

> **STUDIO MARLOT & CHOPARD**
PRINTED MEMORIES
November 7 – December 6, 2014

For its second exhibition and in parallel with the Month of Photography, the Galerie Jérôme Pauchant presents the French duo artists **Rémy Marlot and Ariane Chopard** with *Printed Memories*, from November 6 to December 6, 2014.

This exhibition will present their most recent series entitled *Souvenirs d'Italie*, next to *Black houses*, the first series they created in black and white. The reversing process of black and white links both photographic series, as well as one topic: memory.

The images of *Black houses* (2006) hold different layers of grey whose carefully worked execution offers a very dense black and white rendering. They represent residential areas from Bourges (Centre of France) built during the first half of the 20th century and taken from a high-angle view. This choice of framing accentuates the singular architectural dimension of the roofs and facades; they become similar to castles or sometimes disturbing, fabulous abodes, the inversion into negative giving a nocturnal dimension. Their gardens, the bricks of their walls or the paving of their courtyards become pure forms, sliced by the contrasts created by black and white. Doors and windows illuminated from the inside by the inverted light irresistibly invite you to enter a strange and enigmatic world.

As Quentin Bajac points out, "French suburban residential areas literally reveal themselves into another light. As, however dreamlike, the inversion of the values creates its own logic. While causing a loss of relief, it does not just dematerialize the subject. By modifying the traditional way of perception, it offers a new configuration to the object, enhances the insignificant ordinary elements (electric wires for instance), in short it has a revealing role".

Souvenirs d'Italie (2014) is made of landscapes shot in different places across France, evoking the exotic idea of a fantasized Italy: the Italy as we know it from the classic artists' journeys or the trip to Italy from which Rémy Marlot and Ariane Chopard did not take any picture. The classic Italian landscape is expressed through a number of views combining sculpture and architecture to plants or gardens, the sea to the mountains under the intense and contrasted emblematic southern lights. Ponds, cypresses, palm trees, cemeteries, seaside or columns are many symbols of a reconstructed Italy. The wear of time and the aesthetical balance of the gardens, between mastery and neglect, are characteristic to *Souvenirs d'Italie* and beyond that, to Rémy Marlot and Ariane Chopard's work. The digital black and white treatment of the image with some reversed parts evokes old prints that have been damaged by time or fading. Also, the materiality of the prints from this series induces a feeling of this specific deletion questioning our relation to time, to memory and to disappearance.

In *Souvenirs d'Italie*, memory is re-created, not by the image recalling the souvenir but the souvenir itself being its source.

In both series, the works do not describe places but function as mental images, recollections, a déjà vu or dreamt sensation much more than a simple site depiction.

News - Studio Marlot & Chopard

- *Monument*, Musée des beaux-arts, Calais, France, March 8 - November 16, 2014

- *The Valley* (exposition personnelle / solo show), Musée de la Reine Bérengère, Le Mans, France, September 25, 2014 - January 5, 2015



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Press images (HD, 300 dpi) available on request



STUDIO MARLOT & CHOPARD,
Souvenirs 1, 2013

Souvenirs d'Italie series,

Lambda print,

Original photography from an edition
of 5 and 2 artists' proofs,

77 x 100 cm – 30 1/3 x 39 1/3 in.

© Studio Marlot & Chopard.

Courtesy Galerie Jérôme Pauchant.



STUDIO MARLOT & CHOPARD,
Souvenirs 3, 2013

Série Souvenirs d'Italie

Lambda print,

Original photography from an edition
of 5 and 2 artists' proofs,

77 x 100 cm – 30 1/3 x 39 1/3 in.

© Studio Marlot & Chopard.

Courtesy Galerie Jérôme Pauchant.



STUDIO MARLOT & CHOPARD,
Black Houses # 1, 2006

Série Black Houses

Lambda print,

Original photography from an edition
of 5 and 2 artists' proofs,

77 x 100 cm – 30 1/3 x 39 1/3 in.

© Studio Marlot & Chopard.

Courtesy Galerie Jérôme Pauchant.



STUDIO MARLOT & CHOPARD,
Black Houses # 5, 2006

Série Black Houses

Lambda print,

Original photography from an edition
of 5 and 2 artists' proofs,

77 x 100 cm – 30 1/3 x 39 1/3 in.

© Studio Marlot & Chopard.

Courtesy Galerie Jérôme Pauchant.

STUDIO MARLOT & CHOPARD

Marlot & Chopard Studio is a French duo artist working with photography and video since 1996. Their work questions natural or urban landscape and architectural heritage, but is also about dreaming and the atmosphere the night can provide.

Remy Marlot was born in 1972 and studied photography with the curators of the Niépce Museum in Châlon-sur-Saone, France before studying at the School of Fine Arts in Dijon, France and La Sorbonne, Paris.

Ariane Chopard-Guillaumot was born in 1974. She studied philosophy in the high-level Khâgne degree in Dijon before graduating in Aesthetics at the Université Paris 8. Additionally she is the author of several texts including a text about their video work published at the Analogues Editions and more recently for the Parisian Jeu de Paume Museum on-line magazine and for the Heritage Center of Montauban, France.

The Marlot & Chopard Studio hold their first exhibition in the gardens of the Zadkin Museum in Paris in 1996 and in other several art centers in France. They then create a photographic series (*Untitled*, 2002) at the occasion of the National Exhibition in Switzerland (Expo02) in Morat. In 2006, the contemporary art center Le Passage in Troyes presents their solo exhibition showing, among others, the series *The Black Houses*, where several prints are acquired by the National Contemporary Art Collection (FNAC) and the Regional Collection (FRAC) of Haute-Normandie. The series *Black Churches* and the first shots of *The Valley*, most iconic among their work, are produced by the end of 2008 during a residency in Rhineland-Palatinate. The *Black Churches* will then be shown in several museums: the Kunshalle in Mainz, Germany, the Museum of the Abbey of Saint-Claude, France, the Malraux Museum in Le Havre, the Museum of Fine Arts in Calais; in festivals such as the European Night, European Photographic Identities in Arles, France, the Summer of Photography in Lectoure 2010, France; and lastly at the Galerie Photo of Pôle Image Haute-Normandie where all the prints are shown together for the first time. The series entitled *The Valley* will be shown successively at the Museum of the Abbey of Saint-Claude, at the Photography Art Center in Lectoure, at the Museum of La Roche-sur-Yon, France – which besides purchased 6 prints in this series in 2013 – and in the Museum of the Queen Berangere in Le Mans, France.

Rémy Marlot and Ariane Chopard continue today their research on the architectural heritage with the series entitled *Opera* and *Palais*, or *L'esprit des lieux – Montauban*, while also developing their work on the landscape with the series the *Paradis artificiels*, the *Souvenirs d'Italie* or *Paris-Rouen-Le Havre*.

Their work mainly focuses on creating a fantasized territory, using through the series components the reconstruction of imaginary places or the juxtaposition of temporal layers, whose unity is aesthetical above all. Marlot and Chopard are keen to get the emotion that an unexpected encounter with the eeriness of a place can offer, also its significance with a familiar reference which provides its beauty, by visiting and discovering more and more places without looking back. Indeed, the images cherish multiple references to other art forms, whether it is painting or sculpture, and cinema or music for the videos, as well as personal anecdotal references which lay among the works like a life pattern or a way of being and thinking evolving throughout the possible encounters and other circumstances of life.

To fix the image is also a way to restore the encounter's richness, to grab a moment of grace and give it back through the photographic object.



STUDIO MARLOT & CHOPARD

EXPOSITIONS PERSONNELLES / SOLO EXHIBITIONS

Printed memories, Galerie Jérôme Pauchant, Paris, 2014
The Valley, Musée de la Reine Bérengère, Le Mans, 2014
L'esprit des lieux - Montauban, Centre du patrimoine, Montauban, 2012
Limits, Immanence, Paris, 2012
The Valley, agence Patrice Besse, Paris, 2011
Black churches, galerie Photo du Pôle Image Haute-Normandie, Rouen, 2011
L'été photographique de Lectoure, Centre de photographie de Lectoure, 2010
The Valley, Musée de L'Abbaye, Saint-Claude, 2010
Field of vision, Galerie Heike Strelow, Francfort, 2010
Photo Levallois, Levallois, 2008
Rémy Marlot, photographies, Institut Français, Mayence (Allemagne), 2008
Bad Ems, Maison de Rhénanie-Palatinat, Dijon, 2008
BAD Dreams, centre d'art contemporain Passages, Troyes, 2006
Out-Of-The-Way, Galerie Yvonamor Palix, Paris, 2003
Gennevilliers 2000, Le Linéaire, Romans, 2000
On ne pourra pas dire qu'on ne savait pas, Espace Huit Novembre, Paris, 1999
A perte de vue dans le sens de mon corps, Musée Zadkine, Paris, 1996

EXPOSITIONS COLLECTIVES / GROUP EXHIBITIONS

2014

Monument, Musée des beaux-arts, Calais
Chantier de collections III, Musée de La Roche-sur-Yon
Entrées libres, La terrasse : espace d'art de Nanterre
Ailleurs / Elsewhere, Consulat Général de France, Houston

2013

Regards croisés sur la ville, Le Carreau, Cergy
Hitchcock & co, FRAC Haute-Normandie hors les murs, médiathèque Le Corbusier, Val-de-Reuil
Cosa Mentale, Paysage(s) : Paysage-Fictions, Espace culturel Scomam, Laval
Code noir 30 ans de shopping, Trafic FRAC Haute-Normandie, Sotteville-lès-Rouen

2012

Cosa Mentale, Paysage(s) : Paysage-Fictions, Musée de la Roche-sur-Yon
L'étrange familier, Galerie Duchamp, Yvetot
Learning photography, Trafic FRAC Haute-Normandie, Sotteville-lès-Rouen

2011

Les Territoires du désir ou les métamorphoses d'un musée imaginaire, Musée Malraux, le Havre
SLICK Art Fair, Galerie Gourvennec Ogor, Paris
Ivm : la vie moderne, FRAC Haute-Normandie hors les murs, Espace de la mer, Pourville-Sur-Mer
Inauguration, Galerie Gourvennec Ogor, Marseille
Chevallier - Marlot - Trémorin à l'Aître Saint-Maclou, Ecole Régionale des Beaux-Arts, Rouen
Le Beau est toujours bizarre C.B., Trafic FRAC Haute-Normandie, Sotteville-lès-Rouen
Vidéo / Propriété intellectuelle, Immanence, Paris
Heiliger Bimbam, Galerie Heike Strelow, Francfort (Allemagne)

2010

Balmoral Blend - 15 years Künstlerhaus Schloß Balmoral, Arp Museum Bahnhof Rolandseck, Remagen (Allemagne)
Picto 1950-2010 : 60 ans de complicité avec les photographes, Les rencontres d'Arles
For intérieur, Voies Off, Arles
Man & Nature, FOURTH FREE INTERNATIONAL FORUM, Bolognano (Italie)
Dans un jardin, Trafic FRAC Haute-Normandie, Sotteville-lès-Rouen
Nuit de l'Europe 2008, Caochangdi PhotoSpring, Pékin

2009

Winter show, Galerie Christine Phal, Paris
Show Off, Galerie Christine Phal, Paris
Panorama & Panorama, Sport Hotel Panorama, Fai della Paganella (Italie)
Volta 5, galerie Heike Strelow, Bâle (Suisse)
Rushes Soho Shorts Festival, Londres
Aller-retour, Landtag, Mayence (Allemagne)
Ré-actif, 2ANGLES, Flers
Identités photographiques européennes, Fotografia Europea, Reggio Emilia (Italie)
Landscape as a dream, Studio La Città, Vérone (Italie)

2008

Festival Proj(ect) Edition 02, Nancy
Identités photographiques européennes, Nuit blanche, Paris
Vidéos d'artistes, C.A.C. le Quartier, Quimper
Une journée vidéo d'artistes plasticiens, L.A.C. Loctudy
Nuit de l'Europe, Identités photographiques européennes, Les rencontres d'Arles
KM 500, Kunsthalle, Mayence (Allemagne)
A n dimensions, Galerie Christine Phal, Paris

2007

Open, le jour de la sirène, La Générale en manufacture, Sèvres
Entspannung auf die klassische Art, Künstlerhaus Schloß Balmoral, Bad Ems (Allemagne)
Transimages 5, Mahatma Gandhi Institute, Port Louis, Ile Maurice
Yokohama VDO Collection 07 : Cine.mov, Yokohama Red Brick Warehouse, Yokohama (Japon)
Little Song Live, the Folk House, Bristol

2005

FIAV.05 / Festival d'Images Artistiques Vidéo, Centre d'Art SantaMòniCA, Barcelone
SAISON VIDEO 05, centre culturel Noroit, Arras / Musée des Beaux-arts et de la dentelle, Calais

2004

Deconstructed Landscape, Galerie ArtHouse, Mc Allen (USA)
Mexico Arte Contemperano, Galerie Yvonamor Palix, Mexico
Fata morgana, CREDAC, Ivry Sur Seine

2003

Festival Bandits-Mages, Galerie Pictura, Bourges
Longing for springtime, Galerie Yvonamor Palix, Paris

2002

Boudoirs, salons et antichambres, CNEAI, Chatou
Le jardin de la violence, Exposition Nationale Suisse 02, Morat

2000

Camping 2000, Le Linéaire, Romans
Constellations, espace public, Paris
Evènements, Galerie Edouard Manet, Gennevilliers

1999

Wonderland TV, Les Nuits Savoureuses, Belfort
Mauvaises herbes poussent, Espace Huit Novembre, Paris

1998

Etats de rire, Centre d'art contemporain, Rueil-Malmaison
Jardin d'artiste : de mémoire d'arbre, Musée Zadkine, Paris

1997

D.I.O., Centre régional d'art contemporain, Fontenoy-en-Puisaye

COLLECTIONS

Musée des Beaux-Arts, Calais
Musée de la Roche-sur-Yon
Pôle Image Haute-Normandie, Rouen
Musée Malraux, Le Havre
FRAC Haute-Normandie, Sotteville-lès-Rouen
Photothèque, musée Rodin, Paris
Collection Salans, Francfort, Allemagne
Fonds National d'Art Contemporain, Paris
Groupe Lhoist, Limelette, Belgique
Land Rheinland-Pfalz, Allemagne
Centre National de l'Estampe et de l'Art Imprimé, Chatou
Collections privées

RESIDENCES / RESIDENCIES

Villa Arson, Nice, 2014
Centre du patrimoine, Montauban, 2012
Pôle Image Haute-Normandie, Rouen, 2011
Musée de l'Abbaye - Donation Guy Bardone / René Genis, Saint-Claude, 2009
2ANGLES, Flers, 2009
Künstlerhaus Schloß Balmoral, Bad Ems (Allemagne), 2007
Centre d'art contemporain, Pougues-les-Eaux, 2006
Centre d'art contemporain Passages, Troyes, 2006
Bandits-Mages, Bourges, 2003

BOURSES / GRANTS

Écritures de lumière, DRAC Haute-Normandie, 2014
Fondation nationale des arts graphiques et plastiques, 2012
Écritures de lumière, DRAC Franche-Comté, 2009
Allocation d'installation, DRAC Ile de France, 2008
Aide au projet, DAP, Mairie de Paris, 2005, 1999, 1996

COMMANDES PUBLIQUES ET PRIVÉES / PUBLIC AND PRIVATE COMMISSIONS

Finaliste pour la commande publique de la commune de Varengeville-sur-Mer. Célébration du cinquantenaire de la mort de G. Braque, 2012
Centre du patrimoine, Montauban, 2012
CICR, *Le jardin de la violence*, Exposition Nationale Suisse 02, Morat, 2002

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L'esprit des lieux-Montauban. Texte d'Ariane Chopard-Guillaumot, entretien avec Y.Poulain, A. Repeirt et le Studio Marlot & Chopard. Éditions centre du patrimoine / Les Éditions du musée Calbet, 2012
Les Territoires du désir ou les métamorphoses d'un musée imaginaire. Textes d'Agnès de Gouvion Saint-Cyr et Annette Haudiquet. Somogy Éditions, 2011
Picto 1950-2010. Textes de Christian Caujolle, Hervé Le Goff. Actes Sud, 2011
Balmoral blend / 15 Jahre Künstlerhaus Schloß Balmoral. Textes de D.Perrier, R.Hoffmann, J.Schmutz, P.O. Bandyopadhyay. Edition Salon Verlag, 2010
Dans un jardin. Textes de Marc Donnadieu, Philippe Piguet. Filigranes Editions-Frac Haute Normandie, 2010.
Rémy Marlot. Textes de Quentin Bajac/Michel Poivert/Ariane Chopard-Guillaumot/Valérie Pugin. Édition Analogues, 2009
Ossip's studio, mémoire d'atelier, expériences de production. Edition Paris Musées, 2009
Landscape as a dream. Texte de Luigi Meneghelli, Studio La Citta, Vérone, 2009
Balmoral 2007/2008. Texte de Heike Strelow. Edition Künstlerhaus Schloß Balmoral / argobooks, 2008
Rémy Marlot. Texte de Valérie Pugin. Edition Künstlerhaus Schloß Balmoral/argobooks, 2008
Saison vidéo 2005. Texte de Mo Gourmelon
BANDITS-MAGES 2003. Texte de Vincent Baby
Jardin d'artiste, de mémoire d'arbre. Texte d'Anne Dagbert, 1998. Edition Paris Musées
D. I. O. Texte de Valérie Da Costa, 1997
A perte de vue dans le sens de mon corps. Texte de Giovanni Joppolo et Noëlle Chabert, 1996

PRESS (SELECTION)

Midi-Pyrénées patrimoine n°32, hiver 2012, p.18-19, par Yvan Poulain et Antoine Reipert
L'œil n°645 avril 2012, p.87 par Fabien Simode
L'œil n°641 décembre 2011, p.93 par Philippe Piguet
Connaissance des Arts n°699 décembre 2011, p.96-97, par Virginie Huet
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Paris sur la terre n°16, décembre/janvier/février 2004, p.116 par Tanis de Voogd
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