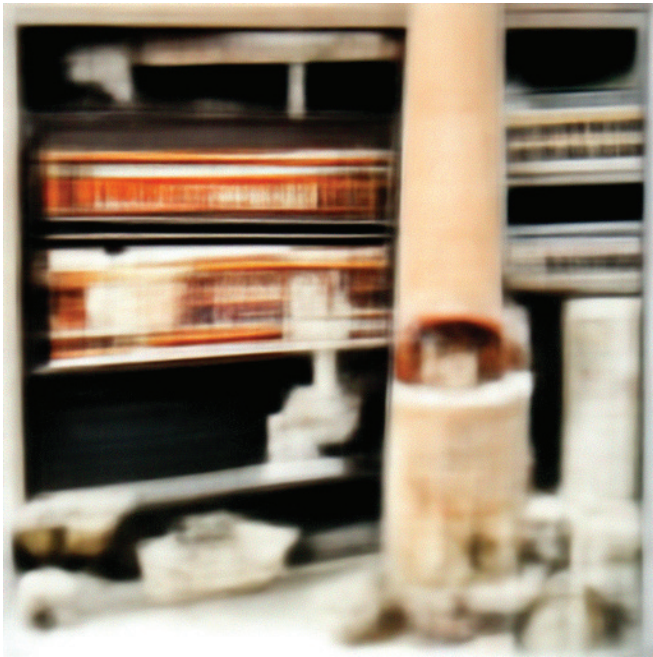


"Why?" And then a teasing smile. "Why me?"

This question and my subsequent nonanswer leave her wanting to impart information that, in the bedroom on the fifteenth floor of the Doheny Plaza, has no reason to even exist. You ignore why she left Lansing at seventeen and the casual times of her arrival in the city (a made-for-sympathy move that placed her to face the carnality) and why she dropped out of the University of Michigan (I don't ask whether she was expelled) and what led to the side trips because a doctor and Miami before she landed in L.A. and you don't ask what she must have done with the photographer who discovered her when she was waitressing at the cafe on Melrose or about the career modeling lingerie that probably seemed promising at nineteen and that led to the commercials that led to a couple of tiny roles in films and definitely not putting all her hopes into the third part of a boxer franchise that panned into nothing and that led to the quick slide into the bit parts on *Doogie Howser, M.D.* or the pilot shot but never aired and everything else is the distant humiliation of bartending gigs and the favors she got her the hostess job at Reveal. Decoding everything, you piece together the agent who ignores her. You begin to understand through her muted complaints that



1942, work in progress, since 2021

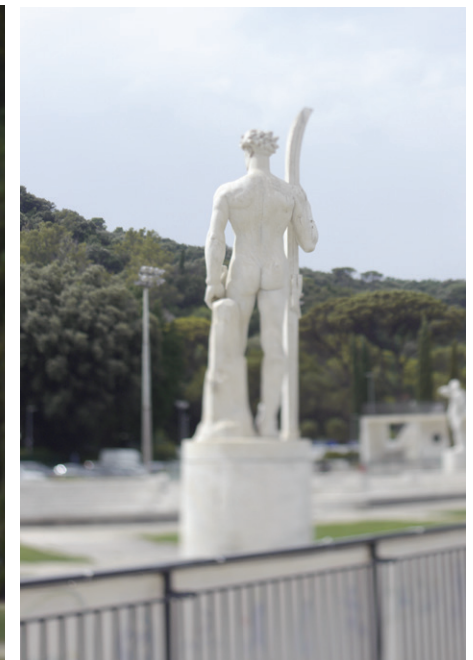


1942 (work in progress, since 2021)

Beyond its undeniable seductive power, the EUR district, designed and built for the 1942 Rome Universal Exposition, poses a particularly interesting historiographical challenge. What is to be made of the phantasmagoric scope, the retrofuturism and the melancholy charge of this World's Fair, which was cancelled because of WW2 but which, unlike many other similar events, left behind a functioning urban plan? How does this exhibition and its history fit into the architectural, media and ideological apparatus of this type of international event? Ans what happens when the homo-erotic, fascist sculptures in Rome start feeding a machine-learning database?

1942, work in progress, since 2021

VQGAN+CLIP Diffusion
The Foro Italico in Rome, 2021





MOST WANTED, 2018

Exhibition view, *Art & Entertainment*, MAMCO Geneva
Collection Fonds cantonal d'art contemporain, Geneva



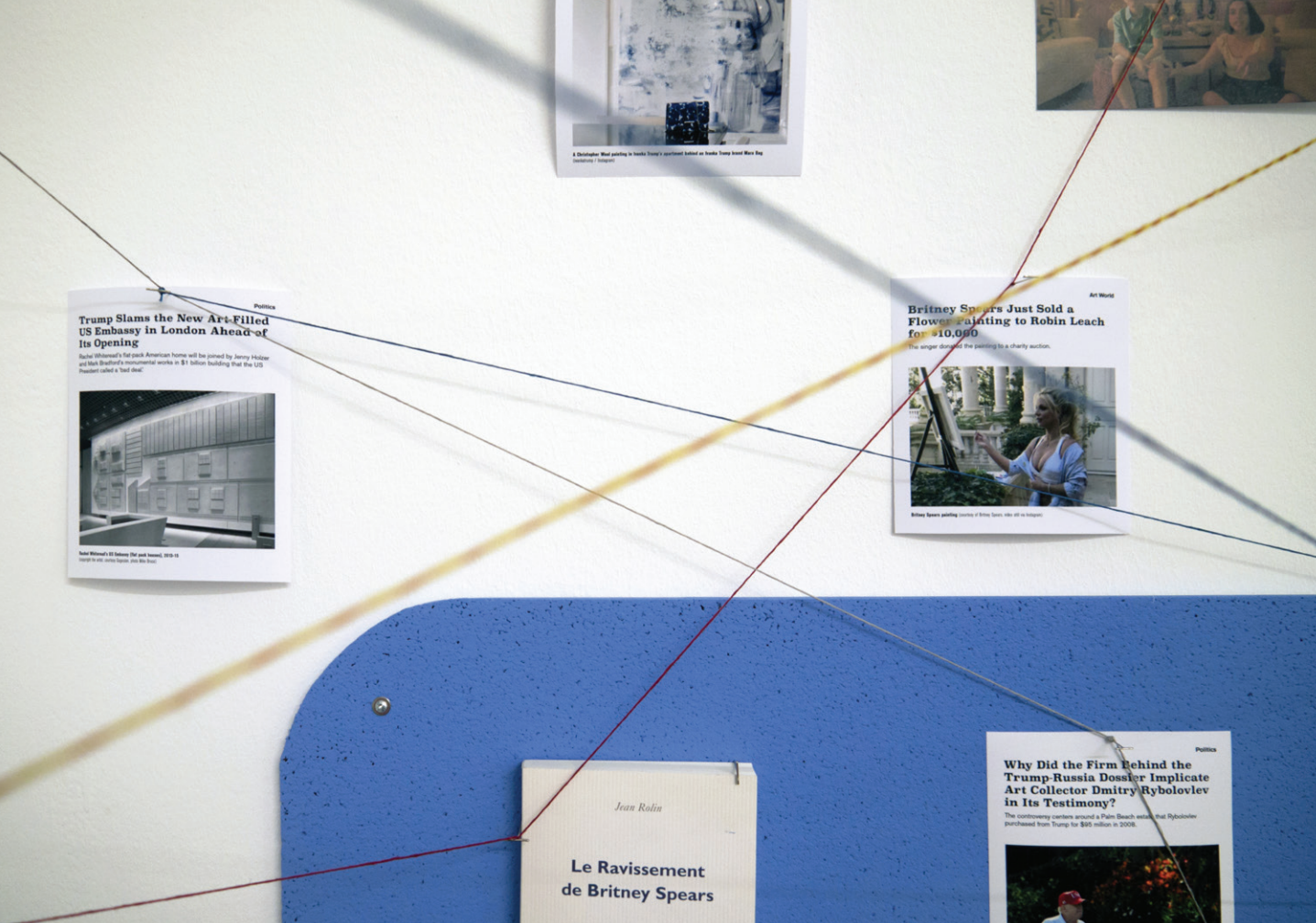
MOST WANTED, 2018

Exhibition view, *Art & Entertainment*, MAMCO Geneva
Collection Fonds cantonal d'art contemporain, Geneva



MOST WANTED, 2018

Exhibition view, *Art & Entertainment*, MAMCO Geneva
Collection Fonds cantonal d'art contemporain, Geneva



MOST WANTED, 2018

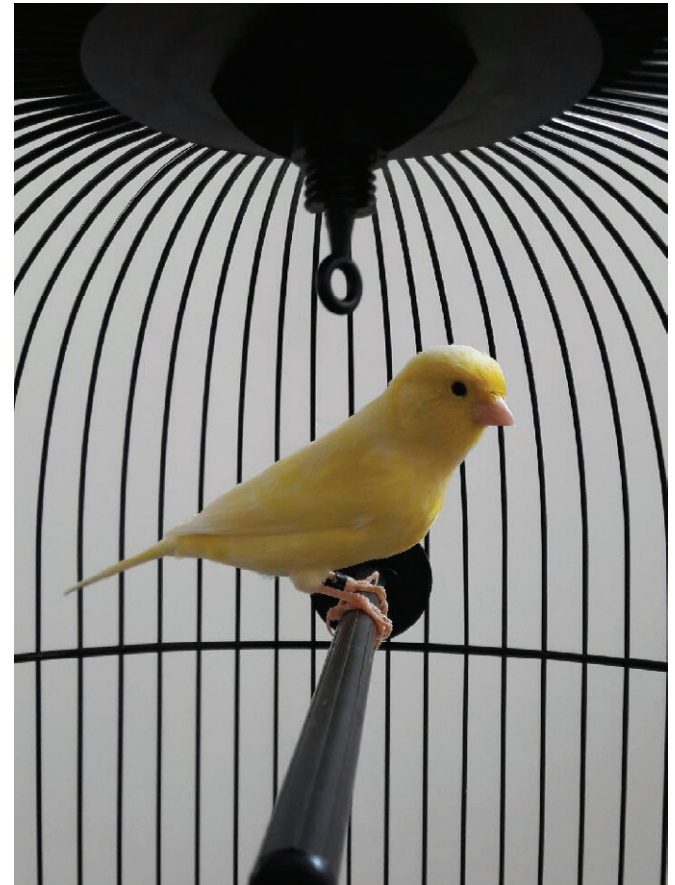
“As one of the latest step in the socio-cultural development of the Western world, the “democracy of pleasure” we have been experiencing since the turn of the 2000s provides a glimpse of a paradoxical merger between entertainment, a form considered to be base, and art. While in the modern era, artistic conceptions have been based on the acquisition of a specialized language, or even the rejection of idiomatic elements from the past, “high entertainment,” as David Robbins calls it, can immediately be assimilated, has been conceived for the public’s satisfaction, and is easily communicable. *Most Wanted*, he piece conceived by Nicolas GaraitLeavenworth, as the closure of the exhibition *Art & Entertainment* (MAMCO Geneva, 2018), is devoted to this new formation that intentionally escapes any systemic description”. (Lionel Bovier)

film:

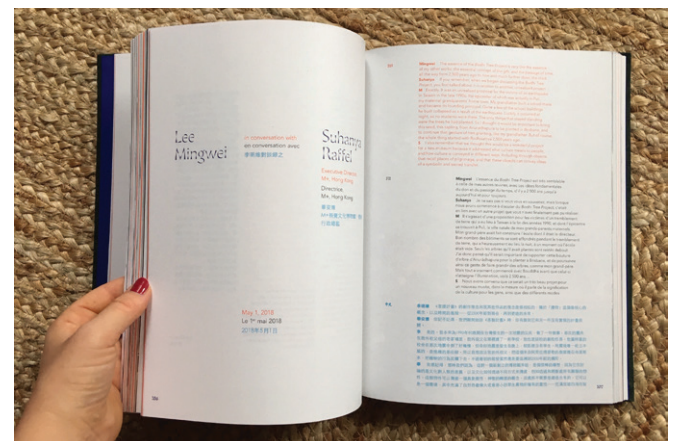
www.vimeo.com/265042113

MOST WANTED, 2018

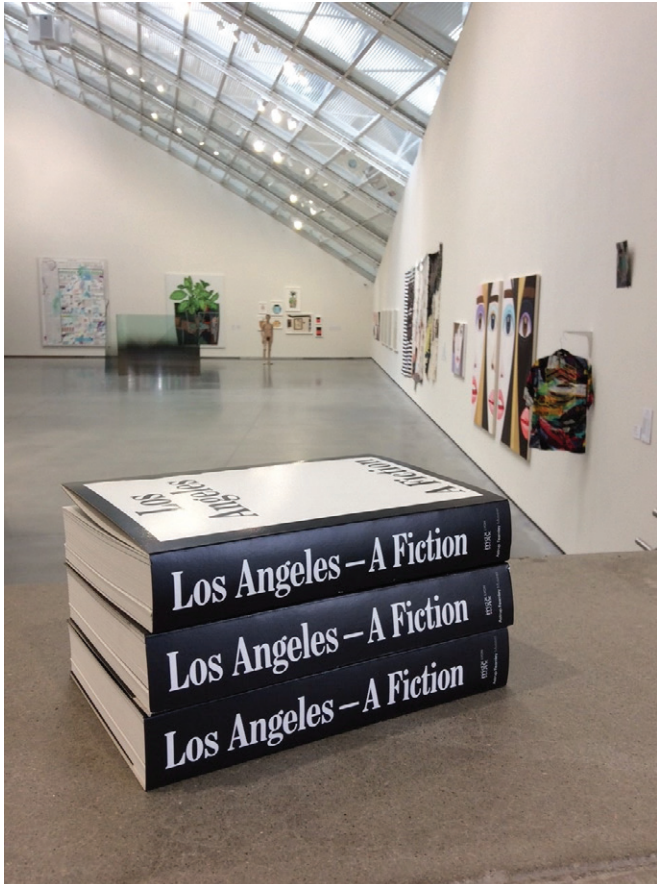
Exhibition view, *Art & Entertainment*, MAMCO Geneva
Collection Fonds cantonal d'art contemporain, Geneva



LEE MINGWEI — 7 HISTOIRES, 2017
Curator / Exhibition views, Bullukian Foundation, Lyon
Biennale de Lyon 2017



LEE MINGWEI — 9 STORIES HISTOIRES 九則故事, 2018
 Editor / Les presses du réel, Dijon
 Design Claire Roland

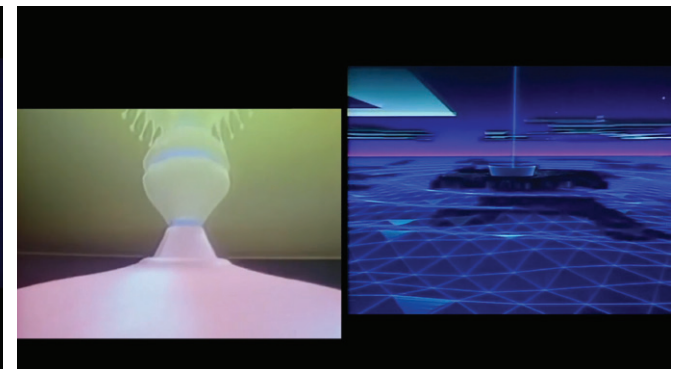
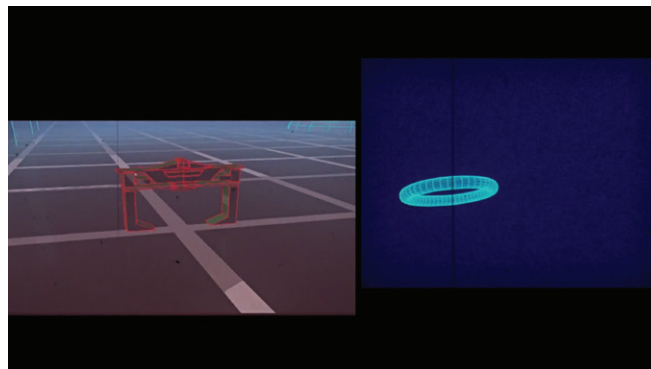
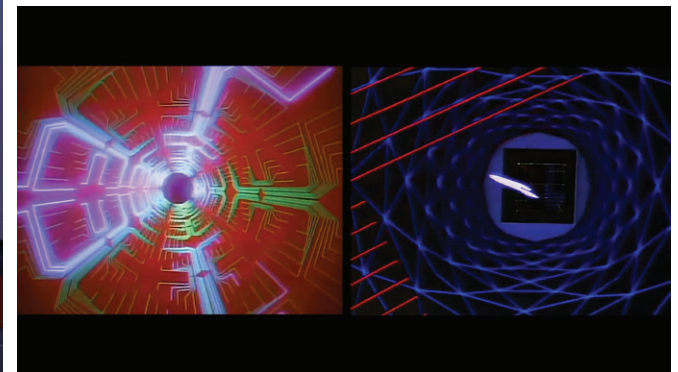


LOS ANGELES — A FICTION, 2016–2017
 Design: Zack Group, London
 Astrup Fearnley Museet, Oslo / macNYON



XETROV, 2018

Exhibition view, *France électronique*,
Printemps de Septembre 2018, Toulouse





IT WON'T BE LONG NOW, 2015

Exhibition view, *Rendez-vous 15*, 13^e Biennale de Lyon
mac^{LYON} Collection



IT WON'T BE LONG NOW, 2015

Exhibition view. *Rendez-vous 15*, 13th Biennale de Lyon
mac^{LYON} Collection

IT WON'T BE LONG NOW, 2015

"The three-part project *It Won't Be Long Now* recounts Nicolas Garait-Leavenworth's voyage from the other side of the world, firstly from Shanghai to Hong Kong via Macao (chapter 1); aboard a container ship across the North Pacific from Hong Kong to Los Angeles (chapter 2); and then from Los Angeles to Las Vegas and New York (chapter 3). The lived intensity of the venture is conveyed by a three-screen projection to which the artist has added extracts from films and series in order to set up connections between a singular experience and shared points of reference. *It Won't Be Long Now* is an installation combining videos, maps, film stills and wallpaper into a travelogue whose different landscapes, contexts and cultures are reorganised to trigger reciprocal transitions between reality and fiction." (Anna Milone)

film:

www.vimeo.com/231498853

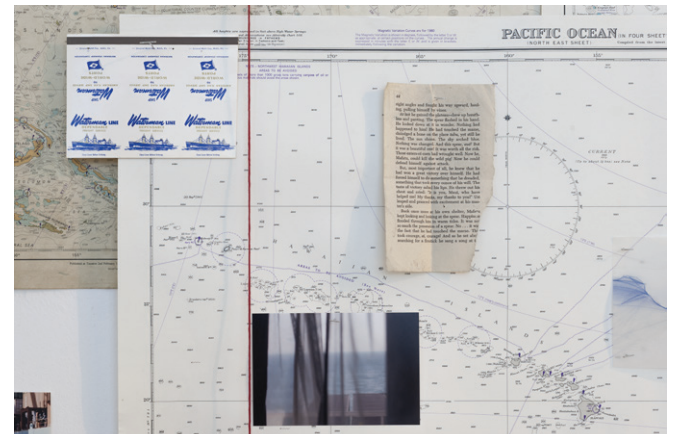
IT WON'T BE LONG NOW, 2015

Exhibition view, *Rendez-vous 15*, 13th Biennale de Lyon
macLYON Collection



IT WON'T BE LONG NOW, 2015

Exhibition view, *Rendez-vous 15*, 13th Biennale de Lyon
macLYON Collection

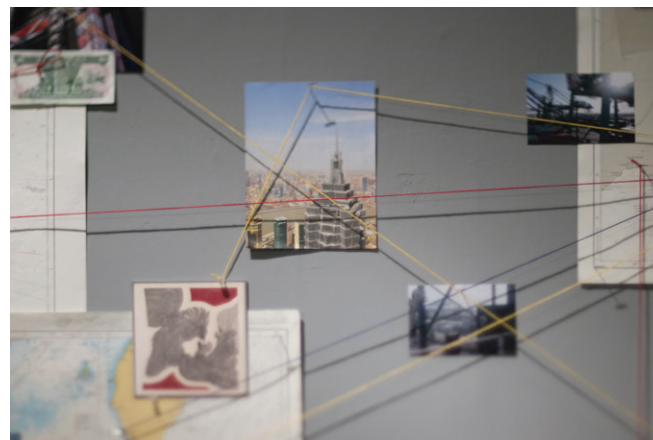
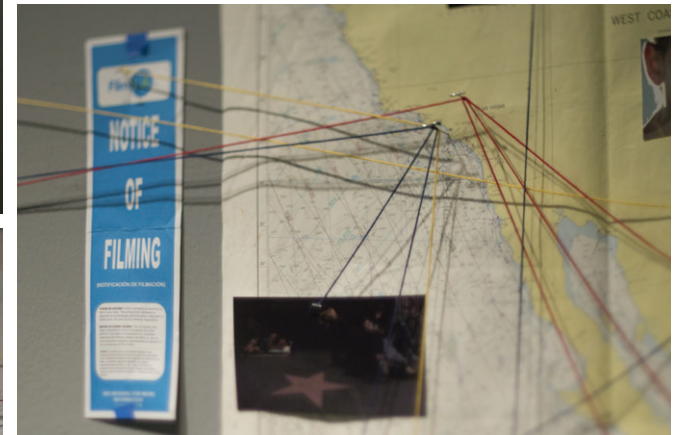


IT WON'T BE LONG NOW, 2015

Exhibition view, *Rendez-vous 15*, 13th Biennale de Lyon
mac^{LYON} Collection



IT WON'T BE LONG NOW (CHAPTER 1), 2017
Exhibition view, *Rendez-vous*, CAFA ART Museum, Beijing



IT WON'T BE LONG NOW (CHAPTER 1), 2017

It Won't Be Long Now (chapter 1) opens in Shanghai and ends in Macau by way of Hong Kong and Taiwan.



IT WON'T BE LONG NOW (CHAPTER 2), 2014
Exhibition views



IT WON'T BE LONG NOW (CHAPTER 2), 2014
Exhibition views



IT WON'T BE LONG NOW (CHAPTER 2), 2014
Exhibition view

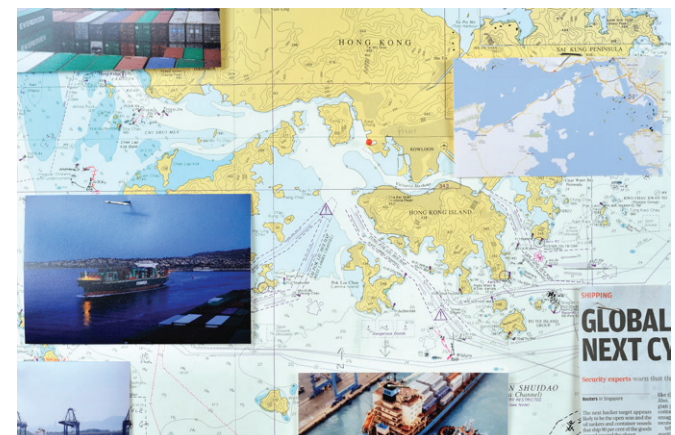


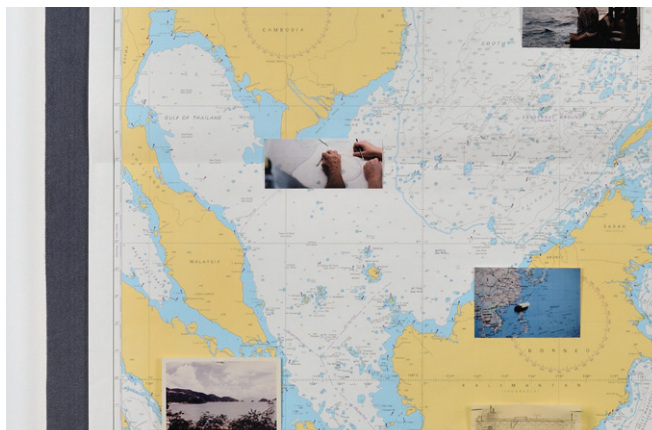
IT WON'T BE LONG NOW (CHAPTER 2), 2014

It Won't Be Long Now (chapter 2) opens in Hong Kong with a décor inspired by Wong Kar-Wai's *In the Mood for Love* and ends in Los Angeles with a series of photograms overlaid with quotes taken from Héctor Tobar's *The Barbarian Nurseries* and Donna Tartt's *The Goldfinch*.

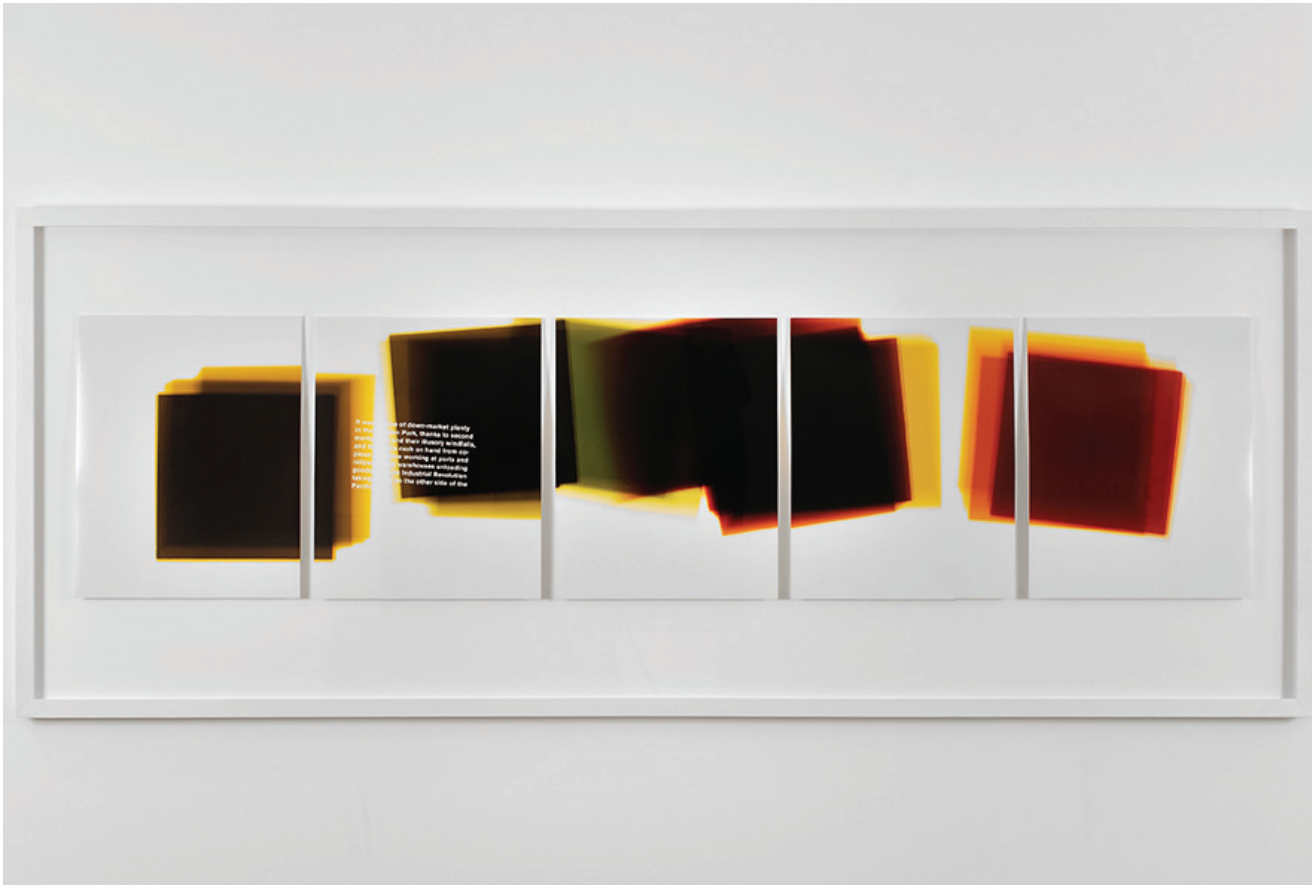
film:

www.vimeo.com/116103164





IT WON'T BE LONG NOW (CHAPTER 2), 2014
Exhibition views



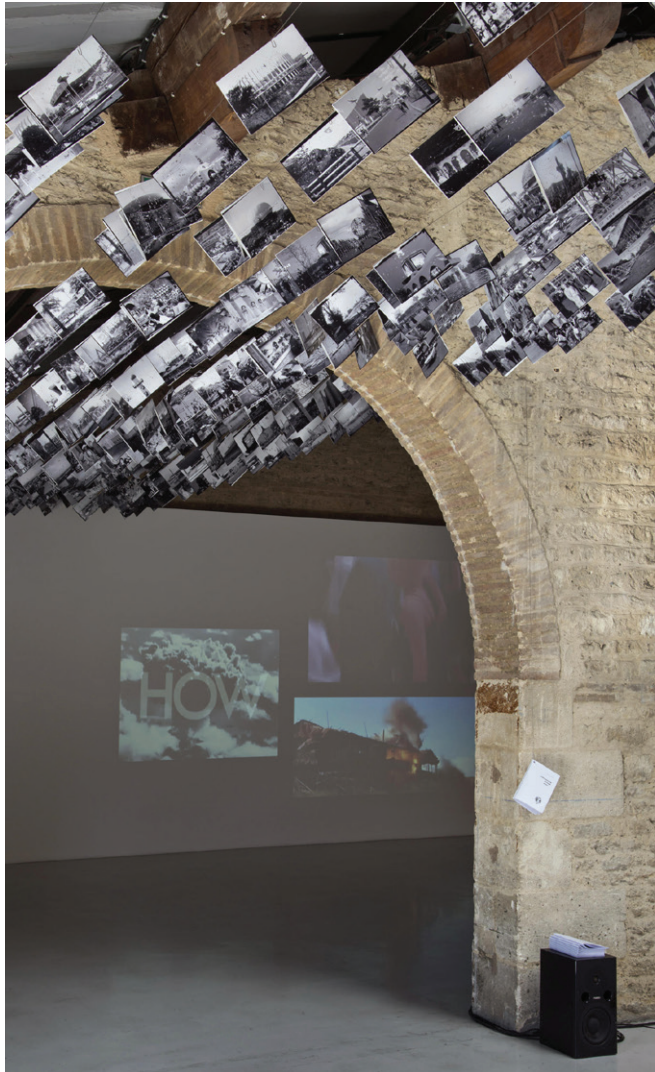
IT WON'T BE LONG NOW (CHAPTER 2), 2014
Exhibition views



UNDERSTANDING THROUGH PEACE, 2011-2014
Exhibition view, CAPC Musée d'art contemporain de Bordeaux
CAPC Musée d'art contemporain de Bordeaux Collection

UNDERSTANDING THROUGH PEACE, 2011-2014

Exhibition view, CAPC Musée d'art contemporain de Bordeaux
CAPC Musée d'art contemporain de Bordeaux Collection



UNDERSTANDING THROUGH PEACE (2011-2014)

"Between 1964 and 1965, the New York World's Fair attracted nearly 52 million visitors. Held in Queens, just months after the assassination of John F. Kennedy in Dallas, it offered a massive crowd the chance to experience a deceptively safe world of innovation, comfort and progress. Nicolas Garait-Leavenworth's long-term project *Understanding through Peace* borrows its title (by inverting it) from the theme of this famous exhibition — 'Peace through Understanding.' Over the last few years, the artist has been gathering a large collection of images that are, in one way or another, directly related to this historic world's fair. His collection is constantly expanding, and he regularly updates it in the form of installations, video projections, texts or performances. Gradually, his image-based exploration of this event has grown and evolved into the visual survey of a specific period". (Jill Gasparina)

film:

www.vimeo.com/241132340



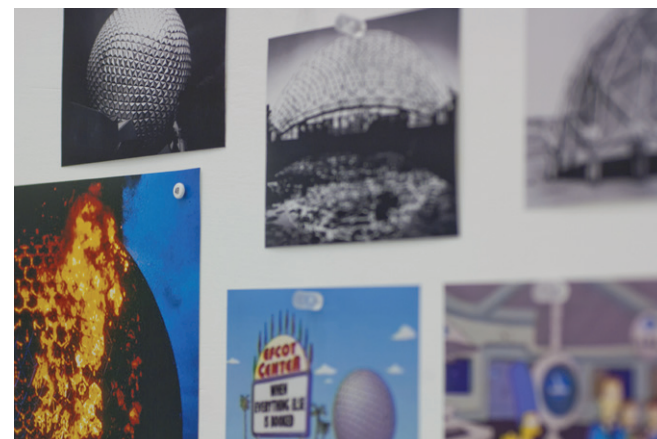


UNDERSTANDING THROUGH PEACE, 2011-2014
 Exhibition view, CAPC Musée d'art contemporain, Bordeaux
 Collection CAPC Musée d'art contemporain, Bordeaux



UNDERSTANDING THROUGH PEACE, 2011-2014

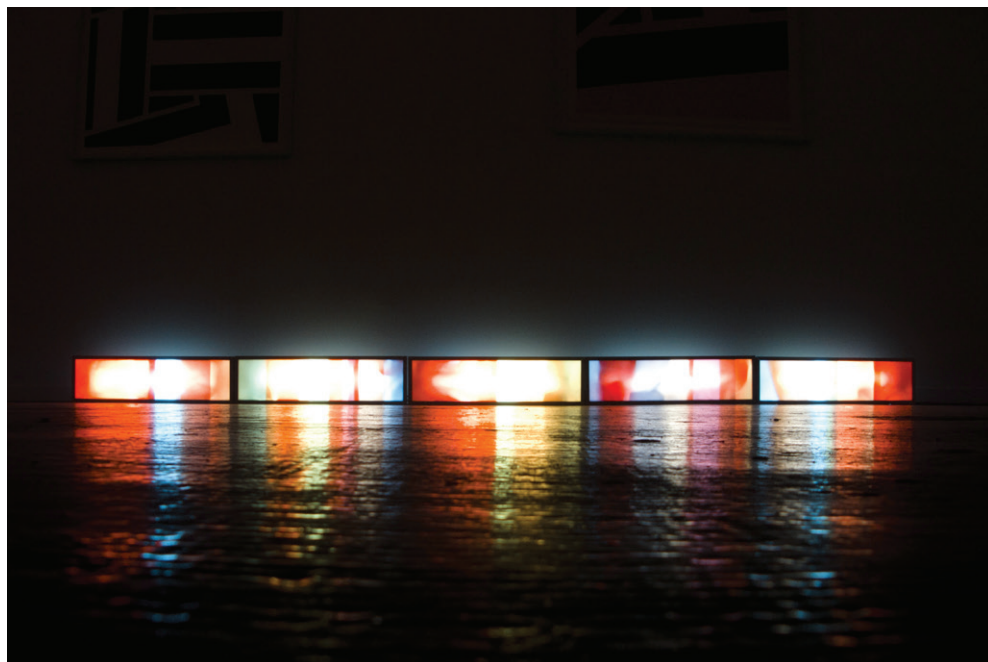
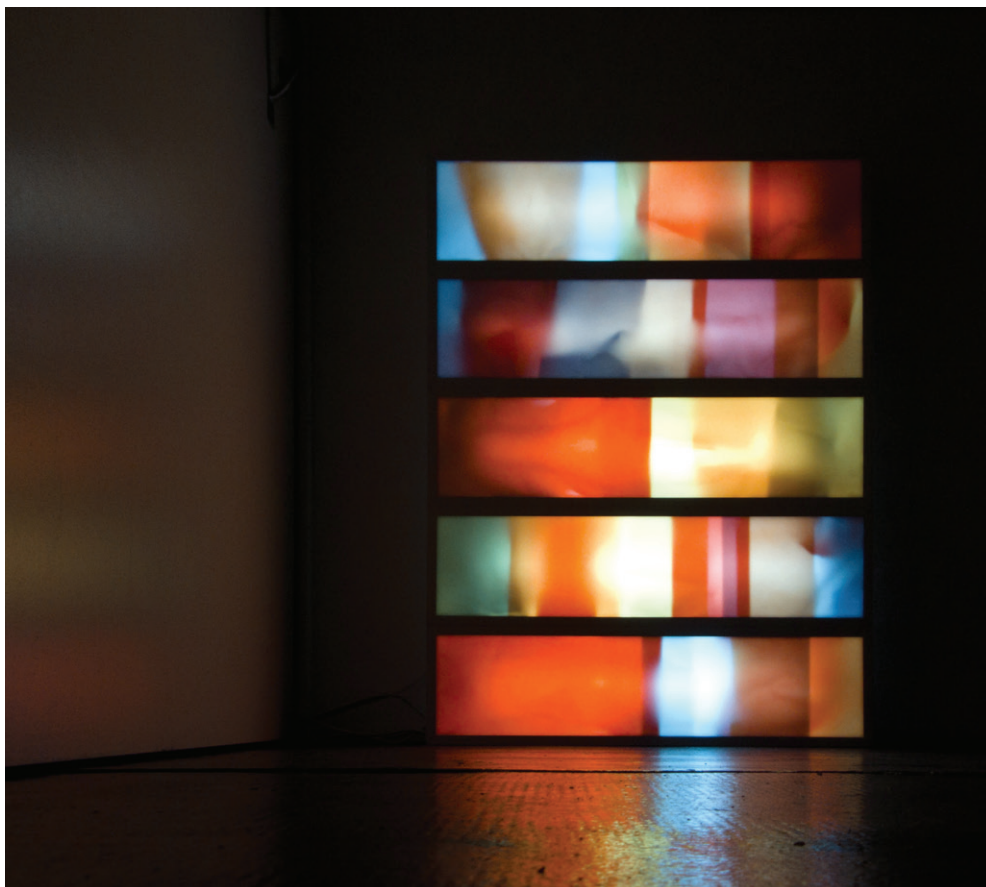
Exhibition view, La Salle de bains, Lyon, 2011
CAPC Musée d'art contemporain de Bordeaux Collection



UNDERSTANDING THROUGH PEACE, 2011-2014
 Exhibition view, La Salle de bains, Lyon, 2011
 CAPC Musée d'art contemporain de Bordeaux Collection



UNDERSTANDING THROUGH PEACE, 2011-2014
 Exhibition view, La Salle de bains, Lyon, 2011
 Collection CAPC Musée d'art contemporain, Bordeaux



STREET LAMP, 2015
5 lightboxes, colored tracing paper, each 100×30×10

UNDERSTANDING THROUGH PEACE, 2011-2014

52-page bilingual (English & French), black & white offset, 500 copies

La Salle de Bains Editions / CAPC



(7:32:28 pm) ZJ: I'm from the south suburbs of Chicago, pretty much generic suburbia around here.

(7:34:07 pm) bradass87: Yessh, I spent some time out there in chi-town... I was there in '06... lived in a pickup truck, sleeping in the O'Hare parking lot, commuting downtown during the day... LONG story.

(7:41:43 pm) bradass87: I lived in Tulsa for a little bit, then Chicago, then I settled with my aunt and uncle in Potomac, Maryland.

Niko Bellic is an immigrant from Eastern Europe with a dark past. Persuaded by his cousin's promises of a fresh start and a better life, Niko relocates to Liberty City, U.S.A. 54 – the worst place in America. After making the move to Liberty, however, Niko quickly realizes that his hopes of "living the American Dream" may never come to pass... With the world now aware of his double life as the armored superhero Iron Man, billionaire inventor Tony Stark faces pressure from the government, the press, and the public to share his technology with the military. Tony Stark fulfills his father's dream by opening the "Stark Expo", to showcase all the latest inventions that will benefit the world. Stark is approached by Nick Fury who tells Stark that his father's work went unfinished due to the technological limits of his time. Fury provides Tony with a chest of his father's old artifacts. Reviewing film reels found in the chest, Stark discovers a message from his father that leads him to the original diorama of the "Stark Expo": in reality, it is a disguised diagram for the atomic structure of a new element.

Designed by architects Philip Johnson and Richard Foster, the New York State Pavilion 55 was lauded for its oval suspended roof covered with translucent plastic in bright colors. The pavilion was the largest at the fair and one of the few buildings that still exists today. It consisted of three main sections – a large plaza surrounded by 16 one-hundred feet high steel columns which held up a canopy covering the plaza, three observation towers (the tallest structures at the fair – they gained new fame in 1997 when they're blasted away 56 by Will Smith and Tommy Lee Jones in the climax of *Men in Black*. In the film, the towers are revealed to be whimsical alien flying saucers used by the first extraterrestrials to visit Earth. The World's Fair was organized to cover up the evidence of their landing. Says Agent K: "Why else would we hold it in Queens?") and a 100 foot in diameter circular theater known as the Circarama which showed a 360 degree film about New York State. Visitors to the pavilion were able to take pedestrian highway tours of the Empire State on a giant (130 by 166 feet) terrazzo replica of Texaco's 57 road map. The main floor of the pavilion showed every major road, river and lake in the same style as the folded maps often found in family cars.

The tattered oil company road map 58 was once taped together but now it is just sorted into leaves and numbered with crayon in the corners for their assembly. He sorts through the limp pages and spreads out the ones showing their location.

- We cross a bridge here. It looks to be about eight miles or so. This is the river. Going east. We follow the road here along the eastern slope of the mountains. These are our roads, the black lines on the map. The state roads.
- Why are they the state roads?
- Because they used to belong to the states. What used to be called the states.
- But there are not any more states?
- No.
- What happened to them?
- I don't know exactly. That's a good question.

1964: UNDERSTANDING THROUGH PEACE, 25th June 2009
 Performance for 4 actors at Institut d'art contemporain, Lyon/Villeurbanne; 65'



PERFORMANCES

THE NUN AND THE ARCHITECT, 6th October 2011
 Performance for 2 actors at La Salle de Bains Gallery, Lyon; 41'

LA MONJA & EL ARQUITECTO, 5th May 2012
 Performance for 2 actors at Museo de Arte Contemporaneo Mario Abreu, Maracay; 42'

BLACK ALBUM, 12th February 2013
 Performance for 2 actors at Whitechapel Gallery, London; 47'

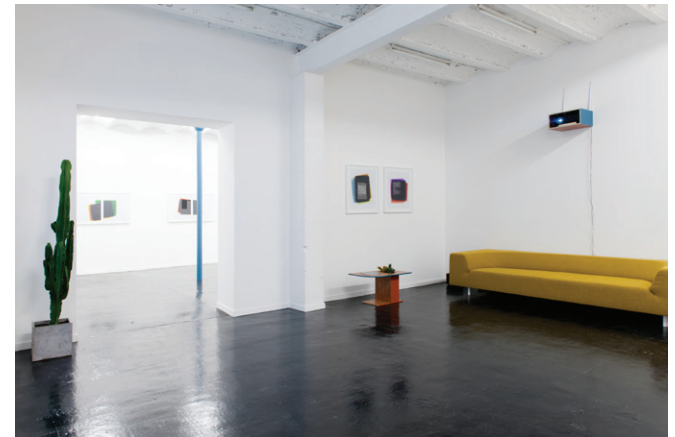
IT WAS VERY SAINT LAURENT AS SEEN THROUGH A LAUREL CANYON HAZE, 4th
 March 2013, performance for 2 actors at Public Fiction, Los Angeles; 47'
 11th April 2013, performance for 2 actors at Cortex Athletico, Bordeaux; 47'



WE TELL OURSELVES STORIES IN ORDER TO LIVE, 18th May 2017, macLYON; 45'
<http://www.vimeo.com/243617105>



I See A Stream Of Cars Where No Man Has Dared To Drive Before, 2013
Exhibition view, Cortex Athletico, Bordeaux



I SEE A STREAM OF CARS WHERE NO MAN HAS DARED TO DRIVE BEFORE, 2013

“The third and last part of a research cycle dedicated to history, fiction and space, *I See A Stream Of Cars Where No Man Has Dared To Drive Before* takes its title from a piece whose pretext and subtext are the Los Angeles River and the images it carries. Here, the river is used as a stream of consciousness — driving through the city to only catch glimpses of the water from one freeway to another. The piece aims to explore the different L.A. ecologies and the layers of narration they create within our lives and as well as the cultural objects that surround us. From the dried-up Owen Lake to West Ocean Boulevard, from gender to crime, from design to video game, *I See A Stream Of Cars...* crosses the no-nonsense laboratory for contemporary transactional realities that L.A. has become — through its architecture, homelessness, well-being, medication, sport, violence, self-sufficiency and green living, light and fiction, desert and attention, horrid roads and stunning outlooks, fame and the Tarpeian — becoming by extension a mental construction of a labyrinth where everything seems scripted in advance”. (Mary Margaret Rinebold)

film:

www.vimeo.com/123972269

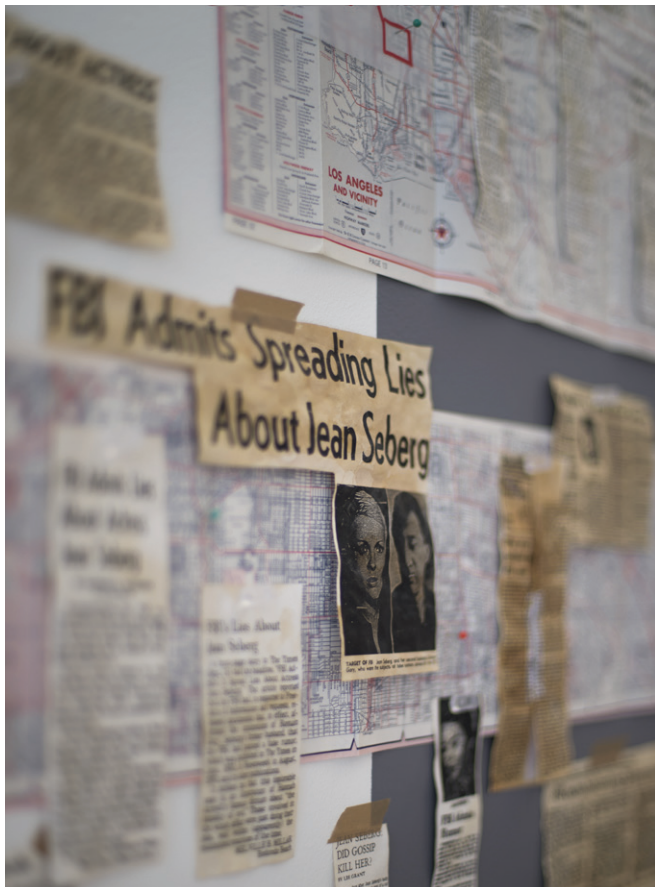


I See A Stream Of Cars Where No Man Has Dared To Drive Before, 2013
Exhibition view, Cortex Athletico, Bordeaux



WHITE DOG, 2012

"Overlapped, fixed and fetishised: evidence accumulates on the walls and on the TV screen — of an ongoing investigation whose answers and explanations remain unresolved and hidden in the disturbing links that bind such lingering doubt iconography. Named after Romain Gary's story from 1971, Nicolas Garait-Leavenworth's installation *White Dog* focuses on those troubled years of American counterculture that led the FBI to falsely accuse actress Jean Seberg of having extramarital affairs with certain members of the Black Panthers in Los Angeles. In the manner of a serial-killer or a monomaniac detective, Garait-Leavenworth collects clues and residues of the facts he attempts to give voice to. Together, these artefacts of our iconoclastic faith (images and documents, found photographs, archives, advertising items, newspaper clippings, Polaroids, photocopies, drafts and working notes), along with a series of monochromes, are placed here as signs of confusion, as shadowy areas and as unanswered questions — spread like a temporary nothingness, an hesitation, an extent of the unknown. *White Dog* resonates with the narrative potential of every story, be it small or big. Garait-Leavenworth becomes both the subject and the object of his work, and through his study of the past, tells us the intricacies of our present. His work renegotiates the pledges we make with history and focus on the popular iconographic discourse that images reveal, alternating between a fascination and sublimation of reality. This is how the artist obsessively gathers chapters of the fairytale we like to deal with: by selecting some its paragraphs and pointing out its ellipses, and by pinning on the wall a few of its pieces, specifically chosen to reconsider their titles". (Rebecca Lamarche-Vadel)



WHITE DOG, 2012
Exhibition views, Salon de Montrouge, Paris



I See A Stream Of Cars Where No Man Has Dared To Drive Before
(A Summary), 2013
Mixed media, 80×80cm / detail



Understanding Through Peace (A Summary), 2013
Mixed media, 80×80cm / detail



Video installation in loop on 2 screens (each loop 2'30)
 Soundtrack in English, French, or both, depending on version

28 MONTHS (2006-2012)

The 8mm film that constitutes *28 Months* was found by chance in a second-hand projector. It was filmed twice, first run forward in the camera, in its normal direction, then run in reverse (the 8mm film was in fact originally 16mm film one half of which was used to film once, before turning it around and used to film on the other side. Once developed, the film was cut in two and stuck together again). During the digital acquisition of the film, it was initially projected in the normal direction, then in the opposite way. This second acquisition was then reversed again, so that one can actually see the images which were seen through the camera by the original film maker. Thus it is from one screen to another that a story takes shape, that of the war for Independence of Algeria, during which period the film was obviously made. The soundtrack of the installation consists of extracts of French or US sound archives from the years 1954 to 1959. The title of the installation refers to the duration of the French military service at that time, putting the original film maker at the centre of the whole installation.

film (English soundtrack): www.vimeo.com/121699209





CLIFTON'S, 2012

"Six light boxes hold a series of photographs taken at Clifton's, a cafeteria found by chance while Nicolas Garait-Leavenworth was in residence in Los Angeles. Since 1931 and the Great Depression, the diner had been a pinnacle of ornamental kitsch and also served as a rallying point for those in need, attracted as they were by a Depression-era policy of 'Pay What You Can, Dine Free Unless Delighted'. Falling gradually into disuse, Clifton's was bought in 2010 by a developer who converted it to a trendy French bakery, serving organic food and the like — without the homeless. It is not so much the history of the site that interests Garait-Leavenworth, but the very wicked consideration of heritage in the context of gentrification: the refurbishment of Clifton's is cynical, to say the least, if only through the new owner's statement that he intends to pay tribute to 'the spirit of Clifford Clinton's original vision,' while actually using the memory of the location for a cheap night-club decor. Taken a few weeks before Clifton's closed down, Garait-Leavenworth's photographs show a glimpse of how the coffee shop background once appeared, decorated as it was by heavily framed light boxes showing California major scenic spots that had slowly been burnt by the years. Lit by the flickers of vernacular culture and once more vibrating against the neon lights, these photographs give an idea of the obsessive atmosphere that filled the diner: bathed in a yellowish light — in an uncertain twilight". (Paul Bernard)



CLIFTON'S, 2012

6 transparencies mounted on light boxes, each 70×53×15 cm; edition of 2
Exhibition view, Cortex Athletico, Bordeaux

SOFT, 2021
Film project (under development)





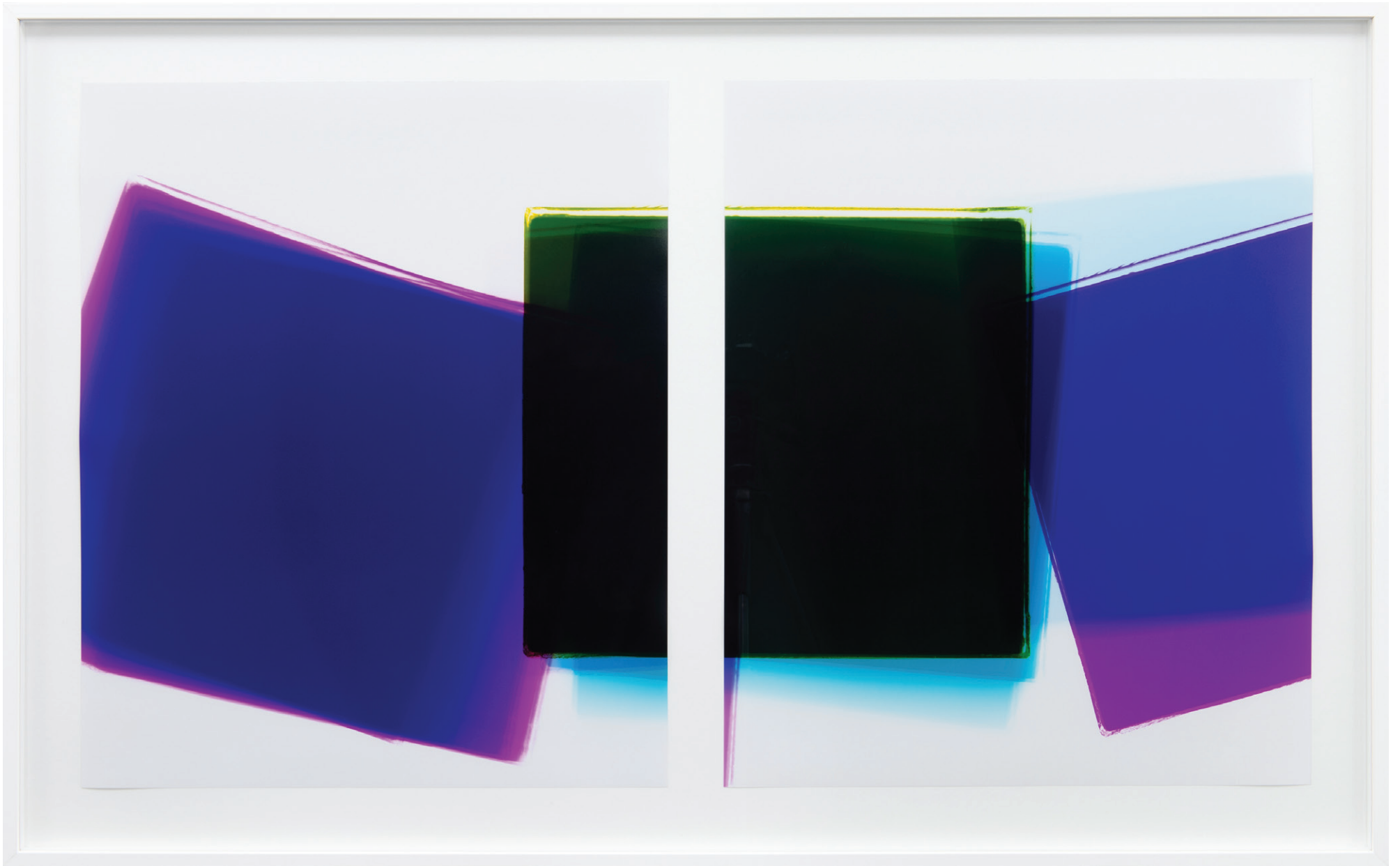
NOT TITLED YET, ongoing
Not Titled Yet (Paul), 2012, variable dimensions
Not Titled Yet (Reykjavik), 2008, each 55×55 cm, on top of Olivier Mosset's *Cimaises*
Not Titled Yet (Squares), 2011, each 40×50 cm



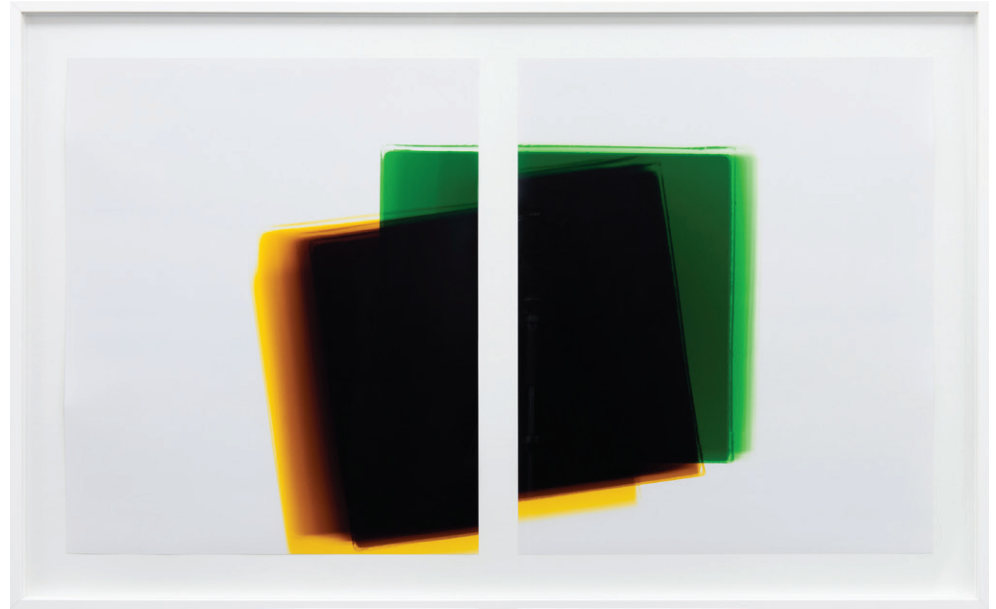
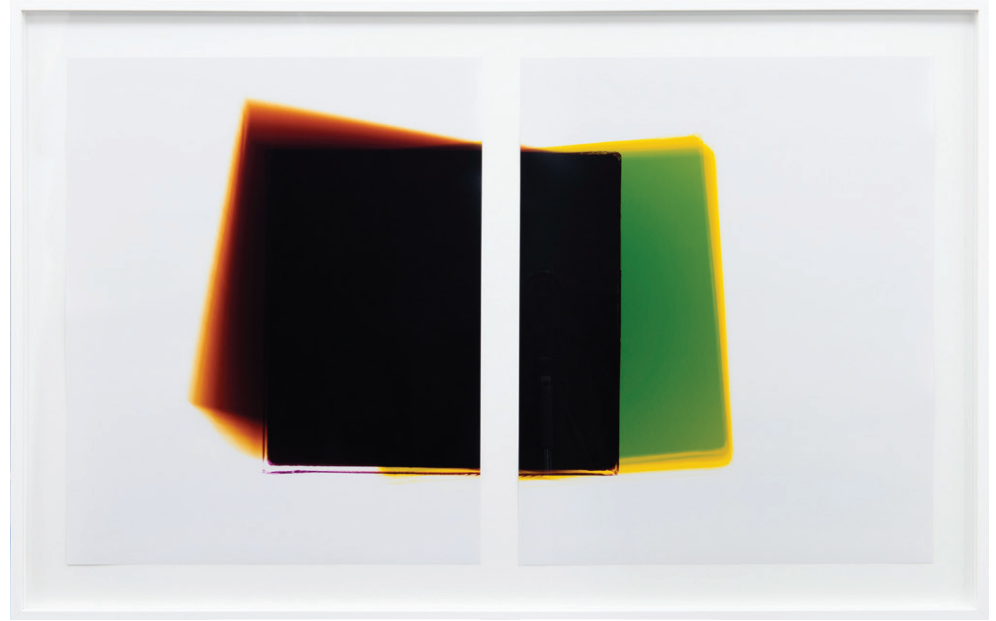
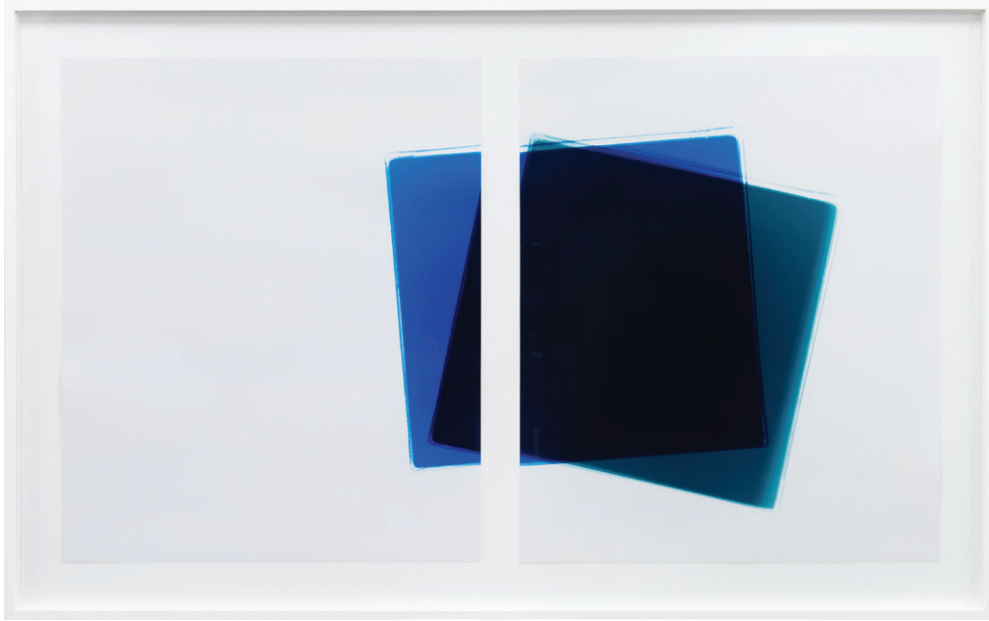
NOT TITLED YET, ongoing

"*Not Yet Titled*, an ongoing series of abstract compositions started in 2005, applies the photogram principle to pure color. In the pitch-black darkness of photo studios he rents by the hour, the artist manipulates photographic sheets of paper under the enlarger, playing with different sets of time and color filters. Beyond the obvious references, there is a form of jubilation, first through the infinite possibilities of colour variations on offer; then through the freedom of selecting and hanging – creating or unraveling different series – forcing ambiguous arrangements to become evident and drawing new constellations. *Not Titled Yet*: these titles are yet to be written, our own memories yet to be projected onto these screens – to muse on what they may hold" (Paul Bernard)





NOT TITLED YET, 2013
Each 60×110 cm



NOT TITLED YET, 2013
Each 60×110 cm



"Why?" And then a teasing smile. "Why me?"
This question and my subsequent nonanswer leave
her wanting to impart information that, in the bedroom
on the fifteenth floor of the Doheny Plaza, has no rea-
son to even exist. You ignore why she left Lansing at
seventeen and the reason for her return to the city (a
made-for-TV movie in a nice hotel, the necessity
of carnality, and why she was wearing a white t-shirt)
of Miami. In fact, she was here to see a friend and
and construction to control the annual floods of the
before. An older river, somebody said, it looked like
must have been around a concentration camp. And a
vered to suggest that we should burrow under it.
Melrose escaped, it was a rather singular
probably she was a bit forced, as several
to the cops, to the police, or pieces of
film and a few more. He had a lot of things to
third time she was in the room, and she
things that she had heard of, but she
on the wall, and she was hearing it, but
nevertheless, everything else is the distant
humiliation of bartending gigs and the favors she got
her the hostess job at Revel. Decoding everything,
you piece together the agent who ignores her. You be-
gin to understand through her muted complaints that
the management company no longer cares. Her need
is so immense that you become surrounded by it; this
need is so enormous that you realize you can actually
control it, and I know this because I've done it before.

I See A Stream Of Cars Where No Man Has Dared To Drive Before
(Christopher & Bret Fragments), 2013

60 × 70 cm



Mies Van Der Rohe (Plan For A Brick Country House, 1923), 2013
Exhibition view, Cortex Athletico, Bordeaux



THE WAY WE LIVE NOW (244/112/101 — 03/05/02), 2006
Silk-screened wallpaper, variable dimensions



THE WAY WE LIVE NOW

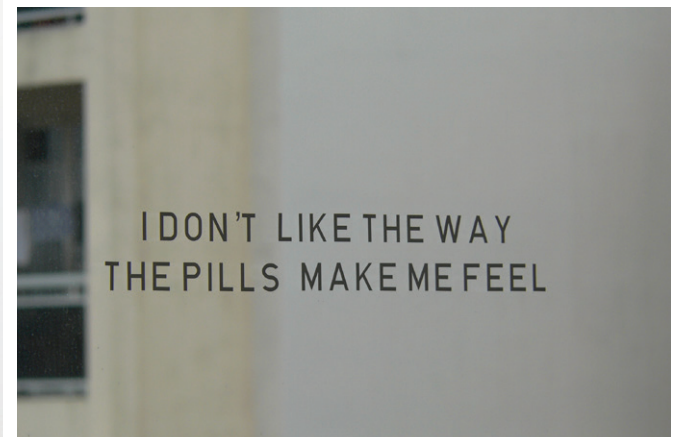
Wild Postingf Project for London (possible intervention on billboards)

THE WAY WE LIVE NOW, ongoing

"While we are being overwhelmed by information, we do not control it; as its logic is largely indecipherable to us, it is an illusion to believe that we can manage it", the Italian artist Piero Gilardi wrote in 1999. *The Way We Live Now* is an attempt to manage and classify information using color as a starting point. The aim of this project is to challenge indifference to images and to generate a tangible feeling, that of the perpetual present in which we live and inside which memory does not exist. From the RGB codes of a given color, generally chosen by someone else (a gallery owner or curator, a friend, a staff member, etc.) tables of randomly generated figures allow a precise date to be determined. The images produced or published on this date are then photographed to isolate certain details (hands, faces, backgrounds) to reconstitute a new, broader and quasi-cinematographic image. Each image is coupled with a monochrome pair and is casually presented in the form of wallpapers, posters stuck on billboards, editions, puzzles. The project borrows its title from the eponymous Susan Sontag essay, in which she reconstitutes (around the disease of an individual) bonds, weaknesses and capacity of strength of a community of friends. The work is concluded by the idea that after the disappearance of their friend, this group becomes finally larger than the sum of its parts. Incidentally, *The Way We Live Now* is also one of the Sunday New York Times Magazine section titles.



THE WAY WE LIVE NOW, since 2006
 clockwise from top left:
 150/127/12 – 03/04/01 (Lyon), 2006
 234/175/0 – 10/04/01 (New York), 2005
 162/114/159 – 18/07/04 (London), 2008
 134/56/61 – 20/07/01 (Venice), 2006
 Wild posting in public space,
 laser-print paper, variable dimensions



**I DON'T LIKE THE WAY THE PILLS MAKE ME FEEL,
ongoing**

Sentences which deal with the use of medication are drawn from various sources (TV shows, films, books, magazines...) and treated on photo paper, letraset, wallpaintings, posters — contemporary vanitas of some sort meant to systematically address the exhibition context. The reappropriation of dialogues and assertions allow for a visual deconstruction of our relation to medication at large.

I DON'T LIKE THE WAY THE PILLS MAKE ME FEEL, since 2007

White Dog (Fragment 1), 2012, 2 framed photographs, each 80×70 cm
24 (season 5, episode 3, 2006), 2010, letraset on window, 45×15 cm



I DON'T LIKE THE WAY THE PILLS MAKE ME FEEL, 2010
Hand-printed advertising posters (each 36×85 cm) nailed on Los Angeles phone poles

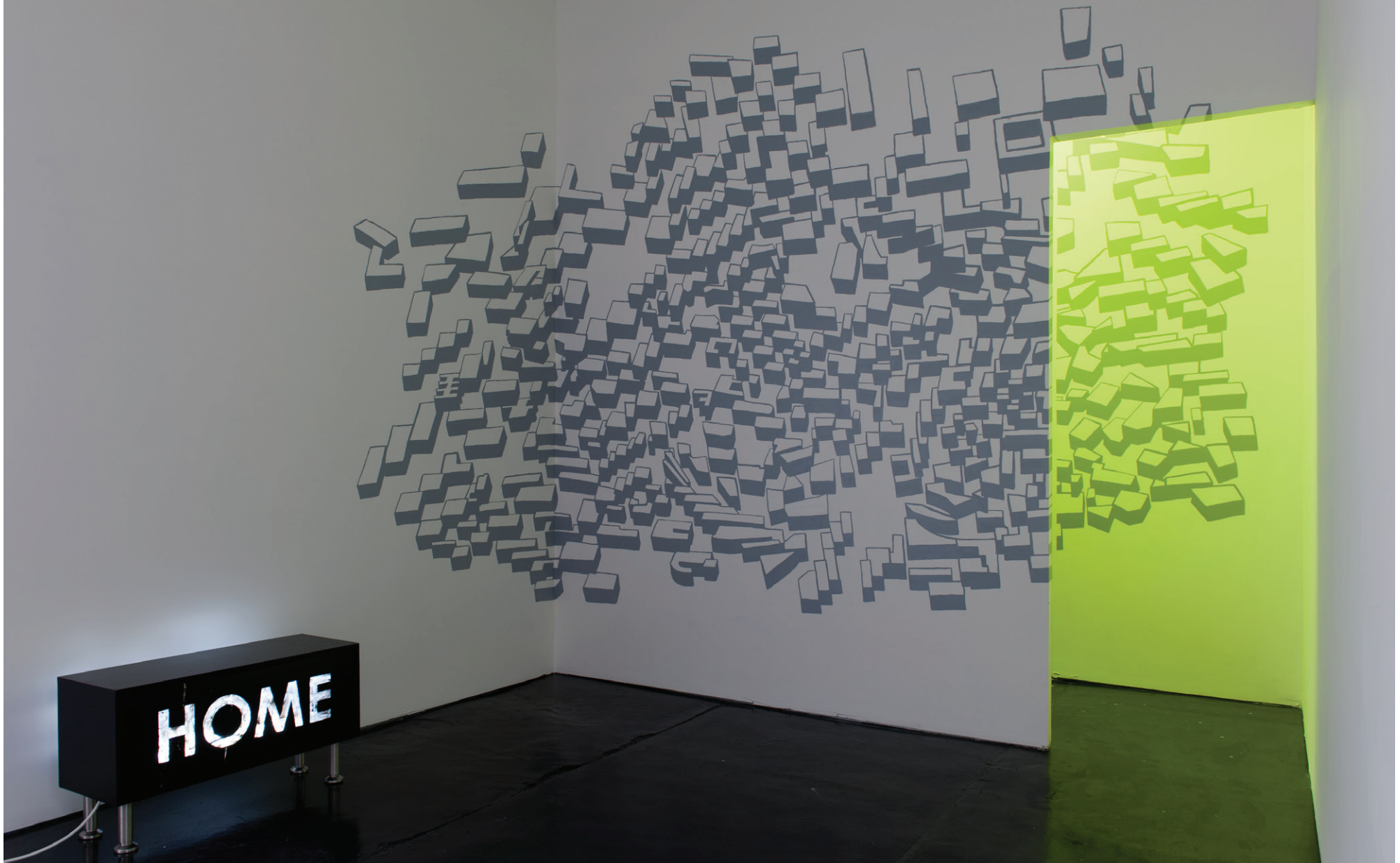


I DON'T LIKE THE WAY THE PILLS MAKE ME FEEL, 2010

Hand-printed advertising posters (each 36×65 cm) nailed on Los Angeles phone poles

I DON'T LIKE THE WAY THE PILLS MAKE ME FEEL, 2010

These placards were produced with Allen Ruppersberg's help, the idea being to reintroduce his famous posters back to the streets of L.A. where they originally belonged.



HOME, 2006-2013

The starting point of *Home* is Thamesmead, a district in south-east London and one of Stanley Kubrick's locations for *A Clockwork Orange*. From there, *Home* deals with the idea of entertainment and revelry and the debris that ends up in the Thames water, like a crazy shopping cart race. Shot in the most monitored city in Europe a year after the 2005 terrorist attacks, *Home* explores the patterns of an over-controlled world.

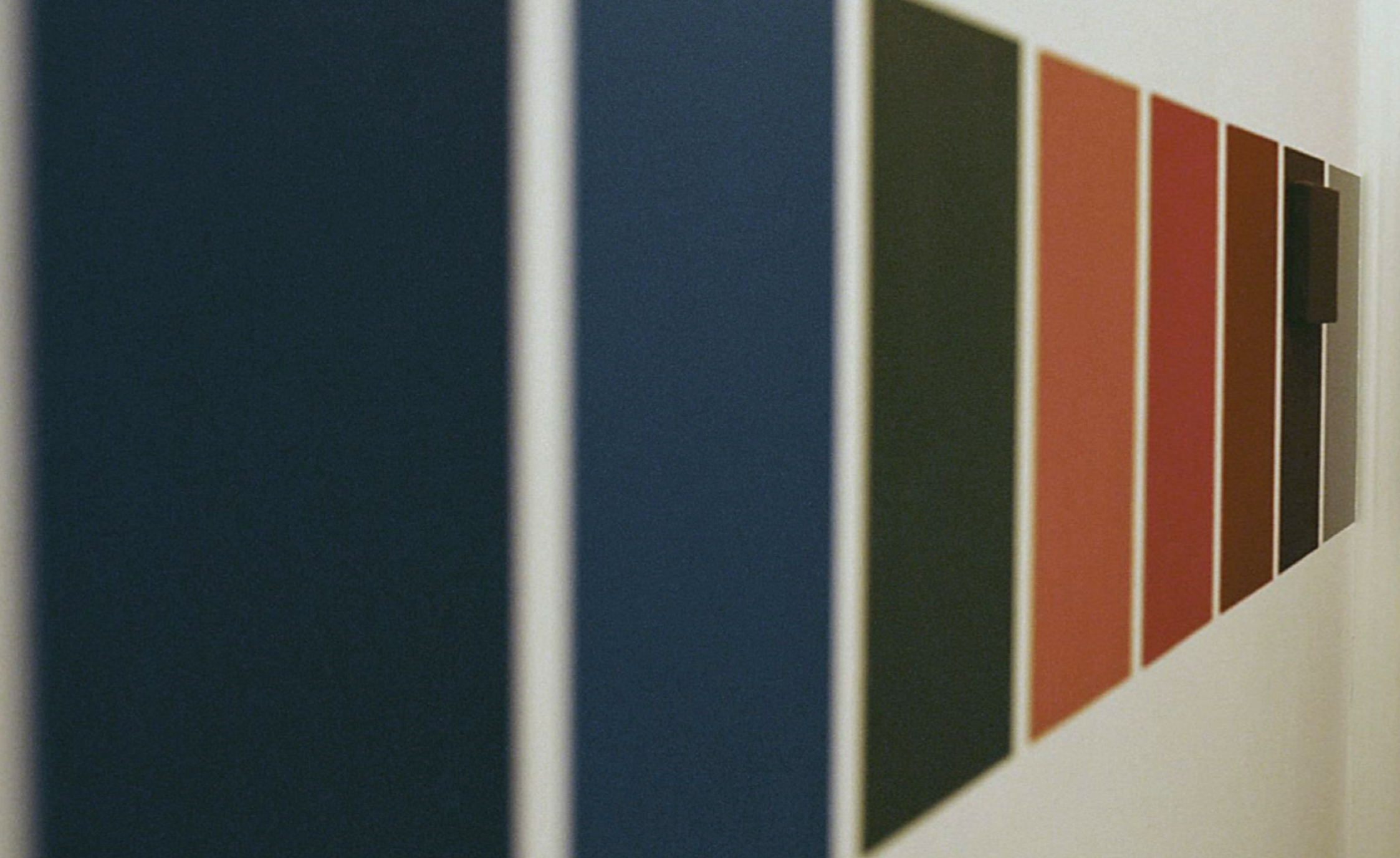
film :

<https://vimeo.com/276437758>



HOME, 2006-2013

3-screen film, 6'28 in loop, lightbox, wallpainting





The Weather Scales

Clockwise from top left:

Winds (24h), 2007-2014, liquitex on wall, 45×845 cm

Dew (24h), 2005, liquitex on wall, 380×40 cm

Freezing levels (24h), 2005, liquitex on wall, 470×55 cm

THE WEATHER SCALES, ONGOING

Rather than using the data that goes with it, *The Weather Scales* deals with the permanence of information parameters. Weather scales taken from various news sites are initially modified before being transferred to a wall or canvas. By taking from daily life what one no longer sees (because it is so blatantly visible), these scales become new and also unstable: the vocabulary of minimalism and geometric abstraction comes together with the language of economic configuration, real time information and statistics.

www.nclsgrt.net

ncls@nclsgrt.net

+33 6 1003 2442

SOLO EXHIBITIONS

- 2019 — *Histoires naturelles*, CH St-Joseph–St-Luc, Lyon
2014 — *It Won't Be Long Now (Chap. 2)*, Cortex Athletico, Paris
— *Understanding Through Peace*, CAPC Musée d'art contemporain, Bordeaux (cat.)
2013 — *I See A Stream Of Cars Where No Man Has Dared To Drive Before*, Cortex Athletico, Bordeaux
2012 — *Not Titled Yet (Clifton's)*, Cortex Athletico, Bordeaux (cur. Paul Bernard)
2011 — *Understanding Through Peace*, La Salle de Bains, Lyon (cur. Jill Gasparina & Caroline Soyez-Petithomme) (cat.)

GROUP SHOWS [SELECTION]

- 2018 — *Art & Entertainment*, MAMCO, Geneva (cur. Lionel Bovier & Paul Bernard)
— *France électronique*, Printemps de Septembre, Toulouse (cur. Jill Gasparina)
2017 — *Rendez-vous*, CAFA Art Museum, Beijing (cat.)
2015 — *Rendez-vous 15*, 13th Biennale de Lyon, Institut d'art contemporain, Villeurbanne/Rhône-Alpes (cat.)
2014 — *Staging Interruptions (Stream of Life)*, Southard Reid, London (cur. Mary Rinebold & Sarina Basta)
— *In the Good Name of the Company*, For Your Art, Los Angeles
2013 — *The Foreign Correspondant*, Public Fiction, Los Angeles
— *Collection n°2*, Interior and the Collectors, Lyon
2012 — *57th Salon de Montrouge*, Paris (cat.)
— *An Exhibition to Hear Read*, ICA Philadelphia (cat.) (cur. Mathieu Copeland)
— *Paper Jam #2*, Paris & Zurich (cur. Charlotte Seidel & Emile Ouroumov)
— *Studies for an Exhibition*, David Roberts Art Foundation, London (cat.)
2010 — *I Dont Like The Way The Pills Make Me Feel (After Allen)*, Los Angeles
2009 — *All Saints*, St-Luc-St-Joseph Art Center, Lyon (cur.)
2007 — *Contact*, Le Stand, Lyon
— *Exhibition's Ruins*, SAFN Museum, Reykjavik
2006 — *Dangling Between The Real Thing And The Sign In The Window*, Dam, Stuhltrager, New York (cur. James Wagner & Barry Hoggard)
— *4th international Triennial of Contemporay Art*, Istanbul (cat.)
2005 — *Superflux*, Galerie Tator, Lyon
— *Videofomes*, Clermont-Ferrand (cat.)
2004 — *Nuit Blanche*, Paris (cur. Hou Hanru)

READINGS & PERFORMANCES

- 2017 — *We Tell Ourselves Stories in Order to Live*, mac^{LYON}, Lyon
2016 — *We Tell Ourselves Stories in Order to Live*, Astrup Fearnley Museet, Oslo
2014 — *La Nonne et l'Architecte*, CAPC Musée d'art contemporain, Bordeaux
— *Boys Beware*, Fondation d'entreprise Ricard / art contemporain, Paris
2013 — *An Exhibition to Hear Read*, MoMA, New York (cat.) (cur. Mathieu Copeland)
— *It Was Very Saint-Laurent As Seen Through A Laurel Canyon Haze*, Public Fiction, Los Angeles
— *It Was Very Saint-Laurent As Seen Through A Laurel Canyon Haze*, *The Black Album (White Dog)*, Whitechapel Gallery, London
2012 — *La Monja & El Arquitecto*, Museo de Arte Mario Abreu, Maracay
2011 — *The Nun & The Architect*, La Salle de Bains, Lyon
2009 — *1964*, Institut d'art contemporain, Villeurbanne/Rhône-Alpes

CURATED EXHIBITIONS

- 2017 — *Lee Mingwei : 7 Stories*, Fondation Bullukian, 14th Biennale de Lyon
2015-2016 — *Los Angeles: A Fiction*, Astrup Fernley Museet, Oslo; mac^{LYON}, Lyon
2011 — *Splash*, CH St-Joseph-St-Luc, Lyon

GRANTS & RESIDENCIES

- 2020 — Short Residence, Villa Médicis, Rome
2014 — Research grant, Fondation des arts, Paris
2010 — Hors les murs Program / Institut Français, Los Angeles

PUBLIC COLLECTIONS

- Fond cantonal d'art contemporain de Genève (CH)
— CAPC Musée d'art contemporain, Bordeaux (FR)
— mac^{LYON} Musée d'art contemporain, Lyon (FR)
— FRAC Nouvelle-Aquitaine (FR)

EDUCATION

- 2006 **Master Fine Arts** ENSBA–Lyon (FR)
2003 **Master 2 Art History & International Relations** Université UPMF–Grenoble II (FR)
1998 **Bachelor of Arts (hons) in English & Media** University of Huddersfield (UK)