

Derouillon,

PIG SOLE

Célia Boulesteix

Victor Unwin



Curated by Simon Gérard

Haut Marais

38 rue Notre Dame de Nazareth,

75003 Paris



Les œuvres de Célia Boulesteix et de Victor Unwin mobilisent un matériau conceptuel poreux : les images, les formes et les matières qui y sont convoquées contiennent encore assez de vide en elles pour accueillir l'imagination de celui ou celle qui s'y pencherait. Les images gravées, imprimées ou transférées sont comme des souvenirs libres, appartenant à quiconque s'y identifierait. Les matières et les formes mobilisées évoquent des espaces et des objets à la fois lointains et familiers. Chaque œuvre forme comme un texte à trous que les artistes laisseraient volontairement incomplets, un document caviardé dont la part cachée serait non seulement tolérée, mais bel et bien désirée.

Unwin et Boulesteix campent leur travail dans la fraîcheur rassurante des ombres. Contre un réel trop lisible, trop clair, trop lisse, n'accordant en son système qu'un rôle limité à une imagination libre, les deux artistes prônent chacun·e à leur manière un retour à la caverne platonicienne. Là, la lumière lointaine et vacillante projette des formes floues au contours indécis, qui à défaut de dire précisément le réel, invitent à suggérer ce qu'il pourrait être pour nous.

Les compositions présentées ici ne découlent pas pour autant d'une forme dérivée d'écriture automatique dont la clef de voûte serait à chercher uniquement dans l'inconscient profond des artistes. Célia Boulesteix compose ses œuvres comme des récits — mais ces derniers ne subsistent que sous une forme fragmentaire aux allures de schémas heuristiques. Victor Unwin génère dans son travail des systèmes de sens dont la construction découle de protocoles complexes — mais ceux-ci intègrent en leur sein une part d'imprévu, comme une pause proprement humaine hors de l'équation mathématique.

Jusque dans son intitulé, l'exposition "Pig Sole" exploite ces indéterminations heureuses. Loin de découler d'un hermétisme cloisonnant, le travail des deux artistes mobilise une forme de symbolisme généreux, ouvrant à une constellation de récits.

Simon Gérard

The works of Célia Boulesteix and Victor Unwin are porous: the images, forms, and materials they compose with still contain enough void to host the imagination of anyone who might engage with them. The engraved, printed, or transferred images are like free memories, belonging to anyone identifying with them. The materials and forms evoke both distant and familiar spaces and objects. Each work is like a fill-in-the-blank text intentionally left incomplete, or a blue-pencilled document where the hidden parts are tolerated and desired.

Unwin and Boulesteix ground their work in the reassuring coolness of shadows. Against a reality that is too readable, too clear, too smooth, in a system that grants a minimal role to the imagination, both artists advocate for a return to the Platonic cave. There, the distant and flickering light casts blurry forms and vague outlines which, instead of precisely describing reality, invites us to suggest what it could be for us.

However, the works exhibited here do not stem from a form of automatic writing whose keystone would only be found in the artists' deep unconscious. Célia Boulesteix composes her works like narratives — but these only exist in fragmentary form, resembling heuristic diagrams. In his works, Victor Unwin generates systems of meaning arising from complex protocols — but these also contain an element of unpredictability, like a human pause outside a mathematical equation.

Even in its title, the exhibition "Pig Sole" explores these happy unknowns. Far from partaking in an isolating hermeticism, the work of both artists mobilizes a form of generous symbolism, widening into a constellation of narratives.

Simon Gérard

Célia Boulesteix

Biography

Visual artist born in 1996 in Limoges, Célia Boulesteix lives and works in Paris. She graduated from Ecole Duperré in 2019.

In contemporary spaces/common spaces, Célia collects objects, materials or other fragments of reality - encounters that can arouse emotions akin to epiphanies. Drawing as much on photography as sculpture, her aesthetic vocabulary revolves around the anti-monumental and the intimate, opening the way to sensitive, subjective forms and narratives.



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She was among the finalists of the ICART artistik Rezo Price, Fluctuart, Paris (FR).

Recent exhibitions: “Pig Sole”, Derouillon, Paris, France (upcoming); “Shadows boxes”, Tour Orion, Montreuil (FR); “Liquidation totale”, Pal Project, Paris (FR); “La logique des lieux”, Fondation fiminco, Romainville (FR); “Lunulae”, CAC Bretigny, Sainte Geneviève des Bois (FR); “Fireworks”, Lucid interval, Paris (FR) (solo); “Ring, ring, ring”, Pal Project, Paris (FR); “La couleur des ténèbres”, 3537.org, Paris (FR); “Les aveugles du Chateau”, Thundercage x Ygreves, Le Houloc, Aubervilliers (FR); “Fungi Imperfecti”, Ygrèves, Nanterre (FR); “Pimp my (last) ride”, Garage Mü, Paris (FR); “Dandelion seekers”, Okay Space, Athènes (GR).

Education

2020 MA Mobilier National, Paris (FR)

2019 DSAA École Duperré, Paris (FR)

Residencies

2024 Fondation Fiminco, Romainville (FR)

2023 Nuovo Grand Tour (Institut français), Kultur Factory, Domicella (IT)

2022 Villa Belleville

2019 Lottozero, Prato (IT)

Publications

2022 “Dark Dog”, KERMESSE, two editions of forty copies

2021 “Rags”, Douves Edition, hand made editions limited to forty copies

2021 “Mono”, KERMESSE, for Offprint projects 2021 at Lafayette Anticipations Library

CV

Exhibitions

2024 “Pig Sole”, Derouillon, Paris, France (upcoming)

“Shadows boxes”, curated by Myriam Brando, Tour Orion, Montreuil (FR)

“Liquidation totale”, curated by Andy Rankin, Pal Project, Paris (FR)

“La logique des lieux”, curated by Elodie Royer, Fondation fiminco, Romainville (FR)

“Lunulae”, curated by Thomas Maestro, CAC Bretigny, Sainte Geneviève des Bois (FR)

2023 “Fireworks” curated by Paulo Iverno, Lucid interval, Paris (FR) (solo)

“Ring, ring, ring”, curated by Andy Rankin, Pal Project, Paris (FR)

“La couleur des ténèbres”, curated by Paulo Iverno, 3537.org, Paris (FR)

“Les aveugles du Chateau”, Thundercage x Ygreves, Le Houloc, Aubervilliers (FR)

“Fungi Imperfecti”, Ygrèves, Nanterre (FR)

“Pimp my (last) ride”, Garage Mü, Paris (FR)

“Dandelionseekers”, Okay Space, Athènes (GR)

2022 “Vestiges”, curated by Quentin Fromont et Louise des places, 3537, Paris (FR)

“Dirty Laundry”, Keiv Athens, Athènes (GR)

“With a little help from hell”, Frankfurt, (DE)

“Phatasmagoria Palace”, Espace Voltaire, Paris (FR)

“Thundercage”, with Cedric Esturillo, Thundercage, Aubervilliers (FR) (duo)

“Nourrir le terreau”, curated by Alexandra Goullierhomme, Villa Belleville, Paris (FR)

“Veines d’Opale”, curated by Paulo Iverno, Espace Voltaire, Paris (FR)

“Refresh”, curated by Hatch Paris, Lucid Interval, Paris (FR)

“Exposition collective libre #2”, 3537, Paris (FR)

“Atlas Obscura”, curated by Evenement 0, 6B, Saint-Denis (FR)

“Hystérie de l’éternité”, curated by Andy Rankin, Le Gallo, Boulogne (FR)

“Cuddle Hormone storage”, La tour à Plomb, Bruxelles (BE)

2021 “The mole people”, Les petites maisons, Paris (FR)

“Moving landscape”, and «I become them» performance by Darius Dolatyari, Villa Noailles, Hyères (FR)

“3 days of design” with Temple Magazine, French embassy, Copenhagen (DK)

“If the house catches fire”, Chapelle XIV, Paris (FR)

“100 secondes avant minuit”, Espace Marais-marais, Paris (FR)

2020 “I am the heir of nothing in particular”, Galerie de Thorigny, Paris (FR)

“Lancement de Feu Magazine”, exposition de Xolo Cuintle, Glassbox, Paris (FR)

2019 “Home theatre”, cycle de 3 expositions, Pavillon Angivillier/Manufacture des Gobelins, Paris (FR)

“Pré-vue”, DD Galerie, Paris (FR)



Victor Unwin

Biographie

Victor Unwin (born in 1994 in Pontoise, France) is an artist based in Paris.

From a series of reality-fiction videos recorded on old VHS tapes, to a set of photographs engraved on black anodized aluminum slabs, Unwin finds meaning in the production processes of his works, waging materials as non-neutral sensorial links. In a dialogue between DIY techniques and new technologies, found footage and personal images, he develops an eclectic set of works aiming to tell stories and share feelings in unconventional ways. Roaming in the exurban beliefs of rootlessness, palingenesis, and the constant development of protocol systems scrying his own notion of gaps and margins, Unwin symbolically charges the elements he uses as a reorganization of his visible field. Complementarily to his practice and in a way to keep record of his experimentations, Unwin has been developing an editorial approach through books, zines and other experimental editorial objects.

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Victor Unwin

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Publications

2024 2BLESSED 2B STRESSED, Kermesse

PHOTO ALBUM, Kermesse

2022 MONSTER, Kermesse

ALBUM PHOTO, Kermesse

2021 MONO, Kermesse

Distributed by Antenne Books

Presented at Paris Ass Book Fair (2023, 2024), Palais de Tokyo, Paris

Offprint London (2024), Tate Modern, London

The Salon by NADA & The Community (2024), Paris

Collections

Bibliothèque Kandinsky, Centre Pompidou, Paris, France

CV

Exhibitions

2024 “Pig Sole”, Derouillon, Paris, France (upcoming)





Célia Boulesteix

Fwd :

eu de nouvelles depuis longtemps, ne t'inquiète pas,

que le temps manque. Tu auras la preuve que je ne me prélasserai plus

en discothèque

ouvre

encore

verras le vrai

et puis Voilà !, 2024

**Latex, peinture acrylique, peinture aérosol, papier recyclé,
brou de noix, ripstop, perles, fil de coton**

Latex, acrylic paint, spray paint, recycled paper, walnut
stain, ripstop, pearls, cotton thread

124 x 90 cm

48 7/8 x 35 3/8 inches





Victor Unwin

Door, 2024

**Impression sur aluminium profilé, impression sur fusion cuir et
ripstop, grille en acier galvanisé**

Print on aluminium profiles, print on ripstop fused leather,
galvanized steel grate

220 x 100 cm

86 5/8 x 39 3/8 inches







Célia Boulesteix
***Untitled (split)*, 2024**

**Latex, peinture acrylique, peinture aérosol, papier recyclé,
ripstop, acier, perles**

Latex, acrylic paint, spray paint, recycled paper, ripstop,
steel, pearls

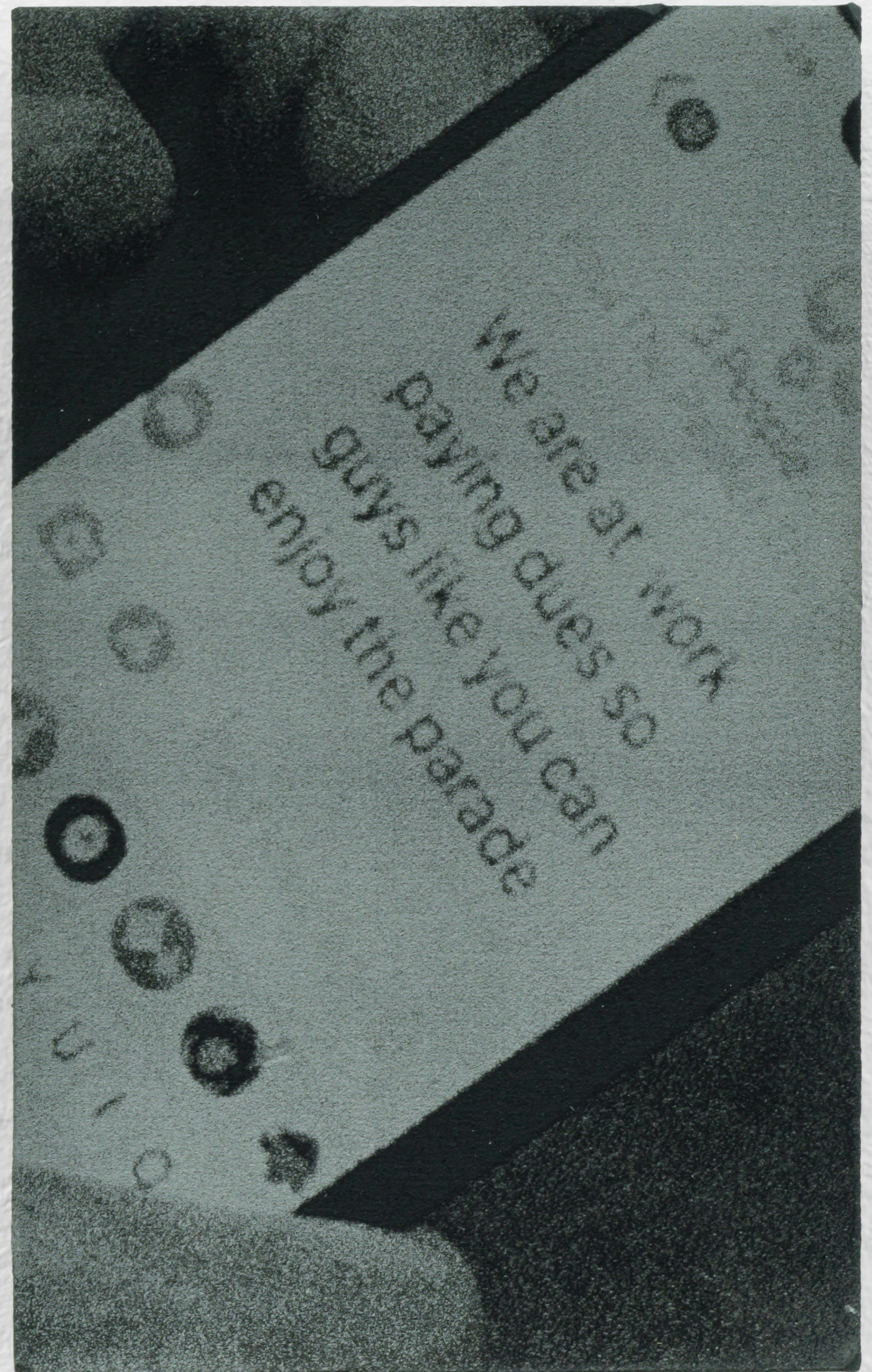
46 x 34,5 cm

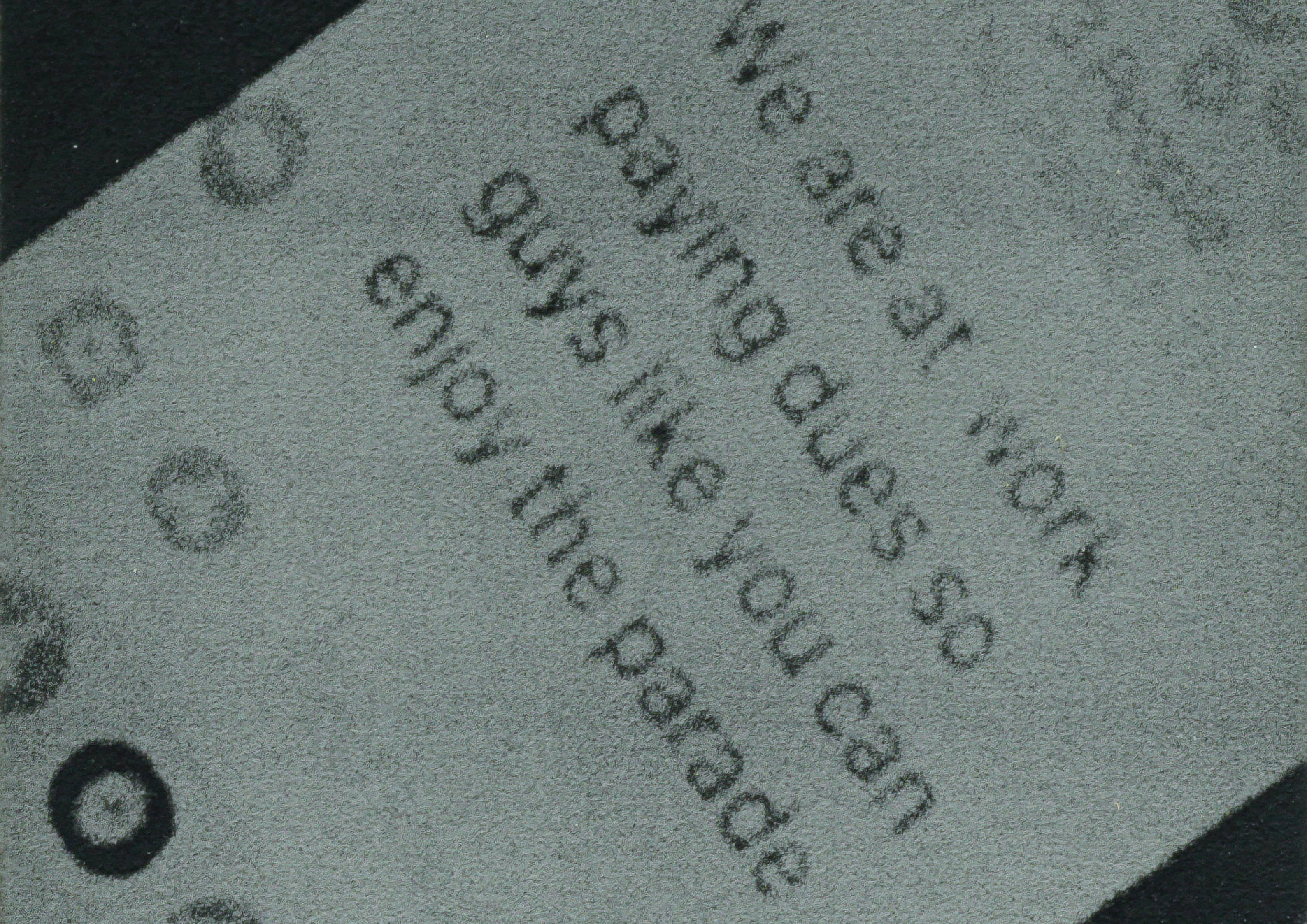
18 1/8 x 13 5/8 inches





Victor Unwin
Guys like you, 2024
Plaque d'aluminium anodisé gravée
Engraved anodized aluminium slab
7,5 x 5 cm
3 x 2 inches









Célia Boulesteix

I'm going for a walk (time), 2024

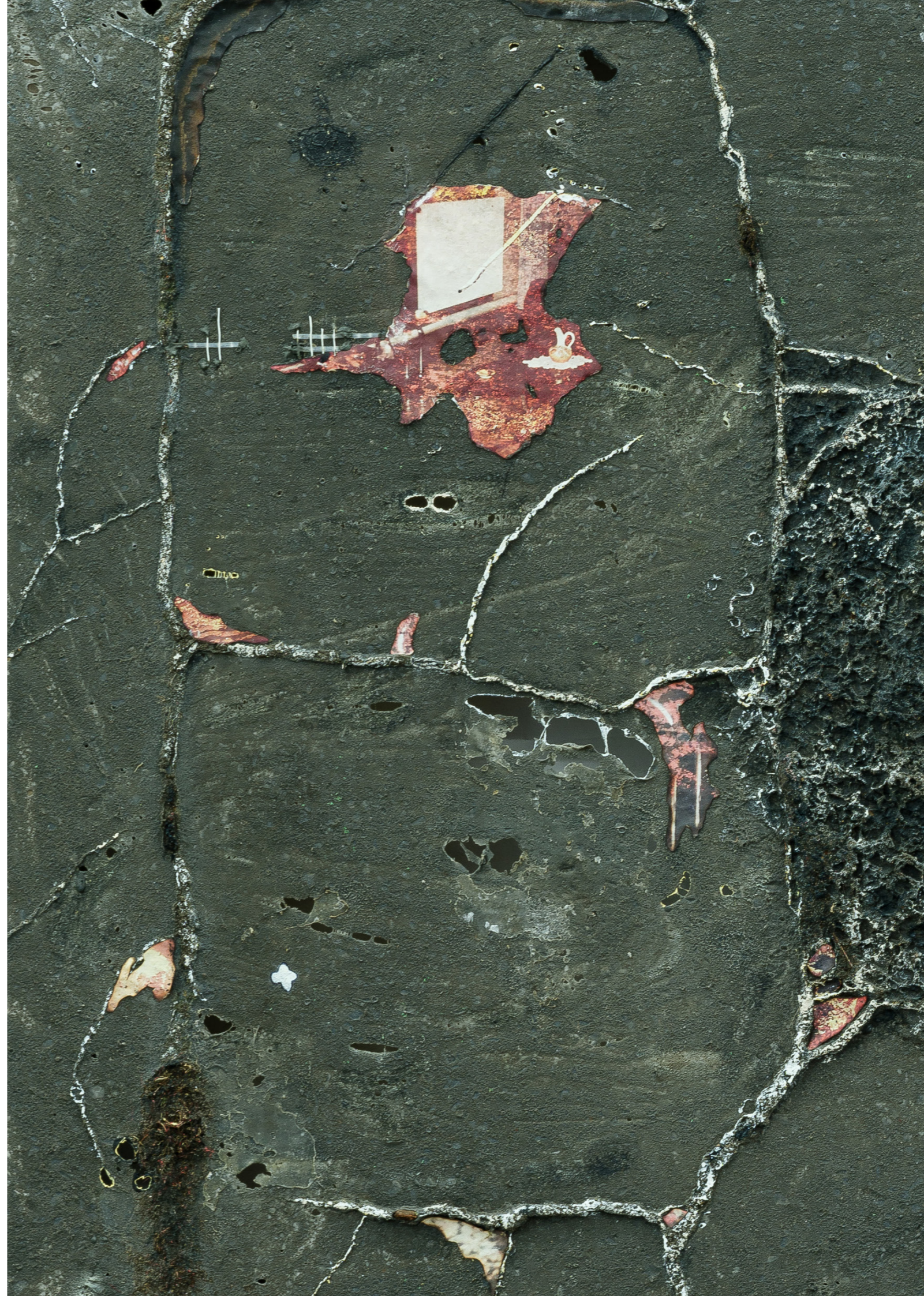
**Latex, peinture acrylique, papier recyclé, brou de noix, ripstop,
acier, bronze, plomb à rideau**

Latex, acrylic paint, recycled paper, walnut stain, ripstop, steel,
bronze, curtain lead

124 x 90 cm

48 7/8 x 35 3/8 inches





Victor Unwin
White Trash, 2024
Plaque d'aluminium anodisé gravée
Engraved anodized aluminium slab
15 x 10 cm
5 7/8 x 4 inches







← STREET COMPANY
FROM UNDER
THE BOARDS ?



Victor Unwin
Peer pressure, 2024
Plaques d'aluminium anodisé gravées, carton gravé
Engraved anodized aluminium slabs, engraved cardboard
160 x 110 cm
63 x 43 1/4 inches





SPOT LIGHTS FROM WELLS THE BOXES ?



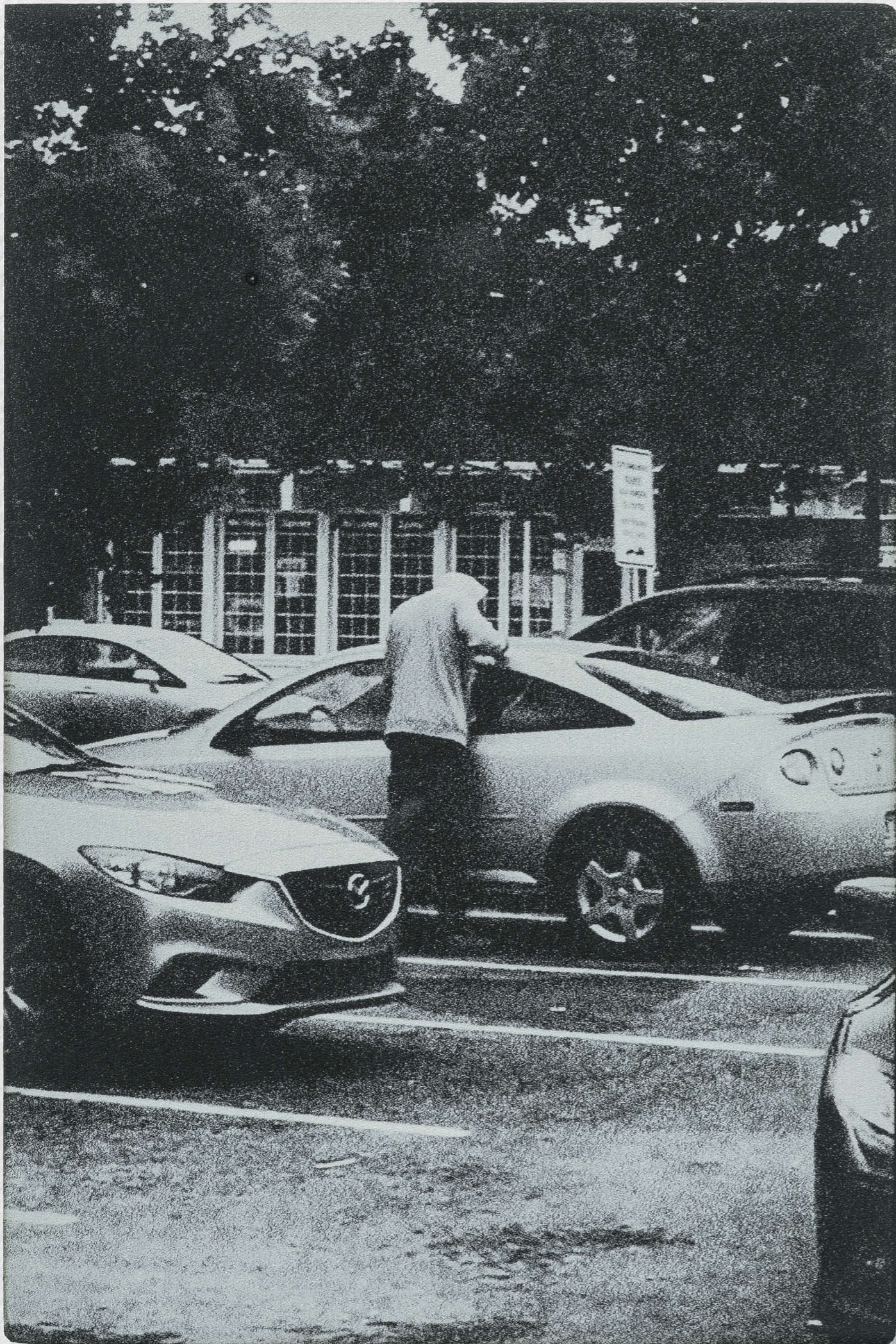


Célia Boulesteix
***Untitled (just watching)*, 2024**
Sérigraphie sur acier, acier poli miroir
Screen printing on steel, mirror polished steel
100 x 120 x 5 cm
39 3/8 x 47 1/4 x 2 inches









Victor Unwin
Carjack, 2024

Plaque d'aluminium anodisé gravée
Engraved anodized aluminium slab
15 x 10 cm
5 7/8 x 4 inches



Célia Boulesteix

Flashes to ashes, 2022

**Latex, voile de polyester, peinture acrylique, ripstop,
papier recyclé**

Latex polyester veil, acrylic paint, ripstop, recycled paper

74 x 125 cm

29 1/8 x 49 1/4 inches









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