

Benoît Barbagli



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The workshop of Benoît Barbagli is vast. Ocean, river, and mountain are his performative spaces. Art emerges there, a vital emergence within the collective. His plural and multi-medium propositions come to life in itinerant gestures. Art moves in nature.

In his peripatetic devices, the path makes sense, nudity is candid, and the work manifests itself in outbursts. The configurations are multiple, the rituals varied, and often the expedition that leads to the artistic experience is done with visual artists. His camera is called «flying». It passes from hand to hand and the signature is frequently shared or collective.

Benoît Barbagli explores borders. He draws from the substrate of creation in search of its germinations resulting from shared nourishment. The Mountain creates as much as the sea, as much as the artist friend, by his presence, by his movement, by the principle of life, by its essence of randomness that moves it. Art captures moments of the Living that always manifest where it is least expected, in unprecedented sequences that we sometimes struggle to grasp in their unfolding. With humor, lightness, strength, and delicacy, Barbagli invites us to seize the moments and encourages us to consider them in their ephemeral beauty. An ode to Vitality.

The four elements are recurring. They animate and structure the artist's series in Heraclitean outbursts. Fire, water, air, earth. Benoît Barbagli's universe is poetic, polysemic, modest, and comical. He likes to «divert cultural references to nature.» What makes a work? The project? Its manifestations? He orchestrates encounters, a community is created around the project, and the space of creation then becomes a joyful pretext for life.

To pay tribute to the Living, to restore its place, the artist fades away, he stages himself and yet fades away with great elegance, the ego dissolves into the interconnected, I is another. Benoît Barbagli is the reverse romanticism. His return to nature takes place in a peaceful setting where egotism is annihilated, where praise is stripped of pomp, where art emerges in its simplest expression.

In the Mediterranean Sea in winter, a hand offers a bouquet in the icy water, the fecund sea has also been deadly lately. Eros and Thanatos come together, amorous ardor and mortuary homage are the two sides of the same mirror. In an amorous attempt with a torch, a naked body throws itself off a cliff, a tomb of the diver or an unquenchable passion? The moment is suspended, an unresolved space subject to the projections of the observer. Grace, fall, and rebound - or not, are part of the whole. Bodies carry a stone under the troubled surface of a lake, the emergence of a new Atlantis or the Sisyphean prospect of an inevitable landslide after yet another attempt? The artist and his acolytes contribute their stone to the visual edifice.

Benoît Barbagli is the sherpa of the mountain, carrying his canvases there so that it can create. He removes the museumification of the female body by returning it to the earth. He captures the spark that ignites the beam. He walks on the Anthropocene by questioning the stars born of chaos.

Text written by Pulchérie Gadmer on the occasion of the exhibition *Sous le chaos, la vie*.

Tempête et élan

Storm and momentum

par Rebecca François, conservatrice au MAMAC (Musée d'Art Moderne et d'Art Contemporain)
by Rebecca François, curator at MAMAC (Musée d'Art Moderne et d'Art Contemporain)

Les expériences de Benoît s'hybrident avec la furtivité. Elles entraînent différents médiums (peinture, sculpture, photographie, vidéo, son, édition) dans le champ performatif. Plurielles, elles prennent leurs sources sans s'y affilier dans les démarches interventionnistes ou appropriationnistes de la seconde moitié du XXe siècle avant de s'échapper vers l'hors-champ, traçant une dynamique indétectable, en apparence seulement.

Décrétant l'art comme prétexte de vie, « fantasmant l'ultime pièce comme un simple souffle : une respiration », Benoît s'inscrit dans un héritage Fluxus où la vie n'est plus théâtralisée. Ici, la poésie de l'ordinaire se greffe à un hymne à la nature débarrassée de toute vision bucolique. Pour autant, Benoît n'intervient pas en milieu naturel comme les artistes du Land Art, il ne modifie pas le paysage, pas plus qu'il ne préserve ou cicatrise les écosystèmes.

L'attitude désinvolte de Benoît face à l'histoire de l'art peut être déstabilisante. Loin d'être un moteur à la création, les citations artistiques qui font parfois surface sont appréhendées de manière décomplexée, sur le mode du copyleft, comme un développement ou détournement libre. À mille lieux de l'artiste postmoderne multipliant les références, Benoît fait de ses gestes des images poétiques délestées d'un ancrage historique ; une position-réaction face à une scène artistique contemporaine au profit du ici et maintenant. « L'inconsistance n'est pas l'insignifiance » disait Marcel Duchamp.

Sur la chaîne montagneuse d'Annapurna, sur le Massif du Mercantour ou sur les rives de la Méditerranée, Benoît marche, bivouaque, escalade, nage, plonge en apnée pour créer des gestes aux allures de conquête qui demeurent pourtant futiles et éphémères. Il côtoie et courtise la nature, se jette dans le vide ou au fond des abysses pour offrir, l'espace d'un instant, un bouquet de fleurs à la Terre [Les Tentatives, 2014].

Balaou

Le Gélas, 2014

Series: The Visits

Pigment Print on Hahnemühle Ultra Smooth Paper 305g

89 x 55 cm

Benoît's experiments hybridise with stealth. They bring different media (painting, sculpture, photography, video, sound, publishing) into the performative field. Being multiple, they take their sources without affiliating themselves to the interventionist or appropriationist approaches of the second half of the 20th century before escaping into the off-field, tracing an undetectable dynamic, in appearance only.

Choosing art as a pretext for life, «fantasising the ultimate piece as a simple breath : a respiration», Benoît is part of a Fluxus heritage where life is no longer theatricalised. Here, the poetry of the ordinary is grafted onto a hymn to nature, free of any bucolic vision. However, Benoît does not intervene in the natural environment like the Land Art artists, he does not modify the landscape, nor does he preserve or heal the ecosystems.

Benoît's casual attitude to art history might seem undermining. Far from being a thrust of creation, the artistic quotations that sometimes surface are apprehended in a carefree manner, in copyleft mode, a loose development or diversion. Worlds away from the postmodern artist multiplying references, Benoît turns his gestures into poetic images stripped of their historical grounds; a reactive position toward a contemporary art scene rooting for the here and now. As Marcel Duchamp put it "L'inconsistance n'est pas l'insignifiance".

On the Annapurna mountain range, in the Mercantour Massif or on the shores of the Mediterranean, Benoît walks, camps, climbs, swims, and snorkels to create gestures that look like conquests, yet remain futile and ephemeral. He teases and woos nature, throws himself into the void or into the depths of the abyss to offer, for a moment, a bouquet of flowers to the Earth [Les Tentatives, 2014].





Coup de soleil
Boréon, 2019
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
89 x 50 cm



L'ascension, le vertige, l'attrait du vide, l'ivresse des profondeurs donnent aux étreintes une pulsion sexuelle. Les énergies primordiales -l'eau, le feu, l'air, la terre-, les qualités élémentaires -le chaud, le froid, le sec, l'humide- sont convoquées et avec elles, différents paysages nocturnes ou diurnes -la montagne et la mer, les à-pics des falaises et la douceur des lacs, la chaleur du soleil et la blancheur glaciale de la neige.

La question du nu dans le paysage apparaît comme un contrechamp nécessaire à l'ère anthropocène. Elle n'affiche plus la place centrale et narcissique de l'humain ou du « je », elle sollicite une relation horizontale et pacifiée avec le monde. Elle se construit dans une volonté d'action, de réaction, de prise en main.

Les offrandes érotiques expérimentent les maillages qui relient l'humain à la nature. Un plaidoyer pour l'écosophie, un appel à ressentir les pulsions vitales s'y déployer. La méditation s'instaure comme une Forme de paix [2016]. Les Visites [2014] exultent le plaisir d'une connexion et interaction. La nature n'est plus un lieu de repli idéalisé, elle est un partenaire privilégié et intime. Elle est là où le vent se lève.

Benoît favorise des moments de synergie artistique par des actions éco-solidaires. Ainsi, il initie des sessions de création collective dans une atmosphère joyeuse et festive où la figure de l'auteur et de l'autorité est interrogée. À plusieurs, ils se laissent tomber au fond de l'eau comme dans un sommeil profond [Nous avons essayé de nous endormir sous l'eau, 2018], jouent de la trompette en pleine mer [Il y a comme un lien entre la musique, l'eau et la vie, 2019], courent nus dans la neige [Coup de soleil, 2019].

Certaines expéditions s'affirment, de manière pérenne, éphémère ou nomade, dans le paysage, sollicitant l'aide de compagnons aux savoir-faire et qualités spécifiques. Avec un architecte naval [Marc Risé], des musiciens et des apnéistes amateurs, il immerge, le temps d'une session, un piano « infusant une onde musicale dans les tréfonds maritimes » [La marée de la trépidation, 2015].

Accompagné de grimpeurs [Félix Bourgeau, Audrie Galzi, Tom Barbagli], il fixe à l'aplomb d'une montagne un moulage en bronze (d'environ 20 kg) de son bras tenant un véritable bouquet de fleurs voué à disparaître s'il n'est pas remplacé [Ici la terre, 2014]. Avec un ami cameraman, il fait voyager une stèle de bois brûlé en pleine nature comme une porte interstitielle ouverte de l'autre côté du miroir [Monoxyle, 2019]. La nature est également un partenaire privilégié. À Athènes, avec l'artiste Eri Dimitriadi, il tente de capturer la forme de l'eau sur terre ou sous mer [Ocean mémoire, 2017-]. Seul, il lance dans le paysage de l'encre naturelle confectionnée sur place pour qu'elle vienne maculer une toile déposée

There's a Connection Between Water, Music, and Life III
 Saint-Jean-Cap-Ferrat, 2018
 Series: There's a Connection Between Water, Music, and Life
 Pigment Print on Hahnemühle Ultra Smooth Paper 305g

The ascent, the vertigo, the attraction of the void, the bewilderedness of the depths enlance the pressures with a sexual impulse. The primordial energies - water, fire, air, earth -, the elementary qualities - hot, cold, dry, wet - are summoned along unlike nocturnal or diurnal landscapes - the mountain and the sea, the cliffs and the softness of the lakes, the heat of the sun and the icy whiteness of the snow.

The "nude in the landscape" theme appears as a necessary counter-field in the anthropocene era. It no longer evinces the central and narcissistic place of the human or of the «I», it solicits a horizontal and pacified relationship with the world. It is built on a desire to act, to react, to take charge.

The erotic offerings explore the ties connecting humans to nature. A plea for ecosophy, an invitation to feel the vital impulses unfold. Meditation is established as a Forme de Paix [2016]. Les visites [2014] elate the pleasure of connection and interaction. Nature is no longer an idealised place of retreat, it is a privileged and intimate ally. It finds itself where the wind rises.

Benoît fosters moments of artistic synergy through eco-solidary actions. Thus, he initiates collective creation sessions in a joyous and high-spirited atmosphere where the figure of the author and of authority is questioned. Together, they let themselves fall as if in a deep sleep [Nous avons essayé de nous endormir sous l'eau, 2018], play the trumpet in the middle of the sea [Il y a comme un lien entre la musique, l'eau et la vie, 2019], run naked in the snow [Coup de soleil, 2019].

Some landscape expeditions are permanent, some are ephemeral or nomadic, requiring the help of companions with specific skills. With a naval architect [Marc Risé], musicians and amateur free divers, he immerses a piano, «infusing a musical wave into the depths of the sea» [La marée de la trépidation, 2015].

Accompanied by climbers [Félix Bourgeau, Audrie Galzi, Tom Barbagli], he fixes a bronze cast (weighing about 20 kg) of his arm holding a real bouquet of flowers doomed to disappear if unreplaced [Ici la terre, 2014]. With a camerawoman friend, he takes a burnt wooden stèle into the wilderness as an interstitial doorway to the other side of the mirror [Monoxyle, 2019].

Nature is also a privileged partner. In Athens, with the artist Eri Dimitriadi, he tries to capture the shape of water on land or beneath the sea [Ocean mémoire, 2017-]. Alone, he throws natural ink made on site into the landscape to smear a canvas placed below in a form of cosmological co-creation [Ecotopia, 2016-2020].



The Liberation
Amirat, 2019
Series: *Sorror*
Pigment Print on Hahnemühle Ultra Smooth Paper 305g
61 x 100 cm



Gangapurna Balasama
Manang, Népal, 2016
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
89 x 55 cm



Acab
Exarchia, Athènes, Grèce, 2019
Épreuve pigmentaire sur papier Museum Etching Hahnemühle 350g
61 x 100 cm

en contrebas dans une forme de co-crédation cosmologique [Ecotopia, 2016-2020]. Cette propension à travailler en collaboration se cristallise dans la naissance en 2018 d'un collectif à géométrie variable (Tom Barbagli, Evan Bourgeau, Camille Franch-Guerra, Omar Rodriguez Sanmartin, Anne-Laure Wuillai) et au nom fluctuant (Azimuth, Palam) magnétisant des envies et idéaux éco-solidaires communs. Le collectif et la marche en montagne devient un processus de travail, une manière d'habiter la terre [Azimuth, 2018 ; Sous la glace, l'eau, 2019].

Benoît est l'un de ces esprits nomades, qui tente d'ouvrir un champ exploratoire où les énergies circulent librement jusqu'à rendre inextricable les liens qui relient expérience, plaisir et création. En témoignent ses textes manifestes ou épiques ainsi que ses éditions [Ici la terre, 2015]. Les expéditions prennent sans complexe une envolée lyrique. Cette réminiscence du Romantisme, loin d'être naïve, semble évoquer ce que ce passé peut dire au présent pour que l'humain ne soit plus face à la nature, mais avec elle.

Dans cet activisme sensuel, la jouissance de la liberté ne cesse d'exulter encore et encore jusqu'à créer un élan de vie politique et sociétal. L'engagement collectif -et non communautaire- devient cortège.

Ainsi, ils lèvent le poing armé d'un bouquet [Révolution naturelle, 2019-2020], s'aiment à plusieurs, la nuit, dans les rues du quartier Exarchia -lieu d'autogestion et d'initiative citoyenne à Athènes [ACAB, 2017]. Avec l'artiste Aimée Fleury, ils alimentent et cultivent le feu de la liberté [La libération, 2020] dans une sorte de rituel processuel et chamanique qui n'est pas sans rappeler ses recherches plastiques sur la télépathie, la synesthésie, la transe [À corps, 2013] ou ses compositions sous LSD [Déploiement de l'eau, 2011] (<https://sinefine.bandcamp.com/>).

Ces œuvres, instants de vie engagés dans un meilleur lendemain, ne participent pas toujours d'une réflexion éco-responsable qui serait davantage en phase avec la pratique. Cependant leur nature est ailleurs, immatérielle, insaisissable. Elles se cristallisent dans l'émotion qu'elle procurent, dans l'appel à la liberté, à la tempête et à l'élan qu'elles insufflent.

This proclivity to work in collaboration crystallises at the creation in 2018 of a collective of variable identity (Tom Barbagli, Evan Bourgeau, Camille Franch-Guerra, Omar Rodriguez Sanmartin, Anne-Laure Wuillai) and with a fluctuating name (Azimuth, Palam) binding common eco-solidarity aspirations and ideals. The collective and the mountain hikes become a work procedure, a way of inhabiting the land [Azimuth, 2018; Sous la glace, l'eau, 2019].

Benoît is one nomadic spirit, trying to open up an exploratory field where energies circulate freely until the ties between experience, pleasure and creation become inextricable. His manifesto or epic texts and his editions [Ici la terre, 2015] bear witness to this. The expeditions unabashedly take on a flight of lyricism. This reminiscence of Romanticism, far from being naïve, seems to evoke what the past can say to the present so that humans evolve not in spite nature, but with it.

In this sensual activism, the enjoyment of freedom never ceases to exult over and over again until it creates a political and societal driving force. Collective - not community - commitment takes the form of a cortège.

They raise the fist armed with a bouquet [Natural Revolution, 2019-2020], love each other at night in the streets of the Exarchia district - a place of self-management and citizen initiative in Athens [ACAB, 2017]. With fellow artist Aimée Fleury, they feed and cultivate the fire of freedom [La libération, 2020] in a kind of processual and shamanic ritual reminiscent of his plastic research on telepathy, synesthesia and trance [À corps, 2013] or his work under LSD [Déploiement de l'eau, 2011].

These works of art, moments in time committed to a better tomorrow, are not always part of an eco-responsible reflection, more in line with the practice. Meanwhile, their nature is elsewhere, immaterial, elusive. They emerge from the emotions they enable, from the call to freedom, from the storm and momentum they instil.

The Epics

Sculptures, Performative Paintings



Ici la terre : l'expédition

Here, the Earth is a love epic infused with romantic references, resonating as an ode to nature and life. It's a collective and multidisciplinary expedition that brings together six friends to place a bronze sculpture of an arm seemingly emerging from the mountain, offering a real bouquet of flowers at the cliff's summit before it fades away, gone with the wind after a brief day.

Conquering the mountain, the vertigo, as well as a love conquest, '*Here, the Earth*' magnetizes cultural references towards nature. It's an unwittingly militant gesture, outside the common field of vision, with an inefficient energy and economic balance (all that effort for this...), embracing the philosophy of copyleft (this sculpture and its future no longer belong to us), and above all, working to honor life!



Here, the Earth, 2015
Durée : 4"
Size : HD codec : H.264
<https://benoit-barbagli.com/ici-la-terre/>



Ici la terre I
Le Cheiron, 2015»
Series: *The Embodied*
Pigment Print on Hahnemühle Ultra Smooth Paper 305g
89 x 55 cm



The Tide of Trepidation

A lyrical theinic epic bringing together sailors, designers, architects, poets, and post-modern artists from all walks of life to immerse a heavy metaphor: a piano under the sea, using a specially constructed floating crane, infusing a musical wave into the deep sea, as a tribute to the famous pianist and diver Esbjorn Svensson, who claimed to find inspiration underwater.

The piano immersion took place on May 28, 2015, accompanied by numerous seaside performances, channeling artistic energy towards and for the sea.



The Tide of Trepidation, 2015
Durée : 4"
Size : HD codec : H.264
<https://benoit-barbagli.com/tide-of-trepidation/>



The Tuning
Saint-Jean-Cap-Ferrat, 2015
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
Série *La marée de la trépidation*
34 x 54 cm
Collection privée



The Infusion
Saint-Jean-Cap-Ferrat, 2015
Pigment Print on Hahnemühle Ultra Smooth Paper 305g
Series: The Tide of Tremulation
55 x 34 cm



Portable Monoxyle

From a Single Wood

Construction of a minimal sculpture containing two gestures:
Erecting a vertical beam planted in the ground, and superficially burning it to give it a charcoal-black color.
Soaked in alcohol for an extended period, the Monoxyle burns when a flame is projected onto it.
The Monoxyle is intended to be installed in nature, paying homage to its natural environment.
It is reminiscent of the one from «2001: A Space Odyssey,» which, through its appearance, raised metaphysical questions, as an incarnation of perfection in places or times where it should not be.
Here, the gesture is reversed; the Monolith is no longer sacred, but what surrounds it becomes so.
It contains attached straps, allowing it to be carried on one's back and placed anywhere in nature to create appearances.

At the crossroads of Stanley Kubrick, Obelix's menhir, a Christian cross, and a modernist performative sculpture, the portable Monoxyle draws on these references to establish itself as a must-see.
Both Monoliths were created during the summer of 2019 during the Utopia residency in Ponte-Leccia, Corsica.

The film «All roads go through a river» recounts the journey in Corsica that took place in the summer of 2019 with the portable Monoxyle.



Portable Monoxyle I, 2019
Charred Wood
Exhibition View, «Avec Plaisir,» Eva
Vautier Gallery, Nice
150 x 30 x 15 cm

All roads go through a river



<https://benoit-barbagli.com/monoxyle-portatif/>

Apparition I, 2019
Photograph
Portable Monoxyle in situ
89 x 55 cm





Archival Document, Amirat, Alpes-Maritimes, 2018

Ecotopia

A splash of ink from a cliff onto a canvas below. The ink's descent and the appearance of the ground form the imprint of this vertical earth that captures from the mountain its vertigo and fall, its geological time, and its limitless space.

The creation of the canvas is as swift as the ten-meter drop that takes just a few drops of charcoal mixed with water. Before being a work of art, Ecotopia is many hikes, alone or with friends, through the mountains. Nights spent living in nature under the stars, warmed by a campfire. Hours spent climbing cliffs so that once at the summit, in just a few seconds, a splash of ink covers a canvas below.

Except for the linen canvas itself, the materials that compose it come from the hike. The ink is created in the aftermath of nights spent outdoors, with crushed wood fire ashes, to which a sap is added as a binder. The fertile mountain gives birth to the substrate that settles on the canvas, the wood that grows on it becomes charcoal, and then ink.

Vue d'atelier, 2020
Durée : 8"
Size : HD codec : H.264
<https://benoit-barbagli.com/vues-dateliers/>



Les épopées - Ecotopia



Notre-Dame d'Amirat I
Amirat, Alpes-Maritimes, 2018
Série *La forme de la montagne*
Encre au charbon sur toile
Caisse américaine en bois noir
195 x 130 cm



Cime de Notre-Dame d'Amirat V
Amirat, Alpes-Maritimes, 2018
Série *La forme de la montagne*
Encre au charbon sur toile, Polyptyque
Caisse américaine en bois noir
160 x 400 cm



La forme de Shiva
Annapurna, Népal, 2016
Encre au charbon sur toile
Série *La forme de la montagne*
195 x 135cm

Ecotopia in Annapurna

The first Ecotopia journey, and a significant one, took place in 2016 in Nepal during a solo trek around the Annapurna Massif, the second-largest mountain range in the Himalayas. After several days of preparation in the city of Pokhara, I finally found the necessary elements for creating the canvas at the top of the Thorong Pass: the linen canvas itself, mortar, a sieve, and of course, the equipment needed for a high-altitude trek.

Fifteen days of trekking through the heart of the mountains, carrying the canvases in my backpack. The day after an evening around a wood fire, I crushed the charcoal to make ink. During this trek, I encountered a thousand cliffs, waterfalls, and people.

On the tenth day, I reached the base camp of the Thorong Pass at 4500 meters. There was still a thousand meters to go to reach the pass at 5500 meters. The day's journey was supposed to be 8 hours of walking, with about 50% oxygen. Every step was both a challenge and a pleasure.

To add to the difficulty of this grueling trek, I had the strange idea of climbing the highest point I could find to throw charcoal mixed with a little water. The group of friends I had joined a few days earlier couldn't wait for me due to fear of arriving at night or being stuck at the summit.

I had been carrying this canvas and jars of powdered charcoal with me for ten days already. I couldn't give up now. Slightly above the High camp around 5000 meters, after two long hours of walking, I saw a cliff overlooking the entire valley. I placed the canvas beneath the cliff, then climbed the large rock as best as I could.

A few snowflakes began to fall, the first since the start of the trek. It felt like the mountain was trying to communicate. For the Nepalese, Annapurna is the dwelling place of Shiva. I often liked to think that these canvases captured fragments of Shiva herself.

Balancing in the void, alone for kilometers around, not without difficulty, I managed to throw that ink. Often, in my feelings, there's a sense of 'all this for this?' Here is an ink spot I could have made in my living room ten thousand kilometers from here.

But it's something more than just spots arranged in a certain order that this canvas contains. It's even more than my journey, my walk, my climb, my performance; it's something more than my own singularities, my sensitivity, and my style. It's something beyond me.

I'm just a pretext, a sherpa of the mountain who brought her ink and canvas so she could paint herself, tell us all this through her forms. I carefully fold the canvases and continue the journey in the snow.

The Shape of the Seas

At the end of the mountains, there's the sea. In 2019, Ecotopia still listens to nature speaking by exploring rocky shores, the boundaries between land and sea. In a gesture similar to that of the mountains, a splash of ink from a point above a canvas placed on the shore flows and captures its imprint.

The sea, in turn, comes to participate in the drawing of the shore, following the rhythm of the waves. It covers it, dilutes it, sometimes even violently. The canvas becomes this collaboration between land and sea.

In each canvas, all that remains of the artist is their walking body, permeated by the surrounding nature. The canvas is somewhat their withdrawal, their disappearance. The choices may seem important, a particular mountain, a certain shore, but they are not. It is the mountain, the coastline, and the sea that draw, and the artist withdraws from the forefront of the work, participating, just like the observer, only in recognizing themselves in nature.

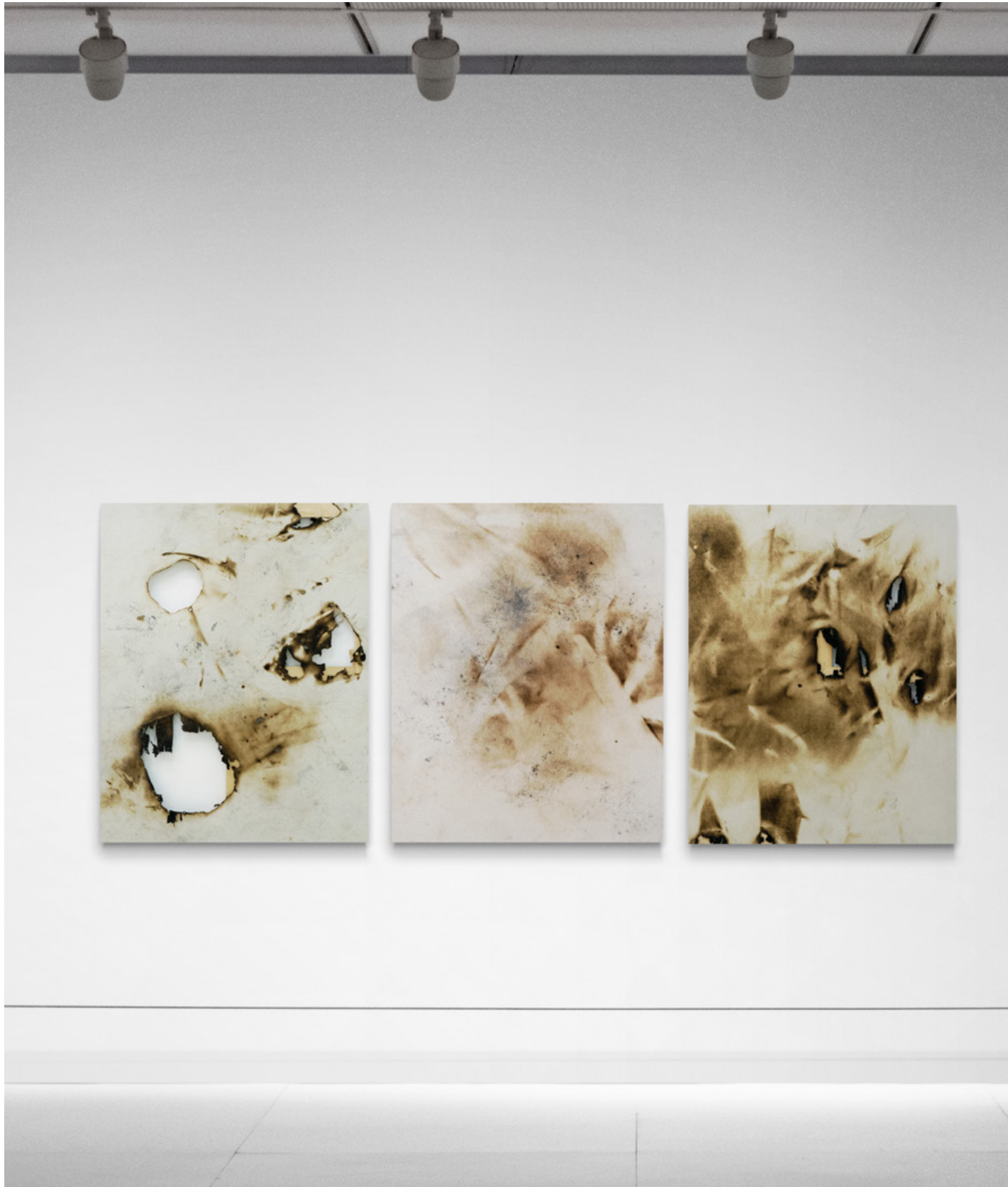
Pareidolia, coincidence, the first of these canvases inevitably reveal the outline of a wave.



L'atelier,
Saint-Jean-Cap-Ferrat, Alpes-Maritimes, 2019
Épreuve pigmentaire sur papier Museum Etching Hahnemühle 350g
55 x 33 cm

L'aube au large
Saint-Jean-Cap-Ferrat, Alpes-Maritimes, 2019
Série *La forme des mers*
Encre au charbon sur toile, Tryptique
114 x 285 cm





Eteindre le feu
Alpes-Maritimes, Aire Saint-Michel, 2020
Série *Forme du feu*
Feu et cendre sur toile, Triptyque
146 x 350 cm

(à droite) Extrait de la video performative *Le temps du feu*
(voir pages 88)



Photography

Photography, for me, is one of the pretexts for desire and joy, nothing more, nothing less.

It is the point around which we construct our desire-pleasure structure, individually, collectively, sexually, socially.

These tools create the conditions for the emergence of joy, opening up a continually new relationship with others and with nature.

Drawing from the Fluxus movement, Robert Filliou tells us, 'Art is there to make life more interesting than art.'

I love this phrase, but I would shift the point of focus from art to life, something like this: 'Life is everything, art is the pretext,' it's the oil, the technique, the engine.

A pretext to learn, to build, to experiment, to desire.

For photography, it's not about capturing life in a photo and saying, 'Look, here is a trace of life, here is a trace of love.' It's also not about being iconoclastic, denying it by saying, 'The image should be abandoned; the interest lies elsewhere.' It acts as a pretext; photography stimulates the situation, sometimes even creates it, sharpens desire, constrains it, and sculpts it.

Used carefully, photography also contributes to deconstructing our relationships by creating a point of equality between the participants and the author. I use a technique called 'the flying camera,' which involves passing the camera from hand to hand after creating a collective situation. This puts the author on an equal footing with the participants and eliminates a 'male gaze' from the perspective of gender issues.

The goal is to work on the collective relational harmony produced by the situation.

Focal length, exposure time, sensitivity, framing, the perfect moment, all appear as somewhat secondary, if not once again as motifs, because the question is no longer just about the photograph but about life and the joy it helps to bring forth.



Expression of a Loving Emotion

Flowers growing from the body. Like an unspeakable emotion, flowers breaking through the skin. Reconstructing the face, giving it the hue of a floral expression.



Expression d'une émotion amoureuse - 6, 2018
Série *Expression d'une émotion amoureuse*
Épreuve pigmentaire sur papier *Ultra Smooth Hahnemühle 305g*
70 x 70 cm
Collection privée



Expression d'une émotion amoureuse - 5, 2014
Série *Expression d'une émotion amoureuse*
Épreuve pigmentaire sur papier *Ultra Smooth Hahnemühle 305g*
60 x 60 cm
Collection privée



Love Leap

A leap into the void, in the simplest attire, offering a bouquet of flowers to the sea.
Attempting, for a moment, to suspend a bouquet of flowers high in the sky, immediately allowing gravity to regain control, but with the conviction that somewhere, the bouquet is forever suspended.

Révolution amoureuse

Rade de Beaulieu, 2020

Série *Saut amoureux*

Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g

55 x 89 cm

Détail

Tentative amoureuse

Rade de Beaulieu, 2014

Série *Saut amoureux*

Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g

Page suivantes





Si bémol amoureux
Rade de Beaulieu, 2019
Série *Saut amoureux*
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
55 x 89 cm
Détail

En une seconde d'inspiration
Coco-Beach, 2015
Série *Saut amoureux*
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
Exposition personnelle *En une seconde d'inspiration*
55 x 89 cm

We tried to fall asleep underwater.



Coat of light
Saint-Jean-Cap-Ferrat, 2019
Série *Nous avons essayé de nous endormir sous l'eau*
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
63 x 120 cm



Croix
Saint-Jean-Cap-Ferrat, 2018
Série *Nous avons essayé de nous endormir sous l'eau*
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
60 x 90 cm



Lenteur
Saint-Jean-Cap-Ferrat, 2018
Série *Nous avons essayé de nous endormir sous l'eau*
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
63 x 120 cm



Hydrophilia

Lac de Saint-Cassien, 2022

Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g

Exposition personnelle *En une seconde d'inspiration*

55 x 89 cm

Détail



There is a connection between water, music, and life.

Breath Soon

Trayas, Massif de l'Esterel, 2022

Série *Il y a comme un lien entre l'eau, la musique et la vie*

Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g

130 x 80 cm

Detail

Cercle Song

Trayas, Massif de l'Esterel, 2022

Série *Il y a comme un lien entre l'eau, la musique et la vie*

Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g

55 x 89 cm

Submarine Jazz duo

Saint-Jean-Cap-Ferrat, 2022

Série *Il y a comme un lien entre l'eau, la musique et la vie*

Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g

130 x 70,1 cm

Page suivante





Walk the line
Trayas, Massif de l'Esterel 2022
Série Il y a comme un lien entre l'eau, la musique et la vie
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
90 x 60 cm



Sorror

Sorror II
Amirat, 2019
Cocréation avec Aimée Fleury
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
55 x 89 cm

Carré Blanc sur fond blanc
Amirat, 2019
Cocréation avec Aimée Fleury
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
90 x 60 cm



Natural Revolution



Révolution naturelle II

Coco-Beach, 2019

Épreuve pigmentaire sur papier Museum Etching Hahnemühle 350g

120 x 90 cm



Révolution naturelle
Amirat, Alpes-Maritimes, 2018
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
129 x 90 cm



Révolution naturelle II
Coco-Beach, 2019
Épreuve pigmentaire sur papier Museum Etching Hahnemühle 350g
120 x 90 cm

The Time of Fire



Expression d'une émotion charnelle - 3, 2020
Série *Expression d'une émotion amoureuse*
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
70 x 70 cm



Le temps du feu
Aire Saint-Michel, 2020
Série *Le temps du Feu*
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
90 x 60 cm

Le dernier hexagramme, le feu sur l'eau
Ponte-Leccia, 2019
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
55 x 89 cm
Détail



À 90°

Born from earth
Aire Saint-Michel, 2020
Série *Geometry from the Sky*
Épreuve pigmentaire sur rc 220g
120 x 65,8 cm





90° au dessus du Feu
Aire Saint-Michel, 2020
Série À 90°
Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g
100 x 67 cm

Le grand Nord
Хелюля, République de Carélie, Russie, 2019
Série À 90°
Papier photo classique brillant RC 220g pour Pigmentaire spécial finition
100 x 67 cm
Collection privée
Détail





After an intense minute...

Après une intense minute d'hésitation
 Villa Anna en confinement, 2020
 Cocréation avec Aimée Fleury
 Épreuve pigmentaire sur papier *Ultra Smooth Hahnemühle 305g*
 40 x 60 cm



Après une intense séance de méditation
 Villa Anna en confinement, 2020
 Cocréation avec Aimée Fleury
 Épreuve pigmentaire sur papier *Ultra Smooth Hahnemühle 305g*
 40 x 60 cm



Natural Manifestation

Tout doit disparaître

Vésubie, 2021.

Série *Manifestation naturelle*

Épreuve pigmentaire sur papier *Ultra Smooth Hahnemühle 305g*

90 x 50 cm

Détail

Sous le Chaos la vie

Aire Saint-Michel, 2021

Série *Manifestation naturelle*

Épreuve pigmentaire sur papier *Ultra Smooth Hahnemühle 305g*

90 x 50 cm

Détail



Subaquatic Mythology

Excerpt from the statement of the exhibition *Tout autour, l'eau* (All Around, the Water):

Joy itself is the driving force or pretext, the desire or the demand for our repeated dives and immersions in these seas, lakes, and rivers, as a means of expanding the common, of enlarging access to our collective entity.

Under the auspices of this narrative, many times, we went underwater, in a bed of seagrass in Saint-Jean-Cap-Ferrat. We tried to fall asleep underwater (2018), or even play underwater music in the Trayas coves, Jazz underwater (2021).

«All around, the water» relates these stories, which become images and then myths.

One of them took place in September 2021 at Lake Saint-Cassien, as an introduction to the exhibition «Sous le Chaos, la vie,» and, in a way, to the exhibition «Tout autour, l'eau.»

Holding one's breath underwater for eight seconds, resurfacing, and diving again. We repeated this as much as possible... The camera, attached to a flying device with a propeller, took photos at five-second intervals.

So, we had to hold our breath for at least that long, plus the time it took to dive, all synchronized among us. Exhausting!

There were five of us that day: Aimée, Benoît, Diego, Katalina, and Yoan.

Constrained by the surrounding objects for the realization of the scenes, we had moved rocks from one shore to another. Their weight required collaborative effort. A task that may seem absurd or incongruous but in which our bodies, surrendered to the evocative power of water, heighten our imaginations. The images that emerge from it blend with our cultural archetypes.

(...)

(...) Every challenge has two faces: the one that opposes you and the one that offers you an opportunity. That day, it became a resolution of the foundational myths of the modern individual; the myth of Sisyphus became a collective epic. By reconstructing the lost meaning of endlessly repeated work in a shared element.

This second face resonates with joy in the water, with us.

Sisyphes collectif
Lac de Saint-Cassien, 2021
Série *Mythologie subaquatique*
Papier photo classique brillant RC 220g
pour Pigmentaire spécial finition
130 x 73,1 cm





Sisyphes collectif III
Lac de Saint-Cassien, 2021
Série *Mythologie subaquatique*
Papier photo classique brillant RC 220g
pour Pigmentaire spécial finition
130 x 73,1 cm

Voler sous l'eau
Lac de Saint-Cassien, 2021
Série *Mythologie subaquatique*
Papier photo classique brillant RC 220g pour Pigmentaire spécial finition
50 x 33,3 cm

Rituel aquatique
Lac de Saint-Cassien, 2021
Série *Mythologie subaquatique*
Papier photo classique brillant RC 220g pour Pigmentaire spécial finition
130 x 73,1 cm





Performance

The gushing forth of life

Described and defined as the gushing forth of life, performance is the engine for transforming one work into another, one medium into another, photography, video, text, sculpture.

Performance plays with boundaries as well as its own definition. It tends to disappear when observed head-on, only to reappear in the most unexpected places. In this text, its inherent structure follows a rhythm precisely based on the phases of your breath. Line after line, this phenomenon intensifies and diverts your attention from the text to focus on the air passing through your throat. At that moment, the air is no longer just a word extracted from the text; it has become a sensation on your lips, in your mouth. It penetrates deep into your lungs and encourages you to intensify your breath slightly. Strangely, you discover that the text no longer explains what performance is but tries to communicate directly with you, with your body. The performance feels surprised. Caught off guard, it retreats quickly. It resumes a more distant, more theoretically classical analysis, discreetly leaving an anchor in your semi-conscious memory that will allow us to communicate more easily together. Performance is not limited to the context of its expression. However, the context constitutes an essential substrate for its development.

Culture itself is a preferred medium for producing and disseminating context. It is an immense resonance chamber for performance, giving it a certain color, clothing it. Culture creates this context, and performance reciprocates. Always attempting to express itself through culture, structuring itself through its historicity. It pays homage to culture and its normative capacity (power). By skillfully arranging culture and performance, it is possible to give them synchronous resonance, endowing both entities with new specific properties. Through careful engineering, we have successfully implemented a unique device that allows culture to emerge directly from performance. Performances using this device are called super-cultural performances. It is possible for you to experience this phenomenon. To do so, simply refocus on your reading; it may take as many lines as necessary, there are plenty of them. They are extensible and adapt to your sensitivity. The curious performance becomes tangible. Embrace its respiratory rhythm; you will tame it. It is calm beside you.

Once you feel ready, scan the QR Code below.

If the nature of the discovered object does not appear evident at first, it is because it works at its edges, gently aiming to bypass psychic walls to allow thought to flow into the physical world. This relationship is built like a simple equation: as you concentrate on the video face on the website, you increase your acuity in listening to France Culture directly through telepathy.

Excerpt from the text «Opuscule on Performance».





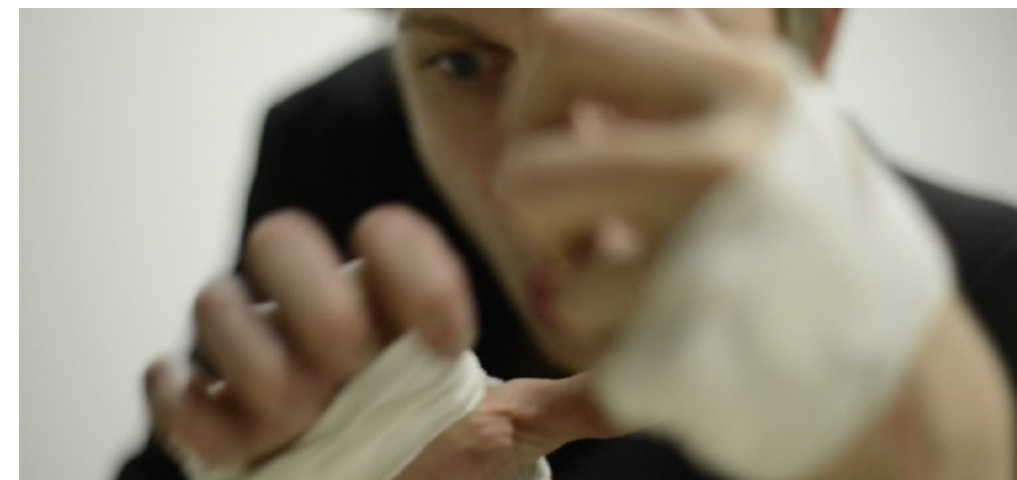
Accord

«*Accord*» is a performative dance in which sound is generated through the combination of two types of sensors. The first are microcontacts that react to the movements produced. The second type of sensors records brain activity, transforms the signals into digital information, and modulates the sound produced by the sensors placed on the body. All of this produces an improvised dance, where the device, by creating a sort of larcenous effect, gradually takes control of the performer.

Accord :



<https://benoit-barbagli.com/accord/>



Accord, 2013
Vidéo performance, danse, (2013)
4'07'



Immersion

«*Immersion*» is a video presenting numerous aquatic adventures, both solo and in groups, that have taken place in rivers, lakes, and seas. Halfway between a documentary and a work of art, it showcases the work done in nature, the dances and swims in the water, as well as photographic moments of collective life. The music is a composition with sounds sourced from field recordings and an analog synthesizer.

Immersion, 2022
Durée : 8'16
Size : 4K , codec : H.264
<https://benoit-barbagli.com/le-temps-du-feu/>





Exoview n°2, 2021

Durée : 5"

Size : 4K, codec : H.264

Vidéo performance : <https://benoit-barbagli.com/exoview-ii/>



Le temps du feu, 2021

Durée : 4"59'

Size : 4K, codec : H.264

<https://benoit-barbagli.com/le-temps-du-feu/>



Sculpture

Les Colonnes de l'Anthropocène

The *Columns of the Anthropocene* are sculptures created by 3D modeling a circular rotation of a graph. The data for this graph comes from scientific measurements of climate and biodiversity. They have been 3D printed, molded, and cast in bio-sourced resin made from plaster or cement.

From left to right: *Thetis and Chronos*, *Eros and Chronos*, *Helios and Chronos*.

Helios and Chronos represent the curve of variations in the average temperature of the planet since zero.

Eros and Chronos represent the variations in the evolution of the number of species' families since the emergence of life on Earth.

Thetis and Chronos represent the variations in sea levels since 1700.



Hélios et Chronos, 2021
Ciment, Résine Biosourcée
60 x 25 x 25 cm



Eros et Chronos, 2021
Plâtre, Résine Biosourcée
38 x 20 x 20 cm



Thétis et Chronos, 2021
Plâtre, Résine Biosourcée
60 x 60 x 15 cm

Aqualithe

The *Aqualithe Columns* are sculptures modeled in computer-generated imagery based on a 3D extrapolation of the entire Julia fractal set. Aqualithe evokes a sculpted drapery of an ancient statue, a swirling liquid, or even an infinite wave that keeps folding back on itself.

These organic forms speak a computer-generated language whose random logic and raw expressiveness escape human control. By its structure and material, this sculpture raises tension between ultra-modern forms produced by computer assistance, an antique aesthetic, and a natural sensibility.



Aqualithe Tricorn, 2021
Epreuve 3D

Chrysalithe

The *Chrysalithes* are sculptures generated from fractal mathematics. The work is the result of a collaboration between Aimée Fleury, who created the sensitive arrangement of the work, and Benoît Barbagli, who designed the structured framework.

They were conceived as a protective cocoon, a mausoleum for the bees we found in our garden. We named them Rosanna, Pausania, and Antelia in reference to the three Greek nymphs, bee-women, and protectors of nature. The three bees inhabit the Chrysalithes.

Exhibition view *Nouvelle Vague*, 2022, Turin, Italy



Chrysalithe 2021
Aménagement sensible Aimée Fleury - *Pausania*
Résine acrylique, feuille d'or
30 x 25 x 42 cm



Chrysalithe 2021
Aménagement sensible Aimée Fleury - *Rosana*
Résine acrylique, feuille d'or
30 x 25 x 42 cm



Sharplithe, 2021
Laiton
5 x 8 x 3 cm



Couronne des mers, 2022
Vue d'exposition *Tout autour l'eau*
Bronze et sel de mer cristallisée
15x15x6 cm

Chrysalithe désenfouie, 2022
Bronze et sel de mer cristallisée
22x12x10 cm

Vue d'exposition *Tout autour l'eau* Galerie Eva Vautier, Nice



Double immersion

La victoire et la joie derrière le flou, 2022
Série, Double immersion
Sculpture et photographies
20 x 28 cm

Mer de pierre



Mer de pierre II , 2022
Vu d'exposition *Tout autour l'eau*
Plâtre, Résine Biosourcée
20x20x3 cm

The *Stone Sea* series aims to reproduce the surface of the sea with its immobile waves in a frozen and mineral manner. By using open-source research on equations that mimic fluid mechanics, I have successfully digitally reproduced seas. Once modeled, the sea is 3D printed, and a mold is made from bio-sourced resin based on plaster.



Mer de pierre IV , 2023
Rendu 3D à fin de sculpture en Marbre par une CNC



Geste d'amour

The artwork 'Geste d'amour,' inspired by the expedition 'Ici la Terre,' is a casting representing my outstretched arm holding a bouquet of flowers. During exhibitions, it is often suspended high on the wall, suggesting that the flowers are not intended for men or women but directly for nature itself.

Geste d'amour
Pièce unique- Geste répliquable
Granite - Résine acrylique
8x20x30 cm

Exhibition views

Tout Autour, l'eau

Galerie Eva Vautier, Nice

25/11/2022 - 29/01/2023

The harder the collapse hits, the more joy will be necessary.

Do not see these words as a 'Don't look up*' turning away from the causes, but rather as a tool for revolution. Joy is the glue of our interactions, a power to act, to collectively build. By making the common possible, it becomes an act of resistance.

Without this commonality, ecological thinking becomes irrational. As planetary boundaries are crossed one by one, what can joy do? What can a few bodies submerged, swimming in circles underwater, without clothing, without tools, without words, achieve? A few frantic movements to reach the surface, take a breath, and dive again, in apnea, weightless: All around the water, all around life.

Together, naked, immersed in water, the sophistications of our culture are deconstructed, the immediate relationships of which nature is the first, omnipresent, unsurpassable link are redrawn. When creating an image, it is neither composition nor visual or conceptual originality that is sought. It is the harmonic resonance of the links and emotions between individuals surrounded by nature that composes an aesthetic: an ethics of perception. (...)





Nouvelle Vague

Palazzo Saluzzo Paesana, Turin

8/04/2022 - 21/05/2022

As certain as a wave breaking on the shore announces the next one, the Nouvelle Vague remains the same, yet breaks with the previous one. A continuous, cyclical, unalterable breath, whose surge on the shore is its unique expression, telling a complete and different story each time.

If there is a rupture, what is it? A new aesthetic? A manifesto? The manifesto belongs to nature, and the aesthetic is deconstructed.

What Nouvelle Vague borrows from the eponymous cinematic movement of the past century is not the intellectual or technical legacy of these authors and actors, but the profound rupture it evokes. It is not the rupture of one generation asserting itself against another, of artists and authors against others. On the contrary, it is a gesture of withdrawal. A rupture with individualism and its egoistic production, a rupture with the cultural extraction of man from nature, perhaps even a rupture with man himself.

Nouvelle Vague is like an attempt to withdraw from the omnipresent anthropocene ego, where the artist transforms into an assistant, a sherpa, a support for the surrounding natural forces.

By shifting the cultural references towards those of nature, we no longer see Nouvelle Vague as the cultural expression articulated by a set of individuals, methods, and techniques, but literally as the expression of its own voice: the wave itself.

It is therefore not so much the question of the artist, the 'I,' but rather the question of the 'we.'

Deep in the Anthropocene and with the horizon of collapse, artists found themselves, following modernity, to be the cornerstone of the norms that constructed the individual. A movement of withdrawal, a slowing down, becomes an act of resistance and construction. And this, by giving primacy to re-examining one's relationship with the environment and one's relationship with the collective. Without the collective, ecology stumbles, and more broadly, all struggles.

We do not defend nature; we are nature defending itself.

The Nouvelle Vague exhibition is an immersion in this sometimes mountainous, sometimes maritime nature. The ink produced by burned wood, collected on the edges of forests and shorelines, will be deposited on linen canvases following the contours of mountain reliefs and the vitality of the relentless waves.

Nouvelle Vague is also the photographic capture through simple instructions or gestures of attempting to bring forth joy, peace, life. Sometimes a full immersion underwater, as in the series 'Nous avons essayé de nous endormir sous l'eau,' sometimes a gesture of love towards nature with 'Tentative amoureuse,' or giving nature a voice with 'Révolution naturelle.'

Nouvelle Vague is finally the Chrysalithe sculptures, in collaboration with artist Aimée Fleury, conceived as an altar of protection for this fragile nature that humanity mistreats.

In this exhibition at the Palazzo Saluzzo Paesana in Turin, Nouvelle Vague inaugurates on April 7, 2022, a discourse closest to natural expression, an attempt to put the sea, the mountains to work, and a desire to rethink the collective in an intimate, ritualized relationship with nature.









Sous le chaos, la vie

Galerie Mansart, Paris

Scénographie Aimée Fleury

14/10/2021 - 21/10/2021

Holding for 8 seconds underwater, resurfacing, and diving again. We repeated this as much as possible... The camera, mounted on a flying contraption with a propeller, took photos at 5-second intervals. So, we had to hold our breath for at least that long, plus the time it took to dive, all synchronized among us. It was challenging!

There were five of us that day: Aimée, Benoît, Diego, Katalina, and Yoan. It was the end of summer, a month before the grand opening of 'Sous le chaos, la vie' at the Galerie Mansart in Paris.

If this text reaches you before the exhibition, Save the date (!):

October 14, 2021 – 6 PM, 5 rue Payenne, 75004 Paris.

If this text reaches you in a few decades, you will probably read it with an amused or disillusioned look, finding the attempts of cultural practices to discourse and adapt to the predicted collapse inefficient. Building images in a world that is collapsing, a process generous in contradictions and paradoxes, may seem a bit naive. Ultimately, and we may already know this, one of the current drivers of the Anthropocene is images and their petabytes stored in our digital clouds.

The exhibition is initiated by Benoît Barbagli. He invites Aimée Fleury, who co-signs some works, signs others, and creates a spectacular scenography, especially in the lower room with its underwater quarry-like appearance.

Nothing would have been possible without all the others, whom we will name as we go along. Because even though the exhibition is presented as a monograph, it was impossible to think of 'Sous le chaos, la vie' other than as a collective endeavor. Supported, influenced, contested by all the thoughts and actions of the artists and friends surrounding us.

At Saint-Cassien, we were far from Paris. The instructions were nevertheless quite simple: swim in a circle, underwater, and naked. One meter below the surface, holding our breath, were we even capable of envisioning this photo in the WhiteCube? Immersed, ecological issues seemed far away, and yet... We needed air. The performance, repeated in a loop, turned our day into a sort of underwater ritual. Why five? Why in a circle? Why us, why naked?

Something happens when we are together underwater, among us, with the lake, with you. Succinctly, suspended in the pre-amniotic fluid: an epiphany, a relativistic effect, déjà vu, a temporal glitch? The water all around connects us to life. An equal footing with nature, indescribable but perfectly tangible.

All of this recorded in the digital bowels of the enemy: the drone. Only collectively, on an equal footing facing each other, can we compose with nature. Neither green liberalism nor post-modern romantic individualism has the keys to such a transition.

This was not the only photo that day. After a well-deserved break, we incongruously moved the stones from the underwater shores of the lake, a support for Sisyphus, as Aimée Fleury suggested. Photography is not the end but the pretext for the day; it allows this situation to exist. Nude bodies are also desexualized; they free themselves somewhat from patriarchal norms. Like the drone, the camera is flying and passes from hand to hand; the signature is forgotten in the moment. At the intersection of the spiritual and the political, aesthetics create an ethics of our perceptions. With these naked bodies, despite Instagram and its BoobsFinder, which, incorporating digital gender inequality, insidiously normalizes our behaviors and bodies far beyond its network.

Two months earlier, 35° in the shade, it was at the Saint-Michel air, where we demonstrated in the natural space, armed with banners. One of them boldly declared to the sky and all those who surpass us, 'Sous le chaos, la vie' (Under the chaos, life). Because, beneath the drama of the Anthropocene, from aesthetes' images, life always resurfaces.

There are many stories to tell about that day and about each of the others that make up the photos in this exhibition. If this text serves as an introduction to the exhibition, it is not a summary. It is only on-site that you will be able to discover the continuation of the epic 'Sous le Chaos, la vie,' such as the 'Structures raisonnées' and their 'Aménagements sensibles,' our attempts to fall asleep underwater, or the fabulous story of the very contemporary 'Carrée Blanc sur fond blanc.'







Galerie Mansart - *Sous le Chaos, la vie*, 2021

90° au dessus du feu
Hôtel Windsor, Nice

29/04/2021 - 10/10/2021

Benoît exhibits in the lobby of the Windsor Hotel, focusing on a medium: Fire. He invites some members of the PALAM collective, to which he belongs, to invest the garden. Photographs, sculptures, and paintings, all constructed and executed in a natural environment, as an attempt to once again tame this phenomenon as dangerous as it is fascinating.



En une seconde d'inspiration

Mamac, Nice

26/11/2015 - 12/2/2015

En une seconde d'inspiration marks the first collaboration between the TNN and MAMAC institutions, coming together for the «Let's Wake Up!» festival focused on the necessity to take action for the climate.

It's life that connects these institutions because art is life, theater is life, and that's a good thing because what we want to save is the planet, and the planet is all about life!

This intervention is part of the continuation of the «Ici la Terre» project, a true ode to nature.

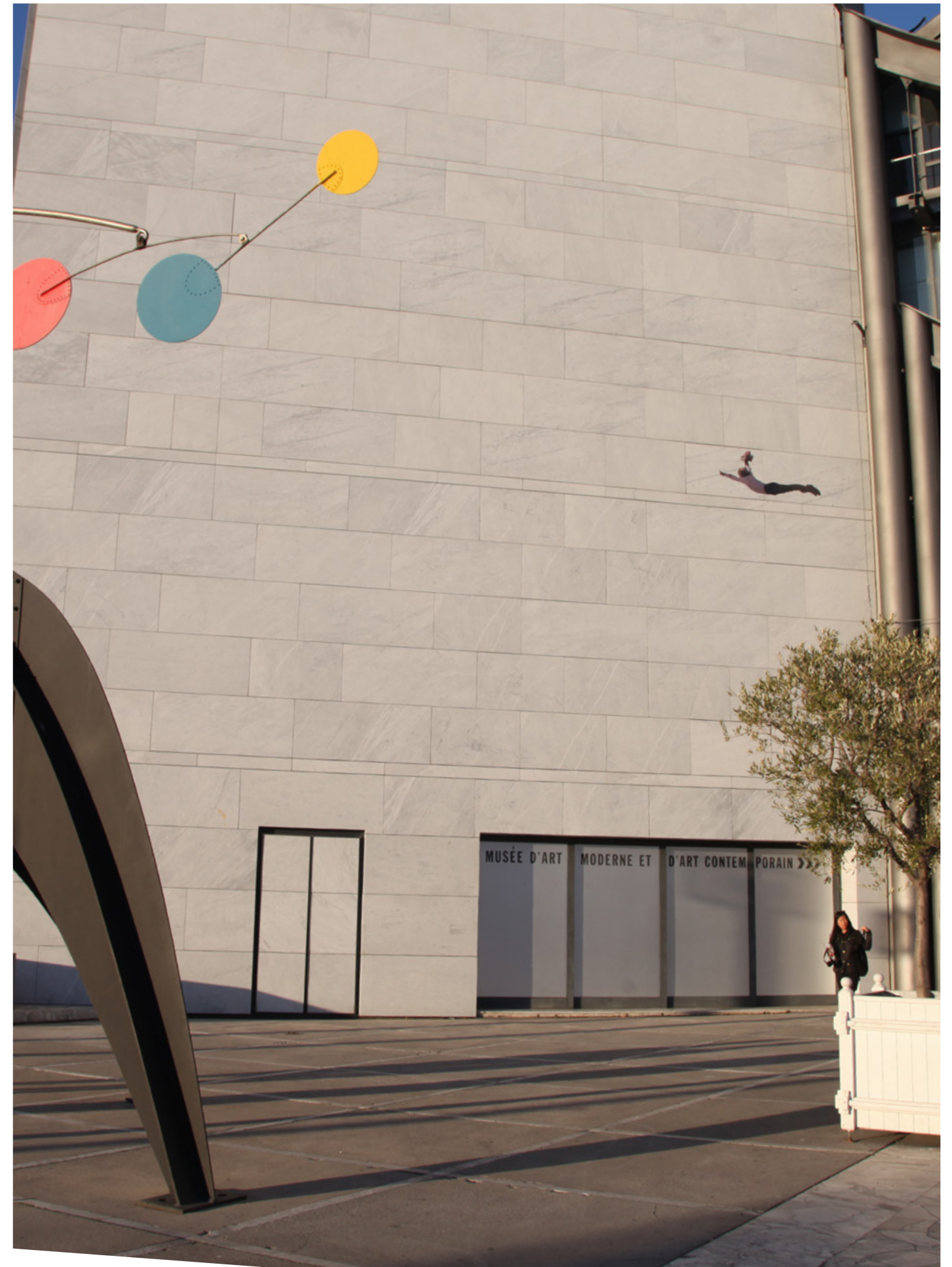
A leap into the void, just steps from Place Yves Klein, magnetizing cultural references and redirecting them toward nature.

A leap into the void, a leap into the air, a leap into the sea, a leap into life.

Attempting, for a moment, to suspend a bouquet of flowers in the sky, only to let gravity take over again, but with the conviction that somewhere, the bouquet is still in the sky, with flowers more alive than ever.

To keep the sea intact as well, as a promise we would have made to it, a promise of love and respect that deeply anchors within us.

Vue d'exposition, impression d'une tentative sur la façade du MAMAC
Exposition personnelle *En une seconde d'inspiration*
70 x 180cm



Odysée
Villa Arson, Nice
Exposition Collective
01/07/2015 - 1/09/2015



Villa Arson, *Odysée*, 2015

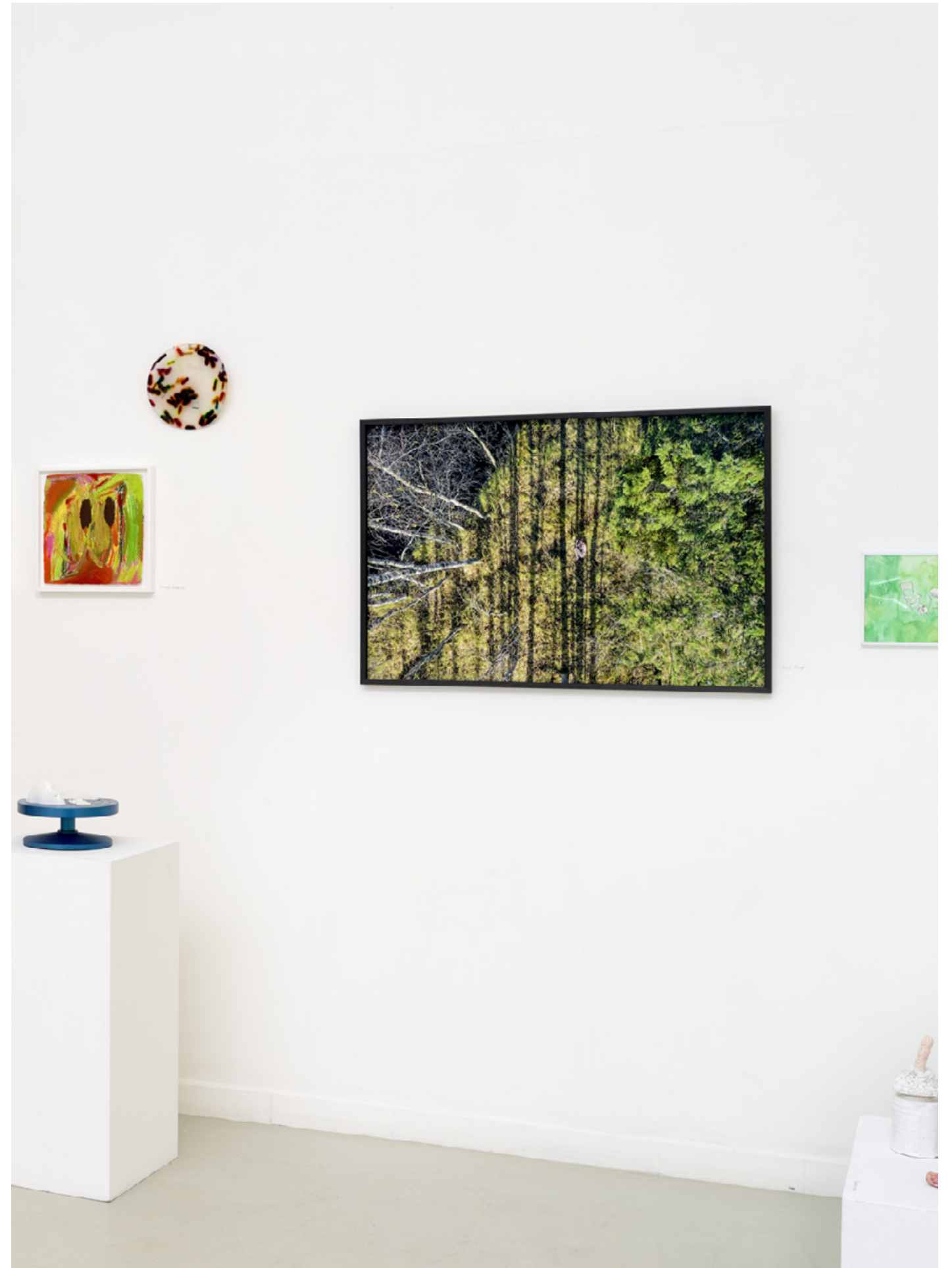
Azimuth
Galerie Eva Vautier, Nice
Exposition avec le Collectif Palamw
01/07/2015 - 1/09/2015



Galerie Eva Vautier, *Azimuth*, Collectif Palam, 2018



photographie François Fernandez



photographie François Fernandez

Galerie Eva Vautier, *Avec Plaisir 2*, 2018



Galerie de Beuil - *Derrière la mer*, 2017



Chrysalithe 2021
Aménagement sensible Aimée Fleury - *Antélie*
Résine Acrylique, feuille d'or
Epreuve d'artiste
30 x 25 x 42 cm



photographie François Fernandez

Villa Cameline, Orées, Collectif Palam, 2021



photographie François Fernandez

Villa Cameline, Orées, Collectif Palam, 2021



La Conciergerie, La Motte-Servolex, *L'art à l'horizon*, 2021



Caisse d'épargne de Nice Masséna, Nice, *Sous la glace l'eau*, 2020

Benoît Barbagli was born in 1988 in Nice. He lives and works between Paris and Nice.

Education

2015, DNSEP, Villa Arson, National School of Fine Arts of Nice
2013, DNAP, Villa Arson, National School of Fine Arts of Nice
2011, Bachelor's degree III Philosophy, University Nice Sophia Antipolis
Solo Exhibitions

2022 All Around, the Water, Galerie Eva Vautier, Nice
2022 Origin of Joy, Galerie Epi, Ingrandes-sur-Loire
2022 New Wave, Palazzo Saluzzo Paesana, Turin, Italy
2021 Under the Chaos Life, Galerie Mansard, Paris
2021 The Sea at Work, Port-Lympia Cultural Space, Nice
2021 Ecotopia - Encounter, Château de la Napoule, Mandelieu-la-Napoule
2020 90° Above the Fire, Hôtel Windsor, Nice
2020 Alive, Château de la Napoule, Mandelieu-la-Napoule
2015 Telepathy Room, SuperVue, Hôtel Burrhus, Vaison-la-Romaine
2015 In a Second of Inspiration, MAMAC and TNN exterior, Nice
2015 A Sort of Metaphor Like the (planet) Earth, Paris 18th
2015 Here the Earth, Rosalina, Nice

Two-Person Exhibitions

2022 Aleas, curated by Alain Jaquet, apartment exhibition with Jacques Renoir
2018 Emosophia, curated by Caterina Zevola Open Bach, Paris (with Bertrand Lanthiez)
Two-Person Exhibitions
2022 Aleas, curated by Alain Jaquet, apartment exhibition with Jacques Renoir
2018 Emosophia, curated by Caterina Zevola Open Bach, Paris (with Bertrand Lanthiez)
2017 Behind the Sea, Galerie de Beuil, Beuil (with Anne-laure Wuillai)

Exhibitions with the Palam Collective

2021 Orées, Villa Cameline, Nice
2020 Under the Ice Water, Caisse d'Épargne de Nice Masséna, Nice
2020 In the Presence of, Chapelle Sainte-Elisabeth, Villefranche-sur-Mer
2019 Azimuth, Galerie Eva Vautier, Nice, and FRAC PACA as part of Des marches et démarches

Collective Exhibitions

2022 A rose is a petunia is a mimosa, Galerie Eva Vautier, Nice
2021 The Horizon, Galerie Eva Vautier Off-Site, La menuiserie, La Motte-Servolex
2020 With pleasure III, Galerie Eva Vautier, Nice
2020 Here comes summer, La Station, Nice
2020 Fire walk with me, Museum of Naive Art, Nice
2018 With pleasure II, Galerie Eva Vautier, Nice
2019 Nopoto, BelOeil, Nice
2019 Building, Villa Le Roc Fleury, Cap d'Ail
2019 Life is a movie, 109, Nice
2019 100 titles, BelOeil, Nice
2018 With pleasure, Galerie Eva Vautier, Nice
2018 Memory and the sea, curated by Rebecca François, Nice
2018 Private Choice, curated by Nadia Candet, Paris
2018 A collection 5, curated by Camille Frasca, Paris
2017 Nothing is lost.... , curated by Camille Frasca, Paris
2017 A collection, curated by Camille Frasca, Nice
2016 An ideal palace of strange egos, Ideal Palace of the Postman Cheval, Hauterives
2016 Prefiguration of the ideal palace of strange egos, Ideal Palace of the Postman Cheval, Hauterives
2015 Odyssey, Galerie La Marine, Nice

Exhibition organized by the Villa Arson, graduated students 2015
2014 Competent bodies, Villa Arson Art Center, Nice
2013 Ongoing work, Galerie Eva Vautier, Nice
Collective exhibition and curation organized in partnership with Eva Vautier
2013 Manca, performative concert, MAMAC, Nice
Performance / Workshops / Residencies
2019 Polychrome, Utopia residency, Ponte-Leccia, Haute-Corse
2018 School of Nice - From Pop Art to Happenings, Hong Kong, French May 2018, directing a workshop on performance as a representative of the School of Nice.
2013 Avatar, workshop, Art School of Laval University, Quebec, Directed by Pascal Broccolichi and Julie Faubert
2012-2013, Competent bodies, workshops, HEAD, Geneva, Switzerland under the direction of Arnaud Label Rojoux, Patrice Blouin and Christophe Kihm
2011 Fluxus concerts and performances, Performance at MoMA (New York City) with Ben Vautier Fairs
2019 DrawingNow, Paris, Galerie Eva Vautier
2018 ArtParis, Paris, Galerie Bertheas
Permanent Presentation
Galerie Bertheas, Vichy, Saint-Etienne, Paris
Galerie Eva Vautier, Nice

Publications

2022 All around, the water, ecological and social manifesto of the exhibition All around, the water
2022 New Wave, Exhibition Catalog
2019 Ecotopia, book on the ecotopia project
2014 Here the earth, the memory, End-of-study memory directed by Joseph Mouton and Thomas Golsen, Villa Arson, Nice
2015 Here the earth, the expedition, Co-edition for the project Here the earth, realized with texts by Tristan Blumel

Education

2015, DNSEP, Villa Arson, National School of Fine Arts of Nice
2013, DNAP, Villa Arson, National School of Fine Arts of Nice
2011, Bachelor's degree III Philosophy, University Nice Sophia Antipolis
2014 Ici la terre, le mémoire, Mémoire de fin d'études dirigé par Joseph Mouton et Thomas Golsen, Villa Arson, Nice
2014 Ici la terre, l'expédition, Coédition pour le projet Ici la terre, réalisée avec les textes de Tristan Blumel

Formations

2015, DNSEP, Villa Arson, École Nationale Supérieure des Beaux-Arts de Nice
2013, DNAP, Villa Arson, École Nationale Supérieure des Beaux-Arts de Nice
2011, Licence III Philosophie, Université Nice Sophia Antipolis

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Chrysalithe 2021
Aménagement sensible Aimée Fleury - *Pausania*

Couverture - *Ritual subaquatique*, 2020,
Photographie, Épreuve pigmentaire sur papier Ultra Smooth Hahnemühle 305g,



galerie **Eva vautier**

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