

Samuel Fasse

UNFOLDING

Cabanon Paris

April/May 2025

Samuel Fasse

After studying at the Royal Academy of Fine Arts in Antwerp, **Samuel Fasse** returned to Paris, where he currently resides and exhibits his work. A multidisciplinary artist, he has participated in numerous exhibitions, including his first solo show at Palais de Tokyo, as well as at Bubenber Gallery, Galleria Continua, and Yvon Lambert Library Gallery.

His work has been showcased nationally at events such as the Nice Biennial, “Les Rencontres de la Photographie d’Arles”, Confort Moderne art center, and Maison Louis Carré for Salon d’Été (Fitzpatrick x Sans Titres Galleries x Performance Agency), among others. Internationally, he exhibited in Germany (Space Bistrot21), London (Nicoletti Contemporary, Hoxton Docks), Brussels (Stems Gallery), Copenhagen (Inter.pblc space), and most recently, Mexico City (Espacio Union Gallery) and Geneva.

His practice extends to digital platforms such as State Of (Milan), Spaced in Lost, and Sajetta, and is part of the permanent collections of MOCDA, the Moleskine Foundation, and soon, the Mobilier National. He has participated in art fairs, including NADA, Frieze LA, Bienvenue Art Fair and the off-program of FIAC, and has been featured in publications such as FROG Magazine, L’Officiel Art, and Arcane Press.

Currently, he is preparing upcoming curations, group, and solo exhibitions for 2025, with projects in Europe, Mexico, NYC, and Italy.

He is also represented internationally by the agency Cadence Image as a scenographer.

Samuel Fasse’s expansive projects and practice mutates across exhibitions and ritual-like performances, in the process self-cannibalizing and composting its own previous iterations. A self-confessed trickster whose practice sits at the intersection where bodies, technology and violence collide, and whose sculptural objects, installations and performances owe their hybrid existence just as much to organic processes as to the intervention of new technologies. All in order to pervert the dominance of image regimes and technologies used for body capture in an ever-expanding context of the policing of bodies achieved through displacement and hyper-surveillance. For Fasse, creating alternative ways of moving, making movement and cruising through space is part of a wider process to destabilize and topple hierarchical orders, to ramp up our sensitivity and make us lose balance in the vertigo.

The whole overlaid with carefully composed soundscapes – all have a recurring presence in Fasse’s projects, upcycled, regurgitated, spat out and making multiple reappearances. Often literally connected in space by steel rods, wires or chains, they form a grammatical, syntactic flow, a biosynthetic score to be decoded. What’s at stake is not the confrontation between the biological and the synthetic or technological, but the porosity, contamination and barely noticeable passages between these physical and virtual states that are today’s *modus operandi*. Applying to bodies Timothy Morton’s notion of ‘hyperobjects’, entities

whose realness cannot be disputed but whose gargantuan proportions and lack of clearly defined and visible borders induce a stupefying terror, Fasse participates in the dismantling of the fallacy that gave us human-centrism and claimed the body as a homogenous, empirical and organic substance. In the process, he operates a distortion and hijacking of sorts, providing the means for domesticated objects to stop playing nice and to become true punk specimens, and for these same bodies to reveal themselves for what they actually are, spectral forms of variable intensities, flickering in and out of view.

Camille Bréchnignac is a curator and art theorist with a Master’s degree in Curating from Goldsmiths College and a Bachelor of Arts in Political Science, Philosophy, and Art History from McGill University.

She began her career in London as Associate Curator at Kunstraum, a project space known for its ambitious exhibitions, performance projects, and community-based initiatives. Alongside this role, she worked independently on several curatorial projects and contributed to the Photography Department at Tate Modern, assisting Emma Lewis on the Dora Maar exhibition.

Relocating to Paris, she continued developing her independent practice, notably curating an exhibition with Marie-Claire Messouma Manlanbien. She later joined Galerie Poggi as Associate Director, where she played a key role in institutional collaborations, overseeing projects at venues such as the Venice Biennale, New Museum, CAPC, MCA Chicago, and Centre Pompidou. She acted as Artist Liaison for Kapwani Kiwanga and Sophie Ristelhueber, integrated Ittāh Yoda and Josèfa Ntjam into the gallery’s program, and invited artists such as Hugo Servanin and Cecilia Granara for parallel projects. She also contributed significantly to the gallery’s strategic development and management.

Bréchnignac has authored numerous exhibition texts and is currently preparing several projects for 2025.

Turn around, I still don’t know how this bollard got stuck, 2025, wood, metal, urban bollard, LED screen panel, textile, 250 × 190 cm.

Storyboard N°2, 2024, pencil on paper, 29,7 × 42 cm

Cabanon is a central Parisian pop-up exhibition initiative run by Anaïs Horn & Eilert Asmervik, est. in 2023.

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Un texte défile sur un écran LED, en fragments. Il n'est jamais accessible dans son entièreté, toujours en train de s'échapper. Il appartient à celui qui regarde de le recomposer, de lui attribuer un sens. Ainsi fonctionne l'exposition de Samuel Fasse : le temps ici ne suit pas une trajectoire linéaire, il se replie et se déploie en boucle. Ce que nous voyons dans cette exposition appartient à un continuum, l'un des chapitres d'un récit en construction. Le grand objet central est à la fois totalité et fraction, exposition autonome et vestige d'un film qui n'existe pas encore mais qui sera. Il suggère une réalité en recomposition, un espace liminaire où cohabitent le machinique, l'humain et l'organique.

Face à nous, un objet hybride. Sa dimension totémique, conférée à la fois par sa taille et par sa composition pyramidale, évoque un rituel collectif. Thème central pour comprendre la pratique de Fasse, pour qui l'éclatement du réel demande la recréation de moments de communion afin de faire sens de la réalité. Et à l'image des mythologies, cet objet est composé de nombreuses strates de sens qu'il convient de décomposer.

L'accent est d'abord mis sur le corps, à la fois individuel et social, qui est ici à la fois référencé et mis à l'épreuve. Le tissu transparent évoque une peau, une membrane poreuse où se projettent désir et contrainte. Le potelet urbain qu'il dissimule impose une verticalité rigide, évoquant autant un marqueur de territoire qu'une verge en érection. Il condense ainsi les tensions entre le corps et son environnement, entre oppression et résistance. La tension du tissu, sa manière d'épouser la structure tout en retenant quelque chose de caché, renvoie aux dynamiques de révélation et de dissimulation.

Cette double dynamique du regard évoque également la question de la mise en scène, soulignée par la structure en bois qui emprunte aux cycloramas. Essentiels à l'industrie de la mode – où Fasse évolue comme scénographe – ces dispositifs créent des espaces de vide où les corps peuvent être exposés et modelés. Il en va de même pour la ville, et particulièrement pour Paris, que Fasse convoque directement avec le potelet urbain qu'il a ramassé dans ses rues ; théâtre à ciel ouvert où les corps se donnent à voir, régis par des mises en spectacle permanentes. Cette théâtralité est essentielle : elle introduit un régime fictionnel. Fasse s'en empare pour mieux la détourner et esquisser une nouvelle mythologie des corps et des identités, urbaine et technologique.

Car il s'agit bien de comprendre comment la technologie influence nos corps et nos identités. Le mouvement constant du texte sur l'écran LED suggère des identités en flux, modelées par un débit constant d'images et d'informations qui nous parviennent à travers des machines. La projection de la lumière de l'écran à travers le tissu-membrane rend ainsi compte de l'intériorisation de la subjectivité technologique au sein de nos propres corps. Une sorte de nouvelle réalité cyborg.

Enfin, l'environnement du Cabanon ne fonctionne pas comme un simple décor : il participe à la reconfiguration du récit éclaté que tisse Fasse. Les plantes à l'extérieur introduisent un contrepoint vivant, une réacclimatation possible face à l'effondrement du réel. L'espace d'exposition devient ainsi une capsule, et l'espace extérieur, un espace de projection.

Camille Bréchnac

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A text scrolls across an LED screen, fragment by fragment. It is never fully graspable, always in the process of slipping away. It falls to the viewer to reassemble it, to attribute meaning. This is how Samuel Fasse's exhibition operates: time here doesn't follow a linear trajectory — it folds and unfolds in loops. What we encounter belongs to a continuum, a chapter in a story still in formation. The large central object is both whole and fragment, a self-contained installation and a vestige of a film that does not yet exist — but will. It suggests a reality in recomposition, a liminal space where the mechanical, the human, and the organic coexist.

Before us stands a hybrid object. Its totemic dimension — conferred by its scale and pyramidal composition — evokes a collective ritual. This is central to Fasse's practice, in which the fragmentation of the real calls for the creation of moments of communion to make sense of it. Like mythology, this object is layered with meaning, inviting a slow unraveling.

The body is foregrounded — both individual and social — at once referenced and tested. The transparent fabric evokes skin, a porous membrane onto which desire and constraint are projected. The urban bollard concealed beneath imposes a rigid verticality, evoking both a territorial marker and an erect phallus.. It compresses tensions between body and environment, between oppression and resistance. The tautness of the fabric, its way of hugging the structure while hiding something within, speaks to the dynamics of revelation and concealment.

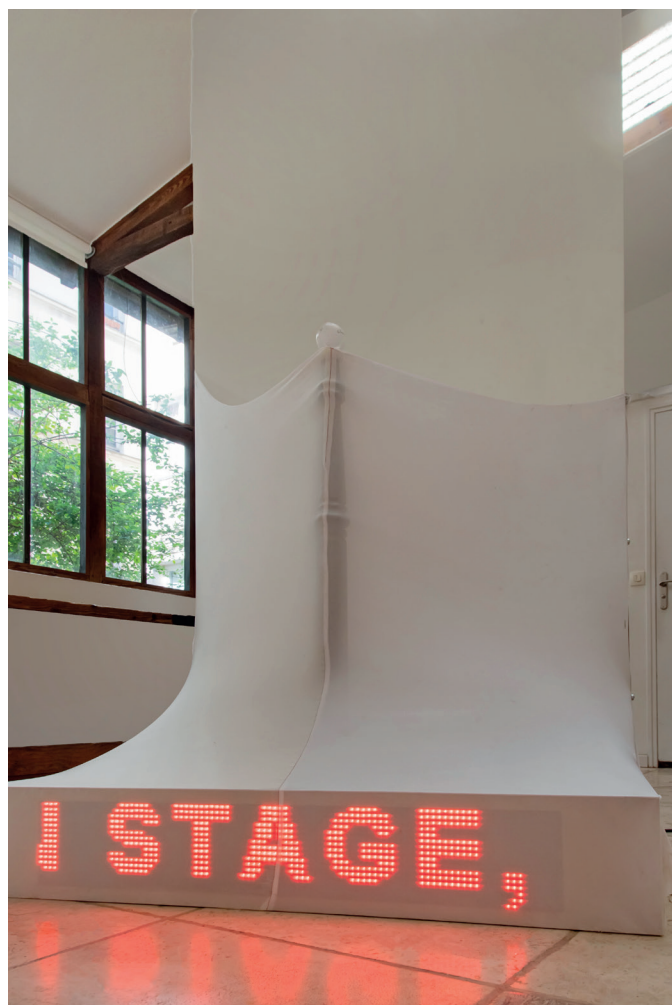
This double dynamic of looking also touches on staging, underlined by the wooden structure inspired by cycloramas. Essential in the fashion industry — where Fasse works as a scenographer — these devices create void-like spaces where bodies can be exposed and shaped. The same is true of the city — especially Paris, which Fasse evokes directly through the salvaged street bollard: an open-air theatre where bodies are continuously on display, governed by permanent spectacle.

This theatricality is key — it introduces a fictional regime. Fasse appropriates it in order to twist it, sketching out a new mythology of bodies and identities — urban, technological.

At heart, the work asks how technology shapes our bodies and our selves. The constant scroll of text on the LED screen suggests identities in flux, sculpted by a relentless stream of images and information mediated by machines. The light from the screen, filtering through the fabric membrane, expresses how technological subjectivity becomes internalized — a kind of new cyborg reality.

Finally, the environment of Cabanon is not mere scenography: it plays an active role in reconfiguring the fragmented narrative Fasse constructs. The plants outside introduce a living counterpoint — a possible re-acclimatization in the face of collapse. The exhibition space becomes a capsule; the world beyond it, a space of projection.

Camille Bréchnac

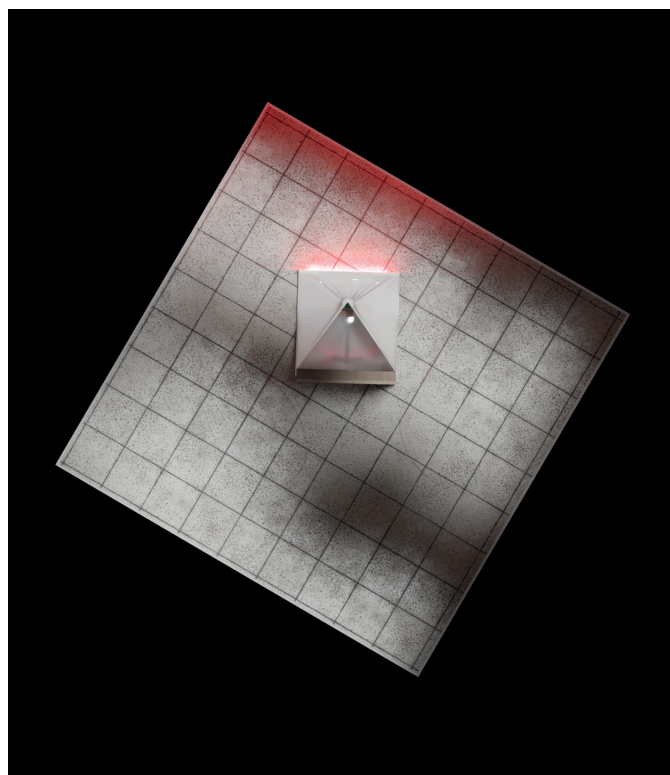
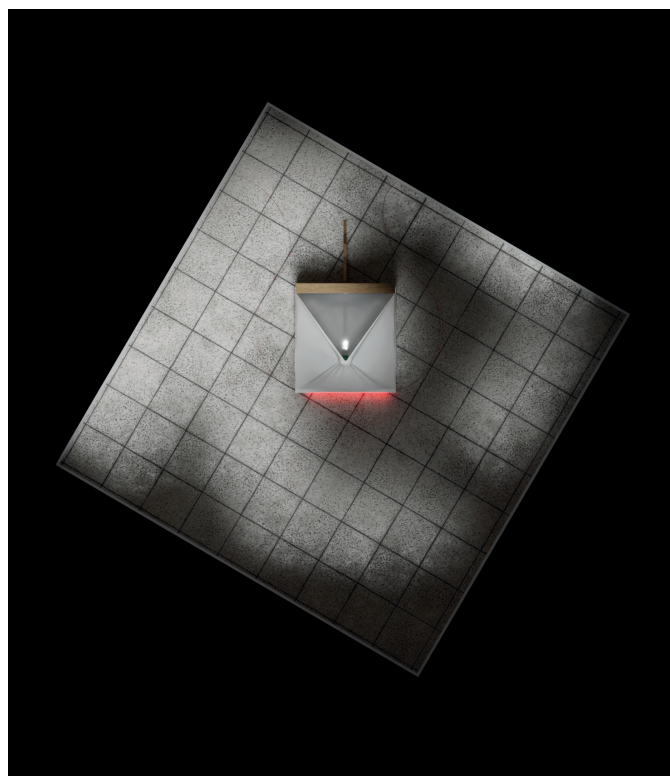
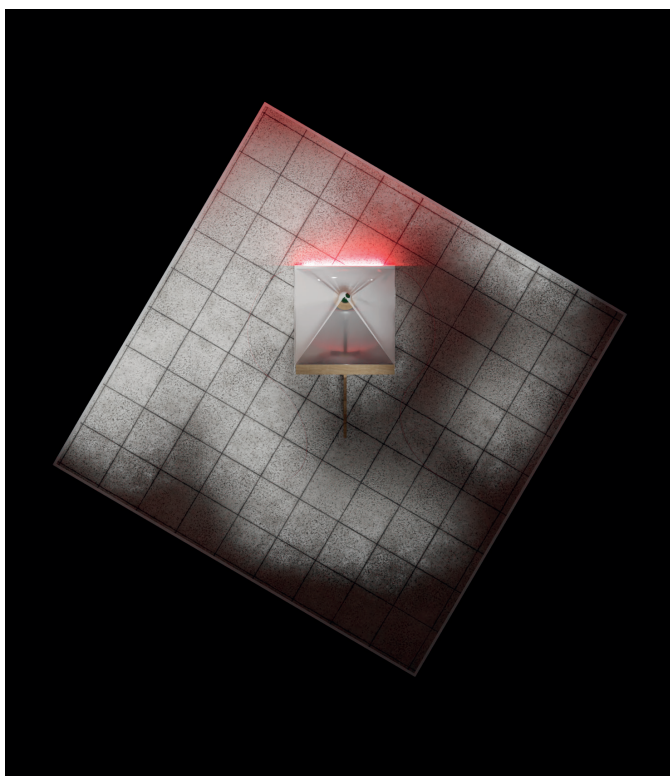














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