

# Alizée Gazeau *A Shadow's Shadow*

7 March— 26 April 2025

sainte  
anne  
gallery



© Alizée Gazeau

A conversation between Alizée Gazeau and  
Joséphine Dupuy-Chavanat.

Joséphine Dupuy-Chavanat: “ To title is to write a little!” said Alechinsky in 1911. Your first solo show was entitled *Heureux qui comme Ulysse* [Happy who like Ulysses], evoking the journey and the fragmentation of memory, while your second, *Häutung* [Molting],

explored the idea of metamorphosis and the creative process. Recently, your much more conceptual exhibition *I'm Herdsman of a Flock* looked at the transformation, permeability and polysemy of familiar objects, particularly those from the marine and equestrian worlds.

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What motivated the title of this new exhibition at Sainte Anne Gallery?

Alizée Gazeau: 'A shadow's shadow' is a quote from Hamlet. The exhibition is the first personal presentation of my paintings and sculptures in Paris after four years living in Berlin. I wanted to compose a series of paintings based on past and recent sensations, like the cast shadows of memory. Shadows come with light. The shadow of a shadow is two lights on objects that project onto each other. I like the idea of repetition, of the same word, the same motif, like a rhythm, a poem, a dance. A little further on, Shakespeare writes 'a dream itself is but a shadow'. In the paintings, we recognize the object of the net, the hammock, but as in a dream, it is no longer exactly the object, nor its abstraction.

Three ensembles of sculptures punctuate the exhibition. They follow on from the horse saddle sculptures exhibited in November at Stallmann Galleries in Berlin.

Joséphine Dupuy-Chavanat: So there's a fluidity, a kind of interstice that you constantly capture in your work. A moment that also seems suspended, between two states. The net, for example, seems to escape us the moment it appears. As for the leather straps,

they play on the varying degrees of tension in their braiding, fused at one end and loose at the other. You mentioned recent sensations. Can you tell us what they are and how they may have influenced the paintings and sculptures presented here?

Alizée Gazeau: You said that the exhibition of horse saddle sculptures was more conceptual than previous ones. This is true and paradoxical at the same time, because it marks a moment when I have fully assumed the part of sensitive intuition in my work. The horse saddles, the braids made from their girths, the pieces cut from leather are sensual elaborations that respond to a very direct intuition.

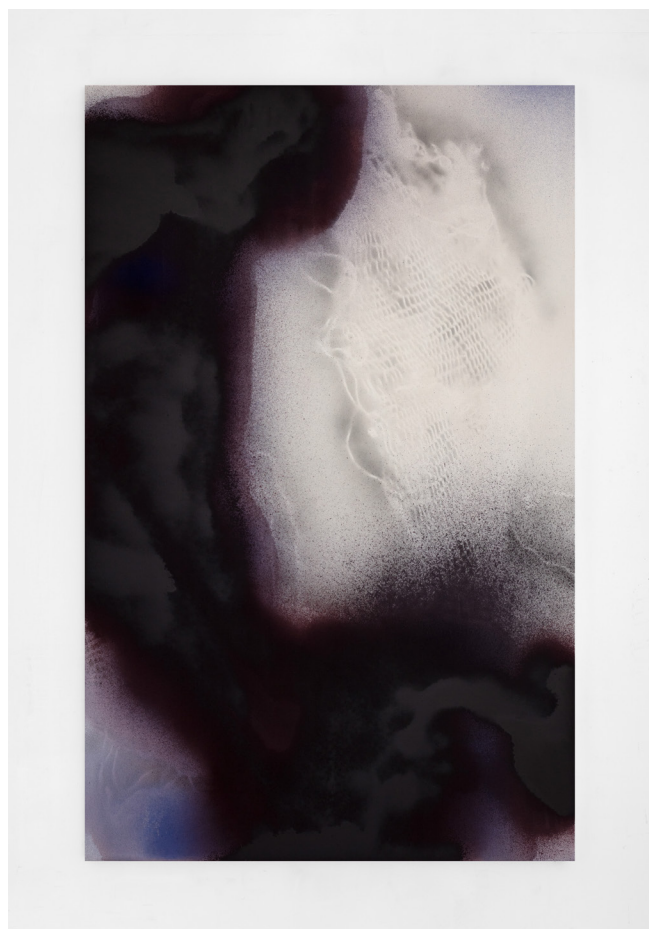
The net is an object I began collecting in 2019. Instability, loss and the fluctuating memory of a place are translated into painting through this object. Working on the ground, with pigments and water, it becomes a tool that allows me both to hold the paint on the surface of the canvas and to let it escape. There's a tension between letting go and holding back that I like to find in the process. As you say, we find the same tension between the idea of capture and liberation in the leather braids. These archetypal objects are like metaphors.

(...)

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Various works by Alizée Gazeau.  
*Shadow's shadow* solo show at Sainte Anne Gallery, 2025, Paris



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Portrait of Alizée Gazeau by Masha Demianova

Alizée Gazeau (b. Paris, 1990) lives and works in Berlin. She holds a master's degree in art history from La Sorbonne, where she also studied philosophy of art.

Solo exhibitions include *I'm Herdsman of a Flock*, Stallmann Galleries, Berlin, Germany (2024), *Häutung, Gr\_und* with the support of the French Institute, Berlin, Germany (2023), *Le Filet*, Ona Project Room, Tokyo, Japan (2022), *Heureux qui comme Ulysse*, Bubenber, Paris (2017).

Recent group exhibitions include *Mass, Spoiler Zone*, Berlin, Germany (2024), *H2O Venezia: Diari d'Acqua*, Fondazione Barovier&Toso, Venice, Italy (2024), *Archive of Upcoming*, Georg-Knorr Bremse Factory, Berlin, Germany (2023), *Art Theorema Krisis*, Fondazione Benetton, Treviso, Italy (2023), *Off Water II*,

Sainte Anne Gallery, Paris, France, (2022), *Interfaces, or those who caress the surface*, Interface, Berlin, Germany (2021), *But are we the only dreamed ones?*, Daily Lazy Project, Athens, Greece (2019).

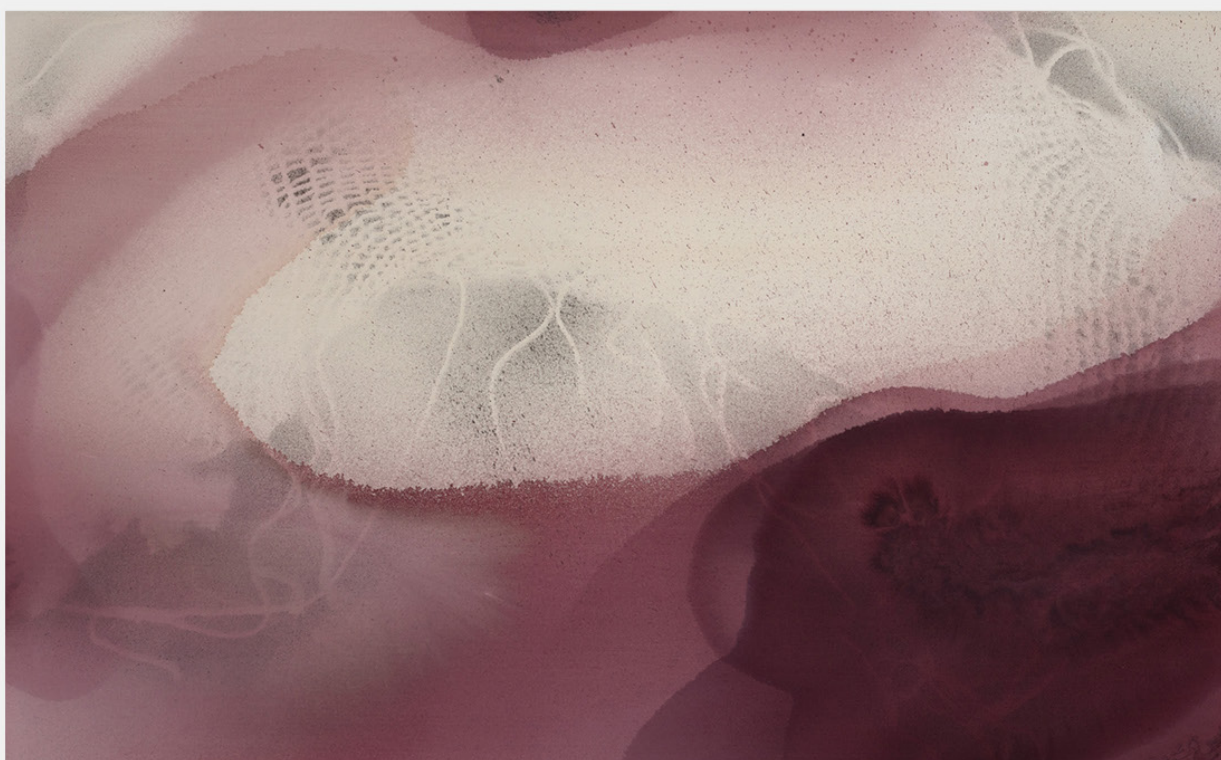
Alizée Gazeau was resident at the Fondazione Barovier&Toso, Venice, Italy (2023), at the Cité Internationale des Arts, Paris, France (2019-2020, 2025), at the Fondation Hartung Bergman, Antibes, France (2018), at the Fondazione Michelangelo Pistoletto, Biella, Italy (2018).

She founded *Publication d'Art Non linéaire*, a collective publication of artists and historians, giving rise to several events and conferences, at Musée Pierre Soulages, Rodez, France, at Cité Internationale des Arts, Paris, France, at Emerige Voltaire, Paris, France (2018-2022).

Invitation

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*Solo Show* 7.03 — 30.03  
*Vernissage* 7.03, 18h — 21h En présence de l'artiste  
44 rue Sainte Anne, 75002, Paris