

# Welcome to a Land of Needs and Desires

July to October 2020  
Free entrance  
Open daily 10am – 7.30pm

Romain Gandolphe, Karim Ghelloussi  
& Hazel Ann Watling

Curated by Claire Migraine / *thankyouforcoming*

In the summer of 2020, La Vague de Saint-Paul will be showcasing the exhibition *Welcome to a Land of Needs and Desires*, which brings together artists Romain Gandolphe (1989, France), Karim Ghelloussi (1977, France) and Hazel Ann Watling (1984, Great Britain). These artists are engaged in pondering their personal relationship to the history of art and the context of dissemination and perception of images and works. Invited to create new, even site-specific<sup>1</sup> pieces to echo the architecture and the function of the exhibition venue, encompassing all at once inspiration, copy, pastiche, reference, homage, souvenir, oblivion or displacement, the works displayed at La Vague gaze backwards in order to better address the present and look to the future. This fertile reinvention occurs through a vast array of media and disciplines (sculpture, painting, collage, installation, performance) by artists who share a pronounced fondness for the ironic, the outrageous and the undermining of hierarchies.

Karim Ghelloussi (1977, France), whose work eludes all classification, composes wood palimpsests, appropriating scraps and other mundane distressed fragments from the depths of his studio. His meticulously crafted compositions in marquetry, with their artful play and vibration of colours and textures, the attention paid to lines, to perspective and to architectural patterns, reveal his increasingly marked fondness for painting. His materials-waste or relics are thus laid out, composed and edited – in an almost cinematographic sense – by the artist in order to remodel images of our time, which he combines into evocatively entitled series, such as *“Ici comme ailleurs (Au Val D’argent)”* (Here like elsewhere) or *“Mémoire de la jungle”* (Jungle memory). Often the result of national or international geopolitical news events resonating with micro-sites or events (high-rises on the elevated esplanade of Argenteuil, the uprising in Tebessa, Algeria, a speech by an indigenous South American chief, a popular gathering following the deaths of female farm workers in Tunisia), this precise iconographic selection has been found and borrowed from numerous contemporary media outlets. It embodies a testimonial and a commitment, in the light of the citizen-led and collective movements that unsettle our era.

The pictorial medium is the main research tool of Hazel Ann Watling (1984, Great Britain), who is fiercely committed to evoking rather than interpreting. While her smartphone is one of her favourite instruments, which enables her to capture any image or composition that engages her interest on the spot, the artist produces her paintings over a long period of time, in contrast to the instantaneous appearance of the image on a screen. Through this medium she approaches her digital inventory of everyday life, experimenting with the reaction of mixtures, the combination of colours skilfully measured out, the speed at which the pigments propagate and then dry, occasionally letting natural elements play an essential role in the alteration of her paintings (through the rain, the sun...). Influenced by abstract expressionism or the disciplines of Color Field painting in her relationship to colour, Hazel Ann Watling also pays particular attention to the surface and the props of her works, which form explosive wall installations that play here with the chromatic palette

of La Vague. Mischievously entitled *“D’PAK & OPRAH”*, this new series was produced in response to Deepak Chopra’s YouTube lectures on the notion of desire, crudely mashed up and served up to the audience in a playful and entertaining manner. Through the artifices of painting which she approaches like a transitional state, Hazel Ann Watling seeks to arouse wonder, to trigger a mental or spiritual journey through images, connect the colour fields and the abstract lines to forces beyond us that could grant us access to a meditative and critical phase.

Romain Gandolphe (1989, France) for his part appropriates words. A born storyteller, he draws from the adventures that occurred during his travels and his life as an artist to extrapolate tales whose status is indeterminate, at the crossroads of performance, confidence, guided tour, theatre or lecture. Orality becomes the main medium of his work. Narrated exhibitions and stories of forgotten works now compose the foundations of his repertoire, although he allows himself to divert, his humour and his storytelling gifts allow him all excesses... On the occasion of a research trip to La Vague, the artist enjoyed strolling under the gentle sun, sitting, lying here and there, feeling his body unfold like Robinson on his island. Drawing up a plan in his notebook which inevitably materialized as a scenario, Romain Gandolphe has created a sound itinerary in the outdoor spaces: *“Ici les formes et là leurs ombres – un ensemble de sculptures racontées”* (Here, the forms and there their shadows – an ensemble of narrated sculptures). Halfway between recited *ekphrasis*<sup>2</sup> and an augmented reality itinerary, he cast doubt in the ears of the visitors. Are these sculptures really just an illusion?<sup>3</sup> And did that figure that just crossed my field of vision emerge from the real world or is it a figment of my imagination?

At the entrance of La Vague, the image of a young girl in a red t-shirt points her finger to the heart of the exhibition, reenacting incompletely the gesture of the admonisher<sup>4</sup>, seeming hereby to engage visitors to remain active, awake, in order to better compare, connect, criticize and perhaps “compose [their] own poem with elements from the poem in front [of them]”<sup>5</sup>. Endlessly challenging their heritage, Karim Ghelloussi, Hazel Ann Watling and Romain Gandolphe create visual and narrative modalities for the transmission of a history of art and utopias, in which art and the imaginary, at the antagonistic crossroads of needs and desires, encourage us to re-state/-situate the chaos of the world through a poetic approach.

Claire Migraine, curator of the exhibition, February 2020.  
[www.thankyouforcoming.net](http://www.thankyouforcoming.net)

1. Artwork created specifically to exist in a certain place.

2. *Ekphrasis* is a descriptive discourse that vividly highlights the subject it evokes, which may be a person, a place, an event, appearing thus as, the literary equivalent of a painting.

3. The uncertainty pertaining to reality and its representation, in the specific context of the gardens of La Vague hotel through which guests come and go, unfailingly conjures up *The Invention of Morel* by Adolfo Bioy Casares (1940).

4. In the painting, the admonisher is the character that watches, calls out to the spectators and invites them to take part in the painting.

5. Jacques Rancière, *Le Spectateur émancipé*, 2009, La fabrique éditions.

**More information :**  
[www.vaguesaintpaul.fr](http://www.vaguesaintpaul.fr)  
[www.thankyouforcoming.net](http://www.thankyouforcoming.net)

**KARIM GHELLOUSI**

Born in a French-Algerian family in Argenteuil, in 1977. He studied arts in Genevilliers and later at Villa Arson in Nice. Karim Ghelloussi works on the discrepancy between reality and its representation, on the construction of an image through the appropriation of an object, a fragment of reality. He salvages second-hand objects, scraps from workshops that constitute the founding vocabulary of his work. He showcased his work at Villa Arson, Nice; at Hilger BrotKunsthalle, Vienna; and recently at MACVAL and at the Wallach Art Gallery in Colombia University in NY. Karim Ghelloussi is represented by Circonstance Galerie – Nice.

[www.documentsdartistes.org/artistes/ghelloussi](http://www.documentsdartistes.org/artistes/ghelloussi)

**HAZEL ANN WATLING**

Born in 1984 in Great Britain. She lives and works in Marseilles and Bordeaux. Hazel Ann Watling's painting consists of a way to reflect on a contemporary world where nothing is centric or peripheric but in constant movement. Her source material collected as large archives of digital imagery become part of a process which translates them into the field of painting. Graduated with BA hons from Glasgow School of Art and ÉSAD Marseille-Méditerranée. Her paintings have been shown in numerous exhibitions and she has recently been on residency with Ateliers du Plessix Madeuc and Ateliers de la Ville de Marseille  
[www.hazelannwatling.com](http://www.hazelannwatling.com)

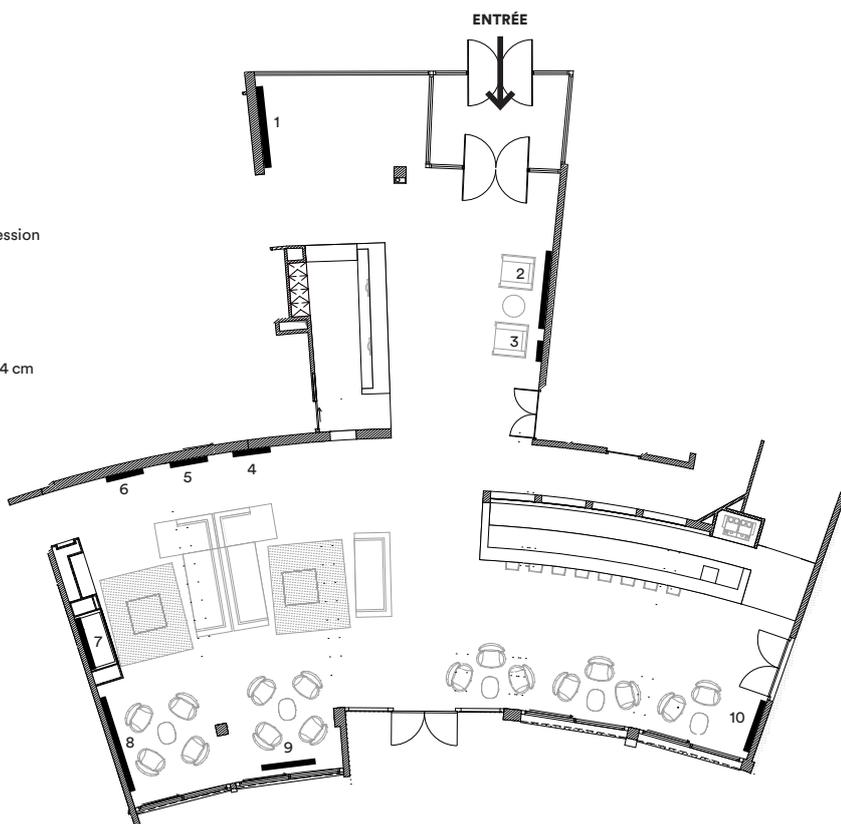
**ROMAIN GANDOLPHE**

Born in 1989, lives in Lyon, he is an artist. After he studied science, he graduated from ENSBA Lyon, where he later returned to for a few years to perform research within the group Post-Performance Future. Using words, he works on memory and the narration of works by existing artists — when they are not imaginary. This results in performances which usually take the form of guided tours, travel narratives and imaginary exhibitions. He has showcased his work at Centre Pompidou (Paris), BNKR (Munich), M Museum (Leuven), Nahmad Projects (London) and in personal shows at La BF15 (Lyon) and École d'Arts du Choletais.  
[www.romaingandolphe.com](http://www.romaingandolphe.com)

Catalogue of the exhibition *Welcome to a Land of Needs and Desires* to be released in September 2020

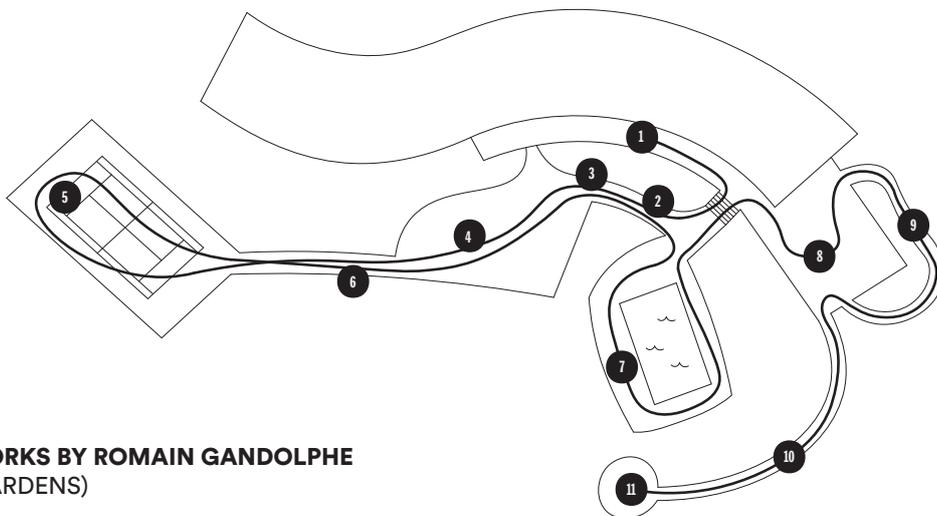
**ŒUVRES DE KARIM GHELLOUSI  
 (HALL AND LIVING ROOM)**

1. *Sans-titre (Mémoire de la jungle)* | 2018  
Chutes de bois  
200 x 120 x 4 cm
2. *Sans-titre (Mémoire de la jungle)* | 2019  
Chutes de bois  
200 x 210 x 4 cm
3. *Welcome to the land of desire and needs* | 2015  
Photographie encadrée, impression numérique  
21 x 30 cm (avec cadre)
- 4–6. *Ici comme ailleurs (Au Val D'argent)* | 2019  
Chutes de bois  
140 x 140 x 4 cm et 140 x 160 x 4 cm
7. *Fils De Rien* | 2018  
95 x 77,5 cm  
Techniques mixtes
8. *Le gars de Tébessa (Mémoire de la jungle)* | 2019  
Chutes de bois  
146 x 175 x 4 cm
9. *Sans-titre (La chasse aux lézards)* | 2019  
Résine et matériaux mixtes  
180 x 40 x 40 cm
10. *Ici comme ailleurs (Au Val D'argent)* | 2019  
Chutes de bois  
120 x 120 x 4 cm



**WORKS BY HAZEL ANN WATLING  
 (RESTAURANT)**

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| <p><i>D'pak &amp; Oprah #1–16</i><br/>2020<br/>Acrylique, aquarelle et encre sur toile (coton 150 gr)<br/>100 x 80 cm<br/>Vernis mat UV</p> | <p><i>Subjective Subatomic</i><br/>2020<br/>Acrylique, aquarelle et encre sur toile (coton 150 gr)<br/>37 x 34 cm ou 47 x 44 cm<br/>Vernis mat UV</p> | <p><i>Grace Through Gratitude (Based on a 21 day meditation Deepak &amp; Oprah)</i><br/>2020<br/>Peinture acrylique, installation in situ<br/>Dimensions variables</p> | <p>Édition limitée de serviettes de bain PACA RABANNE, par Hazel Ann Watling et Delphine Trouche, avec JohnDeneuve, Alice Griveau, Laurence Lagier et Jean Laube.<br/>Renseignements à l'accueil!</p> |
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**WORKS BY ROMAIN GANDOLPHE  
 (GARDENS)**

- Quelque chose remue*  
 2020  
 Installation sonore in situ dans les jardins de La Vague  
 11 stations  
 22 min 34 sec  
 (Demandez les casques audio à l'accueil svp)