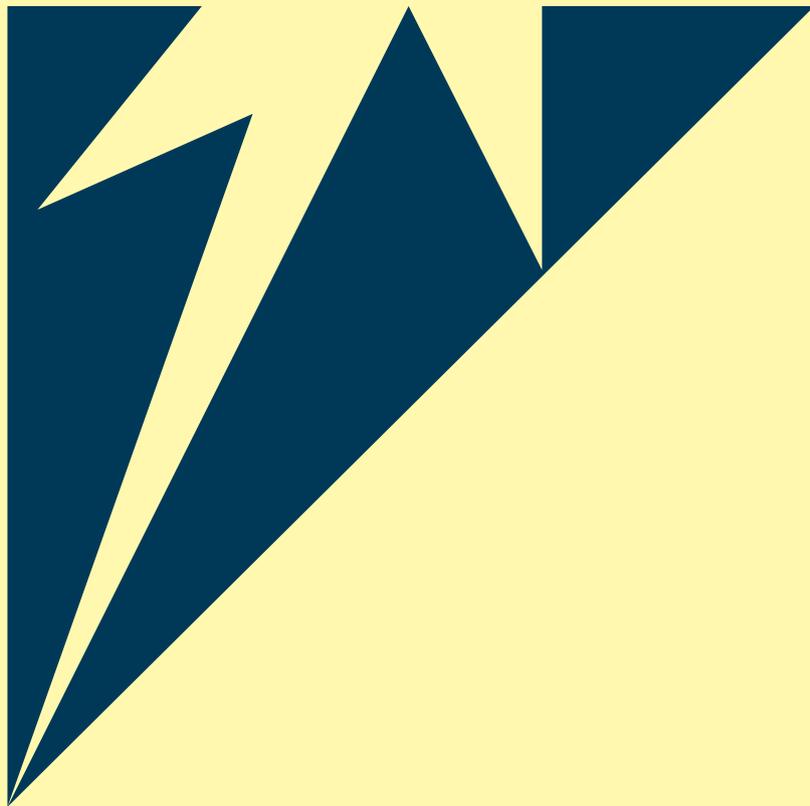


PRESS KIT

GALERIE ERIC MOUCHET INVITES BORN AND DIE
OPENING & LAUNCH OF THE EDITION ON FEBRUARY 7TH 2015, 6-9 P.M.

BORN AND DIE
#00 ~ CHANTIER{S}



BENJAMIN COLLET - RÉMI DAL NEGRO
PIERRE GAINARD - LOU MASDURAUD
THOMAS TEURLAI - CYRIL ZARCONE

FEBRUARY 7 - MARCH 7, 2015

GEM III GALERIE ERIC MOUCHET

45 rue Jacob 75006, Tuesday-Saturday, 2-7 p.m.
galerie@ericmouchet.com
editionsbornanddie@gmail.com

SUMMARY



1 - Introduction p. 3

2 - Artists p. 6

3 - Book p. 19

4 - Multiples p. 22

5 - Exhibition p. 24

6 - Press p. 26

1.

We are three passionate people with complementary backgrounds such as History of Art, Publishing, Graphic Design and Fine Arts.

The three of us met in a professional setting. Once our team was formed, it never broke away.

Over the last few years, each of us worked in their specific area and gained experience with galleries, various institutions, artists, curators and critics...

At the end of 2013 we decided to get together and join forces.

We want to produce, broadcast, present and stand up for the work of young artists but also independent creatives (Image & Sound).

BORN AND DIE



NON PROFIT ASSOCIATION

{unrestrained creation and production / support of young artists}

It is a project whose aim is to act as a collective with multiple, heterogeneous and complementary competences.

> with an ideal on one hand...

{creation / production / exhibition / methodical and liberal broadcasting of the work of young artists}

Edition and production are broadcasting tools that allow us to stand up for, share and promote the work of 5 or 6 artists, all united around one theme.

> and a reality on the other

{service platform / freelancer incubator / production company}

The project aims for the gathering of keen, competent and independent young artists and technicians with a view to offering a complete range of services and performances revolving around art, music, videos and images.

Today our members are Coordinators, Project managers, Graphic Artists, Web-designers, Video Makers, Photographers, Sound-designers...

INTENTIONS



5 artists, 1 edition, 5 multiples, 1 exhibition.

In this first issue, we present the work of Benjamin Collet, Pierre Gaignard, Rémi Dal Negro, Lou Masduraud, Thomas Teurlai and Cyril Zarcone.

An exhibition will take place at the Eric Mouchet Gallery from 7 February to 7 March 2015.

The edition will include texts by Patrice Blouin, Coline Cuni, Léo Guy-Denarcy, Lauren Huret, Lucille Ulhrich.

The boxset —which is a collection of the artists' multiples and the limited edition— was made by Radmila Jovandić Đapić.

We want to produce a collection made up of 10 editions. Each issue will be the object of a regular edition (200 copies) as well as a limited edition in the form of boxsets (25 copies) containing artists' multiples.

We want to create a hybrid object; something between a book, a catalogue, an art book, a magazine and a fanzine. This desire will be reflected in the craftsmanship and aesthetic of the object that will be made by a graphic designer who will be given carte blanche.

The edition presents young artists selected by Born And Die. We introduce their work with a biographic text. This key then leads the reader to the discovery of a project or a body of work -that will have particularly aroused our sensitivity- through the text of an author.

The edition ends with a black and white signature made up of interviews with the artists and our correspondences. The multiples made for this occasion are also presented in that specific part of the edition. We ask them about the moments of reflection and conception that were vital to the making and production, but also about what their daily life is made up of.

The boxset includes a limited edition and the artists' multiples. We produce and invite each artist to make a multiple. Our only directive is to create a moment, a fictional intimacy with the reader. With the object that is produced (the multiple), the aim is to implement an active and playful reading that will allow the reader to understand and grasp the approach of the artist. The boxset was especially created by a designer.

#00 — Building Site{s}

This edition marks the start of our aesthetic ambitions and our professional standards. It is here and with you that we are laying the **cornerstone** of Born And Die, under the banner of self-production.

Our position is that of a multidisciplinary generation where we regard and associate on an equal level the numerous artistic processes that make up our universe.

We wish to **build** the solid **foundations** of a **structure** that will gather and enable a space where “creating together” is made possible. In order to do so, we have had to understand the intrinsic nature of what we are and what constitutes our contemporariness.

Archiving what has not been written yet, and defining the contours of an emerging creative archipelago. Observing, studying, analysing, filing, mapping, selecting, broadcasting and defending. To act and get involved in the promotion of a future in the making. To leave a trace.

This is the “**building site**” that we have undertaken.

To **produce** a generating structure that allows the exploration of the various artistic **environments** requires a sincere **commitment** to the artists and their practices.

In this issue numbered #00 we have chosen to introduce six young French artists: Benjamin Collet, Rémi Dal Négro, Pierre Gagnard, Lou Masduraud, Thomas Teurlai, and Cyril Zarcone. Their work resembles the problematics and demands that have motivated our approach and constitute the keystone of this first edition: construction, **risk** taking, space, structure, machine, activation, **sound, noise**, vibration, danger, atmosphere and obsession.

In order to reflect their practice, each artist has invited the author of their choice to nourish this **edition**. The texts by Patrice Blouin, Coline Coni, Léo Guy-Denarcy, Lauren Huret and Lucille Uhlrich are the evidence of a real support.

Born and Die has asked the artists to create a multiple with one single obligation: to make the reading sensitive and active through playful means. A special edition and these six multiples form a limited printing (25 copies + 6 artist proofs) whose conception and production were handed over to RDJ design. At the same time, we have set up correspondences and interviews illustrated with imagery. The production of the multiples and the publication of these exchanges are comprehension tools –with or without the box set- to help materialize a thought through common criteria. The privacy of a studio is often connected to that of daily life. The n&b signature is dedicated to this topic.

The physical experience is not limited to the multiple as an object; the launching of Edition #00 Building Site{s} comes along with a collective exhibition at the Eric Mouchet Gallery and signals the “Starting Point” of the Born And Die Editions.

2.

ARTISTS



Benjamin Collet

Rémi Dal Negro

Pierre Gaignard

Lou Masduraud

Thomas Teurlai

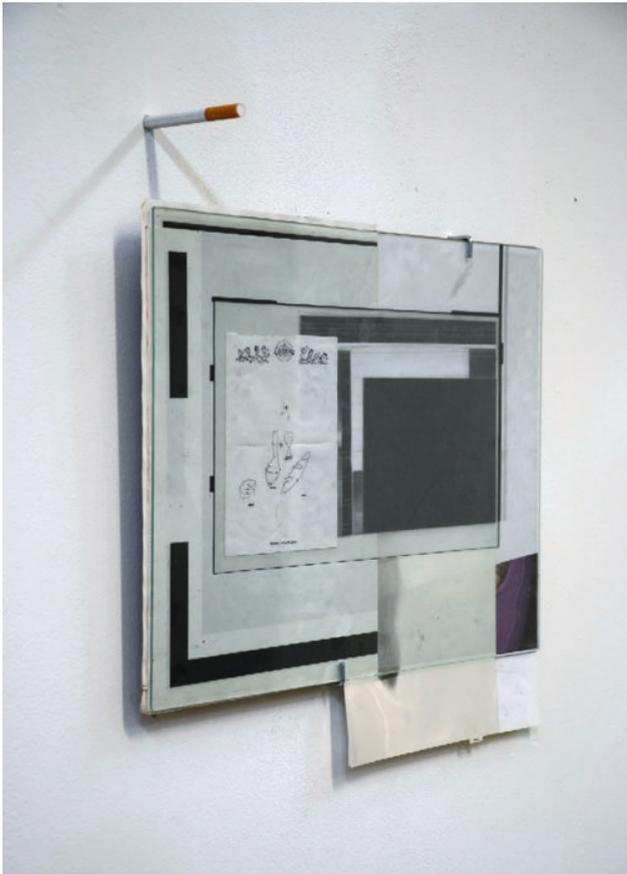
Cyril Zarcone

Benjamin COLLET

Born in 1984.

(...) Somewhere between here and cosmos, there are myriad virtual images in circulation that saturate our values when we look at them. Sat in front of his computer, Benjamin Collet tracks down day after day the movements of this mine devoid of substance. Each morning, he tests the state of the digital sky with an aesthete's dream: finding a meaning to it. Click after click, he sorts the spirit of the times; he gathers, compiles, densifies and recomposes fictions with the lyricism and excesses of a researcher pondering Experience and Poverty by Benjamin Walter. (...)

Extract from **And/ End/ Hand?**
By Lucille Uhlrich



Installation (detail), 2014, drawing, collage, plexi, cigarette



**Une jolie fille contemplant
une poterie romaine.**

(...)

**A sa droite, une voiture de
sport coiffée d'une énorme
femme coiffée d'une roue
de charette.**

Rémi

DAL NEGRO

Born in 1985.

(..) When approaching the work of Rémi dal Negro, it is tempting to refer to the sound experiences that have spread over the last twenty years as well as to the modernist movements. It would be partly right to do so because they do give a favourable frame to his works, but also partly wrong if we consider the formalism of some of his pieces. Indeed, even if it is about sound plasticity here, we find ourselves at the threshold of a sound trial that materialises into the orifice that has formed on the groove of a vinyl, give or take a few spins. *À travers le souffle* (Through Breath) is a piece which, much like its creator, is placed under the seal of ambition. Firstly it is the ambition of a dialogue by striving to make the frequency of an earthquake epicentre or a thermonuclear bomb audible, but also the ambition to give it another form of visibility and to write its groove. Here, this transcript takes the shape of an orifice that would be entirely similar to that of a projectile. (...)

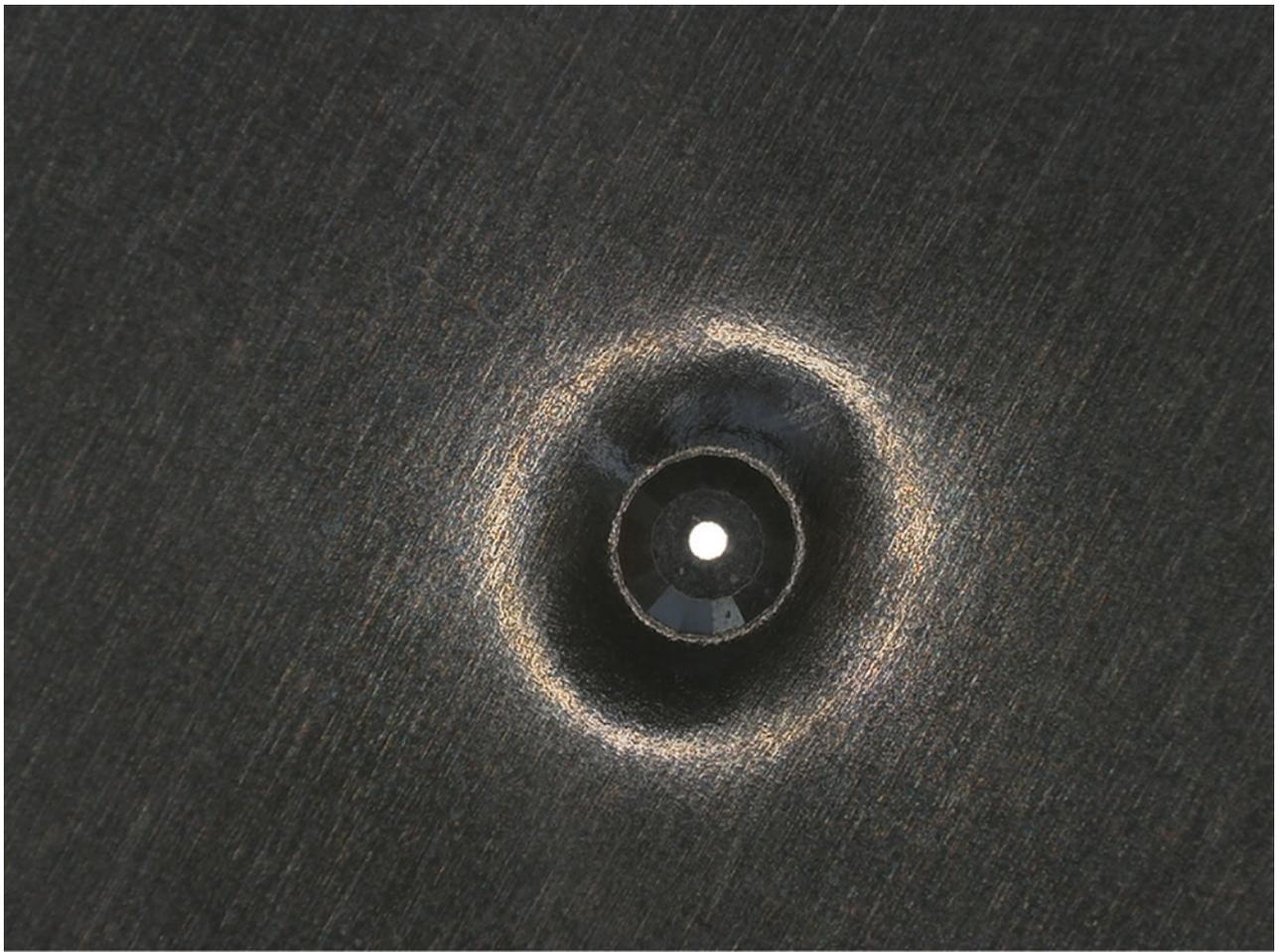
By Léo Guy-Denarcy



Membrane, 2012, video installation, metallic cone, programmed timing device, microphone, 150 x 60 cm - © Blaise Adilon



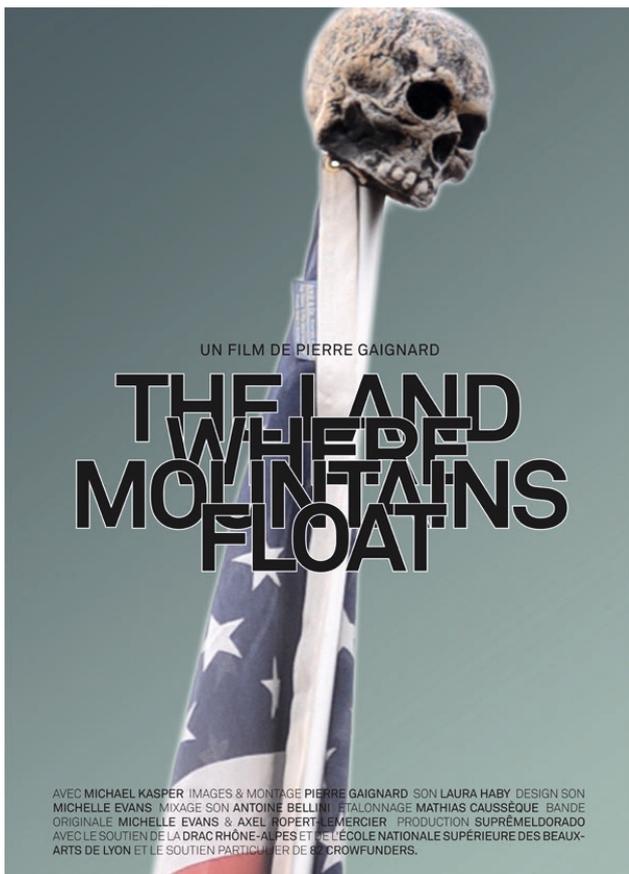
L'Etendoir, 2009, metallic structure, strips of EPDM rubber, piezoelectric sensors, insulated cables, amplifier, variable dimensions.



À travers le souffle, acetate, 2014, digital photographs mounted on aluminium, lighting system, 30 x 40 cm – engraved on a vinyl matrix acetate of a pure sound of 1/10000 of a second at 3Hz et 247dB - photograph by a Leica TCS microscope, enlarged x 14000



Surface Acoustique +48.098542, -2.030325, 2012, acoustic honeycomb foam, loud speakers, amplification, 120 x 80 x 60 cm - © Blaise Adilon



The Land Where Mountains Float, 2014, film poster, film HD (1080P), 52' - made with the support DRAC Rhône-Alpes and l'ENSBA Lyon - Production : SupremEldorado

Pierre GAINARD

Born in 1986.

(...) His practice orchestrates big accidents and through 3D, video-clips and abrupt sculptures, he puts to the test the nuance between an arbitrary frontier and a real frontier. With huge blows, he impacts the notion of project, its extent and its limits, so that each piece participates in one single collision between forms and partitions. (...)

Extract from **And/ End/ Hand?**
By Lucile Ulrich



Stainless Texas Car Crash, 2014, HD video (1080P), 4' - Production: Contrefaçons & SupremEldorado



Des haricots rouges sur 50 mètres alentours!

The Bean Blast, 2013, HD movie (1080P), 1'45"



The Land Where Mountains Float, 2014, HD movie (1080P), 52' - made with the support DRAC Rhône-Alpes and l'ENSBA Lyon - Production: SupremEldorado

Lou MASDURAUD

Born in 1990.

(...) It is noises that surprise us, it is the sound that moves us and goes through us. Sounds without objects are shady. We try to match it to a shape, an object, a source. Lou's objects are always strangely animated by her movements and by the sounds that go through them (energy + matter). And as long as they move, as long as they vibrate, whistle, palpitate, shake and hum, it works. It all comes down to the experiences generated by these oddly erotic shapes and the physicality of these suspicious sounds, these sinuous sonorities, these sombre songs. (...)

Extract from **A Passion For Direct Current.**

By Lauren Huret



Good good good good good good (vibrations), 2013, theremin, wood, leather, electronics, 123 x 50 x 50 cm



Flat reverb, 2014, installation, steel plates, acoustic honeycomb foam, piezoelectrics, metal, speaker, variable dimensions



Behind the curtain, 2014, installation, leather, metal, speaker

Thomas TEURLAI

Born in 1988.

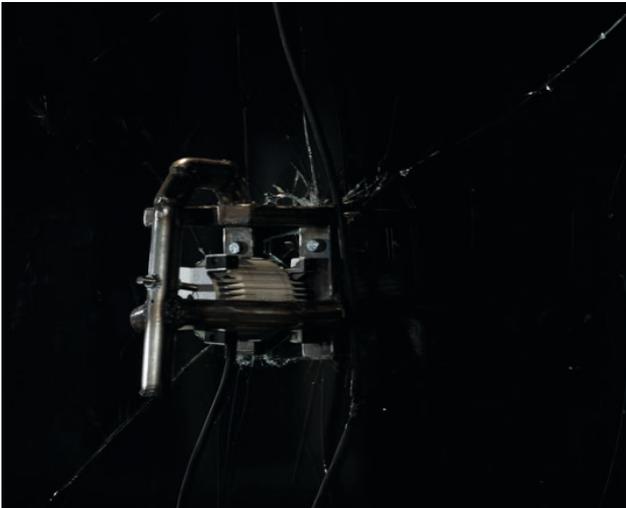
(...) He breaks in. If there was only one sentence to say about Thomas Teurlai's work, it would be this one. Even then it would be important to insist on the duration value of the present tense here: «he is breaking in, he can't stop breaking in». The English are more particular and say it the other way around: breaking and entering. But French (for a change) is more accurate and puts the effect and consequence first. (...)

Extract from **Thomas Teurlai – Why Not Explode?**

By Patrice Blouin



Short Circuit (detail), 2014, light, beer bottle, micro-contact, amplifier, variable dimensions



Gong (detail), 2014, cracked pane of glass, glass brackets, bass frequency transducer, variable dimensions



Camping Sauvage, 2013, tent soaked in the Rose Lake's clay and steam-cooked, variable dimensions, Niaga, Sénégal



Europium, 2014, cut-offs and found material, chemical processor for the extraction of precious metal, collection of Sandretto Re Rebaudengo, Turin

Cyril ZARCONE

Born in 1986.

(..) How important is the notion of usefulness in your work?

There is this idea that we are still there! I like this paradox: in 2014, manual and non-industrial techniques still exist. These traditional and ancestral tools and craftsmanship remain at once technical and modern.

The question of the usefulness of a tool is important; it resonates with its use and the way it is handled to make and build. I call it “superior DIY” which means DIY while using the tools, techniques and processes of an engineer, a technician.

In fact, the whole world of building sites appeals to me: concrete meshes, building site signs, protections, the whole realm of construction... Yet what I do has no functionality, it is about sources of inspiration, it is what actually makes me describe myself as an artist and not a craftsman. (..)

Interview by Colline Cuni



Pylônes, 2012, wood, tubes and steel cables, 300 x 75 x 75 cm & 400 x 75 x 75 cm



Étrésillon en croix de Saint-André, 2011, unassembled wood, jute strap, 180 x 120 cm



Installation, 2009, unassembled wood panelling, 180 x 200 x 160 cm



Contre-fiche, 2011, extruded polystyrene, bolts, 5 x 2 x 2,5 m



Exhibition view « Chantier public », 2013, ENSBA, Paris



Paroi, 2013, extruded polystyrene, plaster, wood, 250 x 380 x 340 cm



EDITION



MULTIPLES



EXHIBITION

3.

Benjamin Collet & Pierre Gaignard
AND / END / HAND?

Rémi Dal Negro
TEXT by Leo GUY-DENARCY

Lou Masduraud
A PASION FOR DIRECT CURRENT

Thomas Teurlai
WHY NOT EXPLODE?

INTERVIEW with Cyril Zarcone
by Coline Cuni

EDITION

5 authors

Lucille Uhlrich: Artist & art critic published by *Mouvement, Particules, Initiales et Art Programme* reviews.

Léo Guy-Denarcy: Art critic & independent exhibition curator. Editorial board member of *2.0.1* (in 2012). Keynote speaker of the *Connaissance de l'art contemporain* association (in 2012). *Exposition radicale* association creator.

Lauren Huret: Artist & assistant for the Art & Design Research Institute at the Head, in Geneva. *Superstition* review founder.

Patrice Blouin: Former editor of *Cahiers du Cinéma*. Works for *Inrockuptibles* and *Art Press* & teaches aesthetics at Le Havre Art School. Wrote numerous articles and interviews for *Beaux Arts Magazine*, *le Magazine Littéraire* or *Trafic*. Catalog translator for the Centre Pompidou's editions. In 2003, he directed the special edition of the *Art Press* review, « *Le burlesque - une aventure moderne* ».

Coline Cuni: Young artist, born in 1988, promoted from the ENSBA, Paris, with the highest honours in 2014.

BORN AND DIE

#00 ~ Chantier{s}



Born And Die: [born and die]
Production & Coordination d'Expositions,
d'Éditions, & d'Événements.

Structure pluridisciplinaire travaillant principalement aux côtés de spécialistes et professionnels de l'Art contemporain, de l'Image et du Son. Les membres de B&D s'engagent depuis plus d'un an à proposer par le biais de l'auto-production, des expositions, des éditions et des événements (concerts, performances, projections) mettant en avant le travail et le talent de jeunes artistes.

#00 BORN AND DIE / Chantier{s}



published in 200 copies

Chantier{s}



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#00 BORN AND DIE / Chantier{s}



#00 BORN AND DIE



Special edition published in 25 copies

4.

MULTIPLES — (Born And Die #00 — Building Site(s)) (Boxset including a limited edition and the artists' multiples)

¹Benjamin Collet
Untitled, 2015

Double exposed photograph on paper (80gr) - A3

²Rémi Dal Negro
Primavera, 2014

Effigies A. Vivaldi ProCo RAT, 2014
33 rpm vinyl and silkscreen print on paper (300gr)
30 x 30cm

³Pierre Gagnard
Stainless Texas, 2014

Printed on an aluminium plaque - 20 x 25 cm

⁴Lou Masduraud
Lecture au soleil, 2015

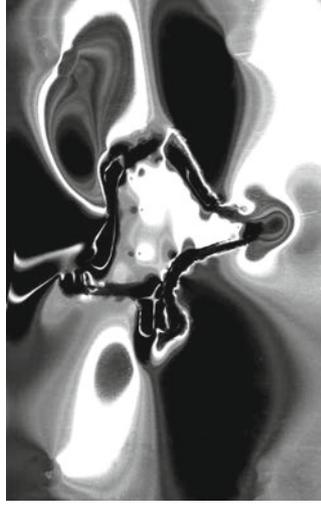
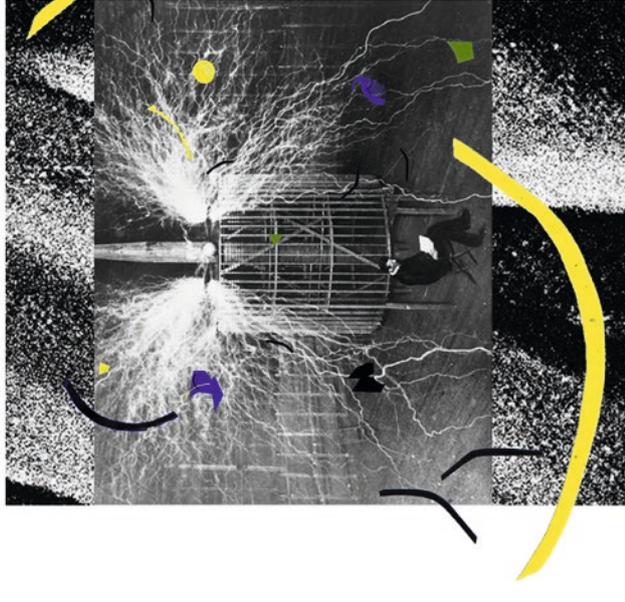
Risograph on paper (240gr) - A3

⁵Thomas Teurlai
Untitled, 2015

10 sticks of incense as gun powder
26 x 12 cm

⁶Cyril Zarcone

Éléments de coffrage à assembler, 2015
Wood, coated plywood - 20 x 10 x 7 cm



5.

EXHIBITION —

(GALERIE ERIC MOUCHET) Born And Die #00 — Building Sites(s)

7 february - 7 march 2015

Opening sat. 7 february 2015
6 pm - 9 pm

45 rue jacob 75006



@ : galerie@ericmouchet.com
fb : GalerieEricMouchet

@ : editionsbornanddie@gmail.com
fb : eiddhanrob

> Interview with Eric Mouchet by Born And Die (extract)

(...) AF: *It is a great opportunity for Born And Die to be able to launch its first edition and exhibition in this beautiful space for a whole month. What are the reasons that made you decide to open the doors of your gallery?*

EM: Léo is enthusiastic and I like the freshness of his approach. We have been working and discussing things for several months now. I have discovered in you a personality that complements Léo's very well. Thanks to your backgrounds, Léo and you know young contemporary artist very well. There was also been my encounter with Rémi Dal Negro during the opening of the Erró exhibition at the Contemporary Art Museum of Lyon. And I will say that now, I trust you completely. I am impressed by the poetic dimension of the artists' work that you have chosen for your first edition as it vouches for a very acute eye; it has clearly triggered the desire to give you this carte blanche. I will not give this opportunity to anybody. When I met Léo, you already had this multidisciplinary project under

construction and your energy. I thought your approach was resourceful and bold. When I saw the work of the artists, I was completely won over. It isn't chance. It isn't just one or two artists whose work I liked but the whole of your selection. There is a real coherence in the gathering of these six artists (Benjamin Collet, Rémi Dal Negro, Pierre Gaignard, Lou Masduraud, Thomas Teurlai and Cyril Zarcone) for this first issue #00 – Building Site(s).

Letting you be in charge of this exhibition reminds me of the way I let Léo and Matthieu do the inaugural hanging up of the gallery. I was happy to delegate, to let go. And very satisfied with the result! Without any pretension, I think that I like being able to give someone the means to carry out an interesting project. There are a lot of young artists. It is a pleasure to be able to encourage you and offer you the opportunity to select, show and defend the ones you believe in. I also appreciate the fact that you have chosen to commit economically through self-production. You don't spare your time or energy. This generosity and selflessness remind me of what was behind my efforts to make Le Corbusier's work known. You have a clear outlook on the artists of your generation. Your spontaneity is refreshing! (...)

{During our interview, two beautiful ideas came up around the future programming of the Eric Mouchet Gallery: to produce young artists and defend them as well as occasionally reveal historical contemporary works to the public... to be continued. AF}

6.

PRESS

> Artists:

Le thérémine de Lou Masduraud, *Le Journal du Centre*, par Catherine Genty, 27 mars 2014
Fiac 2014, vitalité du off, par Alexis Ferenczi, *The Huffington Post*, 23 octobre 2014, web
Pierre Gaignard hybride vidéo d'art, docu, et... chili con carne, par les inrockslab, 23 septembre 2014, web
Théâtre et expositions au Manoir de Soisay, Ouest France, 19 septembre 2014

> Galerie Eric Mouchet:

La Chaux-de-Fonds mise en lumière par Matthieu Gafsou, par D. Poirer, *Libération*, 16 nov. 2014
Eric Mouchet, entre expertise et art contemporain, *Arts magazine*, novembre 2014, p. 20
La Chaux-de-Fonds, *Architecture à vivre*, novembre 2014
Partir en terres corbuséennes, par Oscar Duboÿ, *Architectural Digest*, le 27 octobre 2014
Dans les galeries, ça bouge à Paris, par Roxana Azimi, *Quotidien de l'Art* n°657, 28 août 2014, web

Le thérémine de Lou Masduraud,
Le Journal du Centre, by Catherine
Genty, 27 march 2014

POUGUES-LES-EAUX

Le thérémine de Lou Masduraud

Dimanche, dans le cadre des Week-end Musées Téléràma, le Parc Saint-Léger a présenté *Pas de bourrée, pas de biche*, une performance sonore de Lou Masduraud et Antoine Bellini. Diplômée de l'École nationale supérieure des Beaux-Arts de Lyon, et actuellement en formation à la Haute École d'Art et de Design de Genève, Lou Masduraud combine sculpture et expérimentation sonore dans des performances sensuelles, à mi-chemin entre la danse et le rituel animiste.

Devant une quarantaine de personnes, Lou Masduraud s'est produite accompagnée d'une étrange sculpture magnétique - un thérémine - un instrument réagissant à ses propres mouvements.

Le thérémine est un des plus anciens instruments de musique électronique, inventé en 1919 par le Russe Léon Theremine. Composé, dans sa forme d'origine, d'un boîtier électronique équipé de



ANIMATIONS. La performance sonore de Lou Masduraud et Antoine Bellini.

deux antennes, l'instrument a la particularité de produire de la musique sans être touché par l'instrumentiste. La performance, conçue et jouée en étroite collaboration avec Antoine Bellini, s'est déroulée au cœur de l'installation en cours dans l'espace d'exposition : Sarah Tritz, *L'œuf et les sandales*, visible jusqu'au dimanche 25 mai. ■

Pierre Gagnard hybride vidéo d'art, docu, et... chili con carne, by les inrockslab, 23 september 2014, web

magazine news

Pierre Gagnard hybride vidéo d'art, docu, clip et... chili con carne

création vidéo Focus création vidéo

23/09/2014 | 10h47

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156

 Tweeter

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En 2013, Pierre Gagnard assiste à la 47e édition du Championnat international de chili con carne, au Texas. Il en est revenu avec un film à la croisée de multiples formats (vidéo d'art, documentaire, bande-annonce...).

Nous avons parlé il y a quelques mois de *The Bean Blast* de Pierre Gagnard, jeune artiste diplômé des Beaux-Arts de Lyon. La courte vidéo était un teaser pour un film de 52 minutes, *The Land Where Mountains Float*. Celui-ci est désormais achevé et sera projeté samedi 27 septembre au Frac Bretagne.

The Land Where Mountains Float est une déambulation contemplative au sein du Championnat international de chili con carne. Un événement insolite qui se déroule depuis 47 ans dans la petite ville de Terlingua, au Texas, entre compétition culinaire et fête chaotique.

Pierre Gagnard revient sur ce projet inspiré aussi bien du documentaire que du clip.

DANS LES GALERIES, ÇA BOUGE À PARIS !

PAR ROXANA AZIMI

*Dans les galeries, ça bouge à Paris,
by Roxana Azimi, Quotidien de l'Art
n°657, 28 août 2014, web*

Ouvertures, déménagement, la cartographie des galeries parisiennes est en mouvement.

Éric Mouchet prend son envol

Les collectionneurs d'art moderne connaissent bien le sérieux et l'expertise d'Éric Mouchet, qui a officié douze ans avec le marchand Michel Zlotowski. Architecte de formation, spécialiste de Le Corbusier, il a contribué à ses côtés à en faire découvrir l'œuvre peinte. S'il a choisi d'ouvrir sa propre galerie, qui sera inaugurée le 18 octobre, c'est pour « *prolonger le travail avec des artistes plus jeunes, qui représentent des orientations plus contemporaines et plus variées* ». Peut-on sauter facilement du moderne à l'art actuel ? Oui, car connaître ses avant-gardes sur le bout des doigts permet d'éviter les errements. « *À l'heure où les meilleures galeries d'art contemporain cherchent à se singulariser et à asseoir leur programmation en faisant appel à des artistes historiques, je pense que ma connaissance des avant-gardes du XX^e siècle légitime tout à fait ma démarche en garantissant un haut niveau d'expertise* », confie-t-il. Pas question donc de succomber à la mode : « *Je fuis le sensationnel, et les artistes qui déclinent une recette à l'infini* ». C'est dans cet esprit qu'il a choisi de présenter le photographe Matthieu Gafsou, récemment exposé au musée de l'Élysée à Lausanne. Les liens avec Michel Zlotowski ne se distendent pas pour autant. Éric Mouchet sera à ses côtés à la Biennale des Antiquaires de Paris. Il est probable que les deux galeries organisent une exposition conjointe une fois par an. Éric Mouchet n'entend pas rompre davantage avec les collectionneurs d'art moderne qu'il a rencontrés. Pour ne pas perdre de vue la clientèle moderne, il a choisi de rester à Saint-Germain-des-Prés, en prenant pied dans un espace de



Éric Mouchet. © D. R.

80 m² rue Jacob. « *Le quartier attire de nombreux amateurs français et étrangers car des galeries et des antiquaires de réputation mondiale y sont installés, explique-t-il. Je sais que j'y rencontrerai des collectionneurs curieux et éclectiques, qui constituent des collections transversales. De plus, quelques très bonnes galeries contemporaines y sont déjà implantées depuis plusieurs années* ». Et de conclure : « *Les quartiers vivent, évoluent, et je préfère me singulariser en m'installant parmi les premiers de ma spécialité dans un quartier dont l'offre se diversifie, que me sentir noyé dans la masse, fût-elle de très haut niveau comme c'est le cas du Marais* ». ■

GALERIE ÉRIC MOUCHET, 45, rue Jacob, 75006 Paris

*La Chaux-de-Fonds mise en lumière
by Matthieu Gafsou, by Dominique
Poiret, Libération, 16 novembre 2014*



LA CHAUX-DE-FONDS MISE EN LUMIÈRE PAR MATTHIEU GAFSOU

Lauréat en 2009 du prix de la Fondation HSBC, sélectionné pour l'accrochage «reGeneration 2» du musée de l'Élysée, à Lausanne, l'année suivante, Matthieu Gafsou accumule distinctions et expositions sans avoir la grosse tête. A l'occasion de l'ouverture de la galerie Éric Mouchet à Paris (VI^e), il présente une quinzaine de photographies provenant de sa série, «La Chaux-de-Fonds, 2009-2011». Un regard décalé sur la ville natale de Le Corbusier, à la suite d'une invitation, en 2009, pour tirer le portrait de cette cité montagnarde du Jura suisse. Une cartographie basée un peu sur les modèles des missions photographiques type Datar, «*mais en miniature*», souligne-t-il. De ces balades, diurnes ou nocturnes, à travers les rues vides et les paysages déserts, il résulte toujours des clichés insolites, voire surréalistes, où le temps semble suspendu sous une lumière d'une blancheur immaculée. Froids et poétiques, les clichés de Gafsou sont loin de l'image de La Chaux-de-Fonds, ce «*repossoir fantasmagique, sombre et triste*», que le Lausannois ne

connaissait pas avant sa résidence. D.Po.

PHOTO MATTHIEU GAFSOU. GALERIE ÉRIC MOUCHET

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Jusqu'au 22 novembre.