



Marianne Mispelaëre's work functions on a sensitive plane by deploying fleeting gestures or spoken exchanges that become embodied in the simple tracing of lines, the silent eloquence of the signs we produce, and the disappearance of conventional forms of language. The artist's universe is not withdrawn from the world. Rather, it explores one of its marginal paths: that which consists in distancing oneself from the continuous flow of words stripped from their context and singular histories in order to return to more essential, and yet fragile, forms of language.

Marianne Mispelaëre observes the world's agitation and its moments of uprising. This can be seen in the series *Silent Slogan* (2016-ongoing), in which she searches the Internet for pictures of gestures made during spontaneous rallies since 2010, from the Arab Spring to Nuit debout. The resulting series of postcards is a visual encyclopaedia in its own right, and brings together anonymous attempts to communicate the here and now of the people's action to the rest of the world through ordinary and impulsive hand signs. All that is left today of these disappointed hopes is the polyphony of silent messages, which, at the time, chose the immediacy of a universal and direct form of expression over the media's chaotic comments. "To me, the 'Arab Spring' is a fervent reminder of the impossibility of accepting the loss of a certain conception of free humankind<sup>1</sup>", says the artist. "Explaining reality doesn't necessarily make it real. The telling of History must bear traces that do not imply an immediacy of methods or an accreditation of sources<sup>2</sup>." *Silent Slogan* also tells of the impossibility of this visual Babel. Indeed, the gestures, when taken out of their context and culture, can be subjected to a multitude of interpretations. What remains is the fulgurance of history in the making.

There is also the silence of hands that refuse to communicate or reveal their identity in the performance *No Man's Land* (2014-2016), in which participants systematically striate the palm and fingers of their hand with a ballpoint pen before applying it to a piece of paper. The hand with its palm, the ultimate visual map of one's life, and with its fingers, the intimate trace of one's singularity, is in this case covered up, as if to deny its identity. The idea for the performance came from an image from Sylvain Georges' documentary *Qu'ils reposent en révolte* (2010) about Calais and the men who scarify their hands in a final move to erase their roots and history.

While our lifespan may be read in the palm our hands, in this case existence becomes indistinct, caught in a cacophony of tangled lines, like a blur of various destinies.

Sometimes a line becomes a furrow and the body a standard by which to gauge space, as in *Mesurer les actes* (2011-ongoing). Created as performance pieces, these murals consist in vertical parallel lines drawn very close to each other in varying densities of greys and blacks and in continuous, unbroken strokes starting from the highest point the artist is able to reach. She keeps drawing until she runs out of ink, space, or energy. The line – both a trajectory and a process – becomes a seismograph of the body in its own right. In this constant to and fro between an anthropomorphic reinterpretation of drawing and an anthropology of gestures, and between intimate and collective realms, Marianne Mispelaëre pursues her quest for a form of primitivism or quintessence of movements. While her work expresses a certain difficulty to enunciate or be heard amid the deafening sound of the world, it also affirms, project after project, the persistence of vital impulses, forms of resistance, and essential signs.

Hélène Guenin, director of the Musée d'art moderne et d'art contemporain (Nice, France)

*This text have been written and published as part of Marianne Mispelaëre's nomination at the AWARE prize for women artists 2018.*

1. Marianne Mispelaëre, « Printemps Arabe », 2014. This text was written when she was working on the project « Newspaper ».

2. Ibidem.



**MARIANNE MISPELAËRE**

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born 1988. in France

works and lives in Aubervilliers /93

solo exhibitions

2019

- : SOUNDS MAKE WORLDS. curator : Diana Marincu. Art Encounters Foundation. Timisoara /RO
- : RACONTER LE RÉEL NE COMPORTE PAS FORCÉMENT DE RÉALITÉ. curator : Agnès Violeau & Marie Gayet. EAC. Paris

2018

- : ON VIT QU’IL N’Y AVAIT PLUS RIEN À VOIR. grand prix du Salon de Montrouge. curator : Adélaïde Blanc. Palais de Tokyo. Paris
- : DOUBLE TROUBLE. with ExposerPublier. display window of the FRAC Ile-de-France. Paris

2017

- : ÉCHOLALIA. Martine Aboucaya gallery. Paris

2016

- : BETWEEN TWO FIRES. Schauraum. Nürtingen /DE

2015

- : YOU KNOW WHAT I DON’T TELL. Gedok e.V. Stuttgart /DE

2011

- : UN LIVRE ÉCLATE. with Guillaume Barborini. galerie du théâtre G. Philipe. Frouard

education

2009-2012   DNSEP in fine arts. Haute École des Arts du Rhin. Strasbourg

2006-2009   DNAT in fine arts. École Supérieure d’Art de Lorraine. Épinal

residencies / prizes / awards / collection

2019

- : Nominated for the 1% Art and Architecture at the University of Strasbourg

2018

- : Nominated for the AWARE PRIZE with Tania Mouraud. Paris
- : Nominated for the LEAP PRIZE. Luxembourg /LU
- : Residency at the ateliers SAHM. Brazzaville /Congo
- : Residency at the Cité Internationale des Arts. Paris

2017

- : Winner of the   Grand Prix du Salon de Montrouge - Palais de Tokyo
- : Nominated for the EDWARD STEICHEN AWARD, Luxembourg /LU
- : Residency at the Cité Internationale des Arts. Paris
- : Research residency, CDLA. St-Yrieix-la Perche
- : Research residency, Baltimore /USA
- : Residency, "FabLab" of the library of Héricourt

2016

- : Winner of the Prize of la ville de Grenoble   – Le Magasin
- : Research residency, Berlin /DE. program by the Christoph Merian Stiftung

2015

- : Nominated for the ROBERT SCHUMAN PRIZE. between the cities of Metz /FR, Trèves /DE, Saarbrücken /DE & Luxembourg /LU
- : Individual financial support for equipment. DRAC. Ministère de la Culture et de la Communication
- : Financial support of the CNAP

2014

- : Research residency, Stuttgart /DE. by the Gedok e. V.

2013

- : Research residency. AIR Nord-Est programme. Kunsthalle. Mulhouse
- : 3<sup>rd</sup> Art Prize award by Rotary Clubs in Bonn /DE & Strasbourg /FR

collectives exhibitions (selected)

2019

- : OCCUPATIONS. curator : Maryline Brustolin. Salle Principale gallery. Paris
- : RÉ-FLEXIONS. AUTOUR DES NOUVELLES ACQUISITIONS. curator : Felizitas Diering. FRAC Alsace. Sélestat
- : MOTHER TONGUE. curators : Catherine Henkinet & Mélanie Rainville. ISELP. Brussels /BE
- : SOME OF US. curator : Jérôme Cotinet-Alphaize. Kunstwerk Carlshütte, Büdelsdorf /DE
- : UNE PARTIE DE CAMPAGNE. curator : Maryline Brustolin. Château d’Esquelbecq /59

2018

- : AWARE PRIZE - ARCHIVES OF WOMEN ARTISTS, RESEARCH AND EXHIBITIONS. with Tania Mouraud. curator : Hélène Guenin. Musée des Archives Nationales. Paris
- : LEAP - Luxembourg Encouragement for Artists Prize. an Alex Reding gallery’s project. Rotondes. Luxembourg /LU
- : L’INVITATION AUX MUSÉES. curator : Béatrice Josse. CND - Centre National de la Danse. Pantin
- : CURATOR’S CHOICE. curator : Sonia Voss. galerie Springer. Berlin /DE
- : Ô BOULOT ! curator : Anne-Sophie Berard. Maif Social Club. Paris
- : LAST CRY. curators : Angéline Madaghdjian & Philippe Munda. Salon du Salon. Marseille
- : CURATOR EXQUIS. curator: Marie DuPasquier. Greylight Projects. Brussels /BE
- : LE CORPS PARLANT. curator : Bill Kouélany. Institut Français & Les ateliers SAHM. Brazzaville /CG
- : CHUT... ÉCOUTEZ, ÇA A DÉJÀ COMMENCÉ. curator : Leila Simon. Eac les Roches. Chambon-sur-Lignon
- : 1968 / 2018, DES MÉTAMORPHOSES À L’OEUVRE. an invitation from Julien Duc-Maugé. La terrasse. Nanterre
- : UNE AVENTURE À PLUSIEURS DIMENSIONS. curator : Eloïse Guénard. galerie du Haut Pavé. Paris
- : BIENNALE DE LA JEUNE CRÉATION EUROPÉENNE 2017 – 2019, Latvia, Danmark, Roumania

2017

- : INVITATION WITHOUT EXHIBITION. Martine Aboucaya gallery. Paris
- : RÉCITS / ÉCRITS. curator : Didier Mathieu. mfc-michèle didier gallery. Paris
- : JET LAG / OUT OF SYNC. Triennale Jeune Création. curator : Anouk Wies. Rotondes. Luxembourg /LU
- : BIENNALE DE LA JEUNE CRÉATION EUROPÉENNE 2017 – 2019, Paris
- : 62ème SALON DE MONTROUGE. curators : Ami Barak & Marie Gautier. Montrouge
- : ACTE I - POURPARLERS ET AUTRES MANIPULATIONS. curators : Clotilde Bergemer & Licia Demuro. DOC. Paris
- : PAPER TIGERS COLLECTION & Co. curator : Mathieu Tremblin. Syndicat Potentiel. Strasbourg

2016

- : HISTOIRE DE FORMES. curator : Eric Degoutte. Les Tanneries – CNAC. Amilly
- : TEXTES, IMAGES, RÉCITS. curator : Didier Mathieu. CDLA – Centre Des Livres d’Artistes. St-Yrieix-la Perche
- : HORIZON (2016). curator : Béatrice Josse. Le Magasin – CNAC. Grenoble

2015

- : KUNSTPREIS ROBERT SCHUMAN. curator : Elodie Stroecken. Stadtmuseum Simonstift. Trèves /D
- : IL FAUT QU’IL SE PASSE QUELQUE CHOSE. organised by le Magasin – CNAC. Grenoble
- : TABLE DE MIXAGE / MIXING CONSOL. curator : ExposerPublier. Galerie de la Rotonde. Paris
- : LES CIMES DES ARBRES, PEUT-ÊTRE. curators : Sylvie Guiraud & Mickaël Roy. Iconoscope gallery. Montpellier
- : LA MÉCANIQUE DES GESTES. curator : Camille Planeix. Galerie du théâtre de Privas
- : BANDE PASSANTE. Bazaar compatible program #92. Shanghai /CN

2014

- : FORMES SIMPLES. curator : Hélène Guenin. Centre Pompidou-Metz

2013

- : LES LIGNES DU GESTE. curator : FRAC Lorraine. Centre Pompidou-Metz & FRAC Lorraine

2012

- : FORMES BRÈVES, AUTRES, 25. with Guillaume Barborini. curators : Béatrice Josse & Anja Isabel Schneider. FRAC Lorraine. Metz
- : EINE ZIERDE FÜR DEN VEREIN. Regionale 13. projektraum m54. Bâle /CH
- : ZEICHNEN, ZEICHNEN, TOUJOURS, TOUJOURS. curators : Sandrine Wymann & Sophie Yerly. Regionale 13. Kunsthalle. Mulhouse
- : L’AMOUR DU RISQUE. FRAC Alsace. Sélestat

2011

- : ÜBERSETZEN. Atelier Wilhelmstrasse. Stuttgart /D
- : LA PART MANQUANTE. with Guillaume Barborini. Michel Journiac gallery. Paris
- : SÉANCE TENANTE. FRAC Alsace. Sélestat

publics collections

2018

- : Entry in the FRAC Alsace collection (french national collection)
- : Entry in the Artothèque of Strasbourg collection

2017

- : Entry in the Artothèque of Héricourt collection

2016

- : Entry in the FRAC Lorraine collection (french national collection)

+ privates collections in France, Belgium, Switzerland.

performatives actions

2019

- : DRAWING NOW ART FAIR. curator : Joana P. R. Neves. Le carreau du temple. Paris

2018

- : ON LINE ! curator : Béatrice Josse. CND - Centre National de la Danse. Pantin
- : Ô BOULOT ! curator : Anne-Sophie Berard. Maif Social Club. Paris
- : LAST CRY. curator : Angéline Madaghdjian & Philippe Munda. Salon du Salon. Marseille

2017

- : ÉCHOLALIA. Martine Aboucaya gallery. Paris
- : JET LAG / OUT OF SYNC. Triennale Jeune Création. curator : Anouk Wies. Rotondes. Luxembourg /LU
- : 62ème SALON DE MONTROUGE. curator : Licia Demuro. Montrouge

2016

- : HISTOIRE DE FORMES. curator : Eric Degoutte. Les Tanneries — CNAC. Amilly
- : HORIZON (2016). curator : Béatrice Josse. Le Magasin des Horizons — CNAC. Grenoble

2015

- : KUNSTPREIS ROBERT SCHUMAN. curator : Elodie Stroecken. Stadtmuseum Simonstift. Trèves /DE
- : IL FAUT QU’IL SE PASSE QUELQUE CHOSE. organised by Le Magasin — CNAC. Grenoble
- : LES CIMES DES ARBRES, PEUT-ÊTRE. curator : Sylvie Guiraud & Mickaël Roy. Iconoscope gallery. Montpellier
- : LA MÉCANIQUE DES GESTES. curator : Camille Planeix. Galerie du théâtre de Privas /07

2014

- : FORMES SIMPLES. curator : Hélène Guenin. Centre Pompidou-Metz

2013

- : LES LIGNES DU GESTE. curator : FRAC Lorraine. Centre Pompidou-Metz & FRAC Lorraine

publications

2018

- : AWARE PRIZE. catalogue. text by Hélène Guenin
- : LEAP PRIZE. catalogue
- : ARACHNÉ. N/Z review
- : HISTOIRE DE FANTÔMES POUR GRANDES PERSONNES. transreview TALWEG 04. Pétrole Éditions

2017

- : 62ème SALON DE MONTROUGE. catalogue. text by Emmanuelle Lequeux
- : LE BEAU DANGER & LE BAISER DE L’ADIEU. transreview TALWEG 04. Pétrole Éditions
- : JET LAG / OUT OF SYNC. catalogue
- : ACTE I - POURPARLERS ET AUTRES MANIPULATIONS. catalogue.

2016

- : SOBRES PUNKS & IL FAIT CHAUD. transreview TALWEG 03. Pétrole Éditions.

2015

- : ROBERT SCHUMAN. catalogue. text by Élodie Stroecken
- : LE PREMIER MONDE. transreview TALWEG 02. Pétrole Éditions.

2014

- : ICI ET MAINTENANT & CONSTRUIRE UN PAYS. transreview TALWEG 01. Pétrole Éditions.

2012

- : ÜBERSETZEN. catalogue. text by Stéphane Le Mercier.
- : DIPLÔMES 2012. catalogue.

2011

- : LA PART MANQUANTE. catalogue.

press

2019

- : DESSINS CONTEMPORAINS. text by Camille Paulhan. Artpress magazine

2018

- : MARIANNE MISPELAËRE, LA GARDIENNE DES LANGUES OUBLIÉES, text by Marc-Antoine Gamelin, Des jeunes gens modernes.
- : L’ART DE LA GOMME. ESTOMPAGES, ÉVANOUISSEMENTS, IMPRÉGNATIONS. text by Camille Paulhan. Hippocampe newspaper
- : ATELIER : MARIANNE MISPELAËRE. METROPOLIS tv-show. ARTE <https://vimeo.com/321203633>
- : PORTRAIT, text by Ninon Duhamel.
- : ENTRETEN, text by David Oggioni, Artais review.

2017

- : LES LIGNES DE PROPAGATION DE MARIANNE MISPELAËRE. text by Pedro Morais. Le Quotidien de l’Art newspaper
- : LA LANGUE DES SIGNES DE MARIANNE MISPELAËRE. text by Guillaume Lasserre. Mediapart website
- : GESTI MUTI. text by Licia Demuro. Juliet Art Magazine /IT
- : WIPart tv-show, episode 5 saison 1

2016

- : THE GESTURE BEYOND THE GESTURE. text by Alex Chevalier. Coeval Magazine /USA

## MESURER LES ACTES *TO MEASURE THE ACTS*

in situ drawing, performative action  
paint brush, indian ink on wall  
variable dimensions

On the wall, to draw a line for one minute with a brush, from the top to the bottom, at constant speed. Repeat the movement unceasingly, to the point of exhaustion (strain, closing time, ink pot empty...)

The gesture reacts to internal and external influences, provoking consequences, causing imperfections and surprises in the drawing.

action n°01, March 08th of 2011, 457 min, FRAC Alsace, Sélestat  
> for the exhibition SÉANCE TENANTE

action n°02, May 28th of 2012, 457 min, espace du DMC, salle 15, Mulhouse

action n°03, November 13rd of 2012, 321 min, Projektraum m54, Bâle /CH  
> for the event REGIONAL 13

action n°04, February 16th of 2013, 447 min, FRAC Lorraine, Metz  
> for the exhibitions UNE BRÈVE HISTOIRE DES LIGNES at the Centre Pompidou-Metz & MARIE COOL FABIO BALDUCCI at the FRAC Lorraine

action n°05, March 7th of 2015, 416 min, galerie du Théâtre de Privas  
> for the exhibition LA MÉCANIQUE DES GESTES

action n°06, November 05th of 2015, 255 min, galerie Iconoscope, Montpellier  
> for the exhibition LES CIMES DES ARBRES, PEUT-ÊTRE

action n°07, November 19th of 2015, 251 min, stadtmuseum Simonstift, Trèves /D  
> for the KUNSTPREIS ROBERT SCHUMAN

action n°08, December 05th of 2015, 266 min, Ancien musée de peinture, Grenoble  
> for the exhibition IL FAUT QU'IL SE PASSE QUELQUE CHOSE.

action n°09, September 25th of 2016, 234 min, Les Tanneries, Amilly  
> for the exhibition HISTOIRE DES FORMES

action n°10, April 21st of 2017, 347 min, Le Beffroi, Montrouge  
> for the prize SALON DE MONTROUGE

action n°11, June 29th of 2017, 317 min, Rotondes, Luxembourg /LU  
> for the exhibition JET LAG / OUT OF SYNC

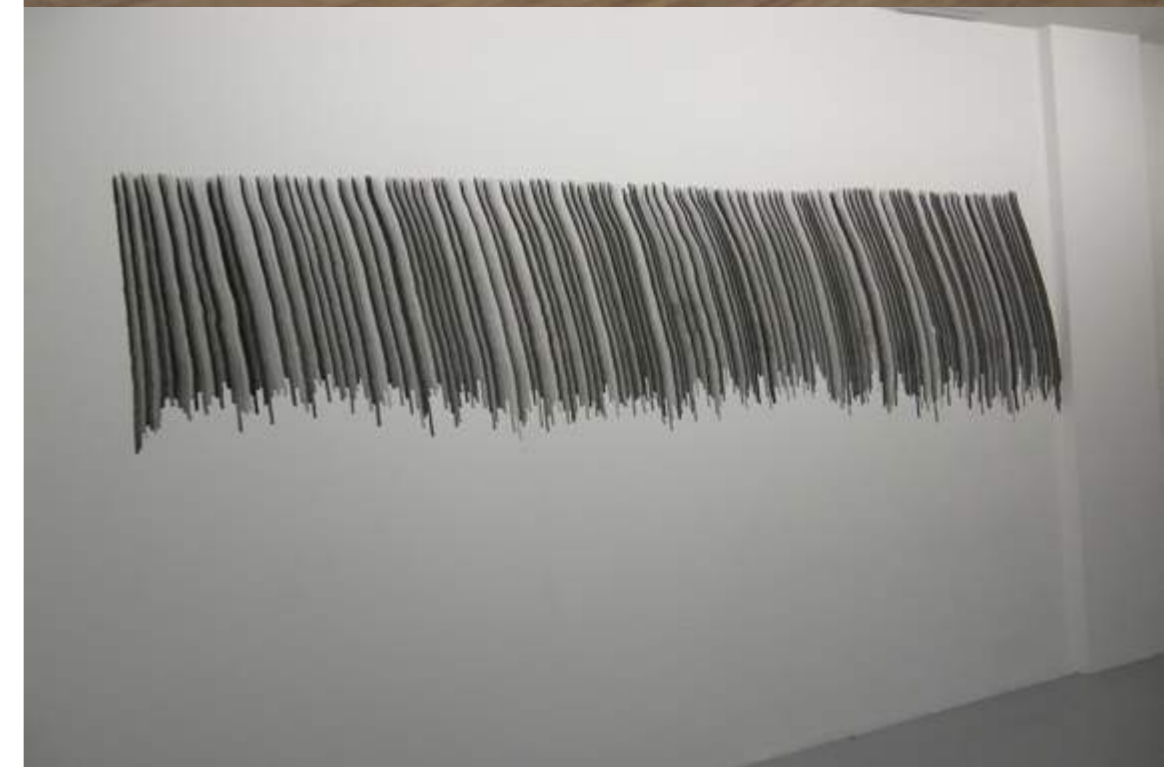
action n°12, March 27th of 2019, 256 min, Le carreau du temple, Paris  
> during the DRAWING NOW ART FAIR

> to watch the drawing performance  
<https://vimeo.com/155290654>  
<https://vimeo.com/155288388>  
<https://vimeo.com/155283032>

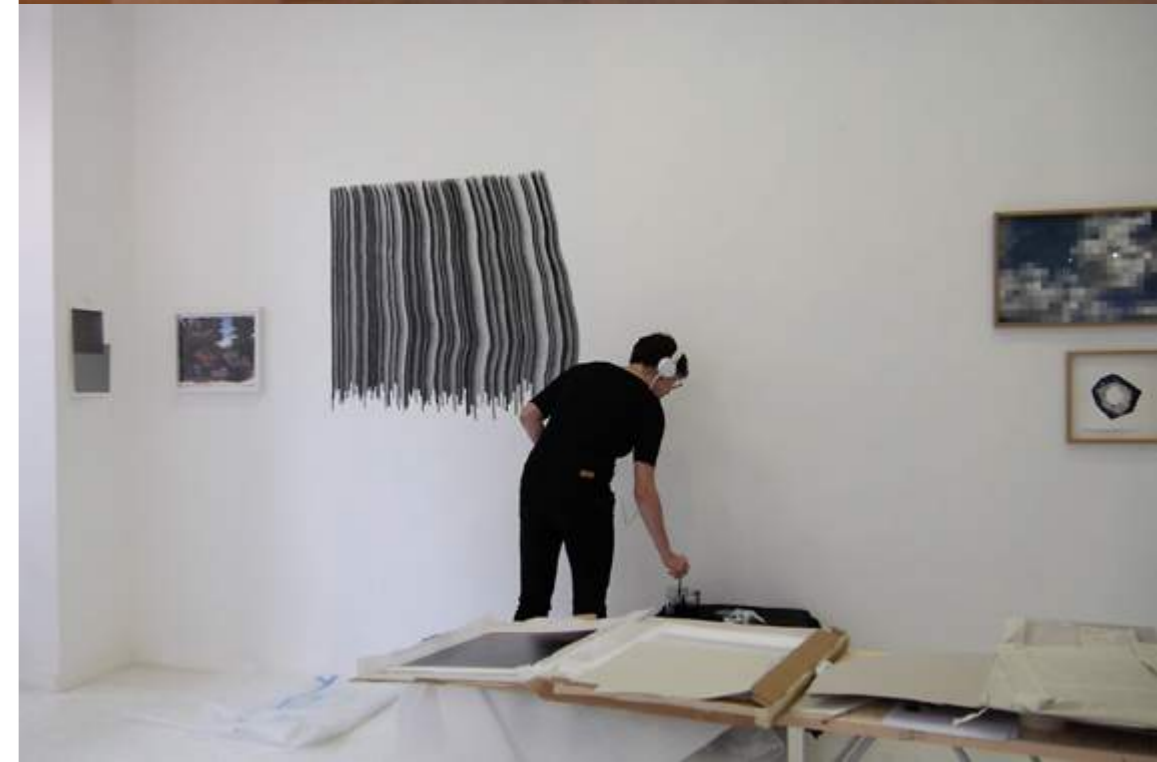




MESURER LES ACTES. action n°01, March 08th of 2011, 457 min, FRAC Alsace, Sélestat







## RENCONTRE SÉPARATION

### ENCOUNTER - SEPARATION

next page :  
video of the action, 10'50"  
2015

then :  
performative action of drawing  
water on coated paper, "petit gris 4" paint brush  
2014

A waterlogged brush draws a line on sheets of paper,  
creating instantly furrows, bulges and uncertain forms.  
By a gesture, an energy, the drawing *rises up*.

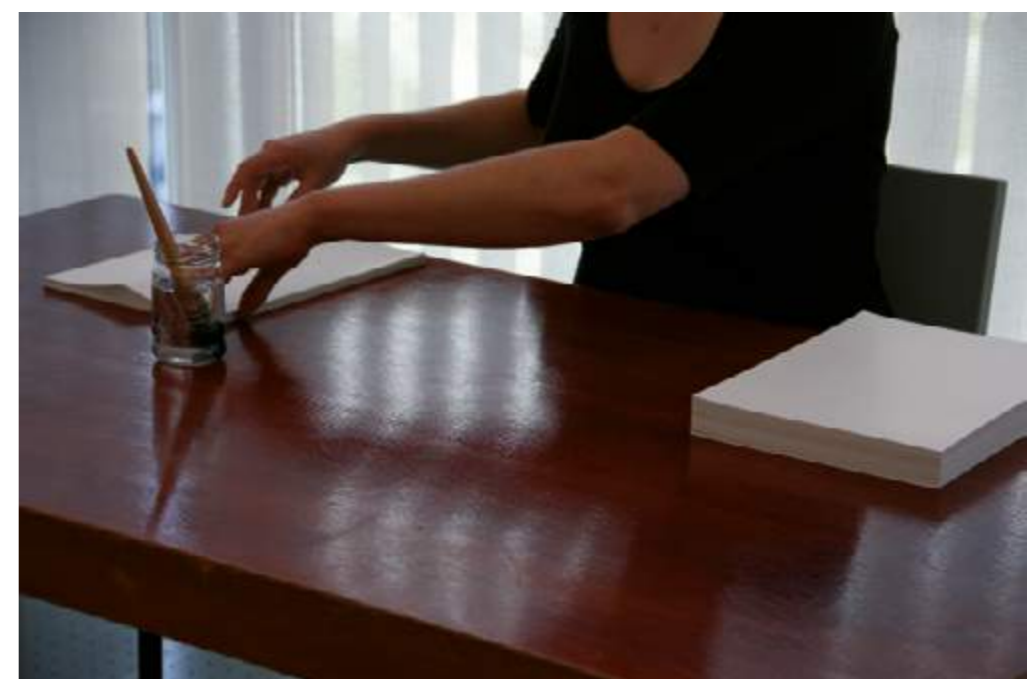
> produced by Centre Pompidou-Metz

> video link  
[www.mariannemispelaere.com/a/rencontre\\_separation](http://www.mariannemispelaere.com/a/rencontre_separation)

> FRAC Lorraine collection







## SILENT SLOGAN

postcard, set of 32  
screenshot, text  
700 copy  
available in French and in English versions  
offset print  
10.5 × 14.8 cm each,  
2016 - on going

> to download the FR and EN sets  
[www.mariannemispelaere.com/telecharger/marianne\\_mispelaere\\_silent%20slogan.compressed.pdf](http://www.mariannemispelaere.com/telecharger/marianne_mispelaere_silent%20slogan.compressed.pdf)

> FRAC Alsace collection

*Silent Slogan* is a set of 32 postal cards. Upon each card's frontside is a black and white photography showing gestures of arms and hands. The backside contextualizes the images that are found on the Internet. This project is shared free of charge.

*Silent Slogan* shows some spontaneous, collective and public gestures used since 2010. Easy to do, these ordinary gestures find a strong meaning in a certain context and time. These images question memory and hint at another form of historical narratives, showing individuals using their hands to send a message within the public sphere. They are messages of protest, signs of peace or try to invoke hostile provocation. These gestures find their legitimacy in the collective, shared on the street, on the internet or in daily life, leading to the possibility of a dialog when this dialog otherwise seems to have stopped: because they do miss the technical means, the linguistic capacity, or partner for an exchange of thought, many people feel isolated and that nobody is making an effort to actually understand them.





## Correspondance . Correspondence

## Adresse . Address

2014 — Cisjordanie, Palestine & Israël

Trois doigts sont levés tandis que l'index joint le pouce. Suite à la prise d'otages de trois adolescents israéliens, un soutien pro-enlèvement palestinien s'exprime à travers ce geste. À noter que certaines photographies diffusées montrant le geste ne célèbrent pas le kidnapping mais soutiennent un chanteur palestinien concourant à un télé-crochet un an auparavant.

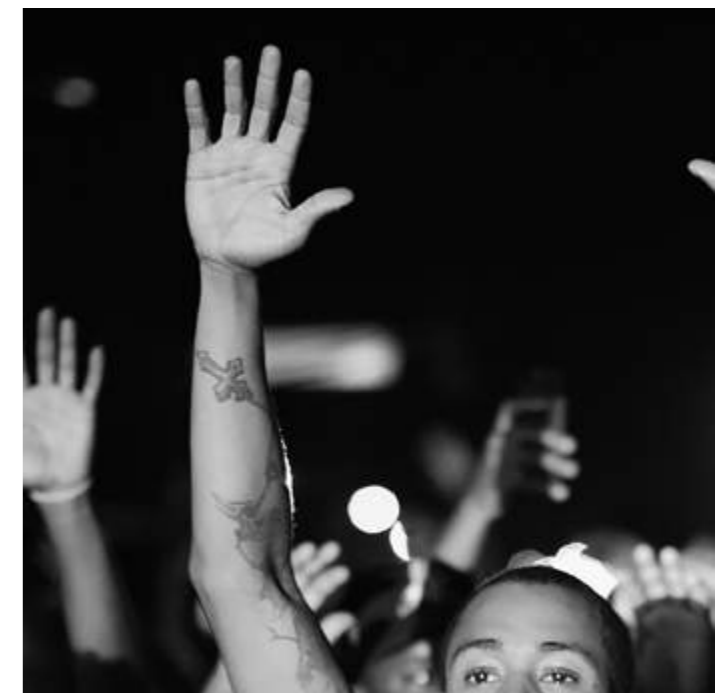
Cette carte fait partie de la série *Silence Slogan*, un travail de Marianne Mispelström.

2014 — West Bank, Palestine & Israel

Three fingers are raised while the forefinger meets the thumb. After three Israeli teenagers have been taken hostage, this gesture is used by Palestinians in support of the kidnapping. It has to be noted that some of the disseminated footage is actually showing a crowd supporting a Palestinian singer competing at a TV talent-show, the year before.

This postcard is part of the *Silence Slogan* series, a work by Marianne Mispelström.





## Correspondance . Correspondence

## Adresse . Address

2014 — Internet

L'index dirigé vers le ciel en signe d'allégeance à l'État islamique imite le geste traditionnel musulman. Dans la religion de l'islam, la position montre le *Tawhid*, l'unicité d'Allah, et accompagne parfois la *Chahāda*, la profession de foi, récitée pour la dernière fois sur le lit de mort. Le doigt pointé de l'État islamique est quant à lui associé à l'idée du martyr, signifiant être prêt à mourir pour la cause. Il devient également une menace funeste adressée aux non-convertis.

Cette carte fait partie de la série *Silence Slogan*, un travail de Marianne Mispelaire.

2014 — Internet

The index finger pointing up to the sky is a sign of allegiance to the Islamic State. It appropriates a traditional Muslim gesture. In the religion of Islam, the posture demonstrates the concept of *Tawhid*, the indivisible oneness of Allah, and is sometimes part of the *Chahāda*, the affirmation of faith that is recited the last time on the deathbed. The appropriation of the pointed finger by the Islamic State is associated to the idea of martyrdom. It becomes also a death threat addressed to non-believers.

This postcard is part of the *Silent Slogans* series, a work by Marianne Mispelaire.



## Correspondance . Correspondence

## Ad

2014 — États-Unis

Marcher mains au-dessus de la tête, en signe de protestation contre les violences policières raciales, suite au décès de Michael Brown. Le jeune homme adopte cette attitude lorsqu'il est abattu par un officier de police le 09 août 2014 à Ferguson, Missouri.

Cette carte fait partie de la série *Silence Slogan*, un travail de Marianne Mispelaire.

2014 — United States of America

Walking with hands raised above the head, as a sign of protest against racially motivated police brutality, following the death of Michael Brown. The young man adopts this attitude when he is shot by a police officer on August 9th 2014 in Ferguson, Missouri.

This postcard is part of the *Silent Slogans* series, a work by Marianne Mispelaire.



# LE SUPERFLU DOIT ATTENDRE

## THE UNNECESSARY MUST WAIT

silk-screen printed copperplate, oxidation  
set of 14  
40 x 30 cm each  
2018 - 2019

A book is read by a performer, from the beginning to the end. The title and name of the author are printed on the cooperplate. The presence of the reader is recorded by an oxidation process of her/his arms and hands on the copper support which is traditionally used in engraving and imprinting works.

The selection of the books is made in regard to reflexions on emancipation, consciousness and autonomous acts. The texts are fictional and theoratical dealing with politics, feminism, race, commitments and riots.

### LISTE OF READ BOOKS :

Une chambre à soi, de Virginia Woolf  
*A Room of One's Own*, 1929, Royaume-Uni

Une lutte sans trêve, d'Angela Davis  
*Freedom Is a Constan Struggle : Ferguson, Palestine, and the Foundation of a Movement*, 2016, États-Unis

Les femmes ou les silences de l'histoire, de Michelle Perrot  
1998, France

Susan Sontag. Tout, et rien d'autre : entretien pour le magazine Rolling Stone, de Jonathan Cott  
*Susan Sontag : The Complete Rolling Stone Interview*, 2013, États-Unis

La Crise de la culture, de Hannah Arendt  
*Between Past and Future : Six Exercices in Political Thought*, 1961, États-Unis

Le pouvoir des mots : discours de haine et politique du performatif, de Judith Butler  
*Excitable Speech : A Politics of the Performative*, 1997, États-Unis

La fin du courage : la reconquête d'une vertu démocratique, de Cynthia Fleury  
2010, France

Trois Guinéas, de Virginia Woolf  
*Three Guineas*, 1938, Royaume-Uni

Frankie Addams, de Carson McCullers  
*The Member of the Wedding*, 1946, États-Unis

Mercy, Mary, Patty, de Lola Lafon  
2017, France

Soudain un bloc d'abîme, Sade, d'Annie Le Brun  
1986, France

La fiction réparatrice, d'Émilie Notéris  
2017, France

Jeanne Darc, de Nathalie Quintane  
1998, France

Eichmann à Jérusalem. Rapport sur la banalité du mal, de Hannah Arendt  
*Eichmann in Jerusalem: A Report on the Banality of Evil*, 1963, États-Unis





*Les femmes ou les silences de l'histoire*, de Michelle Perrot  
1998, France

The unnecessary must wait ("LES FEMMES OU LES SILENCES DE L'HISTOIRE" BY MICHELLE PERROT)

*Une chambre à soi*, de Virginia Woolf  
*A Room of One's Own*, 1929, Royaume-Uni

## LE POIDS DE L'ACTIF

### *THE WEIGHT OF THE ACTIVE*

performative action of drawing  
table with a wood plate, graphite and cutter  
2018

To draw lines, with a to-and-fro motion, from the right to the left and from the left to the right side of the table, directly on the wood plate. Little by little, the pen makes a drawing and dig the plate where takes place the drawing. The wood plate get changed by the weight of the action - until, perhaps, to split in two parts where is the furrow, making the fall happen.

> produced by Le Magasin des Horizons







# MANTRA

typographic drawing  
variable dimensions  
2018

To repeat a text in our mind which invites us to authorize ourself to act in regard to our wishes, to not contain ourselves with the minimum. *Mantra* gives power.

I W X Y T K  
B B E E E B  
N X + + X

mantra (I WOULD PREFER NOT TO)

collective, commun and spontaneous performance  
screenprinted tee-shirt - 100% cotton - limited edition  
female model only (S-XXL)  
2018



## NEWSPAPER

photographs, series of 5 posters  
150 x 200 cm each  
2013

The sheet of paper records the atmosphere of the place in which it is situated — like a dreamcatcher absorbing nightmares. Acting as a filter, the medium is marked, imprinted by what takes place around it, and gets damaged. Hanging a sheet of paper in a winter landscape to conjure the events of the "Arab spring" which futur is still uncertain. This act is a way to better understand; beyond anecdotes and representations, against the fast and superficial current of the media, by a silent process of personal immersion — to be here, in the middle of the landscape.





## MIA BETO

color video, sound, 3'39"  
variables dimensions  
2019

After one month spent at Brazzaville, Republic of Congo, I buried a breath under an empty pedestal in public space the morning before I left. Around it, other pedestals with busts are supposed to tell the history of the african continent.

The void, which might be the result of censure, could also be seen as an invitation. Made in a rush, the gesture put an energy on the Congolese ground which can, potentially, come up at any time.

> video link  
[http://www.mariannemispelaere.com/a/mia\\_beto](http://www.mariannemispelaere.com/a/mia_beto)





ON VIT QU'IL N'Y AVAIT  
PLUS RIEN À VOIR  
*WE SAW THAT THERE WAS  
NOTHING LEFT TO SEE*

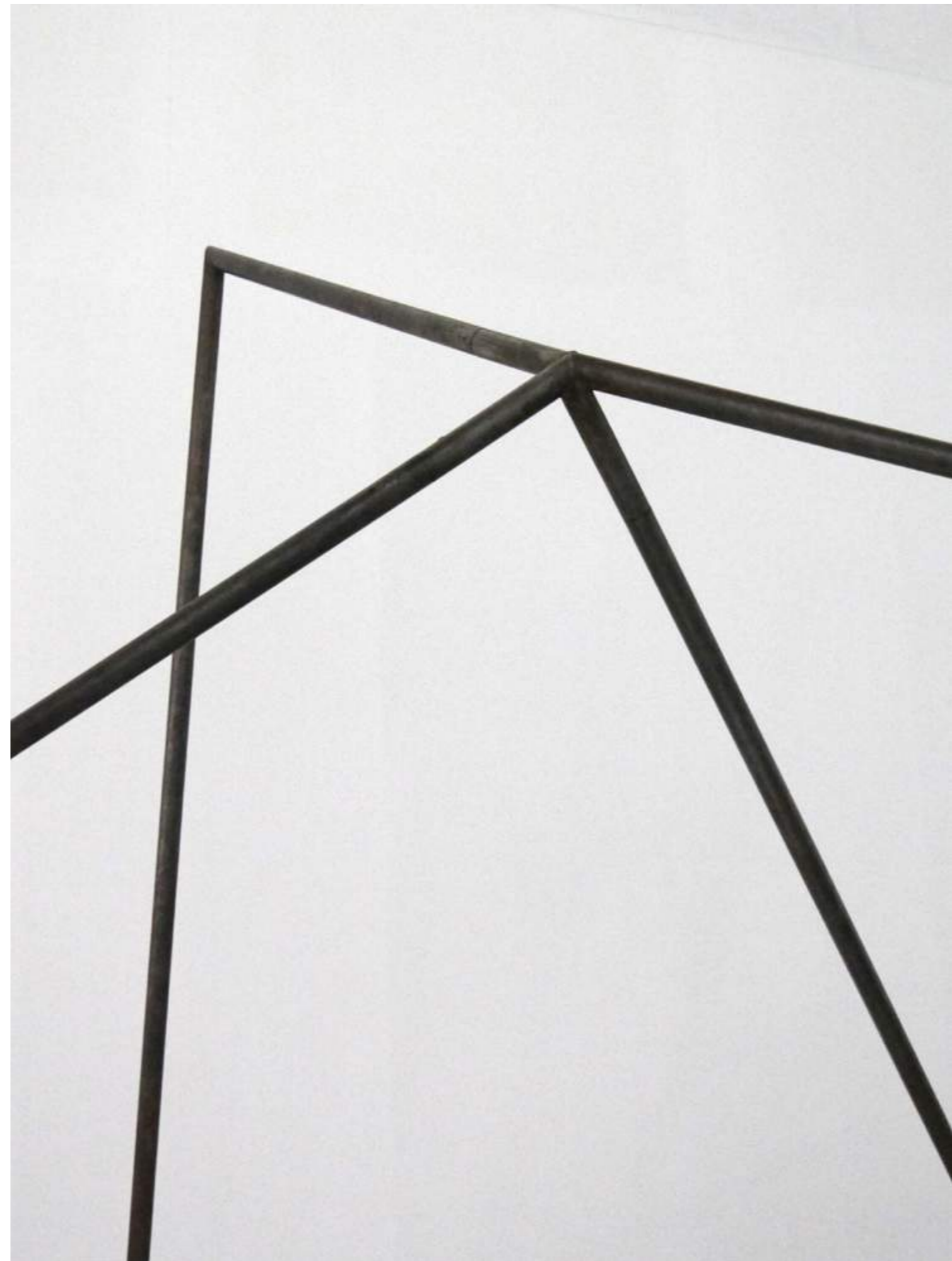
> production Palais de Tokyo

installation  
steel structures  
videos in color without sound  
durations: 06'07", 06'27", 06'19"  
variable dimensions  
2018

"We saw that there was nothing left to see" is a quote from a journalist invited in 2001 by the Taliban to bear witness to the destruction of two monumental Buddhas carved fifteen centuries earlier into the cliffs of the Bamiyan valley in Afghanistan. It is such phenomena of absence in public space that is studied in this video installation, an attempt to detect the negative presence that is left behind in the void.

Politics of architectural or patrimonial deconstructions being acted out on different places in the world these last years are observed here: the Schlossplatz in Berlin (Germany), which has been razed and rebuilt several times between 1950 and the present day, the statue of a confederate colonel in Baltimore (USA) that was removed from its pedestal in 2017, and the Sidi Moussa church (Algeria), demolished in 2017. Representative of political, social or religious ideologies, these structures are removed. Then, the now-vacant sites are full of symbols, traces, references, images, texts, legends, myths and affects. We have nothing left to see but we can *read* the void.

The three videos bring together images of the now-vacant sites with plural and subjective accounts of their histories. The latter are expressed in sign language, an embodied and fragmented form of communication, here occasionally subtitled, that translates our inability to grasp the totality of these disappearances.





les confédérés se sont battus pour le maintien de l'esclavage  
the Confederacy fought to uphold slavery

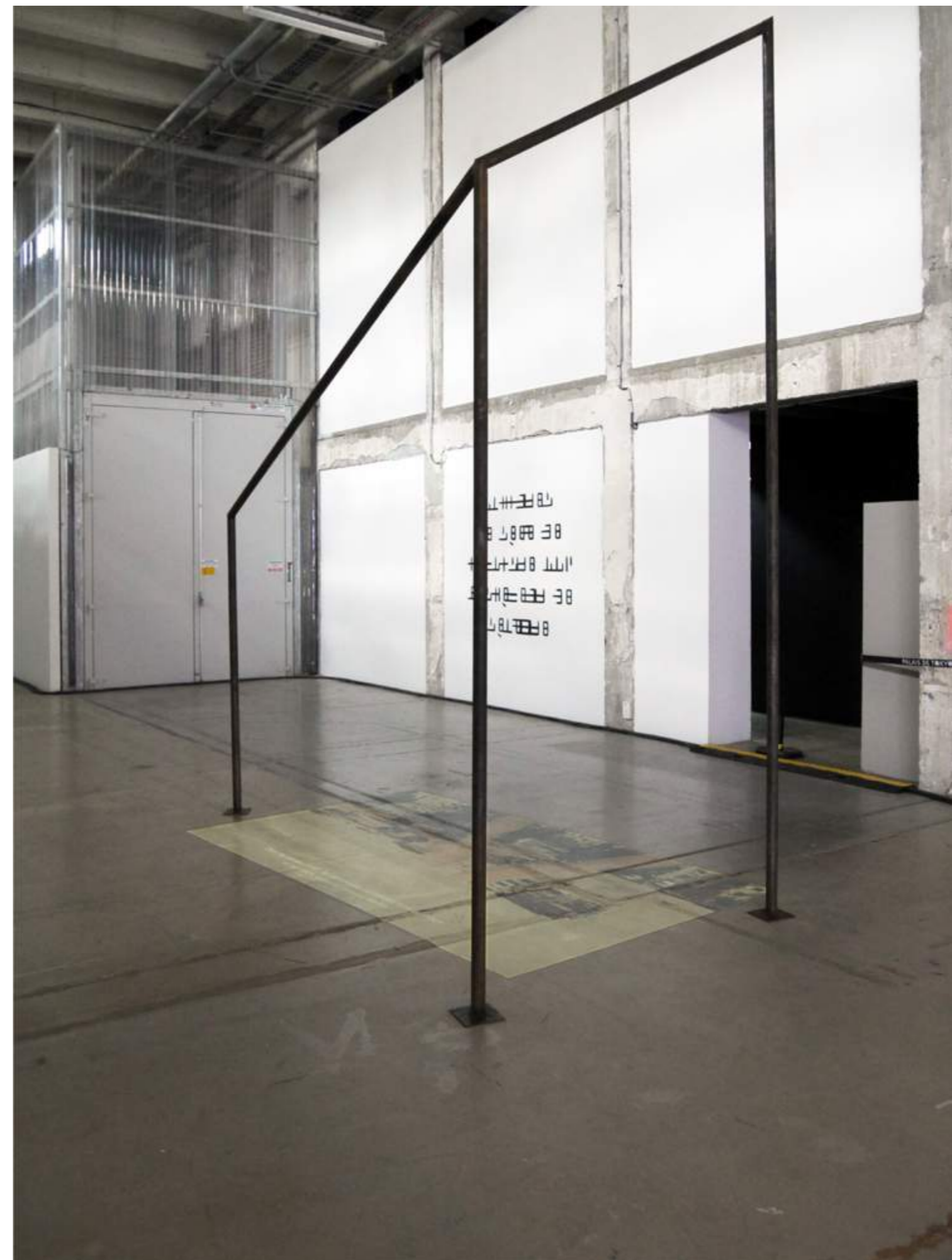


Raconter le réel ne comporte pas forcément de réalité  
Telling the facts does not necessarily involve reality.



Dans nos yeux, les présences sont lentes à mourir.  
In our eyes, the remaining images die slowly.





# ÉVANOUISSEMENTS *BLACKOUTS*

> production Palais de Tokyo

installation  
black and white video without sound  
duration: 07'40"  
variable dimensions  
2018

Edited from videos found on the Internet, the video *Évanouissements* evokes the loss of individual and collective consciousness that happens when one is hypnotised in front of the collapsing monumental buildings. Someone is filming this architectural demolition and then shares the video on the Internet with anonymous spectators. This action might be a way to have a say while being dispossessed of public space.





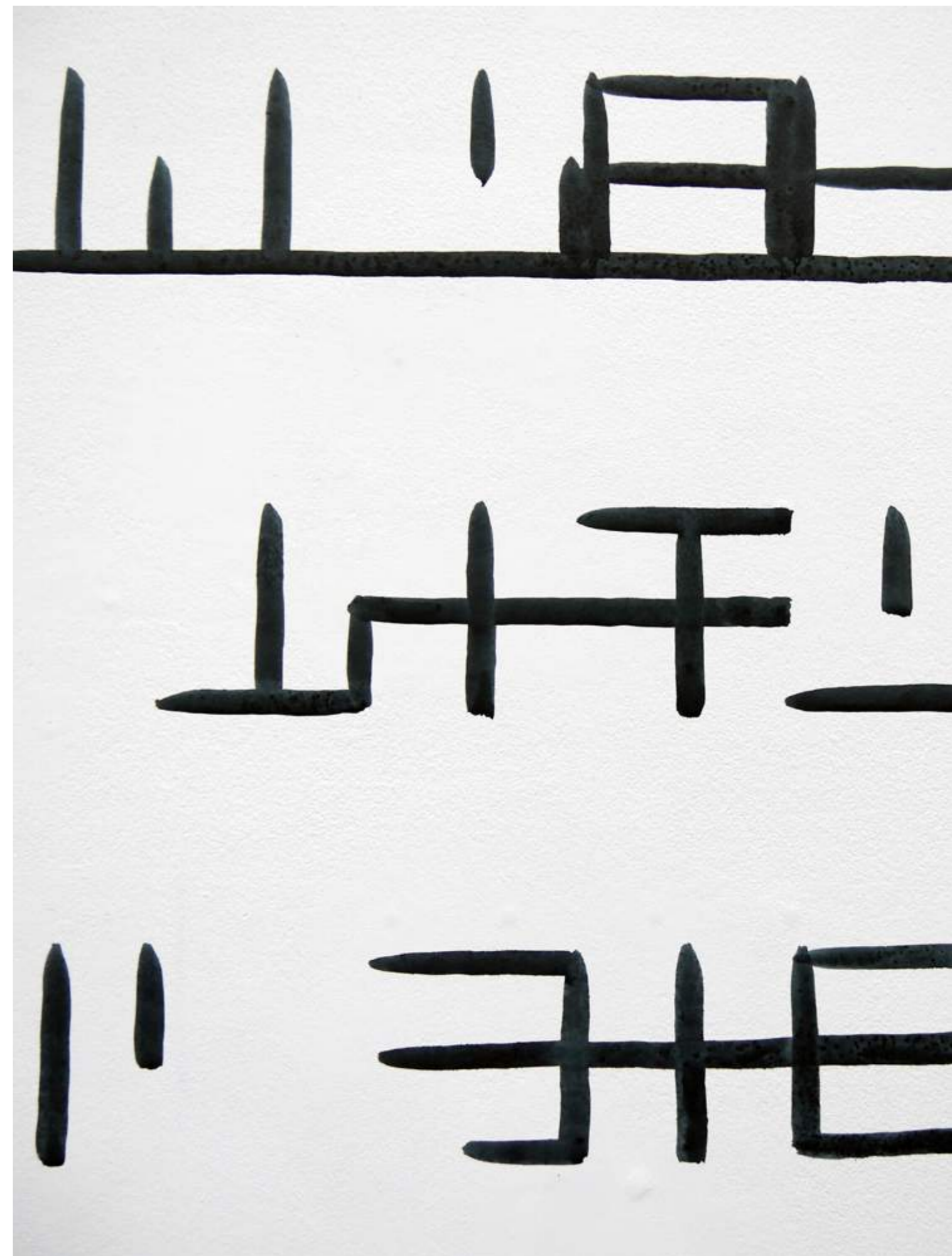


# AUTODAFÉ

## *AUTODAFE*

in situ typographic drawing  
indian ink on wall  
variable dimensions  
2016 - on going

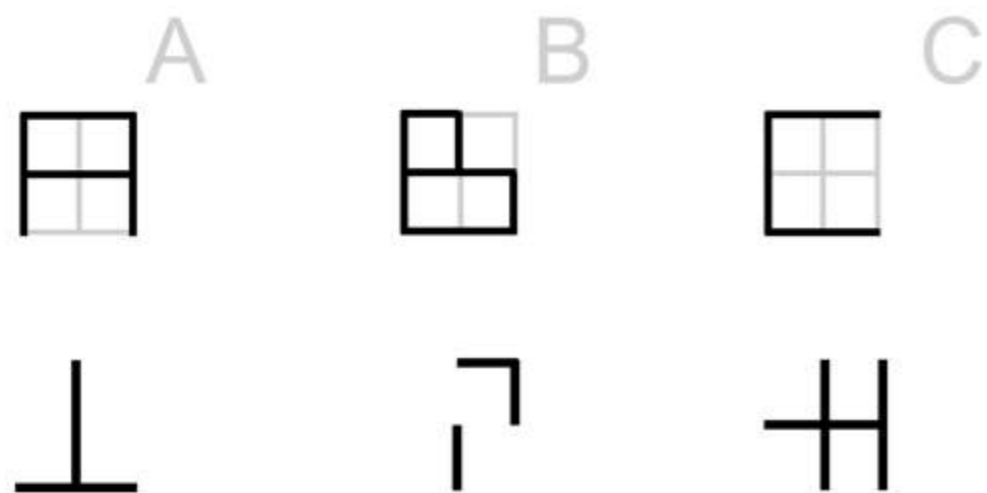
Burning books, burning letters; thinking with the residues.  
The typographic drawings are generated by a writing system in reverse: the negative space of the alphabet we use to communicate. The signs become readable by drawing the void around the letters we know.  
*Autodafe* offers sentences that are related to vision and perception; it invites to look beyond what is present before our eyes.



WTHW  
BB LBBB BB  
WTHWBB W  
BB WTHWBB BB  
BB LBBB BB

autodafé  
(RACONTER LE RÉEL NE COMPORTE PAS FORCÉMENT DE RÉALITÉ)  
*telling the facts does not necessarily invovle reality*

autodafé  
disappearances exist for those who see them



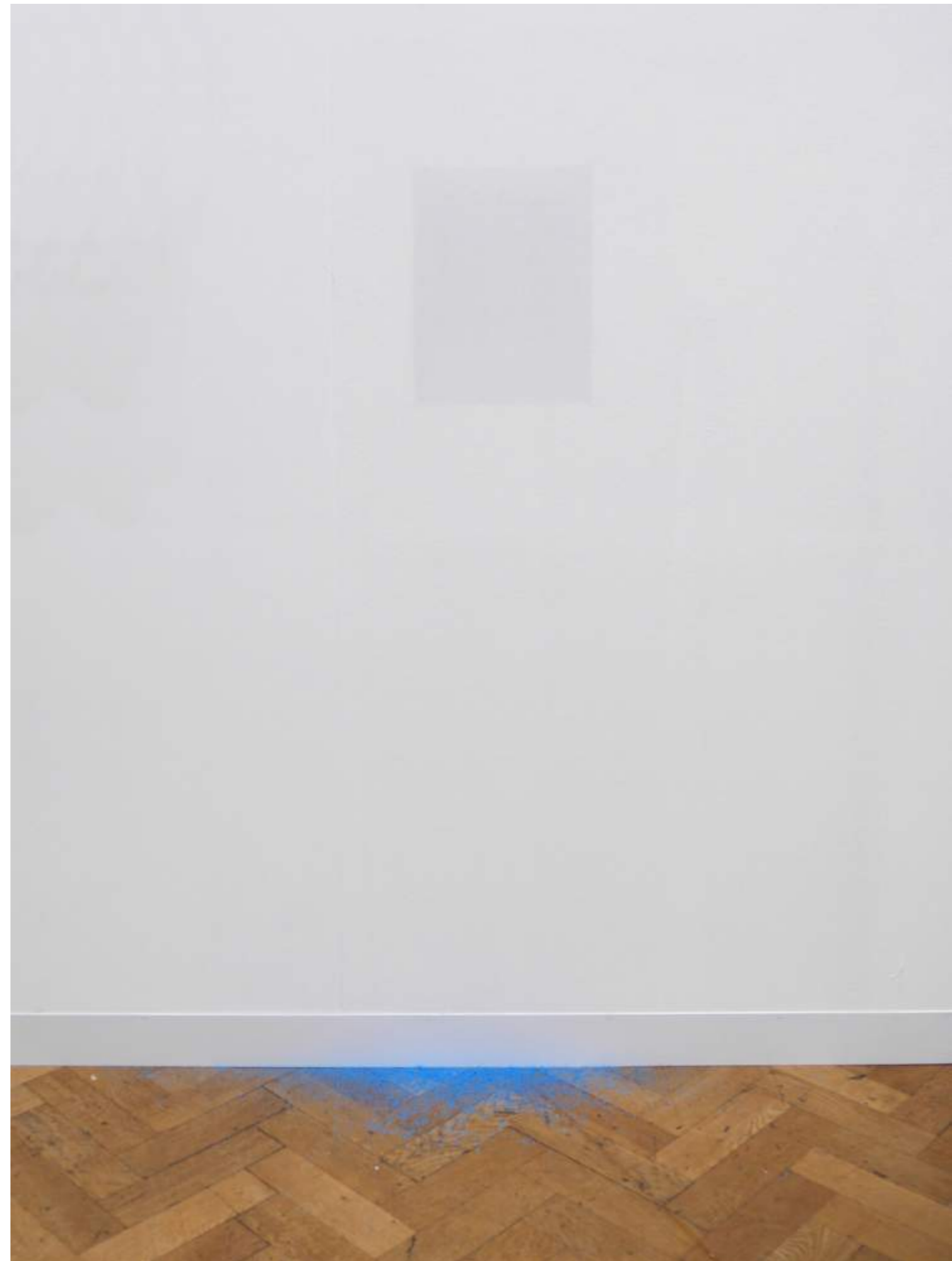
autodafé (SE FIGURER UN ÉVÉNEMENT)  
to give a face to an event

**PALIMPSESTE**  
**(STRATÉGIE D'ÉVASION)**  
*PALIMPSEST*  
*(EVASION STRATEGY)*

in situ installation,  
gummed surface and residues of blue eraser  
variable dimensions  
2017

As a screen to escape, an open window, a vanishing picture, *Palimpseste* stimulates our capacity to see. Usually an act of deletion, here 'to erase' means to generate an image. The act draws a negative space. It transforms what we can see into a shape we can feel, drawing our attention to the ground, the residues.

Etymologically, a palimpsest is a medium from which writing has been partially or completely erased to make room for another text. It is also a psychological mechanism by which new memories take the place of older ones.







## BIBLIOTHÈQUE DES SILENCES LIBRARY OF SILENCES

charcoal wall drawing  
performance, eraser  
variable dimensions  
2017 - on going

To list so-called "dead" languages that have disappeared since 1988 (my birth date). With the loss of the last native speaker, these languages which used to be social links of communication between people and comprehension systems, are now silent.

On the wall are drawn the names of these languages, the precise or approximate dates of their disappearance and their locations. In situ written, all this information will then be erased, one by one, by an unannounced performance.

> to watch the performance  
<https://vimeo.com/240491348>

*Yurok*  
Californie, États-Unis  
*Silence* depuis le 26 mars 2013

*Gugu Badhun*  
Queensland, Australie  
*Silence* avant 2009

*Eyak*  
Alaska, États-Unis  
*Silence* depuis le 21 janvier 2008

*Alngith*  
Queensland, Australie  
*Silence* avant 2003

*Klallam*  
Washington, États-Unis  
*Silence* depuis le 4 février 2014

*Aka-Bo*  
Îles Andaman, Inde  
*Silence* depuis le 26 janvier 2010

*Lelak*  
Sarawak, Malaisie  
*Silence* avant 2009

*Duli-gey*  
Cameroun  
*Silence* depuis 2004 environ

*Sowa*  
Île de Pentecôte, Vanuatu  
*Silence* depuis 2000

*Dhungaloo*  
Queensland,  
*Silence* depuis

*Arikem*  
Brésil  
*Silence* avant

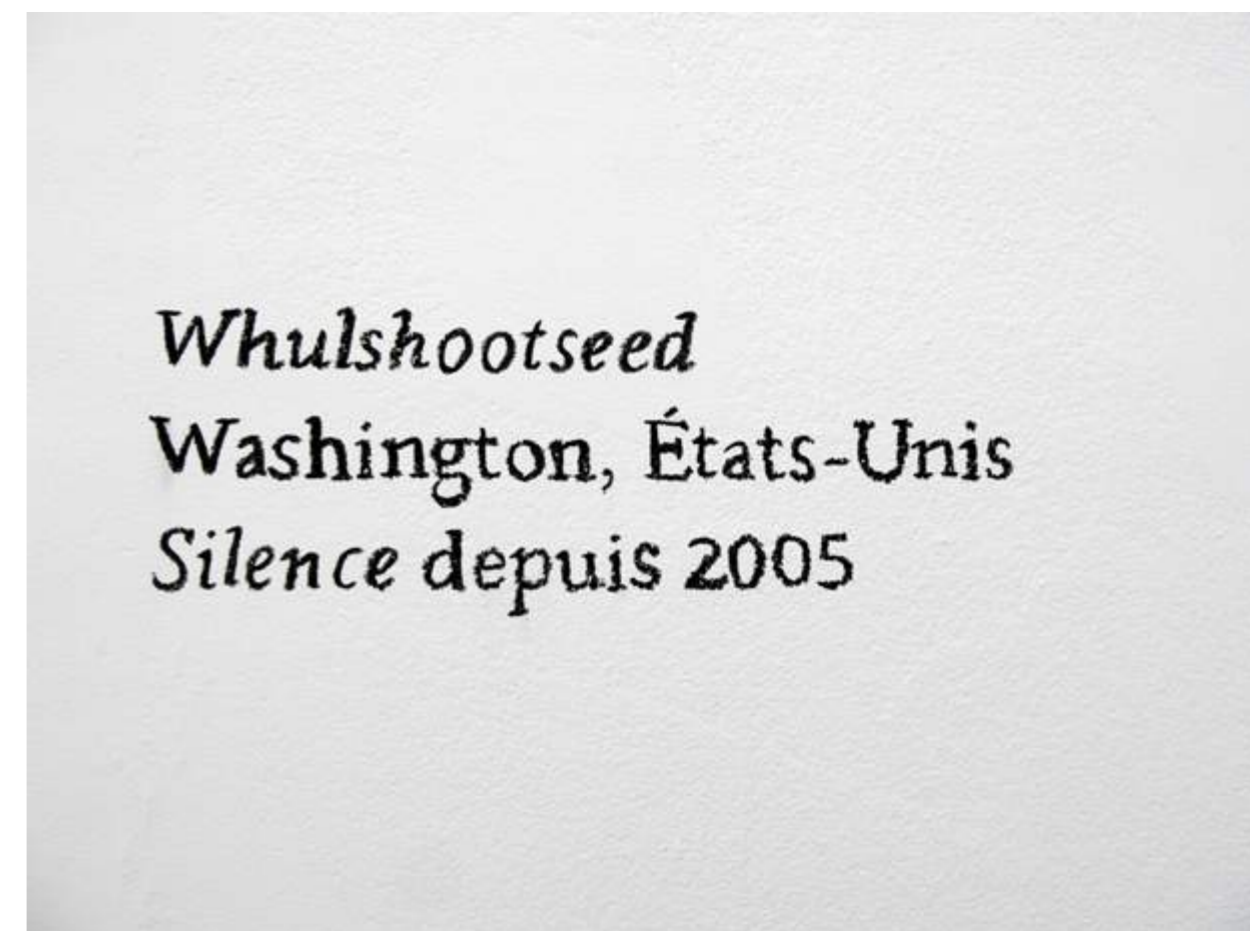
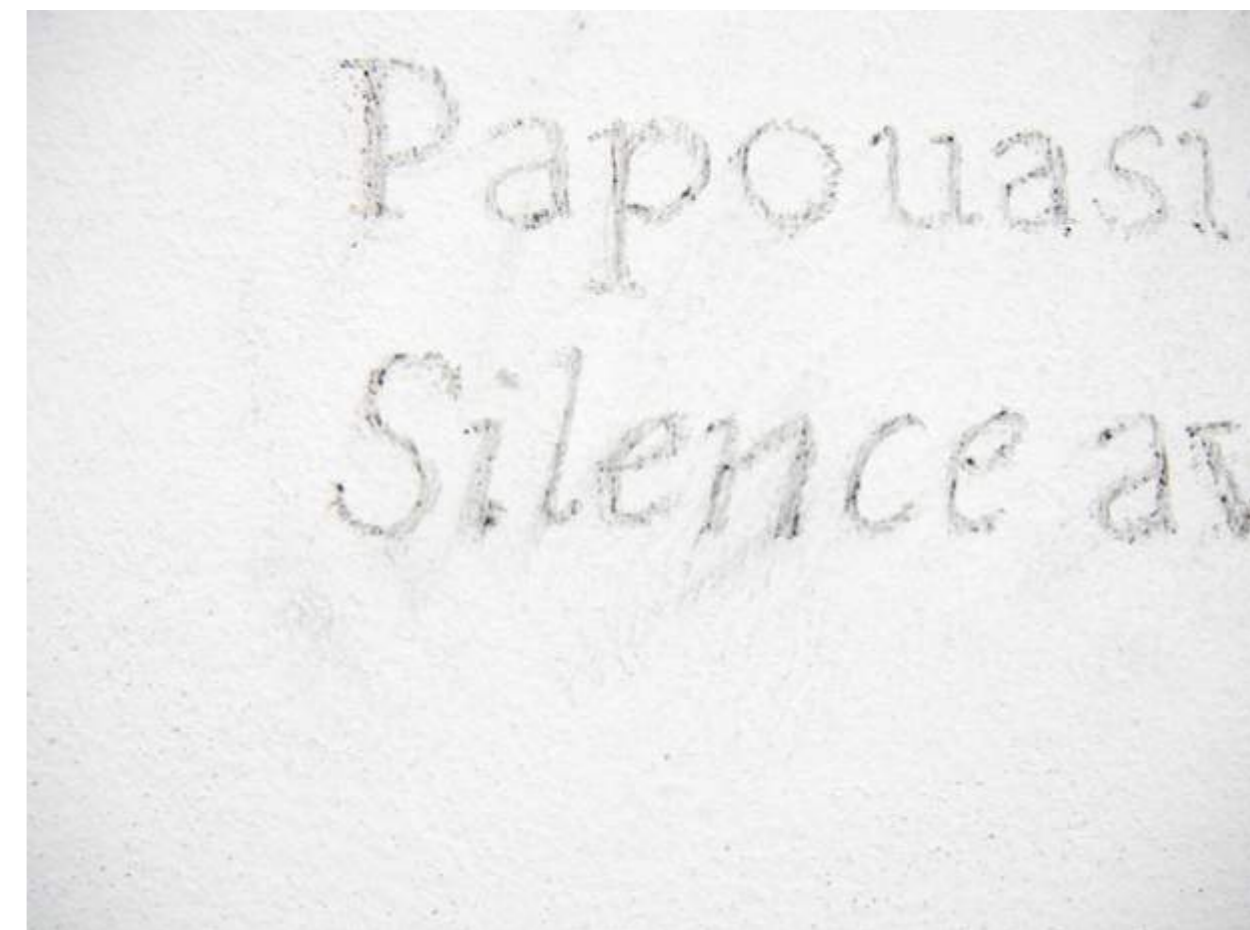
*Whulshootsee*  
Washington,  
*Silence* depuis

*Unami*  
Delaware, États-Unis  
*Silence* depuis





<i>Ingith</i> Queensland, Australia <i>Silence</i> by 2003	<i>Margu</i> Northern Territory, Australia <i>Silence</i> after 2000	<i>Bigambal</i> New South Wales, Australia <i>Silence</i> since 1996	<i>Unggumi</i> Western Australia, Australia <i>Silence</i> since 1996
<i>Tinders Island</i> Queensland, Australia <i>Silence</i> since appr. 2000	<i>Umbugarla</i> Northern Territory, Australia <i>Silence</i> since appr. 2000	<i>Bunganditj</i> South Australia, Australia <i>Silence</i>	<i>Djiwarli</i> Western Australia, Australia <i>Silence</i> since April 1981
<i>Pitta Pitta</i> Queensland, Australia <i>Silence</i> after 1979	<i>Ubykh</i> Istanbul Province, Turkey <i>Silence</i> since October 7 <sup>th</sup> 1992	<i>Badjiri</i> New South Wales, Australia <i>Silence</i>	<i>Dyaberdyaber</i> Western Australia, Australia <i>Silence</i> after 1981
<i>Angkamuthi</i> Queensland, Australia <i>Silence</i>	<i>Kungarakany</i> Northern Territory, Australia <i>Silence</i> since 1989	<i>Nganyaywana</i> New South Wales, Australia <i>Silence</i>	<i>Bibbulman</i> Western Australia, Australia <i>Silence</i>
<i>Anguthimri</i> Queensland, Australia	<i>Malaryan</i> Kerala, India	<i>Arakwal</i> New South Wales, Australia	<i>Birrpayi</i> Victoria state, Australia <i>Silence</i>



# STANDPOINT

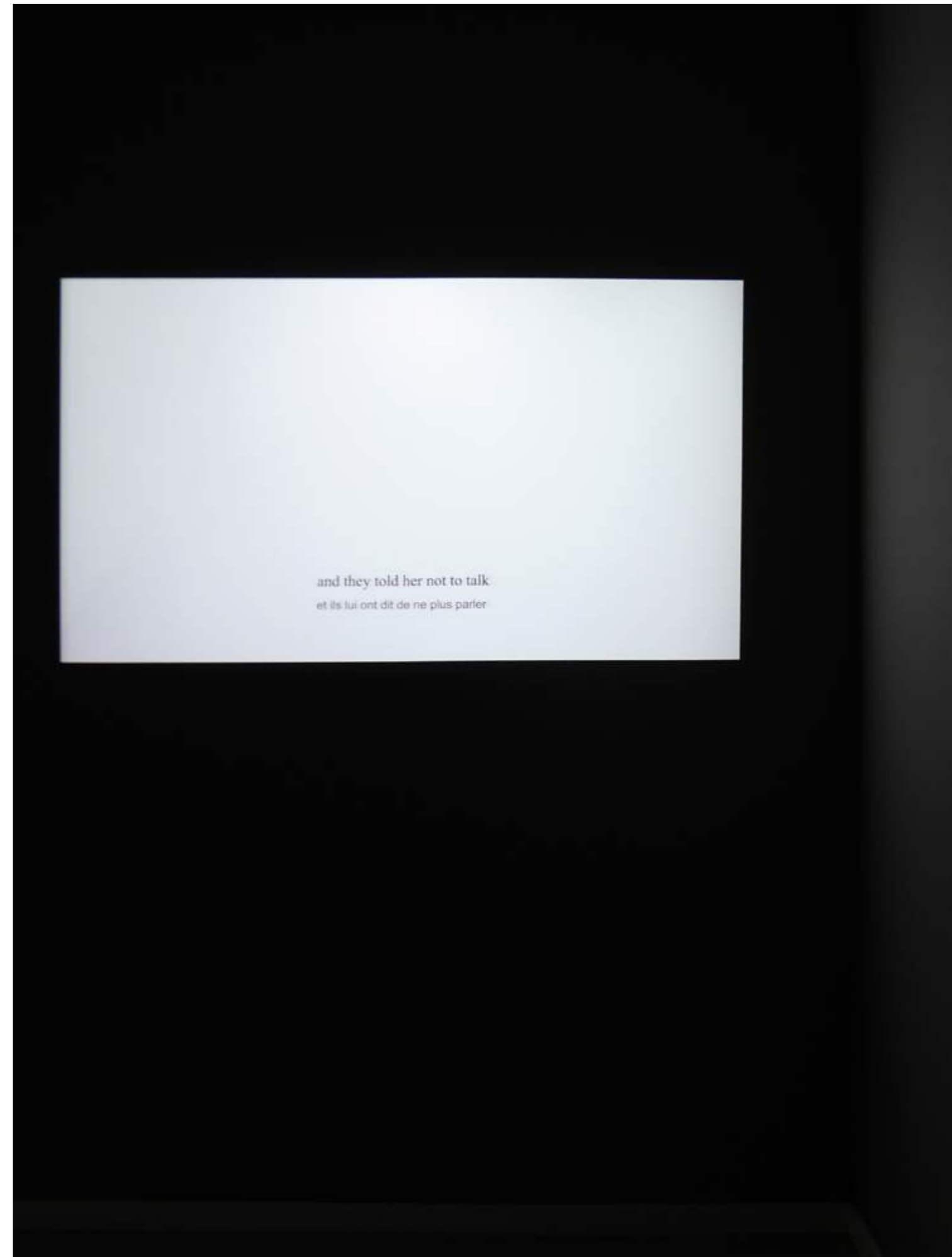
> video link  
(pass word: standpoint)  
<https://vimeo.com/240658349>

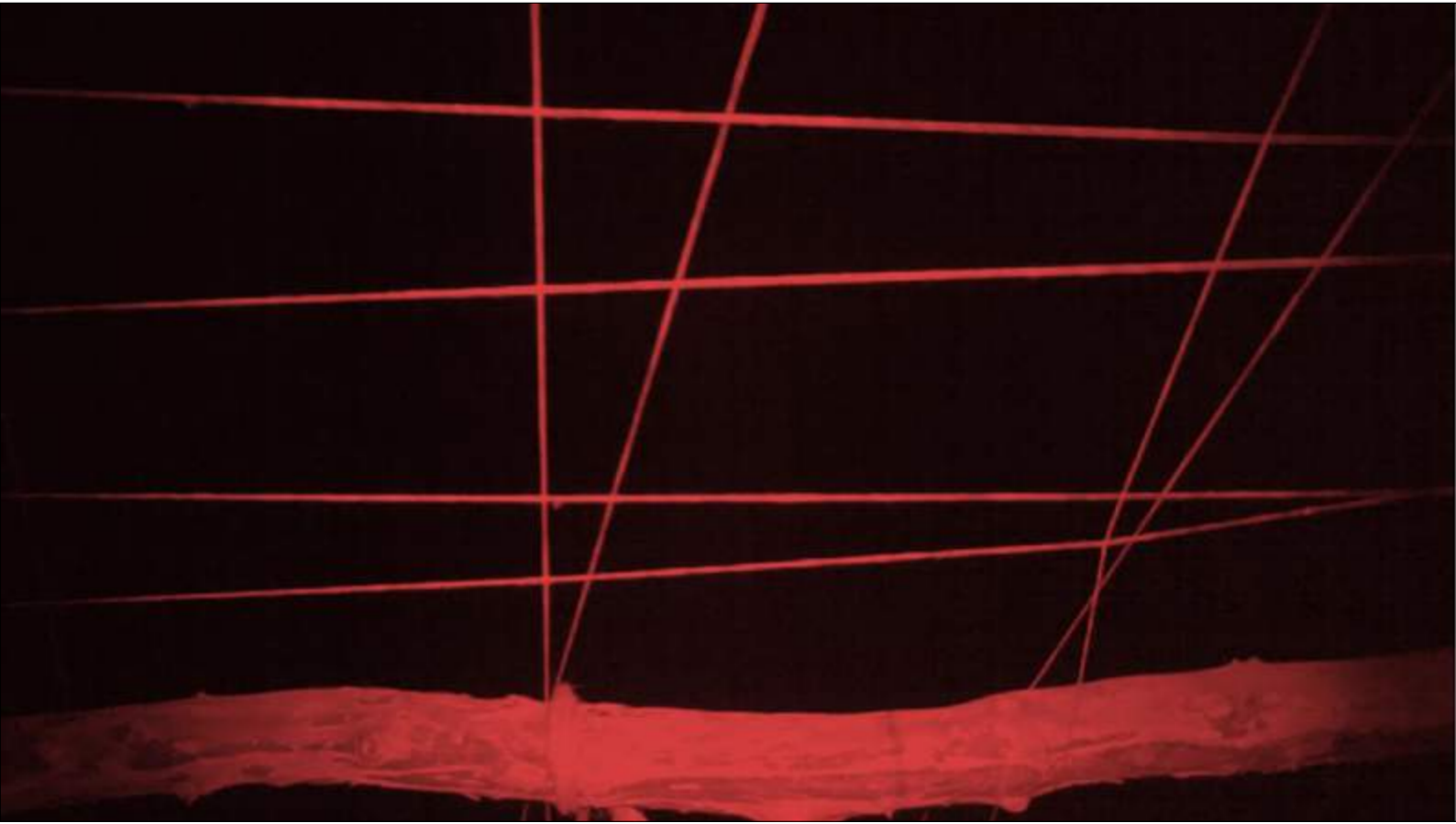
installation, diptych  
videos in color and black & white, sound  
duration: 9'38"  
variable dimensions  
2017 - on going

A *standpoint* is a point of view. It is a place from where we look beyond what is in front of us. It is a point where a person stands in order to enjoy the best view of a landscape.

A *standpoint* is an individual statement. It is a way to think, to understand, to judge what happens around us.

The conversation between Margaret Two Shields, Marcus Heim and Marianne Mispelaëre was recorded in August 2017. The images were filmed in March and July 2017 on the Native American reservation at Standing Rock (North Dakota, USA), at the dawning of the Dakota Access Pipeline (DAPL). The question: "Why are Native people using English instead of their Native language to speak together and express themselves?" was the first step of this conversation.





She still kept her indian language all her life.

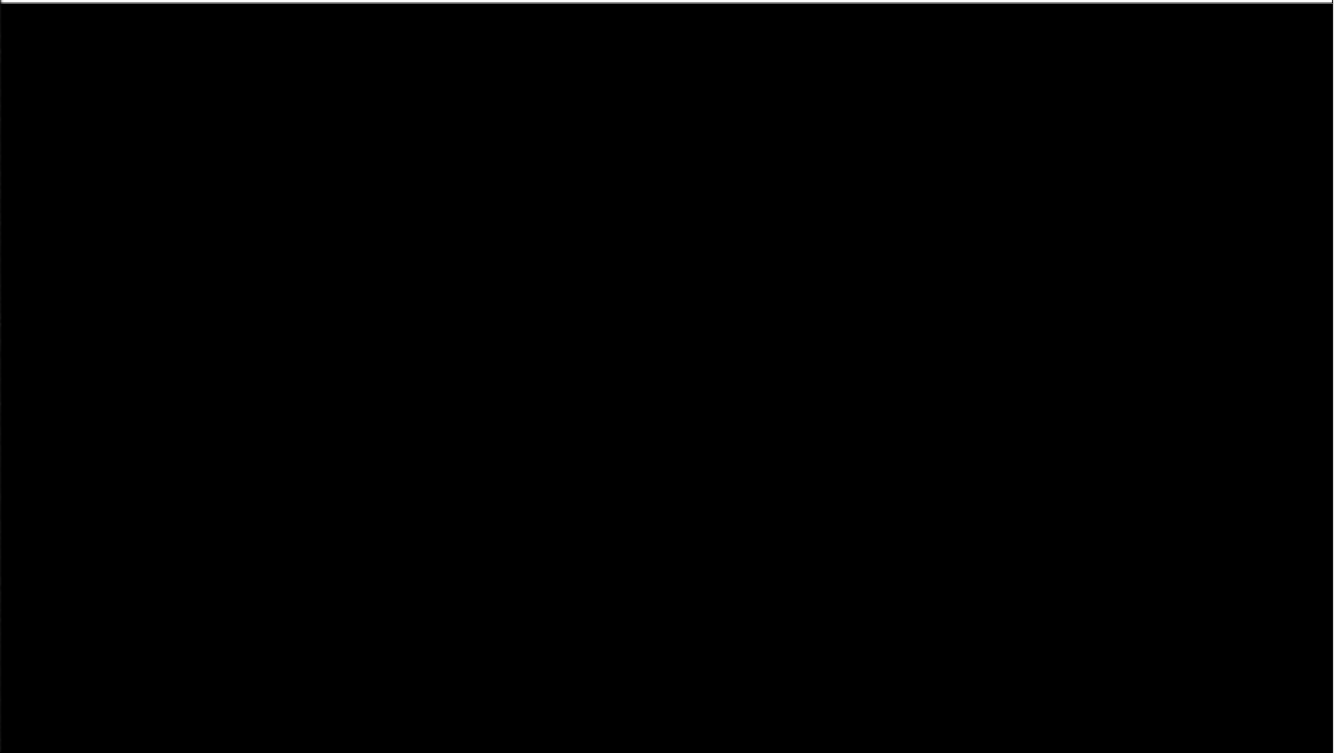
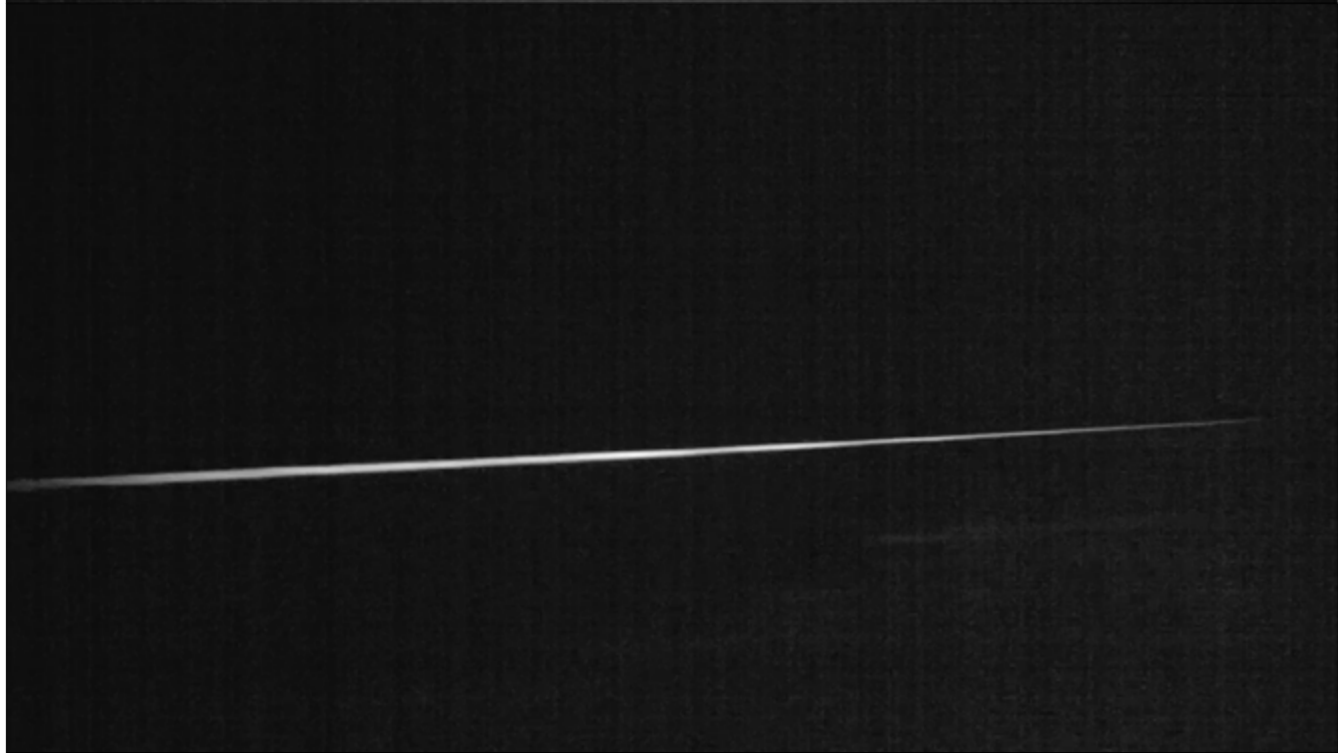
Elle a retenu sa langue native toute sa vie.



Because when you don't know your language,  
Quand tu ne connais pas ta langue,



then you don't understand what that's all about.  
alors tu ne sais pas ce que signifie ce qu'il y a autour de toi.



## NO MAN'S LAND

next page:

diptych of drawing actions:

- drawing, 29,7x42cm each

- photographs, 29,7x42cm each

2016

then :

collective performative action of drawing

ballpoint pen and paper non coated 110gr

2014 - 2016

Sitting at a working table, to transfer on a sheet of paper the print of lines drawn one by one on the palm of a hand.

> production Centre Pompidou-Metz

> to watch the performance

<https://vimeo.com/154718436>

> collection FRAC Lorraine











## NOIR GRIS BLANC *BLACK GREY WHITE*

in situ drawing on the ceiling  
water, charcoal, coal  
variable dimensions  
2016

All flags of the European continent are side by side, overlapping the symbols like a canopy of heaven. Looking at the drawing, we come to see the internal inequalities of contemporary societies and debates about national identity in European territory.

