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PORTFOLIO 2023

Ingrid Luquet-Gad

Trance-modernism

It is easier to proclaim the end of history than imagine new ways of inhabiting time. For one Francis Fukuyama, how many Jacques Derridas have there been? In 1992, the former published the essay *The End of History and the Last Man*, a rereading of theses on "the end of history" by Alexandre Kojève from the viewpoint of the post-Cold War, a synonym in his opinion of an absolute and definitive victory of liberal democracy. Based on philosophical texts, the essay is not limited to a geopolitical commentary alone but encompasses the description of a moment T in the theory of time, progress and history – and the chronicle of their announced end. Fukuyama quickly attracted the ire of philosophers. A year later, in 1993, Jacques Derrida retorted with *Spectres of Marx*, a scathing attack nailing the latent "eschatology" expressed in the essay in question. The alternative, he explained, isn't to be situated between the arrow of time and its total immobilization, but rather in the advent of a new world order. And a form of temporality, also new – "spectrality" – would seem to correspond to this new order. What has remained for us of this rereading of Marxism from the angle of deconstruction is a particularly fertile conceptual figure, that will continue to circulate independently of these initial controversies. From the viewpoint of philosophy, the introduction of the topos of the specter or ghost, which Jacques Derrida would call "hauntology," was daring. Asserting that everything is haunted is an all-out attack against the history of the entire discipline. In pronouncing this word, "hauntology," we must of course hear the ashes of another, ontology, crackle. The old "metaphysics of presence" is henceforth replaced by a modality of being whose paradox and nature is to be both absent and present, here and elsewhere – the supreme unthinkable.

It was also in the early 1990s that Bertrand Lamarche paved the way for his vocabulary. While he was still a student at the Villa Arson, his first works already focused on making the discreet aura with which urban banality was haloed radiate. Rather than the south, the artist turned to the industrial north: Nancy, the city where his parents lived. The panorama that he discovered there showed the aesthetic and technological rupture that had begun right after World War II. Nancy, the artist likes to recall, is one of the rare French cities to not have been built around a river or a body of water. Instead, it is crossed by another stream: the stream of steel of the railroad tracks. Built in the 1950s, the panorama showed the country's reconstruction and reindustrialization undertakings, and fascinated the artist. So much so that his very first work would be exactly that: a giant readymade of the city on a 1:1 scale, and more specifically instructions enjoining people to go and experience it. What was then seen in it? As far as the eye could see, crossing the landscape like a vessel that had come to land on it, like an outsized exogenous element, a monumental structure: the housing developments of the Le-Haut-du-Lièvre district, that top the city from the height of a plateau. Designed by the Grand Prix de Rome architect Bernard Zehrfuss, two buildings in the shape of a star and five blocks house 3,500 apartments for 20,000 inhabitants. We could already believe that we hear the words resonate of another "starchitect," Rem Koolhas, who in 2011 would theorize "Bigness" in his book *Junkspace*: "Bigness no longer needs the city: it enters into competition with the city; it serves as the city; it preempts the city; or better still, it *is* the city."[1] Known under the name of Le Cèdre bleu, one of the blocks, the longest, spreads out over 400 meters. This hyper-block eludes the regime of ordinary visibility. Of course, its gigantism extracts it from an urban fabric that no longer contains it, propelling it into an autonomous logic of a city within a city. But above all, the social context from which these 900 apartments stem obliterates any aesthetic emotion. The block of Le Haut-de-Lièvre is neither beautiful nor ugly; it digs a black hole in the landscape. How then can its position as an object to be viewed be returned to it, so that the emotional persistence of the histories that it encapsulates can once again radiate? The work that Bertrand Lamarche has been building for over 20 years outlines one of the possible answers to this question. Through modeling, the change in scale and the transposition to other materials, the entrance into the space-time of the projection comes to pass, at the same time as the possibility of the view. *Le-Haut-du-Lièvre* (2012) is a model of one of Bertrand Zehrfuss' blocks. Handmade by the artist by transposing the proportions to the 1:87 scale, the one used for electric trains, the model is presented hung in the space while LEDs installed along its façade are randomly lit. Not being the creator but the simple "displacer" of these objects, the artist is in a position to carry out the famous operation of the "transfiguration of the banal" that the art historian Arthur Danto called for.

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[1] Rem Koolhas, *Junkspace. Repenser radicalement l'espace urbain*, Paris, Payot, 2011, p. 40.

And for the first time, the building is shown to us in its totality, but what makes its appearance possible snatches it at the same time from the real and from history.

The internal ecology of Bertrand Lamarche's production amplifies this phenomenon. In his work, the city accesses the weightlessness typically reserved for linguistic signs. Each element of the city is detached from the environment that generated it to be inserted into new above-ground contexts in which the arbitrary combination prevails: the art place, the time of cinema. Produced in 2012 on the occasion of the Prix Marcel Duchamp, the *Cyclocity* installation took an interest in another part of the city of Nancy. It concerned this time the view from the Viaduc Kennedy that overlooks the railroad tracks and opens on the gashes cut out in the landscape by the destruction of part of the Postal Sorting Center. Composed of a model and a video camera filming it, the installation creates a double distortion. To the change in scale is added the shift in the space in two dimensions of the video, as well as the inclusion of fictional elements in the model: a lighthouse, the premises of a future garden of giant hogweed and a transparent plastic tube that escaped the sorting center to reappear as a (visual) troublemaker. Through this extremely simple system emerges the texture that infuses most of the artist's works, that eternal present evoked in the beginning that we are now in a position to describe with more precision. In *Ghost Of My Life. Writings on Depression, Hauntology and Lost Futures*, the philosopher Mark Fisher describes "(…) a city haunted not only by the past but lost futures."[2] The city in question is London, peopled by the lost illusions of disillusioned ravers wandering in a perpetual state of coming down, the spatial framework of the album by Burial that the author chronicled in 2006. It could also be Nancy in 2012 or any other city of our post-industrial modernity. Slowly, time glides by out of control. And lets something emerge like an eternal present pierced by shards of the past and the future; an eternal present that is anything except immobile, stirred by hollows and bumps, "revenances" and fulgurances.

Mark Fischer inherited the concept of hauntology developed by Derrida in *Spectres of Marx*. He also places himself alongside music critics who, in 2005-2006, attempted to regroup under a common name – hauntology, therefore – the massive use of sound remanences of the past in contemporary productions. Mostly used by American critics to designate electronic music productions, their Anglo-Saxon counterparts observed the same phenomenon in a more pop and rock scene that they would describe as "hypnagogic." Of course, the revivals of periods or styles of the past are nothing new, but when a whole genre returns, the chronology is still respected. Inversely, it is now infinitely small bits of the past that are taken (sample of beats but also jingles of radio broadcasts or film voices), while the "past effect" form is just as festishized (by the introduction of the crackling of LPs or the intentional saturation of sound). The past becomes a coloring; a shimmering filter through which we can listen to the present. That the awareness of a change in temporal regime occurs first by music isn't in reality surprising. If all accesses to the real bear the imprint of its mediation, the sound recording is unquestionably the area that has undergone the greatest mutations. In *The Audible Past. Cultural Origins of Sound Reproduction*, the theoretician Jonathan Sterne traces the history of sound modernity and attempts to have the crystallization of social, cultural and material processes in recording and audio reproduction technologies emerge. For him, the era of mechanical sound reproduction, more than that of images, makes it possible to delimit a present, ours, that he has begin in the late 19th century. Why? Because "To take seriously the role of sound and hearing in modern life is to trouble the visualist definition of modernity."[3]

Visible phenomena bear witness to the plenitude of an existence. Yes, as soon as it was possible to record voices, a whole supernatural side buried in the depths of the human psyche quickly rose to the surface again. When voices detached from a physical body rose from the phonograph, the wildest hopes of communication with spirits and the dead were revived. By its very nature, the technological reproduction of sound breaks with the "metaphysics of presence" against which Derrida rose up in *The Voice and the Phenomenon*. Likewise, the never-ending rotation of the turntable of *Looping* (2011) dissolves two pillars of modernity: the linearity of historic time, of course, but also the primacy of optical perception. A key piece of Bernard Lamarche's corpus, the installation is the entryway to a whole section of his work in which sounds and specters are combined. So on the turntable, a record, diffusing a sound loop created after listening to Kate Bush's album *The Kick Inside* of 1978. If the voice that we hear is clearly that of the artist, it reaches us as a mutant, deformed with the help of a vocoder in order to arrive at the ultra-high notes that Kate Bush reaches on pieces like *Wuthering Heights* or *L'Amour Looks Something Like You*. As for architectural pieces, the artist makes Kate appear, a Kate, his Kate, by removing her from the pure material presence. Eternally repeated,

[2] Mark Fischer, *Ghosts of My Life. Writings on Depression, Hauntology and Lost Futures*, Alresford, Zero Books, 2014, p. 98.

[3] Jonathan Sterne, *The Audible Past. Cultural Origins of Sound Reproduction*, Durham, Duke University Press, 2003, p. 2.

the musical phrase conjures up, by stuttering, a trance, which propels it outside time while not dreaming further than the technological conditions permit. Like the city of Nancy, like the giant hogweed, Kate Bush in Bertrand Lamarche' work is a "figure" that is refracted from one piece to another; a refraction that is moreover literal for *Looping* since the reflecting cylinder projects an ectoplasmic luminous image on the walls. Kate Bush is "an invention," the artist has the habit of stating.[4] Like the other recurring topos of his work, it is also an event. In *Looping*, sound and image, time and space converge in an augmented experience, each element being too incomplete, too pierced with shadows and absences, to be worth something independently. An event therefore, in the sense of the sudden appearance that it takes in contemporary philosophy. "Radical newness introduced like an excess vis-à-vis a given situation" in Alain Badiou,[5] "a change in the very frame through which we perceive the world and engage with it"[6] in Slavoj Žižek, something unpredictable occurs that opens a breach. With the event, it is causality that collapses since its eventual effect itself is to retroactively determine its causes and reasons. Love, politics, art furnish for the philosopher examples of sudden appearance that, in return, force philosophy that would like to think of them to abandon one of its foundations: sufficient reason. The event is outside time since it installs a frame, just like each of Bertrand Lamarche's figures opens a possible space-time that, in his work, is also that of the perpetual transformation of oneself. The collapse of the myths of progress and modern rationality inserts his research into that epistemic turning point pointed out in the beginning, in which eschatology gives way to spectrality and presence to the multiple. Music described the emerging forms of this new paradigm, and philosophy diagnosed the upheaval that it induced inside its system. In art however, something is still blocking. Fredric Jameson made this impasse obvious by underlining the incapacity of postmodern culture "(the inability) to focus our own present, as though we have become incapable of achieving aesthetic representations of our own current experience."[7]

It is not that we would be incapable of producing the representations of our contemporary

experience, but rather that this would henceforth require something other than the fetishism of the arrow of time, of presence and optics. In displacing, diffracting, duplicating, decelerating, taking or sampling, Bertrand Lamarche circumscribes a space-time that, while not being a chimera arising from his imagination, does not come from a representational logic either. Each of the series, figures and topos, just like his long-term fictional cabaret project *The Funnel*, inserts hauntology into forms that are not forms-presence but forms-absence. These forms are local and subjective instances that make, to once again say it with Badiou, "what is not being" exist; that is, that give a site to the event, eternally in excess and in perpetual re-creation. Thus, when we focus on the movement of the crown of black vinyl of *Lobby (Hyper tore)* (2010), we could not define the direction of the continuous movement that drives it. Presented at the artist's most recent exhibition at La Maréchalerie,[8] its rotation is both involute and expansive. Without images or references, extremely simple, it condenses the mechanism of the artist's thinking. Total immersion and concurrently continuously repeated in the here and now creates within this spatial-temporal vortex an experience that is both subjective and universal. Universal because each piece of subjective temporality co-inhabits with each of the others, following a law of the multiple that we must be taught to no longer brand as relativistic. A continuum woven of incommensurable experiences, a present without presences but strewn with different modalities of presents. Schrödinger's famous thought experiment on a cat in its box had already taught us to consider the multiple rather than the one, coexistence rather than the trajectory. Couldn't we imagine that this box is a discothèque, and the cat a Kate Bush-like creature?

[4] See notably the interview with the gallery owner Jérôme Poggi on the occasion of the exhibition *Looping*, April 15-May 28, 2011, galerie Jérôhttp://galeriepoggi.com/cspdocs/exhibition/files/bl_gpba_petit_journal_fr.pdf

[5] Alain Badiou, *L'Être et L'Evénement*, Paris, Seuil, 1988.

[6] Slavoj Žižek, *Event. A Philosophical Journey Through a Concept*, London, Penguin Books, 2014, p. 12.

[7] Fredric Jameson, *Le Postmodernisme ou la logique culturelle du capitalisme tardif,* Paris, ENSBA Editeur, 2007 (1991), pp. 113-114.

[8] *Le Baphomet. Bertrand Lamarche,* from September 16 to December 17, 2017 at La Maréchalerie, contemporary art center, ENSA-V, Versailles.

L'homme aux étangs, 2022-23
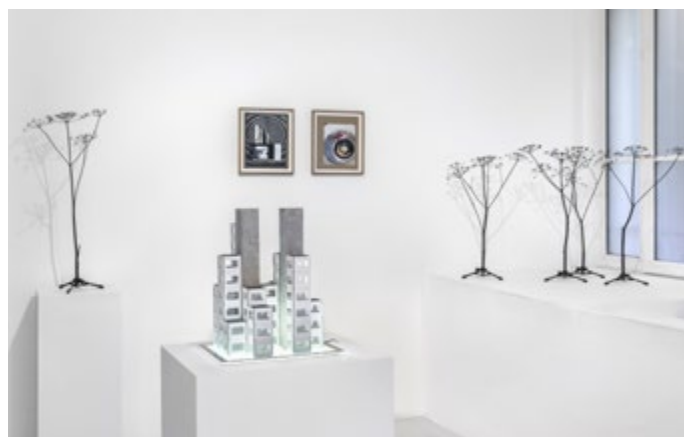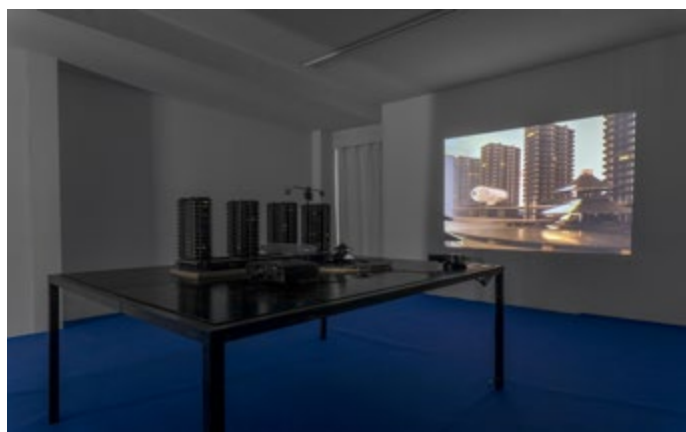Video HD 4/3, sound
Vidéo 4/3, son

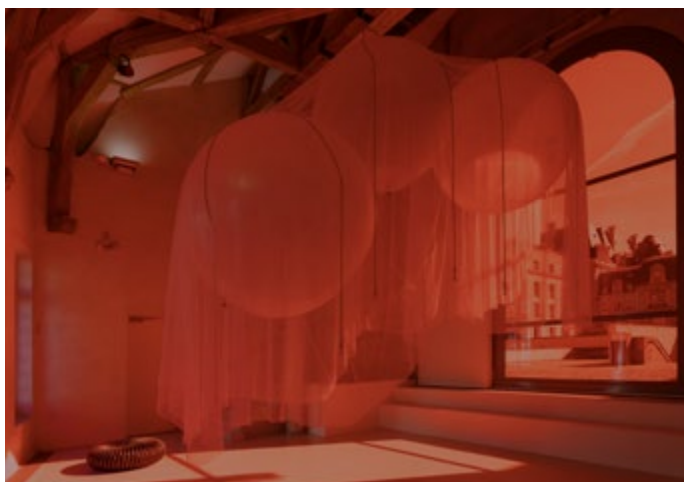Vues de l'exposition / views of the exhibition «Ellipse», Galerie Jérôme Poggi, Paris 2020
Photos © Nicolas Brasseur

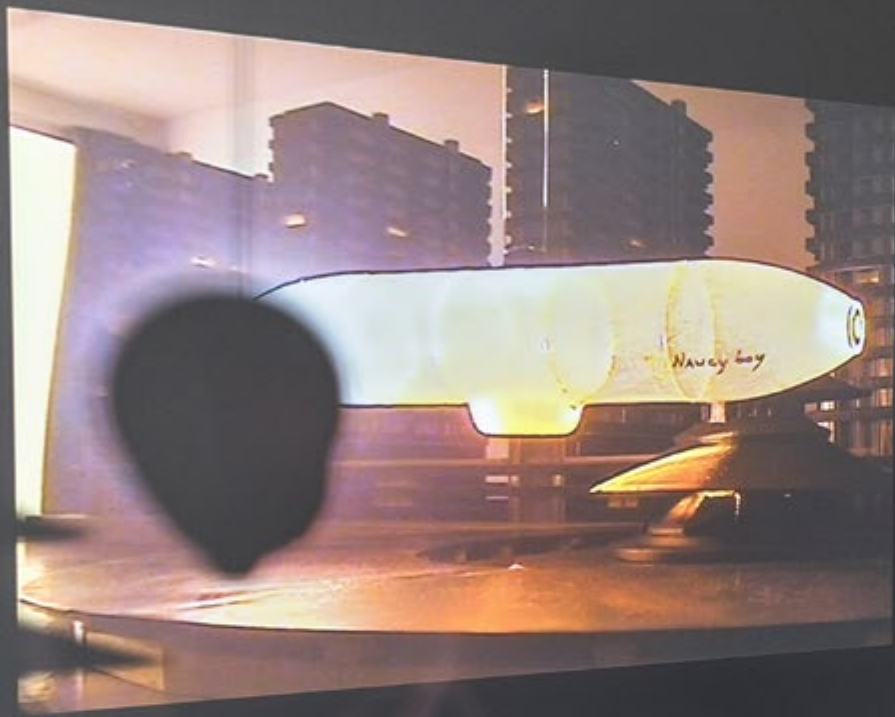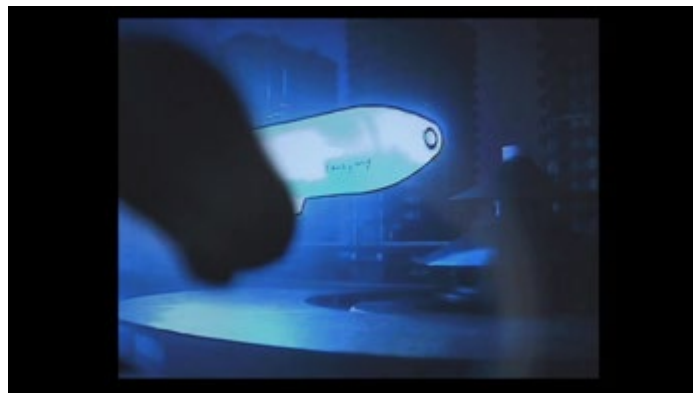Vues de l'exposition / views of the exhibition «Ellipse», Galerie Jérôme Poggi, Paris 2020
Photos © Nicolas Brasseur

Vues de l'exposition / views of the exhibition «Le Baphomet», la Maréchalerie, centre d'art contemporain, Versailles 2017
Photos © Nicolas Brasseur

Nancyboy, 2019
Video HD 16/9, 10 min, sound
Vidéo HD 16/9, 10 min, son
Ed 4 + 1 AP
+ info

◄ Vue de l'installation / Installation view, Galerie Jérôme Poggi, 2019, Paris. Photo © Nicolas Brasseur
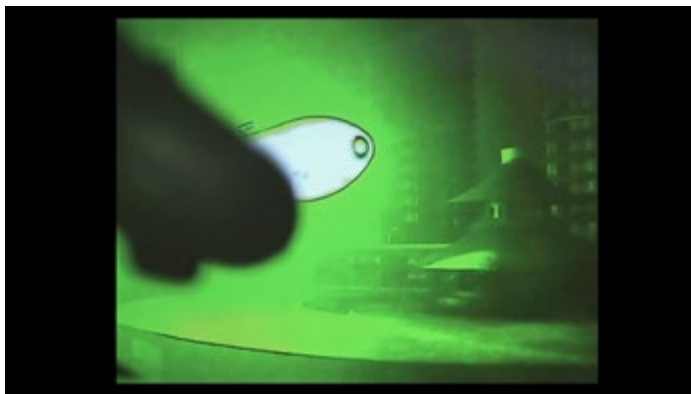
Vues de l'exposition / views of the exhibition, Centre de Création Contemporaine (CCC), Tours, 2012
Photos © Nicolas Brasseur et François Fernandez
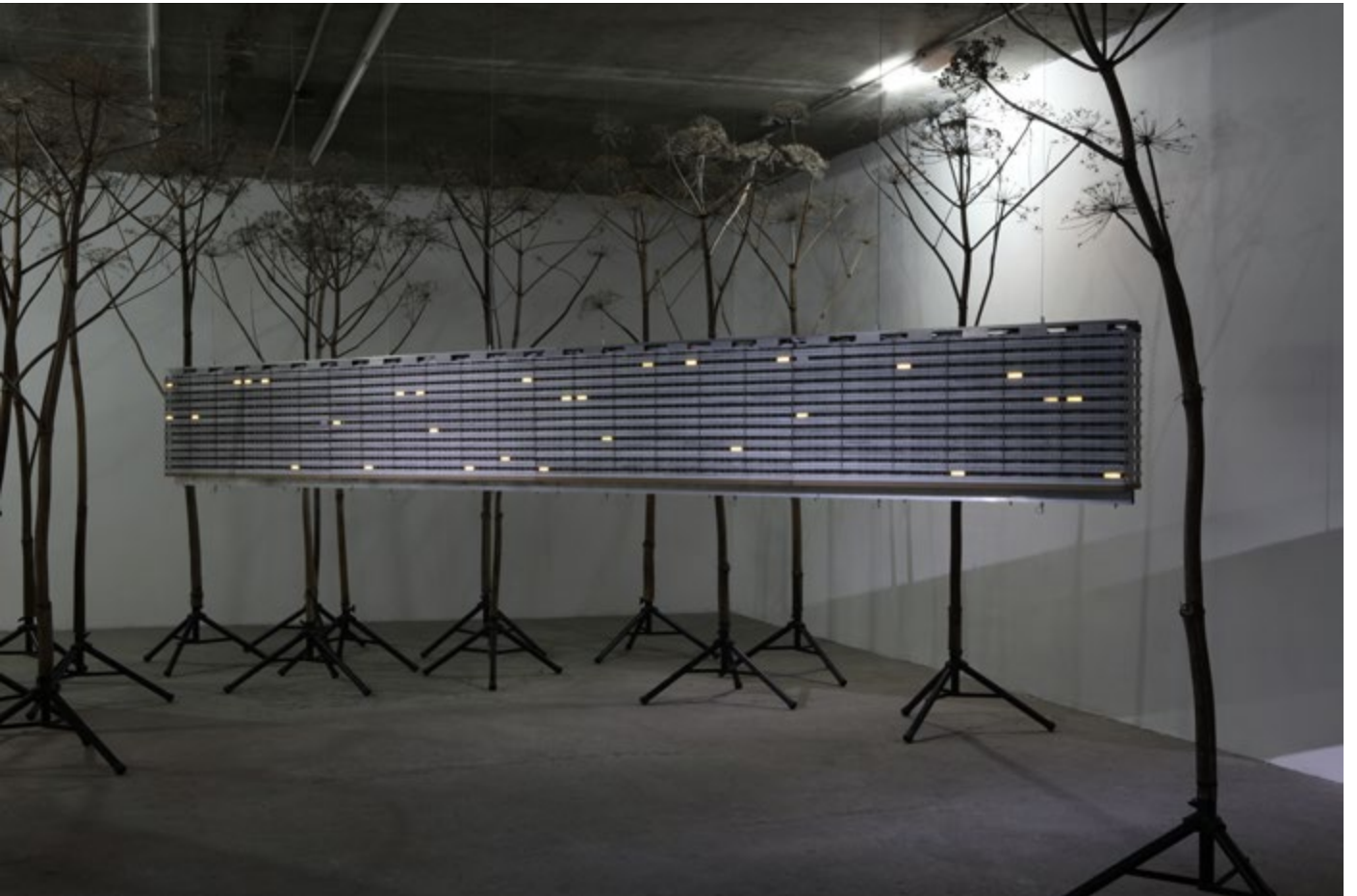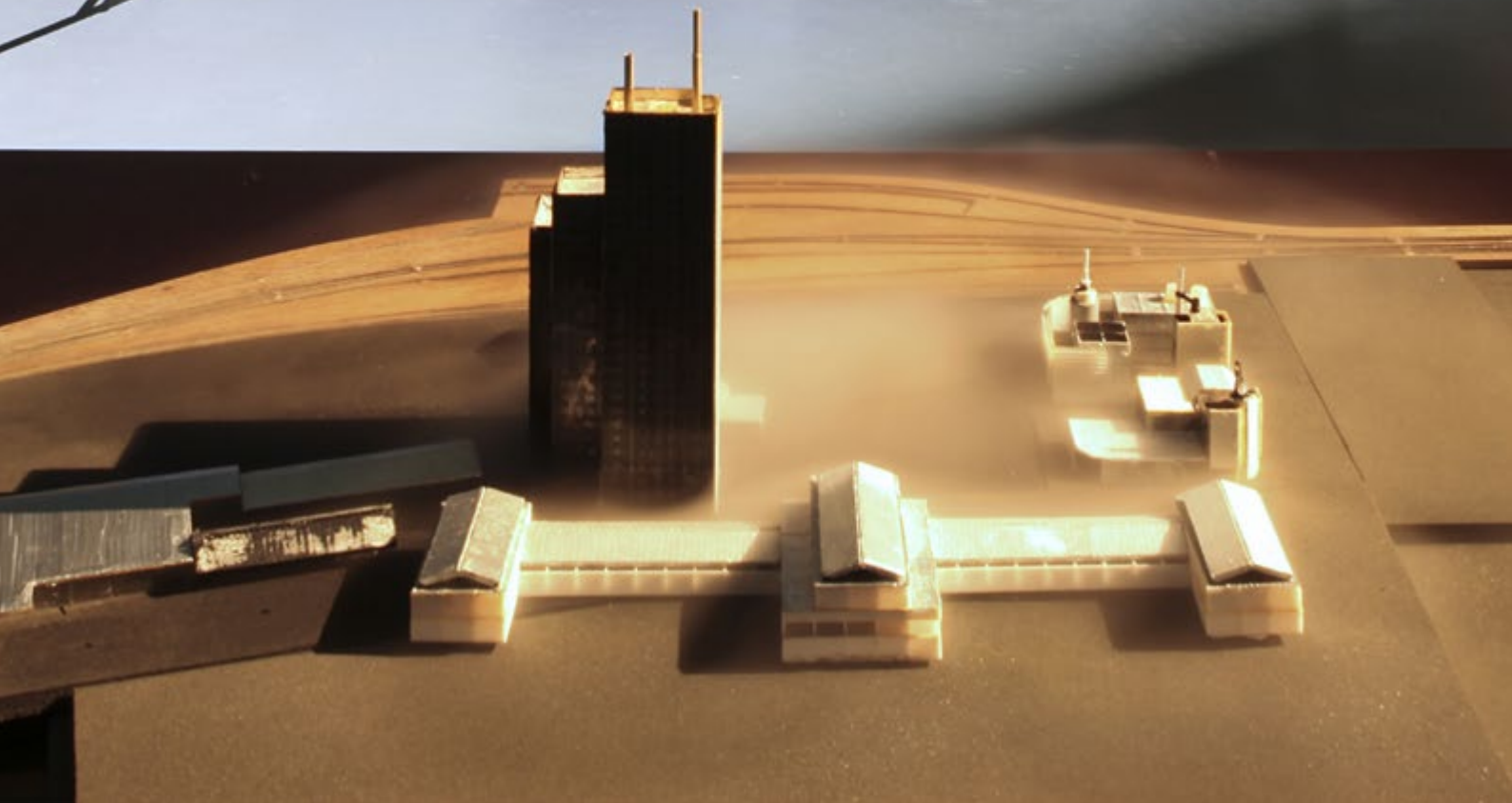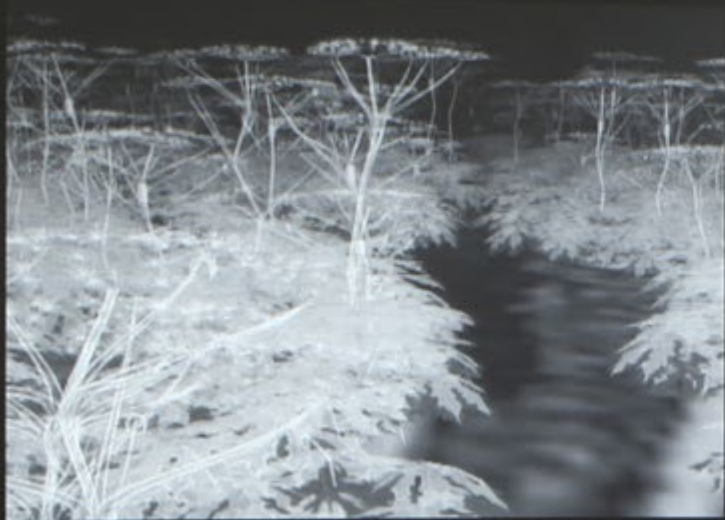
Vues de l'exposition / views of the exhibition, FRAC Centre, Orléans, 2012
Photos © Nicolas Brasseur

Vues de l'exposition / views of the exhibition «Le lac noir», Les Moulins de Paillard, 2014
+ info
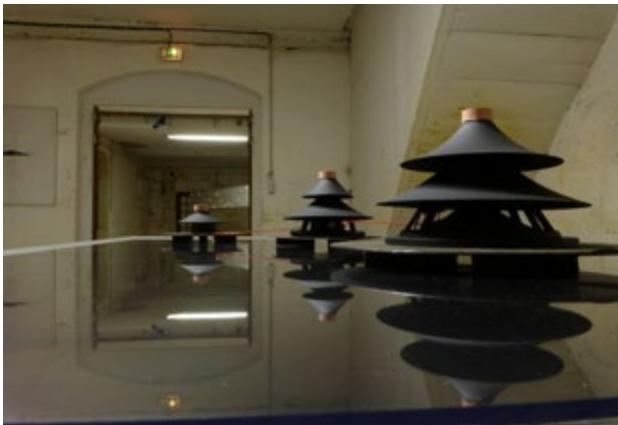
Poursuite, 2015-2017,
Video 16/9, 7 min 07 sec, sound
Vidéo 16/9, 7 min 07 sec, son
Ed. 4 + 1 AP
Production Artistes Invités en Résidence (A.I.R), Paris
+ info
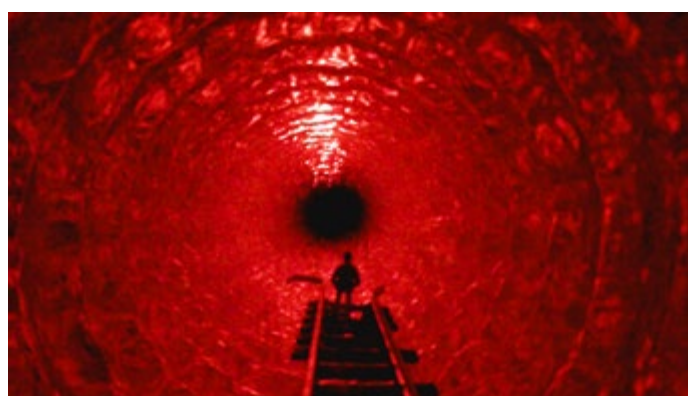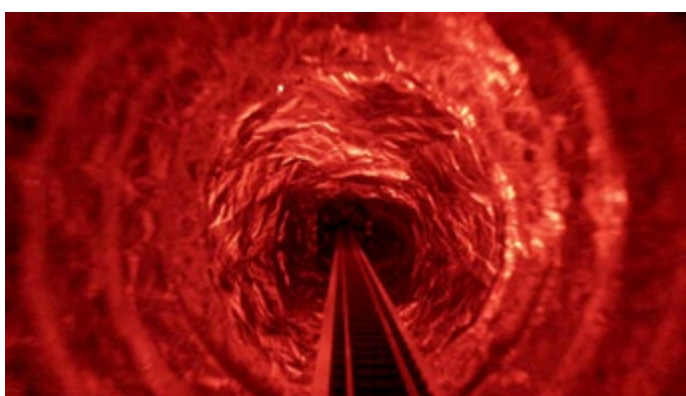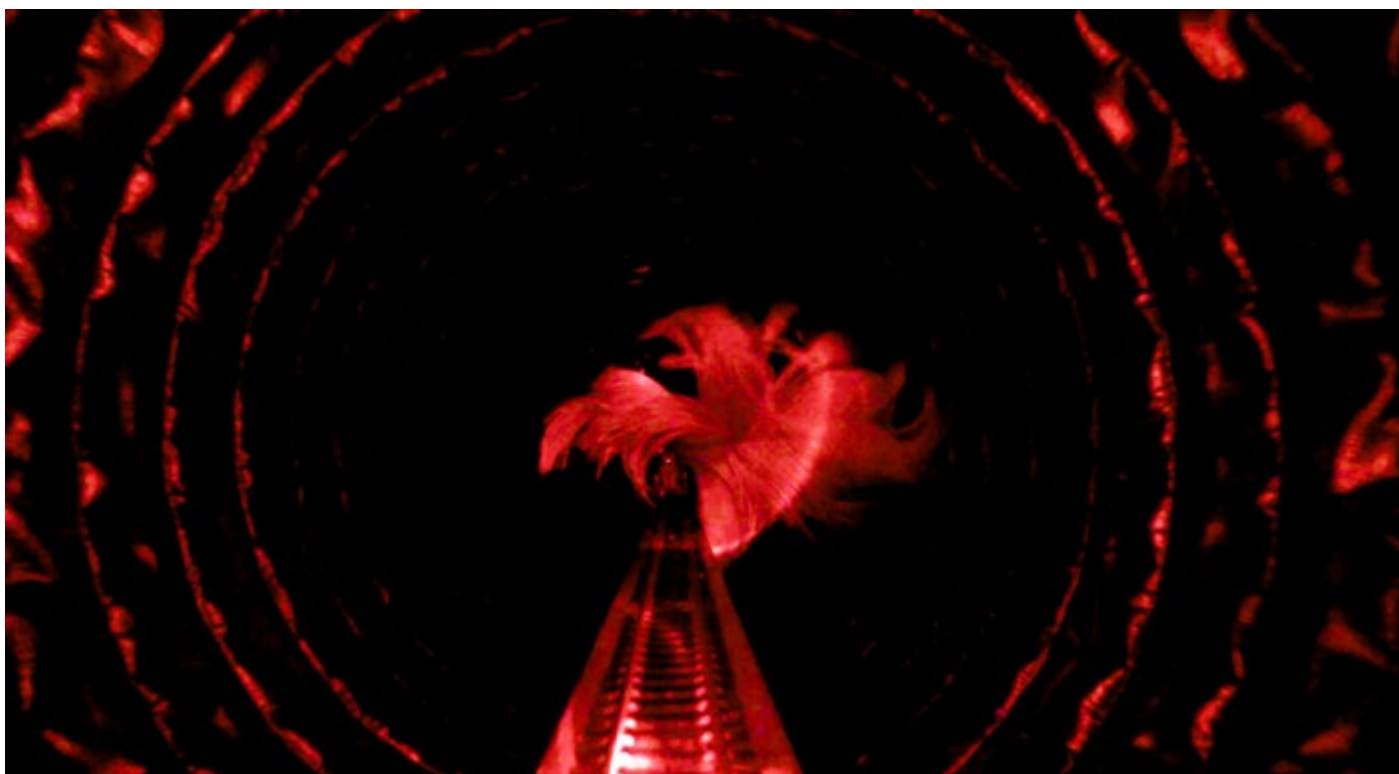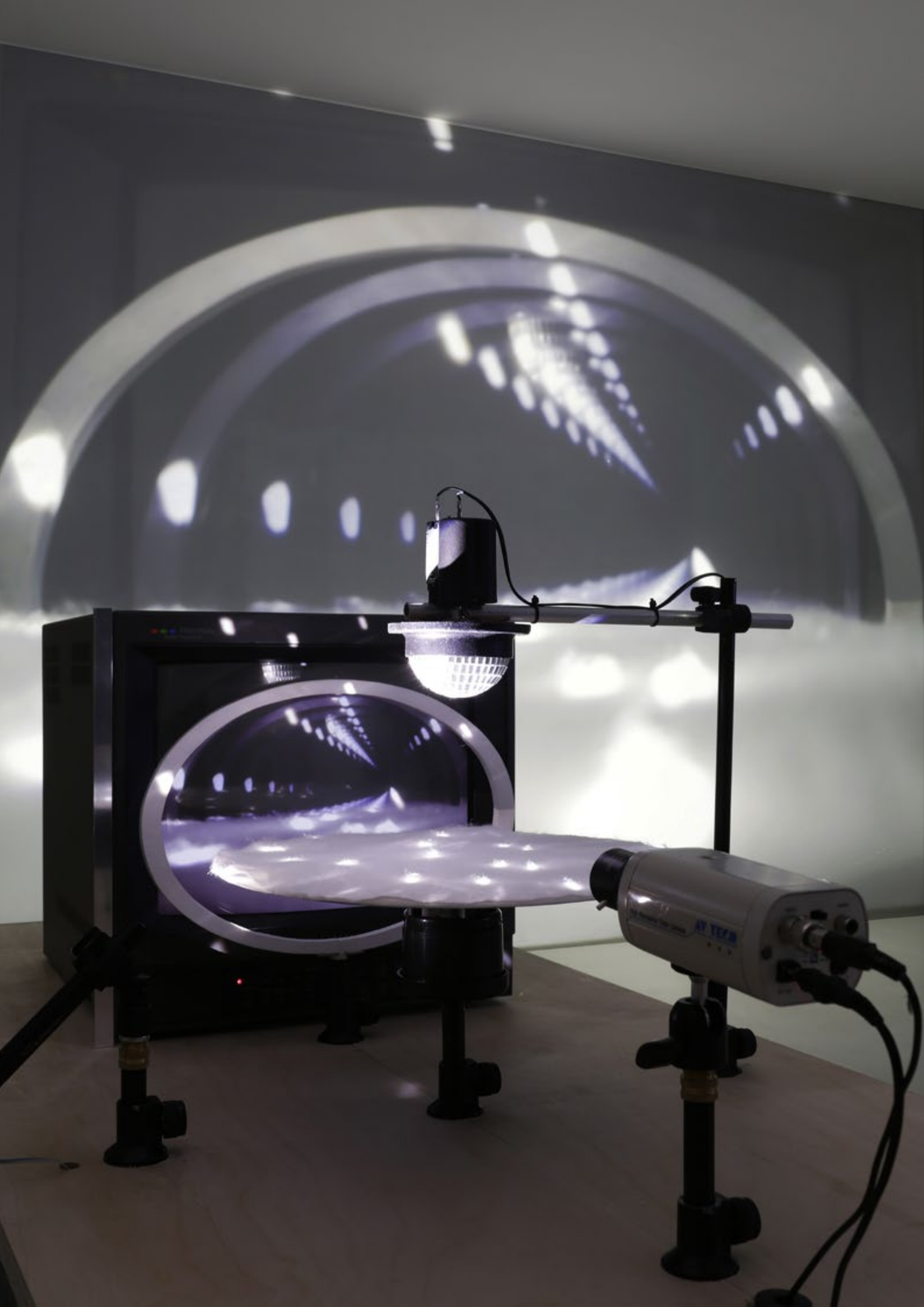
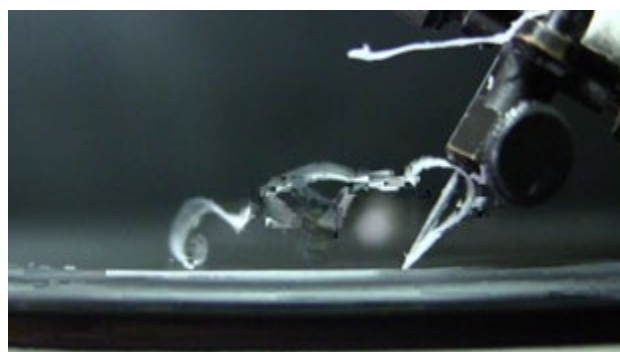Vues de l'exposition / views of the exhibition «Phonogrammes», Galerie Jérôme Poggi, Paris 2015
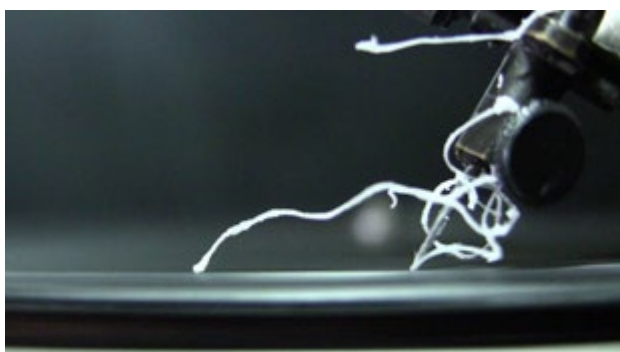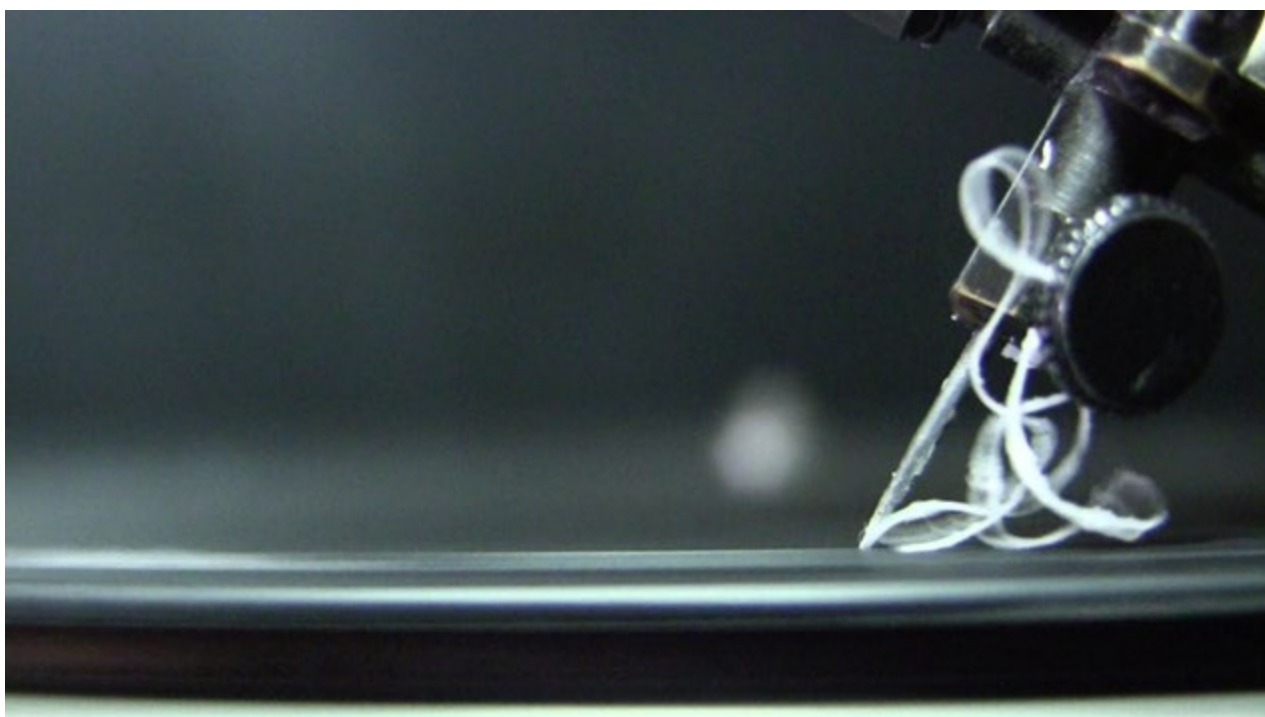Photos © Nicolas Brasseur
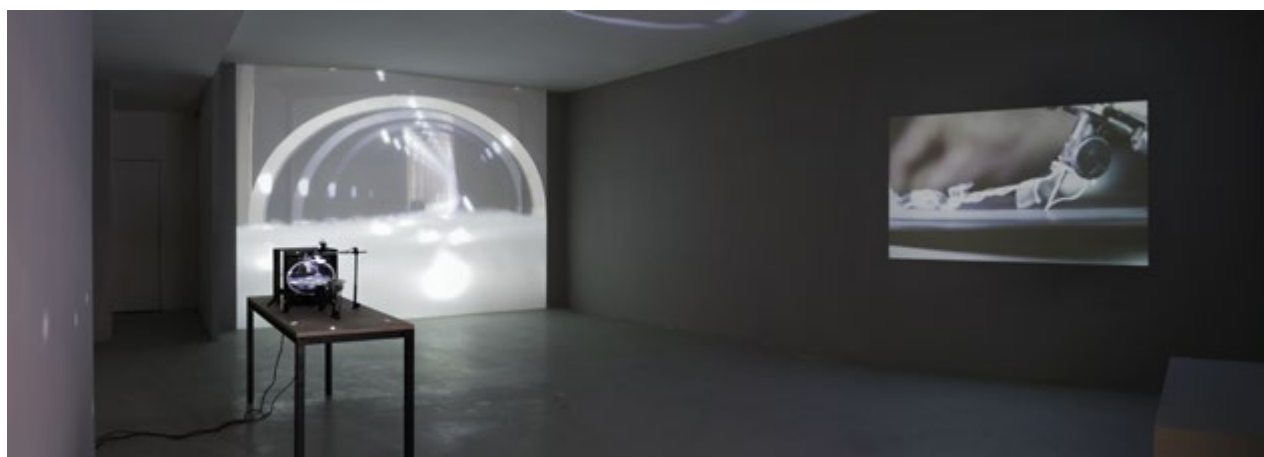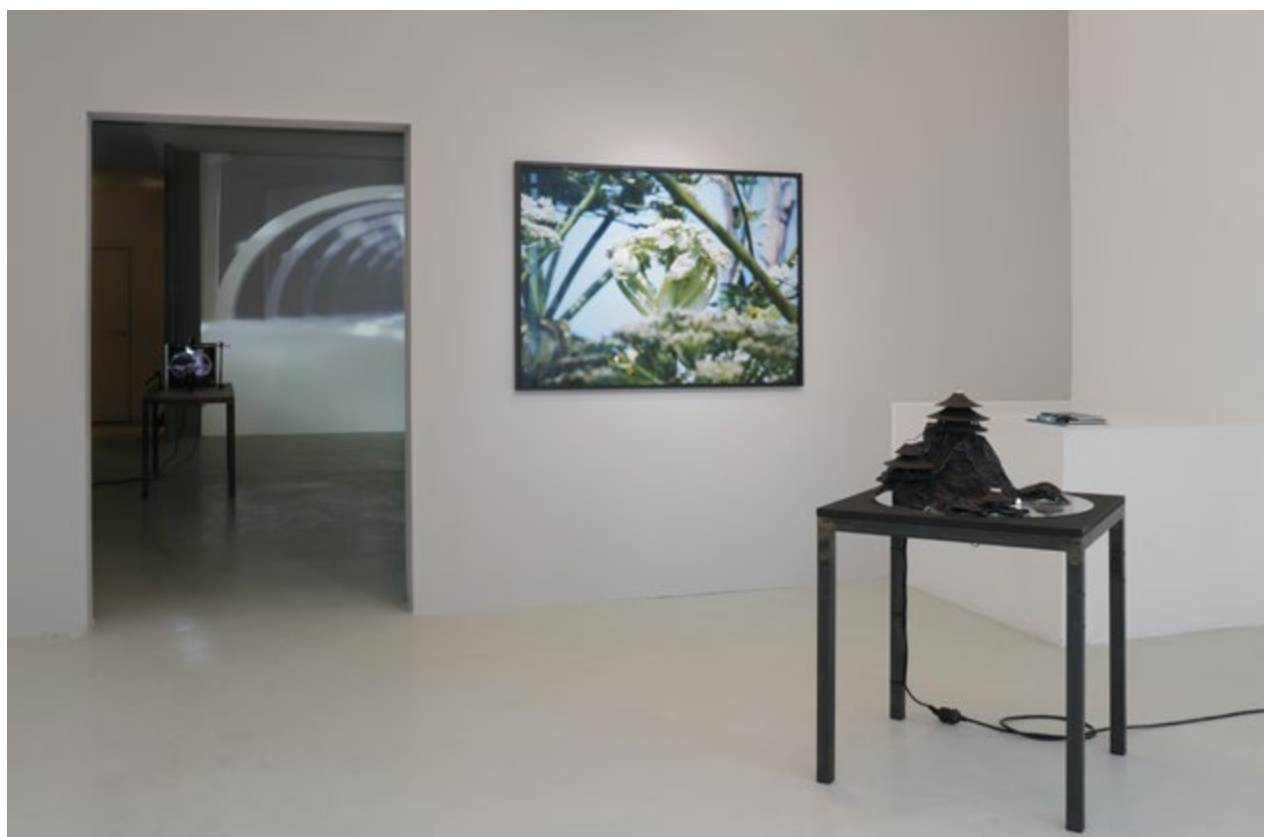
Les Souffles, 2015
Video, 16/9, 9 min 45, sound
Vidéo 16/9, 9 min 45, son
Ed. 4 + 1 AP
Collection FRAC PACA, Marseille
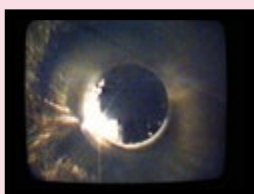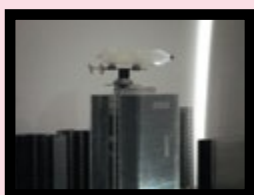+ info

Téléphérique, 2014
14 digital prints laminated on aluminium, framed
14 tirages lambda contrecollés sur aluminium, encadrés
Ed. 3 + 1 AP
Production Le Fresnoy, Studio National des Arts Contemporains, Tourcoing
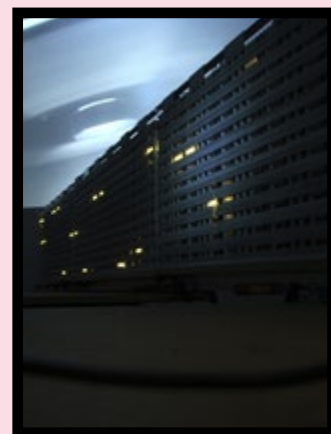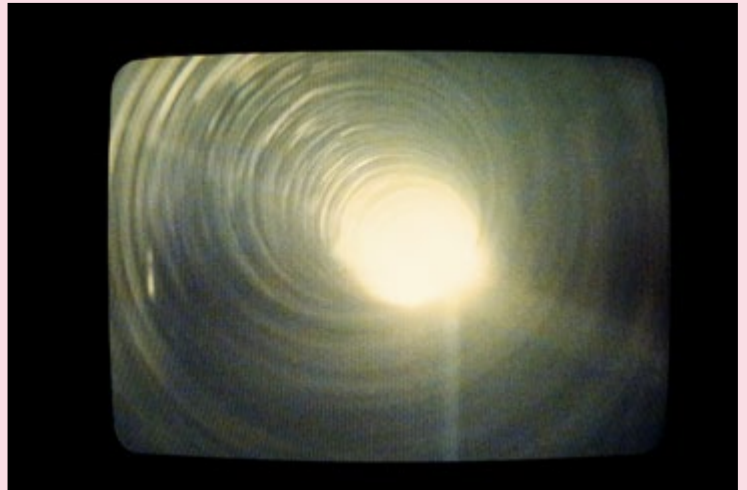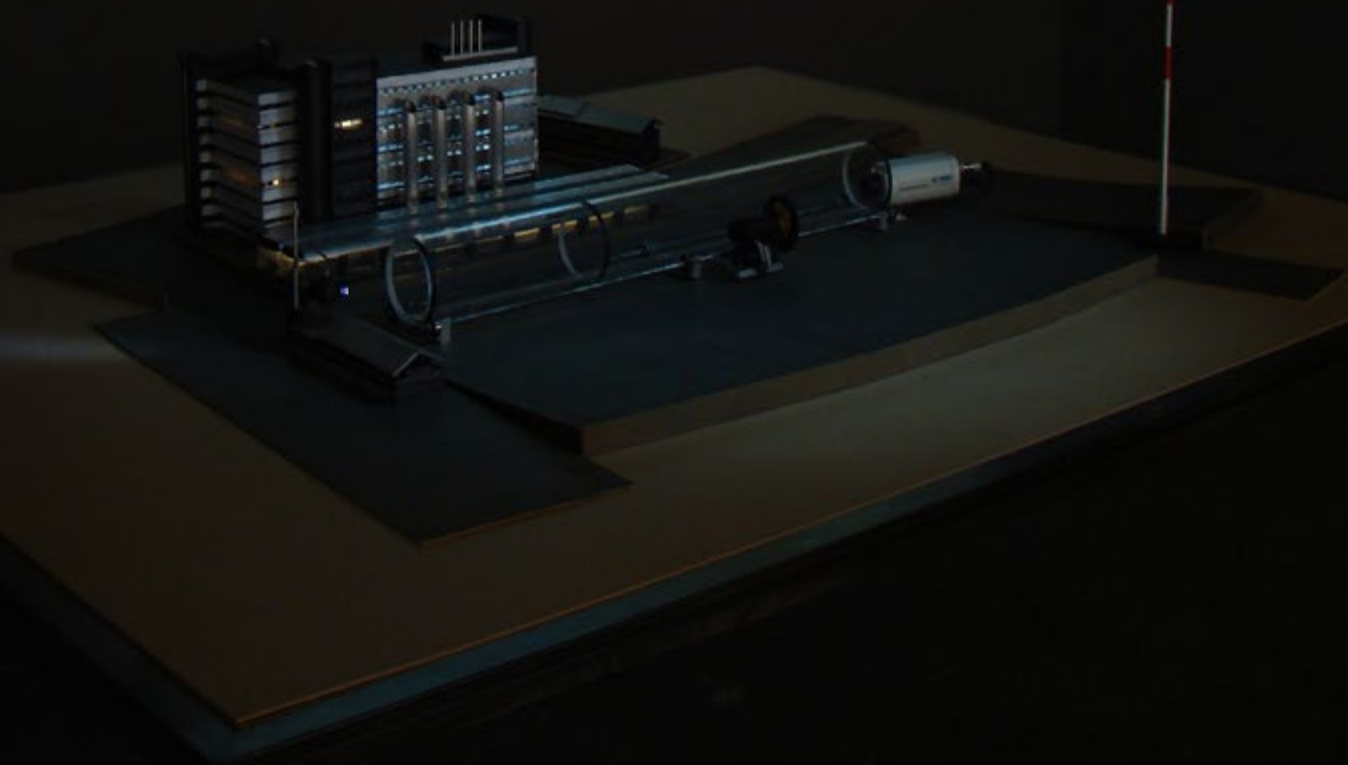+ info

1. *Loup de Methendal*, 100 x 73 cm
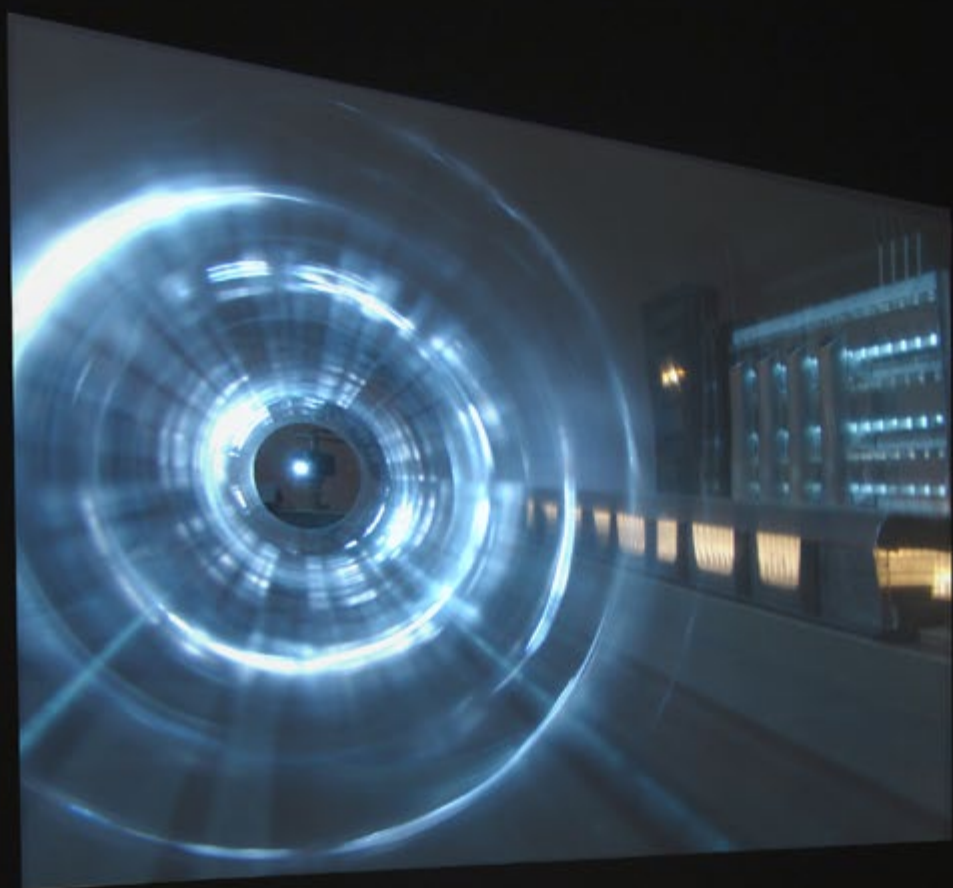2. *Untitled*, 100 x 73 cm
3. *Cosmorabbit,* 40 x 70 cm
4. *Berce,* 100 x 141 cm
5. *Vue du Viaduc*, 50 x 75 cm

6. *Prison*, 50 x 75 cm
7. *Methendal,* 50 x 75 cm
8. *The Funnel,* 50 x 75 cm
9ª. *Reservoir,* 40 x 60 cm
9ᵇ. *Telepherique*, 40 x 60 cm

10. *Rotor*, 100 x 141 cm
11. *Télévision*, 30 x 40 cm
12. *Dirigeable*, 30 x 40 cm
13. *Panorama II*, 116 x 80 cm
14. *Télévortex*, 120 x 80 cm

Cyclocity, 2012
Video, 12 minutes, sound
Vidéo, 12 minutes, son
Ed. 4 + 1 AP
+ info

◄ Vue de l'exposition / exhibition view, FIAC 2012, Prix Marcel Duchamp

Cyclocity, 2012
Video, 12 minutes, sound
Vidéo, 12 minutes, son
Ed. 4 + 1 AP
+ info

◄ *Slidehouse*, 2013-2019
Slides, concrete, lightbox, 25 x 25 x 45 cm, build after SIRH project by Claude and Jean Prouvé
Diapositives, ciment, table lumineuse, 25 x 25 x 45 cm, construit d'après le SIRH de Claude et Jean Prouvé
Vue de l'exposition / exhibition view à Mains d'oeuvre, Saint-Ouen, 2015. Photo © Manon Giacone
Collection Musée des Beaux-arts de Nancy
Collection MNAM - Centre Pompidou, Paris
+ info
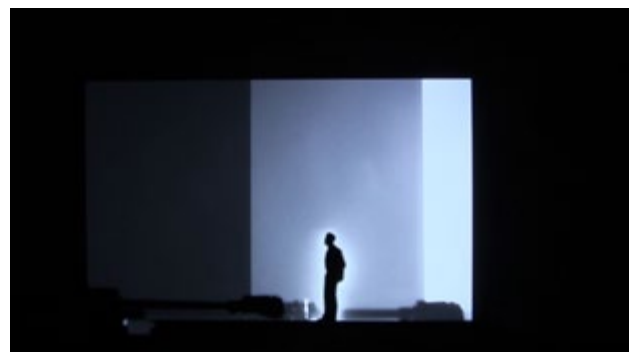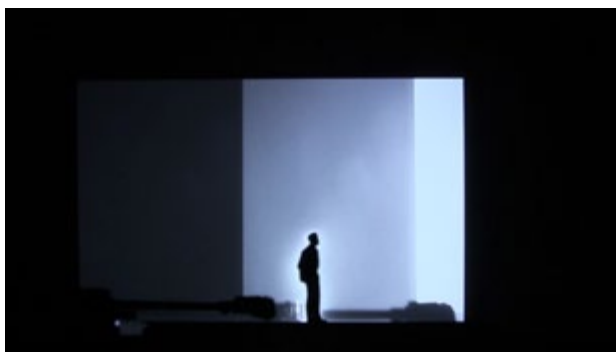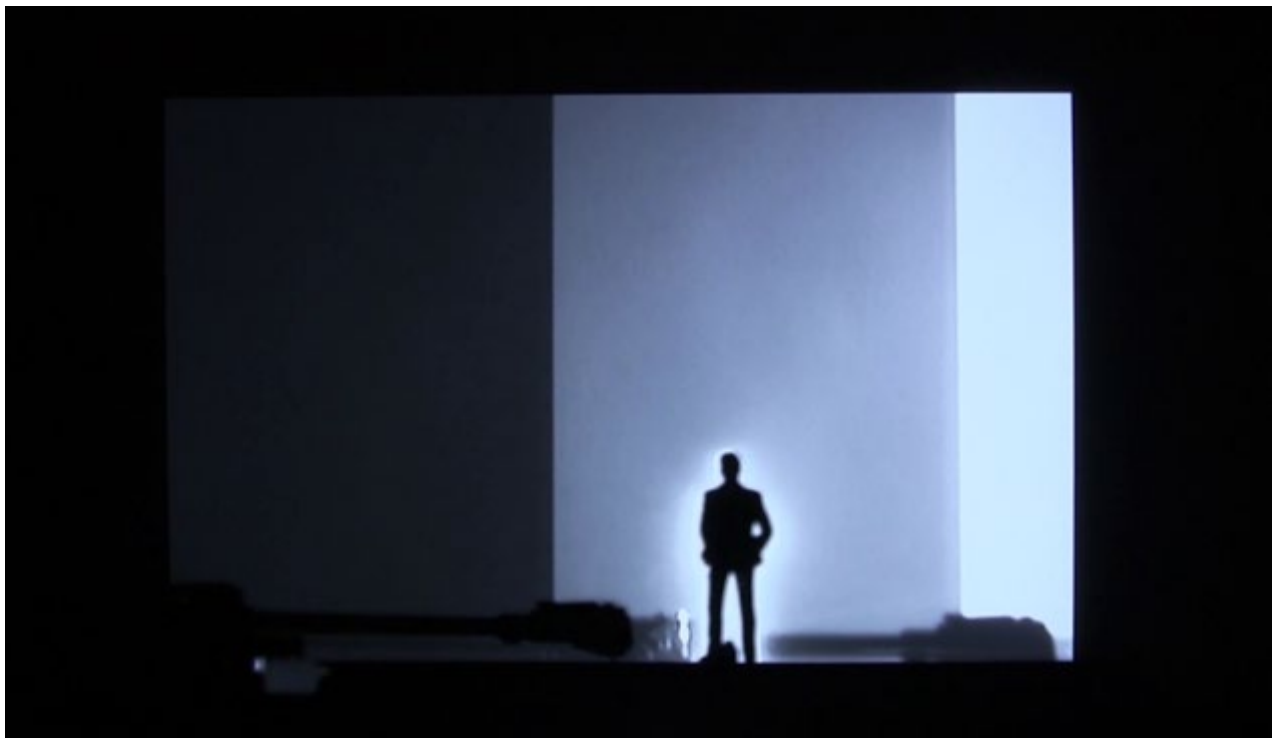

▼ *Turning man,* 2015
Video HD 16/9, 11 minutes, sound
Vidéo HD 16/9, 11 minutes, son
Ed. 4 + 1 AP
+ info

Le Terrain Ombelliférique, 2005
Video 4/3, 23 min, sound
Vidéo 4/3, 23 min, son
Music Erik Minkinnen
Production CNC (DICREAM) / DRAC Île-de-France
Ed. 4 + 1 AP
Collection MAC VAL, Vitry-sur-Seine
Collection Les Abattoirs, Musée – FRAC Occitanie, Toulouse
+ info
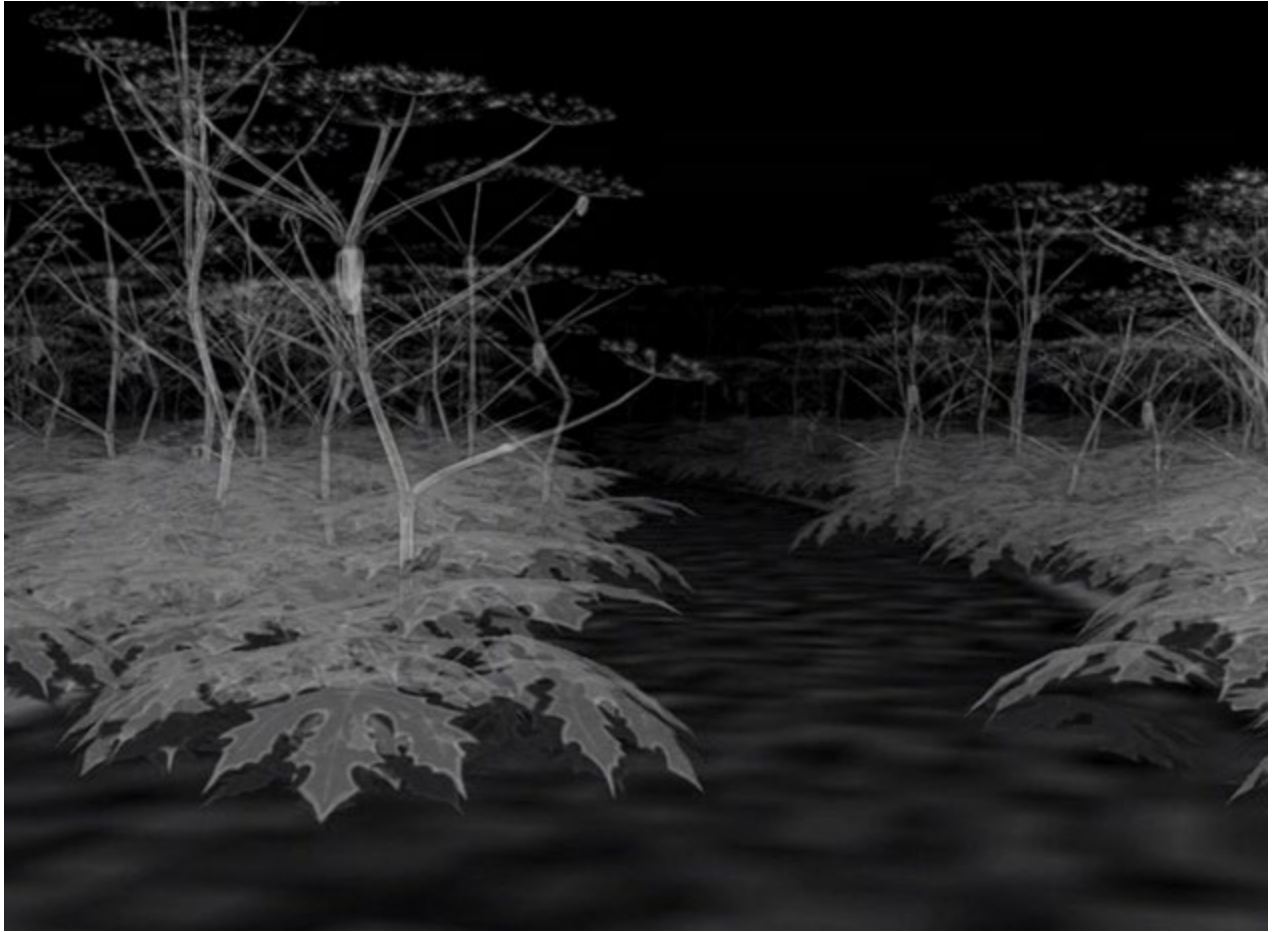
◄ *Le Haut-du-lièvre,* 2012
Sculpture, mixed materials, wires, LED, midi computer
Sculpture, matériaux mixtes, cables, LED, synthétiseur midi
480 x 15 x 50 cm
Vue de l'exposition / exhibition view, Centre de Création Contemporaine, Tours 2012. Photo © François Fernandez
Collection MAC VAL, Vitry-sur-Seine
Production CCC, Tours
+ info

▼
Map, 2011
Sculpture, fog machine, fabric, table
Sculpture, machine à fumée, tissu, table
Ed. 3 + 1 AP
Vue de l'exposition / exhibition view, Centre de Création Contemporaine, Tours, 2012. Photo © François Fernandez
Collection Musée départemental d'art contemporain de Rochechouart

Cosmodisco, 2012
Video 16/9, 7 min 20 sec, sound
Vidéo 16/9, 7 min 20 sec, son
Ed. 3 + 1 AP
Production CCC, Tours
Collection MAC VAL, Vitry-sur-Seine

+ info
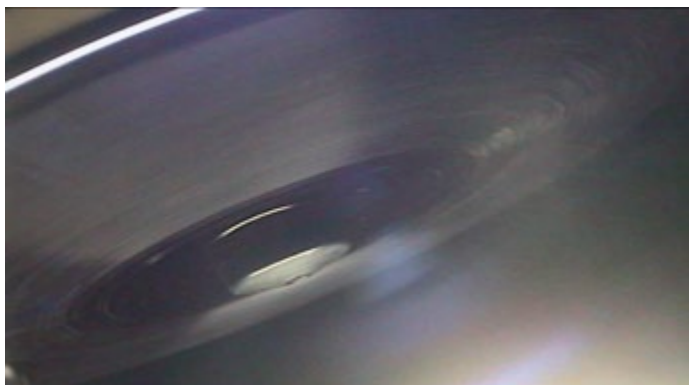
Looping, 2011
Installation vidéo en direct, platine, disque vinyle, caméra, tube fluo, table, enceintes, amplificateur, vocoder, microphone
Live video installation, turntable, record, camera, fluorescent tube, table, speakers, amplifier, vocoder, microphone
Ed. 2 + 1 AP
Vues de l'exposition / exhibition views, «Paint it Black», FRAC Ile-de-France/ Le Plateau, Paris 2013
Photos © Martin Argyroglo
Collection FRAC Ile-de-France, Paris
+ info
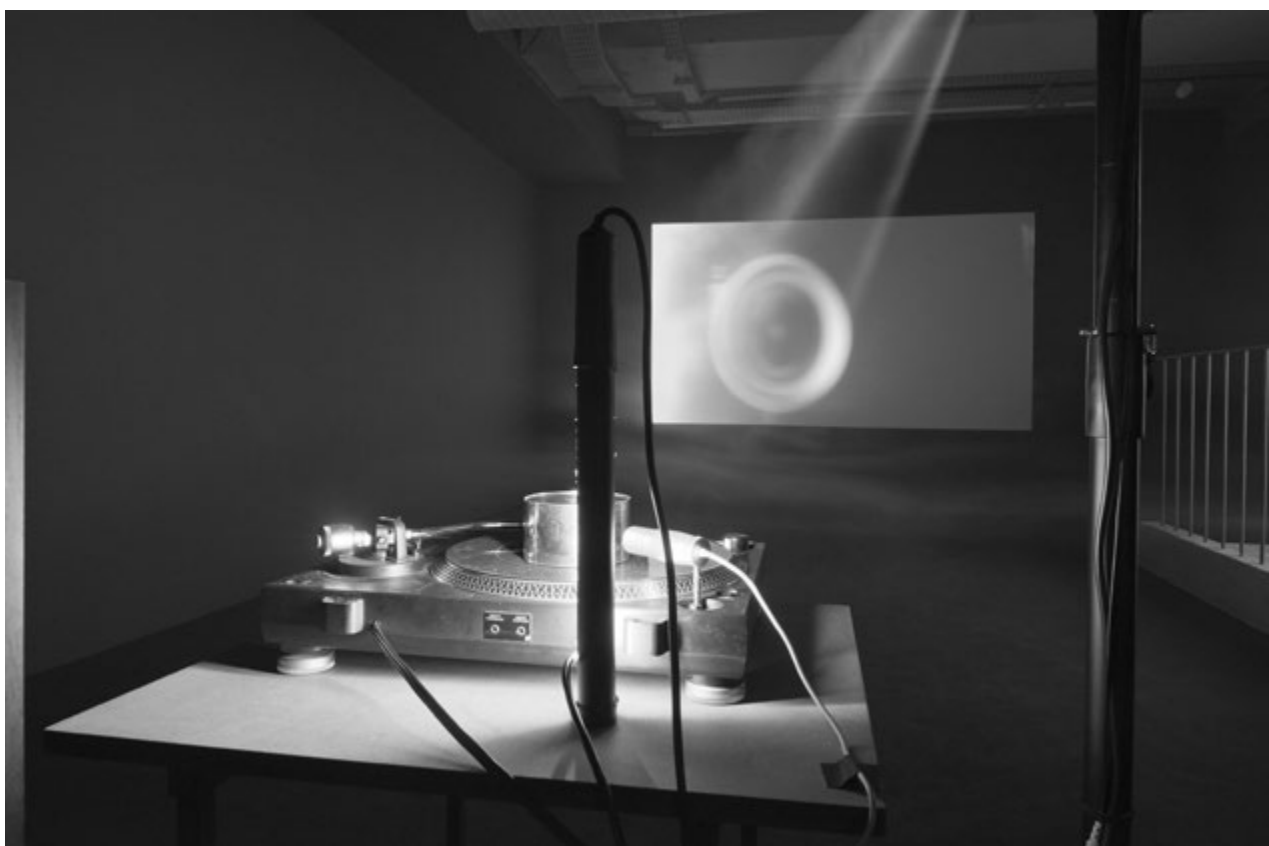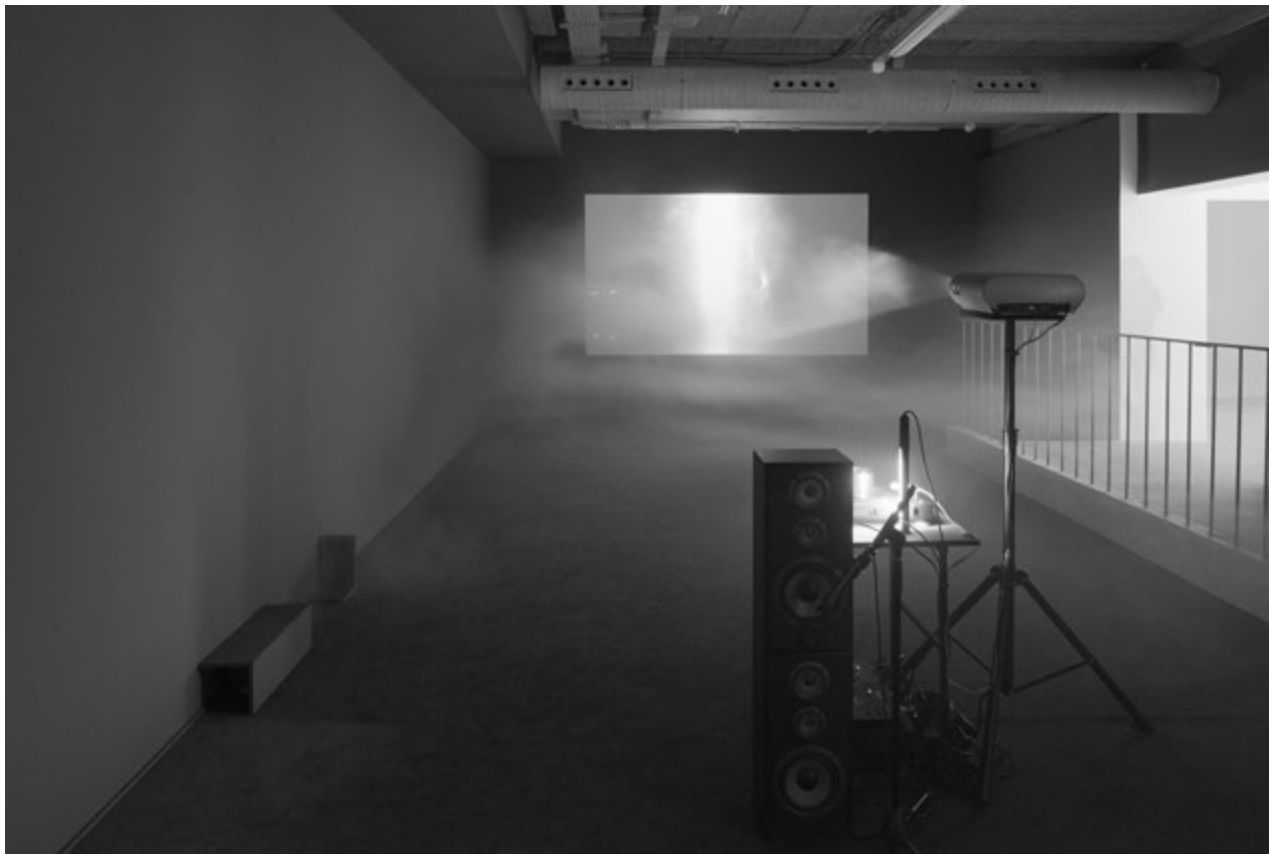
◄ *Vue d'atelier / studio view,* 2016

▼ *Théorie de la jeune fille*, 2011
   Digital print/ tirage lambda, 36 x 36 cm
   Ed. 4 + 1 EA

◄ *Lobby (hyper-tore),* 2010
Sculpture, flexible tubular crown, engine
Sculpture, couronne tubulaire flexible, moteur
Diam 200 cm
Ed. 3 + 1 AP
Vue de l'exposition / exhibition view, Palais de Tokyo, Paris, 2010. Photo © André Morin
Collection MNAM - Centre Pompidou, Paris
+ info

▼ *Lobby, (hyper-tore)*, 2004
Sculpture, couronne flexible en aluminium, plateau, moteur, engrenage
Sculpture, flexible tubular crown in aluminium, base, engine, gears
49 × 39 × 17 cm
Ed. 4 + 1 AP
Collection les Abattoirs, Musée – FRAC Occitanie, Toulouse
Photo © Eric Tabuchi
+ info

Double Time House, 2010
Installation, two chandeliers, engines
Installation, deux lustres, moteurs
85 x 99 cm & 125 x 125 cm
Production Fondation Pierre Bergé – Yves Saint Laurent, Paris
+ info

▼ Vues de l'exposition / exhibition views, Nuit Blanche 2010, Fondation Pierre Bergé - Yves Saint Laurent, Paris, 2010
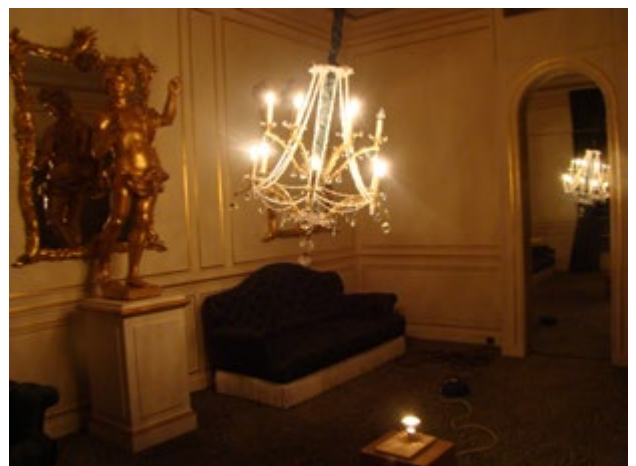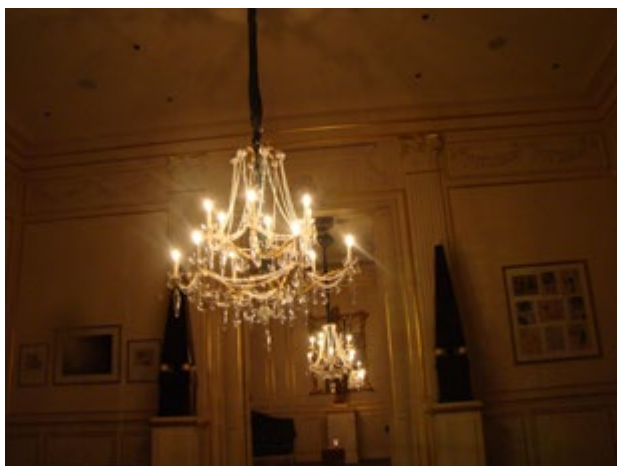
Kathy, 2009
Installation vidéo en direct, moteur, hélice, cristallisoir, caméra, et projection vidéo
Live video installation, engine, propeller, crystallizer, camera and video projection
Collection Musée d'Arts de Nantes
+ info

▼ Vue de l'exposition / exhibition view, Musée Jules Vernes, Nantes 2013 © Cécilé Clos

Kathy, 2009
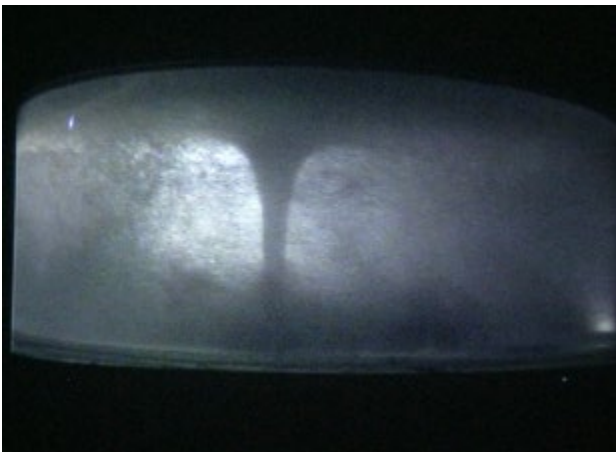
+ info

▼ *Le Rotor*, 1998
Sculpture, table, engine, propeller, atomizer
Sculpture, table, moteur, hélice, brumisateur
220 × 100 × 200 cm
Vue de l'exposition / exhibition view, «Turbulence II», Villa Empain / Fondation Boghossian, Bruxelles, 2013
Collection Centre national des arts plastiques
+ info

▼ *Sans Titre,* 2008
Installation, amplifier, loudspeaker, turntable, record, string
Installation, amplificateur, haut-parleur, platine, disque vinyle, fil
Ed. 4 + 1 AP
Vue de l'exposition / exhibition view, Art Brussels 2012
+ info

▼ *Sans Titre,* 2008
Installation, amplifier, loudspeaker, turntable, record, string
Installation, amplificateur, haut-parleur, platine, disque vinyle, fil
Ed. 4 + 1 AP
Vue de l'exposition / exhibition view, Art Brussels 2012

Réplique (baphomêtre), 2008
Installation, projector, reflector, engine
Installation, projecteur, réflecteur, moteur
Ed. 3 + 1 AP
Production La Galerie CAC Noisy-le-Sec
Collection FRAC Centre-Val de Loire (Orléans)
+ info

◄ Vue de l'exposition / exhibition view, FIAC 2012. Photo © Musée National D'histoire Naturelle, Paris © FH Grandin

▼ Vue de l'exposition / exhibition view, FRAC Centre, Orléans, 2012. Photo © François Lauginie
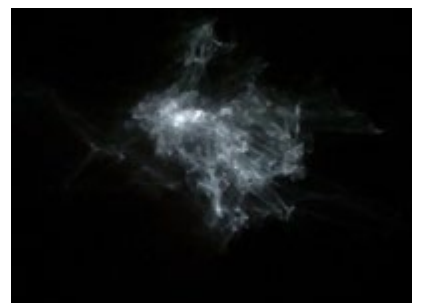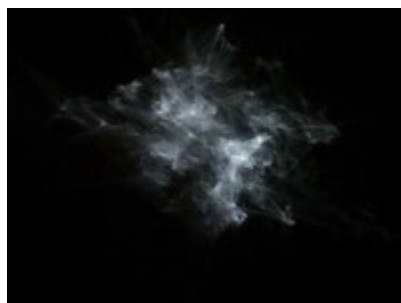
The Funnel Stage, 2008 - 2015
Live video installation, mixed materials, table, camera, engines, TV monitor, video projection
Installation vidéo en direct, matériaux mixtes, table, caméra, moteurs, moniteur TV et projection vidéo
Ed. 3 + 1 AP
Vue de l'exposition / exhibition view, Galerie Jérôme Poggi, Paris 2015. Photos © Nicolas Brasseur
Collection FRAC Corse
+ info
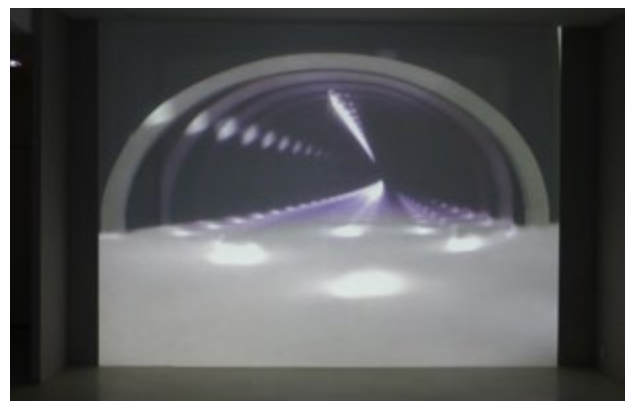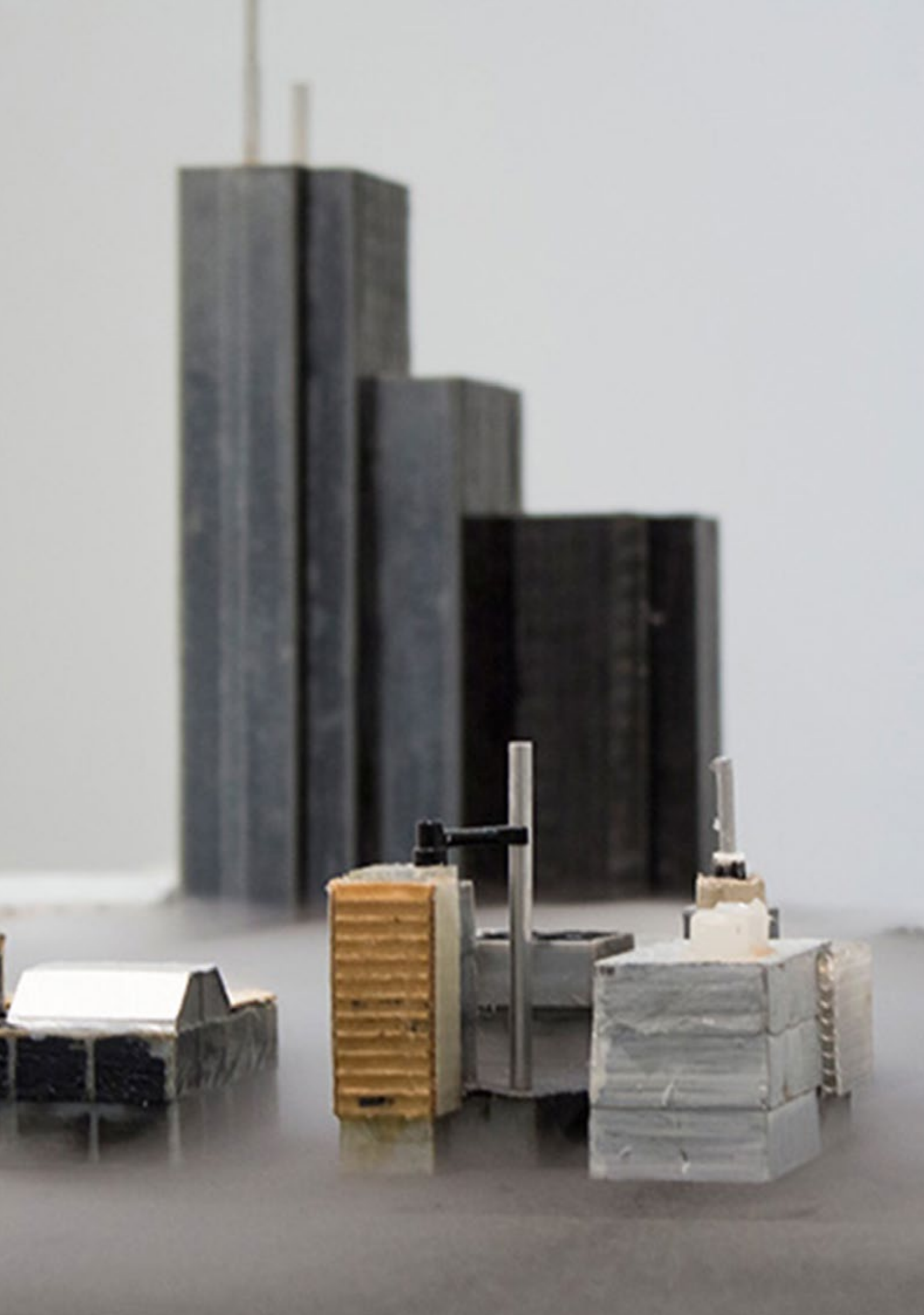
The Fog Factory, 2005 - 2011
Installation, matériaux mixtes, brumisateur, table
Installation, mixed materials, atomizer, table
200 × 125 × 44 cm
Collection FRAC Centre-Val de Loire
+ info

The Fog Factory, 2005 - 2011
Installation, matériaux mixtes, brumisateur, table
Installation, mixed materials, atomizer, table
200 × 125 × 44 cm
Collection FRAC Centre-Val de Loire
+ info
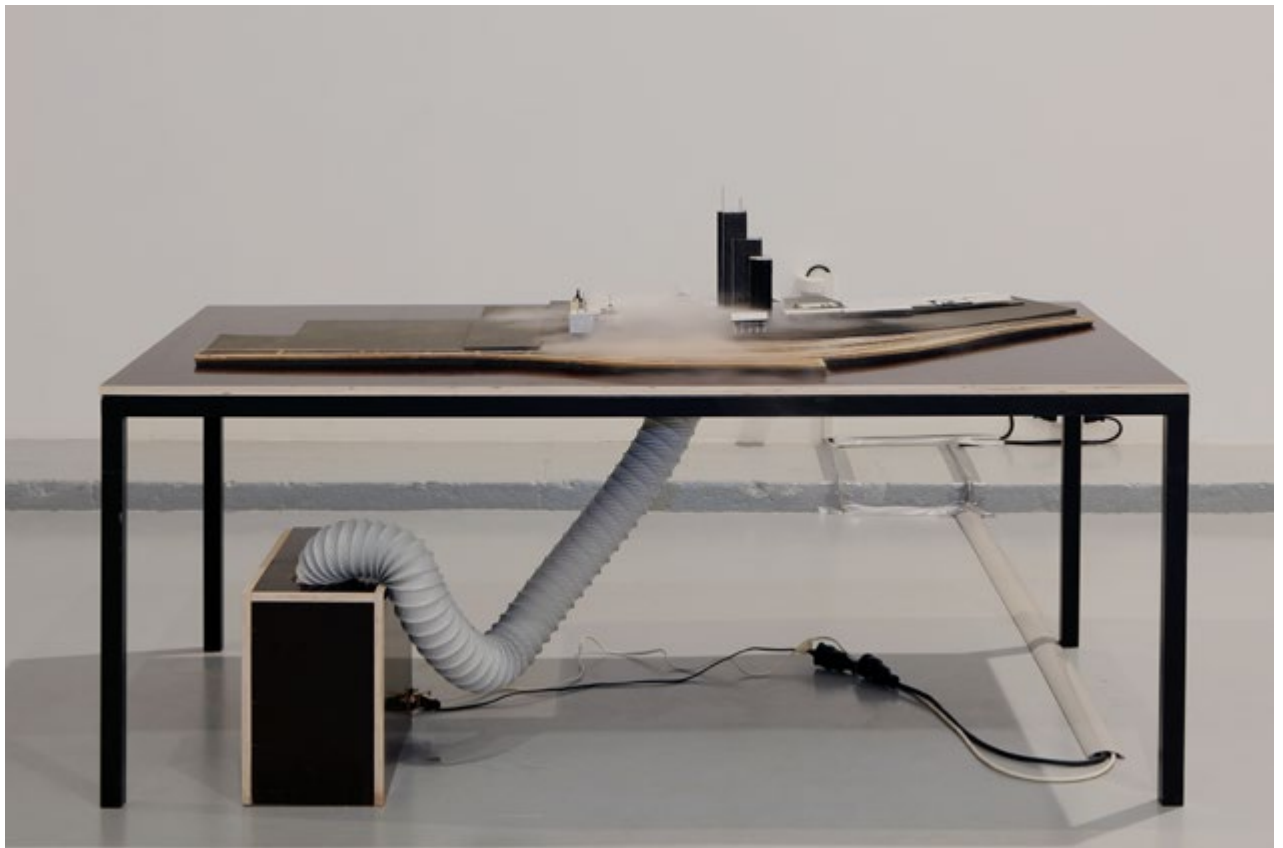
Cyclotunnel (a movie set), 2008
Installation vidéo en direct, matériaux mixtes, caméra, projection vidéo
Live video installation, mixed materials, camera, video projection
300 × 60 × 15 cm
Ed. 4 + 1 AP
Production La Galerie CAC, Noisy-le-Sec
Vues de l'exposition / exhibition views, CAC La Galerie, Noisy-le-Sec, 2008. Photo © Cédrick Eymenier
Collection Centre national des arts plastiques
+ info

Le Terrain Vague, 2001
Video, Betacam transfered to DVD, 4/3, 30 min, sound
Vidéo, Betacam transférée sur DVD, 4/3, 30 min, son
4/3, 30 min, son
Ed. 4 + 1 AP
Collection Centre national des arts plastiques
+ info

Autobrouillard, 2003
Video 4/3, 36 min, sound
Vidéo 4/3, 36 min, son
Production Emmetrop, Le Transpalette Bourges
Ed. 4 + 1 AP
Collection FRAC Limousin
+ info
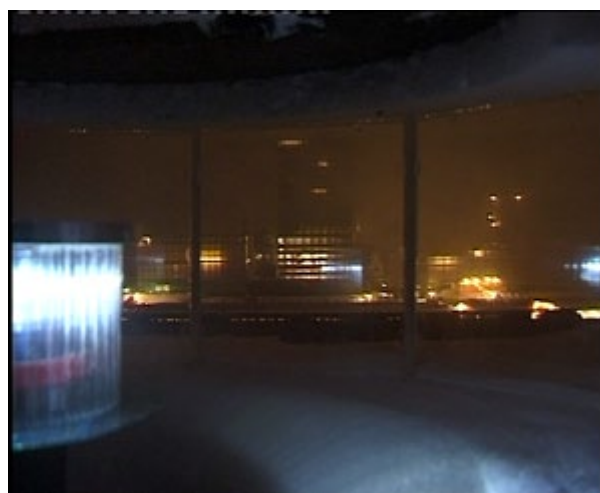
Tubes, 1999
Vues de l'exposition / exhibition views, CAC Bretigny-sur-Orges, 1999
Photos © Marc Domage
Production CAC Brétigny-sur-Orge
+ info

Tubes, 1999
Vues de l'exposition / exhibition views, CAC Bretigny-sur-Orges, 1999
Photos © Marc Domage
Production CAC Brétigny-sur-Orge
+ info
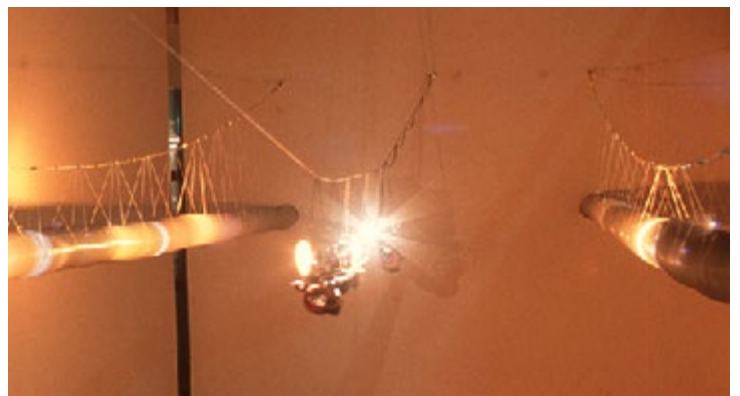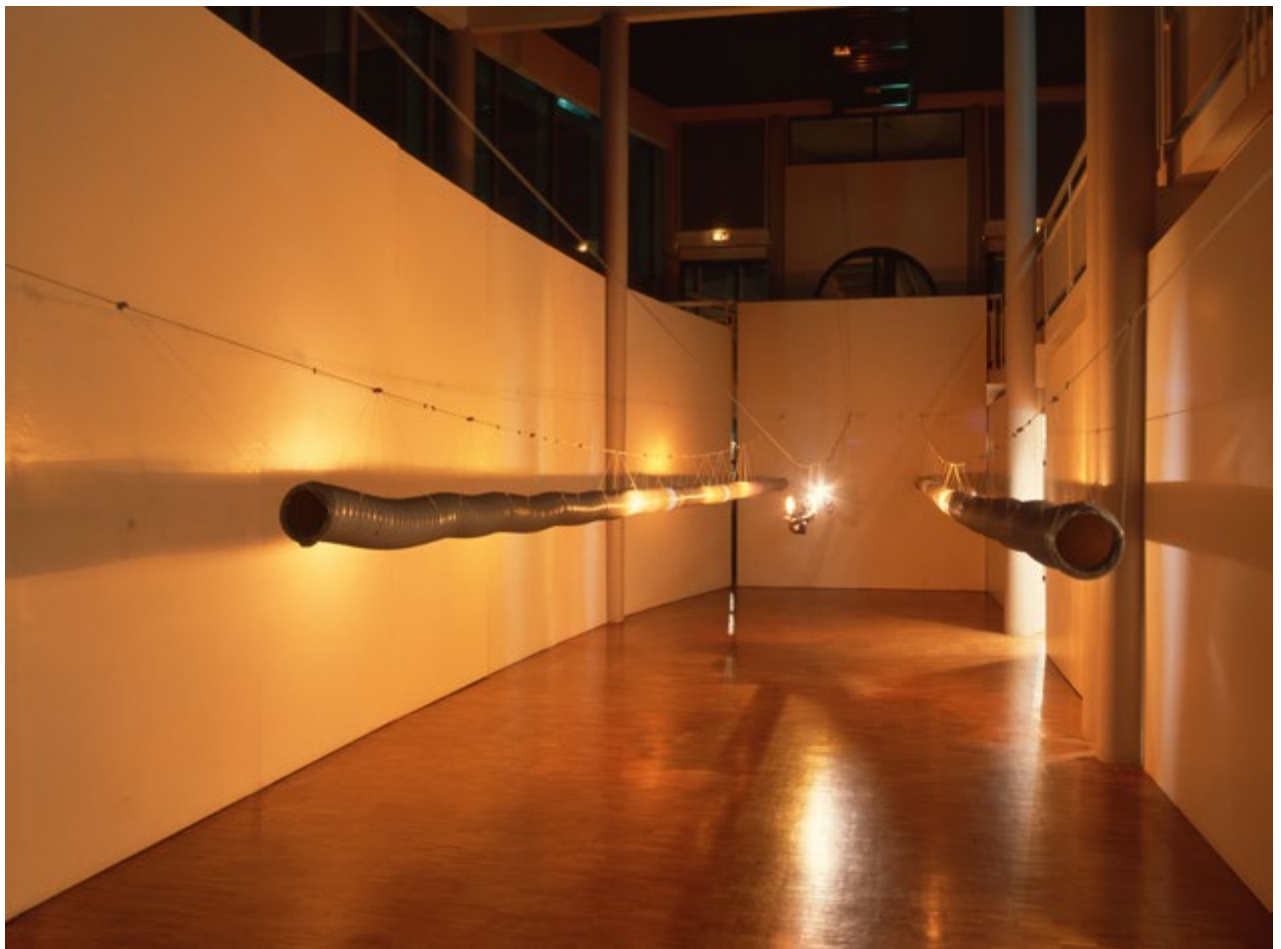
Tore (Porte de Méthendal), 1997
Installation, turntable, records, projector, amplifier, loudspeakers
Installation, platine, disques vinyle, projecteur, amplificateur, enceintes
Vues de l'exposition / exhibition views, Galerie Le Sous-sol, Paris, 1997
Photos © Marc Domage
Collection Agnes b.
+ info
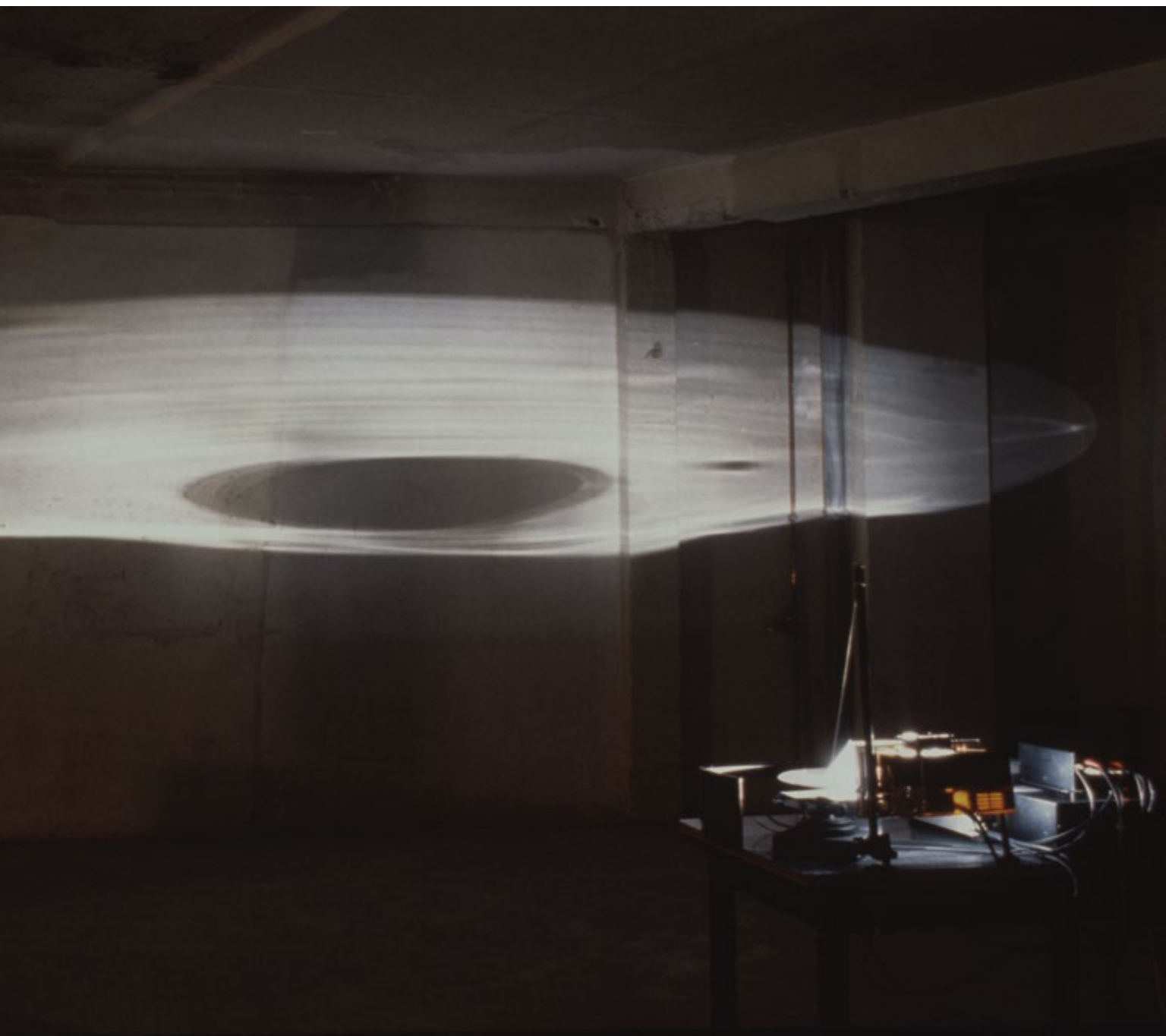
Vortex, 2001
Video 4/3, 6 min, sound
Vidéo 4/3, 6 min, son
Ed. 4 + 1 AP

▼ Vue de l'exposition / exhibition view, Thread waxing space, New York, 2001

Vortex, 2001
Video 4/3, 6 min, sound
Vidéo 4/3, 6 min, son
Ed. 4 + 1 AP

▼ Vue de l'exposition / exhibition view, Thread waxing space, New York, 2001
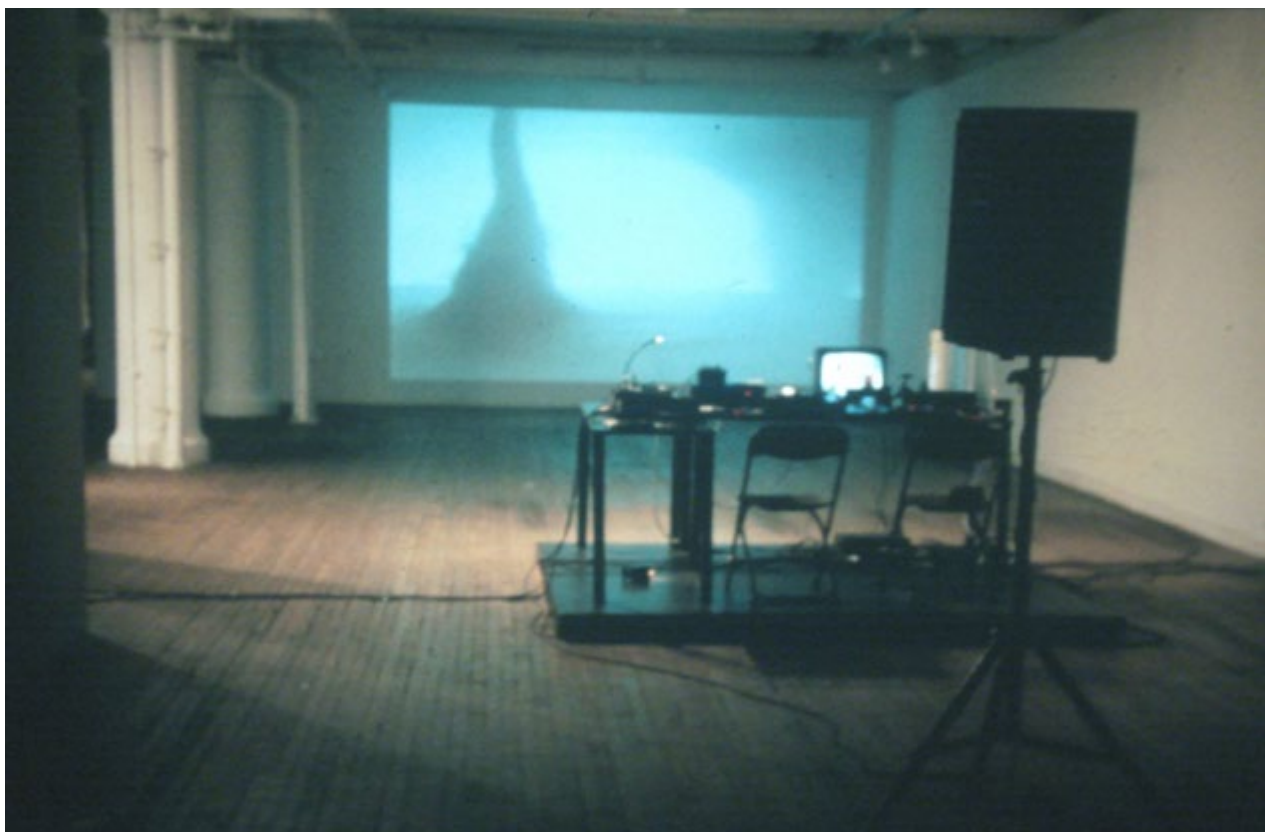
Water Station, 2002
Live video installation, matériaux mixtes, moteur, hélice, brumisateur, caméras, moniteurs TV et projection video
Installation vidéo en direct, Mixed materials, engine, propeller, atomizer, cameras, TV monitors and video projection
Vues de l'exposition / Exhibition views at Centre International d'Artet du Paysage, Île de Vassivière, 2002
Collection du Centre national des arts plastiques
Vues de l'exposition / exhibition views, CIAP Vassivière, 2002. Photos © Marc Domage
+ info
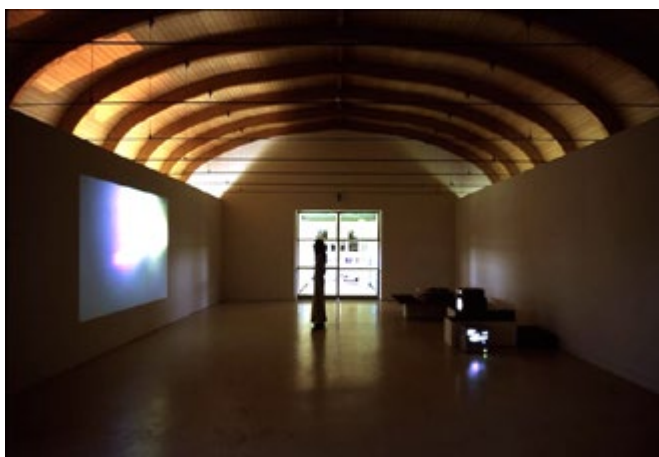
A Hole in the screen, 2001
Live video installation, tornado machine, camera and video projection
Installation vidéo en direct, machine à tornade, caméra et projection vidéo
Ed. 3 + 1 AP

▼Vues de l'exposition / exhibition views, Anthology Film Archives, New York, 2001

▼Vues de l'exposition / exhibition views, Anthology Film Archives, New York, 2001

▼ *Vortex II,* 1998
Collage 15 x 10 cm
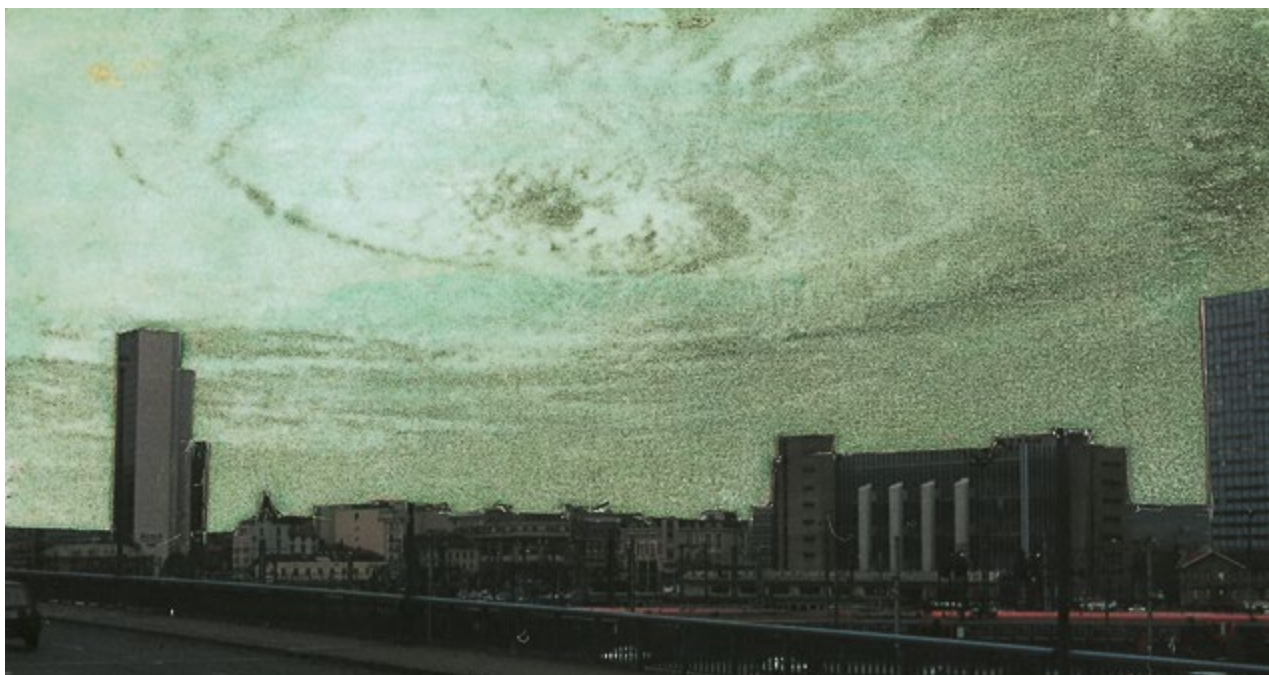
Sans Titre (Méthendal), 1997
Installation, mixed materials, tape recorder, loudspeaker
Installation, matériaux mixtes, magnétophone, enceinte
150 × 360 × 280 cm
Collection FRAC Occitanie Montpellier
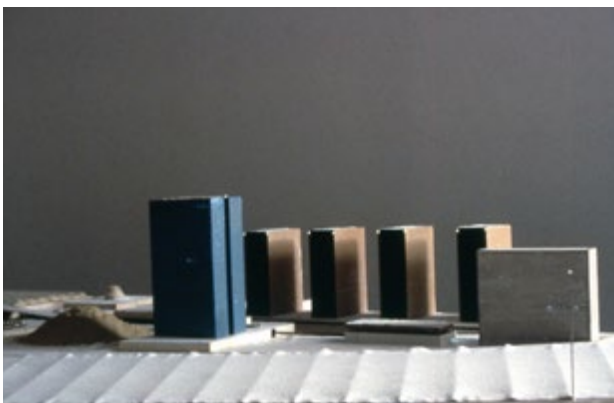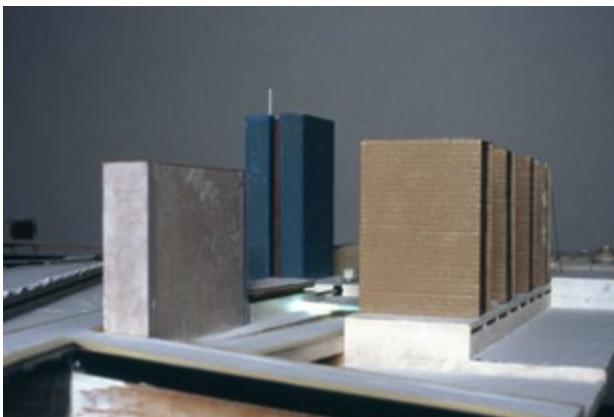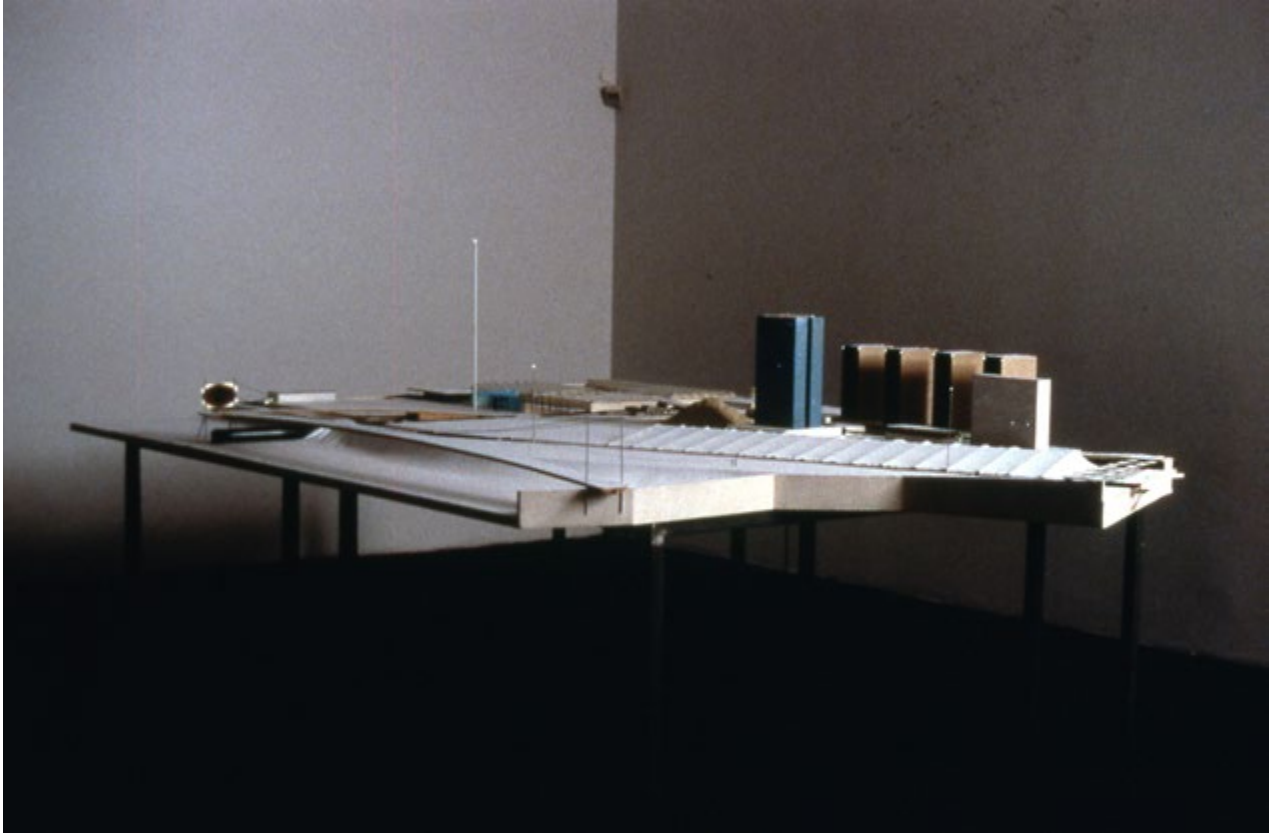
+ info

BIOGRAPHY

Born in 1966 in Paris. Lives and works in Paris. Associate professor at ENSA Paris - Malaquais

Since the 1990s, Bertrand Lamarche has developed a protean body of work which is centered around a series of recurring objects or movements. Constructed around a narrative and analytical framework, his work is both emotional and contemplative. Lamarche creates systems of amplification, loops and mise-en-abyme. Incorporating a prototypical approach to the architectural model, specific optical phenomena and the special effects developed during the early days of cinema, his work offers a tangible, dramatic and vertiginous experience.

Lamarche's work invokes an ensemble of motifs: meteorology, popular music, urbanism and industrialization, giant umbelliferae, black holes and genre films. His evolving mise-en-scene deploys a rudimentary or primitive machinery in order to explore the autonomous potential of his scenarios, which operate in the interstices of installation, performance and video projection.

His work exists within its own specific temporality. It's an elastic collage, influenced by a wide and evolving range of visual and historical references: Klossowski's ghostly Baphomet, the shadow of Josephine Baker, Jean Epstein, science fiction, Kate Bush, the rotational movement of a record player, the urbanism of the post-war years, Camille Flammarion's meteorology, the skyline of the city of Nancy.

Lamarche was nominated for the Marcel Duchamp prize in 2012. His work has been exhibited in numerous international institutions including the Palais de Tokyo (Paris), the Centre Pompidou (Paris), the Fondation Pierre Bergé - Yves Saint Laurent (Paris), Thread Waxing Space (New York), Anthology Film Archives (New York), the Montreal Biennial ...

EDITIONS

2018
«Bertrand Lamarche, The Plot» with texts by Nathalie Leleu and Ingrid Luquet Gad.
Ed La Maréchalerie / ENSA-Versailles - (FR/EN)

2009
«Bertrand LAMARCHE, The Funnel» with texts by François Piron, Marie-Ange Brayer, Elisabeth Lebovici, Philippe Duboy, ed HYX - (FR/EN)

2008
« Bertrand LAMARCHE, The Funnel » with texts by Marianne Lanavère and Anne Lou Vicente.
Ed La Galerie CAC, Noisy-le-Sec - (FR/EN)

1999
«Nancy, Bertrand Lamarche», Ed Centre d'art contemporain Brétigny-sur-Orge - (FR/EN)

COLLECTIONS

Centre national des arts plastiques, Paris
Fonds Municipal d'art contemporain, Paris
FRAC Centre-Val de Loire, Orléans
FRAC Corse, Corte
FRAC Île-de-France, Paris
FRAC Limousin, Limoges
FRAC Normandie Rouen
FRAC Occitanie Montpellier
FRAC PACA, Marseille
Les Abattoirs, Musée – FRAC Occitanie, Toulouse

MAC VAL, Vitry-sur-Seine
Musée d'arts de Nantes
Musée départemental d'art contemporain, Rochechouart
Musée des Beaux arts de Nancy
Musée National d'Art Moderne, Centre Pompidou, Paris
CCCOD, Tours
Collection Agnes b
Collection Edna, Boris Charmatz

EXPOSITIONS PERSONNELLES / SOLO SHOWS

2021
Psychopompes, The Film Gallery, Paris (FR)

2019
Ellipse, Galerie Jérôme Poggi, Paris (FR)

2017
Le Baphomet, La Maréchalerie, Versailles (FR)

2015
LOOP Barcelona (ES)
ECLAIR, Ecole Pierre Budin, Paris (FR)
Phonogrammes, Galerie Jérôme Poggi, Paris (FR)

2014
Le lac noir, CAC Les Moulins de Paillard (FR)
Galerie des Galeries Lafayette, Toulouse (FR)
India art fair, Galerie Jérôme Poggi, New Delhi (IN)

2013
Cosmodisco, Musée des Beaux Arts, hors les murs,
Nantes (FR)

2012
Centre de Création Contemporaine (CCC), Tours (FR)
FRAC Centre, Orléans (FR)

2011
Looping, Galerie Jérôme Poggi, Paris (FR)
Galerie September, Berlin (DE)

2010
Nuit blanche, Fondation Pierre Bergé - Yves Saint-
Laurent, Paris (FR)
Lobby (Hyper-Tore), Module du Palais de Tokyo (FR)

2009
Bouillons cosmiques 3 (projections/performance),
Centre Pompidou, Paris (FR)

2008
The Funnel, La Galerie CAC, Noisy-le-Sec (FR)
Daughters of Time, September Gallery, Berlin (DE)

2006
The Double Twin, CRAC, Sète (FR)
Vortex Lounge, Point Éphémère, Paris (FR)
The Plot, Glassbox, Paris (FR)

2005
The Plot, Musée des Beaux-Arts, Nancy (FR)

2004
The Weather House, Le Lait Centre d'art Contemporain,
Castres (FR)
Autobrouillard, Centre National de la Photographie,
Genève (CH)

2003
Autobrouillard, Transpalette, Bourges (FR)

2002
La Tempête, Centre international d'Art et du Paysage,
Vassivière (FR)

2001
Le Terrain Vague, Galerie Le Sous-Sol, Paris (FR)
Vortex Lounge, Thread Waxing Space, New York (USA)
Vortex Lounge, Art Chicago 2001 (USA)

2000
A hole in the screen, Anthology Film Archives, New York
(US)

1999
Tore, YYZ, Artist's Outlet, Toronto (CA)
Tubes, Arco, Galerie Le Sous-Sol, Madrid (ES)
Nancy, Centre Art contemporain, Brétigny-sur-Orge
(FR)

1998
Tubes, Centre Art contemporain, Brétigny-sur-Orge (FR)
Vortex, Galerie Le Sous-Sol, Paris (FR)

1995
Contre-Points, Galerie du Cloître, Ecole Régionale des
Beaux-Arts, Rennes (FR)

1994
Nancy Vue du J.F.K, Galerie Le Sous-Sol, Paris (FR)

1993
L'interview, Centre culturel, Athéneum, Dijon (FR)

EXPOSITIONS COLLECTIVES / GROUP SHOWS

2023

Constellations, Musée d'art Moderne, Céret (FR)

It's a World Machine. Kepler, Art and Cosmic Bodies.
ERES Fondation, Munich (DE)

2022

World Machine, Schlossmuseum, Linz, Austria (AT)

Les grands Ensembles, L'Onde, Théâtre, centre d'Art.
Vélizy-Villacoublay (FR)

Architectures Impossibles, Musée des Beaux-Arts de
Nancy, Nancy (FR)

Mapping Fordlândia, collectif Suspended Spaces, Mu-
seu de Arte Moderna de Bahia (BR)

Impasse des lilas, Arc en rêve, centre d'Architectue,
Bordeaux (FR)

Élixirs, ART Écologie en Val d'Adour (FR)

2020

Kate and the Time Machine, (performance), Festival
Closer Music, Lafayette Anticipations, Paris (FR)

Choses faites, centre culturel Saint-Raphael (FR)

Un autre monde dans notre monde, Frac Grand Large-
Hauts-de-France, Dunkerque (FR)

Nuit Blanche, La minute 7, EP7, Paris (FR)

Indigo, Iressistible Fraternité Limoges, (FR)

Os(on)s, ON ARLES, Arles (FR)

2019

La Ville, Galerie Sophie Scheidecker, Paris (FR)

Un autre monde dans notre monde, FRAC PACA, Marseille (FR)

Persona Grata III, MAC VAL (FR)

Toi qui chemines, il n'y a pas de chemin, Parcours
autour d'artistes du Prix Marcel Duchamp, Red Brick Art
Museum (CN)

Shadows (performance) «La Grande Revue», Le Pla-
teau / FRAC IDF, Paris (FR)

Pareidolie, Chateau de Servières, Marseille (FR)

Il Rythmo dello spazio, Museo della Grafica, Pisa (IT)

On Fail[l]ed Tales and Ta[y]lors, with Suspended
Spaces, Tabakalera, San Sebastián (ES)

2018

Utopies Fluviales (prologue), ENSA-V, Versailles (FR)

FIB (festival internationnal de Bagnolet), Bagnolet (FR)

Shadows (performance) « l'homme aux cents yeux «, le
Plateau / FRAC IDF (FR)

Persona Grata, Musée national de l'immigration, Paris (FR)

Suspended Spaces, BPS22, Charleroi (BE)

La Tempête acte II, CRAC Sète (FR)

Paysage - Fiction, Tetris, le Havre & le Bel ordinaire,
Billère (FR)

Notre vie est un voyage, FRAC Corse (FR)

Drawing by Numbers, Galerie Jérôme Poggi, Paris (FR)

Angle mort, Ici Gallery, Paris (FR)

Suspended Spaces, BPS22, Charleroi (BE)

L'homme aux cents yeux, Le Plateau FRAC Ile-de-
France, Paris (FR) (performance)

L, Chateau de Rentilly, FRAC Ile-de-France (FR)

A la Lisière, Les Ateliers des Arques (FR)

Retour de Forlândia, La Colonie, Paris - La Tolerie Cler-
mont Ferrand (FR)

En conversation, Villa Belleville, Paris (FR)

Les revues phonographiques, Théatre Berthelot, Montreuil (FR)

La Maison dans le Ciel, Domaine de Boisset (FR)

2017

Nouvelles acquisitions du FMAC, FIAC, Paris (FR)

La Tempête, CRAC Sète (FR)

Maquettes, Pole d'arts, Aubuisson (FR)

Hétérotopies, Musée d'art moderne et contemporain,
Strasbourg (FR)

Dimensões Variáveis, Maat, Lisboa (PT)

Utopies Fluviales, Nanterre (FR)

Refaire surface, Suspended Spaces, Le Lait Albi (FR)

*Jardins synthétiques,*Musée saint Raymond, Toulouse
(FR)

L'air vibre du bourdonnement des insectes, Musée d'art
contemporain Rochechouart (FR)

Maquettes Aubusson, Pole Arts (FR)

2016

À la poursuite du temps, Galerie du théatre de Privas
(FR)

VideoCapsule, L'adresse du Printemps de Septembre,
Toulouse (FR)

Swich Off, CarpeDiem Arte e Pesquisa, Libao (ES)

Petrus Picnic, Mains d'oeuvres, Saint-Ouen (FR)

De leur temps #05, IAC Villeurbanne /ADIAF, Villeur-
banne (FR)

Les Laboratoires de l'art, Musée des arts et Métiers,
Paris (FR)

2016

Hétérotopies, Musée d'art moderne et contemporain,
Strasbourg (FR)

Athanor/De Mineralis, CRAC Sète (FR)

Welcome to Caveland, Le Parvis, Tarbes (FR) /
Kunstenfestivaldesarts, Bruxelles (BE) / Palazzo Fran-
colini, Santarcangelo di Romagna (IT)

Sair do Livro, CAPC, Coimbra (PT)

*Sous le soleil exactement, coucher de soleil et lever de
rideau*, Centre d'art Bastille, Grenoble (FR)

EXPOSITIONS COLLECTIVES / GROUP SHOWS

2015
Nuit Blanche 2015, Ecole Pierre Budin, Paris (FR)
Vers une Architecture de lumière, La Chartreuse, Ville-neuve-lez-Avignon (FR)
Ecrits avec le vent, La Compagnie, Marseille (FR)
The World is not enough, Les Moulins de Paillard (FR)
Suspended Spaces, Mains d'oeuvres, Saint Ouen (FR)
Rolling club - Le Plateau Lyon - Biennale d'art de design de saint Etienne (FR)
Beyond the Sound, Hong Kong Comix Home, (CN)
Eppur si Muove, Mudam Luxembourg (LU)
The World's Largest Make Believe Ballroom, Galerie Namina, Nancy (FR)
Ghosts in the machine, FRAC Limousin, Limoges (FR)

2014
Kunstfilmtage Festival, Dusseldorf (DE)
HiSTeRICAL MATERIALISM, Galerie Jérôme Poggi, Paris (FR)
Magnus, scènes de l'imaginaire automate, Villa Bernasconi, Geneva (CH) - curator Paul Bernard
Cheese Please ;), Chateau d'Oiron, Oiron (FR)
Architectures d'urgence, Pavillon Vendome, Clichy-La Garenne (FR)
Les Horizons, La Criée centre d'art contemporain, Rennes (FR)
Double jeu, Les Turbulences - FRAC Centre, Orléans (FR)
Panorama 16, Le Fresnoy, Studio National d?art Contemporain, Lille (FR)
Rendez vous, Galerie Jérôme Poggi, Paris (FR)
Utopies, CAC Portet sur Garonne (FR)

2013
Rêves d'architecture, Espace de l'art concret, Mouans Sarthoux (FR)
(Dis)playing Paper, Hours and Constellations #2 Volume as a score, District, Berlin (DE)
La Nuit Nous Verrons Clair, La Station, Nice (FR)
Model, Capture espace d'art contemporain de Royan (FR)
Pense(Z) Cinema, CAC Meymac (FR)
La Fabrique des possibles, Frac Paca, Marseille (FR)
Paint it black, Le Plateau Frac Ile De France, Paris (FR)
La Quatrieme Dimension, Mamac, Nice (FR)
Turbulences II, Fondation Boghossian - villa Empain, Brussels (BE)
Nature Artificielle, Festival Exit - Cur Charles Carcopino, Maison des arts de Creteil, Manege de Maubeuge, Tri Postal de Lille (FR).

2012
Fruits de la passion, Centre pompidou, Paris (FR)
I'am (also) an alien !, fondation hoh, Milan (IT)
Qui a peur du cylindre de la sphere et du cone ?, Mac Rochechouart (FR)

FIAC (finaliste du Prix Marcel Duchamp) (FR)
The Umbelliferous plot - screening A380 AIR FRANCE
Contours et détours, Chateau de Tours, prix Marcel Duchamp (FR)
Champs d'expériences, CIAP, Ile de Vassivière (FR)
Once upon a time, the screen, Screen From Barcelona / Loop Art Fair, Barcelone (ES)
Prototypes, Plateforme d'art de Muret (FR)

2011
Au Grenier, 4 formes de mémoire, MAC Rochechouart (FR)
Archivisions #1 - Poétique urbaine,CAC Le Parvis, Pau (FR)
Chefs d'oeuvres modernes et contemporains, Les Abattoirs, Toulouse (FR)
Itinéraire bis, MAC/VAL, Vitry sur Seine (FR)
De la neige en été, Le confort moderne Poitiers (FR)
Entre le cristal et la fumée (Part I), Galerie Jérôme Poggi, Paris (FR)
Plutôt que rien : Démontage, Maison populaire de Montreuil (FR)
Paranoia, Maison des Arts de Créteil, Maubeuge (FR)

2010
FIAC 2010, Galerie Jérôme Poggi, Paris (FR)
Summer greetings, Galerie Jérôme Poggi, Paris (FR)
10 ans des collections, un musée, un FRAC, Les Abattoirs, Toulouse (FR)
Spatial city : an architecture of Idealism, University of Wisconsin (Milwaukee), Hyde park art center (Chicago), Museum of contemporary art (Détroit) (USA)

2009
Concours de monuments, le Dojo, Nice (FR)
Six feet Under, Collectif Glassbox, Paris (FR)
169A2, proposition de Eric Stéphany, Paris (FR)
OH !,Vortex performance, Le confort Moderne (FR)
Musée des beaux arts de Nantes (FR)

2008
Espace BLANK, cur. Christine Macel, Paris (FR)
Sans titre : Gaillac, Musée Philadelphie Thomas (FR)
Pause : Limoges, Conseil d'architecture, d'urbanisme et d'environnement de la Haute-Vienne (FR)
Printemps de Septembre, L'Espace Croix-Baragnon, Toulouse (FR)

2007
Paysages Divers, Centre d'Art Contemporain, Villa du parc, Annemasse (FR)
Absolumental 2, Les Abattoirs, Toulouse (FR)
Nice to meet you, Mamac, Nice (FR)

EXPOSITIONS COLLECTIVES / GROUP SHOWS

Transformer, Bern (CH)
Finitudes, Chateau Gontier, chapelle de Geneteil (FR)

2006
Rencontres Internationales des Arts multimédia, Marseille (FR)
Absolumental, Les Abattoirs, Toulouse (FR)
Wallpaper 3D, Le Dojo, Nice (FR)
City Sonic, Mons, (BE)
Sciences Fictions, Galerie Aline Vidal, Paris (FR)

2005
Les collections, MAC/VAL, Vitry (FR)
Les Visiteurs, Oeuvres d'aujourd'hui dans les monuments nationaux (FR)
Ultra-Max, Passage Casenave, Lyon (FR)
Verstreute Momente der Konzentration, Phoenix Halle, Dortmund (DE)
Où sommes-nous ? Paysages avec (ou sans) Personnage(s), Limoges, Frac Limousin (FR)
Pour revoir le Monde, collection des Abattoirs, Fine art School, Chongqing (CN)

2004
Occupations #1, MAC/VAL (FR)
Collections Publiques, Circulo de las Bellas Artes, Madrid (ES)
Artistes de la collection agnès b., galerie du jour, Paris (FR)
Ecologies fluides, Ecole des Beaux-Arts de Rouen, Grande Galerie, Rouen (FR)
Collection agnès b, Les Abattoirs, Toulouse (FR)
Bienvenue dans un monde meilleur, Le Dojo, Nice (FR)
Parcours contemporains, Fontenay-Le-Comte (FR)
Co-intégral : Salses-le Château, Forteresse de Salses (FR)
Accès (4e édition) : Musée des Beaux arts de Pau (FR)
Lieu(x) d'être : Calvignac (FR)

2003
Mouvements de fonds, M A C, Marseille (FR)
Radical architecture III: Processing uncertainty. Museum für Angewandte Kunst, Cologne (DE)
Espaces de rêve, Die Wandelhalle, Cologne (DE)
Très contemporain, Les Abattoirs, Toulouse (FR)

2002
Statuts, Boris Charmatz, Edinburgh International Festival, Edinburgh, Scotland (GB)

2001
Pôle, with Nicolas Moulin, Galerie Koyanagi, Tokio-Ginza (JP)
Statuts, Boris Charmatz, La Ferme du Buisson, Noisiel (FR)
Salon, Artists's Space, New York, (US)
Déplacement à Maribor, Umetnostna galerija Maribor, Maribor, Slovenie (SI)

2000
Pôle, avec/with Nicolas Moulin, Galerie Projekt Raum Kunsthochschule, Cologne (DE)
Tout le Temps, Biennale de Montréal, Québec (CA)
La répétition, la tête dans les nuages, Villa Arson, Nice (FR)

1999
Tranz-tech, Toronto International Video Art Biennal (CA)
ExtraETordinaire, Printemps de Cahors (FR)
First Cut, Anthology Film Archives, New York (US)

1998
First Cut, Irish Film Center, Dublin, Ireland (GB)
Bruits Secrets, CCC, Tours (FR)
Pour un objet-dard, Dildo Show Espace Volga, Paris (FR)

1997
Du Construit, du Paysage, Centre Régional d'Art Contemporain, Sète (FR)
Pôle, with Nicolas Moulin, Institut Français, Berlin (DE)
4, Galerie du Faubourg, Strasbourg (FR)

1996
Pôle, with Nicolas Moulin, Galerie Chez Valentin, Paris (FR)

1995
Propositions, L'Ecart, Montreuil (FR)
Curiosita Erotica, CRAC, Sète (FR)

1994
Du Sirop pour les Guêpes, Frac Languedoc-Roussillon, Montpellier (FR)

1993
Centre d'Art Contemporain, Parc Saint-Léger, Pougues-les-Eaux (FR)
Love Me tender, Galerie le Sous-sol, Paris (FR)

1987
Brillant Belge, galerie de l'école, Villa Arson, Nice (FR)

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