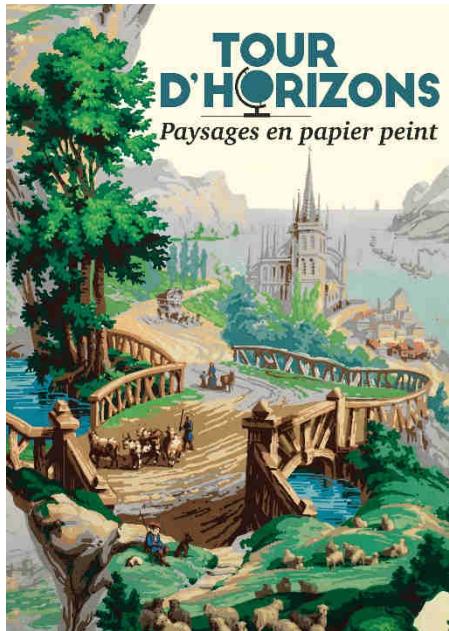


Press release— Current exhibition  
Until 31 december 2017



TAPETENMUSEUM  
WALLPAPER MUSEUM



## HORIZONS TOUR *Landscapes on wallpaper*

The *Horizons Tour* Exhibition. *Landscapes on wallpaper* presents almost three centuries of décor based on rustic, maritime and urban designs. From illustrations to panoramics; from 18th Century domino to contemporary digital printing; these decorative pieces, some luxurious some modest, provide a real insight into how our world view and society itself have evolved. Depicting a

landscape is never a trivial matter. It involves choosing a site, a perspective and a composition as well as selecting the components that are going to feature in it. The landscape may evoke nostalgia for the lost simplicity of a bygone age; it may inspire hope in technological progress or simply depict an escapist dream.

Repeating-patterned wallpapers from the late 18th Century surround small picturesque landscapes with scrollwork or arabesque patterns; testimony to a new taste for the natural world. The panoramic appeared at the start of the 19th Century with the emergence of a new perception of home furnishings and interior design. In the new sitting rooms and dining rooms of the burgeoning middle-class, walls provided space to display exotic new horizons allowing the imagination to roam through magnificent landscapes and discover unfamiliar fauna and flora. Between 1840 and 1850, wallpaper reflects the fascination of the age with modern means of transport which allowed people to travel. Other patterns celebrated traditional European landscapes with orchards, villages and animals, decoration as guarantor of an unchanging world; an approach which continues to this day.

After a century of obscurity, the panoramic has been back in fashion for some years but its source of inspiration has not changed. Just as the factory was absent from the painted landscapes of the 19th Century, you will not find suburban settings, housing estates or shopping centres in today's digitally printed panoramas, but nature in all its glory, or dreamlike and playful images of the city. Now as in the past, wallpaper provides a window on the tastes of a consumer trying to escape from everyday life through dreams.

The last section of the exhibition gives carte blanche to 16 students from the departments of textile design and art at the Haute École des Arts du Rhin (located in Mulhouse and Strasbourg). They question notions of perspective, level or the flatness of the wall in order to imagine landscapes of the future in a contemporary language.

**Scientific Curatorship:** Isabelle Dubois-Brinkmann, curator of the Rixheim Wallpaper Museum.

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## ENTREPRISES PARTICIPANTS A L'EXPOSITION



GRAHAM & BROWN  
EST. 1946

ERICA WAKERLY

EXTRA  
TAPETE

DESIGN

 ERICA WAKERLY

POUR

Wall&decò®  
Contemporary Wallpaper

  
ohmywall  
Édition originale de papier peint  
et décoration murale

## VISUELS DISPONIBLES POUR LA PRESSE

	Papier peint, Chemin et estuaire Manufacture Inconnue, vers 1860 Impression à la planche cliché © D.Giannelli, Musée du Papier Peint, Rixheim
	Forêt, frise de papier peint Manufacture Joseph Petitjean, avant 1900 Dessinateur Maurice Dufrène (1876-1955) Impression à la planche cliché © Musée du Papier Peint, Rixheim.
	Page d'album de papier peint Manufacture Etablissement Motel Gaillard, EMG, Paris Collection 1931 Impression mécanique aux rouleaux en relief cliché © Musée du Papier Peint, Rixheim
	Tableau en papier peint Manufacture Inconnue, Années 1930 Impression à la planche et tontisse cliché © Musée du Papier Peint, Rixheim
	Papier peint à motif répétitif Manufacture Inconnue, Années 1840-1850 Impression à la planche cliché © Musée du Papier Peint, Rixheim
	Frise à paysage Manufacture Inconnue, Fin du 18e siècle Impression à la planche cliché © Musée du Papier Peint, Rixheim
	Papier peint à motif répétitif Manufacture Société Française des Papiers peints, Balagny-sur-Thérain, Années 1930 Impression mécanique aux rouleaux en relief cliché © Musée du Papier Peint, Rixheim
	Papier peint <i>Urban Tree Lilac</i> , collection New Wawe Manufacture Graham & Brown, Royaume-Uni, 2014 Dessinatrice Louise Tiler Impression mécanique héliographie cliché Musée du Papier Peint, Rixheim © Graham & Brown

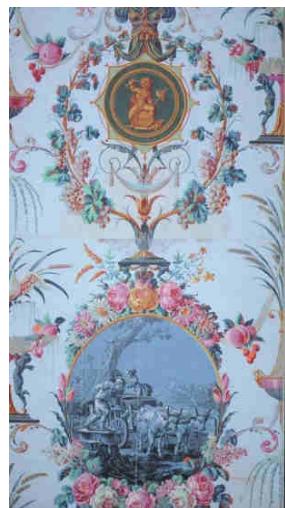
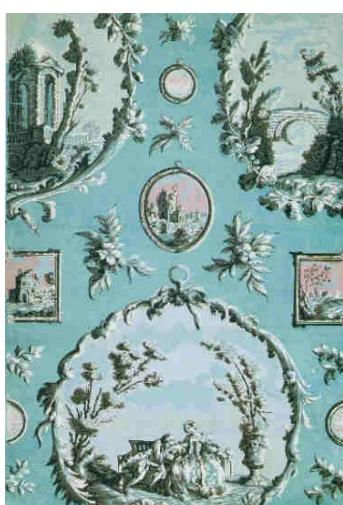
# HORIZONS TOUR,

## Landscapes on wallpaper

Depicting a landscape is never a trivial matter. It involves choosing a site, a perspective and a composition as well as selecting the components that are going to feature in it. The landscape may evoke nostalgia for the lost simplicity of a bygone age; it may inspire hope in technological progress or simply nurture our dreams and imagination. This exhibition, displaying almost three centuries of wallpaper, thus demonstrates at once the development of the natural and urban environment and peoples' perception of the changes which have taken place.

In the 18th Century, there was great enthusiasm in the west for handmade wallpapers from China. Those designed for export depicted blossom-covered branches alternating with beautiful rocks or scenes from everyday life in China, extending over a length of several metres.

The first printed landscapes were made with block-printed paper in England and later in France. These sheets of printed paper, coloured using tempera then pasted end to end, depicted hunting scenes or scenes of chivalry. In the 1760s, wallpaper in England emulated the effect of a *print room*, rooms being decorated with many engravings pasted directly onto the walls (III. 1). In France, arabesque patterns surround a vertical composition of small picturesque landscapes (III. 2). Repeat-pattern wallpapers depict small islands of greenery with cottages, ruins, shepherds and farm animals (III. 3). These typical examples from the Renaissance era combine a taste for ancient ruins supported by the fashion for the Grand Tour, a journey made across southern Europe by upper class young people from European society, and by a new interest in nature, in the spirit of Jean-Jacques Rousseau.



1. Doddington Hall, Lincolnshire (United Kingdom), around 1760, wallpaper emulating a *print room* with framed engravings pasted onto the walls, London, Victoria and Albert Museum.

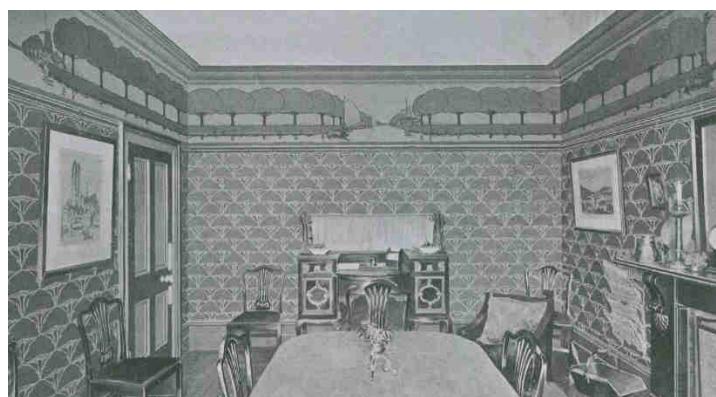
2. Produced by Jacquemart & Bénard, Paris, arabesque-style wallpaper, design attributed to Jean-Baptiste Huet, around 1795, MPP, inv. N° 982 PP 66.
3. Produced by Réveillon, Paris, repeat-pattern wallpaper, 1786, MPP, inv. 992 PP 8-21.

Around 1800, French manufacturers developed the production of panoramic wallpaper (examples from the Zuber factory are on the 2nd floor of the Museum). These landscapes, which cover all the walls of a room, essentially depict three subject areas: literary and mythological works; views of European countries (Italy, Switzerland) or exotic locations (India, Brazil, North America) and scenes depicting the pastimes of the middle classes and the aristocracy (hunting, walking through parks...).

As from the 1830s, modern methods of transport, such as the steamboat and the railway, encouraged the rise of tourism and the expansion of international commerce. The wallpaper demonstrates the fascination of the age for technological progress (construction of canals and suspension bridges). Nevertheless, its aim remains a decorative one, avoiding the depiction of industrial sites and the realities of working and rural life which could have a political significance and thus be detrimental to business. Originally targeted at the middle classes but democratised in the second half of the 19th Century by mechanisation, wallpaper principally features subject matter which invites you to forget everyday life.

During the Second Empire, cities became endowed with parks and gardens including glasshouses where, each year, the public could discover new varieties of imported exotic plants. These can be found in abundance on the wallpapers of the 1850s - 1870s. Whilst nature was being pushed out of the cities by urbanisation, it now started to take over interior decoration.

At the turn of the 19th Century, Art Nouveau broke away by refusing photographic realism. Designers adopted stylised forms, becoming particularly interested in specific evocative shapes such as those of trees and hills. Influenced by Japonism, they chose daring frames, flowing compositions and simplified features. The landscapes were arranged on wide borders along the tops of walls (III. 4).



4. Stand of Arthur Sanderson & Sons, *Exhibition of Manufacturers, Leicester, 1901*, reproduced in *The journal of Decorative Art*, November 1901.

Between the wars, Art Deco dared to use strong and contrasting colours and designs which, under the influence of magazine illustrations and popular art, gained their independence from the medium of paint. Between 1950 and 1960, new patterns involving harbours and cities brought a meticulous style which echoed contemporary abstraction. The end of the 20th Century, on the other hand, was not immune to sentimentality with its traditional evocations of the French countryside involving pastel-toned shepherds, villages and animals. The current era has again appealed to creative designers who are taking on the depiction of various urban centres. They are redirecting and mixing together references to classical art, illustration, children's drawings and cartoon strips.

The last section of the exhibition gives free reign to 17 students from the departments of textile design and art at the Haute École des Arts du Rhin (located in Mulhouse and Strasbourg). They question notions of perspective, level or the flatness of the wall in order to imagine landscapes of the future in a contemporary language.

## Panoramique wallpaper

"The individual's [interior surroundings] represent his universe, combining faraway places and memories of the past. A person's living room provides a box seat at the theatre of the world."

Walter Benjamin, *Paris, capitale du XIX<sup>e</sup> siècle*, 1939

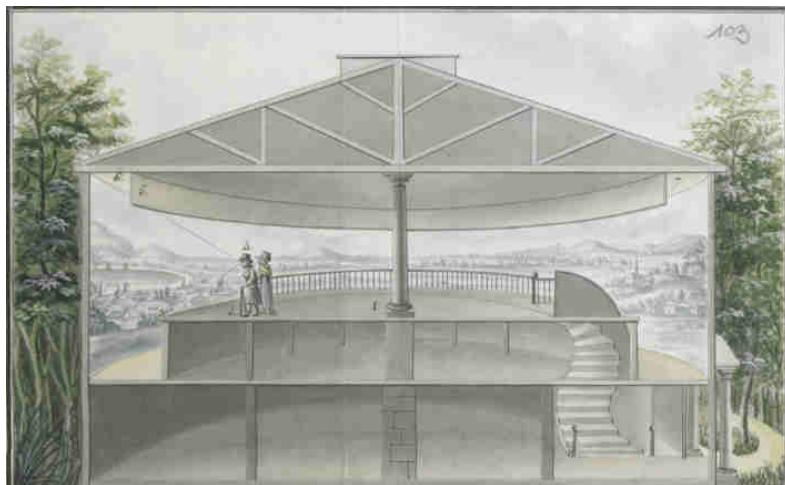
Panoramic wallpaper, produced in France, principally in Paris, Lyon and Rixheim, enjoyed great success between 1800 and 1860 but then went into decline. Panoramics are made up of between 6 and 34 panels of wallpaper which are pasted side by side to cover all the walls of a room, the final panel connecting up to the first one. They are designed to adapt to the layout of the room which they are decorating since it is possible to cut the sky according to the height of the wall and adapt the pattern to the level of windows, doors and chimneys with the aid of transitional elements (trees, rocks) and the addition of frames around the scene (borders, columns, friezes and panelling).



1. Wall decoration by Caspar Wolf in Horben Castle in the German-speaking part of Switzerland, 1762-1763

The panoramic appeared at the turn of the 18th Century, descending from a long tradition of décor used in grand houses. From the Middle Ages, and notably between the 16th and 18th Centuries, reception rooms were decorated with a series of tapestries, frescoes and tableaux, incorporated into wooden panelling, or with huge paintings on canvas or paper depicting hunting scenes, historic events or elaborate landscapes (ill. 1).

The panorama, a process invented in 1787 by the Englishman Robert Barker, developed alongside panoramic wallpaper. This device consists of a painted canvas representing a town, a battle or an exotic country, which is installed into a circular building. You gain access to it by way of a staircase going up to a central platform giving an elevated, 360° view of a landscape extending to a height of nearly 20 metres and lit from an overhead skylight. This phenomenon, which was very popular throughout Europe until the appearance of cinematography, appealed to the 19th Century desire to get to know the world and quickly take ownership of it.



2. Robert Fulton, *Importation and development of a circular tableau called a panorama*, patent, 1791, from the archives of the National Patent Office.

Panoramic wallpaper differs from the panorama in that it does not have unity

of time and space. It represents various different locations, skilfully arranged to give the illusion of a continuous universe. The designer, inspired by engravings selected in collaboration with the manufacturer, creates the preliminary artwork and then the full-size designs for each panel. His task is to select the subject matter and combine it into an harmonious, flowing composition, avoiding any discordant elements. Until the 1840s, there were three distinct subject areas: literary and mythological works or heroic military events; distant countries; everyday pastimes and activities. The subject matter is intended to be explained to the children of the house and to visitors, educational ambition forming part of its attraction, at least according to the sales pitch. The manufacturers Dufour and Zuber were keenly competitive when it came to the panoramics for which they became famous.

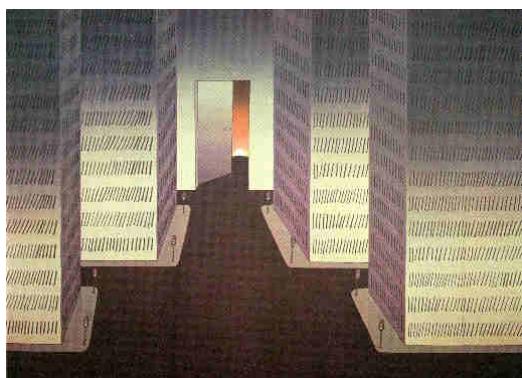
The Parisian manufacturers Desfossé and Délicourt also brought ambitious panoramics onto the market during the Second Empire, establishing their genuine technical prowess with the complexity of the designs and number of printing plates. The designers featured the exotic plants and tropical trees which were now becoming customary in newly constructed public glasshouses or hotel conservatories.



3. Zuber factory, Rixheim, *Eldorado*, design by Eugène Ehrmann, Georges Zipélius and Joseph Fuchs, 1849.

Although the genre later lost market share, manufacturers continued to produce smaller panoramics at the end of the 19th Century when Art Nouveau started to encourage a return to nature. The designers used original framing based on the horizontal and did not hesitate to cut out the foliage, simply retaining the silhouettes of tree trunks.

Throughout the 20th Century, both European and American wallpaper companies offered imitations of the panoramics of the preceding century, with simplified designs and a limited range of colours. The Zuber factory stood out in the 1970s by appealing to artists (Jean-Michel Folon, Alain Le Foll, Francis Deransart, Georges Lemoine) who designed subdued patterns in a very graphic style set against a background of graduated colours (see staircase to 2nd floor *Les Falaises* by Alain Le Foll, 1977).



4. Zuber factory, Rixheim, *La Sortie*, designed by Jean-Michel Folon, around 1975.

The wallpaper market now offers a wealth of panoramics featuring spectacular natural locations which, at the end of the 20th Century, took the form of large format photographs and for 10 years have been produced by way of digital printing. As in the 19th Century, this sort of affordable product has the sole aim of making us dream: the range does not contain any suburban settings, housing estates or shopping centres, no wind turbines, factories or nuclear power stations; instead we find nature in all its glory or the city shown in its most favourable light. Today, the more

demanding publishers and manufacturers commission painters and photographers to carry out individual works designed for large format wall decoration and destined for lovers of art and design.

## Les vues de Suisse \*

Zuber factory, Rixheim, *Vues de Suisse*, panoramic wallpaper in 16 panels, 1024 printing plates, 95 colours, 1st delivery 20 May 1804\*

When, in 1802, Jean Zuber started designing his first panoramic, which he wanted in colour rather than the grey tones already used by Joseph Dufour in Mâcon, he was aware that he was taking a huge financial risk. 1024 plates had to be engraved for this wallpaper which was finally printed in 16 panels. Jean Zuber chose to depict views of Switzerland in order to "give this décor broader appeal", i.e. to reach a wider public both in France and internationally. In fact, Switzerland had long been regarded as a fascinating country with a way of life which seemed to be in perfect harmony with nature.

Zuber called on the talented designer, Pierre-Antoine Mongin and gave him free reign even though the artist had never been to Switzerland. However, he soon sent a large range of evocative engravings for Zuber to use as templates containing "designs typifying the Swiss countryside" and notably "a view of Lake Lucerne by Weibel, Staubbach Falls, coloured by König, and the Fourche glacier by Loutersbourg". At that time, these engravings were put into albums and published in large numbers, with ordinary travellers or experienced mountaineers in mind. They depicted locations, but also the rites and customs as well as the traditional costumes of the various Swiss regions.

The designer included all of the picturesque places and natural wonders which attracted the first tourists: Staubbach Falls, the Oberhasli, the Matterhorn, the Eiger seen from Grindelwald, the St. Gotthard Pass with the Devil's Bridge, Lake Brienz with the Giessbach Falls. He carefully took the views from the engravings and incorporated them into one unified composition which mixed pleasant scenes (sheep grazing in the meadows, a child's baptism,



Château de Rheda (Allemagne, Rhénanie du nord - Westphalie)

Lake Brienz) with those of awe-inspiring magnificence (waterfalls, a bear hunt, the Devil's Bridge).

Designed in September 1802 and initially marketed by way of subscriptions in order to finance the production costs, this panoramic was delivered in May 1804, i.e. 20 months later. Zuber reserved the sale of the first print run for the Germanic countries where there was no competition, and began a second print run at the end of 1804 for the French market. The wallpaper could be adapted to the dimensions of the room in which it was to be hung by the addition of a framework of caryatids.

As Bernard Jacqué pointed out, this first attempt was not without its errors which Jean Zuber corrected when designing the next panoramic: the ends do not join up, the presence of the mountains on the first panels is not counterbalanced by high elements in the rest of the composition and the figures are too numerous and too small.

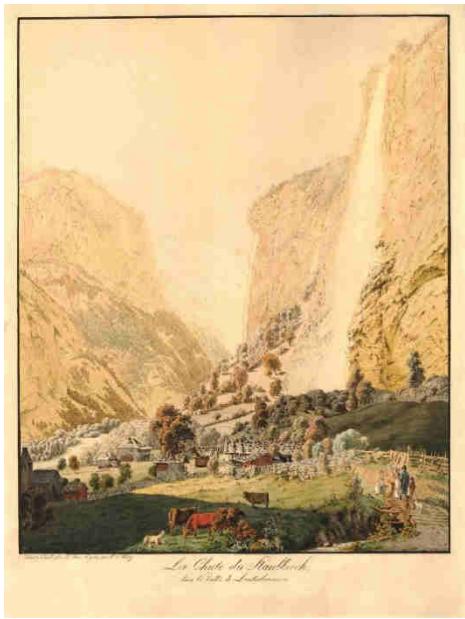
This panoramic nevertheless enjoyed great success. Presented at the Paris Industrial Exhibition of 1806, it won a bronze medal, 2nd Class. It was reprinted 18 times until 1882, then again from the 1930s up to the present day.

Jean Zuber returned to the Swiss theme for two more panoramics, also designed by Mongin, *La Grande Helvétie*, first printed in 1815, then *La Petite Helvétie* which came out in 1818.

\* This text is partially derived from two publications: Verena Baumer-Müller, *Schweizer Landschaftstapeten des frühen 19. Jahrhunderts*, Bern-Stuttgart, Haupt, 1991 and Bernard Jacqué, *De la manufacture au mur. Pour une histoire matérielle du papier peint (1770 – 1914)*, Doctoral Dissertation from the Lumière Lyon II University, 2003.

Above the panoramic:

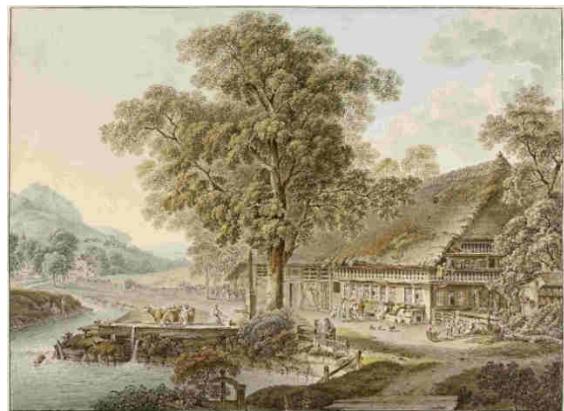
- Staubbach Falls in the Lauterbrunnen Valley
- Rosenlaui Glacier in the Oberhasli Valley
- Ringgenberg Castle in the Canton of Berne
- Lake Brienz
- Giessbach Falls at the eastern end of Lake Brienz
- Village of Brienz
- Peasant's Cottage in the Canton of Berne
- Cervin / Matterhorn between Valais and the Aoste Valley
- Rhône Glacier accessible by way of the Furka Pass in the Canton of Valais
- Grandson Castle above Lake Neuchâtel
- Baptism in the Canton of Berne
- View of the Eiger from Grindelwald
- Devil's Bridge on the St. Gotthard Pass.



1.



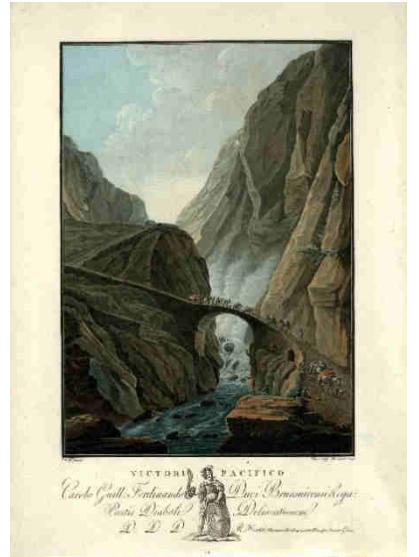
2.



3.



5.



6.

1. *Staubbach Falls in the Lauterbrunnen Valley*, engraving designed and engraved by Niklaus König, coloured, around 1800-1810.
2. *Traditional Costumes from the Canton of Zug*, engraving designed by Joseph Reinhardt, coloured, Bâle, Birmann & Huber, 1810.
3. *Peasant's Cottage in the Canton of Berne*, engraving designed by Johann Ludwig Aberli and published by Heinrich Rieter, coloured, 1796.
4. *View of the Rhône Glacier from Mont de la Fourche at the eastern end of the Valais*, designed by Philip James de Loutherbourg, engraving by Jacques Henri Juillerat, published by Christian von Mechel, Bâle, around 1795-1810.
5. *Child's Baptism in the Canton of Bern*, engraving designed and engraved by Niklaus König, coloured, around 1800.
6. *Devil's Bridge*, engraving by Antoine Carrée and Charles Melchior Descourtis after Caspar Wolf, coloured, taken from *Outstanding Views of the Swiss Mountains / Victori Pacifico [...] Pontis Diaboli delineationem [...]*, Amsterdam, 1785.

NB. The engravings are generally the mirror image of the panoramic.

# Céline Lachkar, *D'une rive à l'autre 3, 2016*

Crayon de couleur sur papier

2 feuilles d'1 x 5 m

Des crêtes seulement, qui se développent comme une écriture, une zone de contact au plus haut, une palette noble et joyeuse qui surplombe un espace de respiration et de projection, un espace de réversibilité.<sup>1</sup>

Il y a dans ce paysage blanc et ces montagnes lointaines<sup>2</sup> l'idée du voyage initiatique, du « Wandern » des romantiques allemands (notamment Caspar David Friedrich) où l'individu sillonne souvent des montagnes pour se perdre et se chercher. Le dessin avance comme une marche.

Cette quête du voyageur induit de chercher son ordre dans un désordre apparent.

Le papier froissé contient justement des propriétés géométriques remarquables.

## L'artiste :

Artiste plasticienne, née à Nice en 1977, diplômée des Beaux-Arts d'Angoulême et de Paris, Céline Lachkar vit et travaille à Mulhouse. Son travail protéiforme se déploie comme un conte à multiples facettes où s'exercent les gestes et vues de l'alchimiste, du physicien quantique, ou de l'orpailleur.

Géologie, marche, cuisine, jeux d'optique et chasse au trésor se répondent dans cette constellation où le dessin file en chemin d'accueil.

Jouant du filigrane et du fragment, elle raconte à la manière d'une miniaturiste le regard asséché de notre société moderne, ainsi qu'une quête de le réenchanter, en creusant avec soin les surfaces et en les faisant chanter.

## Expositions collectives :

2016 Hotel an der Oper, Chemnitz / 2015 Le Séchoir, Mulhouse / 2013 Tribunal de Grande Instance, Mulhouse / 2011 6B, Paris / 2010 galerie Aba Art, Palma de Majorque / 2009 Lothringer 13, Munich / 2006 attitudes - espace d'arts contemporains, Genève / 2005 Institut National des Langues et Civilisations Orientales, Paris / Première vue, Passage de Retz, Paris / Festival Grandeur Nature, Queyras / 2003 Festival art-video.org, Batofar, Paris

1. voir François Cheng

2. Argentine, Noreste et Patagonie

Le Musée du papier peint de Rixheim invite seize étudiants de la Haute école des arts du Rhin à intégrer, dans l'exposition permanente, leur regard d'aujourd'hui sur la question du paysage en papier peint.

Cette exposition collective réunit seize points de vue, et autant de techniques, qui témoignent d'une vision contemporaine du paysage. Irisation, sérigraphie rehaussée à l'encre, dessin, eau-forte, estampe, impression typographique, broderie, gravure sur bois, flocage, impression d'objet, monotype, découpe numérique, peinture in situ, exploitation de matrice, impression numérique, les pratiques utilisées se situent entre le low tech et le high tech. Ces techniques donnent lieu à des paysages d'objet mental ou poétique, à des objets d'art et de design, de la pièce unique au possible multiple.

Cette association entre le musée et les étudiants rend compte d'un réel échange sur les enjeux du médium papier peint aujourd'hui.

Ces travaux conçus sous la direction des professeurs de la HEAR Christelle Le Déan, Jan-Claire Stevens, Charles Kalt et Didier Kiefer ont été réalisés dans les ateliers impression(s) (sites de Strasbourg et Mulhouse) avec le concours de Claire Morel et Christian Savioz en sérigraphie sur le site de Mulhouse.



## **Bobby**

### *Paysage numérique*

Les bruits de la ville et ses lumières, l'abondance des images diffusées, les autoroutes, les gares et les usines, sont autant d'inspirations pour créer. Par un motif pixellisé, cette effervescence se retrouve figée sur le papier, devenant un ornement mural contemporain.

Modules de 67,5 x 49,5 cm.

Sérigraphie sur papier, 4 écrans.

## **Solène CHILARD**

*Le paysage se colle à ta rétine.*

*Dans le tambour de la machine à laver, tu tournes en rond.*

Impression d'objets : vêtements.

Création d'un paysage intérieur, 3 x 2 m.

Pièce unique.

## **Laura CONILL**

### *Branche de ville*

Ce travail bichromique propose de faire l'expérience du détail et de la perte de repères confrontant deux itinéraires paysagés (anthropique et naturel). Le graphisme enfantin renvoie à l'univers du jeu de l'apparition et disparition. Cette représentation sinuuse met en scène une déambulation traduisant notre rapport essoufflé à la réalité du paysage.

Ce papier peint s'observe alternativement, à l'aide de trois filtres colorés.

Gravure sur bois, 70 x 70 cm.

Imprimé en 12 exemplaires.

## **Paul CREUS**

### *C'est l'automne à la montagne.*

Impression numérique jet d'encre contrecollée sur dibond

## **Aurélien FINANCE**

### *Je m'appelle 4*

Si fleuri j'en étais,

Si fruité j'en étais,

Je fanais dans les rayons de soleil.

Plonger dans un chocolat caramel, je nageais dans la vanille.

Je séchais dans le vent tourbillonnant,

Mes nervures se givraient, paillettes j'en devenais.

Ce n'était que ces quatre parfums dans un même fruit.

Panoramique fait sur mesure sur un seul lâché de 53 cm de largeur et sur une longueur de 10 m, réalisé sur un papier intissé industrialisé.

Paysage abordé de façon onirique. Il a la forme d'une arche faisant le contour d'une porte, pour permettre deux espaces en une pièce. Une sorte de mur invisible où le contour se dessine comme un « passage d'un environnement à un autre », comme la délimitation de deux espaces distincts (séjour, cuisine).

Broderie, acrylique, pastel gras, encre de Chine.

## **Julia FLANDRE**

« Lorsque j'observe un tissu, un vêtement porté, une étole, je me surprends à rêvasser, et à me perdre dans ces reliefs. Il n'y a alors qu'un tout petit pas à franchir pour passer de l'Alsace à l'Asie. »

Ce paysage est tiré de motifs Kelsch et de broderies japonaises Sashiko.

Encre et papier de Chine.

## **Manon GARCIA DEL BARRO**

### *Héméra\**

« Des yeux humides aiment à se poser sur des surfaces fondantes, en cours de dissolution, détrempées qui donnent parfois l'illusion de tendre vers une espèce d'état gazeux, d'atomisation, de brumosité. » Robert Smithson, *Le paysage entropique*, 1960-1973.

Impression typographique, irisation. Flocage de carborundum sur papier, 3 x 2 m.

Pièce éditée en cinq exemplaires.

\*Héméra est une déesse grecque, incarnation de la lumière céleste

## **Céline JIANG**

### *Le Jardin des délices aux mille bijoux*

De l'abstraction à la figuration, les formes molles et tendues suggèrent vallées, lacs, nuages, bijoux. Les couleurs chatoyantes offrent à lire un espace serein, harmonieux où la vie est célébrée sous toutes ses formes. Paradis visuel où le regard du spectateur saute d'un élément à l'autre, contemple et interprète cette méditation :

« Retombé au sol

Le cerf-volant

A égaré son âme. »

Kubota Kuhonta

Sérigraphie sur papier, peinture sur papier, impression numérique, découpe, marouflage, dimensions variables.

## **Laurane LE-GOFF**

### *Émergence*

Observer et appréhender les espaces changeants des paysages qui nous entourent. De leurs plus petits détails à l'impression d'ensemble qu'ils nous renvoient. Questionner l'échelle de notre regard et voir plus loin.

Impression typographique et gravure sur bois, 300 x 37 cm.

Pièce éditée à deux exemplaires

## **Morgane LIÉBARD**

*Plein de vide, vide de plein*

Papier peint sous forme de dominos modulables, les motifs sont pensés comme des représentations d'espaces, les trames viennent créer des volumes et des rythmes. Motifs déstructurés de manière aléatoire afin de permettre la création de nouveaux espaces où la profondeur et la 3D s'installent. L'espace devient alors motif et invite le spectateur à se perdre dans des paysages de lignes.

Sérigraphie.

Éditée en 4 exemplaires.

## **Charles-Henri LIÉGEARD**

*Jouyssance*

Isoler les protagonistes et les décors.

Réécrire la légende, onirique et surréaliste.

L'application aléatoire de la couleur, par la performance, vient en contradiction de la maîtrise du motif de la toile.

Impression sérigraphique, colorisation réalisée lors d'une performance à l'encre lors du vernissage le 2 décembre 2016, 2 x 4 m, pièce produite en 3 exemplaires uniques.

## **Lola LY-CANAC**

J'ai exploré le système de stéréoscopie, qui permet de voir une image plate en relief. Connue surtout en photographie, la stéréoscopie s'applique généralement à des petits formats. Je l'ai ici utilisée en un format plus grand, de manière à ce qu'une véritable prise de recul soit indispensable à la lecture de l'image stéréoscopique. Néanmoins, et par son imposante, la pièce n'est pas réduite à une image stéréoscopique et d'autres effets optiques peuvent se jouer dans les dégradés de couleurs et les formes qui se répondent d'un format à l'autre, et au sein d'un même format.

Impression typographique

## **Anouk MAZOYER**

*Vallée des cèdres*

À l'origine un paysage abstrait façonné par la décomposition, l'assemblage et la répétition de dessins d'observations de la flore chypriote.

Gravure sur bois, 70 x 100 sur 400 cm.

Pièces produites en 5 exemplaires



## Nina SAVEY-GUILLEAULT

*Sans titre*

L'humain faillible et désesparé face à son outil décide de se laisser guider, donnant ainsi naissance à un motif hasardeux et pourtant bien visible, dans lequel chacun peut choisir de se perdre. Ce retour au geste simple sans intermédiaire entre la matrice et le papier autorise seulement l'action de la main et tous les égarements, débordements et tressautements que cela implique.

Monotype à encre typographique.

Réalisé en deux exemplaires.

## Mounir SLATNI

*Paysage gris sur mer d'acide*

Observer le résultat causé par une vague d'acide destructrice qui a découpé ce paysage en creusant jusqu'à l'éclatement un simple rectangle en zinc.

Eau forte sur zinc, plaque de 2m<sup>2</sup> découpée à l'acide

## Alice VÉDILLE

*40 f = 3 m2*

Ce papier peint modulable fonctionne grâce à un système d'imbrication de feuilles de papier standard. Les modules, assemblés les uns aux autres, se déploient en trois dimensions. La structure de ce paysage s'inspire du bio-morphisme. Le mur blanc se métamorphose en formant des lamelles qui se détachent et révèlent des couleurs comme un plumage futuriste aux réflexions colorées.

Découpe laser et sérigraphie, 356,4 x 228,9 cm.

Exemplaire unique, modèle déposé.

Libre à l'édition.