

FRANCK CAZENAVE

PORTFOLIO 020

A selection of recent works
+ some archives

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statement + bio + cv
<https://franck-cazenave.com/about/statement-and-biography.html>

-/- AT THE FRONT ROW 020

Paintings & drawings (selection - wip)

- / -

In 2020 AT THE FRONT ROW paintings series inaugurates a cycle of new research “- / -” which is characterized by a new radical treatment of the pictorial space inducing a division - between caesura and border - of the surface of the canvas, staged in different ways depending on the works. The “oblique gesture” itself tests a third hypothesis, a balance, a backlash, a void (see below) in the face to an overly Manichean analysis of space (or life). This diagonal division produces a tension effect - also accepted as a metaphor of human fears in front of visible and invisible, the near and the far, the thinkable and the unthinkable, the real and the virtual, the reassuring and the frightening - and yet these canvases act as spaces for meditation, supports for reassessing our certainties, subtle warnings carried by the intensity of a silence, before or after the storm.

$2 = 3$, $3 = 1$. The viewer will find there the involuntary evocation of a trinity, or the more realistic reference to the Median Void, the primordial Void of Taoist thought (cf. F. Cheng). This ternary system, unitary rather than binary, is a logical continuation of the exploration of the “human-space-time”, “body-mind-soul” relations already explored by the artist..

-/- AT THE FRONT ROW 9

La radiation douce, presque.

Acrylic, pigments, oil stick, and spray on canvas

114x162cm - April 020

Details



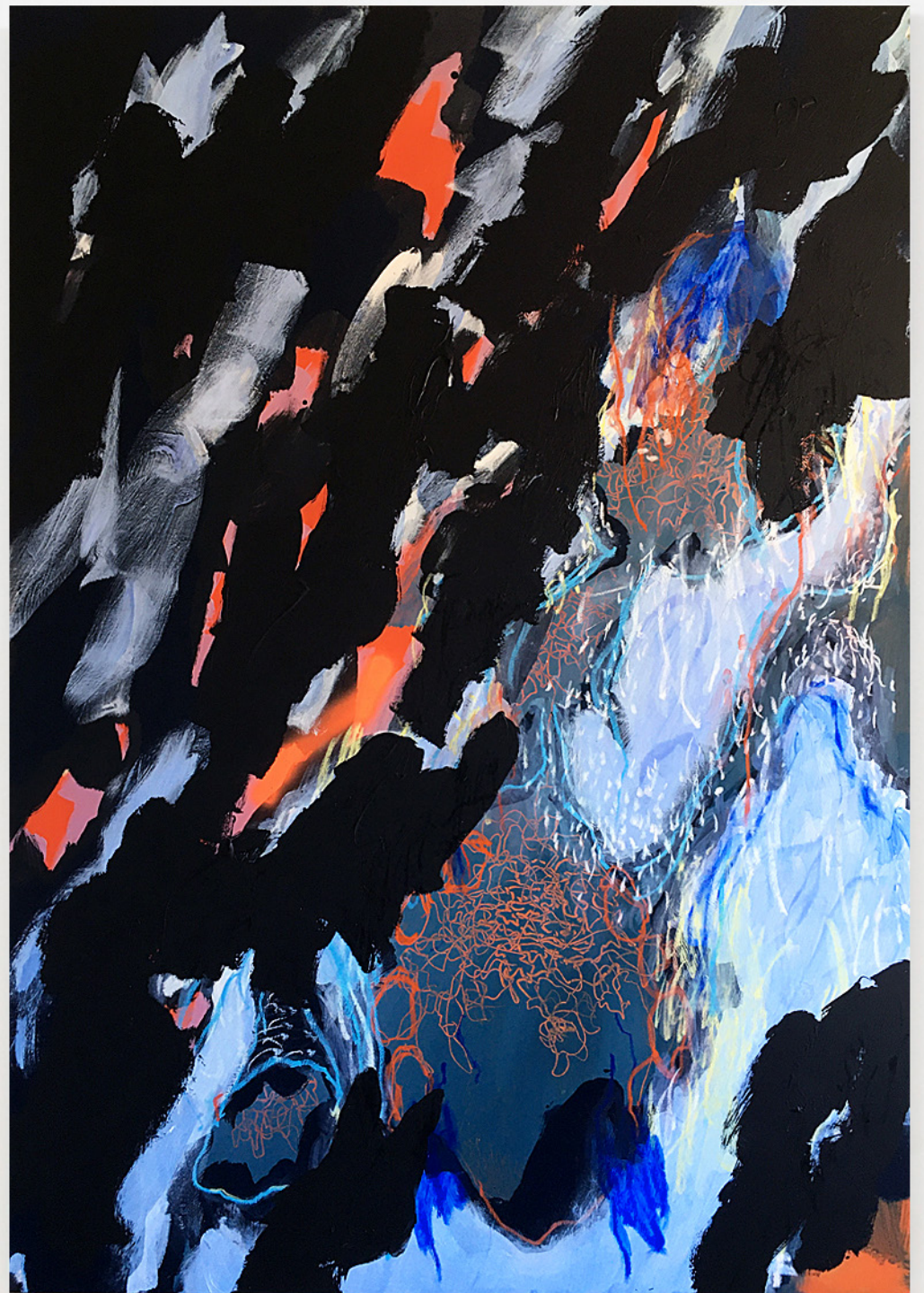
-/- AT THE FRONT ROW 6
Libation aux deux rochers (patella)
Acrylic, oil, oil stick, and spray on canvas
114x162cm - April 020

Details



-/- AT THE FRONT ROW 5
La nuit, par beau temps.
Acrylic, oil, oil stick, and spray on canvas
97x146cm - March 020

Details



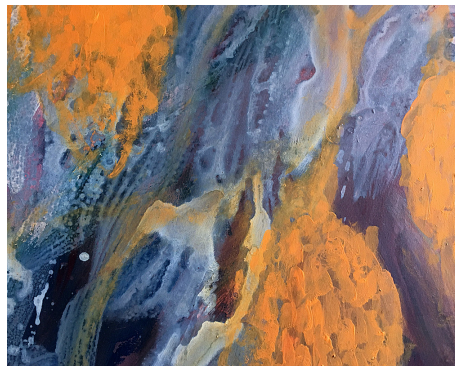
-/- AT THE FRONT ROW 8
La geste des vrais bandits. Tragique.
Acrylic and spray on canvas
97x146cm - April 020

Details



-/- AT THE FRONT ROW 8
La geste des vrais bandits. Tragique.
Acrylic, inks, pigments and spray on canvas
97x146cm - April 020

Details



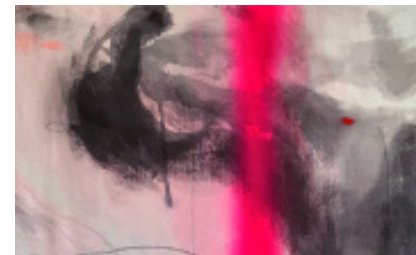
APIRILAREN2637

Paintings (selection)

Apririlaren2637 * attempts to mediate an «active» memory (a present feeling nourished by a heavy past) by a representation confronting intimate history and collective History. What traces of drama remain in oneself as in collective consciousness?

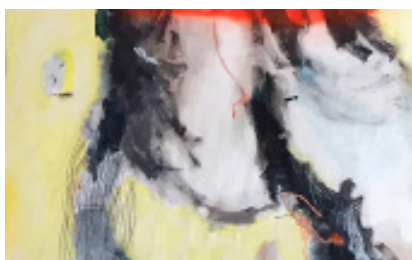
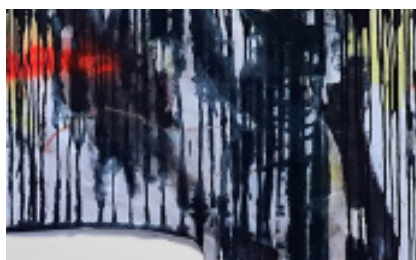
The work frees itself from a narrative ambition and proposes a mental landscape, a pictorial zone, examining the cohabitation and inter-relationality of dark and luminous surfaces (thoughts). The visual vocabulary is evocative: the material support (sheets of the artist and his relatives) warns on this time of active sleep that reboots a state of consciousness between old fears and new aspirations, the spray, refers to graffiti claims of “ETA-GAL“ years, it acts both as a signal, a reminder of history, and as an alarm witnessing the fragility of peace.

*Apririlaren2637 is a reference to Gernika bombing, April 26, 1937, a sadly symbolic drama, the first bombing of a civilian population, before Dresden, Nagasaki, Hiroshima, and many others since, in Syria and elsewhere...



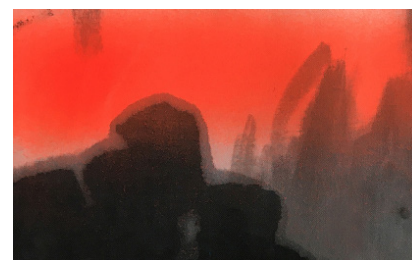
Details

APIRILAREN2637-3
2019 - 300x235cm
Acrylic, oil stick, graphite and spray on bed sheets



Details

APIRILAREN2637-1
2018 - 225x245cm
Acrylic, oil stick, graphite and spray on bed sheets



Details

APIRILAREN2637-7
2019 - 175x115cm
Acrylic, oil stick, graphite and spray on bed sheets



Details



APIRILAREN2637-4
270x165cm
Acrylic, oil stick, graphite and spray on bed sheets

IZAN HADI

Paintings and drawings (159 drawings 2017 > 2019)

The ensemble “IZAN HADI“ interrogates the ternary composition of our identity (body, mind, soul) - precisely the place of the soul - in a contemporary approach of the portrait, a renewed ontology inviting to the reinvention of ourself before the advent of artificial intelligence and human breeding. “IZAN HADI“ is a body of 169 drawings and paintings made between 2017 and 2019, in 9 series. Each series is a new heartbeat, a digression, artistic, emotional, having its own symbolism, its own dynamics. A recurring motif - meaning less the same than the different - acts both as a surface or a limit and as a territory of thoughts, the “sign“ reminding icon, cameo, face, mask, cell, seed, heart ...

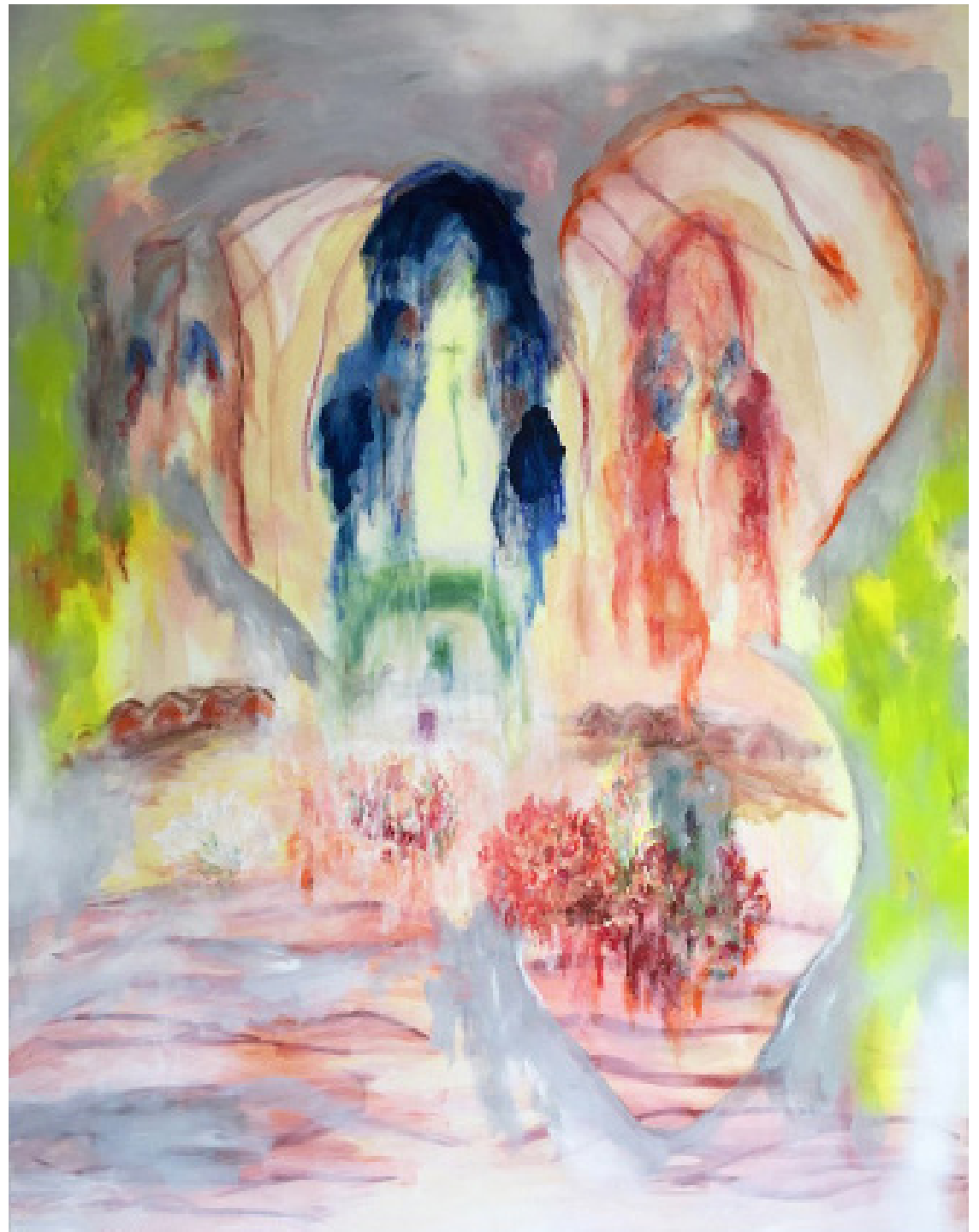
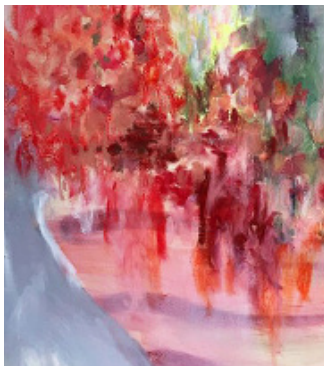


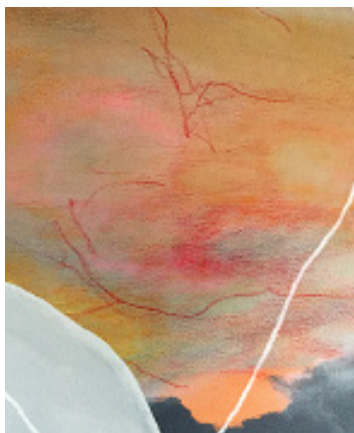
* “Izan Hadi“ is a Basque expression used to say “goodbye“ and meaning “become who you should become“.

LES UNIQUES
11x 50x65cm each - 2017 - Acrylic on paper, paper cuts.

TRINITAS 1
2019 - 114x146cm
Acrylic, oil, oil stick, spray on canvas

Details





Details



LES EMPYRÉES 3 - 2019
Acrylic, oil stick, spencil and spray on canvas

LES PETITS PAPIERS

Paintings (selection, series of 15)

Work papers almost gone to trash (paper towel, studio) are «re-activated» by a series of simple, methodical and economical actions (unfold, stretch, paste...) moving from third dimension to the “flat” dimension. The addition of drawing based on pencil reconstruction of some colors transforms the collage of the two interfaces into an uncertain collation which complicates the interiority/ exteriority ratio and reevaluates the plastic function of the outline, inducing a speculative tension on the relations between the surfaces. Each work is an autonomous object as the element of a group. The plastic potential of these “small papers” is endless (series still in progress) allowing both tense and harmonic chords. The purpose of the appropriation is not to comment on the original material but to question the observation on this matter at a time when everything is derealised. Due to their “transplantation“, their structure and their history, the papers take on a melancholic aspect reminiscent of the still life, and give an impression of organic matter.



LES PETITS PAPIERS - 4/15
2017 - 65x50cm each
paper, acrylic, pencil, collage on paper

NOUS SOMMES DES ÎLES

Paintings - installations (selection)

Each installation presents a canvas and one (or several) pebble(s), a «landscape» helping meditation. The paintings follow a systematic protocol: they begin with a vertical self-portrait and continue with a variety of horizontal operations. A succession of layers where several dilutions allow to “animate” the tones of the ink, then successive overlays of paint that clear the graphic narration and reveal patterns between satellite view and cell microscopy. Each painting is a story, a make and a break from the real, whose dark reveals the luminous, almost electric, presence in the end. The canvas acts as an horizon, mirror or journey for thoughts. The pebbles are verticalized and adorned with fabric, doubly sacred. Time will underline their mysterious permanence confronting the effacement of the colors of the painted fabric with their formal impassibility.

NOUS SOMMES DES ÎLES 03
2016
Ink, acrylic on canvas 146x114cm
+ Pebble and painted fabric

Details



ALTER-WATER

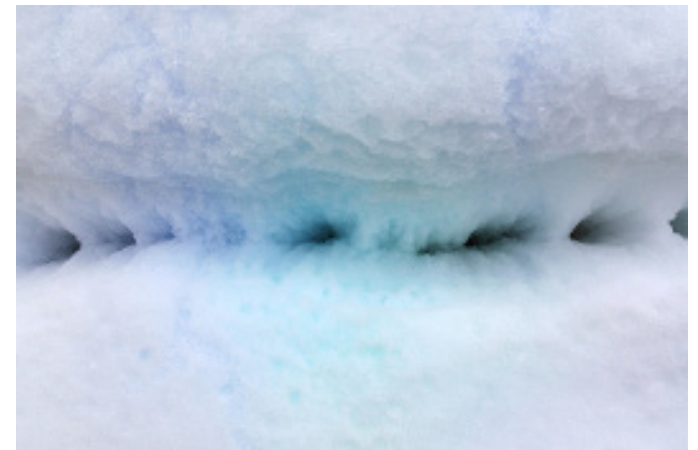
Images (selection)

«ALTER-WATER» is a subjective inventory of different states of water, a production of images consisting of samples taken to the real lightly dynamized by various gestures before or after the shooting. Each series freezes a form of water generated by a natural movement: this «augmented reification» questions the materiality and the reality of the element. Proposed without any context, each visual fragment dissolves the boundary between knowledge and fantasy about water.

ALTER-WATER fact1 (9 images) - 3/9
2017 - 38x25cm each
Snow, inks, photography.



ALTER-WATER fact1 (9 images) - 1/9 & 5/9
2017 - 38x25cm each
Snow, inks, photography.



CHÂTEAU D'OCÉAN

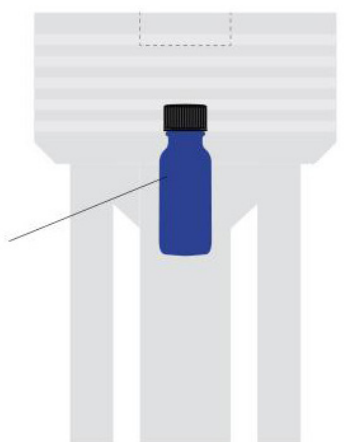
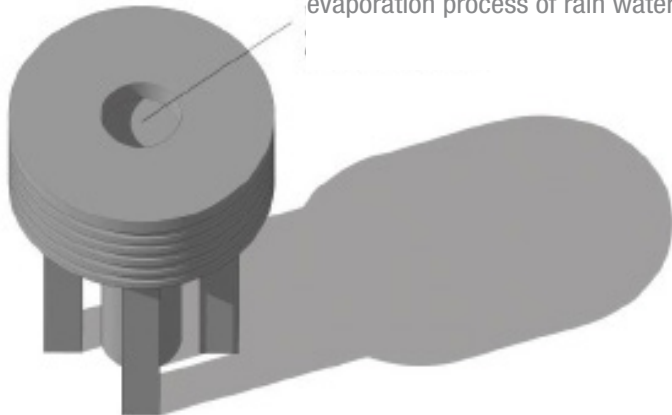
Sculpture, participative artwork

The “Château d’Océan” is erected as a western archetype of water tower, a miniature surreal where our collective consciousness is wrapped in a new memory. Inverted, non-objective, the new scale ratio sizes the sensible space into a revalued symbolism. Inherited by an uplifting verticality and immunity, Ocean waters are sacralized as an intelligible poetry, foreshadowing a new dynamic apprehension of the individual: a narration of its genesis risen by ecology. As a possible treasure of a future archeology discovered on the rubble of our memory, it may testify as a terrestrial life vestige.

CHÂTEAU D'OCÉAN
2016 - h20cm-d14cm-p2,8kg
Water selected by the owner
Concrete, cobalt blue glass flask 15ml

Each CdO is handmade and unique,
(10 available still)

hollow
allows to check the
evaporation process of rain water



RESPIRO

Live Act w/ Alexandre Castres

The respiratory function is at the heart of “RESPIRO respire pour voir“. An ephemeral reality, like a breath, between dance, performance and installation. The breathing, a physical expression involving body interiority and an external vital element - the air - places the body as the absolute interface between the intellect and the world. “RESPIRO respire pour voir“ stages physical situations: strong “images“ whose power questions the relationship to life, calling emotions and feelings of the public better than all words.

RESPIRO, 2018

Dance, performance, installation

Duration : 35 minutes

Approx. 60 clay sculptures, 3 paintings on paper
+ pipe, metal wire, soil, plastic bags, water

Musique :

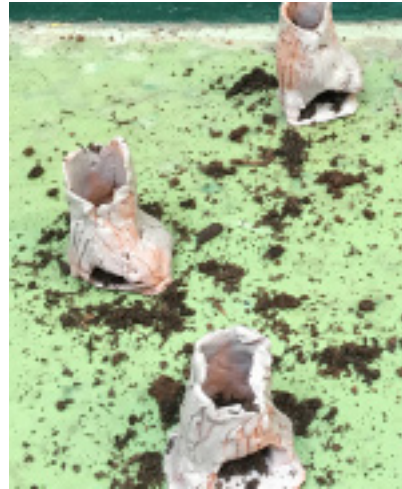
“Pendulum“ Chloé

“Contain“ Plastikman

“Berlin Babylon“ Einstürzende Neubauten

“When you said goodbye“ Jerry Arnold

“Somebody’s story“ Solomun



Photos : “première“
Festival Le Temps d’Aimer - September, 2018.

GRAN VOLCANO Eruption

Live Act w/ Arman Melies

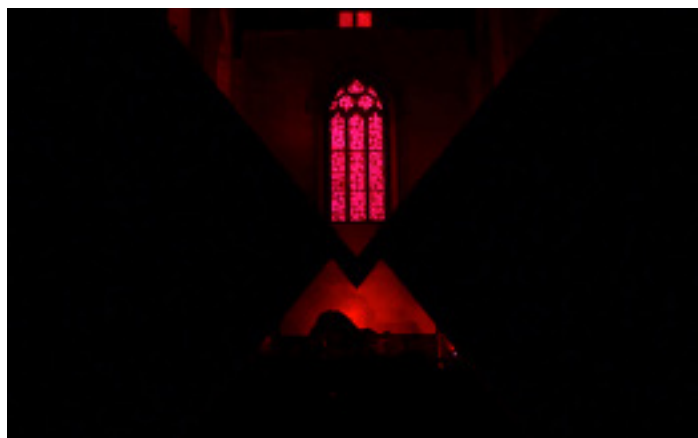
Two researchers. A musician, landscape guitars with abrasive contours. A visual artist, hallucinatory journey and meditative trance. GVE is an experimental proposal between Art and Music. GVE creates unique situations for each performance, promoting a direct relationship with the public, and inventing installations adapted to each event, at unique venues. Sounds and colors. Appearance. Disappearance. Moments in between. A unique and fragile moment, a journey offered to the public.

GRAN VOLCANO Eruption
since 2018
Duration : 55' (min.50 max. 65)

VIDEO TEASER LIVE
<https://youtu.be/eaxdHGVSHBU>



Video Stills
Musée Historique Biarritz
w/ Atabal Biarritz January, 2017



TALAYATMAC

Mixed media (extracts, production work in progress)

> full project on demand



Take A Look At Yourself
And Then Make A Change

TALAYATMAC is an artistic project makes necessary “stories“ to try to redefine the new limits of the relation with oneself facing current technological and sociological mutations. This project is an experience based on the prior exchange with ten women: Alexia Barrier, Marie Bastide, Peggy Bergeron, Sophie Geoffrion, Dune Lunel, Miren Pradier, Blandine Rinkel, Virginie Sassoon, Chloé Thévenin, and Virginie Tilmont. The human and artistic narrative of these double stories proposes a process of “identity re-evaluation“, a poetics of changes and reinvention of oneself. To interrogate the mirror is to question the limit issue: the missing image is the object of a quest between reality, imagination and dream, it may be the trace of ourselves that we pursue endlessly.

From these experiences is born an original corpus of work: each element collected (writing, photo, music ...) participates in the making of the works, and make the global project as an artwork itself. Each exchange gives life to an “extra-narrative“ and subjective art process, producing nine artworks, nine dialogues between original material sent by the guest and the “material“ conceived by the artist in mirror : a shift from psychological to symbolic which reinforces and illuminates the depth of the expressions delivered.



ALEXIA BARRIER



MARIE BASTIDE



PEGGY BERGERON



SOPHIE GEOFFRION



DUNE LUNEL



MIREN PRADIER



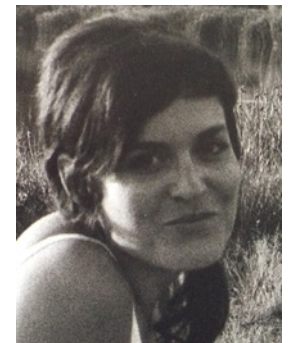
BLANDINE RINKEL



VIRGINIE SASSOON



CHLOÉ (THÉVENIN)

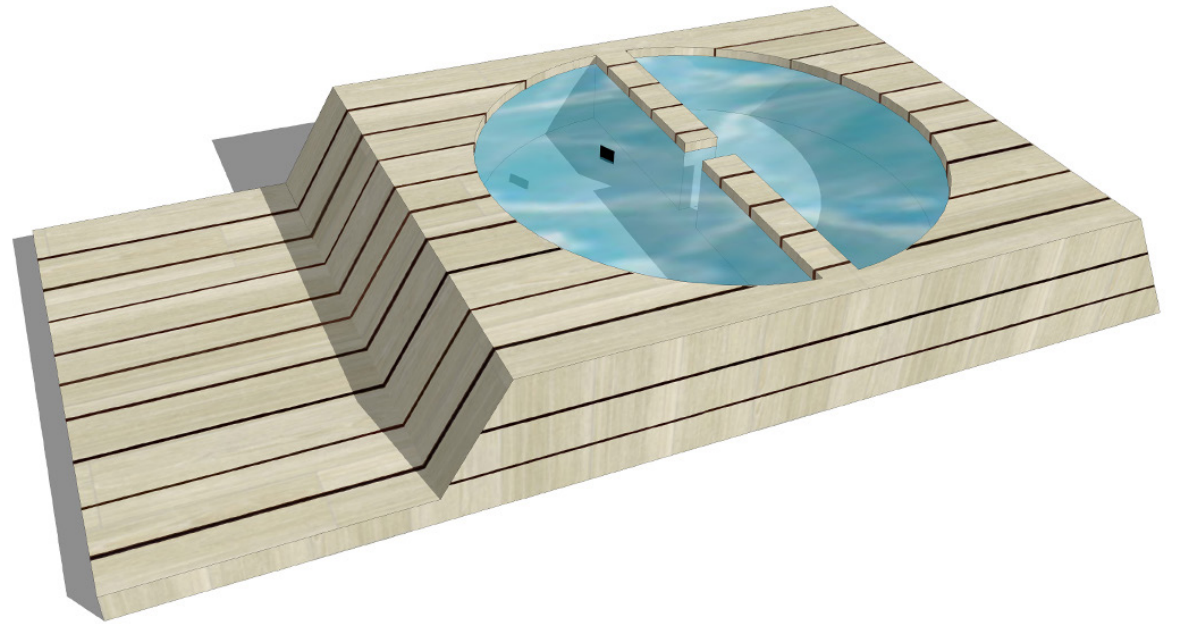


VIRGINIE TILMONT

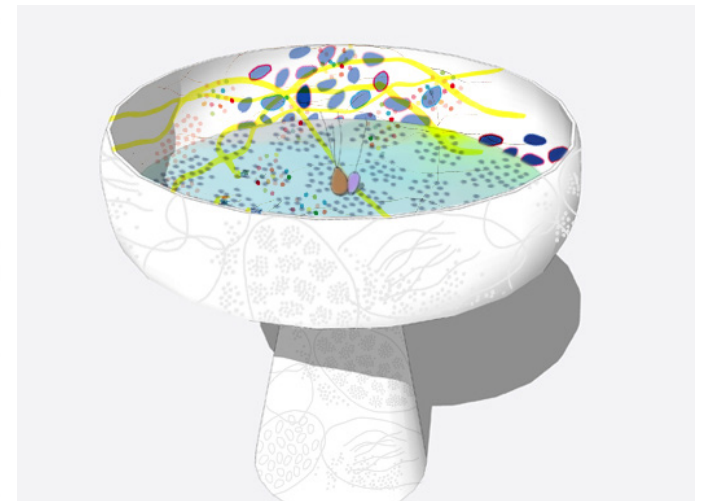
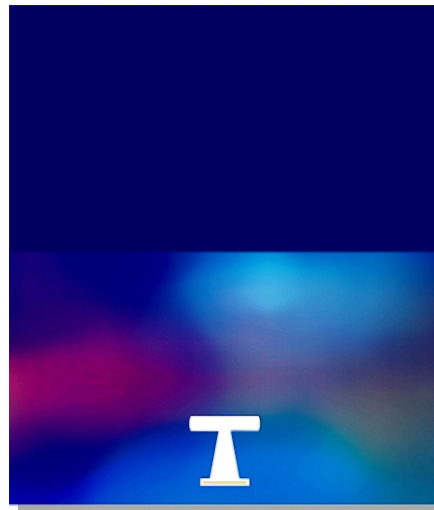
Extracts

> full project on demand

GRAND BASSIN - W/ ALEXIA BARRIER - Diptyque 2/2
BASSIN (Wood, pool line, acrylic, varnish, sea water, 200x90cm)
FLOTTEUR (impression 3d plastique, 6x3cm)



TE VOIR, ME VOIR - W/ PEGGY BERGERON - Diptyque 2/2
COUPE : Width 23cm - Height 25cm - Enamelled ceramic.
Fabric : 120x150cm, painted fabric, natural pigments.



WOMAN NATURE

Images, live acts (selection)

WN is a series of seven “Woman Nature“ experiences between photographic archives and performances. A project without limit of time or form.

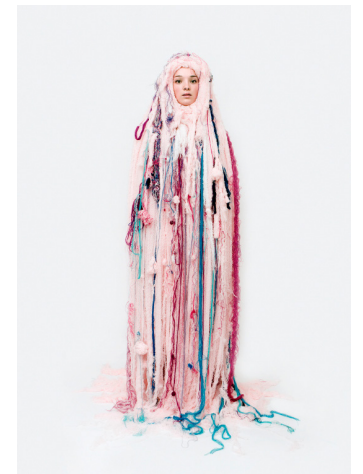
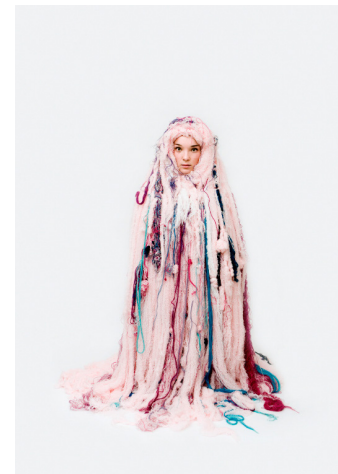
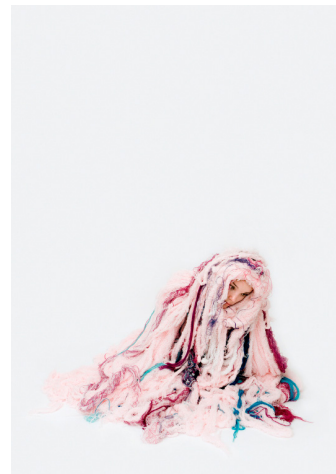
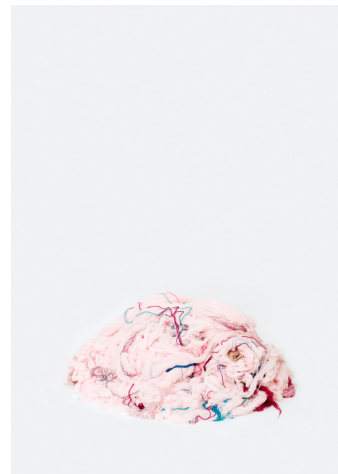
(...) Woman Nature is a rhizomic project inspired by a performance painting (Mujeres Llorando - 2008). Franck Cazenave crosses and connects the feminine, the thread and the nature. From appears an hybrid woman, chrysalis, “cocooned“ in a second cotton skin. For each woman he imagines and weaves a unique personal membrane made for hours. The cocoons, made up of thousands of multicolored threads, are the imprints of an unprecedented experience. (...) Women Nature are the fruits of a rich personal mythology. They interact with their environments and join a primitive phase of our existence. They appear as fantasy beings in the original sense of the term. Woman Nature is a mutant concept, a changing organism where unforeseen and spontaneity are required. (...) Julie Crenn

Extract and translation from Another World text
by Julie Crenn, Art critic.

Detail WN1-1



WOMAN NATURE 1 - Laurence Dautrey
2010 - 100x150cm each
Cotton threads. Lambda print on dibond (5 prints)



Selection



WOMAN NATURE 4
Noventa Grados, San Sebastian, Spain - 2010
2h30' Live Act w/ Farielle Hamdada, Performer
Cotton threads, choreography, production.



WOMAN NATURE 7
I Need Another World solo show vernissage - 2011
0h30' Live Act W/ Amandine Bousquet, Soprano singer
Cotton threads, choreography, production.