

CARLA MAGNIER

PORTFOLIO - 2023

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view from Loveaffair - I wish I was a poet but I am a thief, 2023 group show, 6b

FORMATION

- 2016-2021 Master - Dnsep, ENSAPC, Paris Cergy
Erasmus ASFA - Athens
Chant lyrique au conservatoire (Bagnolet)
- 2016-2019 Bachelor - Dna, ENSAPC, Paris Cergy
Erasmus at KHB Weissensee, Berlin
- 2012-2015 Bachelor Textile Design at ENSAAMA, Paris

Parle couramment anglais, castillan, allemand
Bases en grec et italien

RESIDENCES

- 2023 MACA, research residency
Alcamo, Sicily
Bel ordinaire, Pau
collaboration avec Morgane Baffier
- 2022 La superette, Malakoff, Somme Sensible
- 2021 Waff 2, Barcelona
- 2019 Waff 1, Nice

COLLECTIFS

@bolystrong - collectif de marionettes
@modiglok - Société de rideaux et plastique textile

PUBLICATIONS

Entre 2 eaux, See you later, group residency,
article sudouest : <https://www.sudouest.fr/pyrenees-atlantiques/pays-basque/hendaye-2030-une-exposition-futuriste-autour-des-crisis-sanitaires-4502158.php>

Movementofwai, la Superette :
<https://maisondesarts.malakoff.fr/7-275/fiche/format-atelier-collectif-somme-sensible.htm>

EXPOSITIONS

- 2023 It's too late, Boly Strong,
Fungi Imperfecti, Ygrève saison 3,
Nanterre
I wish I was a poet, but I am a thief,
group show, 6b, Saint Denis
Waiting for the Blue Star,
Boly Strong,
Deux Tiers, Paris
- 2022 Garage Grande, group show, Vienna
Movementofwai,
Somme sensible, Brussel
- 2021 Start Down End Up, Neuvitec 95,
Pontoise

Group Show, 3537 Paris

Entre 2 eaux, See you later, Hendaye

PERFORMANCE

- 2022 «Shut between the eyes» court métrage
de Shira Orion, rôle principale
- 2022 Performeuse & chanteuse dans Interspace,
de Chloé Sassi
- 2018 Choriste pour Marcus Borja, pour l'événement
«Sommet Mondial des Défenseurs des Droits Humains»

WORKSHOPS

- 2022 «Interspace», Vocal workshop
& direction de chœur pour Chloé Sassi.
- 2021 Botafiction avec Floria Della Cortiglia,
Orthschaft Material, Berlin
- 2017 Blason avec Eden Tinto Collin
association Double Face, Paris
- 2016 600W, vinyl album,
création collective avec ESAT, Cergy

COSTUMES & SCENOGRAPHY & THEATER

- 2022 - 2023 Costumes pour le prochain film de Liv Schulman
Scénographie pour l'exposition de Liv Sculman au FRAC Bretagne
- 2019 - 2021 monitrice de sérigraphie
- 2020 Scénographie textile pour les artistes:
Euridice Zaituna Kala à la Villa Vasilief
& Liv Schulman à Art Concept.
- 2017 - 2019 Assistante de l'artiste Liv schulman
. «Le Gouvernement» 2019, Villa Vassilief
<http://www.villavassilieff.net>
Scénographie et costumes pour le film :
. «Que faire?», CAC, Noisy le Sec 2017
<https://livschulman.com/works/que-faire-what-is-to-be-done/>
Scenography for the show « Que Faire ? » au CAC,
Noisy le Sec.
- 2018 Choriste et assistante direction de Marcus Borja
pour l'événement «Sommet Mondial des Défenseurs des Droits
Humains»
- 2015 - 2016 Assistante costume et scénographie pour :
«Rammstein, Games of Drones» political play, écriture de plateau,
sous la direction de Jan Gockel, Staattheater Mainz (Allemagne)
«Comédie Patissiere» Alfredo Arias, Cartoucherie, Paris
«Feinde» for Yael Ronan and Emit Einptsein, Gorki theater, Berlin
- 2014 «L'Enfant et les Sortilèges», Théâtre de Bonn, Allemagne
Stagiaire dans les ateliers décors du théâtre de Bonn, Germany :
fabrication de pièce de costumes et scénographie pour «La Nuit
des Rois» & «La Mouette».

AUTRES

- 2023 Marin sur voilier en bois pour la saison touristique dans les cyclades
- 2022 Ouvrier sur chantier naval pour voiliers (soudure inox, travail du bois,
peinture, résine), Syros
- 2017 Assitante de l'artiste Amanda Elena Conrad, Berlin

STATEMENT

Carla Magnier (b. 1994 in Paris) vit et travaille entre Paris et Athènes. Elle est membre de plusieurs collectifs pour lesquels elle travaille la scénographie, la marionnette, la voix et la performance. Elle est diplômée de l'école supérieure d'Art de Paris - Cergy en 2021.

Issue d'une formation textile à Paris, Carla séjourne en Allemagne où elle assiste des productions de théâtre et d'opéra en costumes, scénographie et mise en scène. Elle développe son affinité pour la narration, la performance et l'immersion dans un espace. Elle s'oriente vers l'installation et la création de scènes au caractère narratif qui se traversent. Ses installations laissent une place importante à l'interaction entre « public » et pièce.

Pratique transdisciplinaire, son travail se décompose dans l'espace en divers médias comme des lignes d'un script : sculptures céramiques, pièce sonore vocale, nourriture, vidéos. Ces éléments sont interconnectés, ils s'altèrent dans leur signification.

Les éléments sculpturaux sont utilisés comme supports de fiction, il se superposent à l'espace. Les pièces se fondent dans le décor. Ce sont des éléments mobiles dont parfois des dispositifs interactifs qui invitent à être activés par des interprètes ou le public.

Les installations mêlent l'intime au collectif. L'humour, le réalisme magique et la fabulation sont mis à contribution pour aborder des sujets comme la vieillesse (Avenir Next, 2021), le viol (Legs, 2019), ou encore la rupture amoureuse. Ses pièces se développent dans une ambivalence constante entre violence et légèreté.

Sa dernière pièce Loveaffair exprime un chagrin d'amour qui dès qu'une des pâtisseries posées sur un buffet est prise en main pour être mangée, résonne des mélodies dissonantes et troublantes a capella des « chansons d'amour » pop chantées par l'artiste. («Love me tender» https://soundcloud.com/carla-magnier/love-me-tender?si=c5832c1ea43a48ea8099302542708d93&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing) Une morsure apporte son prix de consolation et d'empathie. Loveaffair invite les spectateurs avec légèreté et humour à goûter à un cœur brisé de l'artiste tout en revivant l'un des leurs et fait résonner intimité et sentiment collectif.

Au travers de ses fragments de sets, il est possible de tomber sur des éléments « glissants » (easter eggs) qui fracturent l'espace temporel de l'installation et fuient comme vers des lignes de recherche non encore investies, souvent sous forme de micro messages ou éditions, passages qui connectent ses pièces passées ou à venir.



A touching édition textil limited edition, A5, 50 pièces, Berlin 2018



BOLY STRONG (1) WAITING FOR THE BLUE STAR

Waiting for the Blue Star, is the first apparition of the Bolys.

The Bolys, motorized systems, screen-printed textiles, large-format photographs that have become wallpaper, paintings, texts and music take over the Galerie du Deux Tiers in Arcueil, whose glass front opens directly onto the street.



Through a showcase, we can see small characters discussing or going about funny occupations under a seaside sky whose redness is not known if it is explained by its burning sun or by the explosion. In any case, all are waiting for the Blue Star, a ferry leading to an island. The disturbing strangeness is in full swing and we detect in the twilight wallpaper strewn on a wall, in the screen-printed bleached curtains in flesh and midnight blue colors, in the costumes of the puppets, an atmosphere of the end of the world whose automatons do not seem to care, as evidenced by the music to which they move, a sweet Balearic nursery rhyme...





{...}
ok
ça va. C'est cool
ouais, c'est pas grave
non
ça arrive
...
tu veux un sirop ?
ouais d'accord
(bruits de sirop à la paille)
C'est drôle ça a un goût slightly différent de d'habitude.
c'est un jour spécial.
c'est long
A relaxing time is a creative mind.
Hmm
{...}

extract of the dialog projected



BOLY STRONG (2) It's too late

Second scene for the Bolys.

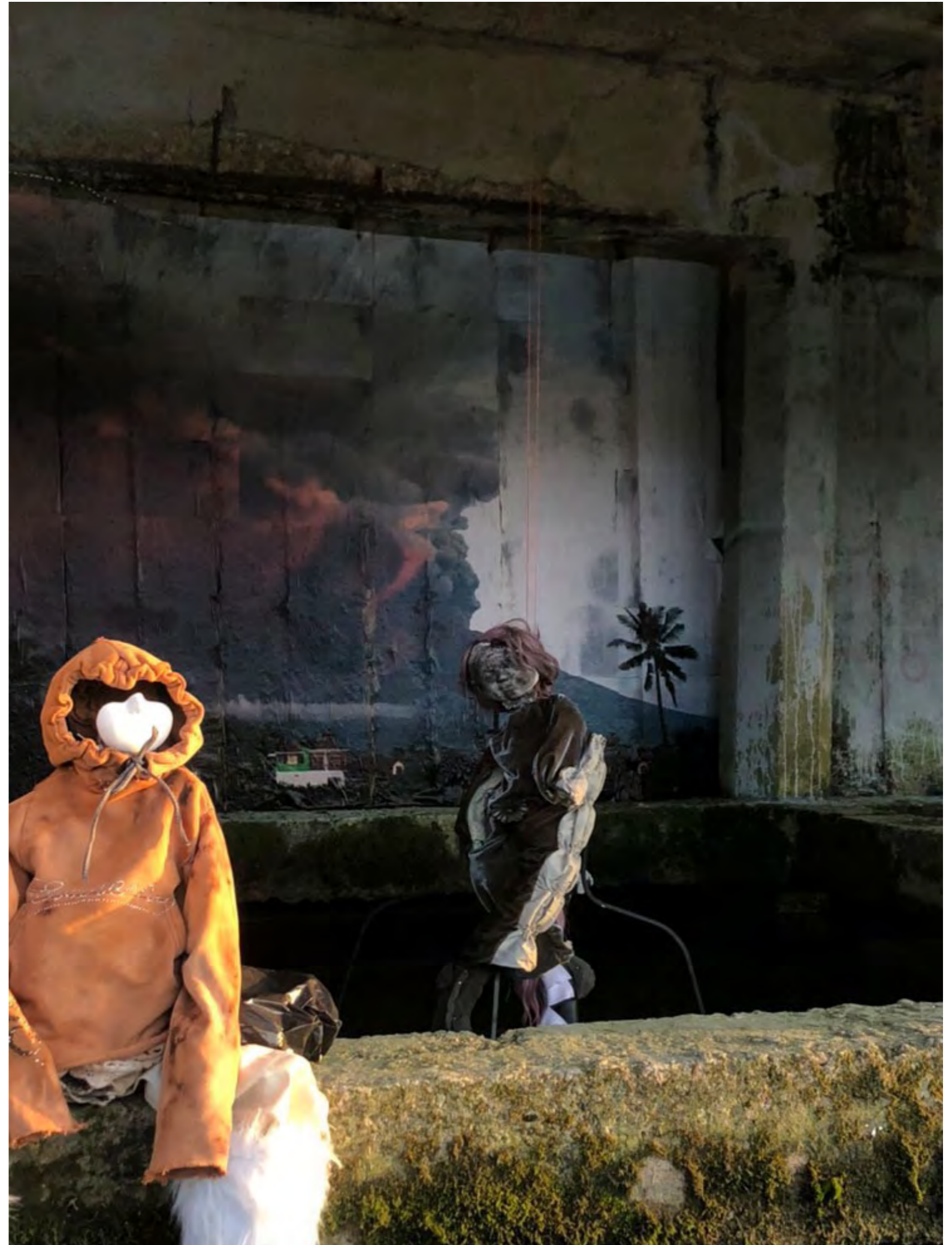
The time has stopped, it's too late. Fixed in the cement, washed by ashes torrent, volcano erupted or the blue star came.



Boly Strong - Waiting for the Blue Star

Boly Strong is a collective born in 2022, after several collaborations, the desire to share research and the creative process and the desire to leave the individuality of artistic production for a time. The collective makes puppets and stages them according to the practices of each one and a fiction designed with ten hands. The episodes of Boly follow each other and tell a story.

Florian Della Cortiglia, Rachel Lang, Tom Magnier, Arthur Motais and Carla Magnier



Boly Strong - It's too Late

The scene is part of a group show Fungi Imperfecti - Ygrèves saison 3. You can observe the Bolys from a boat longuing the river.





LOVEAFFAIR, Interactive installation (sculpture, sound, cakes, performer)

A display stands in the space. Cakes rest freely on it.
When you take one, a love song arises.

The cover songs are about love and despair? There are recorded acapella in parallel tones splitted on stereo installation. It brings a disturbing dissonance to the melody.

As the sweet is melts in your mouth, the voice and the room immerse the audience in an intimate feeling nevertheless known collectively. It echoes inside and it echoes outside. It might be embarrassing as the expression of some intimate feelings have to be witness with other persons, or funny.

This piece is questioning which feelings are likely to be shared or not in a society. Why seems to be strenght one of the only valuable feeling to be shared, what to do with fragile moments, that are moments of transformation and movement? What collective care could bring to some complex moments in life in general? Same question for grief, sadness, or depression.

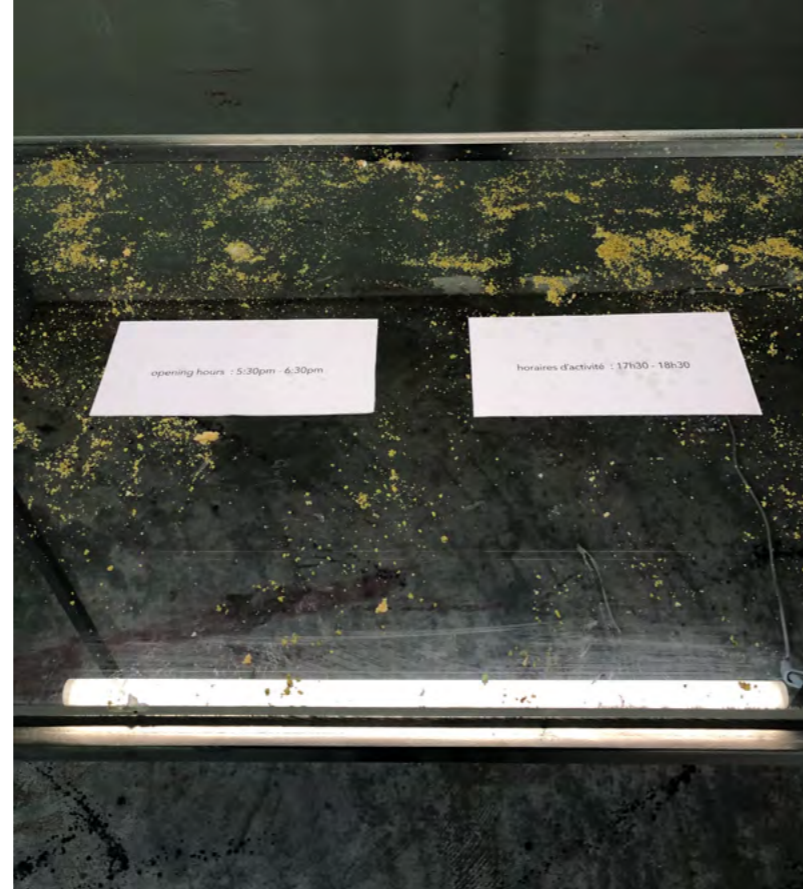
A performer - captor sits in the room during the opening hours and activate the installation : each time someone is eating a cake, he activate the broken love song. Other actions can be uploaded to the performer's repertory : shot : he stands up and serves himself shot (of alcool).



«My world is empty without you babe»,
cover from Diamanda Galas
<https://on.soundcloud.com/ihJFp>

«Everytimes», cover from Britney Spears
<https://on.soundcloud.com/mK8aQ>

«Love me tender», cover from Elvis Presley
<https://on.soundcloud.com/pwxQv>



Loveaffair in 3537, Paris 2021

I try to hide my face
From this loneliness
There's no hiding place
Inside this cold and empty house I dwell
In darkness with memories
I know so well
I need love know
More than before
I can hardly
Carry on anymore
My world is emty without you, babe
Without you, babe
(My world is emty) without you, babe





Salty Fingers

Eatable edition x 30 - packet of crisps conceived in collaboration with Marl Brun



Avenir Next - 2

A refreshing change is in your future

ceramic installations, Paris 2021

This work follows «Avenir Next - Idiome»

My research around old age, memory, metamorphosis, the agency of voice in grief, and death brought me to a «between space» : an upside down garden.

This garden could be that of a «beyond», in which other rooms interact. The flowers are part of the set and fictional elements.

The garden embodies the delay before the start of a data transfer following a transfer instruction. A latent space. The latency of the garden bringing together life and death.

It is this moment of emptiness and loss of sensitivity that seems to invade our reality, after mourning or more cyclically during winter, for an eternity but happens to be transient.

This garden is to be investigated as a threshold, a space between the end of one cycle and the start of another. It is a space that will not remain, which hosts pieces that come to rest there (c.f. knees) and others that emerge.

*View from a group show, 3537,
Paris 2021*





EH OHHH

eh oh

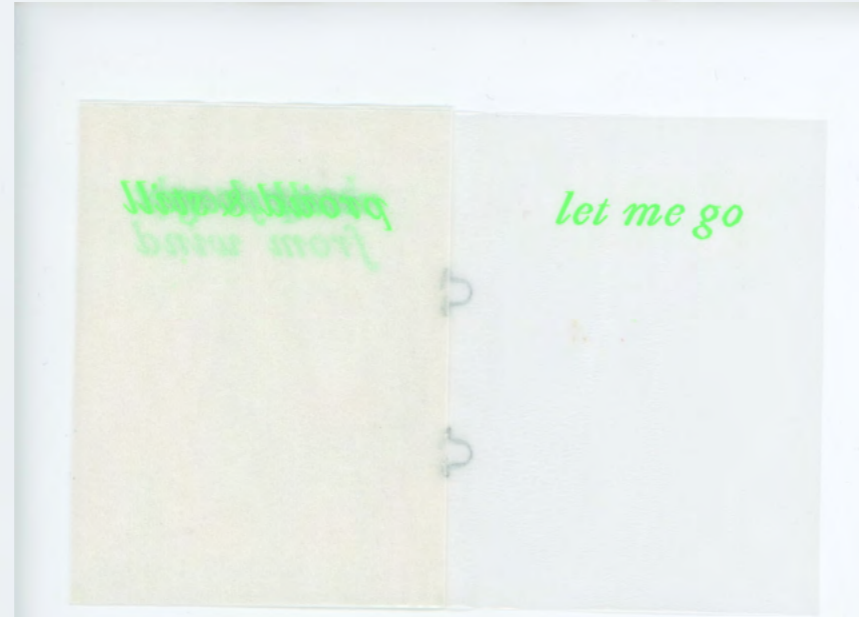
EHHH OHHHHH

(écho lointain)

eh oh
EHHH OHH

«EH OH» scores hanging on the wall, part of the installation can be read out loud (excerpt from Avenir next -Idiome)

View from a group show, 3537, Paris 2021





Knees are well known for referring to mobility, articulation, and support of weight. Close to the work "legs" they function as well as roots. They are a print and archive of my family's heritage.



Knees wax & metal, Paris 2021, view from a group show, 3537

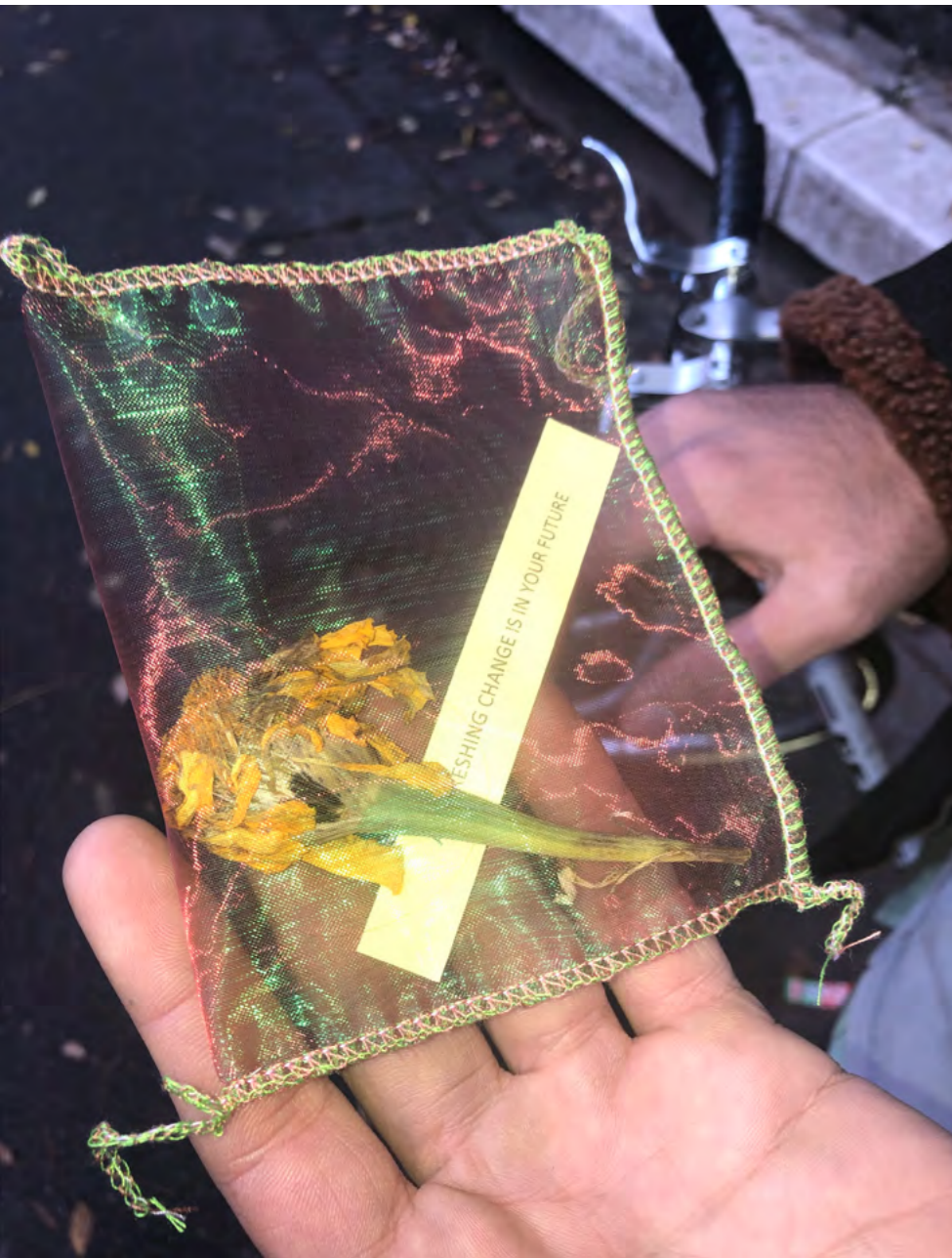
Avenear next - 1 This way, Idiome 2021

poems edition, recycled paper, 138 pages, 13x19 & one A3.

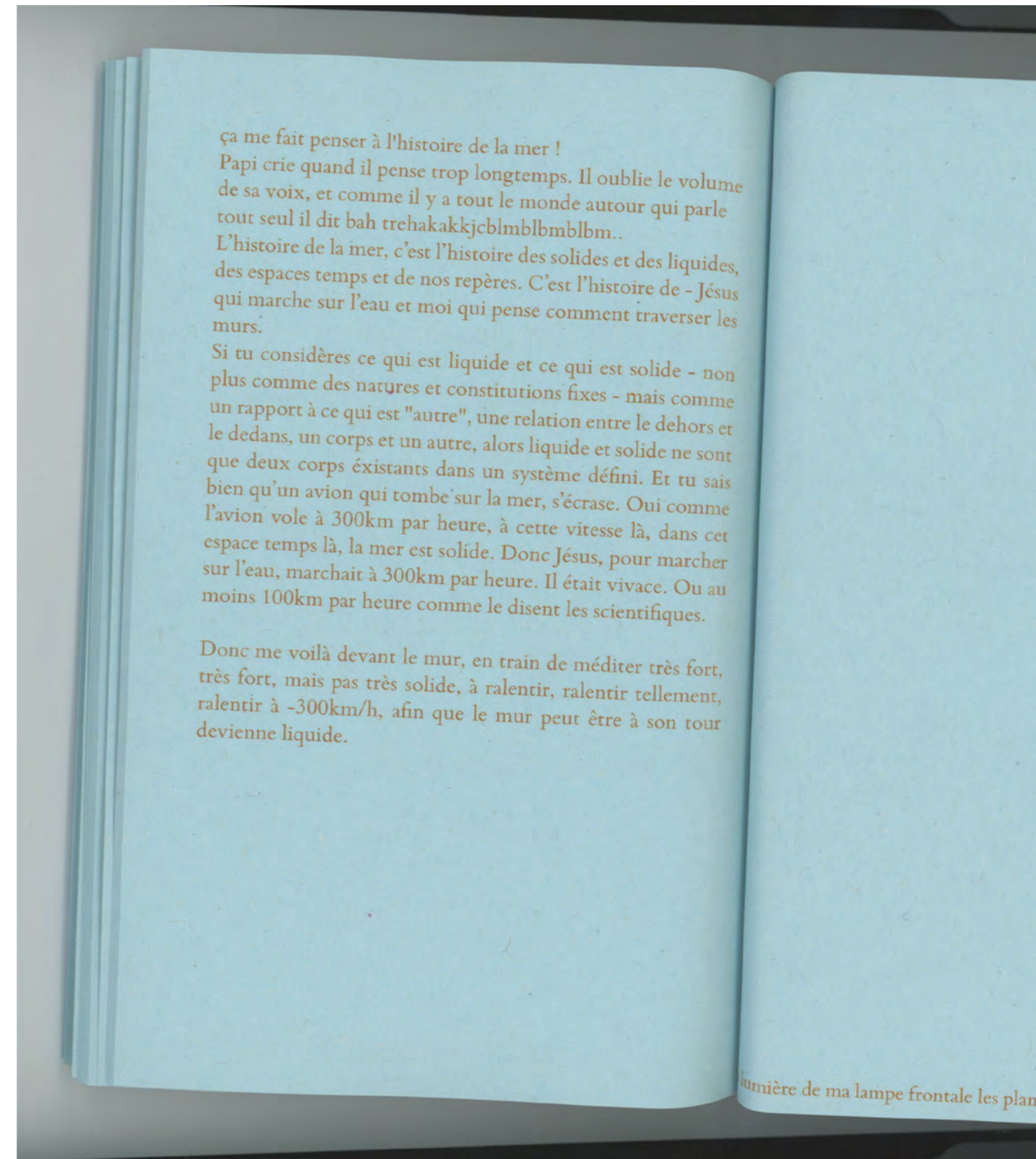
Idiome is an edition regrouping fragments of texts, sometimes descriptive, sometimes poetic.

It deals with metamorphosis, old age, death, transmitted memory, orality and revolves around research on the agency of the grieving collective.

The texts describe metamorphoses, advance towards death and explore the era of old age: there is a description of transformation: memory or reason which flatters and gives way to a moving matter in deconstruction, malleable and free: a way of reviewing things, of letting them break down barriers.



«See you next round» edition x40,
home raised flowers, fabric & paper, Paris 2021



Where are my legs? mix medias installation , Paris 2019

Legs

ceramics, Paris - Berlin 2019

Disarticulated, dismembered, frozen bodies, «LEGS» constitute memory archives, memory of a body consciousness, of its architecture in an instant, of what has been experienced. Legs that guarantee our mobility and autonomy are torn off, at the same time they look like children's toys, scattered on the floor.

Legs are monsters in its primary meaning of «to demonstrate» or to point the fingers. They are born from projections and free themselves from them by taking possession of their form.

In «Where are my legs?» I am interested in the lives of projections imposed on our bodies by patriarchal society. The arranged pieces deal with the space of the body: content, container & surface.

«... one does not give life to a character in vain. Creatures of my mind, they were already living a life of their own and no longer mine, a life that was no longer in my power to deny them. « Pirandello, 6 characters in search of an author.



The Loop Leg,
hanged on the wall of the room, video installation,
stop motion & sound installation , textil, Paris 2019

On a «green screen» - satin fabric, a headless "LEGS" stands. His leg moves on the ground from left to right. Caress the ground, invite the eye, do not dare (refuse) or translate an expectation with a hint of irritation. The body bends radically on itself in the pelvis and leaves the legs suffocating.



A skin deep mattress

<https://soundcloud.com/carla-magnier/kissing-room/s-sZQ4Z>

sound installation, Paris 2019

Talk about the common but secret desire of affection, the modesty of relationships, the fantasized and performed kisses that come out of a mattress that invites us to stick to our ears.

Flush

<https://vimeo.com/296032531>

mdp : SWIMM

16mm film, co-direction & acting with Danilo Andres, Shira Orion, Anna Savvidou & Chloé Sassi. Berlin 2018



«But perhaps it would be necessary to descend further below the garment, perhaps it would be necessary to reach the flesh itself, and then we would see that in certain cases, at the limit, it is the body itself which turns its back against itself utopian power and brings in all the space of the religious, the sacred, all the space of the other world, all the space of the counter-world, even inside the space which is reserved for it. his materiality, in his flesh, would be like the product of his own fantasies. « Foucault, Heterotopias





Le VAR

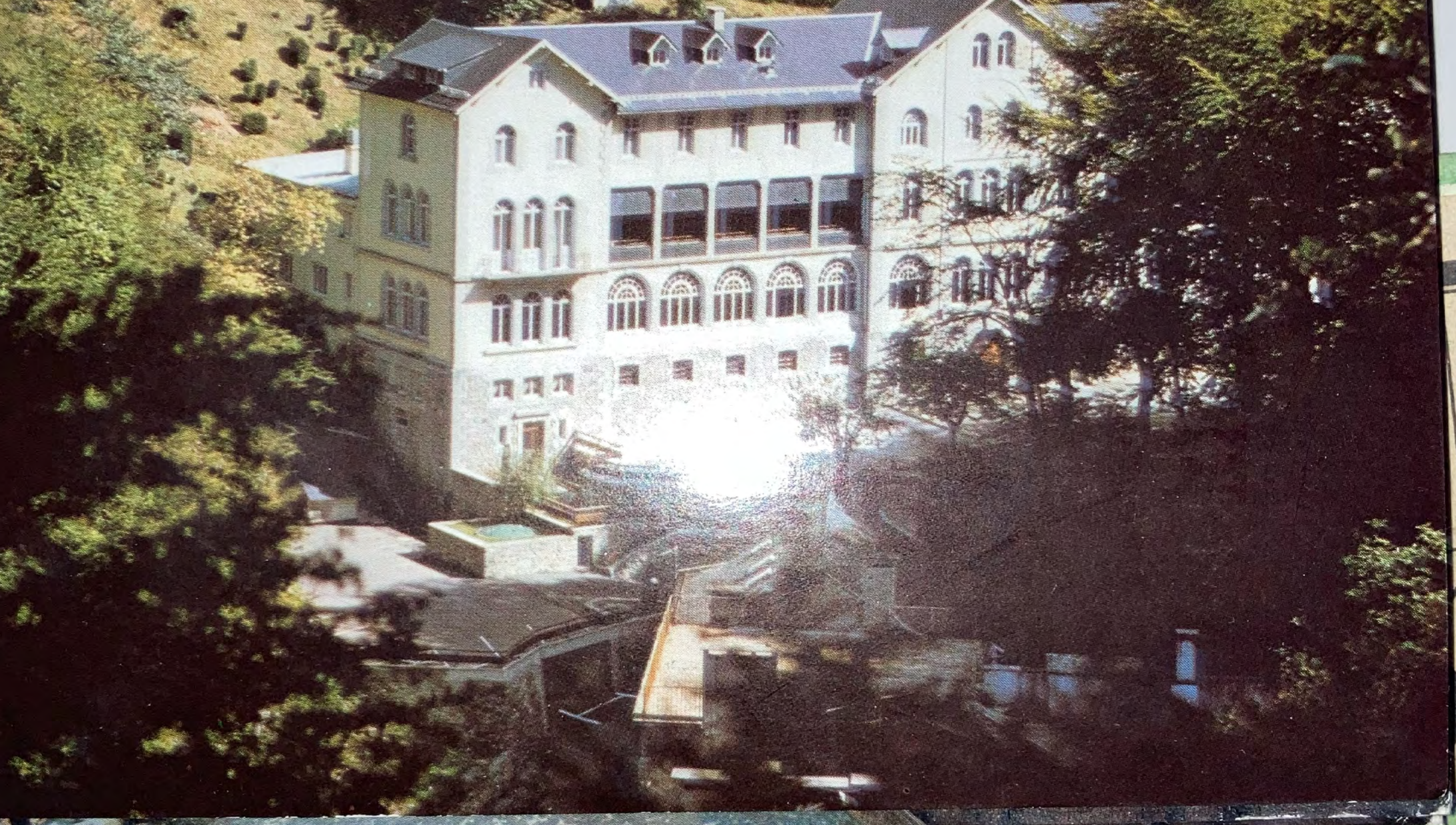
Screen-printed cryptocurrency, co-creation with Morgane Baffier, 2021

The Var was born in 2021, introduced in a conference on the crisis by Morgane Baffier and brought into play via L.A.R.P. during the evening opening the Start Down End Up exhibition, at Neuvitec 95, a former business incubator. We replace our money for the Var, to consume at the bar.

Its value varies according to supply and demand. It is therefore possible to speculate, to make money reselling it in the corridors or to lose it. The bank is run by 3 performers (Morgane Baffier, Arthur Motais and Carla Magnier) traders who advise visitors.

Rechercher des détails





Déposé