



Anaïs Gauthier

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## UPCOMING

- Résidency and solo show at POTCB in Orléans

## SOLO SHOWS

2024 Permanent Instance at the Scroll Gallery in Nantes FR  
2023 Operation Stase at the Vortex Workshops in Dijon FR  
2021 Systemic Failure II at the Centre Tignous d'Art Contemporain in Montreuil FR  
2021 Systemic Failure I at the General Nord-Est in Paris FR  
2018 Fragile Altercation at the Carpentry in Therdonne in Picardy FR  
2017 Around a wood in Cuvier in the Jura FR  
2016 Robust but fragile at EESAB FR

## GROUP SHOWS

2025  
- L'Antre Harmonique curated by Marie Biaudet and Mickael Halley to 6B in Saint-Denis  
- Take care of yourself curated by Céline Poizat Sabari in Non fiction

2024  
- Crowdfunding curated by ATFU at Floréal Belleville in Paris  
- The horizon of the walls invitation by Carla Barkatz at the Générale Nord-Est in Paris  
- By the smoke curated by Sandra Barré at Poush in Aubervilliers  
- Double constraint at Gallery Sculpture Paris Montreuil in Montreuil  
- Curated by Depressed sound at System D in Malakoff  
- Wall#5 at the Gallery Au Roi curated by Togaether and ATFU in Paris  
- The flow of things curated by Thyphaine Granger at Silo U1 to Chateau Thierry  
- Belleville Multiples at the Villa Belleville in Paris  
- Homeostasis at Julio artist run space curated by IESA in Paris

2023  
- Facade restoration curated by Sophie Toulouse at the Gallery Hyperbien  
- Because nothing else grows here curated by Marie Nonnis at the Orion Tower

2022  
- The disadvantage of anamnesis at the Sculpture Gallery Paris Montreuil  
- 12th Young Creation Prize of Saint-Rémy at the white workshop in Aveyron

2021  
- Titillating unease at the Gallery Paul Flury in Montreuil

### 2020

- After school - Artpress Biennale at the Musée d'art moderne de Saint-Etienne (MAMC+) and at l'Esadse/Cité du Design in Saint-Etienne curated by Romain Mathieu and Etienne Hatt  
- Variable Demeasures at the Art Centre Les Passerelles curated by Phillipe Marcus to Pontault Combault

### 2019

- The grand ensembles at the Espace culturel Jean Durix Lambert in Juvisy-sur-Orge

### 2018

- A story of everything at La Villa Belleville curated by Lisa Eymet in Paris  
- Biennale d'arts actuels of the CRAC at Champigny-sur-Marne

### 2017

- Biennale Young Creation in Mulhouse  
- The Orient... the coveted objects curated by Christelle Familiari and Odile Landry at EESAB gallery in Lorient

### 2016

- Emergence at the Pictura gallery curated by Marilyn Maurage at Cesson -Sévné  
- Sans Artifice at La Poudrière curated by Christophe Desforges in Port Louis  
- The map and the vase at Shandong Institute of art and design à Jinan in China

## RÉSIDENCIES

2024 Scroll galerie in Nantes  
2023 Ateliers Vortex in Dijon  
2023 Maison Artagon in Vitry-aux-Loges  
2020 La Générale Nord-Est in Paris  
2018 Villa Belleville in Paris  
2018 La Menuiserie à Therdonne in Picardie  
2017 Création en cours, les Ateliers Médicis, Clichy et Montfermeuil at Censeau in jura  
2016 Shandong Institute of art and design at Jinan in China

## Texts

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Sandra Barré, curator, Maintenance Soupir, Sirupeux Linceul  
Elise Bergonzi, curator, Permanente Instance  
Zélia Bajaj, curatrice  
Lena Peyrard, curator critic, Opération Stase  
Samuel Marin Belfond, curator, Double Contrainte  
Lisa Eymet, curator, Défaillance Systémique  
Romain Mathieu, critic for Art Press and commissaire, Escarpolette

## Publications // Conférences

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NonFiction #6, Grand Central at Paris  
Journal des arts  
Bonjour Pantin, interview  
Radio POUISH, interview  
Madame figaro  
Club Theory  
Projet média  
Seinesaintdenis.fr  
L'essenziale studio  
O Fluxo Platform  
yyyyymmdd  
Saliva live  
Findart Platform  
In.solite Magazine  
Bagarre n°3 édition Hyperbien 2024, Drawing hotel at Paris  
Artfacts 2023  
Seize mille  
Point Contemporain Opération Stase octobre 2023  
Echange/conférence avec Pierre Ancet, philosophe et directeur de l'université pour tous de Dijon, aux Ateliers Vortex  
Bien Public Opération Stase 2023  
Sparse magazine octobre 2023  
Numéro spécial Artpress septembre-octobre 2020  
Catalogue de la Biennale d'arts actuels du CRAC 2018  
Catalogue première édition Création en cours 2017  
Catalogue 2017 Biennale jeune création Mulhouse  
Conférence à l'EESAB, 2017  
Catalogue EESAB diplômés

## Acquisitions // Scholarships

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Finaliste Prize Art Eco-Conception Art of Change  
ADAGP Research Grant  
Private collections  
Acquisition of a piece by the city of Pontault-Combault  
Donation of a work to the Fonds d'Art Contemporain  
of the Clinamen Association

## Médiations // Workshop

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- Sculpture teacher at Sculpture Paris Montreuil in Montreuil
- Sculpture workshops at the Camille Lambert School and Art Centre Juvisy-sur-Orge
- Sculpture workshops at CTAC in Montreuil
- Professor of visual arts at AMAP in Taverny with children and adults
- Workshop for non-French-speaking children and adults at the Espace d'art contemporain Camille Lambert in Juvisy-sur-Orge
- Sculpture workshops with CE students at CM in primary school Les-près-du-moulin in Therdonne (Picardie)
- Workshop with fifth year students at EESAB in Lorient
- Plastic arts workshops on the experimentation of material and sculpture with primary school students from the Serpentine school in Censeau in the Jura
- Assistantships of Gilbert Peyre for his exhibition at the Halle Saint Pierre in Paris: assembly of the exhibition, sculpture finishes
- Collaboration with Olivier Brunellière, serrurier at the Comédie Française
- Collaboration with the Colbert High School in Lorient

## Studies

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DNSEP Art with the jury's congratulations at EESAB  
DNAP Art at the European School of Art in Brittany  
BTS Visual communication at Eugénie Cotton in Montreuil

# Practice description

Elements that are both organic and manufactured are put in relation in my work, relying on architectural references and furniture. These juxtapositions allow me to question the physical relationship to the transformation based on movement in echo to the industrial system we inherit. I address its effect on our bodies and more broadly on its conception that infuses our lifestyles and our perceptions. Through installations, I stage a factory of intimacy and a space for production, training and care. My plastic research proposes incipits of alternative narratives based on the indefinite and metamorphosis. It is a poetic of the cycle as renewal through aseptic, industrial and intimate universes.

The aesthetics of movement takes the form of cyclic mechanisms transforming forms through repetition and leaving traces. It evokes the precarious, the fragile and the possible mutation. Time is suspended there, but fading in the ephemeral installation often in situ. The noise of motorizations, the impossibility of silence in movement questions sound ambiances. Maintenance of mechanisms during exposure times has led to questions about care. How can the interaction between the body and machinery no longer be considered as destruction? How can we say that they are interdependent? My research tends to account for the complexity of systems and the interweaving on different strata between living and machinery. The mechanisms are also echoes of psychic dynamics. The research is formal but it also addresses the language and images that he evokes.

The body is skinless, frayed, bare and fragmented. It is embodied in various materials and stories. It is present by circulating fluids such as moods diverting certain medical images. Sticky, viscous, oozing textures are present that are both attractive and creating a repulsive movement. The fluids drip, tear and overflow. From these flows arises a real and metaphorical inability to contain liquidity. The fluidity infiltrating everywhere.

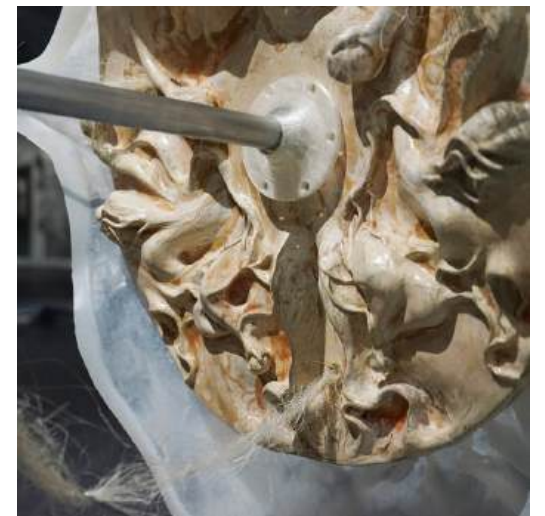
At first my installations were closed on them even in closed, leaving the spectators passive face destruction and transformation in game. The scenography then opened to a movement, a possible circulation within it, becoming a place of passage.



# En cas d'interférence



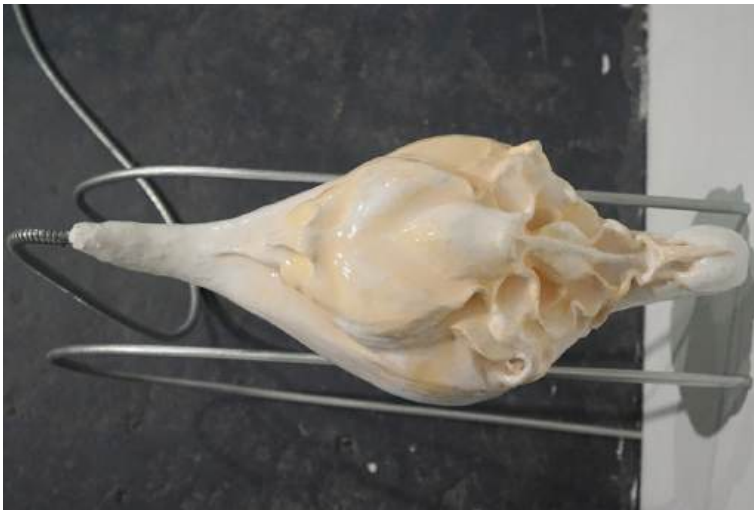
# (Détails)



céramique, silicone, filasse, métal  
impressions 3d : Matthieu Grivelet  
dimensions variables  
2025  
Vues d'exposition au 6B



# En cas d'interférence (Détails)



céramique, silicone, flasse, métal  
impressions 3d : Matthieu Grivelet  
dimensions variables  
2025  
Vues d'exposition au 6B





# Maintenance soupir



motorisation : Matthieu Grivelet  
matériaux divers  
4 X 3 X 3 m  
2024  
Production : Poush  
Vue d'exposition à Poush



# Text by Sandra Barré

## curator

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Anaïs Gauthier's sculptures depict the body-machine shaped by the industrial system. This flesh is not affiliated with a particular species, but can be human, animal or vegetable substance. Anaïs Gauthier's organic and manufactured elements draw on architecture and design to question the physical relationship between transformation and metamorphosis.

Maintenance Soupir is slow on the uptake and heavy on the body. Tentacular, half-flower, half-octopus, the almost living sculpture exhales a scent of sweet perspiration, giving this four-metre-high organism a disconcerting impression: this architectural body suffers from effort, but is stubborn and carries on. The artist leaves us free to interpret what this constant effort might refer to: it could be that of workers mechanically maneuvering cubic meters of perfume concentrate, soaps or essential oils of all kinds, it could be that of perfume plants whose juices are used up, it could be that of the heavy perfume industry, moving fortunes to dress human beings in seductive fragrances.

In Spiritueux linceul, the artist proposes a shapeless form resembling flesh resting on a stainless steel towel rack. An image of the body with indefinite boundaries, this work tells of a hardship and dehumanization that the artist leaves open-ended: it could refer to that of the workers in Aubervilliers, as well as that of the meat that ended its journey in the slaughterhouses of La Villette... Universal meat that urgently needs to be cared for, Spiritueux linceul threatens to sink and spread if left untended.

permanente instance





# Permanente instance (détails)



motorisations : Matthieu Grivelet  
matériaux divers  
Dimensions variables  
2024  
Production : La Scroll galerie  
Vues d'exposition à Scroll galerie



# permanente instance (détails)



motorisations : Matthieu Grivelet  
matériaux divers  
Dimensions variables  
2024  
Production : La Scroll galerie



# Text by Elise Bergonzi

## curator

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As places of transformation in a quasi-clinical world, Anaïs Gauthier's immersive installations hybridize the organic with the industrial. They are activated as a body-machine that comes to break the silence to explore our contemporary mechanisms of care. The artist proposes here an in-situ installation in two parts: a factory of the intimate that is mechanized, an imperfect machinery that becomes humanized. Unidentified hybrid forms question the mechanization of our bodies at work and their potential failure.

The gears seem ready to shake like vital organs, but a permanent seepage comes betraying their emotional overheating.

In the second space designed to accommodate the artist in residence, Anaïs Gauthier created an organization at its best. There is something alive that rustles in the curvature of its nonchalant forms. The hairless cavity overpowers us with a weighted weight and draws us to the bottom. In the raucous chest cavity that serves as its belly, the motor snorts and expels a moist steam. Its metal frame is partially covered with flesh, the inside of the body merges with the outside and each organ clings to the structure as it can. Gears and pulleys are maintained in

operation by a complex network of overheated pipes and bubbles. Crossed by viscous fluids, this intubated chimera seems to be able to produce unidentified forms at the chain. But this production system seems unstable, the slightest drop of excess water could make it give way under its own weight. By the force of oozing through all these pores, the production line is stuck like a dried mucosa, retracting its surgical claws in a choked squeak. But instead of taking a breath and swallowing, the machine continues its breathing exercises, refusing to see its inefficiency. There is a certain tenderness in this damaged thing that tries to do its best to follow its own rhythm. This stunted motorized system, which starts and stops with slight jolts before timidly leaving in an indecisive craze, humbly reminds us of our own limits. In the manner of a kneecap that cracks when trying to unfold itself to take a step forward, Anaïs Gauthier's partially dysfunctional machines resemble us a little too closely. The bodies she makes are as tired as they are shiny, as if one had wanted to polish their surfaces without making sure that they were well greased beforehand. The mechanisms are gripped, fallible and painful, but they maintain a smile of bitter facade that twitches at the slightest movement. The artist pushes to its last entrenchment the analogy of the body-machine and human creations that could not be anything other than our image: effective as long as we feed them, functional as long as they are not submerged. This overflow, when it manifests itself, can be illustrated both in a motor problem and in mental distress. When our bodies become exhausted, we are only further deprived. In an accumulation of more or less risky care gestures, their maintenance generates other machineries that could also fail. They must then be maintained and repaired at best, or replaced with more waste at worst.

This vicious circle, symbol of an alienated industry and symptomatic of our capitalist production systems, crosses the works produced by Anaïs Gauthier. However, at the heart of this socio-ecological observation about our daily operating methods, something touching is visible between the poisonous membranes of the organic plant of Anaïs Gauthier. Behind the binarity of a mechanical and cyclic movement which, instead of remaining in a nauseous fluidity, rubs, cracks, gets stuck, erodes and exhausts itself passively; there is still the possibility of a resilient gear that refuses to shut off. A form of vain but always undefeated persistence then enters between the forms. And in this fallible permanence of our bodies, there is always a somewhat guilty pleasure for failure.

# opération stase





# opération stase

(détails)



motorisations et électronique : Matthieu Grivelet  
matériaux divers  
Dimensions variables: 5m x 6m au sol, hauteur 2.50m  
2023  
Production : Les Ateliers Vortex  
©Pauline Rosen-Cros

# opération stase (détails)



motorisations et électronique : Matthieu Grivelet  
matériaux divers  
Dimensions variables: 5m x 6m au sol, hauteur 2.50m  
2023  
Production : Les Ateliers Vortex  
©Pauline Rosen-Cros





# Text by Lena Perard curator

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Even before you enter the installation, as if you were entering a sacred mechanical womb, there's the sound. The gentle lapping of fluids escaping from their matrix, the whirring of winches in continuous back-and-forth motion. At the bottom of the stairs, a chandelier sways in the hollow of a skylight. It heralds the kinetic waltz being played out further up. And then we're there. Where? We can't say for sure. Revealed, replayed, extended, the architecture of the site almost fades away, giving way to an environment made up of strata that form a choir. A suspended rhizome of piping pierces the room from one side to the other, allowing fluids to circulate and the system at work to be intricately networked. At the ends of the pipes, two chandeliers made of a superimposition of stainless steel, wax and silicone are lowered in a resolutely dramatic manner. As they lower, they sink into milky water contained in large tanks covered with pale blue and green mosaics. The whole is intertwined in a space that has become the support for a fantasy of flesh and steel.

The very title of the work, *Opération Stase*, evokes an introspection as much as a desire to observe what is latent, to scrutinize the deep mechanics of the universe that generally escape our gaze. Anaïs Gauthier plunges us into the heart of an aseptic environment, somewhere between the medical and industrial worlds. Ultimately, it's a question of "taking care of things", as Jérôme Denis and David Pontille put it in their eponymous book<sup>1</sup>, exploring the fragility that surrounds us and the notion of maintenance as "the art of making things last". This care of things is also the care of all bodies, damaged, fragmented and imperfect, which find refuge in this architecture where mosaics dominate, reminiscent of hammams and thermal baths. Symbolically, water occupies a central place in this piece, both purifying and uncontrollable, like an elusive force. However, the balance seems to waver, as the installation suggests a possible malfunction. A paradox emerges: this space,

designed to provide care, is tainted by the black dust of this former industrial wasteland, as if damaged by time and hardship. The sprawling steel network that runs through the space, meanwhile, is reminiscent of a malfunctioning mechanism: the pipes that make it up are patchily sealed with fabric, in an attempt to control brazen leaks.

Fragile and irrigated by a mysterious source, the installation reveals itself to be alive, vibrant with colors that evoke the vigor of an organism in perpetual motion. Here, the failure is that of machines and bodies, two entities that seem to merge within the work. Questioning the devices of power that alienate them both, the artist envisages their emancipation through metamorphosis and their possible mutations. This brings to mind Silvia Federici and her book *Par-delà les frontières du corps* (Beyond the Boundaries of the Body)<sup>2</sup>, which sees the body as a historical, domesticated and violated object to be reappropriated. Silvia Federici suggests: let's listen carefully to the language of the body, grasping its fragility and imperfections, in order to re-establish the magical connection that unites us and thus overcome the artificial limits that separate us. Similarly, Anaïs Gauthier transfigures industrial vocabulary to question the alteration of bodies and attempt to repair them. *Opération Stase* is like a visual enigma, a delicate, sensory, existential territory that plunges us into an "affectology" specific to the sphere of care. The artist's installation takes us on a journey in search of meaning, inviting us to observe the unobservable and ponder its latent fragility.

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1 Jérôme Denis, David Pontille « Le soin des choses : politique de la maintenance », 2022. Editions la Découverte

2 Silvia Federici « Par-delà les frontières du corps », 2020. Editions Divergences

# DOUBLE CONTRAINTE





# DOUBLE CONTRAINTE

## (détails)



Ici se trouvent trois pièces aux évocations de machines de sport et/ou de rééducation. Le corps y est présent par des fluides circulants tels des humeurs détournant certaines imageries médicales. Des textures poisseuses, visqueuses, suintantes à la fois attirantes et créant un mouvement de répulsion sont présentes. Les fluides sont en condensation, ils gouttent, larment et débordent. Le corps est fragmenté. L'imaginaire de cette proposition artistique est à la fois un lieu d'entretien du corps, de sa rééducation, de son soin et de sa transformation.

motorisations et électronique : Matthieu Grivelet  
métal, mousse alvéolée, verre, bois,  
résine acrylique, cire, machine à vapeur  
Dimensions variables: 5m x 6m au sol, hauteur 2.50m  
2023

# DOUBLE CONTRAINTE (détails)



motorisations et électronique : Matthieu Grivelet  
métal, mousse alvéolée, verre, bois,  
résine acrylique, cire, machine à vapeur  
Dimensions variables: 5m x 6m au sol, hauteur 2.50m  
2023







De l'inconvénient  
de l'Anamnèse



# De l'inconvénient de l'anamnèse



Un toboggan en latex proche d'une peau. Immergé dans un liquide blanc, des morceaux de drapés roses comme des fragments de corps informes et résiduelles, laisse supposer une chute passée. L'espace est une petite suite de marches d'escalier, un piedestale, rempli d'eau blanche. Le liquide blanc, laiteux dégouline régulièrement à cause d'un va et vient venant du haut dans cette piscine à débordement. L'espace carré est recouvert de mosaïque, reprenant des éléments formels de la piscine. Une tension s'installe entre éléments organiques et industriel.

motorisations et électronique : Matthieu Grivelet  
mosaïque, moteur, cire d'abeille, paraffine,  
silicone, bois, métal, latex, tissus, pompe, tuyau,  
liner, eau blanche  
215cm x 120 cm  
2022





# SIRUPEUX LINCEULS



«Dans Spiritueux linceul, l'artiste propose une forme informelle ressemblant à de la chair reposant sur un porte serviette en inox. Image du corps aux frontières indéfinies, cette œuvre raconte une pénibilité et une déshumanisation que l'artiste laisse ouverte : elle pourrait référer à celle des ouvrier.ère.s d'Aubervilliers tout comme celle des viandes qui terminaient leur route dans les abattoirs de La Villette... Viande universelle dont il est urgent de prendre soin, Spiritueux linceul menace de couler et de se répandre si aucun soin ne lui est prodigué.» Sandra Barré

Sirupeux Linceul  
céramique et cire  
porte serviette et patères en métal  
60cm x 50cm et 35cm x 35cm  
2022

# Intranquillité Titillante



motorisation et électronique : Matthieu Grivelet  
PVC, latex, métal, filasse, moteur, sable  
4m x 4m x 2,10m  
2021



# Intranquillité Titillante



Un huis clos. Une pièce, aucune figure humaine mais des formes évoquant un mobilier, lit, chaise qui débordent de sa présence. Extension du corps par le cheveux, le poil et l'intérieur du corps, plus sanguin. Le corps est évoqué dans différentes positions du corps, à la verticale, allongé, assis. Le temps semble en suspens, en attente, permettant différents états de conscience. Ça sonne irrégulièrement, répétitivement, inlassablement. Le temps est martelé. Il est décousu soulignant une inquiétante étrangeté dans cet espace de recueillement aux surgissements sableux. Un goutte à goutte ruisselle sur les parois de latex, à l'avant de la chevelure, comme des larmes.

motorisation et électronique : Matthieu Grivelet  
PVC, latex, métal, filasse, moteur, sable  
4m x 4m x 2,10m  
2021





# Défaillance Systémique II





# Défaillance systémique II



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Impressions 3D, motorisations et électronique : Matthieu Grivelet  
paraffine, cire d'abeille, céréales, PVC, métal, motorisation, terre,  
composants électroniques, chaîne, colle, ouate, tissus, fil de fer, eau  
2021

# Text by Lisa Eymet

## curator

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Traversing the space, a motorized belt drives four suspended sculptures in a closed circuit. They slide along the belt, turn slightly on themselves, rise and fall. A series of chain reactions subjects them in turn to opposing forces.

Défaillance systémique is a merry-go-round, a theater of motor-activated forms that immerse, bump and scrape them in a process of composition and decomposition. Transparent fabrics, absorbent cotton, silicone, wax, seeds and coral lentils... Anaïs Gauthier arranges the materials she incorporates into stratigraphic layers. She trusts her intuitions, takes the measure, rebalances and responds to the demands of a material she is learning about. She gives birth to hollowed-out forms, made of folds, textures and protuberances: hems of material that attract the eye as much as the hand. We'd love to plunge our fingers into them, delving into their nooks and crannies to grasp their structure, which is at once soft, hard and crumbly.

Oscillating from beige to pearly pink, they evoke both a piece of flesh and a marshmallow being kneaded. Above ground, they exude something hybrid and almost monstrous, between the dead and the living, the human and the non-human. Without origin or destination, unspeakable yet present in the world, the suspended sculptures are states of matter, forms in the making that meet in their path a sum of salvaged or reconstructed objects: factory furniture.

When the engines start up, the factory comes to life in an arrangement of metal and organic materials. The deafening sound of the endless screw recalls François Bon's painful descriptions in *Sortie d'usine* (1982), when he recounts the alienation of bodies at work, enclosed, amputated and deafened by the clatter of machines. Anaïs Gauthier prefers the whirring of structures, the vibrations of start-up, the din and bang of detonations to the perfectly oiled cogs, smooth cleanliness and silence of cutting-edge technology. Nothing is hidden from view. The mechanisms are naked, without envelope, and behind a massive and stable appearance, the whole installation reveals its fragility, which is compensated for by stakes fixed to the floor and walls.

Anaïs Gauthier's sculptural practice is built on a balance of sensations. She navigates freely between fascination and disgust, attraction and unease for the forms she creates. While provoking our initial rejection, she summons up buried childhood memories: the pleasure of seeing elements come to life through the magical action of cogs, the satisfaction of seeing materials soak, decant, disgorge and splatter the floor with dirt. Combining the playful with the terrifying, *Défaillance systémique* leaves us in doubt as to the function of the machine at work. Like a living organism, it seems capable of surprises and accidents, exerting forces with uncertain consequences.

As close as we get to the installation, the only thing that seems to matter is the formal question of what happens to the material: we pay curious attention to its responses and mutations under the effect of hammering, friction and mechanized gestures. While *Défaillance systémique* is reminiscent of Peter Fischli and David Weiss's *Le cour des choses* (1987) in its exploration of chain reactions, the distance allowed by the device suggests other readings. On leaving the room, visitors extract themselves from the *huis-clos* and observe the ongoing processes from "behind the glass". The hypnotic, infinite round of shadows and shapes becomes a hellish factory of mass-produced, shaped, worn and damaged bodies. In 1990, in *Post-scriptum sur les sociétés de contrôle*<sup>2</sup>, Deleuze describes how each society, through the production machines it builds, develops its own modes of controlling individuals. Behind playful assemblages, materiological encounters and paradoxical associations of objects and forms, Anaïs Gauthier translates the sense of arbitrary violence administered to bodies. With *Défaillance systémique*, she offers viewers an equivalent of her own experience of being a captive human being in a system built on control and constraint, which the emergence of individuality can corrupt and derail.



# Défaillance systémique I



Impressions 3D, motorisations et électronique : Matthieu Grivelet  
paraffine, cire d'abeille, céréales, silicone, tuyau, métal,  
motorisation, plâtre, composants électroniques, chaîne, colle,  
ouate, tissus, fil de fer, eau, grès  
2020

# Texte de Romain Mathieu

## Critic at Art Press • Curator

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Anaïs Gauthier's sculptures are first and foremost intriguing machines, paradoxical structures. Altercation is the meeting of a metal crane, whose black cogs seem to have survived a vanished industrial world, and a raw-earth construction that rises like a sort of honeycomb pyramid, evoking the habitat of a few insects. The former, with its absurd, mechanical movement, destroys the latter, inscribing the material and decorative refinement of its forms in the ephemeral. Elsewhere, there's a swing on which hangs a tire partially covered with a ceramic whose shape and color resemble a piece of flesh. Once again, this incongruous encounter between a wheel and this pinkish excrescence arouses both desire, particularly to touch, and repulsion for this piece of body associated with black rubber. The movement is latent, and the eroticism of this flesh is ambiguous. The all-too-frequently-used phrase "disturbing strangeness" finds its most accurate use here. Freud associates this anxiety with the impression that an inanimate being is alive, but it also manifests itself in the memory of *L'homme au rat*, with the desire to see the naked body of a woman in contradiction with a forbidden act. The disquieting strangeness disrupts our usual relationship with reality, revealing something that should have remained hidden. Is that why this work is called *L'escarpolette*? She refers to a painting by Fragonard, in which a "happy chance" transforms the flight of a shoe on a swing into the unveiling of his mistress's crotch to the hidden lover. The combination of contradictory elements, movement and destruction are not just formal issues, but summon up the desire that drives these forms and the anguish that engulfs them. If these sculptures are at once familiar and bizarre, it's because they lead us towards that disturbance of perception where language is lacking. The inability to be said is the hallmark of plastic expression, but it's actually quite rare for a work to confront us with this in such a direct way.



# Fragile Altercation



métal, chanvre, tissus, céramique, silicone, bois  
3.6m x 3.6m x 1.8m  
2018  
Production: La Menuiserie Therdonne

Cette installation est pensée comme un circuit composé d'étapes de passage amenant à une transformation par le martellement d'une forme en céramique crue. Celle-ci est un agrandissement des éléments culminant sur les cabines. J'ai auparavant abordé la question de la mise en réseau comme circuit fermé sur lui-même, cyclique et stagnant. Ici, la question de la répétition, est envisagée davantage comme source de transformation et d'altération dans le temps.



# se Traverser



Les drapés sur les deux structures sont réversibles et ont des caractéristiques opposés, l'un poreux, l'autre imperméable. La structure en métal est prolongée en son sommet de motifs ornementaux évoquant des muquarnas. Une clôture reprenant les arcs brisés d'architecture religieuse marque un territoire tout en étant ouvert au niveau du portail par lesquelles les rails de bois traversent les cabines.

métal, chanvre, tissus, céramique,  
silicone, bois  
3.6m x 3.6m x 1.8m  
2018  
Production: La Menuiserie Therdonne



# Altération



La forme fractale, évocation de muquarnas, en prolongement des deux cabines réversibles est ici représentée de façon disproportionnée et est martelée de façon continue et répétitive par un mouvement de va et vient d'un pic. Celui-ci détruit petit à petit la forme en céramique. La grue déplacée au fur et à mesure de l'exposition l'use et finalement détruit entièrement un côté de la pièce en céramique.

métal, moteur, roue, céramique crue  
2m x 0.8m x 2.4m  
2018  
Production: La Menuiserie Therdonne

vidéo: <https://anaisgauthier.org/anais-gauthier/projets/fragile-altération/>





# Barbotin

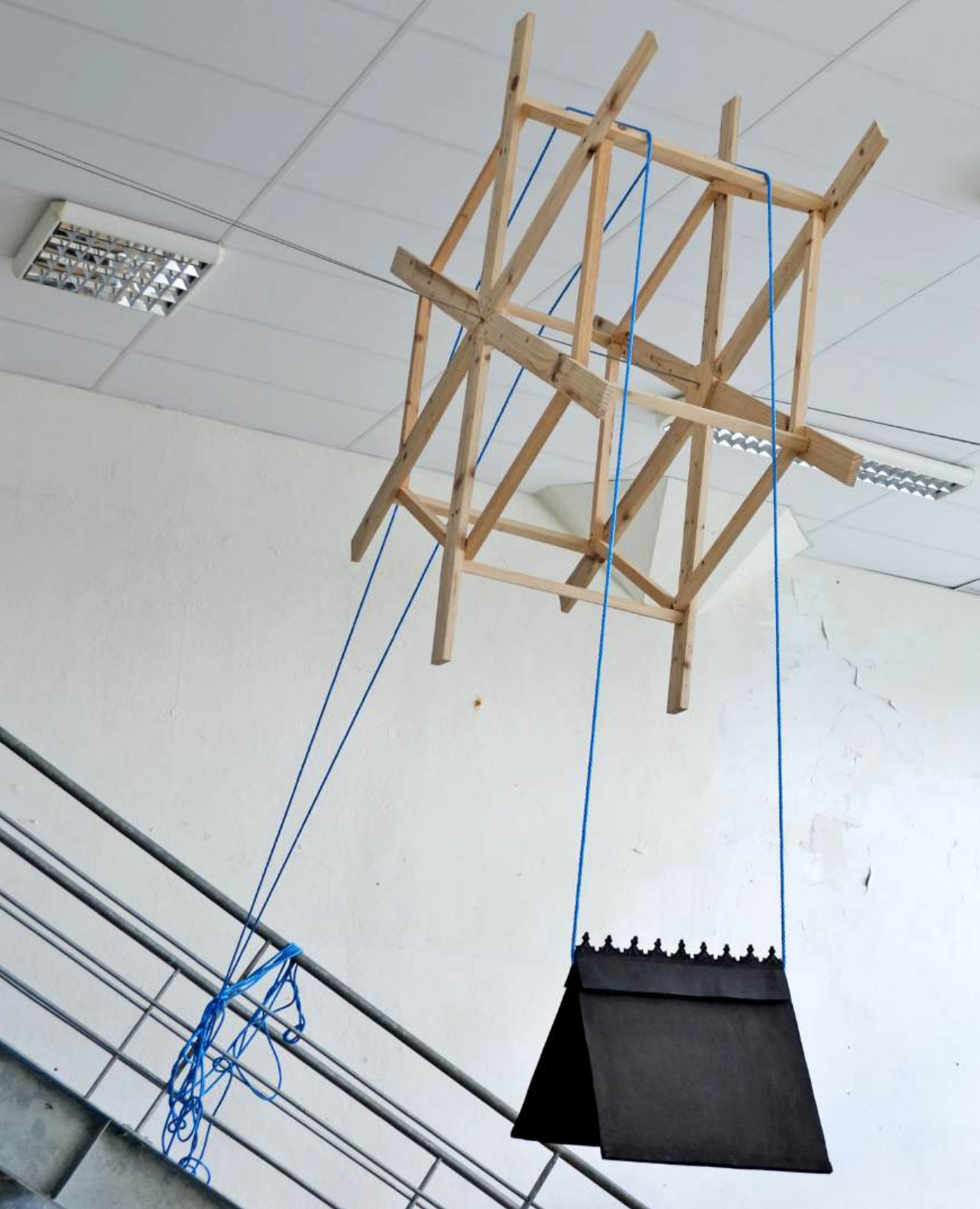


métal, céramique émaillée  
2m x 0.6m  
2018

Production: La Menuiserie Therdonne



# Ebranle toi



Cette sculpture in situ pose la question d'une indétermination. Moulin à eau, roue ou poulie? L'assemblage existe grâce à la corde qui soutient et laisse le toit en suspension. Elle lui permet une liberté tout en rappelant aussi la contrainte de la gravité et une certaine fragilité.

bois, grés chamotté et corde bleu  
1,70 m x 3 m  
2016

# ESCARPOLETTE



La suspension d'une forme organique sur une structure reprenant la morphologie d'une balançoire. La rencontre de matériaux récupérés et de la céramique émaillée crée une ambiguïté et une tension. La terre est travaillée de façon à garder son aspect souple d'avant cuisson afin de garder la présence physique et les caractéristiques du premier contact. Entre drapé qui tombe et fragment organique, cette peau provoque à la fois un désir de toucher mais aussi une certaine répulsion.

métal, pneu de brouette, corde en chanvre, grés émaillé  
1,80 m x 0,9 m x 2 m  
2016

