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The long now project

Solo show *Bilateral Parade*,
White Project Gallery, Paris, 2015.

Series of 12 photographs, double UV printing on Plexiglass (each disk: 50cm Ø x 1cm), 2015.

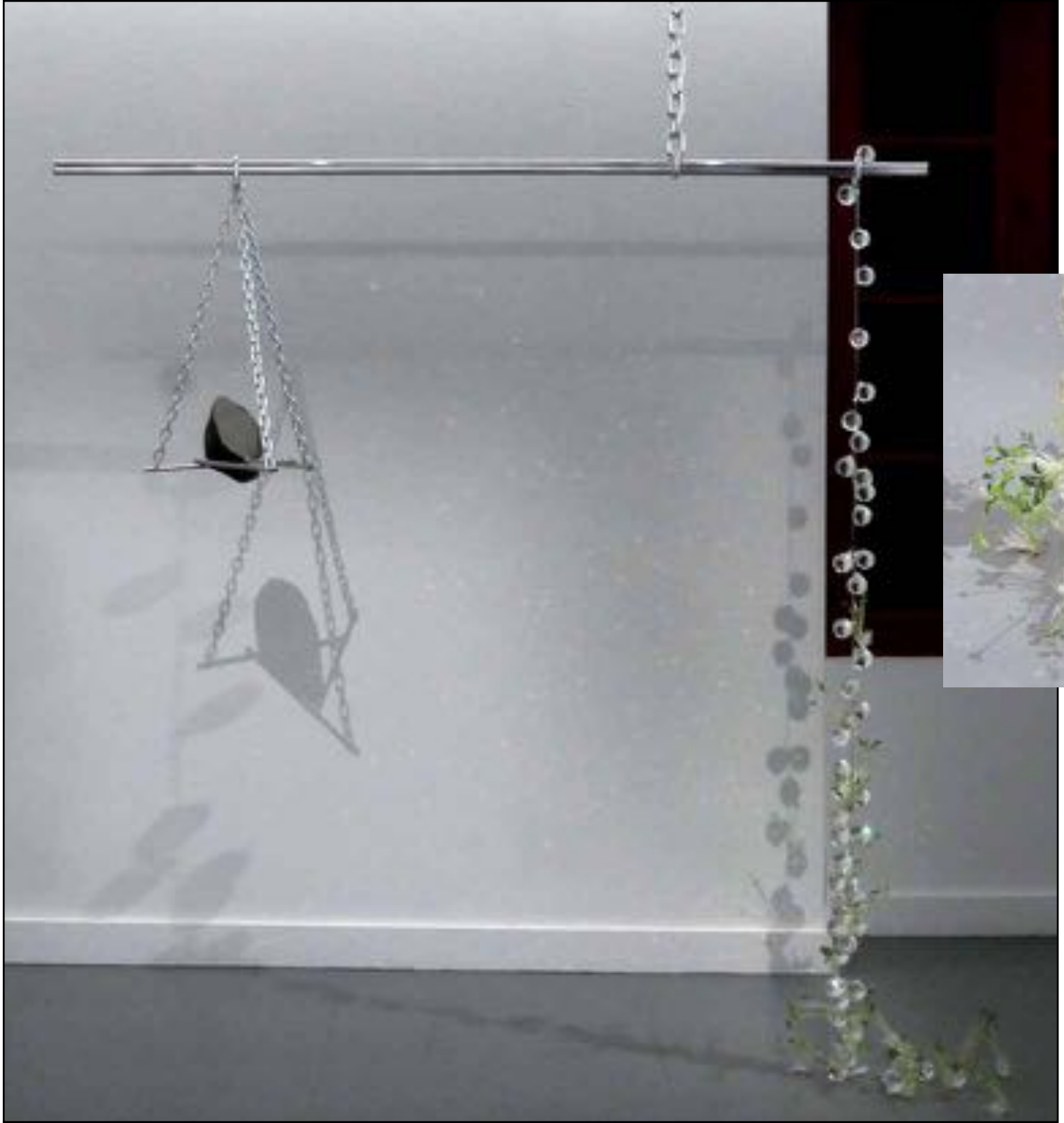
The title of the project is inspired by an invention of American researcher and activist Stewart Brand: a clock whose independence, strength, and accuracy will be able to operate during the ten thousand years to come. Accompanied by Brian Eno, scientists, and financiers, their hope is to provide a counterpoint to the accelerated culture we live in and to contribute to a long term reflection about the commons.

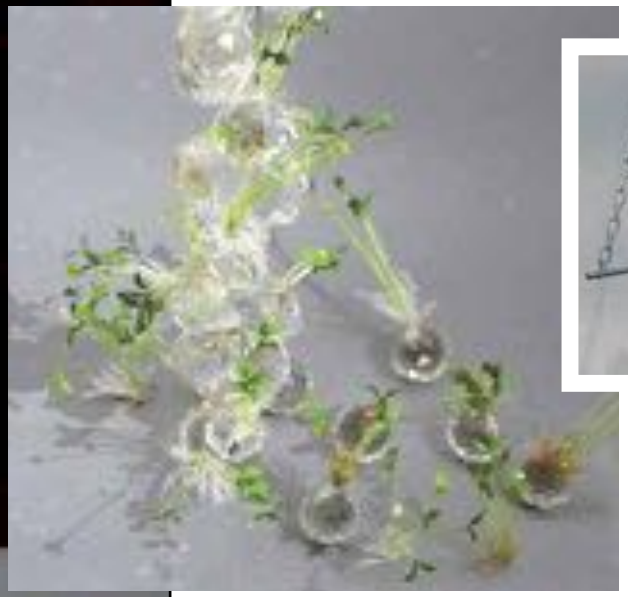
The invention of the atomic bomb anchors our human actions in chaos, as a final moment of destruction and annihilation. Christine Laquet chose to select twelve nuclear tests photographs, taken between 1945 and 1962 in the United States and hang them to the wall with the symbolic form of a mandala, supposed to cure « an evil ». Twelve pictures –design like a spread clock- as an attempt to cast a spell to rethink time and the speed of the world. The incandescent color images are arranged on the wall like an explosion, reflecting a terrible beauty.

Apparition disparaissante

Solo show, Site Saint Sauveur, Rocheservière (FR). 2017.

The exhibition focused on a significant stone. As a tribute, the artist brought the Rocheserviere Meteorite back from Nantes. Seeking to traverse history, science, and the arts to generate new insights that convey a shift in our perception and relation to the mineral world and the cosmos.





Parent bodies

Rocheservière Meteorite (Coll. Nantes Natural History Museum), metal bar and chains, 47 crystal beads, synthetic plants, 2017

« In the manner of a Roman balance, the meteorite is suspended on a platform at the end of a horizontal axis. On the other side, a string of 47 facetted crystal balls, has a total weight equivalence to the meteorite: 4.7 kg. This rosary descends to the ground like a comet train whose end is inhabited by autotrophic plants, which grow without substrate by synthesizing light, air and ambient humidity. »

Pascal Pique, in *The artist as meteorite.*
Catalog: *Apparition disparaissante.*
Texts: Pascal Pique, Philippe Guillet.
Ed. Site Saint Sauveur.

Je météorite #1

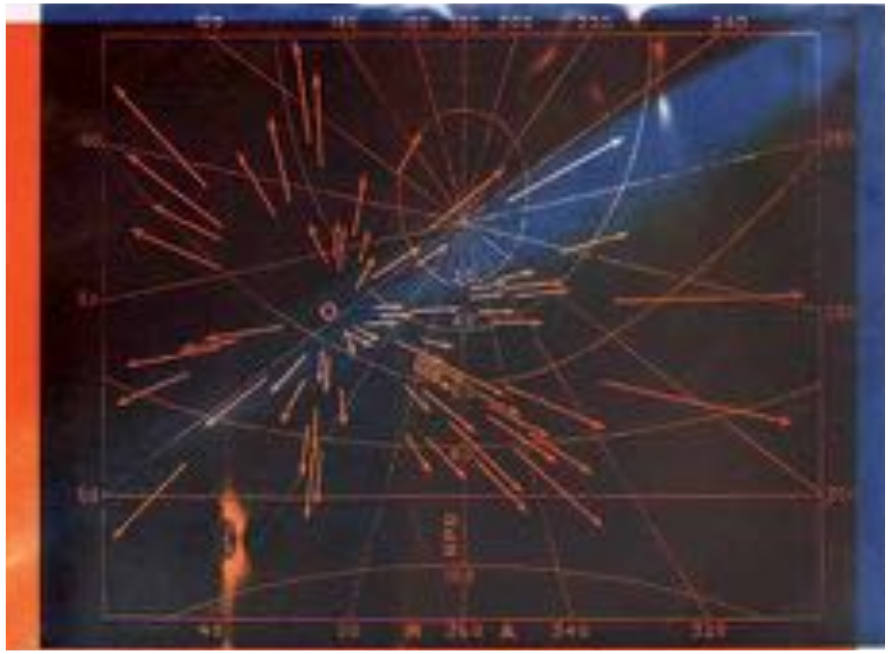
Photography printed on a perforated tarp, 244 x 220 cm, 2017

view from Site Saint Sauveur Gallery, Rocheservière, 2017 (FR)
view from Vieux Saint Laurent Church, Rennes, 2019 (FR)

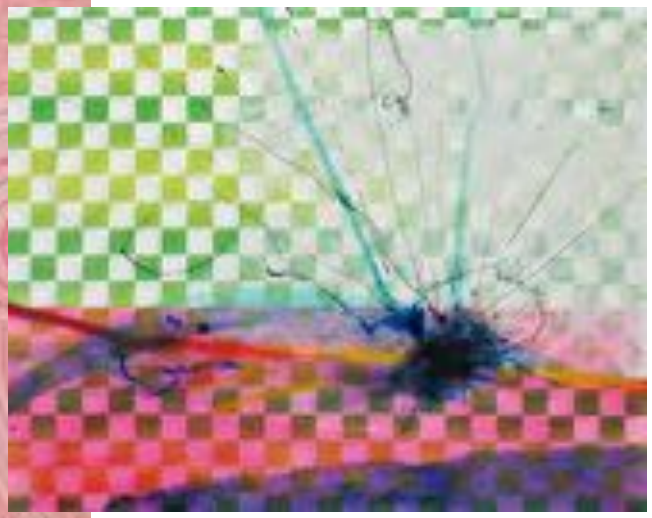
***To meteorize*, in Ancient Greek, is is to raise to a height, to ascend in vapors or to take the form of a meteor. Like a tribute, the artist is placing the alien stone in front of her own head, reminiscent of African statuary. The title Je mététorite transforms the noun into a verb, calling to a certain transfiguration, like a possible creolization of the human and non-human. The large photograph is investigating embodied sensorial practice to convey a shift in our perception and relation to the mineral world and the cosmos.**

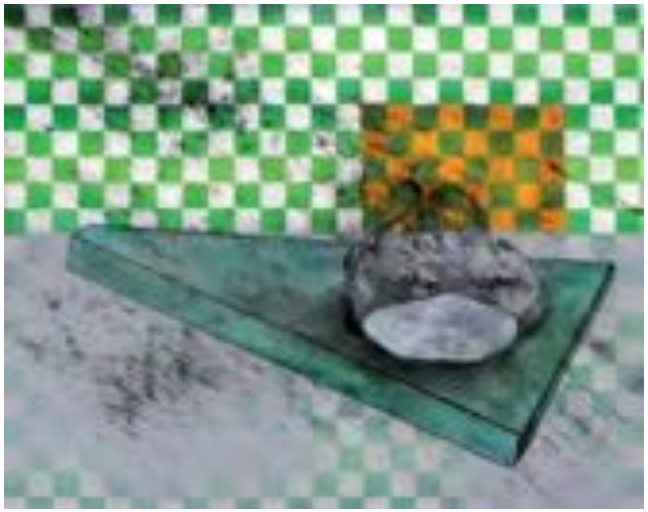
Fall studies

5 risograh prints series
31 x 25 cm 31 x 31 cm, 2017



Fall Studies is a series that combines previous centuries' astrophysical observations : from the planets' movement (Descartes whirlwind), to the trajectory of the Perseids, or meteor falls. These elements intertwine with the giant « Ahnighito meteorite » exhibited at the Museum of Natural History, NYC, which American explorer R. Peary acquired from the Inuit in exchange for a gun in 1894. The goal is to envision outer space from a critical point of view in terms of future colonization and colonial science in practice.





Descartes whirlwind

Oil pastel on risograph prints and lenticular photograph, 62 x 42,5 cm, 2017.

Dissection of the fall

Three paintings on risograph prints, 31 x 25 cm each, 2017.

Le grand dedans

HD Video with sound, 4min10, 2017.
Images: Overflight of Vesta Asteroid in 3D (Nasa Jet Propulsion Laboratory) / Ahnighito Meteorite, Natural history Museum of NYC / Sciences Museum, NYC / Volcanic eruption, Mauna Loa, Hawaï.

Knife, Rocheservière

Handle: vine wood taken from the landfall site of the Rocheswervière meteorite for the *Meteorite Anniversary performance*.
Blade: meteorite slice (Campo del Cielo, AR) with Widmanstätten structures.
Length: 21 cm, handle thickness: 3 cm. Collaboration with Adrian Owen, 2017.

Meteorite's birthday performance walk, Aarhus (DK)

68 years on Earth - 4th of October 2019

Departing from Spanien19C, to the woodland of Risskov, I gave each participant a kit composed of a survival blanket (material I used for my show) and stickers with printed images and texts, that could be applied on the blanket during the walk. I invited astronomer Ole J. Knudsen and art critic Mille H. Nielsen to propose punctuated stops for short tales during the walk.

In 2017 and 2019, I worked on two exhibition projects involving meteorites (on loan from Natural History Museums) that I was bringing back to the places where they landed. By chance, both of them originated from the asteroid belt, and happened to have landed within the time period of my exhibitions. I decided to organize a Meteorite's Birthday Performance Walk, first in Rocheservière, then in Aarhus with the same protocol. I surveyed a walk in the elliptical area of the meteorite's impact, where one step symbolized 100,000 years, the circuit designed so that the gathered public could pace out the age of the meteorite (~4.56 billion years).

After this journey, participants were invited to take part in a "meteorization" ritual. Reflecting on Dürer's *Melencolia*, where the presence of a polyhedron is central in the engraving, I discovered a common thread with the Rocheservière meteorite: the number of faces is identical. I drew a polyhedron, which became a mold that I commissioned a baker to use to shape a "meteorite brioche", which was also the meteorite's exact weight (5.396kg). This culinary specialty of the region was enjoyed by the public to conclude the ritual observance.

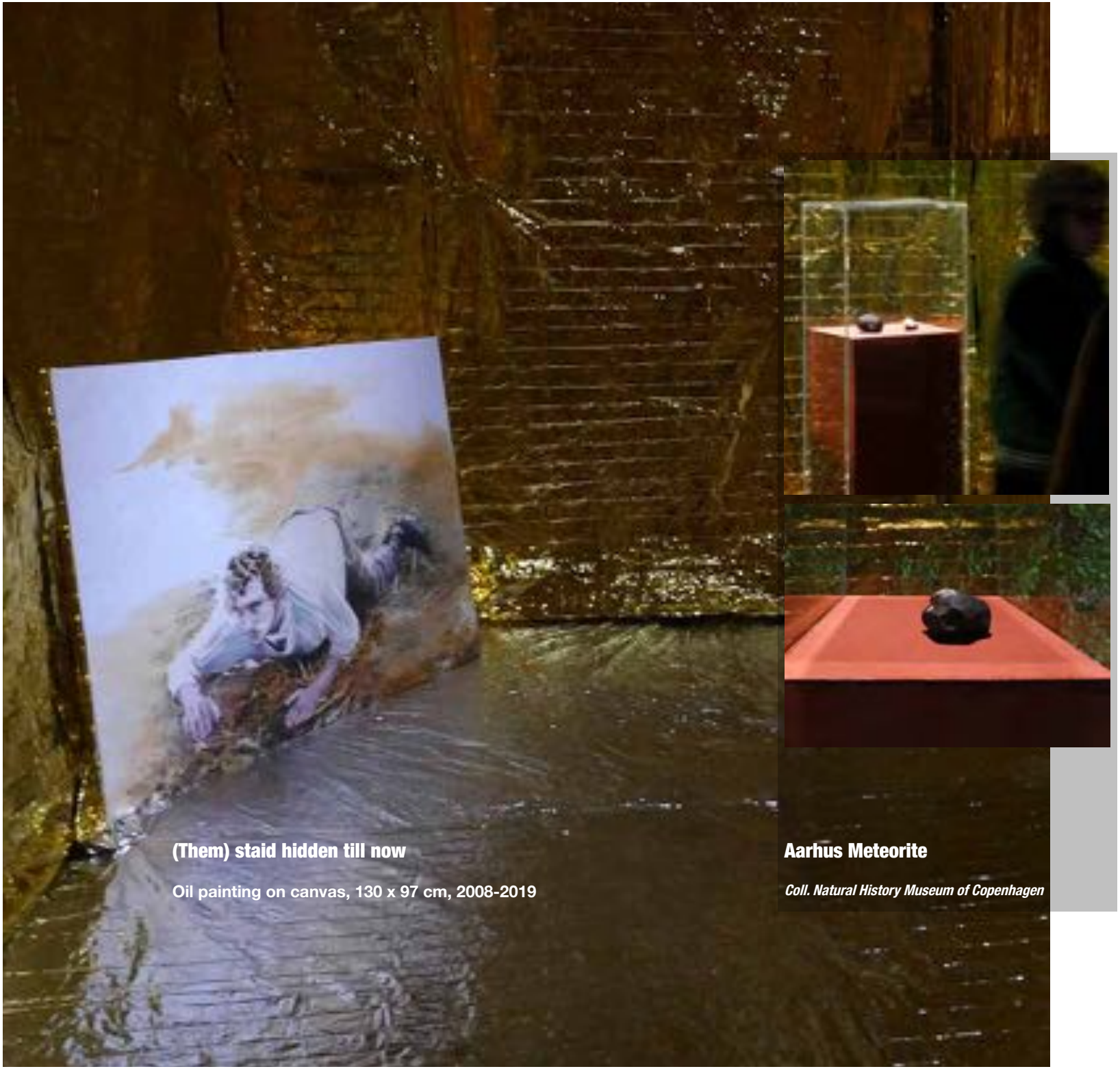
Meteorite's brioche

Meteorite's birthday performance walk, Rocheservière (FR)

5th of November 2017 - *176 years on Earth*. Photographs: Adrian Owen

2019, OK

Solo show,
Udstillingsstedet Spanien19C, Aarhus (DK)



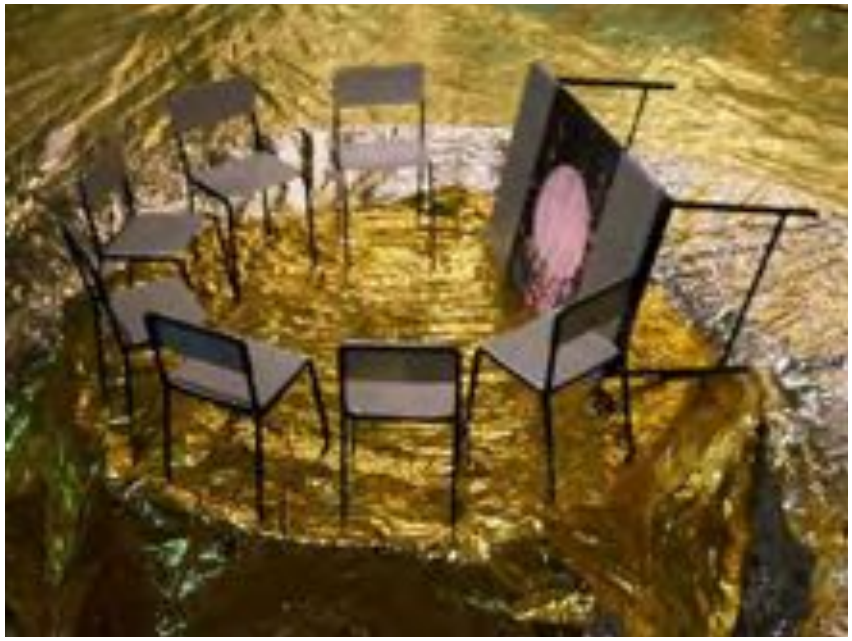
(Them) staid hidden till now

Oil painting on canvas, 130 x 97 cm, 2008-2019

Aarhus Meteorite

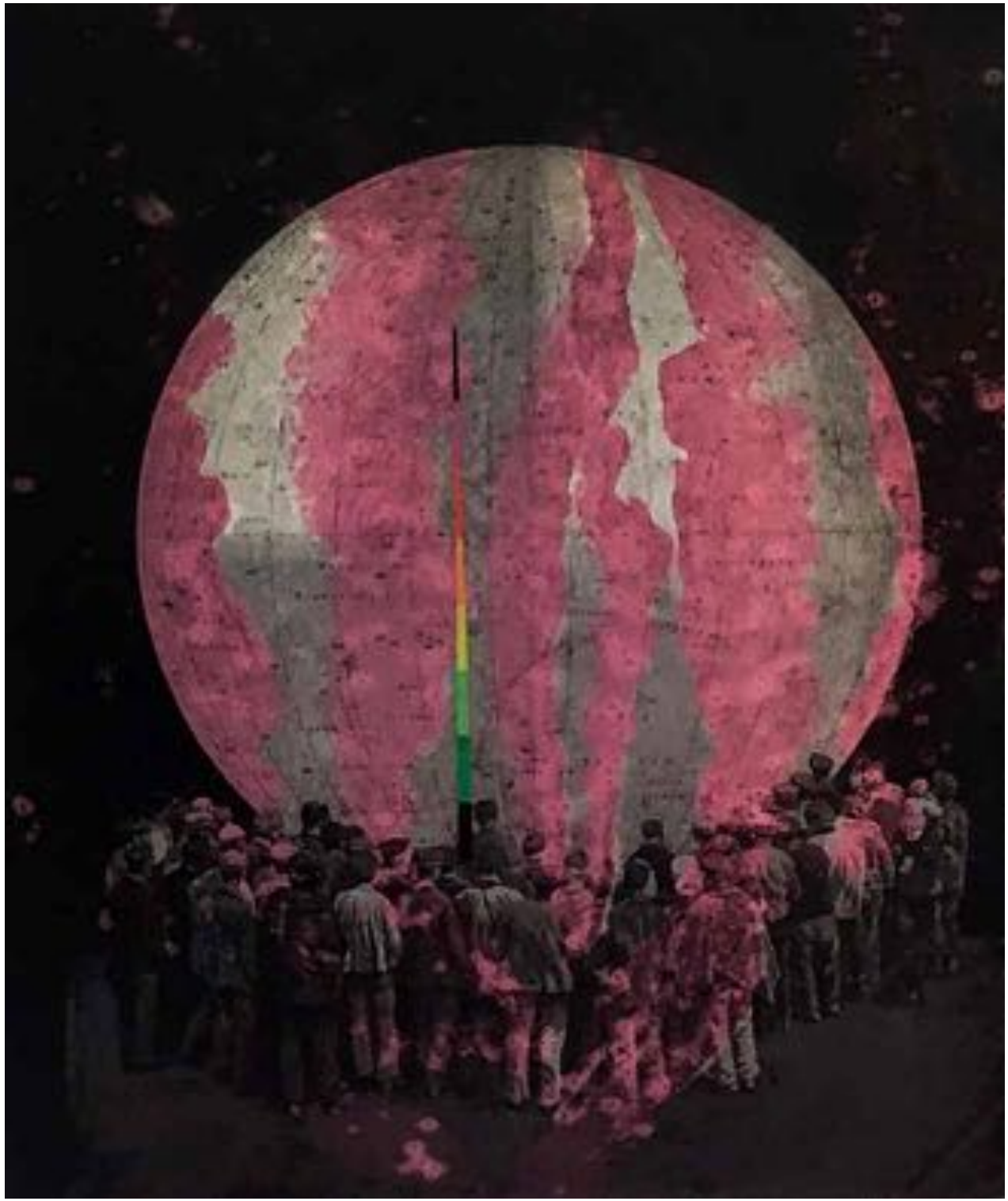
Coll. Natural History Museum of Copenhagen

The title *2019, OK* refers to the "city killer" asteroid that hurtled past Earth last July at an uncomfortably close proximity. Being in contact with meteorites is one aspect of Christine Laquet's research. As they are the vestiges of our past and constitute our most distant memories, they help us to delve into our doubts, and question our fears and representations. Thanks to a loan from the Copenhagen Natural History Museum, a sample of the *Aarhus Meteorite* will be shown in a new context ; and the 5th of Oct., Laquet will propose a collective walking performance at 11am to share a celebration: the 68 years old of the anniversary of its fall on Earth. From fiction to documentary, Laquet employs multiple forms and she will regularly invite other artists, art critics, and scientists to collaborate during the show. *2019, OK* is clearly thought of as an invitation to the vertigo of elsewhere and to the depth of space. While rethinking the configuration of spatio-temporal relationships between humans, non-humans or technology, the exhibition will also question how to habitate and re-imagine the temporality of Western modernity.



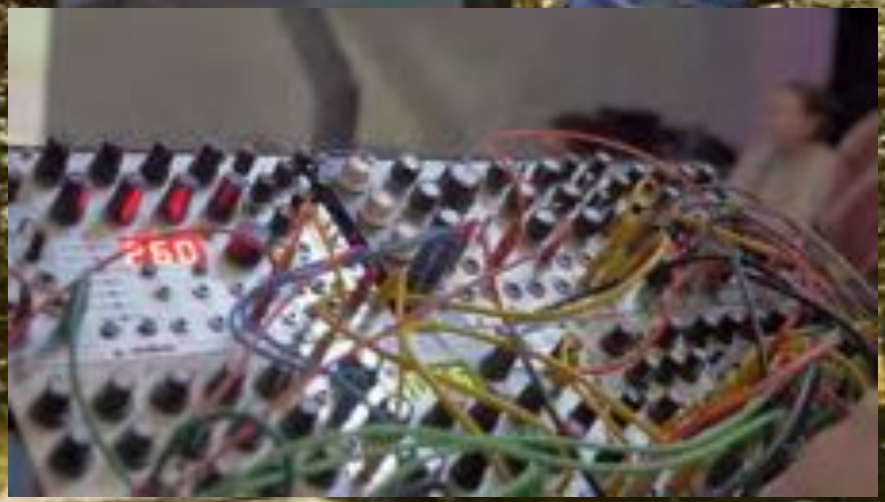
G7 Summit

7 chairs, one upside-down table on 1/10 scale (metal and painted wood), engine for a turning tray, painted print and collage, 2019.



Beast-worlds
#1 Occupied forest
#2 Soil analyses

Diorama figures & vegetations, two flocking polyurethan foam sculptures, metal, 65 x45 x 22 cm, 2019



Geometric sprawl

22min, HD, 2019
Music performed by Sofus Forsberg at Decipher Performance Festival, Institut for X, Aarhus.

The setting of the film is uninhabitable and inhospitable to humans, yet those humans continue to explore, survey, construct, and colonize to survive. Like a forewarning of what might happen next, the main vquestion arises: how to inhabit, considering the changes to come due to global warming? As a certain critique of capitalism, Geometric sprawl documents a utopian act performed by a handful of characters building in a desert. Their actions are quite mechanical, within an apocalyptic atmosphere. In a space between documentary and fiction, the film is made up of sequences combined in a raw style. During the performance, Sofus Forsberg improvised music to the footage which greatly influenced and entered into the final edit of the film. The electronic repetition is leading to a space-trance-like state, it is accompanying a strange drive, where these humans seem to reconstruct a civilization, or maybe are simply attempting to colonize the forbidden space, the inhospitable?

Survival wraps

Series of three photographies printed on aluminum stickers glued on a metal grid, Various dimensions, 2019.

Survival wraps (arms and portrait with Hijab scarf)
64,5 x 96,5 cm

(detail)
Survival wraps (meteorite and portrait with Catholic Madonn scarf)
74,5 x 81,5 cm

Survival wraps (Time is out of joint)
30,5 x 32,5 cm

DIS-APPEAR-RE-APPEAR-

Solo show, Art au centre gallery, Laval (FR). 2019.

This exhibition encapsulates a first chapter in Laquet research about fascination and fear that revolves around the wolf as it naturally re-colonizes our territories. Her work has to do with modern myth, when the saying "man is a wolf to man" is more true than ever, the artist probes the idea of cohabitation as the world becomes less habitable. With more climate migrants to come, there is an urge to change our relational modes. Laquet uses a magician's dexterity, to focus on the dynamic aspect of appearing, and disappearing.

The speech, the wolf, the landscape, the hunter and the dictator

Installation with three HD Films. 2019. With the contribution of Simona Rossi. Music composition: Adrian Owen.

Ch(i)aine de vie

Installation: wooden shelves, neon lights, skeletons (coll. Laval Sciences Museum). 4m x 70cm x 2,20m. 2019.

-scenes and anthropos-

Installation with 300 plaster mushrooms (coll. from the Laval Science Museum), 2019.

Post-impressionism

Photographs mounted on the wall, 285 x 260 cm - 280 x 260 cm. 2019.

Porte Beucheresse is a historical building in downtown Laval, where the painter Henri Rousseau was born. Today a part of it is used by the gallery Art au Centre. Shortly before her solo exhibition, Christine Laquet was able to access the abandoned part of the medieval building. Despite the naive painter having traveled very little in his life, he produced a major work composed of exotic landscapes and animals, drawing his inspiration from the Natural Science Museums he frequented. Laquet is equally fascinated by these museums, from which she regularly solicits for her work. As a tribute to Rousseau, she took a piece of wallpaper from his birthplace, on which she interpreted one of his famous paintings: The Snake Charmer. As if she could tame our fears and alter the course of things at the sound of her flute, Laquet seeks to re-activate the charm.

The snake charmer (after the painting by the French painter Henri Rousseau)

Oil pastel on wallpaper, 91 x 70 cm. 2019.

Victory obsessed

Zamek Culture Center, Poznan (PL), 2013

Since 2013, Laquet has started a long-term series called Knife, ... then she adds the name of the city for which she created it, as if to mark a place or a belonging. Like a ritual object, each knife is defined by its ability to open, pierce, cut, stab ... a wall. Scrupulously chosen, the materials evoke the history of a place, or relate to certain emotions that it can induce. The Knife, embody a gesture that tries to pierce an infection or to open other horizons.

Knife, Poznan

Mixed media sculpture - dagger, blown glass, cristal pearls (from an early XXe Portuguese chandelier) -, 60 x 20 cm (23,6 x 8 inches), 2013.

ANYTHING anything,

Flux Factory Gallery, Long Island City, NY (USA), 2013

Knife, NYC

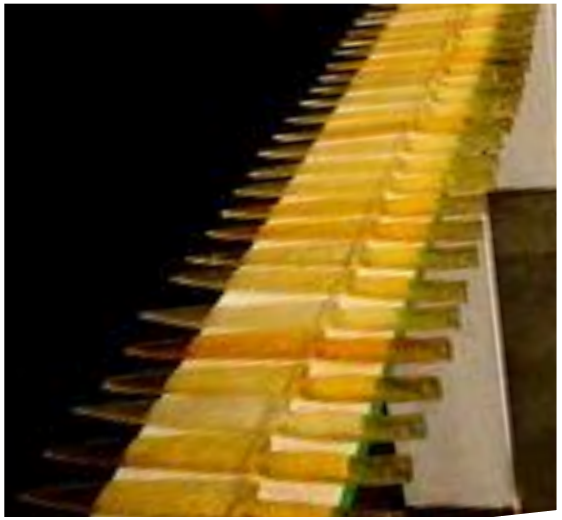
Mixed media sculpture (glass blade, pearls, strass), 41 x 26 cm (16 x 10 inches), 2013.

BODIES, GLASS & KNIVES

Performance with Robert Steijn.
Voice and guitar: Adrian Owen.

Pioneer Works, NYC (USA). 2013.

«In a dream-like sequence, a woman's eye is slit open" S. Dalí. The performance trajectory of the piece deals with the potential violence of knives vs our fragile perceptions of bodies in space. How are we able to "cut through" the visible/invisible elements of our bodies, minds, and social constellations? The knife enters as a sparring partner in the collaborations of Christine Laquet and performer Robert Steijn. Simultaneously an embodiment of power and strength, the sharp object becomes an extension of the hand, as well as a metaphor for expressing mental gestures.



Lollipops Knives

40 knives made of sugar (lengh: 60cm), 2013.
Laquet made 40 knives made of suger (*Lollipop Knives*) that she distributed to the public during the performance *BODIES, GLASS & KNIVES* with Robert Steijn at Pioneer Works (NYC, 2013). Eaten, the knives disappear without leaving a trace, in the viewers' bodies.

Sugar drawings

Series of 8 sugar drawings on black mat paper, 2013.

Les Visionnaires#1

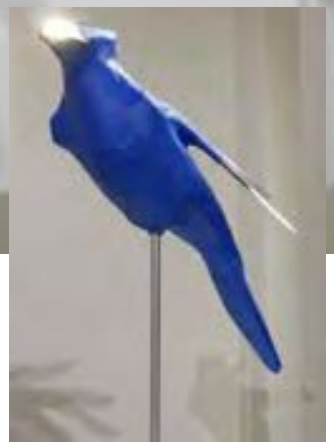
24Beaubourg- Paris

"The visionary phenomenon is experiencing new vitality. A growing number of artists, thinkers, and researchers are interested in this little-known reality of human cognition that goes beyond the realm of the mind or brain functioning. Beyond the imaginary, what non-human realities does the visionary phenomenon cover? How does it embody a matrix of art and culture?"
Pascal Pique (Curator)

Three mouths

Oil pastel on silk paper laminated on aluminum plates, UV print on Plexiglass, wooden shelf, 56 x 51 cm, 2019.

These two works by Christine Laquet give access to visionary space. The painting with three eyes (a self-portrait) is in relation to a performance given in NY in 2013, where the artist ritualized the opening of the third eye in relation to speech and shout. The sculpture of the blue bird with knife blades refers to the famous scene of the eye and razor in Luis Buñuel's film *Un Chien Andalou*. Except that here, it is not a question of instituting a surreal arrangement between an Invisible which would be separated from the visible world. For Laquet it is important to give back an access to this visionary space and its domains even if the link to the beyond that it suggests can be sharp.



Knifebird #2

Resin sculpture, blue tape, 5 Japanese knife blades, rotary motor, 147 cm x 30 cm x 17 cm, 2019.

No man spirits our dust

5-50 Gallery, NYC. 2019

Curated by Sarah Walko
Myths are a human necessity, a deep need of our individual and cultural psyches to digest what we see, hear and experience in the world around us. Fantasy narratives and legendary tales reach extreme popularity, demonstrating how much we not only need but love our mythologies and our magic imaginations. They are not just entertainment but guidance and a way to frame language around the complexity of living. The artists in this exhibition are working within a visual mythology that blurs categorical definition, weaving between species, states of consciousness, blending into otherness in a story that roves between a monstrous and a sacred narrative. The works serve as strange talismans creating transformational, sublime and even humorous dialogue between the culturally accepted ideas of what is beautiful and what is beastly, what is human and what is animal within us and a rejection of the language of duality. They allow us to meander around in all of these amorphous worlds and disintegrate our constructed realities. Within the context of our times when any kind of restrictive labeling is being ushered out, we are witnessing a transformation out of a limited patriarchal system that does not serve the whole of our humanity. The artists in this exhibition are investigating the question 'what are we all in the process of becoming together?

Knife bird #1

4 knives, resin, blue tape, slow rotating display stand, 2019

Big splash

Painting on aluminium, collages with oil pastel and ink on paper, 60,2 x 45,2cm, 2019

You should never forget the jungle

A collaboration with Robert Steijn
Video 16/9 HD, 19 min, 2012.

You should never forget the jungle is a happy encountering -erotic and ultimately tragic- between a young deer and a hunter, around a boundary embodied by a knife. The performance begins with an hypnosis, the countdown enables a change of realities, a transformation inside the narration. The hunter is faced with an animal that looks human. Finally, while being caught in a cornelian dilemma, he shoots the deer, feeling exasperated by its dances. But this is not quite a death since it initiates a molt where limits are exceeded, prior to any ritual initiation.

A brief history of everything

solo show, FRAC des Pays de la Loire, 2013.

The trap, the hunt, the capture. "Imagining a narrative and looking at the speculative dimension of this work involves a circulatory movement between the artefacts, as the works take on the characteristics of an underlying history overriding their physical presence, and the exhibition alternates between fable and archaeology." Olivier Marboeuf in *The Scout and the Hunter. On the art of decoy in Christine Laquet's oeuvre.* Ed. FRAC des Pays de la Loire.

Night shots (Tir de nuit)

Photography animation, video. B&W, silent.
5min40, 2012

A surveillance camera in the French mountains. Animals passing by night are triggering a photography sequence edited in the purpose of creating a film based on the fantasy of the wild animal and a certain closeness.

A brief history of everything

2 steel reinforcement bar gates,
104 x 180 cm (40,9 x 70,9 inches) each, 2012

view from FRAC des Pays de la Loire, 2012

view from Victory obsessed, Zamek Culture Center, Poznan (PL), 2013

Ways of seing
(the wolf) / (the hind) /
(the deer)

Series of three paintings,
acrylic and japonese
ink on polyester net
3 x 2 m (118,1 x 78,7 inches),
2012

A meaningfull moment through a meaning(less) process

Solo show
Galerie ON, Poznan (PL), 2008

Trapeze

Suspended sculpture fully realized
in glass (cords, bars and hooks)
55 x 26 x 3,9 inches, 2008

Dorippe Granulata

Video, loop (5mn), 2007.

The Five Moons: Return of the Nameless and Unknown.

PyeongChang Biennale (KR). 2017.

An exhibition about animals and objects that appear at the many intersecting viewpoints of a social problem, cultural attitude, or artificial stance. Dorippe Granulata is a contemplative film and penetrating portrait of an endangered crab that Laquet tracks using a flashlight, from race to frozen pose by the sea. With a head similar to a samurai warrior, Laquet recalls a scene from the Sokurov film "The Sun" where Emperor Hirohito became ecstatic while observing the crab, just before the Hiroshima bombing.

Catalog: Art of Things, things of Art. Text: Yong-hee Seong, Hyeon-sook An, p.235-252. Ed. il-ju O Gangwon International Art Exhibition.

view from **Bruit qui pense.**

Solo show, Gyeonggi Creation Center. South Korea. 2011.

view from **Qui veut faire l'ange fait la bête.**

Solo show, Bangkok University Gallery. Bangkok (TH). 2007.

GCC, Gyeonggi Creation Center, South Korea. 2011.

In Korea Laquet met the shaman Sul-Hwa Kim, who invited her to become her «shaman daughter». In the form of an initiatory dialogue, the performance, the film and the artist book edition explore an improbable encounter that questions crossed-views or singular ways of seeing.

Fortune telling performance

Black and red ink on rice paper. 145,5 x 81,5 cm. 2011. The drawing has been realized by the curator Hyeon-sook An, whose been asked by the artist to illustrate Christine Laquet's performance with the shaman. This drawing is the only trace that exists from the *Fortune telling performance*.

I see the sea and the sea sees me.

Artist book. Texts: Christine Laquet, Jean-Louis Poitevin. Ed. Book Society, Seoul. 2011.

GUNUNG

Vidéo HD, 4min52, 2012 // avec Robert Steijn (screen-man)

view White Project Gallery, Paris, 2015.

Devoration

Video, text and performance: Christine Laquet. Composition sonore: JJ Palix. Images: Olivier Janet, 2015.

The action of devouring is at the center of fiery passions. To perform greediness: devouring is as much an inordinate desire as a necessity. When hunger or thirst becomes urgent, a voice emerges, a golden eagle swallows its prey. Sounds accompany a journey, eyes meet in an emotional landscape.

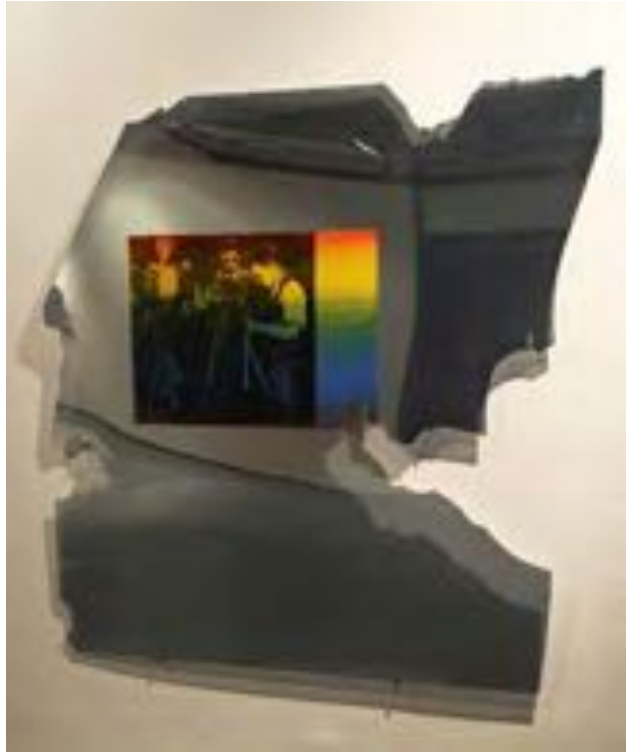
view Decipher Art & Performance Festival, Aarhus (DK), 2018.

CR(I)SES AD(JUST)MENTS (COLLAPSED)

Solo show, Flux Factory Gallery, NYC (USA). 2013.

The show focuses on the monster metaphors that were born in 1929 after The Great Depression and those that have yet to arise from the 2008 Great Recession. In 1933, just four years after Black Thursday, King Kong became a popular icon in Wall Street, simultaneously embodying the savage, the transgressive, and the monstrous. After the recent economic crises, how do we connect these figures to contemporary life? Using historical documents to create performance, drawings, and films, this exhibition proposes to reactivate and short-circuit established narratives.

Catalog: Texts by Arnaud Gerspacher, Chennie Huang, Christine Laquet, Mille H. Nielson, Robert Steijn, Sarah Walko, Julien Zerbone. Ed. Lulu Press.

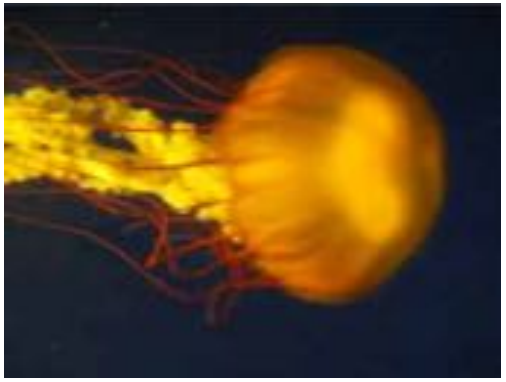


1929 (Traders)

4 Silkscreen prints on transparent Plexiglass mirror
Variable dimensions, 2013

To Gain your own voice, you have to forget having it heard
18min, HD video, 2013

With: Alexandria Wailes, deaf actress / Gérard Faroux, drummer 18min, HD video, 2013 «To Gain your own voice, you have to forget having it heard (a quote from Allen Ginsberg) involves Alexandria Wailes, a deaf actress, and Gerard Faroux, a drummer. It is a dramatically edited video of a performance that happened one month ago in the Flux Factory space. Laquet gave the actress three things - stock market traders hand signals, Occupy Wall Street hand signals and a list of financial words like future, market etc. that the actress translated to sign language. Then she asked the actress and drummer to create a strong relationship between each other as they performed despite the fact that the actress cannot hear the drummer and can only feel the vibrations and the drummer cannot understand the hand signals.»
Sarah Walko, in Hyperallergic.com, the 19th of June 2013.



If by loved possessed

Video projection on a cylindrical platform, high heels speakers. A fiction-based conversation written by Christine Laquet, with the voice of Lena Hawkins, Christine Laquet. 8 min, 2013.

I see the sea and the sea sees me

Solo show
Gyeonggi Creation Center, South Korea, 2011

Achieved gesture # 1

Resin painting on rice paper,
145.5 x 81.5 cm,
2011

Vain ceremony

Mixed media installation -dead tree, burned grass, birds (Diamond of Gould) and bird cage- Variable dimensions
2011

Exposition personnelle
Centre d'Art La Halle, Pont-en-Royan, 2010

Fauché en plein vol

Singe empaillé (Vervet gris), 3 laisses en Strass, 30 étoiles de verre, bois peint (noir), velour. Dimensions variables, 2008-10.

Manguetown

Film, 12 min, 2009-10

Manguetown est une courte fiction anachronique et métaphysique dont les deux personnages principaux, Darwin et Einstein sont des marionnettes géantes inspirées de la tradition carnavalesque du Nordeste brésilien. Scientifiques bien connus, ces "deux grosses têtes" ont en commun un voyage au Brésil effectué à près d'un siècle d'écart. L'histoire récente de cet immense pays en pleine mutation économique, sociale et politique, intrigue le deux scientifiques, ici en observateurs insatiables des mœurs de la société réciféenne en 2009.

Historias conectadas

Exposition personnelle, en collaboration avec Stéphane Pauvret
MAMAM No Patio, Museum of Contemporary Art Recife (BR),
l'Atelier, Nantes (FR), 2009-2010

Camera obscura

Sculpture en bois peint, film, 2010

Solo show,
White Projects Gallery, Paris, 2015.

On specimens' strength

Series of 25 collages on wooden boxes (ornamental trimmings and synthetic stone on offset printing), 22.6 x 28.6 cm (8,9 x 11,3 inches), 2015.

True memories of the planet, certain stones seem to contain both the original past and the future. They seem frozen in time, but their strata are the sign of perpetual movement: they induce a dilation of time. On specimens' strength is a gallery of portraits which borrows from the cabinet of curiosity. Photographed with a black background, each precious stone corresponds to a specimen that the artist illuminates with embroidered trimmings and synthetic stones, to bring out unexpected traits and to examine the border between its animate and inanimate nature. This series refers to the *Treasures of the catacombs* (Paul Koudounaris, 2013). Discovered in Italy in the 16th century were incredible skeletons of saints adorned with stones, as if the mineral imbued with supernatural powers embodies the soul at the heart of matter.
"Every stone is a mountain in power ", every man is a grain of sand, a force of resistance. (Roger CAILLOIS, *La Lecture des Pierres*, Xavier Barral / Paris Natural History Museum, 2015).

Solo show
Bangkok University Gallery, Thaïlande, 2007

Central World Plaza

Digital prints on vinyl, 4 plints, 4 Stuppa and Pagoda models – 200 x 300 x 500 cm, 2007.

Dorippe Granulata

Video, loop (5mn)

Dorippe Granulata is a contemplative film and penetrating portrait of an endangered crab that Laquet tracks using a flashlight, from race to frozen pose by the sea. With a head similar to a samurai warrior, Laquet recalls a scene from the Sokurov film *The Sun,* where Emperor Hirohito became ecstatic while observing the crab, just before the Hiroshima bombing.

My feedback to Jane

Acrylic and glitter on canvas
244 x 186 cm (96,1 x 73,2 inches), 2007

1 69 A2

Paris, 2009

Just a dip. No why.

Synthetic fur, two resin half-dogs, 2009