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Cheval de trois

Photography triptych on dibond
82 x 110 cm / 32,3 x 47,2 inches

FNAC collection
(National contemporary art collection
2008



Qui veut faire l'ange fait la bête



Pégase



Cheval de trois

Moralities

Photographic serie on dibond
100 x 75 cm / 39,4 x 29,5 inches

2007/...

These photographs are scenes of dead animals that were found in nature, all of which having the specificity to appear in the *Fables of La Fontaine*, written by the well-known french writer of the 18th century, Jean de La Fontaine. These stories contain strong morals and are still taught today to children at school.



Moralities, The heron



Moralities, The weasel

WE'RE STRONGLY INFLUENCED BY EACH OTHER

Solo show, L.A.I.T. Art Center,
Bellevue high school, Albi, 2007



We're strongly influenced by each other

Photography on dibond
110 x 73 cm
2007



The lair

Photography on dibond
110 x 73 cm
2007



The blue hour

Sawdust, stuffed antelope, chandelier
180 x 45 x 110 cm / 71 x 18 x 43 inches
130 x 150 x 90 cm / 52 x 59 x 36 inches

2007





Foreground
The blue hour

At the bottom
Ce qui va par deux, D.
Ce qui va par deux, P.

Two paintings, oil on canvas
189 x 129 cm / 74,4 x 50,8 inches

2007



**Girouette
(Weather vane)**

Plywood, metallic axle, oil painting,
land-surveyor glasses

2007

Above, park's view

Below, exhibition's view





**Entre chien et loups
(Between dog and wolves)**

Video, 16/9, 7'55

2007

In the twilight, a thick sound floods in the outdoor area, while a group of teenagers carries out a night round in the vast ground of a school. Obviously in search of something, the vice is tightened on the inhabitant of a hut -a bass player- who plays in a sort of wild way for defense.

Solo show, a collaboration with Stéphane Pauvret
MAMAM No Patio, Museum of Contemporary Art
Recife, Brazil.
sept. 09 / jan.10



Histoires connectées (Connected stories)

Camera obscura

Wood sculpture / 2010

A project carried out in collaboration with Stéphane Pauvret, became the following of a residency at Recife, in Brazil, in the summer of 2009. This installation (composed by photographs, videos, objects, sculptures) was first presented at Recife before being exhibited, slightly modified in the framework of the exposition "Frisbee" at Nantes.

« Your project becomes a part of the artistic approaches which invent new « methodologies » of documentation and investigation in privileging angles of approach which permit to understand and to re-represent the present world, revealing in the same way historical social facts and the metamorphosis of the real, through art. These approaches put in relation disciplinary fields, theoretical utilities, various competences and mediums, and work in and with a specific context, paying attention not to deliver the exotic, and also watching out for conditions of production for the artist and his work. They support themselves on an attitude which privileges exchanges or even reciprocity, in this way leaving the observed subject to speak for itself, all the while revealing the manner in which it is observed and the historical eventuality of all representation.»

Emmanuelle Chérel, art historian. Extract from a public conversation with the artists during the exhibition *Frisbee*.

Extract from the text by Josué De Castro,
Des hommes et des crabes (Men and crabs), Éd. du seuil, 1966.

« The Recife swamps are a paradise for crabs. If the earth was made for man and gives him all that he needs, the swamp was specially conceived for crabs. Everything is, was or will be crab, including the mud and the man living there. Mud mixed with urine and excrement, with all the residues which the swamp brings when it is still not crab, prepares itself to be. Crabs are born there, the crab lives in it, gets bigger by eating the mud, fattens himself with the wastes it possesses, manufactures with it the white flesh of his legs and the greenish jelly of his internal organs... As for men, they do not solely live from the harvest of crabs. They suck their legs, lick and scour their shell until they are clean like glass and from this mud transformed into flesh, they form the flesh of their bodies and the flesh of the bodies of their children. That which the organism rejects, returns to the mud and its refuse, once again to become crab.»



Manguetown

Digital video / 12' / 2009-2010

Presented in the sculpture *Camera obscura*



Manguetown is a short anachronical and metaphysical fiction in which the two principal characters, Darwin and Einstein are the giant puppets inspired by the canavalesque tradition of Northeast Brazil. Well-known scientists, these two “great minds” had likewise each made a trip to Brazil, close to a century apart from each other, they are meeting here in mangrove marsh. The recent history of this immense country in full economical, social and political mutation intrigued these two intellectuals. Through reconsidering their own theories, teasing each other as old friends, they pass through urban, social and ecological descriptions that question the state of chaos in the capital of Nordeste.

Leaning against a tree, Darwin opens the film with a letter addressed to “dear Albert”, extracted from his genuine voyage on board the *Beagle*, an English ship which crossed the oceans in 1836 and was shored by headwinds into the port of Recife. The description of the scientist, ecologist before time, and father of *On the Origin of Species*, made a chaotic vision of the capital of Pernambuco.

WHO WISHES TO BECOME AN ANGEL, BECOMES A BEAST

Solo show, may, 2007
Bangkok University Gallery, BUG

Exhibition view, BUG, Bangkok,



Fallen angels

35 suspended dolls
Variable sizes

Central World Plaza

Digital prints on sticker, 4 plints,
4 Stuppa and Pagoda models
200 x 300 x 500 cm / 79 x 118 x 197 inches

2007



Just before, was the Dorippe Granulata

Video, 5mn
2007

Near to the performance, this short film is a contemplative and penetrating portrait of a white crab: the "dorippe granulata", already screened in a Sokurov film "The Sun", where the emperor Hiro-Hito felt in ecstasy. Tracked by the camera using a lamp-torch, the crab with the head of warrior samurai solidifies on sand, surprised by the light on the slope.



Plastic bags, water, pedestals, stromboscop,
LCD monitor
4 x 4 x 0,5 m / 158 x 158 X 18 inches

2007



My feedback to Jane

Acrylic and glitter on canvas
244 x 186 cm / 96,1 x 73,2 inches

2007



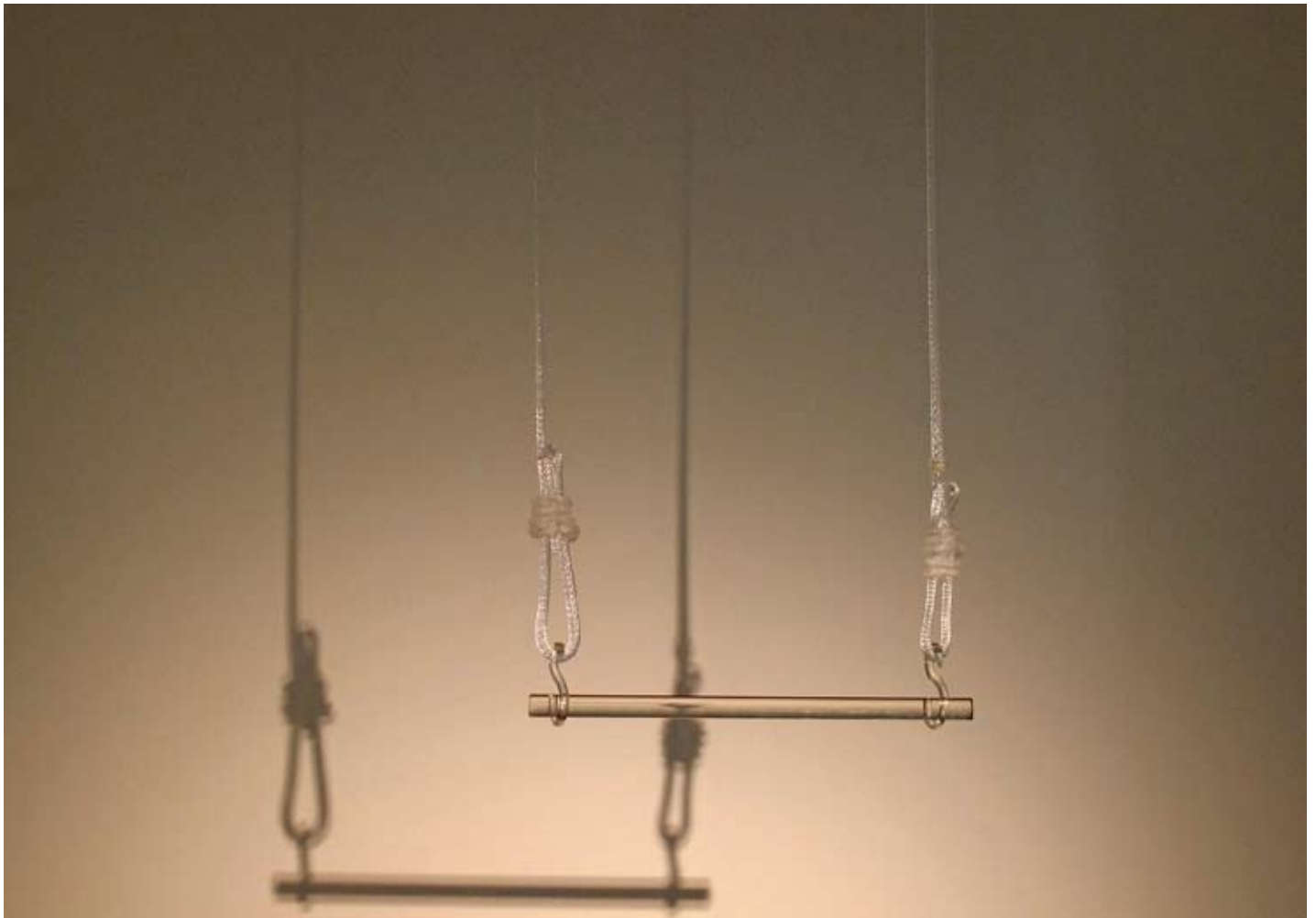
**A MEANINGFUL
MOMENT
THROUGH
A MEANING(LESS)
PROCESS**

Solo show
[ON] Gallery, Poznan, Poland
2008

Trapeze

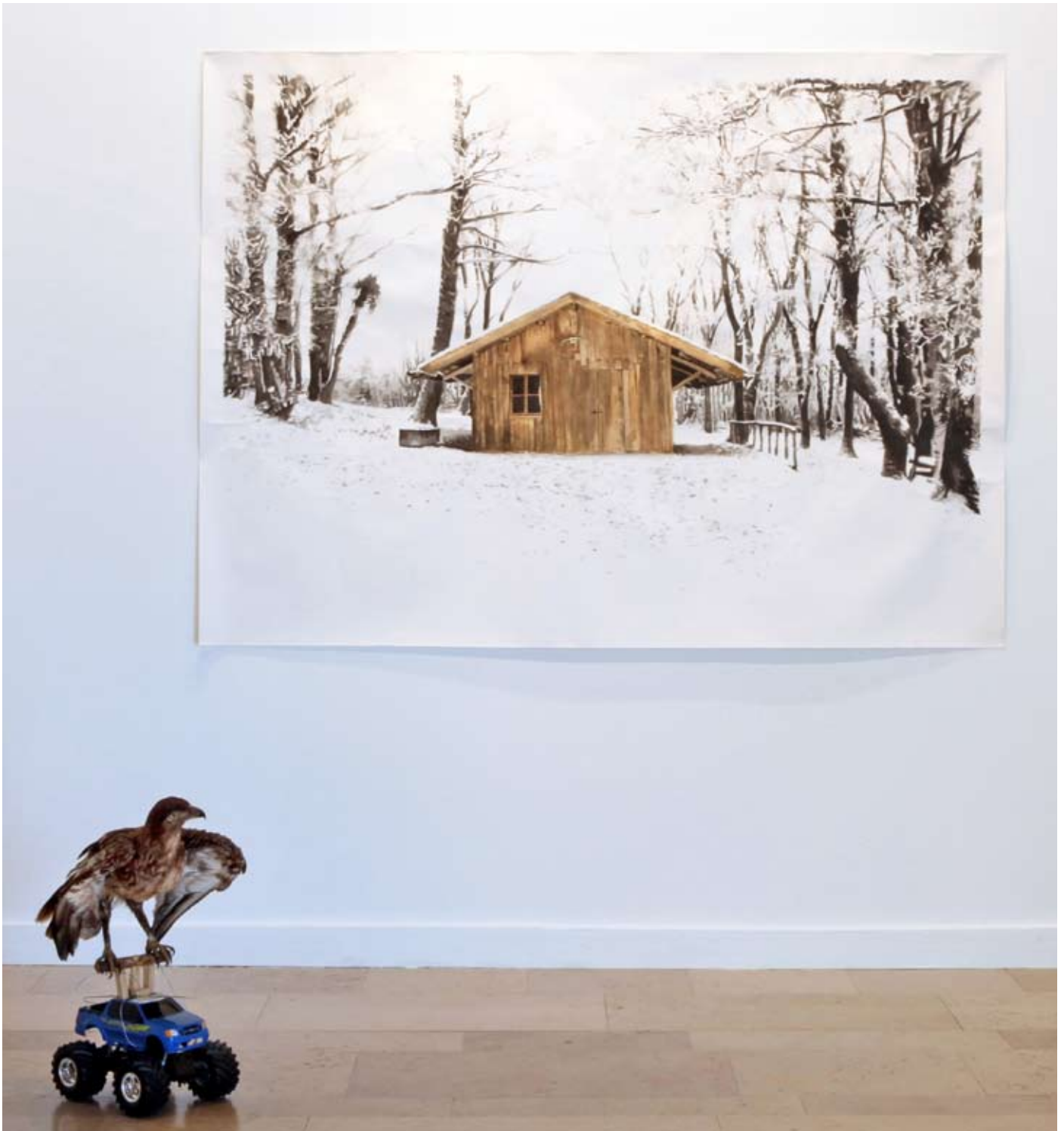
Suspended sculpture all realized in glass
(cords, bars and hooks)
140 x 65 x 10 cm/ 55 x 26 x 3,9 inches

2008



LA PROBABILITÉ DU RICOCHET

Solo show, La Halle Art Center, Pont en Royan, France
2010

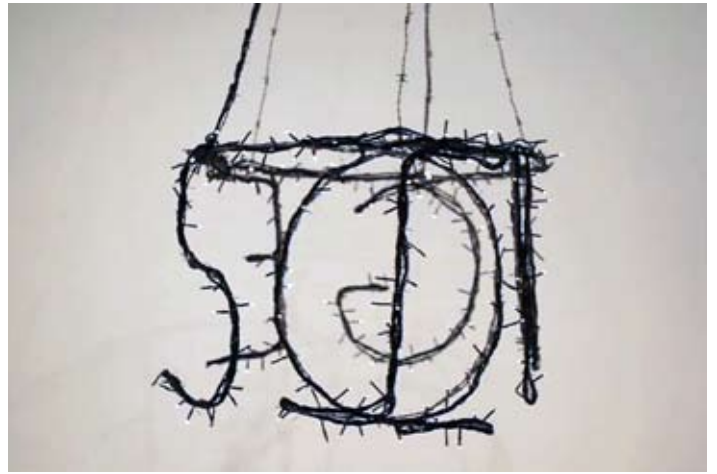


Et c'est devenu maintenant

Black ink and watercolor on paper
190 x 150 cm / 78,7x 59,1 inches
2006

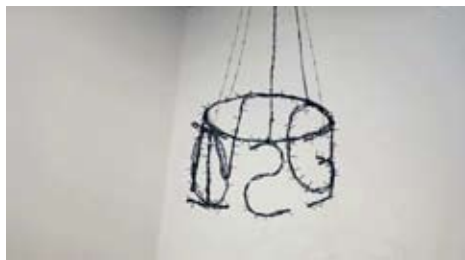
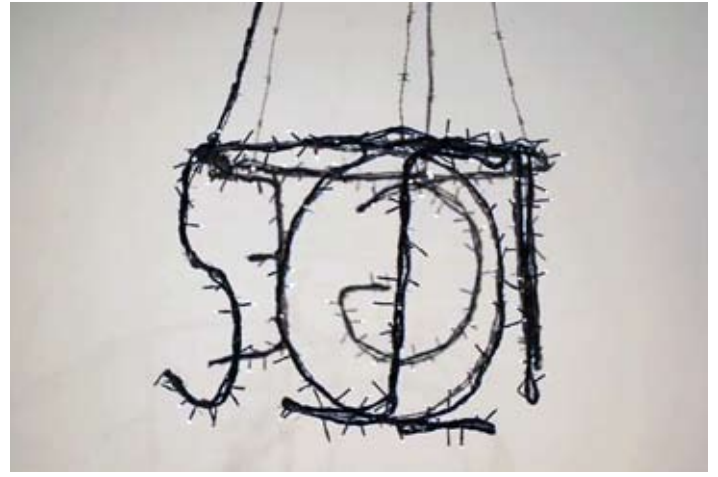
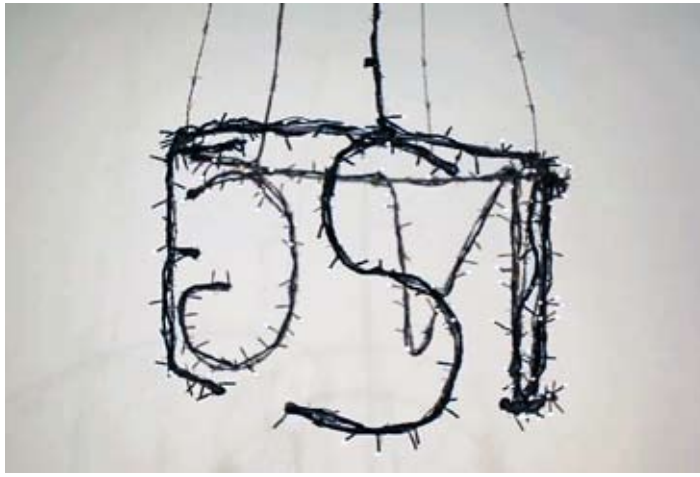
SansTitre

Stuffed imperial eagle, empaillé, remote
control car.
2010



SongeSingeS

Lustre suspendu en fils de fer barbelé
et guirlande lumineuse noire
210 x 100 cm
2010



SongeSingeS

Suspended chandelier made of barbed wire,
black lighted garland.
210 x 100 cm

2010



Fauché en plein vol

Glass trapeze, stuffed monkey (gray Vervet),
3 leashes in false diamonds,
33 stars in glass, light
projector, plinth.
2008 / 2010



NOUS N'IRONs PLUS-ZO-BOIS

Nous n'irons plus-zo-bois is an in situ choreographic project created in the Chamarande Park following an invitation from the Contemporary Art Center invitation. June 2010.

Conception // Olivia Grandville / Christine Laquet
Set design collaboration // Bastien Anconina
Popular russian songs // Igor Drigatsch







RIVIERA

Solo show, Centre d'art la Chapelle Jeanne d'Arc, Thouars, France
2010.



Exhibition view



Riviera

Wall in earth, ceramics letters with a flexible led
light (blue, white, red).
185 x 300 x 30 cm
2010



Traversée

Wood rectangle and sculptures in ceramic painted in black. 3 bows/gargoyles, 2 kayaks, 1 barque and 1 skull.
Variable dimensions
2010





Bateau Viking, 4 ceramics and a bows painted in black, 55 x 20 x 30 cm, 2010

Araignées d'eau, 6 ceramics painted in black, variable dimensions (mostly 40 x 30 x 20 cm)

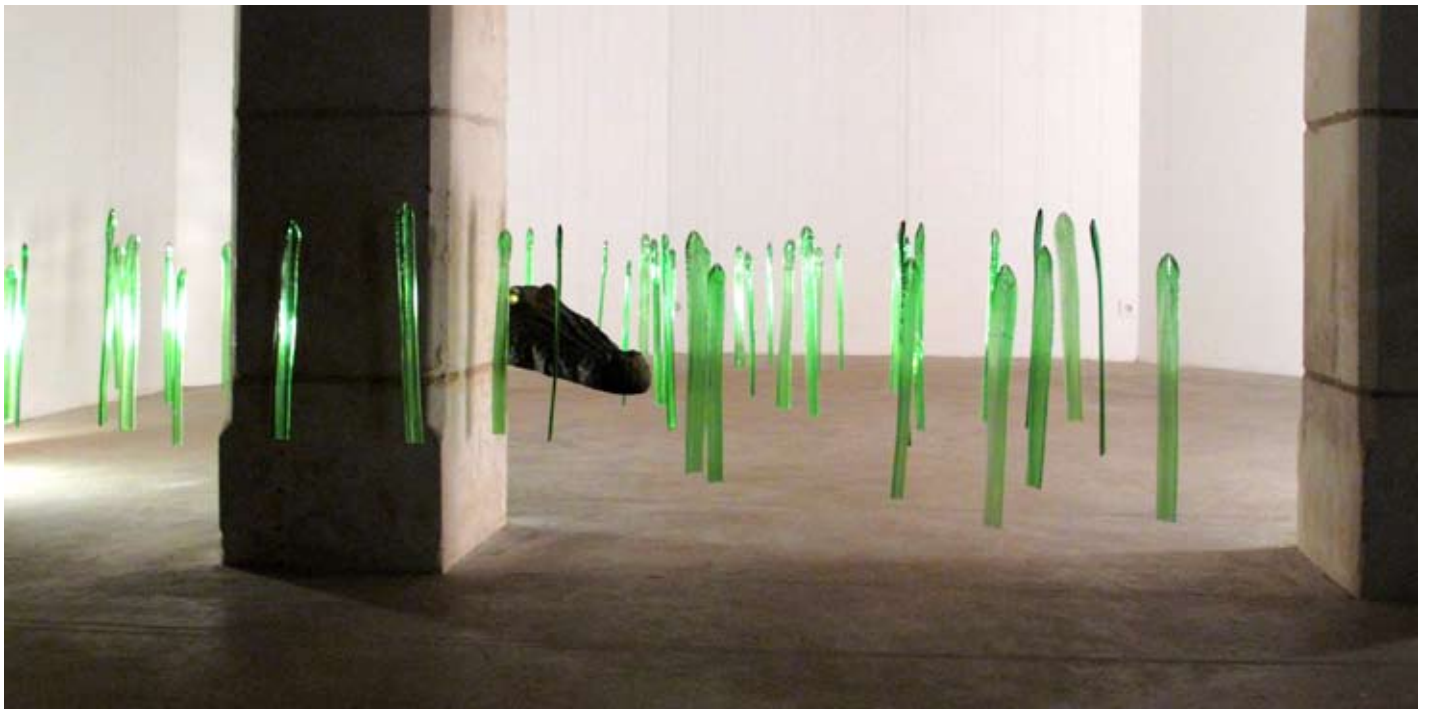
Kayaks, 2 ceramics painted in a iridescent green- brown (100 x 25 x 15 cm / 50 x 15 x 8 cm), metal plinth
2010



La pêche au renard

multi media (Galvanized steel, engin, rubber, metal cable and chains)
variable dimensions
2010





Lure

Glass stems a rubber crocodile lure
variable dimensions

Video, 4min30
2010

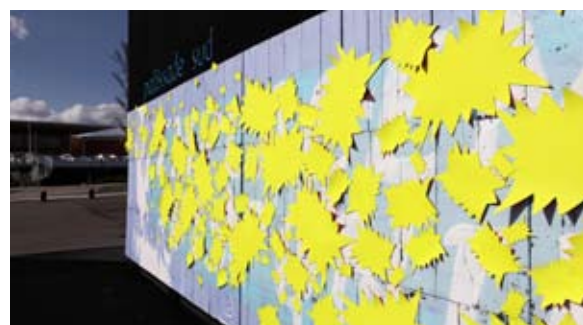
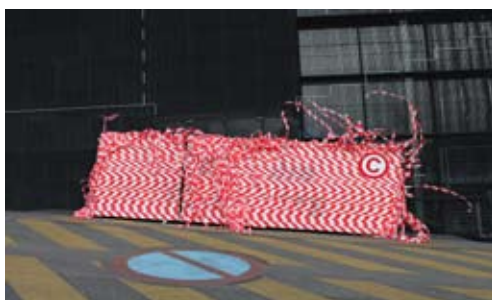
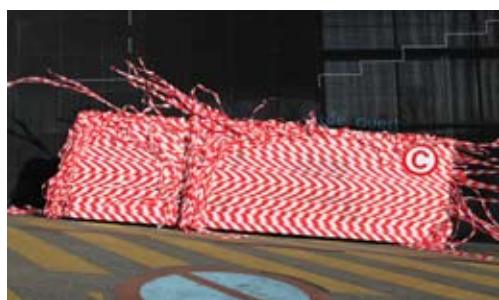
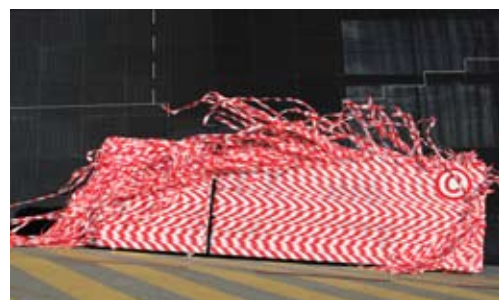
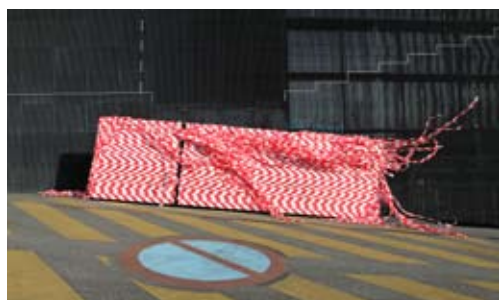


Tri Sélectif (Recycling)

Public intervention 2010, a collaboration with Laurent Pernel. P10, Onyx, St-Herblain , France

« Christine Laquet and Laurent Pernel have collaborated punctually since 1997. Together in 2004, they created a performance at La Caserne, a site for artistic creation at Pontoise, which they call *Tri-sélectif*(Recycling). Using manufactured material they conceived a daytime fireworks display. Fluorescent papers, plastic danger ribbons, aluminum, plastic, food packaging or “visual signals” to warn of a danger or to attract attention, compose this pyrotechnical ballet without fire and are transformed into flying or floating objects, airplanes, octopuses, confettis... Materials are thrown from a high window, like a fireworks finale, directly on the passers-by, this action generates a visual pollution, which turns into a sublimation. The performance set up for the occasion is presented in the hall. In addition to the creation of the video, these same materials are the subject of a graphical composition on the picket fences. Turned away from their functions, placed in a higher standing of visual elements already present in the environment surrounding Onyx, the materials selected and assembled here interrogate us, play with the air and the rain, make signals in inventing new purposes, stories and meanings ...»

Marie-Pierre Duquoc



Entre-deux - La base d'Appui - Nantes, 2010

The artists were invited to react to an atypical architectural context realized by the architects Avignon & Clouet. Open House takes place in the location which reunites an organization (Entre-deux) with an apartment building.

« (...) The works of Christine Laquet appear in multiple forms : painting, photographs, installations, films... She combines the wild and civilized in us through baroque works which convocate the monstrous and the impure. Reminiscences of everyday life can hybrid with myths and legends in strange scenes. Choosing the place of the library where the live memory of past projects concentrates, in process or to come, Christine Laquet elaborates these scenarios which she interprets through of scale models displayed on the industrial shelves of the location. »

Marie-Laure Viale

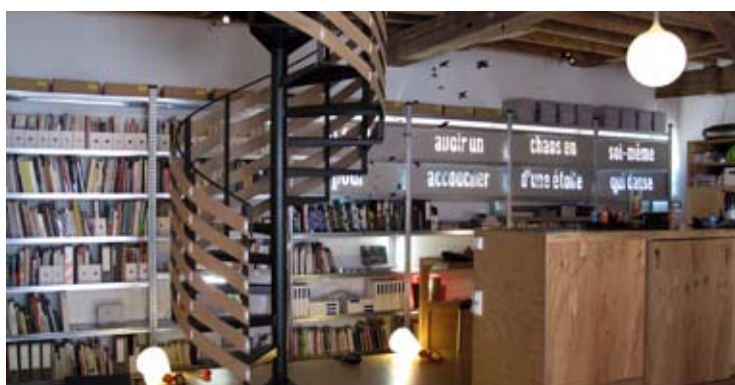


It is necessary to have a personal chaos in yourself in order to give birth to a star which dances.

Friedrich Nietzsche

« Invited to invest an iconoclastic place which is the supporting base of Entre-Deux, and penetrates itself between private and public life, I have chosen to focus on one important point : an entire wall against which rests an industrial type metal shelf. One finds there exposition catalogs, files, books, projects from artists accomplished or to do, but also works which reveal dreams and personal or artistic utopias. It is the place where all the projects of Entre-Deux establish themselves. I consulted and discovered this archive always in movement – this “supporting base”- and have also given some personal information, after which I selected those which have exerted a particular attraction upon myself, in order to reveal them in reconstructing the space by disorganizing the meticulous classification in order to transpose it in another logic of thought.»

Christine Laquet



Théorie du nuage / (Cloud theory)

Hubert Damish, 1972



LA MAISON DU DÉSIR (The House of Desire)

La forme d'une ville (The form of a town)

La ville franchisée (The franchised town)

Demeure terrestre (Terrestrial residence)

25 maisons individuelles (25 individual houses)

La ville qui fait signe (The town which signals)



Architecture expérimentale

FRAC Centre Collection

1950 - 2000



Urban exile

Harry Gamboa JR., 1998

**MAMAM No Patio Modern Art Museum Aloisio Magalhaes),
Recife, Brazil**

Solo show, 2006



From left to right:

Bumba-Meu-Boi, suspended sculpture - Stuffed bull head with gold horn, farmer stick, boat rafia, metallic structure

Miquines, 4 moving sculptures are mapping the exhibition space in uncontrolled movements, engin, feathers.

The old man who reads romance novels, stuffed two-toed sloth with gold stick

Without title, wall painting, black & white acrylic 13 x 2,5 m / 512 x 98,4 inches





Marabout

Video, 2 screens

7min54, 2008

Co-production CNC DICREAM

Mixing real shots and 3 D images, chimerical animals and sinister individuals, *Marabout* hustles our usual references marks and is distilled in an atmosphere inspired by popular African beliefs. The (bird) Marabout constitutes the main character, like a protagonist enjoying a considerable influence on the various scenes. The metaphorical characters connect actions trance state, while the animal is mislaid in the skin of human beings, the bird evolves in film trying to reach the state of being a human. The scenes are held in Casablanca, in the surroundings and inside the big Mosque.



Sans plus jamais rien nommer

Black japanese ink on fabric, sticking
150 x 190 cm / 59,1 x 74,8 inches
2007



Black pepper mountain

Dance black floor, 1,5 kg of black pepper, engin which provokes
vibration beneath the pepper.
100 x 60 x 70 cm / 39,4 x 23,6 x 27,6 inches
2007



GALERIE IPSO-FACTO, Nantes
2005



Wonderland

Black ink on paper
150 x 190 cm /
59,1 x 74,8 inches

2005

LA PLANCK, Galerie Air de Paris,
2006

Centre - Europe

Black ink on paper
177,5 x 150 cm / 70,1 x 59,1 inches

2006



Rien ne suffit

**Black ink on canvas
190 x 115 cm / 75 x 45 inches**

2008



Conference on Nothing

Watercolor on paper
200 x 150 cm / 78,7 x 59,1 inches

2006



Finalement, mon amour, j'ai succombé

Black ink and watercolor on paper
200 x 150 cm / 79 x 59 inches

2006

