

# THE POSSESSED

Tim Braden  
Sophie Bueno-Boutellier  
Cécile Dauchez  
Guillaume Gattier  
Theo Michael  
Lidwine Prolonge  
Fabrice Samyn  
Analia Saban  
Jocelyn Villemont

Opening May 2nd at 6.30 pm

Exhibition from May 3rd to June 2nd, 2012  
at Hors-Les-Murs / HLM,  
20 rue St Antoine, 13002 Marseille

**TRI-  
ANGLE  
FRANCE**



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# SOMMAIRE

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## EXHIBITION STATEMENT BY DOROTHÉE DUPUIS

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## THE ARTISTS OF THE EXHIBITION

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## INFORMATION

View of the monographic exhibition  
by Matthieu Clainchard, *It's like  
a jungle sometimes, it makes me  
wonder how I keep from going under*,  
from April 16th to June 5th 2010,  
at the Galerie de La Friche Belle de  
Mai, ©Jean-Christophe Lett

back:

**Matthieu Clainchard**  
Public Domain I, 2010  
Peinture murale

front:

**Liam Gillick**  
Regulation Screen, 1999  
Anodized aluminium, plexiglas  
Courtesy Collection Josée et Marc  
Gensollen, Marseille



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# INTRODUCTION

The renovation of the exhibition spaces of the Friche Belle de Mai encourages Triangle France to grow out of its walls for its annual spring exhibition. This is the gallery Hors Les Murs/ HLM, new location shared by the members of Marseilleexpos network, located in the historic center of the town in the rue Saint Antoine, that will host the 2012 collective exhibition.

This last exhibition of Dorothée Dupuis as director of Triangle France before her departure next september, will be the opportunity to have a look back at five years of engagement with the emerging contemporary art scene within the association. The exhibition will feature works of previous residents of Triangle, of artists working in the territory of Marseilles and of other artists rarely shown in France, notably discovered during a recent prospection trip in California and Mexico. We expect a large audience to celebrate together the end of a five years mandate which has seen the association grow and thrive, and look forward to announcing in September the new management!

The exhibition is also an opportunity to make a more concise proposal in the 240 m2 space of HLM, favoring a more intimist format, far from the industrial cachet of the galleries of the Friche Belle de Mai. The spirit of the exhibition is of course in line with the feminist and post-colonial researches led by the director for some years now, but is also an opportunity to open up to other issues and mediums.



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# THE POSSESSED

with works by  
**Tim Braden**  
**Sophie Bueno-Boutellier**  
**Cécile Dauchez**  
**Guillaume Gattier**  
**Theo Michael**  
**Lidwine Prolonge**  
**Fabrice Samyn**  
**Analia Saban**  
**Jocelyn Villemont**

*The Possessed* proposes to observe the work of art as the place of negotiation between two dissenting voices, that of the world and the artist, through the allegory of the Medium. The Medium, person "able to perceive the messages of the spirits of the dead," achieves the feat of speaking for the other, at least as long as he convinces his audience of so. But as he faces the difficulty of transcribing the most humbly as possible those alien voices, he paradoxically starts standing as an author, driving apart from his simple role of servant.

The question is then not so much whether the Medium tells the truth, than to understand by what means and what strategies he is implementing his speech. The chimera of an objective artistic truth was generally dismissed in the 60's: from then, art rather seeks to report the increasing complexity of our subjectivities, opposed to a once unique world order. The artist asserts her/himself as a kind of conveyor of experiences, and whose virtuosity only can tell from her/his position as an impostor or a demiurge, like a medium particularly possessed by the spirits that visit him/her.

In the show are chosen artworks that reflect on this author and servant paradox : the word of the artist plays hide and seek with what she/he claims for. Heirs to a centuries-old art history (Analia Saban, Theo Michael), observers of Civilization (Jocelyn Villemont, Tim Braden), critic spokespersons of secret societies (Lidwine Prolonge, Guillaume Gattier) agnostic mystics (Sophie Bueno- Boutellier, Fabrice Samyn), or technologic ones (Cécile Dauchez)... the artists, like if they were possessed, often talk for something or someone else; and they always have the last word. When culminates this mediumistic schizophrenia, and the artist manages to combine subjectivity and universal truth until they can't part anymore, a work of art has the power to silence for a moment the clamor of our differences.

Dorothee Dupuis

Sophie Bueno-Boutellier, Oursin  
Fossile, 2008, Brass, wood, plaster,  
soil, various materials, 450 x 300  
cm circa, Collection Ginette et  
Guillaume Houzé, Paris, artist's  
courtesy, © Alexis Zavialoff





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# TIM BRADEN

Born in 1975 in the UK. Lives and works in London.

Painting is the basis of Tim Braden's practice, but he doesn't limit himself to this medium: he often combines paintings with installations, including found objects and images, environments remanufactured from memory, or short films accounting on experiences lived during the numerous travels he makes for finding his inspiration, travels which may relate to micro-performances.

Yet it is the primary goal of painting, namely its relationship to representation, that remains the main conceptual interest of Tim Braden, as described in 2008 by Douglas Heingartner in a review about his work in Frieze magazine: "Like Flaubert's search for *le mot juste*, Braden looks for the signature details that will most effectively portray a given place, emotions or memory. Flaubert's work often mixed the Romantic with the realist, and Braden's images and sculptures likewise blend the wistful imaginary with the actually lived."

Braden resurrects credibly although in a tinged, "British" form of irony, the figure of the artist as a gentleman explorer, looking for an exotism aimed to foster an idle and contemplative life. He reactivates the political potential of such a figure: because he is intrinsically disinterested in the material conditions of life, this character becomes paradoxically an impartial and lucid observer of the alien worlds he visits. The search for beauty, the sublime, the picturesque, brings Braden to highlight the incongruity and dramatic in his paintings at the same level, through the «touch» style of the painter, as to project the viewer into situations without a priori judgement. Referring to the famous artists who preceded him in this process, from Delacroix to Matisse, Braden strives to offer the artworld, often eager to polarize itself politically, a neutral and honest vision, faithful to its gentleman's precepts. He hopes that this is the humanism of the *contempler* that will decide of the meaning to give to the depictions he makes of these other worlds.

Tim Braden is an artist living in London after graduating from the Rijksakademie. He was enrolled in our residence program at Triangle in 2009. His work has been shown throughout Europe and the United States: New York in 2011 to Faye Fleming @ Armory, in 2010, with *Paleis van Decoratie*, at Galerie Juliette Jongma, in Amsterdam in 2006 with *Dear Aunt Hanneke* at the Timothy Taylor Gallery in London, but also in group exhibitions in Los Angeles *Through A Glass Darkly* at the Nicodim gallery in 2011. He participated to the 2005 Frieze Art Fair, with '*Catapult*', presented by Timothy Taylor Gallery. His work has been awarded by the International Artists' Fellowship Award from the Arts Council of England.

## Tim Braden

*Studio*, 2010, acrylic on canvas, 164 x 200cm, Courtesy of the artist



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# SOPHIE BUENO-BOUTELLIER

Born in 1974 in Toulouse, France. Lives and works in Berlin, Germany.

Sophie Bueno-Boutellier convenes in her painting and installation practice references that could be seen as antagonists as linked to science on one hand, and to the mystical and the religious on the other hand. Indeed, the objects and the materials she uses proceed by connotations, and the artist strives to sow doubt as to her true intentions towards them. At certain moments, we might face with geological relics, remnants of a lost civilization freshly unearthed; at others, we cannot doubt the intentional gathering of objects and forms, held together in a self-reflective display where each narrative and symbolic potential is fully exploited, creating like an magnetic field that would put the installation in tension.

One can actually refer to Sophie's past as a student pharmacist coupled to five years of art studies to try to understand what drives the singular formal choices of the artist: her taste for the suggestive draping, the mineral forms, the allusive metals, the diverted vegetal. And certainly there are answers in this double training. But the work of Sophie Bueno Boutellier, in all its personal and stylistic aspects, since it is also about that, represents rather the mystery of the artist's subjectivity, especially as Sophie does not wish to express herself on the objective decisions she makes regarding the final formalisation of her practice. She has clearly taken in account the modernist injunction of abstraction as support of the experience of the viewer, and attaches great importance to this process of perception. But she also acknowledges the contemporary economy of post-modern art, where the question of progress is no longer an urgent issue, and allows then herself digressions between tradition and modernity, rationalism and mysticism. The only points of connections then happen to be the interest of the artist and its sovereignty over the elements she uses in her work. To observe these installations with a romantic eye is then not banned, and even strongly encouraged: that's one possibility that leaves us the artist, whom unique certainty might at least be that the autonomy of the work of art is definitive and inalienable.

Graduated from the Villa Arson, Sophie Bueno-Boutellier now lives in Berlin where she is represented by Circus gallery. Nominated for the Prix Ricard in 2009, her work has been seen in several solo exhibitions as Rive Gauche, Kunstverein Langenhagen Germany or *Adriatic ... 3 am*, the Freymond-Guth Gallery in Zurich, who is also from the 2012, but also at international artfairs such as *Artissima Present Future* in 2008 with a personal presentation *Oursin Fossile*, curated by Aurélie Voltz, in Turin.

## Sophie Bueno-Boutellier

«Trees are the earth's endless effort to speak to the listening heaven», 2009, brass, ostrich's egg , bottle and cable. variable size

View of the exhibition «A knock on the window pane», Galerie Carlos Cardenas, Paris, France.



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# CÉCILE DAUCHEZ

Born in 1975 in St Germain en Laye, lives and works in Marseille.

The basis of the work of Cecile Dauchez is always a material (material, image, process, found object ...) which caught first the attention of the artist. This first relationship, like a thunderbolt, is fundamental, and can happen with just about anything. It is an affect-based protocol, but an affect thought over and over, worn out, led to its term. Because this relationship transforms itself over time, Cécile Dauchez cannot possibly know where the trail will lead her in terms of final aspect or conceptual meaning, once she began working on material. Chance, intuition, experiment, are all possible techniques taking the artist in a sensual and mental journey through distinct micro-worlds obeying to their own rules. Dauchez is an experimental artist, in the sense that she is constantly testing the limits of the mediums, materials, and objects she chooses to investigate. She spots a disruption in the real and rushes into it ... for days, and sometimes for years.

The artist nevertheless links her practice to the field of the modernist inquisition towards the material, and rises issues of the mimesis, the representation, the readymade, the frame or the pedestal with a renewed acuity due to its total impermeability to the very notion of 'subject'. Indeed, Dauchez work does not make big speeches about our environment, history, the political: things are taken as deprived of historicity or prior connotations, and called into play as free of any significance in the reach of the artist's practice. Thus she can reuse equally works of other artists, construction beams, fishbones, used safety nets or scans from books or batik... since these objects are to see their narrative and formal specificities highlighted in a curious concept of selective amnesia, and to reappear under new shapes, and enigmatic or authoritarian titles, depending. The concept of style isn't foreign to this process of homogenization, claiming the sovereignty and power of the artist's gaze above anything else.

Cécile Dauchez is graduate from the Fresnoy, National Studio of Contemporary Arts and the Ecole Nationale Supérieure des Beaux-Arts in Paris. Now, she lives in Marseille, where she often holds workshop at l'Ecole Nationale Supérieure du Paysage. Following her residence of research and creation, at the centre d'art 3bisf, in Aix-en-Provence, Triangle France is about to publish a monographic catalog of her practice, supported by the CAC Visual Arts PACA. Her work has been part of many shows such as *Plaisance*, with Emmanuelle Lainé and Laetitia Paviani at La Générale, in Paris, or as *We don't play*, invited by PPR, à la Ménagerie de verre, in Paris, or *Tous les chercheurs et les historiens vous remercient*, with Laetitia Paviani and invited by the group Mix at the Palais de Tokyo in Paris.

## Cécile Dauchez

*Blonde*, 2010, Polystyrene, white spirit, 123 x 60 x 4 cm, Courtesy of the artist



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# GUILLAUME GATTIER

Born in 1982 in Annecy, France. Lives and works in Marseille.

Guillaume Gattier is a young artist based in Marseille. He settled in this city following his departure from the Ecole des Beaux Arts of Annecy, which he left before obtaining his final diploma. Reflecting this decision, Gattier claims in his practice a certain casualness. He is more interested in what's happening than in the finality of things and processes. Thus his work reflects also this fact : sometimes, even finalized, it seems abandoned, waiting to be completed, or even only sketched. This distended link to time gives paradoxically to his work their density. Each of them contains both the idea or promise of achievement and the potential of incompleteness that often keeps intact the dull strength of the materials he uses and reveals unsuspected potential narrative and imaginary, as Chinese paintings would refuse to fix representation of reality following the vital principle of indeterminacy of the Tao.

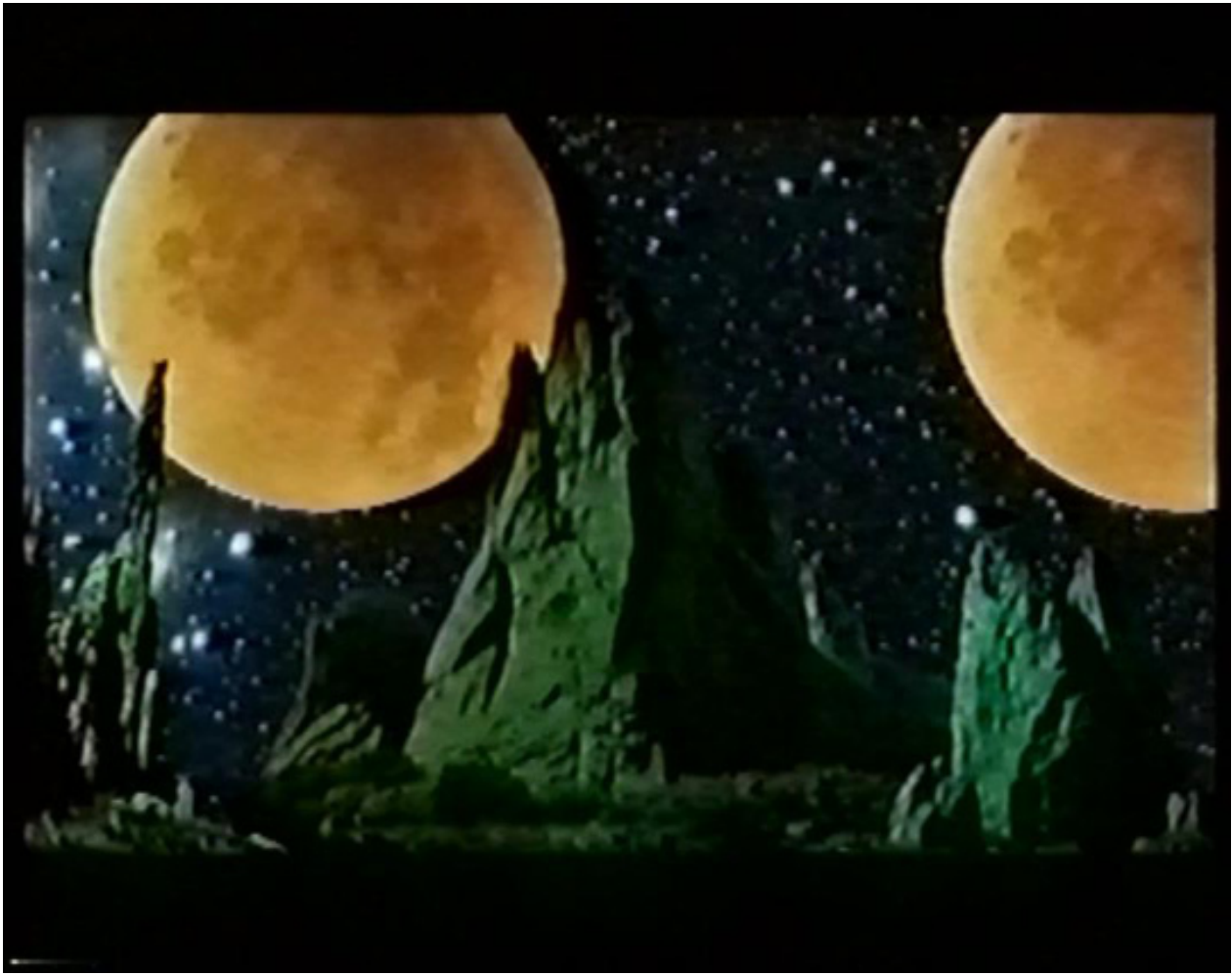
The leak, the slip, the oblivion, the mess, the uncertainty, the regret, the loss... are the concepts that composes the sensitive vocabulary of Gattier's work. Dilletant artist, as Maurizio Cattelan fleeing his own show, he plays with the expectations and the questions of the viewer, to make a better stage of the patchy nature of existence. His work finally leads to the eternal figure of "vanity", that he endlessly rebuilt in sometimes excessive ways, sometimes valuable, playing with chance that underscores more and more the unpredictable choice of the artist, and even more of life itself.

Observer of the everyday, the banal, the discarded, Gattier finds in popular and underground cultures his raw material. Pictures from demolition sites, soggy childrens' drawings, charred tree limbs, old magazines, second hand vinyl records, all objects appearing as left behind by their owners find a second life in Gattier's installations, cruel reminders of their first's falls. The works of Gattier escape from a pathetic sound by the virtuosity of his staging: a celebration of the intellect as an instrument of survival for humans, facing the inevitably tragic of the human condition.

Guillaume Gattier studied at the School of Fine Arts of Annecy from 2004 to 2007. We saw his work at Vidéochroniques (Marseille, 2011), at the Salon in Nice (2011), in the studios of the city of Marseille (2011), at the Gala Triangle (2011), at the Festival des Arts Ephémères (Marseille, police Ollat Thierry, 2011), in the studios of the City of Lyon (invited by Thomas Jeames, 2010), at the Festival of Contemporary Art of Ajaccio (2010), at "Imaginez Maintenant" (Fort St Jean, Marseille, 2010 ) or at the Galerie Frédéric Giroux (Paris, 2007, invited by Rebecca Bournigault). He won the Louise Baron Price in 2009.

## Guillaume Gattier

*D'aussi loin que je me souviens...*,  
2010, Film 35 mm, plexiglas, wood  
Diam. 180 cm  
Courtesy of the artist





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# THEO MICHAEL

Born in 1978 in Panorama, Thessaloniki, Greece. Lives and works in Mexico City, Mexico.

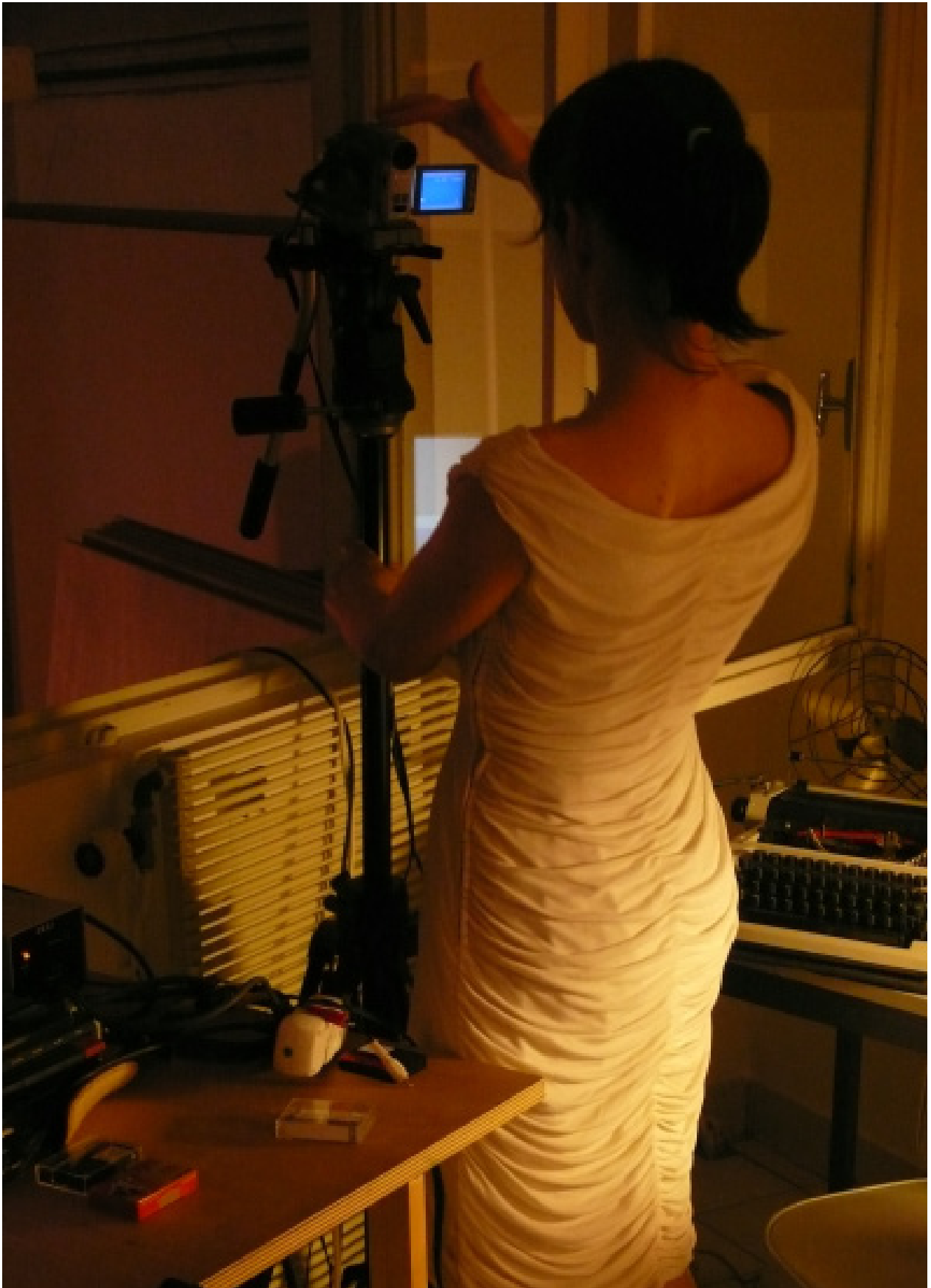
Theo Michael works with the idea of time as a constructor and destructor element of space: whereas in the present time, we erect monuments designed for posterity, future condemns them to destruction and emptiness. We cannot help to relate these issues to the Greek origins of the artist: supposed to be the cradle of Western civilization, the Greek cultural heritage becomes an infinite repertoire of forms which may be diverted as much as their representation is surrounding nowadays culture, whether high or low, and their joint symbolic power.

His work, with its ludic look, questions the subjectivity involved in the historical construction process, through the staging of artifacts and graphic elements imitating the methods of archeology. He uses the collage technique in multiple media : he mixes anachronistic and incompatible elements, inventing fake chronologies designed to disorient the viewer and make him lose his benchmarks. He brings extraordinary care to the making of these works involved in this cosmogonies, like a forger trying to mislead the historian or the specialist. But the deception stages very clearly its own unveiling: it is in this paradox that the works of Theo Michael find their achievement. Even when he uses the antiquity or cosmic vocabulary for decorative purposes, as in his collages of basketball or micro-architectures rocks, he comments in a certain way the human capacity to invest the most minor topic of spirituality and historical sense. Through these formal associations, combining political, popular, historical and mythological references, Theo Michael challenges the empiricism and positivism that led to modernity. It reveals the wishing double bind of a society that has difficulties thinking about future in an other way than the fulfillment of its past.

## Theo Michael

*SOTH, The Splendour Of The Heavens*, 2008, Animated vidéo, 10 min, Courtesy de l'artiste

Theo Michael recently moved to Mexico after ten years spent in London where he finished his studies and obtained an MA at Wimbledon College of Art in 2003. He recently had a solo show at the gallery OMR, 2011, Mexico as well as Art Basel Miami Beach 2011 always with OMR. He has exhibited at the last Biennale of Thessaloniki in 2007 and 2009, the Kunsthalle in Athens (2010), the Deste Foundation (2007). His films have been screened at BYOB festivals in Mexico City, in London (2011) and Athens (2010), at the Darklight Film Festival Dublin (2004) and Bangkok Experimental Film Festival (2005). Celeste Magazine (Mexico) has devoted an important Portfolio about him in 2010. His works are in numerous private collections in Europe and America.



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# LIDWINE PROLONGE

Born in 1977 in Langres, lives and works in Paris and Bay of Aube, France.

Reader and movie fan, Lidwine Prolonge is an artist and performer who feeds herself since teenagehood with story tellings belonging to various kinds, from teen movie to thriller, from indie movie to porn, from science fiction to musicals, developing an intrinsic sense of staging, from writing to "role playing". She manages to frame the real in order to be seen in 16:9 figuratively, to transform the audience of her performances into protagonists of a fiction which she alone knows the outcome, to dress up as an Hitchcock heroine better for us to believe to the poisonous tale that takes place in front of us. As much processes that allow Lidwine Prolonge to merge fantasy and reality, to make us doubt our automation, our reactions, our prejudices or to reinforce them, on the opposite, until the point of discomfort.

Formally, with her films (combining "found footage" parts and filmed by the artist), her performances (participatory or not), her readings (assembling excerpts fiction and prose house), her installations (made of found and patched objects such as "props" with an enigmatic use) or even pictures (where we don't know if the scene is staged or pre-existing), the practice of the artist asserts itself as rooted in a very specific art history. Lidwine Prolonge is indeed an heir of the performers of the 70s feminist, setting up an efficient critic of representations of gender, for example, that still builds contemporary society. But she also acknowledges the achievements of relational aesthetics, where the body of the performer rather acts as an holographic and implicit presence, in this hollow, forcing the viewer to take action and create its active role within a broken collective body, nibbled by growing individualities.

Lidwine Prolonge graduated from the Ecole des Arts Décoratifs de Strasbourg in 2005 after a course of studies at the Université Marc Bloch. She has exhibited in many places in France and abroad: Marion Meyer Contemporain (Paris, 2011/ curating Stéphane Berard), Mains d'Oeuvres (Saint Ouen, 2011), Le Commissariat (Paris, 2011), LMD gallery ( Paris, 2010/ invited by Julie Bena), Interface (Dijon, 2008-2009), Komplot (Brussels, 2009, 2011), the Biennale of Izmir (Izmir, 2007/ curating Emmy Martelaere), etc.. Her works are in numerous private collections, in an art library (ORCCA), and also part of the collection of the Frac Champagne Ardenne. Her performances have been seen at MAMCS Strasbourg (2007/commissariat Dorothée Dupuis), at the festival Actoral in Marseille (2010), at the Festival Brise Glace in Reims (2009 / Frac Champagne Ardenne invitation), during the video night Les yeux la Nuit Nancy (2008/invited by Les Yeux de l'ouïe & Autour de la Terre,) at Mains d'Oeuvres (Saint Ouen, 2011). She contributed to the review Petunia (No. 1), to the review Horsd'œuvres (No. 23), and has just launched a catalog of her work published by BlackJack, «Qui a mangé Virginia Woolf» (French / English) distributed by the Presses du Réel.

**Lidwine Prolonge,**

*Mrs. Dalloway/K. (détail)*, © Gwenaël Fournier, 2008



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# ANALIA SABAN

Born in 1980 in Buenos Aires, Argentina. Lives and works in Los Angeles, California.

Analia Saban leads an ambitious practice interviewing the subject through the lens of art history, combining intimate and phenomenological questions to a larger reflection about society, revealing the power relations that govern the experience of art. The painting appears to her like the first category to launch as a formal and sensitive cliché, symbol of aesthetic autonomy. Saban works to literally deconstruct the idea of paintings : therefore in a previous serie of paintings she made small isolated dabs of painting that she "sellotape" literally on the blank canvas to reconstruct the image. More recently, she canceled the layers of paintings using a laser, reflecting literally and lightheartedly the persistant question of the disappearance of the painting.

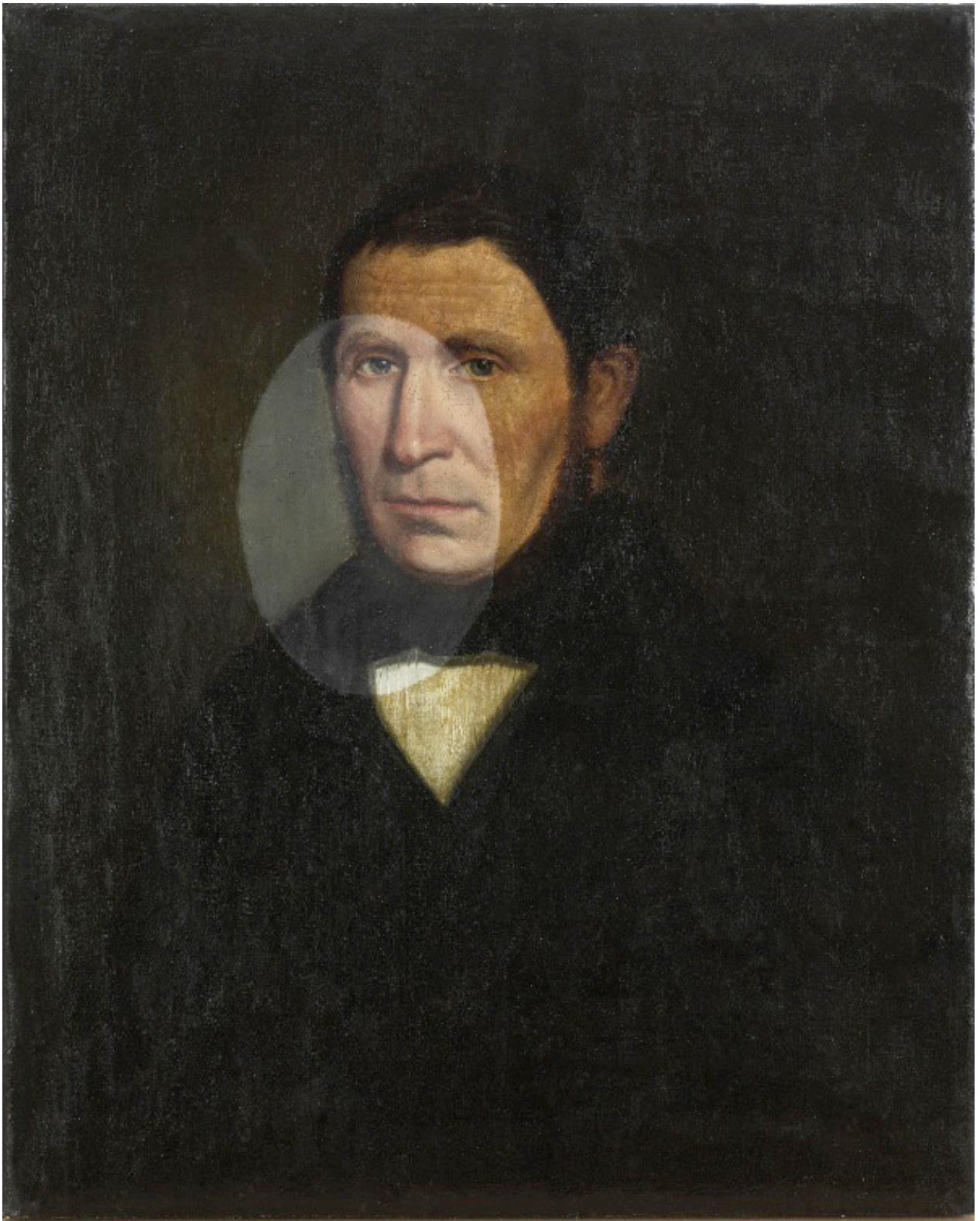
Like the work of many artists of the scene in California, Saban's work is interesting in that it observed the activity inside the studio took as a kind of "house" of the artist. Besides the works of Saban often speak about "home": a recent serie of paintings presenting flat surfaces molded in white kaolin objects like towels, dish towels, sheets, pillow cases, as many monochrome reinterpreted in a housewife way. Detecting the trace of a called "feminist" critic in the work of Saban (the artist does not deny that side), does not weaken the monumental and the formal presence of her work, on the contrary : they assert themselves precisely as the basis of critical speech on the underlying fragility of the "artistic genius" concept which presided over modernity. Leaving the viewer moved, seized or with a plastic smile in front of the plastic innovation proposed by the artist, as these photographs revealed while the emulsion supposed to receive the image is not yet dry, the artist can then act on the image directly before it gets attached to the paper. On one of them we see the emulsion revealed pushed by the fingers of the artist in a kitchen shovel, on another it's the horizon that seems to get blurred and follow a solitary bird escaping the visual carnage. Making a fun traffic of reality, the work of Saban updates in a modest and demiurgic way the power possessed by the art : to show us, make us consider, and act differently.

Analia Saban was a graduate of Loyola University, New Orleans (BFA 2001) and the University of California, Los Angeles (MFA 2005). She was the subject of several solo exhibitions: Galerie Praz-Delavallade, Paris, France (2011, 2009, 2007), Thomas Solomon Gallery, Los Angeles (2011, 2009); Josh Lilley Gallery, London (2010) and Galerie Sprüth Magers Projekte, Munich (2007). Her work was recently shown in the exhibition *How Soon Now* at the Rubell Family Collection Contemporary Art Foundation (Miami, 2010). In 2009 she was awarded by the Durfee Foundation ARC and in 2010 by the City of Santa Monica Artist Fellowship. In 2012 she participated in the Biennale's Hammer Museum Los Angeles, which already own several of her works in their collection.

## **Analia Saban**

*TBag with Canvas #2*

2011, Acrylic on canvas, 19 1/2 x 12 1/2 x 4 3/4, Image courtesy of Thomas Solomon Gallery, Photo Credit: Brian Forrest, all credits goes to Analia's studio



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# FABRICE SAMYN

Born in 1981 in Brussels, Belgium, where he lives and works.

Fabrice Samyn is a young Belgian artist. In his practice we can find the spirit of shifting characteristic of certain Walloon artistic productions, though applied to subjects particularly crucial in regard to art history, particularly that of painting. Samyn is indeed fascinated by goals, targets and means of classic art: he raises the question of updating these issues into a contemporary practice, and seeks to unravel how these "how to look" lessons and the value to give to this act still remain more relevant than ever in a time when images multiplicity and diffusion can't be controlled anymore.

It might seem that for Samyn, there is no need to renew the subject: to talk about image, and how they engage our attention, we only need to observe how a classical painting has figured it and dissect this teachings in installation where first comes the "mise en abyme". The artist is indeed a fine semiologist, and has an acute awareness to visual processes of his time: cropping, finding images, reproducing, copying, many contemporary processes that he reuses to update ultraclassical referents such as Dutch painting or Italian Renaissance.

Samyn got well known in particular for his series titled "unvarnishing": he acquires old anonymous paintings which he unvarnished locally, highlighting certain details, whether they are more formal games, or they emphasize precisely a relationship to space and to the referring category of the painting. One way to update, referring to him, our relationship to classical art which he thinks we can «convert» our systematic sensations such as our relation to religious and traditional but in a contemporary way, closer to us. Fabrice Samyn is then definitely not mystical, but much more an artist aware to historical and aesthetic process and who wishes to be part of a tradition in order to pick the fruit instead of playing the simple modernity game of breaking.

Fabrice Samyn lives and works in Brussels. He is represented by Galerie Messen de Clercq which currently spends solo exhibition *Vanishing Point of View*. He was the subject of several solo exhibitions in Belgium and Germany, *The only unexisting one* at Sies + Hoke, Dusseldorf, 2011, *Sans date d'inspiration* (with Laetitia de Chocqueuse), at Speedy Wash, Extra Wiels Muros Brussels, in 2009, or *Intervalles* (with Kelly Schacht), curated by Devrim Bayar, Palais des Beaux-Arts in Brussels, and *All the Time we are* at Lehmbruck Museum in Duisburg in 2007. His work was also exported to New York in the exhibition, *Avec le temps - In Time*, curated by Tim Goossens, at the Robert Miller Gallery, but also in Rome in the exhibition *Nel Palmo della mano*, at the Nuova Pesa Centro per l'Arte Contemporanea.

## Fabrice Samyn

Œillère, ca 1850 - 2007, Locally  
devarnished antique painting, 63 x 50  
cm, Declercq





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# JOCELYN VILLEMONT

Born in 1986 in France. Lives and works in Glasgow, United Kingdom.

Jocelyn Villemont, young French sculptor based in Glasgow following his MFA studies at the famous MFA sculpture of the city, combines in his installations found objects and / or modified "shaped" sculptures mostly in wood, drawings and watercolors reusing naive patterns, and other forms and materials according to the instance of exhibition. The works are formally inspired by different cultural lexicons: teen cultures like skateboarding and surfing, festive cultures such as electronic music and their references to narcotics, real primitive cultures (amérindian) or imaginary (prehistoric), pop-culture said to be kitsch, etc.. all called in a unified space-time for the exhibition moment. References collide, offering new readings of these elements already heavily connoted, and compose clearly the idyllic picture of a happy and uninhibited multiculturalism.

His latest videos are meetings between the incongruous protagonists engaged in mysterious conversations. In "The Troublemakers", two teen-skateboarders are questioning in a forest setting on the origin of a stick found in the scene, in fact an artifact created by the artist. The offset and the humour arise from these complex and reflexive words coming out from the mouth of those that experts of "high culture" judge as ignorant. Similarly in "Hard Times", it is a smiley stone which teaches to a young technophile lost in the Scottish countryside, that the first occurrences of the free parties are the prehistoric tribal dances. Videos, sometimes themselves embedded in sculptural devices, moderate the garish optimism of working with volume, allow to update the universality of certain issues in human civilizations, and underscore the difficulty of dialogue across differences .

## Jocelyn Villemont

*SUNBURST (Chief Joseph,) 2010,  
tinted wood, blanket, 140 x 200 x  
100 cm*

After being graduated from the ENSA Bourges, Jocelyn Villemont wanted to supplement his education with a Master at the Glasgow School of Art. He still lives in Scotland, and the Collective Gallery in Edinburgh-NWSP, devoted him a solo show last year. But we've also been able to discover his work in 2007 at Dijon Consortium, upon the exhibition *Feed me with your kiss*, or when the 2010 edition of the Biennale de Mulhouse, but also at the 56th Salon de Montrouge at la Fabrique in 2011.

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# AUTOUR DE L'EXPOSITION

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## **CONFERENCE BY VANESSA DESCLAUX AT HLM MAY 17 AT 7:30 p.m.**

Born in 1981 in Remiremont, lives and works in Paris.

Vanessa Desclaux is art history professor at the Ecole Nationale Supérieure d'Art Dijon. She is also conducting a PhD at Goldsmiths College in London. She was in charge of the exhibition program at Bloomberg Space in London in 2009 and 2010. Independent curator, she has yet published several critical essays on the paradoxical relationship between speech and artistic intent. She will share with us some of her research on this topic conducted for her doctoral thesis about the artist Matt Mullican, artist-storyteller-known medium.

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## **THE MONOGRAPH CECILE DAUCHEZ**

Triangle France has the joy this year to publish a monograph of this artist from Marseille who has been followed by the association for along time and especially since her residence in the center of art 3bisF, in Aix en Provence. Already part of the exhibition, Cecile Dauchez with this edition has the first opportunity to show the full extent of her practice questions.

Monograph published with the support of the CAC Visual Arts of the Region PACA, P Publishing, 60 pages color, text by Maxime Thieffine and interview between the artist and Dorothée Dupuis, 25 euros, [www.editions-p.com](http://www.editions-p.com).

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# INFORMATION

**Exhibition from May 3rd to June 2nd 2012  
from Tuesday to Saturday  
from 3pm to 7pm**

**at Triangle France  
c/o Hors-Les-Murs / HLM  
20 rue St Antoine  
13002 Marseille**

Public tour on Saturday 5pm at [visite@trianglefrance.org](mailto:visite@trianglefrance.org)

This exhibition is associated with the Spring 2012 Contemporary Art, rally events and openings, taking place from May 17 to 19, 2012, organized by Marseille expos, network of 25 structures of contemporary art in Marseille. More information:  
[www.marseilleexpos.com](http://www.marseilleexpos.com)

Triangle France, an association founded and headquartered in the Friche Belle de Mai since 1995, it aims to promote contemporary art through a program of artist residencies, exhibitions, events and publications in its premises but also in places partners in France or abroad.

**For more visuals and information about the exhibition and the press trip:**

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DE L'ART  
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PORAIN

17  
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2012



CONSEIL  
GENERAL  
BOUCHES-DU-RHÔNE



Région  
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marseille expos  
réseau des galeries & lieux d'art contemporain  
LE CARTEL



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