

CAMILLE BLATRIX

**BALICE  
HERTLING**  
GALERIE

CAMILLE BLATRIX

Camille Blatrix's sculptures, which he calls "emotional objects", are akin to strange industrial productions, improbable artifacts of a deviant techno-capitalist society. His preferred mediums (wood, aluminum, glass...), combined with complex skills (such as 3D modeling and wood marquetry), are worked as in machining processes, with a precision of advanced technology, although here everything is done by hand, with a rigor and an obsessive care for the material. The resulting precise finish is counterbalanced by the presence of figurative motifs of an intimate nature (torn paper, handwritten notes, flowers or tears).

It is as if an exaggeratedly industrial and impersonal workmanship had to cover a register of emotional intensities in order to channel it, standardize it and diffuse it. From then on, these objects-simulacres with an uncertain use, hesitating between function and fiction, drift towards the imaginary, the onirism or the surrealism. They maintain a form of seduction and sensuality of which one does not know if it resists or on the contrary results from their "corporate" nature. In parallel to these ambiguous objects, the artist also practices drawing and creates paintings in marquetry that include figurative motifs, again hesitating between pictorial symbolism, allegory and graphic communication. The whole forms a troubling work playing on tensions between design and sculpture, reason and desires, naturalness and artificiality.

Through his work, the artist walks his tenuous aesthetic line between method and instinct, manifesting a specific attention to the material and its emotional potential. Camille Blatrix belongs to a generation of artists who revisit traditional savoir-faire and artisanal techniques, not in a nostalgic or conservative position, but by updating them with contemporary issues, notably ecological.

An engagement of the body and the spirit which, with Blatrix, is more immanent than transcendent. His artistic economy is based on a reception of emotions and direct intuitions, sometimes tinged with a certain melancholy that he allows to impregnate the materials and forms. A kind of "sentimental materialism" that is the opposite of the irony and cynicism of certain postmodern sculptural practices. Rather, Blatrix's art is based on a conviction in the ability of physical matter to condense and disseminate emotions, without the need for discourse. In doing so, these objects of vague function are always vaguely functional.

Falsely passive, his works become transitive mechanisms, transmitters of energies and moods. It is there that the relation of the artist to the world of the economy is not only a matter of "design" but is anchored more deeply in relations of transfer of values and desires which have to do with the libidinal nature of late capitalism. As an heir to the American "Finish Fetish" of the 1960s, which approached minimal art by revealing, as its name suggests, the confused totemic and desiring character of industrial production, Blatrix's art combines standard and sensuality in a single gesture.

The critical and theoretical considerations that can be deduced from Camille Blatrix's forms remain external to his work. His production claims to be individual and autonomous, self-centered, and therefore not subject to the world's issues and torments. Adopting the form of a practice rather than a discourse, sensitive to the jolts of the heart rather than to those of critical thought, the work does not claim any precise intentions or even themes. If snatches of narration appear here and there, if literary or cinematographic images are formed in a furtive way, one never knows exactly what it is about.

Their regime of meaning remains as elusive as their historical inscription (present-past-future). This is one of the strengths of Camille Blatrix's work: mute and indeterminate, these works, despite their accuracy, also appear to have no definable intent. In doing so, they belong to a renewed form of the Vanitas tradition: hybrid associations of mysterious symbols with great technical rigor, and a figuration of melancholy that could be defined as a desire as powerful as it has no target.

Born in 1984  
Lives and works in Paris

SOLO EXHIBITIONS (Selection)

- 2021 Weather Stork Point, La synagogue de Delme, Delme, France
- 2020 StandBy Mice Station, Kunsthalle Basel, Basel, Switzerland
- 2019 Les Barrières de l'Antique, La Verrière Hermès, Brussels, Belgium  
Fortune, Lafayette Anticipations, Paris, France
- 2018 New Day Rising, Taylor Macklin, Zurich, Switzerland  
Somewhere Safer, Kunstverein Braunschweig, Braunschweig, Germany
- 2017 On Your Knees, Balice Hertling, Paris, France  
Unview, Bad Reputation, Los Angeles, USA
- 2016 Horoe, CCA Wattis Institute for Contemporary Arts, San Francisco, USA  
French Kiff, Palette Terre, Paris, France  
Solo show at Liste Art Fair, Balice Hertling, Paris, France  
Paramount Ranch III, Paramount Ranch, Agura Hills, USA
- 2015 No School, Mostyn, Llandudno, UK
- 2014 Un ticket pour la suite, Balice Hertling, Paris, France
- 2013 Victor: il suo cuore vuoto al completo, Gasconade, Milan, Italy

GROUP SHOWS (Selection)

- 2021 Domestica Drama, Halle Für Kunst Steiermark, Graz,  
Smashing into my heart (curated by Myriam Ben Salah), Renaissance Society,  
Chicago, US
- 2020 Sanya Kantarovsky and Camille Blatrix: Will-o'-the-whisp, Modern Art, London, UK  
Metamorphosis Overdrive, Kunstmuseum St. Gallen, St. Gallen, Switzerland  
Gennariello, Balice Hertling, Paris, France
- 2019 A House is not a Home, Fri Art, Fribourg, Switzerland  
A Home is not a House, Fri Art, Fribourg, Switzerland  
You : oeuvres de la collection Lafayette Anticipatons,  
Musée d'Art Moderne de Paris, Paris, France
- 2018 I Simply Never Get Lost in the Story, Furiosa, Monaco, France  
La Complainte du progrès, Mrac Occitanie, Sérignan, France  
L'Ennemi de mon ennemi, Palais de Tokyo, Paris, France  
Lafayette Anticipations, Paris, France
- 2017 Ouvert la nuit - Festival des lumières, Villa Medici, Rome, Italy

Camille Blatrix / Franco Vaccari, Andrew Kreps Gallery, New York, USA

- 2016 Faisons de l'inconnu un allié, Lafayette Anticipations (extra muros), Paris, France  
 Biennale of Rennes (curated by François Piron), Rennes, France  
 De toi à la surface, Le Plateau, FRAC Île-de-France, Paris, France
- 2015 The Great Depression (curated by Romain Dauriac), Balice Hertling, Paris, France  
 La vie moderne (curated by Ralph Rugoff), Biennale de Lyon, Lyon, France  
 By Boat (Farewell), Joségaría, Mexico City, Mexico  
 Group Show, Edouard Montassut, Paris, France  
 C'est la vie ?, Occidental Temporary (Neil Beloufa's studio), Villejuif, France  
 Calisthenics, Thomas Duncan Gallery, Los Angeles, USA  
 L'Usage des formes, Palais de Tokyo, Paris, France  
 Organic Sculpture, Alison Jacques Gallery, London, UK
- 2014 Puddle, pothole, portal, Sculpture Center New York, New York, USA  
 L'Époque, les Humeurs, les Valeurs, l'Attention (curated by Castillo/Corrales),  
 16th Ricard Foundation Prize, Paris, France  
 Démocratie (curated by Edouard Montassut), Tripode, Nantes, France
- 2013 Always Yours. Des Objets Manqués. Des Monuments (curated by Neil Beloufa),  
 Balice Hertling, Paris, France
- 2012 Géographies Nomades, exhibition of the graduates with honors at  
 École des Beaux-Arts de Paris, Paris, France

#### PUBLIC ART PROJECTS

- 2018 Feÿ Rencontres d'Arts, Bourgogne, France
- 2015 Site specific commission, Fondation d'entreprise Galeries Lafayette, Paris, France
- 2014 Longueurs d'ondes, UNTU performance, 6B; Paris, France  
 Brume, UNTU performance, Galerie Episodique, Paris, France  
 Fresh Winds, Gardur, Iceland
- 2013 Principes de Lumière (in collaboraton with Fabien Leautic and Collectif Sin,  
 Delacharge, Brussels, Belgium  
 Le Beau Temps, UNTU performance, ENSAD, Paris, France  
 Expérience Sonoplastique #0, UNTU performance, ENSBA, Paris, France

#### PUBLIC COLLECTIONS

- 2016 FRAC Ile-de-France, Paris, France  
 Fondazione Memmo, Rome, Italy  
 Aïshti Foundation, Beirut, Lebanon
- 2015 Musée national d'Art Moderne, Centre Georges Pompidou, Paris, France  
 Fondation d'entreprise Galeries Lafayette, Paris, France
- 2014 Pinault Foundation, Paris, France and Venice, Italy

EDUCATION

- 2007 - 2011 École Nationale Supérieure des Beaux-Arts de Paris, Paris, France
- 2010 Art Center College of Design, Los Angeles, USA
- 2006 École Nationale Supérieure des Arts Décoratifs, Strasbourg, France

PUBLICATIONS (Selection)

- 2019 La Verrière Hermès, Édition Fondation d'Entreprise Hermès, Bruxelles, Belgique  
Musée d'Art Moderne, Paris Musées edition, Paris, France
- 2016 Biennale de Rennes, Art Norac edition, Rennes, France  
13th Lyon Biennale, Presses du réel edition, Lyon, France
- 2015 MOSTYN, Llandudno, United Kingdom
- 2014 Sculpture Center, New York City, USA  
Fondation Ricard, Fondation d'entreprise Ricard edition, Paris, France

PRESS (Selection)

- 2020 In conversaton with Simon Castets, Camille Blatrix, Cura Magazine, Cura #33,  
March 2020
- 2019 Maker's Mark, Amy Serafin, Wallpaper, Dec 2019  
Camille Blatrix exposition review, Pascale Krief, Artpress, Nov 2019  
L'art de l'esquive de Camille Blatrix, Pauline Vidal, Le Journal des Arts,  
Sept 2019
- 2018 Accompli et déjà mort, Guillaume Désanges, Initiales Mag (ENSBA Lyon), 2018  
Camille Blatrix's «Somewhere Safer», Patrick J. Reed, Artagenda, Oct 2018  
Camille Blatrix, Wechat, May 2018  
Parigi/Belleville. Un Laboratorio diffuso per la nuova scena artistica francese,  
Edoardo de Cobelli, Arte e Critica n°91, April 2018  
New Day Rising, Edouard Montassus (curator) for the Democracy exhibition at  
Lafayette Ancitipations, Feb 2018
- 2017 Camille Blatrix bouscule notre rapport aux choses, Pedro Morais,  
Le Quotidien de l'Art, Oct 2017  
Paris : Art is moving out, Dan Thawley, L'Uomo Vogue, July 2017  
Camille Blatrix, Annie Godfrey Larmon, Artforum, Jan 2017  
Camille Blatrix, Critic's picks, Artforum, 2017  
Blatrix Art Nouveau, Vogue Hommes #25, Feb 2017
- 2016 Camille Blatrix // Melancholy and its discontents, Alfredo Cramerotti,  
The Seen Journal, 20 Sept 2016  
Camille Blatrix, Riba Katrib, Kaleïdoscope #28, Fall 2016  
No Drama by Camille Blatrix, Flash Art #309, July/August 2016
- 2015 Camille Blatrix, artist:'At the Pompidou everyone was talking about me, and then  
three hours I was alone and crying', Karen Wright, Independent, Aug 2015

- 2014 Julien Prévieux et Camille Blatrix: le future de l'art cuvée Fiac, Service Culture, Libération, Oct 2014  
Camille Blatrix wins the 2014 Prix d'entreprise Ricard, Alex Greenberger, Artnews, 27 Oct 2014  
Pair of prizes passed out in Paris, The Art Newspaper, Oct 2014  
Camille Blatrix, L. Davies, Flash Art #296, May/June 2014
- 2013 Camille Blatrix, Kaleïdoscope blog, Edouard Montassut, Oct 2013

#### TV, RADIO

- 2019 Camille Blatrix sculpte dans le ciel de Paris, Les Carnets de la création serie, Aude Lavigne, Radio France, March 2019
- 2015 Le 16e prix de la Fondation d'entreprise a été attribuée à Camille Blatrix, Karine Vergniol, La Tendance Philanthropique, BFM TV, June 2015

#### FILMS, VIDEO

- 2019 Introducing BMW Open Work, Frieze, Frieze productions, online video, 2.09 min  
The Barriers of Antiquity, Charles Mignon, Leonardo Marcos -  
Working on productions, online video, 4.40 min
- 2015 Camille Blatrix, Philippe Puicouyoul, Centre Pompidou productions,  
online video, 7.32 min