

Artist: Angélique Heidler

Exhibition title: *Metallic K.O.*

Curated by: Haydée Marin & Camille Besson

Venue: Café des Glaces, Tonnerre, France

Date: March 30th 2024 – June 15th 2024

Opening hours: Sat. 11am – 18 pm, Sun. 14pm – 18pm

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Exhibition text: Pauline Roches

Bio:

Angélique Heidler (*1992) lives and works in Ivry-sur-Seine. She graduated from the Slade School of Fine Art in 2015. Her intuitive painting practice is structured in conjunction with collage, sewing and various printing of images that echo the paradoxical dualities embedded in consumerism's representations. She uses aesthetic references from the endless flux of media and marketing, most of the time to evoke the nuanced construction of identity and individuals. Her work has been showed in France and internationally in galleries and institutions (selection) : *Gossips*, Nir Altman, Munich, 2024; *Zero Moment of Truth*, Weiss Falk, Zürich, 2024; *Target Group Show*, Braunsfelder, Cologne, 2023; *May My Fiction Rule*, Tilling, Montréal, 2022; *Love Letters .CHF*, Stadtgalerie, Bern, 2021; *Piselli*, Bad Water, Knoxville, 2021; *Haus Wien*, Ginny on Frederick, Vienna, 2021; *Your Friends and Neighbors*, Hight Art, Paris, 2020; *Softview/Privatissime*, Neuer Essener Kunstverein, Essen, 2020; *Stay Safe*, Shivers Only, Chantemanche, 2020; *This Tragedy*, Fonda, Leipzig, 2020; *Heidler Mailaender*, Galerie Derouillon, Paris, 2019; *On ne sait plus quoi penser du serpent qui a peur*, Galerie l'Inlassable, Paris, 2019; *The Unlimited Dream Company*, Hannah Barry Gallery, London, 2017; *The Dark Ages*, Supplement Gallery, London, 2017. She has been in residency at Résidence de Lindre-Basse, CAC Synagogue de Delme, (FR, 2023) Stadtgalerie Bern, (CH, 2021), Villa Lena (IT, 2016). She was shortlisted for the 5th edition of the Révélations Emerige prize (2017, FR).

<https://www.cafedesglaces.fr/>

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Angélique Heidler, *Metallic K.O.*, exhibition view, Café des Glaces, Tonnerre

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Angélique Heidler, *Riot*, 2024, acrylic, charcoal and collage on canvas, 60 x 80 cm

Angélique Heidler, *Just Breathe*, 2024, silkscreen and safety pins on canvas, 60 x 80 cm

Angélique Heidler, *Disassociative*, 2024, acrylic, safety pins and collage on canvas, 60 x 80 cm

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Angélique Heidler, *Just Breathe*, 2024, silkscreen and safety pins on canvas, 60 x 80 cm

Angélique Heidler, *Disassociative*, 2024, acrylic, safety pins and collage on canvas, 60 x 80 cm

Angélique Heidler, *Soft Seduction*, 2024, acrylic, safety pins and collage on canvas, 60 x 80 cm

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Angélique Heidler, *Soft Seduction*, 2024, acrylic, safety pins and collage on canvas, 60 x 80 cm

Angélique Heidler, *Lost Angel*, 2024, acrylic and collage on canvas, 60 x 80 cm

Angélique Heidler, *Monreale*, 2024, collage on canvas, 60 x 80 cm

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Angélique Heidler, *Monreale*, 2024, collage on canvas, 60 x 80 cm

Angélique Heidler, *Diamonds, Fur Coat, Champagne*, 2024, acrylic and collage on canvas, 60 x 80 cm

Angélique Heidler, *Search &*, 2024, acrylic and collage on canvas, 60 x 80 cm

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Angélique Heidler, *Search &*, 2024, acrylic and collage on canvas, 60 x 80 cm

Angélique Heidler, *x*, 2024, collage, safety pins and feathers on canvas, 60 x 80 cm

Angélique Heidler, *Irresponsible Hate Anthem*, 2024, acrylic, pigments and collage on canvas, 60 x 80 cm

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Angélique Heidler, *No I Won't*, 2024, acrylic and collage on canvas, 60 x 80 cm

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Angélique Heidler, *Metallic K.O.*, exhibition view, Café des Glaces, Tonnerre

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Angélique Heidler, *I Fight I Rule I Pray I Pay*, 2024, various objects, synthetic sheers, linen, LED lighting, aluminium panels, dimensions variables

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Angélique Heidler, *I Fight I Rule I Pray I Pay*, 2024, (detail), various objects, synthetic sheers, linen, LED lighting, aluminium panels, dimensions variables

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Angélique Heidler, *I Fight I Rule I Pray I Pay*, 2024, (detail), various objects, synthetic sheers, linen, LED lighting, aluminium panels, dimensions variables

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Angélique Heidler, *I Fight I Rule I Pray I Pay*, 2024, (detail), various objects, synthetic sheers, linen, LED lighting, aluminium panels, dimensions variables

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Angélique Heidler, *I Fight I Rule I Pray I Pay*, 2024, (detail), various objects, synthetic sheers, linen, LED lighting, aluminium panels, dimensions variables

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Angélique Heidler, Glam Volume Sexy, 2024, acrylic, heat press transfer and collage on canvas, dyptich, 150 x 200 cm, 130 x 150 cm

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Angélique Heidler, Glam Volume Sexy, 2024, acrylic, heat press transfer and collage on canvas, dyptich, 150 x 200 cm, 130 x 150 cm

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Angélique Heidler, Glam Volume Sexy, 2024, (detail), acrylic, heat press transfer and collage on canvas, dyptich, 150 x 200 cm, 130 x 150 cm

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Angélique Heidler, Glam Volume Sexy, 2024, (detail), acrylic, heat press transfer and collage on canvas, dyptich, 150 x 200 cm, 130 x 150 cm

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Angélique Heidler, Glam Volume Sexy, 2024, (detail), acrylic, heat press transfer and collage on canvas, dyptich, 150 x 200 cm, 130 x 150 cm

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Angélique Heidler, Study III, 2024, acrylic and collage on canvas, 27 x 41 cm

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Angélique Heidler, Angélique Heidler, *Metallic K.O.*, exhibition view, Café des Glaces, Tonnerre

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Angélique Heidler, Study I, 2024, acrylic, textile silkscreen ink, safety pin and collage on textile, 27 x 41 cm

Angélique Heidler, Study V, 2024, acrylic and collage on textile, 27 x 41 cm

Angélique Heidler specifically conceived *Metallic K.O.* for Café des Glaces' first floor in Tonnerre. She is presenting new paintings, alongside a corresponding installation. The wooden floor creaks and footsteps resonate eerily as you enter the former ballroom. Bright, magnetic colours highlight the seductive elements that make up the works. The gold and silver paint recall the glitz and glam of social events, while echoing against the sheets of metal that underline the materiality of the canvas. Angélique Heidler paints with everything, from the objects she collects - the desirable leftovers of the ultra-liberal era - to the burn marks on the canvas, which is left almost immaculate. Printed fabrics, rusty nails turned outwards, casino chips, stickers, pink razors, metal plates, shurikens, shattered mirrors, photos found at flea markets and heat-transferred images are as much part of her pictorial matter as the flat patches of metallic colour and the rapid strokes of red and green. Yet the palette used here is restricted. The canvases seem to have been made with a kind of sprezzatura¹. Compulsiveness is met with tension. It's akin to a cinematic

¹ Sprezzatura is an Italian word that appears for the first time in *Le Livre du Courtisan* by Baldassare Castiglione in 1528. For Castiglione, it meant "a certain nonchalance, so as to

freeze-frame, like the photograph transferred onto *Glam Volume Sexy*, shot with flash by the artist, stopped dead in her tracks by the ghostly vision of mannequins trapped behind a shop gate.

These barred figures, transitional objects of glamour and consumerism, stand close to *I Fight I Rule I Pray I Pay*, a sculptural installation composed like a painting. Under the long veils that resemble a spider's web, dolls' heads look at each other, glowing under star-shaped lights. The body of a girl looms overhead, most likely disillusioned by the neverending centuries of toxicity, with a dustbin as its base. Grating and witty all at once, it is comforting to imagine that these alien daughters² could create a dangerous alliance with the help of a stuffed sheep, whose aim would be to dump the evils of the old world at the bottom of the Fosse Dionne. It's not enough yet, but it's a start. There's something powerful, emancipatory and dangerous about the shimmer and the pieces that Angélique Heidler proposes for *Metallic K.O.*

As the glass reflects the works, the threatening components of this forceful exhibition are splintered everywhere. The gaze wanders until it stumbles across itself. Mirrors, broken or whole, set on the paintings or embedded in the walls of the room, merge together. The dry display cuts lines, and unfolds like a bass line. In daylight and at night alike, the elements refract through the ballroom, like a hallucination. *Metallic K.O.* is an exhibition that could be a reverb effect, it's also a live recording by the Stooges.

Pauline Roches

conceal all art and make whatever one does or says appear to be without effort and almost without any thought about it". Sprezzatura refers to a form of studied nonchalance, an art of doing things with apparent ease.

² Term taken from Jackie Wang's latest book, *Alien Daughters Walk Into the Sun: An Almanac of Extreme Girlhood*, S t(e), 2023.

