

Fanny Gicquel

selected works 2019\_2023



07/03/1992

Work and live in Rennes (FR)

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Represented by [HUA International](#) (Berlin-Beijing)

## SOLO EXHIBITIONS

- 2023 *breathing with heels, walking with eyes*, Temple Bar Gallery+Studio, Dublin-IE  
2022 *now, and then*, Hua International Gallery, Beijing- CH  
2021 UNWORLDING , Frieze, London (solobooth) - UK Curated by Cédric Fauq  
*Do you feel the same*, Hua International Gallery, Berlin- DE  
2020 *Toute forme garde une trace de vie*, The left place the right space, Reims - FR  
*Des éclats* , Passerelle, Center for Contemporary Art, Brest - FR

## GROUP EXHIBITIONS

- 2023 The infinity of grapes, CNEAI, Paris, Curated by Ann Stouvenel  
*Sunset*, Galerie de Rohan, Curated by Vincent-Michael Vallet  
*Rendez-vous à Saint Briac*, Curated by Ann Stouvenel  
*Duet: Scores for movement*, Hua International, Beijing/Berlin-CH DE  
*la chambre cocon*, Citée International des Arts, Paris, Curated by Saki Hibino and Tomoya Iwata  
*An imagination of Total Bodily Autonomy*, Galerie im Saalbau Berlin -DE Curated by Nina Marlene Kraus  
*Co-existence*, 1st Bieijing Art Contemporary Biennale, Beijing - CH  
2022 *Les lézards*, Exhibition - Art Norac Prize, FRAC Bretagne - FR Curated by Elena Cardin  
*Soft Machines*, Hua International Gallery, Berlin - DE  
*Diving deep for ight into darkness*, Beiqiu Museum of Contemporary Art -CH Curated by Tiange Yang  
2021 *Kratt, l'ombre d'un météore*, Buropolis, Curated by Le 4, Marseille  
*Hallen#2- Yes to all*, K60, Wilhelm Hallen, Berlin - DE  
*Le rayon vert*, summer research cycle and digital exhibition - FR Curated by Henri Guette  
*Hostcall*, Open School Gallery, Nantes - FR  
*Tsundoku*, Collège Jean Lurçat, Lorient-FR Curated by Le 4  
*Screening Sculpture*, travelling exhibition, London to St Petersburg  
Curated by Ania Soko and Georgia Stephenson  
*10e Prix de la Jeune Création de Saint-Rémy*, Saint-Rémy - FR  
2020 *Touching Feeling*, Hua International Gallery, Beijing-CH  
*Walking In Ice*, Hua International Gallery, Berlin- DE  
*Machine ronde* , Loto Artist Run Space, Bruxelles - BE  
2019 *Crossroad 3px2p* , Musée des Beaux-Arts, Rennes - FR  
*RE - OX* , Galerie Loire, Nantes - FR  
*Emergence* , Galerie Pictura, Cesson-Sévigné – FR  
2018 *Cosmorama* , Museum of Fine Arts, Rennes-FR  
*Katapeltes* , International House of Rennes-FR Curated by Collectif Ukluuk

## FESTIVAL AND PERFORMANCE

- 2022 *Occuper l'espace*, Postal Museum, Paris - FR Curated by Dominique Blais
- 2021 *Festival Ausufern*, Uferstudios, Berlin-DE Curated by Sandhya Daemgen and Eva-Maria Hoerster  
*Chronométrie*, Festival Art Souterrain, Montréal-CA Curated by Nathalie Bachand and Dulce Pinzon
- 2019 *In - ouï.e*, performance and poetry, ALASKA, Rennes-FR Curated by Collectif Uklukk  
*Festival Excentricités*, ISBA Besançon et Frac Franche-Comté – FR

## RESIDENCIES

- 2023 The Art Critic's Archive, Research and Creation Residency, Rennes
- 2022 Fieldwork Marfa, Marfa, Texas-US  
Coup de Pouce, Le Bel ordinaire, Pau
- 2021 Tempête, Association Finis Terrae, Ile Stagadon
- 2020 Hôtel Experimenta, Salon-la-Tour  
Les Chantiers, Passerelle, Center for Contemporary Art and Documents d'Artistes Bretagne, Brest
- 2019 Residency, primary school, Rennes

## MULTIDISCIPLINARY AND COLLABORATIVE PROJECTS

- 2021 *L'eau d'ici*, artistic and educational project, research residency at La Criée Centre d'Art Contemporain and Kunstverein Haus 8, Kiels. By invitation of the collectiveUklukk-FR-DE  
*Tempête*, residence with a social and artistic dimension with a public in reintegration, Association Finis Terrae and Association AJD, Ile Stagadon and Aber Wrach shipyard -FR
- 2019 *CRLT*, collaboration with Vincent-Michael Vallet and the company Pilot Fishes, realization and follow-up of a participative process on a choreographic piece in progress, exhibition-restitution, Festival Agitato, Le Triangle-FR

## EXHIBITION CURATOR

- 2021 *Transitoire: Point d'équilibre*, Les ateliers de la ville en bois, Nantes-FR  
*Pendant ce temps dehors*, co-curated with Alice Delanghe and the complicity of Ann Stouvenel and Marcel Dinahet, Screening: AJD (Finistère), Poush Manifesto ( Paris )
- 2019 *Transitoire: Le kiosque*, Rennes-FR

## TEACHING, WORKSHOPS AND CONFERENCES

- upcoming Orange Rouge Participation à la saison 2024  
Curated by Corinne Digard et Alexandra Goullier Lhomme
- 2023 Workshop: From body to object, from object to body, Cyclorama, Rennes
- 2022 The workshop of experiments, family workshops, 2021-2022, FRAC Bretagne  
Conference on professional practices, Ecole Européenne Supérieur d'Art de Bretagne, Rennes, Lorient, Quimper and Brest sites. On an invitation by Documents d'artistes Bretagne  
Workshop: The performative object, Ecole Européenne Supérieur d'Art de Bretagne, Site de Rennes
- 2021 Conference, Ecole Européenne Supérieur d'Art de Bretagne, Lorient  
Workshop: The performative object as a vector of narrative, Ecole Européenne Supérieur d'Art de Bretagne, Site de Lorient  
Workshop: The performative object in its relation to body and movement, Ecole Européenne Supérieur d'Art de Bretagne, Site de Brest
- 2020 Conference, Ecole Européenne Supérieur d'Art de Bretagne, Brest  
Conference women artists, Before Sunrise x Quinconce Gallery

## EDITIONS AND MULTIPLES

- 2022 Risography, 79 copies, Grand Royal Studio x Média Graphic x L'endroit Edition
- 2021 Teeesssage, t-shirt, 25 ex, Palette-Palette  
An edition at sea, 40 copies, in collaboration with Alice Delanghe, Finis terrae
- 2020 Pop-Up: Collaborative production and loan of works to play with, object for young audiences, Passerelle Center for Contemporary Art, Brest  
Immensity, scarf, 25 ex, Label Phenüm

## FAIRS

- 2023 ARCO, Foire d'art contemporain, Madrid - SP
- 2022 NAFI, Nanjing International Art Fair, Nanjing - CH  
Westbund, International Art Fair, (duo-booth), Shanghai - CH  
ARCO, International Art Fair, (duo-booth) Madrid - SP
- 2021 AMT SALON, Berlin Art Fair, Berlin - DE  
Westbund, International Art Fair, Shanghai - CH  
Beijing Contemporary Art, International Art Fair, Beijing - CH  
Frieze London, International Art Fair, (solo booth) Angleterre ENG  
Curated by Cédric Fauq
- 2020 NAFI, International Art Fair, Nanjing - CH

## GRANTS

- 2022 Winner Prix Art Norac FRAC Bretagne  
Winner Gallery Weekend Beijing Best Exhibition Reward
- 2021 Winner of the Marfa-Hostcall Prize, Nantes  
Selected for the 10th Prix de la Jeune Création de Saint-Rémy  
DRAC Bretagne grant and support from the regional council of Brittany for the project in the framework of the Tempête residency with the association Finis terrae  
Grant to support creation, City of Rennes

## COLLECTION

Macalline Art Center, Beijing - CH  
Private collection (China, USA, France, England, Germany)

## FORMATIONS

- 2018 Art Master with congratulations of the jury, School of fine arts, Rennes - FR
- 2016 Art Licence with congratulations of the jury, School of fine arts, Rennes - FR

## OTHER

Co-founding member [association B612](#)  
Board member [association Finisterrae](#)  
Board member [EESAB](#)

[Revue 02](#) Text by Pierre Ruault

[OuestFrance](#) Article by Agnes Le Morvan

[Le mensuel de Rennes](#) Interview with Julien Joly - N°152

[Domus](#) Text by Silvana Annicchiarico - N°1072

[Jeune Critique d'art\\_Yaci International](#) - Text by Henri Guelle

[Figaro Madame](#) - Chinese edition- May 2022 p.144-145

[Mousse Magazine](#)

[yyymdd](#)

[Contemporary art Daily](#)

[Comfort Magazine - Chinese edition](#) p.89-93

[Art ba-ba](#)

[Art Forum](#)

[Spike Art Magazine](#)

[Art viewer](#)

[Art viewer](#) - special feature Arco Madrid 2022

[Frieze London Interview video](#)

[Artnews](#) 10 best booths in Frieze London

[Ocula](#)

[Artnet](#)

[Revue opium n°9 Faire corps -visuel](#) p.80-83

[Article, Ladies drawing club, revue n° 11 «Screening Sculptures»](#)

[Hostcall 2 interview vidéo](#)

[D'excentricité\(s\), 10 ans de rencontres étudiantes de la performance, Aurore Desprès](#)

[Mousse magazine](#)

[L'Observatoire Magazine](#)

[Artistes Manifestes](#)

[Contemporary Art Daily](#)

[Art Viewer](#)

[Point Contemporain](#), interview with Pierre Ruault

[Documents d'artistes Bretagne](#), Interview video

Re-ox, Fan-magazin, Exhibition catalog, p16

Cosmorama, exhibition catalog, published by the Museum of fine art, Rennes, 2018

Kostar magazine, number 57 October November 2017 p.49

Fanny Gicquel is primarily interested in the concepts of relationships, language, care, and intimacy. She creates environments in which she experiments with presence between bodies, space, and the time of the exhibition in order to create a new syntax that questions our modes of relationships. Her sculptural works, often integrated into performances combining choreography and improvisation, evoke a kind of permeability between the self and the other, the inside and the outside, the human and the non-human. Fanny Gicquel imagines the world as a dynamic constellation of entanglements, intersections, and interferences.

A graduate of EESAB Rennes in 2018, Fanny Gicquel (born in 1992) has presented her work in several solo exhibitions, including at Passerelle, Center for Contemporary Art in Brest (FR), The left right Place in Reims (FR), and at Hua international gallery in Berlin(DE) and Beijing(CH). She has also been presented in Unworlding, a special section of Frieze (UK) organized by Cédric Fauq, as well as at the Art Souterrain Festival in Montreal, at Buropolis in Marseille, and at the Beiqliu Contemporary Art Museum in China. In 2022, she won the best exhibition award at the Gallery Weekend Beijing for her exhibition «Now, and then» in Beijing. She then went on to a research and creation residency at Fieldwork Marfa in Texas thanks to the Hostcall prize she won in 2021.

Currently, Fanny Gicquel is a laureate of the Art Norac prize at Frac Bretagne, which will allow her to present a solo exhibition at Temple Bar Gallery+Studio in Dublin in May 2023. Furthermore, she is in residence at the Archives of Art Criticism in Rennes where she is working on an ambitious collaborative and performative project.

# breathing with heels, walking with eyes

*breathing with heels, walking with eyes*, 2023, installations-sculptures-performances

4 hours

Exhibited at Temple Bar Galery+Studio, Dublin, IR

Curated by Michael Hill

Performers: Sarah Joan K, Ania Kudriavtseva, Makrià Midèn, Ellen Reidy

Images: © Louis Haugh

*Excerpt* Fanny Gicquel's tactile and adaptive sculptural environments refer to intimate and natural forms. Their components are dependent on one another, providing resting points where groups of objects and materials harmonise and perform. The serpentine aluminium stripes that delineate the gallery floor share likenesses with the curvature of a body in repose or an undulating shoreline. This alignment between discreet bodily outlines and formations in nature allows Gicquel to explore the touching point between the animate and the inanimate, tracing a moving and transitory landscape.

Language meets materiality throughout the exhibition. Its title pairs two references by David Le Breton, a sociologist and anthropologist who writes about walking as a metaphysical experience. In his book, *Walking Life: A Quiet Art of Happiness*, Breton discusses 'breathing with heels', a Taoist method of consciously engaging with the earth beneath our feet, its energy and connectivity; 'walking with eyes' is an expression by Alexandra David-Néel (1868-1969), an explorer and spiritualist who advocated moving through the world by intuition, without following a predetermined path. Comparably, Gicquel's approach to the installation of the exhibition was determined by bringing together many disparate components and materials, and responsively composing their relationships in the gallery itself. For her this transitional approach is an amalgamation between studio and exhibition spaces, and the flow of work is circulatory.

Michael Hill



#### Installation view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*a stone or a wave*, 2023, glass 15 x 44 x 45 cm, 14 x 44 x 44 cm, 14 x 39 x 40 cm, 18 x 36 x 38 cm

*prendre corps*, 2023, steel, paraffin, foam, fabric, 30 x 30 x 120 cm, 35 x 35 x 165 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm

*mouth was thinking about eyes*, 2023, steel, glass, steel length: 200, 235 cm, glass: 21 x 21 x 47 cm

*des astres, des outils, de la musique le jour comme la nuit*, 2023, brass, 5 x 20 x 20 cm, 28 x 9 x 9 cm

*sharing skysummer*, 2023, cotton, thread, 98 x 150, 70 x 250 cm, 98 x 270 cm





Installation view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*a stone or a wave*, 2023, glass 19 x 42 x 39 cm, 15 x 44 x 45 cm, 14 x 44 x 44 cm, 14 x 39 x 40 cm, 18 x 36 x 38 cm

*prendre corps*, 2023, steel, paraffin, foam, fabric, 180 x 35 x 35 cm, 30 x 30 x 120 cm, 35 x 35 x 165 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm (12 pieces)

*des astres, des outils, de la musique le jour comme la nuit*, 2023, brass, 5 x 20 x 20 cm, 28 x 9 x 9 cm



#### Performance view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*a stone or a wave*, 2023, glass 15 x 44 x 45 cm, 14 x 44 x 44 cm, 14 x 39 x 40 cm, 18 x 36 x 38 cm

*prendre corps*, 2023, steel, paraffin, foam, fabric, 30 x 30 x 120 cm, 35 x 35 x 165 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm

*mouth was thinking about eyes*, 2023, steel, glass, steel length: 200, 235 cm, glass: 21 x 21 x 47 cm

*des astres, des outils, de la musique le jour comme la nuit*, 2023, brass, 5 x 20 x 20 cm, 28 x 9 x 9 cm

*sharing skysummer*, 2023, cotton, thread, 98 x 150, 70 x 250 cm, 98 x 270 cm



#### Installation view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*a stone or a wave*, 2023, glass 18 x 36 x 38 cm

*prendre corps*, 2023, steel, paraffin, foam, fabric, 30 x 30 x 120 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm

*mouth was thinking about eyes*, 2023, steel, glass, steel length: 200, 235 cm, glass: 21 x 21 x 47 cm

*des astres, des outils, de la musique le jour comme la nuit*, 2023, brass, 28 x 9 x 9 cm

*sharing skysummer*, 2023, cotton, thread, 98 x 150, 70 x 250 cm, 98 x 270 cm



Installation view

*prendre corps*, 2023, steel, paraffin, foam, fabric, 30 x 30 x 120 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm

*des astres, des outils, de la musique le jour comme la nuit*, 2023, brass, 5 x 20 x 20 cm, 28 x 9 x 9 cm



Detail  
*des astres, des outils, de la musique le jour comme la nuit*, 2023, brass, 5 x 20 x 20 cm, 28 x 9 x 9 cm





#### Performance view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*a stone or a wave*, 2023, glass 19 x 42 x 39 cm, 15 x 44 x 45 cm, 14 x 44 x 44 cm, 14 x 39 x 40 cm, 18 x 36 x 38 cm

*prendre corps*, 2023, steel, paraffin, foam, fabric, 30 x 30 x 120 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm

*des astres, des outils, de la musique le jour comme la nuit*, 2023, brass, 5 x 20 x 20 cm, 28 x 9 x 9 cm

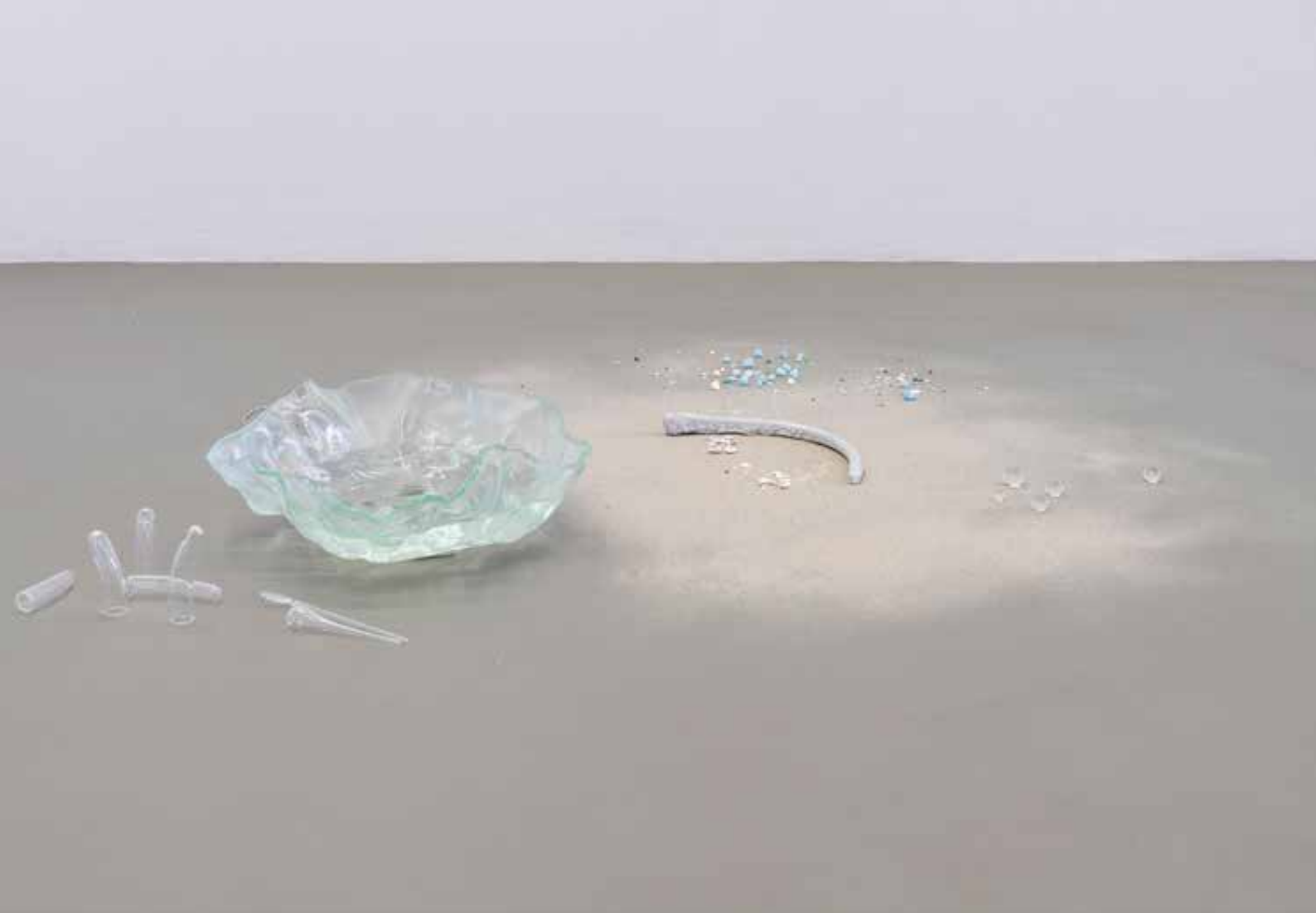


Performance view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*a stone or a wave*, 2023, glass 19 x 42 x 39 cm



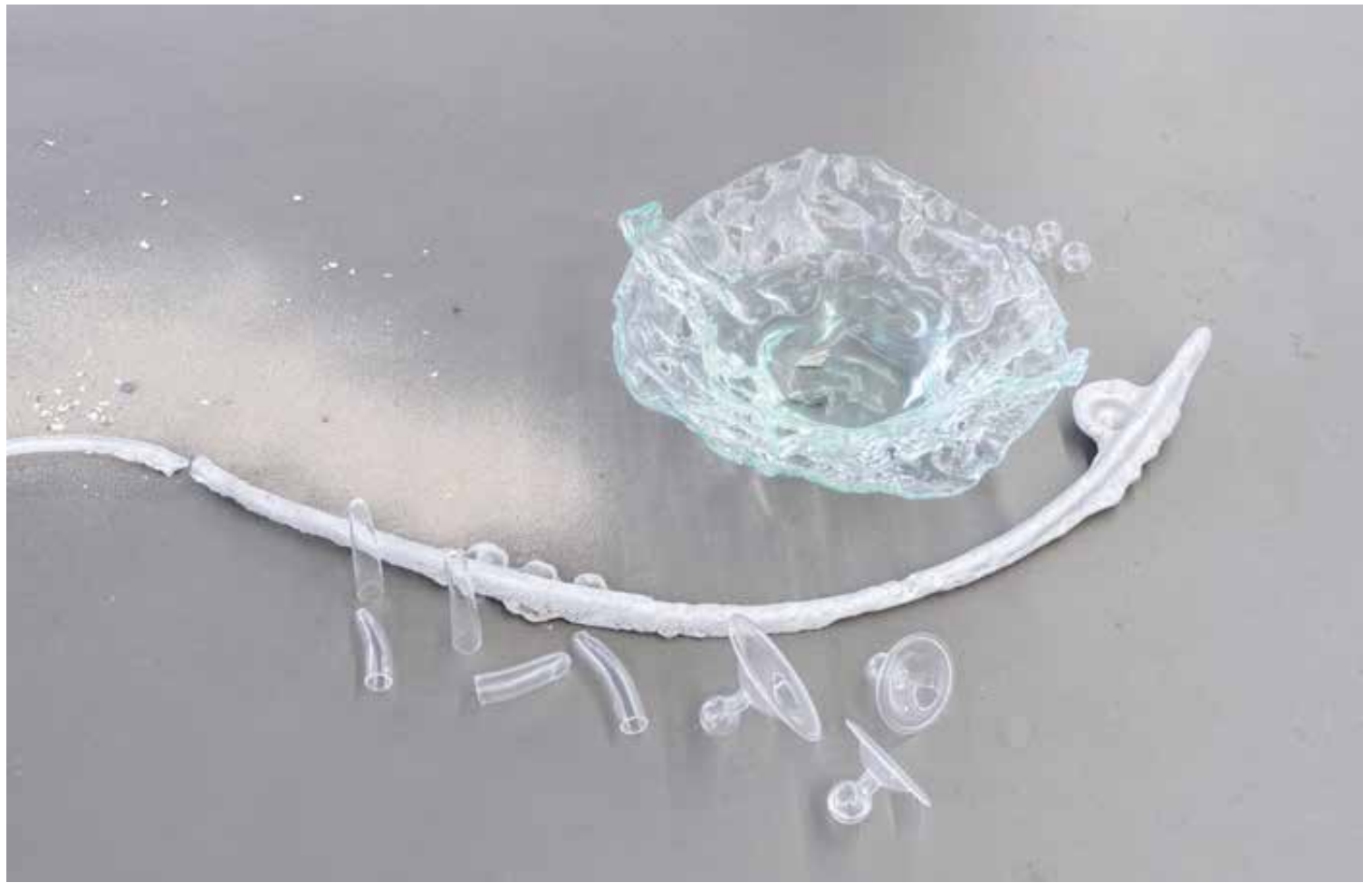
Installation view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*a stone or a wave*, 2023, glass 19 x 42 x 39 cm





Detail  
*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable  
*body of work for aquaspace*, 2023, glass, dimensions variable  
*a stone or a wave*, 2023, glass, 15 x 44 x 45 cm



Performance view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*a stone or a wave*, 2023, glass, 14 x 39 x 40 cm

*prendre corps*, 2023, steel, paraffin, foam, fabric, 180 x 35 x 35 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm



Installation view

*prendre corps*, 2023, steel, paraffin, foam, fabric, brass, 180 x 35 x 35 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm



Detail

*prendre corps*, 2023, steel, paraffin, foam, fabric, brass, 180 x 35 x 35 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm (12 pieces)



Performance view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*prendre corps*, 2023, steel, paraffin, foam, fabric, 35 x 35 x 165 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm

*mouth was thinking about eyes*, 2023, steel, glass, glass: 21 x 21 x 47 cm

*sharing skysummer*, 2023, cotton, thread, 98 x 150, 70 x 250 cm, 98 x 270 cm



Installation view  
*mouth was thinking about eyes*, 2023, steel, glass, steel length: 150, 200, 235 cm, glass: 21 x 21 x 47 cm



Detail  
*mouth was thinking about eyes*, 2023, steel, glass, steel length: 150, 200, 235 cm, glass: 21 x 21 x 47 cm



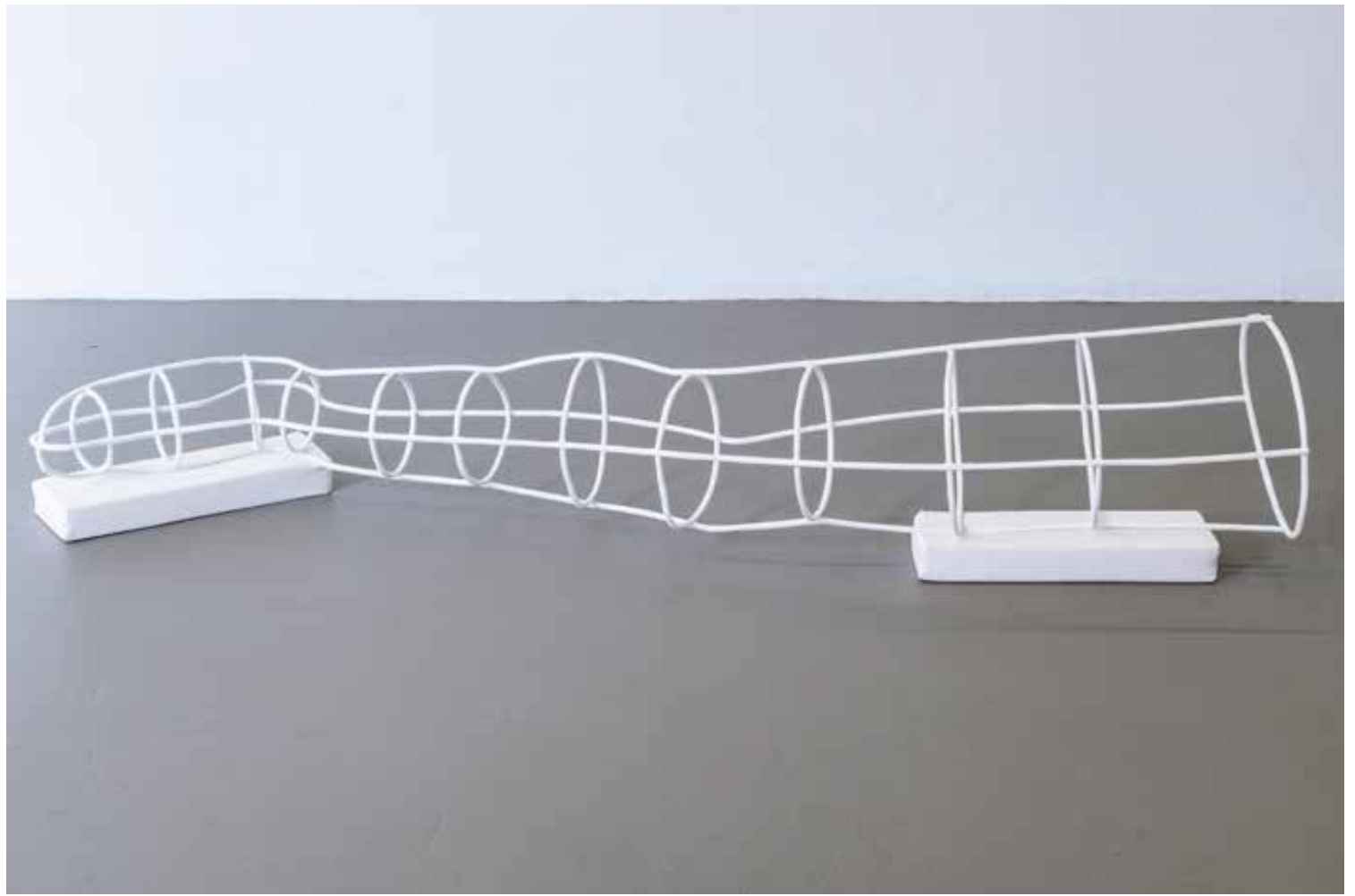


Detail  
*des astres, des outils, de la musique le jour comme la nuit, 2023, brass, 5 x 20 x 20 cm*





Performance view  
*des astres, des outils, de la musique le jour comme la nuit*, 2023, brass, 5 x 20 x 20 cm



Installation view

*prendre corps*, 2023, steel, paraffin, foam, fabric, brass 35 x 35 x 165 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm



Performance view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, paraffin, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*prendre corps*, 2023, steel, paraffin, foam, fabric, brass 35 x 35 x 165 cm

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm (12 pieces)

*sharing skysummer*, 2023, cotton, thread, 98 x 150, 70 x 250 cm, 98 x 270 cm



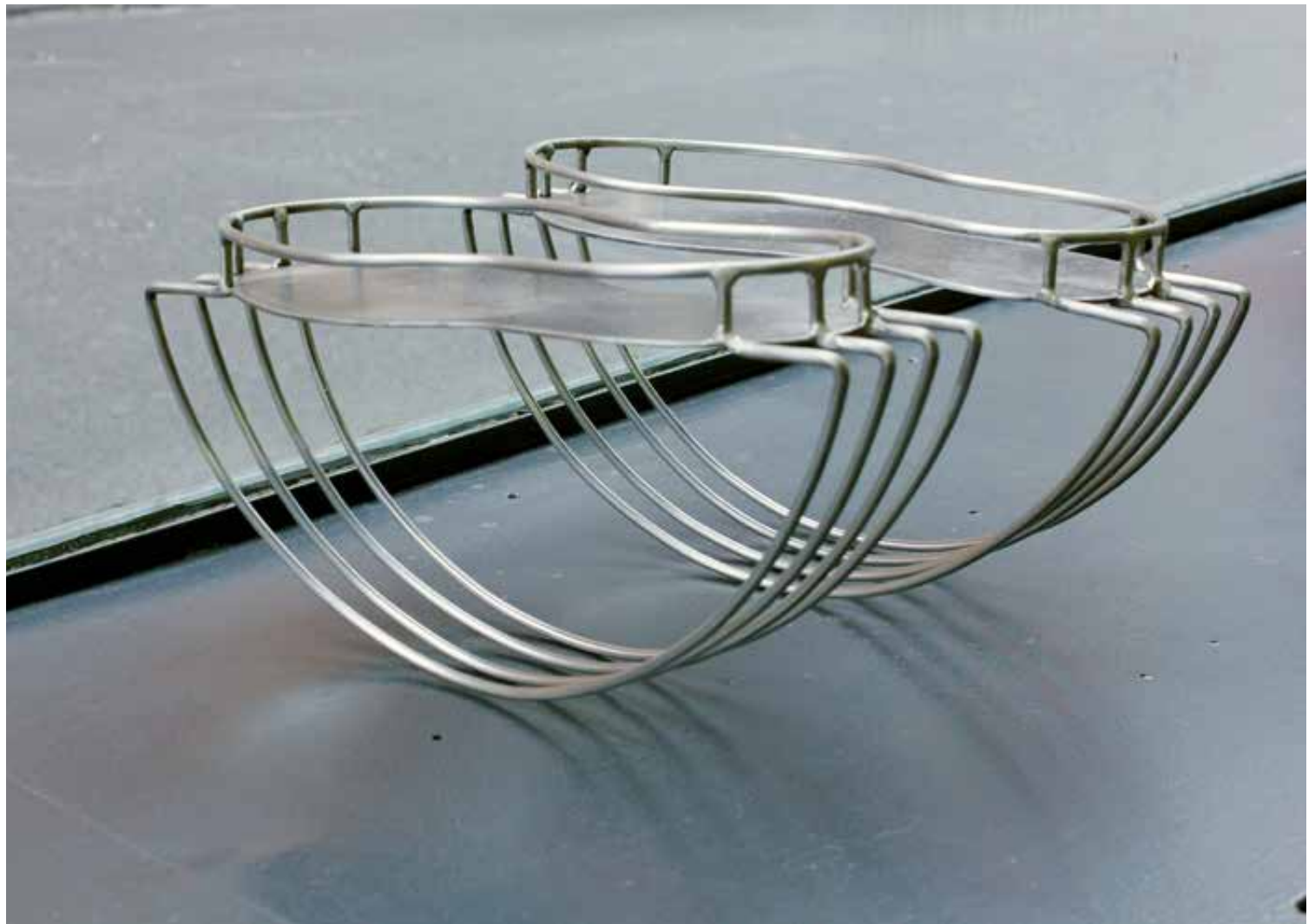
Performance view

*walking, stopping, watching, 2023, stainless steel 38 x 14 x 30 cm (pair, each), 18 x 14 x 36 cm (pair, each), 21 x 14 x 32 cm (pair, each)*





Detail  
*walking, stopping, watching, 2023, stainless steel, 38 x 14 x 30 cm(pair, each)*



Detail  
*walking, stopping, watching, 2023, stainless steel 18 x 14 x 36 cm (pair, each)*



Installation view  
*walking, stopping, watching, 2023, stainless steel, 21 x 14 x 32 cm (pair, each)*



Performance view

*how far is it? how far is it now?*, 2023, cast aluminium, sand, rock, dimensions variable

*body of work for aquaspace*, 2023, glass, dimensions variable

*rest to the bones*, 2023, foam, fabric, zip, 5 x 12 x 40 cm

*sharing skysummer*, 2023, cotton, thread, 98 x 150, 70 x 250 cm, 98 x 270 cm





Performance view  
*body of work for aquaspace*, 2023, glass, dimensions variable

# lalorelei

*lalorelei*, 2022, installations-sculptures-performances, variable duration

Showed in Art Norac-FRAC Bretagne exhibition-prize, Rennes-FR

Curated by Elena Cardin

Performer: Ramo Jalil

Images: © Aurélien Mole © Malo Legrand

*Excerpt* Without following a thematic axis, the exhibition that brings together the four artists nominated for the Frac Bretagne Prize attempts to highlight postures, temperaments and perspectives on the world that mobilise particular modes of attention.

Like the lizards that suddenly appear only to disappear, the artists gathered here are interested in transitory states, in moments of transition from one perspective to another, in the body in its impermanence and fragility. Some works have an ephemeral life as they develop in relation to the exhibition space only to disappear or persist in another form in another place.

(...)

Fanny Gicquel creates mobile and delicate environments within which the viewer's body is invited to move. Her installations appear as microcosms in which the different elements maintain mutually interdependent relationships. Placed on the floor or suspended from the ceiling, Fanny Gicquel's objects, made of glass, metal or fabric, invite the viewer to touch them and aspire to create a form of intimacy with them. Her works thus exist in two phases, that of contemplation and that of manipulation, allowing her to explore the border between the animate and the inanimate. This also manifests itself in the experimentation with changing materials such as paraffin and heat-sensitive paint that escape a definitive form, evoking the impermanence and multiplicity of the things that surround us.

The installations are always accompanied by activation scenarios devised by the artist and played out by performers. They interact with the objects in a discreet, or sometimes almost imperceptible way, to the point of creating images close to the tableau vivant, which invites slowing down and observation.

For his new installation at the Frac Bretagne, the artist draws the outline of a moving and transitory landscape, inhabited by sculptures that enter into a direct relationship with the architecture of the place that receives them. Harmoniously arranged in the space, the works create a new syntax allowing the different materials to communicate subtly with each other and to dialogue with the viewer's body.

Elena Cardin

PRESS

[Revue 02](#) Text by Pierre Ruault

[OuestFrance](#) Article by Agnes Le Morvan

[Le mensuel de Rennes](#) Interview with Julien Joly-N° 152



Exhibition view



Installation view including:

*the little lost planets*, 2022, paraffin, organic and found elements (flowers, hair, cigarette butt, chain, beads...), dia 6 cm

*a painting\_yellow*, 2022, cling film, paint, 150 cm x 100 cm

*a landscape\_green*, 2022, cling film, paint, 150 cm x 100 cm

*a slippery poem\_brown*, 2022, cling film, paint, 150 cm x 100 cm

*a flying sculpture\_beige*, 2022, cling film, paint, 150 cm x 100 cm

*l'âme lézardée*, 2022, foam, velvet, cotton thread, stainless steel, stones, used ball, capsule, 100 cm x 16 cm x 6 cm

*et mon corps est un asile ouvert toute la nuit [and my body is an asylum open all night]*, 2022, glass, stainless steel, water, tea, coffee, wine, variable size



Performance view

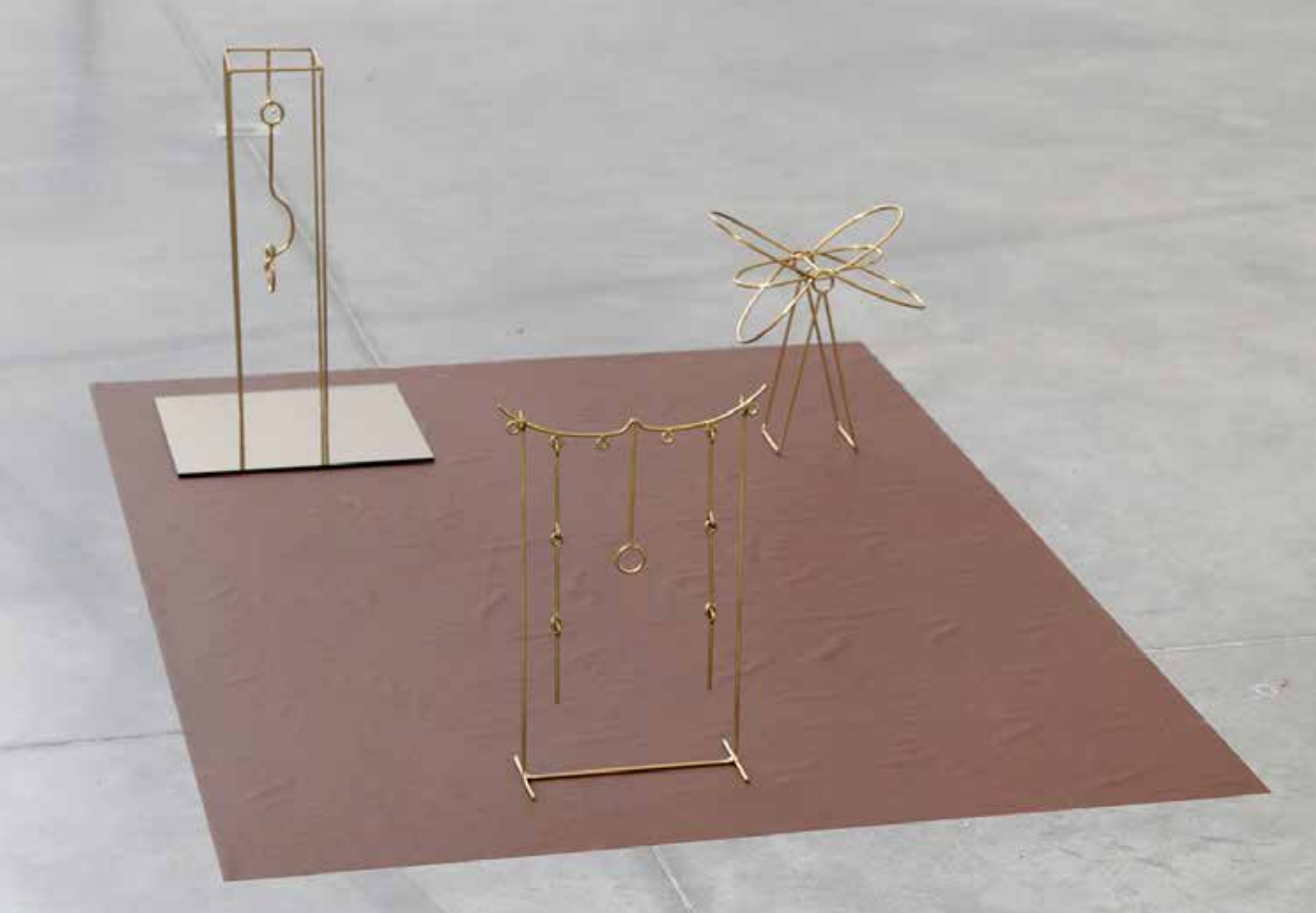
*a landscape\_green*, 2022, cling film, paint, 150 cm x 100 cm



Detail

*l'âme lézardée*, 2022, foam, velvet, cotton thread, stainless steel, stones, used ball, capsule, 100 cm x 16 cm x 6 cm

*a flying sculpture\_beige*, 2022, cling film, paint, 150 cm x 100 cm



Installation view

*des astres, des outils, de la musique le jour comme la nuit [stars, tools, music by day as by night]*, 2022, brass, mirror, variable size

*a slippery poem\_brown*, 2022, cling film, paint, 150 cm x 100 cm



Performance view

*des astres, des outils, de la musique le jour comme la nuit [stars, tools, music by day as by night]*, 2022, brass, mirror, variable size





Detail  
*des astres, des outils, de la musique le jour comme la nuit [stars, tools, music by day as by night], 2022, brass, mirror, variable size*



Performance view

*et mon corps est un asile ouvert toute la nuit [and my body is an asylum open all night]*, 2022, glass, stainless steel, water, tea, coffee, wine, variable size



Detail  
*et mon corps est un asile ouvert toute la nuit [and my body is an asylum open all night]*, 2022, glass, stainless steel, water, tea, coffee, wine, variable size



Performance view

*sensitive surface: thermotactile*, 2022, steel, black heat-sensitive paint, 200 cm x 80 cm



Exhibition view

*jusqu'à leur disparition [until they disappear]*, 2022 glass, pigments, volcanic stone, sand, make-up powder, approx. 7 cm



Detail  
*jusqu'à leur disparition* [until they disappear], 2022 glass, pigments, volcanic stone, sand, make-up powder, approx. 7 cm





Detail

*jusqu'à leur disparition* [until they disappear], 2022 glass, pigments, volcanic stone, sand, make-up powder, approx. 7 cm



Performance view

*the little lost planets*, 2022, paraffin, organic and found elements (flowers, hair, cigarette butt, chain, beads...), dia 6 cm



Exhibition view

*the little lost planets*, 2022, paraffin, organic and found elements (flowers, hair, cigarette butt, chain, beads...), dia 6 cm

# Now and then

*now, and then*, 2022, exhibition-performance, 3 heures  
Solo exhibition at Hua International Gallery, Beijing-CH

Co-choreographer: Mengfan Wang

Performers: Shuyi Liao, Dan Qian, and Sihan Cai, Ryotaro Harada

Music composition: Delawhere

Images: Haiyang

Video: Zhang Shengbin

Fanny Gicquel primarily works in sculpture and installation, typically incorporating her artworks into non-hierarchical choreographed performances that address ephemerality, fragility, and the inherent plurality of the self. A kind of porosity between the self and the other, interior and exterior, human and non-human has come to define Gicquel's work, which imagines the world less as a space of discrete, partitioned entities than as a dynamic constellation of interminglings, crossovers, and interferences. In *now, and then*, Gicquel's second exhibition with Hua International and her first in China, she presents a series of new sculptural works and performances amidst a soundscape composed by the musician Delawhere, which was composed in close dialogue and resonance with Gicquel's sculptures. Sourced from recordings he made in public space, the sounds are transformed through processes of slowing down, layering, and multiplying to create an autonomous environment in perfect harmony with Gicquel's sculptures.

Inspired by the Japanese concepts of *Ma* and *Wabi-Sabi*—which respectively gesture towards the distance between things and moments and the beauty of the imperfect, impermanent, or incomplete—Gicquel creates constellations of intimate objects and gestures in the exhibition space that exist in a dynamic state of becoming. The art historian Michael Lucken describes the concept of *Ma* as “an interval that is both moving and sacred between two signs.” This fluctuating synergy between objects and moments plays out in Gicquel's flexible spatial choreographies: many of the objects included in the exhibition have several ways of being presented and means of relating to one another. They unfold in variations of performative and choreographic gestures that imply an inhabitation and domestication of space such as making, undoing, placing, stretching, or folding. Made from mutable materials like paraffin, soap, and thermosensitive paint, the series *Sensitive Surfaces* appears monochromatic and monolithic on first glance yet the gestures made by performers leave traces that last for an instant or linger forever. A series of small-scale sculptures that subjectively respond to the *Wuxing* elements are worn and activated exclusively on the hand through a related set of gestures—“choreographic miniatures”—that relate to the element that inspired the sculpture. The constant flow of movement and flux carries into the objects that the subtle performances unfold with and through: thermotactile painting functions as a portal between worlds, words appear and disappear in multi-lingual anagrams and palindromes, glass vessels are activated by human breath and smoke. As Gicquel herself notes of her works, “they are all active, changing, escaping a definitive form to highlight the impermanence of things around us and to testify to the fragility and multiplicity of the world.”

Jesi Khadivi

## PRESS

[Figaro Madame](#)

[Mousse Magazine](#)

[yyymmdd](#)

[Contemporary art Daily](#)

[Comfort Magazine - Chinese edition](#)

[Art ba-ba](#)

[Art Forum](#)

[Spike Art Magazine](#)

[Art viewer](#)

## VIDEO AND SOUND

[Music composition](#)

[Video documentation](#)



Exhibition view



Performance view





Performance view  
*a glass belly*, 2022, glasses, 15x26 cm



Detail

*le monstre derrière soi [the monster behind us]*, 2022, glasses, 60x95 cm

*Elle rentre la tête dans sa cage (H.G) [She puts her head in her cage (H.G)]*, 2022, glasses, 46x53 cm



Detail  
*UTC +2 (night) UTC +8 (day), 2022, eggs, nylon threads, beads, 5 m*



Installation view including:

*imagination exercise*, 2022, aluminium, approx. 16 x 10 cm/each

*a painting\_yellow*, 2022, cling film, paint, 150 cm x 100 cm

*a slippery poem\_brown*, 2022, cling film, paint, 150 cm x 100 cm

*a flying sculpture\_beige*, 2022, cling film, paint, 150 cm x 100 cm

*game*, 2022, 2022, aluminium, chalk, 300 cm x 2 cm

*sensitive surface: thermotactile*, 2022, steel, black heat-sensitive paint, 200 cm x 80 cm

*the little lost planets*, 2022, paraffin, organic and found elements (flowers, hair, cigarette butt, chain, beads...), 6 cm dia



Exhibition view  
*mù, jīn, huò, shuǐ, tǔ, kōng qì*, 2022, aluminium, approx. 5x15cm



Performance view  
*mù, jīn, huǒ, shuǐ, tǔ, āir*, 2022, aluminium, approx. 5x15cm





Installation view including:

*no place to come*, 2022, cotton, foam, wire, stainless steel, 40 cm x 120 cm

*a slow dance\_black*, 2022, cling film, paint, 150 cm x 100 cm

*a space\_pink*, 2022, cling film, paint, 150 cm x 100 cm

*une main mal assurée[an insecured hand]*, 2022, glasses, 18 cm x 10 cm/each

*sensitive surface: soap*, 2022, steel, soap, coffee, 80 cm x 200 cm

*Becoming a hut*, 2022, metal, fabric, 90 cm x 120 cm

*the little lost planets*, 2022, paraffin, organic and found elements (flowers, hair, cigarette butt, chain, beads...), 6 cm dia



Performance view  
*sensitive surface: soap*, 2022, steel, soap, coffee, 80 cm x 200 cm



Performance view  
*sensitive surface: soap, 2022, steel, soap, coffee, 80 cm x 200 cm*



Performance view

*the little lost planets*, 2022, paraffin, organic and found elements (flowers, hair, cigarette butt, chain, beads...), 6 cm dia



Detail

*the little lost planets*, 2022, paraffin, organic and found elements (flowers, hair, cigarette butt, chain, beads...), 6 cm dia





Detail  
*Elle rentre la tête dans sa cage (H.G.)* [*She puts her head in her cage (H.G.)*], 2022, glasses, 46x53 cm





Performance view

*the skin from others/one arm, the skin from others/ one arm, the skin from others/the half, the skin from others/the dreamer, the skin from others/the quiet, the skin from others/the walker, 2022, cotton, 50 cm x 200 cm*



Performance view

*une main mal assurée* [an insecured hand], 2022, glasses, 18 cm x 10 cm/each



Exhibition and performance view



Installation view including:

*sensitive surface: paraffin*, 2022, steel, paraffin, 80 cm x 200 cm

*a sticky skin-silver*, 2022 cling film, paint, 150 cm x 100 cm

*no place to come*, 2022, cotton, foam, thread, inox, 40 cm x 20 cm

*open home*, 2022, wood, 250 cm 100 cm

*four hours (M)*, 2022, cotton, 265 cm

*plain pleasure*, 2022, glasses, 25 cm

*contre ta langue [against your tongue]*, 2022, glasses, 13 cm x 41 cm

*passer dans sa tête [passing in its head]*, 2022, aluminium, dried flowers and presses, 30 cm dia/each



Performance view  
*passer dans sa tête* [passing in its head], 2022, aluminium, dried flowers and presses, 30 cm dia/each



Detail  
*sensitive surface: parrafine, 2022, steel, paraffin, 80 cm x 200 cm*





Detail  
*sensitive surface: parrafine, 2022, steel, paraffin, 80 cm x 200 cm*



Detail

*plaisir paisible [plain pleasure]*, 2022, glasses, 25 cm

*no place to come*, 2022, cotton, foam, thread, inox, 40 cm x 20 cm



Performance view

*a sticky skin-silver*, 2022 cling film, paint, 150 cm x 100 cm

*passer dans sa tête [passing in its head]*, 2022, aluminium, dried flowers and presses, 30 cm dia/each



Performance view

*le monstre derrière soi* [the monster behind us], 2022, glasses, 60x95 cm



Exhibition and performance view

# close to the cataract

*close to the cataract*, 2022, installation-performance, 30 mn

Showed in ARCO, Madrid-SP

Performers: Léa Balvay and Fanny Gicquel

Images: © Dan Outon © Jimena Tercero

French artist Fanny Gicquel primarily works in sculpture and installation, typically incorporating her artworks into non-hierarchical choreographed performances that concern ideas related to the body and space. With sculptures and performances that address ephemerality, fragility, and the inherent plurality of the self, Gicquel's practice imagines the world less as a space of discrete, partitioned entities than as a dynamic constellation of interminglings, crossovers, and interferences. A kind of porosity between the self and the other, interior and exterior, human and non-human has come to define Gicquel's work and her work marks a new chapter in her exploration of these concerns. Fanny Gicquel's new installation *Close to the cataract* translates the literary technique of the "cut-up" into a performative context, resulting in a choreography that dispenses with linearity in favor of a fluid multi-temporality. The title and content of Gicquel's performance is loosely inspired by Jane Bowles' short story "Camp Cataract," in which the American writer uses a tale of two dysfunctional sisters to chart a broader exploration of human relations caught at intimate and political crossroads. Unfolding amidst a dynamic constellation of sculptures, two women encounter one another in Gicquel's performance. Their relationship is unclear. Are they kin or shadow-selves? The women seamlessly move from one activity and gesture to another. Like an endless, microscopically shifting loop, each repetition introduces slight changes into the women's game of perpetual motion: a flight from the dread of stasis. The constant flow of movement and flux carries into the objects that performance unfolds with and through: a thermotactile painting functions as a portal between worlds, words appear and disappear in multi-lingual anagrams and palindromes, glass vessels nestled amidst steel sculptural ensembles are activated by human breath and smoke. As Gicquel herself notes, "they are all active, changing, escaping a definitive form to highlight the impermanence of things around us and to testify to the fragility and the multiplicity of the world."

Jesi Khadivi

PRESS

[Jeune Critique d'art\\_Yaci International](#) - Text by Henri Guette

[Art viewer](#) - special feature Arco Madrid 2022





Exhibition view



Detail

*une main mal assurée* [an insecure hand], 2022, glasses, 18 cm x 10 cm/each



Performance view

*une main mal assurée* [an insecured hand], 2022, glasses, 18 cm x 10 cm/each



Performance view

*une main mal assurée [an insecure hand]*, 2022, glasses, 18 cm x 10 cm/each



Performance view

*sensitive surface: thermosensitive painting 2022, steel, thermosensitive black painting, 80 cm x 200 cm*



Detail

*sensitive surface: thermosensitive painting 2022, steel, thermosensitive black painting, 80 cm x 200 cm*





Vue d'exposition  
*passer dans sa tête [passing in its head]*, 2022, aluminium, dried flowers and presses, 30 cm dia/each



Performance view  
*passer dans sa tête [passing in its head]*, 2022, aluminium, dried flowers and presses, 30 cm dia./each



Exhibition view  
*the skin from others*, 2022, steel, paint, printed cotton, blue jean, variable size





Exhibition view  
*the skin from others*, 2022, steel, paint, printed cotton, blue jean, variable size



Performance view  
*au diable les soeurs* [to hell with the sisters], 2020-2022, hand and face choreography, 4 mn



Performance view  
*au diable les soeurs* [to hell with the sisters], 2020-2022, hand and face choreography, 4 mn





Detail

*what your hands are telling me*, 2022, paraffin, aluminium, 16 x 6 x 4 cm



Performance view  
*what your hands are telling me*, 2022, paraffin, aluminium, 16 x 6 x 4 cm



Performance view  
*what your hands are telling me*, 2022, paraffin, aluminium, 16 x 6 x 4 cm



Exhibition view  
*imagination exercise*, 2022, aluminium, approx. 16 x 10 cm/each



Performance view  
*imagination exercise*, 2022, aluminium, approx. 16 x 10 cm/each



Performance view  
*I said cage, not room*, 2022, glasses, 65 cm x 45 cm





Detail  
*I said cage, not room*, 2022, glasses, 65 cm x 45 cm

# do you feel the same

*do you feel the same*, 2021, exhibition-performance, 45 mn

Solo exhibition at Hua International Gallery, Berlin-DE

Co-choreographer: Alice Heyward

Performers: Thanos Frydas, Mickey Mahar, Luísa Saraiva, Leah Marojević and Leah Katz.

Music composition: Delawhere

Images: © Timo Ohler © Robert Trieger

Video: Agustin Farias

Fanny Gicquel imagines the world less as a space of discrete, partitioned entities than as a dynamic constellation of interminglings, crossovers, and interferences. Conceived in close conversation with the choreographer Alice Heyward the exhibition-performance *do you feel the same* articulates a series of sculptural-performative constellations that take the form of three “corporalities”—machine body room/dream body room/memory body room—all of which differently foreground the primacy of isolation and connection, and the slippages between these states.

The philosopher Jean-Luc Nancy describes the body as limit, an unfolding, a place where things happen. “Bodies aren’t some kind of fullness or filled space,” he writes, “they are open space, implying, in some sense, a space more properly spacious than spatial, what could also be called a place. Bodies are places of existence, and nothing exists without a place, a there, a ‘here,’ a ‘here is,’ for a ‘this.’” This border, the limit where the body takes place, as Nancy argues, appears in Gicquel’s work as a malleable zone that perpetually negotiates its edges or boundaries. What’s the relationship between your inside and outside? Do you ever dream of living in a house as big as your body? Do you think memory becomes blood in our bodies? Such questions emerge through an open-ended dialogue between performers as they carve abstract markings into large slabs of paraffin or break them down into smaller fragments in the memory body room. In the space of this cool, monochrome room, these collaboratively generated reflections draw upon a pool of memory that blurs the distinctions between individual and collective, intimate and generic. Interwoven, abstract textile forms dangle from two sets of curved brass armatures in the dream room/dream body. There is something vaguely corporeal about this delicate tangle of shapes, like skeins of deconstructed lounge wear that still retain some trace of the warmth of their wearer. In the machine room/machine body, suspended glass and fabric works surround four, open-frame steel sculptures that propose skeletal outlines of a domestic living space. The performers enact series of familiar, automatic-seeming gestures among these objects that nonetheless seem to have lost their referent: squatting, twisting, pressing, turning. This body-room, like the entire project, is a living organism, a space to be inhabited, continually re-configured through movement and touch. As Nancy writes, “the body makes room for existence.” The fleeting sculptural and gestural situations that unfold here question and reveal a porosity, an ambiguity between the intimate and the impersonal, interiority and exteriority, waking life and dreams to come to dwell in the space between what is hidden, what is shared, what is one’s own, and what is common.

Jesi Khadivi



Exhibition view including:

*Ornament from your body: intestine and trachea*, 2021, glass, rope, fabric, paraffin, hair, cigarette butt, variable size

*Ornament from your body: shoulder*, 2021, glass, rope, fabric, paraffin, hair, cigarette butt, variable size

*Ornament from your body: head*, 2020–2021, glass, rope, fabric, paraffin, hair, cigarette butt, variable size

*straps*, 2021, cotton, paraffin, hair, cigarette butt, talcum powder, 6m

*abstraction of an ordinary space*, 2021, , steel, aluminium paint, 202x140cm

*those black lines that hide the truth from us*, 2019, steel, thermal paper, variable size

*fingers are like eyes*, 2021, steel, talcum powder, 16 mm diameter



Performance view

*Ornament from your body: shoulder*, 2021, glass, rope, fabric, paraffin, hair, cigarette butt, variable size



Exhibition and performance view



Exhibition and performance view





Exhibition and performance view



Performance view

*Ornament from your body: head*, 2021, glass, rope, fabric, paraffin, hair, cigarette butt, variable size



Detail

*Ornament from your body: intestine and trachea, 2021, glass, rope, fabric, paraffin, hair, cigarette butt, variable size*



Exhibition view  
*abstraction of an ordinary space 1-4, 2021, , steel, aluminium paint, 202x140cm*



Exhibition view  
*abstraction of an ordinary space 1-4, 2021, , steel, aluminium paint, 202x140cm*



Detail

*those black lines that hide the truth from us*, 2019, steel, thermal paper, variable size





Performance view  
*those black lines that hide the truth from us*, 2019, steel, thermal paper, variable size



Installation view

*Ornament from your body: intestine and trachea*, 2021, glass, rope, fabric, paraffin, hair, cigarette butt, variable size  
*straps*, 2021, cotton, paraffin, hair, cigarette butt, talcum powder, 6m



Detail  
*straps*, 2021, cotton, paraffin, hair, cigarette butt, talcum powder, 6m



Detail  
*straps*, 2021, cotton, paraffin, hair, cigarette butt, talcum powder, 6m



Detail

*fingers are like eyes*, 2021, steel, talcum powder, 16 mm dia.



Exhibition view  
*catching our coloured shadows*, 2021, cotton, brass, variable size





Exhibition view  
*catching our coloured shadows*, 2021, cotton, brass, variable size



Exhibition view  
*catching our coloured shadows*, 2021, cotton, brass, variable size



Detail  
*catching our coloured shadows*, 2021, cotton, brass, variable size



Exhibition and performance view

*Do you remember when you started to forget?* 2021, parafine, variable size



Exhibition and performance view

*the tears of what we have lost*, 2020, steel, white paint, konjac sponge, pigment, water bottle, 5m



Performance view

*the tears of what we have lost*, 2020, steel, white paint, konjac sponge, pigment, water bottle, 5m





Performance view

*Do you remember when you started to forget?* 2021, parafine, variable size



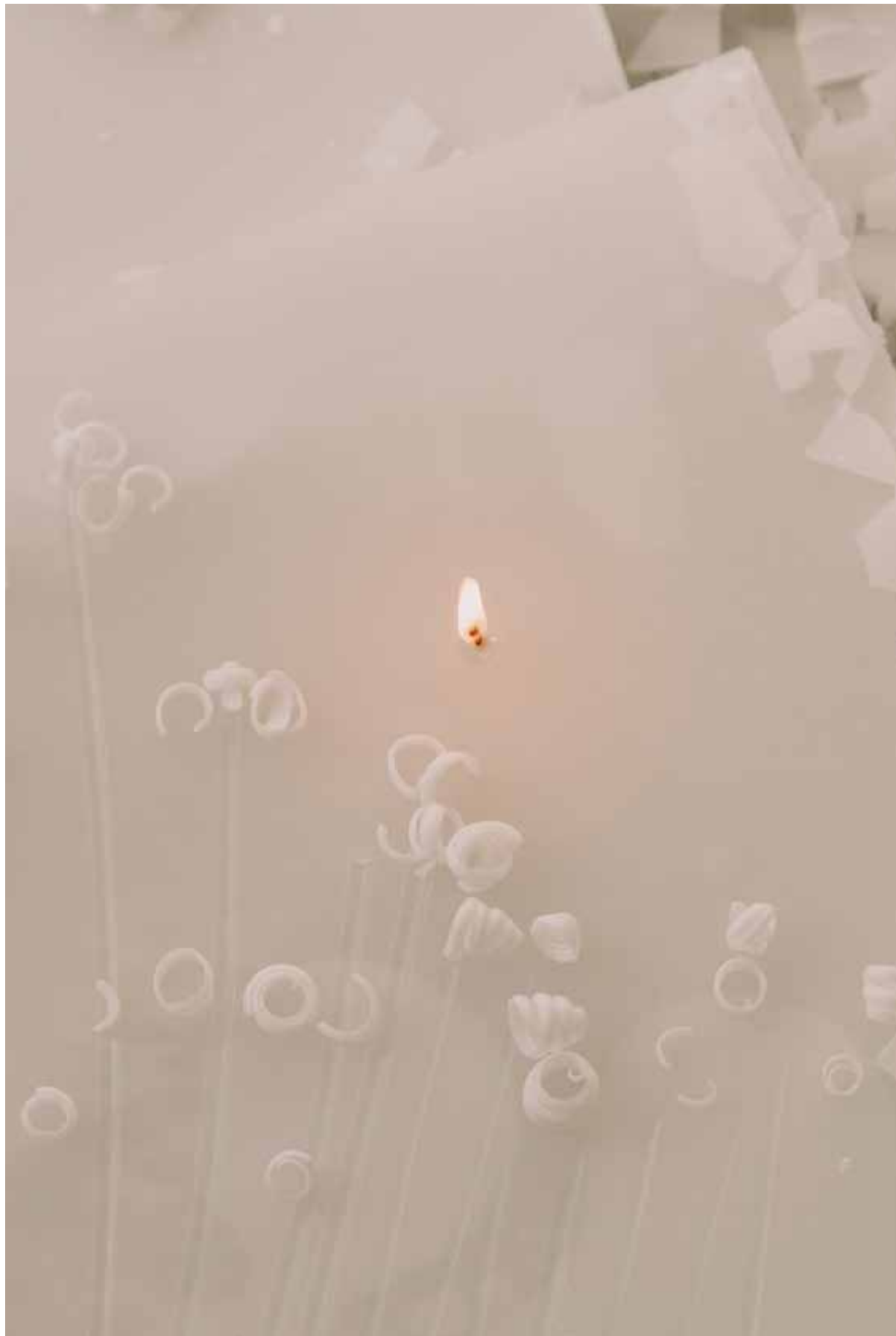
Performance view

*Do you remember when you started to forget?* 2021, parafine, variable size



Performance view

*Do you remember when you started to forget?* 2021, parafine, variable size



Detail

*Do you remember when you started to forget?* 2021, paraffine, variable size



Performance view

*Do you remember when you started to forget?* 2021, parafine, variable size

# Des éclats

*Des éclats*, exhibition-performance, 2020, 45 mn

Solo exhibition at Passerelle, Center for Contemporary Art, Brest-FR

Performers: Sarah Bellaiche, Tiphaine Dambrin, Naomie Daviaud, Juliette

Fanget, Charlotte Gourdin, Nina Krawczyk, Anna Larvor, Martin Routhe,

Robin Sarty, Tabea Von-Vivis

Pictures : © Aurélien Mole

Video: Documentation d'artiste Bretagne

The exhibition entitled «Des éclats»[Shards] fills two first-floor rooms in the art centre, combining installations, sculptures and video, and designed to form a whole. Fanny Gicquel wanted to respond to the ocean setting of Brest by taking inspiration from the work of poetry *Ode Maritime* (1915) by Fernando Pessoa, a Portuguese political writer of the early twentieth century. She has taken from this prose poetry a series of verses imagining the notions of departure and movement, such as «I want to go with you, wherever you have been». But the messages are coded using a technique that is particularly familiar to sailors: the semaphore alphabet, a means of communication using flags held at arm's length to cipher the Roman alphabet. So the poetry extracts become 'semaphore verses' taking the form of sculptures, a film and performances given at predetermined times throughout the duration of the exhibition. Fanny Gicquel imagines the rooms in the Passerelle as a stage, unfurling nets like curtains in a theatre, colouring the walls to create scenery, and with metal sculptures used as props by the actors. With *Des éclats*, she questions the durability of the performance event and its survival in an exhibition, as much as the dimension of a coded language losing its meaning.

Loïc Le Gall

## PRESSE

[L'Observatoire Magazine](#)

[Artistes Manifestes](#)

[Contemporary Art Daily](#)

[Art Viewer](#)

[Point Contemporain](#)

## DOCUMENTATION

[Video interview](#)





Exhibition and performance view



Installation and performance view

*l'appel confus des eaux* [the confused call of the waters], 2020, steel, paint, Plexiglas, mirror, paper, plaster, resin, water, variable size



Installation view

*l'appel confus des eaux* [the confused call of the waters], 2020, steel, paint, Plexiglas, mirror, paper, plaster, resin, water, variable size



Installation and performance view

*l'appel confus des eaux* [the confused call of the waters], 2020, steel, paint, Plexiglas, mirror, paper, plaster, resin, water, variable size



Installation view

*l'appel confus des eaux* [the confused call of the waters], 2020, steel, paint, Plexiglas, mirror, paper, plaster, resin, water, variable size



Detail

*l'appel confus des eaux* [the confused call of the waters], 2020, steel, paint, Plexiglas, mirror, paper, plaster, resin, water, variable size



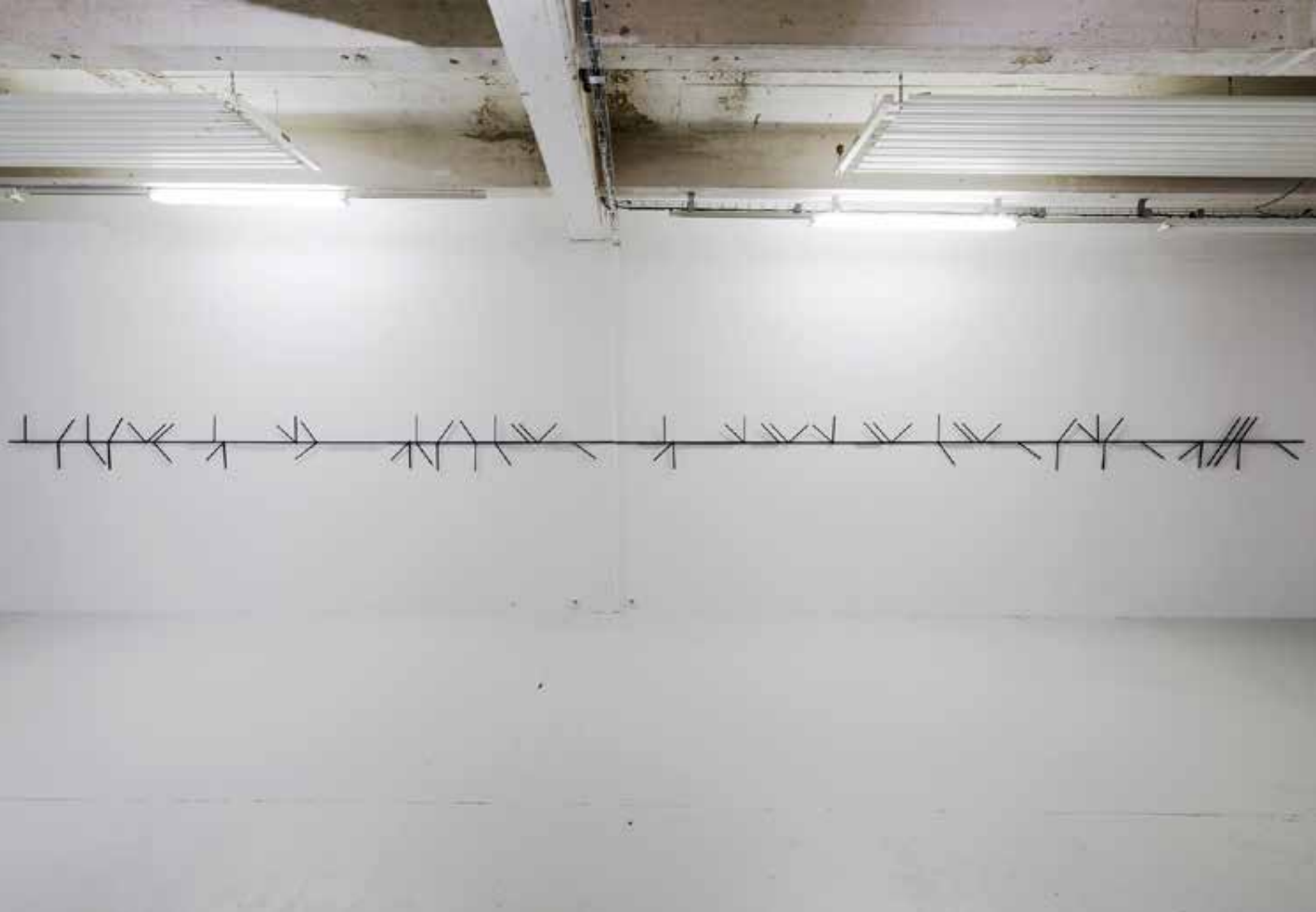


Detail

*l'appel confus des eaux* [the confused call of the waters], 2020, steel, paint, Plexiglas, mirror, paper, plaster, resin, water, variable size



Exhibition view



Exhibition view

*Je veux partir avec vous, partout ou vous êtes allés* [I want to go with you, wherever you have gone], 2020, steel, paint, 12m



Performance view

*Je veux partir avec vous, partout ou vous êtes allés [I want to go with you, wherever you have gone], 2020, steel, paint, 12m*



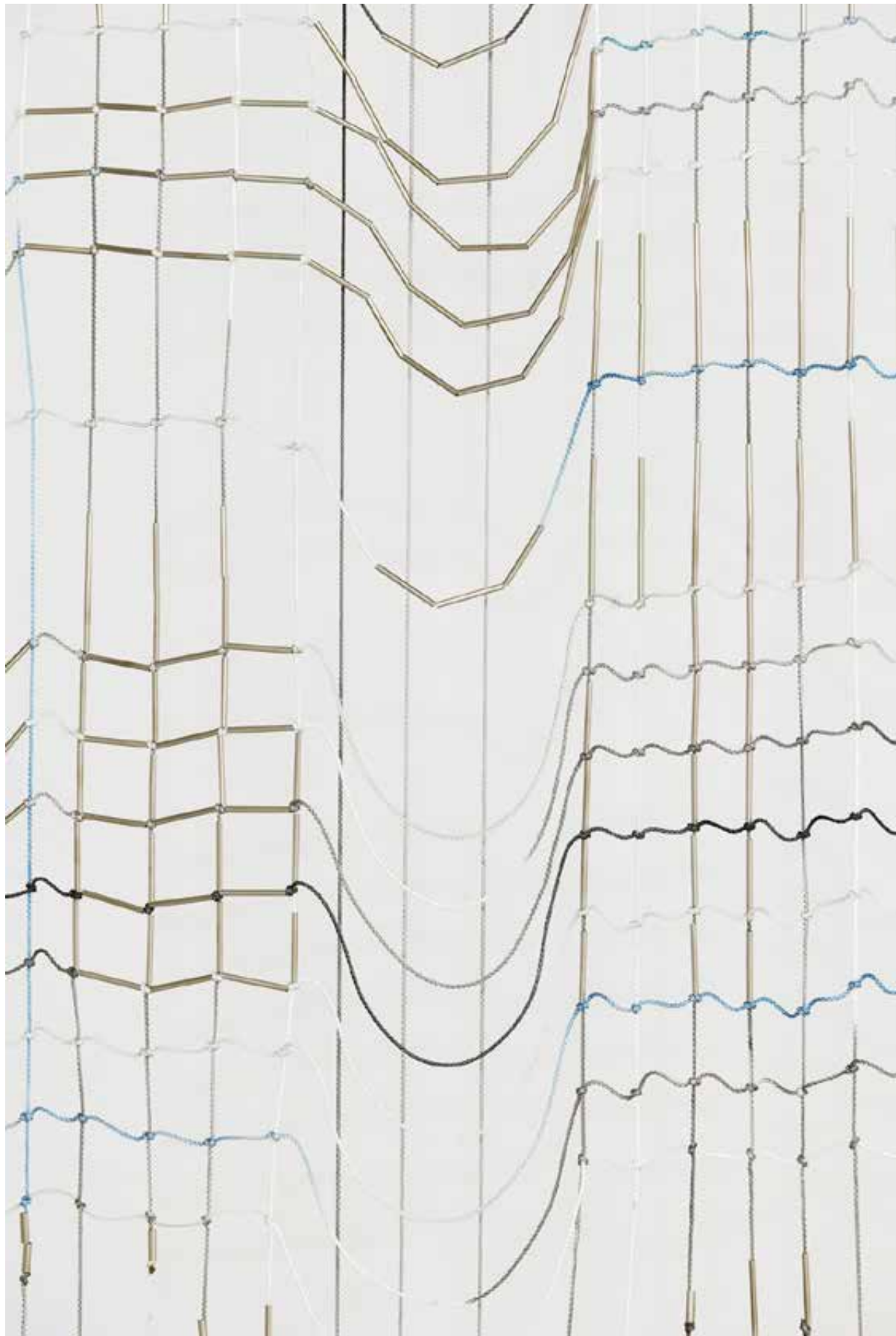
Exhibition and performance view



Exhibition view

*Le tissus de mes nerfs* [The tissue of my nerves], 2020, steel, cotton, ink, 150 cm x 300 cm





Detail  
*Le tissu de mes nerfs* [The tissue of my nerves], 2020, steel, cotton, ink, 150 cm x 300 cm



Detail

*Le tissu de mes nerfs* [The tissue of my nerves], 2020, steel, cotton, ink, 150 cm x 300 cm



Exhibition and performance view

*Embrassant subitement tout l'horizon maritime* [Suddenly embracing the entire maritime horizon], 2020, steel, paint, felt, variable size



Exhibition view

*Embrassant subitement tout l'horizon maritime* [Suddenly embracing the entire maritime horizon], 2020, steel, paint, felt, variable size



Detail

*Embrassant subitement tout l'horizon maritime* [Suddenly embracing the entire maritime horizon], 2020, steel, paint, felt, variable size





Performance view

*Embrassant subitement tout l'horizon maritime* [Suddenly embracing the entire maritime horizon], 2020, steel, paint, felt, variable size





Exhibition and performance view



Exhibition view  
*L'immensité avec vous [The immensity with you]*, 2020, video, 9'06'



Performance view







# Living on the border

*Living on the border*, 2020, sculptures-performance, 20 mn  
Performers: Maria Ladopoulos, Mickey Mahar, Omagbitse Omagbemi  
Images : © Robert Trieger © Roman März

Fanny Gicquel's sculptures and performances address ephemerality, fragility, and the inherent plurality of the self. Through slowness and immobility, her performances create images close to a living picture, producing a particular poetic, tense, sometimes abstract, and uncertain atmosphere. When in performance, Gicquel's sculpture acts as measuring instruments, taking on the double function of marking the border between bodies while functioning as an extension of the body, allowing one to touch another.

On the occasion of the group exhibition *Walking in Ice* which explores the delicate and dynamic entanglements between the self and the other, the French artist Fanny Gicquel presents her first performance in Germany titled, *Living on the Border*, after a text by Leonora Miano. The border is described as a place to inhabit and a place of hospitality where one can either be faithful or disloyal to the other. The border is a blurry, malleable space, liminal, and porous space in which bodies and objects come together and apart. The performance addresses the 'dialectics of the outside and the inside', focusing on the parallel ways that one lives inside one's body and lives inside external space. Borders are both distancing and intimate, it is a place of hybridization with otherworlds collide. « The border, as I define it and inhabit it, is the place where the world's touch, tirelessly. The place of constant oscillation : from one space to another, from one sensitivity to another, from one vision of the world to another. Border evokes a relationship. »<sup>1</sup> Bodies and identities bind and loosen to form a new body language. This porosity of the border between intimacy and exteriority explores our promiscuity and our contemporary distances. Fanny Gicquel has been long interested in the ideas around « personal space » and social distancing in the space between us, which now seems ever present. The sculptures can stand alone as discrete objects, but are also seen as part of a larger choreography of objects that are used in the performance practice. The sculptures when used between the performers act as measuring instruments to mark the distance between moving bodies as the materiality of fragility and human fragility are coupled. Each object creates a relation between the sculptural object and the body as object, questioning the subject and object relation, in particular the objects take on an anthropomorphic life. Here the object has a double function : on one hand it marks the border between the bodies but on the other hand it is an extension of the body which makes it possible to reach and touch the other. Once hung, the sculpture recalls the contours/outlines of the bodies exterior but also a line of written text and a score for the choreography of movement or sound.

Justin Polera

<sup>1</sup> *Living on the Border* p.25 by Leonora Miano.





Performance view  
*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size



Exhibition view  
*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size



Exhibition view  
*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size

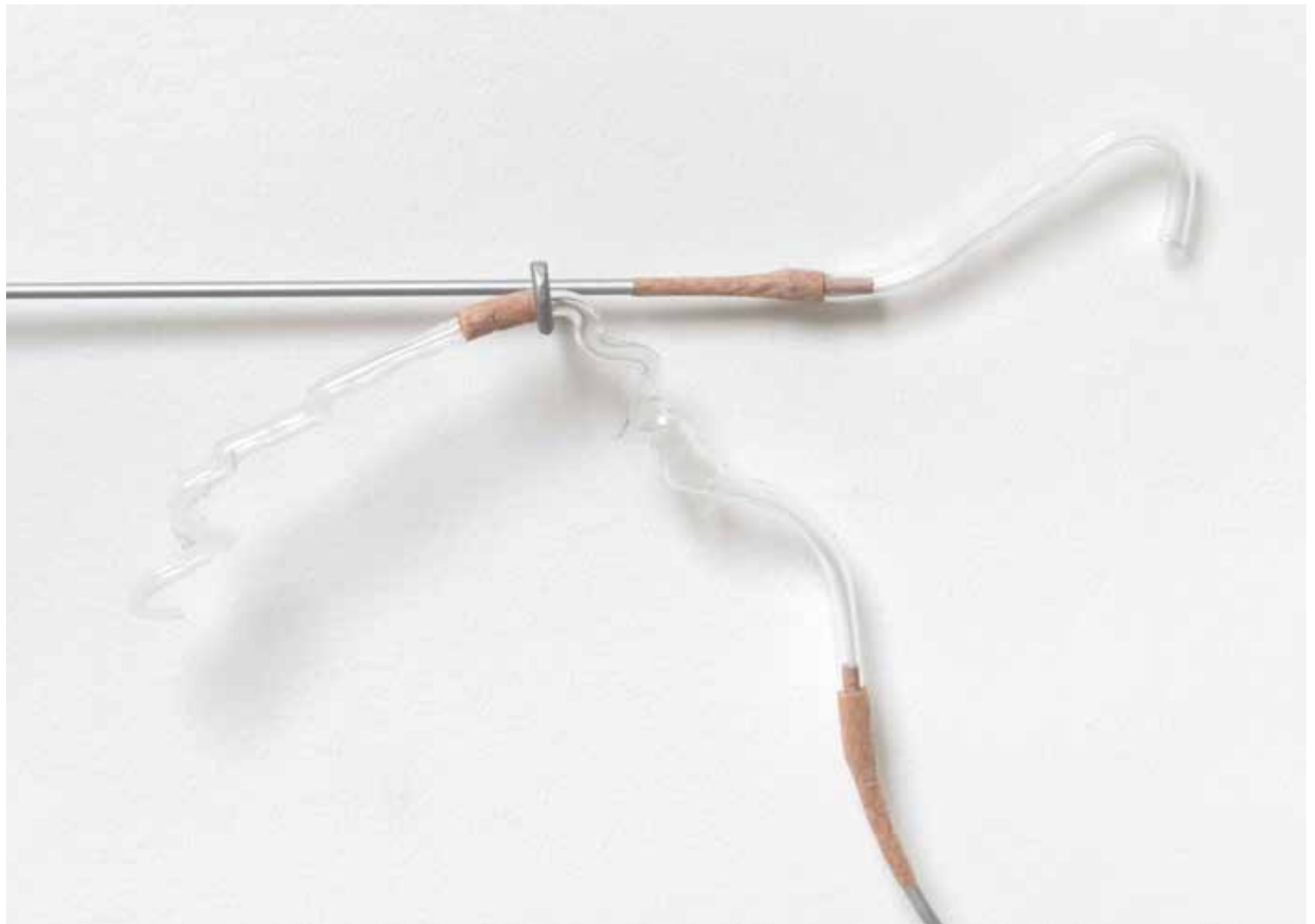


Performance view

*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size



Performance view  
*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size



Detail

*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size





Detail

*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size



Performance view  
*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size



Performance view  
*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size



Performance view  
*Living on the border*, 2020, glass, steel, bandages, fabrics, variable size

Fanny Gicquel's films are interested in the junction and transition between ritual, performance and artistic process. They are an extension of her sculptural and performative work in natural landscapes. Objects and gestures appear as hyphens between the body and the landscape. The rigorous attention to composition, the use of the fixed shot, the slowness of the actions and the succession of sequences, invites us to consider these films as a set of filmic paintings. These poetic, plastic and symbolic images are open to a plurality of meanings that refuse an established narrative system. Certain theatrical aspects add a mysterious dimension to his work.

# The immensity with you

*L'immensité avec vous [The immensity with you], 2020, video, 9'06''*

Production: Passerelle, Center for Contemporary Art, Brest-FR

Performers: Sarah Bellaiche, Tiphaine Dambrin, Naomie Daviaud, Juliette Fanget, Charlotte Gourdin, Nina Krawczyk, Anna Larvor, Martin Routhe,

Robin Sarty, Tabea Von-Vivis

Technical support: Auriane Allaire

*Excerpt* These three entities which are the body, the sea and the breath constitute the pillars of Fanny Gicquel's video, entirely bathed in poetry. And for good reason, its main anchor point is the poem Ode maritime by Fernando Pessoa, signed by one of his heteronyms Álvaro de Campos (1890-1935). From this body language - and therefore, non-verbal - both chthonic and aerial, Fanny Gicquel has thus composed an elementary choreography consisting of a series of minimalist gestures essentially articulated around the breath. By its binary movement and rhythm - inspiration / expiration -, breathing recalls the dual character of so many natural rituals (surf and tides, sunrise and sunset, day and night, etc.). Shot outdoors-day on the Crozon peninsula, (the end of France in the West) the film Immensity with you consists of a succession of still shots like so many living tableaux giving to see, immersed in surrounded by nature, the community of performers secretly declaim the chosen verses of Maritime Ode, manipulate and wear certain accessory objects, which operate less as signs than as hyphens and points of contact between bodies and the landscape.

Anne-Lou Vicente

VIDEO

[L'immensité avec vous \[The immensity with you\], 2020, film, 9'06''](#)







Exhibition view

# Dreamday's Refuge

*Rêverie de refuge [Dreamday's Refuge]* , 2021, film, 2'27''  
Musique : Delawhere

This video questions beings and forms that occur physically and metaphorically in reveries of refuge, of folds, of interiority. Certain dialectics specific to shells, analyzed by Gaston Bachelard<sup>1</sup> such as inhabited and emptiness, the small and the large, the hidden and the manifest, the smooth and the rough become visual plastic patterns. The meeting between the images and their superposition gives the whole a dreamlike aspect. In the exhibition space, the video appears and disappears every ten minutes like an image emerging with the mysteriousness of dreams and their associations.

<sup>1</sup> The poetics of space, Paris: Les Presses Universitaires de France, p. 105.





Exhibition view

# Have you ever seen a rock's heart beat?

*Have you ever seen a rock's heart beat?*, 2021, video, 2'30"

In collaboration with Alice Delanghe

Production: Finis terrae, with the support of the «Conseil régional de Bretagne»  
and «DRAC Bretagne»

The work «Have you ever seen a rock's heart beat?» is a collaboration between Fanny Gicquel and Alice Delanghe. This video is presented in the form of a triptych and is mainly realized in the outdoor landscape. The work questions the concept of transmission through gesture, movement and dialogue with natural elements. The images, presented side by side, contain motifs and spaces in dialogue and offer the possibility of a triple reading as well as a shift between them. This mysterious and poetic scenario is accompanied by an anonymous Breton poem, the Celtic language of the artists' origin, found hanging in a tree during one of their walks. Translated into English, it reinforces their questioning: What is transmission and how do we transmit it?

VIDEO

[\*Have you ever seen a rock's heart beat?\*, 2021, video, 2'30"](#)







Fanny Gicquel's graphic practice combines drawings, collages and choreographic notations in works mainly produced using the silkscreen printing technique. At the crossroads between drawing and writing, these paper works are an extension of her sculptural and choreographic work. Produced before or after, they appear to be both the writing of the gesture and a witness to it. The artist considers this research to be closely related to the notions of archives and scores as tools of transmission and creation. The staging of bodies in space and the living painting support a poetic and rigorous relationship to the notion of composition, which is important in the artist's work and which extends into her graphic works.



*the letters before words*, 2022, screen print, arch paper, 24x30 cm( framed: 32,5 x 26,5 cm), Edition of 3



*agitationtangoagain*, 2022, screen print, arch paper, 24x30 cm( framed: 32,5 x 26,5 cm), Edition of 3



*every form keeps a trace of life*, 2022, screen print, arch paper, 50x65 cm( framed: 67,6 x 52,7 cm), Edition of 2





*le coeur d'un rocher [the heart of a stone], 2022, screen print, arch paper, 50 x 65 cm. Edition of 2*



*To hell with the sisters-score*, 2022, ink, arch paper, 50 x 56 cm, ( framed: 67,6 x 52,7 cm), Edition of 3



*memory room-remember*, 2022, screen print, arch paper, 50 x 65 cm. Edition of 4

## TEXT

### **breathing with heels, walking with eyes by Michael Hill, Programme Curator at Temple Bar Gallery + Studios (Dublin, 2023)**

Fanny Gicquel's tactile and adaptive sculptural environments refer to intimate and natural forms. Their components are dependent on one another, providing resting points where groups of objects and materials harmonise and perform. The serpentine aluminium stripes that delineate the gallery floor share likenesses with the curvature of a body in repose or an undulating shoreline. This alignment between discreet bodily outlines and formations in nature allows Gicquel to explore the touching point between the animate and the inanimate, tracing a moving and transitory landscape.

Language meets materiality throughout the exhibition. Its title pairs two references by David Le Breton, a sociologist and anthropologist who writes about walking as a metaphysical experience. In his book, *Walking Life: A Quiet Art of Happiness*, Breton discusses 'breathing with heels', a Taoist method of consciously engaging with the earth beneath our feet, its energy and connectivity; 'walking with eyes' is an expression by Alexandra David-Néel (1868-1969), an explorer and spiritualist who advocated moving through the world by intuition, without following a predetermined path. Comparably, Gicquel's approach to the installation of the exhibition was determined by bringing together many disparate components and materials, and responsively composing their relationships in the gallery itself. For her this transitional approach is an amalgamation between studio and exhibition spaces, and the flow of work is circulatory.

A terrain of aluminium tracks and drifting sandbanks opens up several circuitous routes through the exhibition. *how far is it? how far is it now?* (2023) takes its title from the opening lines of 'Getting There' by Sylvia Plath, *Ariel* (1965), and also recalls a child's excited anticipation on a day trip. The guiding pathways are made by casting directly from the beach itself, Penmarch in the artist's home region of Bretagne. Gicquel inscribed marks in the sand, at times with intent and others more aimlessly, to create spirals, trails and accents that were then filled with molten aluminium, incorporating traces of sand, stones, and flaws from reactions between the liquid metal with saltwater in the ground.

Visitors are encouraged to mimic Gicquel's beach 'drifting' and make decisions about their movements, attentiveness and pace in the room, echoing the motions of four performers who periodically inhabit the exhibition with a combination of individual and collective actions. The integration of choreographed and improvised activations, imagined by the artist and then carefully, yet playfully, enacted by the performers, create a curious sense of self-awareness. Their subtle gestures, which activate Gicquel's installation, include contact, rearrangement and interaction with each other and elemental substances like water, air, vapour, and reflected light.

During her first visit to Temple Bar last year, Gicquel observed the passersby outside the gallery, and how this constant presence plays an intrinsic role in the exhibitions. Her observations of hurried purposeful movement in the street prompted a response to slow down and move without intention of getting somewhere, within the exhibition. This sensation is integrated into her work through the symbolism of a meeting point, or place of connection. The large glass windows are a visual and light-porous screen connecting inside and outside, just as the beach is the meeting point between land and sea, constituted by the merging of solid and liquid material. Gicquel utilises the window of the gallery as a site of seeing and being seen. The harmony between stillness and movement is also a feature of her installations, particularly resonant in the slow and meditative performances, where gentle concentration prompts close relationships between objects and bodies.

The setting of the beach is bound to leisurely mindfulness, activated by the relaxing sounds of rolling waves and seabirds. It is expansive by its own nature, and Gicquel plays with the associations of horizontal space between land and sea, and the actions that typically take place there, such as lying down and sunbathing. *sharing skysummer* (2023), a grouping of blue and purple fabric banners, hangs at floor level in the gallery creating a horizon. It also resembles a windbreaker that offers protection from the elements and the privacy of enclosure. The banners signify potential for reconfiguration and can be folded, stretched and repositioned like picnic blankets, beach towels or semaphore flags. Gicquel hints at the possibility of a 'living painting' that could shift the backdrop of the exhibition, leaving the installation open to change, through the

actions of the performers.

Throughout the installation, the channels of sand indicate moments to pause beside glass rock pools, filled with water (a stone or a wave, 2023), fragments of mirror and blown-glass implements (body of work for aquaspace, 2023). The surrounding areas also draw attention to particles of shell, weathered glass, and hand-formed, coloured paraffin balls; shapes that coalesce the natural and imaginary. During the installation, we reflected on Virginia Woolf's short story 'Solid Objects' (1920). One of its many entwined threads is the protagonist's increasing obsession with the discovery of material fragments (glass worn smooth by the waves, a broken shard of ceramic), however his inquisitiveness and childlike wonder about the sand, and its interaction with water, as well as the "half-conscious reverie" in which he increasingly experiences the world, is particularly resonant with Gicquel's exhibition.\*

As Woolf describes the 'unmistakable vitality' of figures walking on a deserted beach, Gicquel links the interior and exterior of the gallery, with works that exaggerate and playfully respond to the activity outside and their distance within the protected gallery setting. *Mouth was thinking about eyes* (2023), is a trio of suspended glass cones, that reference loudhailers, telescopes, or listening devices that are a direct response to the vibrant and chaotic Temple Bar street, which also create the potential for personal sensory experiences like listening to the sound of the sea inside a shell. Gicquel's use of sand throughout the exhibition avoids a definitive configuration for materials due to its indeterminate positioning, while also acknowledging the links to care and restoration with the beach and sea swimming in the Dublin cityscape.

Three larger sculptures that take the form of disembodied limbs are placed on the floor, or against the wall, their title, *prendre corps*, meaning 'to take shape', draws parallels between the hand-wrought fabrication of the work, its visualisation as sculptural body parts, and activation by performers. Gicquel has considered the implied vulnerability of the objects' exposed knees, elbows and heels by placing upholstered cushions (*rest to the bones*, 2023) between the skeletal joints and the hard surfaces of the building; another point of connection, which has been considered with care and intimacy.

Fanny Gicquel lives and works in Rennes. Her recent solo exhibitions include *Hua International*, Beijing (2022) and *Berlin* (2021); *the left place the right space*, Reims (2020); *Passerelle Centre d'art Contemporain*, Brest (2020); and *Unworlding*, Frieze, London (2021). Recent group exhibitions include *Frac Bretagne*, Rennes (2022); *Beiqiu Museum of Contemporary Art*, Nanjing (2022); *Art Souterrain*, Montreal (2021); *Buropolis*, Marseille (2021). Gicquel was awarded the *Fieldwork Marfa Hostcall Prize*, Texas (2022), and the *Prix du Frac Bretagne - Art Norac*, through a selection process made in collaboration with *Frac Bretagne* and *Temple Bar Gallery + Studios*.

The *Prix du Frac Bretagne-Art Norac* aims to support Bretagne-based artists through annual partnerships with international organisations, which realise a solo exhibition for the awarded artist. The shortlisted artists 2022 were Reda Boussella, Clémence Estève, Fanny Gicquel, Valérian Goalec.

\* "Looked at again and again half consciously by a mind thinking of something else, any object mixes itself so profoundly with the stuff of thought that it loses its actual form and recomposes itself a little differently in an ideal shape which haunts the brain when we least expect it". 'Solid Objects' was brought to our attention by artist Niamh O'Malley, who shared an article by Margaret Iverson on the work of artists Becky Beasley and Lucy Skaer.

## TEXT

**An imagination of Total Bodily Autonomy by Nina Marlene Kraus, curator at Galerie Im Saalbau (Berlin, 2023). Published in the exhibition book.**

French artist Fanny Gicquel's sculptural installations create delicate and dynamic environments, encouraging visitors to move their bodies among them and inviting them to imagine how it would be like to engage with them. The interrelated individual components in her works form a cohesive microcosm as various objects and materials form connections with each other, developing into points of support and calm. Scattered across the floor or hanging from the ceiling, objects of glass, metal, and fabric encourage visitors to enter into an intimate exchange with them and to imagine what it would be like to touch them.

Gicquel uses the concept of affordance, which originated in psychology and digital design, to explore the potential for self-determination in objects and challenge our assumptions about their capabilities. The affordance concept is the stimulus to interaction emanating from an object and its ability to be understood without further explanation. While we are familiar with how everyday objects prompt interaction through learned conventions, abstract objects offer a much broader scope for interaction, a scope that points to the transformation potential inherent in these objects. By experimenting with transformable materials like paraffin and heat-sensitive paint, which are mutable and constantly in flux, Gicquel emphasises the impermanence and multiplicity of the objects around us. The objects each pass through two phases – one of contemplation and one of manipulation — challenging the clear separation of animate and inanimate.

Gicquel's installations always incorporate activations choreographed by the artist and carried out by various performers, with careful consideration given to the performative animation of the objects. Taking cues from the environment art forms of the 50s and 60s actionists, Gicquel creates environments in which future performances are to take place. The performers interact with the objects in discreet, almost imperceptible ways; images resembling a tableau vivant emerge, inviting visitors to linger and contemplate. Boundaries between the bodies of the performers and the objects become increasingly blurred. They become extensions of one another, raising the questions if the performer are reacting to the objects or — vice versa — if the objects are reacting to the performers.



## TEXT

**just for a while or a night by Saki Hibino, co-curator with Tomoya Iwata for the exhibition « La chambre cocon» at Cité des Arts (Paris, 2023)**

*just for a while or a night* brings together both old and new works by Fanny Gicquel for the first time. The fluctuating synergy between bodies, objects, and moments unfolds within Gicquel's flexible spatial choreography, exploring themes such as the body, interpersonal relationships, language, care, intimacy, transformation and fragility. For her installation at the Cité des Arts, the artist outlines a transient and shifting landscape, inhabited by sculptures that establish a direct relationship with the receiving space's architecture. Taking into account the choreographic dimension of the hanging and the visitor's body, the artist tries to harmoniously arrange the work to create a new syntax, enabling different materials to subtly communicate with each other and establish a dialogue with the viewer's body.

Certain pairs of small stainless-steel sculptures are directly installed on the floor, with each shape emphasizing a different means of finding balance, such as rooting, swaying, or freezing. Other small sculptures made of paraffin and held in the hand like a ball contain natural and organic elements collected or found by the artist (e.g., hair, flowers, cigarette butts). A score, reflecting Gicquel's interest in gesture and movement notation, provides clues to past and future actions. Some little mysterious glasses objects are delicately placed.. These objects have in common that they are both instruments, extensions, or tools for the body. They are all in a transitory state between immobility and their potential action or relationship with the human body.

Gicquel creates delicate and mobile environments that invite the viewer's body to move. Her installations function as microcosms where the various elements maintain interdependent relationships. Gicquel's works exist in two phases: contemplation and manipulation, exploring the boundary between animate and inanimate. This is further illustrated through her experimentation with changing materials, like paraffin, which resist a fixed form and evoke the impermanence and multiplicity of our surroundings. Activation scenarios devised by the artist and enacted by performers accompany her installations. These scenarios involve discreet interactions between the objects and performers, sometimes producing images akin to tableaux vivants, encouraging observation and slowing down.

## TEXT

**Close to the cataract** written by Henri Guette. Published on [YACI/Jeune critique d'art](#) (2022)

There is always an impression of fragility with glass. Perhaps because it is the materialization of a breath and we know how much a breath can break. A frozen breath whose contours would be words, whose breakings always have an air of threat. With glass, we make pretty things like little animals, menageries that gather dust on the shelves when we don't know how to love them. With glass, we sink into the breathing of another. Fanny Gicquel, with glass, gives a second form to our bodies, the double of a heart with Plain Pleasure, or that of a rib cage with I said cage no room. In the light, these glass ducts shine and it is as if they underline an absence.

Two sisters or two performers, depending on the situation, smoke or vape. They don't speak to each other and perhaps understand each other on the side. The installation Close to the Cataract is designed for two people, who are complicit enough to seek each other's company and yet so absorbed in themselves that they seem to miss each other; this is also what brings them together with two heroines of the British novelist Jane Bowles: Harriet and Sadie, sisters in Camp Cataract (1949).

One inhales, the other exhales. It's the same smoke and you can see from the condensation and the drops of water how close they are. Live as close as possible to each other. They are two glass flutes that carry an inaudible music, perhaps because we are not in tune, in this same time that is here as if extended. It is like two runners passing the baton to each other, because they cannot hold hands. The second, the third in a family, sometimes by a few minutes, often by several years: what to do with one's own place? We are on the verge of a rupture, the cataract and the sound of the fall should engulf everything. A wet explosion followed by a haggard silence. This is what lies between the lines, what overflows from the words: the unspoken nature of literature, dear to Bowles and to his contemporary, the American playwright Tennessee Williams. Dear perhaps to all those who know what can be lost by talking too much.

We cling to the gestures as if we were trying to communicate. One inhales and the other exhales her electronic cigarette. She pulls her head into her cage; inside there is still something that does not sit well, perhaps an anxiety. All in tension, the score *Au diable les sœurs* begins with an air of playing with hands, four hands that seek each other out and rebuke each other until they attack each other's faces. Mimicry is said to be a strategy of seduction. It is said that reproducing the gestures of the other is a way of seeking approval. It is said that mirroring increases empathy, but anyone who has been confronted with someone who imitates them too much knows that irritation is not far off. We don't hold on to much. Boundaries are always being recomposed and you have to be prepared to see the blow go off, even in your hands. The space between the hands does not only indicate the resistance of the air, but also everything that one has to invest in a performance; the interpretative capacity.

They don't speak to each other and perhaps understand each other on the side. In what is being played out, small gestures divert large rivers and variations reveal a traumatic event. Jane Bowles' heroines are presented to us as "dysfunctional" and perhaps it is indeed of rehashing that the installation, the camp, speaks to us. What would we have done differently if we had known? Could we read the events differently? What temporality informs our judgments and assessments? The story does not make a decision and leaves the reader with an open ending. The installation itself plays with suspense and the objects gently placed on the floor give a sense of an environment. The fragile hooks put the walls and the floor in tension, all that we believe to be given.

Who will have the last word of the two young women? In Fanny Gicquel's Invention Exercise, they compose and recompose words from the same set of letters. What could be a game of anagrams becomes, however, a confrontation about language through the intensity of the protagonists. They do not speak, but the letters they rearrange more and more violently, clash and find a sonic materiality. It is a game that forces the possibilities of language; words are formed before thought, the image of words even before their meaning. It is not possible through language to reach the thought of the other, which exceeds, overflows; the contours of the same words change according to whether they are of one or the other. Once again, we touch on the unspoken, and on what in Jane Bowles or Tennessee Williams makes literature.

In the multiple interactions that the objects provoke, there is the idea of collaboration. With *To Pass in his Head*, it is necessary to work hand in hand to carry the sculpted aluminium disc and, as the title suggests, to empathise. The disc is passed from one face to the other in a circular rotation, in a revolution that induces passage like a ritual that would mark one's readiness to open up or receive the other. To put oneself in the head of the other as to put oneself in *The skins from others* with the skin of the others implies to think in one's own place. What your hand are telling me is part of this same movement by extracting the lines of the hand and materialising them in aluminium. Lines of life which, like jacks, are as much a bet on the future as the ambition to enter the life of the other through the surface. The different protocols that Fanny Gicquel thinks of lead us to manifest a link, to make explicit the intention behind a simple gesture and in the journey towards the other to go to the borders of empathy and violence.

The hand that caresses can also be the one that strikes. The glass fists of *An Insecure Hand* undoubtedly contribute to the ambiguity of the whole installation. Without fingers, this counter-form, which acts like a glove, makes the person wearing it clumsy. A hand without fingers, two hands without fingers, is like having two left hands that do not allow one to sign, to communicate through the sign. A boxer would say that it is the most direct access to the other, through the blow. The touch of the fists is blunt, it suffocates at the same time as it embraces. The fight does not prevent a form of tenderness, the ambiguity of a feeling in the body to body. The person who wears them carries the difficulty of expressing himself without hurting the other person. Is it a prosthesis or a handicap? Glass makes what has no outline shine. It has no consciousness but manifests and amplifies the impulses that run through us. There is always an impression of fragility with glass. Even more so when you hang up the gloves, when you tie them delicately to a rack.

Where does a waterfall stop? The loop of the installation thus acts as if it constantly allows for new rereadings, an opportunity to see what is tied up without ever really untying itself and to go to the limits of a text, to its doors, to its breaths. On the two large heat-sensitive plates of *The Door* between them, the sisters place flowers as in a herbarium. A way of gathering a moment, of sketching out another language perhaps, and of preserving a memory in a certain way. Slowly, Fanny Gicquel sponges hot water on these surfaces. As the water trickles down, the steam and fog render the shiny surface opaque, giving a breath of air to the odourless flowers. We no longer see the reflection but simply the presence. Here we are, for a moment, back to life, near the cataract.

One inhales, the other exhales.

**TEXT**  
**The lizards by Elena Cardin, curator for «The lizards» at Frac Bretagne (Rennes, 2022)**

(excerpt) Fanny Gicquel creates mobile and delicate environments within which the viewer's body is invited to move. Her installations appear as microcosms in which the different elements maintain mutually interdependent relationships. Placed on the floor or suspended from the ceiling, Fanny Gicquel's objects, made of glass, metal or fabric, invite the viewer to touch them and aspire to create a form of intimacy with them. Her works thus exist in two phases, that of contemplation and that of manipulation, allowing her to explore the border between the animate and the inanimate. This also manifests itself in the experimentation with changing materials such as paraffin and heat-sensitive paint that escape a definitive form, evoking the impermanence and multiplicity of the things that surround us.

The installations are always accompanied by activation scenarios devised by the artist and played out by performers. They interact with the objects in a discreet, or sometimes almost imperceptible way, to the point of creating images close to the tableau vivant, which invites slowing down and observation.

For his new installation at the Frac Bretagne, the artist draws the outline of a moving and transitory landscape, inhabited by sculptures that enter into a direct relationship with the architecture of the place that receives them. Harmoniously arranged in the space, the works create a new syntax allowing the different materials to communicate subtly with each other and to dialogue with the viewer's body.

## TEXT

**Critical text about the exhibition «The lizards» by Pierre Ruault. Published on [Revue 02](#) (2022)**

(excerpt) The tour then continues with *lalorelei*, a poetic and sensitive installation by Frac prize-winning artist Fanny Gicquel. It is a composite environment that extends over the floor, walls and ceiling of the gallery. Four monochrome paintings in yellow, beige, green and brown are laid out on the floor in the centre of the space, some in a chromatic superimposition effect. On one of them are three very fine, small sculptures made from rings and geometric shapes in gold-plated brass: *The Stars*, tools of music by day and by night. At the edge of a window in the gallery, on the floor and against the wall, we look at an alignment of small paraffin spheres. These are the little lost planets, unique objects that contain organic elements that the artist has collected, such as strands of hair, pearls and flowers. There is also the organic-looking glass piece, *Et mon corps est un asile ouvert toute la nuit*, which is suspended from the ceiling and contains mysterious yellowish liquids at its ends.

The strength of this installation lies in the fact that it is conceived as a plastic and relational syntax between each object, which maintains links of mutual interdependence and dialogue with the bodies it encounters. Forced to stoop, to look up, to walk around, the spectator is invited to experience his own bodily presence. This installation is also supported by an activation scenario. A performer slowly executes a variety of choreographic gestures, interacting with certain objects, which fall within the field of attention to the other. By spraying hot water with a sponge, the performer creates ephemeral forms of white drips on the sculpture *Sensitive surface: thermotactile*, an imposing black parallelepipedic monolith made from heat-sensitive paint. In her work, Fanny emphasises the power of time insofar as it continually changes the forms of things and beings, making it impossible to speak of a fixed identity.

## TEXT

**Questioning our relationship to space, time and things by Silvana Annicchiarico.**

**Published on [Domus Magazine. Talent Section -N° 1072](#) (2022)**

Fanny Gicquel creates environments, not objects. She invents worlds, artificial places where the body can experience another space and time. Poised between the performing arts and emotional and communicative design, Gicquel imagines universes not as statically inhabited places occupied by well-defined, partitioned object-entities, but as spaces of osmosis and exchange: dynamic constellations of combinations, hybrids and interferences. In her work, bodies interact with wearable objects that can change or be manipulated, all striving to define experiences of reciprocity between the self and the other, internal and external, human and non human. Through choreographed performances, the designer makes the bodies of her performers move among objects that abhor immutability. Whether they are glass vases set among groups of steel sculptures or words that appear then disappear in multilingual anagrams and palindromes, her objects – in her own words – “are all active, changing, escaping a definitive form to highlight the impermanence of the things around us and to testify to the fragility of the world.”

Born in 1992 in Rennes, France, 30-year- old Gicquel has exhibited in France and Canada and, from June to October 2022, staged her second solo show at Hua International Gallery in Beijing, where she endeavoured to create situations that question and reveal the porosity and ambiguity between intimate and impersonal, inwardness and outwardness, reality and make-believe, sweetness and violence, constriction and freedom. Attentive to the connections between the forms of things (one of her videos explores the relationship between a snail shell and an ear cavity), she articulates an investigation based on cultured references – from Gaston Bachelard to Fernando Pessoa – to question our approach to space, time and things.

## TEXT

### **L'âme de fond by Anne-Lou Vicente, critical text about «Des éclats [sharps] » (2020)**

«In its simple, natural, primitive form, far from any aesthetic ambition and any metaphysics, poetry is a joy of the breath, the obvious happiness of breathing. The poetic breath, before being a metaphor, is a reality that one could find in the life of the poem if one wanted to follow the lessons of the aerial material imagination.»(1)

Romanticism has made a common place out of the landscape-state of mind, subject respectively to the variability of elements and feelings. (É) moved by the force of the waves, seascape and human soul undoubtedly share a certain uneasiness (2) and the same meaning, in (de) finite. More concretely, the sea and the body appear as living organisms traversed, animated by the air, an element whose poetic and cinematic essence and power must be emphasized.

These three entities of the body, the sea and the breath constitute the pillars of Fanny Gicquel's exhibition presented at Passerelle in the form of an installation-video-performance entirely bathed in poetry. And for good reason, its main anchor point is none other than the poem *Ode maritime* signed Álvaro de Campos (1890-1935). This Glasgow-trained naval engineer is in a way the repository of the maritime impressions of one who knew how to handle the art of heteronymy like no one else: the Portuguese author Fernando Pessoa (3). Building a bridge between Lisbon and Brest, two port cities facing the open sea, the artist focused in particular on the first of three parts of this long prose poem in which the author, observing the Tagus which opens towards the oceanic horizon, rocked by the comings and goings of boats and the fertile imagination of departures and arrivals, delivers a sensory approach to the marine element.

Ten verses were extracted from it, the ambient presence of which in the exhibition turns out to be neither audible nor readable (4), but visible and sensitive through different mediums - video, sculpture and performance (5) - which distill the version. semaphoric. What could be more natural than a marine language to «translate» these lines with bluish reflections? Falling into the same obsolescence as semaphores, these observation posts of the French Navy overlooking seas and oceans, this coded language consisted of signals emitted by means of arms equipped with flags, each letter of the Latin alphabet corresponding to a position specific.

From this body language - and therefore, non-verbal - both chthonic and aerial (6), Fanny Gicquel has thus composed (7) an elementary choreography consisting of a series of minimalist gestures essentially articulated around the breath, interpreted by several students of the EESAB in Brest (8). By its binary movement and rhythm - inspiration / expiration -, breathing recalls the dual character of so many natural rituals (surf and tides, sunrise and sunset, day and night, etc.) at the same time as it summons, while incorporating it, the dialectic of the inside and the outside (9), like two communicating vessels.

Shot outdoors during the day on the Crozon peninsula, the film *Immensity with you* consists of a succession of still shots like so many living tableaux giving to see, immersed in nature, the community of performers secretly declaiming the verses. chosen from *Maritime Ode*, to handle and wear certain accessory objects - which we (re) find in the exhibition - which operate less as signs than as hyphens and points of contact between bodies and the landscape. We forget the reflex of sense to let ourselves be carried away by the sensuality of images, faces and gestures, the communicative energy of bodies and of nature which breathe in unison (10). It is the breath that speaks, that listens, flows and exudes beyond the space-time of the film itself. The slow and deep breathing that constitutes its soothing and hypnotic soundtrack gives its pulse to the exhibition (11) composed in a fragmentary, even indicative fashion. Slowly, piece by piece, shot by shot, sequence by sequence, unfolds the setting within which is replayed - and re-read - the poetic landscape, populated by «interactive» objects and bodies.

The lines arranged in the scenic space draw a free course, a multi-lane scenario, a diffracted visual narrative. In front of us, a cloudy horizon stretches out: the steel sculpture I want to leave with you, wherever you have been takes up and materializes the outline in semaphoric language of this same line of maritime *Ode*. As we approach it, we perceive on the white surface of the wall tiny bluish tears which "betray" the presence of a line of blue pigment hidden behind the metal line which reminds us that the horizon, sky and sea merge by infra-thin.



As slight as they are, the drips testify to a gesture, to an action whose thread can be traced: on the ground lies a sponge still wet with the water with which it has swelled, collected in the imprint of a hand having hollowed out the porous material of a block of plaster. Evoking a plant element as much as a rising / setting sun, a frail fan carved from a copper-colored Plexiglas used in the manufacture of boat portholes to protect from glare rises at eye level, forming a potential filter on the landscape-exhibition. Tied to the ground (earth) and to the ceiling (sky / air), a black mirror reflects by flattening the space and what (ow) that is (re) there (s): it operates here like a binder between the different spatio-temporal strata of the exhibition, both from the point of view of its construction and of its unfolding (12), at the same time that it appears as the key interface of a reflection on the notions of presence and representation (13). Freely resuming the knot technique used for fishing nets, The fabric of my nerves consists of two screen curtains whose undulating and vibrating meshes, far from enclosing us, act as a floating threshold. Passed on the other side, in front of a sand / flesh-colored wall, a white grid stands out as if drawn in space on which hang four felt flag sleeves in the colors of the Crozon peninsula, occasionally worn by the performers in the film and during the various activations of the performance during the exhibition (14).

Multiplying points of view and lines of flight like the senses and strata of reading, traversed back and forth by a common breath, "Des éclats" works by "rebound", associating the materiality of the objects-works-bodies in the presence. their "fleeting impressions" (15) as if to better amplify their degree of anchoring in the present and the real, but also, and above all, the power of (retro) projection – and motion – imaginary and poetic. Available in multiple displacements, transformations and other spatial and temporal translations, bodies, elements, images, words, materials, objects, flows and (im) perceptible phenomena communicate silently with each other and come alive indefinitely according to their multiple correspondences.

Anne-Lou Vicente

(1) Gaston Bachelard, *L'air et les songes*, Essay on the imagination of movement, chap. XII "La déclamation muette", Paris, Librairie José Corti, p. 271.

(2) In reference to the posthumous work of Fernando Pessoa (under the heteronym of Bernardo Soares), *The Book of Tranquility*. The first words of Jean-Christophe Bailly in *L'Élargissement du poème* (Paris, Christian Bourgois, 2015) refer to it, as well as to the landscape-state of soul. See p. 13: "Very early on, the lesson of German romanticism, entirely nourished by Schelling's Naturphilosophy, was forgotten, and by the networking of all existences, which it illustrated by ricochets and echoes, s' a bourgeois version of effusion is substituted, of which Lamartine's famous question on 'inanimate' objects undoubtedly constitutes the culmination. «

(3) In Portuguese, "pessoa" means "person". Read Iooss Filomena, "The heteronymy of Fernando Pessoa. No one and so many beings at the same time «, *Psychoanalysis*, 2009/1 (n° 14), p. 113-128 <https://www.cairn.info/revue-psychanalyse-2009-1-page-113.htm> See also Jean-Christophe Bailly, op. cit., p. 163: "The pronominal scene does not put fixed 'pronominalities' opposite one another, it is arranged like the space of a sort of permanent crossfade where each position, held for a moment by such and such a being, would only be 'a notch, both on the path of what composes it as a singularity, and on that of what exposes it to encounter other singularities, themselves similarly engaged in their own composition ".

(4) Note, however, that the ten lines in question are recorded on one of the labels in the exhibition, each line being associated with the performer who selected it. Let's remember them here: Washed out by so much immensity poured into her eyes; With the painful sweetness that rises in me like nausea; My feverish desires burst into foam; The mystery of each departure and each arrival; And the tissue of my nerves a net that dries on the beach; Ah anyway, anywhere to go; Live trembling in the instant of eternal waters; From the ancestral fear of straying and leaving; All this fine seduction creeps into my blood; And deep inside me slowly begins to turn a steering wheel.

(5) If video is a new path taken by the artist on the occasion of this residency-exhibition at Passerelle, sculpture, installation and performance constitute the preferred mediums of his practice where the setting in space and in contact through the body which activates and moves, thus highlighting notions such as movement, circulation and exchange.

(6) The feet are on the ground and the legs remain stationary. Only the arms move and stir the air. The upright position emphasizes the «air column» that runs through the upper body.

(7) Note that translation and composition go hand in hand here with a certain margin of interpretation and

improvisation, both in terms of writing and performance.

(8) About this collaboration with students and more broadly, the course of the residency, read the interview <http://www.leschantiers-residence.com/fanny-gicquel/>

(9) A dialectic already at work in the notion of landscape-state of mind. Read Gaston Bachelard, *The poetics of space*, 1957, Paris, Quadrige PUF (6th edition, 1994), chap. IX, p. 191-207. «The below and the beyond silently repeat the dialectic of the inside and the outside: everything takes shape, even the infinite», p. 192.

(10) Note here the importance of touch. The analogy between body and landscape / nature here borders on their «fusion» symbolically illustrated by the collage visible on the back of the mirror in the exhibition space, which combines the outlines of a mass of united bodies (visible in the video and repeated during the performance) to the material of the rocks of the tip of Pen-Hir, in the Crozon peninsula.

(11) It should be noted that the film, if it is partially visible and audible by the visitor upon arrival – directly although from a distance, but also by «ricochet» via its reflection in the mirror in the first room –, is presented at the back of the second room.

(12) These layers, porous or even intertwined, could be those that form, without any fixed order, the film, the exhibition and the performance. Activated every Tuesday at 7 p.m. and on the third Saturday of the month at 3:30 p.m., the performance physically reintroduces the bodies (re) present continuously into the exhibition space via / in the film. By reflecting them, the mirror embraces them in the same time-image in which our own body can find its place.

(13) The different known meanings of representation here include the literal one of putting back in the present tense.

(14) We inevitably think of the work designed by German artist Franz Erhard Walther in the 1960s, between post-minimalist soft sculpture, clothing and performative ritual. [http://i-ac.eu/fr/artistes/1241\\_franz-erhard-walther](http://i-ac.eu/fr/artistes/1241_franz-erhard-walther)

(15) See Clément Rosset, *Impressions fugitives*. The shadow, the reflection, the echo, Paris, Minuit, 2004.