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L'ÉTERNITÉ N'EST GUÈRE PLUS LONGUE QUE LA VIE is an exhibition made out of five tubular structures constructed of aluminum and welded to traditional figures of different origins cast in the same material.

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Exhibition view of L'ÉTERNITÉ N'EST GUÈRE PLUS LONGUE QUE LA VIE at the White Noise Gallery in 2019 in Rome

2019  
Aluminium  
Cinq sculptures au total



IL N'Y A QUE LA CANAILLE POUR METTRE SON SUR LES MURAILLES is a show produced with the help of forty art school students. Together, we invested the Belfort school art center with more than 40,000 kg of sand. No substitute has been added to the sand to prevent it from collapsing as it dries.

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Exhibition view of IL N'Y A QUE LA CANAILLE POUR METTRE SON SUR LES MURAILLES at La Cantine d'Art Contemporain de Belfort in 2019

40 000 kg of sand extended on the 500 m<sup>2</sup> of the art center.



The Fallen Monument Park is located in the centre of Moscow. It's a resting place for many statues removed from parks and public squares in the aftermath of the collapse of Communism. In 2018, I built up there a pedestal made out of snow.

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Site specific project at the Fallen Monument Park in Moscow

2018  
Compressed snow  
Variable dimensions, begin with 350 × 120 × 120 cm



The show DU TEMPS DONT JE SUIS FAIT is entirely burned. The ashes are used as fertilizer to grow Aillantes inside the gallery, an invasive plant, with which I have, since years, come to create close ties with.

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Vue of the collective exposition B L OB! at Bertrand Grimont Galerie

2018  
Wood, earth, ash, Aillantes, growth lamps.  
Variable dimensions



This steel cage houses three rats in a car spare parts environment. A large rodent wheel allows them to spin an industrial propeller, or at another time, water a plant at the other end of the space.

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Exhibition view of SI PAR PARKING VOUS COMPRENEZ JARDIN à la Galerie Bertrand Grimont in 2019

2019  
Steel, rats, wood chips  
206 × 116 × 102 cm



This car engine had been turned into a fountain running with water, salt, acid chlorhydrique and nitrique.

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Exibithion vue of SI PAR PARKING VOUS COMPRENEZ JARDIN à la Galerie Bertrand Grimont in 2019

2019

Engine, car, steel, water, hydrochloric acid, salt, pump

153 × 153 × 96cm





SALAGADOU THE MENCHIKA BOU THE BIBBIDI BOBBIDI BOO is an autonomous structure allowing the grow of squash chosen for their original forms.

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Exibithion vue of SI PAR PARKING VOUS COMPRENEZ JARDIN à la Galerie Bertrand Grimont in 2019

2019

Steel, squash, sodium lamps, water, soil

180 x 180 x 240 cm





DU TEMPS DONT JE SUIS FAIT (The time I am made of) is an exhibition around a series of gestures of thought deriving from the five materials presented in the oldest Chinese handbook describing the functioning of the world : water, wood, fire, earth, and metal. Each elements interacting with each other accordingly to an erosive process.

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Exibithion vue of DU TEMPS DONT JE SUIS FAIT at Wonder/Liebert in Paris France in 2018

2018  
Water, fire, iron ore, wood, metal, clay  
Variable dimension



CE QU'EST AU FEU LE VENT (What is wind to fire) is a steel sculpture made from the idea of an electric pylon and the origami of the crane.

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Exhibition view of DIRTY PEPAX au Wonder/Libert à Bagnolet en 2018

2017  
Iron  
240 x 190 x 150 cm



A Tony Cragg chair that disappears, a cement factory that closes: two local stories that I bring closer and take as a starting point. This link between these two stories, which historically does not exist, becomes the shape of the exhibition.

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Personnel exhibition at La Consiergerie Art Center (73) in 2018

2018

Steel, reinforcement for reinforced concrete, wooden crate, concrete.

Variable dimensions



LA DÉCOUVERTE DE L'IGNORANCE (The discovery of ignorance) works like an hourglass. Over the exhibitions, the tubes will gradually go out one by one. Once the monument is completely extinguished, all neon lights are replaced and a new cycle can begin.

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Exhibition view of HORS CADRE au Design Bastille Center à Paris en 2018

2018  
Steel, fluorescent tubes, electronic ballasts, cables  
250 × 250 × 190 cm





BUNKER C.A.A.O.U. was built with materials usually used in the production of formwork for concrete.

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Exhibition view of PANSPERMIE at Wonder in St Ouen en 2016

2015  
Bakelised plywood, wooden battens  
330 × 395 × 230 cm



It was an anonymous photograph taken in the late 1960s in Japan, during protests against the construction of Narita Airport near Tokyo, which inspired the installation Le drapeau de nos pères (The Flag of Our Fathers).

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Vue de l'exposition RÉALITÉ at Christophe Gaillard Gallery in Paris in 2017

2017  
French flag, iron, plexiglass, brass  
600 × 100 × 160 cm



À LA VITESSE DU DÉsir (At the speed of desire) is a sculpture that evolves during the lifespan of the artist-run space Wonder/Liebert in Paris. After digging a large hole to throw a car into it, I submerged its engine with concrete. Then for two years I grew an urban wasteland typical weed named Aillante.

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Exhibition view of GENIUS LOCI at Wonder/Liebert in Bagnolet en 2017

2016  
Car, concrete, plante  
300 × 250 × 160 cm





Molotov cocktails are thrown onto blank protest posters pasted on aluminium panels. These posters exhibit the trace of this action, impacts of broken glass and smoke traces.

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Exhibition view from L'URBAIN at the Épisodique Galerie in Paris in 2017

2016  
Molotov cocktails on demonstration posters, pasted on wood  
150 x 90 each



An algorithm to detect abnormal behavior equivalent to the ones used in the surveillance cameras of public places is applied to video recording images of the recent Parisian demonstrations.

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Exhibition view of ALL COPS ARE BEAUTIFUL at Les Barreaux in Paris in 2017

2016  
Steel, screen, barriers  
Variable dimensions



The quantities of sand, cement and gravel placed in the center of this iron structure correspond to the amount required to, mixed with water, create a concrete shape accordingly to proportions of the structure.

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Exibithion vue of ARTAGON II at Passage de Retz in Paris in 2016

2014  
Cement, sand, gravel, rebars  
120 x 120 x 120 cm



LA POUSSIÈRE DE L'HEURE ET LA CENDRE DU JOUR (The dust of the hour and the ash of the day) is the photograph of an opening excavated in the Solnechnoye forest in Russia. In the exhibition, far from the hole dug in the woods, the photo is put into perspective by a foundation footing created with the exact dimensions of the opening in the snow.

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Exhibition view of LES INTRUS#2, TROUBLE DANS L'HABITAT at the art centre of Malakoff city in 2016

2016  
Silver print on composite aluminium, reinforced concrete  
150 × 100 cm and 183 × 52 × 29 cm



3D reconstitution of the Bunker C.A.A.O.U. in flames during its destruction, as it will also appear in the project «Quad-Core Mausoleum», a digital archive of Wonder / Liebert carried out by Pierre Gaignard.

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Exibithion vue of SI PAR PARKING VOUS COMPRENEZ JARDIN à la Galerie Bertrand Grimont in 2019

2019  
Digital printing  
130 × 80 cm



A disco ball dances on itself at the end of a long chain. On the floor, the mirrors crushing themselves drop a thin glass dust behind them.

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Exhibition view of NO WAY / HIGH WAY at Maelle gallery in Paris in 2017

2017  
Disco Ball, chain, motor  
40 x 40 x 320 cm





TO SEE NOT TO SEE TO HEAR NOT TO HEAR TO EXHUME INHUME bring together many little concrete bottles, next to images taken during an expedition in Hiroshima and copied hundred times. The exhibition was punctuated by nine experimental concerts where Japanese artists improvised live with sounds of explosions derived from American movies.

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Exhibition view of TO SEE, NOT TO SEE. TO HEAR, NOT TO HEAR. EXHUME, INHUME at BnA gallery in Tokyo

2016  
Photocopying, concrete, concrete blocks sound system1  
Variable dimension





LA TERRE DES SOCLES VIDES (The land of empty pedestals) is made out of five images displaying people tearing down statues or modern artworks. I cropped each photos to make the subject stood back upright in the picture.

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Exibithion vue of HORS CADRE at Design Bastille Center in Paris in 2018

2018  
Silkscreen prints on brushed aluminium plates  
Five plates of 80 × 100 cm each



Kiuaskivi is an immersive installation offering the visitor the opportunity to have a sauna with techno music, inside an art center. Transducer speakers fixed inside the sauna transforms it into a sound box. Cabins and towels are available to visitors, wearing a swimsuit is prohibited. Each presentation of Kiuaskivi is an opportunity to invite several DJ:s. They come to play live for an audience located exclusively inside the sauna.

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Exhibition view of DO DISTURB at Palais de Tokyo in 2018

2016. With Guillaume Gouerou, Simon Nicolas, Basile Peyrade, Maxime fourcade.  
Sauna, speakers transducers, cabin, shelves  
195 x 210 x 215 cm



Eleven independents sculptures seem to be suggesting by their shapes a possible appropriation by skateboarders who also occupied the square. By moving them, rolled over and jumping on them, day by day they modified their shapes until it remains only broken wooden planks.

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Public order from the city of Paris, Place de la République

2015  
Wood  
Variable dimensions

Nelson Pernisco's work has to be explored the way we would approach the third-places he makes his own; seen as a space of free indiscipline where critical thinking breeds new utopias. From urban squats to industrial wastelands, the visual artist took it upon itself to discover the various means of occupying territories, of constructing housings and the way they act as a catalyst for political orders. His aesthetic is dry and in some way, brutalist. He relies on recycling poor and recovered materials, presented as touchstones of a world that may already be in ruins, and is at best under never-ending construction. Borrowed from the urban environment, from industrial properties or from the realm of technology, these figments are used in his work to reflect the precariousness of time and the urgency of rethinking forms.

His sculptures and installations reveal the general instability lying at the heart of Nelson Pernisco's work. The eight props laid horizontally in *La quadrature* (The Quadrature) are enough to emphasise that post-industrial societies have tipped over into the irrational, that the logical systems and power relationships have been reversed in a manner which disturbs their balance. As a response, he builds precarious structures, sometimes close to shacks - concrete skateboard ramps, a vaginal lair, a techno sauna or an impenetrable bunker casing – all failing to provide any sense of comfort and protection. While the feeling of vulnerability prevails here, it is however compensated for, by the promotion of alternative lifestyles, which relies on the carelessness of games and community life in order to rethink social relationships. In that way, the reference to recreational drugs and monstrous dildos invoke biopolitical mutations which are both the nefarious consequences of world mutations and the salvatory promise of a revival.

Nelson Pernisco opposes resistance as a concrete means of action to today's background filled with feelings of insecurity. Carrying around a metal furniture from the North to the South of Paris or testing his own body's stretch with an elastic integrates the performance into his production process, while the choice of tenacious materials re-iterates the intention. After a second interpretation, it becomes clear that this physical opposition makes us think of a political dissent. Nelson Pernisco bears witness to the shift from a "society of imprisonment" to one of "control", from State discipline to generalised surveillance. He seeks to symbolically topple the coercion process through which neoliberal societies and emergency state governance silence individual citizens. By turning the surveillance mechanism against the police forces or by associating the French flag with an anti-riot shield, the artist seizes the tools of power to re-weaponize the emancipatory aim of art.

His taste for burned materials, and for the compression of objects and chaotic compositions informs the choice of a destructive plasticity, proceeding by erasing or destroying the initial forms - a just answer to the violence of the current environment. From traces of powder to Molotov cocktails, from burned industrial waste to empty forms, Nelson Pernisco uses the formal language of bombing and applies it to volumes and spaces, while adding a touch of humour to defuse this anguish-fuelled vision. This ironic distance stands in contrast to the nihilistic poetry of the titles – the expression of melancholy in the face of a crumbling world and its required entropy. In that sense, the deconstructed hourglass in *Le commencement et la fin* (The Beginning and the End), the grave dug in the snow in *La poussière de l'heure et la cendre du jour* (The Dust of the Hour and The Ashes of the Day) or the toxic ventilation in *Temps, mort* (Time, death) represent the vanities of a post-human world still in its infant state, the tale that human beings will be overcome by technical prowess, clearly threatening its future.

— Florian Gaité

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PERSONAL EXHIBITIONS

- 2020 - MONTAGNE DES MENSONGES. Centre d'art Bastille, Grenoble.
- 2019 - L'ÉTERNITÉ N'EST GUÈRE PLUS LONGUE QUE LA VIE. White Noise Gallery. Rome
- 2019 - IL N'Y A QUE LA CANAILLE POUR METTRE SON NOM SUR LES MURAILLES. Centre d'art de l'école de Belfort.
- 2019 - SI PAR PARKING VOUS COMPRENEZ JARDIN. Galerie Bertrand Grimont. Paris.
- 2018 - DANS LA LANGUE DES CIMENTS. La Conciergerie. Chambéry. France.
- 2018 - ONLY THROUGH MAN MAN SURVIVE. Winzavod, contemporary art center of Moscow. Russia
- 2018 - DU TEMPS DONT JE SUIS FAIT. Wonder/Liebert. Bagnolet. France.
- 2017 - DE LA SURVEILLANCE AUX SURVEILLÉS. Les Barreaux Le Chassis Project Space. Paris.
- 2016 - TO SEE, NOT TO SEE. TO HEAR, NOT TO HEAR. EXHUME, INHUME. BnA Gallery. Tokyo.
- 2016 - ALL COPS ARE BEAUTIFUL. 71b. Paris.
- 2015 - LES NUITS PARIS. City Order. Place de la République. Paris.
- 2013 - NEPOS. Point G space. Paris.
- 2016 - TEMENOS. Les Écuries. Paris.
- 2016 - DU SANG, DU LABEUR, DES LARMES ET DE LA SUEUR. Wonder. Paris.
- 2016 - LES INTRUS #2, TROUBLE DANS L'HABITAT. La Maison Des Arts. Malakoff. France.
- 2016 - 287 CHEMIN DE LA MADRAGUE-VILLE. Marseille. France.
- 2016 - À L'ENVERS. Dérive Space. Paris.
- 2016 - PAPOPITCH #4. Performed conference. l'Oberzinc. Paris.
- 2016 - ENJEUX. Atelier Mondineu. Pré Saint-Gervais. France.
- 2016 - ARTAGON II. Passage de Retz. Paris.
- 2016 - LE SOLEIL, LE TEMPS ET LE FEU. Champ Libre à Pantin. France.
- 2015 - PONCTUATIONS. L'Amour. Bagnolet. France.
- 2015 - INSTALLATION. La Manutention. Paris.
- 2015 - INDUSTRIES. L'Amour. Bagnolet. France. (Curator and artist)
- 2015 - WITH GOD OR NOT. Espace Quinzequinze. Paris
- 2015 - LE NOËL D'HABITAT 1964. Espace Habitat 1964. St Ouen. France.
- 2015 - NOMADE UTOPIA. Carrousel du Louvre. Paris.
- 2015 - DYNAMO / LA NUIT DES MUSÉES. Grand Palais. Paris.
- 2015 - SKATEBOARD. Galerie Le Huit. Paris.

COLLECTIVE EXHIBITIONS

- 2019 - PRETENSO. Cerquone Gallery. Madrid.
- 2019 - LIVING CUBE #3. Orléans.
- 2019 - 100% EXPO. Grande Hall de la Villette. Paris.
- 2019 - PAPAPAPAPAAA PAPA PAAM. Galerie Bertrand Grimont. Paris.
- 2018 - 01.12.18. Wonder/Libert. Bagnolet. France.
- 2018 - TÉQUATÉ LO NIKTÉTÉ. Mécènes du sud Montpellier Sètes. France.
- 2018 - QUIT UT DEUS. Artorama. Marseille. France.
- 2018 - B L O B!. Galerie Bertrand Grimont. Paris.
- 2018 - PAR AMOUR DU JEU. Magasins généraux. Pantin.
- 2018 - HORS CADRE. Bastille Design Center, Paris
- 2018 - FRÈ GOÛ. Wonder/Liebert. Bagnolet. France.
- 2017 - KIUASKIVI (SAUNA CHAUD, TECHNO FROIDE). Hotel Pasteur. Rennes. France.
- 2017 - LO GARS D'ICY. Wonder/Liebert. Bagnolet. France
- 2017 - L'IDIOT. 6B. Saint Denis. France.
- 2017 - GENIUS LOCI. Wonder/Liebert. Bagnolet. France.
- 2017 - LA CONVOCATION. l'Ourcq Blanc. Paris.
- 2017 - NO WAY / HIGH WAY. Galerie Maelle. Paris.
- 2017 - RÉALITÉ. Galerie Christophe Gaillard. Paris.
- 2017 - KIUASKIVI. Glassbox Galerie. Paris.
- 2017 - DIRTY PEPAX. Les Lundis du Pavillon du Palais de Tokyo. Wonder/Liebert. Bagnolet. France.
- 2017 - MERCI LA NUIT. Galerie T2. Paris.
- 2017 - L'URBAIN. Galerie Épisodique. Paris.
- 2017 - LE QUATRIÈME SEXE. Galerie Le Cœur. Paris.
- 2017 - CULTURE ET DÉSOBÉISSANCE. Conference. Carreau du Temple. Paris
- 2016 - IT'S A DREAM. Arondit Contemporary Art Center. Paris.
- 2016 - RUN RUN RUN. Centre d'Art de la Villa Arson. Nice. France.
- 2016 - PAVILLON DE L'EXIL. YIA ART FAIR. Archives National. Paris.
- 2016 - GENEROSITY. Galerie XPO. Paris.
- 2016 - PANSPERMIE, w/ Lazer Quest. Wonder. Saint Ouen. France.

ASSOCIATIONS

- 2017 - LE WONDER. Creation and presidency of the association in charge of the place The WONDER/LIEBERT. Bagnolet. France.
- 2014 - C.A.A.O.U.. Active member of Association. In charge of the place l'Amour in Bagnolet. France (Closed in 2016).
- 2013 - TREL. Creation and presidency of the association. In charge of the place Le Wonder. St Ouen. France (Closed Dec 2016).
- 2012 - POINTG. Member of the association in charge of Le Point G (Closed Oct 2014).

PUBLICATIONS

- 2019 - UN ÉTÉ AU WONDER/LIEBERT. 125p. 15ex + 15ea.
- 2018 - INSIDEART MAGAZINE N° (Italie). 2018.
- 2017 - TAFMAG VOL 2.: BUBBLE GUM. 128p. 400ex.
- 2017 - L'ART & SES OBJETS. 124p. 500ex.
- 2017 - LE MONDE N°22421. 27p. 260.000ex.
- 2016 - AMA N°259. 75p. 10 000ex.
- 2016 - ARTAÏSSIME N°014. 20p 3 500ex.
- 2016 - FLOFFERZ N°002. 244p. 200ex.
- 2016 - POINT CONTEMPORAIN N°001. 28p. 500ex.
- 2015 - WONDER CATALOGUE. 16p. 400ex.
- 2015 - INDUSTRIES. Catalogue d'exposition. 85p. 200ex

PRICES AND RESIDENCIES

- 2018 - PRIX DES AMIS DU PALAIS DE TOKYO. Finalist with the Wonder/Liebert. Paris
- 2017 - CONCOURS LA CONVOCATION. First lauréate. Paris.
- 2016 - RUNRUNRUN. Residency at the art center of the Villa Arson in Nice. France.
- 2015 - CONCOURS ARTAGON. Finalist. Paris