

Fondation  
Pernod Ricard

Exhibition  
18.02 → 19.04.25



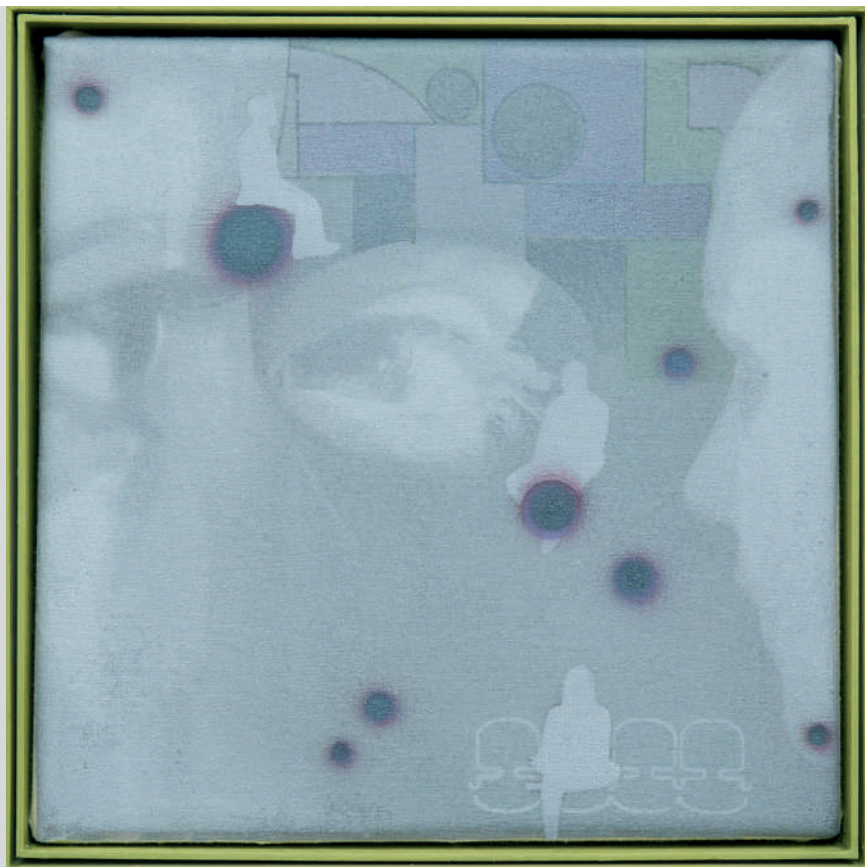
# Miss Recuerdo

Grichka COMMARET and Tohé COMMARET

In collaboration with Clueless  
Curator: Elsa Vettier



↑ Tohé Commaret, 8, film still, 2022. ©Nicolas Jardin. Courtesy of the artist.  
Grichka Commaret, *Rayé de la liste* (Crossed Off the List), acrylic paint on canvas, 2022. Courtesy of the artist. ↓



# Miss Recuerdo

(21 Av. Max R.)

Grichka Commaret is a painter, his sister Tohé, a videographer. They both grew up in the 1990s on 21 avenue Maximilien Robespierre in Vitry-sur-Seine, on the paved terrace (*la dalle*) to which part of their family had emigrated from Chile years before. This matricial space has played a central role in their respective bodies of work for several years now. Their childhood space has become an artistic interface that is both concrete and imaginary, in which their concerns converse with a certain complementarity: while Grichka's painting focuses primarily on the spaces—corridors, lifts, interphones, grids—which contribute to the immutable design of the *dalle*, for her part, Tohé films the people who roam around it in search of signs. For both siblings, the almost archaeological observation of the location is coupled with an overinterpretation of some of the details and memories that compose it, a way of giving rise to fiction onscreen or surrealism on canvas. By way of shared motifs, the sister's films and the brother's paintings seem at times to communicate secretly: on the canvas a mouth approaches the halo of a streetlamp, onscreen a girl consumes light; an eye painted in acrylic opens, in the film its pupil is red; figures appear in succession as the elevator rises towards the upper floors 8... 9...11... 25...

Designed as a conversation between their respective works, the *Miss Recuerdo* exhibition is held on the occasion of the production of their first together, *Palma*, and presents two excerpts from it. Shot in Vitry-sur-Seine, the film probes a disappearance: that of Paloma, a popular figure from the neighbourhood who has gone, leaving an enigmatic message behind. Her departure questions the possibility of emancipating oneself from a familial and social bubble, in which feelings of alienation and deep attachment coexist.

The works presented alongside *Palma* have mostly been devised and produced within the same timeframe as the film: between late 2024 and the first weeks of 2025. In this sense they are organically linked to the film and influenced by this experience of closeknit collaboration. Surpassing their usual dimensions, some of Grichka Commaret's canvases derive their format and character as objects with forgotten functions directly from reality. The films *Pukyu*, *Mustard* and *8* introduce us to the mazelike dimension of Tohé Commaret's filmic thought: screens and narratives are imbricated, rumours circulate and the actresses garder of her entourage resurface from one film to the next, embodying figures connected to impalpable realities. From the set of *Palma* to the exhibition rooms of the Fondation Pernod Ricard, CluelesS—the designer duo formed by Saloméja Jacquet and Clara Stengel—participates in the spatial composition of *Miss Recuerdo*. By accentuating the narrowness, ambiguity, or liminality of the spaces, their proposition contributes to the unfolding of a magical realism that underpins Grichka and Tohé Commaret's productions.

Elsa Vettier  
Curator of the exhibition

## Tohé Commaret

8, 2022

In the corridors of a building in the suburbs, water drips from an air vent blocked by a mound of little pink paper. We will never know exactly what Fatime—the little girl who deposits them daily into the vent—writes on them, whether they are “scripts” or descriptions of her “desired reality”. In her “everyday reality”, the dozy adults don’t seem to perceive the signals that she picks up on: the red pupils that she discovers in her eyes while looking in the mirror, the light from a laser that cuts through the curtains. At the opposite end of the green ray, three teenagers talk about “shifting”, a method consisting of immersing themselves in the stories they tell, in waking dreams.

***Pukyu*, 2025**

*Pukyu* signifies “fontanelle” in the Quechua language. The term refers to the soft space on babies’ skulls, which, as it hardens, invariably disappears a few years after their birth. According to the Quechuas, the fontanelles of some individuals remain open, leading them to feel things more intensely, as though they were “stuck to reality”. In this new production, Tohé Commaret presents a little girl who, after watching a documentary that mentions this belief, persuades herself that her fontanelle has never closed up. It apparently endows her with heightened empathy and a special way of perceiving the world around her, particularly stories that her mother hides from her. Resorting to fiction, Tohé Commaret films the inseparable relationship that one of her close girlfriends maintains with her daughter and—fascinated—continues to explore the acuity of children.

***Mustard*, 2023**

“Call the lift.” *Mustard* opens on two young sex workers as they go down the corridor of their building: Esmeralda, who plays Paloma in *Palma*, and Orphée, who reappears in *Pukyu*. Sitting on little stools, they make a series of phone calls to their customers, evoking by turns the masochistic humiliations that they could inflict on them. As helium balloons float along the corridor, they playfully chase them without, however, deviating from the dominatrix role they continue to play on the phone.

## Grichka Commaret

Grichka Commaret most often practices “painting without brushes”. He models his paintings on the computer before cutting out stencils that will allow him to copy the designs—using spray paint—onto the surface of the canvases. They have a particularly condensed look, compressing architecture, urban signs and silhouettes into a small format. Artificial lighting, starlight, or the closing of an eyelid shifts the cursor between nocturnal and diurnal. The works presented in the exhibition have all been devised and created concomitantly with *Palma*—the film co-directed with his sister. Pervaded by the experience of *mise en scène*, this series presents new artistic directions. While some of them focus on objects—an interphone, a door—and occasionally borrow their large dimensions (unprecedented in Grichka Commaret’s corpus), a resolutely abstract language contaminates the surface of images and things. Sometimes assuming the appearance of planes or buttons, parallelepipeds and lines contribute to a coded signage that circulates from one canvas to another. The smooth finish of the spray paint occasionally makes way for textural effects or elements sampled from the studio or family archives. Some works look less like canvases than three-dimensional objects and cultivate an “extra-medium” ambiguity: these are objects altered by a cinematographic subconscious, dysfunctional paintings that blink in the night.

## Grichka Commaret and Tohé Commaret

### *Palma*, 2025

Shot in late 2024 in Vitry-sur-Seine, *Palma* tells the story of Paloma's last day before her disappearance. For their first co-creation, Grichka and Tohé Commaret stage a character between two phases of life, withdrawn from a world governed by work. In *Palma*—an imaginary suburb—time is micro-managed: clocks are omnipresent and machines distribute job offers on demand. Activity is regulated by the S.E.M.I.S.E, a social contractor, whose omnipresent six letters blazon the uniforms and interfaces of the city. Paloma, who still lives with her aunts, does not work. She resists the absorption of the material world, preferring to focus her attention on what no one around her seems to detect: the vibrations of the brutalist architecture, the invisible breath that animates all things. The creation of *Palma* has afforded Grichka and Tohé Commaret the chance to reinterpret, through fiction, the concrete terrace where they grew up, and conserve their artistic approaches, to give rise to a film in which objects speak while people retreat into their visions. Two excerpts from the film are presented in the exhibition: the opening credits, which sets the scene of *Palma*, and a scene taking place in the aisles of a bazaar where Alma, a friend of Paloma's, works. In the back store, a radio show draws her attention. A surgeon says he can redraw the lines of the palm and thus influence the course of a destiny.

## CluelesS

Saloméja Jacquet and Clara Stengel—designers brought together under the alias “CluelesS”—are long-term associates of the Commarets. Oddly familiar, the objects that they produce are the result of operations of counter-(re)use of clothing and items of furniture or decoration that rarely cross paths. To create the sets of *Palma*, this Vitry-sur-Seine that diverges slightly from reality, they accessorised elements identified on the terrace and imagined objects that set the rhythm of the residents' daily lives, dispatching gum and temp work placements. The involvement of CluelesS extends to the exhibition rooms of the Fondation Pernod Ricard, which—as though deformed by the experience of the film shoot—find their dimensions altered. Between the esplanade and the domestic sphere, the spaces emerge as a series of thresholds in which the objects also seem to be in transit. CluelesS makes use of inlaid fragments and reversals of planes: screens are inclined and the ceiling approaches the floor.

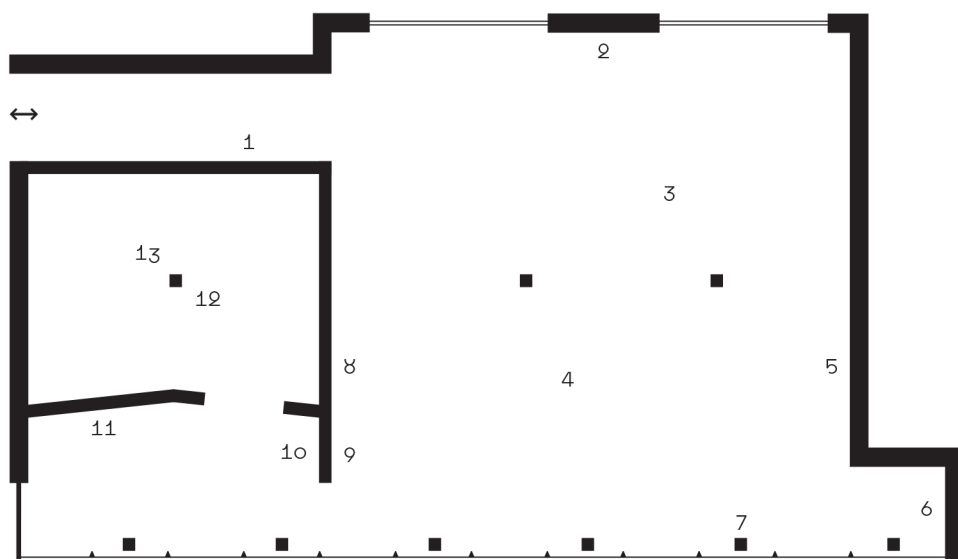


↑ Tohé Commaret, *Pukyu*, film still, 2025 and *Mustard*, film still, 2023. © Nicolas Jardin. Courtesy of the artist and Les Volcans  
Grichka Commaret, *Llamada*, acrylic paint on canvas, 2022. Courtesy of the artist. ↓



# Miss Recuerdo

(21 Av. Max R.)



1. **Tohé Commaret, *Emma, Fatime and Foussein*, 2022**, video. Courtesy of the artist
2. **Grichka Commaret, *Llamada*, 2022**, acrylic on canvas, 34×19 cm. Courtesy of the artist
3. **Tohé Commaret, *8*, 2022**, video, 20'. Courtesy of the artist
4. **Tohé Commaret, *Pukyu*, 2025**, video, 10'. Courtesy of the artist and Les Volcans
5. **Grichka Commaret, *Untitled (Clock)*, 2025**, acrylic on canvas, 13×52 cm. Courtesy of the artist
6. **Grichka Commaret, *Untitled (Plan)*, 2025**, acrylic on canvas, 44×70 cm. Courtesy of the artist
7. **Tohé Commaret, *Mustard (Interphone)*, 2023**, interphone, video, 7'. Courtesy of the artist
8. **Grichka Commaret, *Untitled (Door)*, 2025**, acrylic, corduroy, cardboard, paper, wooden beads, 110×220 cm. Courtesy of the artist
9. **Grichka Commaret, *Untitled (Interphone)*, 2025**, acrylic on canvas, 58×19 cm. Courtesy of the artist
10. **Grichka Commaret, *Old Trigger*, 2025**, PVC tube, acrylic, hardboard, 210×7,5 cm. Courtesy of the artist
11. **Grichka Commaret, *Untitled (Elevator)*, 2025**, cardboard, wood, photographs, 220×7,5 cm. Courtesy of the artist
12. **Grichka Commaret and Tohé Commaret, *Palma (Intro)*, 2025**, video, 9'. Courtesy of the artists and Anna Lena Films
13. **Grichka Commaret and Tohé Commaret, *Palma (Excerpt)*, 2025**, video, 9'. Courtesy of the artists and Anna Lena Films

Transformation of spaces, design of the membrane ceiling, audiovisual support systems, and seating (Bol-Fleur) by CluelesS.



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## Practical Information

**Free admission**

**Tuesday → Saturday**

**11 am → 7 pm**

**Late-night opening on Wednesdays → 9 pm**

**Informative tours**

**Wednesdays → noon**

**Saturdays → noon and 4 pm**

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## Associated programme

**Saturday 8 march**

Carte blanche to Alexandre Teiller,  
at the invitation of the artists

Guided tour in the presence of the curator

**Saturday 12 April at 3 pm**

Storytime tour for six-to-ten-year-olds