

Olivier Millagou, *Out of sight*, 2014 - Installation, photography Claire Dorn, courtesy gallery Sultana, Paris - Collection Fonds Régional d'Art Contemporain Provence Alpes Côte d'Azur

# Draw me your song !

**Antoine Dorotte, Olivier Millagou**

**Stéphanie Nava, Ludovic Paquelier**

August 29th\_September 27th, 2015

Opening on 28 august 2015 6pm

Curated by Guillaume Mansart

Coproduction Le Cartel, Réseau documents d'artistes, Friche Belle de Mai

Friche la belle de mai  
41 rue Jobin Marseille, 13003

Free entry  
Gallery salle des machines  
Friday to Sunday 1pm to 7pm

[www.cartel-artcontemporain.fr](http://www.cartel-artcontemporain.fr)  
[www.reseau-dda.org/www.lafriche.org](http://www.reseau-dda.org/www.lafriche.org)

PR.  
Documents d'artistes PACA

Guillaume Mansart  
Marceline Matheron

[www.documentsdartistes.org](http://www.documentsdartistes.org)  
[info@documentsdartistes.org](mailto:info@documentsdartistes.org)  
04 95 04 95 40

Coproduction

[documentsdartistes.org](http://documentsdartistes.org)

CARTEL

 RESEAU  
DOCUMENTS  
D'ARTISTES

 FRICHE  
belle de mai

**Draw me your song!** is a project in two chapters, the first consisting of the on-line publication of the web magazine Additional document #3, the second of the exhibition at La Friche Belle de Mai, in Marseille.

The intent of this bi-polar project is to work on porosities and try to offer readers some of the interactions that can come to the fore between areas of creation that are seemingly alien to each other. More particularly, the exhibition is interested in the way music surges over the territory of form. Inasmuch as drawing is in almost every case the contrary of music in its application, it has a central place in this place of unnatural encounter. If music, in its general accepted sense, is associated with the event, with the collective, and with live performance, if it represents a moment of shared sociability, drawing for its part may be perceived as place of withdrawal. But drawing can at times spill out of the frame and summon the warmth of the scene, and it can occupy the space and play its part as something living! Through the work of four artists chosen on the Documents d'artistes websites in different regions, it is this lack of discipline which is presented in the exhibition Draw me your song!

**A Man a Woman** is a 7'40 film made by **Stéphanie Nava** about a piece of music written specially by Graham Gargiulo. The animation composed of the artist's drawings presents a woman, a man, some trees, houses, and a car, a minimum vocabulary of forms based on which the eternal history of humankind is played out. Solitude, encounter, loss and nature which seems to experience emotion in unison, the city as a form of isolation, like a reasoned organization struggling to keep the afflatus of the encounter awake. *A Man a Woman* is a contemporary idyll. In relying in Graham Gargiulo's music, Stéphanie Nava makes the most of the emotive potential of the guitar riff. We do not really know if the line accompanies the notes or if it is the other way round, but this is not really important, the drawing comes to life and the music incarnates itself. Precisely where the man and the woman seek each other, music and drawing meet to construct a sensitive and complex narrative playing on several emotional chords.

This is also a form of encounter which can be read in the film **Sur un coup de surin** by **Antoine Dorotte**. The 50-second animation made with 257 etched zinc plates depicts a dance, a duel with swords inspired by that of the leaders of the Jets and the Sharks in the film *West Side Story*. The hoodlums, who are masked here, are two insects trying to sting each other to conserve their catch. There is no more music, no sets either, and no extras... the action is returned to the elegant and macabre dance of these two grotesque rockers. And the action unfolds from zinc plate to zinc plate, the accidents of etching accompany the movements of legs and arms waving about. The medium, through its imperfections, seems to fuel the duel and pushes the scene over into a dreamlike register. So, needless to say, there is a form of technical prowess in this 50-second film, but it is above all a form of violent poetry which is introduced in the more or less controlled interplay of these knives. *Sur un coup de surin* manages to combine the restriction of a tremendously precise kind of formal writing and the random part of a living technique of engraving.

We might say that there is also that equilibrium between accident and mastery in **Ludovic Paquelier's** large format work. Also that there is this unlikely encounter between grace and violence in the performance of the Cramps singer. **Lux Interior** is probably one of the strangest pseudonyms in the history of rock, yet it is the one chosen by Erik Lee Purkhiser to incarnate this extroverted figure standing there in his low-slung pants. Over more than six metres/20 feet, Ludovic Paquelier attempts an action portrait of the energetic leader of the Cramps. To do so, the artist first works from an image bank gleaned from the Internet; he sorts, organizes and composes before taking up the brush. If this way of proceeding is generalized at the same time as the web, it is not unconnected with the history of the fanzine. Choosing, cutting, pasting, composing, offering for reading. It has to be said that the works of Ludovic Paquelier are fuelled first of all by his passionate interest in horror films, B-movies, and so here the Cramps. The graphic precision of the figurative line, writes Madeleine Aktypi, corresponds to the energy pollutions of the abstract imprints left by the different accessories which Paquelier throws and drags against the walls. What comes out of this is a dynamically made composite work which bears within it the disproportionate power of rock.

This irrational quality of music, which is perceptible and even magical, also has a central place in **Olivier Millagou's** work **Out of Sight**. Coming back to the history of surf music, the artist makes an installation with a sound track in which a cloud of stringed instruments seems to threaten while the sound of a sand dune rumbles. Recorded in Death Valley, California, not far from from where surf music originated, the sound of this natural orchestra impregnates the space with a strange atmosphere. For the artist, this sand song might be at the root of surf music; Brian Wilson himself (his feet in a sand box installed in the middle of his living room) might have heard that rumbling before composing the Beach Boys' best tunes. As if the telluric forces had yielded him their secrets. But *Out of Sight* is a dark storm of clouds. The guitars, double basses, ukeleles and banjos which float in the air depict a menacing sky. We are here witnessing the end of something: Originally, says Olivier Millagou, surf music was simply the music that surfers listened to, and which varied depending on where you lived and your age. It wasn't formatted before the mid-1960s. That moment when record companies realized that they could create another way of making money with teenagers. The end of a golden age, then, and the start of something else. And a setting sun consuming itself.

# Antoine DOROTTE

Born in 1976. Lives and works in Pont-l'Abbé, Paris and La Courneuve.



Sur un coup de surin (replay), 2013 - 256 sheets of zinc, etching and aquatint, wood, neon, video projection

A protean artist, Antoine Dorotte produces hybrid installations variously combining drawing and sculpture, but also cinema and animation film. Antoine Dorotte has participated in many exhibitions, notably at the Edouard Manet Gallery in Gennevilliers in 2013, and at the Palais de Tokyo (Dynasty exhibition) in 2010. His works are present in several public collections including that of the FNAC and he was also the winner of the Prix Maif for sculpture in 2011.

Frac Aquitaine (*Magma & plasmas*, 2014)

## Solo shows (sélection)

- × *Magma & plasmas*, Frac Aquitaine, Bordeaux, 2014
- × *Forte taille en eau douce*, Paris, 2013
- × *Forte taille en eau douce*, Galerie Edouard Manet, Gennevilliers, 2013
- × *Here's the spheres ;p*, Les Champs Libres, Rennes, 2013
- ...

## Group shows (sélection)

- × *Au bord de la mer*, musée municipal Albert Marzelles, Marmande, 2015
- × *Babylone night*, in Charlotte Vitaoli's solo, pink room, L'Atelier d'Estienne, Pont Scorff, 2015
- × *co2 expose la petite collection*, galerie White project, Paris, 2014
- × *Art et Archéologie. L'empreinte des sensibles*, Vesunna, site-musée gallo-romain, Périgueux, 2014
- × *Commissariat pour un arbre #5*, Piacé le radieux Bézard, Le corbusier, Piacé, 2014
- × *L'avant-garde est elle (toujours) bretonne?* L'Atelier d'Estienne, Pont Scorff, 2014
- × *L'écho / Ce qui sépare*, in Bruno Peinado's solo, Frac des pays de la Loire, Carquefou, 2014
- ...

# Olivier MILLAGOU

Lives and works in Bandol (F)



*Out of sight*, 2014 - photography Claire Dorn, courtesy gallery Sultana, Paris - Collection Fonds Régional d'Art Contemporain Provence Alpes Côte d'Azur

There is undeniably something that has to do with lifestyle in the art of Olivier Millagou, a straightforward attitude, like a relation to the California surfing world. His work is based on initially American counter-cultures, surfing and skate boarding, Marvel Comics, rock and independent films. He has a precise knowledge of all this. The proliferation of these cultural elements tallies with a constant variety of medium: disk, installation, object, environment, wall drawing with drawing pins, Tippex, painting on postcards. The artist multiplies the fields of expression and produces an all-encompassing and seductive oeuvre. Behind this immediate fascination with images, Olivier Millagou also subtly presents the relations of powers and domination at stake in certain encounters of civilizations. And in these lost paradises, everything thus becomes dark, as dark as an old Motorhead album.

Guillaume Mansart

## Solo shows (sélection)

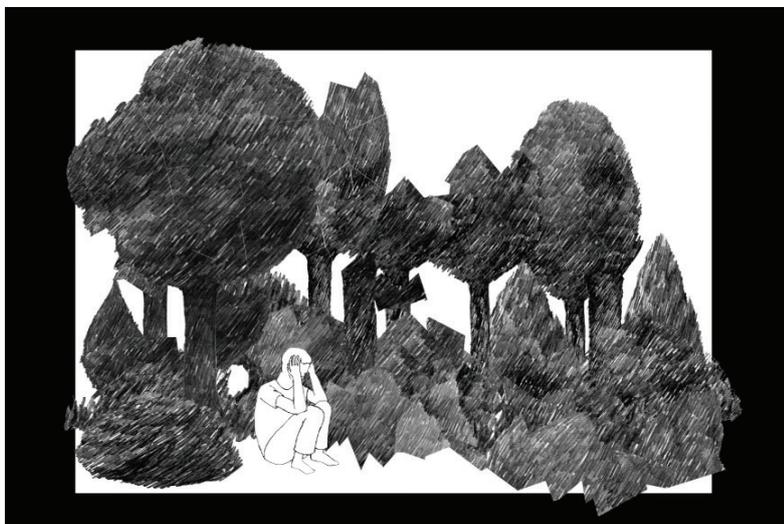
- × *Out of sight*, Sultana, Paris, 2014
- × *Arts éphémères*, Maison blanche, Marseille (dans le cadre de MP13), 2013
- × *Egarements (programme Ulysses)*, château d'Avignon, Les saintes Maries de la mer, dans le cadre de MP13, 2013
- × *Disco Rising (avec Arnaud maguet)*, le confort Moderne, Poitiers, 2012
- ...

## Group shows (sélection)

- × *Fresh Painting, French Painting*, The Breeder Gallery, Athènes, 2014
- × *Freize Art fair*, Sultana, Londres, 2014
- × *Tankat épisode II*, le moulin, la Valette, 2014
- × *Le psychédélisme est-il mort ou vivant ?* La Friche belle de mai, Marseille, 2014
- × *Au hasard, sur la route*, Centre d'art Bastille, Grenoble, 2014
- × *Arco*, Sultana, Madrid, 2014
- × *L'esprit du lieu II*, le Moulin, la valette, 2013
- × *L'assaut de la menuiserie*, St Etienne, 2013
- × *Gasoline*, Hôtel Saint Simon, Angoulême, 2013
- × *Pink Summer*, Sultana, Paris, 2013
- × *Material prima Puebla 24*, Mexico, 2013
- × *In my room*, La fabrique & Croix Baragnon, Toulouse, 2013
- × *Chill out*, Centre d'art contemporain, Genève, 2013
- × *This is (not) music*, la Friche belle de mai, MP13, 2013
- ...

# Stéphanie NAVA

Born in 1973, lives and works in Marseilles and Paris (F)



*A man a Woman*, 2014 - video 7'40 - projection, music Graham Gargiulo

From a basis in drawing, I have developed a hybrid practice utilizing installation, photography and, on occasion, animation and video. My work is concerned with relationships, engagements and encounters with the outside world. Through exploring the shaping of situations by language, gestures, and space, it reveals coincidences and conjunctions, staging a strong interest in architecture and the built environment, and how they set tracts for communities to function. My work is a montage at its core, assembling ideas as much as images or objects in an inherently narrative form. Stories allow me to install concepts and ideas as underlying structures, mental constructions dressed with figures and décors.

## Stéphanie Nava

### Solo shows (sélection)

- × *Miart*, solo presentation, Galleria Riccardo Crespi, Milan, Italie, 2014
- × *La luxuriance sauvage de leurs ramifications*, Galerie White Project, Paris, 2014
- × *Graben für den Sieg oder die Gärten des Überlebens*, dkw. DieselKraftwerk KunstMuseum, Cottbus, 2014
- × *Phantasma Speculari*, Musée d'Art Moderne de Saint Etienne Métropole, 2013

...

### Group shows(sélection)

- × *Phoenix Rising: Art and Civic Imagination*, Dublin City Gallery The Hugh Lane, Dublin, Irlande, 2014
- × *Gegend/contrée*, L'espace d'en bas, Paris, 2014
- × *Unseen Presence*, IMMA, Irish Museum of Modern Art, Dublin, Irlande, 2014
- × *Théâtres en utopie*, Le lieu Unique, Nantes, 2014
- × *Le dessin, un genre ?*, Galerie du 5ème - Galeries Lafayette, Marseille, 2014
- × *Les esthétiques d'un monde désenchanté*, CAC Meymac, 2014
- × *Dessins de la Collection*, Acquisitions du Club des Partenaires, Musée d'Art Moderne, Saint Etienne, 2014
- × *Les itinérances des poissons rouges*, Valence, 2014
- × *La féerie des bosquets vénéneux*, Moly-Sabata, Sablons, 2014
- × *Tschthinzscht. Urban*, dkw. Dieselkraftwerk Museum, Cottbus, Allemagne, 2014
- × *zu ICH, um WIR zu sein?*, Galerie der Hochschule für Grafik und Buchkunst, Leipzig, Allemagne, 2014
- × *Deux pièces meublées*, Galerie Municipale Jean Collet, Vitry
- × *Lieux dessinés*, Galerie White Project, Paris, 2014

She is represented by Galleria Riccardo Crespi, Milan and Gallery White Project, Paris

# Ludovic PAQUELIER

Born in 1971, lives and works in Valence (F)



Lux Interior, 2010 - ink on paper, 600 x 250 cm

The artistic approach I've developed over time consists of telling stories through images drawn from available resources (magazines, advertisements, films, etc.). These selected items can be the driving force behind drawings or paintings (in black acrylic on canvas, or on walls), and sometimes volumetric pieces. I create universes that have a science-fiction aspect, threatened by various dangers, and with ghost towns. The forms, scenes and landscapes that are represented generally combine to give a fragmented appearance and a proliferative dimension. The figures are seen in an enigmatic, cinematographic atmosphere. My paintings are adapted to the places where they are to be exhibited; which is also, and mainly, where they are produced.

Ludovic Paquelier, 2013 (translated by John Doherty)

#### Solo shows (sélection)

- × *Carte blanche*, La Spirale, Décines, 2013
- × *La Cité des Etoiles*, Espace Vallès, Saint-Martin-d'Hères, 2011
- × *Portrait de Snake Plissken*, Galerie Sandra Nakicen,

#### Lyon, 2010

- × *The Blob*, Institut National des Sciences Appliquées, Lyon, 2009
- × *Last Summer*, Galeries Nomades de l'Institut d'art contemporain, Villeurbanne/Rhône-Alpes, Galerie d'exposition du Théâtre de Privas, 2007
- × *Traumaville*, art3, Valence, 2006
- ...

#### Group shows (sélection)

- × *sketch in sketch out*, Lucy Watts / Ludovic Paquelier, Espace arts plastiques Madeleine-Lambert, Vénissieux, 2015
- × *Confidences d'outre-tombe. Squelettes en question*, Musée dauphinois, Grenoble, 2014-2015
- × *Bella Ciao*, 14 rue Neuve, Saint-Julien-Molin-Molette, 2014
- × *Sans titre - Dessin - Intérieur / Extérieur...*, Fabienne Ballandras / Ludovic Paquelier, Galerie Sandra Nakicen hors-les-murs, Lyon, 2014
- × *Bivouac #2*, Collectif Bivouac & Galerie Rezeda, Lille, 2012
- × *Duo*, Galerie le cabinet, Paris, 2012
- ...

## **DOCUMENTS D'ARTISTES PACA**

*A website dedicated to the contemporary art*

× Documents d'artistes aims at making visible the density and variety of the artists activity in the PACA region (note: South East Region of France), through the online edition of contemporary artists cases (visual and sound documents, texts, bio-bibliographies, contacts) and their broadcasting to the professional audiences and the art lovers. The files are produced in association with the artists and are frequently updated so as to follow the evolution of their productions. As a link between creation, the professional environment and the audiences, this firm's more direct target is to encourage the art operators to exploration in order to take part in a better circulation of the artists' work on a local and international scale.

× Partners : Ministère de la Culture-DRAC Paca / Conseil Régional Provence-Alpes-Côte d'Azur / Conseil Général Bouches-du-Rhône / Conseil Général des Alpes maritimes / Conseil Général du Var / Ville de Marseille / Ville de Nice / La Friche Belle de mai

---

## **RÉSEAU DOCUMENTS D'ARTISTES**

*A unique and unusual visibility of art scenes with Documents d'artistes projects in the Paca région, Brittany, Rhône-Alpes and Aquitaine.*

× The web platform [reseau-dda.org](http://reseau-dda.org) encompasses all the dossiers of artists present in the different collections, i.e. almost 400 artists represented to date. It relays their latest news, describes their mobility in France and abroad, and presents trajectories, experiences, works, and resources...

The Internet site is also a space of critical reflection which puts art productions into perspective by using different publication formats (publishing invitations, encounters, residency notebooks, focus).

[www.reseau-dda.org](http://www.reseau-dda.org)

Claire Migraine - Head of communications and Partnerships - [claire@reseau-dda.org](mailto:claire@reseau-dda.org)

× The DDA Network project has the backing of the Ministère de la Culture et de la Communication - Direction générale de la création artistique and is a member of the CIPAC, a federation of contemporary art professionals.

---

## **LE CARTEL**

*Alliance of 6 visual arts structures at la Friche belle de mai : Astérides, le Dernier Cri, Documents d'artistes, Group/ART-O-RAMA, Sextant et plus and Triangle France.*

× The Cartel offers each year a rich program with contemporary art exhibitions, publications, fairs, meetings, web magazine, public reception and mediation

[www.cartel-artcontemporain.fr](http://www.cartel-artcontemporain.fr)

Alice Martin - Head of communications - [a.martin@cartel-artcontemporain.fr](mailto:a.martin@cartel-artcontemporain.fr)

× Partners : Ministère de la Culture-DRAC Paca / Conseil Général Bouches-du-Rhône / Ville de Marseille

---

## **LA FRICHE BELLE DE MAI**

*45 000 m2 cultural space in the heart of Marseille, a town within a town.*

× Eclectic, effervescent, challenging and open to everyone, this project has known an incredible rise since 2013. Its new stakes and its constant development go towards making la Friche la Belle de Mai one of the most innovative and experimental cultural place in Europe. It is a workplace and a creative hub, bringing together about 70 cultural and artistic structures in many different disciplines : visual arts, theatre, dance, cinema and music. La Friche spans generations and social environments, intending to set up artistic activities for a very broad public to be a veritable living space with vegetable gardens, a restaurant, a day nursery, a bookshop, a skatepark... and soon 30 social and student housings !

[www.lafriche.org](http://www.lafriche.org)

Ariane Groos - Director of communication and développement - +33 (0)4 95 04 96 10

× Partners : Ville de Marseille/Ministère de la Culture-DRAC Paca / Région Paca / Conseil Général Bouches-du-Rhône/ Union Européenne