

El fantasma de Tennessee

May 23 – July 26, 2025, Marcelle Alix, Paris
Opening: Friday, May 23, 6 - 9 PM
at the occasion of Paris Gallery Weekend 2025

A group exhibition on melancholy inspired by three plays by Tennessee Williams and their film adaptations, featuring works by Ella C Bernard, Cécile Bouffard, Omar Castillo Alfaro, Caroline Rose Curdy, Pierre Dumaire, Laura Huertas Millán, Liz Magor, Rafael Moreno, Nicole, Hatice Pinarbaşı, and Jean-Charles de Quillacq

Curated by Ana Mendoza Aldana

Marcelle Alix
4 Rue Jouye-Rouve, 75020 Paris
From Tuesday to Saturday, 11am until 7pm, and by appointment
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You, I drink you in one gulp.

I lick you, I

eat you. I devour you. My belly is stretched tight

like a drum, my eyes struggle

to hold back the tears

of my pleasure.

You penetrate me to the core. I

possess you, I cover you. I preserve you.

Under a bell glass, I

hold you, I digest you.

I assimilate you, you become me.

Melancholy

Melancholy is the refusal to let go. It is a resistance to mourning and forgetting. Melancholy is the impossibility of forgetting what we do not always consciously know we have lost, what we repress, or what we miss: the sediments, the «archaeological remains, so to speak, of unresolved grief.»¹ It is the tenacity of memory, even if imperfect or reimagined, sometimes aided by fiction.

Melancholy preserves what no longer exists. It is as delicate as the thin layer of dust that settles over time on abandoned photographs and objects, and as strong and resilient as the silver threads of a spider's web. Melancholy is a refuge.

Voracious like a wild animal or a carnivorous plant, it devours time and relentlessly summons the past into the present. It hinders creation as much as it nourishes it. It can be the trough of a wave before it rises again, or the foam as it crashes.

As recent publications suggest², melancholy can be linked to histories of migration, to the solitude of our urban environments where social bonds have thinned, to class struggles, racial discrimination, and the experiences of sexual and gender minorities. It is the inherited specter of colonization and capitalism, clinging like a shadow to those who no longer quite know where their roots lie. Melancholy is an omnipresent absence that haunts us—a ghost. And then?

To avoid the abyss of loneliness, depression, and the loss of meaning, to resist the clutches of our inner demons, we must learn to negotiate and live with this ghost. El fantasma de Tennessee brings together eleven international artists around three key plays by American playwright Tennessee Williams. The exhibition unfolds throughout the gallery, with its various spaces respectively evoking *Suddenly Last Summer* (1957), *A Streetcar Named Desire* (1947), and *The Glass Menagerie* (1944).

1. “What Freud here calls the ‘character of ego’ appears to be the sedimentation of those objects loved and lost, the archaeological remainder, as it were, of unresolved grief”. Judith Butler, “Melancholy gender—refused identification”. *Psychoanalytic Dialogues*, 5(2), 165–180.

2. Whether addressing colonial and racial issues, class struggles, or questions of minority and gender identities, several studies use melancholy as a lens to explore how the experience of loss informs a vision and knowledge of the world.

Among them: “Melancholy gender—refused identification” (1995) by Judith Butler; *Melancholy Order: Asian Migration and the Globalization of Borders* (2008) by Adam McKeown; *El indio melancólico y temeroso. Representaciones de alteridad en dos textos de Indias, Perú colonial siglos XVI-XVII* (2014) by Germán Morong Reyes; *Melancolía de izquierda* (2019) by Enzo Traverso; *Endless Mourning: Racial Melancholia, Black Grief, and the Transformative Possibilities for Racial Justice in Education* (2019) by Justin Grinage; *Melancholia of Class: A Manifesto for the Working Class* (2021) by Cynthia Cruz.

Tennessee Williams

The work of Tennessee Williams represents a major contribution to American literature and popular culture. His plays are populated by complex, contradictory characters who struggle to adapt to a world in upheaval, or who cling desperately to the remnants of a fading past or fragile illusions in order to avoid descending into madness.

With great poetic force, Williams' works left an indelible mark on Broadway and Hollywood, becoming immediate successes and giving rise to numerous archetypal characters.

His plays and their film adaptations explore sensitive topics such as mental health, madness, homosexuality, the legacy of slavery and the plantation culture and economy of the Deep South (Louisiana, Mississippi, Alabama, Georgia, and South Carolina), and the lingering effects of the Great Depression. Despite the social, political, and cultural constraints of the 1940s and 1950s—puritanism, racism, endemic discrimination and segregation, as well as the restrictions of the Hays Code—Williams managed to address these issues with subtlety, empathy, without moral judgment, and with immense artistic value.

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El fantasma de Tennessee offers a free, artistic, poetic, and visual interpretation of three plays by Tennessee Williams, each centered around a woman grappling with the oppressive weight of a normative society.

Through the works, either pre-existing or newly created for the exhibition, by [Ella C Bernard](#), [Cécile Bouffard](#), [Omar Castillo Alfaro](#), [Caroline Rose Curdy](#), [Pierre Dumaire](#), [Laura Huertas Millán](#), [Liz Magor](#), [Rafael Moreno](#), [Nicole](#), [Hatice Pinarbaşı](#), and of [Jean-Charles de Quillacq](#), the exhibition portrays these three women and the anxious, oppressive environment threatening to drive them into madness.

Artist's biographies

Ella C Bernard

Lives and works in Paris.

After studying Biochemistry and Philosophy in Berlin, Ella C Bernard graduated from Städelschule in Frankfurt in 2022. She has held solo exhibitions at Garage Gallery in Prague (2024), at the Cité internationale des arts in Paris (2023)—where she also took part in the Berlin Senate Art Residency Program—and previously at Stadium Gallery and Cave3000 in Berlin (2018), Rue de Pompe in Paris (2018), and Super Super (now Shore Gallery) in Athens (2017).

She has received support from the DAAD in Berlin and several travel grants (2024-2026).

In 2024, she participated in group exhibitions at GAMU Gallery in Prague, Wannsee Contemporary in Berlin, New Garden Gallery in Romainville, and Bard College in New York, where she is completing her MFA.

In 2025, she took part in a group show with the collectives N/A/S/L (Mexico), Rudimento (Quito), and Erratum (Berlin) in Mexico, and another group exhibition at Scherben in Berlin.

She is preparing a solo exhibition at NKS in Stockholm around her project *Fragiles*.

Ella C Bernard is also a co-founder of the online platform Unqualifiedcomments.com, designed as a space for feminist, queer, and anti-fascist discussion, exchange, and resistance, where she contributes reflections on how to address difficult memorial legacies such as the Holocaust.

Cécile Bouffard

Born in 1987 in France, lives and works in Paris.

Cécile Bouffard co-founded the artist-run space Pauline Perplexe in Arcueil in 2014 and remains one of its resident artists.

They have held solo exhibitions at the Centre d'art contemporain Les Capucins in Embrun (2019), guadala-

guadalajara90210 in Mexico City (2022), Rond-Point Projects in Marseille (2022), La Salle de bains in Lyon (2022), Treize (2024), and Paris Internationale (2024) in Paris.

Since 2021, Bouffard has collaborated with dancer and choreographer Ruth Childs as part of the Delicate people project.

Since 2018, they have also led several collective lesbian projects such as VNOUJE (with Clara Pacotte and Roxanne Maillet) and La Gousse (with Roxanne Maillet and Barberin Quentin).

In 2022, they participated in “La Fugitive” at the Centre d’art contemporain d’Ivry — Le Crédac, curated by Ana Mendoza Aldana.

In 2023, Bouffard exhibited at the Palais de Tokyo in Paris, CAC Brétigny, Frac MÉCA in Bordeaux, the Swiss Cultural Center, and the Cité internationale des arts in Paris.

[Omar Castillo Alfaro](#)

Born in 1991 in Tulancingo, Mexico, lives and works in Paris.

A graduate of the École des Beaux-Arts de Lyon (2022), he was awarded the Prix de Paris the same year.

He was a resident at Cité internationale des arts (2023) and Villa Belleville (2024), and is currently in residency at Casa de Velázquez in Madrid (2024–2025).

He received the 1st Young Talent Prize at the ARCO Madrid fair (Opening New Galleries section).

His work was recently shown at guadalajara90210 in Mexico City (2025), Tropiques Atrium (Galerie Veranda) in Fort-de-France (2025), Galerie Sultana in Arles (2024), La Ferme du Buisson (2023), Salon de Montrouge (2023), and at 100% L’EXPO at La Villette, Paris (2023), and will be shown at Museo Morelense de Arte Contemporáneo Juan Soriano in Morelos, Mexico, at the end of 2025.

Caroline Rose Curdy

Born in 1990 in Rambouillet, lives and works in Paris.

A 2015 graduate of the École Nationale Supérieure d'Arts Paris-Cergy, she first studied photography at La Sorbonne before turning to sculpture.

She has also worked as a scenographer and set designer, continuing her exploration of the malleability of spaces.

Her practice spans multiple mediums, including forging, cooking, glassblowing, and metal enameling.

Her work has been exhibited at Fondation d'Entreprise Pernod Ricard (2024–2025), DOC! (2024, solo show), Centre Culturel Jean Cocteau in Les Lilas (2023), Sissi Club in Marseille (2020), The Community in Pantin (2023), Glassbox Nord (2023), and Voiture 14 in Paris (2019).

Pierre Dumaire

Born in 1993 in France, lives and works in Paris.

He studied at Beaux-Arts de Paris after completing a Master's in Fashion and Environment at École Duperré. In 2015–2016, he was in residence at the Gobelins Tapestry Manufacture.

He is among the selected artists for the 2025 edition of “Crush” (curated by Chris Cyrille-Isaac, Horya Makhoulouf, and Julia Marchand) at Beaux-Arts de Paris.

He has had solo exhibitions at the former Bishop's Palace of Toulon (2022, 2023), Villa Reille in Paris (2021), and Atelier Quintal in Paris (2021). His work has recently been shown at Villa Noailles and Galerie 22,48m² (2025).

Laura Huertas Millán

Born in 1983 in Colombia, lives and works in Brussels.

Laura Huertas Millán is a Colombian artist, filmmaker, and writer. She holds a Ph.D. from PSL University (SACRe program) developed at Harvard's Sensory Ethnography Lab.

Over twenty retrospectives of her work have been organized internationally.

Her films have been presented at major festivals and have won awards at Locarno Film Festival, FIDMarseille, Doclisboa, and Videobrasil.

She has had solo exhibitions at MASP São Paulo (2019), Maison des Arts de Malakoff (2018), Medellín Museum of Modern Art (2016), C/O Berlin (2024), and Crespo Foundation (2025).

Her works have been shown at the Centre Pompidou, Jeu de Paume, Guggenheim Museum New York, Times Art Berlin, and biennials such as Liverpool, FRONT Triennial, Videobrasil, Videonale, and Sharjah Biennial.

In 2025, she is an artist-in-residence at The Rockefeller Foundation's Bellagio Center in Italy.

Liz Magor

Born in 1948, lives and works in Vancouver.

A major figure in Canadian contemporary art, Liz Magor has participated in group exhibitions at Vancouver Art Gallery, National Gallery of Canada in Ottawa, Seattle Art Museum, Wattis Institute, Documenta 8 (1987), and the Venice Biennale (1984).

In France, she had her first European solo show at Triangle-Astérides in Marseille (2013), followed by a solo exhibition at Le Crédac in Ivry-sur-Seine.

Her retrospective, initiated by Musée d'art contemporain de Montréal, toured the Migros Museum in Zurich (2017), Kunstverein Hamburg (2017), and MAMAC Nice (2018).

She was a DAAD resident in Berlin in 2017–2018.

Her solo show “BLOWOUT” was exhibited at The Renaissance Society in Chicago and the Carpenter Center for the Visual Arts in Cambridge in 2019. Most recently, her solo “The Rise and the Fall”, initiated at Focal Point Gallery in the UK, toured to the Douglas Hyde Gallery in Dublin and the Giuliani Foundation in Rome (2023).

Rafael Moreno

Born in 1993 in Colombia, lives and works in Paris.

She is an artist-researcher and a member of «La Coopérative de Recherche» at ENSACM in Clermont-Ferrand.

She studied at Beaux-Arts de Paris and at EHESS.

Rafael Moreno has held solo exhibitions at Gaudel de Stampa Gallery (2022) and at the ADAGP Cimaisses in Paris (2025).

She won the ADAGP Revelations Prize for Visual Arts in 2023.

Her residencies include Asa Studios HFBK in Hamburg (2021), Villa Belleville (2022, with Hatice Pinarbaşı), Palais de Tokyo's «La Friche» program (2023), and Salzburg Kunstverein (2024).

In 2024, she participated in group shows at Mécènes du Sud Montpellier, Établissement d'en Face in Brussels, CAPC Bordeaux, and CCA Berlin.

Nicole

Born in 1997 in Quito, Ecuador, lives and works in Paris.

Nicole has participated in group exhibitions in France and internationally, including FRAC Île-de-France, Romainville (2024), Exo Exo, Paris (2023), Bétonsalon, Paris (2023), and Bienal de Maia, Porto (2021).

In February 2025, she joins a group exhibition bringing together the collectives N/A/S/L (Mexico), Rudimento (Quito), and Erratum (Berlin) in Mexico.

Her performances include “TV Buddha” at Mira Art Fair (2024), “Amor y besitos” at Mother x La Clef Revival, DOC Paris (2024), and “Untitled” at Espace Temple (2024).

In January 2025, she is in the cover for *Art Interrupted* (Línea Recta edition). In 2023, she published “The Bimbo Reclaimed” in *Pour toi* Issue 1. She also leads workshops, including “Love Letters” at FRAC Île-de-France (2024).

Hatice Pinarbaşı

Born in 1993, lives and works in Pantin and Pierrefitte-sur-Seine.

She won the Roger Bataille Painting Prize (Fondation de France, 2020) and the Amis des Beaux-Arts de Paris Prize (2021).

She has held solo exhibitions at Gaudel de Stampa Gallery, Paris (2023) and Big Apple, Anderlecht (Brussels Capital Region, 2025), and a duo show with Rafael Moreno at Établissement d'en Face, Brussels (2022).

Her work has been shown at Monnaie de Paris, M HKA Antwerp, Palais des Beaux-Arts de Paris, Salon de Montrouge, Villa Belleville, Parliament Gallery Paris, and Transpalette Bourges.

She exhibited at June Art Fair, Basel (2023) and Material Art Fair, Mexico City (2025). In 2024, she participated in exhibitions at Frac Île-de-France, CRAC Alsace, Crédac Ivry, and Passages Troyes.

Jean-Charles de Quillacq

Born in 1979 in France, lives and works in Rome.

He studied at École des Beaux-Arts de Lyon and Weißensee Kunsthochschule Berlin.

His solo exhibitions include art3 (Valence, 2021), Bétonsalon (Paris, 2019), La Galerie CAC Noisy-le-Sec (2018), Swiss Art Awards (Basel, 2017), Galerie Marcelle Alix (Paris, 2016, 2020, 2024), and Rote Fabrik (Zürich, 2012).

In 2024, he was a resident at the Villa Medici in Rome.

He has also participated in group exhibitions at Fondation d'Entreprise Ricard, Villa Arson (which published a monographic booklet *Mes mains dans tes chaussures*, 2015), Rennes Contemporary Art Biennale, Palais de Tokyo, Centre Pompidou Metz (2024), and Villa Medici (2024).

Curator's biography

Born in Guatemala City, Guatemala, Ana Mendoza Al-dana lives and works in Paris. She is a curator, art critic and poet. She is a member of AICA-France and C-E-A / French organization of independent curators.

She has been conceiving, organizing and producing intellectual and eminently sensitive exhibitions for over twelve years.

The projects she has organized (at the Palais de Tokyo, the CRAC Alsace in Altkirch, the Centre d'art contemporain d'Ivry – le Crédac, Bains douches in Alençon, Air de Paris and Marcelle Alix galleries in Paris...), since 2013, often take literature as their starting point, and seek to shed a different light on the most diverse contemporary artistic practices and the urgencies of the present.

She places particular emphasis on feminist and queer issues and practices, as well as on painting.

Since 2024, she has been developing a form of art criticism, borrowing its typographic games, as well as its musical and narrative forms, from poetry. This experimental form allows for a free association of images, rhythms, sounds and personal experiences shared in connection with the works presented.

In 2024, she was selected to take part in the Visitor Programme of Phileas – the Austrian Office for Contemporary Art in collaboration with Trampoline in Vienna and Salzburg.

She is regularly invited to present or publish her work as a curator, art critic and researcher, notably at the École des Beaux-Arts de Paris, the Bibliothèque Kandinsky – Centre de recherche du Musée national d'art moderne, the École du Louvre, the M HKA – Museum of Contemporary Art in Antwerp, and the Centre d'art contemporain d'Ivry – le Crédac, among others.



Photo : Nanténé Traoré©

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Curated by Ana Mendoza Aldana

Important dates

- Friday, May 23, from 6 PM to 9 PM — OPENING at Marcelle Alix
As part of Paris Gallery Weekend 2025
- Sunday, May 25 at Marcelle Alix
Special opening of Marcelle Alix gallery on the occasion of Paris Gallery Weekend 2025, 2-6 PM
from 3:30 PM to 4:30 PM — PERFORMANCE *At Your Feet (Be Ready)* by Nicole
4 PM — GUIDED TOUR of the exhibition with Ana Mendoza Aldana
- Saturday, 7 June
PERFORMANCE *At Your Feet (Sit Tight)* by Nicole — After 8 Books, Paris
- Dates to come
PERFORMANCE *At Your Feet (Stand By)* by Nicole — Shmorévaz, Paris, early July 2025
PERFORMANCE *At Your Feet (Count the Days Until)* by Nicole — place TBA, July 2025

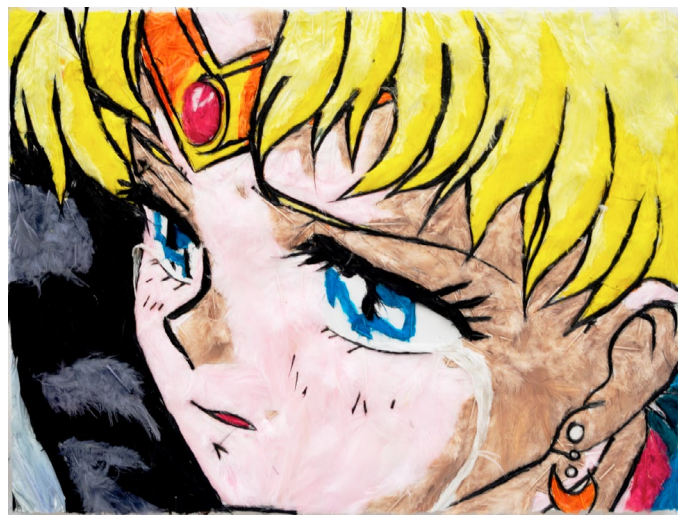
Contact

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Hatice Pinarbaşı, *Feuilles bipolaire d'automne*, 2020 (detail) Oil on picnic tablecloth, electric wire. 200 x 200 cm. Courtesy of the artist.



Omar Castillo Alfaro, *Sailor Moon T_T* (*Amantecas, chapitre 1 : Pedro, série*), 2025
Natural bird feathers, cotton paper and wood.
30 x 21 x 2.5 cm. Courtesy of the artist.



Laura Huertas Millán,
El laberinto, 2018
21 mins, 16 mm into HD, found footage.
Courtesy of the artist.



Pierre Dumaire, *Saint Sébastien*, 2024
Etching on paper, 25 x 33 cm. Courtesy of the artist.



Cécile Bouffard, *Water queens*, 2024
(detail)
Textile, plastic, metal, light bulb.
Courtesy of the artist.



Liz Magor, *Gold*, 2019
Mylar boxes, mixed materials. 51 x 51 x 42 cm.
Photo: Aurélien Mole©, courtesy Marcelle Alix,
Paris



Rafael Moreno, *Pinocchia Tales*, 2024
Various materials. Courtesy of the artist.
Photo: Raphaël Massart



Hatice Pinarbaşı, *Chucrée, Chalée_2*, 2021
Charcoal on wood, colored pencil, pastels, collage,
scarf. 50 x 20 cm. Courtesy of the artist.
Photo: Raphaël Massart



Ella C Bernard, *Cable, various reflections*, 2024
Various materials, dimensions variable.
Courtesy of the artist.



Caroline Rose Curdy, *XX22*, 2024
Metal, glass. Courtesy of the artist.



Jean-Charles de Quillacq, *Laurence de Quillacq*, 2024. Magazine pages erased with acetone, synthetic fruit, orange jam made by the artist's mother.



Nicole, *Rompe la piñata, Malena de tigresa*, 2024
Performance, 15 minutes approx. Courtesy of the artist