres*,  
de Dino Risi, 1963

26. *The Glowing man*,  
The Swans, 2016

27. *On the move*, When  
the saints go machine,  
2011

28. *Richard Serra :  
Dirk's pods*, Silke von  
Berswordt-Wallrabe,  
Daniel Vasella, 2005

29. *Oceans with no end*,  
Cold cave, 2013

30. *Mirror and Shelly  
Sand*, Robert Smithson,  
1969-70

10. *Plank piece I-II*,  
Charles Ray, 1973

32. *Z.N.S Einstürzende  
Neubauten / Sogo Ishii -  
Halber Mensh*, 1986

33. *Palo Yaya*, Eguie  
Castrillo, 2005

34. *El abrazo de la  
serpiente*, Ciro Guerra,  
2015

**Element.a Residency**

Association loi 1901

A proposal from  
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