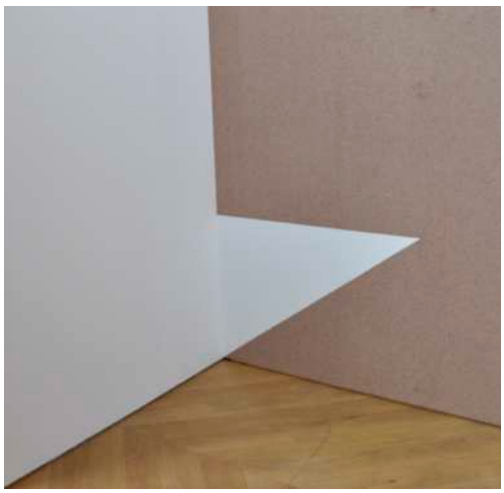
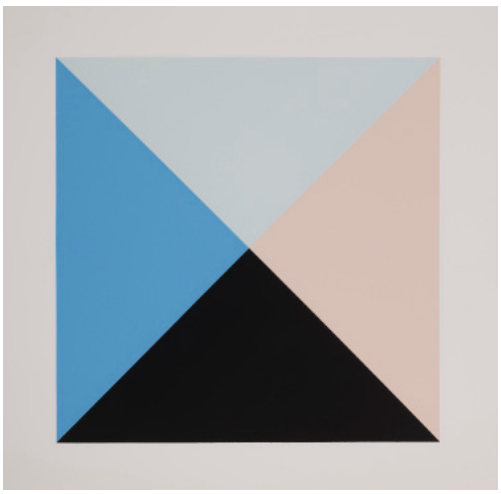
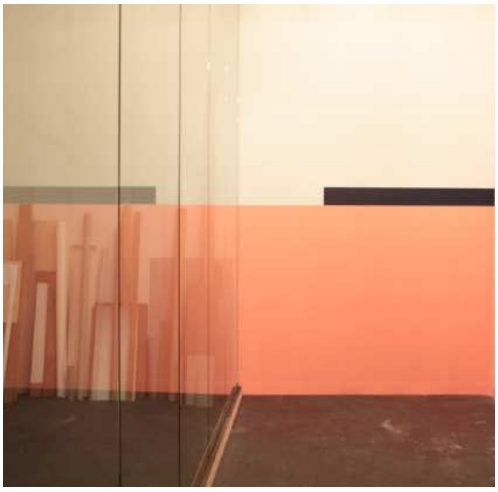
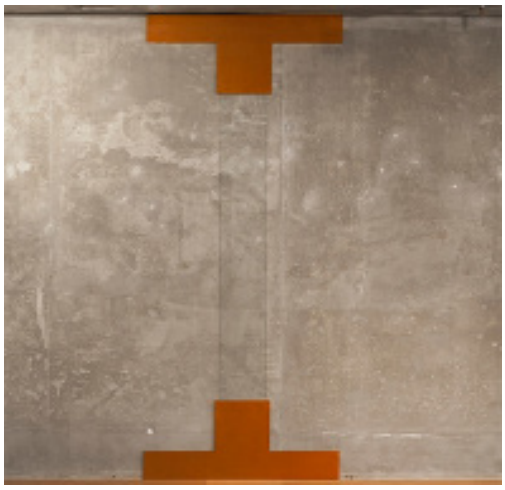
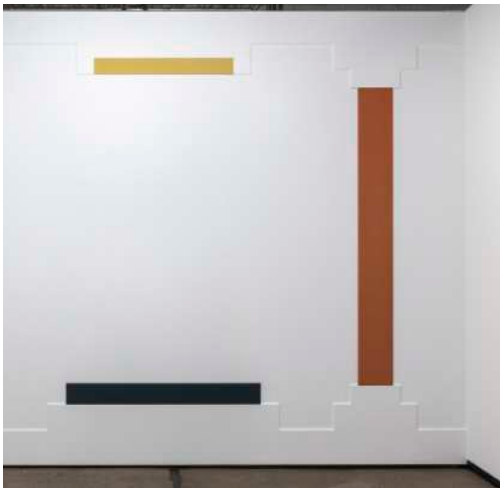
ELODIE SEGUIN

Works 2009-2021








ELODIE SEGUIN

Hall Painting

September 2019-December, 2019

Kunstverein am Rosa-Luxemburg-Platz, Berlin, Germany



Elodie Seguin

“hall painting“
Insitu installation
wall relief : wood, plaster, inks

Exhibition view : Kunstverein am Rosa-Luxemburg-Platz, Berlin, Germany
2019







Elodie Seguin

“hall painting“
In situ installation
wall relief : wood, plaster and inks

Exhibition views and detail :
at Kunstverein am Rosa-Luxemburg-Platz, Berlin, Germany

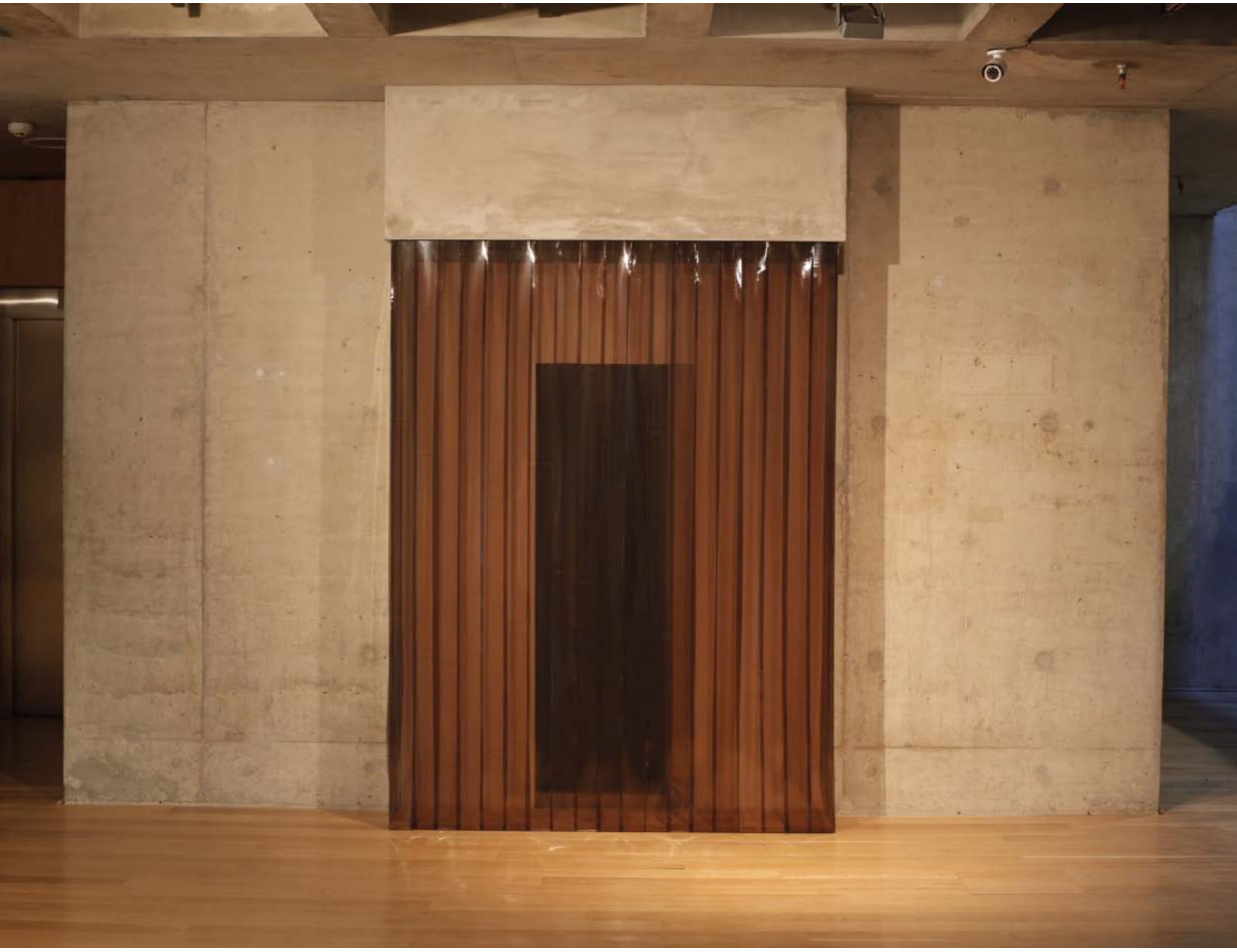
2019

ELODIE SEGUIN

YES NOT

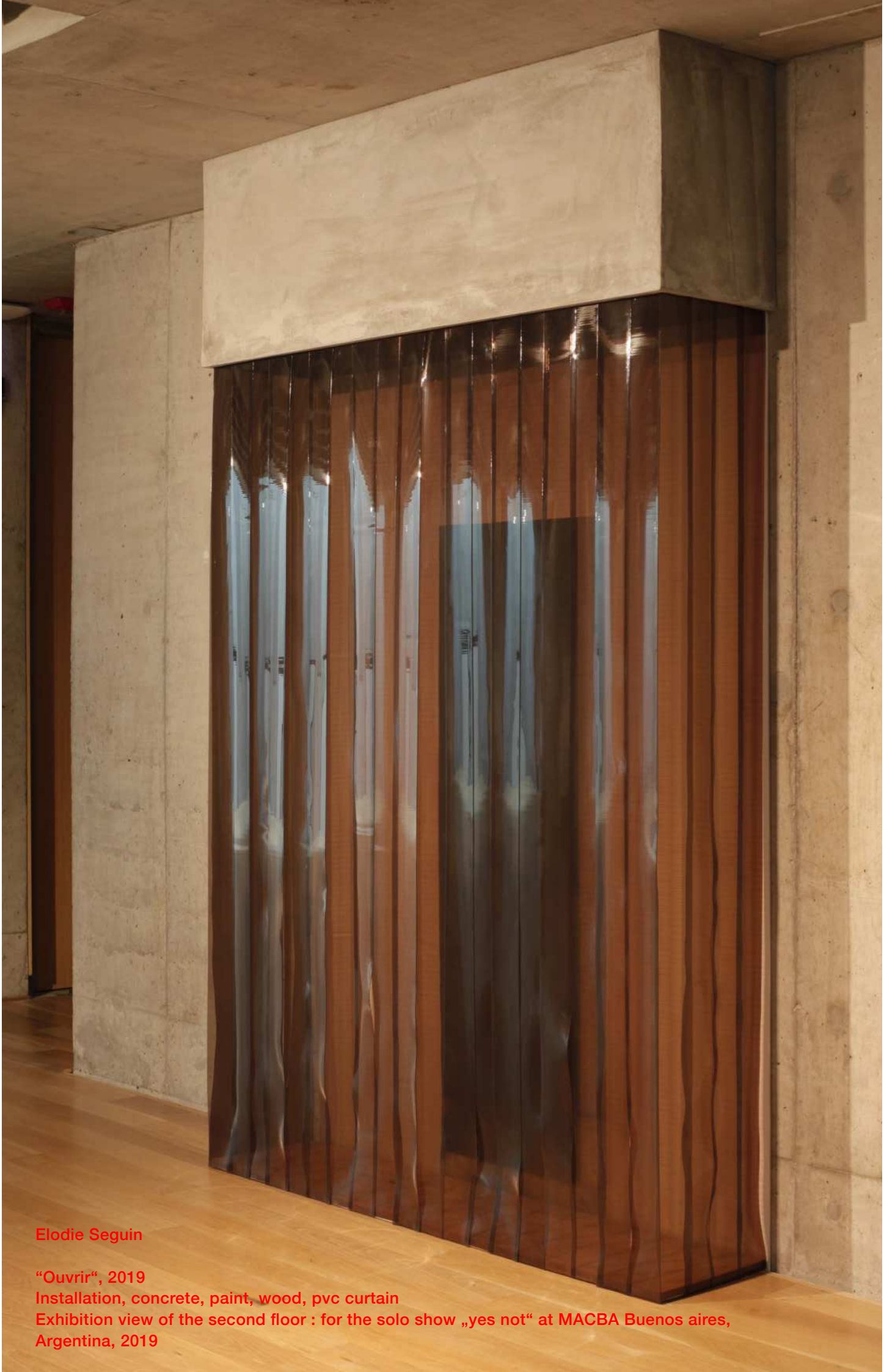
June 2019-October, 2019

Solo Show
MACBA, Buenos Aires



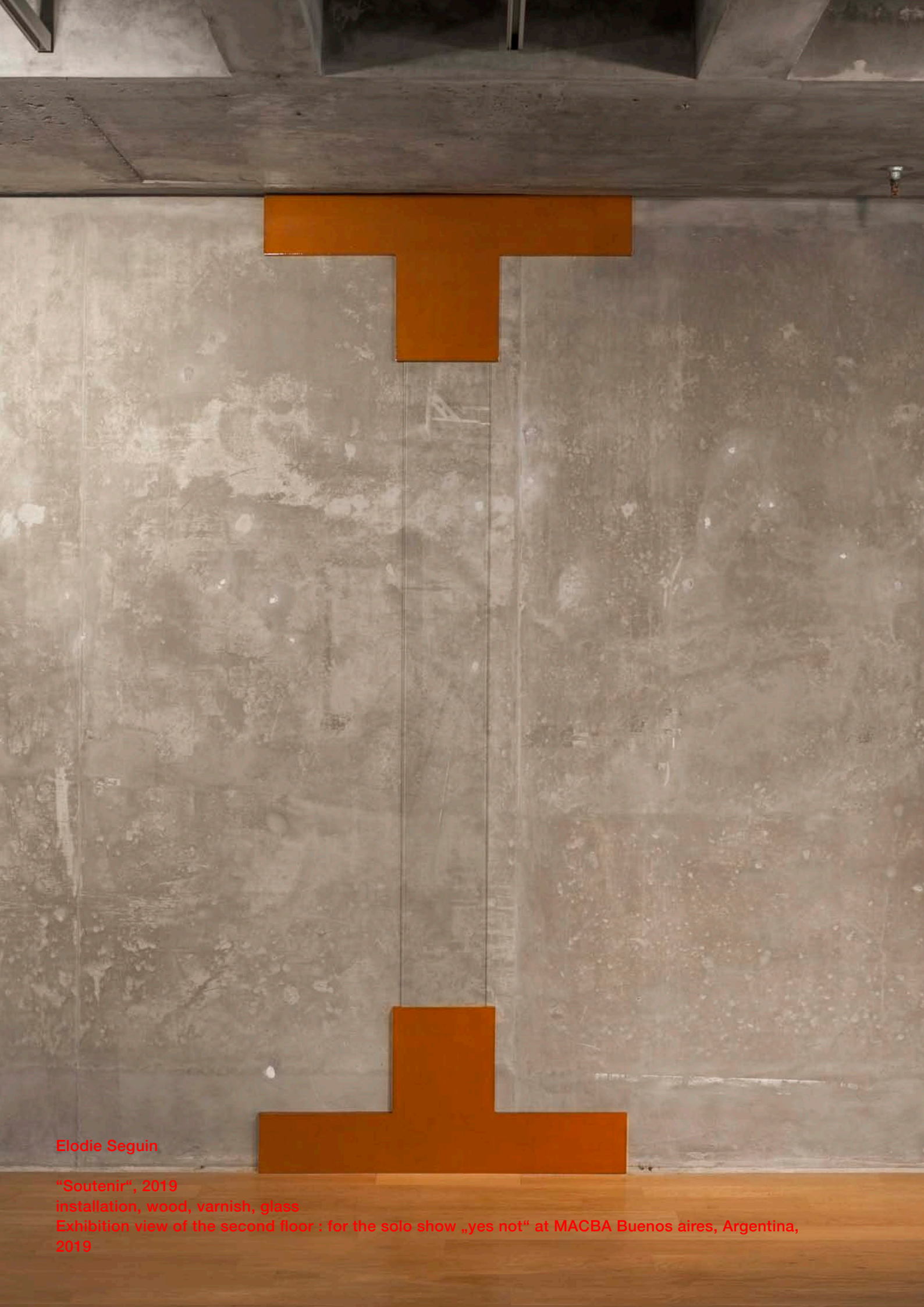
Elodie Seguin

“Ouvrir“, 2019
installation, concrete, paint, wood, pvc curtain
Exhibition view of the second floor : for the solo show „yes not“ at MACBA Buenos aires, Argentina, 2019



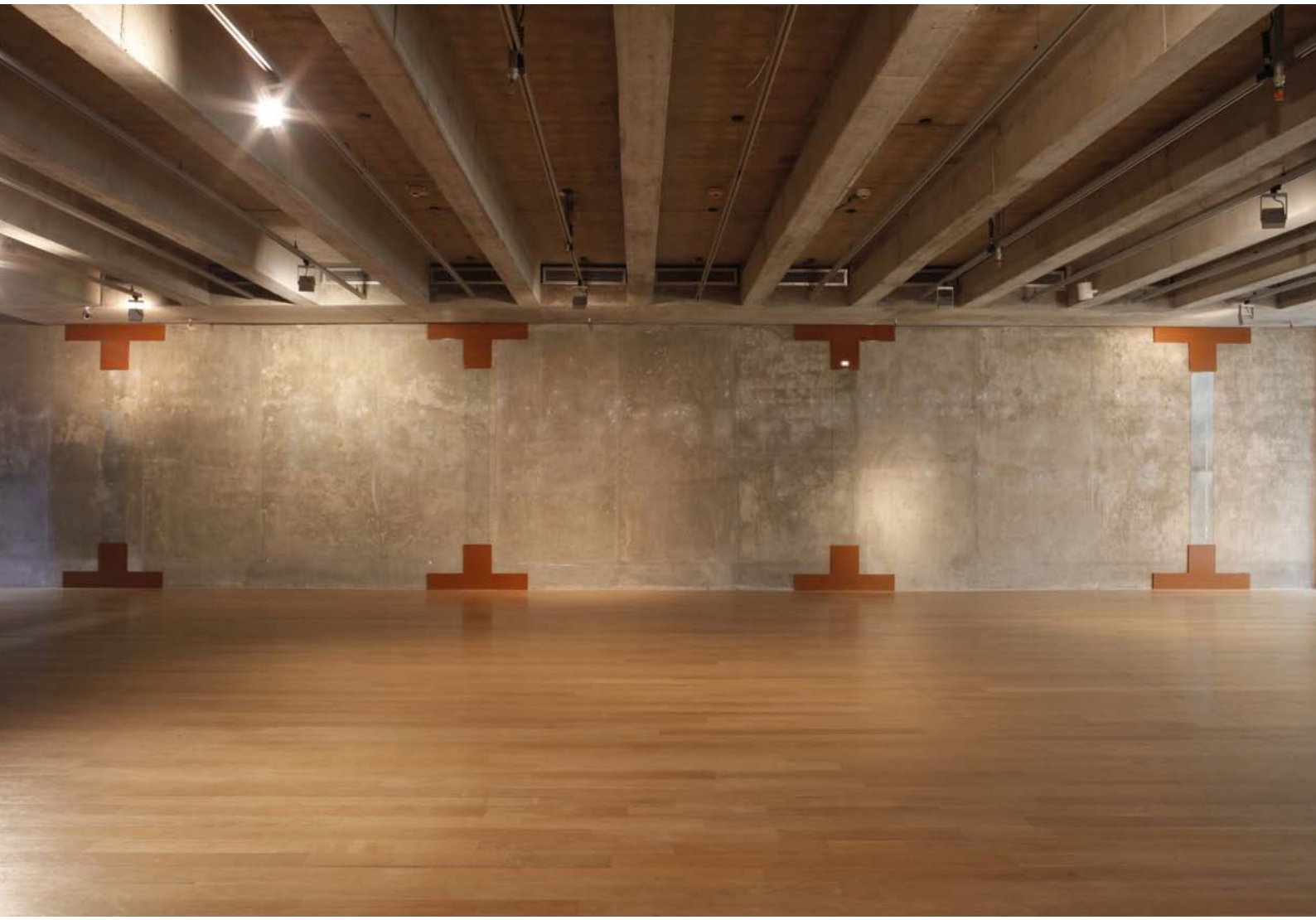
Elodie Seguin

“Ouvrir“, 2019
Installation, concrete, paint, wood, pvc curtain
Exhibition view of the second floor : for the solo show „yes not“ at MACBA Buenos aires, Argentina, 2019



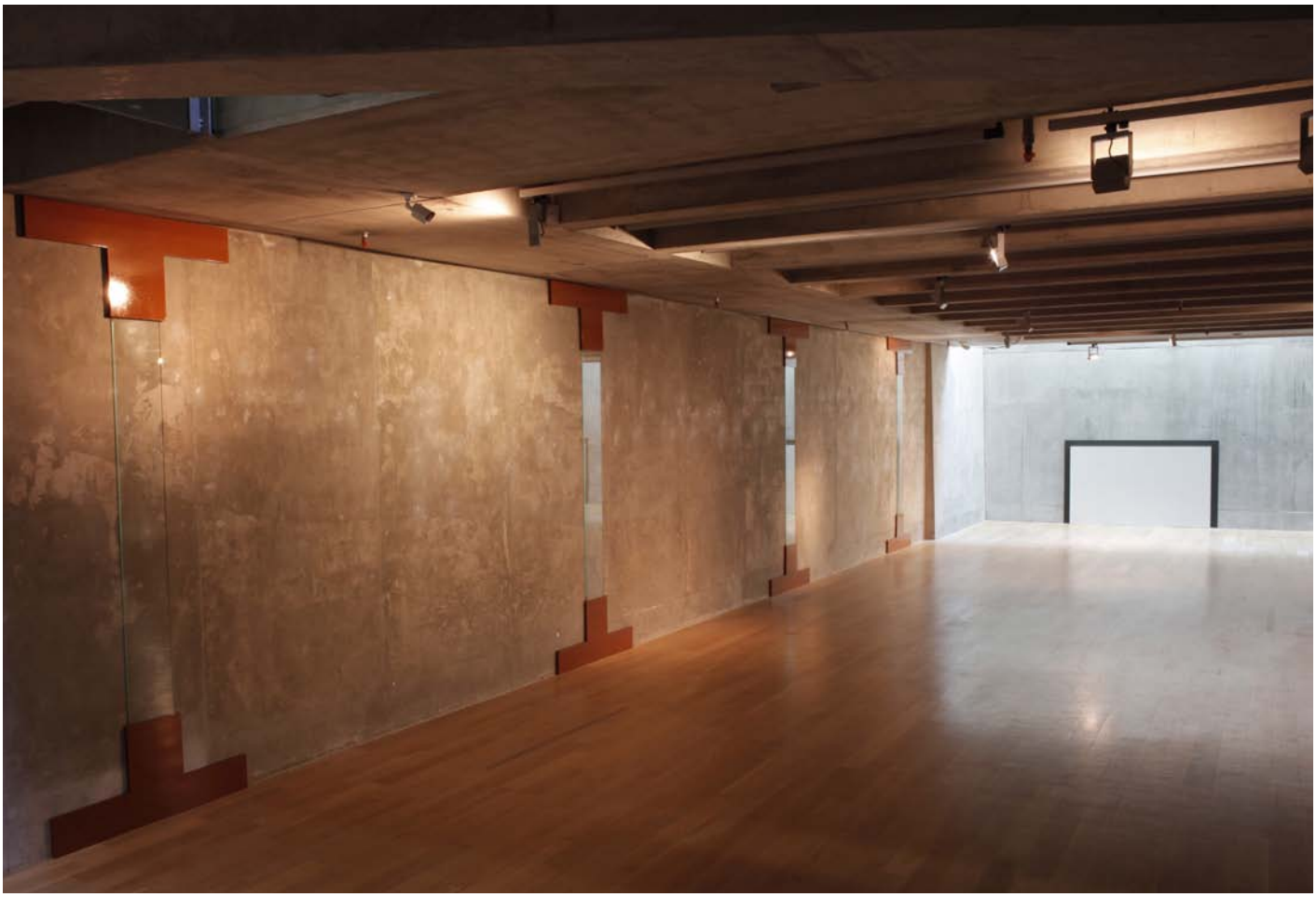
Elodie Seguin

"Soutenir", 2019
installation, wood, varnish, glass
Exhibition view of the second floor : for the solo show „yes not" at MACBA Buenos aires, Argentina, 2019



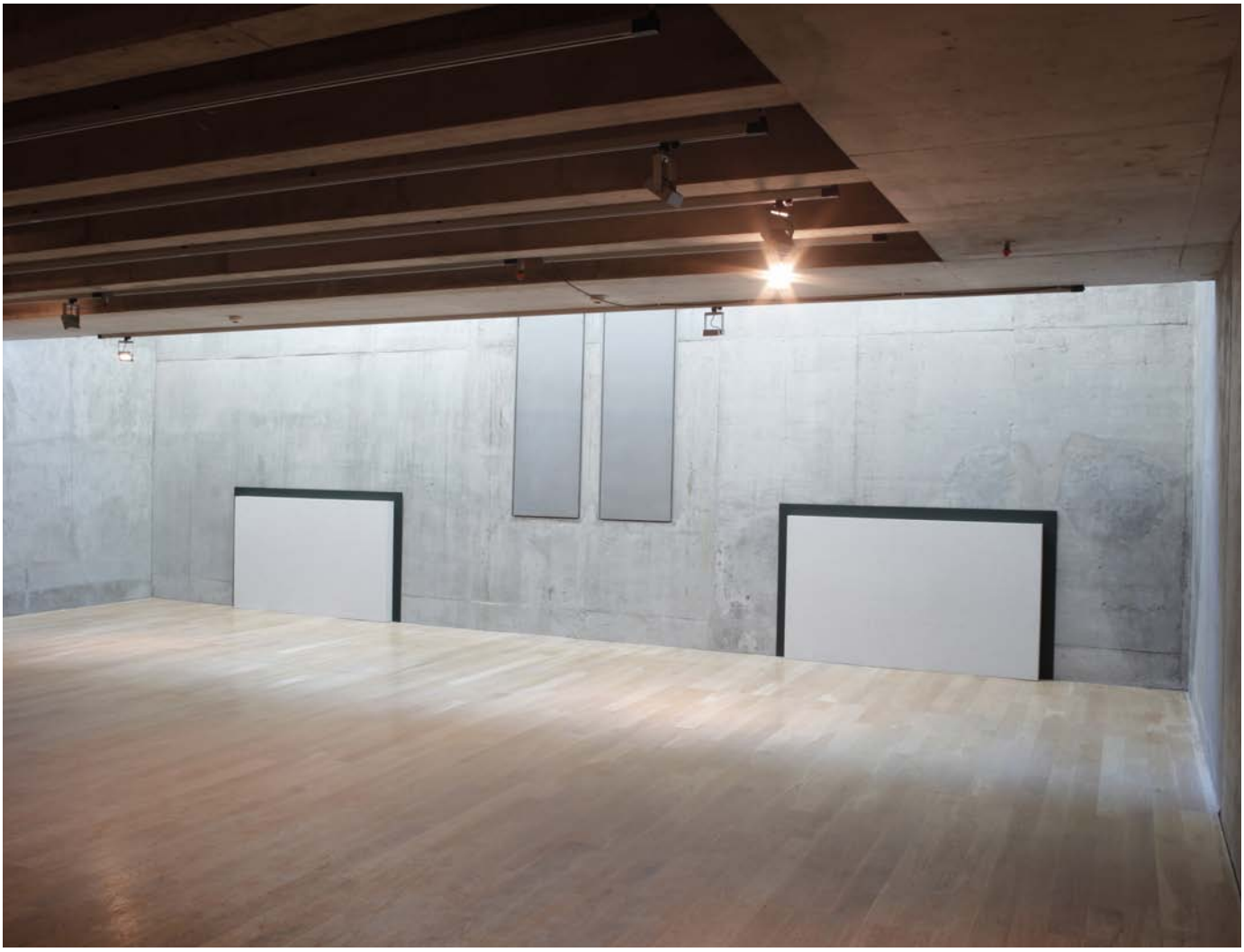
Elodie Seguin

“Soutenir“, 2019
installation, wood, varnish, glass
Exhibition view of the second floor : for the solo show „yes not“ at MACBA Buenos aires, Argentina, 2019



Elodie Seguin - Exhibition view of the second floor : for the solo show „yes not“ at MACBA Buenos aires, 2019





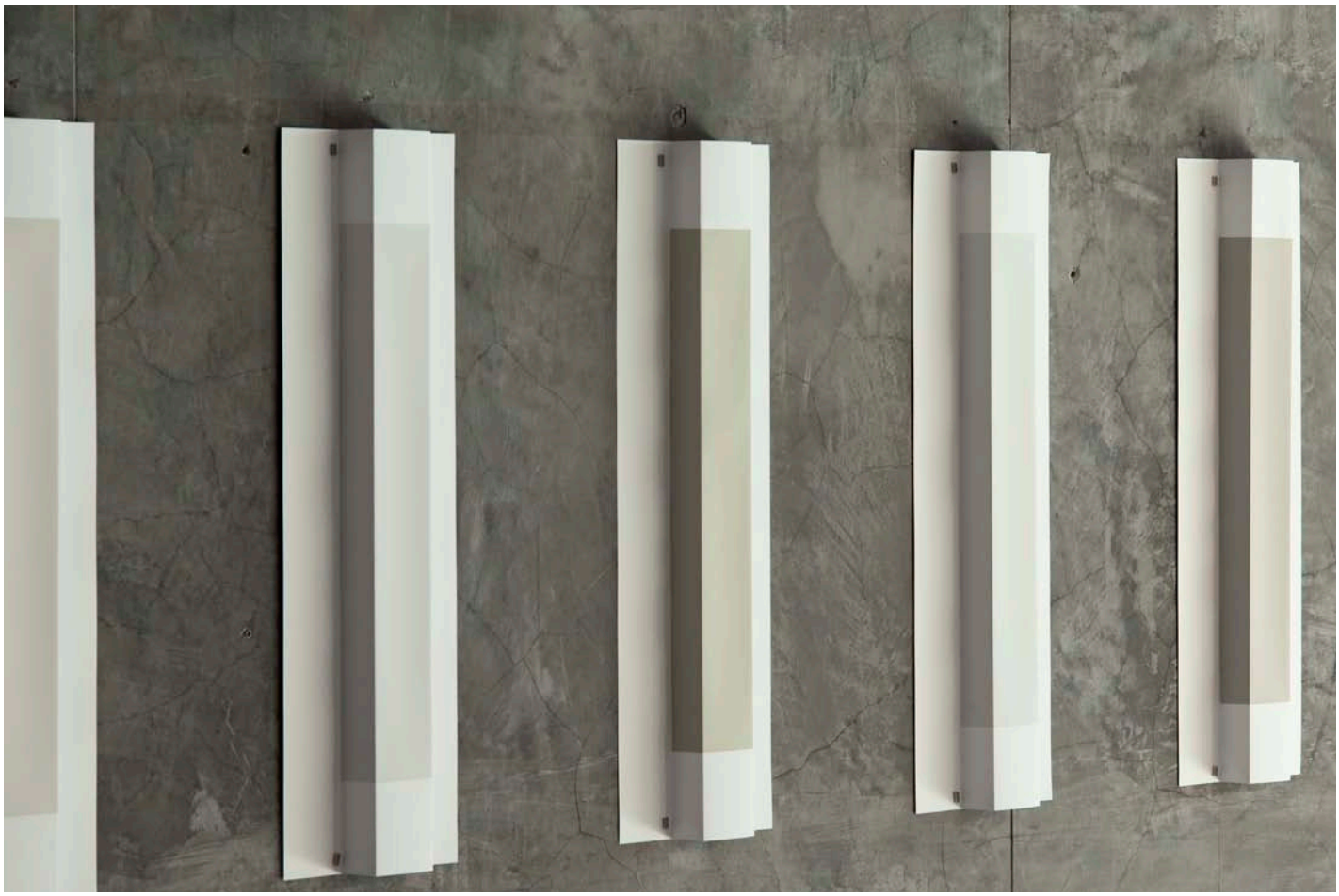
Elodie Seguin

“dissimuler“, 2019
installation of 2 hidden paintings by 2 volume in concrete, concrete, wood, ink
Exhibition view of the second floor : For the solo show „yes not“ at MACBA Buenos aires, Argentina, 2019



Elodie Seguin

“Searching for the grey of the wall“, 2019
installation of folded prints on paper
48 Silkprints
Exhibition view of the first floor : For the solo show „yes not“ at MACBA Buenos aires, Argentina, 2019





Elodie Seguin - Detail of “Searching for the grey of the wall“, 2019, installation of folded prints on paper playing with light (48 Silkprints) Exhibition view : solo show „yes not“ at MACBA Buenos aires, Argentina, 2019



“Searching for the grey of the wall“,
2019, installation of folded prints on paper (48 Silkprints)
Exhibition view of the first floor : For the solo show „yes not“ at MACBA Buenos aires, Argentina, 2019

yes not

MACBA

ELODIE SEGUIN
CURATORSHIP **INÉS HUERGO**
JUNE I SEPTEMBER 2019

«yes not»
doubt as a tool in aesthetic research.

There is a bit of yes in no and a little bit of no in yes.

The doubts:
? the same grey as the walls
? a hole / an entrance / a painting
? an element of architecture / an artwork
? a mass / a surface

In each room, I interrogate the thickness, the material, the limits.

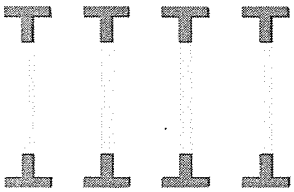
When imagining an exhibition, the first goal is to know whether we are going to intervene the space in positive or negative. Everything depends on the space, its details.

The choice of materials: those that belong to the architecture of the museum
_ wood
_ glass
_ cement

The colors: the variety of grays that appear in the architecture of the museum

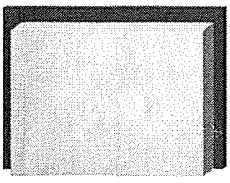
The color grey:
In painting, the grisaille is what allows to sculpt the void of the fabric and its possibilities through out the light before dyeing the volumes that arise, through a multitude of colored glazes.
The presence of color appears in a second instance.

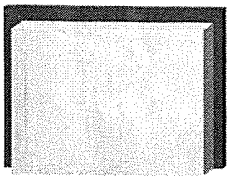
I tried to carve in the emptiness of the museum, add openings, mental outlets in «trompe l'oeil». Involve the materiality of the museum, its plasticity, to ensure that the works are on the scale of the museum in order to expand the space beyond its limits.



The columns emphasize on the space trapped between two planes.
Its succession affirms the length of the room.
It's the idea of support.
As the museum supports the works, the works sustain the museum.

Paintings in monochrome, the color of dazzling darkness, perched on the walls and trapped as if we were putting a wall in front of the painting. The paintings, slightly larger than the cement blocks that cover them, exceed 10 cm. on each side and draw types of cracks in the wall, types of geographical ravines.





Level -1 is a shield, a research space, in this case of the multiplicity of grays of the walls of the museum. These will be reproduced from a silkscreen workshop in Buenos Aires. Maybe they will be different. Their confrontation becomes perceptible the dominant of each one. The silkscreens are folded to give an illusion of mass from a Surface.

All the works will be made in the space.
PS: In level -2 she added two false neons to question the lighting, which will probably be problematic.

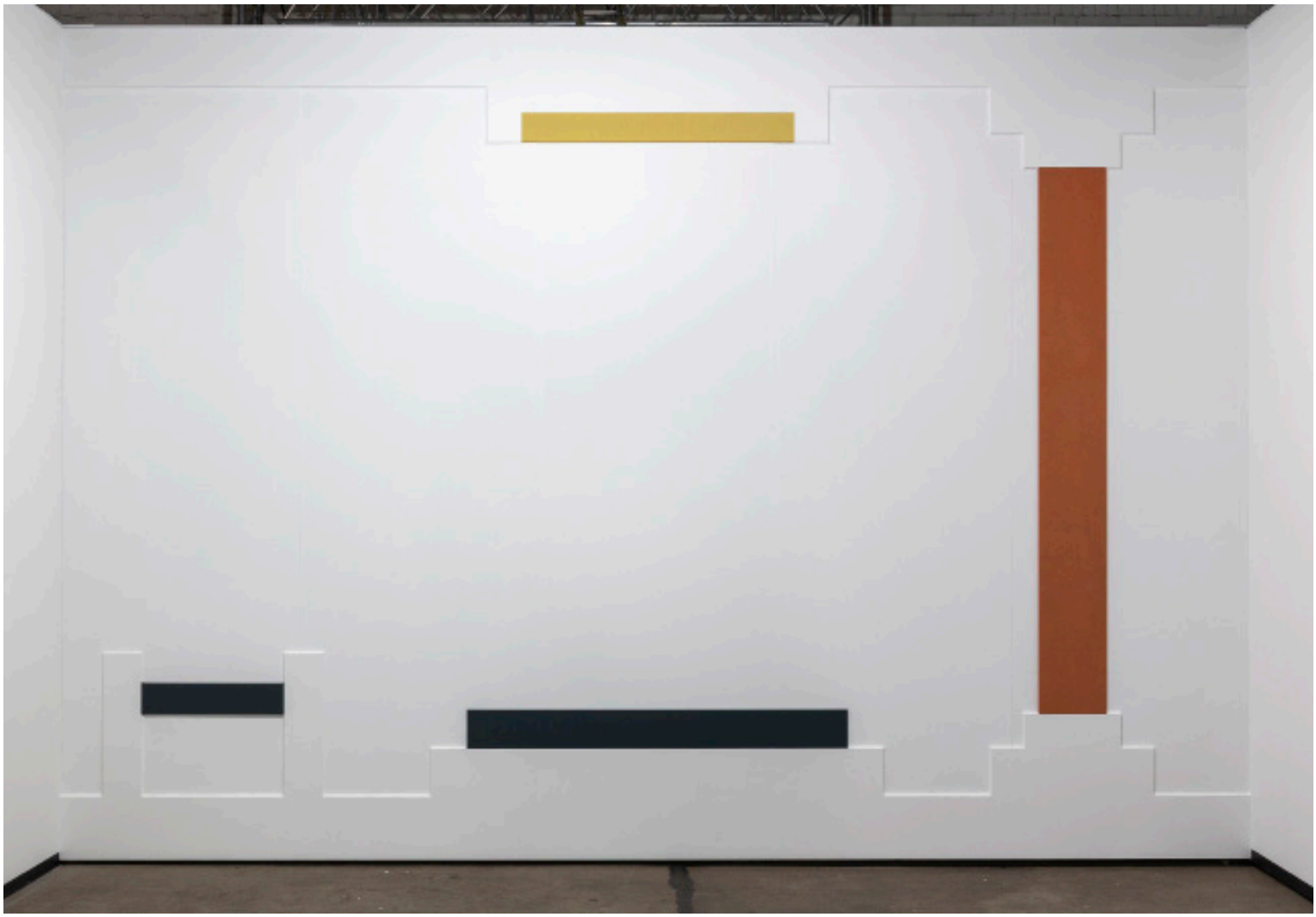
Elodie Seguin, notes 2019

ELODIE SEGUIN

Home Coming

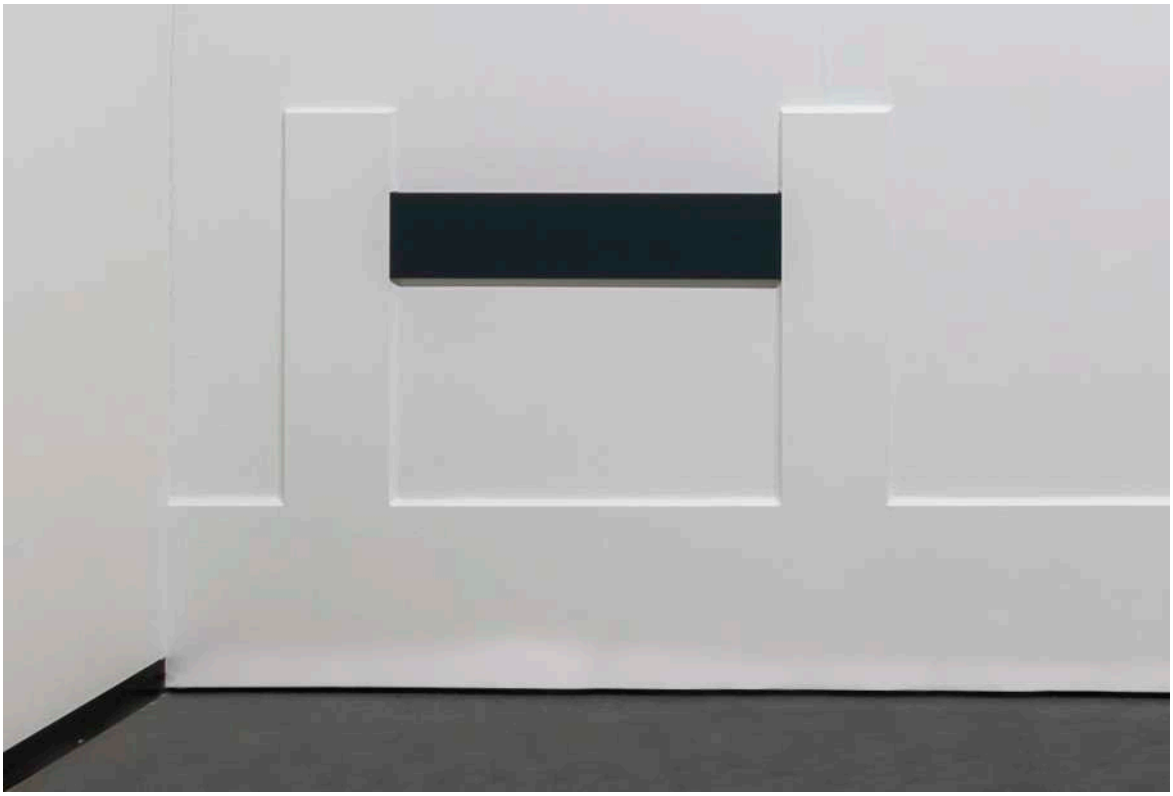
September 27-30, 2018

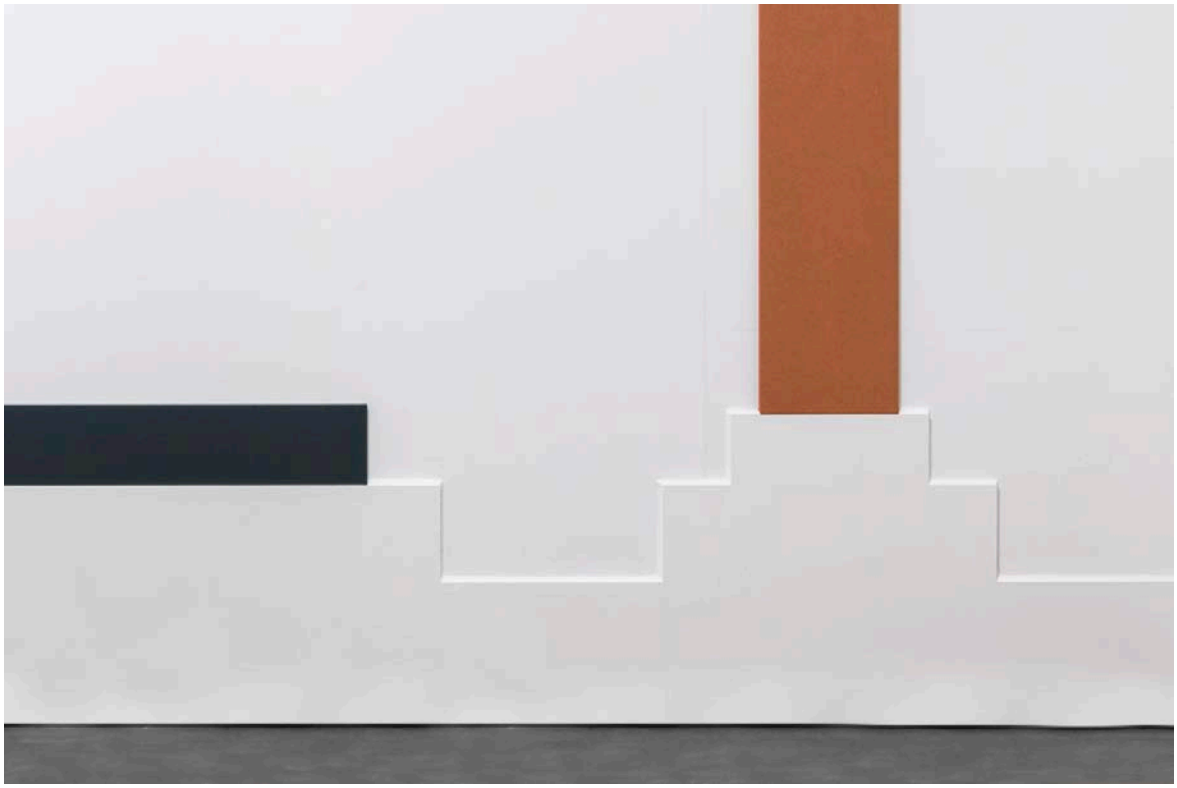
Daniel Marzona Gallery booth, Art Berlin 2018, Tempelhofer Flughafen,
Berlin, Germany, 2018



Elodie Seguin

“home coming“, 2018, wall relief : wood, plaster, inks
Solo booth for Art Berlin 2018





Elodie Seguin

Details of “home coming“ wall relief : wood, plaster, inks, for Daniel Marzona Gallery booth, Art Berlin 208, Tempelhofer Flughafen, Berlin, Germany



Elodie Seguin

Sliced painting (No.34), 2016, Polyurethane paint, inks, wood, plaster - 101 x 50 x 2 cm



Elodie Seguin

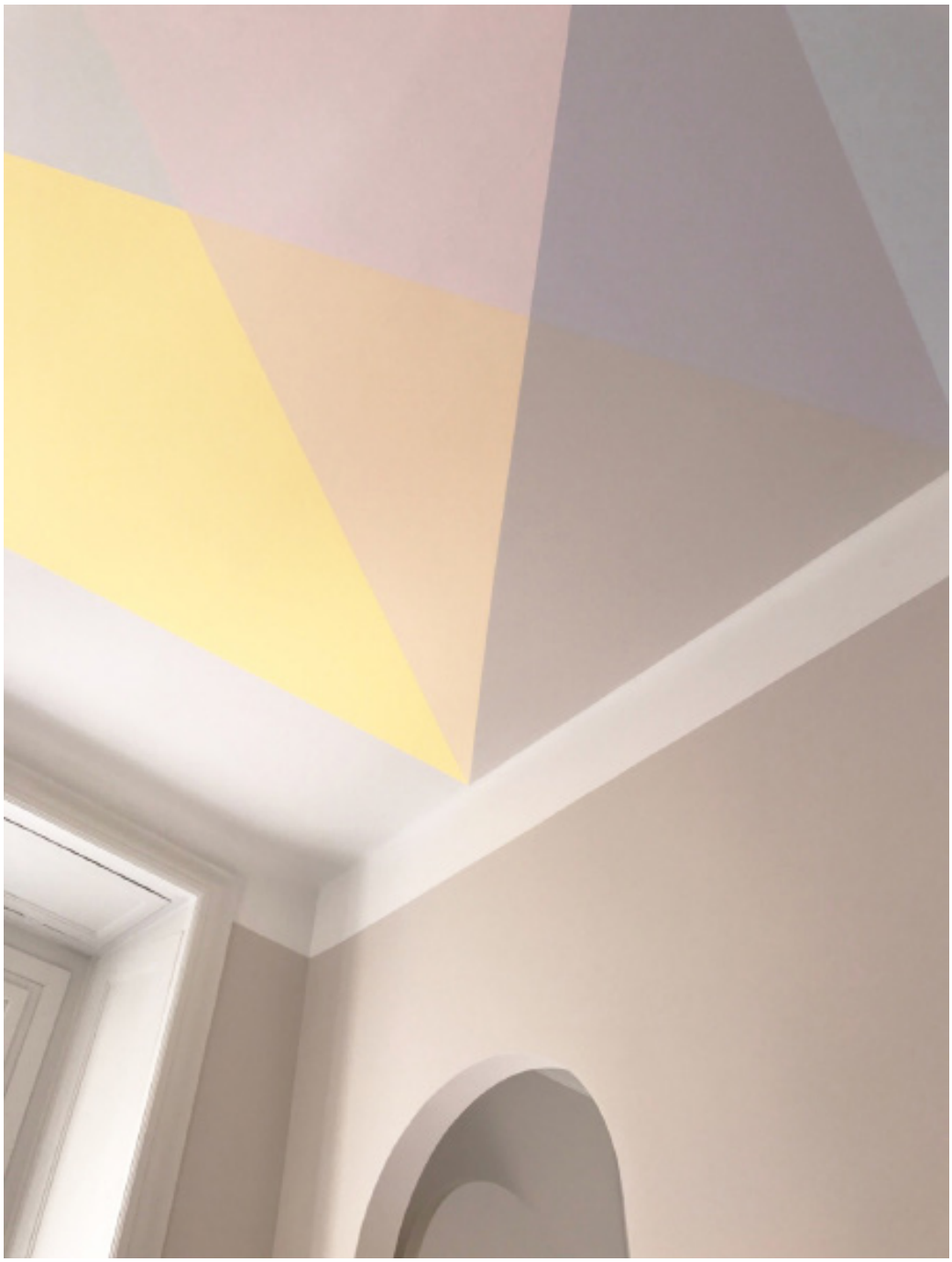
“White volume“ 2018, painting on paper, 106,5 X 106,5 cm,
Daniel Marzona booth, Art Berlin 2018, Tempelhofer Flughafen, Berlin, Germany

ELODIE SEGUIN

Incontri di luci radenti

September 2018

Site Specific Project, ceiling painting, Private Collection, Milan, Italy
Views of the project on site:

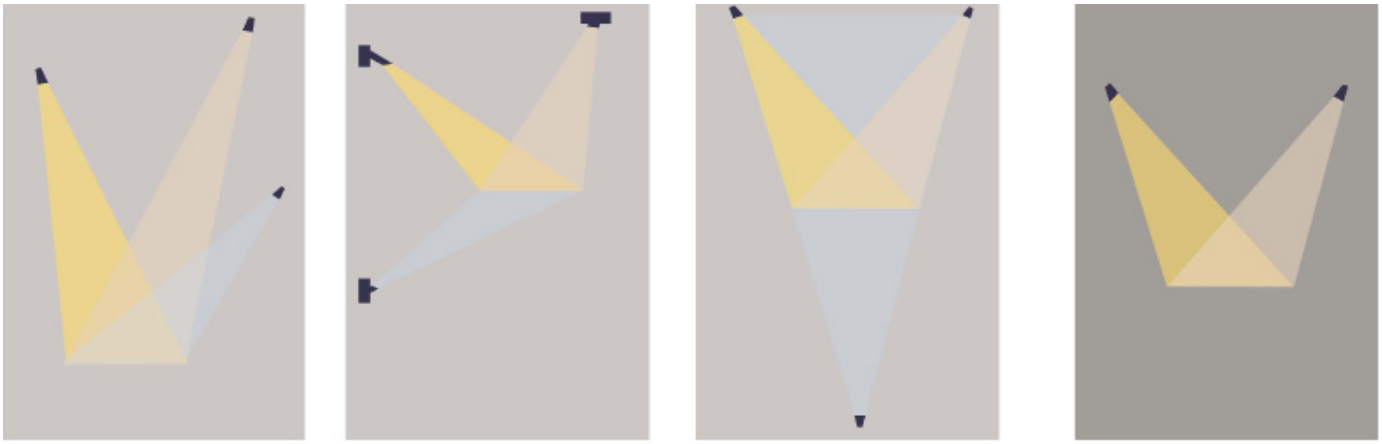




Elodie Seguin
Site Specific Project, ceiling painting, 2018, inks and acrylic paints, Private Collection, Milan, Italy



Elodie Seguin
Details from «incontri di luci radenti» Site Specific Project, ceiling painting, 2018, inks and acrylic paints, Private Collection, Milan, Italy



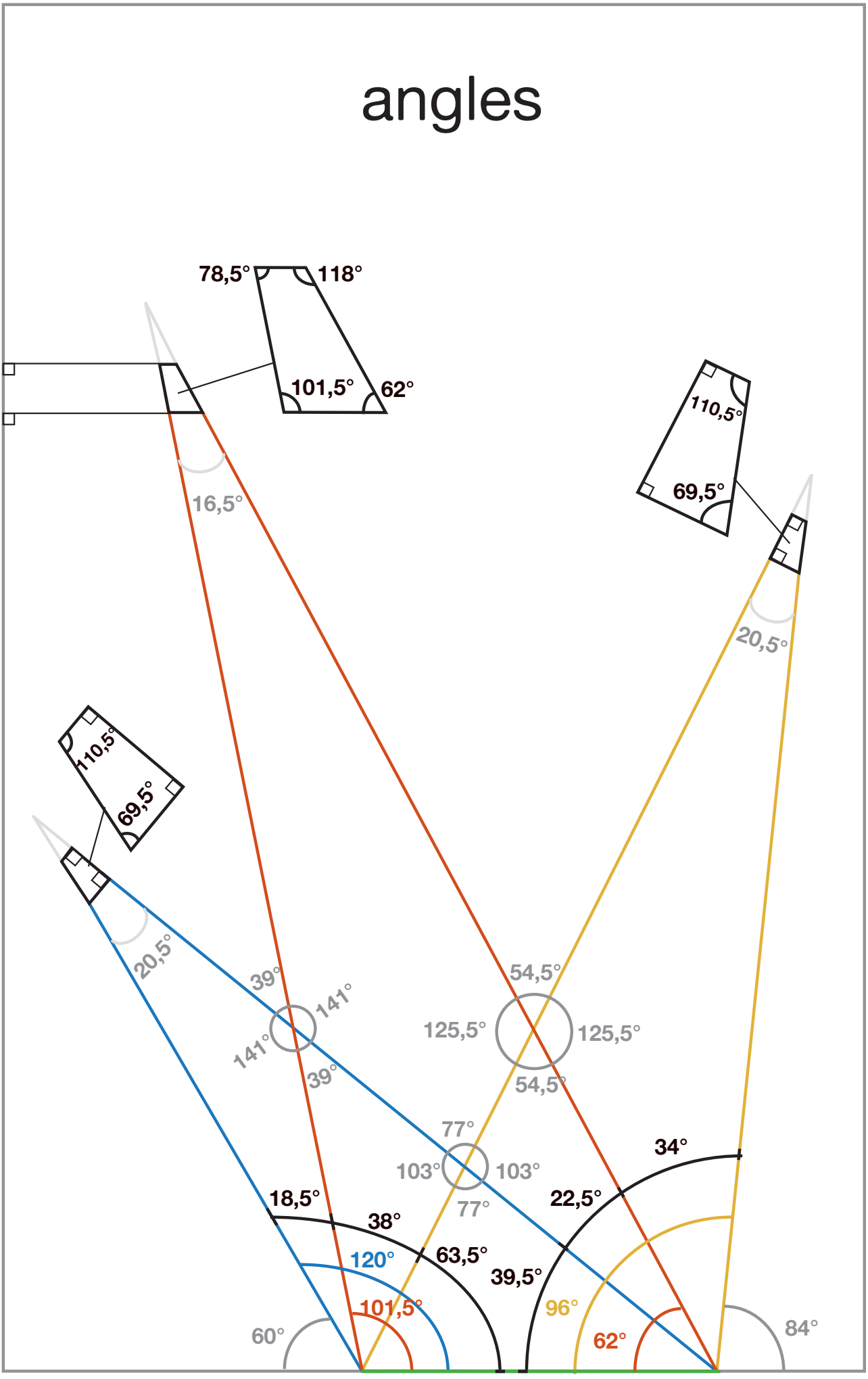
Elodie Seguin : sketches made by the artist of other possible realisation of the project titled Incontri di luci radenti, Milano, Italy, 2018



Elodie Seguin
Details from «incontri di luci radenti» Site Specific Project, ceiling painting, 2018, inks and acrylic paints.
Private Collection, Milan, Italy



Elodie Seguin
Details from «incontri di luci radenti» Site Specific Project, ceiling painting, 2018, inks and acrylic paints.
Private Collection, Milan, Italy

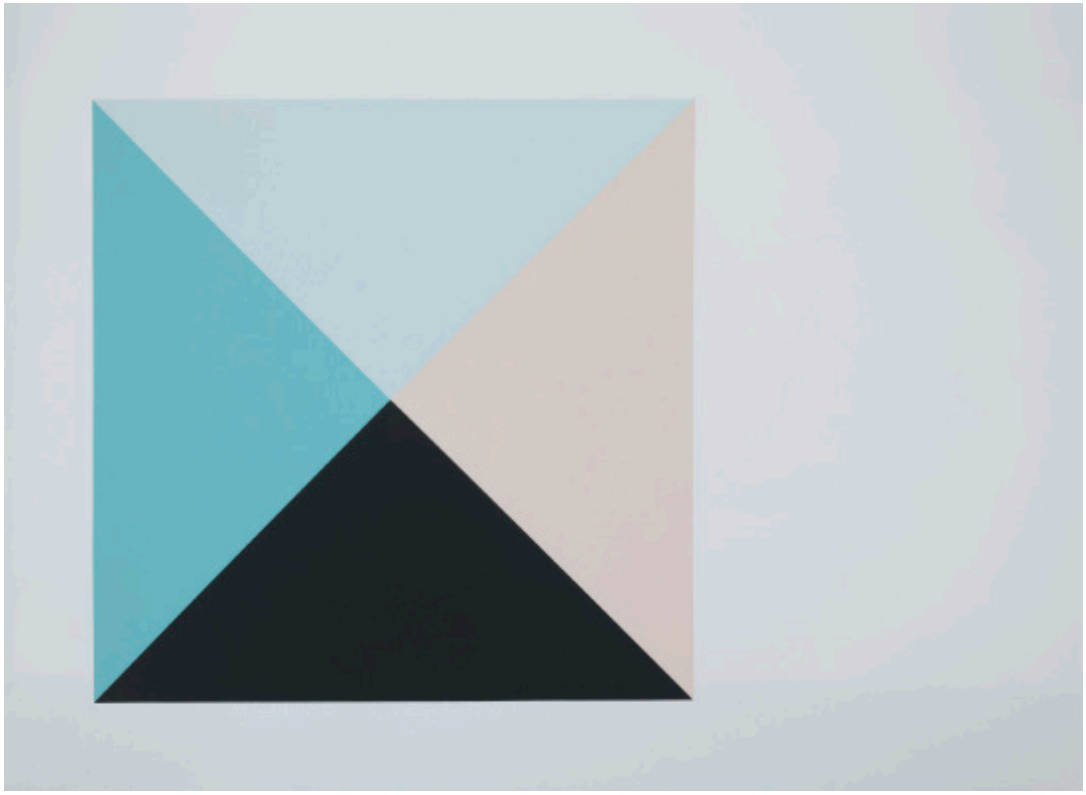


Elodie Seguin : Technical sketches made by the artist for the realisation of the project titled Incontri di luci radenti, Milano, Italy, 2018

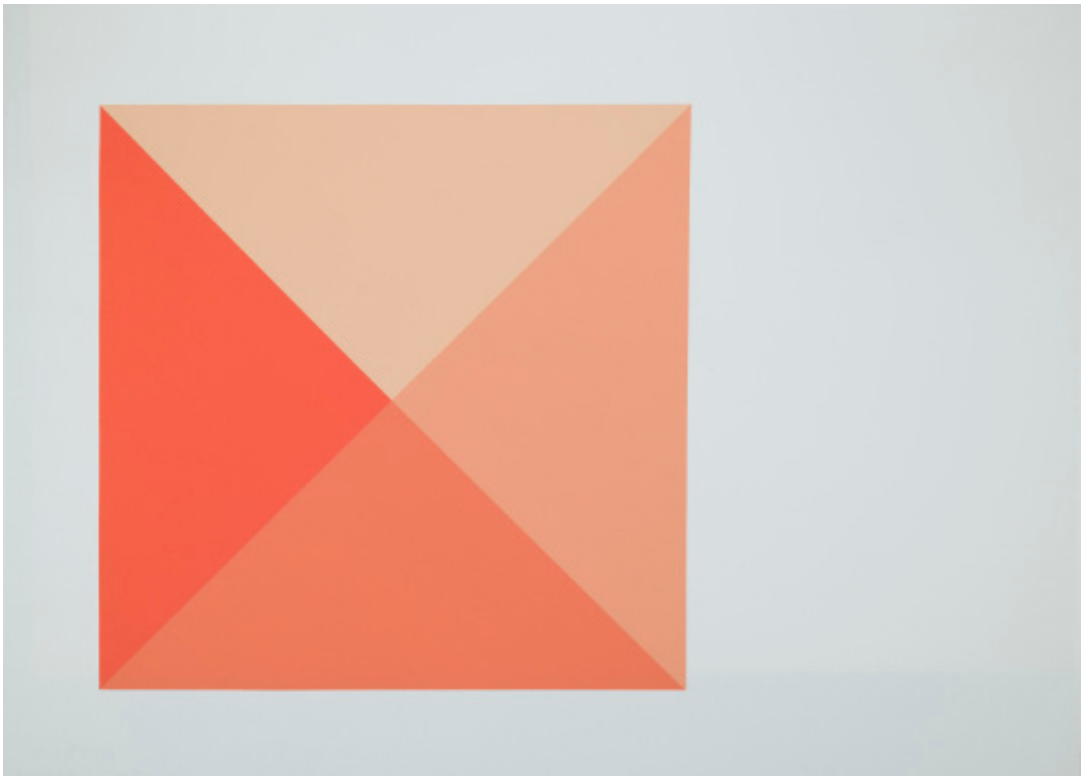
ELODIE SEGUIN

White Volume 2018

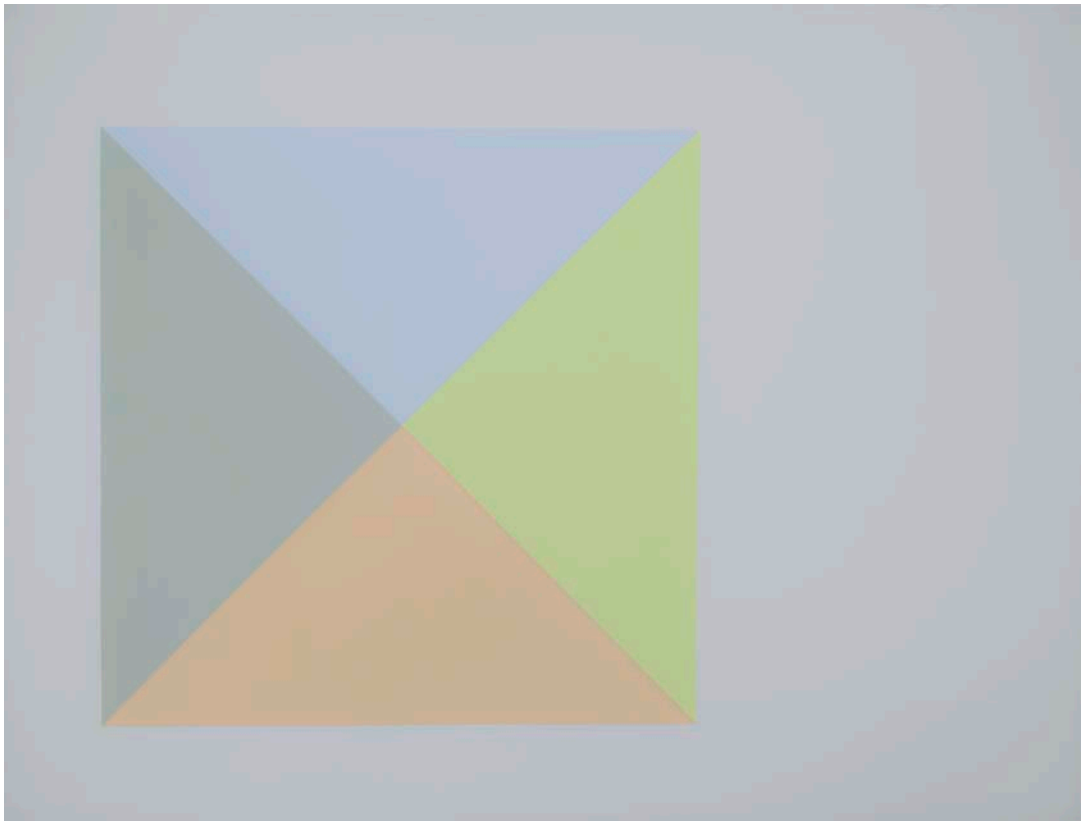
Two years specific ressearch on colors precise association, inks painted with brush on paper



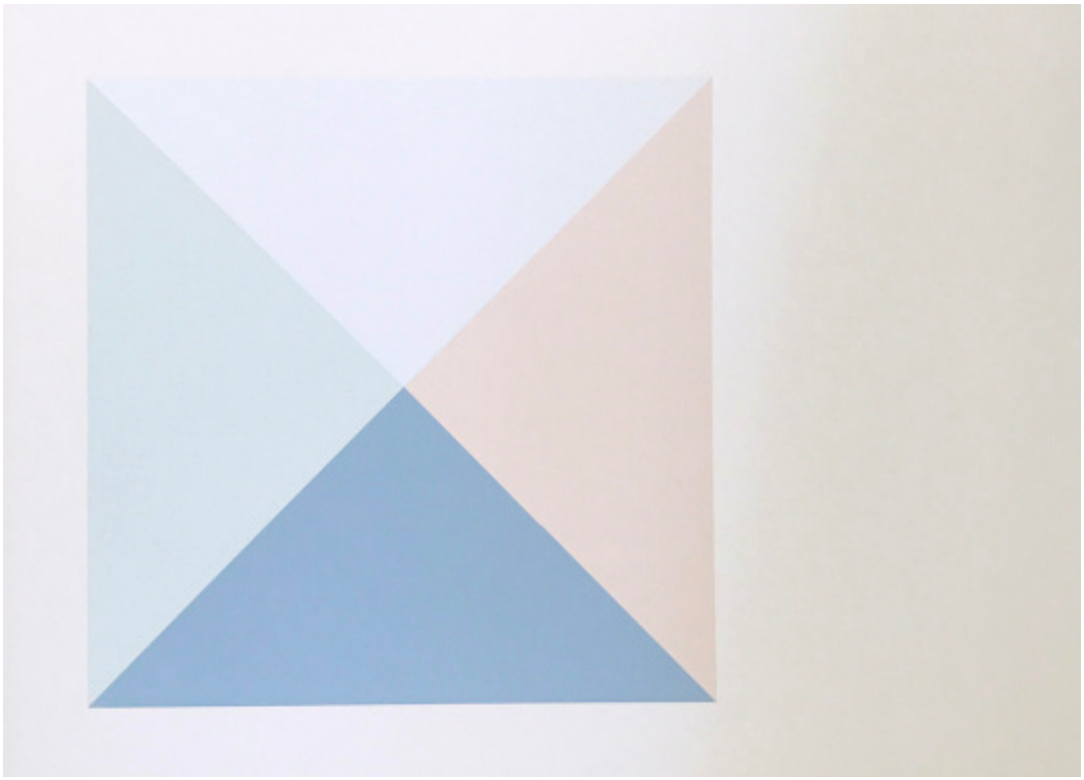
“White Volume, COL1“
2018, painting on paper, 72,5x52,5 cm



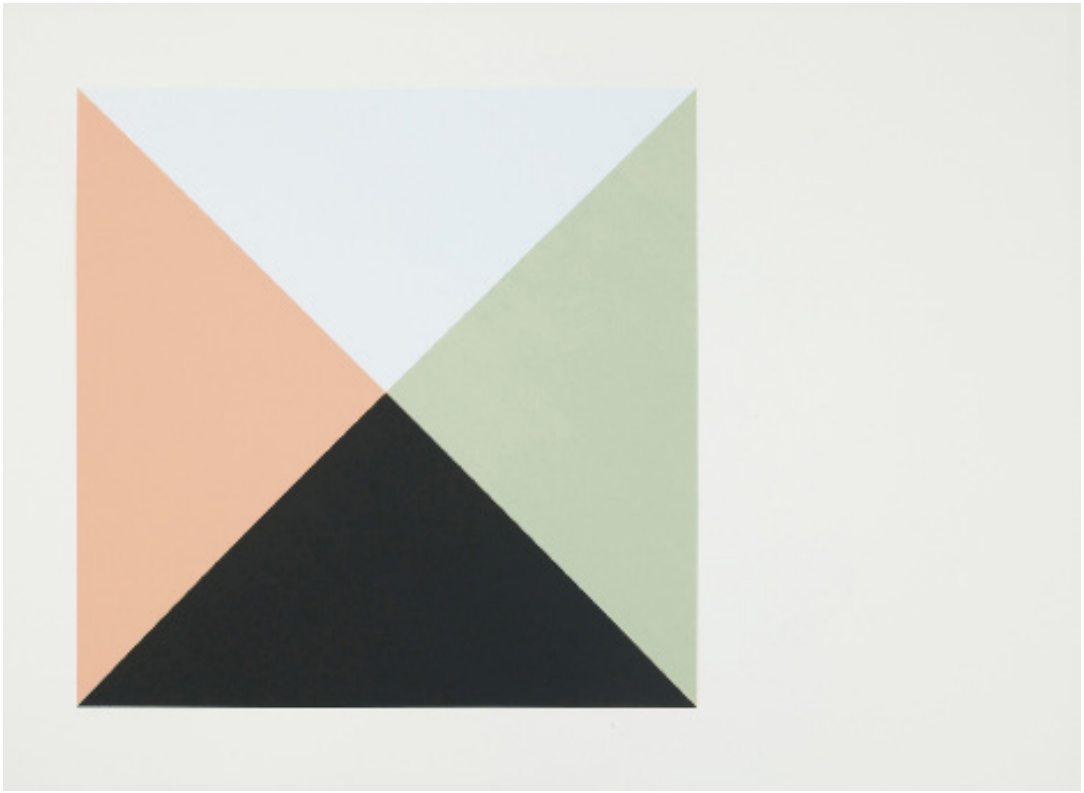
Elodie Seguin
“White Volume, S3“
2018, painting on paper, 72,5x52,5 cm



Elodie Seguin
“White Volume,M1 bis “
2018, painting on paper, 72,5x52,5 cm



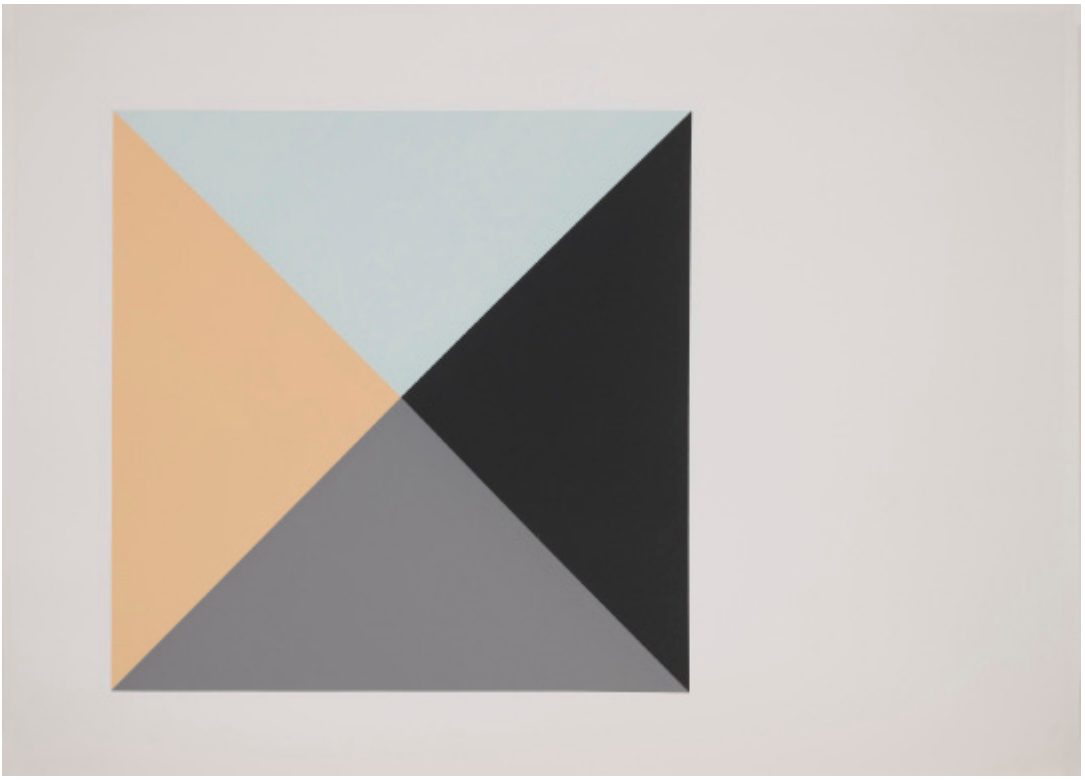
Elodie Seguin
“White Volume, PIA “
2018, painting on paper, 72,5x52,5 cm



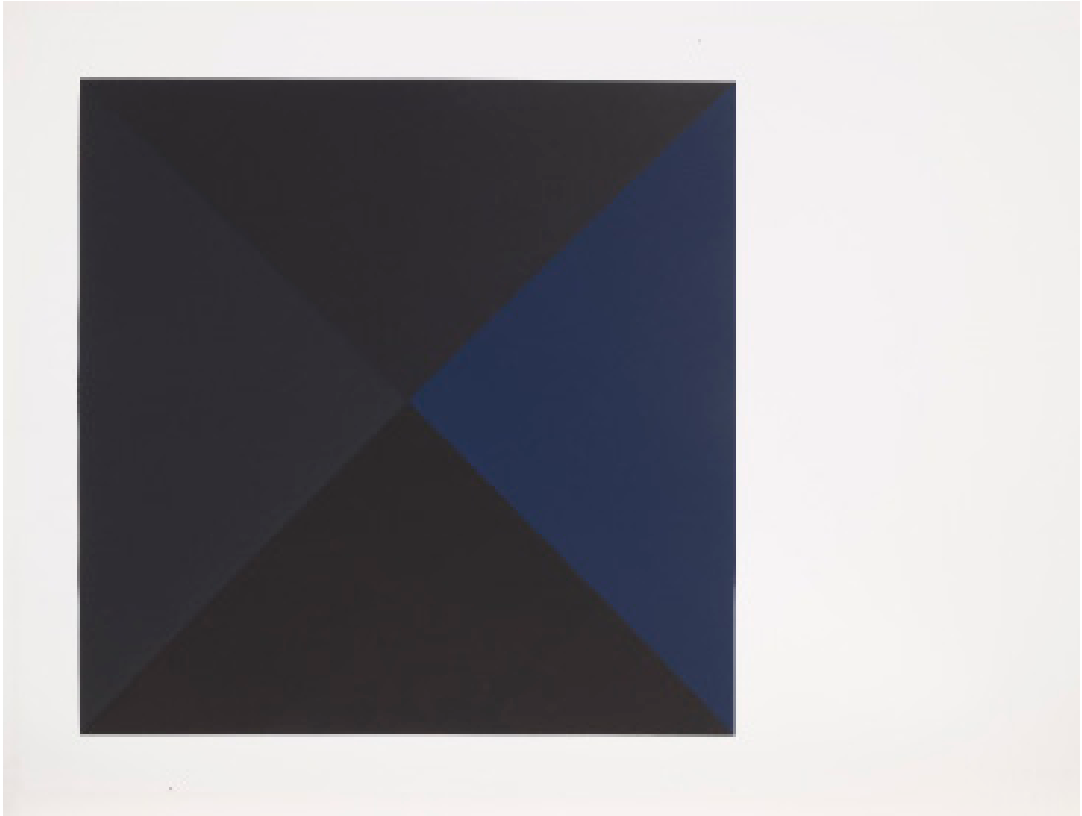
Elodie Seguin
“White Volume, H“
2018, painting on paper, 72,5x52,5 cm



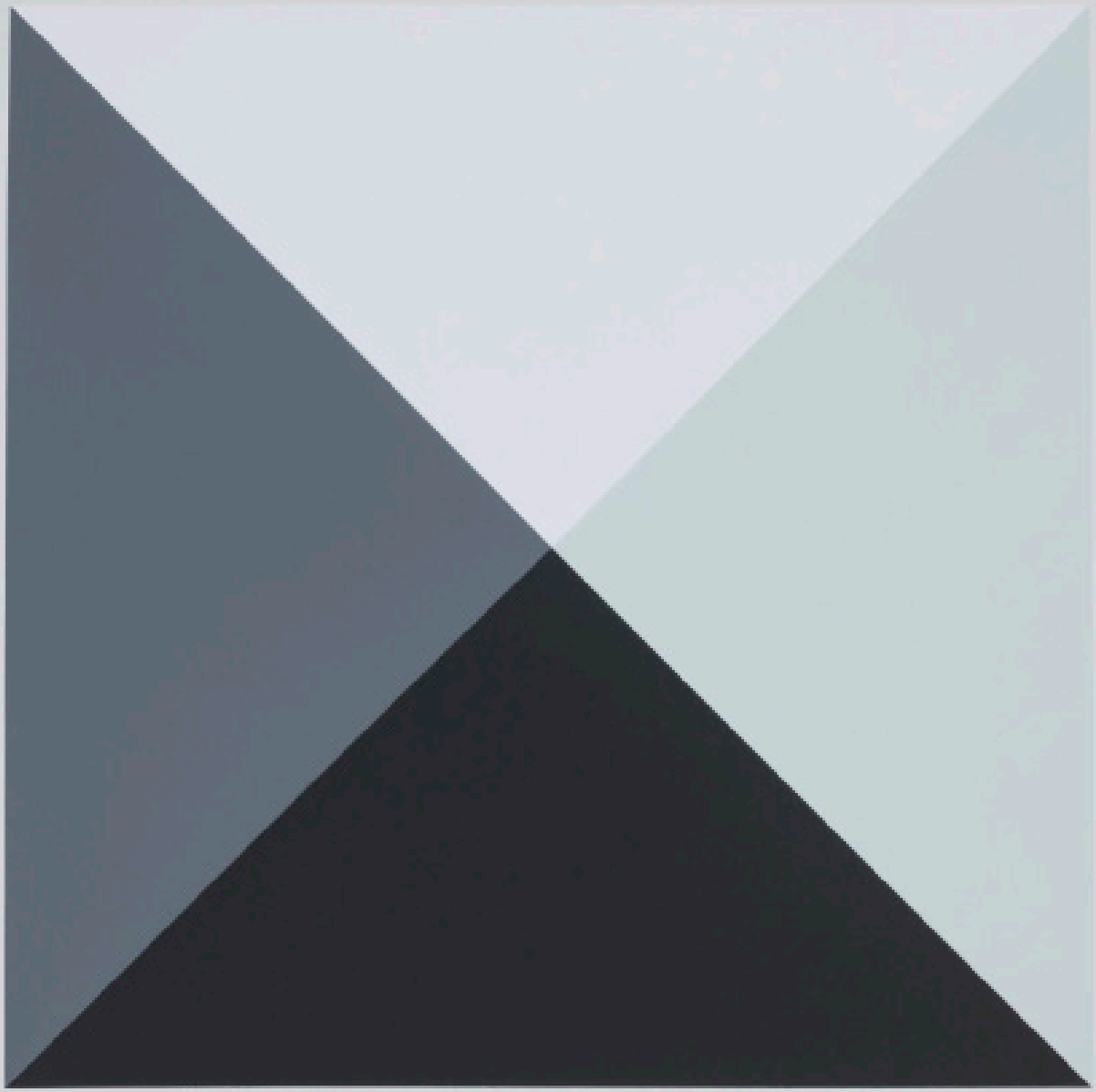
Elodie Seguin
“White Volume, F“
2018, painting on paper, 72,5x52,5 cm



“White Volume, OBIS4“
2018, painting on paper, 72,5x52,5 cm

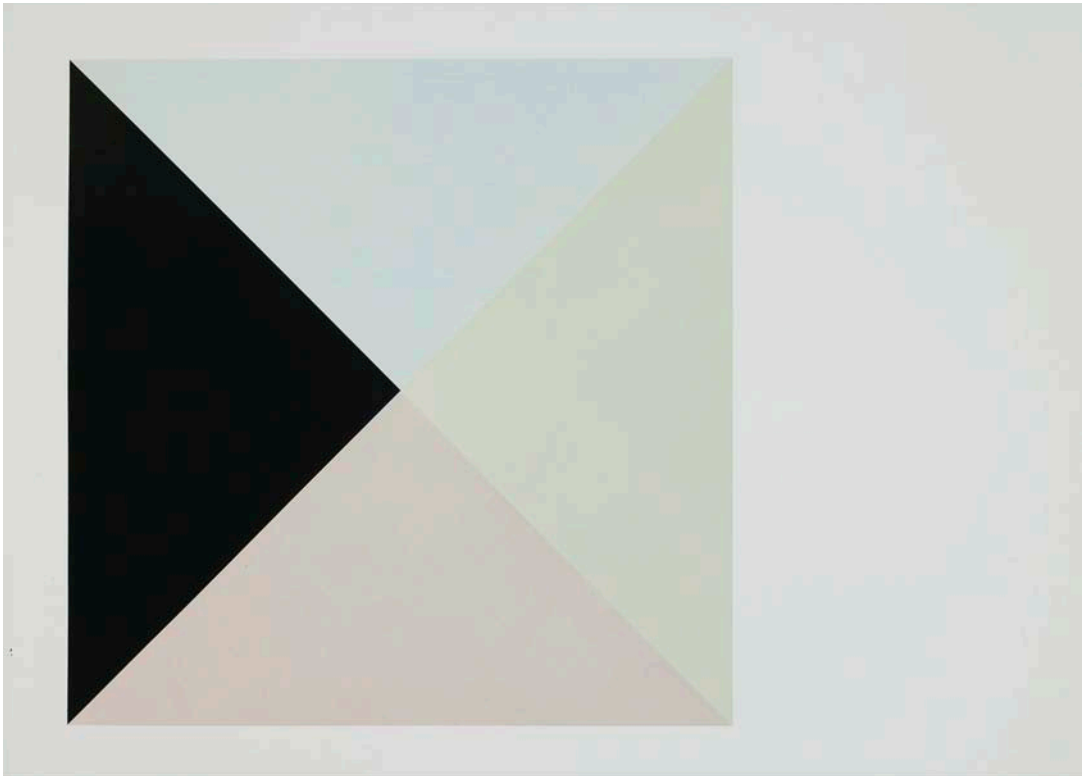


“White Volume, VBM“
2018, painting on paper, 72,5x52,5 cm

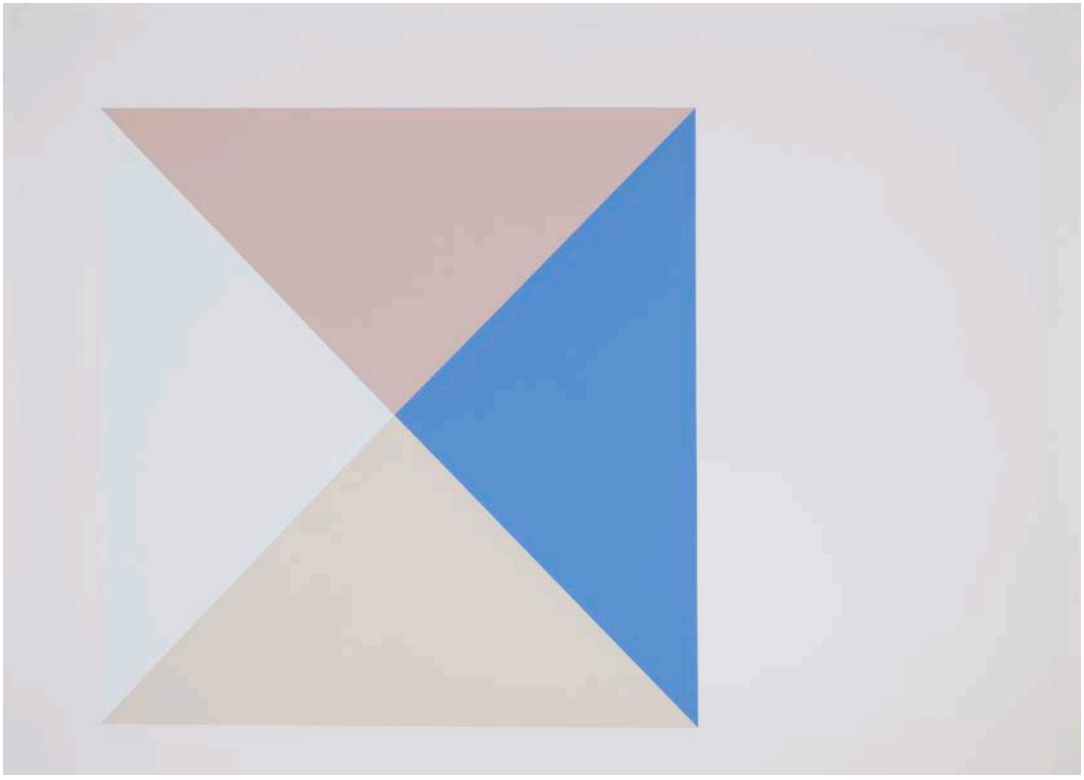


Elodie Seguin

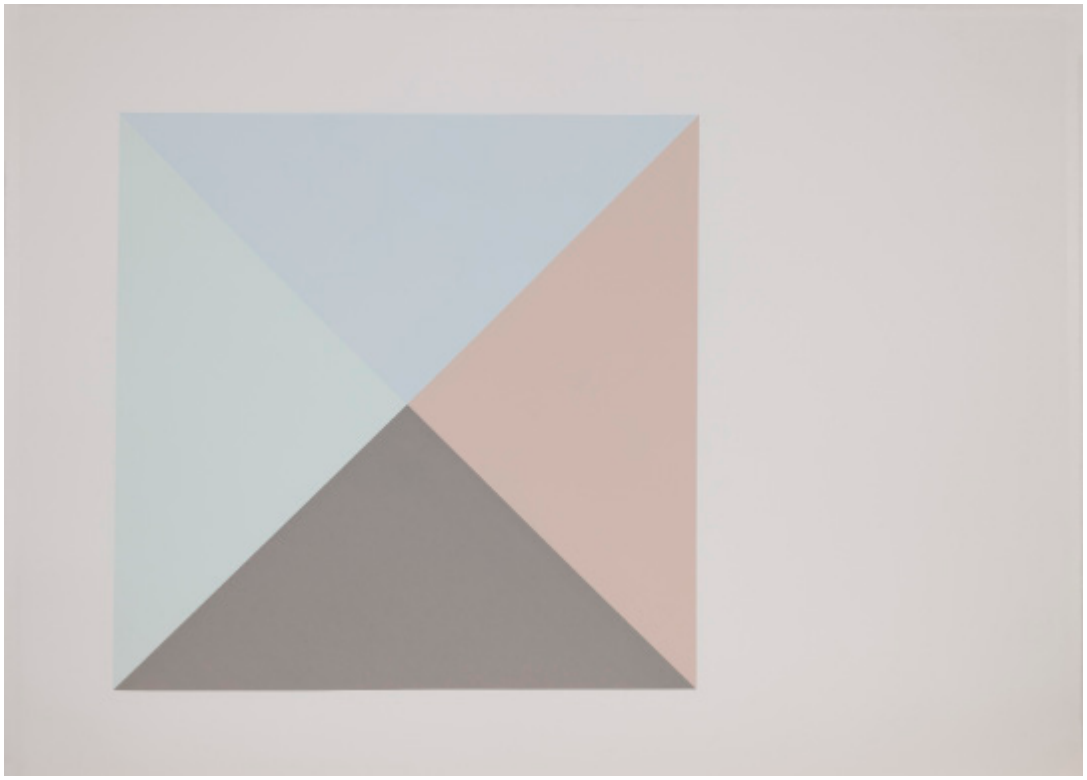
“White Volume, PLV7 “
2018, painting on paper, 72,5x52,5 cm



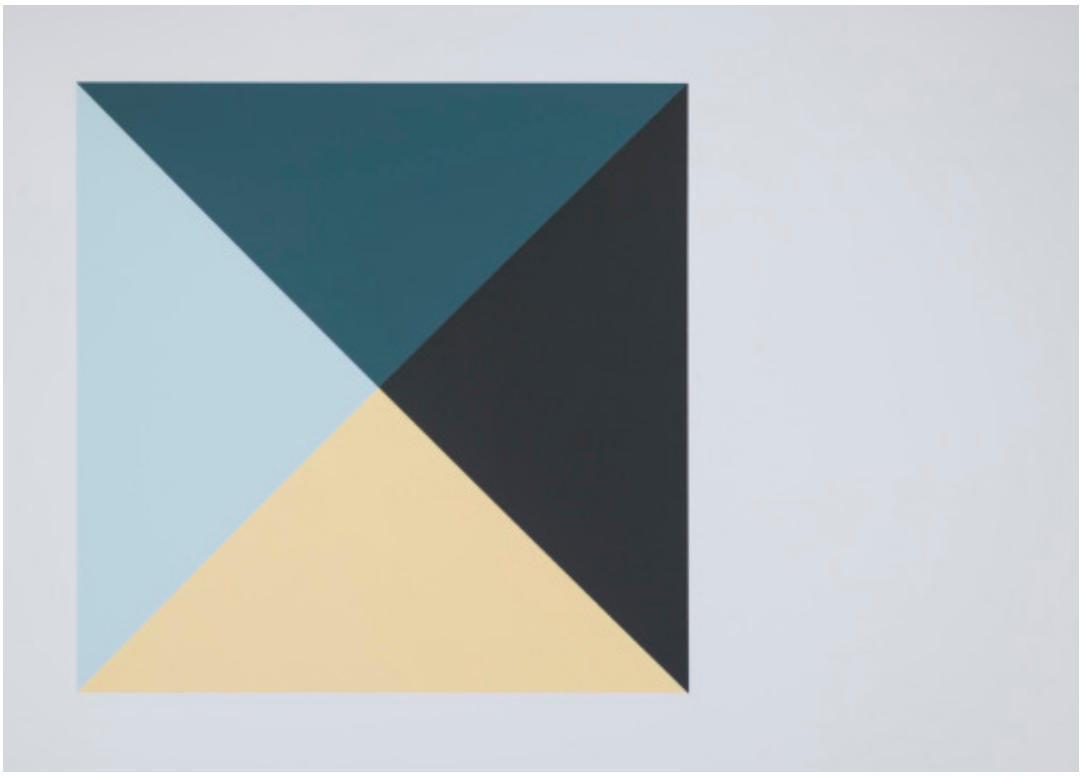
“White Volume, 1“
2018, painting on paper, 72,5x52,5 cm



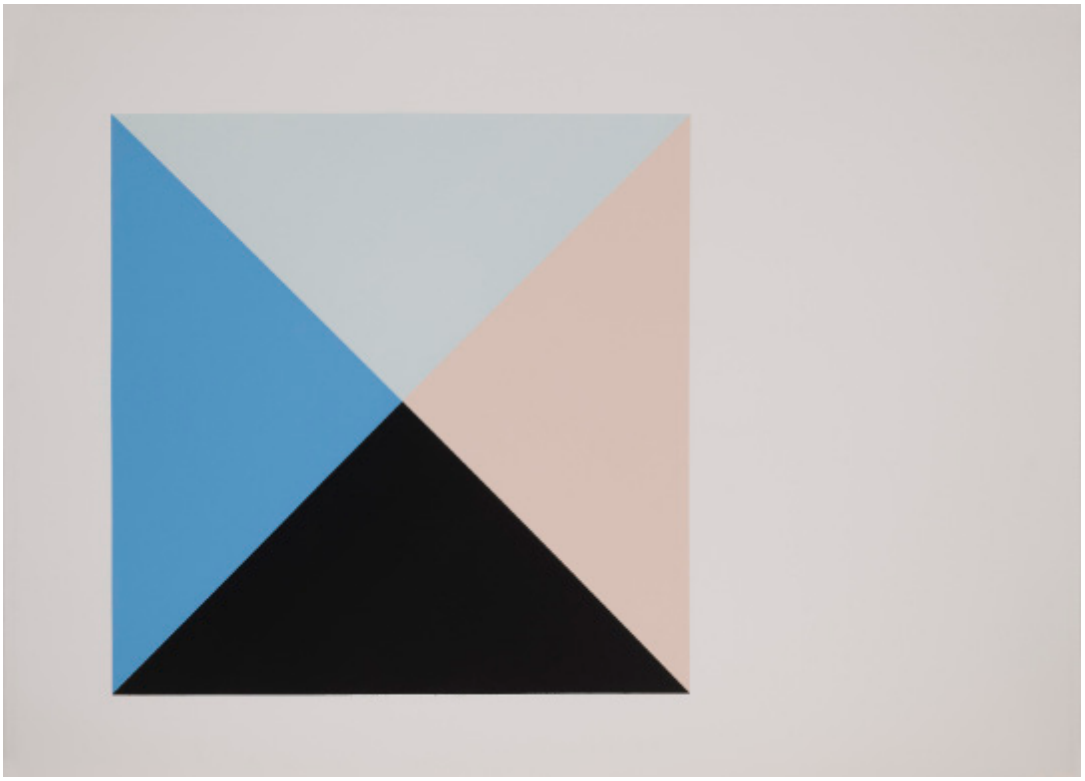
“White Volume, Z“
2018, painting on paper, 72,5x52,5 cm



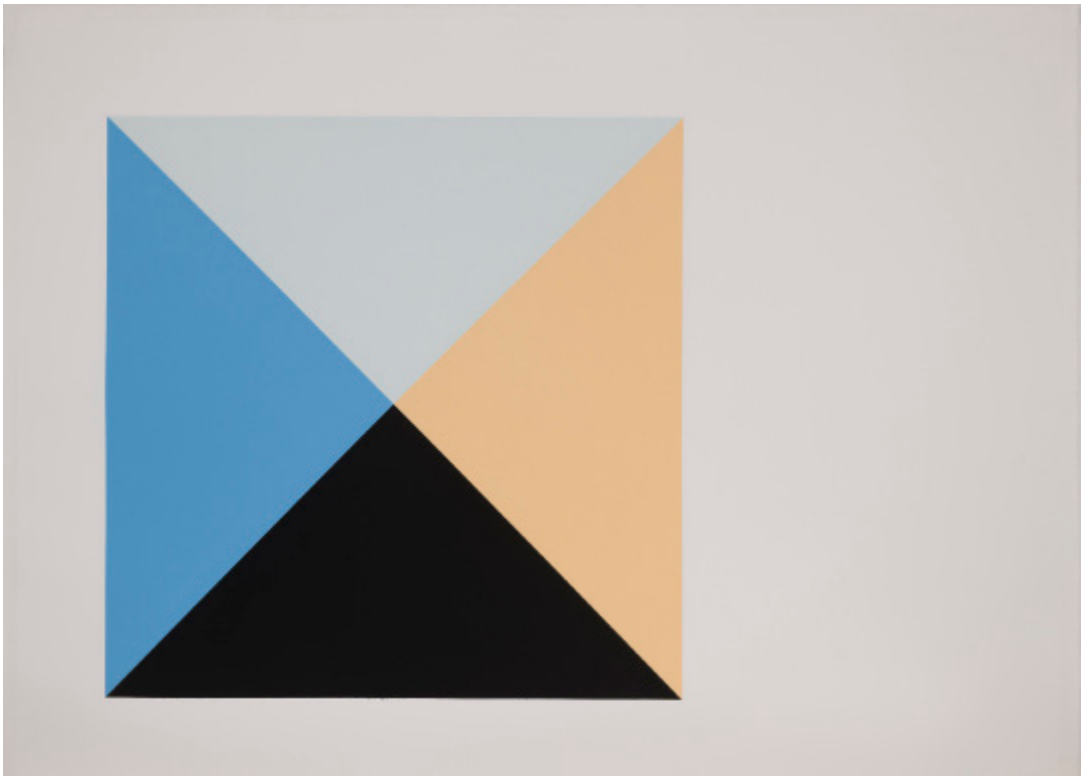
“White Volume, PIA3“
2018, painting on paper, 72,5x52,5 cm



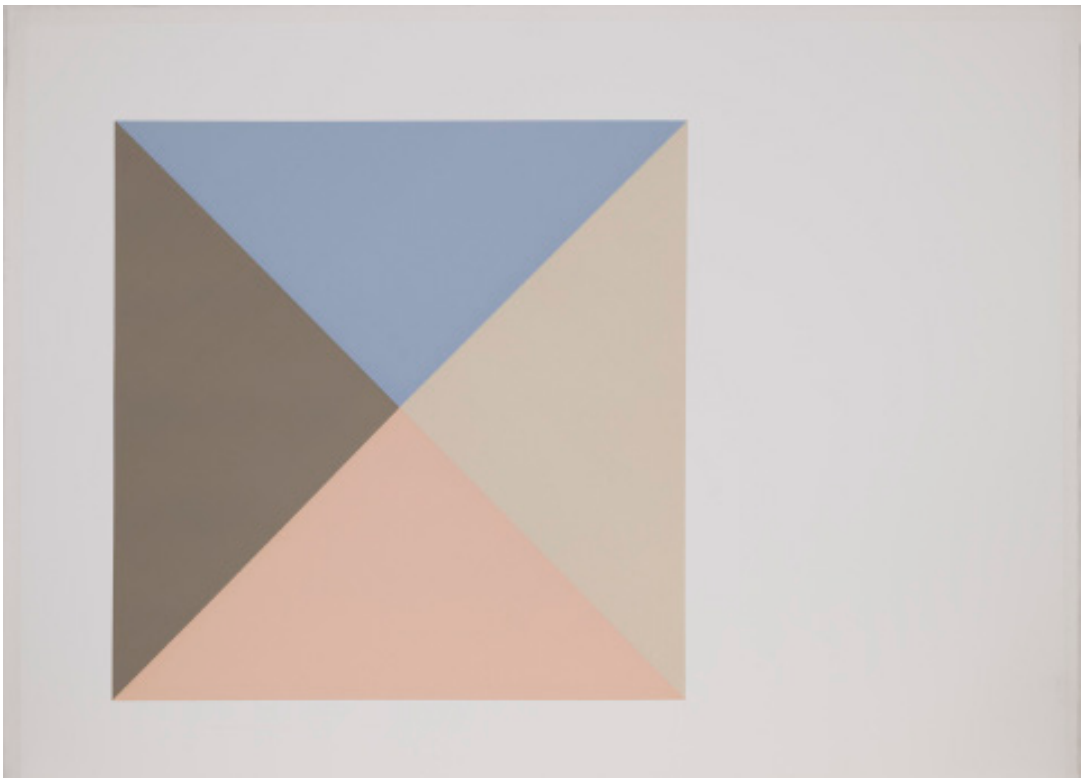
“White Volume, L“
2018, painting on paper, 72,5x52,5 cm



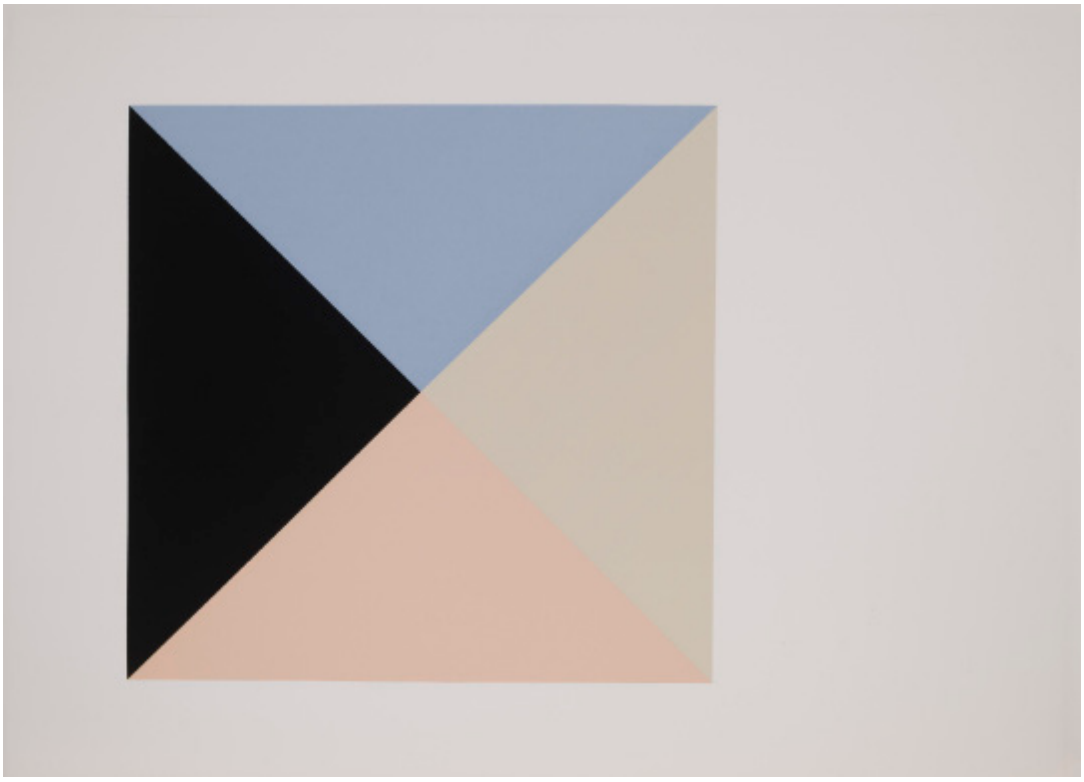
“White Volume, COL3“
2018, painting on paper, 72,5x52,5 cm



“White Volume, COL4“
2018, painting on paper, 72,5x52,5 cm



“White Volume, PLUTF “
2018, painting on paper, 72,5x52,5 cm



“White Volume, PLUTO “
2018, painting on paper, 72,5x52,5 cm

ELODIE SEGUIN

PEINTURE
SCULPTURE
PEINTURE

March 11 - April 22

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'intègrent 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 fraom 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 outs 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
“peinture cherche le mur A“, 2017,
wood, ink, polyurethane paint, 77 x 44,3 x 0,3 cm

Exhibition 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
Installation, 2017, wood, ink, polyurethane paint, plaster, dimensions variable

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
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, 2017



Elodie Seguin
Résistance 4, Résistance 2, Résistance 5, 2017

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

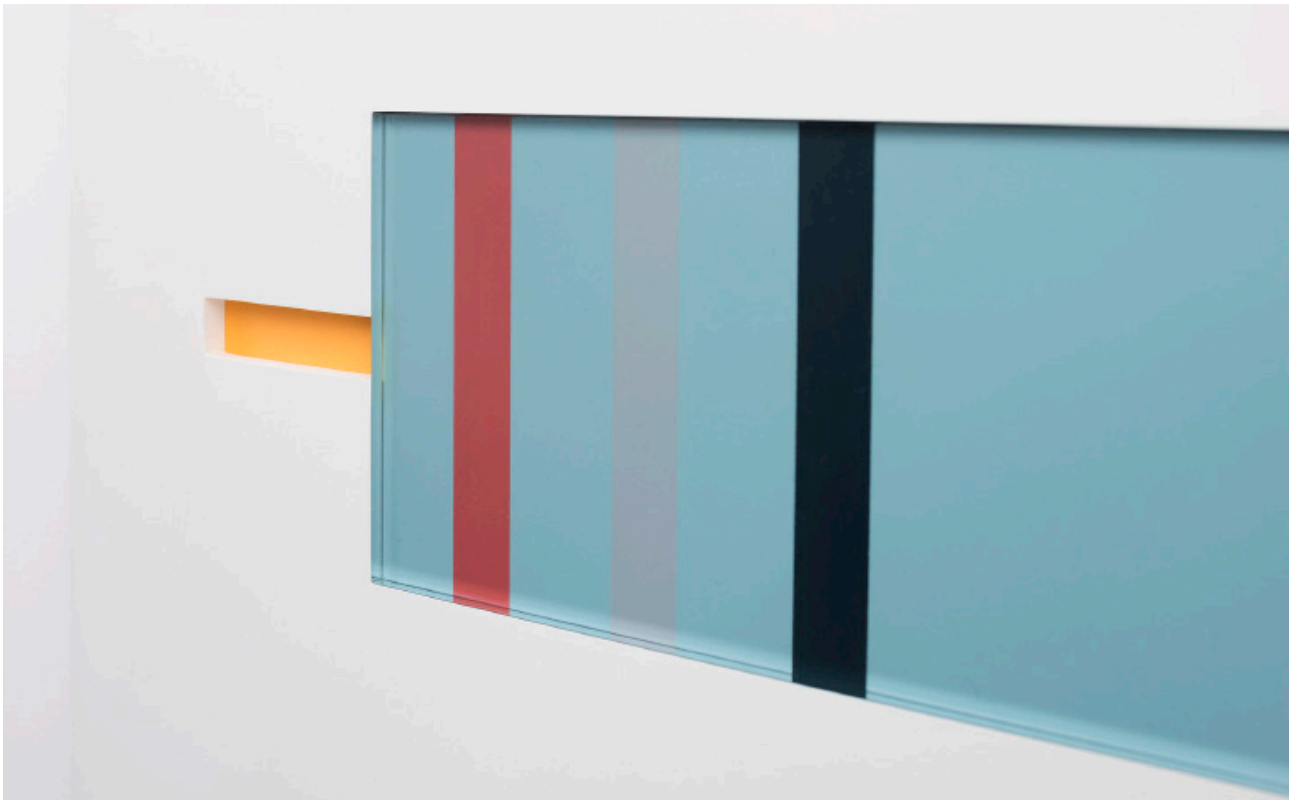




Elodie Seguin
Résistance 2, 2017, wood, ink, polyurethane paint, plaster, 95 x 39,3 x 2 cm
Résistance 5, 2017, wood, ink, polyurethane paint, plaster, plexiglas, 95 x 39,3 x 1,8 cm

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





Elodie Seguin
Résistance 1, 2017
wood, Ink, 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, 39.3 x 95 x 2.1 cm
Résistance 4, 2017, wood, ink, polyurethane paint, plexiglas, 39.3 x 95 x 2.1 cm

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

ELODIE SEGUIN

Sliced Paintings : Everything is in everything

11 Juin - 30 Juillet, 2017

Solo show, Gallery Daniel Marzona

Press release
Daniel Marzona is pleased to announce our collaboration with Elodie Seguin (*1984, Paris). Her first solo-exhibition in Berlin will open on June 10 at 6pm.

Elodie Seguin has defined a unique approach to painting which explores the relationship between several painted objects as well as their organization within and their relation to the given exhibition space. Oftentimes the elements of her works, consisting of materials such as wood, paper, MDF, or cardboard, are not joined together but are simply placed on top of or next to each other, leaning on the gallery walls or carefully placed directly on the floor of the exhibition space. Usually we find the single surfaces of these elements painted in somewhat unique monochromatic colors which are not easy to categorize, tending to oscillate between red and orange, yellow and ocher, blue and grey, etc., and always subtly balanced against each other. In its reductivist tendencies Seguin's work reveals an obvious affinity to the minimalist tradition. At the same time her theoretical and phenomenological interest in color as a dimension of perception links her approach to a modern tradition of painting which began with Mondrian and Malevich and found its continuation with artists like Truitt, Newman, Palermo, McCracken and others.

For her exhibition at Daniel Marzona Elodie Seguin wrote the following notes:

«I did 40 independent works but they will have a dialogue with each other because of their number, color and their modular aspect.
I painted the "slices" as the surfaces with a lot of care in order to make them appear with the same quality and to produce a volume of color.
I tried to play with the immateriality of color, making a drawing of the element it overlays.
I tried to reveal an ambiguity between plains and edges, extending the surface as a pedestal because of its thickness.
I cut hundreds of small pieces of wood, activating them as leftovers of a history of painting, everything mixing, interlocking, and influencing itself.
Everything is at a human scale in order to be easily manipulated.
Elements are most of the time simply laid one on top of the other. The only ones stuck together and finished into a final state are the simple compositions which hang as canvases.
The color becomes an evocative volume depending on its dimensions and how it is confronted.
Green will be missing.
There is a spontaneous, experimental dimension to my process, building and conceiving the exhibition during the painting itself, by trial and error. "There is a logic to every mistake."
I did everything myself, by hand. I don't use power tools. I find and mix the colors, sand the wood, paint and lacquer all the surfaces.
I know the type of surface I want to manipulate, but I need observation and study to develop a sensitivity, to enable accidents, and potentially to catch the materials in different states.
I hope this way of working will be visible in the exhibition.
My first line of thought was to question painting by manipulating the color as an object to be confronted.»



Elodie Seguin
“There is a logic in each mistake“ 2017, Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.

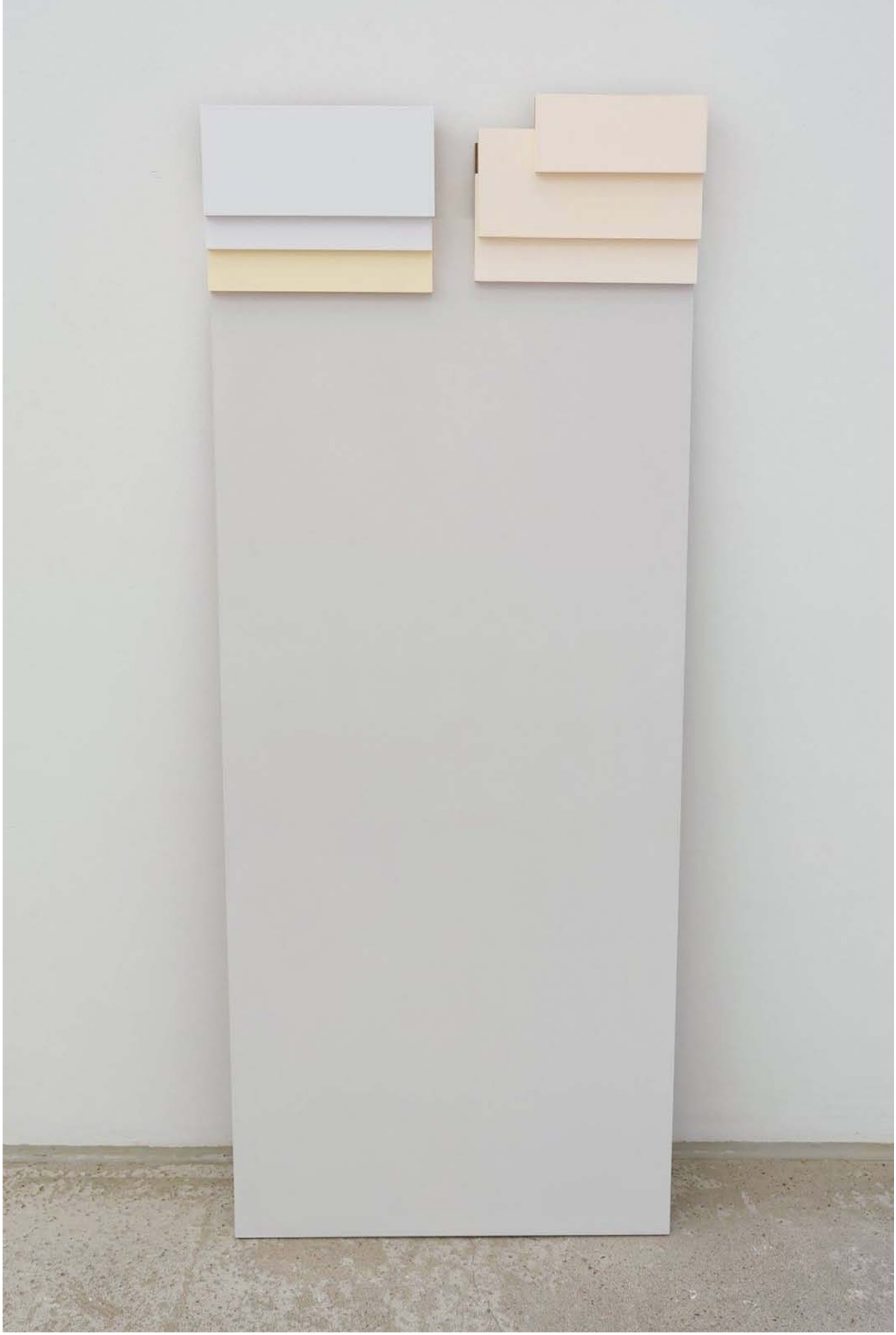




Elodie Seguin
“Sliced paintings“
2017,
Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.



Elodie Seguin
“Sliced paintings“ 2017, Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.

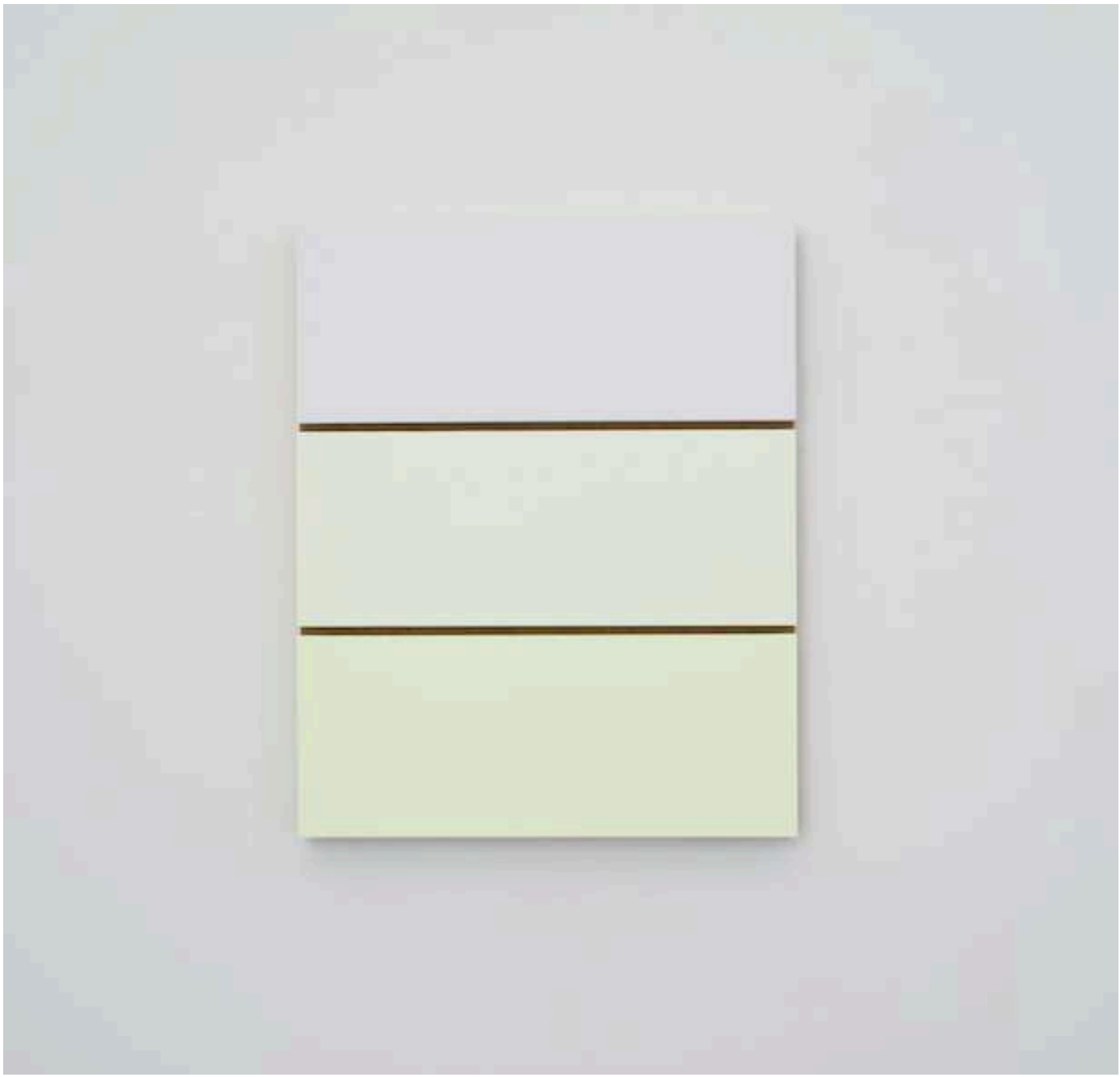


Elodie Seguin
“Sliced paintings“ 2017, Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.



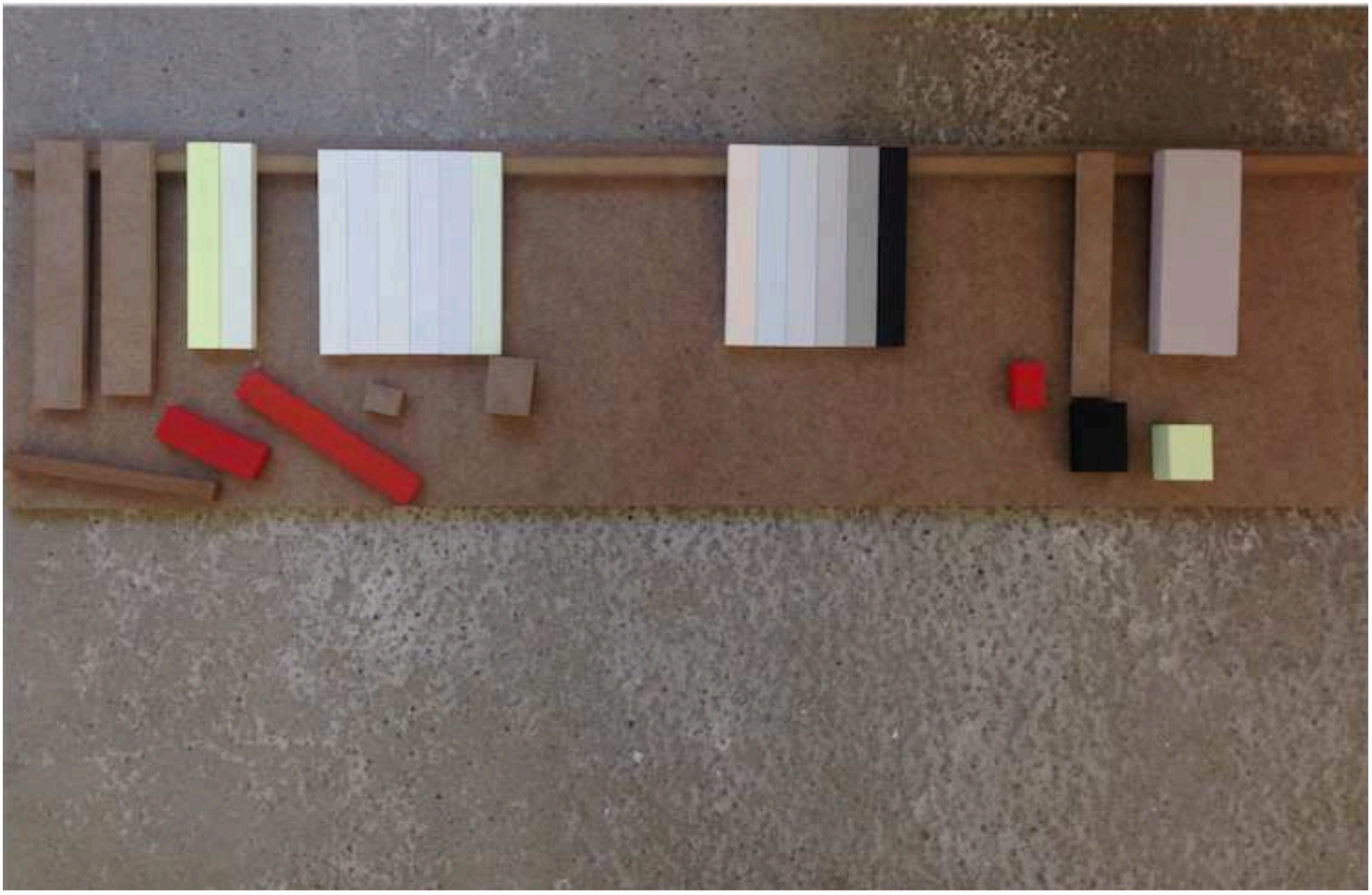


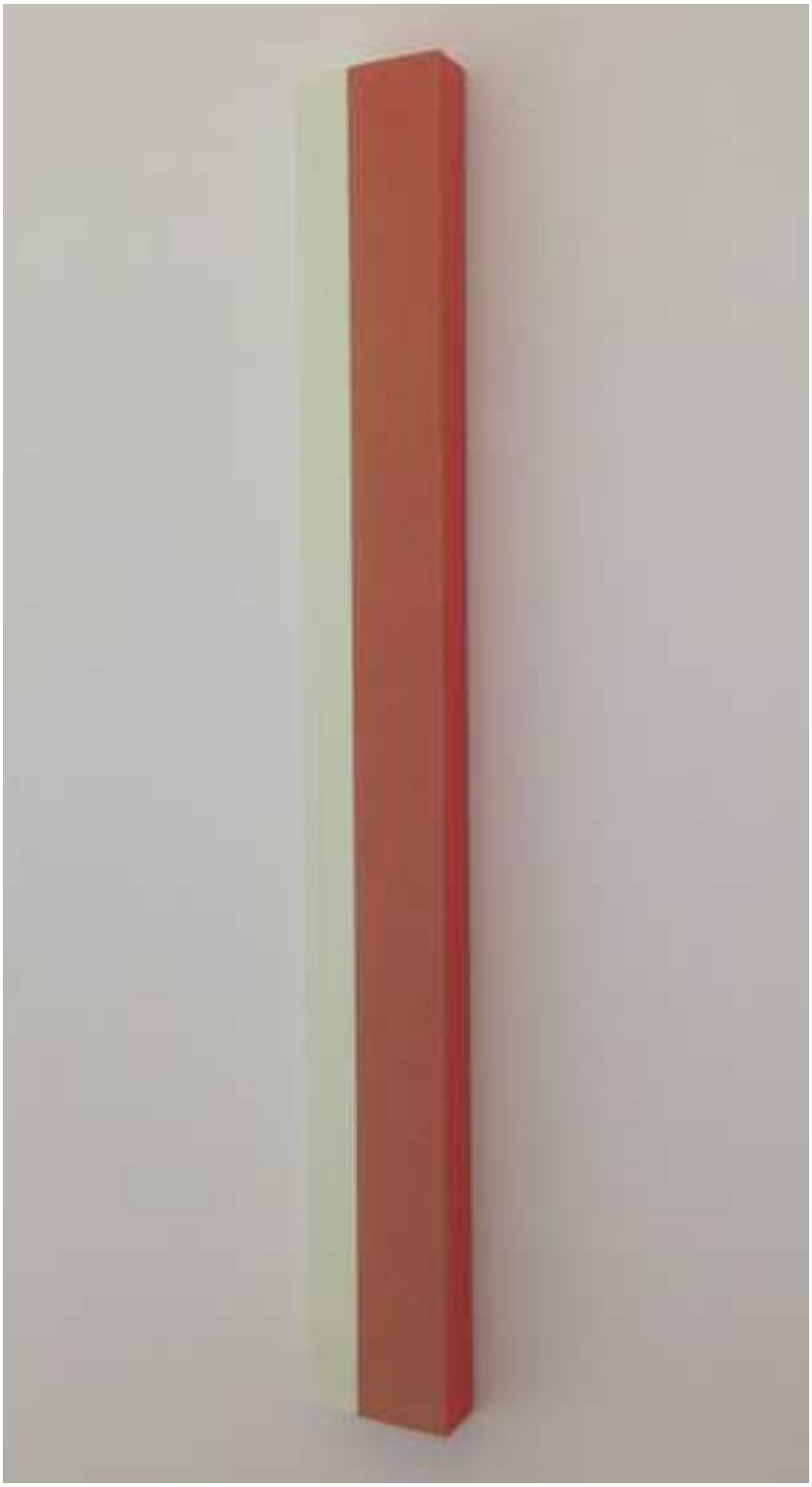
Elodie Seguin
“Sliced paintings“
2017,
Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.



Elodie Seguin
“Sliced paintings“ 2017, Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.







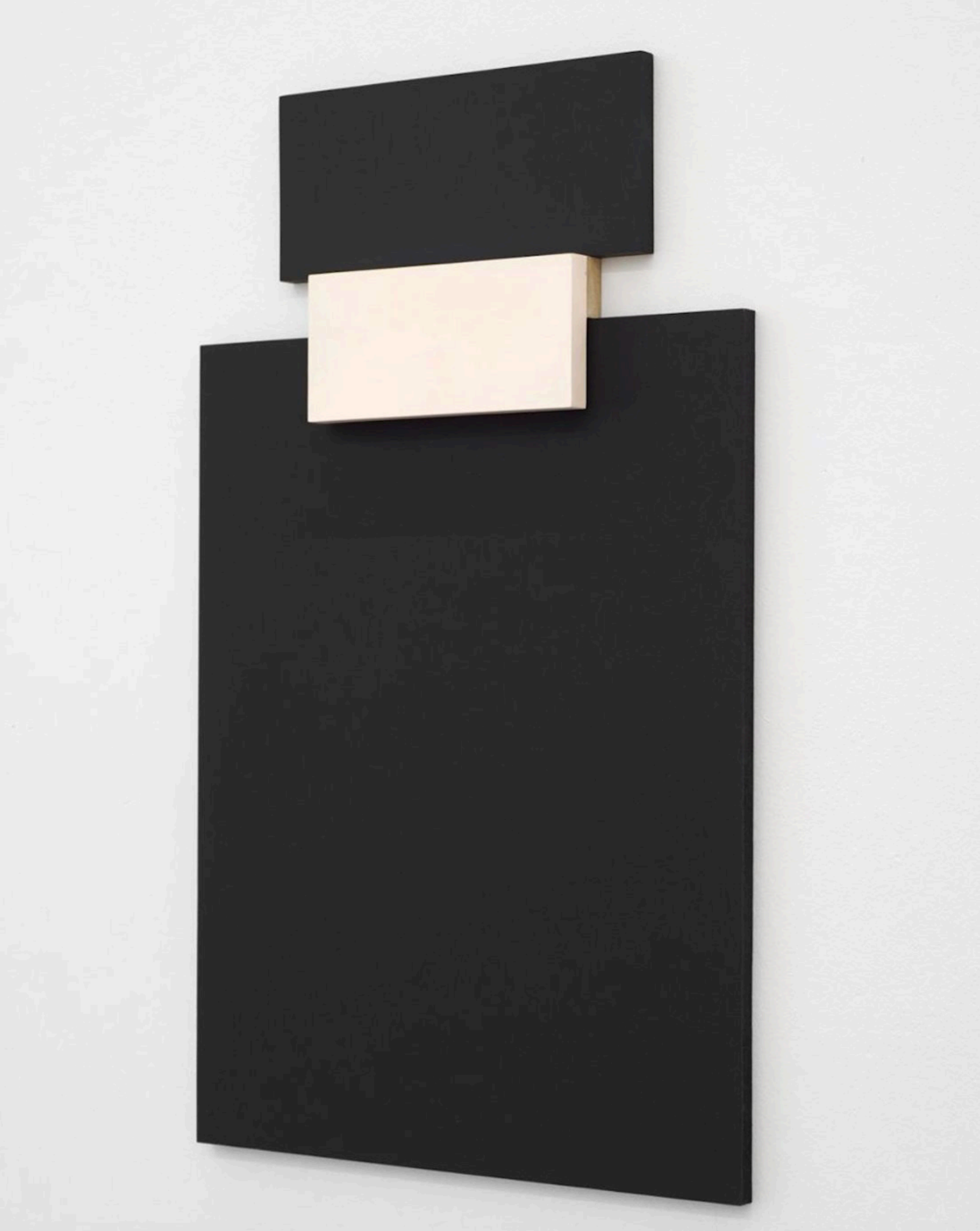
Elodie Seguin
“Sliced paintings“ 2017, Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“,
2017, Berlin, Germany.



Elodie Seguin
“Sliced paintings“ 2017, Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.



Elodie Seguin
“Sliced paintings“ 2017, Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.



Elodie Seguin
“Sliced paintings“ 2017, Wood, plaster, inks, polyurethane paint
Gallery Daniel Marzona, for the solo show “Sliced Paintings everything is in everything“, 2017, Berlin, Germany.

ELODIE SEGUIN

Fertile Lands

25 janvier - 9 mars 2016

Fondation Ricard, Paris, France:
commissaire 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

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 consument 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.

...

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 Passaïc, 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

ELODIE SEGUIN

Peintures écrins

Production de la série peinture-écrin, pièces à manipuler non destinées à être exposées, 2015



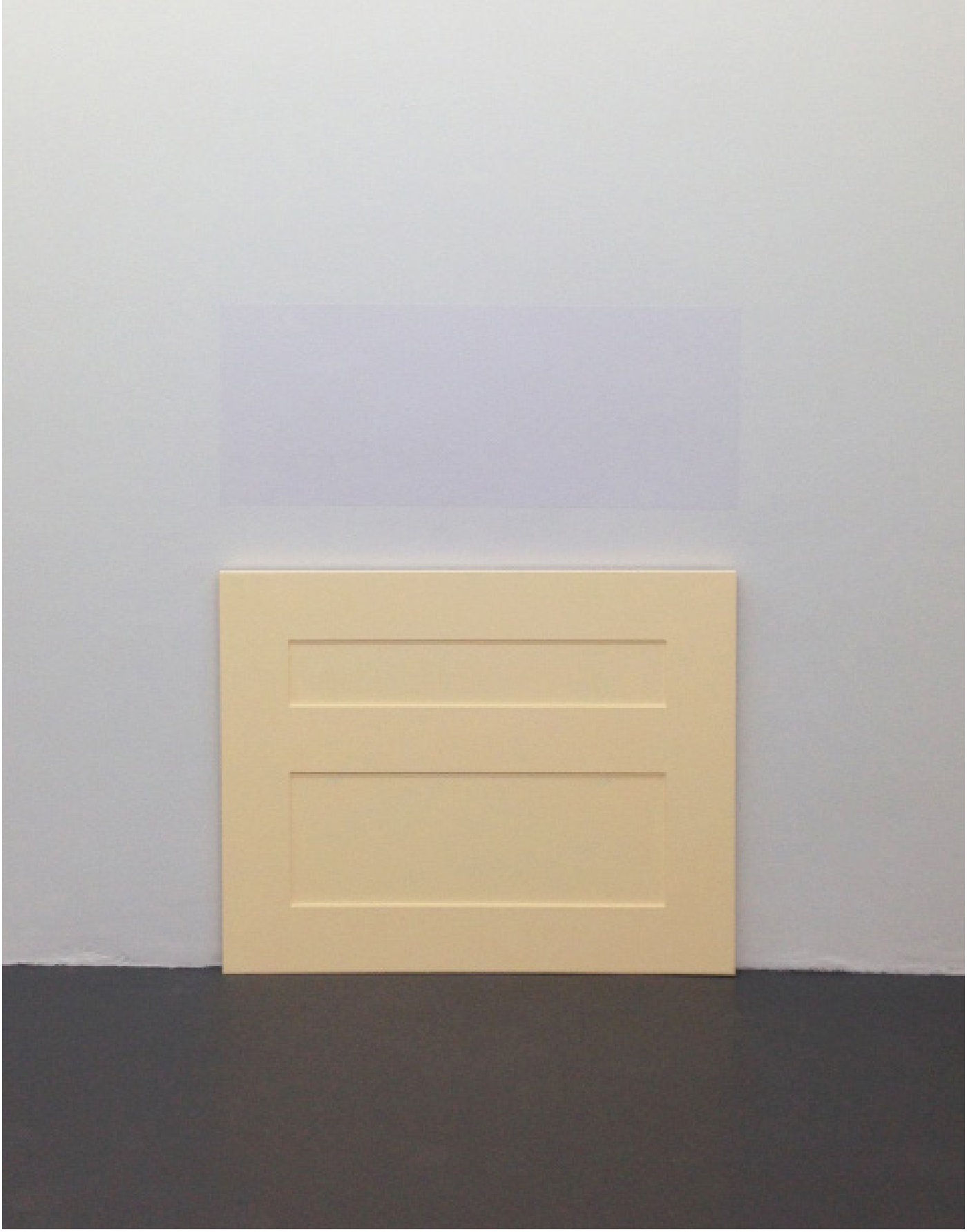
Elodie Seguin
Peinture écrin bleu surprise, 2015
Bois, vernis, encre, papier



Elodie Seguin
Peinture écrin bleu surprise, 2015
Bois, vernis, encre, papier



Elodie Seguin
Peinture écrin jaune éblouissant, à manipuler,
2015
Bois, vernis, encre, papier
Montrée à Julio Space à Paris en mars 2020



Elodie Seguin
Presence abscence, 2015
Bois, enduit, peinture polyuréthane, papier

ELODIE SEGUIN

Grève

February 20 - April 04, 2015

Galerie Jocelyn Wolff, Paris, France

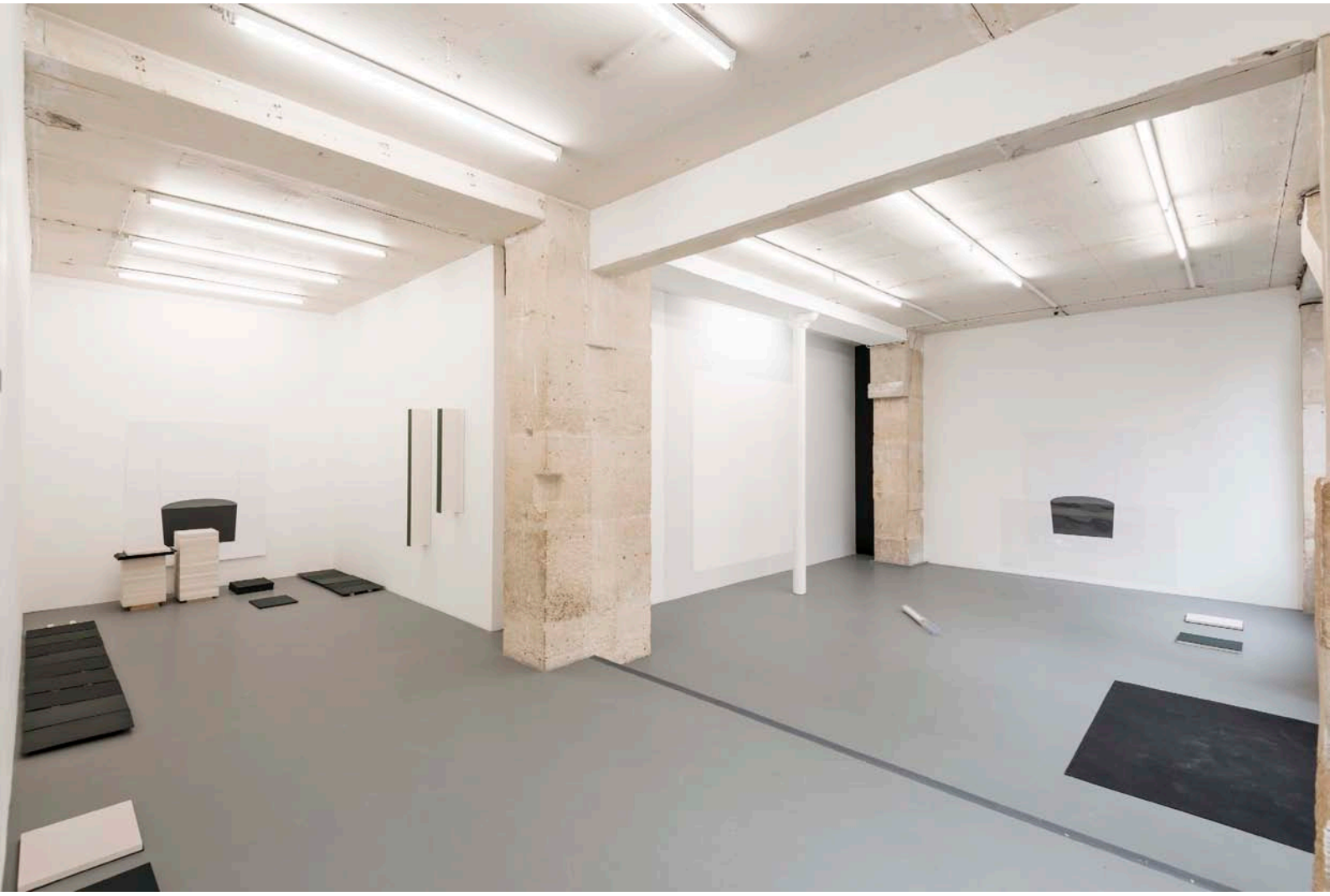


Elodie Seguin
Pile of surfaces or sketch the sketchbook, observation as an interruption to think about production (sketch book study), 2015 - installation
Wood, ink, paper, silkprint, dimensions variable



Elodie Seguin

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



Elodie Seguin

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



Elodie Seguin
A

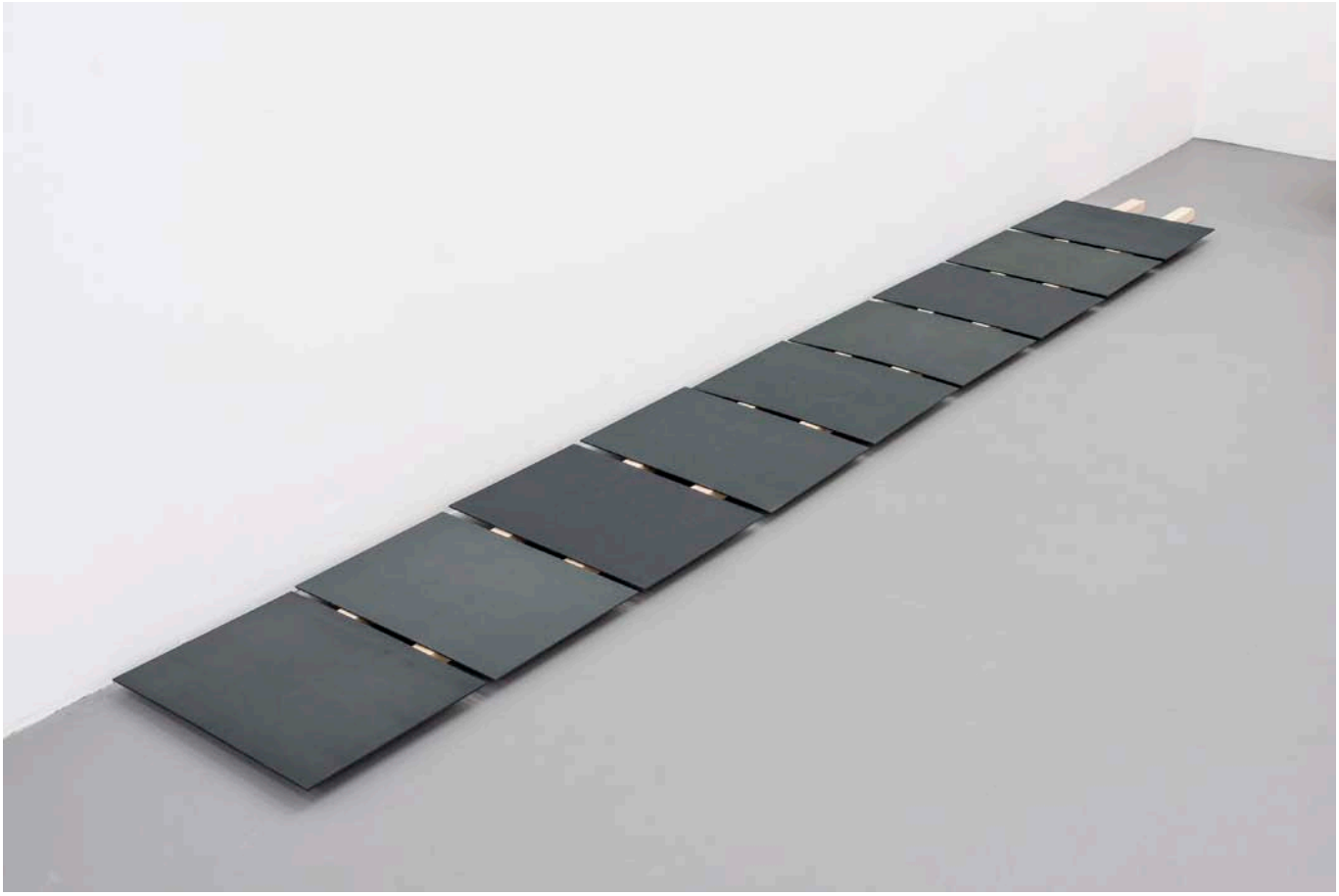
wood, ink, plaster

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
Peintures pliées, papier, encre, enduits, aimants.
Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015

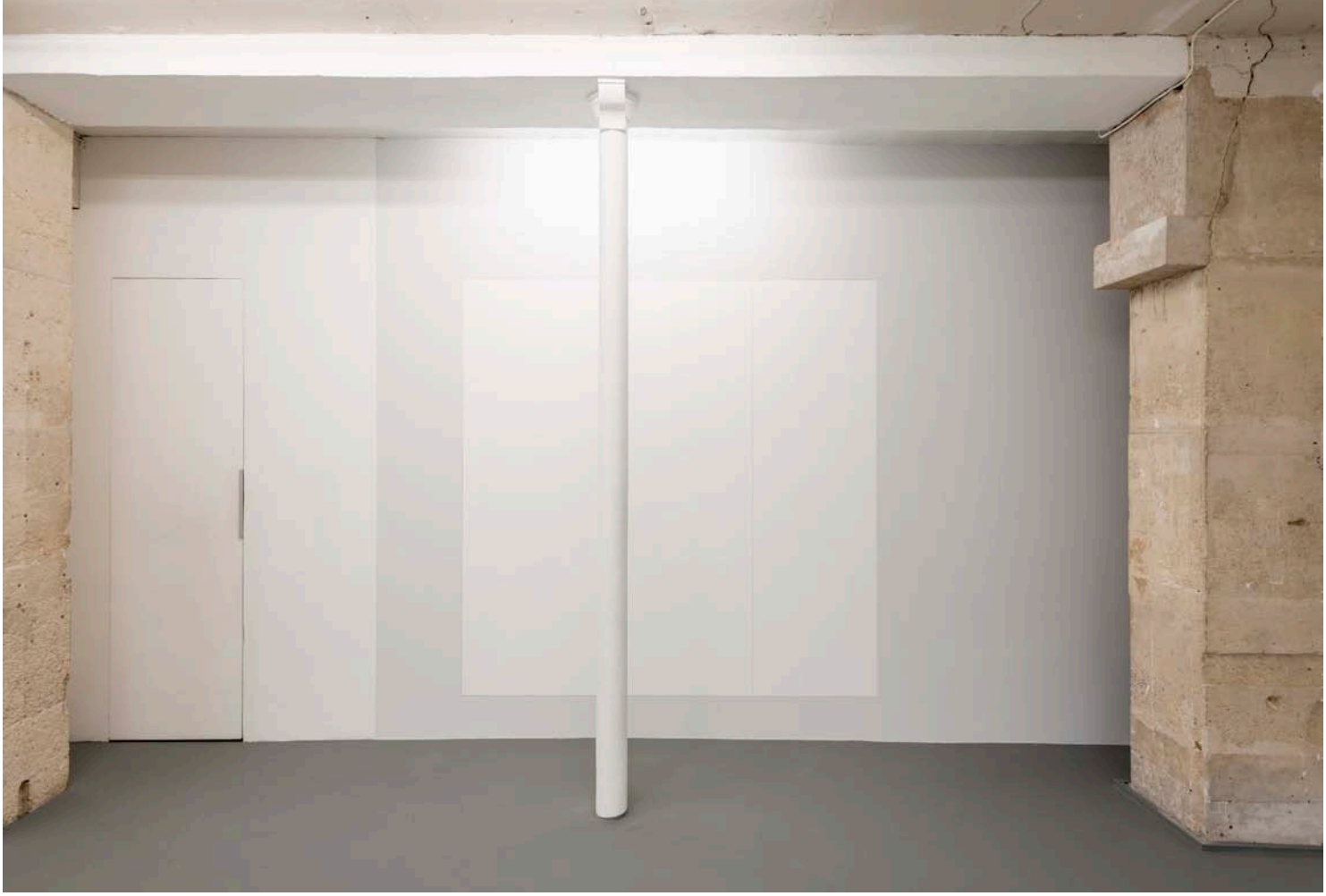


Elodie Seguin
Volume of paint / the work is built by soustraction (sketch book study)
ink on wood
3 x 104 x 37 cm

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



Elodie Seguin
Peintures pliées, papier, encre, enduits, aimants.
Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015





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

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



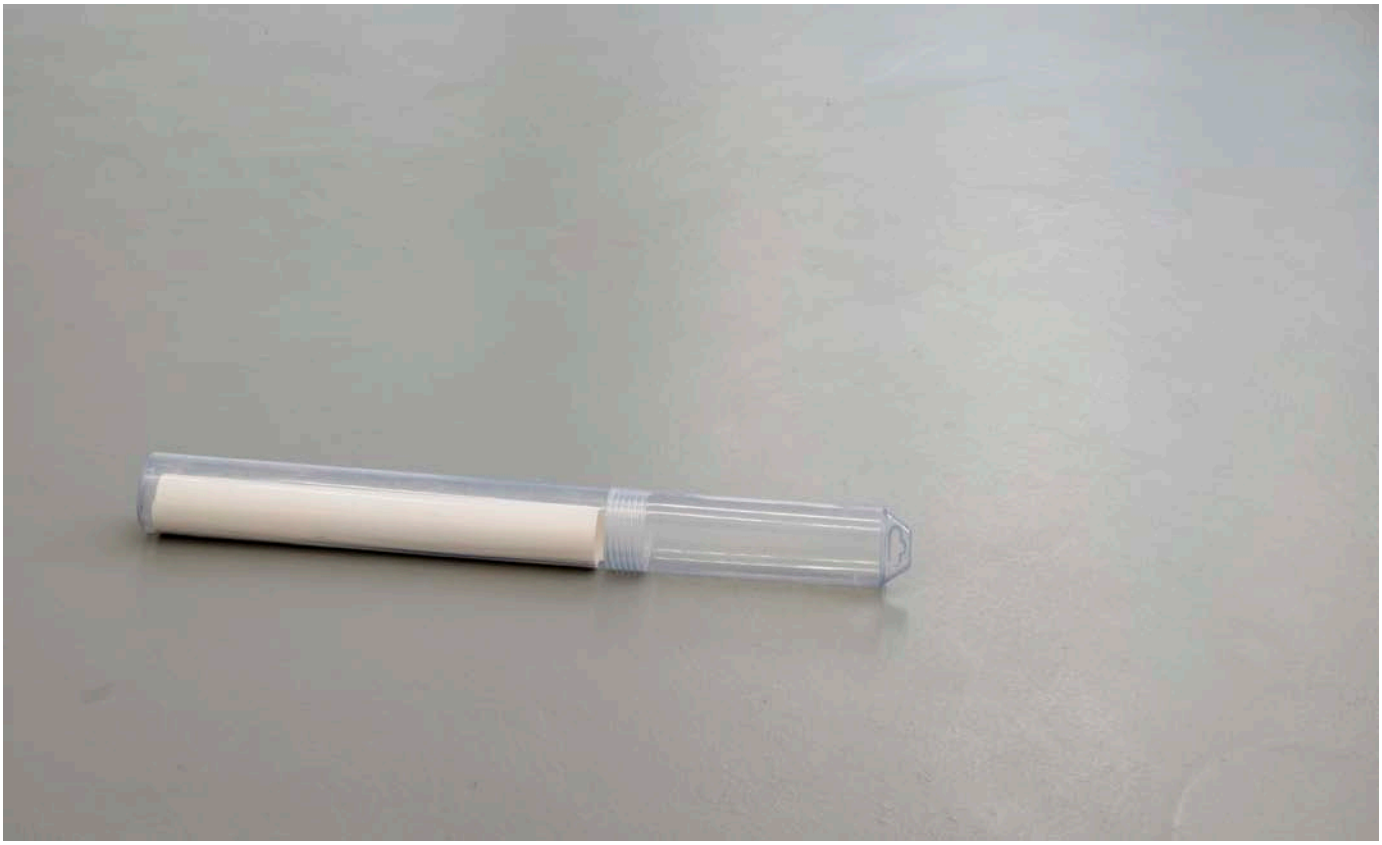
Elodie Seguin
Pile of surfaces or sketch the sketchbook, observation as an interruption to think about production (sketch book study), details, 2015
wood, ink
installation / dimensions variable

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
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

“Watch out“
(mixed media inside the carpet, right after the entrance)
dimensions variable

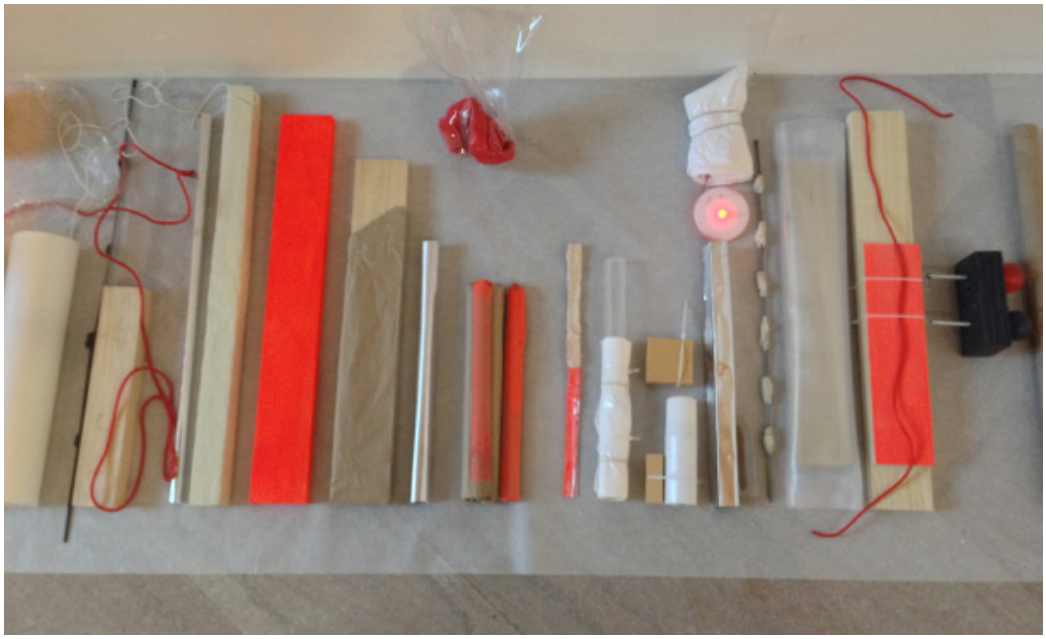
Exhibition view: Grève, Galerie Jocelyn Wolff, Paris, France, 2015

ELODIE SEGUIN

Villa Toronto

»Préméditation» -
Installation pour Villa Toronto, Exposition collective dans la gare centrale de Toronto en Janvier 2015.
Matériaux diverses





ELODIE SEGUIN

Lafayettes anticipation,Venir voir venir

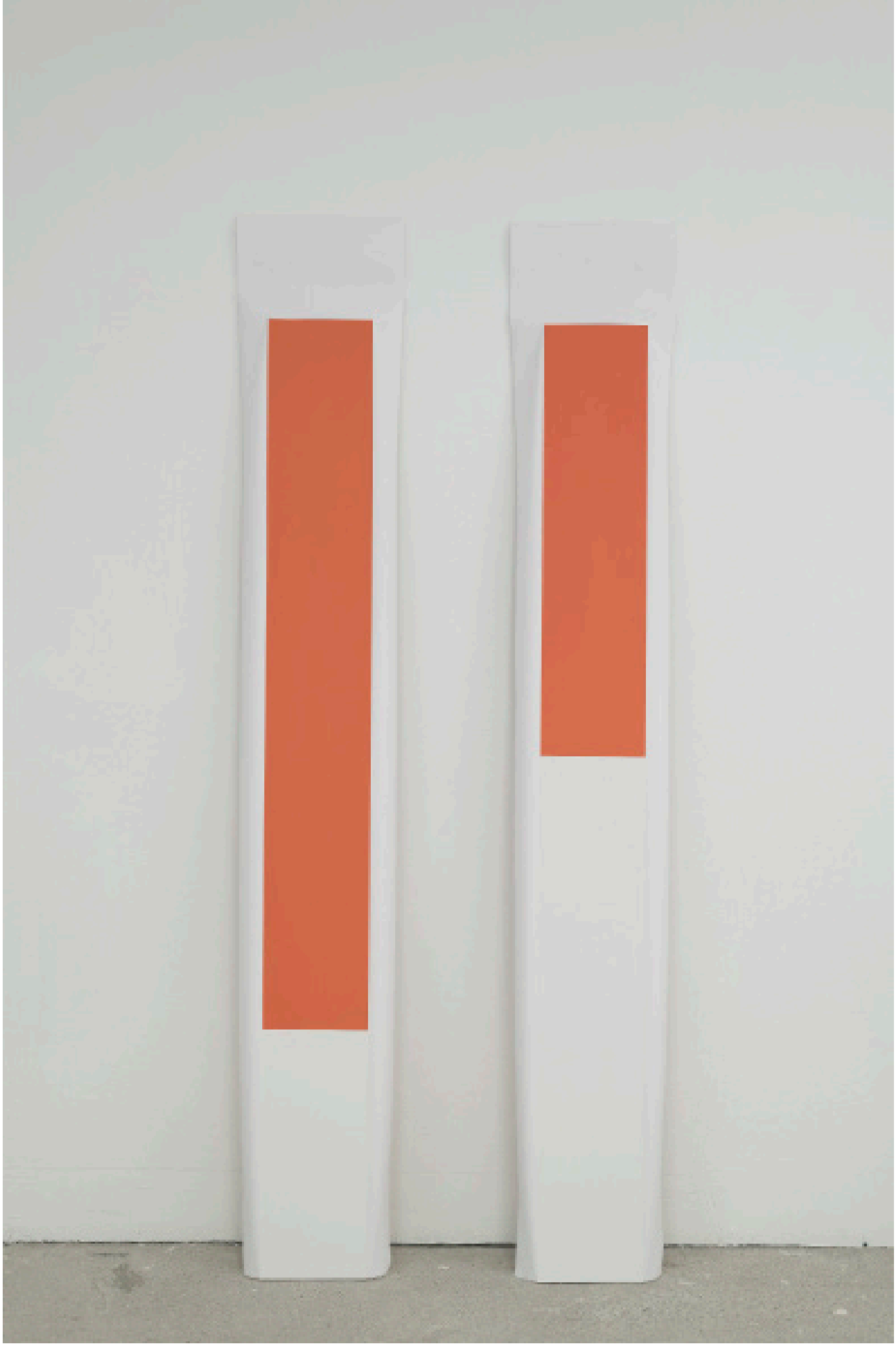
2014

Exposition Collective



Elodie Seguin
„Blind stick“ Papier marouflé sur bois, encre, 2014

GALERIE JOCELYN WOLFF



Elodie Seguin
„Hauteur d‘une couleur Papier marouflé sur bois, encre,
2014

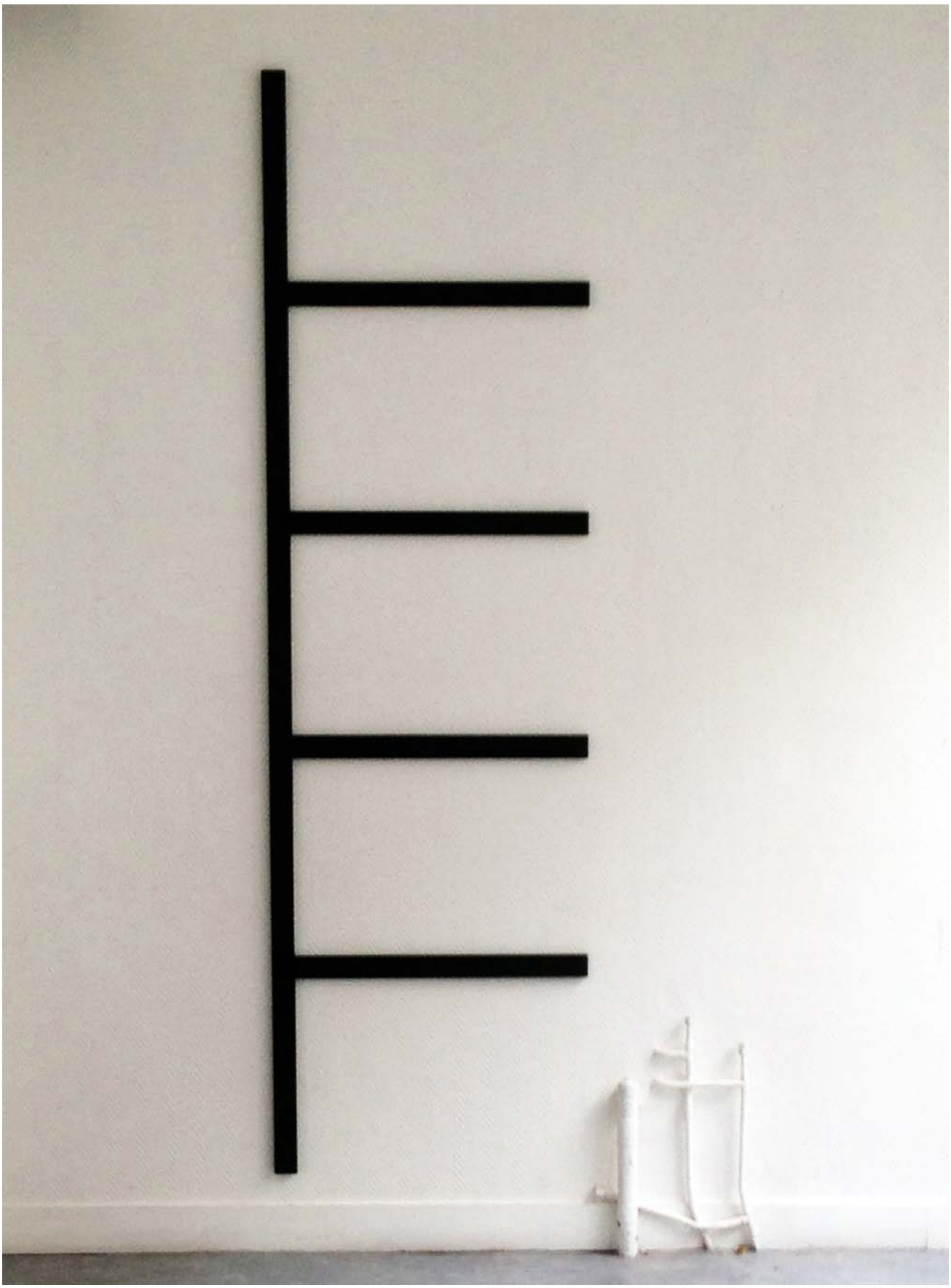
GALERIE JOCELYN WOLFF







Elodie Seguin
„Raclette“ Papier marouflé sur bois, encre, 2014



Elodie Seguin
Catch the wall and catch the light
Bois, encres, enduit, 2014
Pour Venir voir venir, Exposition collective , Lafayette Anticipation, 2014

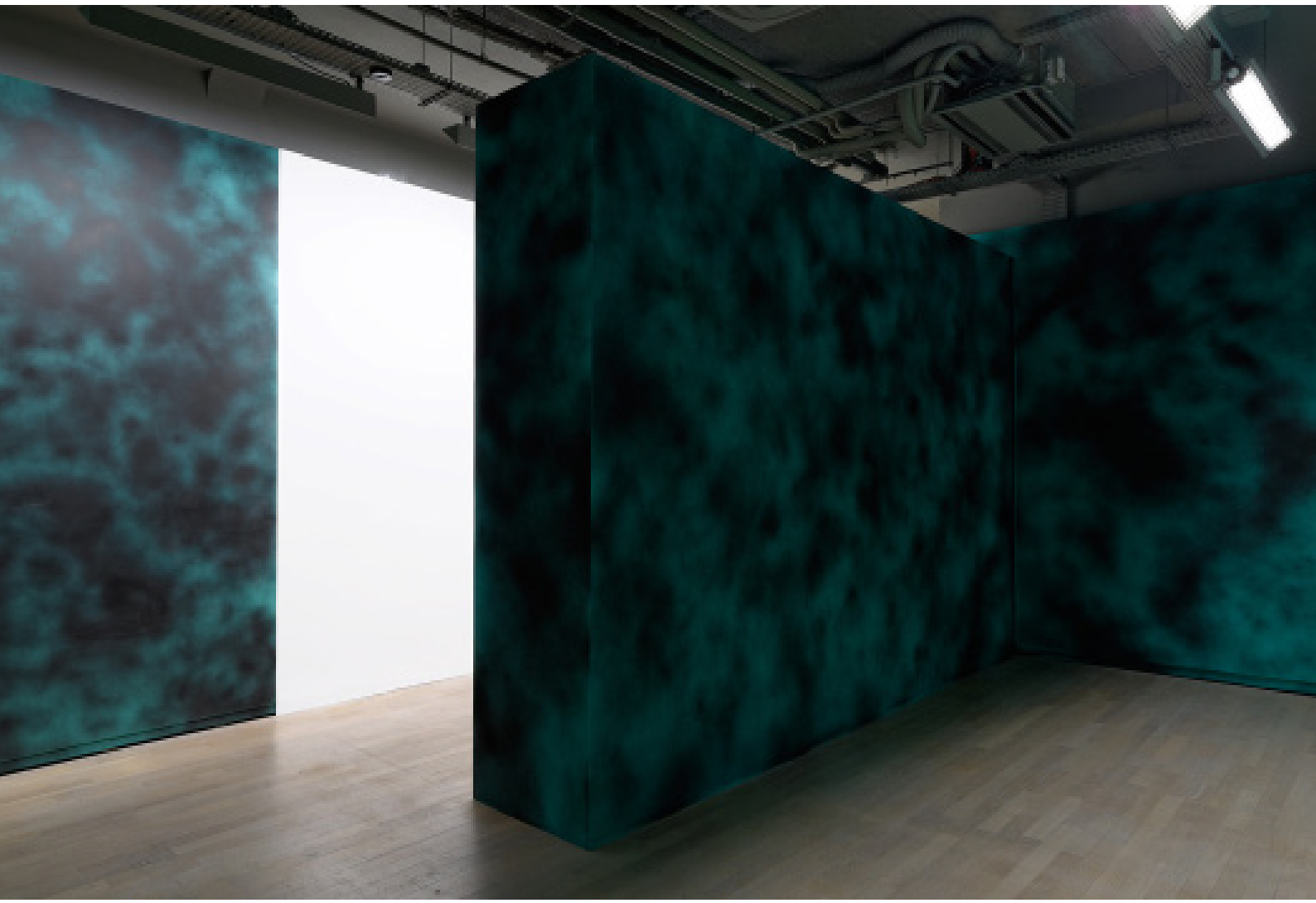


Elodie Seguin
Installation, Verre, bois, 2014
Venir voir venir, Exposition collective , Lafayette Anticipation, 2014

ELODIE SEGUIN

Fondation Ricard 2014

Exposition collective, pièce commune avec Johnathan Binet, Blaise parmentier, Davide Ballula, Guillaume Pellay,
Comissariat Aude Launay



ELODIE SEGUIN

Installation FIAC 2013 / Sculpter (Faire à l‘atelier) 2018

»Contenu» - Installation pour la Fiac 2013 / stand Galerie Jocelyn Wolff, puis au **Frac Bretagne** en 2018 pour l‘exposition collective „Sculpter (Faire à l‘atelier) „





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



Elodie Seguin
Tombe, 2013
plexiglass, earth
detail

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



Elodie Seguin

Tombe, 2013
plexiglass, earth
Exhibition view: Géométrie variable, Domaine les Crayères, Reims, France, 2013

ELODIE SEGUIN

Oltremare

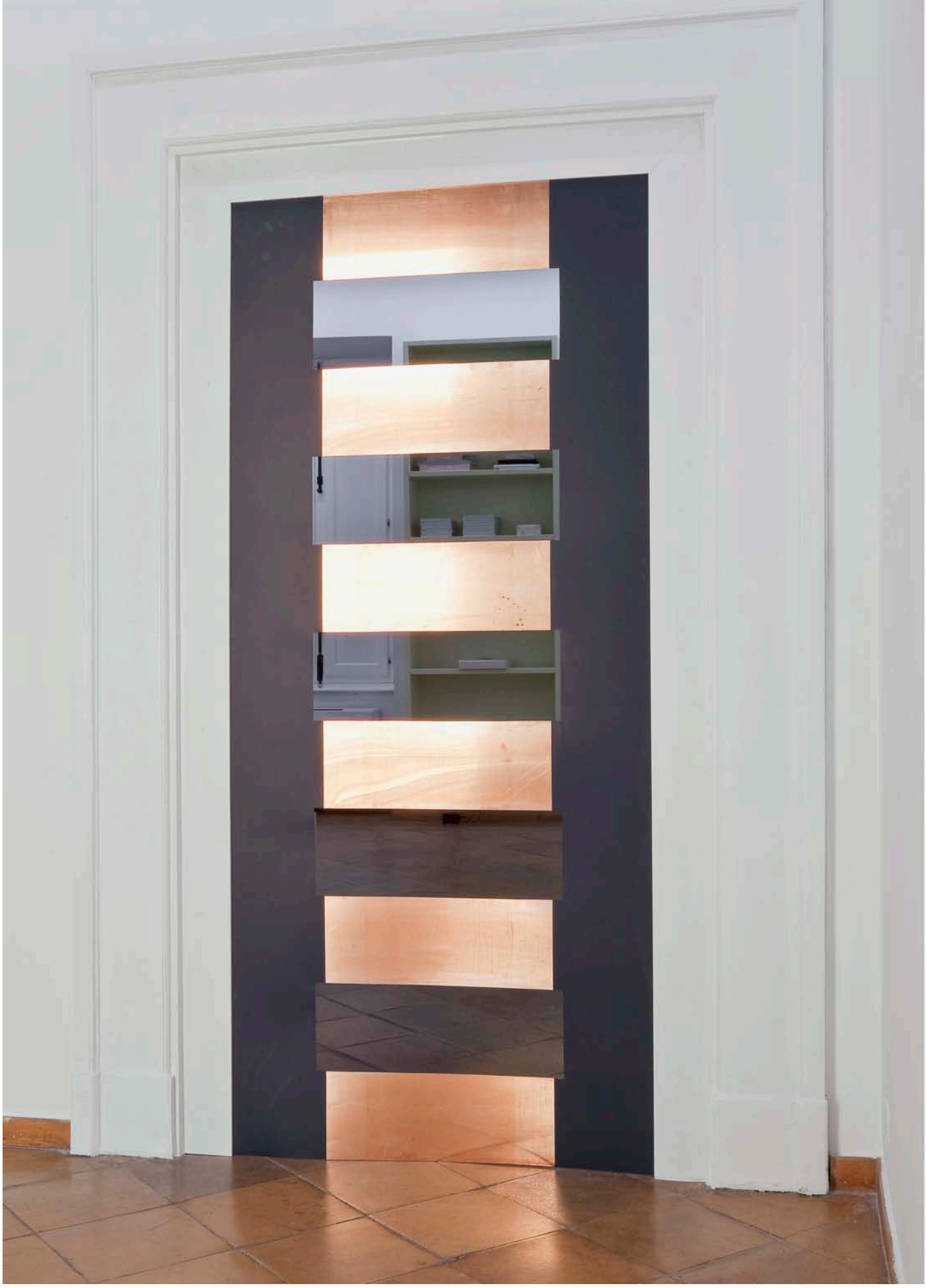
March 23 - May 31, 2013

Gallery 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.



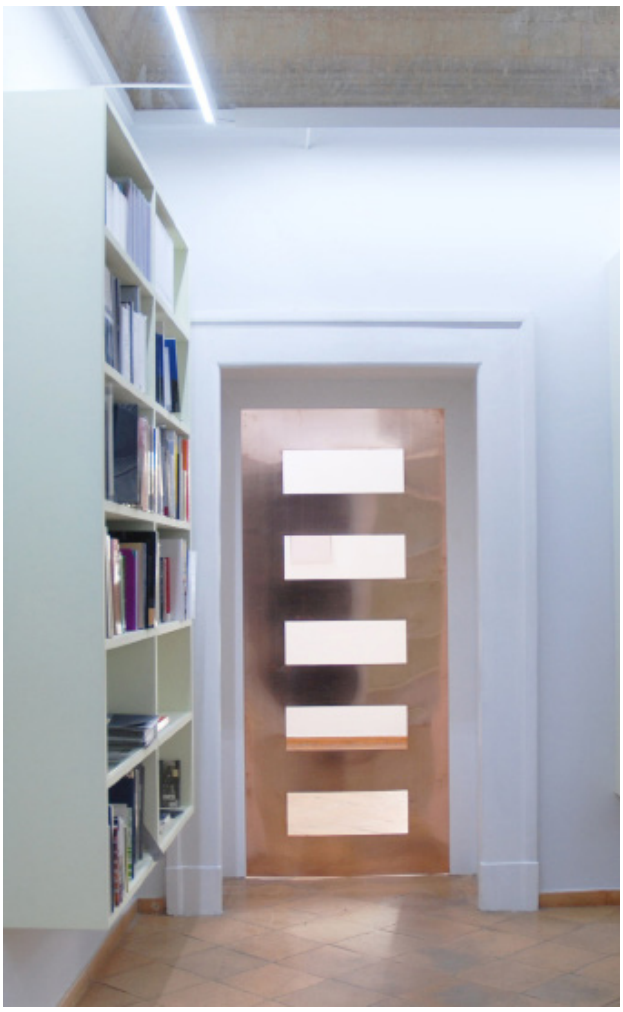
Elodie Seguin
“Scala“, 2013
copper, ink, wood, 225 x 100 cm
Exhibition view: Oltremare, Vistamare, Pescara, Italy, 2013



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

ART BASEL : STATEMENTS 2012

June 14 - June 17, 2012

Art Basel, Switzerland

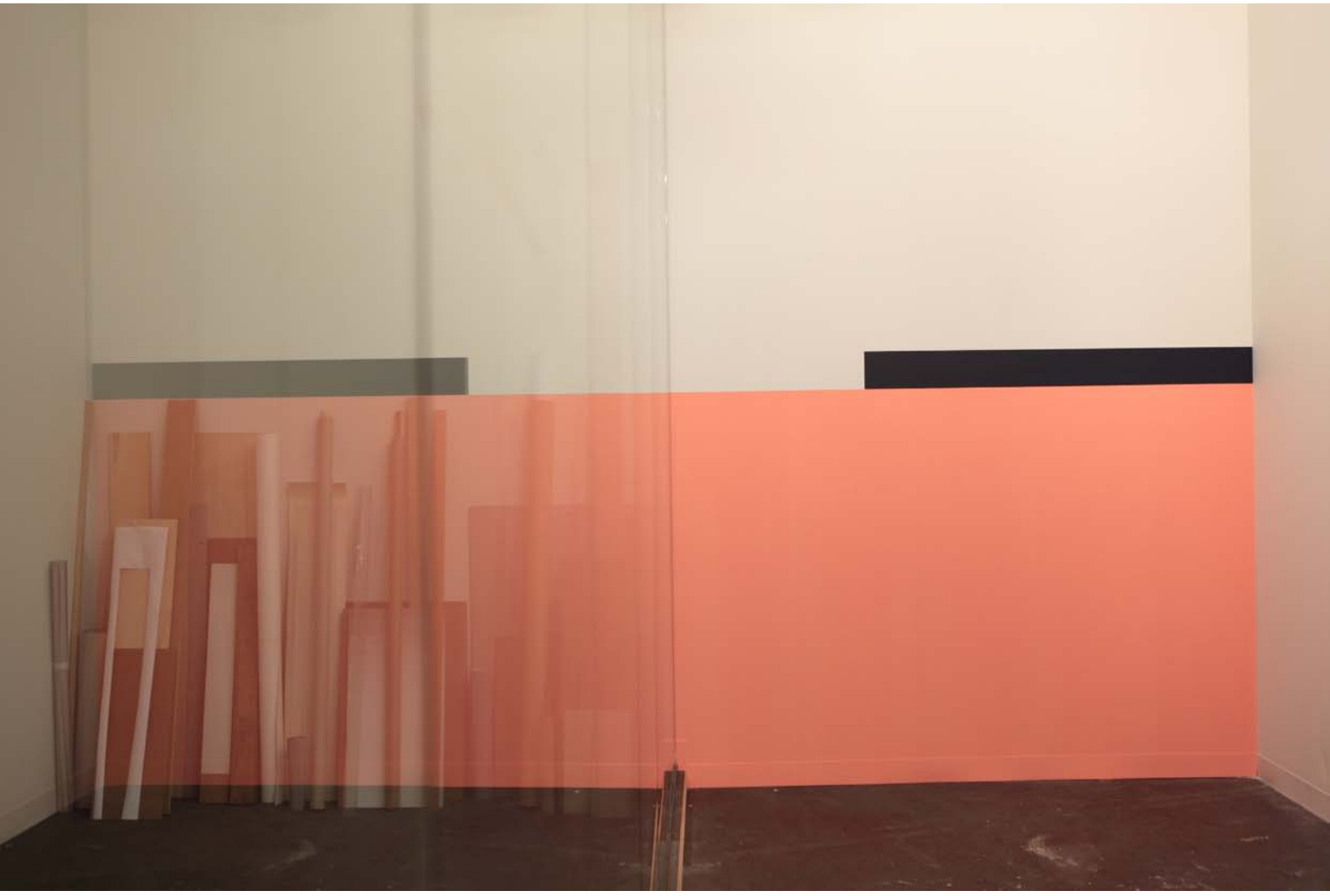
press release:

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 pick 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 though 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



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



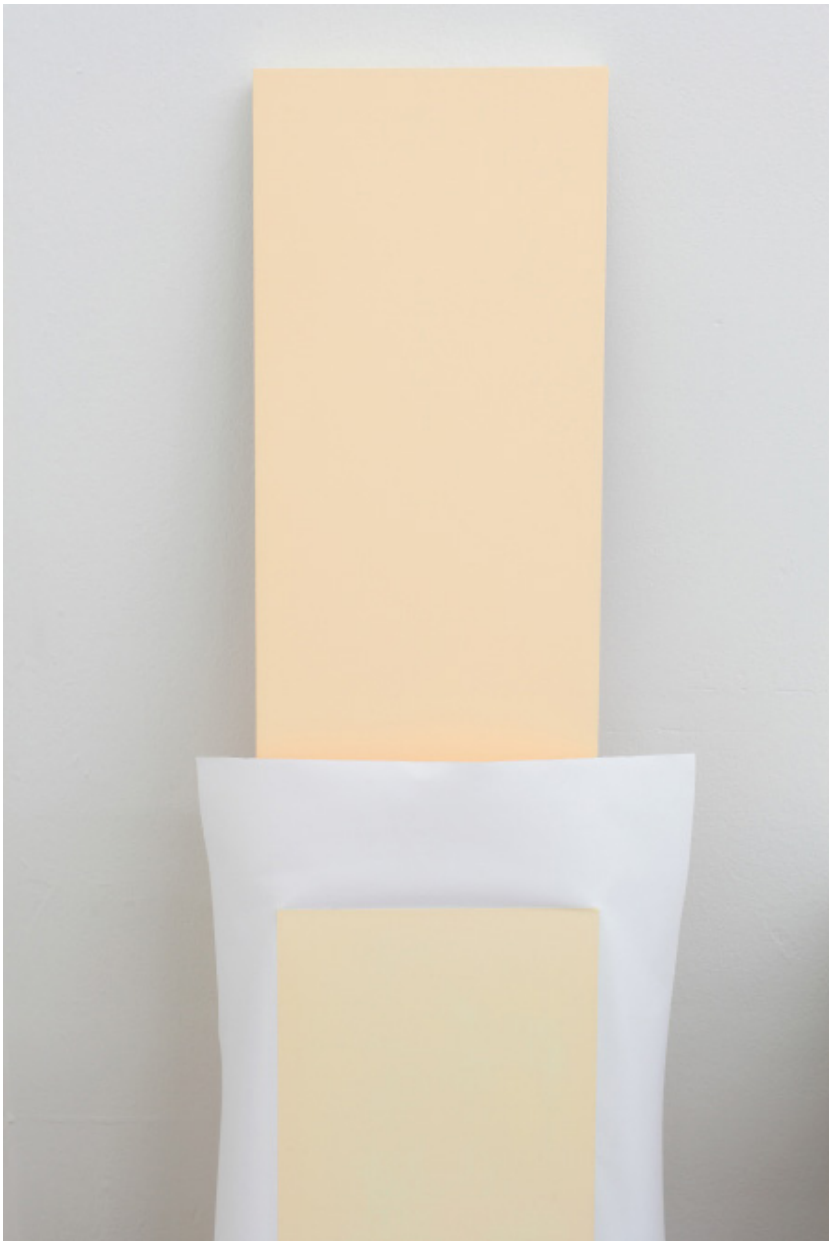
Elodie Seguin
Superposition, 2012
water-based ink, paper, wood, glue, 138 x 25 x 8 cm

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





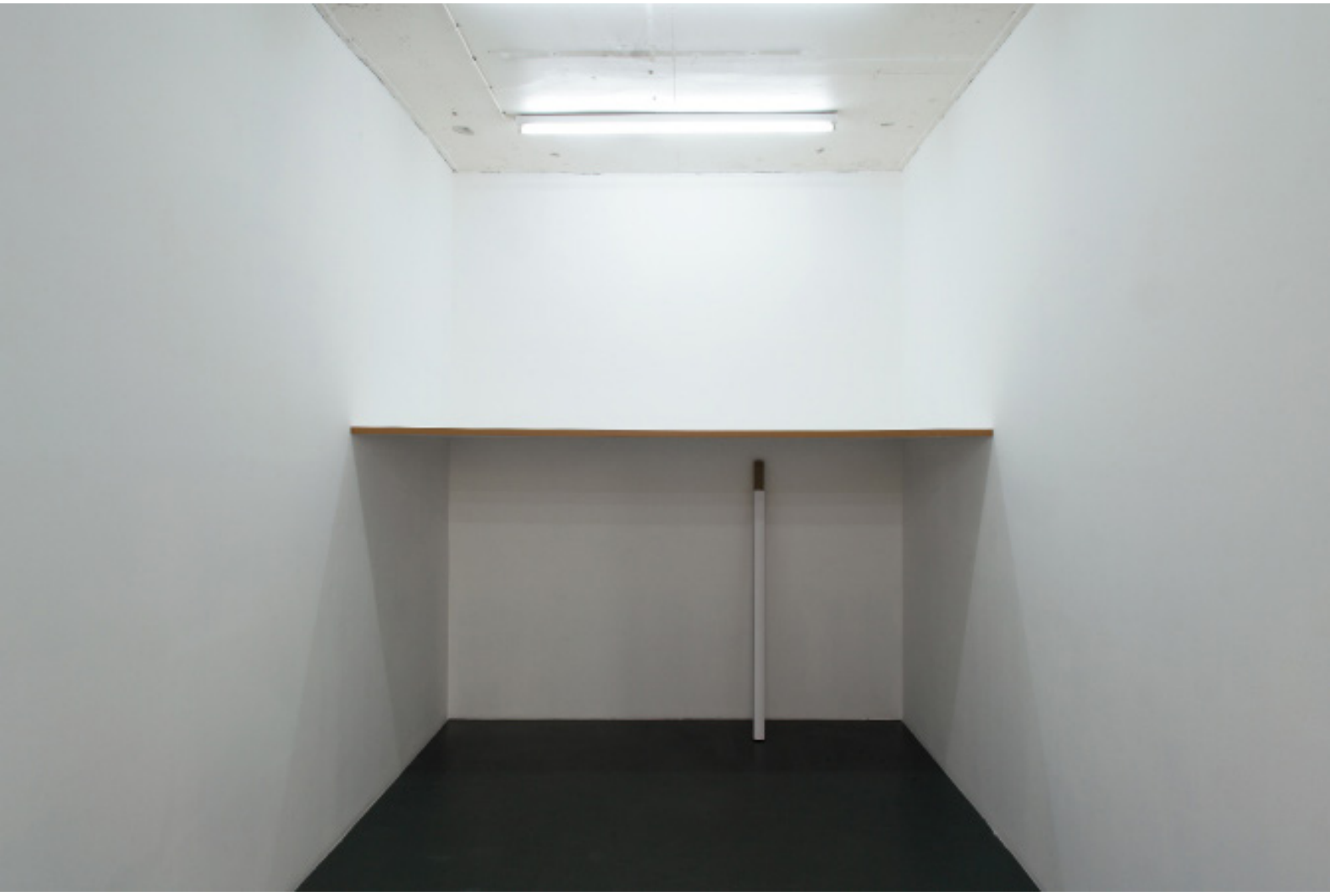
Elodie Seguin
Superposition, 2012
water-based ink, paper, wood, glue, 138 x 25 x 8 cm

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



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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
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 séparement 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
left: Unités de plan, 2012
cardboard, paper
Un ensemble de 2 rouleaux présentés séparement 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

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



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



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
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 (à gauche)
Noir bleu jaune, en réserve, 2012
water-based ink, paper, wood, glue
painting + pedestal: 59 x 49 x 24 cm

Elodie Seguin (à droite)
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

Plan d'interrogation

2012

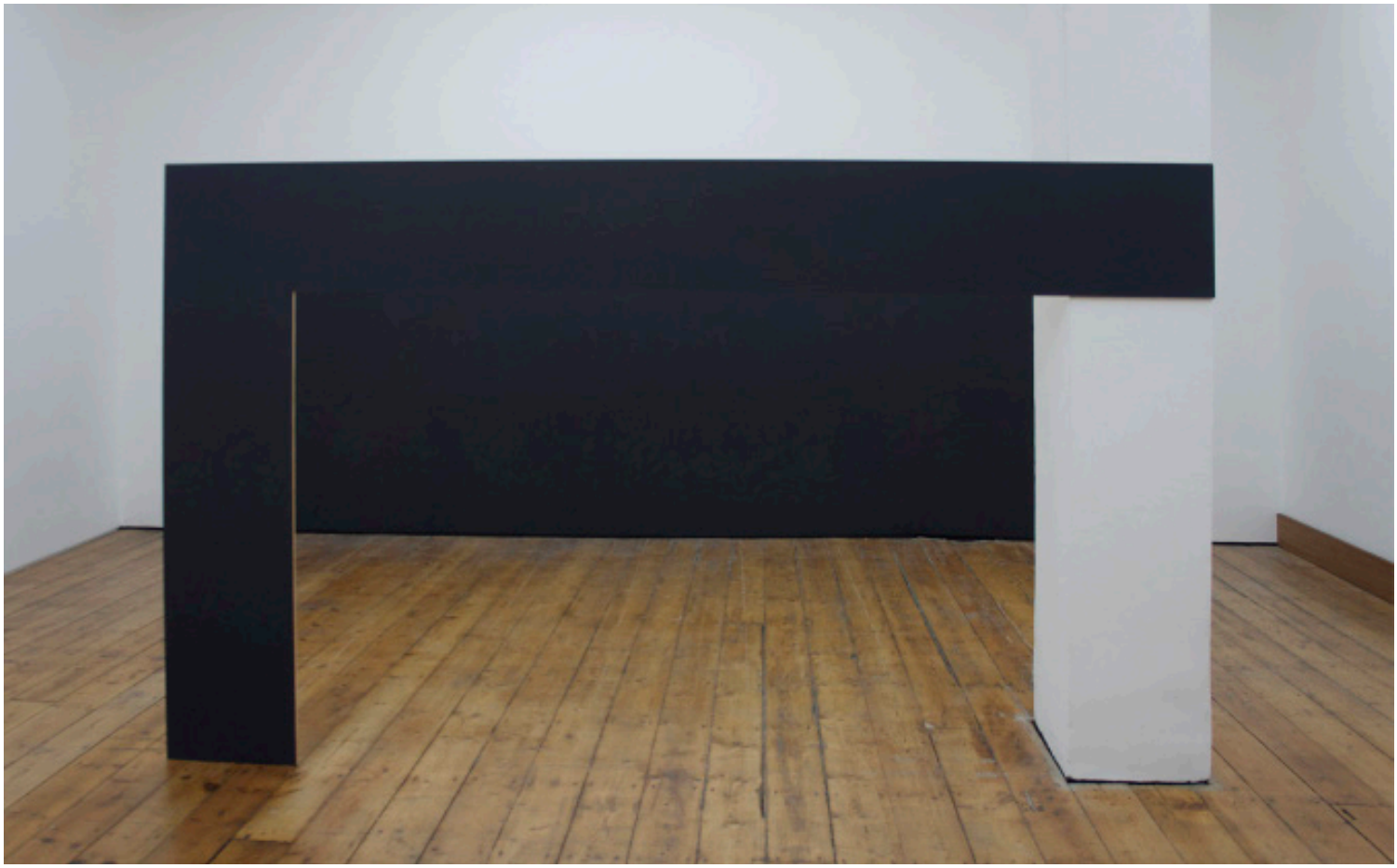
Gallery Hillary Crisp, London, 2012

Solo show



Elodie Seguin
Windows night light, 2012
Papier marouflé sur bois, encres











ELODIE SEGUIN

Biennale de Belleville : Street Painting 2012

Curated by Aude Launay



Elodie Seguin
K.O,
Installation, tube en carton, 2012

ELODIE SEGUIN

Regeneration / Repetition

May 23 - July, 2012

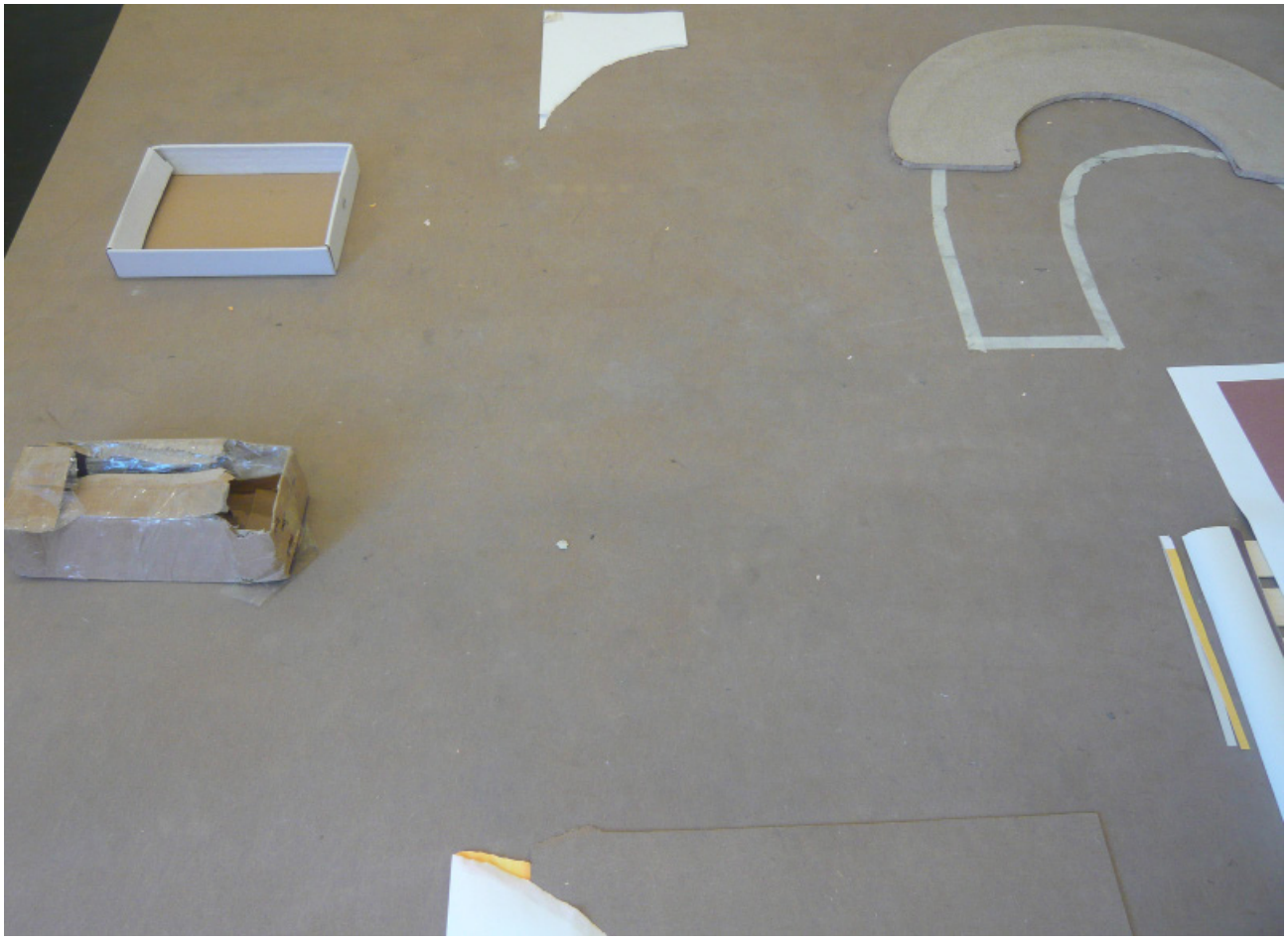
MACRO, Roma, Italy
with Tim ivision, Julia Tcharfas, Graham hudson and Bruce Nauman
Curated by Hillary Crisp



Elodie Seguin

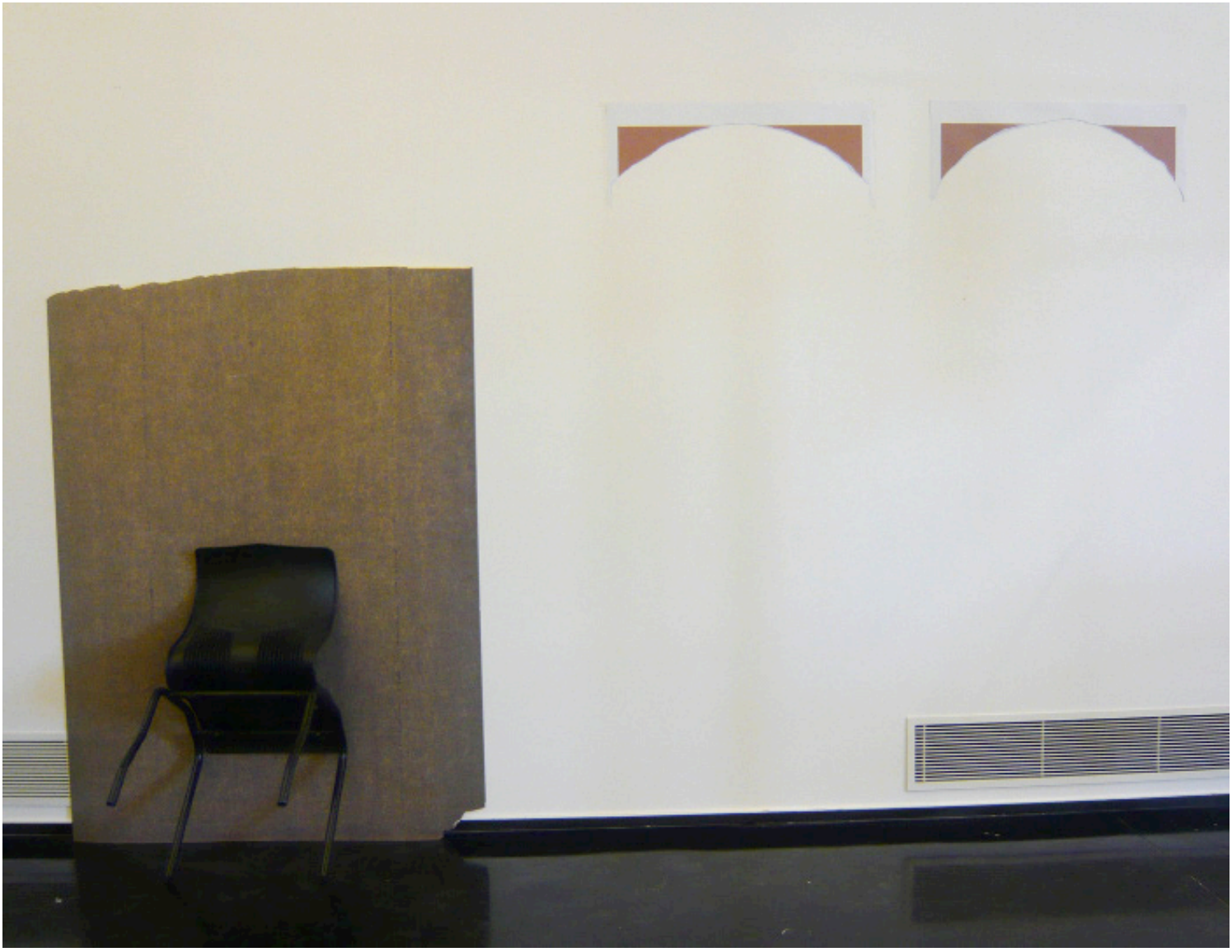
Exhibition view: Regeneration/Repetition, MACRO, Roma, Italy, 2012





Elodie Seguin

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



Elodie Seguin
„Taking the shape of the wall“, Installation, Flexible wood and MACRO museum‘s chair

Elodie Seguin
„Tear off paper for an arch“, printed paper, 2012

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

ELODIE SEGUIN

Voûte Voûte

August 11 - September 22, 2011

Abbaye aux Dames, Saintes, France

press release:

An exhibtion 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. Lena 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



Elodie Seguin

Exhibition view: Voûte Voûte, Abbaye aux Dames, Saintes, France, 2011
3 bassins de décantation

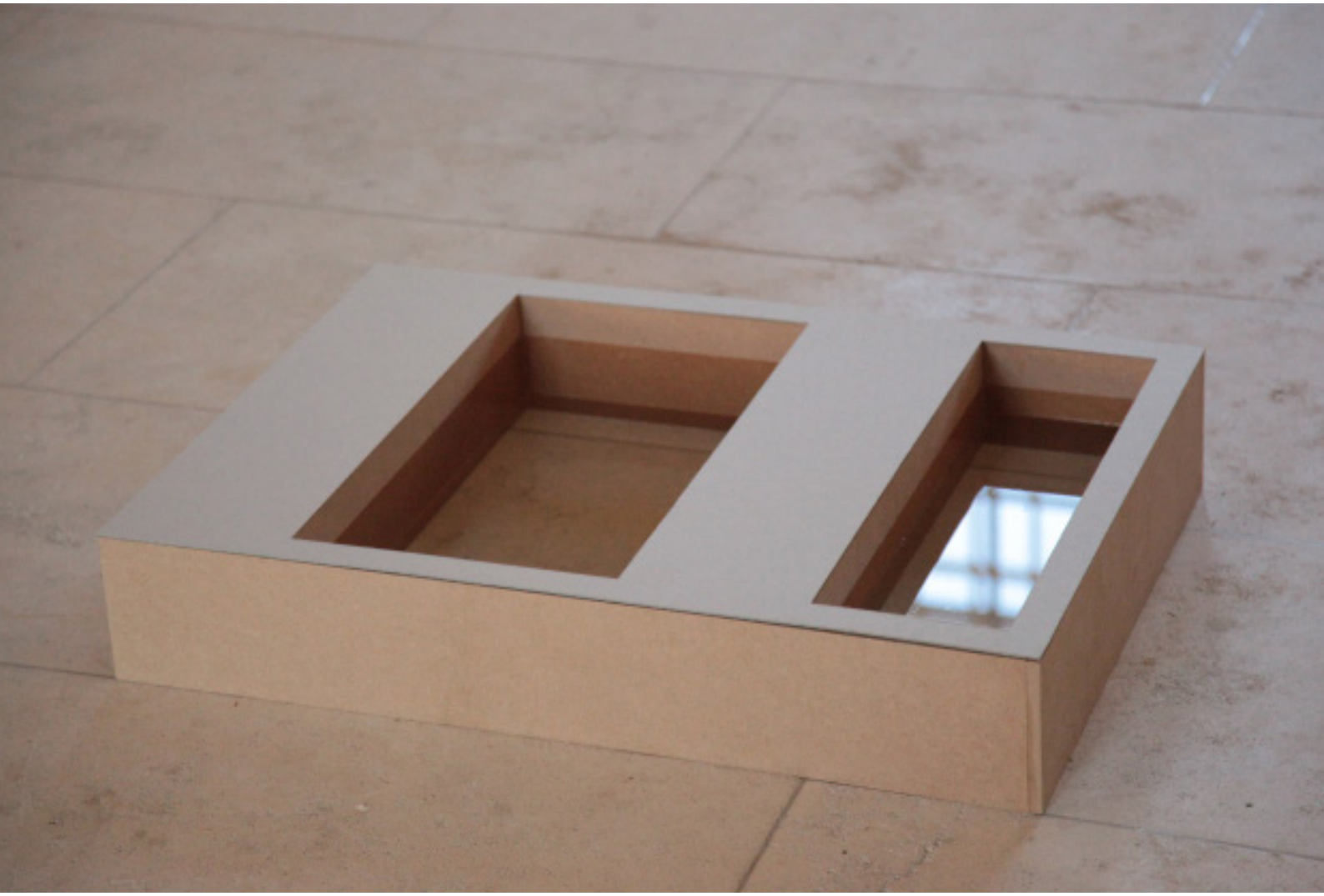


Elodie Seguin
Bassin de décantation, 2011
Bois, plastiline, verni, eau

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



Elodie Seguin
Bassin de décantation, 2011
Bois, plastiline, verni, eau
Exhibition view: Voûte Voûte, Abbaye aux Dames, Saintes, France, 2011



Elodie Seguin
Tamis, 2011
Bois, carton, vernis, eau, plastine, papier transparent

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



Elodie Seguin
Bassin de coloration
Bois, vernis, platiline, eau, feuille tranparente

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



Elodie Seguin
Bassin de coloration
Bois, vernis, platiline, eau, feuille tranparente
Exhibition view: Voûte Voûte, Abbaye aux Dames, Saintes, France, 2011

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'exposition : «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 freque de Vinci.
Comment les media 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



Elodie Seguin
Exhibition view: Debout Derrière, Scène Ouverte, solo show, Centre Culturel Français, Milan, Italy, 2011





Elodie Seguin
Exhibition view: Debout Derrière, Scène Ouverte, solo show, Centre Culturel Français, Milan, Italy, 2011



Elodie Seguin

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





Elodie Seguin

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





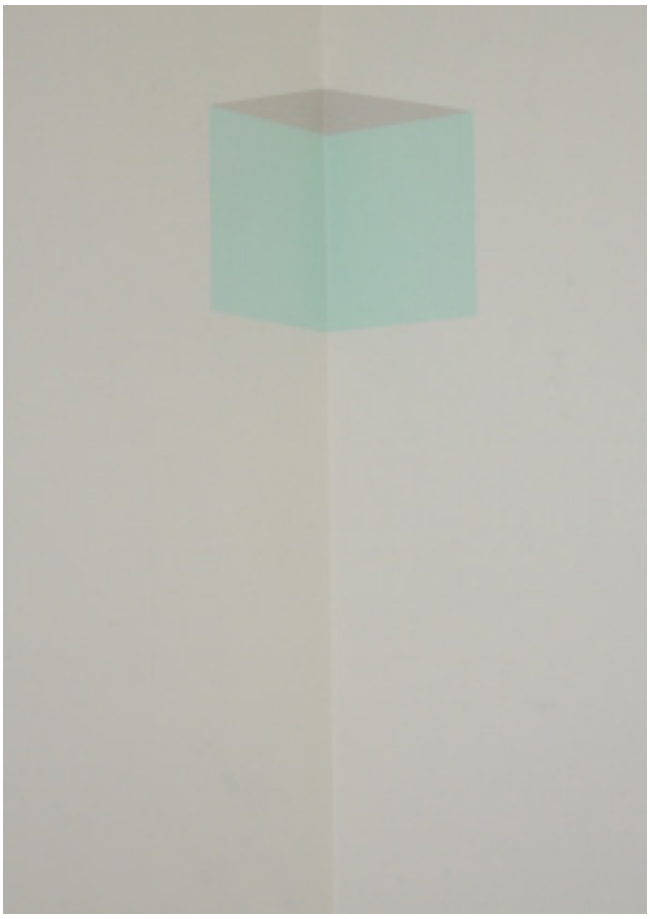






Elodie Seguin

Exhibition view, in the library: Debout Derrière, Scène Ouverte,
Centre Culturel Français, Milan, Italy, 2011



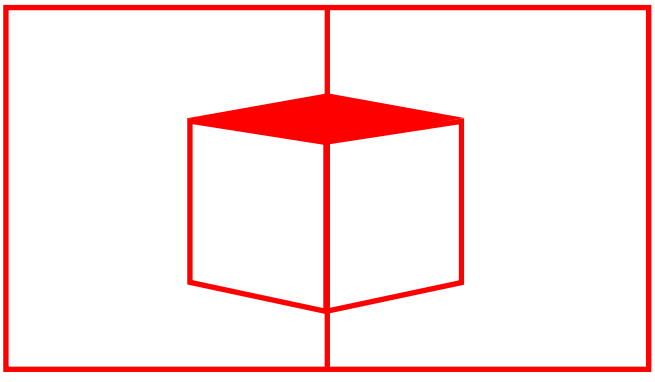
(si lecteur assis)

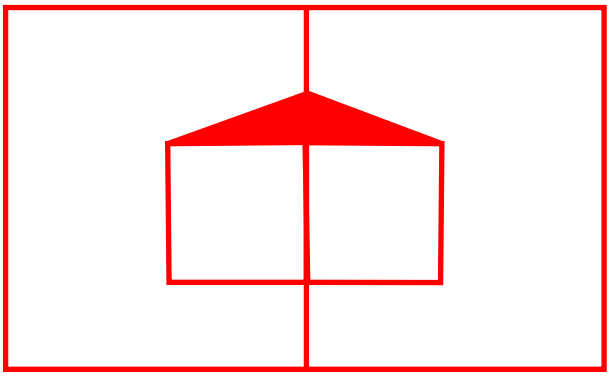


(si lecteur debout)

Elodie Seguin

Exhibition view: Debout Derrière, Scène Ouverte, dans la bibliothèque du Centre Culturel Français, Milan, Italy, 2011





Elodie Seguin

Schéma expliquant la modification perspective et donc de forme ayant lieu, si la peinture est observée en position assise ou en position debout. Les deux positions s'alternant fréquemment dans une salle d'étude de bibliothèque.

ELODIE SEGUIN

2001-2011 SOUDAIN DEJA des surfaces

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.

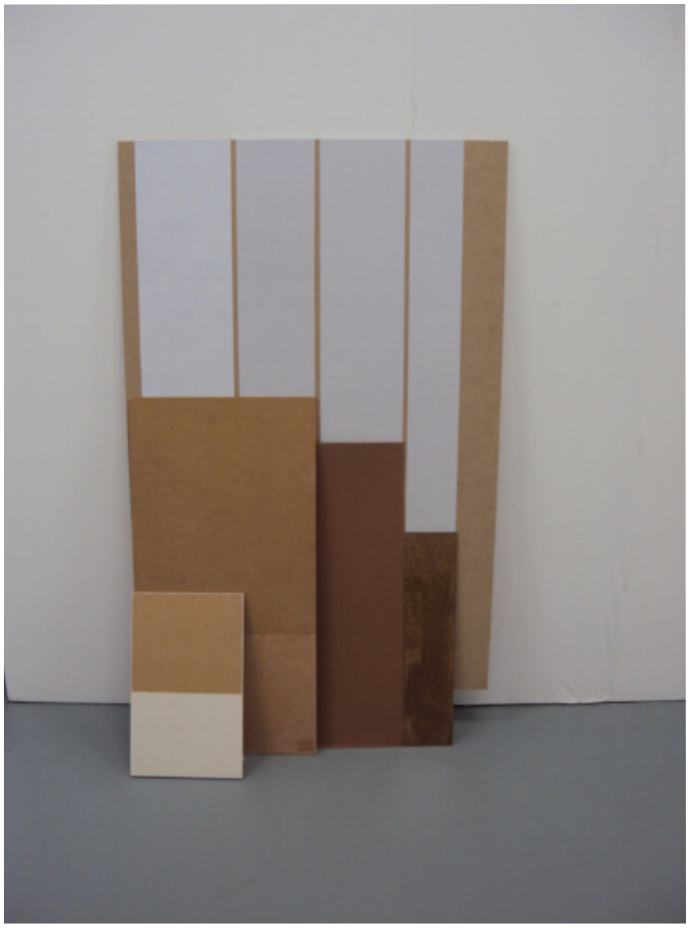
Le travail d'Elodie Seguin interroge en actes la représentation artistique dans son processus de production. Utilisant des matériaux pauvres et précaires, parfois trouvés, elle les agence avec une grande précision en fonction du contexte architectural, mais aussi culturel et symbolique, de l'espace d'exposition. 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".
(texte de Guillaume deanges)



Elodie Seguin

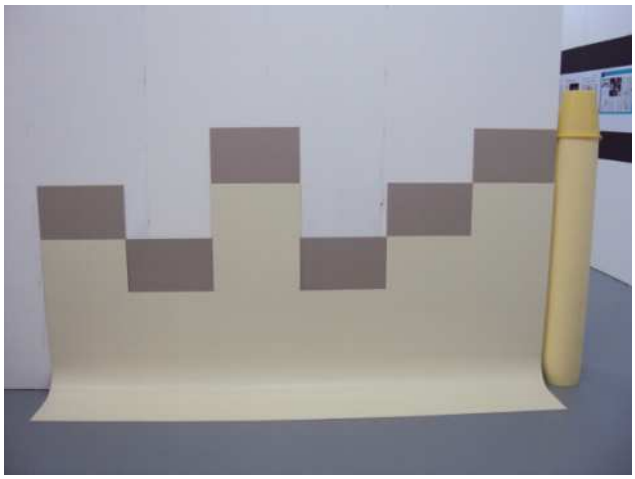
Exhibition view: 2001-2011 SOUDAIN DEJA, L'Ecole nationale supérieure des beaux-arts de Paris, Paris, France, 2011-2012





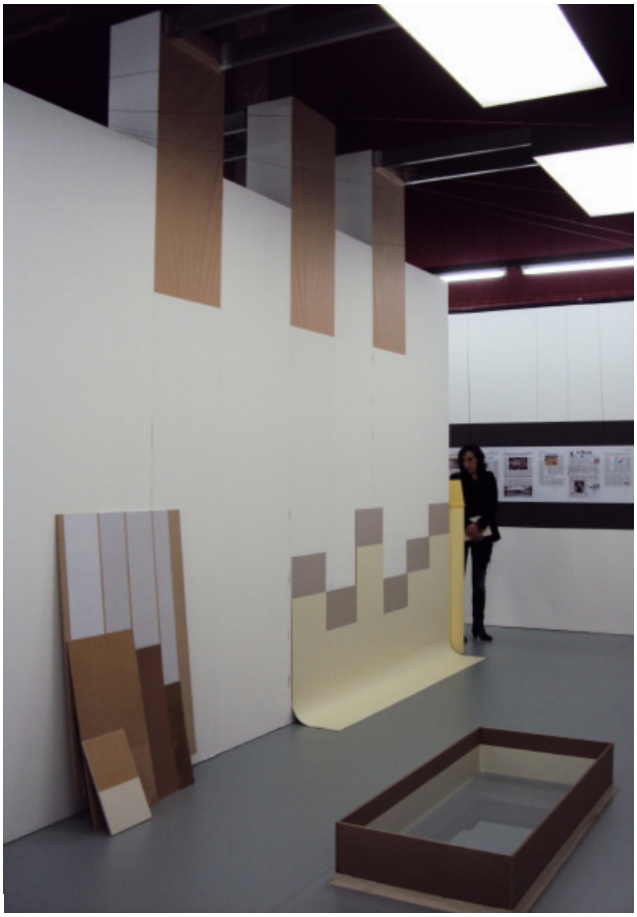
Elodie Seguin

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

ELODIE SEGUIN

WHERE MONDAY IS SUNDAY

November 11 - 18, 2011

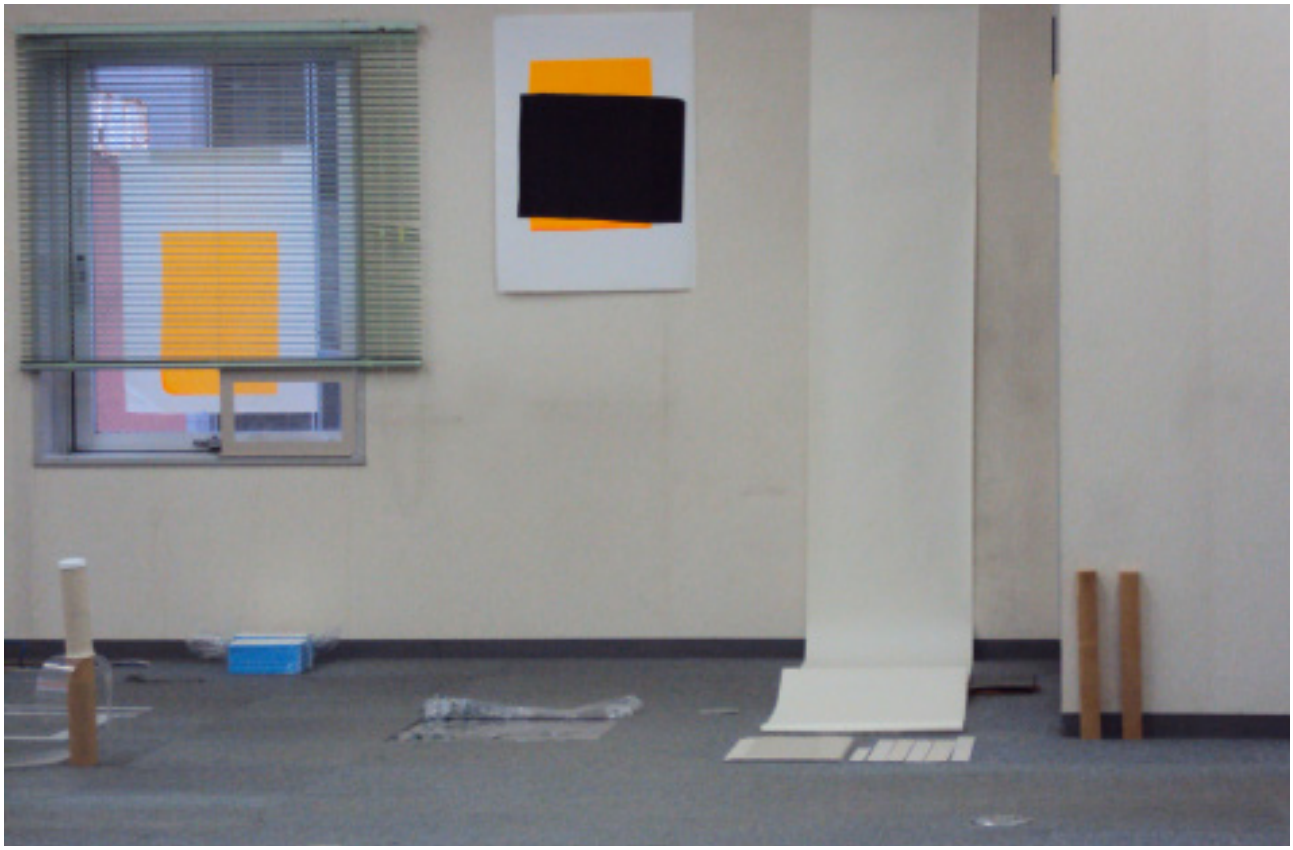
Villa Tokyo, Tokyo, Japan

press release:

In 2010 the Galerie Jocleyn 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



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



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

ARCHIVISIONS #2, Poétique 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, poétique urbaine,
Centre d'Art Le Parvis, Tarbes, France,
2011



Elodie Seguin

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



Elodie Seguin

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



Elodie Seguin
Wall painting
Exhibition view: Archivisions #2, poétique urbaine, Centre d'Art
Le Parvis, Tarbes, France, 2011



Elodie Seguin

Exhibition view: Archivisions #2, poétique urbaine, Centre d’Art Le Parvis, Tarbes, France, 2011

ELODIE SEGUIN

ABC 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 Wolfflin 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 Wolfflin (“... der Triumph des Schein uber das Sein.” While this might sound like an endorsement of escapist décor, Wolfflin’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.

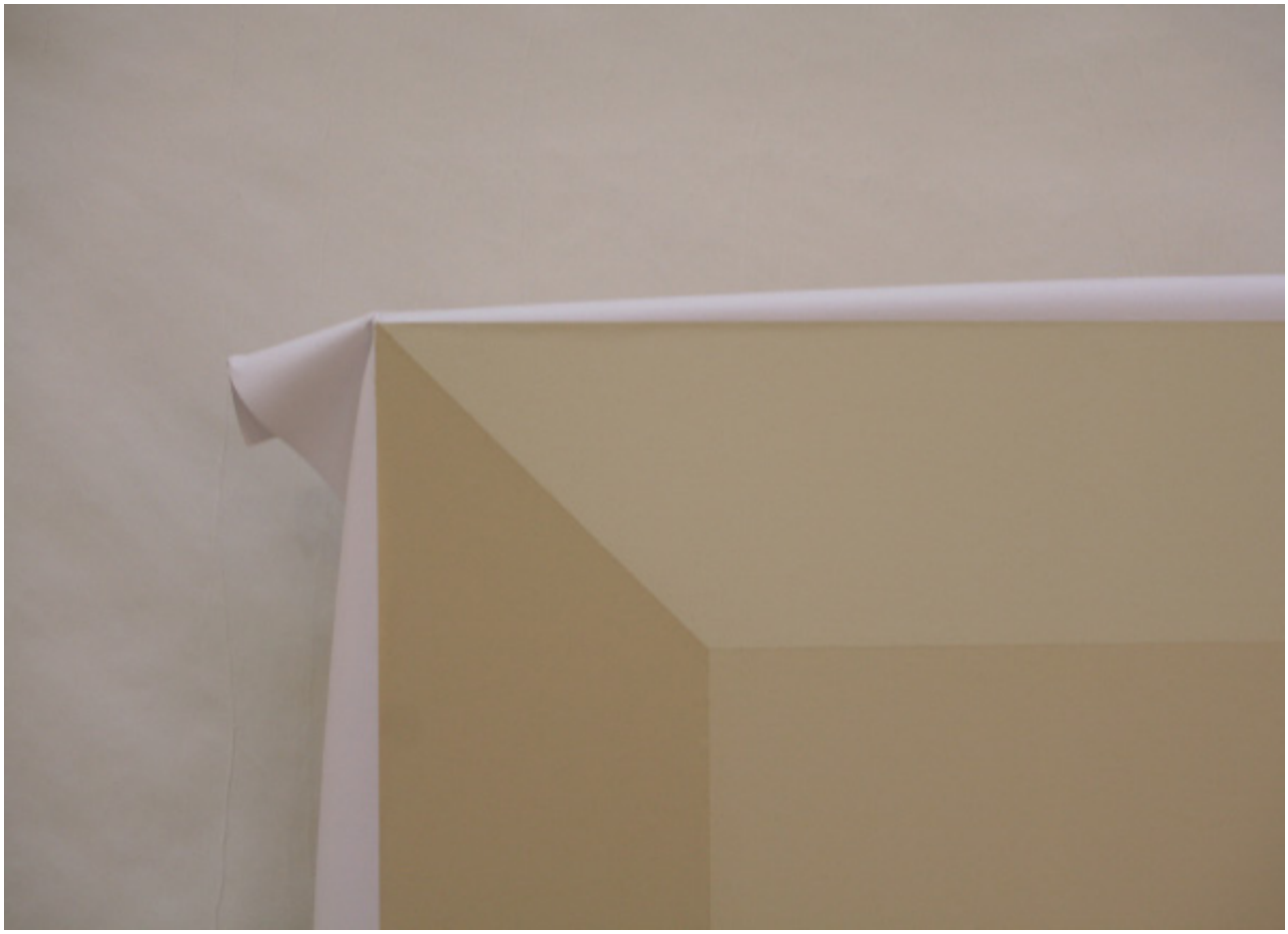
The participating artists were selected under the curatorial guidance of Rita Kersting (former director of the Kunstverein fur die Rheinlande und Westfalen), who, together with Marc Glode (film theorist and the curator of ABC 2010) designed the exhibition’s spatial setting and presentation.

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



Elodie Seguin

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



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Contemporary, Berlin, Germany, 2011



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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



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

“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, 2010



Elodie Seguin

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



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

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



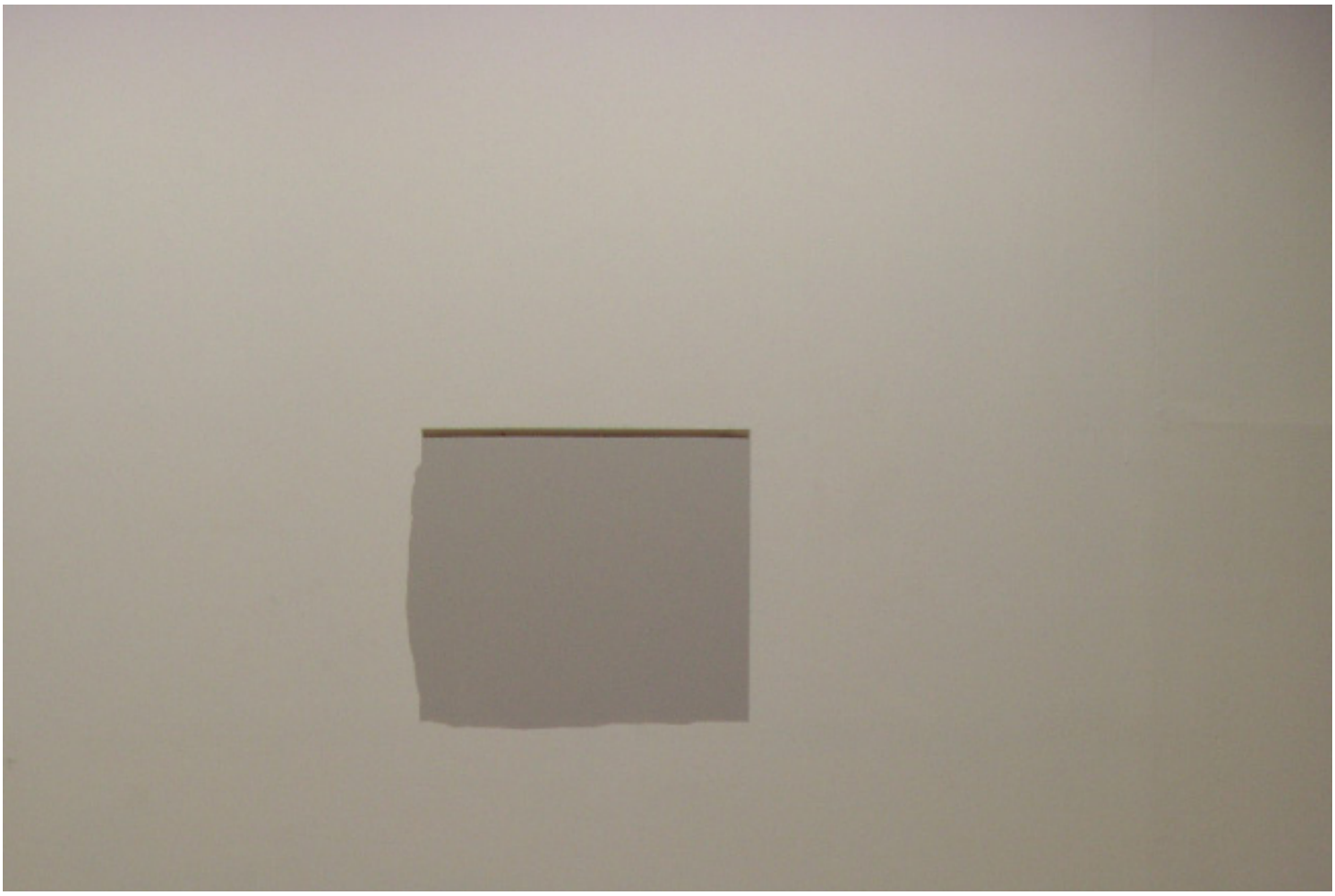
Elodie Seguin
N, 2010
cardboard, plexiglas, paper
variable size

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



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

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



Elodie Seguin
hole and ink, insitu painting
2010
Exhibition view: Rien est impossible, Galerie Jocelyn Wolff, Paris,, 2010



Elodie Seguin
«Damier», 2010
paper, wood, silkscreen ink, tape, plastic, foam, variable size

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



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

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



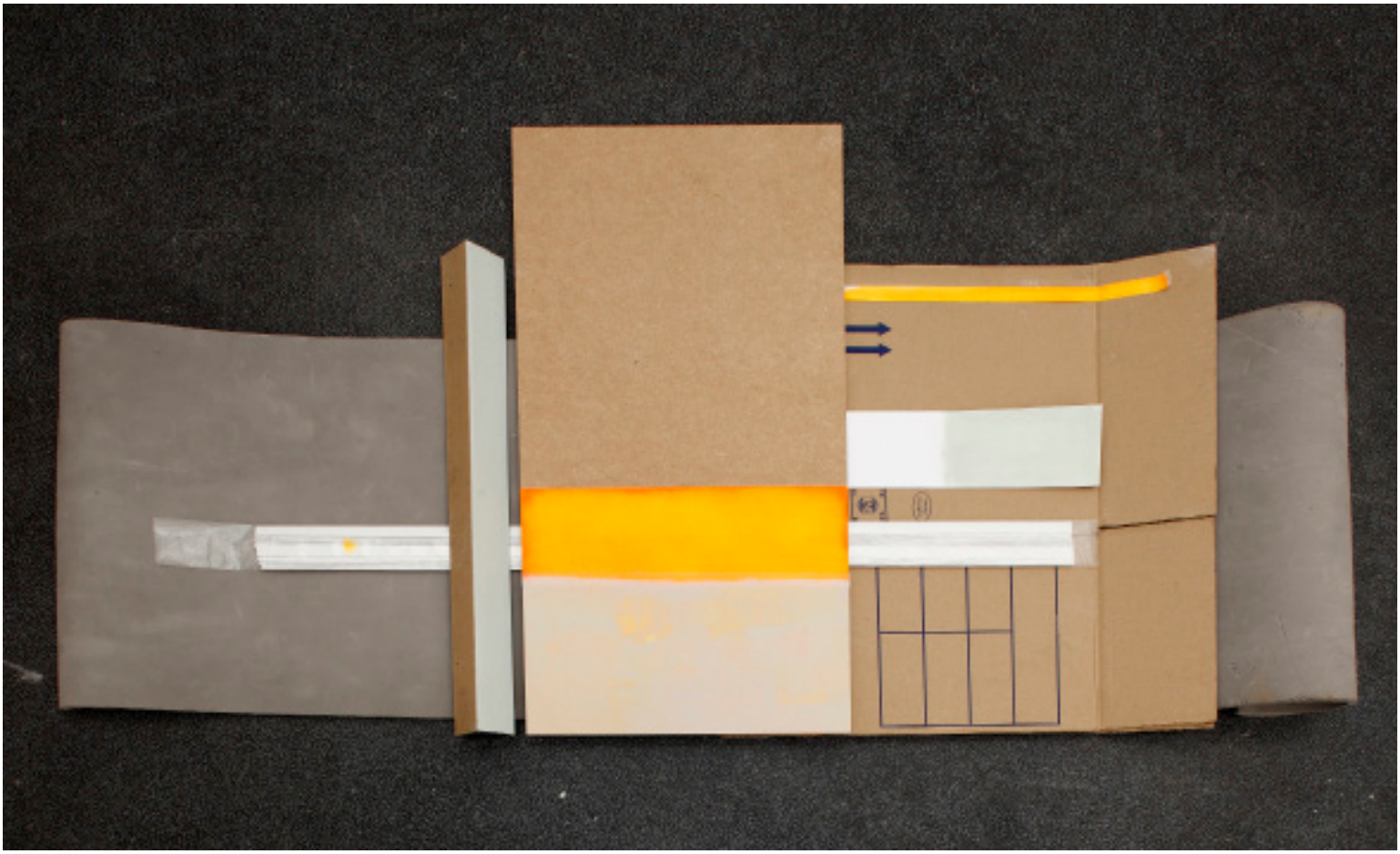
Elodie Seguin
Germinal, 2010
wood, silkscreen ink, packed varnished sponge

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



Elodie Seguin
Déplie, 2010
different kind of wood and varnish

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



Elodie Seguin
Industrie, 2010
foam, tape,cardboard

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



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

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



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

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



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

Exhibition view: Rien est impossible, Galerie Jocelyn Wolff, Paris, 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
Wall painting
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

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



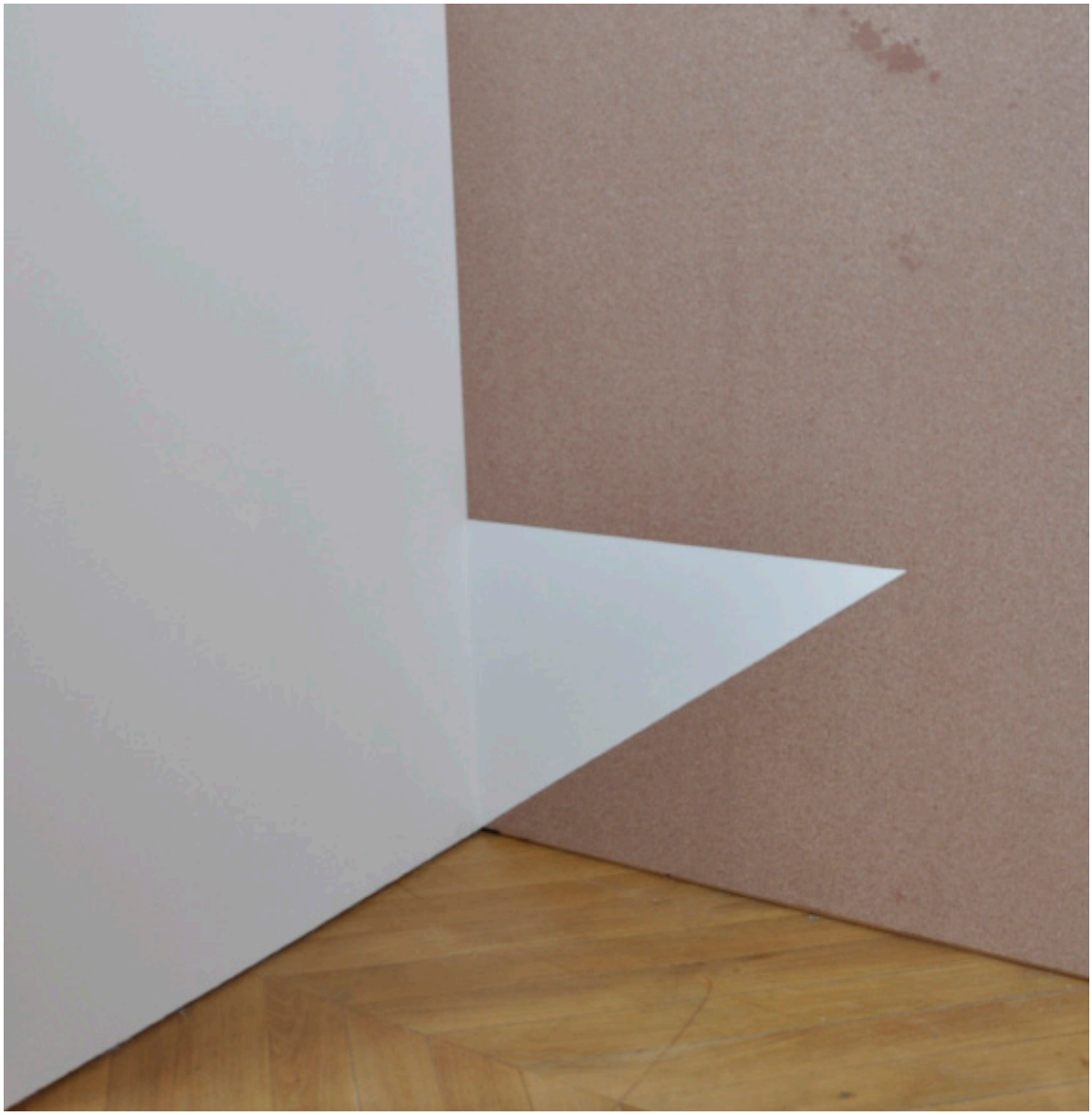
Elodie Seguin
Tombeau, 2012
wood, paper, ink

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
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
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

Diplôme Elodie Seguin

2009

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

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

There are 2 differents times in my work: open researches in the studio / transposition to the exhibition situation. 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.

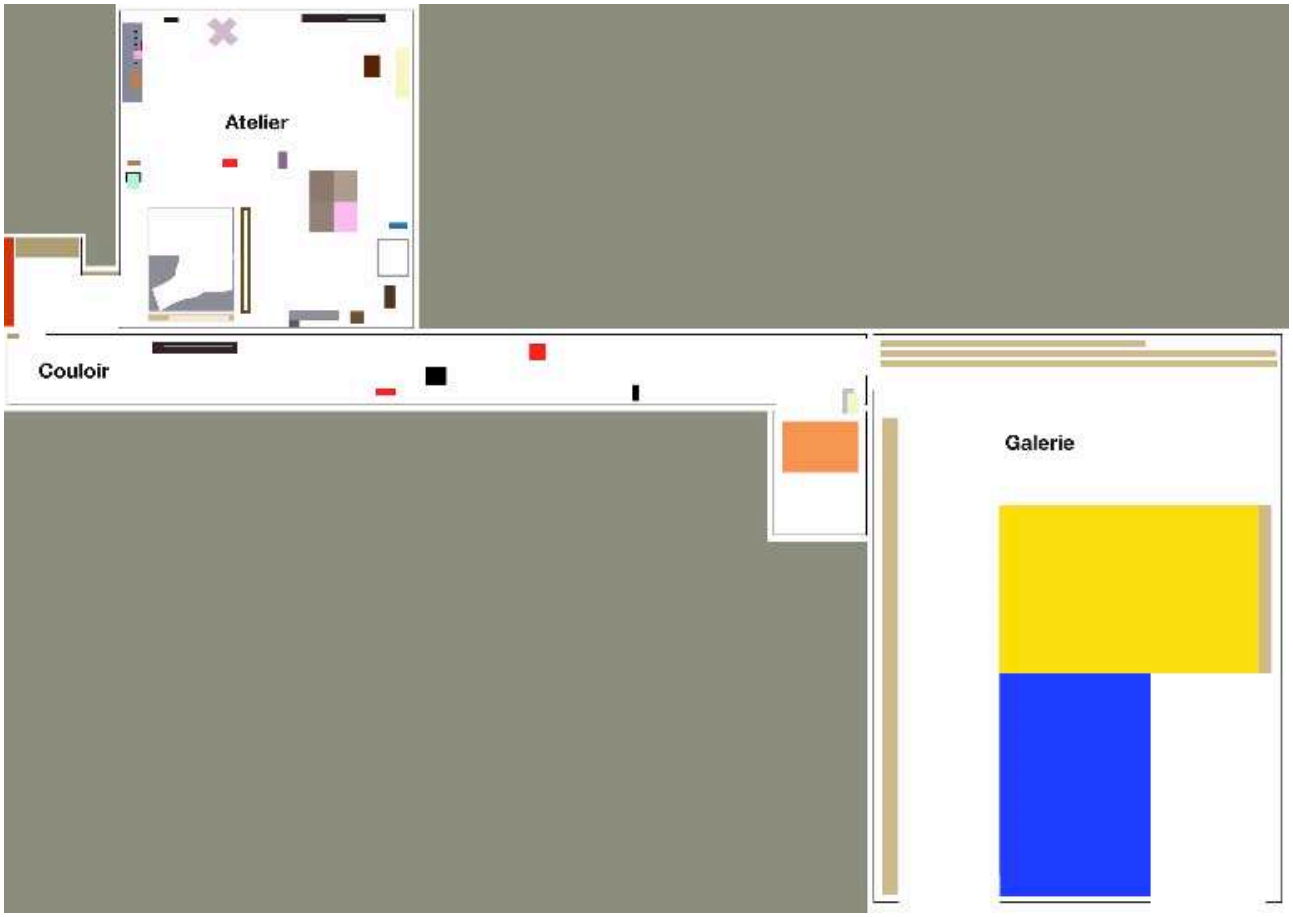
With a distrust in any final fulfillment, the attempt is only ambition.

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.

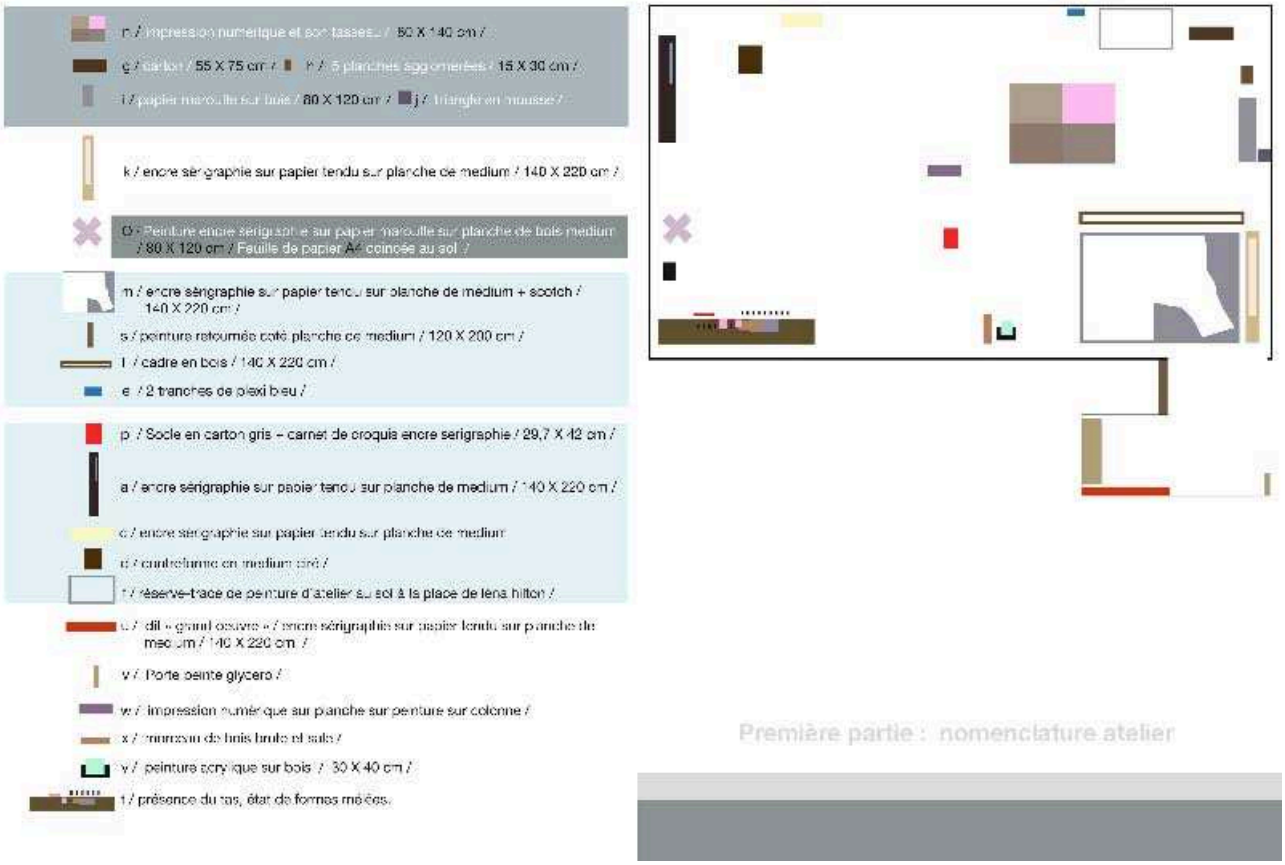
The tools have an analogue language so that when it deploys on the format, it is the perfect reduction. The roll of tape and its properties suffice in representing the function of the line that it must permit to create, but it equally becomes the absence. There must be two rolls of tape to create a line,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



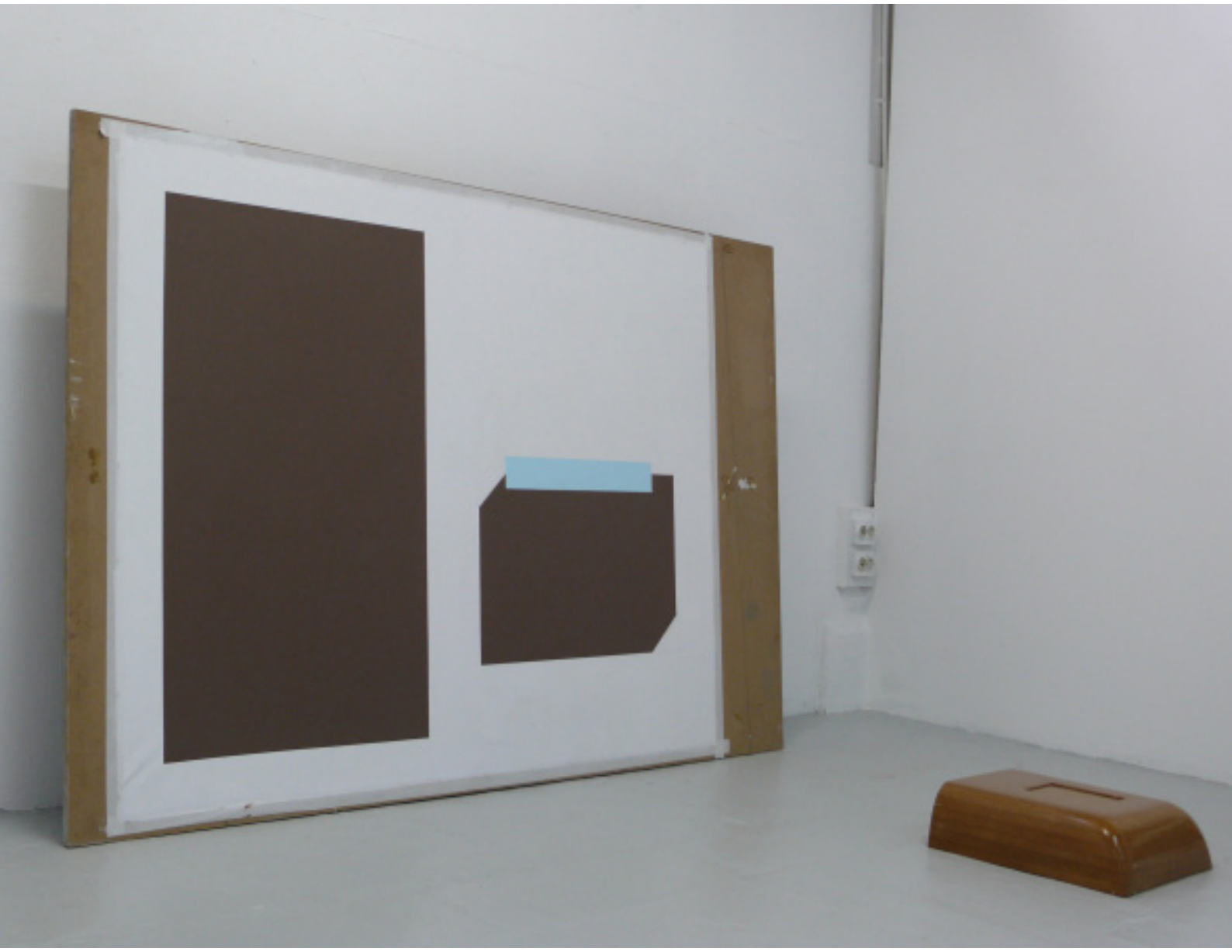
Elodie Seguin

Exhibition plan: 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



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



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



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



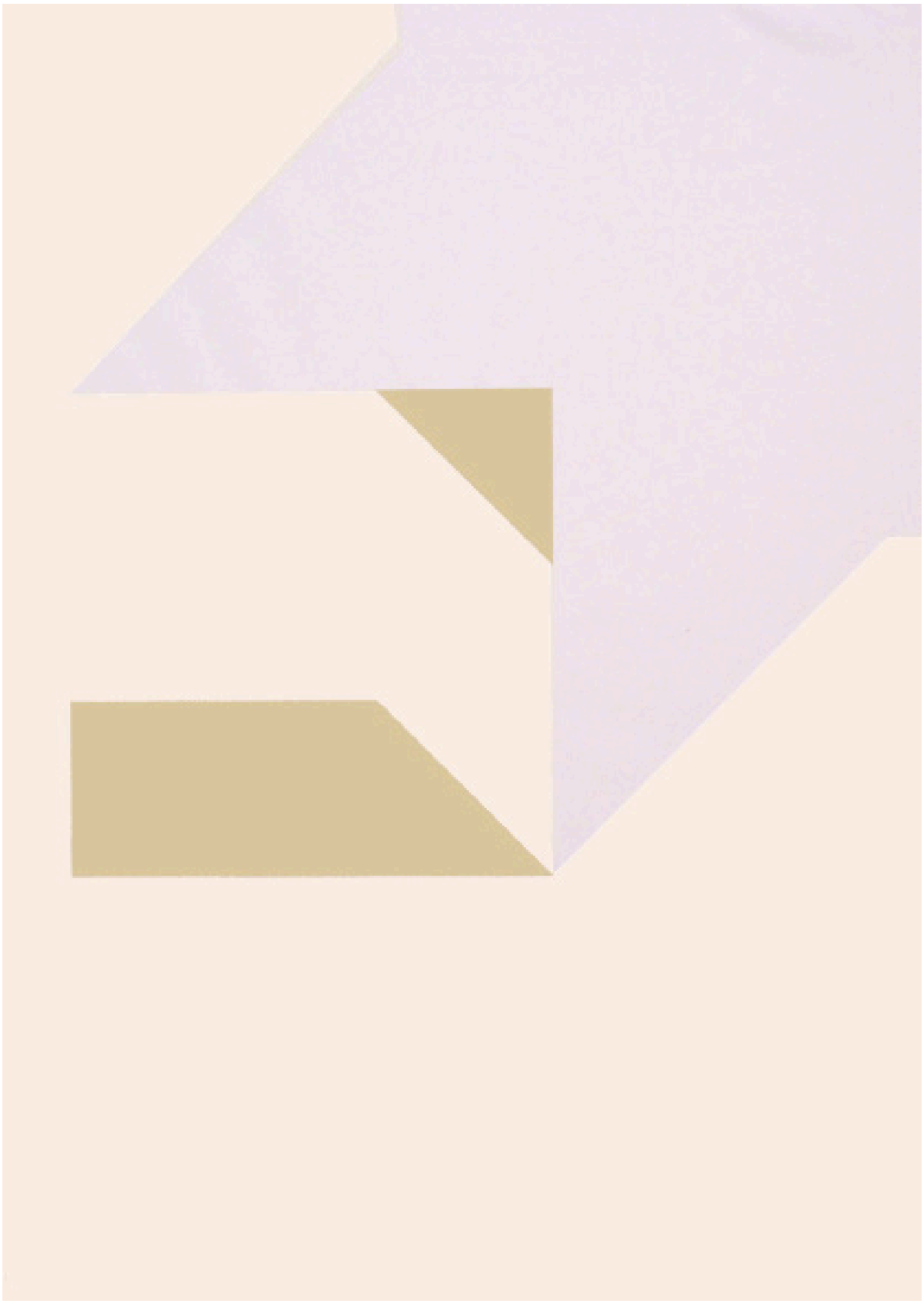
Elodie Seguin

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



Elodie Seguin
«le tas»
Installation mixte matériaux vierges et pièces inactives

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



Elodie Seguin

Exhibition view: Diplôme Elodie Seguin, L’Ecole nationale supérieure devs beaux-arts de Paris, 2009



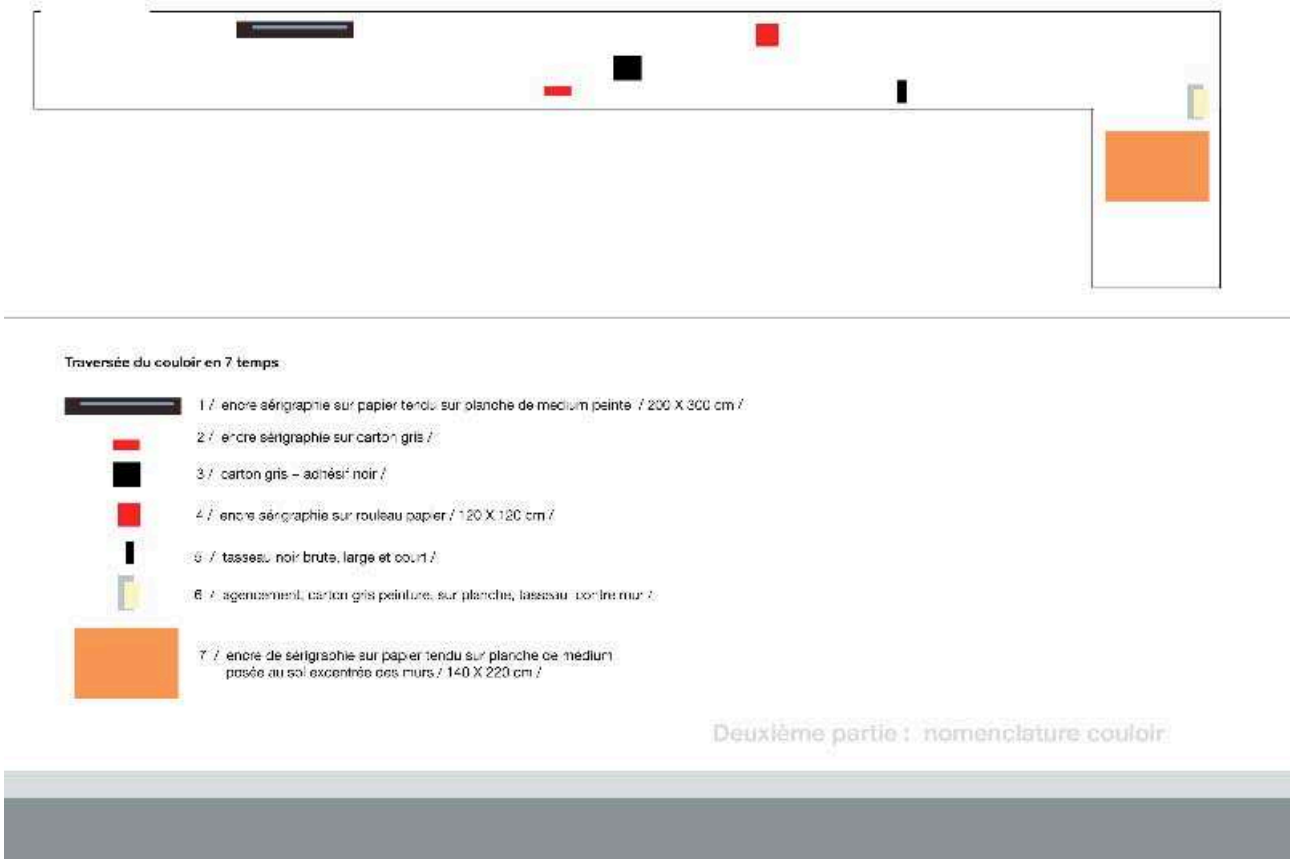
Elodie Seguin

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



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Elodie Seguin

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



Elodie Seguin

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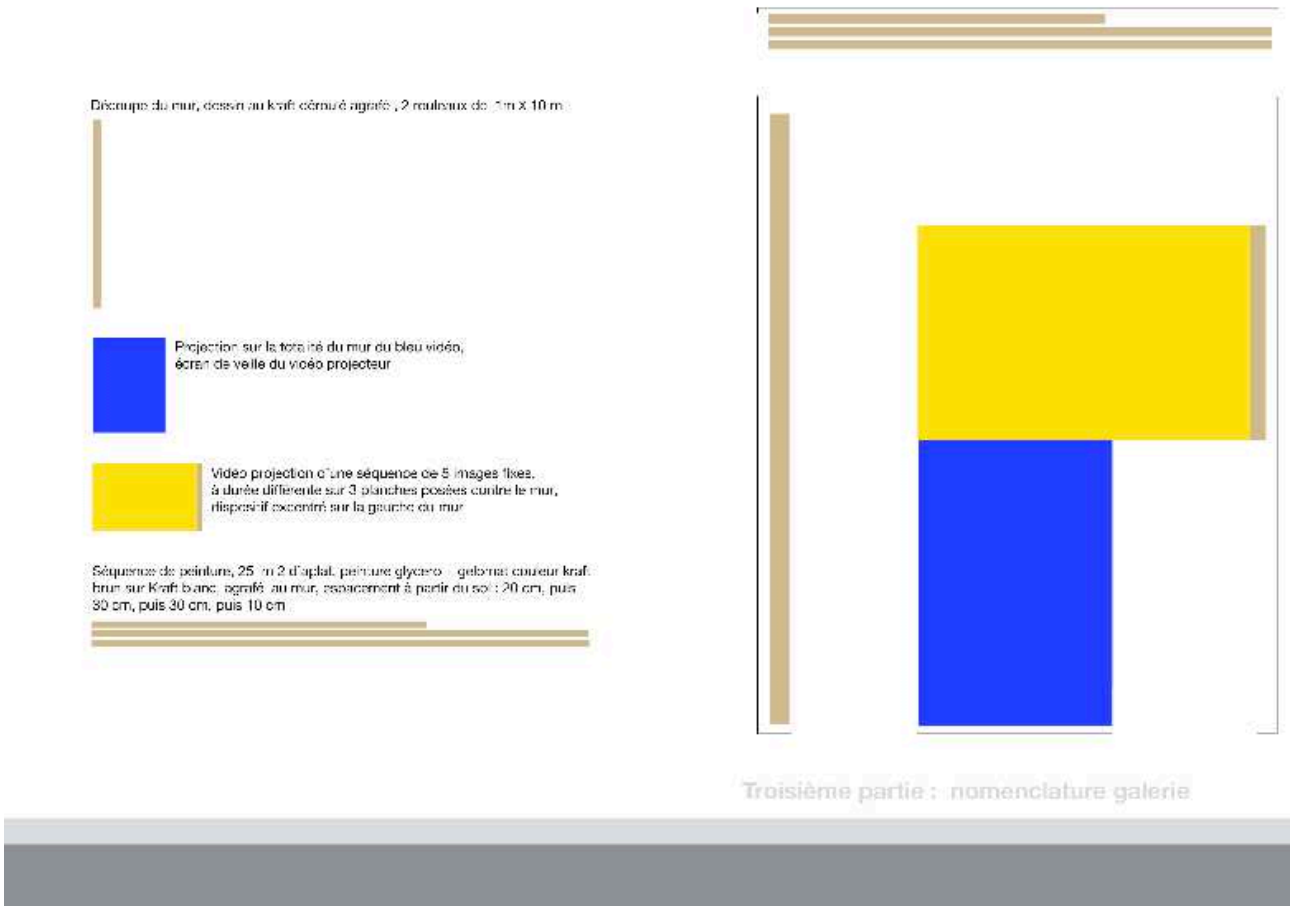
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Exhibition view: Diplôme Elodie Seguin, L'Ecole nationale supérieure des beaux-arts de Paris, 2009



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

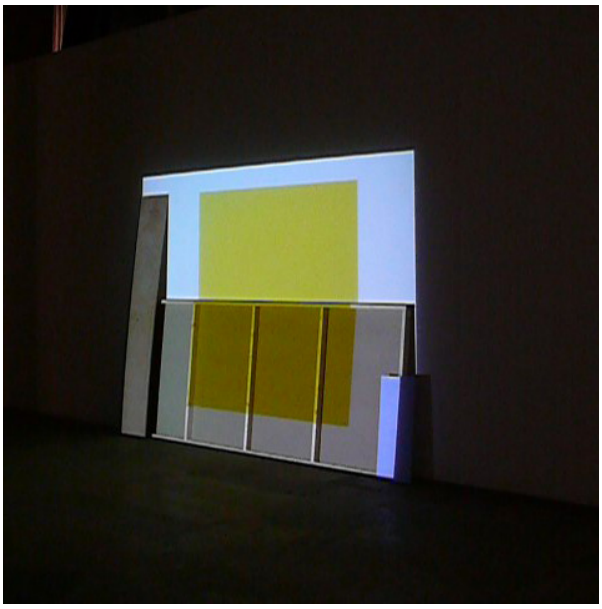


Elodie Seguin

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

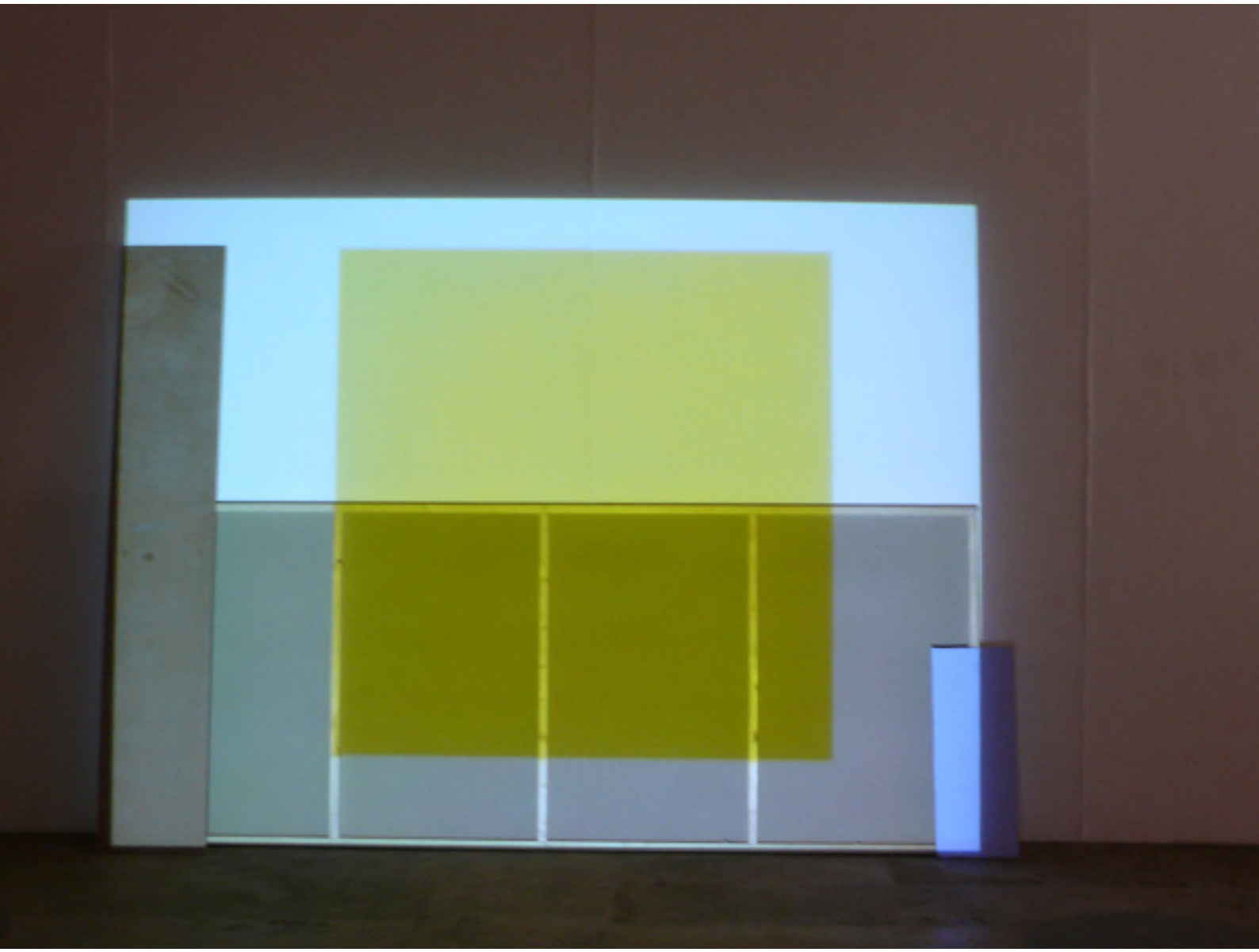






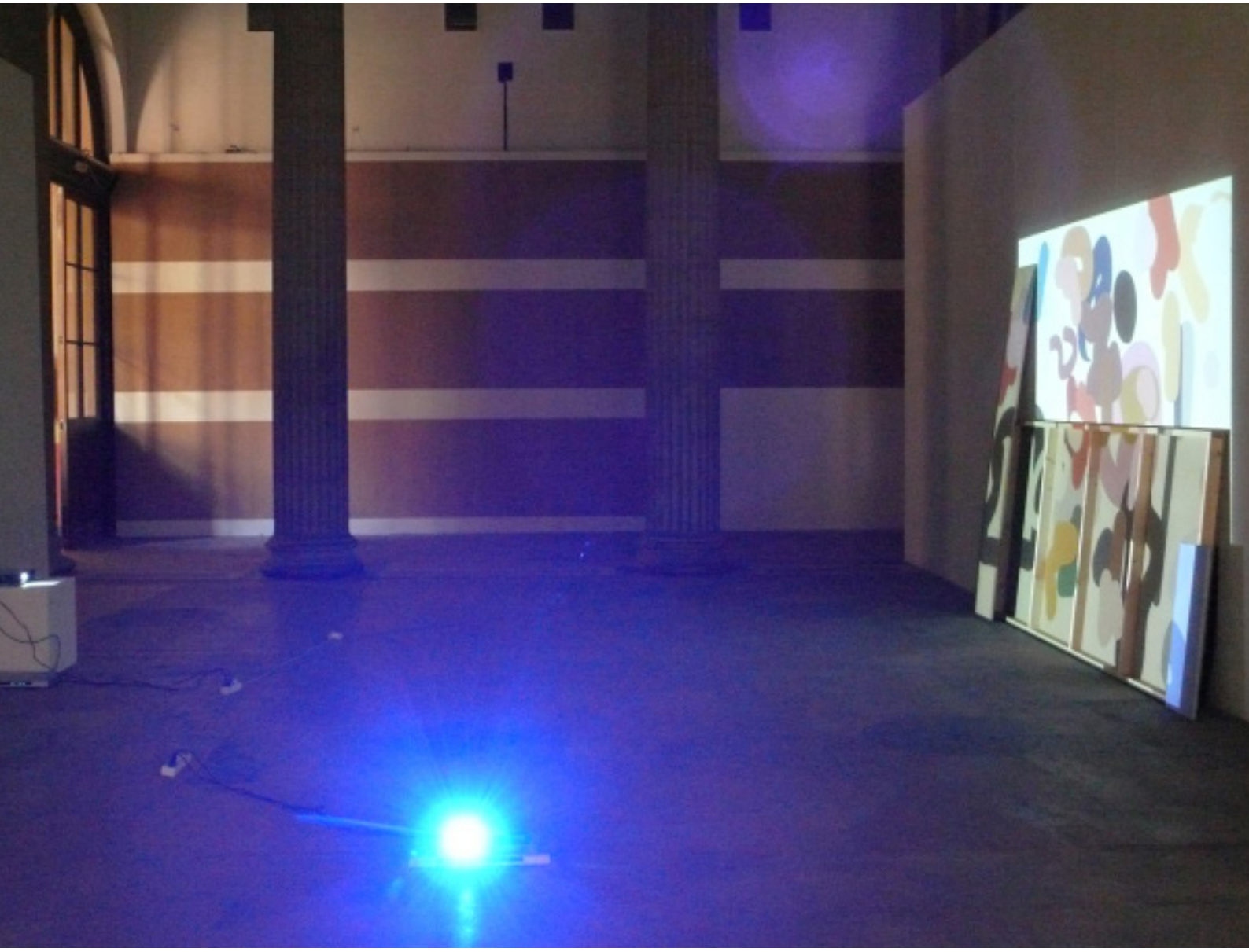
Elodie Seguin

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



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Elodie Seguin

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