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Press kit

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**spiaggia libera**

**Valentin Ranger**



# Communication

Communication © Thomas Petit and Manon Bruet

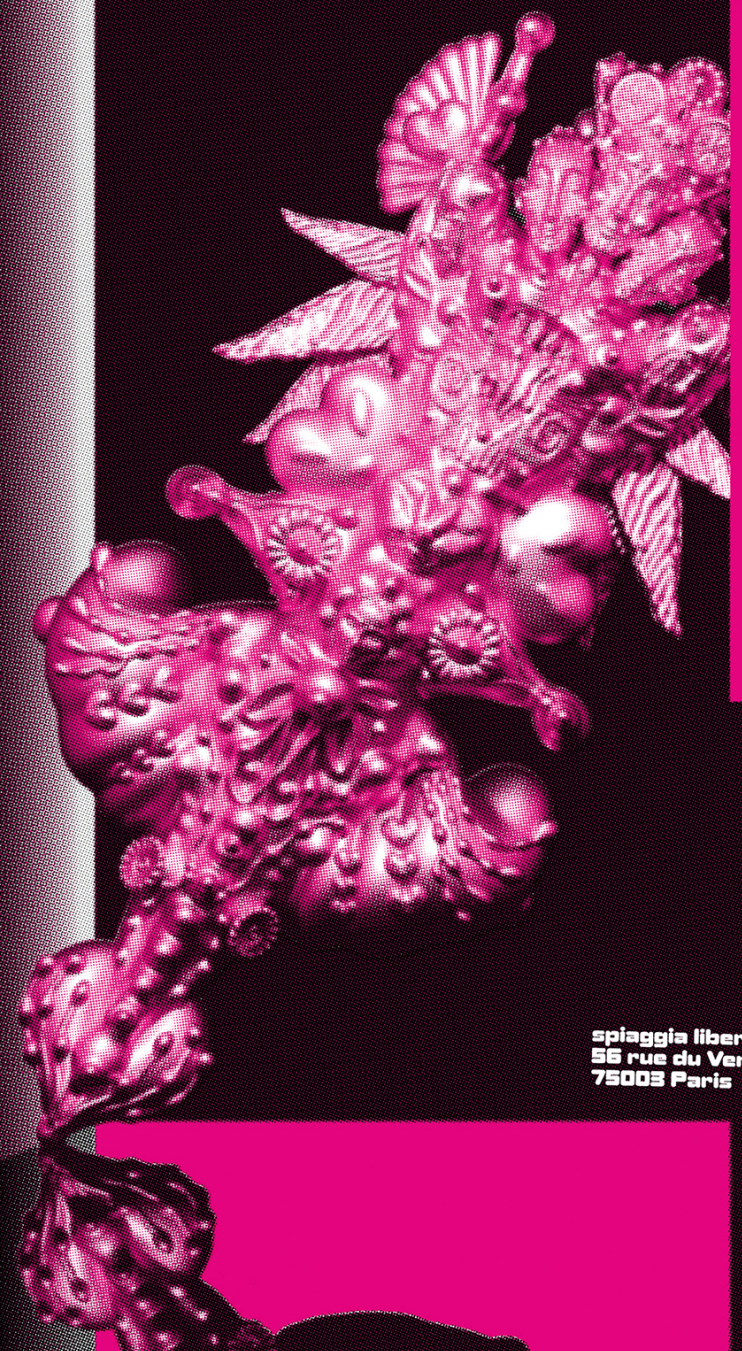
**spiaggia libera**  
**Valentin Ranger**

Valentin Ranger *Infected/Disfigured* 11.01 → 04.03

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*Infected/Disfigured*  
11.01 → 04.03

spiaggia libera  
56 rue du Vertbois  
75003 Paris





## Valentin Ranger (France) born in 1992





# Valentin Ranger

Valentin Ranger was born in 1992 in Paris. He currently lives and works between Paris and London.

After training in theatre, he continued his artistic exploration at the Beaux-Arts in Paris and the Royal College of Art in London.

Through his drawings, paintings, 3D films and sculptural installations, Valentin Ranger deploys a dreamlike world in constant mutation, like the human body which he makes his main object of study. In abundant, almost saturated decors, or in rooms traversed at 360°, the artist stages hybrid characters and cellular forms that vibrate to the pulsations of an indeterminate organism. From one medium to another, he thus writes the epic of a community where marginal or invisible populations – sexual and gender minorities – build together new forms of solidarity.

His works have been exhibited at the Centre Pompidou, Paris (2023); at the French Institute, Madrid (2023); at the Hotel des Arts TPM, Toulon (2023); at the Galerie du Jour / La Fab, Paris (2022); at the Jean Collet Municipal Gallery, Vitry-sur-Seine (2022); at the Emerige Revelations, Paris (2022); at the Studio des Acacias, Reiffers Art Initiatives, Paris (2022); at the FRAC Ile de France, Château de Rentilly (2020); and at Villa Noailles, Hyères (2020).

Valentin Ranger is the winner of Les Amis de Beaux-Arts Prize, Agnès b Prize (2021). He also received the Special Jury Prize, Révélations Emerige (2022)-e Prix Spécial du Jury, Révélations Emerige (2022).

## Education

- 2023 MA Royal College of Art in Contemporary art Practice, London, UK | Sponsorship
- 2023 MFA Fine Art School (avec les félicitations du jury), Beaux-Arts, Paris, France
- 2018 Theater School and experiment in directing, performing in French Theater

## Prizes

- 2022 Special Jury's Prize, Emerige Mécénat Foundation
- 2022 Nominated "Young French Scene Prize", Reiffer Art Initiative Foundation
- 2021 Agnes B. Prize, La Fab Agnes B Foundation (Beaux-Arts Paris)

## Solo show

- 2024 Des lignes de désir, curatée par Émilie Villiez, Beaux-Arts, Paris, France
- 2024 Infected/Disfigured, Spiaggia Libera, Paris, France

## Group show

- 2023 Another Land, Pillar, Brussels, Belgique
- 2023 Les découvertes, Galerie du Jour, Paris, France
- 2023 Failures, Mor Charpentier, Paris, France
- 2023 Rituals, Centre Pompidou, Paris, France
- 2023 Una Casa sense focés és com un cos sense sang, CEM Can Felipa Barcelona, Spain
- 2023 Soft touch, Sultana, Paris, France
- 2023 Premiers vertiges, Ketabi Bourdet Paris, France
- 2023 Douze preuves d'amour, Institut français,

- Madrid, Spain
- 2022 Révélations 2022, Bourse Révélations Emerige, Paris, France.
- 2022 Claire Nicolet & Valentin Ranger, La Fab, Paris, France
- 2022 Free Bodies, Reiffers Art Initiative Prize, Acacias Art Center, Paris, France
- 2022 Cosmogonias, Centre d'Art de Vitry sur Seine, France.
- 2022 In the silence, we don't know, Dauphine art prize, Paris, France
- 2022 Pink gallery (galerie rose), Superzoom, Miami, Florida
- 2021 ART = Action, Act-up, MAC VAL, Paris, France
- 2021 Fantasmagoria, Superzoom, Paris, France
- 2021 Crush, Beaux-Arts, Paris, France
- 2020 Void Cabaret, FRAC Ile-de-France, Romainville, France



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## *Infected/Disfigured, 2024*

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The exhibition « Infected/Disfigured » tells the story of the birth of a secret community within a digital world; a troupe of avatar actors in the rehearsal phase before the grand performance. A constantly evolving staging.

The community transcends time through the memory of infections, it exchanges, it reproduces. Silent, it wants to scream, but before uttering a word, it watches itself move.

It travels between life and death and crosses the threshold of science fiction. It gets lost within a new world.

The community begins this back-and-forth, this out-of-body movement. It no longer has a face. It is the narrative of a journey, incessantly. The sounds it hears during its voyage become its new message, its new thought.



## Interview Ingrid Luquet-Gad and Valentin Ranger

*Ingrid Luquet-Gad – From my initial encounters with your work, what stood out to me most were the topologies: divergent spaces of aggregation, emergence, or transformation, preceding any alternative representation of other bodies, identities, or ways of being. The hospital, but also the monastery, the theater, or the darkrooms: what status do you attribute to these places that appear in your works?*

Valentin Ranger – These enclosed spaces carry social norms while implying a certain relationship to the body. They are spaces of constraint but also of security, pushing for crossing and movement. Here, each individual finds themselves facing their own individuality because encounters are brief, occurring within a temporality comparable to that of a dream. I have a very powerful relationship with solitude, which I see as a necessary step in encounters. In this regard, reflecting on these spaces is a way of considering the conditions for the formation of a community or the collective.

For four years, I kept personal journals while subjecting myself to a state of overproduction. It was from these swirling ideas that I could begin to think about the organisms I wanted to translate and, secondly, the narrative that could give them a story beyond simple storytelling. There is yet another type of place for me: the digital space. I conceive it as equivalent to the ones we discussed earlier, and I emphasize this point to avoid confusion with the grand fantasy of the virtual. For me, it is simply an uncertain and indeterminate space.

Digital space is of crucial importance to me. It is the place of first experiences and forbidden explorations. This includes encounters with an image on Wikipedia as much as avatars performed on forums. The individual traverses this space; they can see without being seen. Judgment, which governs in society, is less burdensome here. The body exists without norms; its form extends and stretches to become fluid, arched, expanding. These experiences leave traces. They are real because they contribute to self-construction – and the reverse is equally true: digital space is born within the body.

*Ingrid Luquet-Gad – This digital universe then becomes a matrix that you translate through a wide range of mediums: 3D film, colored pencil drawing, or engraving on aluminum foil. For your first solo exhibition at Spiaggia Libera Gallery in Paris, you also include new works: oil paintings and digital prints. How do you materialize this universe without freezing it too much?*

Valentin Ranger – It's a real question that I ask myself because I include myself in the practice as a body in continuous proliferation. In this regard, mediums are places of prayer and reflection for me. They embody the tension between the search for meaning or results and the path of thought until letting go. I work according to a process that advances through repetitions, in a spiral movement. With each rotation, it hooks onto a new idea, detail, object, or form. All of this accumulates and mutates. The magma becomes a lexicon, a glossary.

Initially, drawing allowed me to translate certain ideas. These drawings were deliberately done without education: their function was to be an outlet for thought, a more fluid form of expression than language. The aluminum ex-votos are also older pieces started four or five years ago. As I wanted to talk about sexuality in an internal world, I mutated genital organs. Today, this origin is not necessarily visible anymore. Instead, one perceives symbols multiplying like an infection, with a result that I often liken to hieroglyphs.

Dabbling in everything is a real joy because proliferation avoids prostration. I am also driven by a strong desire for popularization. Currently, I am trying to give tangible and graphic meaning to this digital space to present it to the viewer. This exhibition is a claim to real space; it is the first emergence from a non-fixed space. The power of the object in space fascinates me, and when I was a student at the Beaux-Arts in Paris, I had only worked with conceptual artists [Figarella's studio; Ann Veronica Janssens/Hicham Berrada's studio]. Despite my language being far from abstraction, I remain convinced that one must traverse chaos to find harmony.

*Ingrid Luquet-Gad – An associated aspect concerns world-building. The theme has deeply influenced science fiction literature, and Phillip K. Dick's formula remains famous: «How to build a universe that doesn't collapse two days later» [title of a 1978 lecture]. However, it seems to me that the internal continuity implied by any fantasized universe has been less explored from the perspective of visual arts. On your part, long-term time is an essential factor, as evidenced by the four years during which you let your «Orgiax» group mature...*

Valentin Ranger – On the contrary, I find it interesting that this universe can collapse. It's a world that advocates for its ephemeral existence: it hangs on a few seconds of electricity, but the more it repeats, the more autonomy it gains. This raises the question of the value placed on the characters it contains, once they begin to have a lived experience and a history.



# Interview Ingrid Luquet-Gad and Valentin Ranger

The « Orgiax » are degendered 3D characters from which I have already drawn many elements. They are source bodies, avatars of myself mixed with the memory of other presences, living, viral, or dead. They have undergone a thousand mutations, and I eventually lost them in a black hole because I did not give them stability. They have not yet spoken, but they have taken the time to be alone before presenting themselves to others. With this first solo, I realize that the heads of the paintings are still them, even though one head gives rise to fifty others.

I started painting last July when I left the Beaux-Arts. I set internal challenges that are difficult to frame, asserting a philosophy of overflow: ingest, digest, regurgitate. For now, it's an accumulation process, involving a lot of collages. Despite being painting, it is still something that exceeds the different languages of art, not necessarily integrating a perspective on a certain history. For me, there are no colors that do not go together: if they are side by side, something will happen.

*Ingrid Luquet-Gad – This method of proceeding with dissident topologies and para-fictional communities has an artistic genealogy. I think of Shu Lea Chang [especially Brandon (1998-1999), a virtual project taking physical form, notably through the « theatrum anatomicum »] and more broadly, the cyberfeminist movement of the 1990s. At that time, the digital was an unexplored sphere. It opened up a relatively private space, into which gender dissidents, societal dissidents, and norm refuseniks plunged. Today, cyber-utopias seem distant. As a young artist of the 2020s, what role do you attribute to the digital?*

Valentin Ranger – In my work, there is indeed a genealogy. I recognize certain things in Shu Lea Chang's work; perhaps ultimately what I have tried to transcribe with these paintings. The idea of an « anatomical theater » appeals to me a lot and corresponds to my current concerns because real spaces also bring me back to the theatrical space. In the future, I imagine a digital troupe based on my organisms – and who knows, perhaps their first word or cry?

Regarding digital space today, a crucial issue is censorship. It threatens a return to hierarchical relationships of morality, judgment, and authority. This question might be a next avenue of exploration for me, as the notion of counter-power has been linked to my different spaces from the beginning. For example, the emergence of the « Meta Hospital » in my practice comes from a discovery I made at eighteen that deeply affected me: in the early 20th century, German physician Magnus Hirschfeld [one of the founding fathers of LGBTQ liberation] founded the Institute

of Sexology in Berlin, a hospital with a naturist space and a library.

This library was targeted by one of the Nazis' first book burnings, and in response, I wanted to recreate a place of repair within the digital. But if we think about the return of censorship, perhaps we will need to build the same dark places within rigid digital space that already existed in the real world – cyber-space darkrooms. For now, it's the idea of a theater that preoccupies me. However, I am certain that I will invest it with an essence of counter-power: perhaps not yet a political theater, but certainly a theater full of monsters.

## Exhibition views

« Infected/Disfigured », Spiaggia Libera, Paris, France, 2024. © Aurélien Mole





## Exhibition views

« Infected/Disfigured », Spiaggia Libera, Paris, France, 2024. © Aurélien Mole



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# Artworks

*From Chaos to the stars. Three cycle of the Orgiax Collective Birth, 2024, Peinture et collage sur toile, 160 x 175 cm.*  
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





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# Artworks

*Mort*, 2024, 3D print, 68.9 x 31.8 x 48.8 cm. Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





# Artworks

Ange, 2024, 3D print, 32.9 x 27 x 47.1 cm. Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole



# Artworks

*Diablo*, 2024, 3D print, 52.7 × 30.5 × 39.5 cm. Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





# Artworks

*Portail de santé*, 2024, Aluminium etching, 135 x 100 cm.  
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





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*Portail de santé*, 2024, Aluminium etching, 135 x 100 cm.  
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





# Artworks

*Dague du coup de foudre*, 2024, 3D printed resin, chrome painting, 22 x 4 x 10 cm.  
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole



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## Artworks

*Ex-voto*, 2024, Aluminium engraving, 18.5 x 14.5 cm.  
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





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*Ex-voto*, 2024, Aluminium engraving, 18.5 x 14.5 cm.  
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





# Artworks

*Les nouveau printemps Orgiax*, 2024, digital print on canvas, acrylique paint, resin and varnish, 160 X 160 cm.

Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





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*Les nouveau printemps Orgiax*, 2024, digital print on canvas, acrylique paint, resin and varnish, 160 X 160 cm.

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Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





## Artworks

*Metahospital*, 3D Film, colour, sound, 19:09 min.

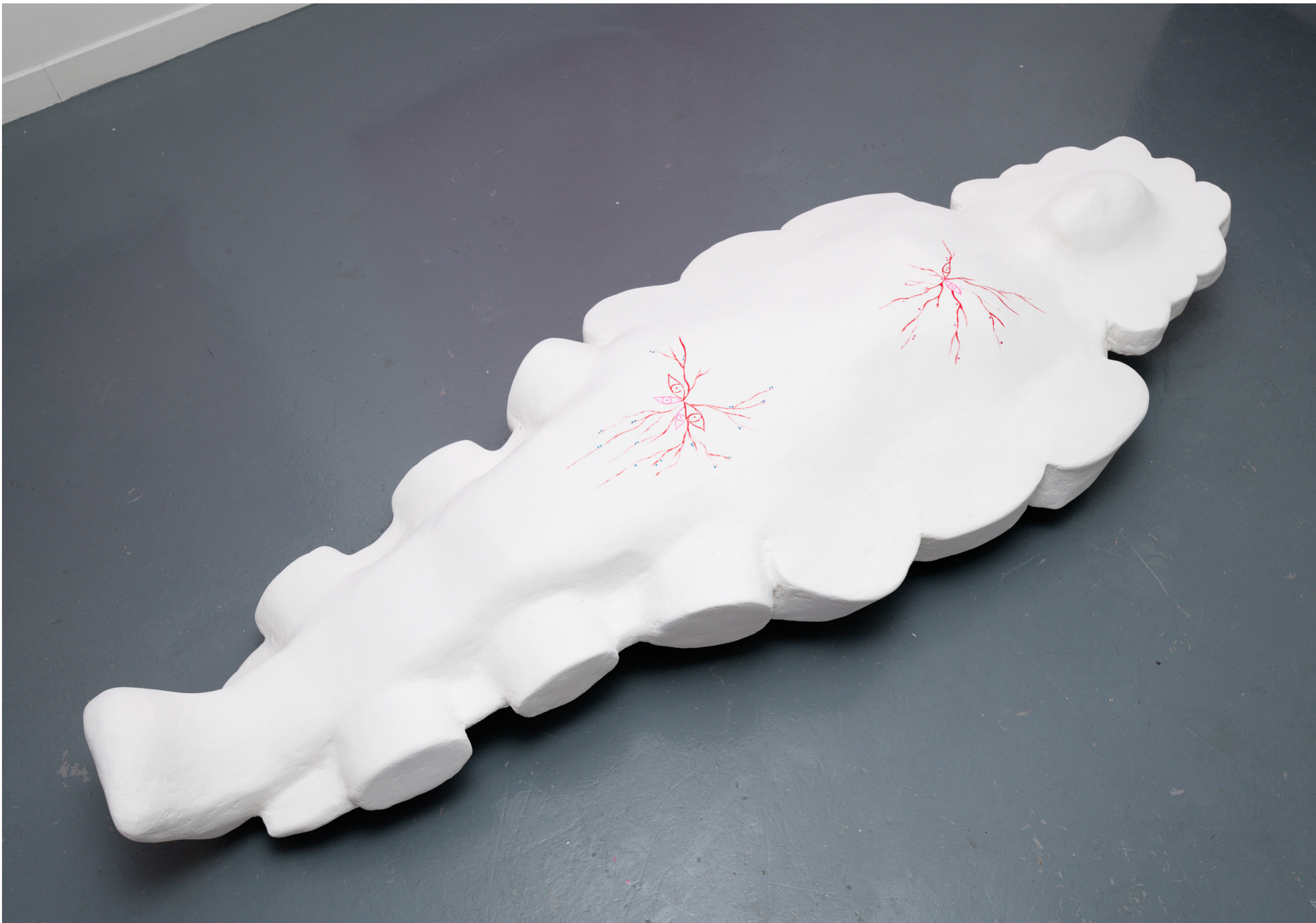
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





## Artworks

*Anatomie de l'après*, 2024, Resin and acrylic paint, 215 x 70 x 30 cm.  
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





## Artworks

*Prélude à Genesexus*, 2021, 3D film, colour, sound, 28:32 min.  
Courtesy the artist & Spiaggia Libera, Paris. © Aurélien Mole





# « Infected/Disfigured » : *le théâtre anatomique de Valentin Ranger*

ACTUALITÉS

ART NUMÉRIQUE

DIGITAL ART

16 janvier 2024 • Écrit par Zoé Terouinard





## Article about Valentin Ranger

Matthieu Jacquet, « Les orgies fantasmagoriques de l'artiste Valentin Ranger, théâtres d'êtres en mutation », Numéro, 2021.  
[Link to the article](#)

# Numéro

Interviews Mode Fashion Week Beauté Joaillerie Musique Cinéma & Séries Art & Design Photographie Lifestyle  
Soirées by Say Who





## Exhibition views

« Douze preuves d'amour », Révélation Emerige, Hotel des Arts TPM, Toulon, 2022.





## Exhibition views

« Claire Nicolet & Valentin Ranger », Galerie du jour agnès b. / La Fab, Paris, 2022.





## Exhibition views

« Cosmogonias », Galerie municipale Jean Collet, Vitry-sur-Seine, 2022.





## Exhibition views

« Autophagia », Ecole Nationale Supérieure des Beaux-Arts, Paris, 2021.





# Exhibition views

« Le Cabaret du Néant », FRAC Ile de France - Château de Rentilly, 2020.





**spiaaggia libera**



**Autres templates**



**30.11—27.01.23**



## Vues d'exposition

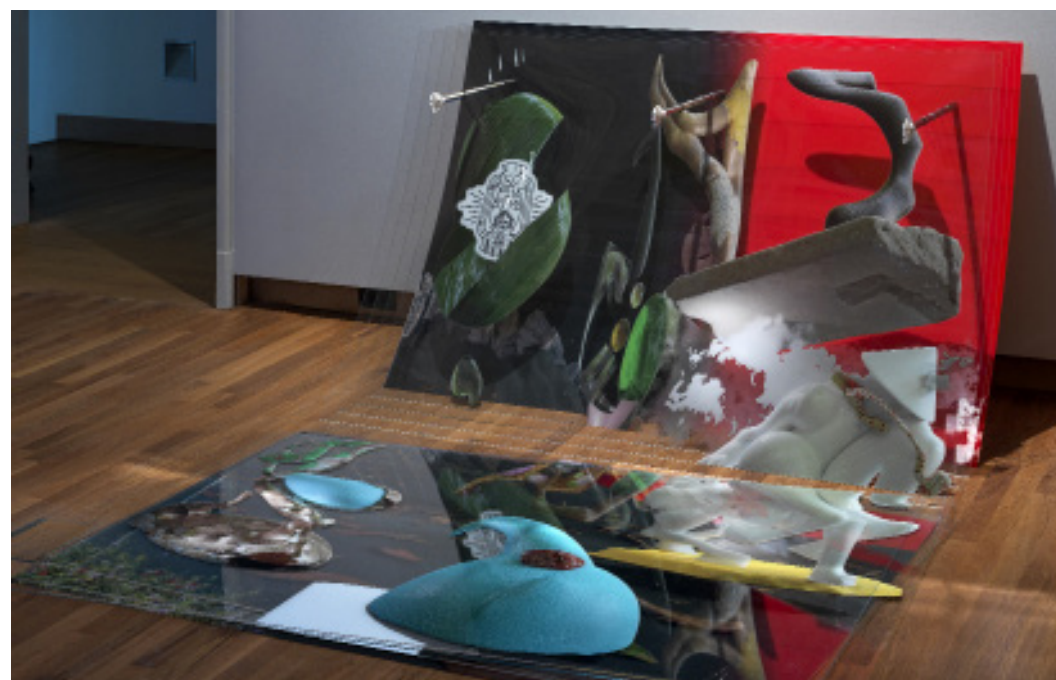
«The Collective Shadow», Upstream Gallery, Amsterdam, 2023.





## Vues d'exposition

« Breakdow After, Before », Dordrechts Museum, Dordrechts, 2021.



GUAP - THE  
HOME OF  
EMERGING  
CREATIVES

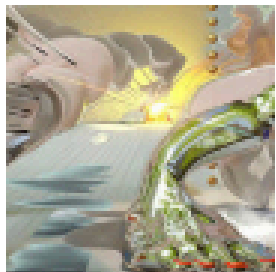
GET UP MENU



# KEVIN BRAY, ARTIST AND VIDEO MAKER WHOSE PERPETUAL MUSIC VIDEO MORPHER, ACCURATELY REFLECTS THE NON-LINEAR REALITY OF OUR TIMES.

ARTS & CULTURE

BY GUEST CONTRIBUTOR / AUGUST 4, 2021

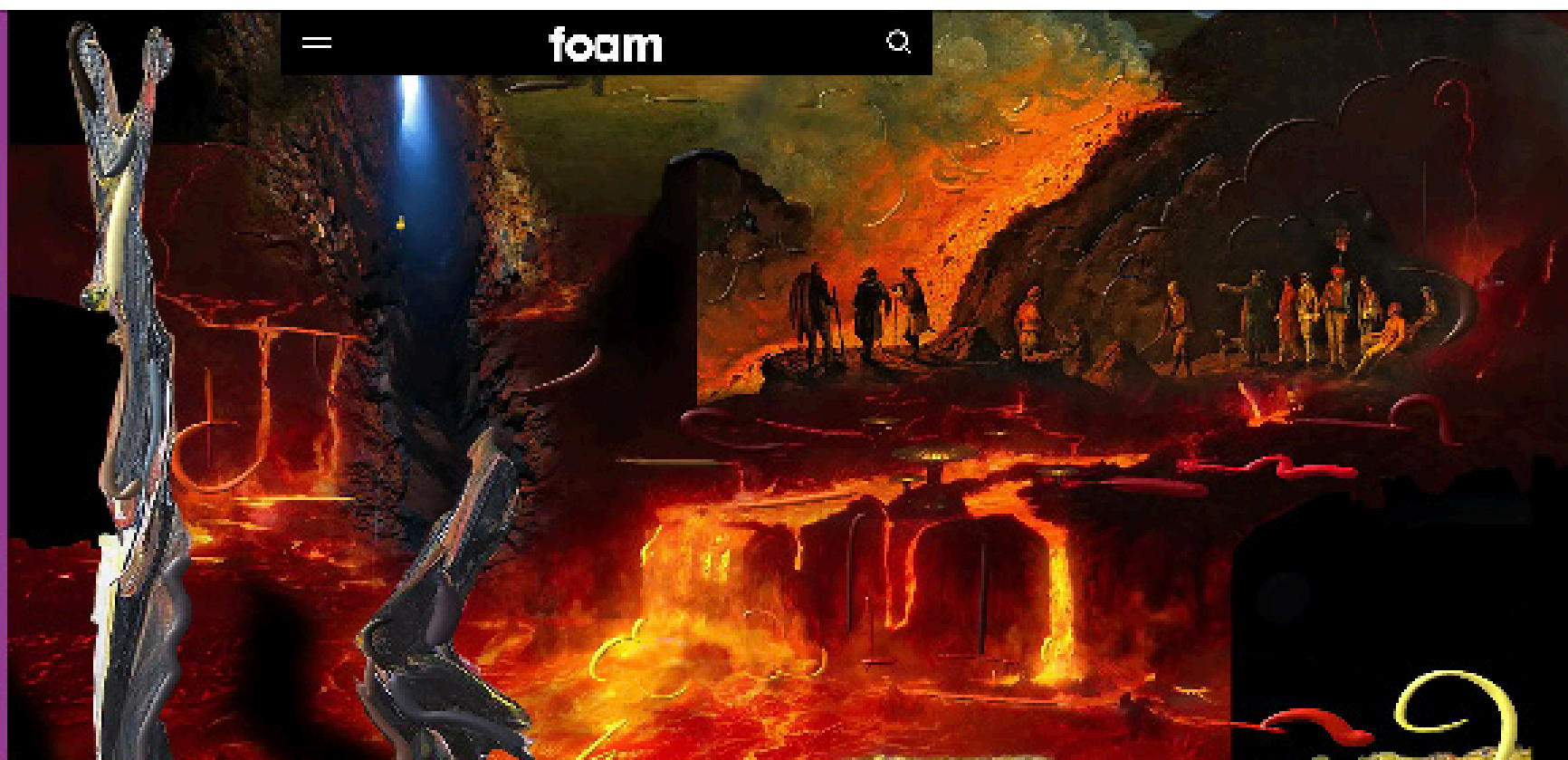


Kevin Bray is a multidisciplinary artist whose work is the present-day extension of an ever-evolving discourse on technology as a tool and our relationship to it.



## Articles à propos de Kévin Bray

[Lien vers l'article](#)



# Kévin Bray

From 12 July, Foam 3h presents the multidisciplinary work of Kévin Bray in the exhibition *Morpher III*.

date  
from 12 Jul until 13 Oct 2018

Articles à propos de Kévin Bray

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**Metropolis M, 2023**

**« Shadow-work: Kévin Bray's 'The Collective Shadow' at  
Upstream Gallery »**

**GUAP, 2021**

**« KEVIN BRAY, ARTIST AND VIDEO MAKER WHOSE PERPE-  
TUAL MUSIC VIDEO MORPHER, ACCURATELY REFLECTS  
THE NON-LINEAR REALITY OF OUR TIMES.»**

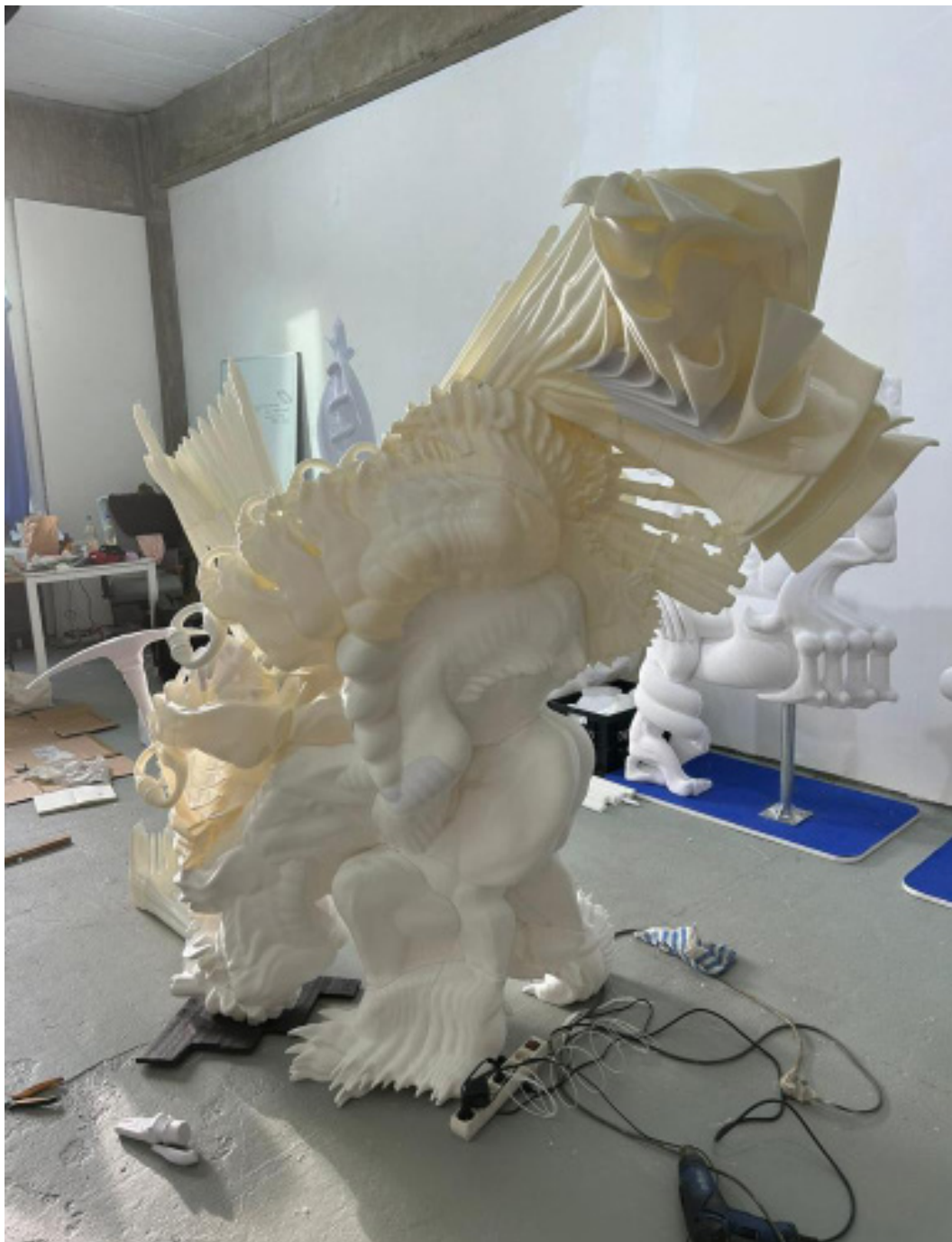
**FOAM, 2019**

**« From 12 July, Foam 3h presents the multidisciplinary work  
of Kévin Bray in the exhibition Morpher III. »**



# Oeuvres

Work in progress  
Vue d'atelier, sculpture imprimée en 3D et mapping, 200 x 200 x 150 cm.



# Oeuvres

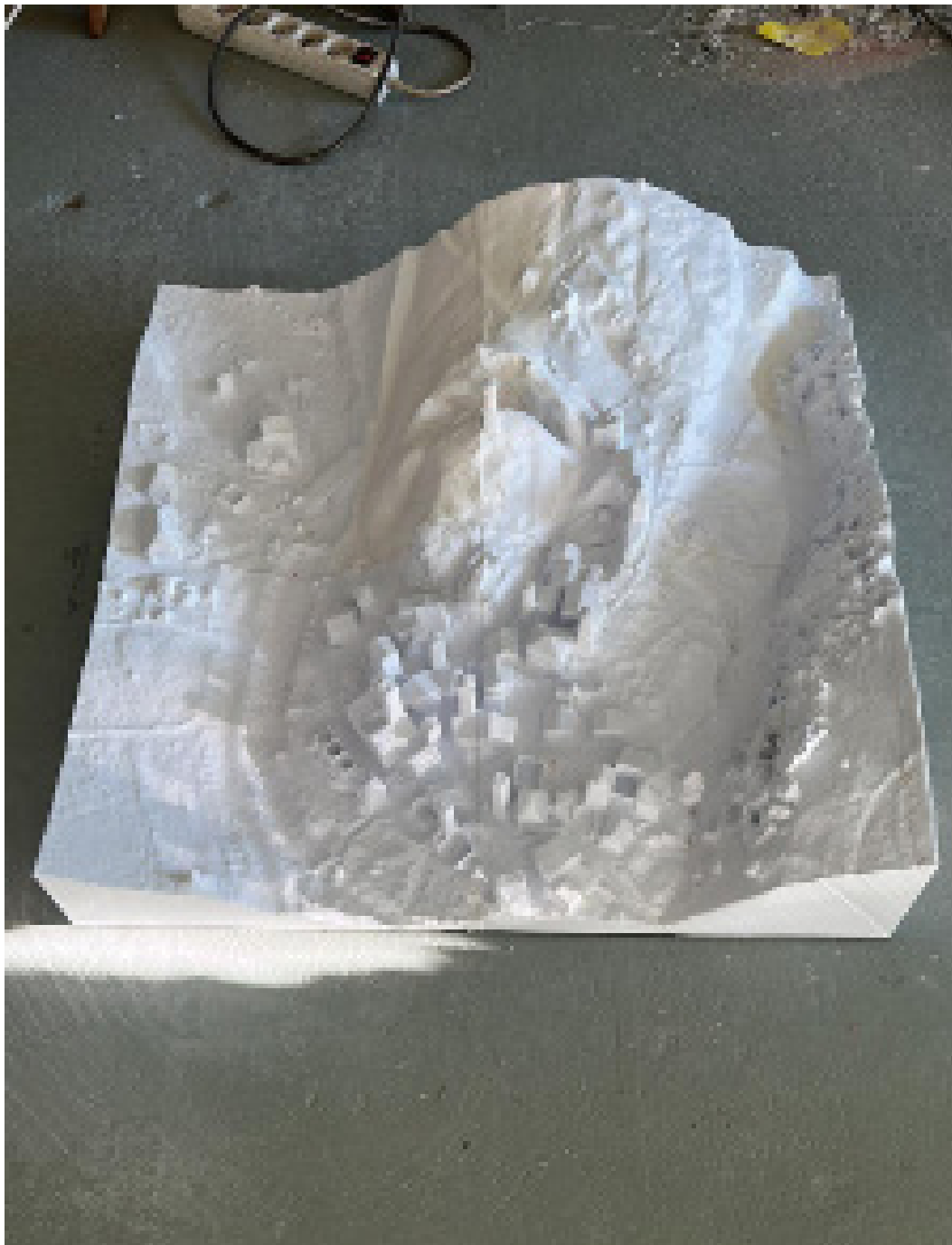
Work in progress  
Modélisation 3D.





# Oeuvres

Work in progress  
Vue d'atelier, sculpture imprimée en 3D.



# Oeuvres

*Mind control*, 2023, impression sur toile, 145 x 100 cm.





# Oeuvres

*Fuel whale*, 2023, impression sur toile, 145 x 94 cm.



# Oeuvres

*Eating books*, 2023, impression sur toile, 145 x 102 cm.





# Oeuvres

*Sun piercing*, 2023, impression sur toile, 120 x 80 cm.



# Oeuvres

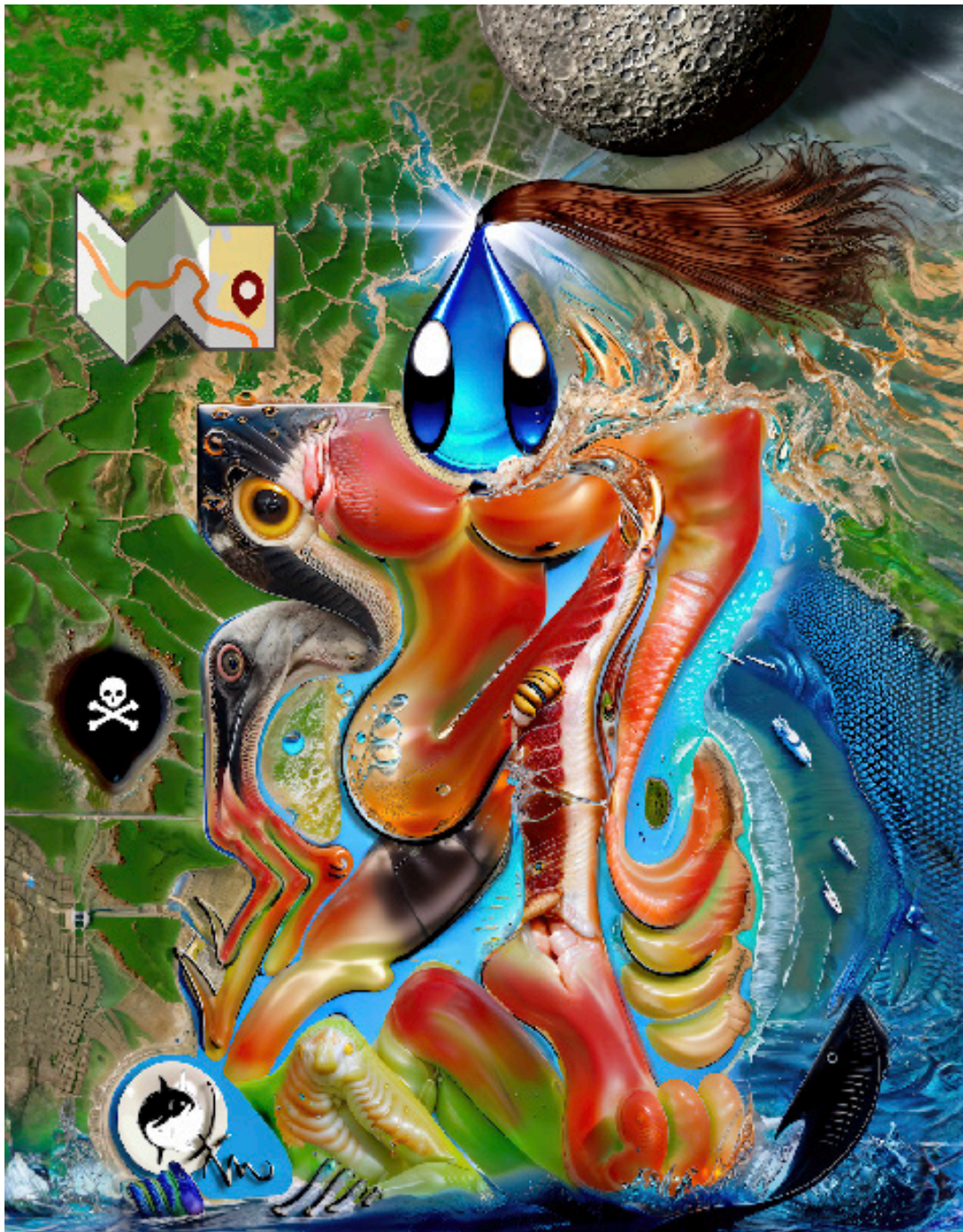
*Sun moon baroque*, 2023, impression sur toile, 100 x 85 cm.





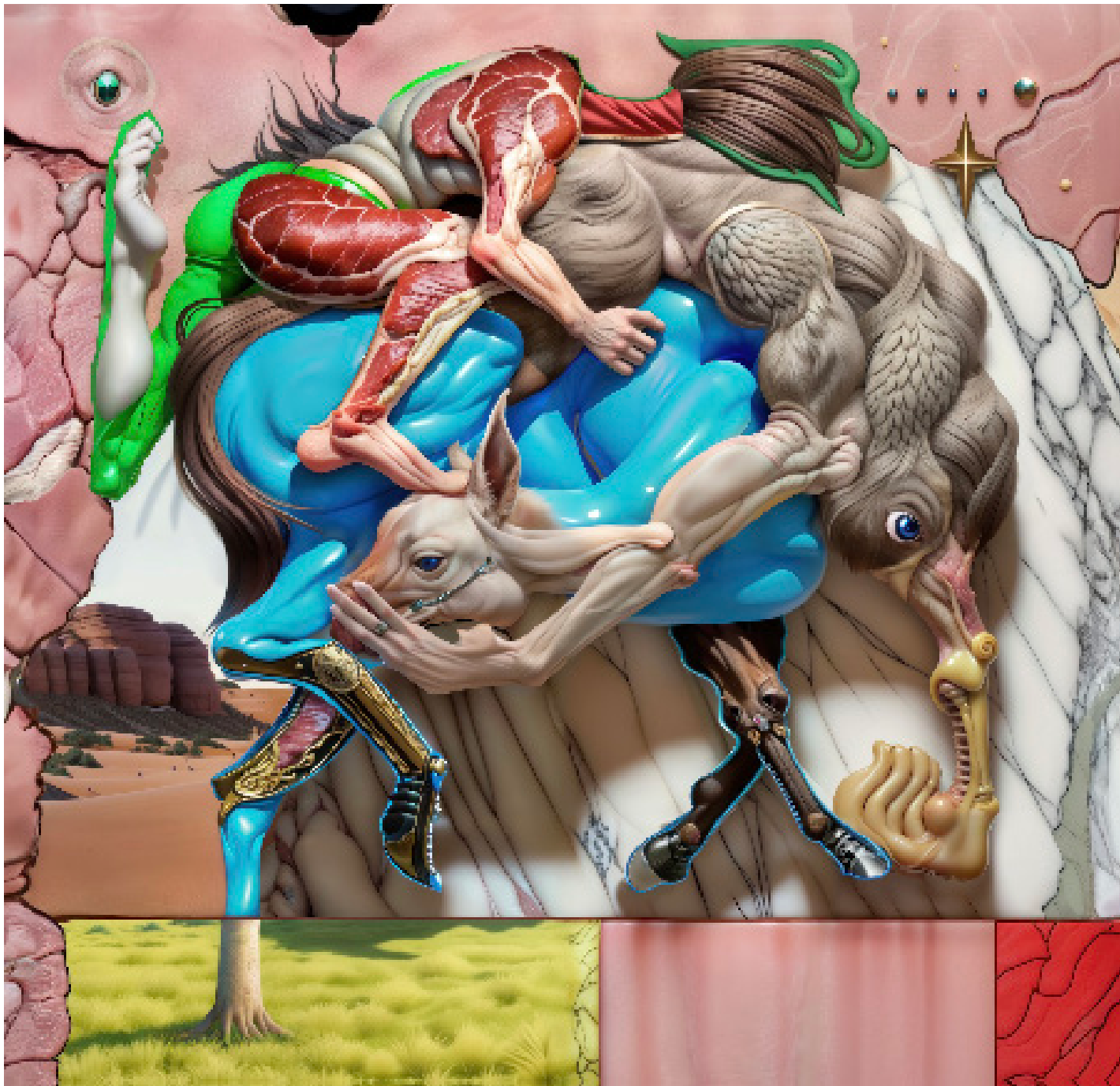
# Oeuvres

*Walking drop*, 2023, impression sur toile, 80 x 55 cm.



# Oeuvres

*Zombie horse*, 2023, impression sur toile, 120 x 120 cm.





## Oeuvres

*The Mirrored Room*, 2023, huile sur toile, 75 x 103 cm.



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## Extraits d'articles à propos de Kévin Bray

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MAMOTH, « Party in the Blitz, In Conversation with Andriano Amaral, Robert Brambora, Xavier Robles de Medina, Sophie Friedman-Pappas, Gabby Sahhar, Will Thompson and Waldemar Zimbelmann », March 16 2023

**"MAMOTH:** Could you briefly talk about how your current focus or recent events have inspired you? How do your inspirations affect the selection of your modes of expression?

**GABY SAHHAR:** Recently I've been interested in 'bridging' a lot of ideas in my art practice. I'm interested in bringing together my research on gender, sexuality and wider queer struggles within a European and London context, with my research from Palestine and the West Bank. I'm interested in creating experimental compositions and films that have no geographical borders between these two parts of the world. I think I'm always thinking about my heritage, language and migration in regards to my relationship to Palestine, a country that I can't easily access and one that is constantly disappearing due to walls, settlements and war. I'm interested in understanding the physiological implications of being exposed to this imagery in the news being positioned in Western Europe; through family members and wider forms of research such as books and online as well. So I feel like at the moment I am heading into that direction where I'm not sure what the outcome will be, but that motivates me and makes me keep going."

The Steidz, Cristina Lopez, « Qui est Gaby Sahhar, artiste hors identité ? », 19 décembre 2022

« Entre attraction et aliénation de l'individu, les tableaux de Gaby Sahhar nous offrent un espace suspendu : « Ce qui m'intéresse, c'est d'amener le public à vivre une expérience hors du genre ou à se sentir légèrement déconnecté de son sens du moi ou de son identité pendant quelques minutes... », explique l'artiste. Sa palette de couleurs, vibrantes quoique souvent assombries par de lourdes lignes noires qui les surplombent, contribue à créer cette tension et à transmettre un sentiment d'oppression inhérent au paysage. »

The Financial Time, Melanie Gerlis, « Bacon triptych estimated to fetch a sizzling £55mn », February 10 2022

"[...] From this weekend, Queerdirect, a platform that has supported LGBTQI+ artists since 2017, will be in the Kingly Street space for a month and will show seven emerging London artists, including gallery founder Gaby Sahhar. [...]"

### More press articles



## Articles de presse Kévin Bray

Middle Easy Eye, « Gaza children's artwork, removed from London hospital, looks for new home », 2023.

Mammoth Stories, « Party in the Blitz, In Conversation with Andriano Amaral, Robert Brambora, Xavier Robles de Medina, Sophie Friedman-Pappas, Gabby Sahhar, Will Thompson and Waldemar Zimbelmann », 2023.

Dazed 100, Queerdirect, Forbes, « The Kooples : reset d'une marque de mode qui ouvre son premier flagship à Paris », 2022.

The Steidz, « Qui est Gaby Sahhar, artiste hors identité ? », 2022.

Yale Uni Radio, « Gaby Sahhar », 2022.

New York Times, « An Art-World Capital with Few Places for Artists to Work », 2022.

Financial Times, « Bacon triptych estimated to fetch a sizzling £55mn », 2022.

Space, « SPACE Artist Awardee: Gaby Sahhar », 2021.

Sleek, « GABY SAHHAR, WHY THE SOUTH LONDON MULTI-DISCIPLINARY ARTIST IS REFUSING THE GENTRIFICATION OF QUEER SPACES IN LONDON », 2021.

Harper Bazaar itlay, 30 upcoming artists, « Gli artisti contemporanei under 30 spiegano il linguaggio delle nuove generazioni », 2020.

Mousse Magazine, « Gaby Sahhar "Origins" at Almanac Inn, Turin », 2019.

Frieze - Late Capitalism and Identity Politics, « Gaby Sahhar's solo show explores London city life via pen-and-ink drawings and a video », 2019.

DAZED, « How to strengthen queer visibility in the art world », 2019.

TATE , « We are the Future », 2019.

AQNB, « I am – a script by Gaby Sahhar exploring identity formation in the gentrified spaces of London », 2018.

The Guardian, « A creative society - portraits by Suki Dhanda », 2018.

Frieze, « Tate Launches £5 Tickets for 16-25-Year-Olds », 2018.

Frieze, « Queerdirect Is Redefining How Art Institutions Designate Space to LGBTQI+ Individuals », 2018.

NOWNESS, « Leap », 2018.

NTS, « Touching Bass with Abondance Matanda & TATE Collective », 2018.

I.D, « a celebration of all the personalities i-D loves in the art world today », 2018.

Arcadia Missa, « Totally Different Animals », 2018.

Arcadia Missa NY, « Everyone is Rich now Apparently », 2017.

TATE film - Make Your Place, 2017.

Office Magazine, « Helmut Lang as seen by Shayne Oliver », 2017.

Dazed x Campbell addy, « This is not another photography competition », 2017.

TATE, « Exploring Sketchbooks », 2016.

Dazed and Confused, « The artists-slash-models taking over fashion », 2016.

Coeval Magazine, « GABY SAHHAR », 2016.

# Jetlag : Lullaby to the Tick of Two Clocks, Romana Londi

30.03—18.05.23

## Jetlag : Lullaby to the Tick of Two Clocks

« En 2017, Romana Londi prend conscience chez elle que ses plantes meurent souvent. Elle réalise alors qu'elle les place là où il lui semble bon à elle de les placer et non là où la lumière les atteint et les touche. Son travail est connecté au vivant au sens premier et physique parce qu'il est connecté à ses limites, à ce qui peine et disparaît.

JETLAG parle de nos corps et de leur incroyable vulnérabilité à leur environnement. Le phénomène du même nom est la rencontre de deux horloges – une intime et une universelle – qui lors d'un déplacement trop rapide viennent à divorcer l'une de l'autre, créant une rupture des rythmes. Ce phénomène de distorsion et de désorientation est à l'œuvre dans la nouvelle série de tableaux de Romana. Le medium photo chromatique qu'elle utilise sous forme de collages dans la peinture permet une transformation des couleurs au contact des UV et de la lumière mais aussi aux contacts des ombres qui s'y approchent et s'y couchent. A l'image de nos corps, le tableau capte et réagit à son contexte immédiat dans un mouvement performatif.

Dans ses compositions à l'origine abstraites, se détachent maintenant quelques éléments figuratifs, flottants et dissociés, une symbolique religieuse et de l'au-delà. Des os, des têtes, des étoiles, des drapés et des portes, la machinerie du corps à travers la figure de San Bartolomeo – si chère à Romana – écorché vif qui porte sa peau sur ses épaules, comme un fardeau ou un manteau.

## Living outside of the body

Une représentation du Saint veille d'ailleurs à l'entrée de l'atelier de l'artiste à Rome. Les collages de

plastiques photo chromatiques sont alors des fenêtres qui font émerger la vie dans une impossibilité violente et puissante de la contenir. Elle est devenue folle. Des formes monstrueuses, dispersées, pulsantes envahissent les toiles.

La tête à l'envers, la tête en bas, la tête portée au sommet, la tête soumise à nos pieds.

Cette série d'œuvres intervient justement dans un désir de réparation et de reconnexion à soi, physique, psychique et relationnelle. Dans ces environnements bouleversés où la gravité s'inverse, se tenir debout se dissout dans se tenir coucher et conscientiser petit à petit les formes revient à faire apparaître la puissance du vivant. Détermination. Endurance. Les tableaux de Romana gardent en mémoire la vitalité et la mort, le commencement et la fin.

Entre les deux, surgissent les fantômes du passé remués par les tempêtes d'une peinture qui perd ses repères. Avec Sacha Guedj Cohen, qui organise donc la première exposition personnelle de l'artiste à Paris, nous avons beaucoup échangé au moment de l'écriture de ce texte. Cette résurgence du passé dans le présent démantelé de la toile est liée à son environnement proche. Elle convoque cette iconographie des croix et des gorgones, ce traitement des clairs-obscur à la Caravage, qui jaillissent du tableau comme de violents flashes de lumières personnifiés par le biais du pinceau de l'artiste. La composition devient une scène violente de théâtre dramatique à laquelle participe les personnages spectraux de Romana, pris dans un mouvement associé au clair-obscur qui disloque et brise les formes – consciente de l'héritage du Tintoretto.

Le travail de l'artiste est ainsi fait de temps qui se rentrent dedans. L'agitation à l'œuvre est autant un refus d'aller trop vite qu'un refus du fixe et de l'installé, une résistance à la linéarité des récits. A certains endroits, les lentilles photo chromiques forment des planètes, des soleils, des horloges ou des yeux. Des fenêtres ou des yeux sur des mondes en cours qu'il faut prendre le temps d'embrasser.

Une fois que l'œuvre quitte l'atelier, elle reste flexible de telle sorte qu'elle soit toujours capable de répondre, de se transformer et de jouer activement avec l'espace dans lequel elle est engagée et impliquée par l'expérience de cet environnement spécifique. Des changements de lumière ou de température et l'humeur du spectateur sont comme jetés dans cette expérience, chacun altérant la toile et ajoutant à sa malléabilité. Pour que la toile reste dans cet état de flexibilité, elle doit être constamment engagée dans un mode qui suppose sa perpétuelle peinture. La pratique permet à l'œuvre de fluctuer entre apparition et disparition, évoluant au cours du temps et à travers une expérience qui n'est pas seulement contingente du point de vue visuel et cérébral mais également depuis celui du corps et des sens. Une berceuse rythmée au son de deux horloges : *Lullaby, to the tick of two clocks.* »

Elisa Rigoulet



## Proposition d'acquisition



### → **Bodily Confessions** 2022

Peinture à l'huile, oil stick.  
70 x 110 cm.

Présentée au MAC VAL pour l'exposition  
« Kim Farkas – Gaby Sahhar The Kooples Art Prize »,  
juin-juillet 2023.

Prix public : 6 300 €  
Discount 20%  
Prix remisé : 5 040 €

## Proposition d'acquisition



### Zone O

2022

Peinture à l'huile, pastel, crayon graphite, métal.  
760 cm de circonférence  
220 cm de haut  
250 cm de diamètre



### Fragile Existence

2022

Vidéo, 8 minutes 54.

<https://vimeo.com/761047016>  
Mot de passe : Survey

Présentée au MAC VAL pour l'exposition  
« Kim Farkas – Gaby Sahhar The Kooples Art Prize »,  
juin-juillet 2023.

Prix public : 32 000 €  
Discount 20%  
Prix remisé : 25 600 €