

Updated: November 2018

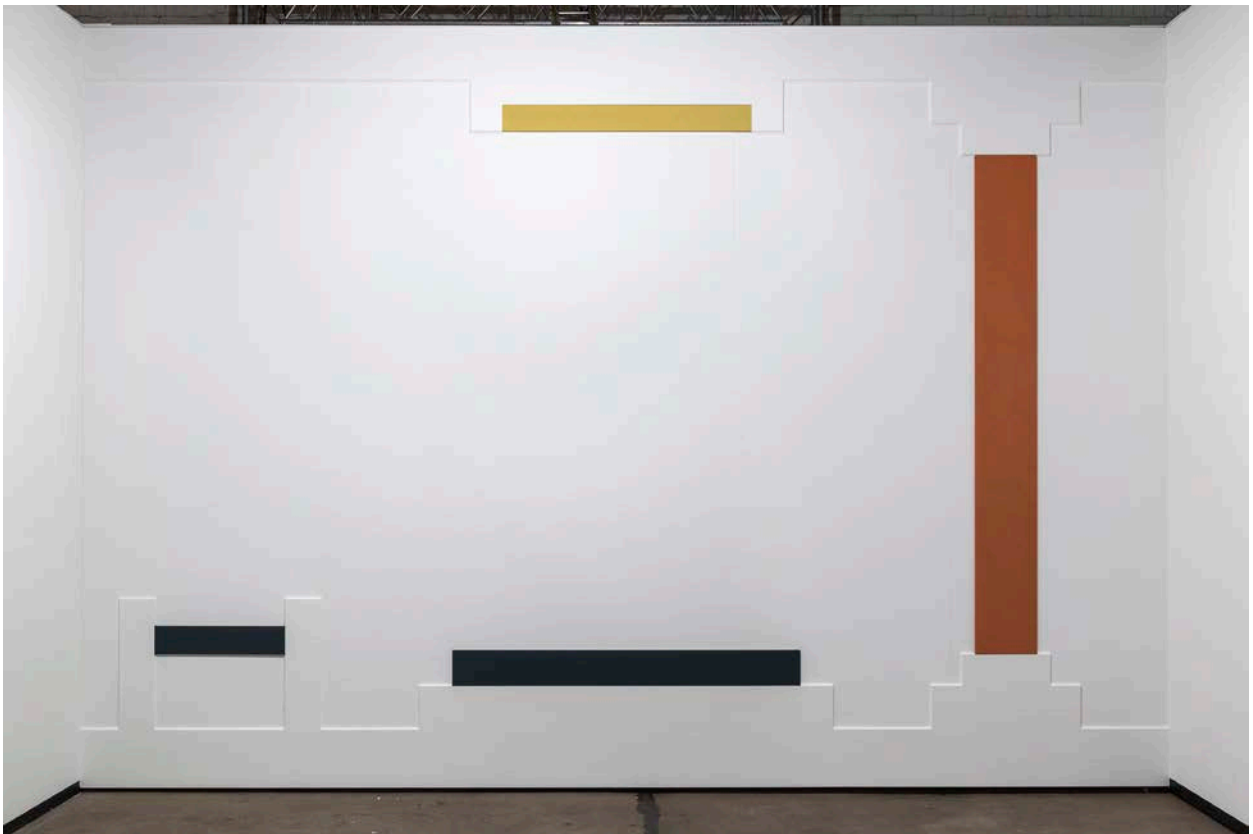
# ELODIE SEGUIN

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## Solo Show

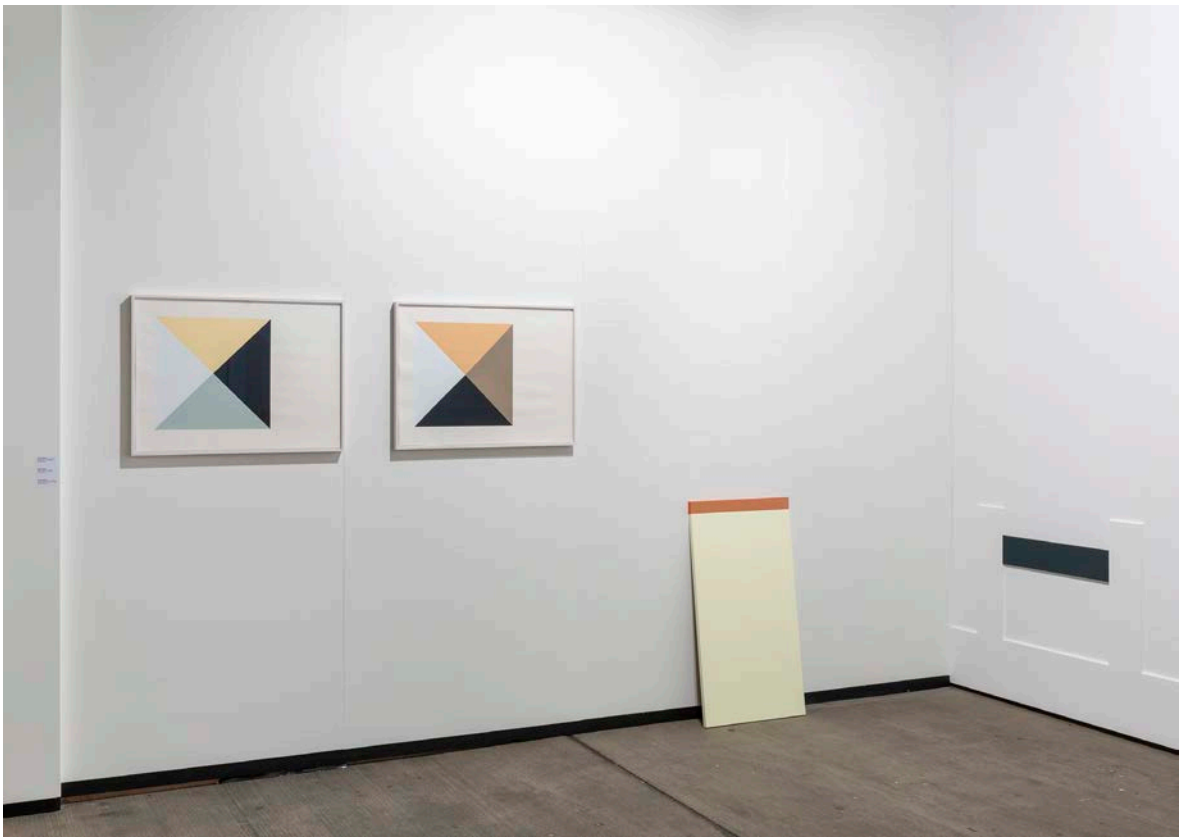
September 27-30, 2018

Daniel Marzona booth, Art Berlin 2018, Tempelhofer Flughafen, Berlin, Germany



Elodie Seguin

Exhibition view: *Elodie Seguin, solo show*, Daniel Marzona booth, Art Berlin 2018, Tempelhofer Flughafen, Berlin, Germany



Elodie Seguin

Exhibition view: *Elodie Seguin*, solo show, Daniel Marzona booth, Art Berlin 208, Tempelhofer Flughafen, Berlin, Germany

# ELODIE SEGUIN

## Incontri di luci radenti

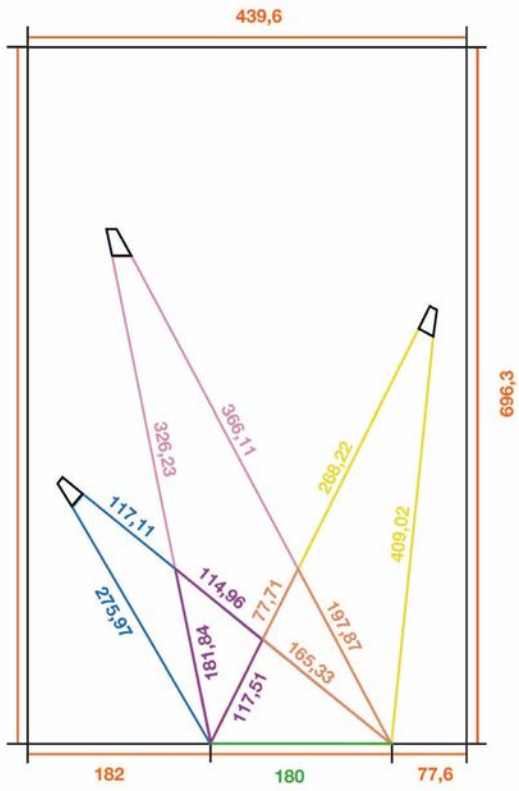
September 2018

**Site Specific Project, Private Collection, Milan, Italy**

Views of the project on site:

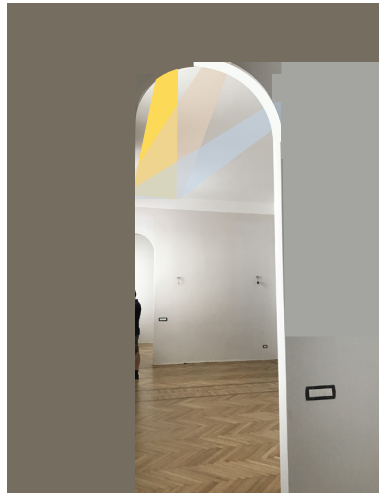






Elodie Seguin

Technical sketches made by the artist for the realisation of the project titled *Incontri di luci radenti*, Milano, Italy, 2018



# ELODIE SEGUIN

PEINTURE  
SCULPTURE  
PEINTURE

March 11 - April 22, 2017

**Galerie Jocelyn Wolff, Paris, France**

Communiqué de presse:

Elodie Seguin explore depuis ses débuts les manières d'appréhender la peinture, nourrie de réflexions sur la représentation.

Elle produit peu de pièces et travaille sous la forme d'une recherche permanente et le moment de l'exposition vient arrêter ou « figer » la recherche pour la formaliser, avant de la poursuivre à nouveau selon une approche expérimentale. En ce sens, l'atelier est davantage un laboratoire qu'un lieu de production.

Voici ce qu'Elodie écrit en préambule, dans un échange avec Marie-Cécile Burnichon:

« Ainsi l'emploi des mots en bloc pour ce titre introduit l'idée de duplication et de superposition, de couches qui arrêtent un aller-retour dans l'intention de définir le travail (peinture ou sculpture?), comme l'exposition fige le travail pendant un moment donné.

Cette question d'unité, d'épaisseur, de couche se rejoue aussi dans les pièces que je vais montrer comme tu pourras peut-être le sentir avec les simulations ou vues d'atelier.

Ce titre précise mes préoccupations principales qui sont classiques et se situent dans l'ambiguïté entre ces deux disciplines.

Cela aurait aussi pu être quoi peindre et comment le peindre?

La peinture telle que je l'emploie fait le dessin de ce qu'elle recouvre, les éléments peints représentent ce qu'ils sont.

La peinture permet ainsi de désigner et d'engager des surfaces en ne faisant qu'un avec elles, en ce sens la peinture fait lieu.

La sculpture est une couleur, un volume, une position, une superposition, plusieurs points de vue. »

Superpositions, formes réduites et minimales, couleur, lumière, le travail d'Elodie Seguin s'intègre dans une architecture existante et vient y souligner les creux et les volumes ainsi que les propriétés du lieu.

Cette exposition convoque des formes identifiables, que l'on peut précisément nommer: résistance, lingot, lampe, miroir. L'artiste utilise une ellipse, ce sont des « formes-mots », qui désignent des propriétés immatérielles autant que des objets. L'artiste évoque ainsi la difficulté de s'abstraire de toute image, la tautologie questionne les limites de la représentation qui oppose abstraction et figuration.

L'exposition, au sens photographique, comme celui performatif de l'accrochage, est une composante essentielle de l'activation des œuvres.

Peinture cherche le mur est accrochée en diagonale, activant le faisceau de la lampe-torche, Dos au mur met en lumière une relation physique et corporelle aux œuvres, pour lesquelles le mur qui leur fait face est laissé vide, comme pour accueillir le dos du visiteur.

« La peinture sort de ses gonds » dit Elodie Seguin, parce qu'elle échappe aux conventions et aux usages qui régissent les accrochages traditionnels, elle est un volume.

# ELODIE SEGUIN

PEINTURE  
SCULPTURE  
PEINTURE

March 11 - April 22, 2017

**Galerie Jocelyn Wolff, Paris, France**

Press Release:

Elodie Seguin has, right from the start, been exploring the ways of grasping what painting is, based on her reflexions about depiction.

She produces little work and instead focuses on a constant investigation, until the moment of exhibiting rounds off or “fixes” it, thus formalising it, before it picks up again in an experimental way. In this respect, a studio is more like a laboratory than a production site.

This is what Elodie has written as an introduction, in conversation with Marie-Cécile Burnichon:

“So it is that the use of words brings in the idea of duplication and superimposition, or layers that freeze a toing and froing, with the intention of defining work (painting or sculpture?), just as a show freezes work during a given time.

This question of unity, depth, or layers, is also being played out in the pieces I’m going to display, as you might feel from simulations or studio shots.

This title pinpoints my main preoccupations, which are classic, and are placed in the ambiguity between these two disciplines.

This could also have been what to paint, and how to paint?

Painting as I practise it draws out what it covers, the painted elements just depicting what they are.

Painting thus means being able to draw and invest surfaces while being one with them, and in this respect painting makes space.

Sculpture is a colour, a volume, a position, a superimposition, several points of view.”

With superimpositions, reduced and minimal forms, colour, and light, Elodie Seguin’s work fits into an existing architecture while bringing out its hollows and volumes, as well as the properties of place.

This exhibition convokes identifiable forms, which can be precisely named: a resistance, an ingot, a lamp, a mirror. The artist uses an ellipse, or “word-forms” which stand for immaterial proprieties just as much as objects. The artist thus evokes the difficulty of abstracting oneself from any image, with this tautology questioning the borders of depiction, opposing abstraction and figuration.

The exhibition, in its photographic sense, as in the performative action of hanging a picture, is an essential part of the activation of works.

Peinture cherche le mur (“Painting Looking for the Wall”) is hung diagonally, turning on the beam of a torch, Dos au mur (Back to the Wall”) highlights a physical and bodily relationship with artworks, for which the opposing wall has been left empty, as though welcoming the visitors’ backs.

“Painting is unhinged,” says Elodie Seguin, because it escapes from the conventions and customs that govern the traditional hanging of pieces; it works as a volume.





Elodie Seguin

Exhibition view: PEINTURE SCULPTURE PEINTURE, Galerie Jocelyn Wolff, Paris, France, 2017

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: PEINTURE SCULPTURE PEINTURE, Galerie Jocelyn Wolff, Paris, France, 2017

Galerie Jocelyn Wolff



Elodie Seguin  
*Dos au mur*  
2017  
wood, ink, polyurethane paint  
102.8 x 70 x 1.5 cm

Exhibition view: PEINTURE SCULPTURE PEINTURE,  
Galerie Jocelyn Wolff, Paris, France, 2017



Elodie Seguin

*Peinture cherche le mur A*, 2017

wood, ink, polyurethane paint, 77 x 44,3 x 0,3 cm

*Lingot*, 2017

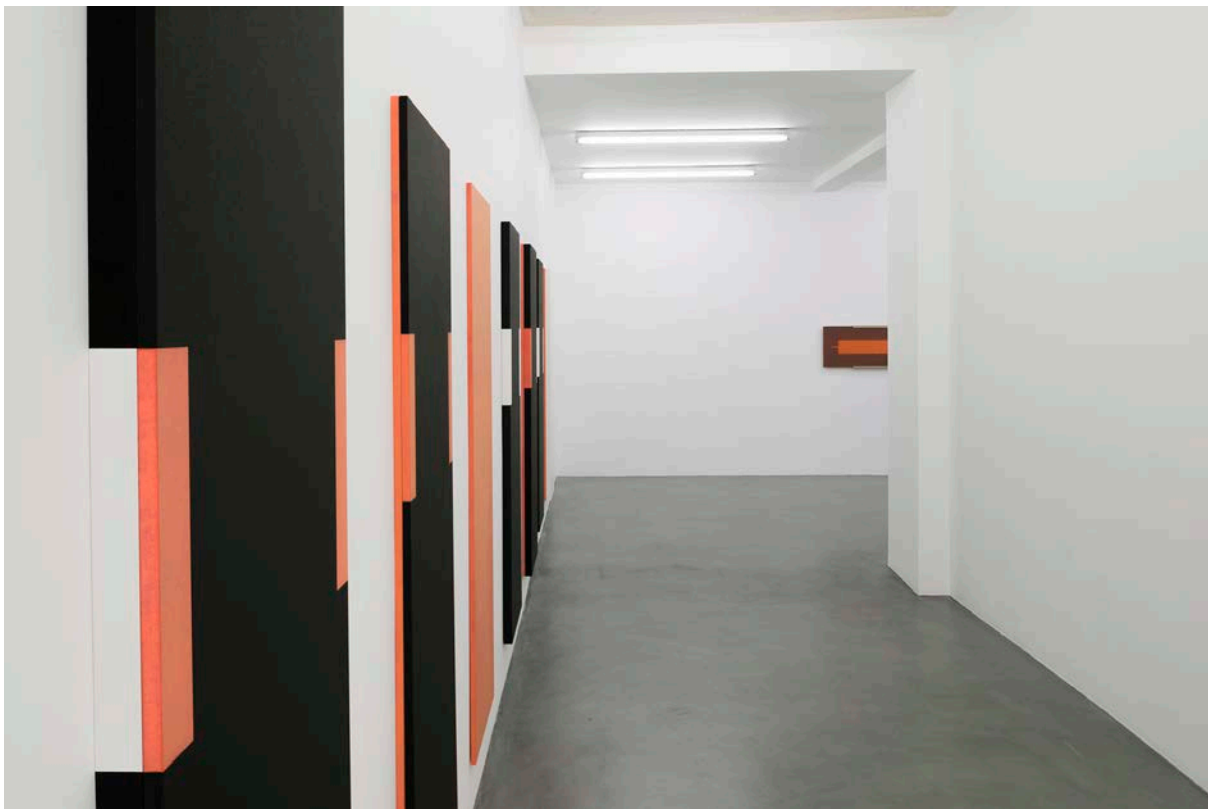
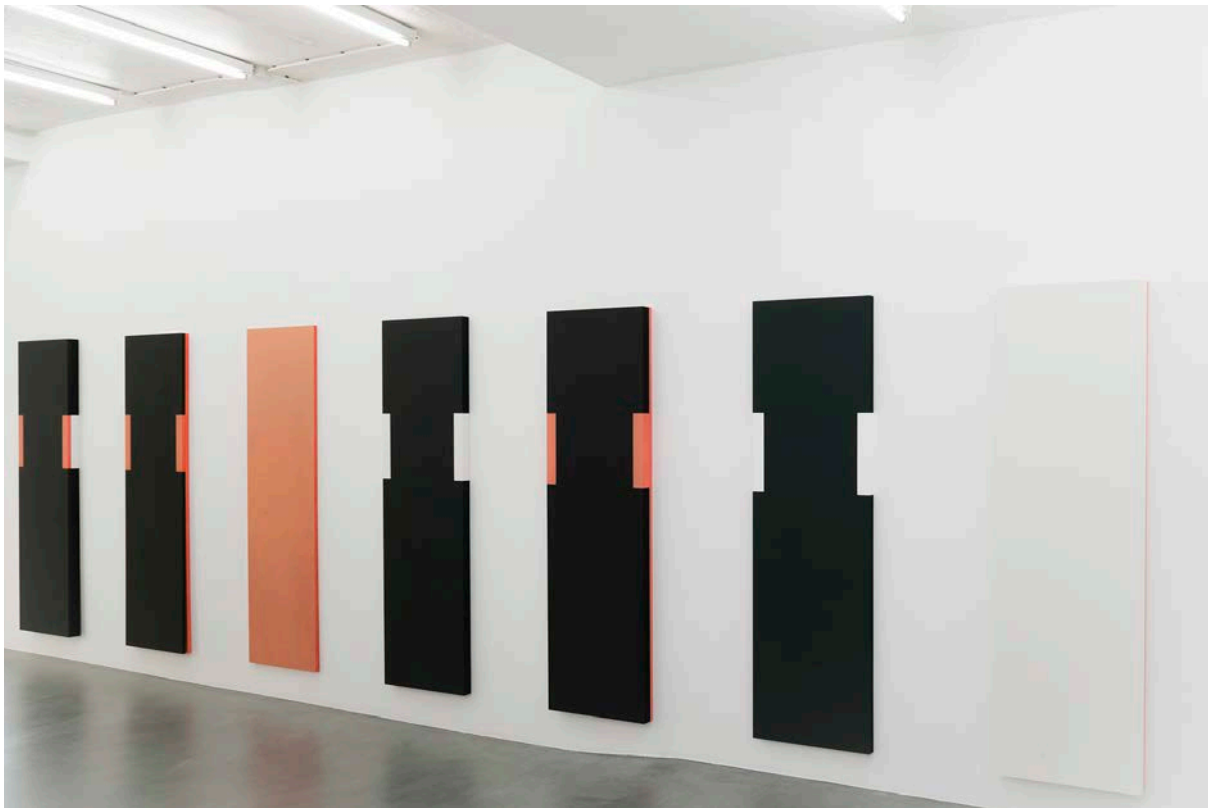
wood, ink, polyurethane paint, plaster, 7 x 84 x 31 cm

Exhibition view: PEINTURE SCULPTURE PEINTURE,  
Galerie Jocelyn Wolff, Paris, France, 2017



Elodie Seguin  
*Lingot*, 2017, wood, ink, polyurethane paint, plaster, 7 x 84 x 31 cm

Exhibition view: PEINTURE SCULPTURE PEINTURE, Galerie Jocelyn Wolff, Paris, France, 2017



Elodie Seguin  
*Installation*, 2017, wood, ink, polyurethane paint, plaster, dimensions variable

Exhibition view: PEINTURE SCULPTURE PEINTURE, Galerie Jocelyn Wolff, Paris, France, 2017

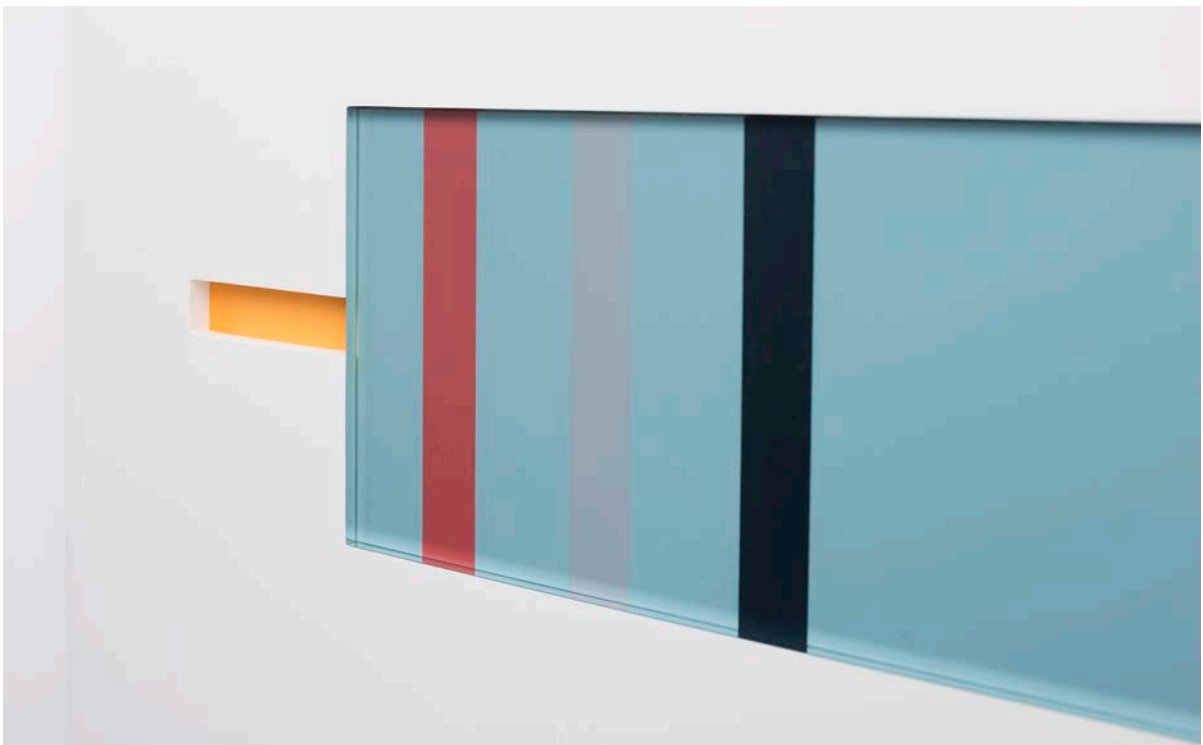


Elodie Seguin

*Résistance 5*, 2017, wood, ink, polyurethane paint, plaster, plexiglas, 95 x 39,3 x 1,8 cm

*Résistance 2*, 2017, wood, ink, polyurethane paint, plaster, 95 x 39,3 x 2 cm

Exhibition view: PEINTURE SCULPTURE PEINTURE, Galerie Jocelyn Wolff, Paris, France, 2017



Elodie Seguin

*Résistance 1*, 2017

wood, nk, polyurethane paint, plaster, plexiglas, 95 x 39,3 x 2,3 cm

Exhibition view: PEINTURE SCULPTURE PEINTURE, Galerie Jocelyn Wolff, Paris, France, 2017





Elodie Seguin

*Résistance 3*, 2017

wood, ink, polyurethane paint, plexiglas, 95 x 39,3 x 2,1 cm

Exhibition view: PEINTURE SCULPTURE PEINTURE, Galerie Jocelyn Wolff, Paris, France, 2017

# ELODIE SEGUIN

## Fertile Lands

25 janvier -9 mars, 2016

**Fondation Ricard, Paris, France**

:

commissarié par Alexandra Fau.

avec Lara Almarcegui, Rosa Barba, Sophie Bonnet-Pourpet, Cyprien Gaillard, Tacita Dean, Nicolas Floc'h, Vincent Lamouroux, Seth Price, Samir Ramdani, Michael Riedel, Elodie Seguin et Pieter Van der Schaaf

Press release

Fertile Lands calls for favorable grounds, whose contact could help the art of today find the means to regenerate itself. The works in the exhibition at the Fondation d'entreprise Ricard summon the raw forces of nature. They capture the sun's energy that «touches» Cyprien Gaillard's fossil-objects (What it Does to Your City), or the solarized paper held out in Sophie Bonnet-Pourpet's outstretched arms during the end of the world as promised by the Mayan calendar (Insolation à Uxmal, Yucatan, (A shadow offering to Virginia) 2012). In the film Styx (2016) by Samir Ramdani, the archeologist as evil character fissions matter using light diffraction. These living forces consume art in its ultimate incarnation – that of merchandise.

Whether they have opted to work in a workshop or not, all of the artists in the Fertile Lands exhibition invent the specific grounds for the experimentation required by their works. Sober City (2015) by Cyprien Gaillard is the result of a pendulum movement, in which the artist is attracted like a magnet to an amethyst conserved at the American Museum of Natural History in New York, before leaving in quest of new territory to photograph. Nicolas Floc'h has been roaming the world's seas since 2008 in search of underwater reefs. Far from vegetating, these striking structures are subject to regulations (15-year renewable concessions), and are part of a very real economy, that of tourism, fishing, coral farming... Thus arises the impertinent question of art's place within an economic context, and by extension its belonging to a cultural industry.

By giving sustained attention to polluted, discredited, and insignificant places, Dan Graham, Gordon Matta-Clark, and Robert Smithson sparked a «requalification» in the 1960s of that which had hitherto been relegated to the periphery. Lara Almarcegui falls within this tradition, by henceforth serving as a bastion against the over-rationalization of space in the name of art. After years of negotiations, she succeeded in permanently preserving abandoned land in a coal-mining region in Belgium (A Wasteland in Genk, 2004-2016). Perseverance, radicalness, and patience all shape her uncompromising art.

The film East Coast, West Coast, by Nancy Holt and Robert Smithson (1969), ironically expresses the creator's irreducibility in the face of commercial demands. In similar fashion, the artists of Fertile Lands permanently renegotiate their adherence to the conventional system of the market. During his first individual exhibition in 2004, Seth Price unearthed video clips by Joan Jonas (Spills, 2004). His graphic intervention directly on the archival document itself masks the

snatches of comments by Robert Smithson, who was irritated by the artwork's degeneration into a luxury object. The creator of Spiral Jetty claimed the right to produce as he saw fit, with no one having the right to regulate or judge what he did. Seth Price extends and theorizes this reflection on the nature of the work, and its temporality in the era of digital culture. Spaces for production, display, and diffusion now collide with one another to provide a strategic answer to the requirement for ultra visibility and the «presentism»<sup>1</sup> of the contemporary art world. Price epitomizes the entropic profusion of information as a nebula with a gray, «administrative» neutrality (Disidentified Mouse/Revolver and Disidentified Cloud Service, 2014). It is thus important to redouble consideration for the margins of art, too often ignored by authoritative magazines (Artmagazine (Cover) [The MoMA won't loan Remake] (1999/2015), by Michael Riedel.)

The dissemination of the historic film East Coast, West Coast in the Fertile Lands exhibition provides strength for those who still dream of an art driven by the desire for the sublime. Vincent Lamouroux's Blank spaces (2016) inexorably move forward, like clouds above a sky of glass. Since 2014, the artist has been exploring the last of free remaining airspace.

His sculpture is based on the conventions of cartography and aerial surveys, and blindly levitates within a space that is framed but not delimited. It is within this expanse, with its inexhaustible color spectrum, that the fantasy of virgin territory can be found, freed of all constraints.

The voyage through the holy land of Land art reinforces this belief. The Earthworks have the quality of fables, those that draw «it [life] out of itself by heroism, the exploit, adventures, Providence and grace, or occasionally the heinous crime. It needed to be marked with a touch of impossibility—only then did it become expressible. What made it inaccessible enabled it to function as lesson and example.»<sup>2</sup>

Fertile Lands refers to the extraordinary works produced in the deserts of California or New Mexico as a salutary «return to sources.» Invited by the Chinati Foundation of Marfa(Texas)<sup>3</sup>, Rosa Barba takes advantage of the absence of train traffic to produce rubbings directly on the rails. Like a seismograph, these frottages record the final spasms of a primitive and bygone world. For many, the works of Smithson or Michael Heizer are no more than images. Pieter Van der Schaaf's color postcards (Untitled (painted desert), 2013) cultivate this phantasmagorical discourse. His hand does not have the precision of the colorists of yesteryear, who used color to enhance the black and white pictures of places never seen. It instead betrays a poetic vacuum that annihilates the power of these heroic landscapes to cause fear.

When Tacita Dean set off in search of Spiral Jetty (Trying to Find the Spiral Jetty, 1997), the audio recording ended with the words: «I am not sure that is Spiral Jetty.» Ultimately, it doesn't matter whether one sees it, feeling the immanent presence of the work (still submerged at the time when the artist went to Salt Lake City) is enough. Elodie Seguin explores the physical and mental distance produced between two spatial realities that are complementary, autonomous, and freed of the exhibition space housing them (Trappe claire and Trappe obscure, 2016). Each of them opens onto a void, perceived as a surpassing of all forms of limitation. Closed, it is open. Open, it is closed.

Fertile Lands is situated in this indeterminate horizon where anything can happen, where the thought of the artist makes sudden bursts or withdrawals, or puts things into perspective, before finally overturning everything and reevaluating from a different angle. Daring to speak of creative intimacy is to recount the ineffable. Imagine what was going through Robert Smithson's mind as he set out on the traces of his own history in Passaic, with a Brian Aldiss book under his arm. Fertile Lands is the result of the crystallization of the ideas, sensations, and experiences that traverse it. Fertile Lands is Elsewhere.

Alexandra Fau

1 Nathalie Heinrich, *Le paradigme de l'art contemporain, structures d'une révolution artistique*, Gallimard, 2014.

2 Michel Foucault, «The Lives of Infamous Men,» in *Power*, vol. 3, ed. James D. Faubion, trans. Robert Hurley (New York: The New Press, 2000), 173.

3 Donald Judd decided to move to Marfa, which he saw at the time as an antidote to the mercantilism of New York.

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Fondation Ricard, Paris, France

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Communiqué de presse

*Fertile Lands* appelle des terrains propices, au contact desquels l'art d'aujourd'hui trouverait les moyens de se régénérer. Les œuvres de l'exposition à la Fondation d'entreprise Ricard convoquent les forces brutes de la nature. Elles captent l'énergie du soleil venu « toucher » les objets fossiles (*What it Does to Your City*) de Cyprien Gaillard, ou le papier solarisé tendu à bout de bras par Sophie Bonnet-Pourpet (*Insolation à Uxmal, Yucatan, (A shadow offering to Virginia)* 2012), en pleine fin du monde promise par le calendrier Maya. Dans le film *Styx* (2016) de Samir Ramdani, l'archéologue en personnage maléfique opère une fission de la matière par diffraction de la lumière. Ces forces vives consomment l'art dans son incarnation ultime - l'objet marchandise.

Qu'ils aient fait le choix ou non de l'atelier, tous les artistes de l'exposition *Fertile Lands* s'inventent des territoires propres à l'expérimentation qu'exigent leurs pièces. *Sober City* (2015) de Cyprien Gaillard est le fruit d'un mouvement pendulaire. L'artiste se voit attiré comme un aimant vers une améthyste conservée au Musée d'Histoire Naturelle de New York, avant de repartir en quête de nouveaux territoires à photographier. Nicolas Floc'h parcourt depuis 2008 les différentes mers du globe à la recherche de récifs immergés. Loin de végéter, ces étonnantes structures, soumises à réglementation (concessions pour 15 ans renouvelables) s'inscrivent dans une économie bien réelle, celle du tourisme, de la pêche, de la culture corallienne... Pointe alors l'impertinente question de l'inscription de l'art dans un contexte économique, et par extension, son adhésion à l'industrie culturelle.

En portant une attention soutenue aux lieux pollués, déconsidérés, insignifiants, Dan Graham, Gordon Matta-Clark, Robert Smithson incitent dès les années 60 à une « requalification » de ce qui était jusqu'à présent relégué à la périphérie. Lara Almarcegui s'inscrit dans cet héritage en faisant désormais rempart à la sur-rationalisation de l'espace au nom de l'art. C'est au prix de plusieurs années de tractations que l'artiste parvient à préserver à perpétuité des terres à l'abandon dans une région belge réputée pour ses mines de charbon (*A wasteland in Genk*, 2004-2016). Persévérance, radicalité et patience façonnent cet art sans compromission.

Le film *East Coast, West Coast* tourné par Nancy Holt et Robert Smithson (1969) exprime avec ironie l'irréductibilité du créateur face aux exigences mercantiles. De même, les artistes de *Fertile Lands* renégocient en permanence leur appartenance au système convenu du marché. Lors de sa première exposition personnelle en 2004, Seth Price avait exhumé des bandes vidéo de Joan Jonas (*Spills*, 2004). Son intervention graphique à même le document d'archive rend furtifs les propos captés au vol d'un Robert Smithson, irrité par la déchéance de l'œuvre en objet de luxe. L'auteur de

Spiral Jetty revendique le droit de produire comme il l'entend, sans que personne n'ait à légiférer ou juger ce qu'il fait. Seth Price prolonge et théorise cette réflexion sur la nature de l'œuvre, sa temporalité à l'ère de la culture numérique. Espaces de production, de monstration et de diffusion entrent désormais en collision pour apporter une réponse stratégique à l'exigence d'ultra visibilité, de « présentisme »<sup>1</sup> du monde de l'art contemporain. Seth Price résume la profusion entropique des informations à une nébuleuse ayant la neutralité d'un gris « administratif » (Disidentified Mouse/Revolver et Disidentified Cloud Service, 2014). Il importe alors de redoubler d'égards pour les marges de l'art, trop souvent ignorées des magazines prescripteurs (Armagazine (Cover) [The MoMA won't loan Remake], (1999/2015) de Michael Riedel).

La divulgation du film historique East Coast, West Coast dans l'exposition Fertile Lands vient conforter ceux qui rêvent encore d'un art porté par l'exigence du sublime. Les Blank spaces (2016) de Vincent Lamouroux avancent, inexorablement, tels des nuages au-dessus d'un ciel de verre.

Depuis 2014, l'artiste explore les derniers espaces libres aériens. Sa sculpture s'appuie sur les conventions de la cartographie et des relevés aéronautiques. Elle lévite aveuglément dans un espace cadré mais non délimité. C'est dans cette étendue au spectre coloré inépuisable que git le fantasme d'un territoire vierge, libéré de toute entrave.

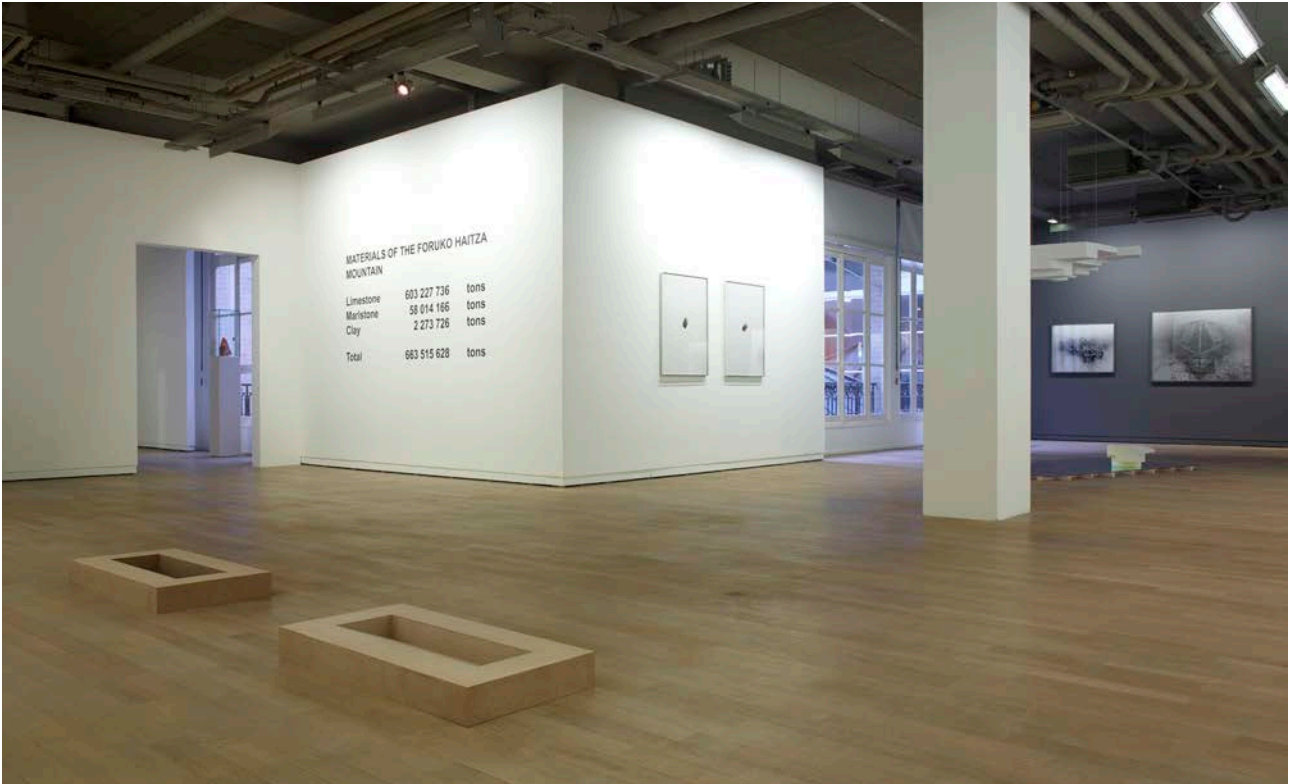
Le voyage sur les terres sanctuarisées du Land art renforce cette croyance. Les Earthworks ont valeur de fables, de celles qui tirent « la vie hors d'elle-même par l'héroïsme, l'exploit, les aventures, la Providence et la grâce, éventuellement le forfait ; il fallait qu'elle soit marquée d'une touche d'impossible. C'est alors seulement qu'elle devenait dicible. Ce qui la mettait hors d'accès lui permettait de fonctionner comme leçon et exemple. »<sup>2</sup>

*Fertile Lands* renvoie à ces œuvres hors-normes réalisées dans les déserts californiens ou du Nouveau Mexique comme « un retour aux sources » salutaire. Invitée par la Chinati Foundation de Marfa 3(Texas), Rosa Barba profite de l'absence du trafic ferroviaire pour réaliser des frottages à même les rails. Ces dessins enregistrent tel un sismographe les derniers soubresauts d'un monde révolu, primitif.

Pour beaucoup, les œuvres de Robert Smithson ou de Michael Heizer ne sont que des images. Les cartes postales colorisées de Pieter Van der Schaaf (Untitled (painted desert), 2013) cultivent ce discours fantasmagorique. La main n'a pas la précision des coloristes d'antan venus rehausser de couleurs les clichés noir et blanc de lieux jamais visités. Elle trahit plutôt une vacance poétique qui annihile le pouvoir de ces paysages héroïques à faire peur.

Lorsque Tacita Dean part à la recherche de Spiral Jetty (Trying to Find the Spiral Jetty, 1997), l'enregistrement audio se termine par ces mots : « I am not sure that is Spiral Jetty ». Finalement peu importe le voir, ressentir la présence immanente de l'œuvre, (encore immergée à l'époque du déplacement de l'artiste à Salt Lake City) suffit. Elodie Seguin investit l'écart physique et mental produit entre deux réalités spatiales complémentaires, autonomes, affranchies de l'espace d'exposition qui les accueillent (Trappe claire et Trappe obscure, 2016). Chacune ouvre sur un vide, perçu comme dépassement de toute limitation. Fermée, elle est ouverte. Ouverte, elle est fermée.

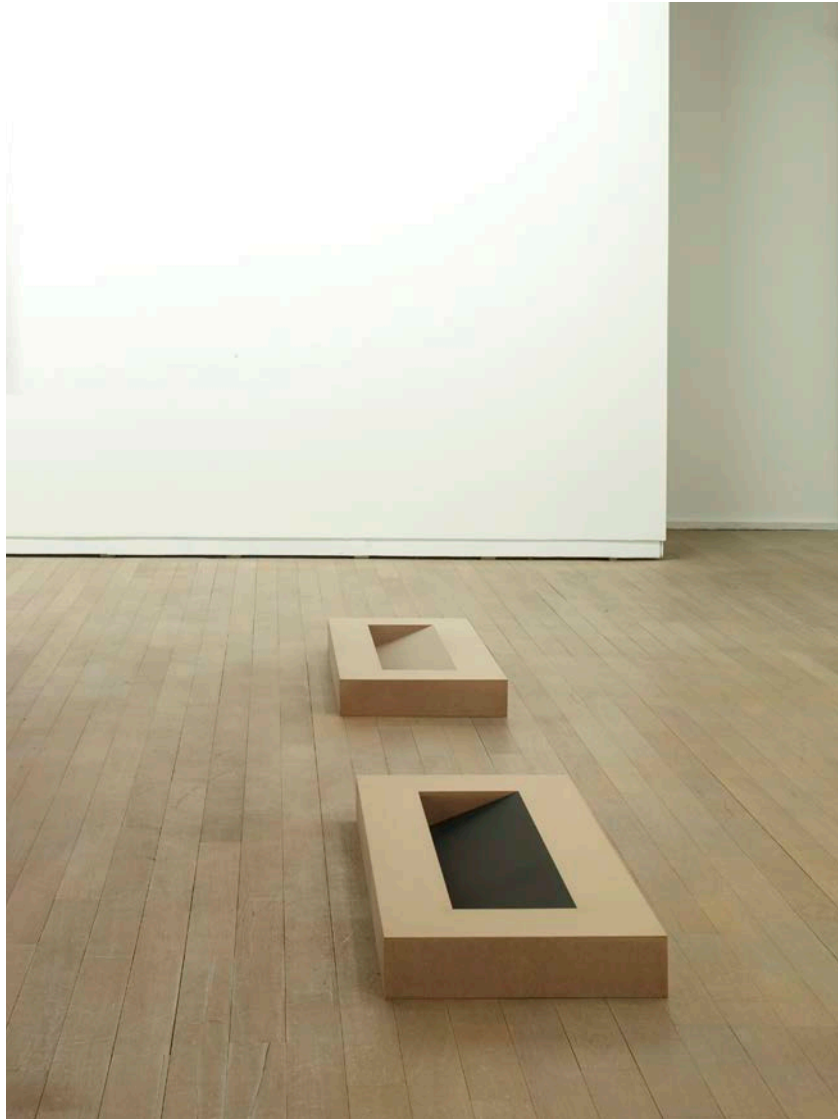
*Fertile Lands* se situe dans cet horizon indéterminé où tout peut advenir. Là où la pensée de l'artiste commet de brusques sursauts, replis ou mises en perspectives, avant de finalement tout renverser et réévaluer sous un angle différent. Oser parler d'intimité créatrice, c'est conter l'ineffable. Imaginez ce qui a bien pu se passer dans la tête de Robert Smithson, parti sur les traces de sa propre histoire à Passaic, un livre de Brian Aldiss sous le bras. *Fertile Lands* est le fruit d'une cristallisation d'idées, de sensations, d'expériences qui la traversent. *Fertile Lands is Elsewhere*  
Alexandra Fau.



Elodie Seguin

Exhibition view: *Fertile Lands*, Fondation Ricard, Paris, France, 2016

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Fertile Lands*, Fondation Ricard, Paris, France, 2016

# ELODIE SEGUIN

## Grève

*February 20 - April 04, 2015*

**Galerie Jocelyn Wolff, Paris, France**



Pour commencer, il faut savoir que le *point*<sup>5</sup> est, pour ainsi dire, le signe le plus indivisible qui soit – je nomme ici *signe* ce qui se situe sur une surface de manière à pouvoir être perçu par l'œil. Personne ne soutiendra que ce qui échappe au regard est du ressort du peintre, car le peintre ne travaille à imiter que ce qui se voit sous la lumière<sup>6</sup>. Les points, toutefois, s'ils sont continûment reliés dans l'ordre, développent une *ligne* : la ligne sera donc pour nous le signe dont la longueur est divisible, mais dont l'épaisseur est trop fine pour pouvoir être à nouveau fendue. On parle de *ligne droite* ou de *ligne courbe* : la ligne droite est le signe qui s'étend en longueur d'un point à un autre sans détours ; la ligne courbe est celle qui s'infléchit d'un point à un autre, non selon un mouvement rectiligne mais en formant un arc. Si un

grand nombre de lignes sont rassemblées comme les fils dans une toile, elles déploieront une *surface*, car la surface est la partie supérieure d'un corps qui peut être connue par sa longueur et sa largeur ainsi que par ses qualités propres, mais non par sa hauteur. Parmi ces qualités, les unes sont si bien incluses dans la surface qu'elles ne peuvent en être séparées ou distinguées, à moins que la surface ne soit altérée ; mais d'autres sont telles que, l'aspect de la surface restant le même, elles se présentent pourtant au regard de manière à faire croire, fût-ce à des observateurs attentifs, que la surface est altérée. Or les qualités constantes des surfaces sont au nombre de deux : la première est connue par le circuit qui clôt la surface – ce circuit, certains le nomment *horizon* ; si vous le permettez, nous lui donnerons le nom latin de *ora* ou si l'on veut, de *fimbria*<sup>7</sup>. Ce *bord* se trouvera clos par une ligne unique ou par plusieurs, une seule si elle est circulaire, plusieurs si l'une est courbe et l'autre droite ; d'autres sont clos par plusieurs lignes droites et plusieurs lignes courbes. La ligne circulaire est le *bord* qui entoure le cercle entier. Le cercle est la forme de surface qu'une ligne enferme comme une couronne

4. Revenons une nouvelle fois aux surfaces. Nous avons enseigné comment la présence d'un contour constitue une première qualité inhérente à la surface. Il s'agit maintenant de nommer la seconde qualité des surfaces qui consiste, si je peux parler ainsi, à être *comme une peau étirée en tous sens sur le dos de la surface*. Il existe trois genres de surfaces : ce sont les surfaces uniforme et plane, arrondie et sphérique, creuse et concave. En quatrième lieu il faut adjoindre les surfaces qui sont composées de deux surfaces différentes (voyez plus loin). Pour l'instant, nous traitons des premières. La surface *plane* est celle qu'en toutes ses parties, une règle droite superposée touche également de façon continue : c'est le cas d'une eau dormante que rien ne trouble.

Il nous faut parler d'abord du lieu, puis des lumières.

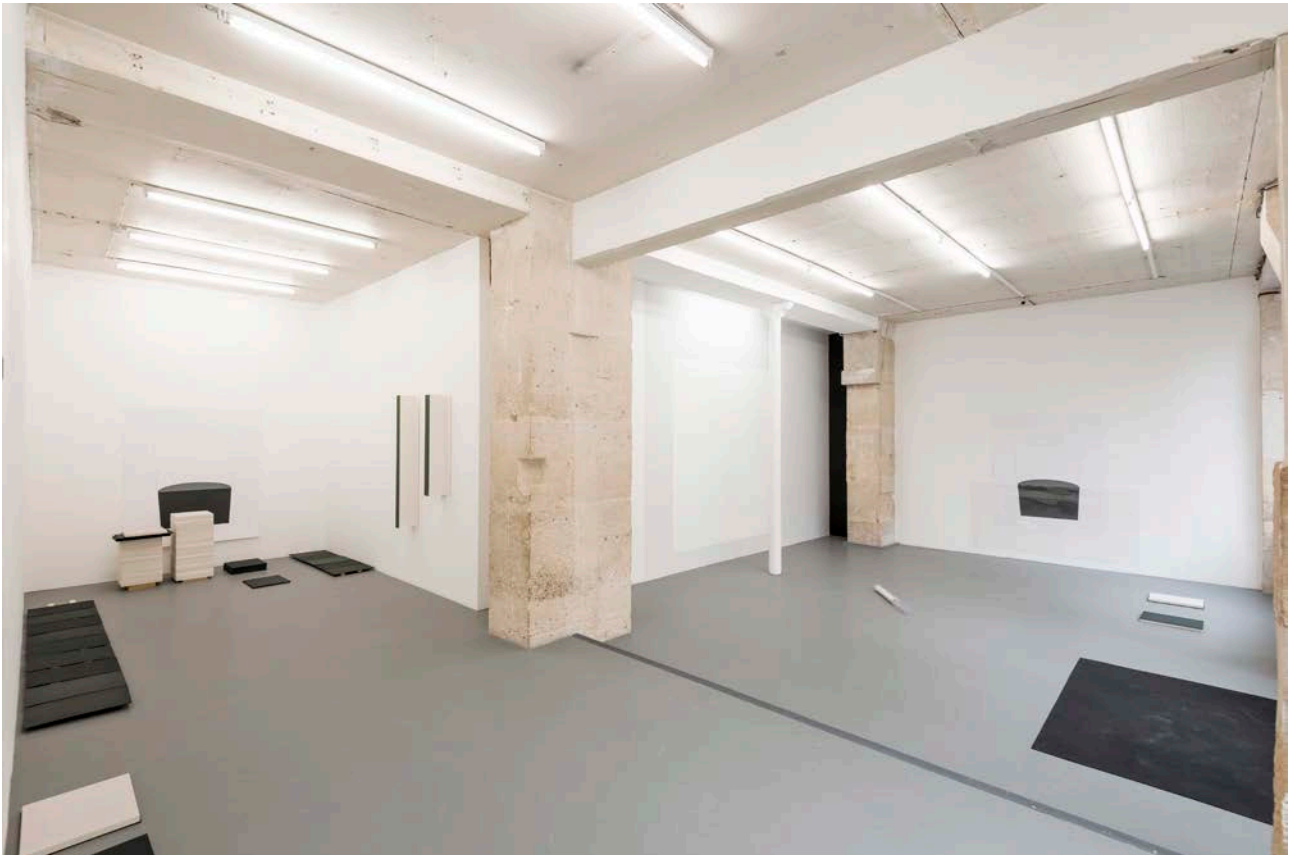
Observons avec soin de quelle façon, quand on change de lieu, les qualités inhérentes à la surface paraissent elles-mêmes changées. Le fait tient sans doute à la puissance oculaire ; car si l'on change de place, les surfaces se révèlent nécessairement plus grandes (ou plus petites), dotées d'un bord différent de celui qu'elles avaient auparavant, ou bien d'une couleur faussée : toutes choses que nous mesurons du regard. Examinons-en la raison en nous fondant sur l'opinion des philosophes qui affirment que les surfaces se mesurent grâce aux *rayons*, et que ces rayons sont autant de *ministres*<sup>10</sup> de la vue que l'on nomme *rayons visuels*<sup>11</sup>, attendu que c'est par leur entremise que sur notre sens de la vue viennent s'imprimer les *simulacres*<sup>12</sup> des choses. Ces mêmes rayons, en effet, tendus entre l'œil et la surface vue, convergeant très vite par leur force propre et quelque merveilleuse subtilité, traversent l'air et les corps pareillement fluides et transparents, jusqu'à ce qu'ils rencontrent un objet compact ou opaque, où frappant de leur flèche ils se viennent ficher sur-le-champ. Il est vrai que les Anciens tinrent de longues controverses sur la question de savoir si les rayons susdits partent de l'œil, ou bien émanent de la surface de l'objet<sup>13</sup>...

Il y a donc, dans l'opération de voir, certaine affinité entre couleur et lumière dont on comprend la portée, puisque, la lumière mourant, les couleurs meurent aussi, et que la lumière revenant, au même instant les couleurs recouvrent avec la force de la lumière tout leur éclat. Ceci établi, il faut examiner dans un premier temps la question des couleurs. Puis nous chercherons de quelle façon les couleurs varient avec les lumières. Congédions la controverse des philosophes sur l'origine première des couleurs, car le peintre vraiment, qu'a-t-il à faire de savoir comment la couleur naît du mélange du rare avec le dense, ou du chaud et du sec avec le froid et l'humide<sup>20</sup> ?

(extraits)

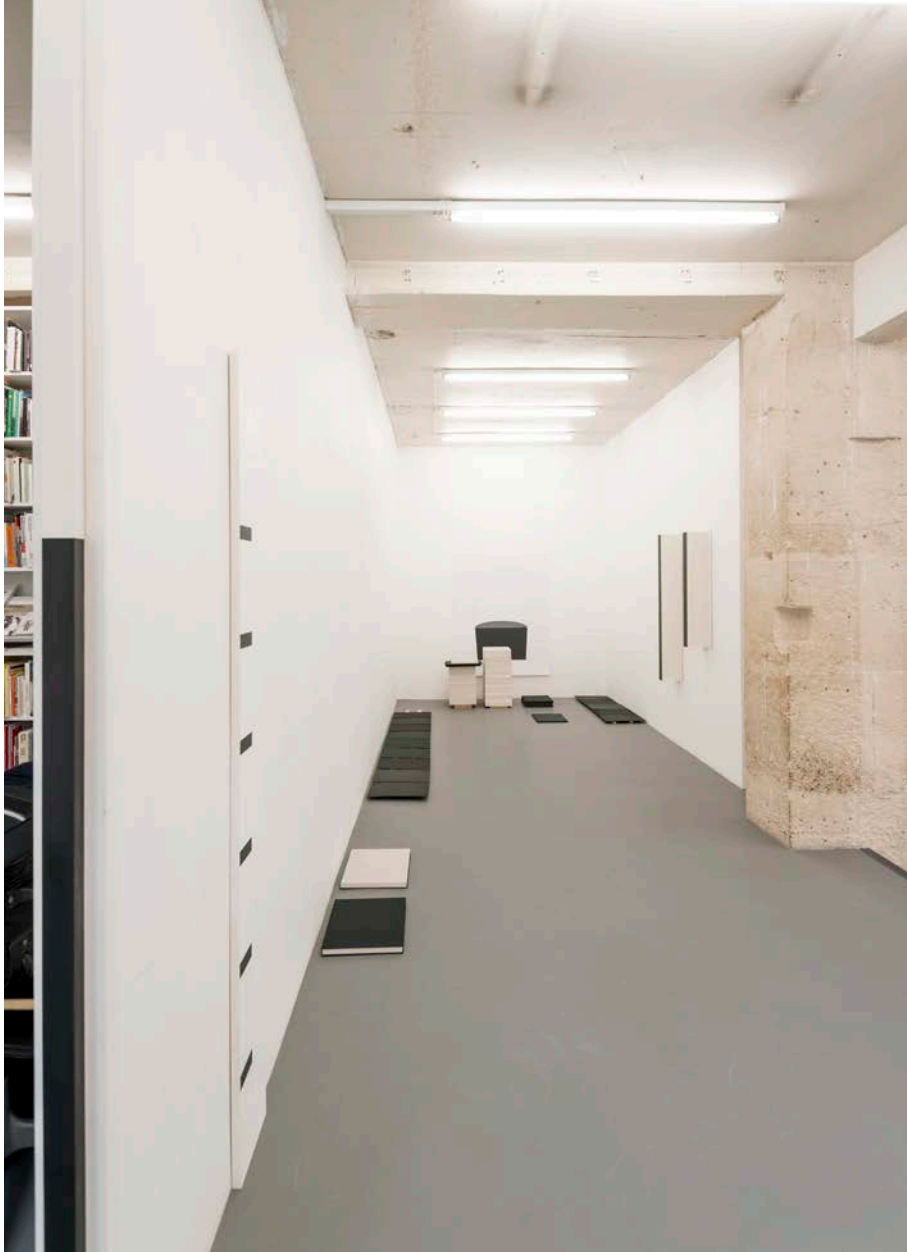
DE PICTURA

LIVRE I : RUDIMENTS



Elodie Seguin

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin

*Volume of paint / the work is built by soustraction (sketch book study)*

ink on wood

3 x 104 x 37 cm

Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin

Pile of surfaces or sketch the sketchbook, observation as an interruption to think about production (sketch book study), 2015

installation

wood, ink

dimensions variable

details

Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin  
Pile of surfaces or sketch the sketchbook, observation as an interruption to think about production (sketch book study), 2015  
installation  
wood, ink  
dimensions variable  
details

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015





Elodie Seguin

Pile of surfaces or sketch the sketchbook, observation as an interruption to think about production (sketch book study), 2015

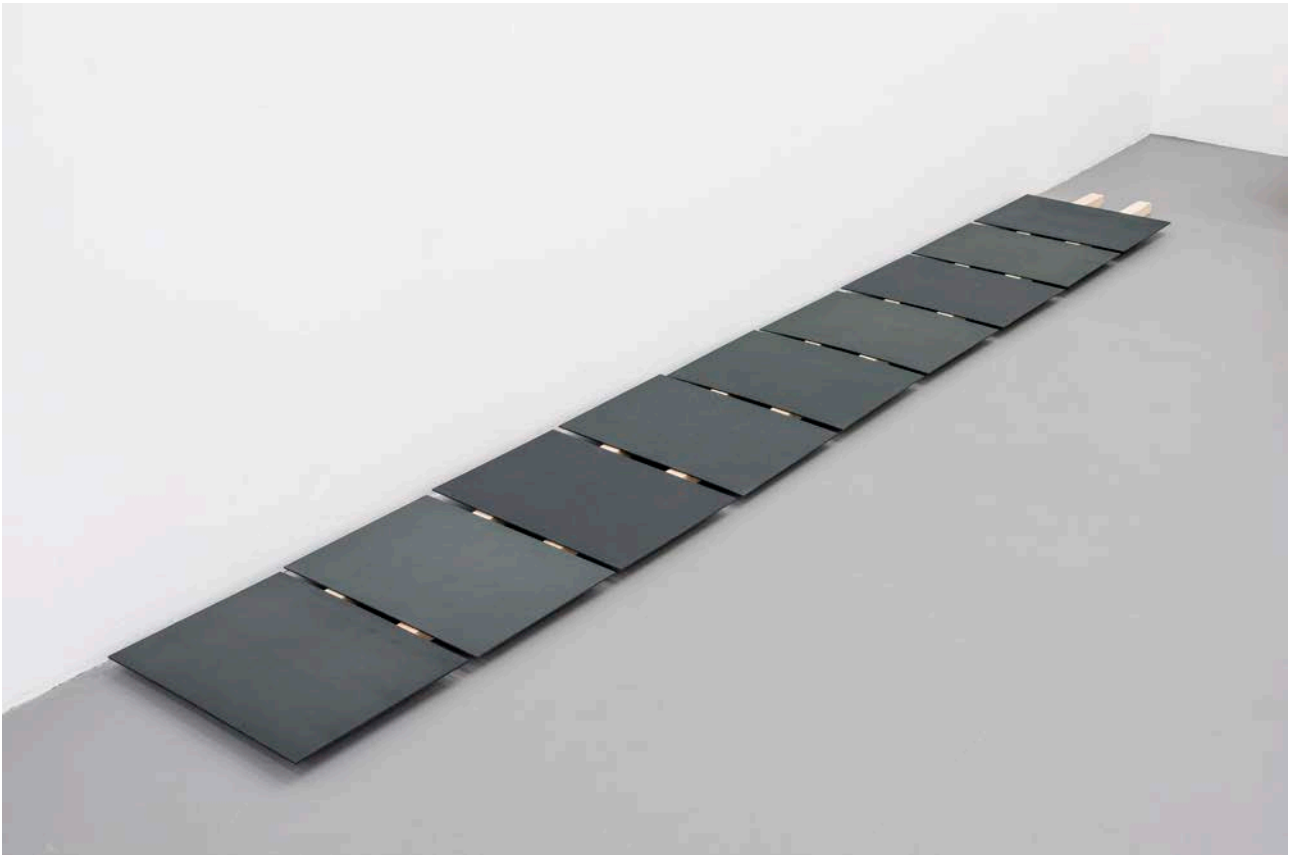
installation

wood, ink

dimensions variable

details

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin

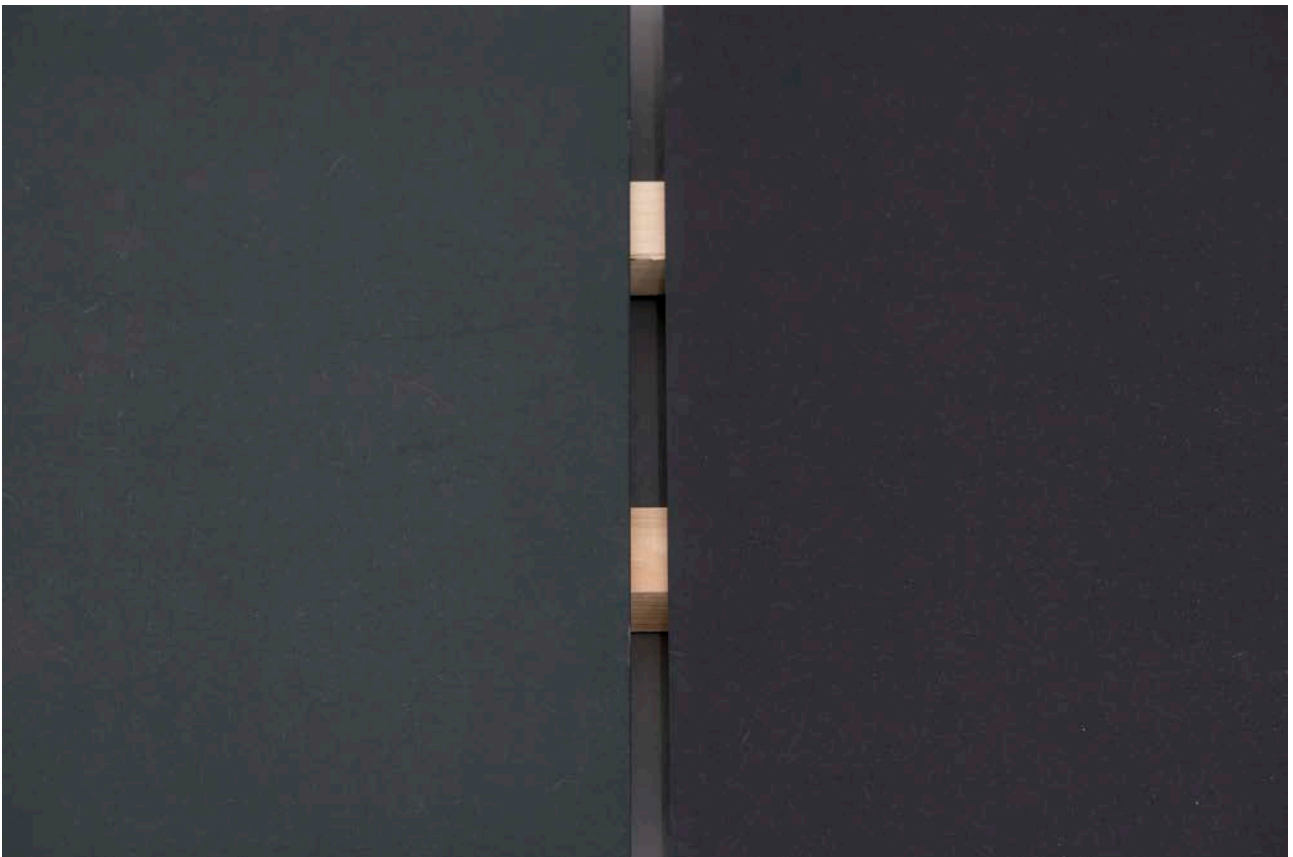
Pile of surfaces or sketch the sketchbook, observation as an interruption to think about production (sketch book study), 2015  
installation

wood, ink

dimensions variable

details

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin

Pile of surfaces or sketch the sketchbook, observation as an interruption to think about production (sketch book study), 2015

installation

wood, ink

dimensions variable

details

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin  
Niveau critique, 2015  
ink on paper glued on wood  
200 x 23 x 25 cm

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015

Galerie Jocelyn Wolff



Elodie Seguin  
Pile of surfaces or sketch the sketchbook, observation as an interruption to think about production (sketch book study), 2015  
installation  
wood, ink  
dimensions variable  
details

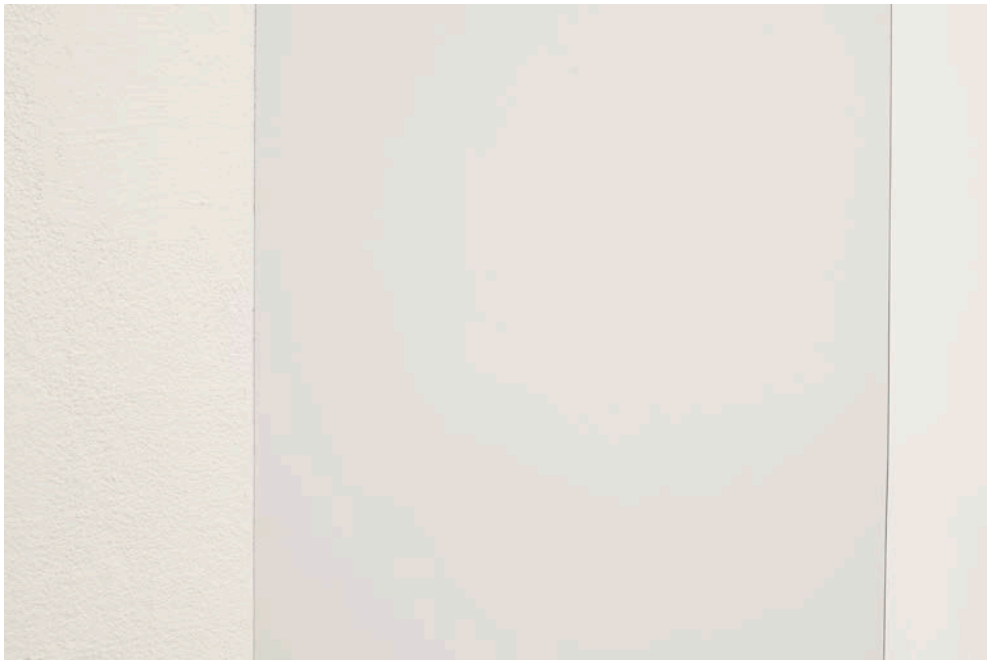
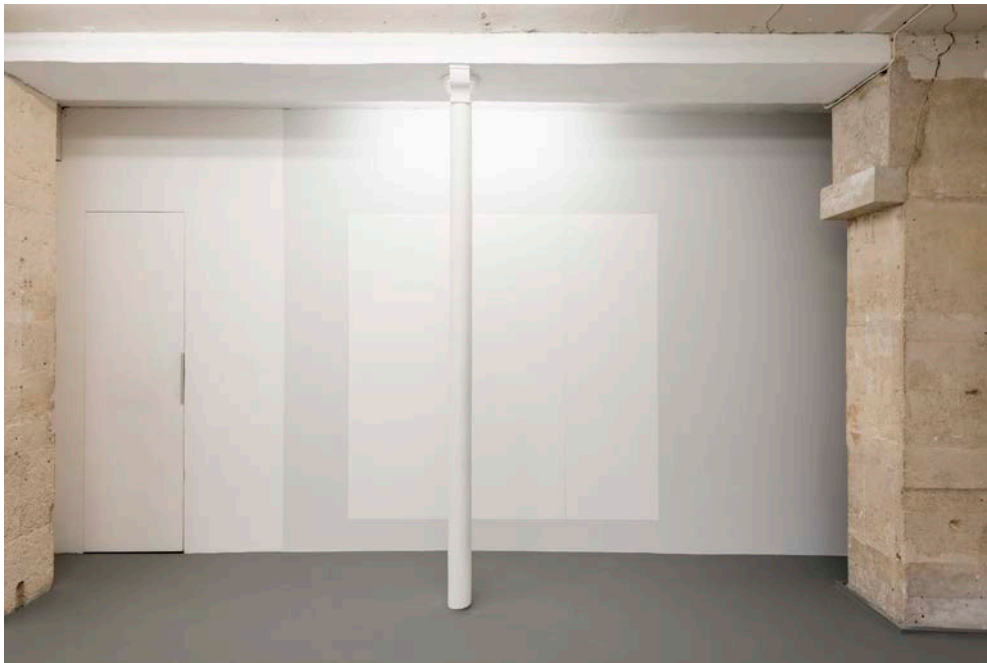
Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015

Galerie Jocelyn Wolff



Elodie Seguin  
*Wall drawing*, 2015  
paint, graphite on wall  
dimensions variable

Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015





Elodie Seguin

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015

Galerie Jocelyn Wolff



Elodie Seguin  
*Témoin, il roule - cartouche pour un crayon sans mine*, 2015  
Plastic, graphite on paper  
81 x 75 (diameter)

Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin

„Syntaxe de hauteurs de surfaces et de profondeurs contenues“ / „syntax of surface heights and contained depths, 2015

silkscreen on paper, rhodoid, nails

180 x 177 cm

Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015



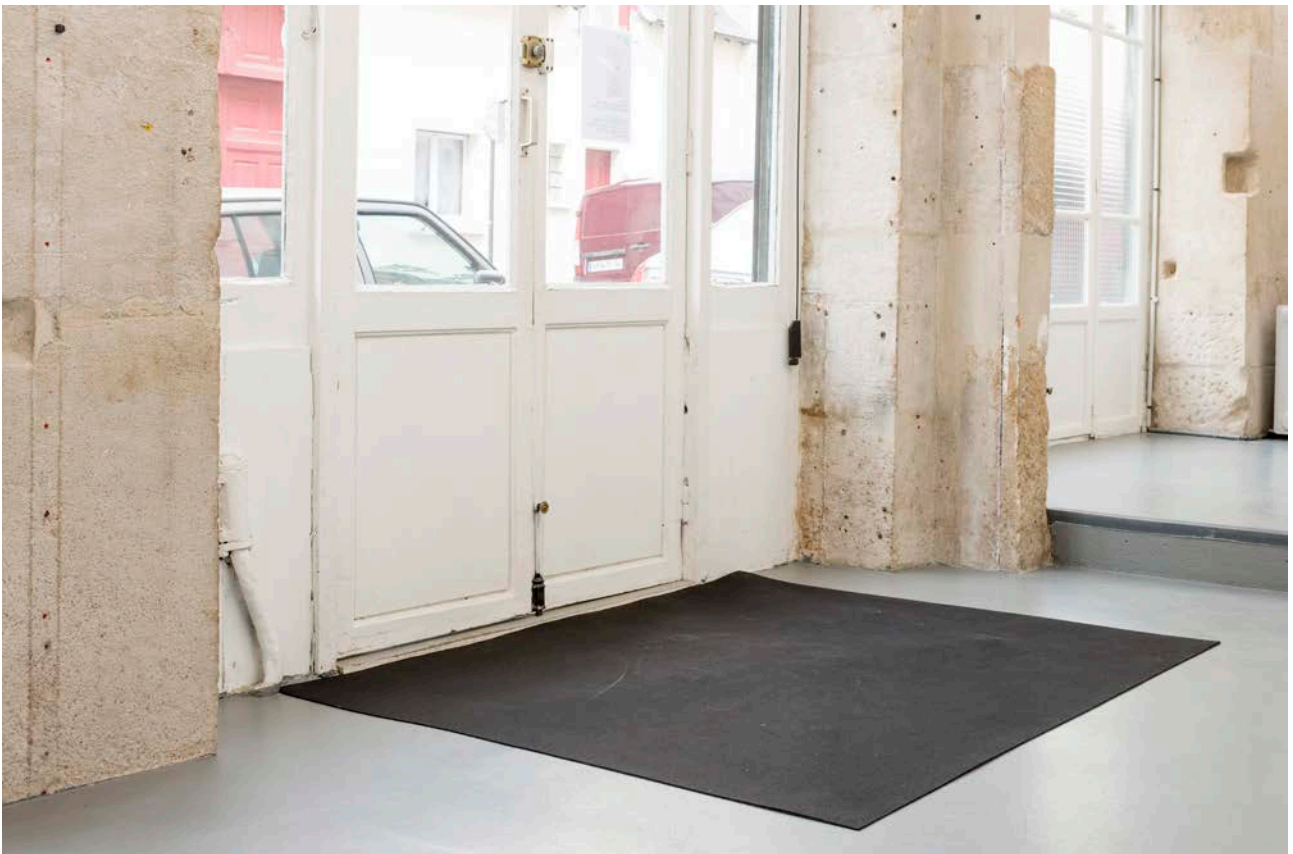
Elodie Seguin

*Sans titre - volume of paint (sketchbook study)*, 2015

wood, ink

dimensions variable

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015



Elodie Seguin  
*not yet titled (grève)*, 2015  
mixed media  
dimensions variable

Exhibition view: *Grève*, Galerie Jocelyn Wolff, Paris, France, 2015

# ELODIE SEGUIN

## Oltremare

March 23 - May 31, 2013

**Vistamare, Pescara, Italy**

Curated by Luca Cerizza

Ultramarine ['oltremare'] is a deep blue pigment that was once obtained, via a complex process, from the semi-precious stone lapis lazuli.

It was used by the ancient Egyptians, then in the painted temples of sixth- and seventh-century Afghanistan and, later, in Chinese and Indian art: Italian artists began to use it in the middle ages. In the 1400s Cennino Cennini extolled its qualities: "Ultramarine blue is a noble colour, pure and perfect beyond all others; its qualities excel anything that can be said of it or done with it". The name derives from its place of origin, the Orient: the pigment arrived in Europe via the ports of Syria, Palestine and Egypt, lands which were "across the sea".

Among the most precious of the colours used in Italian painting, ultramarine was only ever applied to frescoes "a secco" [as a final layer applied once the fresco plaster is dry], as was the case, for example, in Giotto's paintings in the Scrovegni Chapel in Padua. Since 1825 the name ultramarine has been used to describe a manmade pigment of the same colour. From the late 1970s onwards the word also begins to appear in many of the titles that Giovanni Anselmo gives to his work: for Anselmo it alludes both to the blue that he uses and to the geographical and metaphorical idea of "across the sea". A work like *Mentre oltremare verso mezzanotte appare* ['Whilst Across the Sea, Towards Midnight, It Appears', or 'Whilst Ultramarine Appears Towards Midnight'] (1979-2012) consists, for example, of a rectangle of ultramarine paint applied directly on to the surface of the wall. As Anselmo himself remarked, "... the stimulus it offers is not only visual, but also mental; it points to a place beyond the walls of the gallery, a place towards which both the artworks and the viewer are moving. It is, in any case, a place that exists, because anywhere you go there will always be somewhere further 'across the sea'" Physical and metaphorical, tangible and imaginary, the doubling of meanings inherent in the word "ultramarine" is the conceptual basis for this exhibition, which brings together artists of diverse generations and nationalities. The natural landscape and the ways in which we perceive, represent and imagine it offers the starting point for reflections on the relationship between the individual and the environment, the possibilities and limits of perception and imagination, the dialectical relationship between direct experience and representation.

The profound transformation that the last few decades have wrought in our very idea of nature and the way in which we view it is the stuff against which we measure the boundaries and judge the character of our identity and the different approaches of the artists on show.

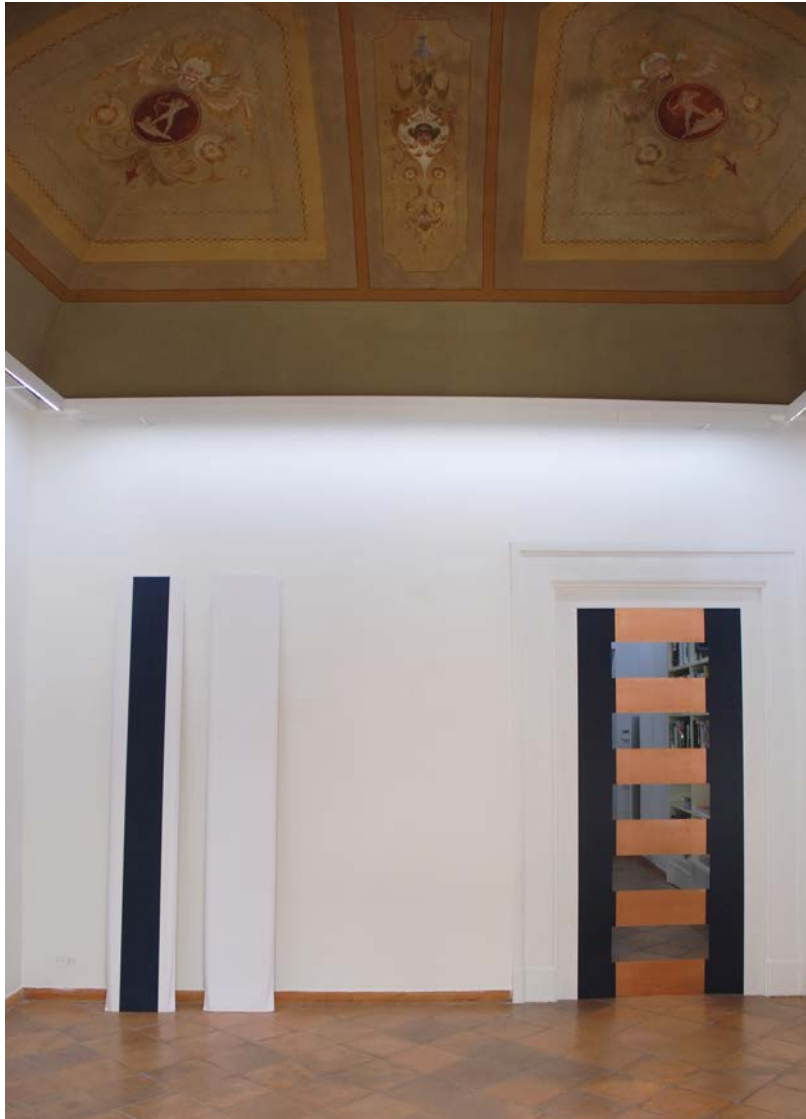
Another element common to these artists is their use of a 'language' that is decidedly minimalist.

Whether they 'use' drawing, sculpture, installations or photography, they all reduce their vocabulary to an essential minimum, and do so thanks to the most direct of possible relationships with their materials, and gestures that are characterized by an extreme linguistic rigour and simplicity of forms.

Most of the works on show (a combination of new work and older pieces) are impressions, samplings, shifts in and juxtapositions of materials, objects and images.

However, this succinct approach, which aims for a predominantly abstract and non-iconic language, is not in any way that of traditional minimalism.

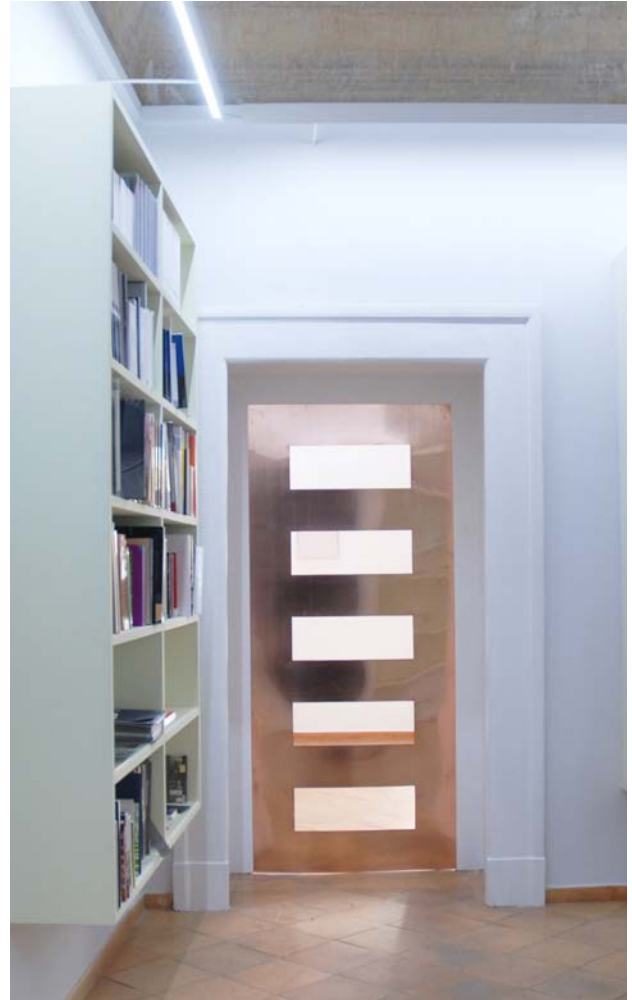
Beyond the surfaces and around the apparently silent and image-free materials and forms that make up the exhibition, there multiply questions, narrative possibilities and emotional and figurative suggestions.



Elodie Seguin  
*Ligne plan*, 2013  
water-based ink, paper, wood, 242 x 10 x 2,5 cm

*Scala*, 2013  
copper, ink, wood, 225 x 100 cm

Exhibition view: *Oltremare*, Vistamare, Pescara, Italy, 2013



Elodie Seguin  
*Scala*, 2013  
copper, ink, wood, 225 x 100 cm  
details

Exhibition view: *Oltremare*, Vistamare, Pescara, Italy, 2013



# ELODIE SEGUIN

## Géométrie variable

May 15 - June 30, 2013

Domaine les Crayères, Reims, France

Curated by Baron Osuna



Elodie Seguin  
*Tombe*, 2013  
plexiglass, earth

Exhibition view: *Géométrie variable*, Domaine les Crayères, Reims, France, 2013

Galerie Jocelyn Wolff



Elodie Seguin  
*Tombe*, 2013  
plexiglass, earth  
detail

Exhibition view: *Géométrie variable*, Domaine les Crayères, Reims, France, 2013

# ELODIE SEGUIN

## Regeneration/Repetition

*May 23 - July, 2012*

**MACRO, Roma, Italy**

with Tim i vision, Julia Tcharfas, Graham hudson and Bruce Nauman



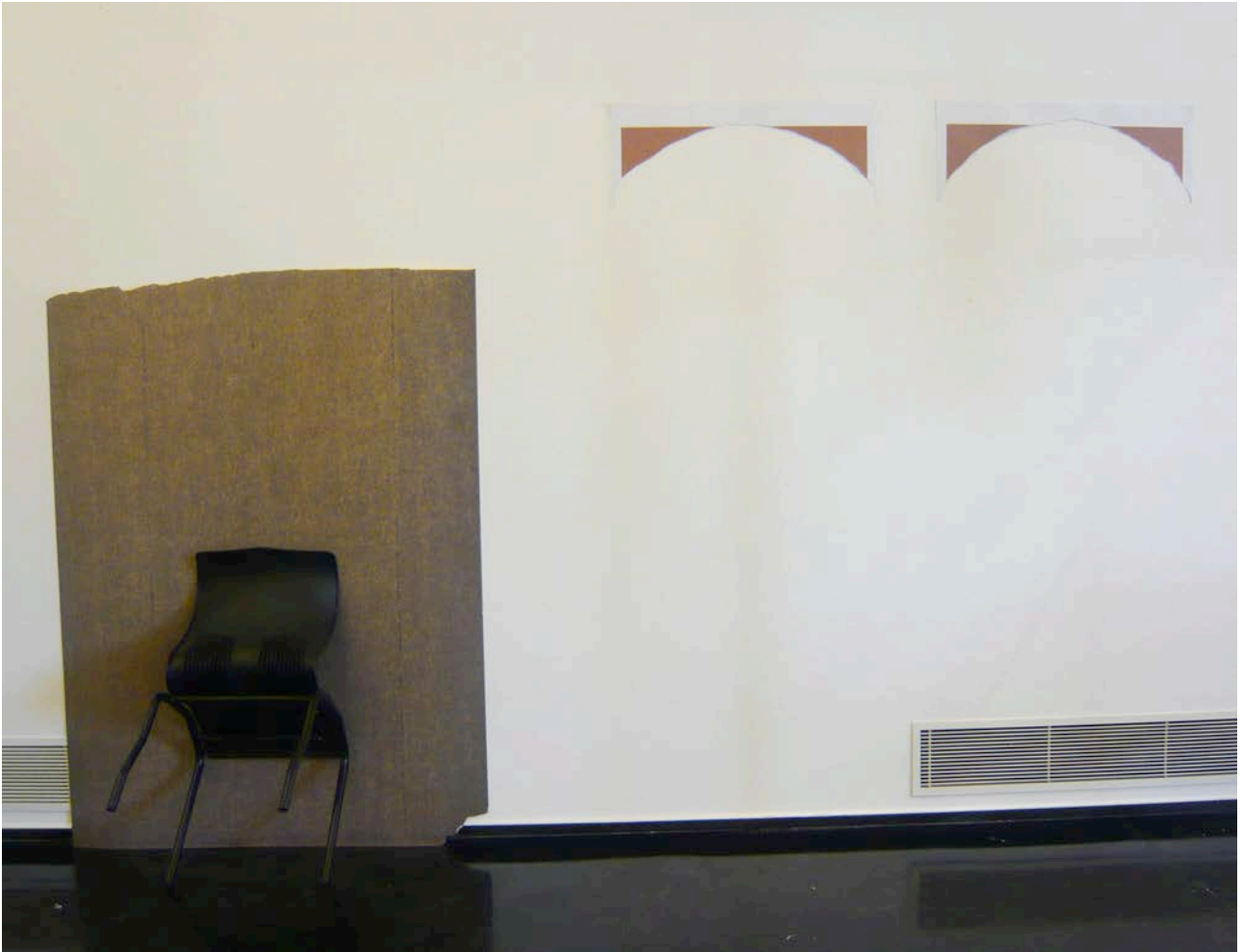
Elodie Seguin

Exhibition view: *Regeneration/Repetition*, MACRO, Roma, Italy, 2012



Elodie Seguin

Exhibition views: *Regeneration/Repetition*, MACRO, Roma, Italy, 2012



Elodie Seguin

Exhibition views: *Regeneration/Repetition*, MACRO, Roma, Italy, 2012

# ELODIE SEGUIN

## Art Statements 2012

*June 14 - June 17, 2012*

### **Art Basel, Switzerland**

press release:

For Art Statements, we are pleased to propose a gesture by the gallery program's youngest artistic position, Elodie Seguin. Elaborating on what she refers to as "construction, intention and perception," Elodie Seguin proposes an installation which is also a sculpture, one that reveals the very instant when fragments and fragmentality suddenly become a globality, a totality.

#### Construction:

For her project, Elodie Seguin requires a simple booth with white walls in which she plans to divide lengthwise into two parts by the construction of a long glass wall. On one side of the booth (the left side), which is inaccessible to the public due to the glass division, Elodie Seguin proposes to place pieces of wood and paper of different shapes and sizes against the far wall. Layered vertically against the wall as though stacked against the wall in her studio, these pieces of wood and paper take the appearance of the artist's own work material. Generally qualified as "potentialities" by Elodie Seguin, these materials could easily be stored in a similar way in her art studio, like bits works not yet assembled or realized. These placed materials will be visible to public as it enters the doorway, which is located in the right-hand space of the booth. On the wall directly facing the booth door, the viewer discovers a wall painting painted à plat. Firstly, there is a large square of pink that, beginning at the floor, covers the exact amount of space as the materials that are placed on the same wall, yet located on the other side of the glass. A blue color partially covers the top of the pink square. Like a painting stacked behind another, the blue appears as though emerging like a layer from behind the square of pink. Above this, the wall is completely white.

#### Intention:

The role of the glass wall, which divides the room into two parts and restricts the viewer's point of view to only one side of the booth, also reflects the colors painted on its wall along its surface. Like a projector, the glass wall projects the pink light toward the viewer's perspective.

#### Perception:

Immediately faced with equal proportions of materials and the pink square placed opposite him, the viewer can first note the symmetry in the proportions. As the viewer enters the space and allows his regard to shift to include the reflection of the color along the surface of the glass wall, the material on the left side of the booth suddenly becomes tinted by the pink color. In becoming aware of the shift, the viewer can detect the blue color, which also through reflection, colors the area of the booth just above the stacked materials.



Elodie Seguin

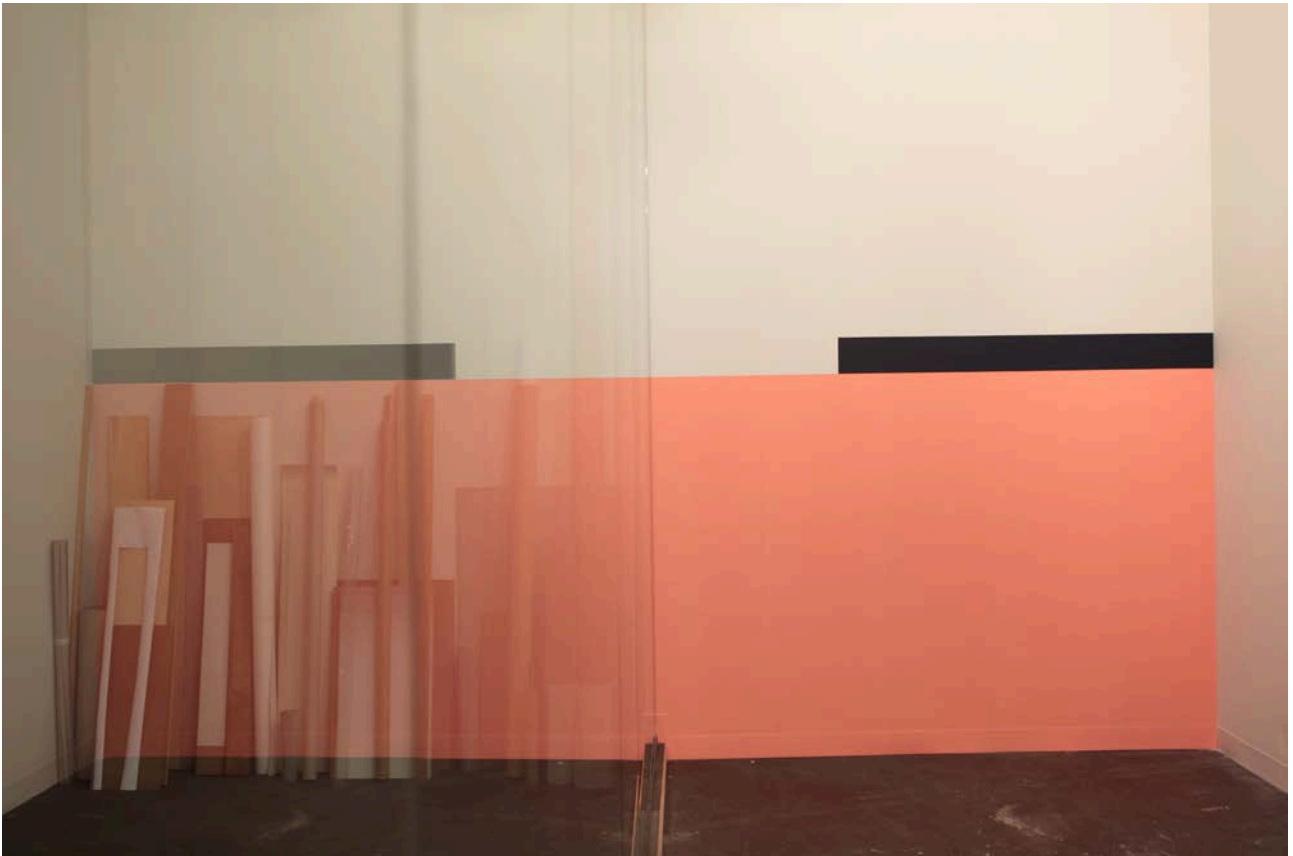
*Espace de projection*, 2012

acrylic, water-based ink, plastic, cardboard, wood, glass  
variable dimensions

Exhibition view: *Art Statements 2012*, Art Basel, Switzerland, 2012

Galerie Jocelyn Wolff





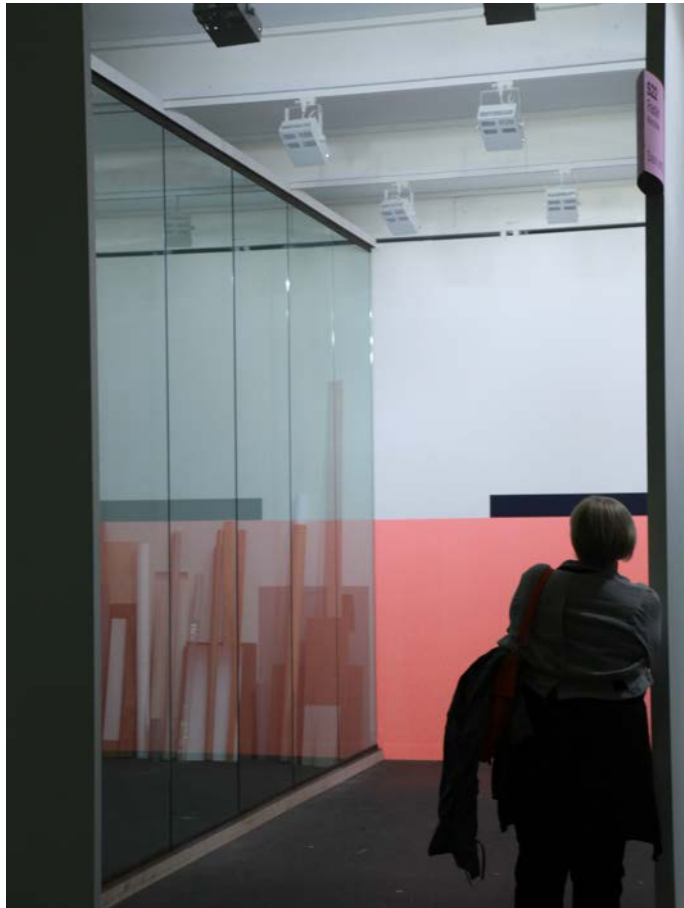
Elodie Seguin

*Espace de projection*, 2012

acrylic, water-based ink, plastic, cardboard, wood, glass

variable dimensions

Exhibition view: *Art Statements 2012*, Art Basel, Switzerland, 2012



Elodie Seguin

*Espace de projection*, 2012

acrylic, water-based ink, plastic, cardboard, wood, glass

variable dimensions

Exhibition view: *Art Statements 2012*, Art Basel, Switzerland, 2012

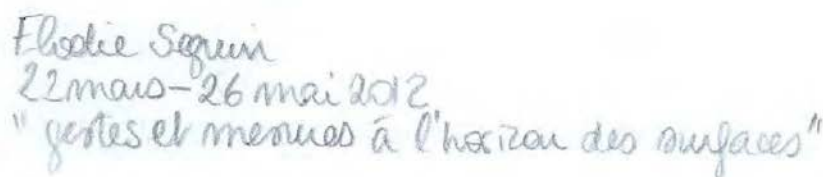
# ELODIE SEGUIN

## Gestes et mesures à l'horizon des surfaces

March 22 - May 26, 2012

Galerie Jocelyn Wolff, Paris, France

press release:



Elodie Seguin  
22 mars - 26 mai 2012  
"gestes et mesures à l'horizon des surfaces"

Le Mauvais Vitrier  
Charles Baudelaire

Il y a des natures purement contemplatives et tout à fait impropres à l'action, qui cependant, sous une impulsion mystérieuse et inconnue, agissent quelquefois avec une rapidité dont elles se seraient crues elles-mêmes incapables.

Tel qui, craignant de trouver chez son concierge une nouvelle chagrinante, rôde lâchement une heure devant sa porte sans oser rentrer, tel qui garde quinze jours une lettre sans la décacheter, ou ne se résigne qu'au bout de six mois à opérer une démarche nécessaire depuis un an, se sentent quelquefois brusquement précipités vers l'action par une force irrésistible, comme la flèche d'un arc. Le moraliste et le médecin, qui prétendent tout savoir, ne peuvent pas expliquer d'où vient si subitement une si folle énergie à ces âmes paresseuses et voluptueuses, et comment, incapables d'accomplir les choses les plus simples et les plus nécessaires, elles trouvent à une certaine minute un courage de luxe pour exécuter les actes les plus absurdes et souvent même les plus dangereux.

Un de mes amis, le plus inoffensif rêveur qui ait existé, a mis une fois le feu à une forêt pour voir, disait-il, si le feu prenait avec autant de facilité qu'on l'affirme généralement. Dix fois de suite, l'expérience manqua; mais, à la onzième, elle réussit beaucoup trop bien.

Un autre allumera un cigare à côté d'un tonneau de poudre, pour voir, pour savoir, pour tenter la destinée, pour se contraindre lui-même à faire preuve d'énergie, pour faire le joueur, pour connaître les plaisirs de l'anxiété, pour rien, par caprice, par désœuvrement.

C'est une espèce d'énergie qui jaillit de l'ennui et de la rêverie; et ceux en qui elle se manifeste si inopinément sont, en général, comme je l'ai dit, les plus indolents et les plus rêveurs des êtres.

Un autre, timide à ce point qu'il baisse les yeux même devant les regards des hommes, à ce point qu'il lui faut rassembler toute sa pauvre volonté pour entrer dans un café ou passer devant le bureau d'un théâtre, où les contrôleurs lui paraissent investis de la majesté de Minos, d'Eaque et de Rhadamante, sautera brusquement au cou d'un vieillard qui passe à côté de lui et l'embrassera avec enthousiasme devant la foule étonnée.

- Pourquoi? Parce que... parce que cette physionomie lui était irrésistiblement sympathique? Peut-être; mais il est plus légitime de supposer que lui-même il ne sait pas pourquoi.

J'ai été plus d'une fois victime de ces crises et de ces élans, qui nous autorisent

à croire que des Démons malicieux se glissent en nous et nous font accomplir, à notre insu, leurs plus absurdes volontés.

Un matin je m'étais levé maussade, triste, fatigué d'oisiveté, et poussé, me semblait-il, à faire quelque chose de grand, une action d'éclat; et j'ouvris la fenêtre, hélas!

(Observez, je vous prie, que l'esprit de mystification qui, chez quelques personnes, n'est pas le résultat d'un travail ou d'une combinaison, mais d'une inspiration fortuite, participe beaucoup, ne fût-ce que par l'ardeur du désir, de cette humeur, hystérique selon les médecins, satanique selon ceux qui pensent un peu mieux que les médecins, qui nous pousse sans résistance vers une foule d'actions dangereuses ou inconvenantes.)

La première personne que j'aperçus dans la rue, ce fut un vitrier dont le cri perçant, discordant, monta jusqu'à moi à travers la lourde et sale atmosphère parisienne. Il me serait d'ailleurs impossible de dire pourquoi je fus pris à l'égard de ce pauvre homme d'une haine aussi soudaine que despotique.

"- Hé! hé!" et je lui criai de monter. Cependant je réfléchissais, non sans quelque gaieté, que, la chambre étant au sixième étage et l'escalier fort étroit, l'homme devait éprouver quelque peine à opérer son ascension et accrocher en maint endroit les angles de sa fragile marchandise.

Enfin il parut: j'examinai curieusement toutes ses vitres, et je lui dis: "Comment? vous n'avez pas de verres de couleur? des verres roses, rouges, bleus, des vitres magiques, des vitres de paradis? Impudent que vous êtes! vous osez vous promener dans des quartiers pauvres, et vous n'avez pas même de vitres qui fassent voir la vie en beau!" Et je le poussai vivement vers l'escalier, où il trébucha en grognant.

Je m'approchai du balcon et je me saisis d'un petit pot de fleurs, et quand l'homme reparut au débouché de la porte, je laissai tomber perpendiculairement mon engin de guerre sur le rebord postérieur de ses crochets; et le choc le renversant, il acheva de briser sous son dos toute sa pauvre fortune ambulatoire qui rendit le bruit éclatant d'un palais de cristal crevé par la foudre.

Et, ivre de ma folie, le lui criai furieusement: "La vie en beau! la vie en beau!"

Ces plaisanteries nerveuses ne sont pas sans péril, et on peut souvent les payer cher. Mais qu'importe l'éternité de la damnation à qui a trouvé dans une seconde l'infini de la jouissance?



Elodie Seguin

*Superposition*, 2012

water-based ink, paper, wood, glue, 138 x 25 x 8 cm

*Etude abîme: lumière de fenêtre en meurtrière sur socle mur*, 2012

water-based ink, paper, wood, tape, glue 260 x 270 x 41 cm

*Décroché / appuyé*, 2012

water-based ink, paper, wood, glue, 124 x 28 x 18 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012



Elodie Seguin

*Etude abîme: lumière de fenêtre en meurtrière sur socle mur*, 2012 (detail)

water-based ink, paper, wood, tape, glue, 260 x 270 x 41 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012



Elodie Seguin  
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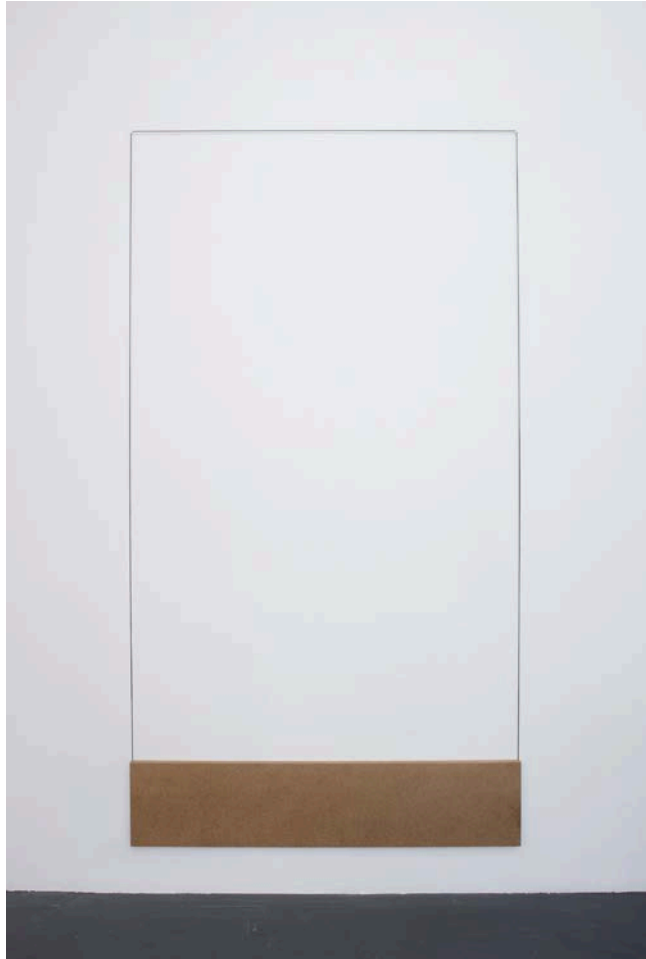




Elodie Seguin

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012

Galerie Jocelyn Wolff

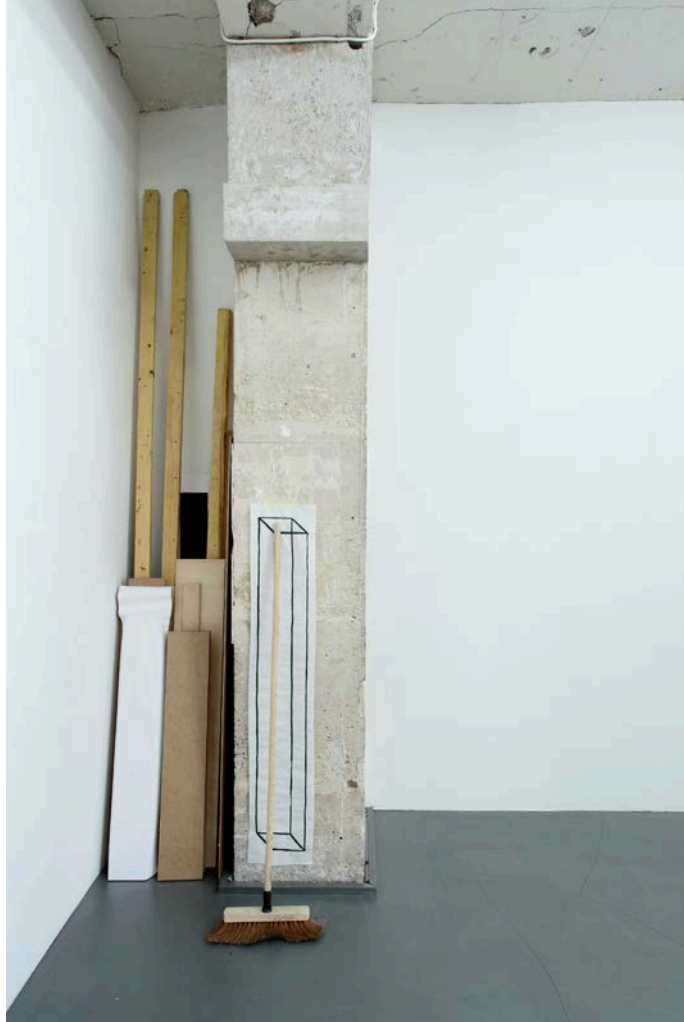


Elodie Seguin

*Accrocher un tableau*, 2012

wood, plastic, nail, 210 x 115 x 3 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*,  
Galerie Jocelyn Wolff, Paris, France, 2012



Elodie Seguin

left: *Meurtrière*, 2012

water-based ink, paper, wood, cardboard, glue, 310 x 52 x 54

right: *Rencontre: contour/contenu/vertical/rencontre/sol/mur/mouvement/suspension/dessin/pinceau/gestes/essais/ordre*, 2012

water-based ink, paper, wood, various material, 148 x 38 x 31 cm

Edition of 4

Exhibition view: *Gestes et mesures à l'horizon des surfaces*,

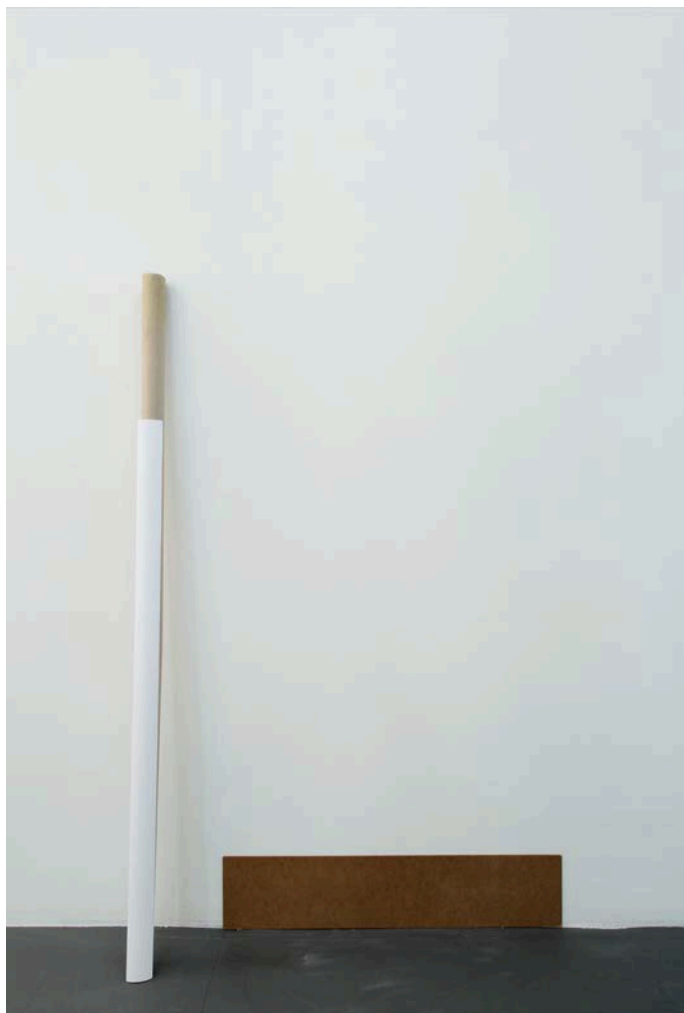
Galerie Jocelyn Wolff, Paris, France, 2012



Elodie Seguin

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012

Galerie Jocelyn Wolff



Elodie Seguin

left: *Unités de plan*, 2012

cardboard, paper

Un ensemble de 2 rouleaux

présentés séparément dans l'espace de la galerie, 170 x 7 x 6 cm et

150 x 7 x 6 cm

right: *Plinthe*, 2012

wood, 19.3 x 90 x 0.3 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*,

Galerie Jocelyn Wolff, Paris, France, 2012



Elodie Seguin

top: *Horizon de tranche: position troublant la position*, 2012

wood, water-based ink, 310 x 260 x 135 cm

below: *Unités de plan*, 2012

cardboard, paper

Un ensemble de 2 rouleaux présentés séparément dans l'espace de la galerie

170 x 7 x 6 cm et 150 x 7 x 6 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012



Elodie Seguin

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012

Galerie Jocelyn Wolff



Elodie Seguin  
*Sans la vitre*, 2012  
fabric, metal, halogen lamp, 310 x 231 x 48 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff,  
Paris, France, 2012





Elodie Seguin

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012

Galerie Jocelyn Wolff



Elodie Seguin

*Sans la vitre*, 2012

fabric, metal, halogen lamp, 310 x 231 x 48 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*,  
Galerie Jocelyn Wolff, Paris, France, 2012



Elodie Seguin

*Noir bleu jaune, en réserve*, 2012

water-based ink, paper, wood, glue

painting + pedestal: 59 x 49 x 24 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012



Elodie Seguin

*Cadrage d'un plan parallèle à celui du support de représentation ou triangle et rectangle, 2012*

water-based ink, paper, wood, glue, 56 x 47 x 2 cm

Exhibition view: *Gestes et mesures à l'horizon des surfaces*, Galerie Jocelyn Wolff, Paris, France, 2012

# ELODIE SEGUIN

## Voûte Voûte

August 11 - September 22, 2011

**Abbaye aux Dames, Saintes, France**

press release:

An exhibition of the works of four artists: Léna Hilton (painting), Bernard Heidsieck (sound poetry and collages), Elodie Seguin (painting, installations) and Anthony Croizet (photo montage).

Four artists in four very diverse modes of expression propose a visual and sound experience that extends over the peaceful atmosphere of the chapter room. Léna Hilton (painting), Bernard Heidsieck (sound poetry and collages), Elodie Seguin (painting, installations) and Anthony Croizet (photo montage) create an intergenerational collection which combines established and emerging artists.



Elodie Seguin

Exhibition view: *Voûte Voûte*, Abbaye aux Dames, Saintes, France, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Voûte Voûte*, Abbaye aux Dames, Saintes, France, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Voûte Voûte*, Abbaye aux Dames, Saintes, France, 2011

Galerie Jocelyn Wolff





Elodie Seguin

Exhibition view: *Voûte Voûte*, Abbaye aux Dames, Saintes, France, 2011



Elodie Seguin

Exhibition view: *Voûte Voûte*, Abbaye aux Dames, Saintes, France, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Voûte Voûte*, Abbaye aux Dames, Saintes, France, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Voûte Voûte*, Abbaye aux Dames, Saintes, France, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Voûte Voûte*, Abbaye aux Dames, Saintes, France, 2011

Galerie Jocelyn Wolff

# ELODIE SEGUIN

## Debout Derrière, Scène Ouverte

*May 27 - June 30, 2011*

**Centre Culturel Français, Milan, Italy**

Artist statement:

« J'ai choisi le titre de l'expo : «Debout Derrière» en sous titre de l'évènement «Scène ouverte». L'intervention s'appuie sur la peinture de Léonard de Vinci «La Cène» qui se situe de l'autre coté de la rue, face au centre culturel. La particularité de cette peinture étant, entre autres, de jouer avec ses limites en se prolongeant dans l'espace du réfectoire qui la reçoit.

La configuration de la galerie du centre culturel faisant étonnamment échos à cet écran à l'intérieur d'un espace vouté, mon exposition proposera un parcours de volumes débutant par le point de vue de derrière la fenêtre qui se situe au fond de la fameuse peinture de Vinci.

Comment les medium peuvent-ils se prolonger les uns dans les autres ? Je continue mes recherches autour de la limite, en questionnant la verticalité du plan de la peinture relativement à la position debout, à la stature de la sculpture et également en intégrant l'espace d'exposition à mes interventions. »



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*,  
Centre Culturel Français, Milan, Italy, 2011





Elodie Seguin

Exhibition views: *Debout Derrière*, *Scène Ouverte*, Centre Culturel Français,  
Milan, Italy, 2011



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*,  
Centre Culturel Français, Milan, Italy, 2011



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français,  
Milan, Italy, 2011





Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff



Elodie Seguin

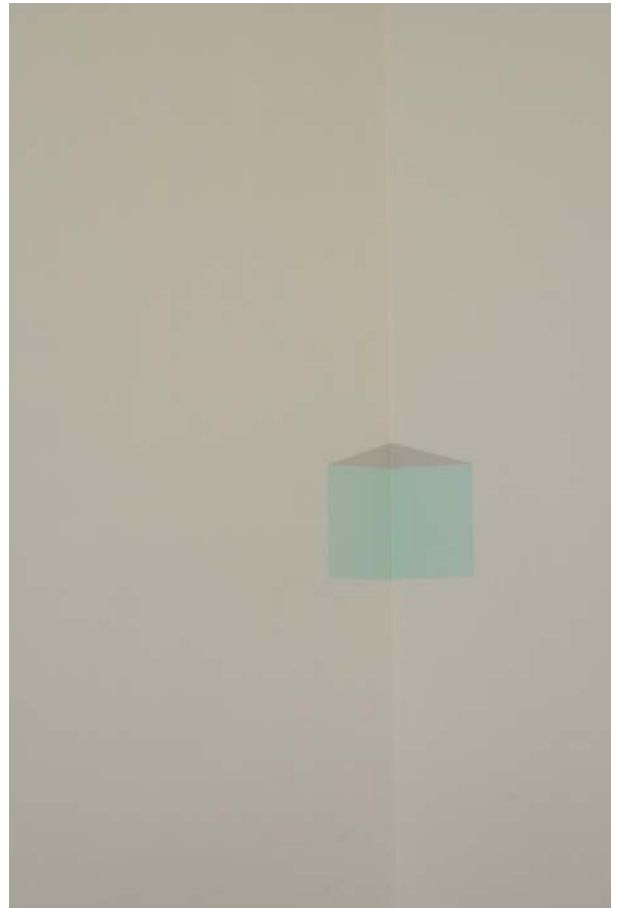
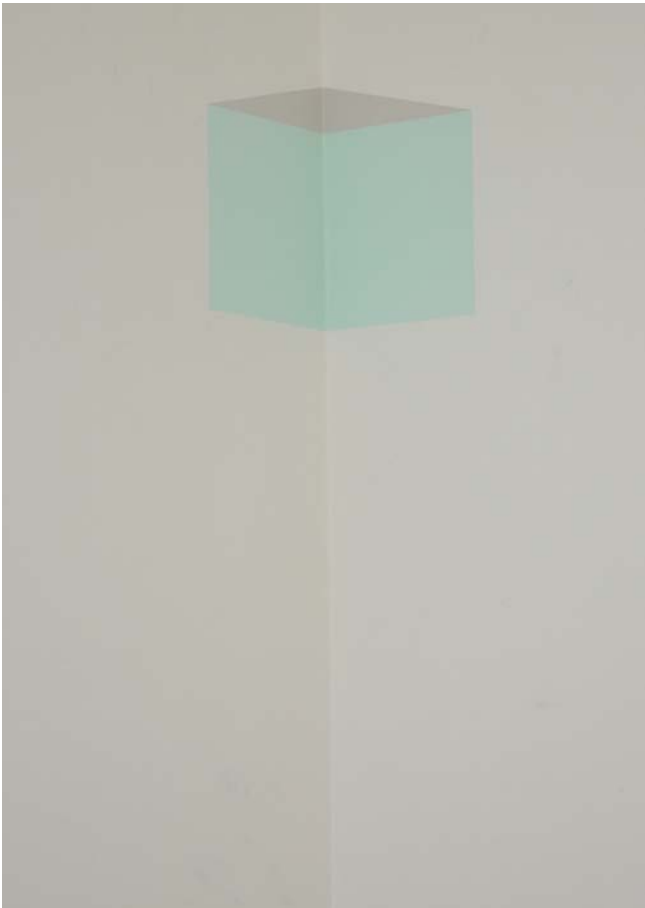
Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*,  
Centre Culturel Français, Milan, Italy, 2011



Elodie Seguin

Exhibition view: *Debout Derrière, Scène Ouverte*, Centre Culturel Français, Milan, Italy, 2011

Galerie Jocelyn Wolff

# ELODIE SEGUIN

## 2001 - 2011 SOUDAIN DÉJA

*October 20 - January 8, 2012*

**L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France**

Curated by Guillaume Désanges

press release:

2001-2011: SOUDAIN DEJA presents works by young artists who studied at the Ecole nationale supérieure des beaux-arts in the decade 2001-2011.

A selective retrospective of works by an generation of artists unlike any other. First, because symbolically they are the very first generation of the twenty-first century and thus, whether they like it or not, must assume the heroic mission of ushering artistic creation into a new century: the famous "two thousand," a change of millenium that was long the focus of projections and fantasies ranging from fear to high hopes. Second, because this generation's beginning was simultaneous with the initial event of a new era: the attacks of September 11, 2001, upset world order in a way we are as yet incapable of measuring.

It is of course hardly the purpose of art to systematically reflect a historical context, as it remains free of all external determinations, particularly symbolic ones. However, all of these young artists have studied, undertaken, constructed and forged a body of work inscribed in the fascinating process of globalization: internet, reshuffled geopolitical cards, uncertainty and the definitive end of utopia in the western world. A process that has included face transplants, the explosive rise of the neurosciences and contemporary art biennials, the war in Iraq, ecology. Not to mention the repressed return of the avant-gardes, the advent of production tools available to all, the sharing of knowledge.

The exhibition 2001-2011: SOUDAIN DEJA presents a selection of works by 30 artists who graduated from the Ecole in the new millenium, setting those works alongside the major events of this past decade. Not to illustrate current events by art works but rather to measure the gap between them, the deviant or alternative position that art may take in relation to contexts and events. To observe how art moves beyond those events, confronts or transforms them, slips their grip. How it sheds light on or complexifies them. These are two parallel histories, related to each other in by affinities, accident, coincidence, visual and thematic shocks.

It is thus along a chronological line that the exposition proceeds. A fixed line with which the works comes to associate themselves freely, some of their makers in the process of becoming, others already enjoying recognition.

Since it is always difficult to get distance on a contemporary generation and identify guiding ideas, the exhibition circumvents this stumbling block. Deliberately, exaggeratedly, it situates this generation within its time, at the core of a network of contemporary facts and situations. Not so much to create connections as to point up tensions, suggest alternative readings of the world by art and perhaps even of art by the world. Though the exhibition offers more an open-ended perspective than a retrospective assessment, it is also the occasion to salute the work of Henry-Claude Cousseau as director of the Ecole during this same decade, and the important reforms and changes the institution has undergone during this intense period, all aimed to modernize and internationalize, to open it still further to the world.

Exhibited artists :

Farah ATASSI - Bertille BAK - Neil BELOUFA – Simon BOUDVIN - Jean-Baptiste AKIM CALISTRU - Isabelle CORNARO

Galerie Jocelyn Wolff

# ELODIE SEGUIN

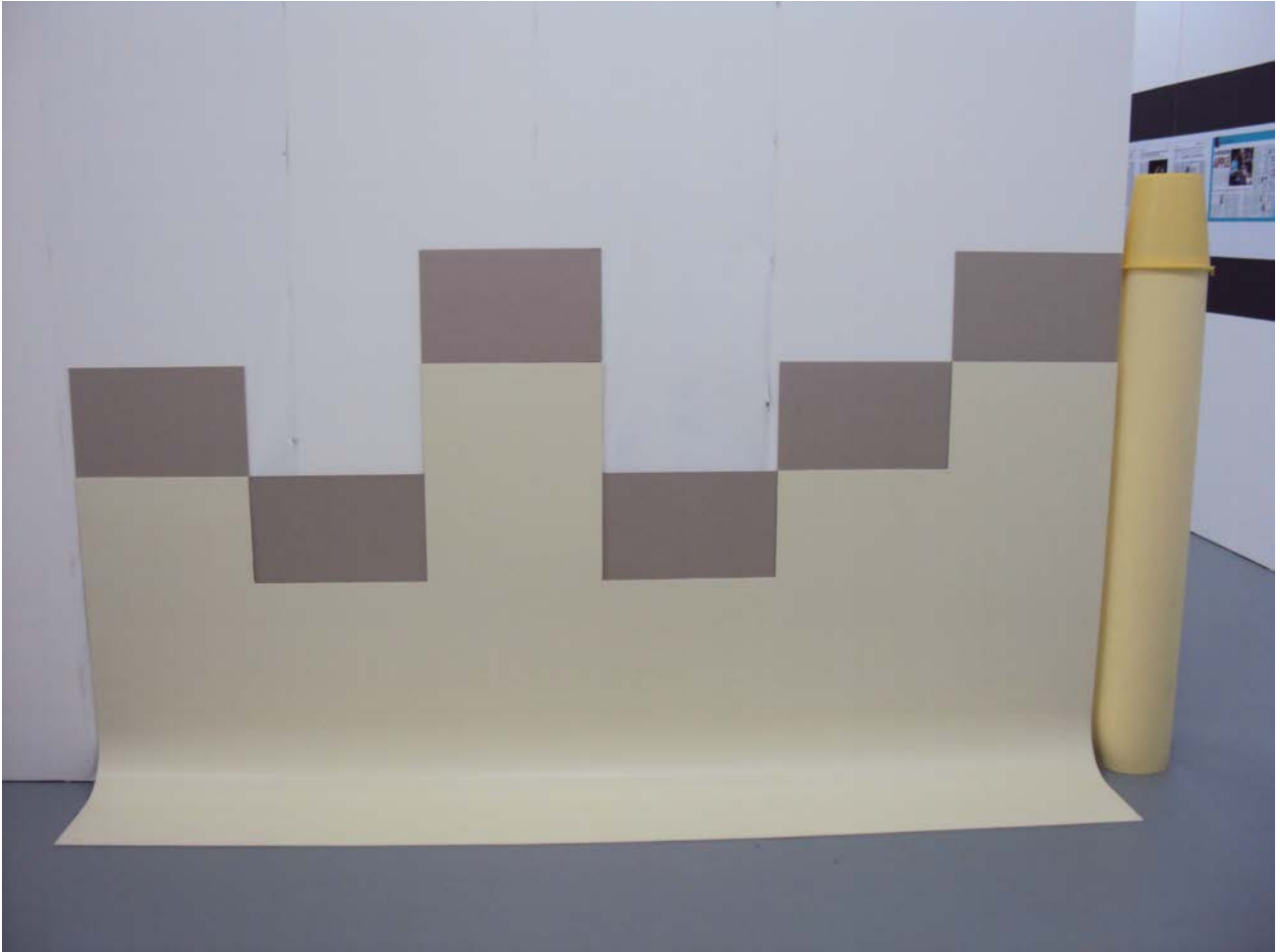
Le travail d'Elodie Seguin interroge en actes la représentation artistique dans son processus de production. Utilisant des matériaux pauvres et précaires, parfois trouvés, elle les agence avec une grande précision en fonction du contexte architectural, mais aussi culturel et symbolique, de l'espace d'exposition. En découle des compositions en devenir, en suspens, à la manière d'un croquis ou d'une esquisse en volume. Dans ses choix, la plasticité des formes, la construction de type architecturale et la couleur jouent un rôle majeur, chaque élément autonome entrant en dialogue avec les autres. Néanmoins, ses installations restent ouvertes, entre ordre et chaos, à la fois affirmées et fragiles, proliférantes et éphémères, proposant un temps d'observation aussi bien qu'un espace de réflexion. Comme souvent dans ses expositions, Elodie Seguin propose une production spécifique pour "2001-2011 : Soudain, déjà".



Elodie Seguin

Exhibition view: *2001-2011 SOUDAIN DEJA*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2011-2012

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *2001-2011 SOUDAIN DEJA*, L'Ecole nationale supérieure des beaux-arts de Paris,  
Paris, France, 2011-2012

Galerie Jocelyn Wolff

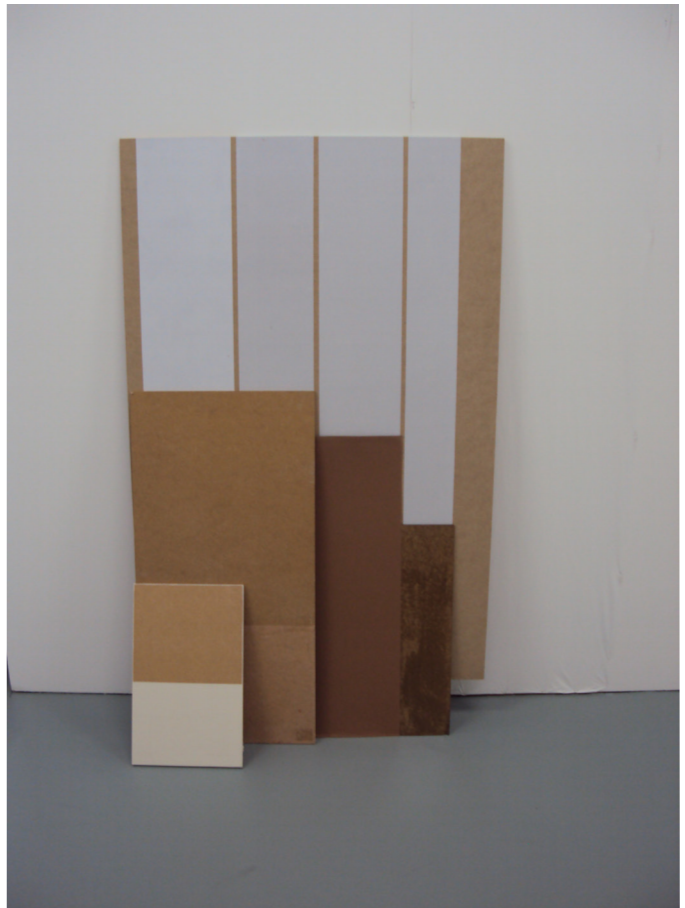




Elodie Seguin



Exhibition view: 2001-2011 *SOUDAIN DEJA*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2011-2012



Elodie Seguin

Exhibition view: *2001-2011 SOUDAIN DEJA*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2011-2012



Elodie Seguin

Exhibition view: *2001-2011 SOUDAIN DEJA*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2011-2012

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *2001-2011 SOUDAIN DEJA*,  
L'École nationale supérieure des beaux-arts de Paris,  
Paris, France, 2011-2012

# ELODIE SEGUIN

## Where Monday is Sunday

*November 11 - 18, 2011*

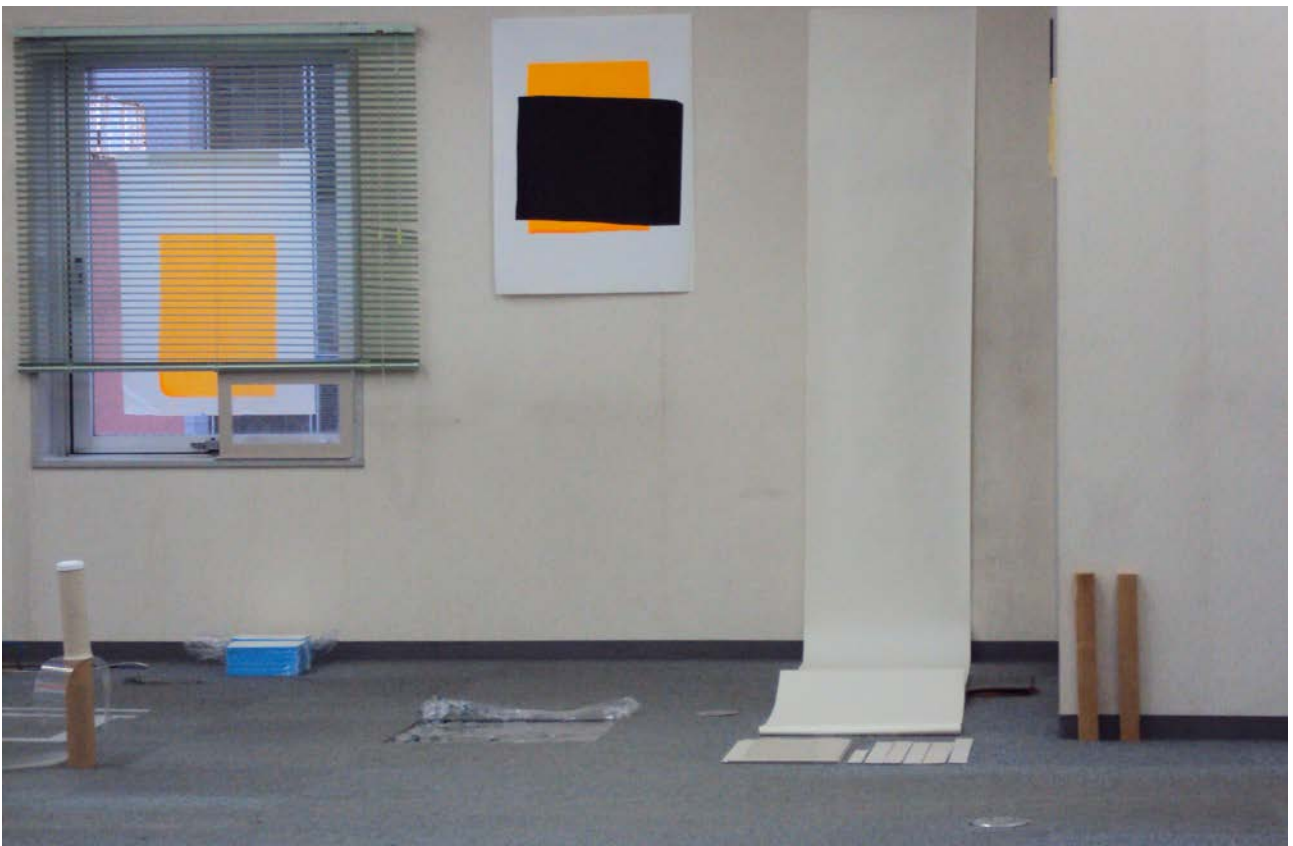
**Villa Tokyo, Tokyo, Japan**

press release:

In 2010 the Galerie Jocelyn Wolff introduced the work of Elodie Seguin, a very young artist who had just completed her studies at the Ecole de Beaux Arts de Paris.

Elodie Seguin proposes a reflection on painting itself. Formulated by the artist as “how to escape the tableau?”, this question develops in the gallery space through a process where the space eventually becomes one with the work of the artist. Asserted in a suspended state during the duration of the exhibition, the work appears as being in the becoming: like a sketch, a form, an outline where the continuity depends upon the will of the artist to continue. Each element is independent and in dialogue with the others, juxtaposed, and ready to enter in dialogue in another space where each's original form would again be lead to evolve and transform.

VILLA TOKYO is an international joint project involving ten European contemporary art galleries in cooperation with Japanese partners: the Taka Ishii Gallery, the Tomio Koyama Gallery and New Tokyo Contemporaries - an energetic association of seven contemporary art galleries In the heart of the Tokyo metropolis, in the developing Kyobashi area – a place with great potential to boost the artistic atmosphere – the galleries will share a building for a week-long program of exhibitions and many additional events: concerts, performances, screenings and formal and informal talks by Japanese and European artists and musicians.



Elodie Seguin

Exhibition view: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan, 2011

Galerie Jocelyn Wolff



Elodie Seguin and Christoph Weber

Exhibition view: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan, 2011



Elodie Seguin, during the set-up

Exhibition view: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan, 2011





Elodie Seguin

Exhibition view: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan,  
2011



Elodie Seguin

Exhibition view: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan, 2011



Elodie Seguin and Christoph Weber

Exhibition view: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan,  
2011



Elodie Seguin

Exhibition view: *Where Monday is Sunday*, Villa Tokyo, Tokyo, Japan, 2011

Galerie Jocelyn Wolff

# ELODIE SEGUIN

## Archivisions #2, poésie urbaine

October 14 - December 17, 2011

**Centre d'Art Le Parvis, Tarbes, France**

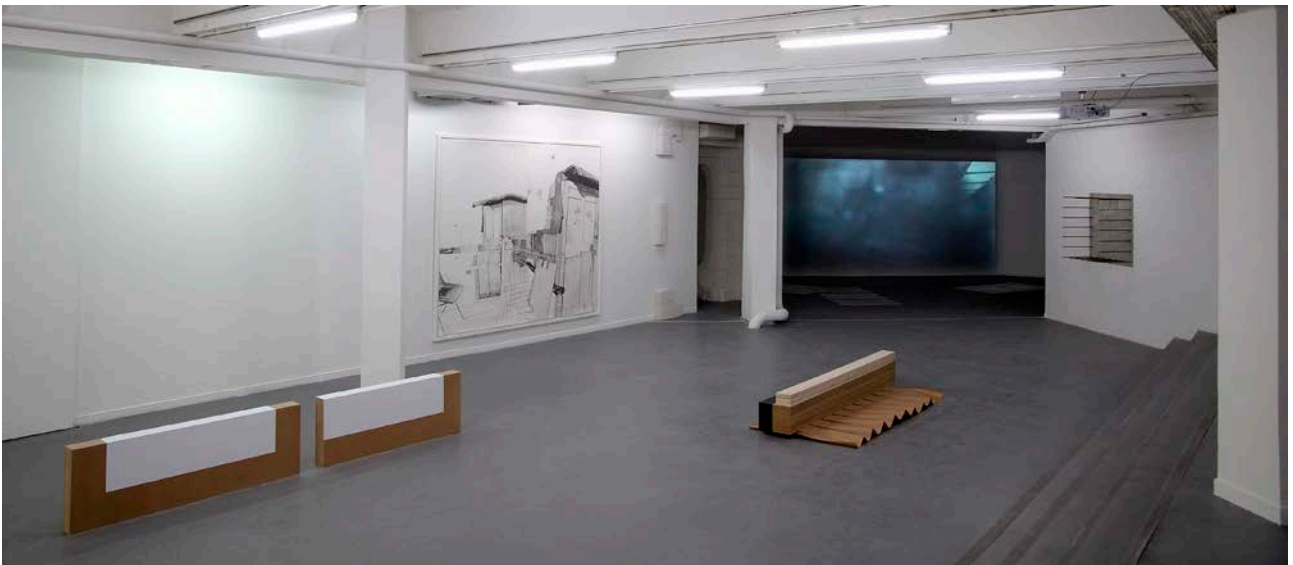
press release:

With works by: Chris Cornish, Alison Moffett, Elodie Seguin, Kirill Ukolov, Christoph Weber

Presenting a young generation of artists who use art itself as materials for the art in which they produce!

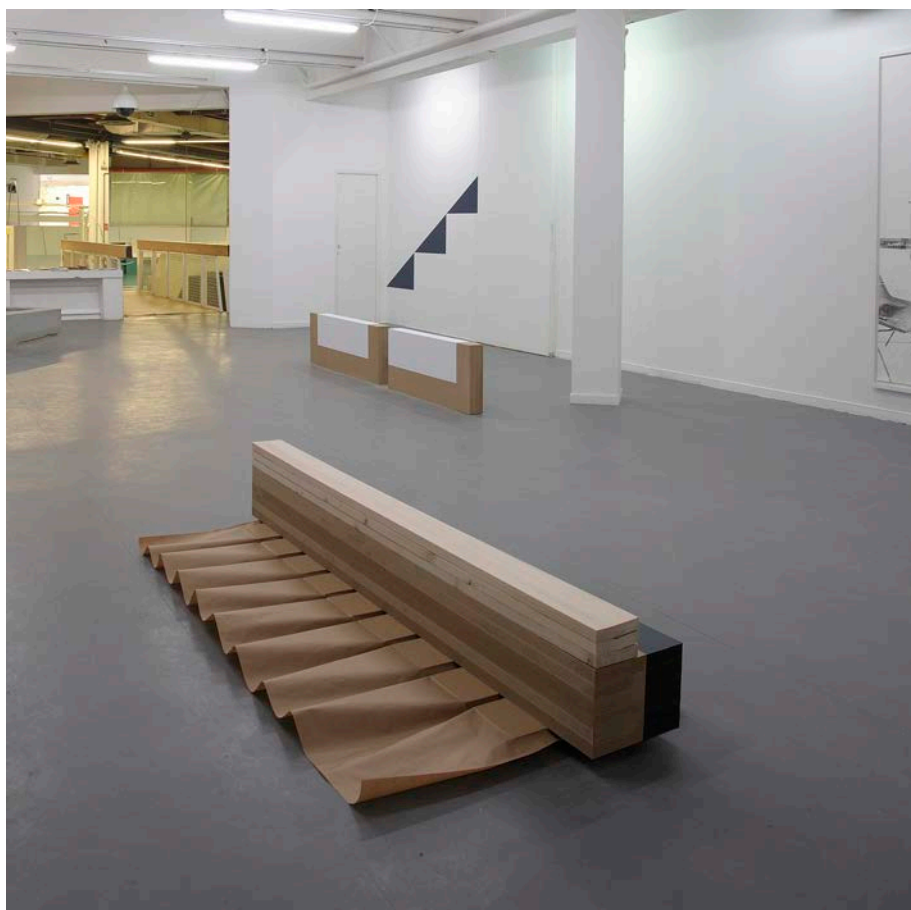
After the question of the city and its urban experiences, the second Archivision program questions our relationship with the space and our way of considering the crossing of two exhibitions presented simultaneously: Archivisions #2 and Honoré d'O.

In the center of art, Archivisions #2 regroups the works of these young artists: installation sculptures, paintings, videos, that challenge the space in all of its strange zones, their qualities and their faults: their form somewhat academic and very remote from "white cube" and far from the felt space of a museum!



Elodie Seguin

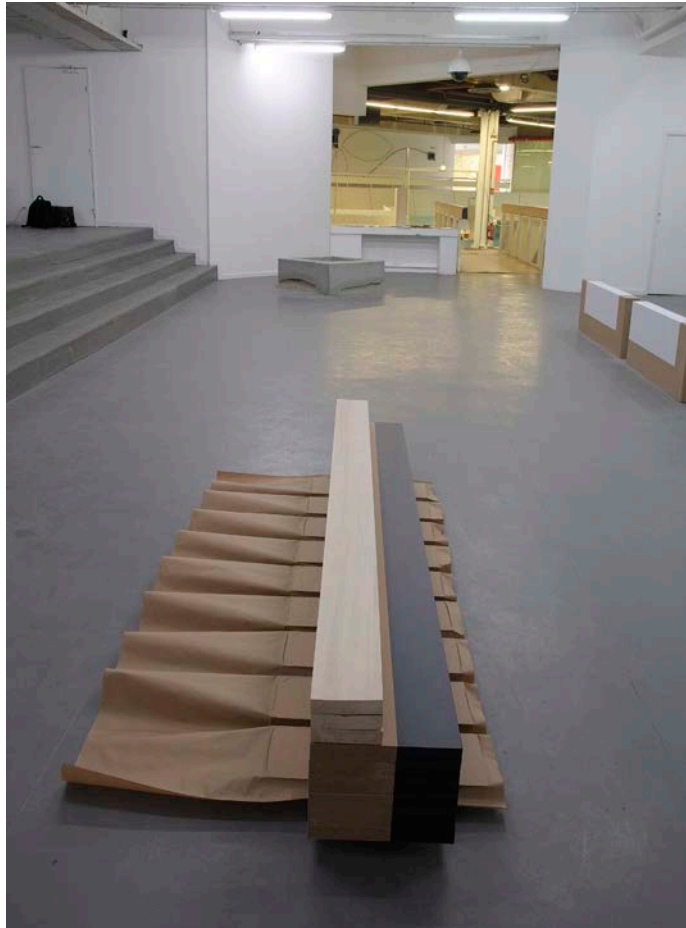
Exhibition view: *Archivisions #2, poésie urbaine*, Centre d'Art Le Parvis, Tarbes, France, 2011



Elodie Seguin

Exhibition view: *Archivisions #2, poésie urbaine*, Centre d'Art Le Parvis, Tarbes, France, 2011





Elodie Seguin

Exhibition view: *Archivisions #2, poésie urbaine*, Centre d'Art Le Parvis, Tarbes, France, 2011



Elodie Seguin

Exhibition view: *Archivisions #2, poésie urbaine*, Centre d'Art Le Parvis, Tarbes, France, 2011



Elodie Seguin

Exhibition view: *Archivisions #2, poésie urbaine*, Centre d'Art Le Parvis, Tarbes, France, 2011

# ELODIE SEGUIN

## About Painting

*September 7 - 11, 2011*

**ABC Art Berlin Contemporary, Berlin, Germany, 2011**

press release:

From 07 - 11 September 2011 ABC Art Berlin Contemporary will address the topic of painting. "About Painting" will survey contemporary painting practices, presenting not only works on paper or canvas, but also videos, photographs and sculptures that deal with the classical medium.

Twenty years ago, few exhibitions focused on painting specifically as the enduring influence of conceptual art tended to focus attention on issues of framing, rather than pictures. The legacy of these conceptual practices still looms large in contemporary art practices, including much recent painting, which is characterized by an intense reflection of the medium and its history. The combination of critical and at the same time confidence use of paint is a defining feature of a wide variety of current artistic practices that deal with pictures either on the wall, or in space.

The concept of the "painterly", as delineated by Heinrich Wölfflin as a specific art historical category over one hundred years ago, forms another source of interest in recent painting: "Painting is the triumph of appearance over the real," stated Wölfflin ("... der Triumph des Schein über das Sein." While this might sound like an endorsement of escapist décor, Wölfflin's motto does not promote deceptive forms of realism or allegory. Instead, the statement speaks positively to the unique ways in which painting traffics with ambiguity.

Alongside contemporary paintings and works "about painting" from different countries and generations, ABC will feature influential individual historical positions that build part of the subject's contextual background: painting as possibility, not as ideology.

Alongside contemporary paintings and works "About Painting" from different countries and generations, ABC will feature influential individual historical positions that build part of the subject's contextual background: painting as possibility, not as ideology.

The participating artists were selected under the curatorial guidance of Rita Kersting (former director of the Kunstverein für die Rheinlande und Westfalen), who, together with Marc Glode (film theorist and the curator of ABC 2010) designed the exhibition's spatial setting and presentation.

ABC Art Berlin Contemporary was founded four years ago as a new independent, hybrid exhibition format, between curated show and gallery event. The initiators, a group of Berlin galleries, have succeeded in establishing the exhibition as an important date in the international art calendar. ABC Art Berlin Contemporary opens on the 7th of September, 2011.



Elodie Seguin

Exhibition view: *About Painting*, ABC Art Berlin Contemporary, Berlin, Germany, 2011



Elodie Seguin

Exhibition view: *About Painting*, ABC Art Berlin Contemporary,  
Berlin, Germany, 2011



Elodie Seguin

Exhibition view: *About Painting*, ABC Art Berlin Contemporary, Berlin, Germany, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *About Painting*, ABC Art Berlin Contemporary, Berlin, Germany, 2011





Elodie Seguin

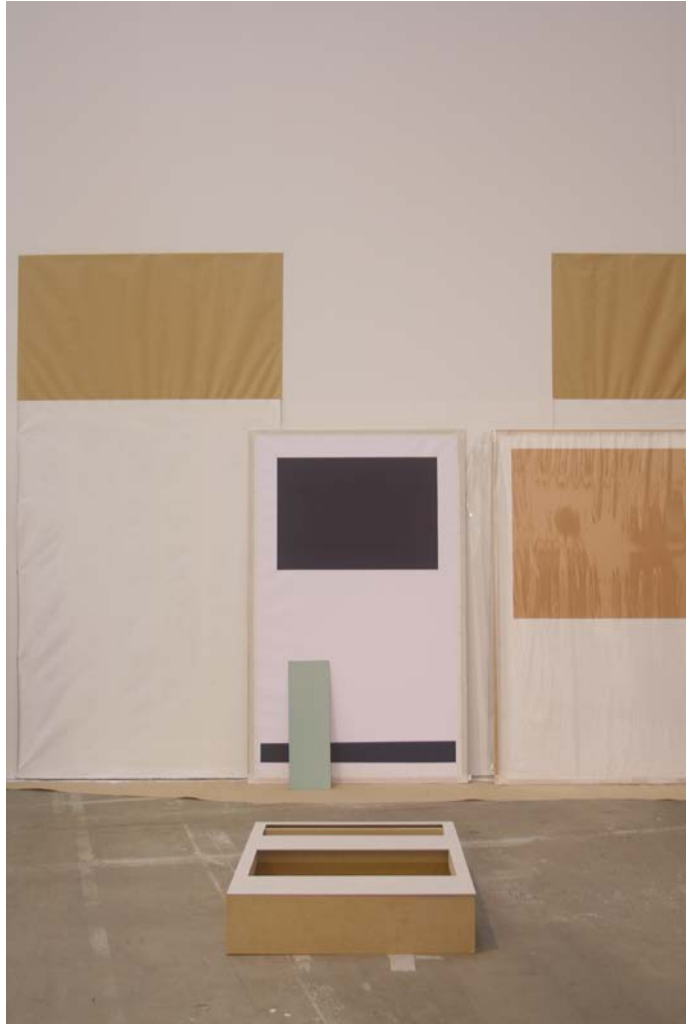
Exhibition view: *About Painting*, ABC Art Berlin Contemporary, Berlin, Germany, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *About Painting*, ABC Art Berlin Contemporary,  
Berlin, Germany, 2011



Elodie Seguin

Exhibition view: *About Painting*, ABC Art Berlin Contemporary, Berlin, Germany, 2011



Elodie Seguin

Exhibition view: *About Painting*, ABC Art Berlin Contemporary, Berlin, Germany, 2011

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *About Painting*, ABC Art Berlin Contemporary, Berlin, Germany, 2011

Galerie Jocelyn Wolff

# ELODIE SEGUIN

10.11.2010 - 23.12.2010

*November 11 - December 23, 2010*

**Galerie Jocelyn Wolff, Paris, France**

press release:

The idea for this exhibition came about in the mist of a discussion about the place Franz Erhard Walther should have occupied in the history of Conceptual as well as Preconceptual Art. Although it has been the subject of reevaluation during the last twenty years, Conceptual Art does prove to be more and more difficult to delimit, whether it be in chronological, geographical or esthetic terms. In line with Thierry de Duve, certain historians went as far as to say that it "didn't exist": "I would say there is no such thing as Conceptual art. It doesn't exist. It's just a name." Understandably, this difficulty reflects upon the study of its roots, which were often neglected or bypassed by the specialists, who were undoubtedly cautious of the idea of registering Conceptualism within the continuity or proximity of partially incompatible tendencies (Fluxus, Minimal Art, Concrete Poetry).

Taking into consideration the official chronology that makes the conceptual movement start in 1966 with the exhibition (Working Drawings and Other Visible Things on Paper notnecessarily meant to be Viewed as Art) curated by Mel Bochner at the School of Visual Arts in New York, the selected works and proposals for our exhibition date prior to this and always deal with one or some criteria that thereafter became inextricable from Conceptual Art. The importance the artists placed on processes (William Anastasi, Stanley Brouwn, Yoko Ono) and instructions (William Anastasi, Stanley Brouwn, Yoko Ono), on dematerialization (William Anastasi, George Brecht, John Cage) and tautology (William Anastasi, Peter Roehr), on questioning the author's status (Stanley Brouwn, Yoko Ono) and on language (George Brecht, Heinz Gappmayr, Peter Roehr, Franz Erhard Walther) indisputably announce the founding principles of Conceptualism. And if it is not about claiming that they adhere completely, the inherent prodromic dimension turns out to be convincing. In an effort to remain loyal to the mindset carried by a certain few of these works and to avoid any vintage qualities that could prove undermining, we decided to opt for the standpoint that consists in adapting them to contemporary technology. It is from within this perspective and following a conversation with William Anastasi that his two essential pieces (Sink and Microphone), whose conception dates the first third of the 1960s, became "updated". The integration of propositions from young artists (Guillaume Leblon, Elodie Seguin, Christoph Weber) from the gallery, which appear as veiled references to other, major, protoconceptual figures (respectively Yves Klein, the On Kawara before the date paintings, and Robert Morris), demonstrates how the after can take a critical look at the before in a way which is as singular as it is vitalizing.

Erik Verhagen



Elodie Seguin

Exhibition view: 10.11.2010 - 23.12.2010, Galerie Jocelyn Wolff, Paris, France, 2010

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *10.11.2010 - 23.12.2010*, Galerie Jocelyn Wolff,  
Paris, France, 2010





Elodie Seguin  
*Something*, 2010  
silkscreen ink on paper, medium, 131 x 80 x 1 cm

Exhibition view: 10.11.2010 - 23.12.2010, Galerie Jocelyn Wolff, Paris,  
France, 2010



Elodie Seguin

*De dos*, 2010

silkscreen ink on paper, medium, 125 x 84 x 1 cm

Exhibition view: 10.11.2010 - 23.12.2010, Galerie Jocelyn Wolff,  
Paris, France, 2010

# ELODIE SEGUIN

## Rien est impossible

*January 30 - February 10, 2010*

**Galerie Jocelyn Wolff, Paris, France**

press release:

Upon the invitation of Guillaume Leblon, Galerie Jocelyn Wolff is proud to introduce the work of Elodie Seguin, a very young artist who just completed her studies at the Ecole des Beaux Arts de Paris.

For her first solo exhibition, Elodie Seguin proposes a reflection on painting itself. Formulated by the artist as “how to escape the tableau?”, this question develops in the gallery space through a process where the space eventually becomes one with the work of the artist. Asserted in a suspended state during the duration of the exhibition, the work appears as being in the becoming: like a sketch, a form, an outline where the continuity depends upon the will of the artist to continue. Each element is independent and in dialogue with the others, juxtaposed, and ready to enter in dialogue in another space where each’s original form would again be lead to evolve and transform.



Elodie Seguin

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris, France, 2010



Elodie Seguin

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris, France, 2010

Galerie Jocelyn Wolff



Elodie Seguin  
*Triangle*, 2010  
paper, wood, silkscreen ink, tape, plastic, foam  
variable size

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff,  
Paris, France, 2010



Elodie Seguin

*Germinal*, 2010

wood, silkscreen ink, packed varnished sponge

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris, France, 2010



Elodie Seguin  
*Espace de Réflexion*, 2010  
wood, cotton, tape, paper

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris,  
France, 2010





Elodie Seguin  
*Espace de Réflexion*, 2010  
wood, cotton, tape, paper

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris, France, 2010



Elodie Seguin  
Déplie, 2010  
different kind of wood  
variable size

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris, France, 2010



Elodie Seguin  
*Industrie*, 2010  
foam, tape, cardboard

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris, France, 2010



Elodie Seguin  
*Industrie*, 2010  
foam, tape, cardboard

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris, France, 2010



Elodie Seguin

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff,  
Paris, France, 2010



Elodie Seguin  
n. 2010  
cardboard, plexiglas, paper  
variable size

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff,  
Paris, France, 2010



Elodie Seguin  
*N*, 2010  
cardboard, plexiglas, paper  
variable size

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris,  
France, 2010



Elodie Seguin  
*Germinal*, 2010  
wood, silkscreen ink, packed varnished sponge

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris,  
France, 2010





Elodie Seguin  
*Plein*, 2010  
plastic, wood, tag, sponge, paper

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris,  
France, 2010



Elodie Seguin  
*Plan sur plan*, 2010  
silkscreen ink, enduit  
variable dimensions

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff,  
Paris, France, 2010



Elodie Seguin  
*Niveau*, 2010  
silkscreen ink  
variable size

Exhibition view: *Rien est impossible*, Galerie Jocelyn Wolff, Paris,  
France, 2010

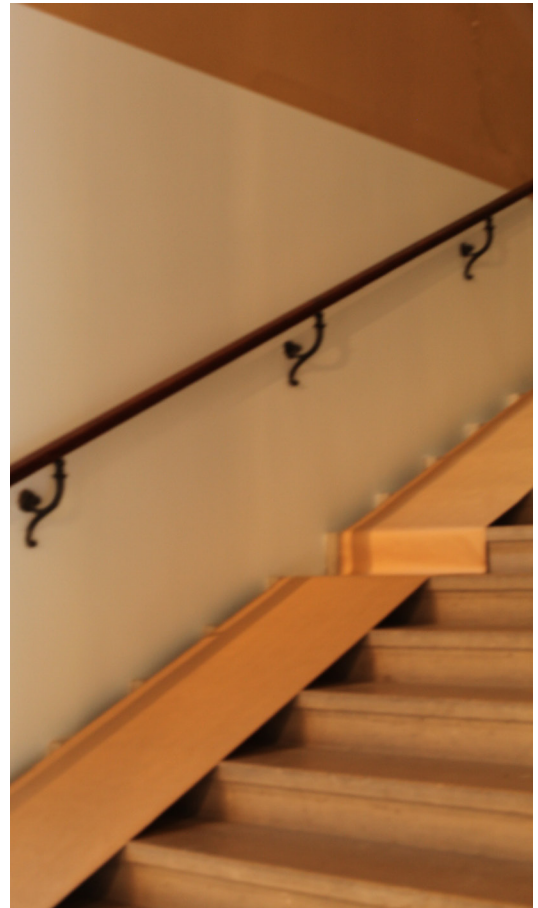
# ELODIE SEGUIN

## Mouvement des atomes, mobilité des formes

*May 29 - July 9, 2010*

**Félicités des Beaux-Arts, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France**

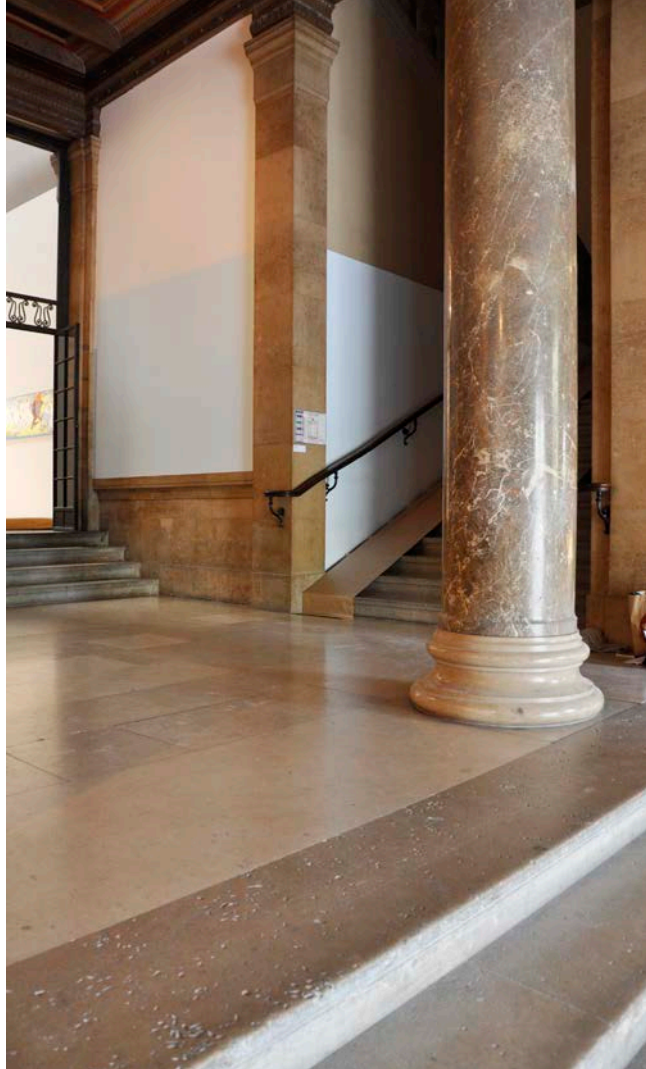
Graduate Exhibition welcomed by the jury in 2009 : Neil Beloufa, Mélanie Blaison, Tiffany Bouet, Alban Denuit, Rebecca Digne, Eric Dizambourg, Daniel Flammer, Florian Fouché, Christophe Herreros, Lena Hilton, Laura Huertas-Millan, Sophie Lamm, Mari Minato Eva Nielsen, Asami Nishimura, Yoann Paounoff, Manon Recordon, Clémence Renaud, Faustine Sayagh, Elodie Seguin, Marion Verboom



Elodie Seguin

Exhibition view: *Mouvement des atomes, mobilité des formes*, Félicités des Beaux-Arts, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2010

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Mouvement des atomes, mobilité des formes*, Félicités des Beaux-Arts, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2010



Elodie Seguin  
*Tombeau*, 2012  
wood, paper, ink

Exhibition view: *Mouvement des atomes, mobilité des formes*, Félicités des Beaux-Arts, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2010



Elodie Seguin  
*Tombeau*, 2012  
wood, paper, ink

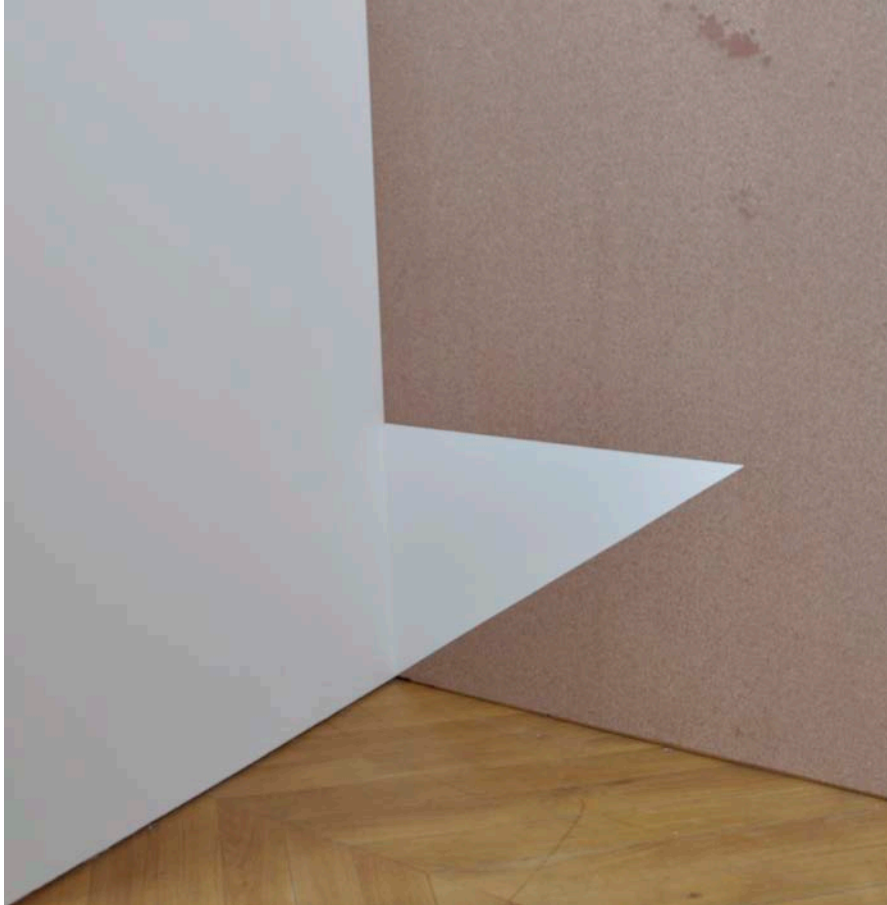
Exhibition view: *Mouvement des atomes, mobilité des formes*, Félicités des Beaux-Arts, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2010





Elodie Seguin and Lena Hilton  
*Compte tenu, Contenu suivant*, 2010

Exhibition view: *Mouvement des atomes, mobilité des formes*, Félicités des Beaux-Arts, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2010



Elodie Seguin and Lena Hilton  
*Compte tenu, Contenu suivant*, 2010  
detail

Exhibition view: *Mouvement des atomes, mobilité des formes*, Félicités des Beaux-Arts,  
L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2010

# ELODIE SEGUIN

## Diplôme Elodie Seguin

2009

**L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France**

Texte Diplôme Elodie Seguin, Ecole des beaux-arts, 2009

My work can be described in two ways: from its moment in the studio/to its transition into the gallery. The boundaries are not sealed. There's a displacement from one context to another where the operations and sense change depending on the destination. This diploma took the form of a course, which attempts to signify the manner in which I do my work- it is not a roadblock but a three-way path, going from the studio to the gallery and passing by the university corridor. It does not change the gallery into a studio, since it would be wrong to transform the studio to an exhibition space, and the presence of these three places become directly effective to the possibility of this course.

The first moment is in the studio, a time for the attention to the shapes and colors as this laboratory allows the world to see these creations. With these sensitive experiments, it is not required to display these productions, where I am not obligated to make something that is unified with the others, where I am not obligated to provide works, where I can create elements that rest in a subjective state.

This practice is not entirely reliant on the production. This is the case with much of the practice, but in my case I want it to be a risk. This is not a romantic ethic but a method of work that creates potential. This is not a liberated activity because I understand how the exhibition space enters into the studio.

And it's this second moment, in which the object's destination is the transition, and the contextual displacement is applied to these subjective moments, in neutralizing the intimacy, the tools, and the materials. The presented elements are in state of shapes. The corridor includes the idea of transition and proposes a crossing plan.

The pieces are activated by their disposition.

For example, *Le rouleau / 4 /* is in profile, so that we can confuse the outline for the solid red on the edge of the paper to give the illusion of a continuing line. For the orange board in */ 7 /* the perspective is tested by the perception of the balance. The solid area is not a rectangle but a trapezoid; its limit becomes parallel to the wall by the displacement of the board, this being a possible piece to activate the work.

These works are illusions that show the temporality of the work, that are suspended in the time of the attachment, that are paused at the demonstration but without ever being stopped.

The pieces will be accomplished, but risk disappearing. They are fragile and in constant movement. In being interested in shapes in a sensitive manner, I create the subject economy. These shapes and ideas exchange their quality. Shapes that go against the idea and the ideas which tend to go towards shapes. The art has a physical mode of existence, it isn't so much of a requirement than a restraint applied to the emergence of a shape, simply everything is created in a logical manner of existence that is intrinsically linked.

To stop painting in the right place, and deciding to remove an outline or representation.

The ellipse that constitutes the drawing suffices in initiating a work so that the absence of certain traits signifies the others, relatively an illusion of the perspective.

A mass cut is suggested and seized.

The illusion of the continuity of a line so that it covers both surfaces are not on the same plane.

The multiple poses the problem of this statement, at first, that of the ready-mades of Duchamp.

The workshop space interests me in that it is an intermediate zone where things unfinished are stacked in a collage of compressed time frames, as shown in Mertzbau Schwitters.

Inexhaustibly, something that escapes, is developed, and is being rebuilt. The work is in the impossibility of any fence.

The incompleteness is in contrast to the expression of self, where empowerment is anonymous.

I wonder about the mode of existence of unfinished works, or those whose colors are extinguished by the darkness when no one is watching.

I keep a memory of an orange conserved by one of the grotto walls in Lascaux.

The first shapes that interested me were in Palermo, from Kelly, Max Bill, Lasker or the ones from Op art.

But the contents and the shape are different and yet the same in the work of art.

The worry is with the thoughts who have the biggest economy, so I try to extract them in order to be submissive to their existence.

With the smallest of means, producing the maximum should not effect the deviations. Not just the installations: the arrangements, and the devices that juxtapose the same plane on several layers of possible reception.

My research is often terminated before its completion, to show their incompleteness.

The sketch and the unfinished, the fragile and broken- these are not transitory moments but a display of transient time.

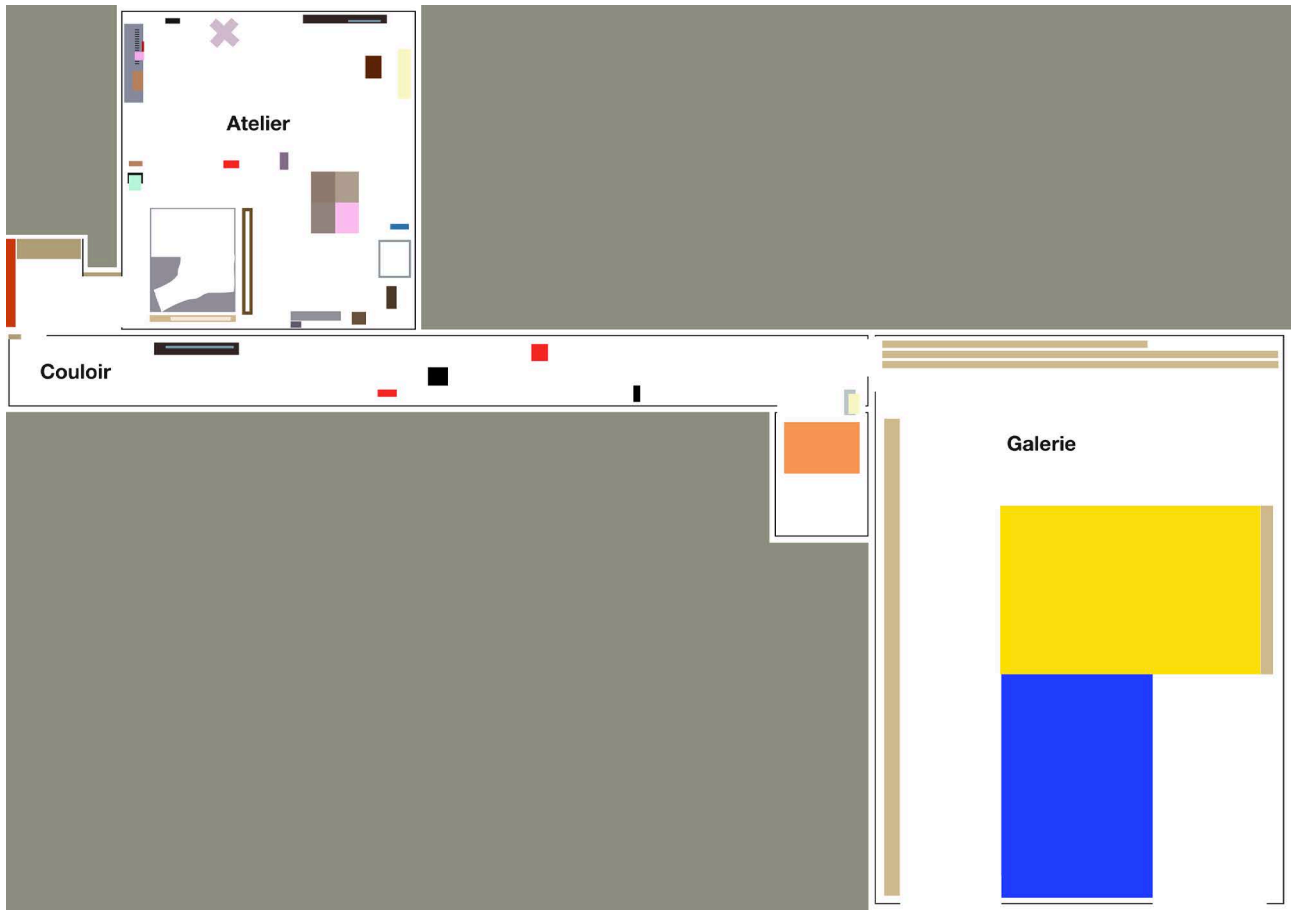
With a distrust in any final fulfillment, the attempt is only ambition.

There are many good reasons for not understanding my concepts.

The probability of meeting an element with another in the studio space at the moments of simple gestures, during the circulation of formats and tools at the moment of fabrication... A color that appears on the format with all of its properties with the application of the following that should define it and complete the drawing that had been in confrontation with, for example, the means of support.... This that I try to represent is already playing with the fabrication.













The tools have an analogue language so that when it deploys on the format, it is the perfect reduction. The roll of tape and its properties suffice in representing the function of the line that it must permit to create, but it equally becomes the absence. There must be two rolls of tape to create a line, and dialectically and thus the report outline/plan.

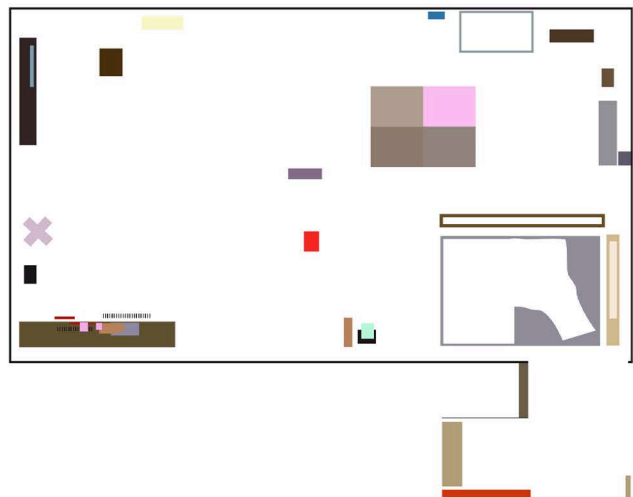
Also I use a drawing technique to show the measures and the multitude of information that it represents. Producing from transparence, a manner that is not finished, to show the work in progress, so that there are no illusions, are how to bring into play the dimension of the piece.



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

-  n / impression numérique et son tasseau / 80 X 140 cm /
-  g / carton / 55 X 75 cm /  h / 6 planches agglomérées / 15 X 30 cm /
-  i / papier maroufflé sur bois / 80 X 120 cm /  j / triangle en mousse /
-  k / encre sérigraphie sur papier tendu sur planche de medium / 140 X 220 cm /
-  O / Peinture encre sérigraphie sur papier maroufflé sur planche de bois medium / 80 X 120 cm / Feuille de papier A4 coincée au sol /
-  m / encre sérigraphie sur papier tendu sur planche de medium + scotch / 140 X 220 cm /
-  s / peinture retournée coté planche de medium / 120 X 200 cm /
-  l / cadre en bois / 140 X 220 cm /
-  e / 2 tranches de plexi bleu /
-  p / Socle en carton gris + carnet de croquis encre sérigraphie / 29,7 X 42 cm /
-  a / encre sérigraphie sur papier tendu sur planche de medium / 140 X 220 cm /
-  c / encre sérigraphie sur papier tendu sur planche de medium
-  d / contreforme en medium ciré /
-  f / réserve-trace de peinture d'atelier au sol à la place de léna hilton /
-  u / dit « grand oeuvre » / encre sérigraphie sur papier tendu sur planche de medium / 140 X 220 cm /
-  v / Porte peinture glycerol /
-  w / impression numérique sur planche sur peinture sur colonne /
-  x / morceau de bois brute et sale /
-  y / peinture acrylique sur bois / 30 X 40 cm /
-  t / présence du tas, état de formes mêlées.



## Première partie : nomenclature atelier

Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009





Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009



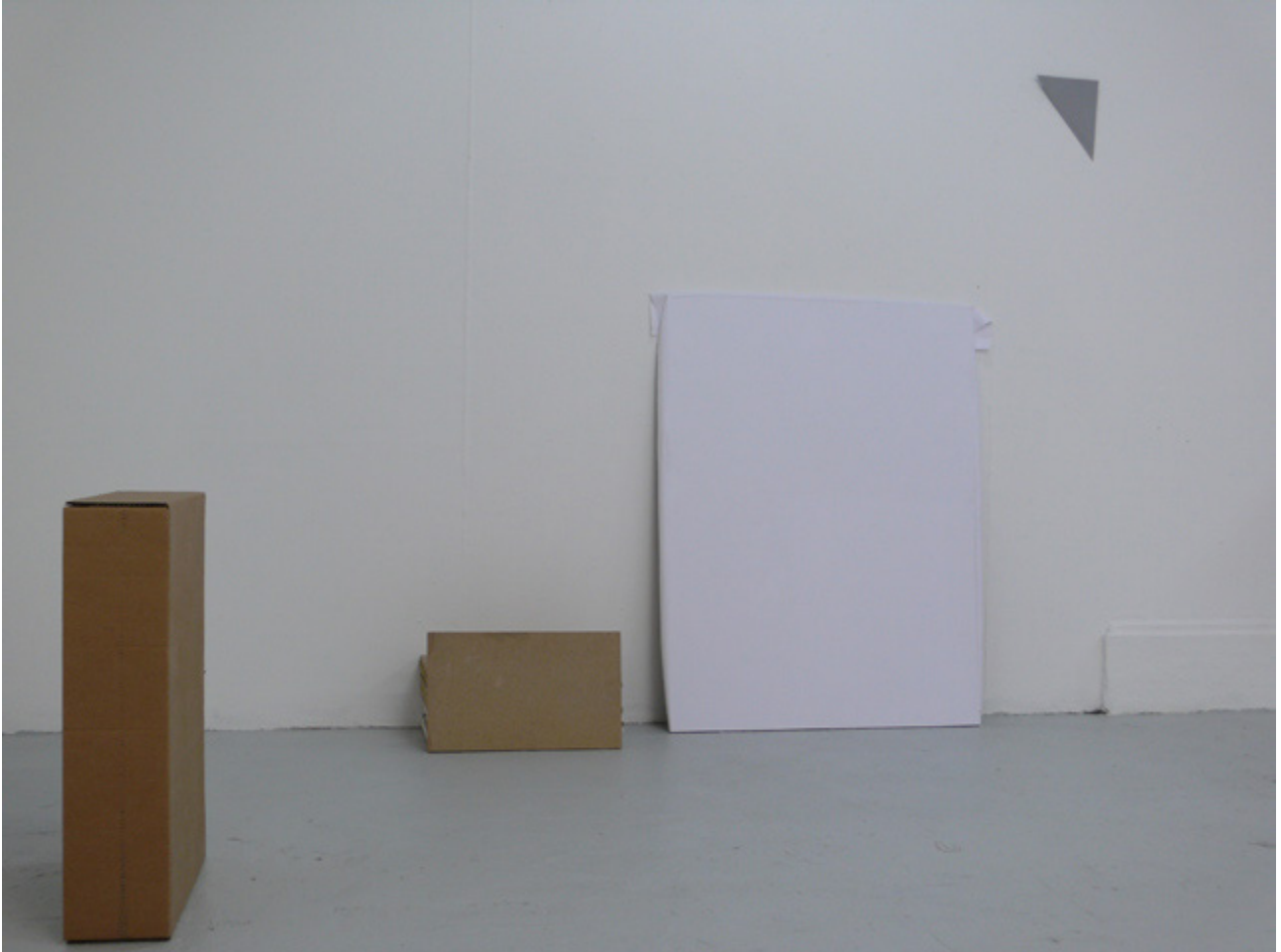
Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009



Elodie Seguin

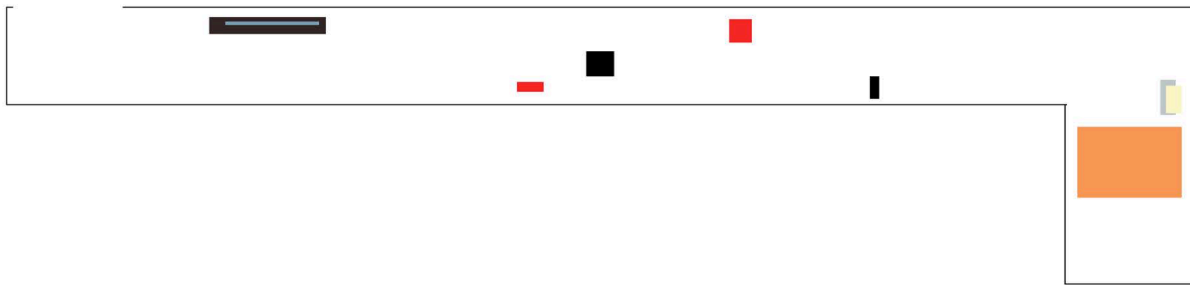
Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009










Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff



**Traversée du couloir en 7 temps**

-  1 / encre sérigraphie sur papier tendu sur planche de médium peinte / 200 X 300 cm /
-  2 / encre sérigraphie sur carton gris /
-  3 / carton gris + adhésif noir /
-  4 / encre sérigraphie sur rouleau papier / 120 X 120 cm /
-  5 / tasseau noir brute, large et court /
-  6 / agencement, carton gris peinture, sur planche, tasseau contre mur /
-  7 / encre de sérigraphie sur papier tendu sur planche de médium posée au sol excentrée des murs / 140 X 220 cm /

Deuxième partie : nomenclature couloir

Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009





Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

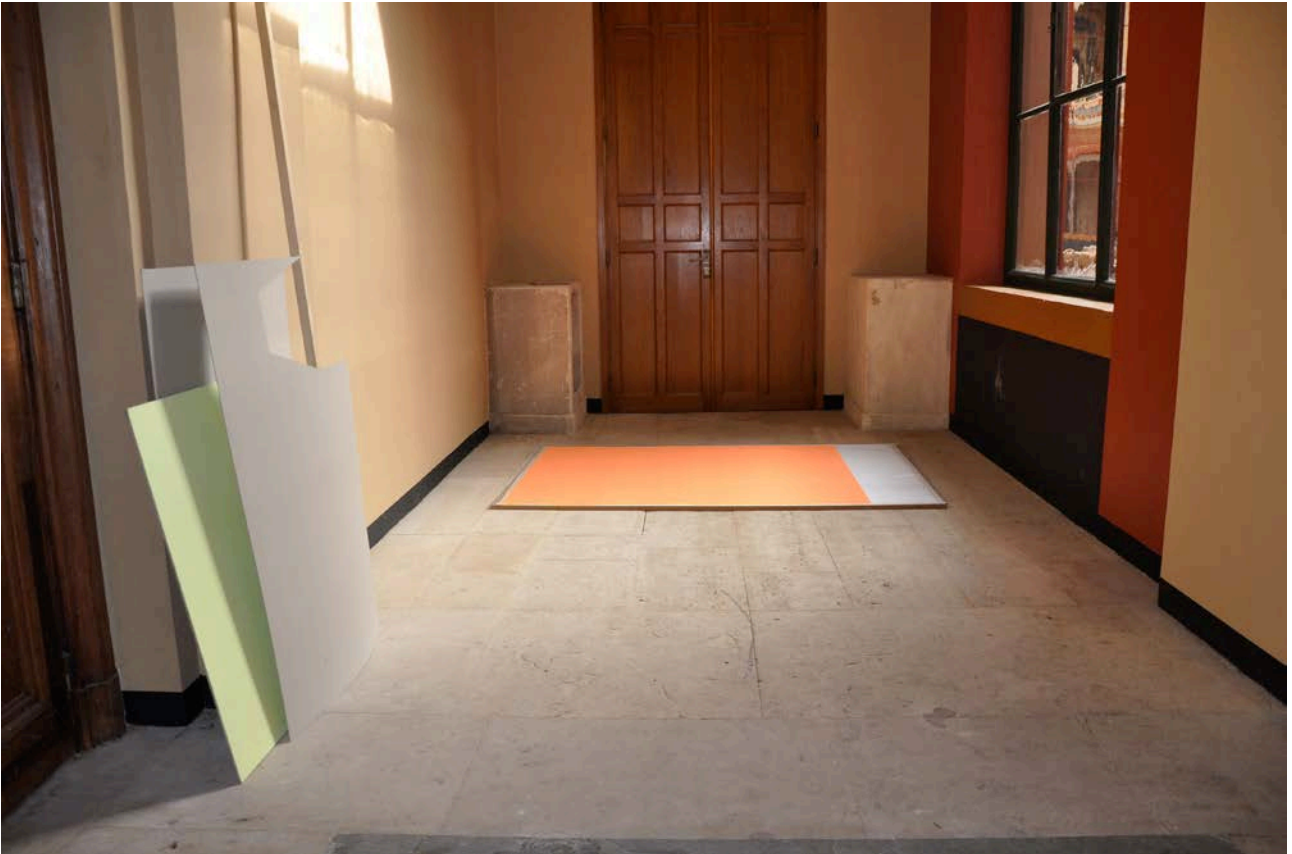
Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Découpe du mur, dessin au kraft déroulé agrafé, 2 rouleaux de 1m X 10 m

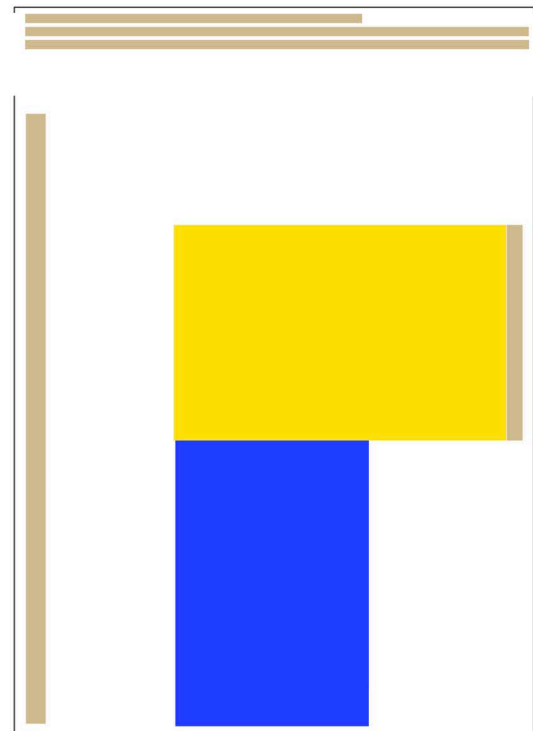


Projection sur la totalité du mur du bleu vidéo, écran de veille du vidéo projecteur



Vidéo projection d'une séquence de 5 images fixes, à durée différente sur 3 planches posées contre le mur, dispositif excentré sur la gauche du mur

Séquence de peinture, 25 m<sup>2</sup> d'aplat, peinture glycéro + gelomat couleur kraft brun sur Kraft blanc, agrafé au mur, espacement à partir du sol : 20 cm, puis 30 cm, puis 30 cm, puis 10 cm



Troisième partie : nomenclature galerie

Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff

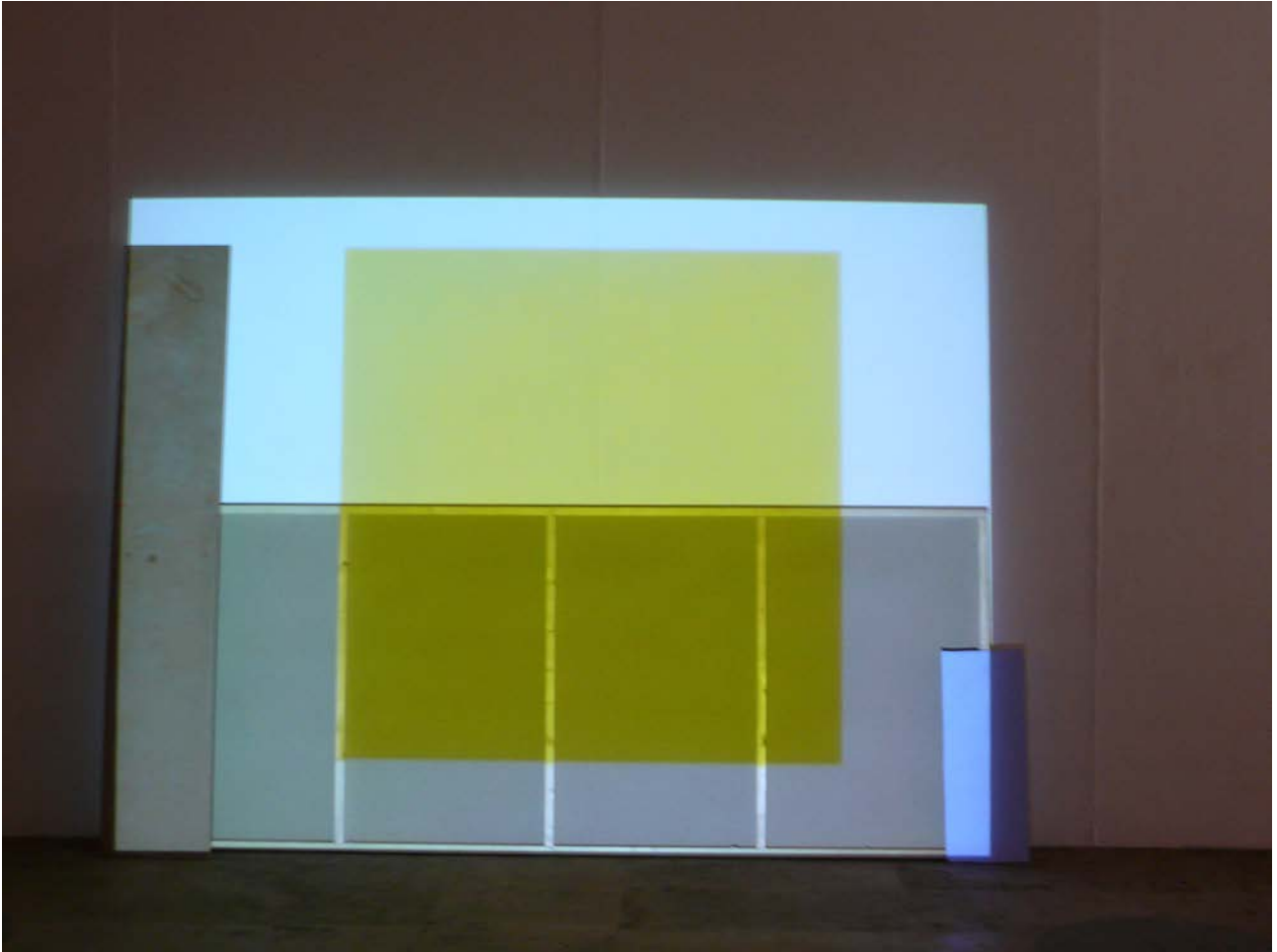


Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff

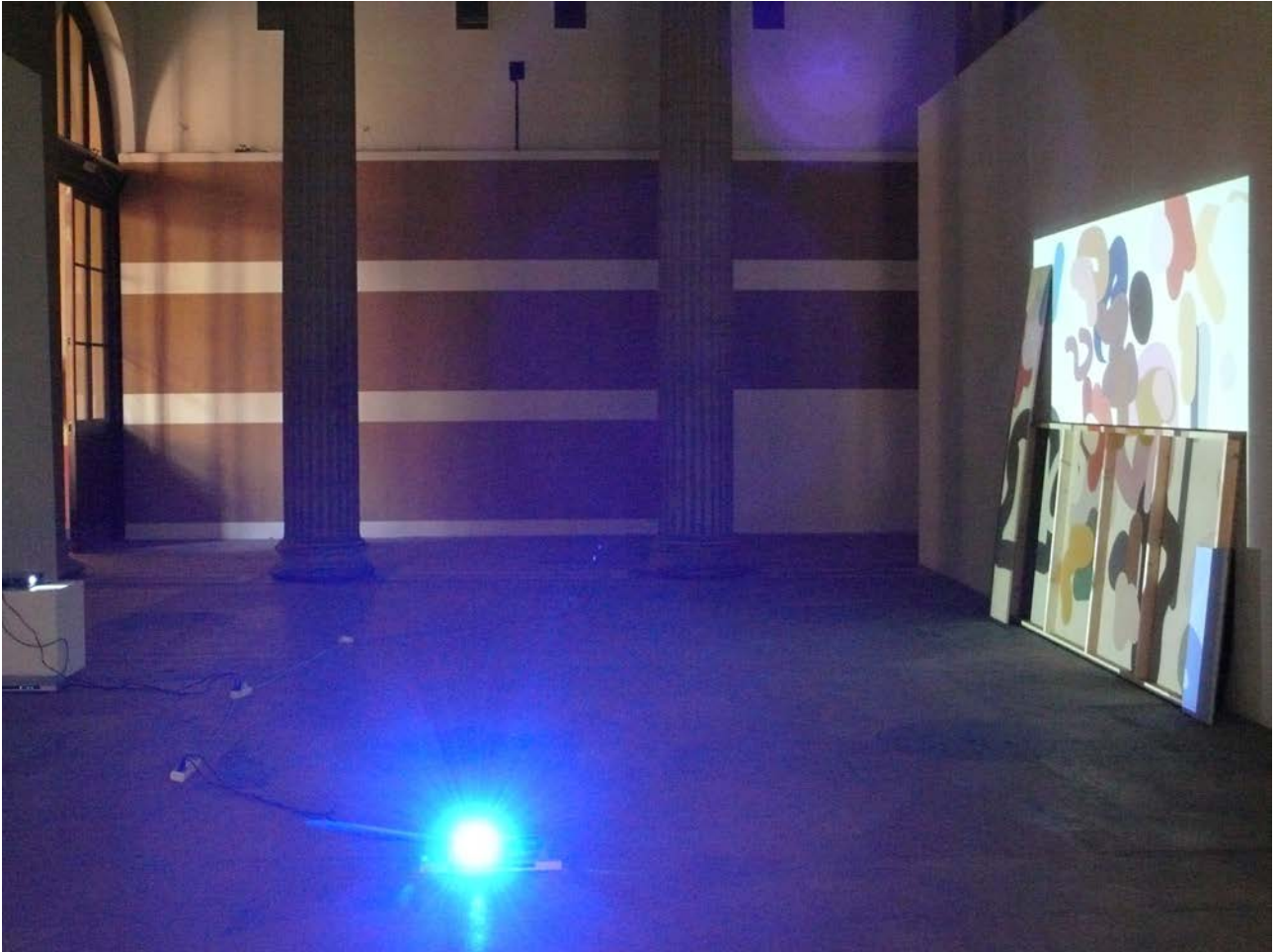




Elodie Seguin

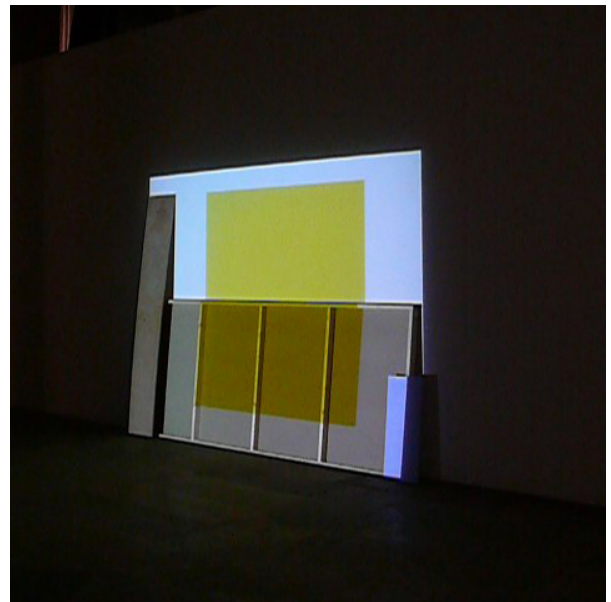
Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'École nationale supérieure des beaux-arts de Paris, Paris, France, 2009



Elodie Seguin

Exhibition view: *Diplôme Elodie Seguin*, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2009

Galerie Jocelyn Wolff