

# Jeremy Laffon

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**Untitled (breathing), 2010-2012**

47 Paletts, electro-pneumatic system, time switch / variable size  
Exhibition view *Jusqu'à Epuisement*, Vidéochroniques, Marseille (Fr), 2012



### **Sculpture prototype for water leakage**

2018

Salt blocks, wood, mops, DIY drip system (or water leakage).

Evolving installation, variable dimensions

A tilted monolith is placed under a water leak; the drops gradually dig and sculpt the volume like polystyrene, through slow erosion. The sound of drops falling on the volume (or beside it) unceasingly punctuates the unavoidable alteration of the artwork.

Thus, slowly, geological forms appear, crystals are formed, fragile areas emerge for a while and then disappear. The tilt provides additional tension to the volume as well as to the area of contemplation, and draws its hollow lines on the outside surfaces.





**Aglorama, 2018**

Random sculptures, cat litter, resin, wooden stands, shelf.

Sculptures which final shape is random, depending on the conglomeration, the resin spreading in a volume filled with litter.

The senselessness of the action and material is a way of generating an experience, a surprise, a landscape, nature, and a shape, revealed by serendipity.

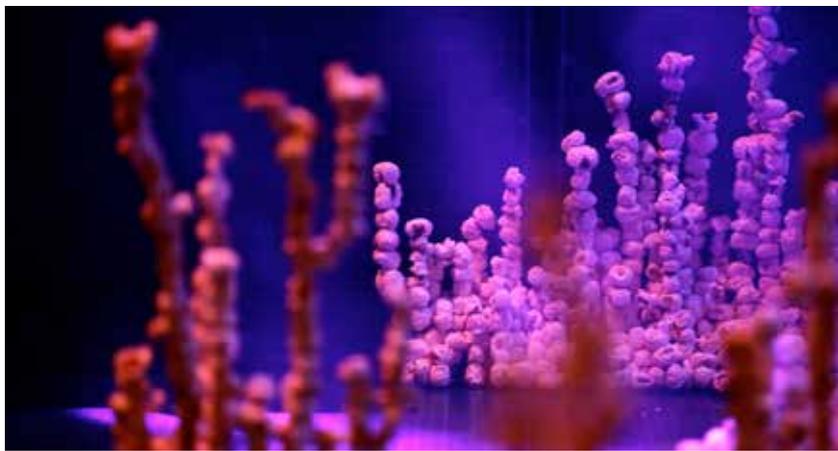
The nod to the Chinese dynasties' «scholar's rocks» created by the workmanship of supports lends an ambivalent status to these miniature rocky landscapes.



## Silence, 2018

Video HD, 16:9, stereo, color, 7'45" (loop)

[watch the video](#)



This project was developed following a residency in South Korea (Busan) and was inspired by the South Korean schizophrenic economic situation. The dominant principle is a shot of a *peong-tu-gi* (Korean popcorn) sculpture, carved for the occasion; a ceaseless tracking shot on the object turns it into a landscape flashing by at the whim of multicolored, iridescent and smoky light sources, such as an uninterrupted image race, an endless loop, a constant return.

A part of the video involves the destruction of the sculpture with fire, and then the shooting of this same charred, collapsed, ruined landscape.

The distorted scale and geological shapes of this ensemble refer to a certain idea of a geological, desert, aquatic (coral) landscape, and even, with the effect of colored «spotlights», a landscape similar to the one offered by the aurora borealis, somewhere between hypnosis and apocalypse.

## L'Exerciseur (tumbleweeds), 2017

Collaboration with Elvia Teotski

Video, HD, stereo, color, 13'45"

Co-production Pépinières Européennes & Est-Nord-Est (Quebec)



Made from different types of wood used for veneering (luxury materials used in cabinet-making), these open spheres of different sizes are also giant toys in the surrounding area: relatively light, because of the flexibility of their materials, these sculptures evolve in the landscape according to the wind and its whims, thus creating fiction, until their gradual deterioration.

These wandering and solitary shapes also evoke, by extension, the desolation of certain vast open spaces, their ambient dryness and the absence of any human life, the concept of emptiness and being immersed in this landscape with endless horizon lines.





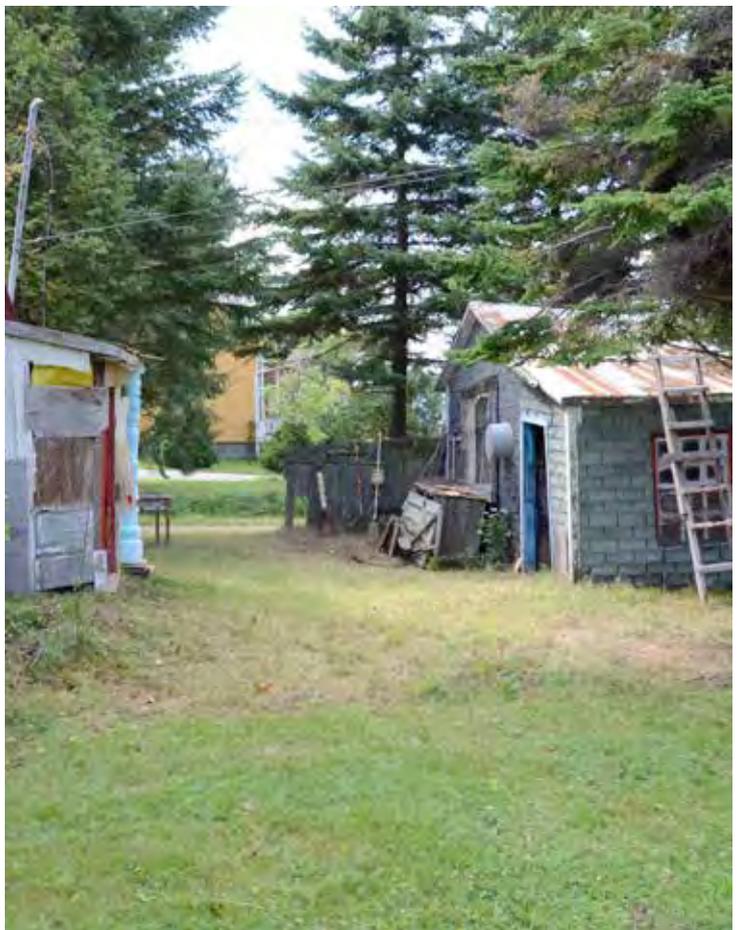
**Bottle Joe Project (selection views), 2016**  
Collaboration with Elvia Teotski

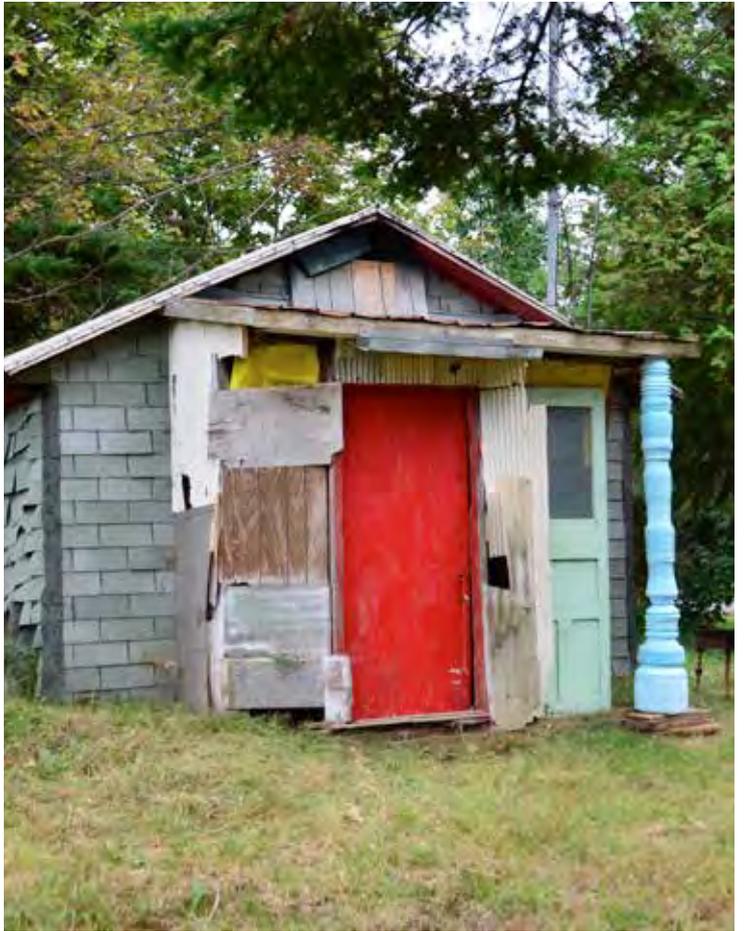
In situ installation, wood, styrofoam, tools and modified furniture..

Co-production Pépinières Européennes & Est-Nord-Est (Quebec)

The Bottle Joe project began during a recent residency at Est-Nord-Est in Saint-Jean-Port-Joli. It consisted of a subtle intervention—general at first and then more detailed—with the environment of an abandoned cottage where a certain Bottle Joe had previously been a squatter. He is an atypical character so-named for having smashed a bottle over a guy's head.

For the project, the artists hand crafted modifications to the architecture, furniture, and various everyday objects left behind.







**Return-to-sender (1), 2016**

In situ installation. Various objects from wild dumps, sandblasting and polishing.

Residency and exhibition at Ateliers des Arques, Les Arques (fr)

« As another ironic suggestion, a clean «dump» located in the heart of the village: organized, “civilized”, composed of metal objects gathered in the surrounding countryside, after they regained an urban character thanks to a vigorous sandblasting making them shiny. A joke revealing what is hidden in unauthorized dumpsites, blatant proof of waste, as the scraps scattered clandestinely are returned to their owners. »

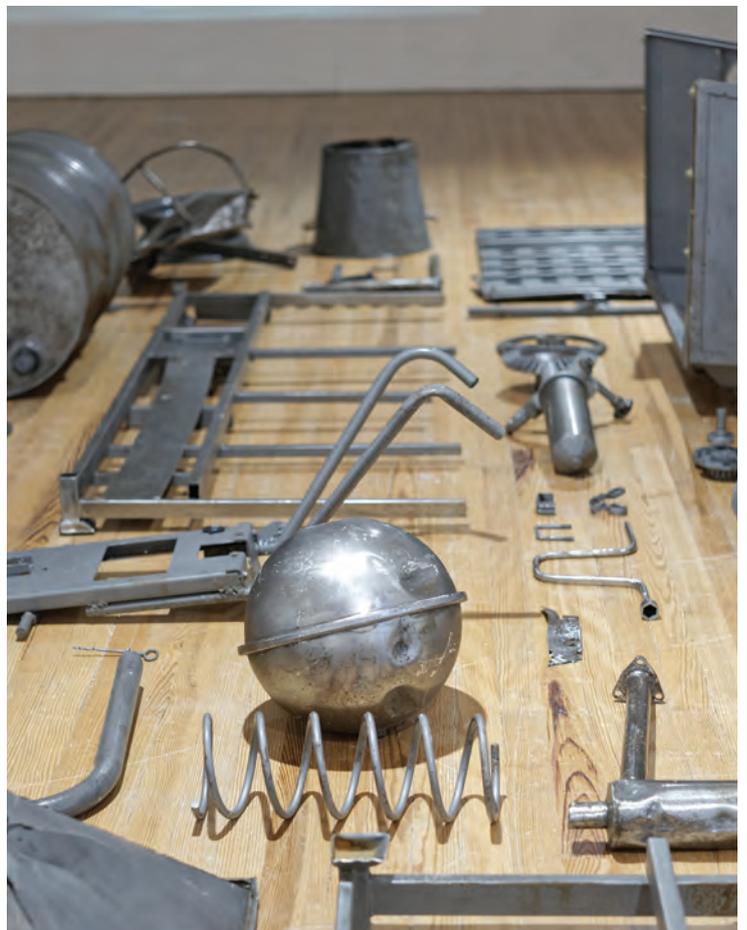
Jean-Paul Blanchet, 2016



**Return-to-sender (2), 2016**

In situ installation. Various objects from wild dumps, sandblasting and polishing.

Exhibition at Meymac Art Center (fr)



**Woodfoot I & II, 2016**  
Video HD (12 min & 6 min.)

**Stade Marcel Blanchard, 2016**  
In situ installation and performance in the forest  
Print in light box and sculpture (wooden mushroom)

Production and exhibition at Les Ateliers des Arques (fr)

[watch the videos](#)

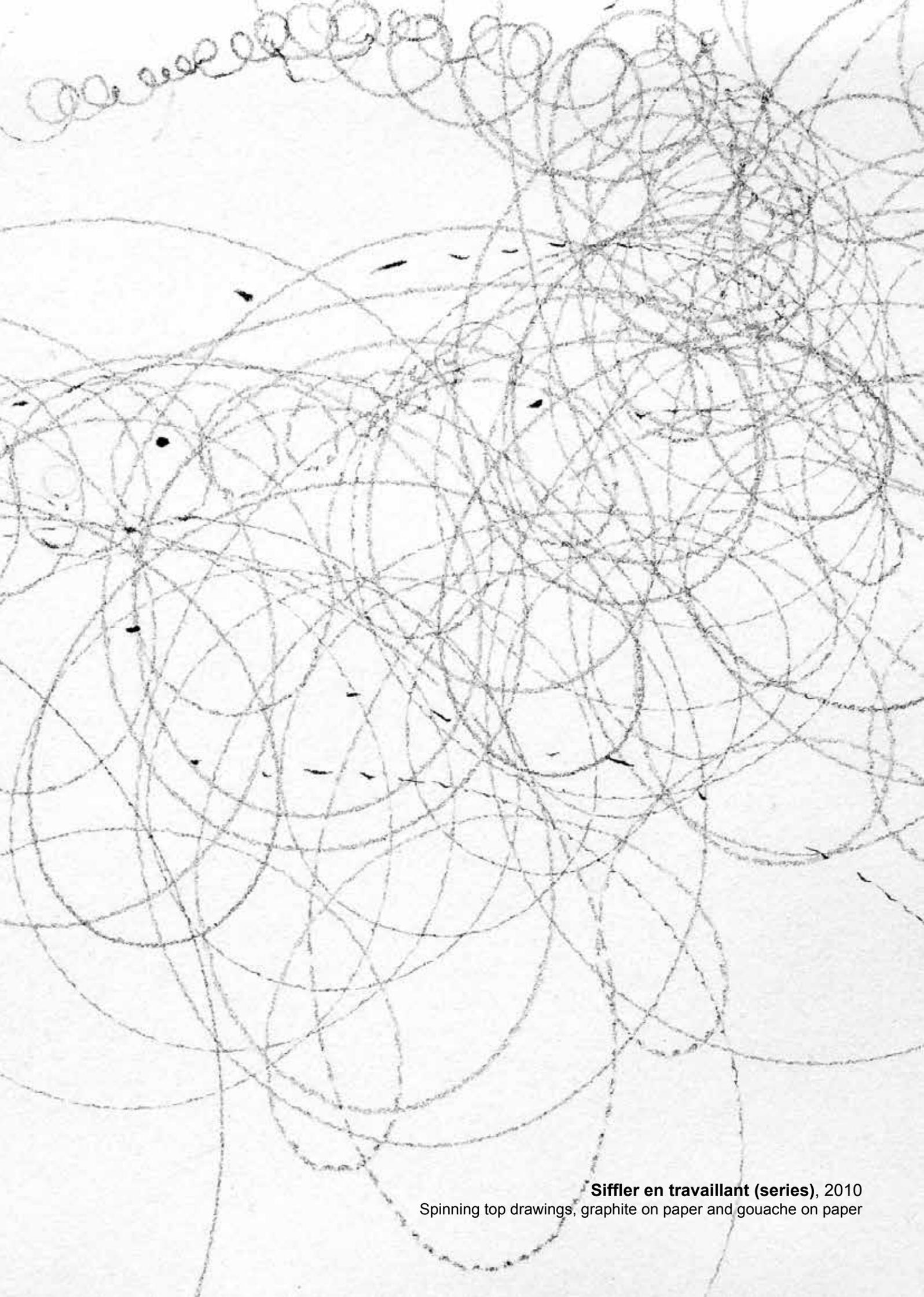


« Since the abuse of constraints is not without constraint, human communities, aware that the wild man is hidden under the appearance of the city man, periodically allow their members to overstep collective rules to strengthen the togetherness. Celebrations, competitions and other ritual showdowns play a role of valve, allowing the vitality to overflow, wildly, under the impulse of an anarchic and exhilarating lifeblood, a wasteful exaltation, breaking codes, taunting and overturning hierarchies.

An illustration of this hesitation between order and disorder, discipline and subversive spirit, a reminder that the vital impulse for celebration is close to disorder and that the challenges of territorial clans still influence amateur collective sport in villages, Jérémy Laffon organized and filmed a soccer game, rigorously refereed but taking place in the woods, with trees all around, as in the old days of the Soule. »

\* (Jean-Paul Blanchet)





**Siffler en travaillant (series), 2010**  
Spinning top drawings, graphite on paper and gouache on paper



**Black Ice Cube Drawings, 2014**  
Indian ink on paper, 120 x 250 cm (each)





**Circuit fermé [part 1]**, 2014-2016  
Ice, ink, wood, metal, lead, metal drums,  
mechanisms, ropes and tufa stones.  
Various size (here : 450 x 750 x 220 cm)

Exhibition view, CAIRN Art Center, Digne, France  
Collection François Schneider Fondation

next page :

**Circuit fermé [part 2]**, 2014-2016

[watch the vidéo of the installation](#)





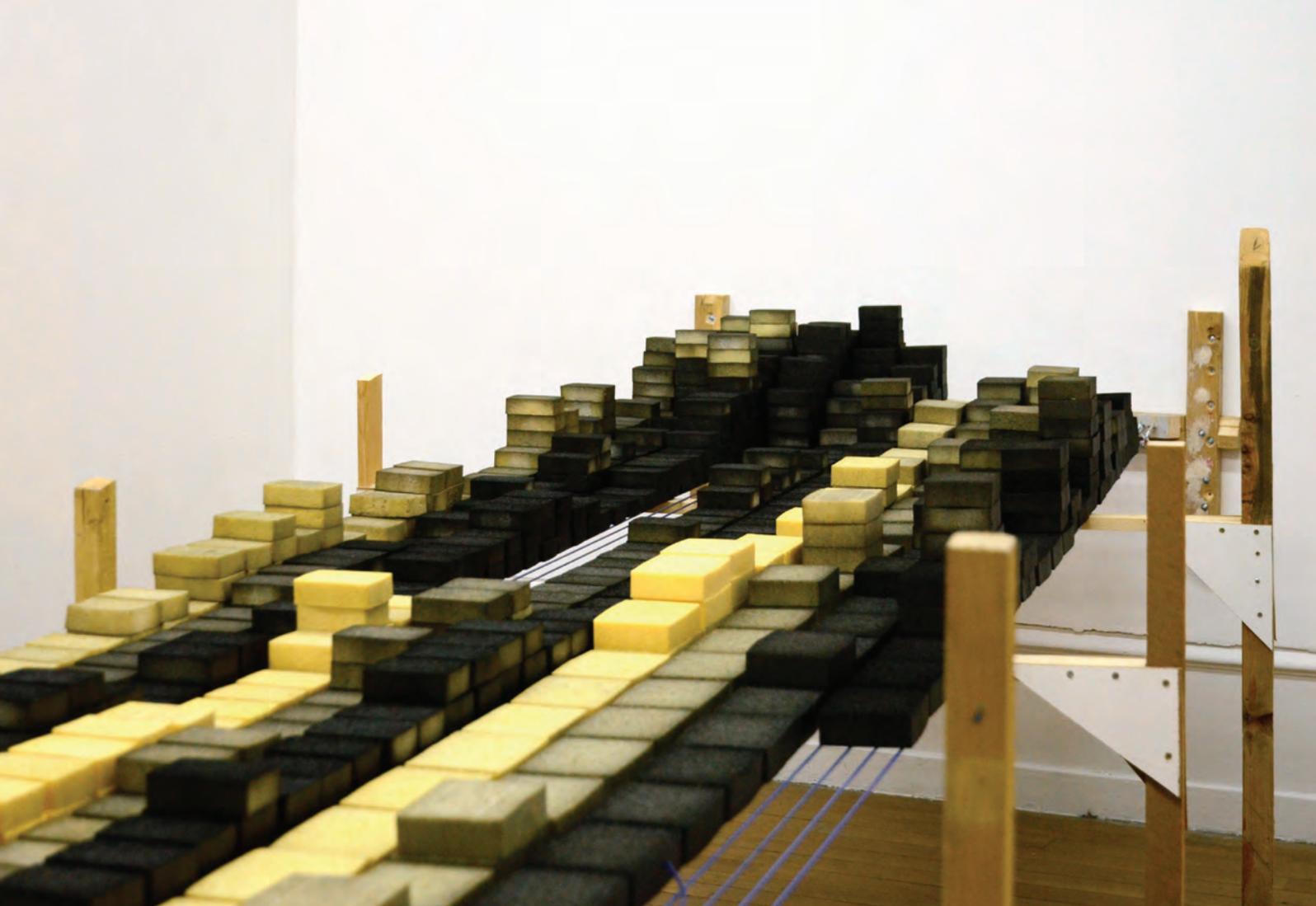
« It would seem that in respecting the heritage of minimal and conceptual art, in swearing by the geometric form and the neutrality of the act, Jeremy Laffon is in search of the formless (...)

In *Circuit fermé*, the melting of the block of ice has the initial effect of releasing the black band of ink in the upper layer of the mass. Next, the right line releases runs of ink, then lets go in sine curves before daring variations in gray, while the block rounds its edges and sculpts cavities, even allowing itself several zoomorphic stages.

Its complete disappearance sets in motion a productive mechanism, in which pure form gives way to a convoluted contraption, driving pulleys that drop stones into barrels filled with black water from the melted ice. It would seem that the metamorphosis of the monolith gave birth to pure movement and real music (an a-synchronic «plop plop»), but in a few dives of the stones, another plastic demonstration appears, confirming that this activity is still a machine to produce a form by delegation: the diluted ink splashes onto the white walls of the gallery like an expressionist wash to imprint on them the contradictory moods of the present time in one fragile mark. «I've done all that I could», concludes the artist, wiping his brow.»

Julie Portier, in *Les métamorphoses du parallélépipède rectangle / Métamorphoses protocolaires*, Editions P





**Extended landscape (homeopathic dilution of a sponge standard), 2013**

Sponges, India ink, cables, wire strainer and wood. Dimensions : 600 x 300 x150 cm

Pics from the solo show «Collapse(s) et autres systèmes déceptifs», Interface Gallery, Dijon (fr), 2013

The installation is composed of several hundred sponges impregnated one by one with India ink according to a progressive dilution protocol of the ink: for each ink-impregnated sponge, its water content is added to the ink container, and so on until clear water is obtained through successive impregnations and dilutions.

The drying rope, stretched from one wall of the exhibition hall to the other, was then kept as it was, thus blending into the final installation.



**Construction protocolaire aléatoire (n°I-26),  
2014-currently (unfinishable series)**

Lead, light table, grid, painted metal, 19,7 x 51 x 43,3 in

Exhibition view at FRAC, Marseille (fr)

This series was originally supposed to be made with chewing gum, like a continuation of the small pieces already produced on the Kapla principle (Constructions protocolaires non aléatoires).

Here are the rules of the game for this piece. There is a grid whose marks you can see on the light table. I determine the number of stages and the number of throws using two dice. Each throw determines a location: the die numbered 1-4 for the y coordinate and the other numbered 0-20 for the x coordinate. The arrangement of each strip of lead is then defined on the basis of two horizontals plus two verticals, so that they always cross. The geometric structure and the topographical contours result from this set of rules. The title is a little wink to François Morellet.

Extract from the interview with Natacha Pugnet, in *La Mélancolie du pongiste*, monographic catalog, Editions P



### **Epilêpsis, 2013**

3 automated machines, inverted motion detectors.

Exhibition views *Collapses (and other deceptive systems)*,  
Interface Gallery, Dijon (fr)

[watch the video of the exhibition](#)

The installation here consists of three autonomous machines (built on the model of the green woodpecker): one cuts into the ground, the other into the wall and the third fiercely goes at an old wooden door.

In this project, there is an anti-spectacular and frustrating, even disappointing, aspect; indeed, the viewer hears but never sees the installation in action. As he goes through the exhibition, the sound coming from the basement seems to call out to the viewer, except that once they walk through, the mechanisms suddenly stop to only reactivate when there is no presence in the room. From this underground work, «dipping into the assets», only the impacts marks are visible.

In addition to the asynchronous patterns in continuous progressive shift, each sound differs according to the impact zone of the ice ax; which also reactivates these elements that could be left unnoticed (an old scrap metal component, the junction between the slabs...).





## **Epileptic Sovereign, 2012**

Electrified Jaguar Sovereign carcass, fencing system and wood

Vues de l'exposition *AFIAC + si affinité*, Saint-Paul Cap de Joux  
Photographies : Phoebé Meyer

[watch the video of the installation](#)

«Jeremy Laffon took over Mr. & Mrs. P.'s majestic garden. We will not access it from the house, but through an alley. As soon as we walk into this narrow path, a sharp and repetitive noise rhythms and follows our steps to a gate to which is attached a very electric warning in the shape of a pictogram. We now understand that the work presented here functions as a tension with the spectator, we will quickly check that the whole environment is put under tension in a radical epilepsy. The rhythm heard in the street is still following us, but the tone and source is changing. It comes from a fencing system generally used to pen up animals.

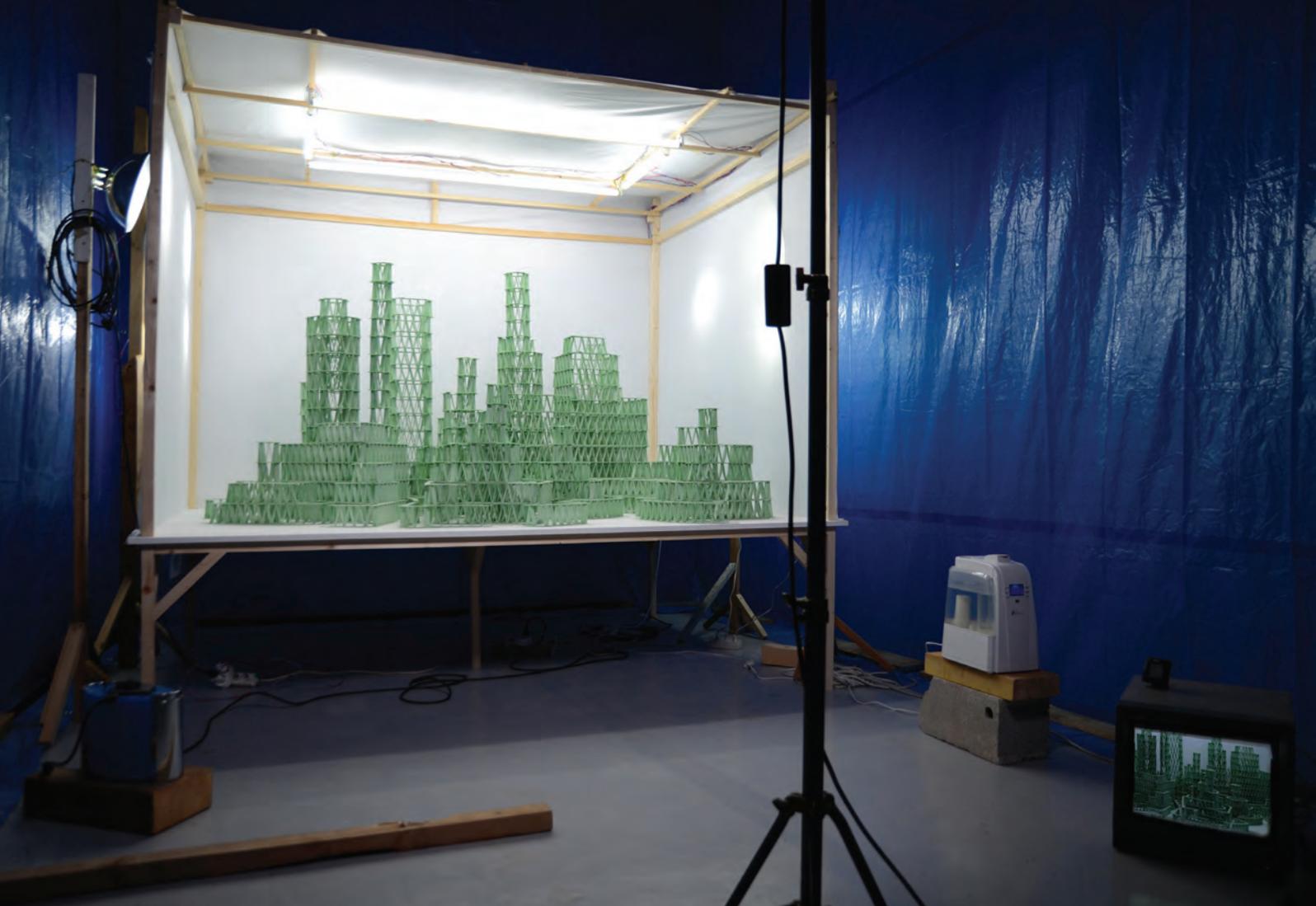
The device is connected to a wheel-less damaged Jaguar Sovereign mounted on a wooden base. The vehicle lights flash to the rhythm of the fencing system. Obviously, the car-sculpture is entirely powered up, the idea (dear to Jeremy Laffon) consists in checking the hypothesis by being courageous enough to lay hands on this object of luxury and art. A second shape is then perceptible, the invisible one, the electricity, perhaps the most accomplished, surely the least objectal.

«Remove the wheels, cut the wires, without losing the mass» is the general title, it includes «epileptic sovereign», «green woodpecker» and «portholes». Everything is epileptic in a Greek way, the new as well as the old, Jeremy Laffon laid his hands on the garden.»

Patrick Tarres, 2012

**Treasure from Mexico, 2012-2013**  
Video, color, stereo, 16:9, 120 hours (5 days)





### **Treasure from Mexico, 2012**

Various materials (plastic covers, humidifiers, timer, wood, table, lights, fabric, monitor screen, camera) and video recording.

Variable size (here : 350 x 500 x 450 cm)

View of the exhibition *Jusqu'à Épuisement / Until Exhaustion*, Vidéochroniques, Marseille (fr), 2012

Under the spotlight, the mythical city is revealed, majestic and fragile. A pile of innumerable green tablets rises into a complex architecture, which includes bridges and footbridges. It could be a Hollywood-style epic, but it is more of a tale of the origins, which can be done in the studio or as well as in the gallery.

Treasure from Mexico is the story of General Antonio Lopez de Santa Anna who arrived in New York one fine day of 1869, fleeing the war raging in his beautiful country of Mexico. His observation and entrepreneurial skills convinced him to take a few hundred kilos of sapote sap along with him.

Precisely what the Indians chewed while working. Will his «treasure from Mexico» be the new rubber that will provide him with fortune, and change the face of the world, or will it be promised to other fates?

However, time goes by, and the green building, flooded with light, flickers and gradually collapses, perhaps because the chewing gum softens under the heat, or because of the guy who regularly waters it when he passes.

Camille Videcoq



**Relic 2 (13 restoration steps), 2013**

Chewing gum and samba (wood)

27 (h) x 47 (L) x 7,5 (l) cm

**Relic 1 (11 restoration steps), 2013**

Chewing gum and samba, diameter : 27 cm

Initially composed of chewing gum tablets only, the Relics gradually evolve and collapse indefinitely; due to the various physical constraints operating in the very composition of the original sculpture.

These are then restored each time they collapse: the damaged tablets are replaced by similar-sized samba tablets (model wood). After several restorations, the constructions reach a certain balance that allows them to stop the evolution.

The artist's absurd struggle with the work (or vice versa...): the final object has more wooden tablets than chewing gum...





**Untitled, 2011-2012**  
Chewing gum sticks, metal, wood, 122 x 245 x 140 cm  
View of the exhibition Athématique, Espace Brochage Express, Paris (fr), 2012



**After School IV, 2016**

In situ installation

Chewing gum sticks, wood, painting and video



**After School III, 2009-2015**

Chewing gum sticks

In situ installation

Exhibition view at *Vern Biennale - Il faut imaginer Sisyphe heureux*,  
Vern-sur-Seiche (fr), 2015



**Common ground [part 1], 2011**

In situ ephemeral intervention, leaching with stencil of studio ground, Marseille

Protocol to reactivate in exhibition space, variable dimensions





**Osselets / Knucklebones**, 2011-2012  
Blocks of salt and plates of metal, 300 x 360 cm

Background : *Fiction*, video, 2011

## Invasione pacifica, 2014

Video HD, 16:9, 5'00

Produced as part of the PIANO project, Italy  
With the support of d.c.a Art Centers network, Dolomiti  
Contemporanee and Chapelle Saint-Jacques Art Center.

[watch the video](#)



« Vitality unfurls where society has sounded the retreat, as in the village of Casso in Italy, overcome by a landslide several decades ago. In *Invasione Pacifica*, Casso lives through a new phenomenon, described in the code of a disaster film: a rockslide of oranges from out of nowhere, like invaders whose only objective is to take advantage of the slope, their fall being the sole element of the plot besides their strange coagulation upon arrival as they form a huge orange mass. While the scene refers to drama and the *ÒpitchÓ* seems to come from a B movie, the citrus fruit colors the film with a joyful mood that is expressed with each collective bounce. Here again, the re-appropriation of the territory works through play, like the ping pong player in China or in the art field. It is what remains to be done when there is nothing more to do.»

Julie Portier, extrait de «*Métamorphoses protocolaires*», in *La Mélancolie du pongiste* (catalogue monographique), Editions P, 2014



## Symphony # 2 [Mur d'outils], 2010

Video HD, 16:9, stereo, 2'52"

Videoscreening, scale 1:1

[watch the video](#)



*Symphony #2* is a static shot of a board of DIY tools hung on the wall. The objects are as if caught in their idleness, jolting and rattling in a draft, visual and mechanical choreography featuring actors of the creation. Even when resting, it is still a piece of artwork.

The artist stands in the background behind an absurd staging. An «invisible hand» puts them into action, off-screen before the spectator's eyes, it performs here like a main actor on a stage dressed up as a unusual primitive effect.





**46250**, 2016

Video HD, 16:9, stereo, color, 8'45".

Residency and exhibition at Ateliers des Arques, Les Arques (fr)

[watch the video](#)

The video « 46250 », melody of lures hit with pace on the mailboxes, some of them abandoned, turned into tom-toms, is a metaphor for the need of sharing for a community that refuses to be isolated...





Ping Pong Master Player, 2006-2007  
Vidéo, 16'30"

**Alone in the Studio [Exercices], 2010**  
Vidéo, DV, stéréo, 17'00 (boucle)



Les deux vidéos *Alone in the studio* et *Symphony #2* semblent vouloir représenter cette part manquante du faire et du temps perdu, le moment privé de l'atelier. Une fois encore, Jérémy Laffon se joue de nous et nous offre une expérience « documentaire » toute autre que didactique sur la mythique « solitude de l'atelier ».

*Alone in the studio* donne à voir un simulacre de vidéo-surveillance délirante où on voit l'artiste en apprenti sorcier défier les lois du réel. La création artistique n'est pas qu'une gymnastique intellectuelle, c'est aussi une performance contre-nature. Le spectateur devient un voyeur de l'intime magie où se dévoileraient les tours de l'artiste. Ce savoir et ce contrôle ne sont en réalité qu'illusion. Le « prestige » est intact.

Luc Jeand'heur, 2011





**Bilan de Compétences, 2007**  
Video, 4'00"

[watch the video](#)

Comme l'aboutissement d'un enseignement rigoureux, *Bilan de Compétences* est une démonstration progressive des capacités de l'artiste à dompter le « grave », à se faire « maître de gravité ».



Jeremy LAFFON  
Born 1978, France  
Lives and works in Marseille, France

« On the surface, Jeremy Laffon Artworks tickle viewer's imagination by a sense of absurd handled with lightness, concise pictures and simple forms exploring evocative potential of their components : objects related to the activities of ordinary life, such as ping pong balls, tops, phone books, cartridges rifle, chewing gum... and other utensils or accessories which do not refer so much to the game world itself as more widely to a certain type of activities somewhere between the category of small works and that of hobbies. Whether they are sculpture, drawing, installation, video, or even object, an expression of know-how achieved in misuse can be detected, a process that reinvests in material terms resources of paradox. Insist on the point : Jeremy Laffon practice is not merely an art of pun that would operate with simple displacement, inversion, or meaning effect, but deeply plastic and materialistic poetics merging idea and craft, literally operating on symbolic matter of its ingredients by a patient work processing the material that sustains some challenging energy. Absurd poetics is not only comic, but also a lever for creative momentum : it suspends limitations of good sense that commonly define a project value depending on the relation between time, energy, and skills it requires with regard to the presumed interest for the result. »

Camille Videcoq

« When Jérémy Laffon has to appoint his potential assistants, he produces a series (a collection) of photographs of people sleeping. By dwelling on their inactivity, we might first think that the artist sees his praxis (video, sculpture, drawing...) with a certain form of quiet dilettantism. But we should also see in this negative representation of his artistic activity the context for these deep siestas: the public place. So Jérémy Laffon's oeuvre should be understood from the point of view of exhaustion as much as that of repose.

On the one hand, the processes introduced by the artist summon what we might take for idleness, by often relying on an economy of actions and means (making a tap drip on a bar of soap, sliding citrus fruit on a conveyor belt, making a ping-pong ball bounce on a racket). On the other hand, his oeuvre also has to do with Stakhanovism, because it takes a certain amount of perseverance to toss or throw all sorts of objects to the point of exhaustion (all this for videos which never last more than five minutes after editing).

So Jérémy Laffon's open oeuvre is thus situated at the exact interception between lazy production and excessive energy. »

Guillaume Mansard



**Pièce d'intérieur**, 2012

In situ installation

Worksite struts, wood, modular dimensions

Exhibition *Jusqu'à Epuisement*, Vidéochroniques, Marseille (fr)

## SOLO & DUO SHOWS

### 2019

- Vasistas Gallery, Montpellier (fr)

### 2018

- *Flowers grow upside down*, ZAN Gallery, in association with Elvia Teotski, FRAC Fonds Régional d'Art Contemporain Provence-Alpes-Côte d'Azur, Marseille (fr)
- Espace culturel Prairial, in association with Elvia Teotski and FRAC PACA, Vitrolles (fr)

### 2017

- *Post-it*, PLAC / Petit Lieu d'Art Contemporain (virtual exhibition)

### 2016

- *Art windows*, Contemporary Art Center of Istres (fr)

### 2015

- *Tectonics and cold number*, FRAC PACA, Marseille (fr)

### 2014

- *After school*, Studio 13/16, Georges Pompidou Art Center, Paris (fr)
- *Circuit Fermé*, Le CAIRN - Contemporary Art Center, Digne (fr)

### 2013

- *Collapses (and other deceptive systems)*, Interface Gallery, Dijon (fr)
- Espace pour l'art Gallery, Arles (fr)

### 2012

- *Until exhaustion*, Vidéochroniques Art Center, Marseille (fr)

### 2011

- *The Treasure from Mexico*, end of residency exhibition at Military High School of Aix-en-Provence), in association with FRAC PACA, Non-Maison Gallery, Aix-en-Provence (fr)
- *Chlorophénylalaninoplastomecanostressrhéologoductilviridiscosmographigum (de la famille de l'arbalétrier poracé)*, Isabelle Gounod Gallery, Paris (fr)
- *Whistling while Working*, Coat Malouen Abbey, Kerpert (fr)

### 2009

- *Volatile Empire*, LAIT Contemporary Art Center, Albi (fr)
- *So What*, La Résidence, Dompierre-sur-Besbre (fr)
- *Landscapes Plantations (& other chinoiserries)*, J-P. Fabrègue Cultural Center, St-Yrieix-la-Perche (fr)

### 2008

- *Pause*, LAC&S Gallery / La Vitrine, Limoges (fr)
- High School of Arts Gallery, Strasbourg (fr)

### 2007

- *Landscapes Plantations*, le Garage Gallery, Lorgues (fr)
- *Talking does not cook rice*, Le Radar Gallery, Bayeux (fr)

## GROUP SHOWS (sélection)

### 2018

- Hôtel des Arts Art Center, Toulon (fr)
- *Mode d'emploi*, FRAC Fonds Régional d'Art Contemporain Poitou Charente, Angoulême (fr)
- *Silorama (with Art-o-rama)*, L'immeuble, Marseille (fr)
- *Ce qui nous tient, ce à quoi nous tenons*, Le Granit Gallery, curator Mickaël Roy, Belfort (fr)

### 2017

- *Nothing to sell here (artist's collections)*, Vidéochroniques Art Center, Marseille (fr)
- *FoTo-FooT*, rue de République (curator Floriane Doury, in association with MUCEM), Marseille (fr)
- Abbaye Saint-André, Contemporary Art Center, Meymac (fr)
- *Fluvial Utopias (traveling exhibitions)*, Caudebec-en-Caux / Nanterre / Le Havre (fr)
- *Répartition de la terre (invited by Thomas Couderc)*, with RIAM, Art-Cade Gallery, Marseille (fr)

### 2016

- *Ebb and flow*, Talents Contemporains, Fondation François Schneider, Wattwiller (fr)
- *Dada n'attrape pas les mouches*, Carré Public (avec le centre d'art le LAIT), Albi (fr)

- *Vision in the Nunnery 16*, the Nunnery Gallery, Bow Arts, Londres (uk)
- *Espaces intuitifs*, l'Abbaye - Espace d'art contemporain, Annecy-le-Vieux (fr)
- *Black & White Project*, (+ performance during the opening), Transmitter gallery, New York City (usa)
- Ateliers des Arques, in situ exhibition, Les Arques (fr)
- bOurlesque, Jean Collet Municipal Gallery, Vitry-sur-Seine (fr)
- *Black & White Project*, Artothèque de Miramas

#### 2015

- Trailer #2, la GAD Gallery, Marseille (fr)
- Shape Shake x Shape Shake, Art District\_P Gallery, Creative Art Space, Busan (kr)
- Recto / Verso, Louis Vuitton Fondation, Paris (for the benefit of Secours populaire) (fr)
- [d]tours aux Aygalades (FRAC PACA and FCAC collections), Cité des arts de la rue, Marseille (fr)
- Sluice Art Fair (avec Black&White project), London (uk)
- Vern Volume - Il faut imaginer Sisyphe heureux, Contemporary Art Biennale, Vern-sur-Seiche (fr)
- *Piano-alto ! Des géographies nomades*, Maison des Arts Georges Pompidou Art Center, Cajarc (fr)

#### 2014

- Slow 260h, Espace de l'Art Concret, Mouans-Sartoux (fr)

#### 2013

- Saint-André Abbey, Meymac Contemporary Art Center (fr)
- Arrêt de Travail, exhibition of Young Curators (with Sextant et +), Hors les Murs Gallery, Marseille (fr)
- Vertiges, with Mécènes du Sud, UPE13, Marseille (fr)
- Sonorisa, LAC&S Gallery / La Vitrine, Limoges (fr)
- Dessin(s), Annick & Louis Doucet 's collection, Saint-Quentin en Yvelines (fr)

#### 2012

- PANORAMA / 6th contemporary Art Biennial of Bourges (fr)
- Tératologies, Art Mandat, Les Perles, Barjols (fr)
- Athématique, Espace Brochage Express, Paris (fr)
- AFIAC / + si affinité, Saint-Paul Cap de Joux (fr)
- L'Enclave, HLM - galerie Hors-les-Murs, Marseille (fr)
- Persistent Horizons, LAIT Contemporary Art Center, Albi (fr)
- Festival des Arts Ephémères, Parc Maison Blanche, Marseille (fr)
- Festival Oodaaq / Rencontres internationales, Rennes (fr)
- *Landscapes with absent figures*, Art Mandat et MDLC, Lorgues et Barjols (fr)

#### 2011

- *Supervues*, Hôtel Burrhus, Vaison la Romaine (fr)
- Fragile Intentions, Filles du Calvaire Gallery, Paris (fr)
- Video Salon 5 [Curatorial Rebound Project], Duplex10m2, Sarajevo (ba)
- Dessins #3 Dessins, Isabelle Gounod Gallery, Paris (fr)
- Drawing Now Paris, with Isabelle Gounod Gallery, Paris (fr)

#### 2010

- Détournements / Diversions, Galerie Isabelle Gounod, Paris (fr)
- Edition Space of Astérides, during Art-O-Rama, Marseille (fr)
- What does remain ?, bbb - Contemporary Art Center, Toulouse (fr)
- ZE#1, Astérides hors les murs, Marseille (fr)
- Museum of Art and Archeology (Limousin artothèque collection), Guéret (fr)
- Orange Danger, le Satellite Brindeau, Le Havre (fr)
- Drawing Now Paris, with Isabelle Gounod Gallery, Paris (fr)
- RECurrence #1, Le Radar Gallery, Bayeux (fr)

#### 2009

- Vision in the Nunnery 09, Bow Arts Trust, the Nunnery Gallery, Londres (uk)
- Video Salon 4 [Curatorial Rebound Project], Duplex10m2, Sarajevo (ba)
- Intérieur Nuit, LAIT Contemporary Art Center, Castres (fr)
- Tracés / Tracings, Isabelle Gounod Gallery, Paris (fr)
- Video Best Venues #2, Les Filles du Calvaire Gallery, Paris (fr)

#### 2008

- Video Salon 3 [Curatorial Rebound Project], Galerija10m2, Sarajevo (ba)
- Video'Appart, Paris (fr)
- Marseille Artistes Associés 1977-2007, Museum of Contemporary Art, Marseille (fr)

#### 2007

- Corpus Mobile, Gallery of La Friche Belle de Mai, Marseille (fr)
- Autour du Prix # 3, Mourlot Gallery, Marseille (fr)
- Art and You Gallery, Paris (fr)
- Television is Art, 13Sévigné Gallery (with Art Channel), Paris (fr)
- Vision in the Nunnery 07, Bow Arts Trust, the Nunnery Gallery, Londres (uk)

## **SCREENINGS / FESTIVALS (sélection)**

### **2017**

- Bogota Contemporary Art Museum, invited by Images Passage, Bogota (co)

### **2016**

- Vision in the Nunnery 16, the Nunnery Gallery (video en duo avec Liam Geary Baulch), Londres (2016)

### **2015**

- Cine Art Forum #4 / Bestie, arbusti e artifici, Laboratorio ARKA, Vicence (it)
- April Night (screening and launching of the artbook « La Mélancolie du Pongiste»), FRAC - Fonds Régional d'Art Contemporain Provence-Alpes-Côte d'Azur, Marseille (fr)

### **2014**

- Nuit des Musées, CAC Passerelle, avec le réseau Documents d'artistes, Brest (fr)

### **2013**

- Paper(s) #2, by Œil d'Oodaaq, European High School of Art of Brittany, Rennes (fr)
- Night Resonance, programming by Documents d'artistes, during the 12th Lyon Biennale (fr)
- Contemporanea Festival, Prato (it)
- Oeil d'Oodaaq Festival, Rennes (fr)
- Jeux d'artistes, programming by ImagesPassages, Annecy (fr)

### **2012**

- European Film Festival, with Oeil d'Oodaaq, Houlgate (fr)
- 48h Chrono (invited by Documents d'artistes), Friche la Belle de Mai, Marseille (fr)
- Dérapage / Slip, UQAM Design Center, Montréal (ca)

### **2011**

- Night Resonance, programming by Documents d'artistes, during the 11th Lyon Biennale (fr)
- L'habit ne fait pas le moine, by Images Passages, Satellite Brindeau, Le Havre (fr)

### **2010**

- Prologue, Itinéraire Bis, Plancoët (fr)

### **2009**

- 27th Tous Courts Festival, Aix-en-Provence (fr)

### **2008**

- Simultan 04, Video and Media Arts Festival, Timisoara (ro)
- One Minute Film & Video Festival, Aarau (se)
- Les Inattendus, L'Elysée and CNP Cinemas, Lyon (fr)

### **2007**

- Instants Vidéo et numériques, CRDP, Marseille (fr)
- Fe.V.E., Dakiling, Marseille (fr)
- One Minute Film & Video Festival, Aarau (se)
- Simultan 03, Video Art Festival, Timisoara (ro)
- Se Repete como Farsa, Cine Falcatrua, Casa Porto das Artes Plásticas, Vitória/ES (br)
- Vidéoformes 22, programming by Art Channel, Clermont-Ferrand (fr)
- After Urban, University of Pennsylvania, Philadelphia (us)
- MagmArt 07, Video Art Festival, Casoria Contemporary Art Museum, Napoli (it)

### **2006**

- Single Reel Film & Video Festival # 3, New York City (us)
- PULSAR, programming by Rencontres Internationales Paris/Berlin (RIPB), Caracas (ve)
- 10th RIPB, screening at Europe subway station, Paris (fr)

### **2005**

- 10th Rencontres Internationales Paris Berlin (RIPB), Paris (fr)
- Vidéo Game, Bari (it)

## **RESIDENCIES / GRANTS / WORKSHOP**

### **2018**

- Residency at AIR Antwerpen (invitation by Elvia Teotski) (be)

### **2016**

- Residency at Est-Nord-Est, Saint-Jean-Port-Joli, Québec
- Residency at Ateliers des Arques (fr)
- Workshop at LUMA Fondation, Arles (fr)
- Workshop and exhibition at Collège Marcel Rivière, Hyères (fr)

### **2015**

- Residency at Art District\_P, Creative Space Program, Busan, Korea (kr)

- Lauréat Talents Contemporain, Fondation François Schneider, Wattwiller (fr)
- Workshop à l'Ecole Supérieure d'Art d'Aix-en-Provence
- 2014**
- Studio 13/16, Centre Georges Pompidou, Paris (15-30 march) (fr)
- Residency at Le CAIRN - Contemporary Art Center, Digne (fr)
- 2013**
- Residency at Interface apartment-gallery, Dijon (fr)
- Individual Grant, Direction Régionale des Affaires Culturelles of Provence Alpes Côte d'Azur (fr)
- Mécènes du Sud Grant (visual art project) (fr)
- 2011**
- Residency at Military High School of Aix-en-Provence, in association with Fonds Régional Art Contemporain of Provence Alpes Côte d'Azur (fr)
- Post-editing residency at VidéoChroniques, Marseille (fr)
- Grant for Technical Installation, DRAC PACA (fr)
- 2010**
- Exceptional Allocation, Centre National des Arts Plastiques (fr)
- Residency at Artist Studios of the City of Marseille (2010-2012) (fr)
- Residency at Astérides, Friche Belle de Mai, Marseille (fr)
- Zone d'Expérimentation #1, workshop with Christophe Cuzin and Nicolas Fourgeaud, Astérides, Marseille (fr)
- 2009**
- Residency at L.A.I.T. Art Center, Albi (fr)
- 2008**
- Individual Research Grant, DRAC of Limousin (fr)
- 2006**
- Residency at Chengdu University, Study Travel (cn)

## PUBLICATIONS / EDITIONS

- 2019**
- Exhibition catalog, Hotel des Arts Art Center, text by Cyril Jarton (fr)
- Retrospective catalog, Le LAIT Art Center (fr)
- 2018**
- Retrospective catalog of Ephemeral Arts Festival, Marseille (fr)
- 2017**
- Exhibition catalog, *Ebb and flow*, Talents Contemporains, François Schneider Fondation (fr)
- Amazing Facts and Feats, Art school book (usa)
- 2016**
- Exhibition catalog, Ateliers des Arques, text by Jean-Paul Blanchet (fr)
- Exhibition catalog, bOurlesque, by Jean Collet Municipal Gallery, Vitry-sur-Seine (fr)
- 2015**
- *The melancholy of the table tennis player*, monographic catalog (fr/eng), P Editions
- Black & White Project, collective edition by Look & Listen (fr/eng)
- Exhibition publication by *Vern Volume - We must imagine Sisyphus happy* (fr)
- 2014**
- Astérides [20 years after...], retrospective catalog (fr)
- 2013**
- *The melancholy of the table tennis player*, exhibition catalog by Interface Gallery, text by Natacha Pugnet, (fr)
- Contamination - Contaminazione, dvd edition by L'Œil d'Oodaaq and VisualContainer (fr/it)
- AFIAC / + si affinité, catalog of exhibition (fr)
- 2012**
- Exhibition catalog of the 6th Bourges Contemporary Art Biennial (fr)
- 2011**
- Semaine n°272, Analogues Edition, exhibition catalog of *What does remain ?*, bbb -Contemporary Art Center (fr)
- 2010**
- Individual catalog by Astérides, text by Nicolas Fourgeaud (fr)
- Edition of 5 multiples, Astérides, Marseille (fr)
- 2009**
- Hors d'œuvre n°24 [in]visible, text by Caroline Engel (fr)
- Multiprise #13, contemporary art magazine, text by Luc Jeand'heur (fr)
- SIMULTAN 04, dvd Edition (ro)

## **2008**

- Exhibition text by Luc Jeand'heur for Strasbourg High School of Art (fr)
- Video'Appart, exhibition catalog (fr)
- SIMULTAN 03, dvd edition (ro)

## **2001-2003**

- Propos de Campagne : « Tomorrow, drunkenness », poetry magazine (fr)
- Exhibition catalog for *Mes'art -Butchery of art # 4*, with IZBA gallery and MDLC, Novi Sad (rs)
- Incidence n°8 : De la mesure des choses, poetry and visual arts magazine (fr)

## **ART FAIRS**

### **2016**

- *Paper Paris*, mini art fair, Paris

### **2015**

- *Sluice Art Fair (Black&White project)*, London

### **2011**

- *Salon du dessin contemporain*, Galerie Isabelle Gounod, Carrousel du Louvre, Paris

### **2010**

- *Slick 10*, Galerie Isabelle Gounod, Esplanade du Palais de Tokyo et du MAM, Paris
- *Access & Paradox Open Art Fair*, sur une invitation d'Astérides, Paris
- *Salon du dessin contemporain*, Galerie Isabelle Gounod, Carrousel du Louvre, Paris

### **2008**

- Show Off 08, Isabelle Gounod Gallery, Paris (fr)

## **PUBLIC COLLECTIONS**

- François Schneider Fondation, Wattwiller (fr)
- Fonds Régional d'Art Contemporain Provence-Alpes-Côte d'Azur (fr)
- FRAC - Fonds Régional d'Art Contemporain of Limousin (fr)
- Gassendi Museum, Digne (fr)
- Art library of the City of Strasbourg (fr)
- Municipal Collection of Contemporary Art of the City of Marseille (fr)
- Departmental Collection of the New Collectors, Bouches-du-Rhône (fr)
- Art library of Limousin (fr)
- Casoria Contemporary Art Museum, Naples, Italie (it)

## **CONCERTS ORGANISATION**

- Sound oFF Mars + Blond Blond Blond, L'Immeuble (vernissage de Silorama), Marseille (2018)
- Le Mal des Ardents, FRAC PACA, Marseille (2015)
- Andromakers, Georges Pompidou Art Center, Paris (2014)
- Motto, Interface Gallery, Dijon (2013)
- François Rossi (solo), Marseille City Studios (2013)
- Motto, Vidéochroniques Art Center, Marseille (2012)