

Group show - "Le sel de la terre"

07.09 → 21.09.24

Nina Boughanim
 Michele Gabriele
 Brandon Gercara
 Laura Gozlan
 Samir Laghouati-Rashwan
 Marilou Poncin
 Gaby Sahhar
 Valentin Vert

After a phantasmagorical journey from the ocean depths to the surface of the earth, from the mythical fish-woman to a contemporary emancipated figure during the first Marseillaise edition of *Odyssea – Le chant des sirènes* – a nebulous, post-capitalist world now emerges, inhabited by creatures seeking change. *Le sel de la terre* thus proposes exploring a different space-time, one that is hard to place in a linear history and resembles a narrative of anticipation. Salt, known for its corrosive and purifying properties, materializes here as piles of charred debris within which the artists' works unfold.

Now reduced to an underground existence, the remnants of our societies survive beneath these vestiges. Objects from our era scatter the ground, mingling with those from a future that unfolds within the earth's bowels. The last habitable space, the hollow of the world, shelters the traces of our civilizations. Ex-votos – relics of ancestral rituals whose meanings are now lost – mix with technological tools whose functions elude us. These scattered ruins, containing fragments of a vanished humanity, litter a black rocky ground that invades the gallery space. Visitors are invited to walk across this soot-covered surface, a symbol of a world in ashes, yearning for regeneration.

From this earthly abyss emerge fragments of different narratives and eras, intertwined. Samir Laghouati-Rashwan's pieces serve as a condensation of what once existed in the world before. Archive images from various sources, containing stories of societal, political, or historical events, his works resonate like remnants of a lost universe. Meanwhile, Valentin Vert's oil lamp conveys a formal ambivalence between an ancient mechanism from the era of the working-class mines and a futuristic device with inscrutable properties. Through its industrial character and apparent technicality, it becomes the conductor of buried stories, prompting reflection on the future of fossil fuels and the inevitable combustion of the earth.

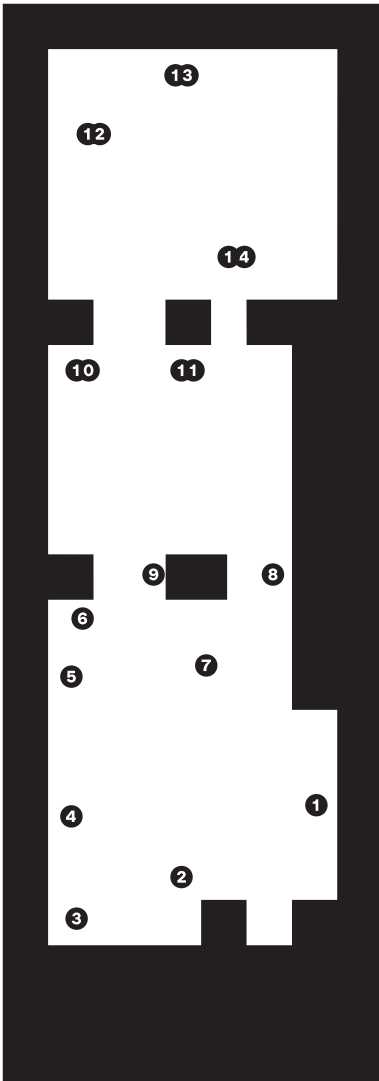
Having returned from the depths – the original lair of

the sirens – Michele Gabriele's triton serves as a bridge between the two acts. Present in both exhibitions, it gazes impenetrably upon the state of a world in free fall. Nina Boughanim's sculpture, meanwhile, lies on the ground like a stranded creature. Combining found objects and feminine accessories that give it an organic dimension, it transforms into a mythical relic, echoing her prophetic dreamlike engraving. Finally, Marilou Poncin's seashells reveal female figures, most often from the digital world. The enamelled shells or teeming forms encasing them act as temporal portals, offering glimpses of images from beyond.

Complementing the Marseillaise chapter, where aquatic creatures reigned, the moment of the world's metamorphosis and the tipping point of a civilization is illuminated here before the debris gives way to new forms of life. This is how Bloom, the character embodied by Brandon Gercara, rises from the ashes of the Piton de la Fournaise, Réunion Island's still-active volcano. This awakening – followed by a tentative march through this deserted landscape, accompanied by a voice-over text – is also the artist's way of addressing the struggles faced by the LGBTQIA+ community in Réunion. From another perspective, Gaby Sahhar's painting *Transitional* reveals a faceless being, stripped of any gender or sex assignment, evoking identity questions while also sketching possible evolutions or transcendence of the human in the centuries to come. Laura Gozlan's sculptures depict external organs resonating with the sounds of a video game acting as a pulsating louse. A seeping ribcage, a vibrating sculpture echoes sinuous forms filled with cables and freeze-dried marine animal fragments, suggesting enigmatic circulatory networks.

On the ashes of our past, mutant bodies in gestation sprout, seemingly foreshadowing the future of humanity, thus bringing the second act of *Odyssea* to a close.

Camille Velluet



1
Samir Laghouati-Rashwan
Doge scream, 2024
Résine, cadre aluminium, impression laser / Resin, aluminium frame, laser printing
21 x 16 cm.

Samir Laghouati-Rashwan
Screw House, 2024
Résine, cadre aluminium, impression laser, chaîne en acier inoxydable / Resin, aluminium frame, laser printing, stainless steel chain
41 x 61 cm.

Samir Laghouati-Rashwan
Fake heart, 2024
Résine, cadre aluminium, impression laser, roulette / Resin, aluminium frame, laser printing, castors
31 x 41 cm.

2
Marilou Poncin
Sleepy in a shell n°7, 2024
Céramique émaillée, impression photo et résine / Enamelled ceramic, photo printing and resin
17 x 13 x 8 cm.

3
Marilou Poncin
Sleepy in a ray skeleton, 2024
Céramique émaillée, impression photo et résine / Enamelled ceramic, photo printing and resin
30 x 24 x 14 cm.

4
Michele Gabriele
July 2nd, 2023
Silicone, résine, couleurs acryliques, tissu, plastique, plâtre métallique, graphite / Silicone, resin, acrylic colors, fabric, plastic, metal plaster, graphite
100 x 50 x 50 cm.

5
Marilou Poncin
Sleepy in a mirror n°3, 2024
Céramique émaillée, impression photo et résine / Enamelled ceramic, photo printing and resin
21 x 20 x 7 cm.

Marilou Poncin
Sleepy in a mirror n°2, 2024
Céramique émaillée, impression photo et résine / Enamelled ceramic, photo printing and resin
20 x 17 x 5 cm.

6
Marilou Poncin
Sleepy in a shell n°6, 2024
Céramique émaillée, impression photo, résine et encre / Enamelled ceramic, photo printing, resin and ink
26 x 24 x 13 cm.

7
Nina Boughanim
J'ai toujours rêvé d'être blonde, 202
Faïence, verre soufflé, faux cheveux, malle / Earthenware, blown glass, fake hair, trunk
Dimensions variables.

8
Nina Boughanim
J'ai avalé un chemin, 2021
Gravure pointe sèche simili japon paper / Etching dry point imitation japan paper
50 x 32.5 cm.

9
Laura Gozlan
Inner chains #7, 2018
Tubes en plexiglas, époxy, ginseng, pieuvre séchée, câbles usb, aluminium, piles, garrot en latex, support en fer / Plexiglas pipes, epoxy, ginseng, dried octopus, usb cables, aluminum, batteries, latex tourniquet, iron stand
130 x 90 x 50 cm.

10
Laura Gozlan
Breathing Skins #1, 2017
Epoxy, fibre de verre, jesmonite, mousse / Epoxy, fibreglass, jesmonite, foam
58 x 48 x 22 cm.

11
Marilou Poncin
Sleepy in a shell n°8, 2024
Céramique émaillée, impression photo et résine / Enamelled ceramic, photo printing and resin
10 x 10 x 3 cm.

12
Brandon Gercara
Playback de la pensée Kwir, 2022
Vidéo HD / HD video
7 min 2022 sec.
Edition of 5 plus 2 artist's proofs

13
Gaby Sahhar
Transitional, 2023
Huile sur toile / Oil paint, oil stick, graphite on canvas
55 x 45 cm.

14
Valentin Vert
Naphtex Kerogen (ou les remords de Prométhée), 2024
Bitume, acier inoxydable, bec d'argand, kérosène, eau / Bitumen, stainless steel, argand spout, kerosene, water
150 x 80 x 80 cm.