

Press Kit

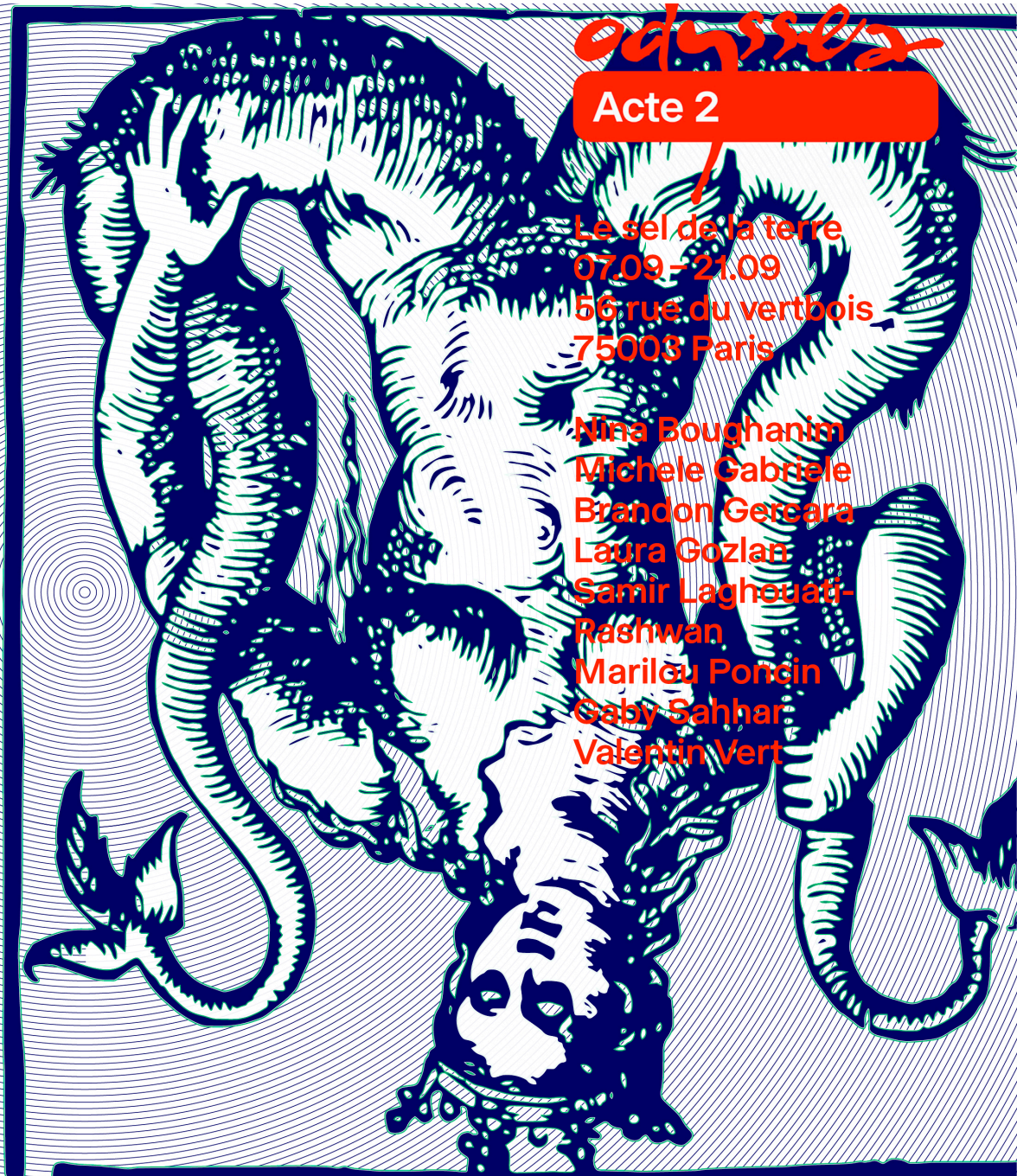
spiaggia libera

Odyssea

Acte II - Le sel de la terre

Odyssea - Acte 2 : Le sel de la terre

spiaggia libera
56 rue du Vertbois
75003 Paris



odyssea

Acte 2

Le sel de la terre
07.09 - 21.09
56 rue du vertbois
75003 Paris

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

Exhibition text

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 – The Song of the Sirens* – a nebulous, post-capitalist world now emerges, inhabited by creatures seeking change. «The Salt of the Earth» 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 Poucin'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 LGBTQI+ 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*

Artists list

Nina Boughamin

Michele Gabriele

Brandon Gercara

Laura Gozlan

Samir Laghouati-Rashwan

Marilou Poncin

Gaby Sahhar

Valentin Vert

Nina Boughanim (FR)



A multifaceted artist, her work spans drawing, sculpture, writing, and installation. Driven by a desire to understand her personal history and the territories she inhabits, she feeds her research with the landscapes she encounters, as well as questions around generational transmission, knowledge, but also doubts and traumas. Based on this premise, she embarks on a process of collecting and assembling where she seeks to find a sensitivity in a material, a surface, or a form, connected by a common history to her own. Fiction allows her to give another meaning to the images she produces by diverting them. Through it, tensions between the materials and the symbolism she assigns to them are reflected. She examines the ambivalences that exist through her personal constructions and external influences, which she seeks to translate by bringing together opposing intentions.

Nina Boughanim was born in 1995 in Marseille, where she lives and works. An artist evolving in various fields from sculpture to drawing, writing, and installation. She trained in trompe-l'œil decor, studied for a few months at the Berlin Academy of Fine Arts, and graduated with honors from the École des Beaux-Arts de Marseille in 2022.

Artworks

J'ai avalé un chemin, 2021, etching dry point imitation japan paper, 50 x 32.5 cm.
Courtesy the artist.



Artworks

J'ai toujours rêvé d'être blonde, 2021, earthenware, blown glass, fake hair, trunk, variable dimensions. Courtesy the artist.



Michele Gabriele (IT)



Michele Gabriele (he-they) (Fondi, LT, Italy) is an artist currently residing in Milan. His academic background includes a Master in Visual Arts from the Brera Academy of Fine Arts in Milan, as well as a period of study at Paris 8 University. He is recognized mostly for his sculptures, paintings and performances that irreverently and personally question the stakes of the contemporary post-digital world. Gabriele's work addresses the contrast between the digital and material worlds, exploring the feeling of inadequacy engendered by progressive visions of an eco-sustainable future against the disillusionment of their concrete realization. His work is deeply rooted in exploring the distances between representation and materiality, as well as the divergences between space and time relative to the observer.

Among his notable solo exhibitions are those EACC Espacio de Arte Contemporáneo de Castellón in the Comunitad Valenciana in 2023, MeetFactory in Prague in 2023, NAM Museum, Manifattura Tabacchi in Florence in 2022, Ashes/Ashes Gallery in New York in 2022, Fondazione Pini in Milan in 2016 and Kunstihoone Art All in Tallinn in 2015. He has also participated in various group exhibitions, such as at ICA Institute of Contemporary Art in Maine, Portland in 2024, FRAC Corsica in 2024, MAH Musée d'art et d'histoire in Geneva in 2023, International Objects in New York in 2023, the 16th Contemporary Art Biennale Alios in 2019, and at Et.AI Gallery in San Francisco in 2018.

Artwork

July 2nd, 2023, dillicone, resin, acrylic colors, fabric, plastic, metal plaster, graphite,
100 x 50 x 50 cm. Courtesy the artist.



Brandon Gercara (FR)



Born in 1996, living and working in Réunion Island. Brandon Gercara is a queer and decolonial activist and artist-researcher.

A graduate of the École Supérieure d'Art de La Réunion, their work focuses on a critical study of dynamics of domination in a post-colonial context. They develop a multidisciplinary practice that includes performance, photography, video, and installation.

As an associate artist with the Fonds Régional d'Art Contemporain de La Réunion and the APILAB research laboratory / ESA Réunion, they are the founder of Requeer and the organizer of the LGBTQIA+ Visibility Marches in Réunion Island. In 2022, they were selected for the Salon de Montrouge and the Casablanca Biennale and were invited to present their research at Jeu de Paume Paris, as well as at CCCOD in Tours.

Artwork

Playback de la pensée Kwir, 2022, HD video, 7 min. Courtesy the artist.



Laura Gozlan (FR)



Born in 1979, living and working in Paris, France, Laura Gozlan studied art and scenography at Aalto University, Scandinavian Design School (Helsinki), and EnsAD in Paris. She is a post-graduate student from Le Fresnoy — National Studio in Tourcoing (FR), where she studied with film directors Chantal Akerman and André S. Labarthe until 2007.

Her installations curate spaces for the performative experience of climax. She positions moments of theatrically articulated lust and satisfaction into a contrasting and intimate environment disrupted by dark moments, which create disarray in the social standards, and which refer to prosthetic aesthetics or senescence.

Since 2019, she has been directing a series of micro-fictions that chronicle the experiences and mutations of a recurring and perfectly solitary character that she performs: Mum. Navigating between cosmetics and politics, Mum is part of a genealogy of Monstruous-Feminine figures from the industrial genre film. Her operations and practices result from a deviant use of trans-humanist technologies, revealing their archaic, occult underside. Her failures lead her down the path of other, more oblique operations: the prolongation of youth operated by inhaling mummy vapors in a bong; self-reproduction operated by magical onanism; political maneuvering also operated by sexual magic and onanism.

She has taken part in group shows including «Possessed» curated by Vincent Honoré and Anya Harrison at Mo.Co. in Montpellier in 2021, and «When the Time Swirls» curated by Maija Rudovska at Futura in Prague in 2019. She recently presented a series of solo shows: «Onanism Sorcery» at 40MCube, Rennes (FR); «Pacify Your Lust» curated by Ema Hesterová and Denis Koserawski at A Promise of Kneropy, Bratislava (SK); «Foulplay» at Galerie Cetraro, Paris; «The Hierarchy of Lows» at Les Bains-Douches, Alençon (FR); «At Its Peak» at Les Limbes, Saint-Etienne (FR); and a double solo with Šimon Chovan at Holešovičká Šachta in Prague: «The New Wounded». Her works are part of French public collections. She is represented by Galerie Valeria Cetraro in Paris.

Artworks

Breathing Skins #1, 2017, epoxy, fibreglass, jesmonite, foam, 58 x 48 x 22 cm.
Courtesy the artist & Valeria Cetraro, Paris.



Artworks

Inner chains #7, 2018, plexiglas pipes, epoxy, ginseng, dried octopus, usb cables, aluminum, batteries, latex tourniquet, iron stand, 130 x 90 x 50 cm. Courtesy the artist & Valeria Cetraro, Paris.



Samir Laghouati-Rashwan (FR)



Samir Laghouati-Rashwan creates narratives from archives, using mediums such as film, photography, and sculpture. His work explores the politics of space and bodies, with a particular focus on representations of marginalized people in mediated cultural productions and institutional art spaces. With a tone oscillating between amusement and vulnerability, he retraces marginalized or forgotten stories and explores geographical displacement and linguistic reappropriation as testimony to systems of domination. His installations are characterized by fluorescent and acidic colors, creating situations that are both realistic and phantasmagorical.

Born in 1992, Samir Laghouati-Rashwan (lives and works in Marseille, FR) is a Franco-Moroccan-Egyptian artist. He graduated from the Institut National Supérieur d'Enseignement Artistique Marseille-Méditerranée - INSEAMM in 2020. Laghouati-Rashwan has exhibited and performed internationally in galleries and institutions such as P21 Gallery (London, UK), Les Urbaines (Lausanne, CH), CAC Brétigny (Bretigny, FR), Kadist Foundation (Paris, FR), Magasins Généraux (Pantin, FR), Rencontres d'Arles (Arles, FR), Manifesta 13 Biennale (Marseille, FR), Triangle-Astérides (Marseille, FR), Art-O-Rama fair (Marseille, FR), and SISSI club (Marseille, FR). He is represented by the SISSI club (Marseille, FR).

Artworks

Screw House, 2024, resin, aluminium frame, laser printing, stainless steel chain,
41 x 61 cm. Courtesy the artist. Photo © Aurélien Mole



Artworks

Doge scream, 2024, resin, aluminium frame, laser printing, 21 x 16 cm. Courtesy the artist. Photo © Aurélien Mole



Marilou Poncin (FR)



Marilou Poncin lives and works in Paris.

As a visual artist, she studied at the Beaux Arts de Lyon, the Gerrit Rietveld Academie in Amsterdam, and ENSAD Paris.

Her work explores our fantasies in their encounter with new technologies. Her projects feature camgirls, avatars, love dolls, and influencers: these predominantly female figures populate the digital imagination. Each of the phantasmagorical worlds she explores reveals our individual and collective relationships with the societies in which we live, encompassing tastes, desires, lacks, and prejudices.

Manipulating video installations, photography, painting, and ceramics, her works intersect multiple formats and mediums. Through the enlargement and accumulation of images, the artist reduces the distance between her subjects and the viewers, thereby offering them a tactile experience of the images and bodies.

Launched in 2015 after receiving the Inrocks Lab award (new video creation), her work was subsequently exhibited at Espace Témoin (Geneva), Frac Île-de-France, La Villette, Les Magasins Généraux, La Gaîté Lyrique, and at festivals such as the Créteil International Women's Film Festival and Videoformes in Clermont-Ferrand. More recently, she designed a multimedia installation for CAC Passerelle Brest and a photo series exhibited at the Ricoh Art Gallery in Tokyo, curated by Pascal Beausse. In 2022, she was shortlisted for the Sam Prize for Contemporary Art and was invited by MAC Lyon for her first solo museum exhibition. Supported by the Fondation des Artistes, she created a new multimedia installation titled Liquid Love is Full of Ghosts, currently presented at the Discovery Award of the Rencontres d'Arles Photography Festival 2024.

Artworks

Sleepy in a shell n°6, 2024, enamelled ceramic, photo printing and resin, 26 x 24 x 13 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Marilou Poncin



Artworks

sleepy in a ray skeleton, 2024, enamelled ceramic, photo printing and resin, 30 x 24 x 14 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Marilou Poncin



Artworks

Sleepy in a shell n°7, 2024, enamelled ceramic, photo printing and resin,
17 x 13 x 8 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Marilou Poncin



Artworks

Sleepy in a mirror n°2, 2024, enamelled ceramic, photo printing and resin,
20 x 17 x 5 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Marilou Poncin



Artworks

Sleepy in a mirror n°3, 2024, enamelled ceramic, photo printing and resin,
21 x 20 x 7 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Marilou Poncin



Artworks

Sleepy in a shell n°8, 2024, enamelled ceramic, photo printing and resin,
10 x 10 x 3 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Marilou Poncin



Gaby Sahhar (FR)



Gaby Sahhar, French-Palestinian, works between London and Paris.

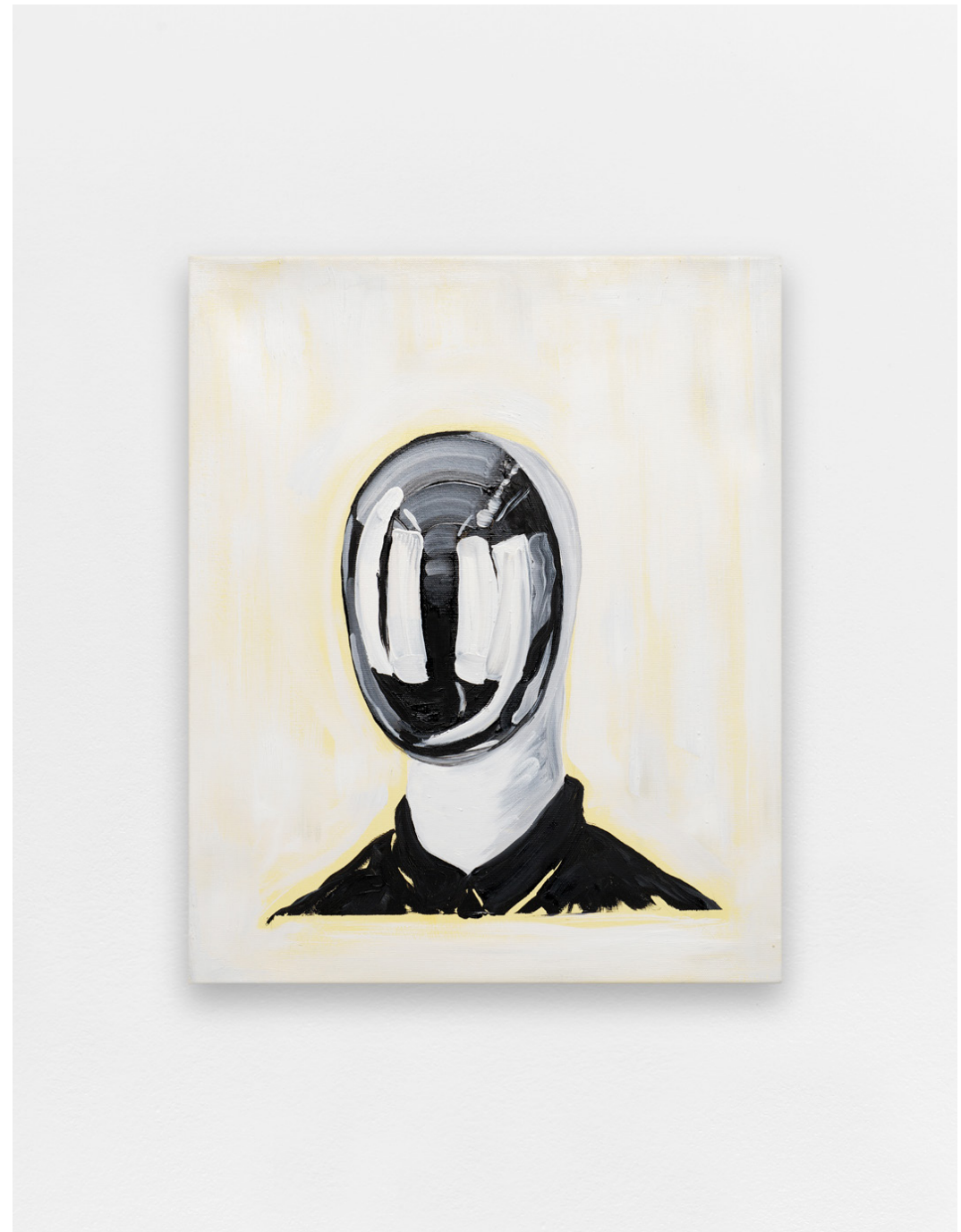
Sahhar works across painting, installation and film. Their work aims to deconstruct the representation of gender within public spheres to understand its wider implications on queer consciousness and communities. Drawing on language and vulnerability as tools, their work aims to generate conversations around affordability, residence and interconnectedness within city cultures. They employ speculative storytelling to outline the different ways psychological and physical framework fragment Palestinian identity.

Their work has been exhibited at; Magasins Généraux, Paris ; Institut du Monde Arabe, Paris ; Quench Gallery, Margate ; MAC VAL, Paris / The Kooples Art Prize (2023); PAGE (NYC), New York (2022); SPACE Artist Award (2022) and group exhibitions include Fragment Gallery, New York (2022); Sadie Coles HQ, London (2022), Whitechapel Gallery (2022) South London Gallery (2020).

Artwork

Transitional, 2023, oil on canvas, 55 x 45 cm.

Courtesy the artist & spiaggia libera, Paris. Photo © Aurélien Mole



Valentin Vert (FR)



Born in Montpellier, Valentin lives and works in Marseille. After completing a DUT in Materials Science and Engineering in Chambéry, he earned his DNA and then his DNSEP from the Beaux-Arts de Marseille in 2023. In 2021, he co-founded the collective "Mastic," with which he actively works as a board member. Mastic brings together artists and art professionals with the aim of pooling intellectual, financial, and material resources for emerging cultural actors.

Artwork

Naphtex Kerogen (ou les remords de Prométhée), 2024, bitumen, stainless steel, argand spout, kerosene, water, 150 x 80 x 80 cm. Courtesy the artist & spiaggia libera, Paris.



Exhibition views

« Odyssea - Acte II : Le sel de la terre », spiaggia libera, Paris, France, 2024.



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