

Alix Marie

www.alixmarie.com

afnmarie@gmail.com

219 rue lafayette 75010 Paris

0689104164

Biography

Alix Marie (born in Bobigny, 1989) is a French multidisciplinary artist working mostly across the mediums of photography, sculpture and installation. She graduated from Central Saint Martins College, London, in 2011 with a first class honours degree in fine art and later completed an MA in photography at the Royal College of Art, London. After more than a decade spent in the UK, she currently lives and works between Paris and La Comelle (Bourgogne).

In 2017 she won the Portfolio Review Award, was selected for the 11th edition of Foam Talent Call, and her first monograph *Bleu* was published by Morel Books.

In 2019 she was awarded the Vic Odden Award by the Royal Photographic Society for a notable achievement in the art of photography by an artist aged 35 or under and nominated for the European Month Of Photography Arendt Award 2019.

Recent solo and group exhibitions include: *NoFlyZone3*, Ncontemporary gallery, Milan (2021), *Photoworks festival: Propositions for Alternative Narratives*, Brighton (2020), *Athens Photo Festival*, Benaki Museum (2020), *Sucer La Nuit* at Musée des Beaux Arts Le Locle (solo, 2019), *Shredded* at Roman Road (solo, 2019), *Peer to Peer*, SCOP Shanghai (2019) .

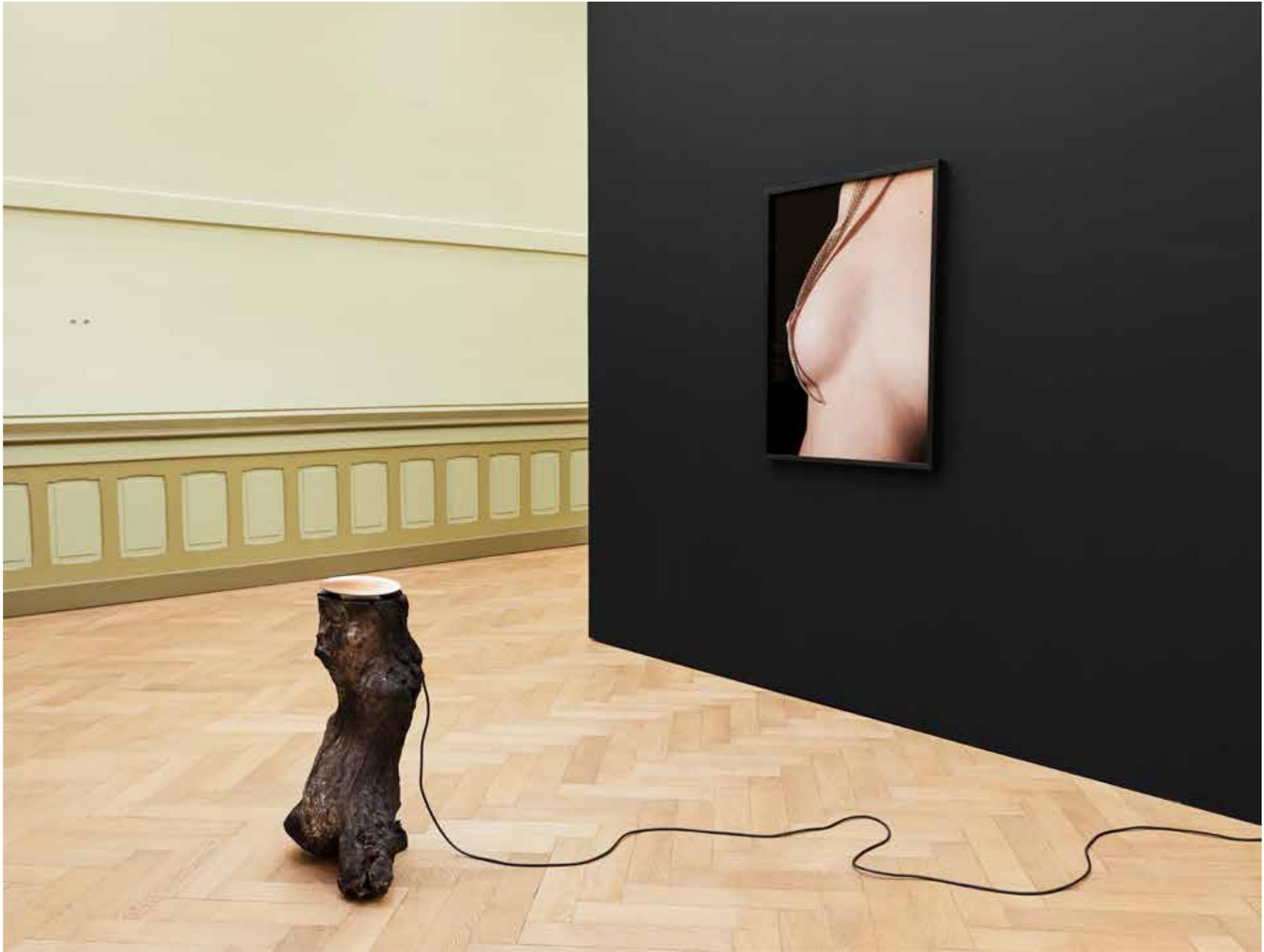
Born in Paris in 1989, Alix Marie was raised on cinema. The first film she watched, at two years old, wasn't a Disney classic but F.W. Murnau's *Nosferatu* (1922), the classic silent horror film about a vampire interested in buying a new property – and in his state agent's beautiful wife. Marie has said in an interview that this early encounter with the grotesque has informed her highly unusual works, in which she sculpts photography into something fleshy, visceral and downright strange.

As a student at Central Saint Martins and then the Royal College of Art in London, Marie developed a practice that fulfilled her desire to be able to both see things and touch them. Frustrated with the flatness of photographs but nonetheless enthralled with image making, she concentrates today on photo-based sculptures and installations that envelop the viewer, capturing something of the absorption of the cinema goer sitting in the glow of the silver screen. The physical aspect of Marie's work is just as important as the visual, not only in the way she fills space but also in the treatment of her recurrent subject matter: bodies. 'The practice of photography can be so clinical; it did not fit me as a messy sculptor. But that was kind of my obsession – to work out how to give the medium a body,' she has explained. Marie's sculpted photographs create an unsettling form that takes you inside the image, making you a little more aware of your own skin.

Throughout its history, photography has established a hierarchy of bodies, representing aspirational forms and perfect physiques for men and women, whether in advertising campaigns, publications or pornography. To eschew this heteronormative gaze on binary bodies, Marie prefers to create layers that merge different parts of differently gendered bodies, surfaces that often conceal the source material or trick us into seeing something that isn't there. She has X-rayed classical sculptures from the Victoria and Albert Museum's collection, cast her own body, and printed biceps and torsos onto Perspex boxes filled with water and heated by lamps, making the pictures look as if they are perspiring. For Marie, 'This methodology is to pause and reflect, to dig out other ways of thinking which escape the extremely narrow script we have been given to inhabit our skins. The way I photograph is claiming a place for genuine depiction of our bodies, in opposition to the impossible ideal we are fed everyday through advertising and mass media.'

Metamorphosis and hybridity are core components in Marie's work. A starting point is often classical mythology, together with archetypes of femininity and masculinity and assumptions about ideal bodies, all of which are ways to speak about the construction and performance of gender and identity in the contemporary context. In her sculptural work *La Femme Fontaine* (2017), for example, Marie references the Greek mythological figure Niobe, who made the mistake of boasting about how fertile she was; as a consequence, the gods killed her children and the weeping mother was turned to stone. With their hybrid bodies, the Greek sirens, who lured sailors to their death with their song, have also been an inspiration, as has the Pythia, the high priestess at Apollo's oracle in Delphi, who evoked both fear and wonder because of her deep knowledge. These ancient figures serve as prototypes for continuing stereotypes of femininity as hysterical, seductive and dangerous.

In tandem with these explorations of exaggerated feminine qualities, Marie has investigated displays of masculinity that date back to ancient Greek athletes. In her trio of works *Flex* (2017), *Shredded* (2018) and *Olympians* (2019), she examines this specifically through bodybuilding, using found images from bodybuilding magazines like FLEX, Swedish porn and the profiles of bodybuilders she has met on Instagram. With its posturing and posing, often in skimpy outfits and in front of an audience – not unlike a striptease – bodybuilding for Marie represents a clash of camp and heteronormative hyper-masculinity. It is also a subject that has an established history with the camera, both as a way to record athletes' accomplishments and physiques, and as an area of fascination for artists such as Robert Mapplethorpe, Camille Vivier and Bill Dobbins. Marie articulates the analogy thus: 'Bodybuilding is about image and aesthetic, the performance of strength rather than physical strength itself, and it sits in between science and art, in which it relates to photography.'



Sucer La Nuit, solo show, installation, Musée Des Beaux Arts Le Locle, Switzerland, 2019



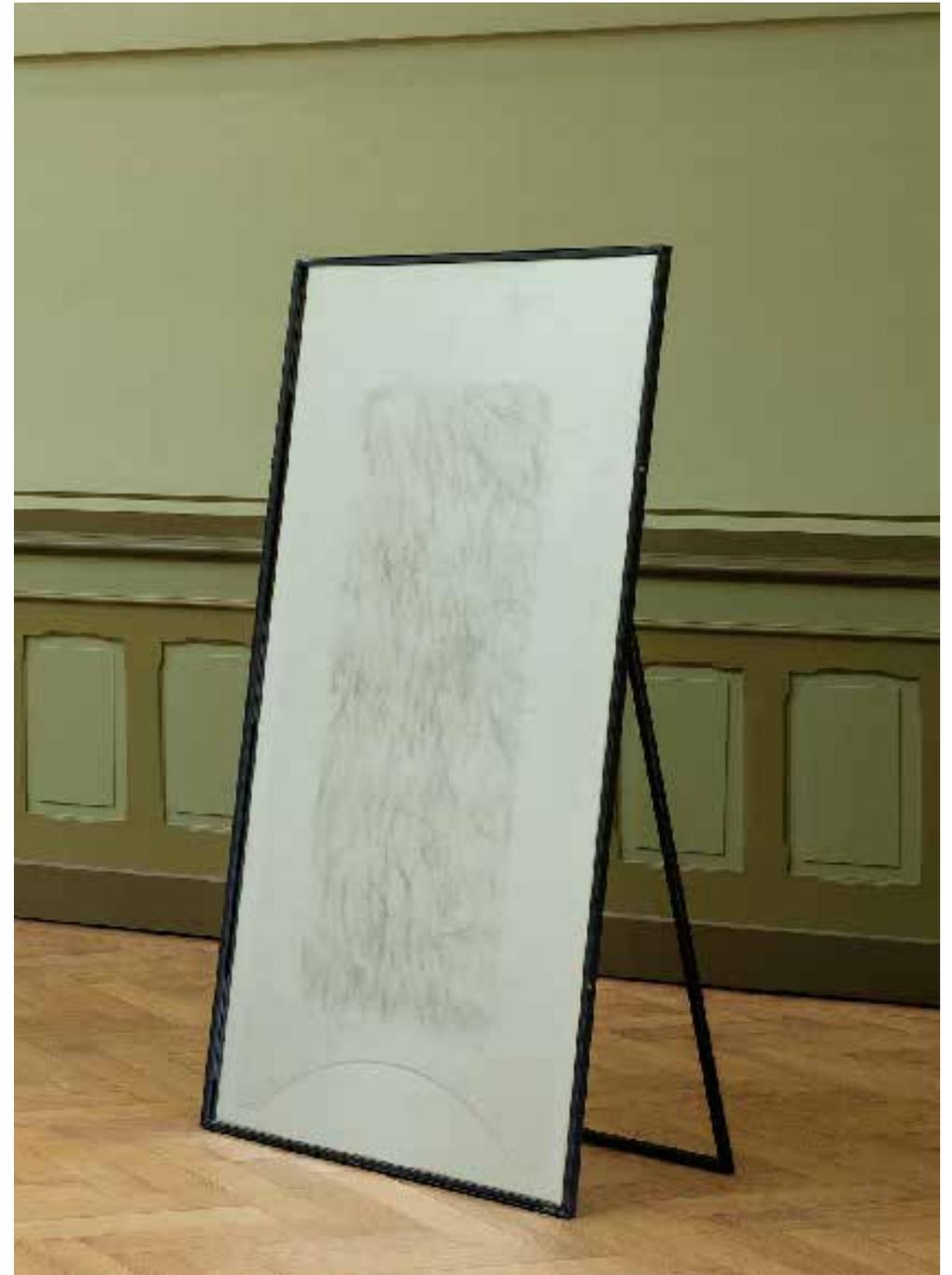
Sucer La Nuit, solo show, installation, Musée Des Beaux Arts Le Locle, Switzerland, 2019



Sucer La Nuit (detail): Siren's song, sound (13mn), himalayan salt and glasswax, 2019



The Witch, burnt wood, photography on magnetic levitation platform, 2019



Miroir, scan of used wax strip printed on mirror and metal frame, 2019

Offerings To Proteus (2020)

«The artistic discourse has always been nourished by the reflection on the body. Its language and practices have often highlighted its limits and potentialities, in close relationship with those «poetics of identity» which, taking as a basis the biological dimension of the individual, stage its materiality as a theater of political struggle. Today, more and more often, the body becomes a useful instrument to claim a subjectivity that tends to free itself from any pre-established ideological fixation.

The dimension of the skin, its sensitive containment membrane, echoes the totality of the organic body. Constituting itself as a permeable and porous border between inside and outside, it opens up to the possibility of interaction between the self and the world: allowing to be crossed as a threshold, it fosters communication, becoming, literally, a connective fabric.

Beyond any categorization of gender, sex, sexuality and ethnicity, the outstretched hands by the artist Alix Marie become the symbol of a mutant and multiple identity and their protean essence follows that of the flowers they hand out in offer to the viewer. Belonging to the Protaceae family, a plant species characterized by a very wide variability, these flowers escape a clear classification, making any attempt to categorize them vain.

The glass casts that make up the installation, conceived in a bright green color, manifest themselves as the representation of an almost alien otherness, which we recognize as part of each one's own subjectivity. They reveal our essence as relational beings: fluid identities that, rather than crystallize once and for all, draw life from a relationship of constant redefinition, in close dialogue with the surrounding ecosystem.»

Deborah Maggiolo



Offerings to Proteus, glasswax, copper, protea flowers, 2020, NFZ3, Ncontemporary, Milan

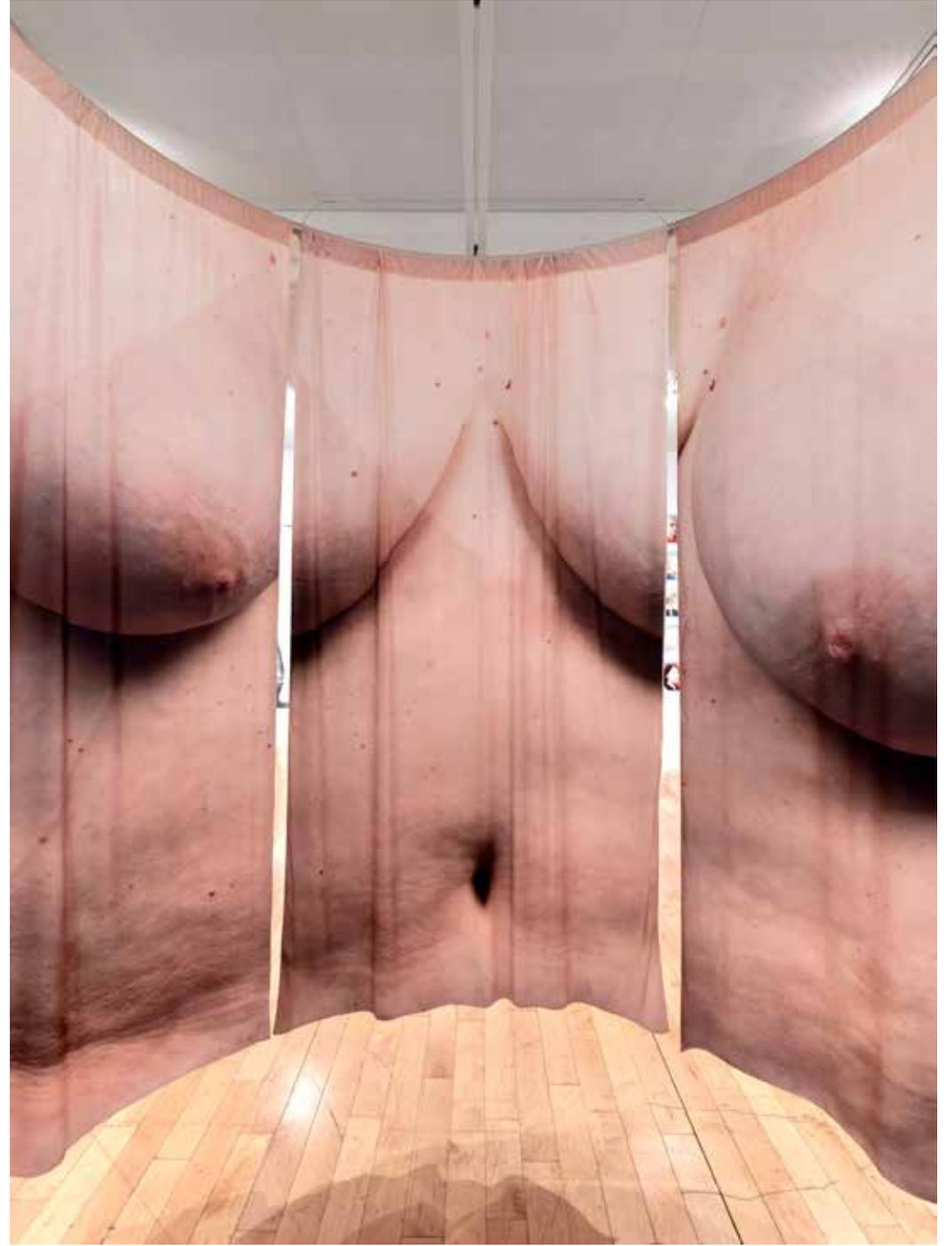


Maman, photograph on polyester silk, 2019, NFZ3, Ncontemporary, Milan

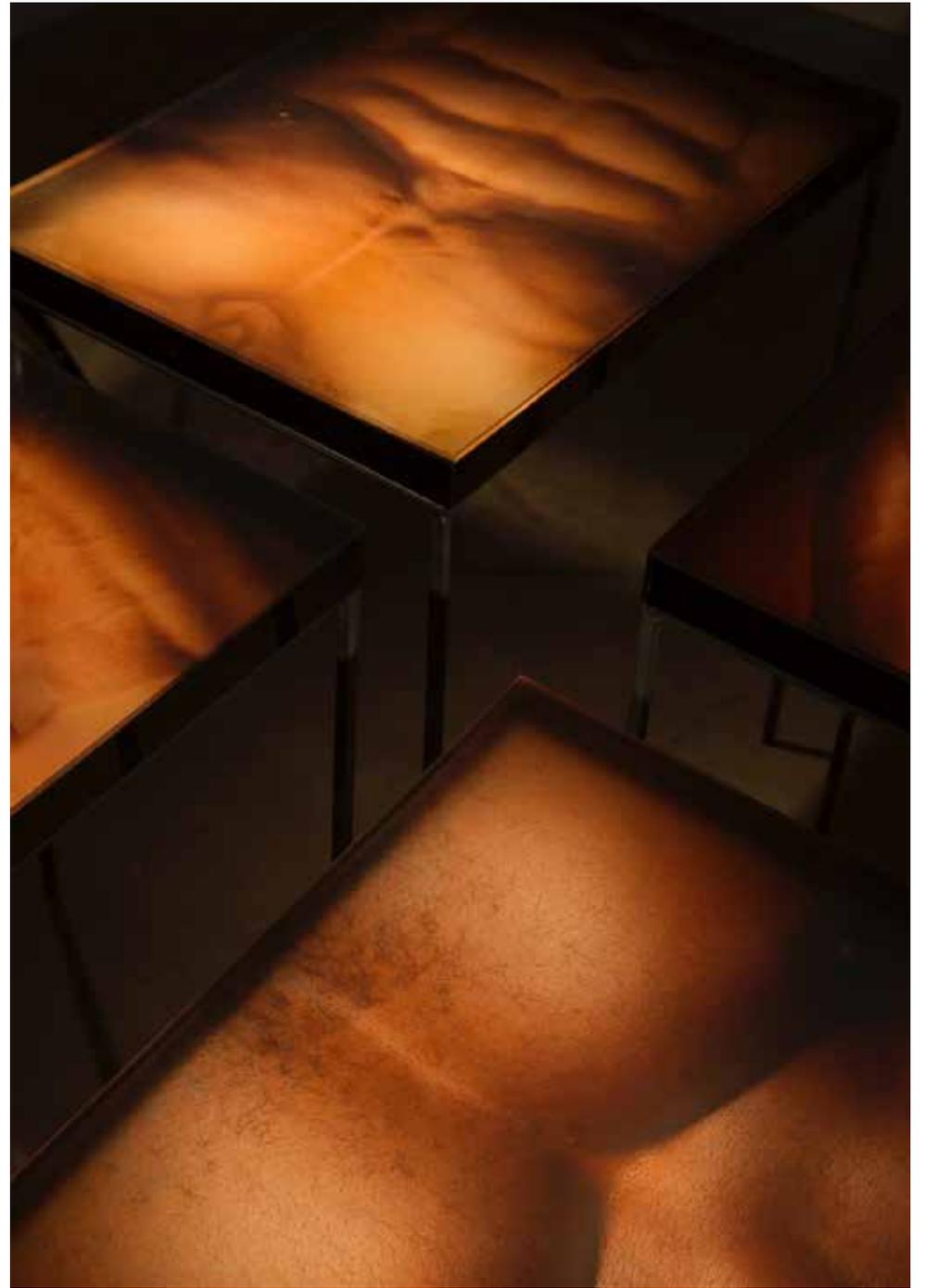
Maman (2019)

Alix Marie's *Maman* (2019) is composed of 5 images of the artist's mother's bust printed on silky fabric. The printed fabrics are hung around a hollow, circular metal structure (measuring 2 meters in diameter); the piece invites visitors to step inside the circle, recreating an intimate experience in the public space of the gallery/museum. For Marie's *Maman* sculpture, the photographs are displayed inside the piece. On the outside, the images correspond but allow viewers to only guess the images within. The work expands on Marie's ongoing investigations on the topology of the female body, as well as on photography's potential for materiality and its historical relationship with fabric. The creation of *Maman* takes inspiration from a baldaquin, a cloth canopy often draped over beds or a doorway to protect against the cold and, in the past, indiscreet peaking as the maids and servants would sleep in the same room. The piece speaks about two sides of maternity: on one side it humorously sees the artist recreating her mother, gesturing a desire to hide back inside her and receive maternal comfort, and on another can refer to the confinement of a more threatening side of maternal protection.

Anna Souter



Maman, photograph on polyester silk, 2019, Athens Photo Festival 2020, Benaki Museum



Shredded, solo show, Roman Road, 2019

British Journal Of Photography:
Sean O'Hagan (The Guardian)
Best of 2019

«The Guardian's photography critic selects his top books and exhibitions of 2019 (...): Of the current wave of young female artists using photography to address the personal and the political, Alix Marie seems to be the most inventive and mischievous. Her mini-survey show of surreal photo sculptures disrupted the often blandly commercial thrust of Photo London, while *Shredded*, her critique of male bodybuilding culture, was an almost overwhelming experience that made maximum use of the minimal space that is the Roman Road gallery in east London. Influenced by the transgressive writings of George Bataille and the fetish doll sculptures of Hans Bellmer, her work explores notions of desire, gender, the unconscious, and the irrational. The results, by turns compelling and disturbing, are utterly singular. David Cronenberg would almost certainly approve.»



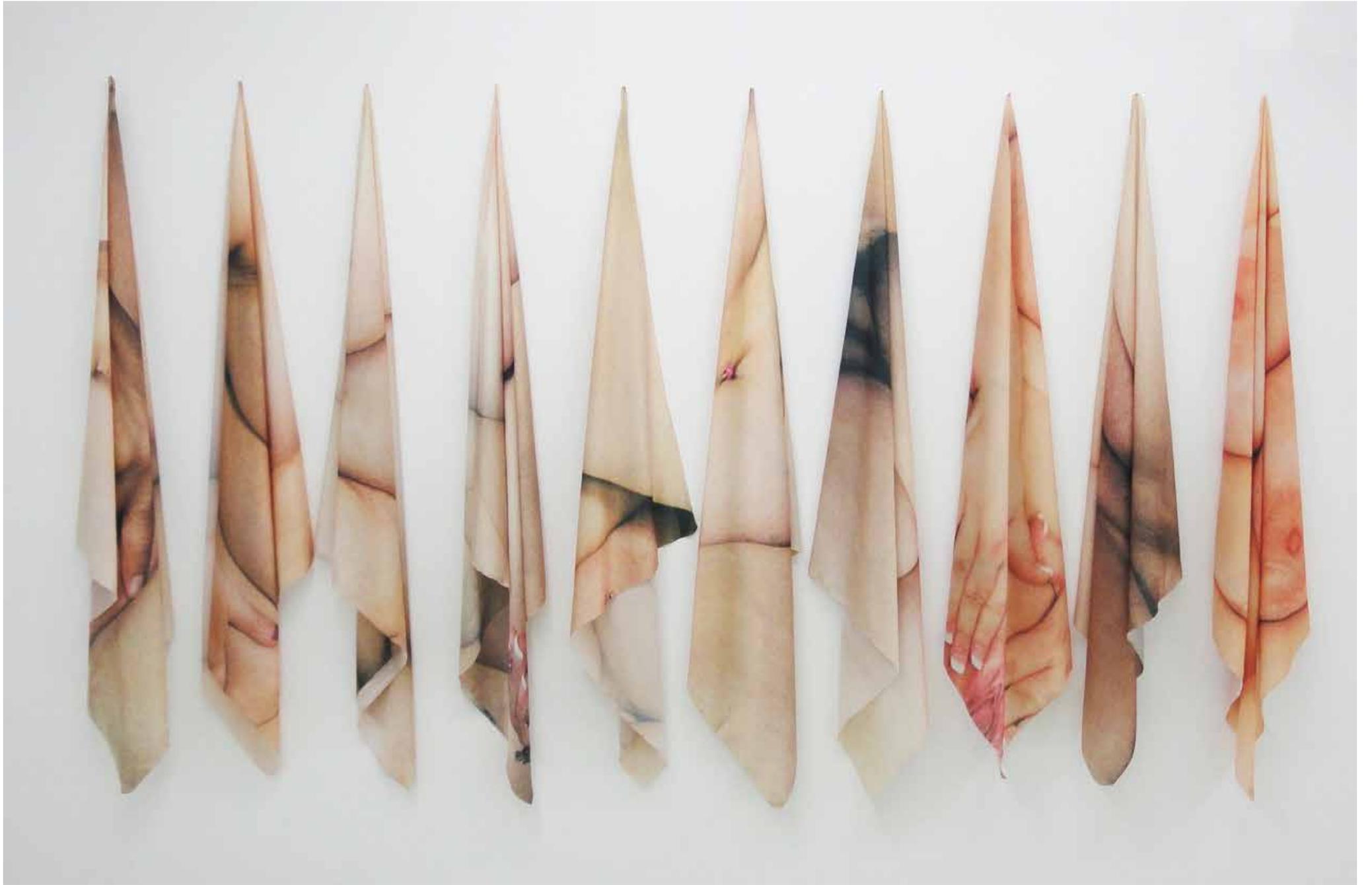
ADYTA, solo show, Duesseldorf Photo Weekend, 2018

Les Gatiantes (2017)

Alix Marie's *Les Gatiantes* consists of close-up images of female bodies printed onto ten pieces of polyester satin fabric. Employing photographs of women taken from contemporary pornographic magazines, Marie scanned and printed the images onto the sheets of fabric using the dye sublimation technique. The pieces are exhibited together, hung in a straight line on individual nails spaced 15 cm apart, somewhat mimicking the display of items of apparel on a coat rack in a domestic residence.

Les Gatiantes stems from research on the place in photography's indexicality and relationship to fetishism, and, more specifically Gaetan Gatian de Clerambault's study of women's erotic passion for fabric. Clerambault studied cases of kleptomaniac women who repeatedly steal pieces of fabric in order to masturbate with it, fabric thus becoming fetish. The piece relates to photography's history with fabric, such as the miracle of Jesus' face printed onto Veronica's veil (the first photograph supposedly ever made); as much as photography's history with fetishism.

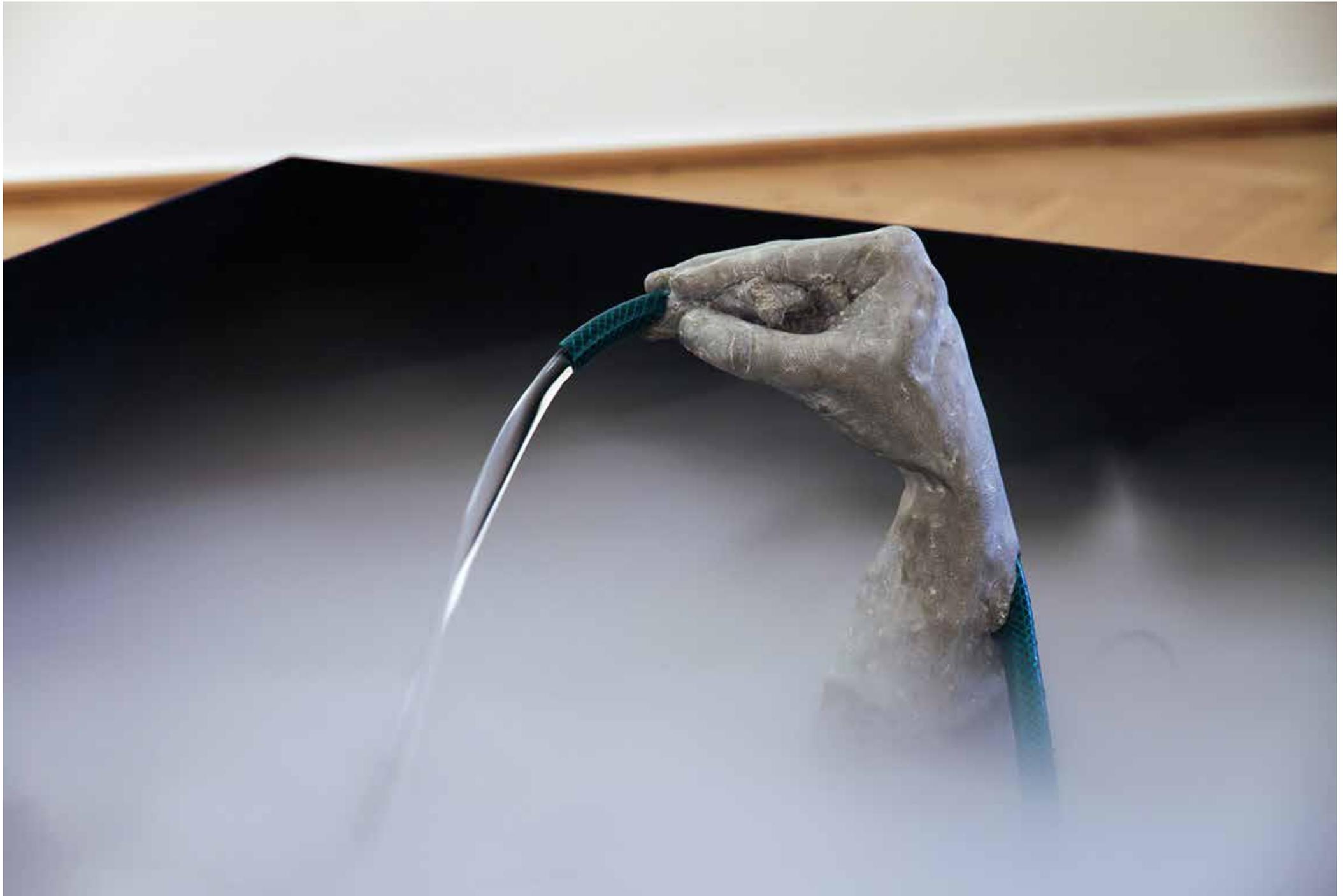
Jennifer Angus for Roman Road



Les Gaiantes, photography on silk, CAN gallery, I used to be funny but now I'm dead Show, Athens, 2017



Adyta, solo show, Ratinger Tor, Dusseldorf, *The Pythia* installation, 2018



The Pythia installation (detail): cement, water, pump, hose, mist machine, metal, 2018



La Femme Fontaine, solo show, installation, Matèria Gallery, 2017



La Femme Fontaine (detail), concrete, pump, hose, water, metal bowl, 2017



STRETCH, photography on Lycra, Athens Photo Festival, 2019



Stretch & A La Fée, Photo London, 2019, Roman Road



Zephyr, photography on silk and fans, Photo London, 2019, Roman Road



Bleu, installation, FOAM Talent, Frankfurter Kunstverein, 2018

Orlando (2014)

«Alix Marie's *Orlando* is an installation composed of large-scale photographic prints of close-up body parts. *Orlando* stems from Marie's investigation of how to represent intimacy. She considers those moments of close proximity where every detail of the other's skin and body is enlarged and unravelled. Tracing over the inches of her lover's skin, the blown-up images expose and fragment his body into an amassed collection of abstract, fleshy details. The photographs have been covered in wax, crinkled, scanned and then reprinted, resulting in a trompe-l'oeil effect. The cracked wax over the fleshy depictions resembles the marbling in meat. In *Orlando*, the photographs have been individually formed into three-dimensional shapes and stacked together in a monumental heap that looks like a pile of meat.

With her installation, Marie's explores the somewhat cannibalistic nature of love, reflecting on a desire for incorporation and the idea of being utterly consumed.»

Lucy Soutter



Orlando, installation, SHOW RCA, 2014

CV

Expositions Personnelles:

2019

Sucer La Nuit, Musée Des Beaux Arts du Locle, Suisse

Shredded, Roman Road, Londres

2018

La Femme Fontaine, Roman Road, Londres

ADYTA, Ratinger Tor, Dusseldorf

2017

La Femme Fontaine, Matera Gallery, Rome

Expositions collectives (non exhaustif):

2021

NFZ #3, commissariat de Roberta Pagani, NContemporary, Milan

2020

Photoworks festival - Propositions for Alternative Narratives, Brighton

Athens Photo Festival, Benaki Museum, Athènes

TIFF Festival, commissariat de Paulina Galenciak, Wroclaw

VESSELS, commissariat de Alix Janta-Polczynski, Island, Bruxelles

Blow Up, Laure Genillard Gallery, Londres

Corpo_reality, Kunstraum D21, Lepizig

2019

Counter Acts, Lethaby Gallery, Londres

Peer-to-Peer, SCOP, Shanghai

Peer-to-Peer, LOOK Biennial, Open Eye Gallery, Liverpool

Textus Ex Machina, AQB Project Space, commissariat de Peter Bencze, Budapest

We Sing the Body Electric, Gallery 46, commissariat de Camilla Cole, Londres

Athens Photo Festival, Benaki Museum, Athènes

BodyFiction, Mois Européen de la Photographie - EMOP: Vienne & Luxembourg

Apparatus, Peckham 24, Londres

2018

G(H)OST, commissariat de Mint Works, Guest Projects, Londres

Body. Time. Context, Presence Festival, Fotodepartament, Saint-Petersbourg

Rhapsodies, commissariat de Alix Janta-Polczynski, Bruxelles

Natur Blick, Koppel Project Hive, Londres

Prix du Livre d'Auteur, Les Rencontres d'Arles

FOAM New Talent 2017, Red Hooks Labs, New-York

2017

I used to be funny but now I'm dead, CAN Christina Androulidaki Gallery, Athènes

FOAM New Talent 2017, FOAM museum, Amsterdam

Skinscapes, Unit 1 Gallery, Londres

The body is victory and defeat of dreams, K-Gold Temporary Gallery, Lesbos

MDAM - Mia Dudek & Alix Marie, Roman Road Gallery, Londres

Prix & Résidences

2019

Vic Odden Award, Royal Photographic Society, Londres

Arendt European Month Of Photography Award (nominé)

100 Heroines, Royal Photographic Society, Grande-Bretagne

2018

Paul Huf Award, nominée

Jerwood Photoworks Awards, shortlist

Prix du Livre d'Auteur, shortlist, Les Rencontres d'Arles

VOID, résidence à Athènes

2017

Anamorphosis Prize, shortlist

FOAM New Talent

Images Vevey Book Award, shortlist

Fotobook Festival Kassel Dummy Award, shortlist

Mack First Book Award, shortlist

Fresh Winds In Gardur, Résidence et Biennale, Islande

Portfolio Review Award Winner, Dusseldorf Photo Weekend