

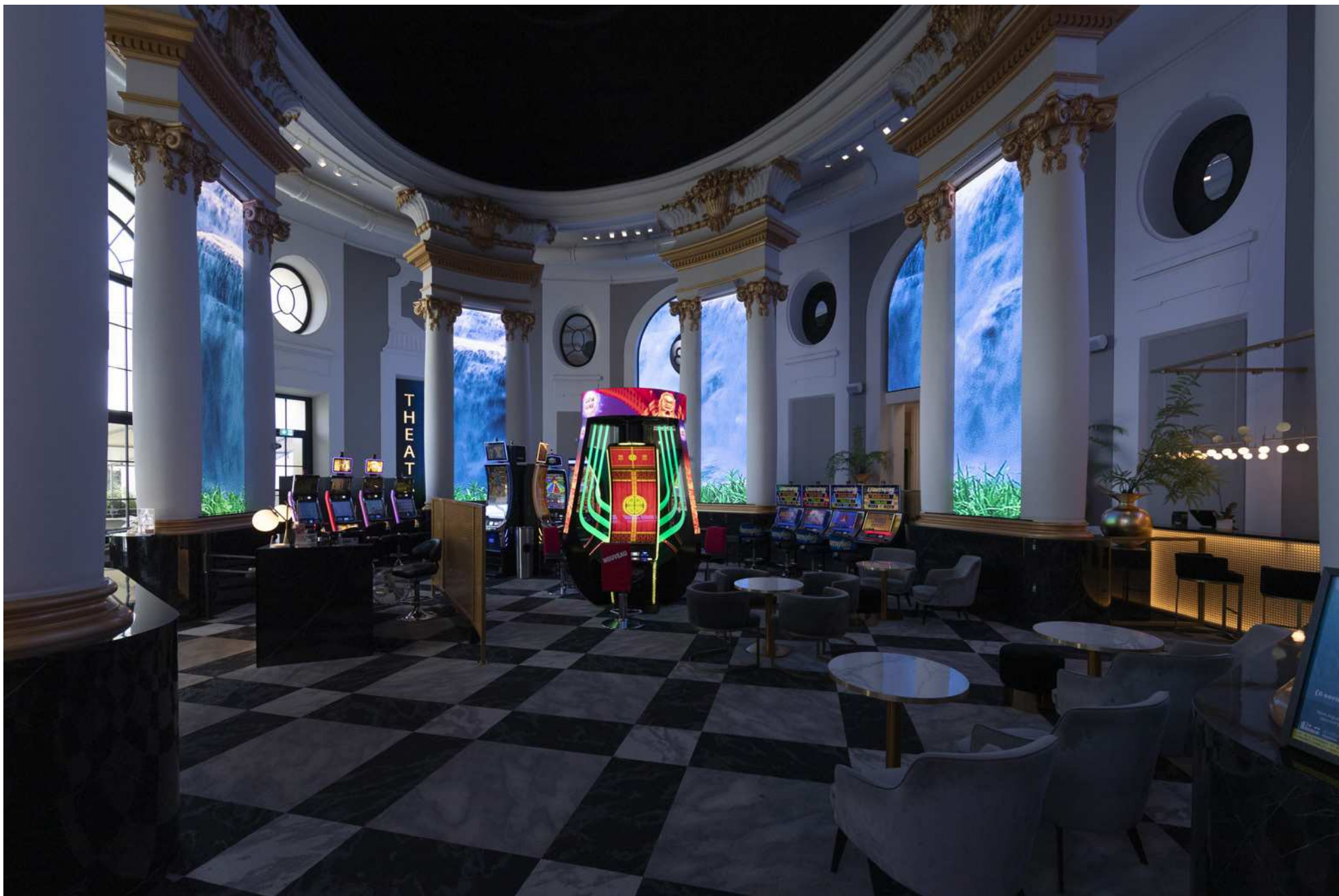


Arthur Debert
selected works - 2025

Born in Paris in 1990, lives and works between Nancy and Berlin.

Arthur Debert's protean practice is rooted in collective work and exchange. Anchored in a contextual approach, his work takes shape through travel, encounters and multiple collaborations. Central to these exchanges is the question of the transmission and survival of knowledge. Objects encountered in the field are seen as both witnesses and bearers of epistemological narratives to be deciphered. To reveal the different cultural layers sedimented within them, the artist disrupts their temporal linearity through shifting spatial settings and collective activations. Installations, videos and editions then fix the ephemeral, indeterminate state of the resulting lived experiences.

Arthur Debert is a graduate of the École de l'Image in Épinal (2011), the École Supérieure d'Art de Lorraine in Metz (2013) and participated in the École Offshore in Shanghai (2014-2015), a research program of the École Nationale Supérieure d'Art et de Design in Nancy. His work has been shown at Centre Dürrenmatt Neuchâtel (2025), Triennale de la Jeune Création (Luxembourg, 2013 and 2021), Korai (Cyprus, 2023), Rencontres Internationales Paris/Berlin (2021), Ann Arbor Film Festival (Michigan, 2022), Berlin Art Prize (2018) and Berlin Independent Film Festival (2023).



*Charade, installation view, casino of Royat, Water marks, 2025
photography © Marjolaine Turpin*



Charade, installation view, casino of Royat,
Water marks, group show, 2025
photography © Marjolaine Turpin



Charade, installation view, casino of Royat, Water marks, 2025
Water marks, group show, 2025
photography © Bruno Silva

Charade

In situ video installation, 10', 2025.

The immersive installation - designed specifically for the space of the entrance of a Casino, inaugurated as a gaming hall in 1873 - unfolds around the link between values, cycles and revolutions. The objects and symbols on display form a mysterious charade that invites viewers to speculate about the digital environment and its value systems. The fresco, made up of animated GIFs circulating freely on the Internet, evokes the question of copyright. It concludes with the intervention of a magical entity that seems to reset the world to zero before resetting it again and opening up new associations and meanings.



L'atelier du Vidéaste, milled wood, plexiglas, 21 x 32 x 3 cm, 2024
Mains négatives augmentées, wall drawing, turmeric, variable dimensions, 2024

Langues de bois

solo show - Ergastule, Nancy, 2024.

Are manual skills on the way out? Have animals become obsolete? The Langues de bois exhibition presents the work produced during a six-week residency at Ergastule. It is the fruit of a collaboration with my grandfather Gilles Fourtier, a retired carpentry teacher. At the heart of this research project is his collection of tools related to the crafts of wood, basketry and leather (among others). For this period of research in Nancy, we focused on a selection of tools bearing the names of animals. The relationship between the tool and the animal is sometimes obvious, sometimes less visible, in the gesture or gestures associated with it. Langues de bois attempts to bring together representations of the evolution and extinction of species with those of the disappearance of the skills and gestures of craftwork.

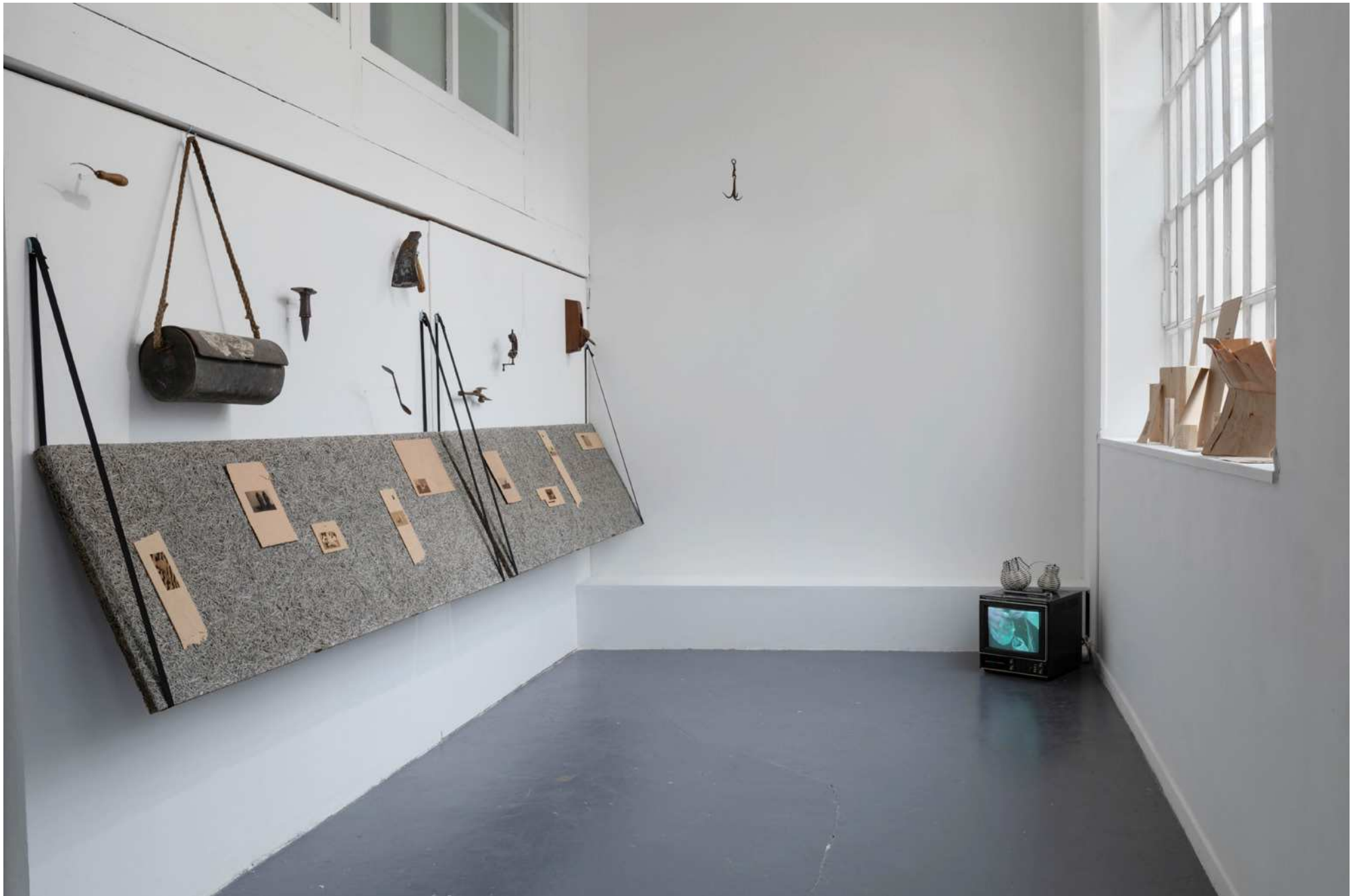
Old techniques and new technologies are juxtaposed in the space. Three-dimensional computer-generated images, engraving and computer-assisted woodcarving are shown alongside tools that are sometimes several hundred years old. What emerges from these echoes is the intertwined story of a slow disappearance. Tools on the one hand, animal species on the other, all players in their own right in the early days of humanity. The place of animals in society seems to have shifted in a similar way to that of tools. Once spiritual and magical, now mechanised, commodified, used for their 'properties' and finally discarded when deemed obsolete.



Les Outils-Bêtes, detail, series of 26 antique tools and laser engravings on wood and cardboard, dimensions variable, 2024



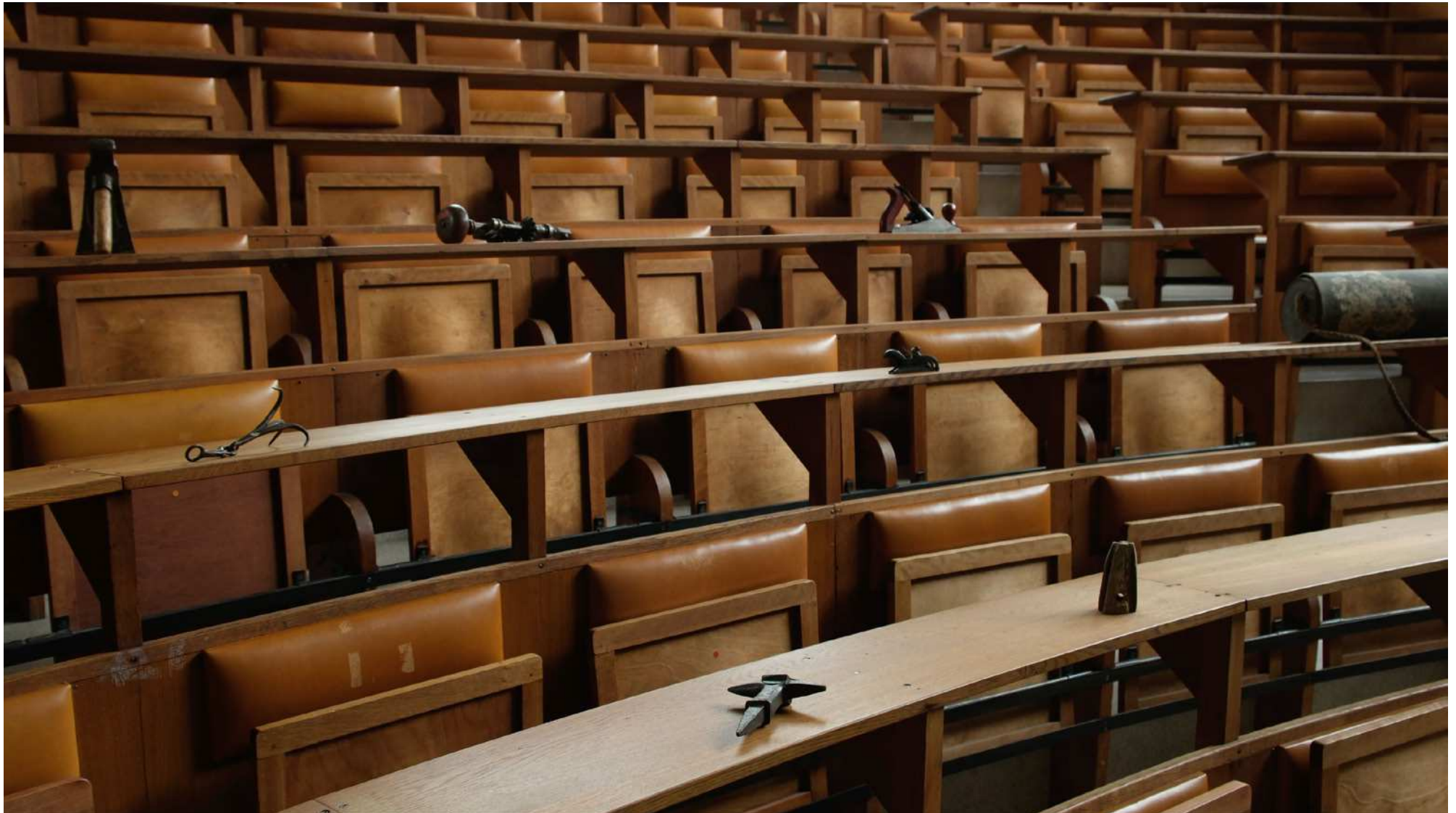
Les Outils-Bêtes, detail, series of 26 antique tools and laser engravings on wood and cardboard, exhibition shot, 2024



*Les Outils-Bêtes, detail, series of 26 antique tools and laser engravings on wood and cardboard, exhibition shot, 2024
photography © Julie Freichel*



left **La Conférence des Instruments savants**, vidéo, 4K, 8'36", color, sound, 2024
 right **Les Outils-Bêtes**, installation, antique tools, lazer engraved cardboard and wood, 2024
Langues de bois, 2024, vue d'exposition, Ergastule, Nancy, France



La Conférence des Instruments Savants

video, 4K, 8'36", color, sound, 2024

In a wooden amphitheatre built in 1933 for the study of animals and plants, a group of ancient tools attend a lecture. The talk seems to be about animals and their movements, but the tools gradually come to understand that it's about the living beings that have given them their names and sometimes even their shapes.

La Conférence des Instruments savants,
video, 4K, 8'36", 2024

link to the video "La Conférence des Instruments savants":
<https://vimeo.com/1024285245>



On the other hand, solo exhibition, 2024, exhibition views
LAGE EGAL (IN THE RACK ROOM), Berlin, Germany
photography © Henry Detweiler



Strings (on the other hand), activated, found gloves, thread, metal support, 2024
On the other hand, LAGE EGAL (IN THE RACK ROOM), Berlin

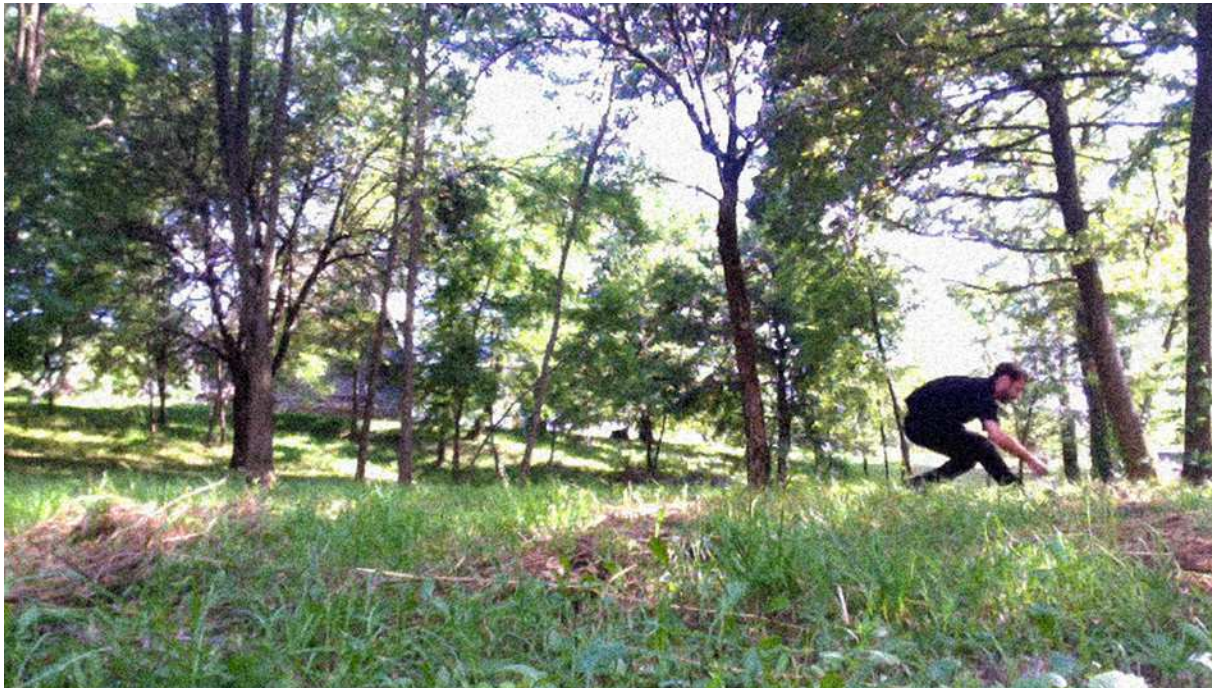


Strings (on the one hand), found gloves, thread, metal support, 2024
On the other hand, LAGE EGAL (IN THE RACK ROOM), Berlin

Strings

found gloves, thread, metal supports, ongoing series - 2024.

Prototype of an analog technology, the simplest puppet, *Strings* is a set of found gloves that can represent specific characters. By playfully activating the textiles, the audience is invited to discover the relationships and links between animator and animated.



Bird's view

two-channel-video-installation, stereo sound,
color, HD, 7"30', 2024.

One video consists of trembling images taken in nature, apparently from a camera attached to a cat's neck or a dog's head. On the other screen, we discover the clumsy movements of a cameraman imitating snakes gliding across the ground, deer walking through the forest or frogs jumping on the grass. These synchronized metamorphoses become cinematic riddles that question our relationship with nature and the way it is influenced by technology. How do we look at animals? How do they look at us? On the one hand, this shows how easily and readily the human species identifies with other species, but on the other, it also shows how complex behaviors are simplified and adapted to human superiority over animals. *extract:* <https://vimeo.com/942697384>

Stones & Stones Ltd.

Solo show, 2023.

The exhibition *Stones & Stones Ltd.* at Korai in Nicosia opens conversations about the influences of scientific discoveries and storytelling on our interaction with nature. The magical fibers between stones in the village of Amiantos, Cyprus, where the largest asbestos mine in Europe was located, inspired games and imaginative dialogues about geological time, the transmission of knowledge and threats to human health.

Two stones, the protagonists in the animated 2-channel video, tell stories and share moments of solidarity. They are riddled with layers of asbestos and wear archival number plates. Listening to their interactions, the audience is invited to play The Game. Based on board games such as *Backgammon* (popular in Cyprus) it was originally inspired by the Egyptian *Royal Game of Ur* (3000 BC). Touching snail shells, asbestos stones, and fruit pods, mixed feelings about the usage of natural materials become most tangible.

Can it be that those in power are on the verge of repeating a senseless and deadly mistake? sits on takeaway glass bottles, which can be filled with drinkable water directly from the former mine in Amiantos. The quote is from the video game *Final Fantasy 6* (1994), where players are immersed in a world in which the ruling entity profits from the extraction of a mineral called «magic». Asbestos was used for magic tricks over and over, for example in ancient Rome: In the shape of tablecloths it was pushed into open fires, which magically made red wine stains disappear in seconds.

In cinema, the mineral was sometimes used to create snow effects, as for example in the cult movie *The Wizard of Oz*. In the film from 1939 the song “If I only had a brain” is sung by a scarecrow who wants to become human. Performed in the video by the stone protagonists it echoes dramatically, yet thoroughly through the exhibition space.

Metal skeletons of decaying billboards are etched into the landscape like projection screens whose products have long expired. The spatial sculpture *The Message* refers to the dusty memories and vague promises of the future that emanate from the advertising and housing industry placed across the highways in Cyprus. While the audience is invited to play, the deep scars in the former mine in the Troodos Mountains are cared for by reforestation projects which, enhanced by the absence of humans, are slowly turning the area into the most biodiverse ecosystem of the island.

- text written by Carola Uehlken

Stones & Stones Ltd. marks the culmination of an 8-week residency at Korai Project Space in Nicosia, April and May 2023.

link to a preview of the 2 channel video installation *Stones & Stones Ltd.* : <https://vimeo.com/924664347>



Stones & Stones Ltd, 2023, exhibition views
Korai Project Space, Nicosia, Cyprus.



Stones & Stones Ltd., 2023, two channel video,
snapchat screening, HD, color, sound, 13''09'.
preview: <https://vimeo.com/924664347>



The Game, 2023, laser engraved wood, cotton, asbestiform stones,
snail shells, limestone, fruit pods, polymer resin, 66x66cm.

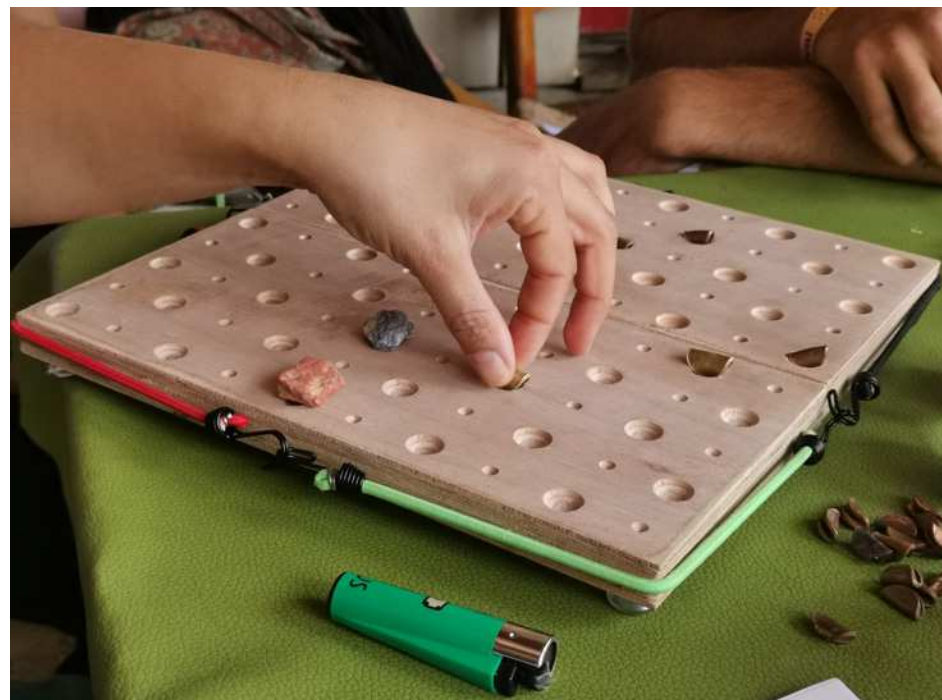
Ντάμα (dama)

board game, copper, brass, stones, wood, bungee cords, 2023.

This game have been realised with wood, copper, brass and stones collected at the ancient copper mine of Mathiatis, Cyprus. The pawn/checkers are two colors, represented by two metals that can be mined in Cyprus. They are made from cents of € coins from various provenance.

The board, similar to a topographic map is held together by tension. The colors of the game get closer to the those who can be found in the former copper mine of Mathiatis next to Kornos, Cyprus.

This game was devellopped in a two weeks residency and played at the coffee place of Kornos village at the occasion of the weekend of Xarkis festival 2023.



*Vue of Mathiatis former mine, 2023
Ντάμα (dama), Xarkis Festival, 2023, Kornos, Chypre.*

The New Mills

multimedia installation, dimensions variable, 2022

This body of work is based on a research around the animated film *The Old Mill* produced by Walter Disney production and directed by Wilfred Jackson in 1937 in the collection «*Silly Symphonies*». It marks a radical change in the history of cinema by being the first animated film to use the new possibilities of the «multiplane» camera, a technic imagined by Walter Disney was then still in the state of prototype, built with parts of engines of recovery of 3 old Chevrolet cars.

The film tells the story of a community of diverse animals enjoying the protection of an old mill. A sudden storm breaks the tranquility and starts up the machine which, without a second thought, crushes or at least threatens everything in its path. A symbolic reading of the situation could see it as a representation of the installation in power of a totalitarian government and its consequences on the population.

The installation consist in a 9 minutes long «dub» version of the music score presented in a room with dead leaves - a reinterpretation of the original poster of the movie, shearching for its undercoat - a solar powered windmill turning slowly in the light of a projector - and a drawing in several layers of the main scene.

listen an extract of the audio track here >>

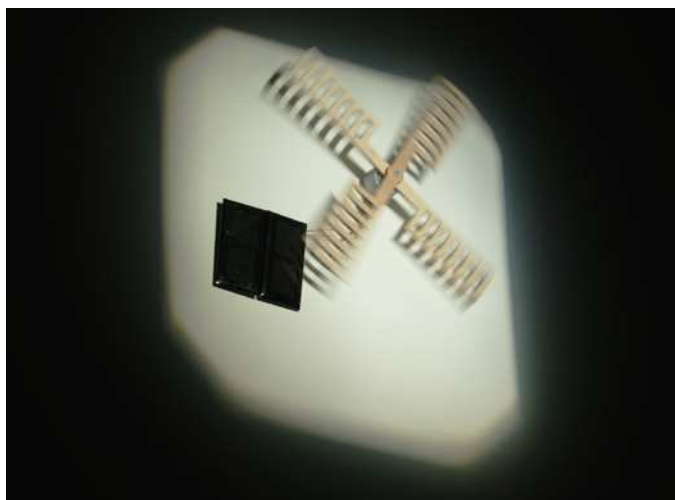
https://arthurdebert.fr/Dusty-Dub_2022_full-soundtrack.mp3



*Installation views - Dusty Dub , Am Lagerfeuer, group show
Kunsthau L6, Freiburg, Germany, 2022.*



*The Old Mills (1937), 2022, drawings transparent plastic film
Habiter le désordre, Cryogénie, Strasbourg, 2023*



*The New Mills, 2022, Projector, solar panel, motorised wood
Habiter le désordre, Cryogénie, Strasbourg, 2023*



*♩, 2022, 120x160 cm, Quadrichromic poster print
Habiter le désordre, Cryogénie, Strasbourg, 2023*



on the right, **une planche et on met ses pieds dessus**, wood, shoes & audio tape
on the left, **un oiseau aux ailes bleues et blanches**, paragliding fabric



une mains sans doigts, vase in 3D printed wood, mountain house-leek

Habiter

*Solo show, in collaboration with
Les Hauts Plateaux Festival, 2021*

In 2020, the organizers of the "Les Hauts Plateaux" theater festival have launched an artistic project dedicated to the commune of Passy in the French Alps, the region and its people. They created an initiative for and with the inhabitants, and whose objective is to draw a sensitive and humanistic portrait of the Arve Valley. These interviews give us stories, slices of life, a look at the region.

For the exhibition «HABITER», Debert recomposed a representation of the inhabitants of Passy thanks to the interviews collected in 2020. In his installation he gathered sculptures, gestures and images resulting from meetings with the inhabitants whose stories the artist had listened to carefully, and whose voices can be heard echoing throughout the space of the Municipal Cultural Center of Passy.



le bruit des glaciers qui fondent, audio piece,
stereo, audio transducers on glass, 5 min
exhibition views, *Habiter*, Passy, 2021



left, *un oiseau aux ailles bleues et blanches*, detail
cinq levers de soleil par jour, the old projector of the movie-theatre of Passy
exhibition views, *Habiter*, Passy, 2021



Transporter

participatory installation, object to be activated by transport, 2021

In December 2020, Arthur Debert took a small boat to visit the Channel Islands off the Californian coast. There were about twenty people on the boat. As a storm warning had been issued they quickly arrived at the port being no more than a metal bridge between two cliffs. They had to quickly unload the luggage from the hold of the boat on the beach. Following the advice of the sailors, they formed a human chain. In about fifteen minutes, they unloaded their belongings and those of other travelers by passing them from hand to hand: items in the most diverse shapes, colors and weights were connected by a rhythmic movement directed by the first person in the line, who intuitively decided how the loads should be moved – by the handles, upright, or by rolling them. This person's gesture was often imitated or interrupted by the others. After a while, a certain routine set in, as people familiarized with the different types of objects and adapted to the rhythm of their fellow travelers who handed over the items and those to whom they passed them on – all complete strangers up to that point.

Transporter was born from this experience. It is a collection of sculptures devised to be passed on from hand to hand. The objects were made using various three-dimensional reproduction techniques, from traditional casting method to 3D printing. Each sculpture refers to a real object that exists elsewhere, and therefore carries a dual narrative – its own and that of its model. A sculpture in the shape of a walking stick hides silkworm cocoons in its middle. It refers to the story of two monks sent by the emperor of Byzantium to steal the secret of silk production, a Chinese monopoly in the 6th century. Other examples include a turned wood reproduction of a 16mm film cartridge, the resonance chamber of an extinct dinosaur, and a miniature late 19th century travel trunk saved from destruction by movers emptying the apartment of an elderly piano teacher in Shanghai's former «French Concession». In the exhibition, the installation travels from one wall to another as visitors form chains and pass them on. Each new movement follows the rhythm of the objects in an order determined by the visitors. Together the gestures and shapes produce an original sequence, like a sentence in which the words are interchangeable, telling a story in perpetual motion.

Transporter, exhibition views, SaarART2023, Stadtgalerie Saarbrücken, 2023
Brave new world order, Casino Luxembourg, 2021



Orbits, kiel edition

workshop, 2020.

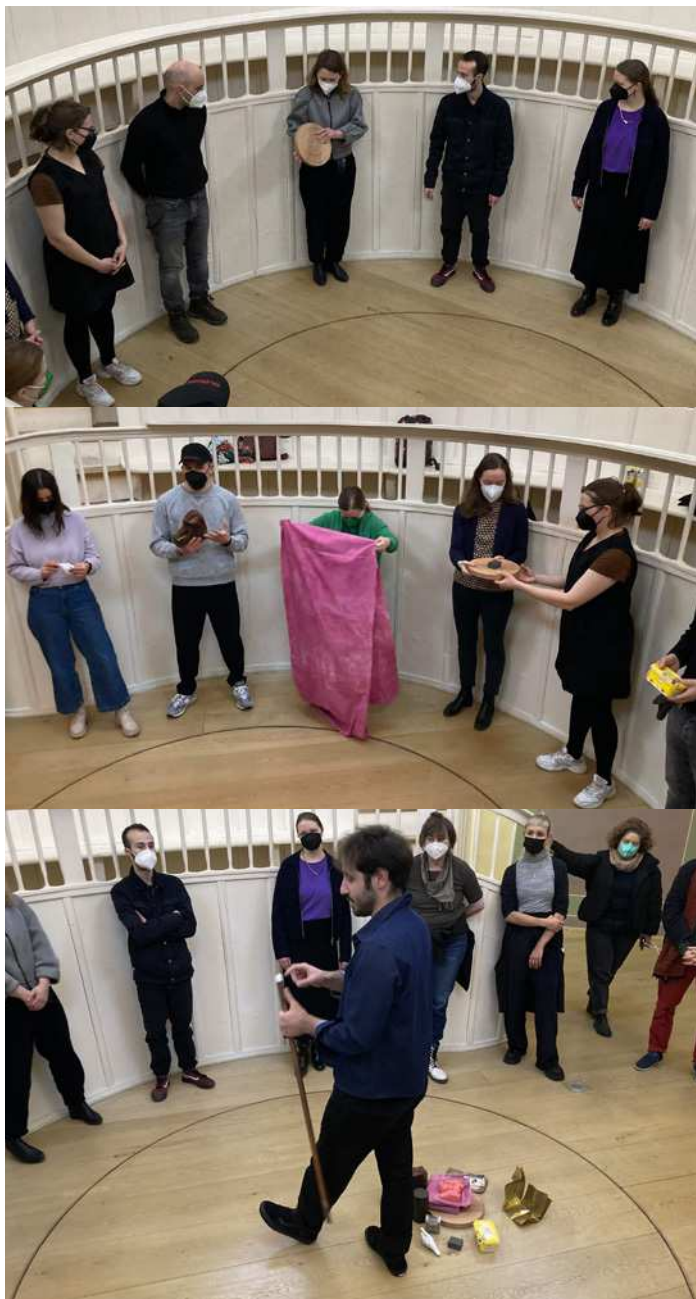
Orbits is a workshop to be performed with a series of sculptures collected solely for the purpose of being passed from one hand to another. Each object has its own characteristics in the idea of creating specific handling situations.

Helped by the instructions given by the artist and/or a audio podcast, the participants are invited to make the sculptures circulate. In a second movement the artist and/or the audioguide enlightens to some of the foundations or stories carried by these objects.

The first edition in the botanical garden of Kiel, close to the harbour, was focussing on tools and props related to the travelling in the maritime context.



Orbits, performance for a small group, Old Botanical Garden, Kiel, Afloat Residency, 2020 © Christian Lübbert



Orbits, Berlin edition
workshop, 2022.





Orbits, camériste, wood, France, end XIXc.



Orbits, the objects in circulation,
Les mains pures, Octopus cooperative, 2021

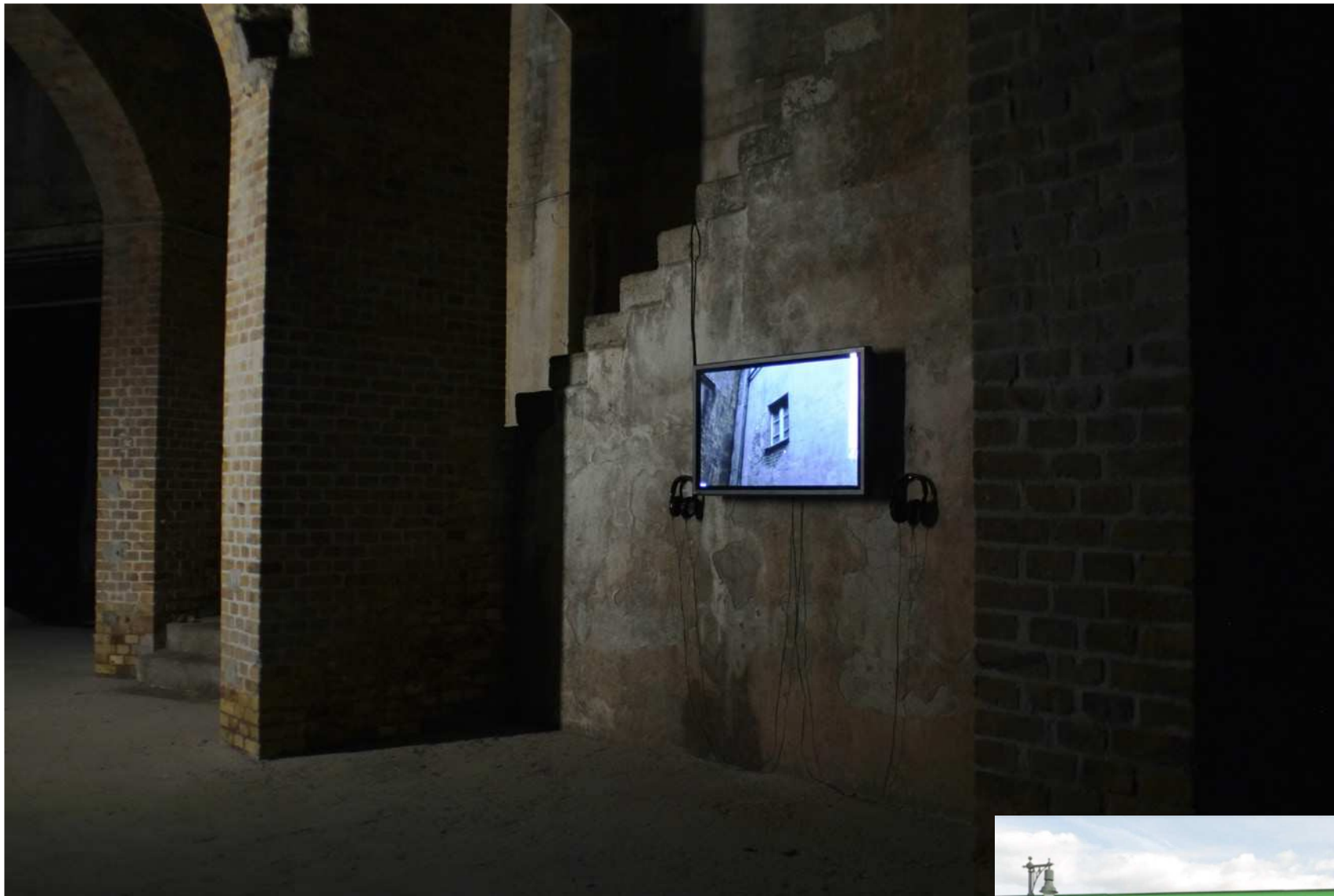


Orbits, reproduction of a chinese trunk, 3D printed bronze

Orbits, Paris edition

workshop, 2021.

For the occasion of the group show «Les mains pures» at Octopus Cooperative in Paris *Orbits* was performed by 14 people. There is no images of the handling of the objects as everyone who was present took part in it. The objects were this time collected around images of handcrafts and transmission of knowledge.



Myst, screenshot, digital video, 2022.

Myst

video, loop, color, sound, 8''42', 2022.

Through an interface which recalls navigation tools like «google street view», we are witnessing a wandering the empty streets of a strange city. Architecture and store names hints that we are somewhere in Vienna or perhaps Berlin. On the soundtrack a young man gives a rather insightful piano lesson on the variations of fingerings when playing Chopin's Nocturne in C sharp minor.

As the movie goes we get more and more clues about the reality of the place in which the film was shot : a virtual tour of the Babelsberg film studios in Potsdam. The historic studios are those in which most reconstructions of the Second World War were filmed.

<https://vimeo.com/785370702/1c806a7948>



*Myst, exhibition shot, Automaton:lab, group show
Kleiner Wasserspeicher, Berlin 2022.*



Infinite Window, screenshot, web page, 2019.

Infinite Window

video, live via internet, 2019.

24/7 the camera provides access to a wide plan view of the Infinite Column of Constantin Brancusi in the center of the Romanian city of Targu Jiu.

The installation consists of a web page giving stable access to the surveillance camera of the Column. It allows us at any time, day and night, to watch life bustling around. Like in a Jacques Tati film, one witnesses the tourist groups, the priest of the nearby church, the lawn mowers, the automatic watering system, birds and insects, lovers in the grass and the guards on the ale.



exhibition view, group show «le moindre geste», le Granit, Belfort, 2019.
Next to Geta BRĂTESCU's artwork.



Testamentul lui Orfeus, wood, glass, 200 x 200 x 200 cm



Lethean, truck tarpoline, money coins, 14000 x 300 cm



Folks, digital print on PVC, 400 x 300 cm, mounted on a billboard on the road between Târgu Jiu and Curtișoara.

Faking it for Real

with Andreea Medar

Resulting from a duo residency in Targu Jiu, Romania, the project brings together multiple interventions by the two artists together or individual works.

«It is an invitation to redefine the invisible boundaries between concrete and unreal, myth and history, ancient and new, in questioning progress just as much as conservation. All the works abstracted of historical times but each of them is thought to be seen at a specific moment of the day or night. As proposals for new delimitations, by blurring boundaries, these elements question the idea of collage and the opposition of antithetical notions.

Is progress the disappearance of tradition? Do you think it's better than the evolution of universal evolution?

This unanswered interrogation crosses the works of a set defined by doubles, oppositions and absences presence at an imprecise time, stamped with mythological stories.»

Arthur & Andreea



2 handfuls of rocks, detail, 2019

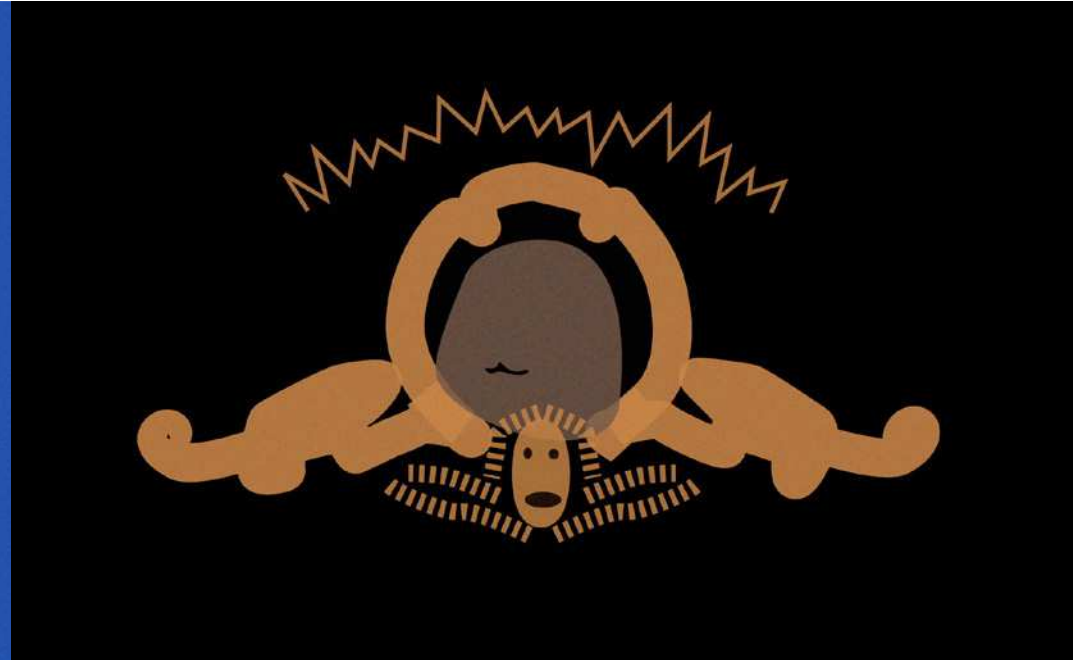
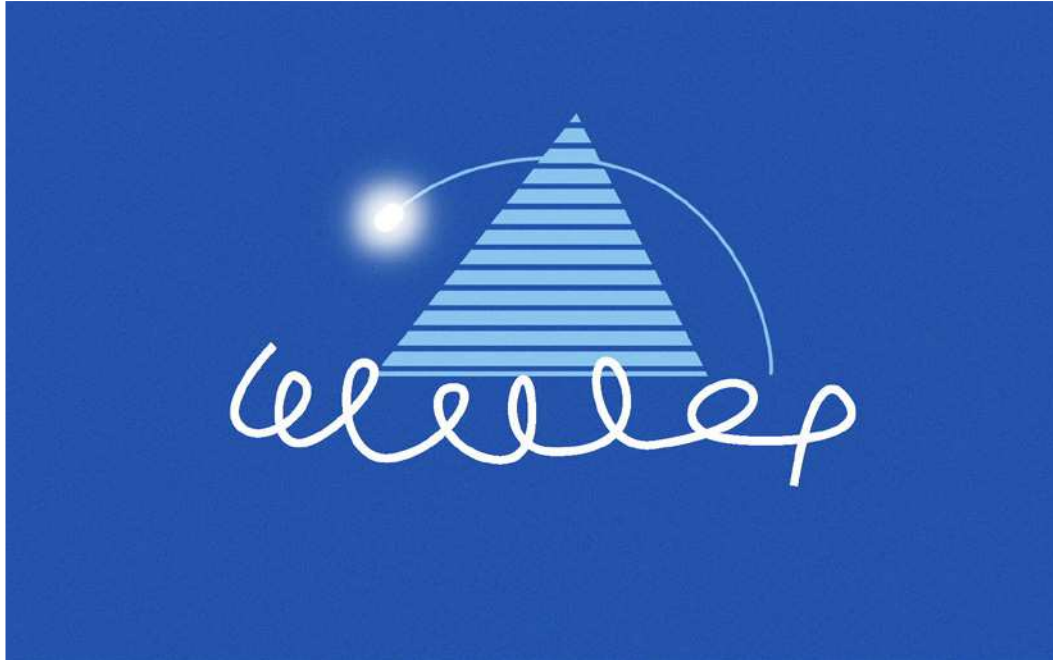
2 handfuls of rocks

*pink and green stones, wood and glass tablet,
25 x 3cm, 2019*

Two handfuls of small colored stones are juxtaposed on a shelf. Both were collected at the exact same time on two small neighbour mountains of «The Artist Pallet» in the Death Valley, California.



Exhibition view, Tête, Berlin, 2019



Midnight movie, screenshots, 2018.

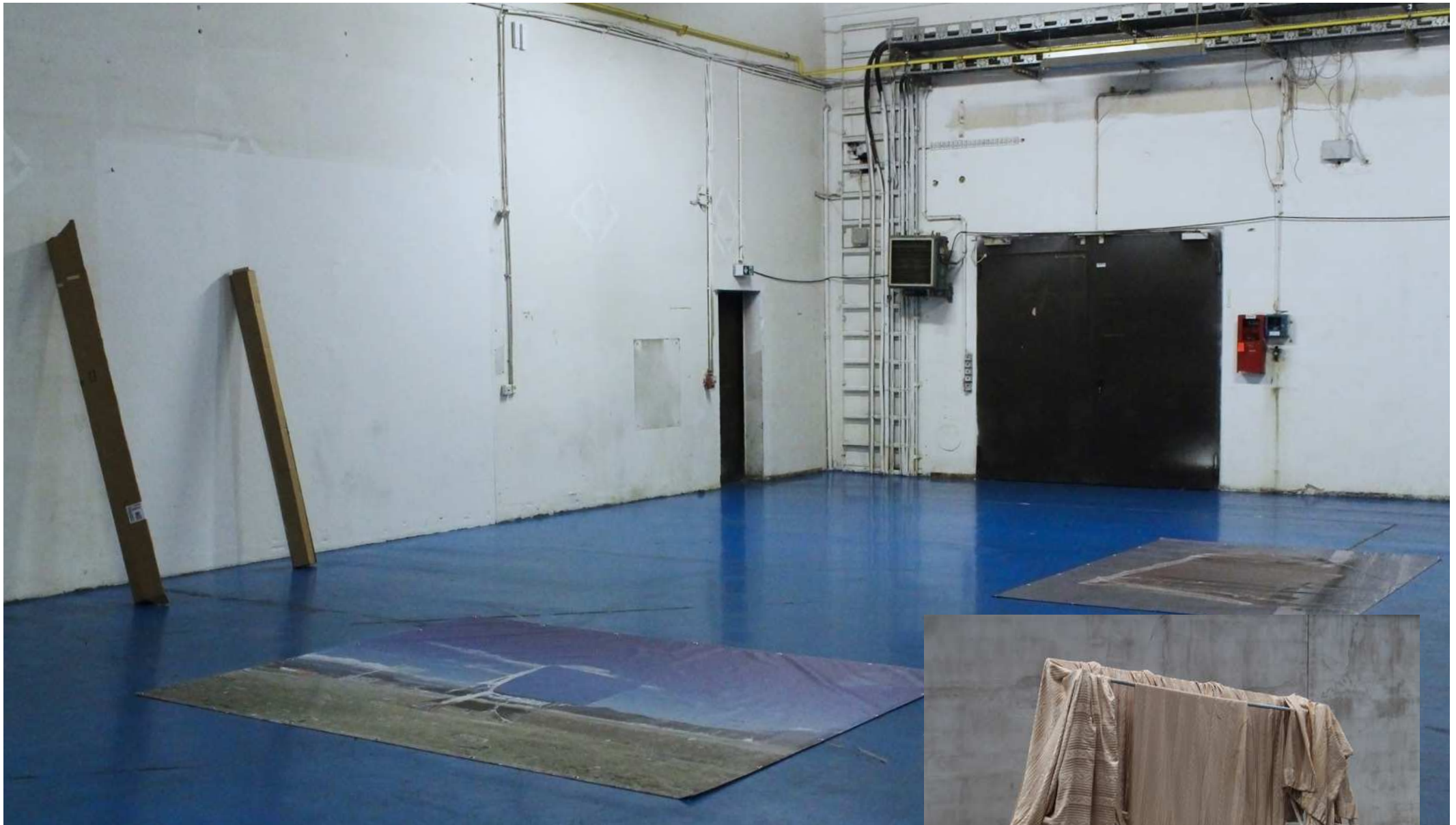
Midnight movie

animated video, 16/9, 4", loop, 2018

These short animation sequences replay animated logos of international production companies. Presented as a loop, the work creates a never ending prologue. By accumulation, the abstract logos refer the History of the industry of Cinema.

extract : <https://vimeo.com/301461737>





Empty forms (Deep Blue, Costume)

*digital photography on wind-proofed PVC,
300x225 cm and 300x200 cm, 2018.*

«Deep Blue» and «Costume» are two digital photographs taken in China in 2015 and 2018, two landscapes lost in the middle of their gentrification. Both are printed on wind-proofed PVC tarp with the standard dimensions used to hide construction sites. Each work is shown with its own transportation box.

They can be presented rolled or unrolled on the floor on demand. «Empty forms» is a personal archive of forms, objects and images showing their own structure. Doing so they are visualising the disappearance of cultural formats and narrations.

The research blog : <http://feudf.tumblr.com/>

Empty forms, installation, Berlin Art Prize Show, The Shelf, 2018.



Costume, digital photography, China 2015.



Rifle, fabric, metal, 30x10x110 cm, 2018.

Empty forms (Rifle, Sasumanta)

fabric, copper, polystyrene
30 x 10 x 110 cm and 250 x 70 x 30 cm, 2018

Both sculptures are realised after a fuzzy memory from China. «Sasumanta» results of my incomprehension regarding an object present in each of Shanghai's metro stations, an abstract long stick which turned out to be a weapon used by the police.

«Rifle» refers to a global way of hanging old weapons on walls transforming them into decorative objects. Those two sculptures are part of the research project «Empty forms».



Souffleur

animated video, teleprompter, 50 x 50 x 170 cm, 2018

«Souffleur» is a teleprompter equipped with a video player ; it shows a moving text reflected into glass. The text is a visual description of the movements in the library scene in «Wings of Desire» from Wim Wenders. The text alternates with an animation showing the 3D printing process of a chess game.

Souffleur, animated video, teleprompter, tripod,
Berlin Art Prize Show, The Shelf, 2018



Impressions (k5e3) with Luc Debert

*Installation, sound piece 5", drawings,
Ink prints, 3D prints, 1989-2017.*

This project is a collaboration with Luc Debert, my father. I realised a chess game that he modeled 25 years earlier. The installation combines 3D models, drawings from 1993 and a sound piece referring to the first chess game won by the computer Deeper Blue on world chess champion Garry Kasparov.

1989: L.D realizes a synthetic image in 3 dimensions of a chess game.

1993: L.D models in 3D all the parts of the game.

1997: DeeBlue IBM super computer wins first match against Russian chess champion G.K.

2017: A.D, son of L.D, translates the 1993 synthesis volumes into «printable» objects and then prints the chess game in 3D.



detail, the knight and the queen



Impressions (k5e3), exhibition view, Arkad art center, Auvillar, France, 2017
 up left to down right : detail from the print (1989), sound piece, 3D printed chess game, rendered images and sketches (1989/1993)



recording studio for the live performance, RAMDAM Art Center



live performance, Wuthering 1 - FANTOME

Wuthering with Marion Aeschlimann *serie of radiophonic emissions, 15'' each*

«Wuthering» is presented as a performance for two voices. Each episode is a 15 minutes long internet broadcast in which we use film extracts invisible to the public. Creating our own fictional film club on air, our two «geeks» draw a tinkered portrait of their video library mixing disasters, declarations of love, extraterrestrial invasions and triangle concerts.

Each program has one subject: #1 is about ghosts, #2 is about the weather, #3 is about extraterrestrial life. Playing on several layers of narration, re-interpreting or dubbing their sounds, we propose new imaginaries for well known stories.

<https://wuthering.hotglue.me/archive/>



live performance of Wuthering 2 - ORAGE

Dubbing bar

*non-treater steel bar, 70's connectos
110 x 200 x 70 cm, 2018*

Dubbing bar refers to a tool that is never shown and has no name, a hip-height bar that is used by movie dubbers to place their hands as well as to help them place their voices.



Dubbing bar, Berlin Art Prize, The Shelf, Berlin, 2018

Dubbing bar, detail, oxydation by the hand prints of the visitors.



Yojimbo

multimedia installation & lecture 2016.

Yojimbo is a nomadic display to be transported and activated anywhere. During the presentation I unpack a few unconnected objects and create a projection situation. While doing so I remember and describe the first sequence of Akira Kurosawa's film Yojimbo. In the movie we follow the sinuous path of an actor whose role becomes increasingly blurred in a world of war, where globalisation tends to spirit away intermediate roles.



Yojimbo, detail from the old canon ball (18/19th c.?)
Yojimbo, screenshot, A.Kurosawa, 1961



the arrival in Toulouse, c. Etienne Cliquet, Printemps de septembre, 2016

Contrebande

action, publication, 2017.

On September 23rd 2016 I started from my apartment in Berlin, taking sand with me from a construction site close by. I carried it in the plane to Toulouse for 8 hours in my closed hand.



the publication, pigment print, unique



exhibition view, danse sur le fil regard terre à terre,
Ateliers du vent, Rennes, 2018



hanging the work of Charlotte Sivrière, with the two neighbors,
screenshot from the video documentation

Bande passante

*collaborative project, mixed media,
variable dimensions, 2015 and 2017.*

Bande passante is a collaborative project that took place in the Bazaar Compatible Program in a public market in Shanghai. I contacted some artists I had fun to work with in the past. I asked them to send an artwork I could realize for them in China. During two weeks I realised a choreography activating the proposals sent by the participants one day after another. These interactions and the objects involved created a particular variety regarding ideas of movement and transfer.

with Alain Colardelle & Guillaume Lemuhot, Pauline de Chalendar, Jean-jacques Dumont, Marine Froeliger, Marco Godinho, Olivier Jonvaux, François Martig, Marianne Mispelaère, Emma Perrochon, Louis Picard, Charlotte Sivrière, Jade Tang, Carola Uehlken, interpreted by Arthur Debert at the Bazaar Compatible Programm, Shanghai



detail from the binding

The publication version «*Bande passante*», consist in 72 pages combining materials and images taken while producing the projects send by the artists. The publication is optimized to be sharable online and printable on a standard office printer.



Bande passante, 3 prints realised with the printers of the inviting structure, a print shop, and a neighbor art collectiv. exhibition view, éditer_exposer•exposer_éditer, group show, Ateliers Bonus, MPVite, Nantes.



screenshots of the video

Nouvelle Histoire de la Révolution Française

Video, 4/3, 4''30, loop, 2013

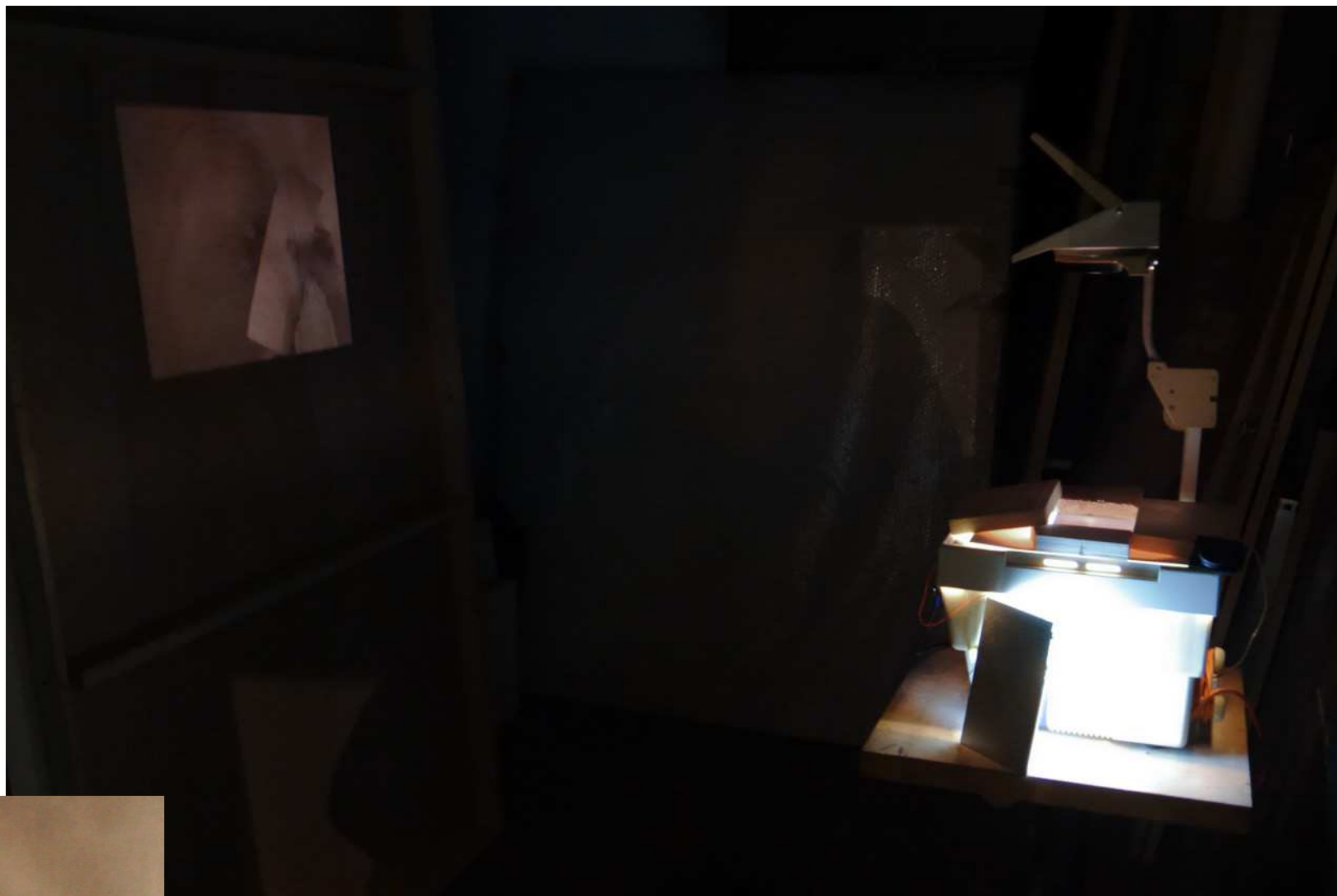
Frame by frame, the ball from the final match of the Soccer World Cup in 1998 was erased. The simple gesture transforms players into dancers and facts into fictions.

full length: <https://vimeo.com/980400877>

Strict nécessaire

*multimedia installation, video,
Lcd screen, overhead-projector
25", 2013 and 2017.*

The video is an inventory of everything that I carried during a travel. The creation of this «survival kit» was projected in a hotel room in which I previously packed all the furniture, surfaces and objects which were impersonal, found in this space of transitions.



screenshot of the video.

«Placed in the storage room of the exhibition hall - transit space where various materials and objects are stored - the recording of the compulsive packaging of each element resulting from this «Survival kit» inspires the erasure of a distinction between utility object and artistic object.» L. Demuro in 2017, Presentation text for Tutoriality at 6B, Paris.



Le strict nécessaire, une nuit/ein Nacht, Forbach, France, 2013
the video was presented in a hotel room fully packed in bubble wrap and brown paper



digital photography, 2 months after the intervention



video documentation of the walk

Galerie des espaces disparus

*pine wood, okoumé, exotic wood, handles,
vidéo 19", 2014*

An exhibition is being transported into the forest by a group of artists. Abandoned for some months there, the wooden boxes served as shelter for animals and insects.

Realized in the Heidenkirch forest in 2014.