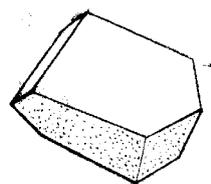
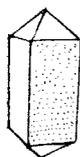
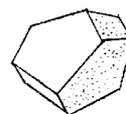
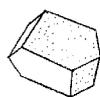
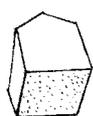
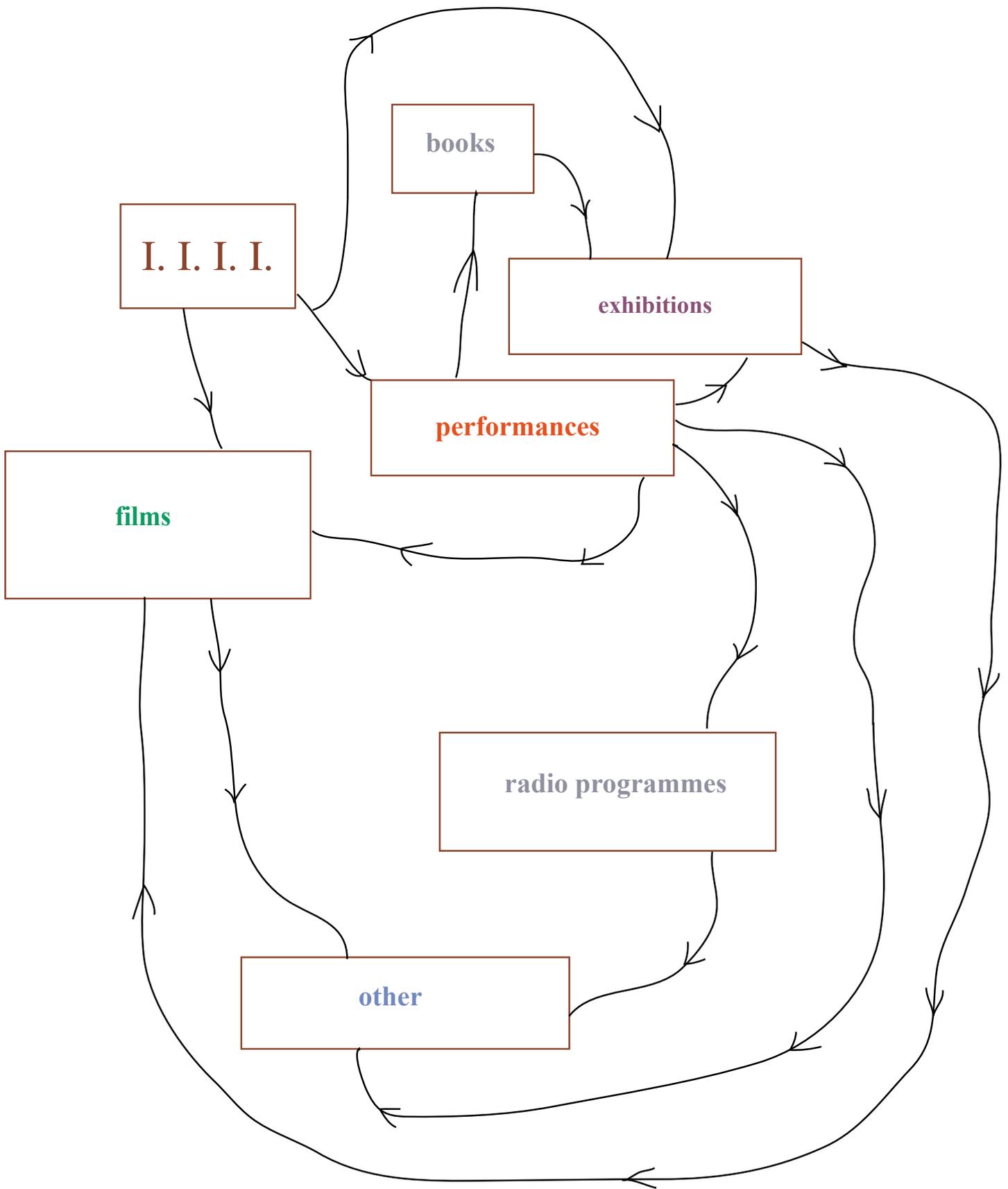


Louise Hervé & Chloé Maillet / I. I. I. I.

Portfolio.
2012-2015



Contents



Presentation



Many have already become acquainted to this multi-faceted body of work. We repeatedly hear how the duo formed by Louise Hervé & Chloé Maillet is bewildering, at times expatiative, as well as elusive. Some may even have a hard time telling them apart when they dress in their lecturer suits. It is therefore not without a gist of humour that they offer us, between surveys and minute inventories, a performance meant to help those who have no memory for faces. To these virtuoso of disguise, aware that they are of how public speech is forthwith theatrical, and how a simple accessory can facilitate time travel, the performances quickly filled their role in the preparation - or extension - of films, exquisitely D.I.Y., that they have been directing for the past few years, and whose genre relentlessly wavers. We will nevertheless underline, unassumingly, a pronounced taste for the creation of suspense works, for which the duo surrounds itself with a brilliant team, and stages a series of singular portraits: a young captive, of noble descent, wandering endlessly in dreary underground passages, fearing for her life, like something out of an English gothic novel, like *The Monk*, by Lewis. Or, another, of a young elegant man, from the great period of the spleen, who has a very peculiar painful relationship with the surrounding space. Enthralled by the supernatural, the latter will literally be attacked by the wallpaper on his walls, which, after a heinous repulsion, will eventually and genuinely drown our hero under streams of blood.

The performances are privileged moments. They tell us of the value and charm of what briefly appears and leaves but little trace, if the fleeting expression of an enigma for the memory. They seem to evoke the existence of someone or something that artificially ages. The whole works of Louise Hervé & Chloé Maillet would be such stuff as this famous moment of Italian cinema, when Fellini films in the Rome underground the quasi-immediate flight of sublime roman figures, vanishing into thin air. The artists always apply themselves to sharing the pleasure that exists in being at the heart of the polyphony of the world, and in playing with oral transmission, which can, as it does in the exhibition, lead other insiders into taking over frameworks, calculated with utmost passion.

Cécilia Becanovic

Louise Hervé & Chloé Maillet were born in 1981. They founded I.I.I.I. (International Institute for Important Items) in 2001, for which they produce performances, genre movies and installations.

1. Exhibitions

Nadine, Michel and Michel

Solo show, Marcelle Alix Gallery, February-April 2014. Performers : Pierre Viellard, Louise Mariotte, Chloé Richez, cur. Isabelle Alfonsi and Cécilia Becanovic



The exhibition *Nadine, Michel and Michel* is like a standalone book, inside which small successive cells indicate a differential experience of the languages (oral, written, filmed). It also seems to act as a film would, one which shows a dynamic and never-ending dispatch towards a meaning -but never final. To start, the visitor knows what to expect, even before opening the door. Let's say he only has to unravel the thread. The artists are reaching out to him, through a text visible on the window, indicating in a clear and simple manner that the story evolves. This text is also meant for the three persons who, in turn, for the length of the exhibition, will embody the stories given to them beforehand. Yes, you will understand quite quickly. *Nadine, Michel and Michel* are subaquatic archaeologists - their mission is to embody three different scripts, thanks to which they can aspire to create variations as well as command an ever-stronger meaning to an ever-moving installment of phrasal fragments. The performance will repeat itself, but will be of short length. The consultation of the booklets done by the artists will last the time each spectator will give to it. And to adopt, in their own way, the profound metonymic nature of cinema, the treasure hunt will be maintained through the projection of a sequence of their next film, *A Water Way*, freeing itself from the blossoming of a freely flowing and continuous staging, to favour an assembly, taking into account the exhibition in its entirety.

Cécilia Becanovic

Nadine, Michel and Michel, books and performance, 2013, images : A. Mole



Scholar's Rock

Solo show, Vancouver Contemporary Art Gallery, January 2013. Performers : Maria Fedorova, Christine R Novosel, Jocelyn Statia, Maggie Holland, cur. Nigel Prince



The exhibition consisted of a single object placed in the centre of the gallery, a reverse osmosis device (usually used in order to desalinate water in boats). We scooped water from the North Pacific Ocean, the machine transformed it into drinkable water.

We wrote two performances and trained the team of volunteers who welcomed the public in the gallery. They told each visitor one of the performances and sometimes a conversation started.

Excerpt from the performance :

«The Dr. Sun Yat-Sen Garden is a much smaller park, but there are many rocks in it. This garden was built in 1985-1986. It is enclosed by walls. At the centre of the main courtyard, there is a pond surrounded by large rocks and pavilions. In one of the pavilions, deemed the scholar's study, there is a remarkable gongshi. This gongshi, also called scholar's rock is not very big, you can transport it easily. The scholar's study is, and has to be, a room sparsely furnished. The gongshi is its only ornament. It hasn't been carved by man, or if it has, it doesn't look like it. Water shaped it and polished it, giving it this fantastic appearance. It looks contrived and artificial, but it sums up the passing of time and the actions of natural elements. It resembles the wandering of the mind.»

Scholar's Rock, performance, 2013, images : M. Fedorova



Love Can be Born from the Least Astonishment

Installation and performances, 2011-2013

FRAC Nord Pas de Calais, *Revisiting time*, cur. Irène Aristizabal

Le fort du Bruissin, *Vers une hypothèse*, cur. Andrea Rodriguez Novoa



Love can be born from the least astonishment is a composite installation associating a chronological frieze taking the form of a shelf covered with embroidered fabric, various materials, and the script of a performance. This piece brings together two major 19th-century events not far from one another that have crystallized. The artists are here closely interested in conjuring up on the one hand the Saint-Simonian doctrine of happiness arising from industrial progress, and on the other Louis Pasteur's swan-necked flask experiment which demonstrated that bacteria do not develop in a sterile environment (the result challenged the theory of spontaneous generation in vogue at that time). For that reason reproductions of Prosper Enfantin's waistcoat and a stone's throw away from it a sterile blown-glass phial containing stock (for which Pasteur's scientific protocol was respected) are ranged on the shelf. It is an opportunity for Louise Hervé & Chloé Maillet to associate a few intertwined ideas, via a no less fascinating topic of study: military engineering in science-fiction films. Guillaume Hervier, 2013

Love can be born from the least astonishment, embroidered diagram, glass flask, vest, and performances, 2011-2014, photos Fort du Bruissin



Before and After the World

Installation and performances, 2012-2013

Palais de Tokyo, *Triennale de Paris/ Intense proximité*, 2012. performers : Françoise Lebrun et Edith Scob, cur. Okwui Enwezor.

Astérides, *Performances, empreinte et passages à l'acte*, 2013. performer : Frédéric Joulian, cur. Mehdi Brit



Shown during *The Triennale/Intense proximité* at Palais de Tokyo (2012), the installation and performance *Before and After the World* discuss Johann Jakob Bachofen's (1815-1887) theories about matriarchy at the origin of civilization. Bachofen's texts such as *Das Mutterrecht* (1861), have been read by XXth century feminists. Confronting those books with 1950's science fiction films dealing with matriarchy, L. Hervé and C. Maillet compose a serial displayed on a light panel in the form of a three meter long transparency film roll with drawings of film posters and book covers.

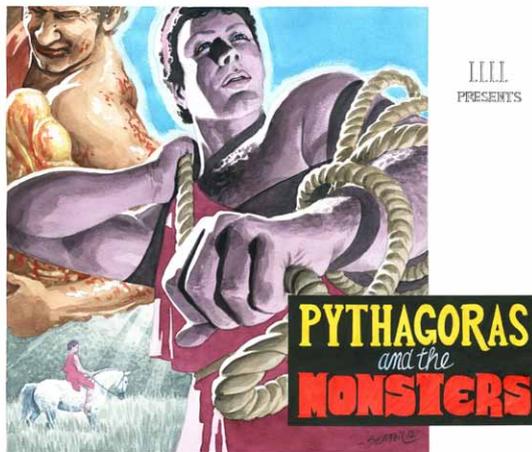
For *Empreintes et passages à l'acte* L. Hervé and C. Maillet collaborated with an anthropologist based in Marseille, Frédéric Joulian, with questions related to prehistoric techniques and gender.

Before and after le world, light panel, transparency film, paint, 2012, photo JC Lett
Before and After the World, performance with Frédéric Joulian



Pythagoras and the monsters

Solo show, Kunstverein Braunschweig, March-May 2012



The exhibition consisted of the projection of a short, mute sword-and-sandal film dealing with the life of Pythagoras (VIth century BC). In the adjacent room, three professors from the TU Braunschweig, Pr. Sonar, Pr Scheier and Pr Loewe were invited to discuss Pythagoras's doctrine, respectively from a mathematical, epistemological and geometrical point of view.

Pythagoras and the monsters, original poster by Dominique Bertail, 60x50 cm, 2012, ed 8
Pythagoras and the Monsters, s8 film, 2'20
Pr Sonar and Pr Scheier before the conference



Strange Attraction

Solo show, CAC la synagogue de Delme, February-May 2012, cur. Marie Cozette
Catalogue published by JRP Ringier



Excerpt from the serial *Strange Attraction*, published in the local newspaper *Le Républicain Lorrain*, épisode 2, 1 March 2012 :

The story so far: *La Ghita is on a sightseeing tour of a salt mine. In Rome, Benvenuto Cellini, taking advantage of the public unrest caused by the death of the Pope, has called up an assembly of demons in the Coliseum, and decided to rid himself of his rival once and for all...*

Cellini struck once, then again, and Pompeo fell dead at his feet. He had not meant to kill him, but as the saying goes, things sometimes get out of control. With his left hand he wrenched the dagger out of the wound, with his right he drew his sword to defend himself against Pompeo's cronies.

Then a metallic grating sound was heard, and Cellini's silhouette reverted to the pose it had been in at the beginning of the scene, with his weapon hidden inside his doublet. Pompeo got to his feet. The diorama was over. The coloured lights went out.

The little open carriage we were sitting in began lurching up the hill again, only to come to a halt several metres on to subject us to another, similarly ridiculous historical recreation.

Strange Attraction, Ten issues of *Le Républicain Lorrain* containing the ten episodes of the serial *Strange Attraction*, Pasteur's crystals, moulded glass, ed 13, 012

Strange Attraction, vitrines containing loans from the association Ad Duodecimum, the Musée Barrois and the musée départemental du Sel de Marsal.

Crédit photo O. Dancy



In Which the Diorama is Set on Fire

Solo show, FRAC Champagne-Ardennes, Reims, September-October 2011
performer : Pierre Viellard, cur. Antoine Marchand



Excerpt from the tour of the exhibition, blue version

«Palissy used a very specific technique : lifecasting, using living or recently killed animals. Though we don't know if he ever casted human beings. In his 1933 film, American Hungary born cinematographer Michael Curtiz tells the story of a sculptor very much inspired by Palissy. His name is Ivan Igor, and he is a wax sculptor who owns his own museum, hence the title of the film : The mystery of the Wax Museum. Three dimensions historical dioramas can be seen in his museum, such as the death of Marat, inspired by the painting by Jacques Louis David's atelier you can see in the Musée des Beaux-arts of Reims. But a terrible catastrophe happens: his diorama is set on fire. ..»

In Which the Diorama is Set on Fire, trompe l'oeil painting, desk, wax, mirror, postcard, embroidery, 2011
Image: M. Argyroglo



2. Films

Spectacles without objects

35mm slides, HD and video transferred to HD, 33', 2016

Written and directed by Louise Hervé & Chloé Maillet, with Laurent Cazanave and Luna Picoli Truffaut

Coproduction redshoes | SOME SHOES / I. I. I. and Centre Georges Pompidou

Supports : FNAGP, Crac Alsace, Centre culturel de rencontre Parc Jean-Jacques Rousseau et CAC Vilnius



Spectacles without Objects interpret and reenact sources found in newspapers and books, while also recreating artistic interventions that took place in public spaces in France and England between the 17th and 19th centuries. In some ways this work is a cornerstone for reevaluating and rewriting modern 20th – century performance history and artistic activity as tools for social change and possible revolt. Something forgotten is given new life through *Spectacles without Objects* – and its historical resurrection should echo in the future as a valuable contribution to our knowledge of early political, aesthetic and artistic activism.

Jacob Fabricius

Spectacles without objects, film stills (image Yann Monel), 2016



The Waterway

HD film, 23', 2013

Written and directed by Louise Hervé et Chloé Maillet, with Brigitte Rouän and Bernard Verley
Coproductio*n* redshoes | SOME SHOES / I. I. I.
Région Pays de la Loire et du Pôle Image Haute-Normandie.
Liverpool Biennial 2014, European Culture Programme 2007-13
& la Passerelle Centre d'art contemporain, Brest
Le Musée de l'Abbaye Sainte Croix, l'AVVAS, l'OCEAM



The film takes place in a sea resort on the atlantic coast in France. A group of subaquatic archaeologists are looking for the remains of ancient shipwrecks, and try to preserve what they find from corrosion. A spa proposes its clients to rejuvenate with the help of seawater treatments. Meanwhile, a mysterious group of retired people are set on finding the way to eternal life. Does the future of humanity lie underwater ?

The Waterway, film stills, Brigitte Rouän, Bernard Verlay, Philippe Bilheur



A Treatise on Baths

35 mm slideshow, 9', silent, 2013

Written and directed by Louise Hervé et Chloé Maillet
With Pierre Pinson
Production I. I. I. / Parc Saint Léger / Banff Centre



In the 1960's, archaeologists found hundreds of wooden sculptures in the springs of the river Seine, dating from the gallo-roman times. They were in the shape of legs, arms, heads, internal organs, and sometimes animals. These sculptures had been perfectly preserved, their structure and even sometimes colour was intact. Their prolonged immersion had maintained their aspect. Once taken out of the water though, they started to rot extremely quickly. In science fiction films, whole civilisations are preserved under water, Atlantis or Lyonesse, eternal cities where the immortal fish men dwell...

A Treatise on Baths, 35mm slides, 2013, exhibition view, Walter Philips Gallery, Banff Centre, Canada.

UNDERNEATH THE SURFACE



The Wall that Bleeds

s8mm film, 5', silent, 2012

written and directed by Louise Hervé et Chloé Maillet
with Laurent Lacotte
Production I. I. I. / Kunsthaus Glarus



In *The Yellow Wallpaper*, a short novel written by Charlotte Perkins Gilman and published in 1899, a woman is sent to rest in a quiet house in the countryside. Her physician instructs her not to leave her room. The bedroom is a former nursery, on top of the house. The walls are decorated with a faded yellow wallpaper with an intricate pattern of yellow flowers. The paper has been worn out by generations of children. The woman feels discomfort at first, she hates the wallpaper and she is under the impression that someone, or something, is spying on her. She begins to scratch the flowers. At night, she sees a woman behind the pattern, shaking the flowers, coming for her.

The Wall that Bleeds, 16mm film and curtains borrowed from the Ritz Hotel, exhibition view, Prix Ricard 2012, Fondation Ricard
The Wall that Bleeds, film stills, 2012



Pythagoras and the monsters

s8mm film, 4', silent, 2012

With Basil Maillet

Production I. I. I. I./ Kunstverein Braunschweig



Here is Pythagoras and his first disciple, Abaris. Pythagoras is standing at the entrance of a cave. According to Iamblichus, his biographer from the Roman era, Pythagoras favoured caves and dark places to deliver his teaching. Abaris recognised Pythagoras's wisdom at first sight, because of the philosopher's golden thigh. According to Porphyry, another biographer, Pythagoras descended in the Hades, fought tyrants and monsters. He was always victorious.

Pythagoras and the monsters, film still, 2012



PYTHAGORE & LE MONST
PROD. NO.
SCENE
FILM 2 TAKE
DATE 13/08/2011
PROD. CO. I.I.I.I. SO
DIRECTOR HERVE & MA
CAMERAMAN

A Recess and a Reconstruction

s8mm film transferred on Digibeta, 19', 2011

Written and directed by Louise Hervé et Chloé Maillet

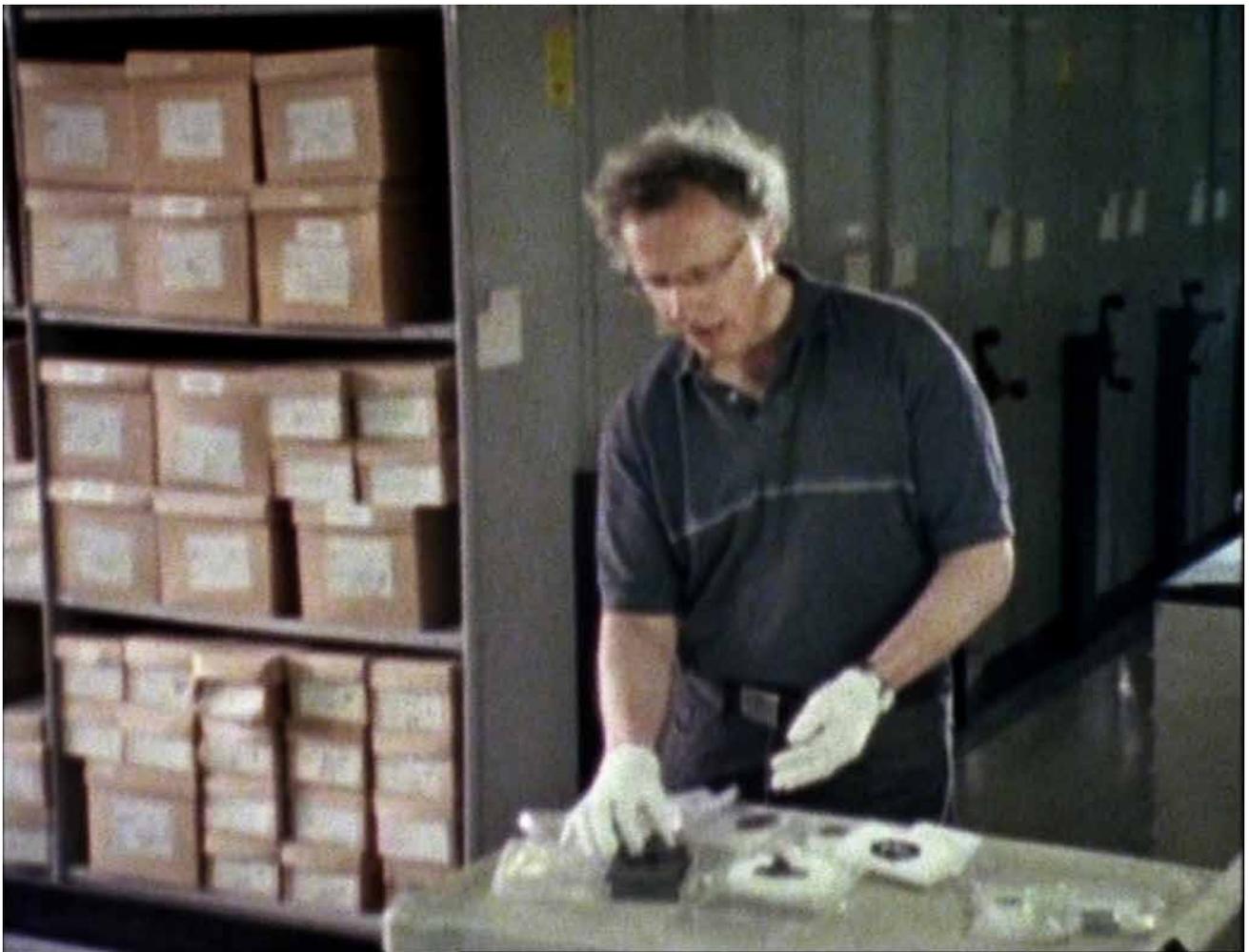
Production I. I. I., with the support of Pôle Image Haute Normandie, Cultures France, DRAC Île-de-France, mairie de Paris, Raven Row.



Somewhat at a loose end, two museum guides in a basement storeroom are marveling at the great resourcefulness of archeological museography. Elsewhere, on an excavation site, an archeologist standing by trenches and mechanical diggers is describing artefacts, using these simple objects to sketch an elevation of a whole civilisation. Much further along, a young woman imprisoned in the underground recess of a castle lets her terror fantasies run wild. The line between what is past and what lies in the future is in the process of disintegrating.

A recess and a reconstruction, film still (Francis Grew at the LAARC)

A recess and a reconstruction, film still (Rachel Spicer as Hippolyta)



An Important Project

16mm and HDcam film transferred on HDcam, english subtitles, 38', 2009

Written and directed by Louise Hervé et Chloé Maillet

Production I. I. I., coproduction ARCADI, with the support of Pôle Image Haute Normandie, Région Picardie, CAC la Synagogue de Delme.



An Important Project treats of the future of tertiary sector companies (on Earth) and of sportsclubs (on the Moon). Employees and players discuss marketing techniques, improvement in brain surgery and strategies of remembering.

An Important project, film still (Gilles Esposito and Benjamin Seror), 2009.

An Important project, film still (Laurent Lacotte and Emmanuel Mouret), 2009.



3. Performances

The Interpreter

One week performance, Oxford Modern Art, 2014, cur. Ben Roberts



- As you may know, all stage plays were forbidden by a decree from the Puritan Parliament during the English Civil War, at the very beginning of it, in 1642. All theatres in London were closed at a time when they were most popular. The decree suggests the ban on theatre would last only during the war, as a temporary measure. According to Parliament, it was better to go to church and pray during these times rather than to entertain oneself in theatres. But in fact the prohibition became stricter, and lasted until the restoration in 1660.

- Yes, but there was no problem with writing plays, as long as they were not staged. Margaret Cavendish wrote several plays, one of which shows an army of women regaining a fictitious kingdom that looks very much like England. She also wrote a utopian novel describing an alternate world, called *The Blazing World*. The world is ruled by an Empress who supports science and builds new theatres.

- In the meantime, in London and the rest of the country, theatres were dismantled (the Globe theatre was demolished in 1644), actors would go to prison if they were caught playing, and their costumes were destroyed.

During one week, we organized conferences with scholars (Tiffany Stern, University College), concerts with historical reenactors (The Oxford Waits), printed posters and talked with the visitors who tried on costumes borrowed from the University theatre group.

The Interpreter performance, 2014
Spectacles without an object, print, 2014



A Fête in Dallas

Performance, Dallas Contemporary, 2014, cur. Florence Ostende



Excerpt from the performance

«*Phase IV*, released in 1974, is perhaps the best example there is of film about insects and utopia. It was directed by Saul Bass, the famous graphic designer who worked with Alfred Hitchcock for the opening credits of *Vertigo* for instance.

Phase IV is a film about ants. A group of scientists observe sudden changes in anthills from the desert. They build a scientific station to monitor these changes. They gradually realize that the ants are attacking them by building a giant anthill made of shiny material that increases the heat in the station.

The same thing happens with the tower that was recently built across the garden, the Museum tower : the temperature in the Nasher garden below has risen a few degrees since its completion. This has made people worry the gardens around would be damaged by this construction. Because that is what happens in the film: the heat is causing malfunctions in the computer. In the end, the scientists are defeated. The last one decides to go inside the anthill to destroy it. But he realises the ants were waiting for him, and he merges his intelligence with the ants.»

Images Nadège Serre



The Pier

Performance, Parc Jean-Jacques Rousseau, Ermenonville, 2h30, 2013
With Louise Mariotte & Chloé Richez, cur. Corinne Charpentier



Excerpt from the performance :

«Jean-Jacques Rousseau wrote in 1758 an answer to the entry «Geneva» by D’Alembert in the Encyclopédie. D’Alembet suggested the ban on theatre was lifted in the the Republic of Geneva. Rousseau protested theatre was amoral. From the point of view of the charaters appearing on scene, who were sometimes vicious and corrupted or from the point of view of the actors, whose art implies illusion and lies, theatre is a bad thing. Was Rousseau against any form of spectacle ? No. But what would the object of a good spectacle be? «Nothing, if you will. Do better : make the spectators actors themselves».

By the way, I must say that my name is really Louise Hervé, and Chloé Maillet, here, is really Chloé Maillet.»



Louise Hervé and Chloé Maillet are represented by
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