



Tiphaine Calmettes

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I experiment with the plasticity and form of performing as a tool for analysis of the present. Each event/performance is open to a working group and guests composed of people who eat, speak and work together for the duration of the meeting and is open to the public. I offer the use/the experience as a platform, performative space and moment of collaborative experimentation focusing on my research work. Via performances, sculptures, food, texts and installations I create situations involving new exhibition rituals that challenge our way of looking and perceiving. Orchestrating different relationships between art, work and cooking, I blur the accepted distinctions between the habitual rules governing production, distribution and consumption. Through precise, subtle gestures I explore not only the question of attentiveness to the artwork's materiality, but also the behaviour of the person looking at it. Here the artwork is not some ephemeral image to be cursorily glanced at or consumed, but something physical and tangible to be taken care of and to spend time with.

My work addresses the forms of consideration of the living in the multitude of their aspects. Thus, I elaborate sculptures and installations and induce, by using organic materials, their own evolution, and their autonomy.

Through the practice of sculpture, installation and writing, I look for a set in motion both forms and text. Since 2016, I am committed to developing a form of life and bringing the organic in my work. Through their evolving nature, forms then open up to potential futures. Mosses in gestation or seeds in dormancy, I wish to evoke the latent and discrete forces that underlie our world. By contamination, the plant spreads like the feelings that inhabit us. The practice of writing imposes itself gradually, mixing sensitive and poetic experiences with historical facts or news. I am interested in various sources and genres ranging from Rap music to botany, in search of a visceral and embodied word.

Through the analysis of our food habits, I take another look at old stories, draw from the source, and revive our buried memories. In the manner of storytellers, I reinvest collective practices and ancient rites. I study the impact of our ways of consumption on our bodies and the transitions they operate in our lives. I reinvent moments of sharing around (mixtures?) preparations. On a different scale of the body, my practice also dialogues with the design of spaces, urbanism and architecture; our places of life and their transformations. It is in their sharing that my stories take all their meaning and that is why the activation of objects takes an increasingly important place in my work.

Today, I continue my research on plants and food absorption rituals in the awakening of the senses. I work to put forward the sensitivity of a shared experience, creating open narratives as possible to imagine together in order to emerge meaning once again where we seem they have been lost.

SOUPE PRIMORDIALE

A MONOGRAPHIC EXHIBITION
DU 20 MAI AU 23 JUILLET 22
BÉTONSALON - CENTRE D'ART ET DE RECHERCHE, PARIS
CURATOR : ÉMILIE RENARD

Tiphaine Calmettes creates a new series of sculptures that allow you to sit down to taste a drop of kombucha, drink a flower tea kept warm in a gargoyle's stomach, help yourself to broth from a hollow amidst bread crusts, smell the warm redolence of all this cuisine, follow trickles of water as they dribble out of a monster's mouth, observe ochre light filtered through a dried kombucha starter, feel the earthy cavities of the surfaces around....

These sculptures are assemblages of previous experiences, works or rejects that have not completed their metamorphosis: under their own inertia and due to wear and tear, some materials give way under their own weight, or seep, crack or evaporate as they are sensitive to heat. All of them are doomed to be further transformed after the exhibition. Whether shaped by skilful hands or left in their initial state, they undergo involuntary transformations on their own. These versatile shapes have not only ingested the various strata of the artist's work, they have also experienced motifs from distant periods—anthropomorphic utensils, stony plants, animals with pouring lips... -an entire monstrous bestiary drawn from a sort of imaginary natural history.

“ Primordial soup ” is a term associated with a scientific theory that says that life on Earth is the result of spontaneous generation within a milieu warm and sticky enough to allow life to arise. A whole ecosystem sustains itself in this primordial soup. These sensory sculptures that seem to have emerged from a troglodyte kitchen, turn Bétonsalon into an inhabitable place. Thanks to them, Bétonsalon settles into a sort of telluric domesticity.

An exhibition coproduced by AWARE: Archives of Women Artists, Research and Exhibitions for the 2020 prize.

In partnership with d.c.a, french association for the development of contemporary art centres

Thanks

The technical team : Francis Ruggirello (structures en métal), Olivier Zol, Derin Demircioğlu, Blandine Dumeau, Jade Tailhandier, Dione Villalobos ;

Team of 8 Pillards, Marseille, qui a accueilli la production des structures ;

Team of fire kiln : Pierre Architta et André Adelheim, Mafalda Da Camara, Ben Kerst et Thierry Fernandez ;
Cuissons de dégourdi des céramiques : Héloïse Touraille (Association À Plomb')



SOUPE PRIMORDIALE, 2022
VIEW OF THE EXHIBITION

Documentation :

- Images
- BS n°32 - Exhibition publication
- Press release
- Press Kit

Press :

- Tiphaine Calmettes par Andréanne Béguin pour Zérodeux





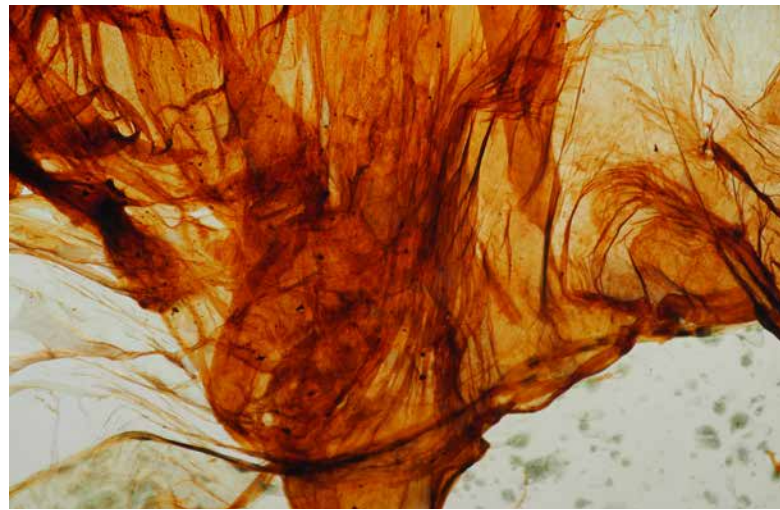
HUTTE À MAINS, 2022
CONCRETE, METAL, RAW EARTH, CERAMICS, OYSTERS
RESISTANCE, SAND, SOUP, BREAD CRUST
170 X 120 X 120 CM



BANC SERPENT, 2022
CONCRETE, METAL, MOSSES, LICHENS
CA. 70 X 230 X 70 CM



EXHIBITION VIEW, 2022
EXTASE, 2020-2021
CONCRETE, WIRE MESH, IRON, MOSSES AND LICHENS
CA. 89 X 200 X 80 CM
ON-SITE INSTALLATION, 2022
RAW EARTH, POOL LINER, KOMBUCHA



EXHIBITION VIEW, 2022
ON-SITE INSTALLATION
MÈRE DE KOMBUCHA



MÉNHIR À ALCÔVE, 2022
RAW EARTH, CONCRETE, METAL, BEESWAX
CA. 210 X 140 X 110 CM
VINAIGRIER CHIEN AILÉ, 2022
CERAMIC, WOOD, CORK, KOMBUCHA
CA. 60 X 30 X 30 CM



FAUTEUIL À PATTES D'OURS, 2022
 CONCRETE, METAL, RAW EARTH, MOSS, LICHENS
BAIN DÉRIVATIF, 2020
 CONCRETE, METAL, MOSS, LICHENS
 RAW EARTH, POOL LINER, WATER
FONTAINE À DENT DE CROCODILE, 2022
 CÉRAMIC
THIÈRE POISSON DRAGON, 2022
 CERAMICS, FLOWER TEA
 CA. 40 X 40 X 30 CM

PAR LE CHANT GRONDANT DES VIBRATIONS AUTOUR

SOLO EXHIBITION
WINTER 2021
CENTRE INTERNATIONAL D'ART ET DU PAYSAGE
ÎLE DE VASSIVIÈRE

Par le chant grondant des vibrations autour by Tiphaine Calmette is a project for the art centre inspired by the inherent energy of the site, by the architecture of the building itself, but also by the elements that make up the island environment, in particular the lake and the vegetation.

From one room to another the visitors are encouraged to interact with the objects that are on show. Furniture that can be used, tools that work, materials that change form or items that can be consumed are just so many different ways in which the exhibition interacts with those who move through it.

Produced by using existing knowledge and working together with various artisans, the work encapsulates a sense of sharing, bequeathing and living in the moment, which permeates the artist's way of working. Their design and modus operandi are governed by supernatural laws which only the most perceptive are sensitive to.

This exhibition was co-produced with le Centre céramique contemporaine La Borne, l'IAC — Institut d'art contemporain — Villeurbanne/Rhône-Alpes, et l'YGREC ENSAPC d'Aubervilliers.

Geobiological study carried out with Yann Hélip-Soulié

Stills and alchemical vision realised with the help of Olivier Zol

Rocaille produced with the support of Morgan Lefer

Choice and collection of plants advised by Chantal Ballot

Sound piece made with Antoine Mermet

Earthworks led by Samuel Dugelay with Alexiane Trapp, Lise Madec, Alice Ollie, Simon Keba, Oscar Mijangos, Mathilde Terrier, Victor Schneider, Diane Humblot, Brenda Kurien, Léon Dugelay, Louise, Léna, Laura, Adèle Nicolas, Cédric, Sarah et Charlie

Acknowledgements

Marianne Lanavère, Guillaume Baudin, Guillaume Breton, Tiphane Dragaut-Lepescu, Elli Humbert, Damien Ledevédec, Claire Linard, Carine Ravaud, et toute l'équipe du Centre d'art.



PAR LE CHANT GRONDANT DES VIBRATIONS AUTOUR, 2020
EXHIBITION VIEWS

Pressw :

- SONDER L'ÎLE : Par le chant grondant des vibrations autour - Tiphaine Calmettes
- Capsules sonores thématiques, autour de l'exposition avec Antoine Mermet
- Visite de l'expo par la médiatrice - Radiovassivière
- Au Centre international d'art et du paysage de Vassivière, devenir l'eau du lac, par Bruno Barlier - La Montagne



EXTASE ET BAIN DÉRIVATIF, 2020
CONCRETE, METAL, VEGETABLE MOSS AND LICHENS
@RAPHAËL TRAPET



PAR LE CHANT GRONDANT DES VIBRATIONS AUTOUR, 2020
RAW SOIL, CONCRETE, CERAMIC, GLASS

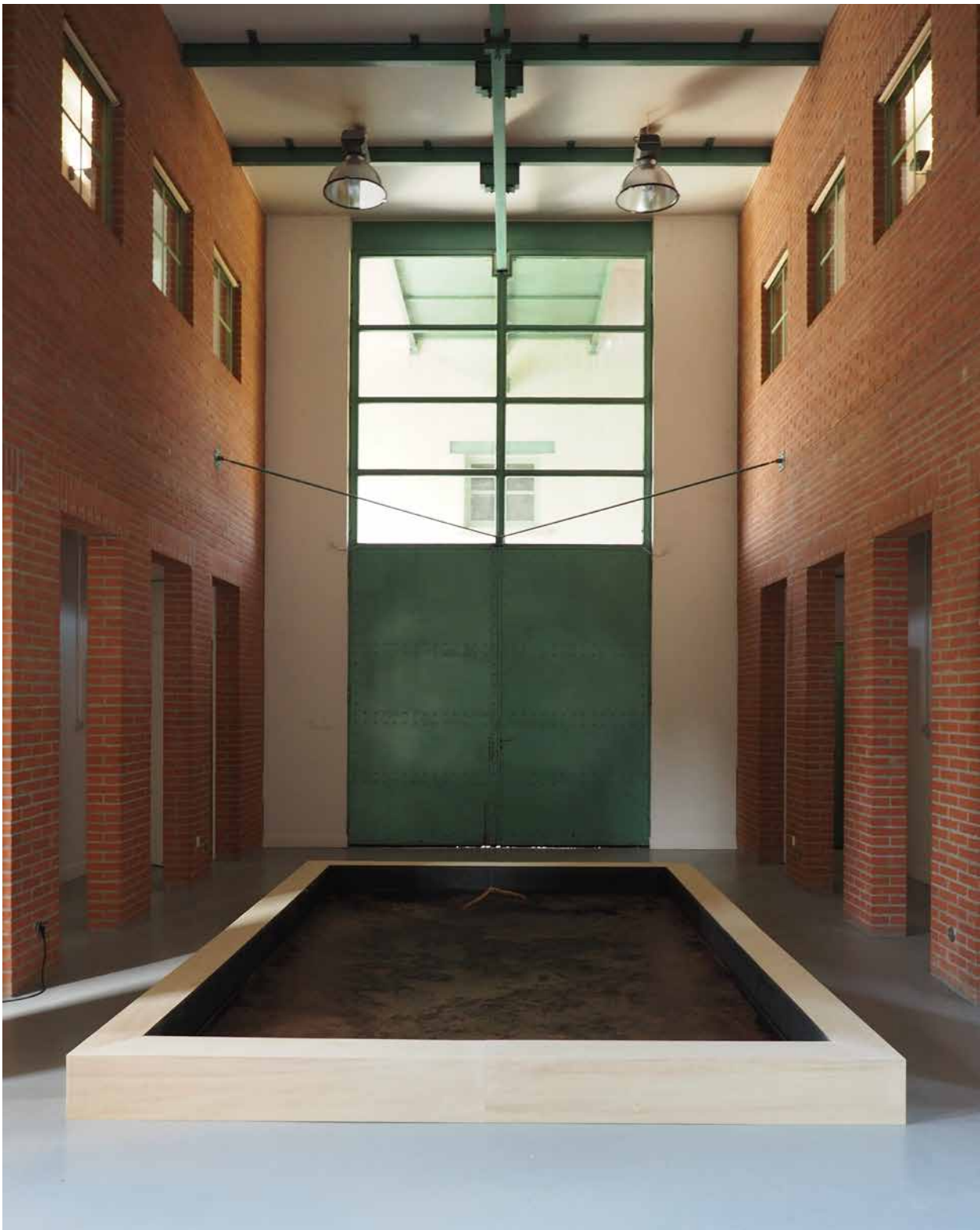
@TIPHAINE CALMETTES



**PAR LE CHANT GRONDANT
DES VIBRATIONS AUTOUR, 2020**
INSTALLATION IN SITU
RAW SOIL, TERRACOTTA, CONCRETE



**PAR LE CHANT GRONDANT
DES VIBRATIONS AUTOUR, 2020
INSTALLATION IN SITU
RAW SOIL, TERRACOTTA, CONCRETE**



PAR LE CHANT GRONDANT DES VIBRATIONS AUTOUR, 2020
INSTALLATION IN SITU
KOMBUCHA MOTHER, WOOD, CERAMIC





PAR LE CHANT GRONDANT DES VIBRATIONS AUTOUR, 2020
CERAMIC, METAL, CARPET



**PAR LE CHANT GRONDANT
DES VIBRATIONS AUTOUR, 2021
CERAMIC, RAW CLAY, PLANTS, WOOD**

IL Y AVAIT DES ODEURS QUI MARCHAIENT

FROM 10 JULY TO 8 AUGUST 2020
CENTRE D'ART YGREC-ENSAPC

Il y avait des odeurs qui marchaient is a proposal developed by the artist Tiphaine Calmettes for Ygrec-ENSAPC as part of Un été culturel en Île-de-France. For four weeks, the artist will transform the art centre into a space of research, experimentation and production (craft, culinary and plant) in which visitors can discover works «in the making».

The exhibition space will be transformed into a place for growing kombucha (a living tissue, a symbiosis of bacteria and yeast, which proliferates, grows and expands) as well as a place for culinary experimentation where the public will be able to look, smell and taste edible objects. The sculptures produced will evolve each week into an exhibition that will never be completely static in its form but, like the living, will be in constant transformation.

This project, which is part exhibition and part production residency, is also intended to be a platform for encounters and exchanges between the artist, speakers (chef, philosopher, curators) and the public, who will be invited to three meeting-events on 23 July, 30 July and 8 August. It is through artistic, food, social, philosophical and consequently political reflections that the artist questions our customs and habits, whether they are linked to our way of visiting an exhibition, of eating bread, of sitting at the table or, more broadly, of envisaging the living.

Guillaume Breton

Plus d'infos et presse :

- Tiphaine Calmettes, le goût d'apprendre, par Annabelle Martella – Libération



IL Y AVAIT DES ODEURS QUI MARCHAIENT , 2020
CERAMIC, METAL, CARPET
PHOTO ©OBJETS POINTUS

This exhibition was co-produced with the Centre céramique contemporaine La Borne.

With the support of the Direction régionale des Affaires culturelles d'Île-de-France - Ministère de la Culture.



IL Y AVAIT DES ODEURS QUI MARCHAIENT , 2020
WITH THE CHIEF AMELIE ROSSELOT
PHOTO ©NATHALIA CHATZIGIA



SANS TITRE , 2020
EXHIBITION VIEW IAC



SANS TITRE , 2020
EXHIBITION VIEW IAC
VARIOUS MATERIALS

BREAD OVEN

Invited by La Semeuse to continue her research at the Laboratoires d'Aubervilliers, Tiphaine Calmettes proposes meetings and exchanges of practices around the construction of a raw clay bread oven in the garden.

On the programme: making tiles, shaping raw earth, initiation to kneading and baking bread. Tiphaine Calmettes proposes to revive traditional, unknown or forgotten techniques through meetings with those who perpetuate the memory of these gestures and practices.

From its mode of production to its daily use, this bread oven, shaped in the soil of an ancestral memory, has the vocation of constituting around it a human chain made of transmission and exchange. Evoking the communal oven of villages of yesteryear, it is intended to be a place of sociability where generations and cultures cross and hybridise.

Tiphaine Calmettes also sees this kiln as a place of collective emancipation, where the acquisition of new skills opens up a greater autonomy and capacity to act on our lives. Through this project, she invites us to take hold of the tools at our disposal and to learn how to use them, thus applying the principles of a «convivial politics», to use the words of the philosopher Ivan Illitch.

Built «with the means at hand», using basic tools available on site and accessible to all, the oven is also built with the leftover soil of a former Laboratoires project. Far from constituting a simple decor whose constraints must be circumvented, the place - its ecosystem, its economy, its memory and the memory of those who pass through it and inhabit it - thus constitutes the driving force and the very material of this project.

Residence carried out with the support of the DRAC in the framework of the Culture and Social Link programme.



The different stages of the residency

From January to April 2021

Tile-making workshop with the women of the «Maïda pour Tous» association

Decorated with plant motifs inspired by the plants with which the women of the association are accustomed to treating themselves, these tiles resonate with La Semeuse's research into ancestral know-how and treatment using plants. Made of stoneware and earthenware, they will be placed on the roof of the baker's oven.

The association Maïda pour tous: Aïcha Abdessalam, Samira Rezzag, Linda Radji, Fakia Bouneb, Tassadit Ouldji, Malika Mouhcine, Naïma Bouguenaya.

From 26 to 30 April, then from 3 to 7 May 2021

Construction site for the raw earth bread oven, with Samuel Dugelay

With Myriam Boutry, Mael Canal, Vincent Brou, Mathilde Chassaigne, Julie Jouitteau, Ignacio Arnaldi, Francesca Crudo, Mélodie Gogué-Meunier, Zora Decherf, Alice Van Biesbroeck, Lysbeth Benavides, Habib, Madeleine Pellerin, Maia Hamilcaroberlin, Alice Plun, Celine Lanneretonne, Orane Aguirre, and Christine Calmettes

Saturday 18 September 2021

Inauguration of the bread oven

In the presence of Tiphaine Calmettes, of the association «Maïda pour Tous» and of the participants of the construction site. Installation of the gargoyles on the roof, launching of the fire, discussion, «special bread rolls» workshop, baking and tasting.

Thanks to Ariane Leblanc, Camille Gigot

The Aubervilliers Laboratories team and Philippe Saltel, carpenter





LA TERRE EMBRASSE LE SOL

FROM 17 SEPTEMBER TO 31 OCTOBER 2019
ENS LYON, IN RESONANCE WITH THE LYON BIENNIAL
ON A PROPOSAL BY FLORENCE MEYSSONNIER
WITH THE COLLABORATION OF OLIVIER HAMAN
AND IN COLLABORATION WITH SAMUEL DUGELAY / DE LA MATIERE À L'OUVRAGE
PROFESSIONAL TRAINING CENTRE FOR ECOCONSTRUCTION

*Quand l'attention se détache de la progression du récit
pour se porter tout entière dans le mouvement de la ronde¹*

At the ENS in Lyon, Tiphaine Calmettes proposes the construction of a piece of furniture that evolves according to a programme of workshops and meetings. The idea is to work simultaneously on the making and the knowing in a collective approach of care and hospitality.

Reversible, the earth melts back into its environment as soon as it is no longer inhabited. If it is not, it needs to be cared for, requiring maintenance that maintains the link between the object and its user(s). Made of raw earth, between the earthworm and the coral, this set of mineral forms with an anthropomorphic appearance generates an evolving and vernacular site like a playground. It responds to the need to welcome meetings as well as to nourish the very subject of these moments of exchange around its use. Composed of several modules, this gathering place will be built around fireplaces - ceramic kilns, bread ovens and cooking fires - as federating elements of a form of commensality.

Anchored in Tim Ingold's thinking, where teaching is based on the practice of making gestures, this project is an opportunity to confront anthropology, archaeology, art and architecture as ways of doing things, each of which explores, in its own way, the conditions and potentials of human life within its environment.



LA TERRE EMBRASSE LE SOL, 2019
VIEW OF THE SITE
RAW SOIL

With : Marine Kloc, Lola Giganon, Fanchon Gonnord, Julie Elleouet, Albane Dugrosprez, Floraine Sintes, Agathe Chevallier, Bertrand Grosol, Laigo Laura, Meryem Laval, Saumet Janet, Lise Bisleau, Amaia Sainzruiz, Lucile Genin, Chloe Liberman, Antoine Dochniak, Damien Fragnon, Nathalie Jover, Azil Izred, Samuel Mecklenburg, Amy Matthews, Mortgat Johanne, Elise Drevet, Clara Delencquesaing, Sina Safadi, Jim Grisillon, Solenne Zonca, Isaac Ren, Gator Boutron, Jeremy Maignant, Valade Aurelien, Florence Lebon, Mathilde Segonds, Mona Chancogne, Guillemot Francois

¹ - H. et J.-M. Guilcher «La danse ronde en Léon», dans Annales de Bretagne Tome 59, numéro 1, 1952

LA MÊLÉE

DU 17 SEPTEMBRE AU 31 OCTOBRE 2019

En Résonance avec la Biennale d'art contemporain de Lyon

Sur une proposition de Florence Meyssonier avec la collaboration d'Olivier Hamant

Tiphaine Calmettes, La terre embrasse le sol

Programmation de rencontres :

• **Lundi 16 septembre à 17h**

Situation : L'histoire et la dimension sociale de la terre

avec **Samuel Dugelay**, maçon, en charge du chantier et co-président de l'association *De la matière à l'ouvrage*, et **Erwan Hamard**, ingénieur à l'IFSTTAR

• **Jeudi 19 septembre de 18h à 20h**

Habiter la terre, faits d'hier et enjeux d'aujourd'hui

avec **Patrick Degeorges**, philosophe, **Olivier Hamant**, biologiste, RDP, ENS de Lyon, **Ioan Negrutiu**, ingénieur agronome et biologiste, Institut Michel Serres, **François Daillant** et **Johann Monga**, membres de la coopérative bocagère de Notre-Dame-des-landes

• **Mardi 8 octobre de 17h à 19h**

Morphogénèse / sous-optimalité

avec **Stéphane Douady**, physicien, **Olivier Hamant**, biologiste, RDP, ENS de Lyon et **Matthieu Calame**, ingénieur agronome

• **Mercredi 09 octobre de 11h à 13h**

Animation et formes rituelles collective de l'antiquité à aujourd'hui

Permaculturel - projet du Magasin des Horizons - **Béatrice Josse** et **Anne-Sophie Noel**, Lettres et littératures grecques, ENS de Lyon

• **Vendredi 11 octobre de 17h à 19h**

Interstice du commun, Hospitalité, émancipation et politique

Claire Fauchon-Claudon, historienne, ENS de Lyon, **HISOMA** et **Claude Fischler**, sociologue de l'alimentation, CNRS, EHESS

• **Lundi 14 octobre 17h à 19h**

La fonction de l'éphémère

pain consommés ou gardés / poteries crues ou cuites, conservées ou détruites / fours fixes ou nomades.

Christine Armangaud, historienne de l'art

• **Mardi 15 octobre de 17h à 19h**

Le monde revient

Construction et la transmission de récits autour de pratiques d'autonomie collective, enquêter.

Rafanell Orra Josep, psychologue et psychothérapeute



LA TERRE EMBRASSE LE SOL, 2019
VIEW OF THE SITE
AND DISCUSSIONS





LA TERRE EMBRASSE LE SOL, 2019
VIEW OF A CONFERENCE
AND DESTRUCTION AFTER THE STORM

EN GRATTANT LA TERRE J'AI TROUVÉ MON EMPREINTE

With Céline Pelcé

A bed of dark chocolate with flambéed oysters sets the scene. This is not one of those landscapes that one looks at as a passive observer. Its earthy appearance does not call for contemplation but rather arouses curiosity.

Its living relief, like a wild flora born of urban rubble, is full of secrets. There is no other way than to scratch and dig into its entrails with one's bare hands, not without a certain amount of courage, to discover its nebulous intimacy.

It is an invitation to a forward-looking regression, to gather together to experience a shared meal. Here there is no expected convention or disguised potlatch, no need to reciprocate. On the contrary, the host and his guests come to meet and merge through the magical and transformative force of the culinary act. Around the hearth, the exchanges create the place of the common. Once the bread of hospitality has been broken, the logical continuation of the operational chain, reciprocity emerges. The gustatory experience provokes an opportunity to reverse our eating habits in a body-to-body relationship with what nourishes us and to pay particular attention to the stories produced by what we ingest.

En grattant la terre j'ai trouvé mon empreinte is the continuation of a series of experimental encounters by artist Tiphaine Calmettes. After Sympathy, Contagion and Similitude, a meal produced as part of the exhibition Cookbook19 with Michelin-starred chef Antonia Klugmann, the artist continues to explore our relationship to the world through our consumption patterns. Through the study of popular and mythological stories, rituals, and socio-political theoretical analyses, the artist investigates the relationship between humans and non-human living beings and our positioning in the capitalocene era. For this new performance, the artist joins forces with Céline Pelcé, a culinary designer who orchestrates performative dinners as a medium for poetic interrogation, which she links to the history of territories, culinary rituals and the gestures of artisanal trades.

Leislle Veisse



EN GRATTANT LA TERRE J'AI TROUVÉ MON EMPREINTE, 2019
CRAW CHOCOLATE, WILD ROCKET AND FLEUR DE SEL
PHOTO @REBEKKA DEUBNER





DANS LA BASSE LUEUR HUMIDE, 2019

EXPOSITION PERSONELLE
ZOO GALERIE, NANTES

If ecological concerns seem at first sight to inform Tiphaine Calmettes' work, it is not so much through a moralizing aim as through deep aesthetic and sensitive concerns, the artist rather ingeniously re-evaluating the relationships that exist between architecture and nature, man and his environment: His interest in the ruin, for example, is not to be considered from the angle of a late romanticism but rather in the light of considerations linked to entropy, in the idea of a nature capable of reclaiming its spaces via the action of these famous ruderal plants. Relying on a wide range of reflections that go from anthropology to sociology, via esotericism and magical thinking, the artist revisits aesthetic registers that range from rustic caves to the Buttes-Chaumont park, where mimicry is achieved through an entanglement of the sculptural and the vegetal. In the tradition of Bernard Palissy, the great initiator of a fusion between the living and the inert, Tiphaine Calmettes revives buried artistic issues in favour of an emerging paradigm, that of the Anthropocene, where the place of the non-human is scrutinised with a new look.

The pieces presented at Zoo galerie are to be considered in this in-between period, favourable to the encounter between the coldness of concrete, synonymous with sterility, and wild plants, which adapt very well to this harshness. The «plant wall» installed by Tiphaine Calmettes in the gallery is made up of concrete slabs whose reliefs consist of the moulding of plant, animal and body part imprints. The artist has also inserted moss and lichen into the crevices of the concrete. Intended to be slowly covered by them, well beyond the time of the exhibition, this wall will create an evolving dialogue between the fixity of the concrete and the exuberance of the vegetation.

The monoliths that the artist has specially created for her first solo exhibition at Zoo galerie are part of this desire to reanimate the inert: the menhirs of Tiphaine Calmettes refer to the anthropomorphic stone of Pleumeur-Bodou¹ as well as to an image of Claude Cahun in which the latter's arms seem to literally spring from the rock. Beyond the homage to the Nantes surrealist and the reference to successive cultic investments - the «standing stone» having been Christianised in the 17th century after having probably been erected in the Neolithic period for ritual purposes - it is all the relationships and projections between the living and the inert - animism and totemism resurfacing opportunely at the time of «modern» Christianity - that are summoned: Tiphaine Calmettes' practice seeks to give substance to practices and thoughts that re-enchant our relationship with nature.

Throughout the exhibition, incense figurines will burn as they are activated by spectators or mediators, to the sound of music by Antoine Mermet, composer of the album *Bouche amplifiée*, in what he calls a «sonic rumour», echoing the artist's proposal with a «cavernous and bucal soundscape.»

Finally, on the day of the opening, Tiphaine Calmettes will perform a piece created for the exhibition, which consists of a «consumable landscape», thus merging the aesthetic and ritual dimensions of her art into a product that can be eaten and metabolised by the spectators' bodies, referring to the thought of Emmanuele Coccia, who, in his conference on *Food, Reincarnation and Politics*², questioned the need for species to consume each other in order to produce a world: «No species can limit itself to inhabiting its own body. It is obliged to enter the carnal house of the other, to occupy, to integrate the house of the other. To become the body of the other, to become the flesh of other species.»

Patrice Joly

¹ Le menhir de Saint-Uzec (en breton : Kalvar Sant-Uzeg) est un menhir situé sur la commune de Pleumeur-Bodou près de la chapelle Saint-Uzec en direction de l'Île-Grande.

² Conférence au Centre Pompidou, 4 avril 2018.



DANS LA BASSE LUEUR HUMIDE, 2019
EXHIBITION VIEW
PHOTO @ PHILIPPE PIRON



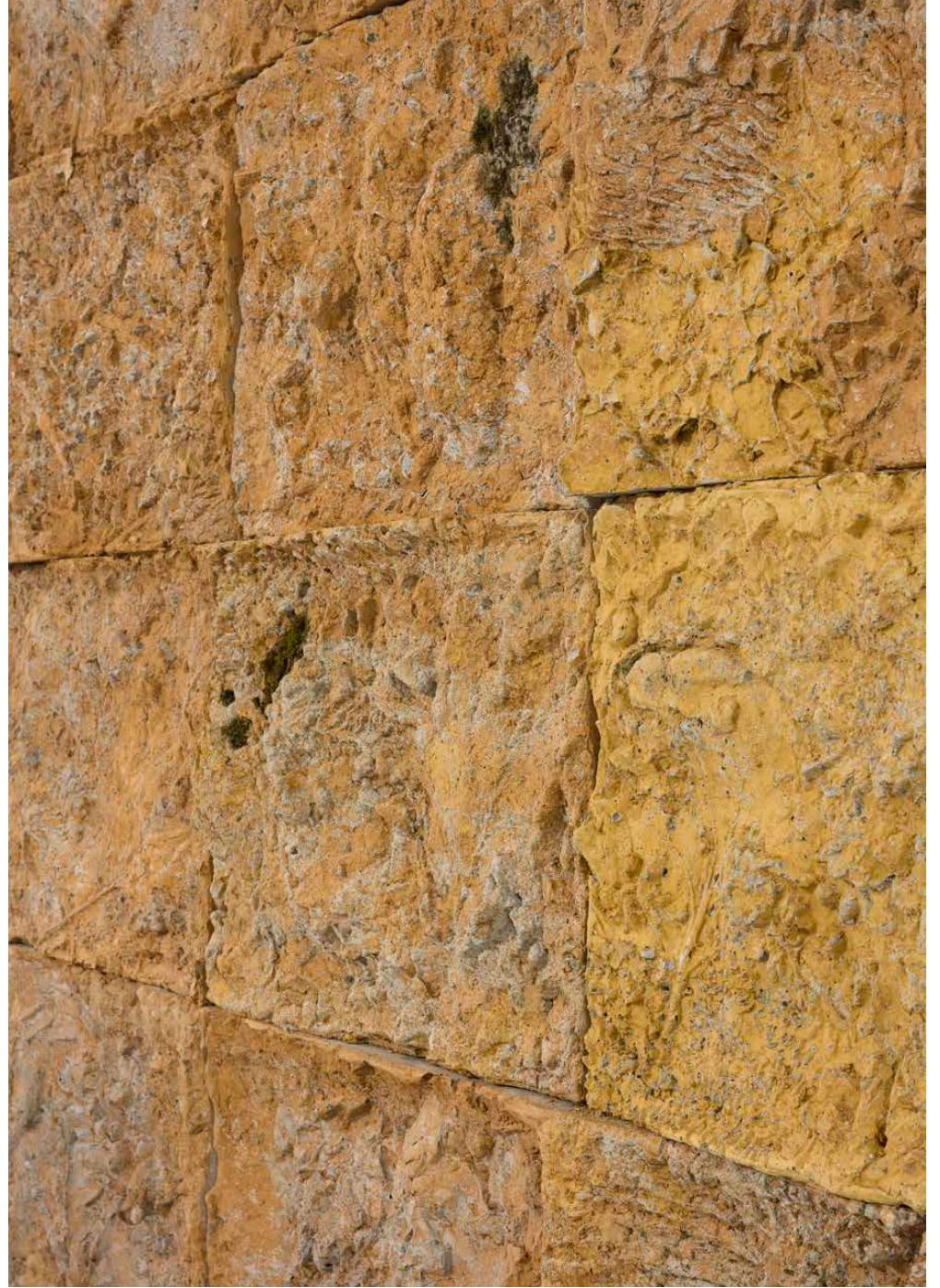
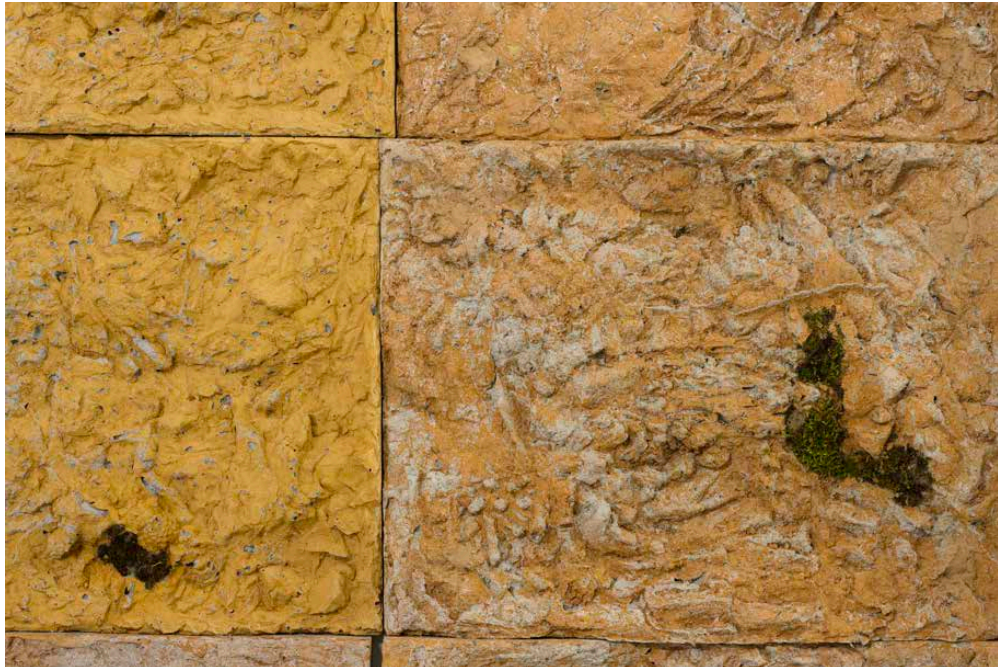


LES GRANDS MANTEAUX, 2019
#1 MÉTAL, RAW SOIL
230X80X60 CM
#2 MÉTAL, HESSIAN,
CLAY AND RAW EARTH SLIP
200X100 CM
PHOTO @ PHILIPPE PIRON



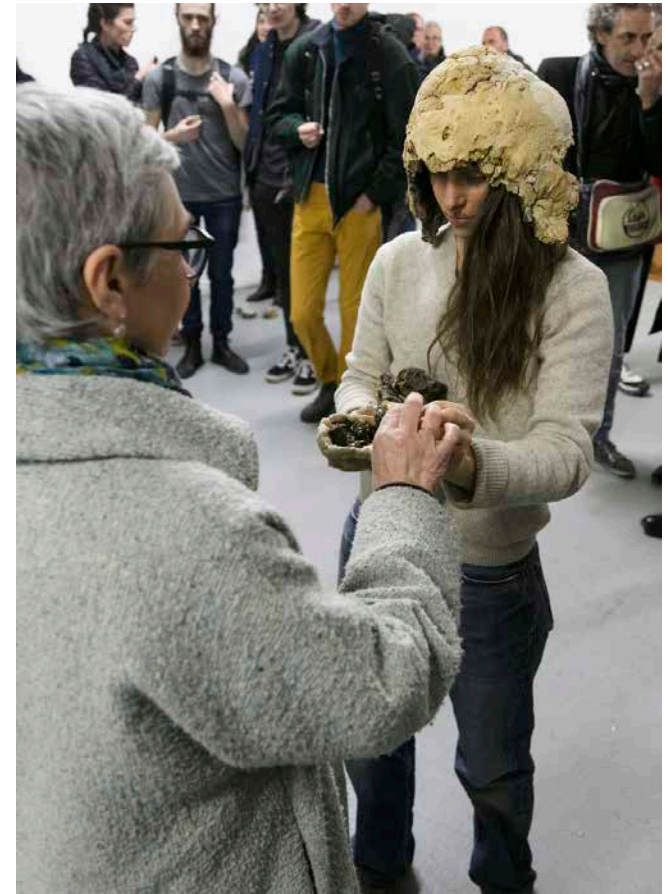
ALORS QU'ILS DISCUAIENT EN ATTENDANT LA PLUIE, 2018
DETAILS







DANS LA BASSE LUEUR HUMIDE, 2019
CONCRETE, CLAY, METHYLATED SPIRITS, STRING
VARIABLE DIMENSIONS



LES MÉTAMORPHOSES, 2019
PERFORMANCE, 20'.
OIL LAMP, BAY LEAF, BREAD, SAUCE: MISO, BLACK
SESAME PUREE, HONEY AND LEMON

LA LUNE : ZONE IMAGINAIRE À DÉFENDRE,
FESTIVAL HORS-PISTES
CENTRE POMPIDOU, PARIS
18.01-03.02.19

LE CLAIR DE LUNE À TRAVERS LES HAUTES BRANCHES

A performance by Tiphaine Calmettes & Bastien Mignot

50'

Sound creation: Yann Leguay

In the room, people have settled in the space bathed in light and silence.
The eerie strangeness of a full moon night
Which is neither day nor night,
Where one sees clearly but without colour.
A stationary state of passage.
Space is a living being, it fills, it empties.
This night the words spoken, the gestures made, the objects manipulated
address the forces at work to make them dance invisible dances of gathering
and absorption.

Tiphaine and Bastien went in search of the myths and rites surrounding
the moon, the star of the night whose mysterious transformations and
rebirths have been the source of much speculation. Is it a question of asking
for support or helping with its rebirth? The artists use words, gestures and
objects in an attempt to reproduce cosmic phenomena on a reduced scale.

Le claire de lune à travers les hautes branches (Moonlight through the high
branches) is the first state of a nascent collaboration between Tiphaine
Calmettes and Bastien Mignot. On this occasion they began a work at the
crossroads of their practices where ritual and animism are at the heart of
their encounter and their reflections.

Organizer : DDC / Les cinémas, Sylvie Pras, Géraldine Gomez



LE CLAIR DE LUNE À TRAVERS LES HAUTES BRANCHES, 2019
PERFORMANCE, 50'



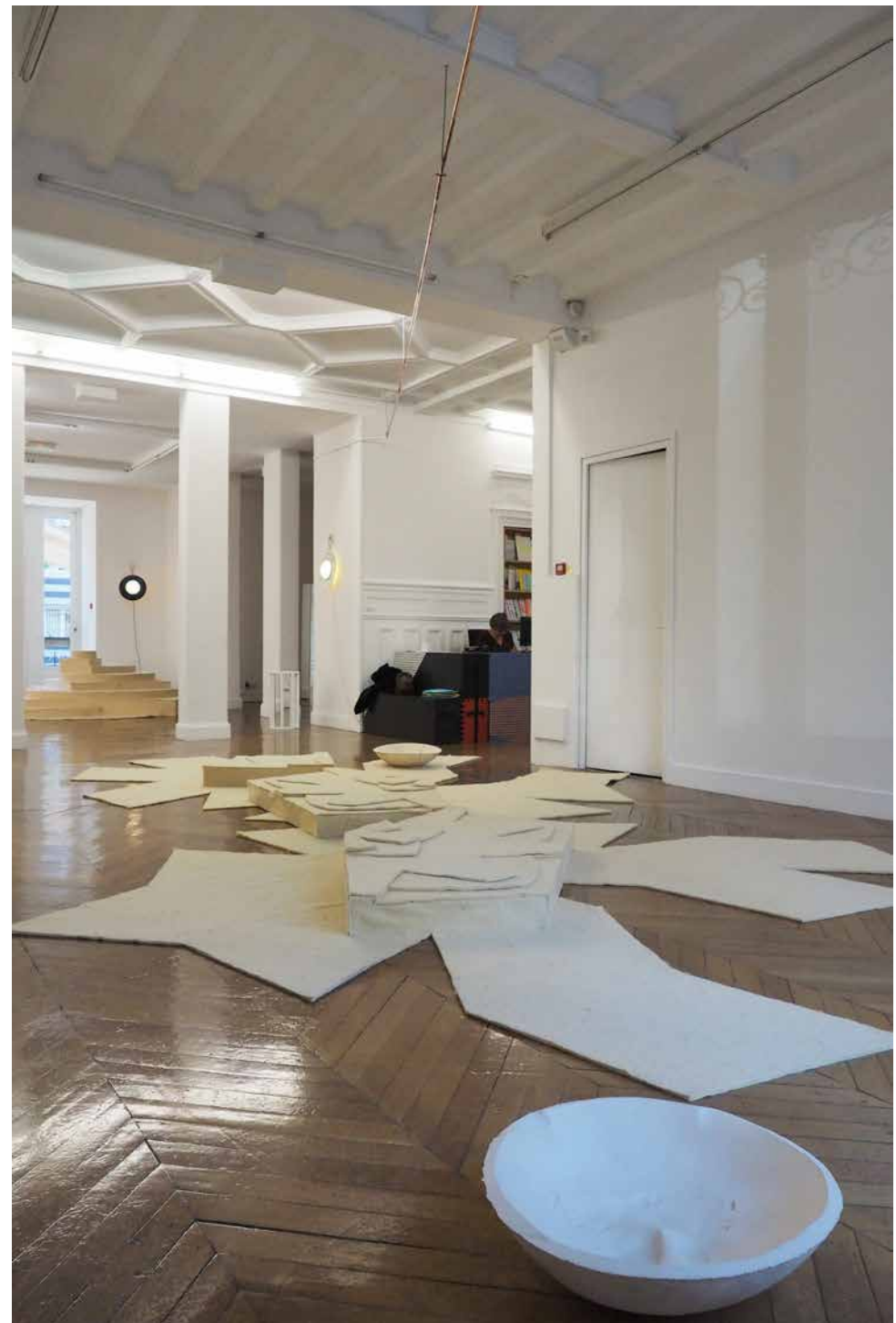


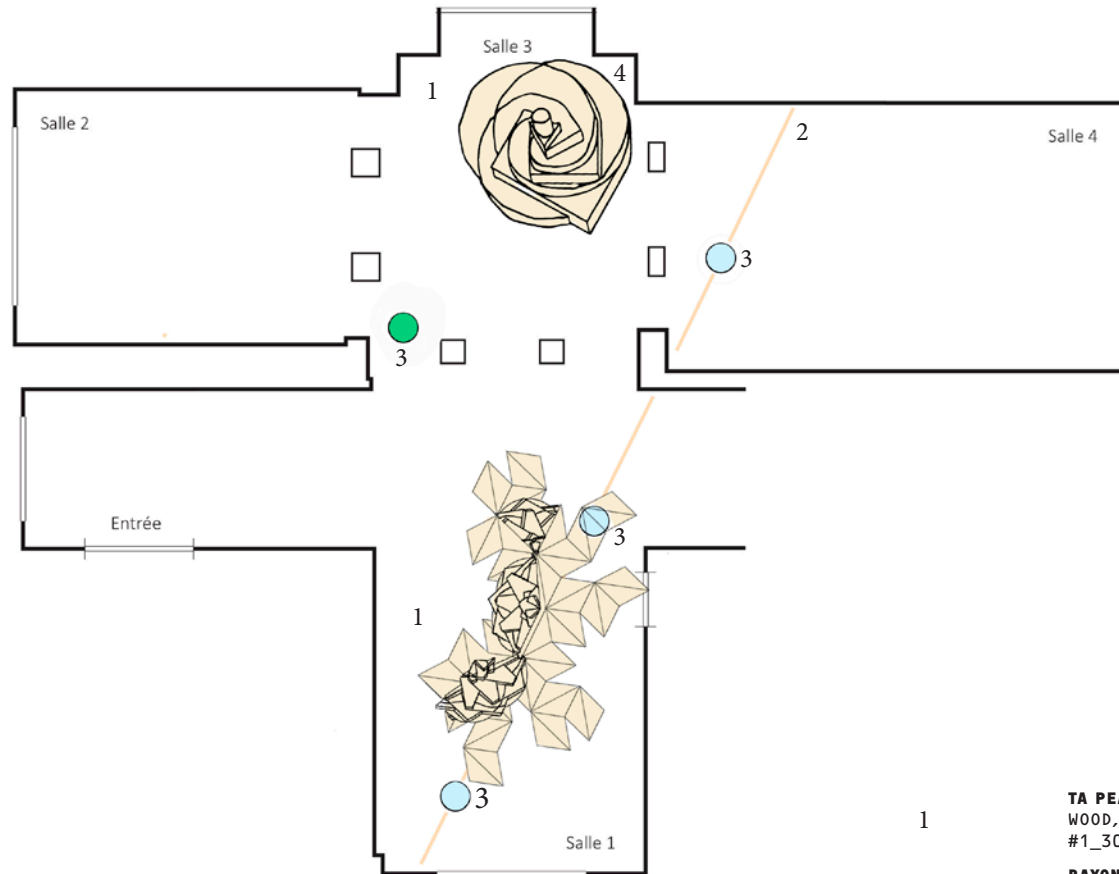
LE CLAIR DE LUNE À TRAVERS LES HAUTES
BRANCHES, 2019
PERFORMANCE, 50'

LE POUVOIR DU DEDANS

Now it's the turn of the "power from within". Curator Élise Atangana has borrowed the exhibition title from Starhawk, militant American ecofeminist and self-styled witch. In her *Truth or Dare* (1) she speaks of the "power-over" that rules the world and the counter-culture of the "power-from-within": this power-from-within is power from below, from darkness, from the soil; power that comes from our blood, our lives and our passionate desire for the living body of the other. Moreover, the political issues of our time are also spiritual issues, conflicts between paradigms or fundamental principles. If we want to survive, the question becomes: do we overthrow, not those presently in power, but the principle of power-over? How do we go about building a society on the power-from-within principle? To reshape the very power principle our entire culture rests on, we have to undermine all the old divisions and the distancing that makes us see ourselves as apart from the world. We're apart from nature, from other human beings and even from parts of ourselves. We see the world as divided up into isolated, lifeless parts with no inherent value. If, here at the art centre, we've been able to experiment—without naming it—with a certain kind of introspective, everyday "power-from-within", the power in question involves acting on the reigning ambience within the walls of this stone house, giving rise to an affective landscape where the gaze does not really have any power over, but where the entire body is invited to stroll or even just hang out within.

LE POUVOIR DU DEDANS, 2018
EXHIBITION VIEW





- 1 **TA PEAU CONTRE SA PEAU, MAGNÉTIQUE, 2018**
WOOD, FELT
#1_300X300 CM ; #2_621X406 CM
- 2 **RAYONNEMENTS, 2018**
COPPER, VARIOUS PLUMBING, VARIABLE SIZE - IN-STITU
INSTALLATION ON ENERGY NETWORKS
- 3 **NOUS NE SOMMES PAS SEULES, 2018**
SANDSTONE, 60X60 CM
- POINT D'OFFRANDE
- 4 **LES BRUITS QUI COURENT, 2018**
IN-HOUSE SOUND INSTALLATION
MOVING THE SOUND FROM THE BOILER ROOM



ÉCHELLE 1:100  1m



TA PEAU CONTRE SA PEAU, MAGNÉTIQUE, 2018
DETAIL
© PIERRE ANTOINE

When the lava flow was fiercer than the shade, screaming and ripping up the ground, sulphurous and violent, still incandescent, driven by the rumbling chant of the encompassing vibrations, there spread a lavish liquescent dance. Hands tingling, it has been surfacing for a while now, slowly, drop after drop until the moment of overflow and contamination. Implosion, explosion–transformation. “We inhabit [space] and it inhabits us.”¹ Caregiving is not exclusively a matter of the body; it also has to do with fauna, flora, dwellings and the ground beneath our feet. Along with other science fiction writers of his time, J.G. Ballard explored these relationships in his 1962 short story *The Thousand Dreams of Stellavista*, in which “psychotropic” houses exude the psychic states of their occupants. Like everything else, places are traversed by energies, being charged and discharged and sometimes clogging up and re-polluting their inhabitants. We can access an augmented experience of the world by being aware of this intermeshing of its components.

If I ask you at a given moment to pay particular attention to some tiny thing—can you see orange in this cloud, a face in this rock, a murmuring in the wind? Or can you hear your heart beating, your tummy rumbling, your face relaxing—do you feel your pelvis stirring? Your blood circulating through your body? Micro-bacteria travelling through your intestinal flora? Geobiology is a form of medicine for the earth and space, “a field of scientific research that explores the interactions between the physical Earth and the biosphere . . . Geobiology applies the principles and methods of biology and geology to the study of the ancient history of the co-evolution of life and Earth as well as the role of life in the modern world.”² In practical terms it sets out to restore harmony between places— by caring for them, you might say.

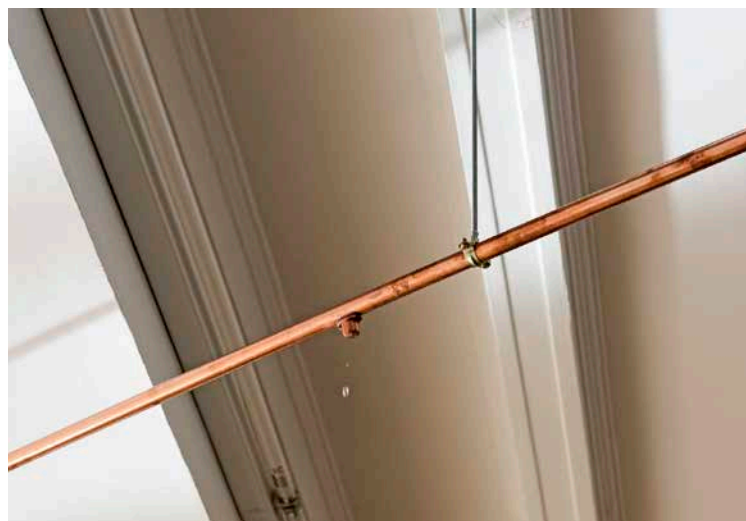
A secret, silent and subterranean force. In 1913 the chief administrator masturbated at her desk out of boredom. In 1915 the young female nurse took the liberty of making up a *Matricaria recutita* (camomile) ointment for an inflammation of the mucosa of the respiratory tract. In 1920 the librarian caught herself stroking her breasts as she gazed vacantly into the distance. The other day we brought along herbal teas for memory, digestion and stress.

It’s time to renew contact with our bodies, our flesh, our breasts, our genitals. Sfumato is the self taking its place beyond the boundaries of the skin, a generously radiant opening-up towards the other. The sky will have us soon enough, so let’s look to the depths of the earth that have so much to teach us. Let’s sit tall pelvis and as we relax let’s share the ground that’s so inviting; attentive to our gazes, poses and desires, let’s take our places together. Looking at you I hear water, I smell burnt grass. You too, no doubt. The playgrounds created by architects and artists in the 1950s–1980s are usable, versatile visual forms. Also known as “sculpture landscapes” and “play sculptures”, they offer the imagination and the body free rein. Later adopted by alternative education approaches like Steiner-Waldorf, they contribute to learning based on imagination and the development of personal autonomy. Can we think up forms and spaces that not only invite but also empower? If we are to take possession of space, maybe we need open-ended forms. Just what power do we have to occupy a place, to exist fully as a liberated, receptive body? What might the furniture of care-giving, ecstasy, and a feeling of ease be like?

The surrounding space gradually enters you. The waters intermingle, fine particles sucked in. Pause.



TA PEAU CONTRE SA PEAU, MAGNÉTIQUE, 2018
WOOD, FELT
#1_300X300 CM ; #2_621X406 CM
@ PIERRE ANTOINE



NOUS NE SOMMES PAS SEULES, 2018
GRÈS, 60X60 CM

RAYONNEMENTS, 2018
COPPER, VARIOUS PLUMBING, VARIABLE
SIZE - IN-SITU INSTALLATION ON ENERGY
NETWORKS



© Pierre Antoine



NOUS NE SOMMES PAS SEULES, 2018
OFFERING POINT
GRÈS, 60X60 CM

SYMPATHIE, CONTAGION ET SIMILITUDE

Following on from the project *Si tu as faim, mange ta main*, initiated in June 2018, Tiphaine Calmettes continued to develop her research around meeting and research devices at La Panacée during the exhibition *CookBook'19* with a project called *Sympathy, Contagion and Similarity*. For the occasion, the artist organised a round table in the form of a meal whose dishes were the moderators of a discussion around magical thinking and food, entanglement and commensalism. The device was then included as subject and object of the conversation led by the voices of personalities carrying different points of view such as Antonia Klugmann chef of the restaurant *L'Argine a Venco*; Claude Fischler - Sociologist (thesis entitled *l'Homnivore - Le goût, la cuisine et le corps, Manger Magique - Communications, 31, 1979. La nourriture. Pour une anthropologie bioculturelle de l'alimentation, dir. ; Christine Armengaud - Ethnologist (Le diable sucré, Gâteaux, cannibalisme, mort et fécondité)* ; Jacques Tassin - Researcher in plant ecology (*La grande invasion; À quoi pensent les plantes?*); Gaëlle Faure - Plant alchemist and healer; Leslie Veisse - Curator of the *Morland Living Lab*; Ariane Leblanc, *La Semeuse*, research platform for urban biodiversity, *Les Laboratoires d'Aubervilliers*; Nicolas Bouriaud, director of *La Panacée* and co-curator; Andrea Petrini, co-curator of the exhibition and gastronomic journalist

R22 TOUT-MONDE

Debate by Tiphaine Calmettes for the programme: *Résidences de la Semeuse* and for the antenna: *Les Laboratoires d'Aubervilliers*
Recorded at *Morland Living Lab (75004)* on 30 April 2019
Mixing: Victor Donati



SYMPATHIE, CONTAGION ET SIMILITUDE, 2019
ROUND TABLE / DINNER ON 30 APRIL 2019
IN COLLABORATION WITH ANTONIA KLUGMANN
HOSTED BY THE PARIS ART LAB
@CÔME CALMETTES

A MOCO - MONTPELLIER CONTEMPORAIN PRODUCTION
FOR THE EXHIBITION *COOKBOOK'19* AT LA PANACÉE,
FROM FEBRUARY 9TH TO MAY 12TH 2019





MANGE L'UNE DE TES MAIN ET GARDE L'AUTRE POUR DEMAIN

Continuation of a work in progress around antropomorphisation, edible ex-votos and autophagy, which takes the form of a ritual / workshop / workshop. This work brings together animation, care and food in relation to a critique of current society developed by Anselm Jeppé in his book *The Autophagous Society*. Anselm Jeppé uses the Greek myth of Erysichthon as a metaphor and basis for a study of capitalism, excess and self-destruction. Condemned to insatiable hunger by Demeter (goddess of agriculture and harvest) for felling a tree dedicated to her, Erysichthon consumes everything he owns and ends up eating himself. I wish to take up these lines of enquiry in order to question our need to attribute human qualifications to non-humans in order to be able to consider them.



MANGE L'UNE DE TES MAIN ET GARDE L'AUTRE POUR DEMAIN, 2018
ACTIVATED STORYTELLING, 20'





ALORS QU'ILS DISCUTAIENT EN ATTENDANT LA PLUIE

Sculptures evolve according to the birds, the rain and the wind. The three layers are made up of natural or artificial construction elements, the first two are ephemeral, only the last one remains perennial. The project is subject to the external elements, a scenario is written from the materials that compose it, its future escapes us. Like the seeds they contain, different possibilities are open. The birth of a garden perhaps...



ALORS QU'ILS DISCUTAIENT EN ATTENDANT LA PLUIE, 2018

CONCRETE, METAL, EARTH, VEGETABLE FAT, SEEDS
EVOLVING WORK, VARIABLE DIMENSIONS, 180X60X45 CM ; 170X45X45 CM ;
120X53X53 CM.





ALORS QU'ILS DISCUTAIENT EN ATTENDANT LA PLUIE, 2018

CONCRETE, METAL, EARTH, VEGETABLE FAT, SEEDS

EVOLVING WORK, VARIABLE DIMENSIONS., 180X60X45 CM ; 170X45X45 CM ;
120X53X53 CM.



ALORS QU'ILS DISCUAIENT EN ATTENDANT LA PLUIE, 2018
DETAILS





NE FAUT-IL RÉCOLTER QUE CE QUE L'ON SÈME ?

The proposal of the artist Tiphaine Calmettes, Should we harvest only what we sow?, Is embodied in the form of a transformable herbalism, which is as much tea room as play space to rediscover the multiple virtues of the so-called «weeds». From the plants and their uses, the artist will introduce visitors to the ancestral practices of healers, shamans, or witches who, if they were often dragged or burned in the «public square», may have today a lot of stories and «wild knowledge» to transmit to us to redo our «public» spaces common places.

Camille Louis



«are we not looking for, like these ruderal plants, to insert ourselves into the cracks in the concrete, imperceptibly feeding the earth that hides there until it explodes?»

SOUS LES PAVÉES LE PLANTES, 2018
PERFORMANCE READING, 80'





DÉTAIL, SOUS LES PAVÉS LE PLANTES, 2018

During «Les mains baladeuses» exhibition, a mysterious scene will undoubtedly take place, and be repeated several times: instead of strolling aimlessly about, their bodies free of all constraints, gazing at the walls and floor, visitors will meander through the «Arnaud Deschin, galerie», their hazy faces covered by plastic inhalers. At the beginning of the meals which Tiphaine Calmettes intends to organize, she would like the “onlookers” to turn into respirators, for the duration of a prologue. In his writings, Marcel Duchamp, whose statement: “I prefer living and breathing to working” is well known, described condensation, smells and exhalations. But never inhalations. It is nevertheless possible to imagine that the inhaler as object, with its sexual connotations and its mildly disconcerting character, would probably not have displeased the artist.

Imagining strolling round an exhibition and being less obsessed by what there is to see in it than by what there is to be felt in it here resembles a nasal dream; but Tiphaine Calmettes is not necessarily seeking the cancellation of one sense by the domination of another. On the contrary, all the senses should be called upon during this show, whose title nevertheless summons the sense of touch. One of the first «Les mains baladeuses» scattered throughout this presentation leads us precisely to this necessary sidestep: the gesture of the admonitory person does not display any exemplary narrative, but points to the gallery’s pockmarked wall. What we must take away from the exhibition is within reach of the eye, finger, ear, and nose, and even papillae, as long as you dwell on it a little. Wandering Hands is in fact organized in two tempos: that of the exhibition, strictly speaking, and that of the meals, including inhalers.

The meals, which are the starting point of the artist’s project, organized in collaboration with the chef Virginie Galland, inherit a vast tradition of art from the latter half of the 20th century, headed by Daniel Spoerri. But the Pantagruelique and merrily decadent character of some of “chef Daniel’s” meals are well removed from Tiphaine Calmettes’ samplings during which you don’t exactly stuff yourself: the above-mentioned inhalation of Artemisia tends to introduce a question about wild urban plants used in different dishes—dandelion mousse, smoked roots, lichen fritters, lobular gazpacho, chartreuse in walnut shells and other eminently poetic names. Cooked during Parisian explorations, these plants call more for a sort of sacred ritual during which the inhalation turns the palatal appetizer into a nasal appetizer. Will we keep- the preliminary Artemisia in our nose during the meal? Or, otherwise put: could it be that, without having had the impression of touching, we have nevertheless managed to breathe a work of art in its entirety?

For those who will not be able to partake of these meals, the exhibition is organized like a reminder of those possible gustatory experiments, and also offers its share of epidermic sensations: if taste is no longer summoned, the sense of smell is tickled by the imposing company of a still producing all day long a regular gargling noise, a sign of the current production of a natural floral water. The table use for the meals is presented separately on its trestles, and develops a foam where it is impossible to discern if it is the desolate mildew of an abandoned ruin or, conversely, a renewal seething with young shoots keen to spread. Maybe both at once, because Tiphaine Calmettes is fond of cultivating ambiguity. She is probably situated in the tradition of elders who have also

managed to transform mould, and make it a subject of melancholic study, though nevertheless oriented towards forms of renewal: as such, she tends to be situated with the brightly coloured bacterial cultures of someone like H.A. Schult, or the pseudo-scientific experiments of someone like Peter Hutchinson, rather than Dieter Roth’s decaying heaps. It comes as no surprise to discover, in her earlier work, various proliferating figures like wood-eating fungi, which she hatches out by way of photographs, or a coral whose reproduction she has cast based on an engraving. Humidity, and thereby a potential source of existence, intrigued her for «Les mains baladeuses», the same way as drought: the above-mentioned fungi and corals have rubbed shoulders with cacti, pebbles and earth. What is more, the hyper-tufa she uses for her structures is nothing if not an ambivalent material, in particular mixing supposedly sterile cement with fertile peat. As in urban wasteland plots where plants associated with ruins reclaim their rights, the table which Tiphaine Calmettes displays either vertically or horizontally is in a state of ongoing development, becoming covered with mosses and lichens depending on the day and the watering. The to-and-fro interplays she carries out between the natural and the artificial are carried on in «Les mains baladeuses», in the wake of older works where she slightly manipulated objects in such a way as to make the reading of them biased and arduous: thus we find a globular cactus whose thorns she had painstakingly glued together to form a not very spontaneous geodesic dome, or a rough stone carved so that its shadow forms a perfect tip.

For this show, the artist proposes an area of reflection, in which criss-crossing urban wasteland plots and gathering their edible and medicinal plants are first and foremost micro-political gestures. Wandering hands are those hands capable of pricking, scratching, squeezing, scraping and offering, but also clenching their fist. But here again, the gesture we imagine to be vindictive or even bellicose contains within the fingers seeds which want only to be taken out of their dormancy. Tiphaine Calmettes is not an activist, or even a farmer: her clay fists, devised from the nendo dango of Masanobu Fukuoka, designed to be thrown into fields to let nature work on them, are exhibited in a state of latency. Fukuako made the principle of non-action the basis of his agricultural theory in the 1970s, a principle which Marcel Duchamp would undoubtedly have appreciated. Tiphaine Calmettes, for her part, leaves the way open for speculation: it is quite obvious that if you let imagination have enough rest, it will germinate.

Camille Paulhan





LES SILHOUETTES, 2017
BÉTON, MÉTAL, MOUSSES VÉGÉTALES, LICHENS, CHAMPIGNONS
97,5 x 95 x 95 CM
COURTESY ARNAUD DESCHIN GALERIE, PARIS

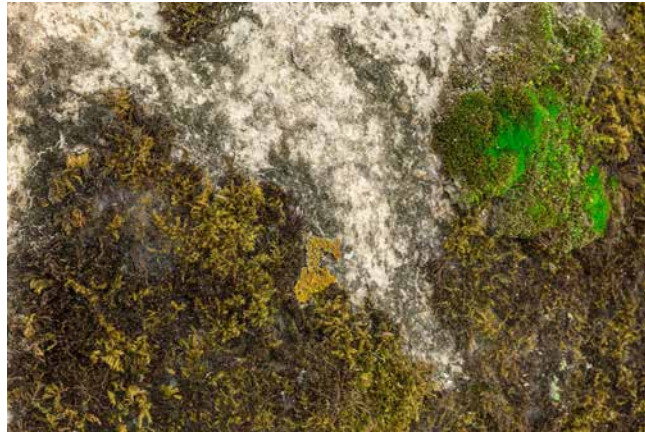
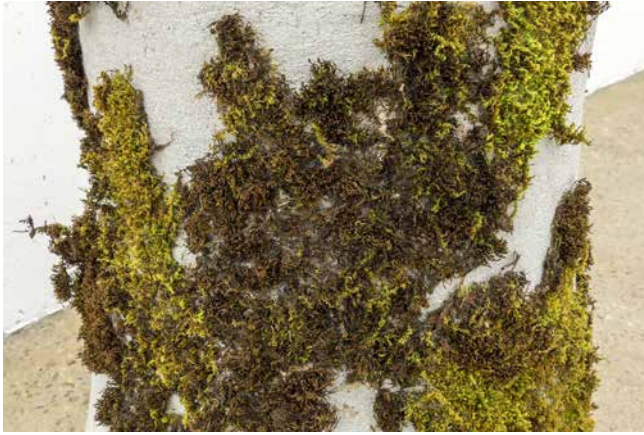


LES SILHOUETTES, 2017
CONCRETE, METAL, PLANT MOSS, LICHENS, FUNGI
150 X 60 X 41,5 CM
COURTESY ARNAUD DESCHIN GALERIE, PARIS



RUDUS, 2017

CONCRETE, METAL, PLANT MOSS, LICHENS
MASON'S TRESTLE, METAL, RAW CLAY
100 X 80 X 200 CM - VARIABLE DIMENSIONS
COURTESY ARNAUD DESCHIN GALERIE, PARIS





NENDO DANGO, 2017
RAW CLAY, TERRAZZO, SEEDS
VARIABLE DIMENSIONS
COURTESY ARNAUD DESCHIN GALERIE, PARIS

POINTER, 2017
ARGILE, MÉTAL
8 X 15 X 11 CM
COURTESY ARNAUD DESCHIN GALERIE, PARIS





DORMANCE, 2017
LEGUMINOUS SEEDS, NYLON THREAD 180 X 115 CM
COURTESY ARNAUD DESCHIN GALERIE, PARIS



LECTURE GUSTATIVE, 2017
120 MN
COURTESY ARNAUD DESCHIN GALERIE, PARIS

27/02/17

I took the road around 11:30 AM at the wheel of the car graciously lent by Martin and rocked by the CD of classical music that he also offered me.

It took me an eternity to arrive to my first stage: Arborétum Mlyňany. Much as I control the little blue ball in town by foot on my Google Map, by car it is so easy to miss an exit.

Arboretum Mlyňany is a botanical garden, let's just say that winter time is not the best to visit this kind of place, even if there is inevitably a charm from it. All the indications were obviously in Slovak, small labels hanging on the bare branches of trees were spinning, silent towards me.

Joining the stars pointed on my map in the idea of collecting images across Slovakia, this is how this exhibition began to take shape. But the story actually began a little earlier with the analysis from Muriel Pic of the work of GW Sebald. In her reading of Sebald's work, Muriel Pic develops the notion of the reversibility of images in their relationship to the moment of remembrance. Read in pictures as we read the tarot. How can memories from the past be used as clues to the future? This is how I started to think about images and divination. In parallel Quentin Meillassoux, a French philosopher, talked to me of another way of reading in objects with the concept of archifossile, challenging the scientific knowledge about times that preceded all human presence. Ancestrality and future would have in common to be based on the speculative reading of signs which it is very easy to question. Among the images collected, my eyes stopped more particularly on the shelves of the museum of natural history of Bratislava filled with fossils and corals, inert objects witnessing a previous life: organizations of random objects of constellar shapes, textures and motifs from caves and their stalagmite concretions, the proliferation of plants in unfriendly places, and other subjective signs.

There are more than a hundred divinatory arts, so any random organization would be subject to interpretation, prediction, story. Astragalomancy is part of it. Astragale is the name given in Antiquity to designate the game now called jacks, originally made of sheep bones. More known as a skill game it is also declined with Astragalomancy as a divinatory art following the same principle as dices. The method is simple, one throws the bones, each face is linked to numbers and each combination to a maxim. But there is also the divination by stones, throwing rocks, drawing cards, stars, or more obscure, miracles and monsters, etc. From these narratives all become possible, past and future coexist, the body seeks its place, leave its print also.

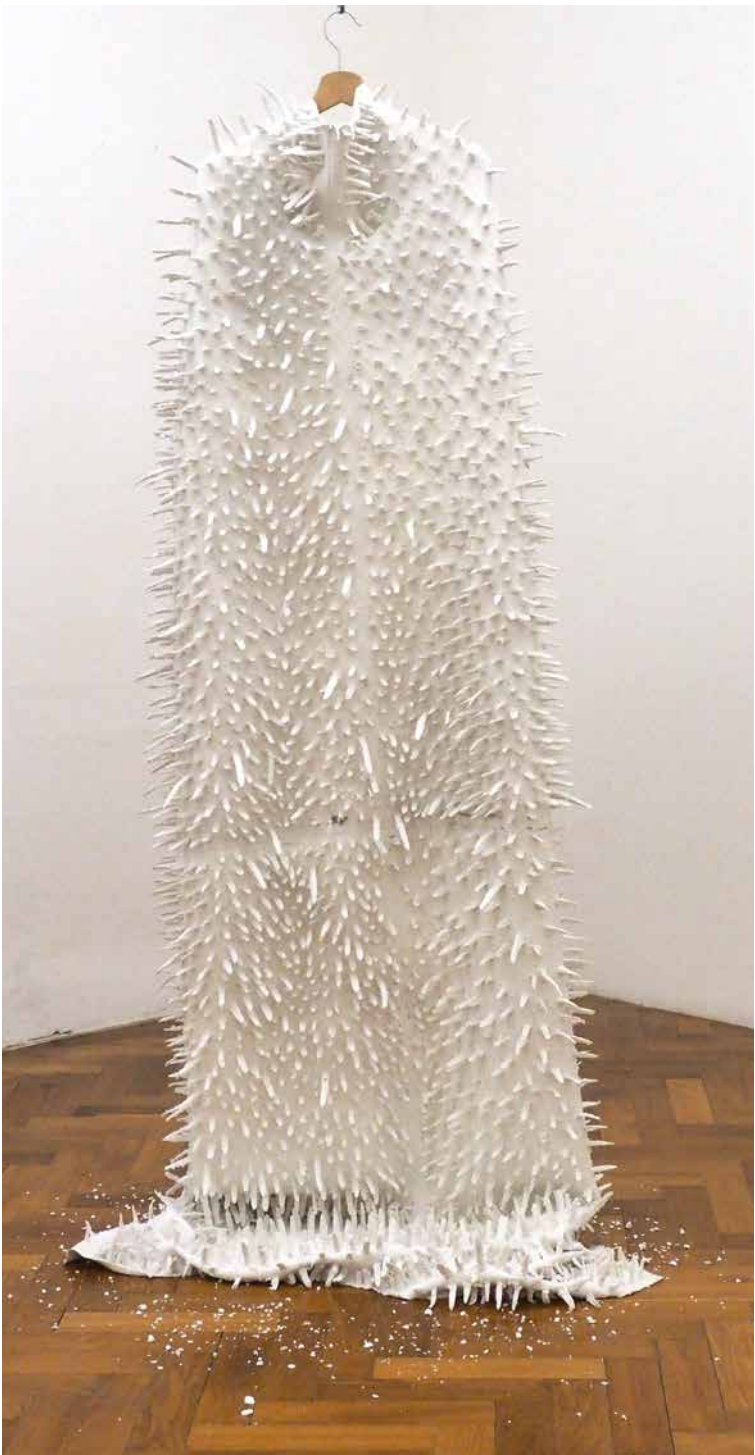
Photography gives time to forms to reveal themselves. They take up more and more space until the need to get space back is required. So a duplication takes place, the object goes beyond its image as the mirror getting closer to a new reality, emphasising the contrasts. "When the boundary between the inside and the outside rises, and that those also form poles where there is permeability from one to another, a new "between" is established." (Living from a Landscape or The Unthinkable of Reason, François Julien). It is in this "between" that doubt arises and that the imagination takes over to complete the story.







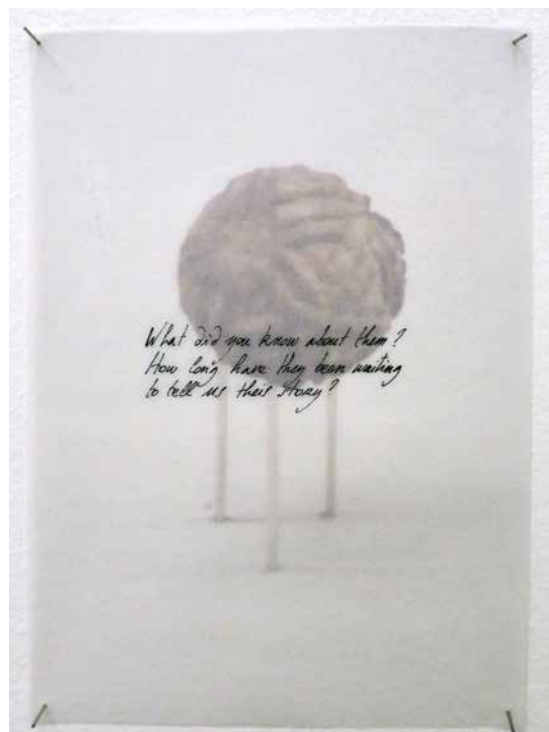
SANS TITRE, 2017
RAW CLAY



CAPE, 2017
SILICONE
200 X 120 CM

SLEEPING BAG, 2017
SILICONE
160 X 60 CM

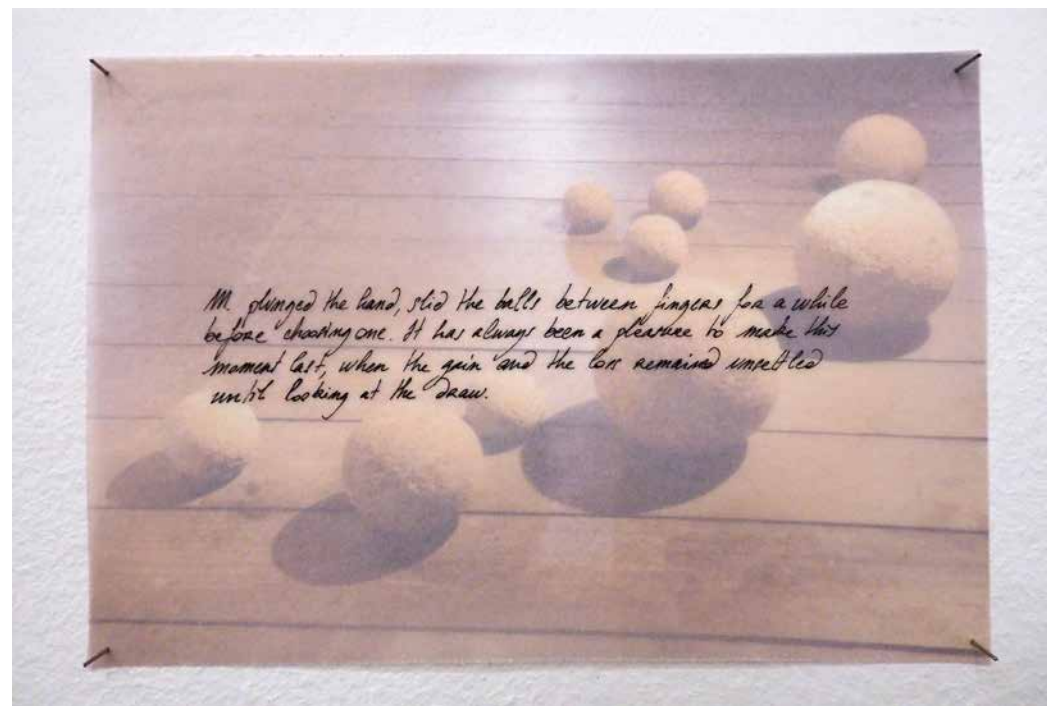




SANS TITRE, 2017
DIGITAL PRINT ON TRACING PAPER,
ROTRING
15 X 10,5 CM

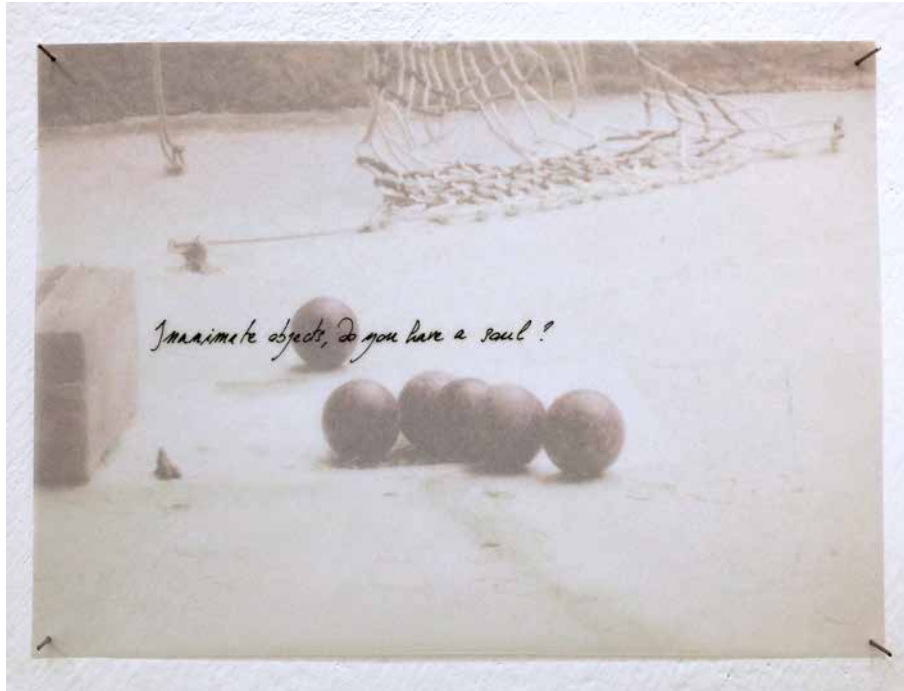
What did you know about them?
How long have they been waiting
to tell us their story?

M. plunged his/her hand, slid the
balls between his/her fingers for a while
before choosing one. It has
always been a pleasure to make this
moment last, when the gain and
the loss remained unsettled until
he/she looks at the draw.

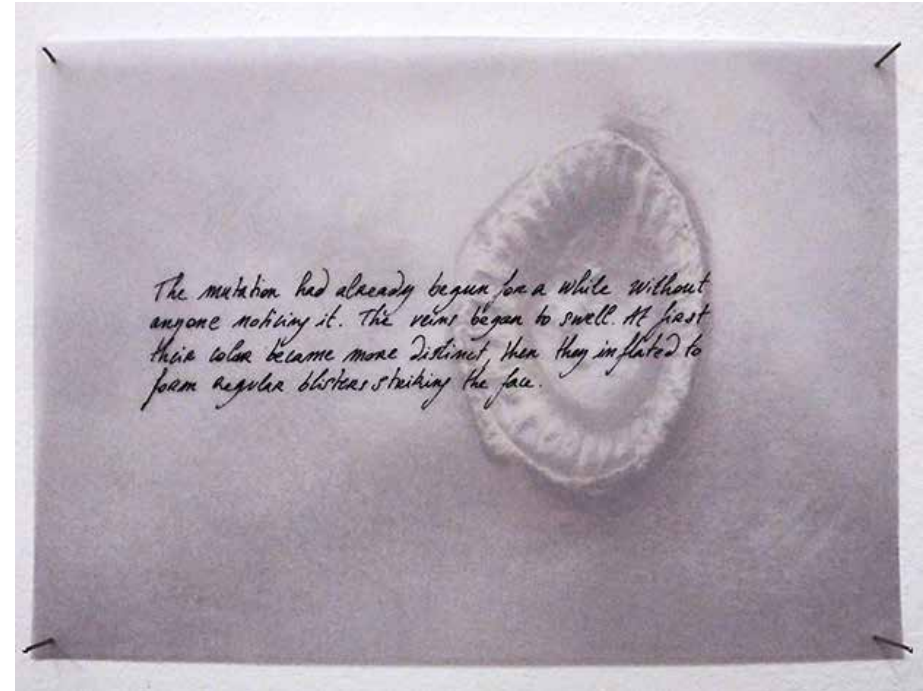


A photograph of a fishing net with several floats attached, set against a light background. The net is made of a woven material, likely cotton or linen, and is strung with a thick rope. Several floats are visible, including a large, light-colored one in the foreground and a smaller, darker one to its left. The background is a plain, light-colored surface.

It was a random combination story whose real impact was too often underrated.



« Inanimate objects, do you have a soul ? » »

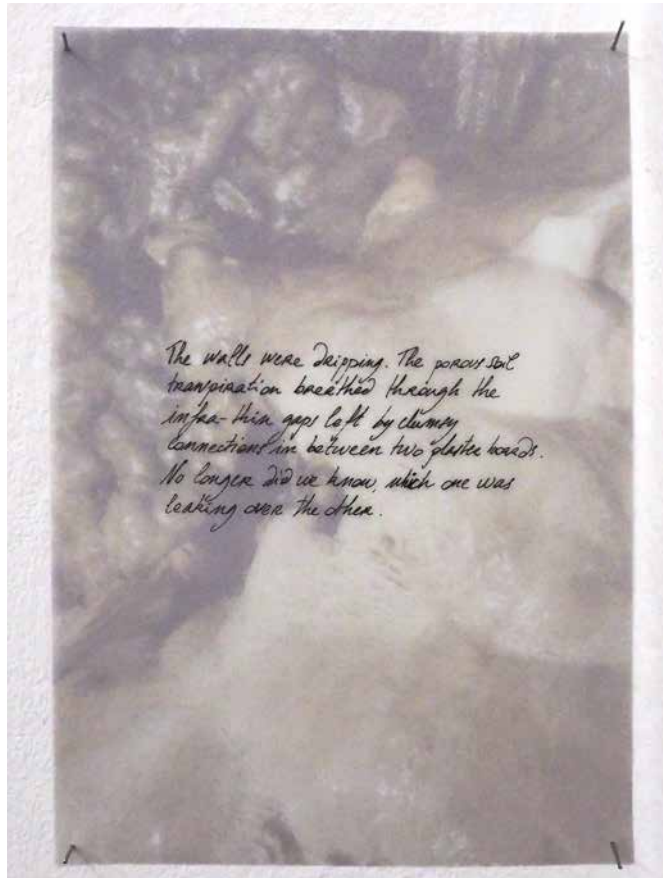


The mutation had already begun for a while without anyone noticing it. The veins began to swell. At first their colour became more distinct, then they inflated to form regular blisters striking the face.



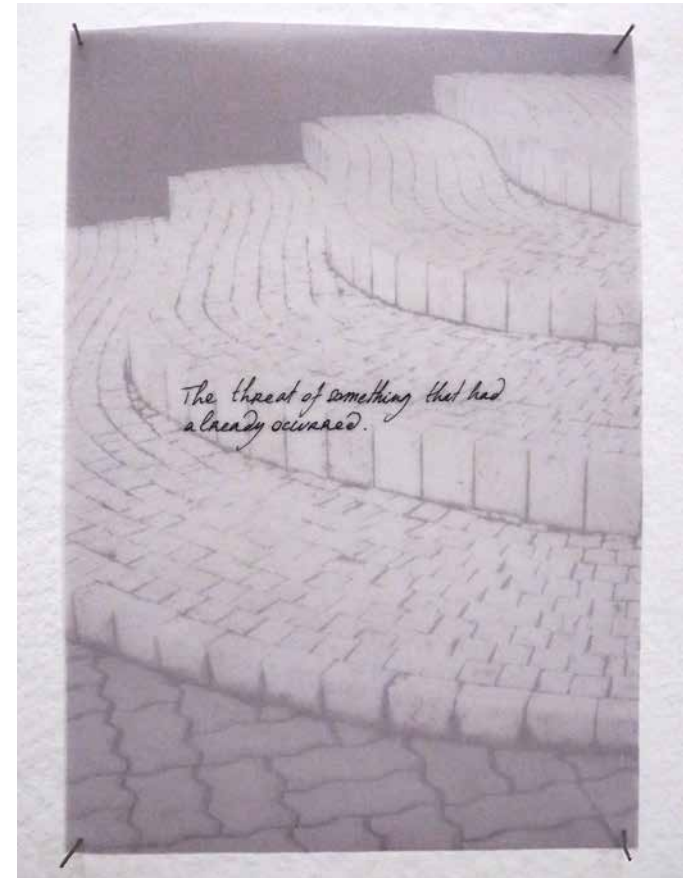
They know how to look beyond them.

They know how to look beyond them.



*The walls were dripping. The porous soil
transpiration breathed through the
infra-thin gaps left by clumsy
connections in between two plaster boards.
No longer did we know, which one was
leaking over the other.*

The walls were dripping. The porous soil transpiration breathed through the infra-thin gaps left by clumsy connections in between two plaster boards. No longer did we know, which one was leaking over the other.



*The threat of something that had
already occurred.*

« The threat of something that had already occurred. »



**VICKY FISCHER
& CÉLINE PELCÉ**
D-fonds
Mercredi 7 Août

**SUPERFLUXION
+ JPK BACHE**
Gastronomixion
Vendredi 9 Août

ALEXIS CICCÌÙ
Entomophagie
Dimanche 11 Août

CUISINETTE
Saw 6 project
Mercredi 14 Août

LAURENT DUTHION
Nourritures fictionnelles
Vendredi 16 Août

PAULINE TOYER
1 bol 2 vert
Dimanche 18 Août

LAURENT TIXADOR
Machine à pâtes
Mercredi 21 Août

EMMANUEL GIRAUD
La chair et le sang
Vendredi 23 Août

JULIE C. FORTIER
Corporate
Samedi 24 Août



LE FESTIN

Un projet cuisiné par
Tiphaine Calmettes
et Baptiste Brévert

C D D est un restaurant éphémère. Trois fois par semaine des expériences culinaires sont proposées ; le menu est confié à des artistes ayant intérêts, intuitions, questionnements, fascination pour les formes, les matières et le comestible.

C D D, pensé et élaboré comme une émulsion, est à l'image d'un curateur choisissant ses ingrédients comme à celle d'un chef exposant ses dernières trouvailles.

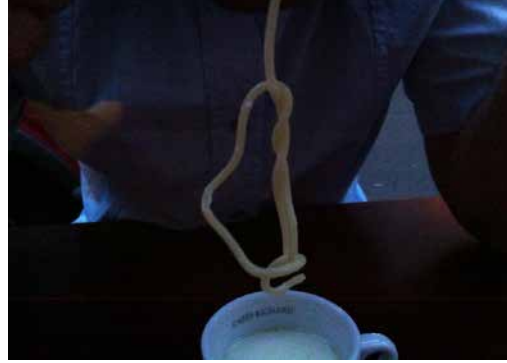
Du 5 au 25 août 2013

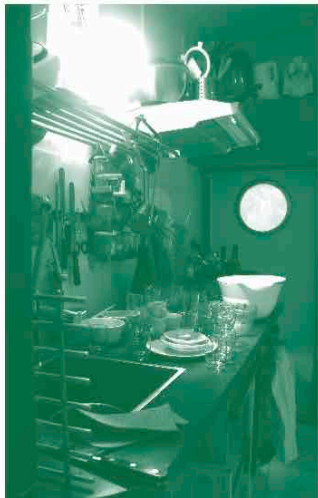
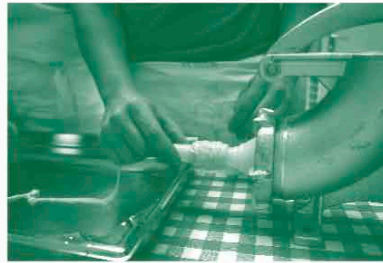
Restaurant **C**
2 rue Jacquard
Paris 11^{ème}

(M) Oberkampf

Le programme complet sur
cdd-lefestin.tumblr.com

CDD - LE FESTIN, 2013
EPHEMERAL RESTAURANT FROM 5 TO 25
AUGUST 2013 IN COLLABORATION WITH
BAPTISTE BRÉVART .
COMMUNICATION:
GUILLAUME ETTLINGER.





CDD - LE FESTIN, ÉDITION 2014
WITH BAPTISTE BRÉVART AND
GUILLAUME ETLINGER.

Exhibitions

- 2022 - *Soupe Primordiale*, Monographic exhibition, Bétonsalon
curator : Émilie Renard
- *Pionnières*, Group show, Zoo Galerie Nantes
- *L'horizon des événements*, Exposition collective, Château d'Oiron
commissariat : Patrice Joly
- 2021 - *La Vie à elle même*, Group show, Centre International
d'Art et du Paysage de Vassivière, curator: Flora Katz
- 2020 - *Par le chant grondant des vibrations autour*,
Monographic exhibition, Centre International
d'Art et du Paysage de Vassivière, curator : Marianne Lanavère
- *Rituel.le.s*, Group show, IAC, Villeurbanne
- *La vie des tables*, Group show, Le Crédac, Ivry-sur-Seine
Centre d'Art Ygrec-ENSAPC, Aubervilliers, curator: Guillaume Breton
- *Attiser le feu pour qu'il reprenne*, Centre Céramique La Borne
commissariat : Tiphane Dragaut-Lepescu
- 2019 - *La Terre embrasse le sol* - ENS, Lyon - solo show
Résonnance, Biennale de Lyon
Sur une proposition de Florence Meyssonier
Avec la collaboration d'Olivier Hamant
- *We used to leave deluxe issues of love potions/ **, One Gee in Fog,
commissariat : Julie Robiolle, Genève
- *Si tu as faim, mange ta main*, Paris Art Lab, Paris
commissariat : Leislle Veisse
- *"Some of us"*, KUNSTWERK CARLSHÜTTE Büdelsdorf, Allemagne
commissariat : Jérôme Cotinet-Alphaize
- *Dans La basse lueur humide*, Zoo Galerie, Nantes - solo show
commissariat : Patrice Joly
- *Les Nourritures Criées*, CAC La Traverse, Alforville
- *CookBook'19*, La Panacée MOCO, Montpellier
Co-curators : Andrea Petrini & Nicolas Bourriaud
- *Le clair de lune à travers les hautes branches*, avec bastien Mignot,
Festival Hors-Pistes 14e, Centre Pompidou, Paris

Tiphaine Calmettes

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<http://tiphaine.calmettes.syntone.org/>

- 2018 - *Le pouvoir du dedans*, La Galerie - CAC - Noisy-le-Sec, France
commissariat : Élise Atangana
- *Festival Setu*, Elliant (29)
commissariat : Marie L'Hours et Morgane Besnard
- *Plant Form*, La Fabrique, Bagnolet
commissariat : Morgan Porcheron et Sirine Ammar
- *Lundi soir*, Synesthésie, Saint Denis
Dans le cadre du projet engageante collective.
- *Art Outdoor*, Domaine Nationale de Saint Cloud
- *Continuités et Dispersions*, librairie A Balzac A Rodin, Paris
invitée par Azoyadé Baudouin-Talec
- *La nation et ses fictions*, Festival Hors-Pistes au Centre Pompidou,
Paris - proposition de Camille Louis
- *Par éclat et par ricochet*, Galerie de la Voûte, Paris
commissariat : Marie Gayet.
- *Nous ne sommes pas le nombre que nous croyons être*
Bétonsalon Hors les murs, Citée Internationale des arts, Paris
Invitée par Maya Tounta à investir l'espace d'Otobong Nkanga.
- 2017 - *Sur Rendez-vous*, Arnaud Deschin galerie, Paris
- *Les mains baladeuses*, Arnaud Deschin galerie, Paris - solo show
Avec le soutien aux galeries / première exposition du CNAP
- *Décomposition d'une maison*, 116, Montreuil
commissariat : Céline Poulain
- *Acte I - Pourparlers et autres manipulations*, DOC, PARIS
commissariat : Clotilde Bergemer & Licia Demuro - juillet
- *Astragals*, Phoinix, Bratislava - solo show
- *Le 6b dessine son salon*, Le 6b, St Denis,
commissariat Claire Louna et Marie Gautier

FORMATIONS

- 2013 DNSEP - Ecole Nationale Supérieure d'Art de Bourges
2011 DNAP - Ecole Nationale Supérieure d'Art de Bourges

Résidences/Workshops

- 2022 - Résidence dans la forêt de Liffré à Rennes en collaboration avec François Beau - Des Hommes et des Arbres, invitation de Régis Morel association Là-haut dans le cadre du parcours d'Art Contemporain L'Appel de la forêt en partenariat avec 40mcube
- 2021 - Centre d'art contemporain d'Ivry - le Crédac
- Les laboratoires d'Aubervilliers
- 2020 - Centre Céramique La Borne
- 2019 - Morland living lab, Paris
- 2018 - Engagente collective, Synesthésie, Saint Denis
- Atelier Vivarium, Rennes
- 2017 - The Spure, Sputnik Oz, Bratislava
- 2016 - Workshop Bricologie, La Villa Arson, Nice
- 2014/15 - Coopérative de Recherche, ESACM, Clermont-Ferrand
- 2011 - Art Camp 2011 avec le collectif Blue Sun, Mongolie.

Publications

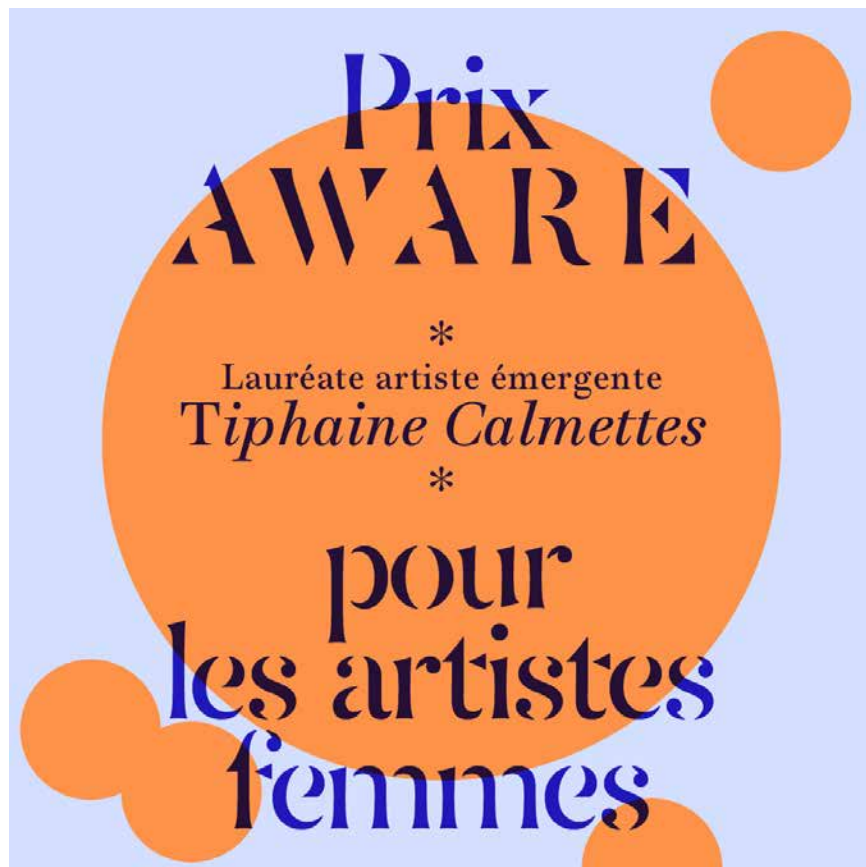
- 2022 - EKES (Earthkeeping Earthshaking) - Écoféminisme(s) et art contemporain
Edité par Rozenn Canevet et Camille Froidevaux-Metterie.
- 2021 - « En résidence n°1 », édition conçue par Studio Kiösk (Elsa Aupetit et Martin Plagnol), avec des textes de Sandra Barré et Léo Mariani produit par Centre d'art contemporain d'Ivry - le Crédac.
- 2014/16 - Membre du comité de rédaction de *Mouvement*.
- 2015 - *La Pelote et la Trame*, Coopérative de recherche, ESACM
- 2012 - *Erut Cethicra* en collaboration avec Guillaume Ettlinger et Jérôme Valton en relation avec l'exposition *Nous construisons des maisons passionnantes*.
- Publication de *Tenger Medne* à propos de mon voyage en Mongolie dans la revue *YEAR #2*.

Acquisitions

- 2020 - Centre national des arts plastiques (Cnap)
Il y avait des odeurs qui marchaient, 2020
- Institut d'art contemporain, Villeurbanne/Rhône-Alpes (IAC)
Cartographie d'un possible repas, 2021
- 2019 - FRAC Grand Large - Hauts-de-France
Les silhouettes #2, 2017

Presse & Documentation

- 2022**
- Expérimenter d'autres façons d'être au monde pour tout changer. Entretien avec Tiphaine Calmettes par Adrien Rivierre, Résonances
 - Résidence Tiphaine Calmettes et François Beau Fauteuil style néo-baroque rustique, 2022. Forêt de Liffré, Création dans le cadre du parcours d'Art Contemporain L'Appel de la forêt, Association LA-HAUT
 - Tiphaine Calmettes par Andréanne Béguin, à propos de de l'exposition Soupe Primordiale à Bétonsalon, zerodeux.fr
 - Journal de l'exposition Soupe Primordiale à Bétonsalon, 2022
- 2021**
- Édition de fin de résidence au Crédac -> texte de l'anthropologue Léo Mariani et conversation avec Sandra Barré, 2021
 - Tiphaine Calmettes, hôte des mondes sensibles, par Maïlys Celeux-Lanval Beaux Arts Magazine le 24 mars 2021
 - Capsules sonores thématiques, autour de l'exposition avec Antoine Mermet
 - Au Centre international d'art et du paysage de Vassivière, devenir l'eau du lac, par Bruno Barlier - La Montagne
 - Tiphaine CALMETTES | artiste | 19 mai 2021, conférence ECOLE NATIONALE SUPÉRIEURE D'ART DE LIMOGES
 - Voir le vivant, avec Estelle Zhong Mengual et Tiphaine Calmettes, La Suite dans les idées, France Culture
 - Conversation avec l'artiste Tiphaine Calmettes, Art of change 21
 - « Mise au corps » Dialogue entre Sandra Barré, Tiphaine Calmettes et l'œuvre de Jean-Pierre Bertrand, Rencontre de l'atelier #2, Fonds de dotation Jean-Pierre Bertrand
- 2020**
- Prix AWARE, par Élise Atangana
 - Tiphaine Calmettes par Patrice Joly, zerodeux.fr
 - Tiphaine Calmettes, le goût d'apprendre par Annabelle Martella, Libération
 - Tiphaine Calmettes & Emmanuel Hache : Ressources naturelles et transition énergétique, Fondation Thalie
- 2019**
- Atelier A, arte
 - Tiphaine Calmettes - Prolonger l'interrogation par François Guillemot
 - Tiphaine Calmettes s'expose à Lyon, Les Carnets de la création, France Culture
- 2018**
- Art press n°452, février 2018
Introducing by Alain Berland
 - Le Chassis, Cassandre Langlois, 2018
 - Pensées sauvages, Anne-Charlotte Fraisse, février 2018
- 2017**
- Le Quotidien de l'art, Pedro Morais, novembre 2017
 - Paul Ardenne, micro-trottoir, octobre 2017
 - Point contemporain, 2017
 - paris-art.com, septembre 2017
 - Géraldine Postel, A Shaded View On Fashion, septembre 2017
- 2016**
- Bombang.com, Pauline Lisowski, juin 2016



Tiphaine Calmettes

l'atelier A

artp

TIPHAINNE CALMETTES

00:21 07:11

Tiphaine Calmettes - l'atelier A

À travers des sculptures performatives, Tiphaine Calmettes explore les relations entre l'homme et son environnement.

Évolutives, les sculptures et installations de Tiphaine Calmettes créent de nouveaux modes de coexistence entre des éléments a priori séparés, sauvages et urbains, humains et non-humains. Incluant du béton, de la terre, de la mousse et du lichen, mais aussi des empreintes de plantes, d'animaux et de parties de corps, ses œuvres activent les récits qui informent notre rapport au monde.

ART ET CRÉATION

LES CARNETS DE LA CRÉATION par [Aude Lavigne](#)

DU LUNDI AU VENDREDI DE 20H55 À 21H

S'ABONNER

CONTACTER L'ÉMISSION



Tiphaine Calmettes s'expose à Lyon

12/09/2019

5 MIN