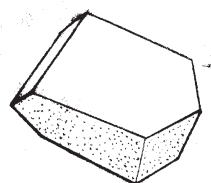
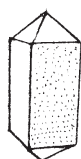
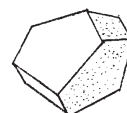
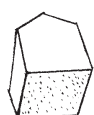
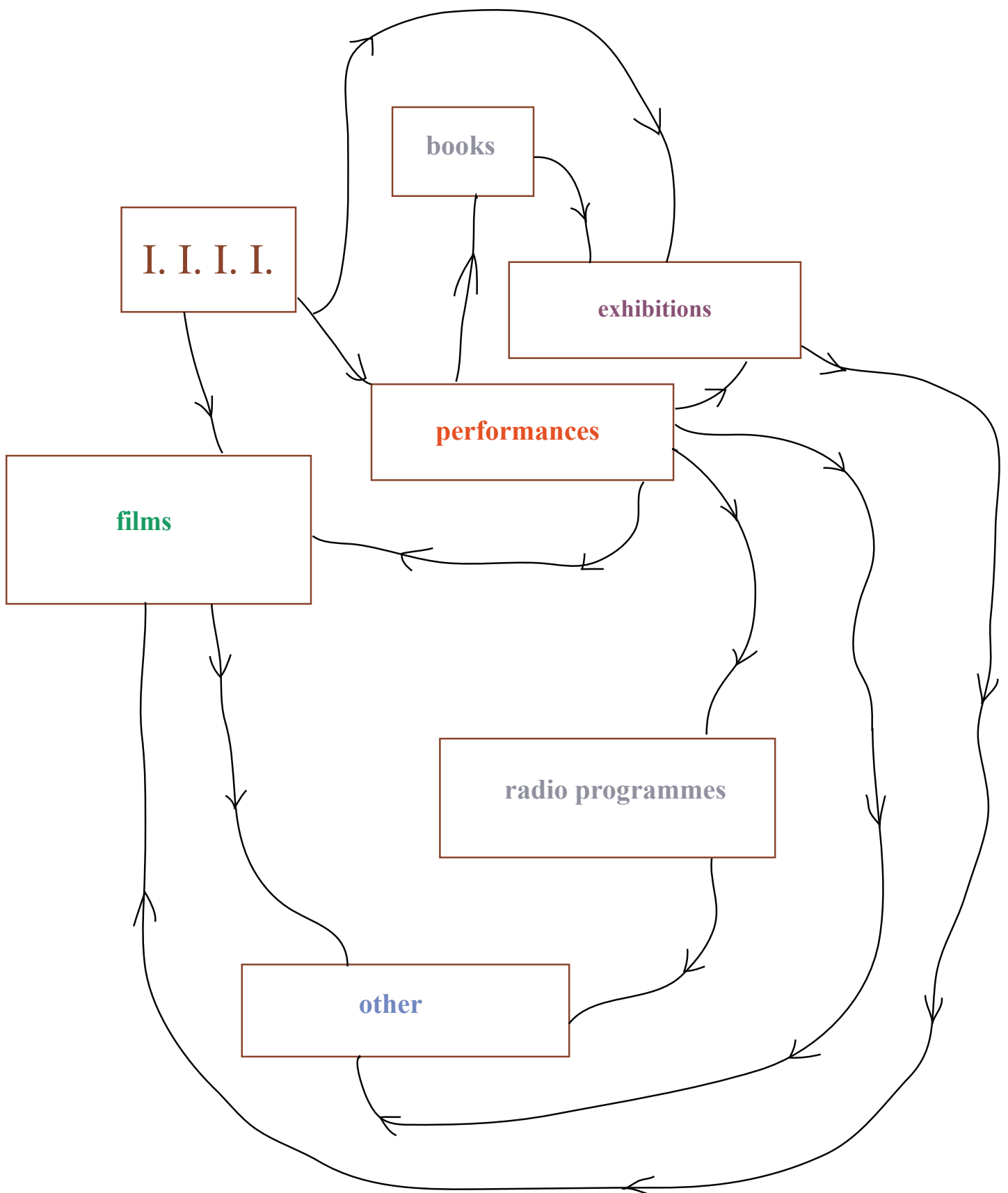


**Louise Hervé & Chloé Maillet / I. I. I. I.**

**Portfolio.**  
2013-2019



## 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.

## No more human voices, only the voice of birds

HD and super8 film (Production I. I. I., with the support of New Zealand France Friendship Fund and The Whare Hera residency, Wellington, New Zealand)  
Installation (glass, plants, watercolours)  
Galerie Marcelle Alix, Paris, 2018



«The exhibition provides a form of synchronisation with the birds from the Ménagerie of the Jardin des plantes, which will be studied by the artists throughout these two months, reporting the results of their observations in the gallery, as well as the encounter with the kea parrots from New Zealand that we see in the film shown in the basement. The objects exhibited function on the basis of gifts / contra-gifts: in the first room, presents given to the kea parrots for the game, artwork replicas (scarpette by Marisa Merz, mobile by Man Ray), and in the second room, the reproductions of objects made of plants, which were given to the artists by a kea parrot, and preserved glass showcases. Drawing on the anthropologist Marcel Mauss, one can therefore imagine that the exhibition constantly reactivates the social link between Louise and Chloé and the birds. More than an ephemeral union, what they eventually seek to form is an interspecific community, Antoine Chopot's «more than human communities» that instantly urge us to define an «us' (...) that is increasingly committed beyond humanity».

Isabelle Alfonsi

*A gift from the kea*, glass, southern hemisphere plants, metal, 2018  
*A gift for the kea*, wood, metal, hemp, paper, watercolour, 2018  
*Kiki e Manu*, HD and super8 film 15',



# Iguana

performance and film programme, video installations, vinyl records, 35mm slides and super 8 film, drawings, objects.

Solo show, Le Crédac Ivry, France, 2018

Cur. Claire Le Restif with Sébastien Martins

With the support of FNAGP



« In Dunkirk, in a cafe by the harbour an iguana used to live, we met him years ago. We were staying in a youth hostel by the shore, where hundreds of magicians had come to attend the annual Illusion Congress. We were probably the only ones in the hostel incapable of performing any magic trick. That night we had dinner in the cafe by the harbour. The iguana was staring at us. He was moving sparsely and so slowly that we thought – the iguana is part of another dimension, where time and perceptions are modified. Perhaps he's living forever in the future. »

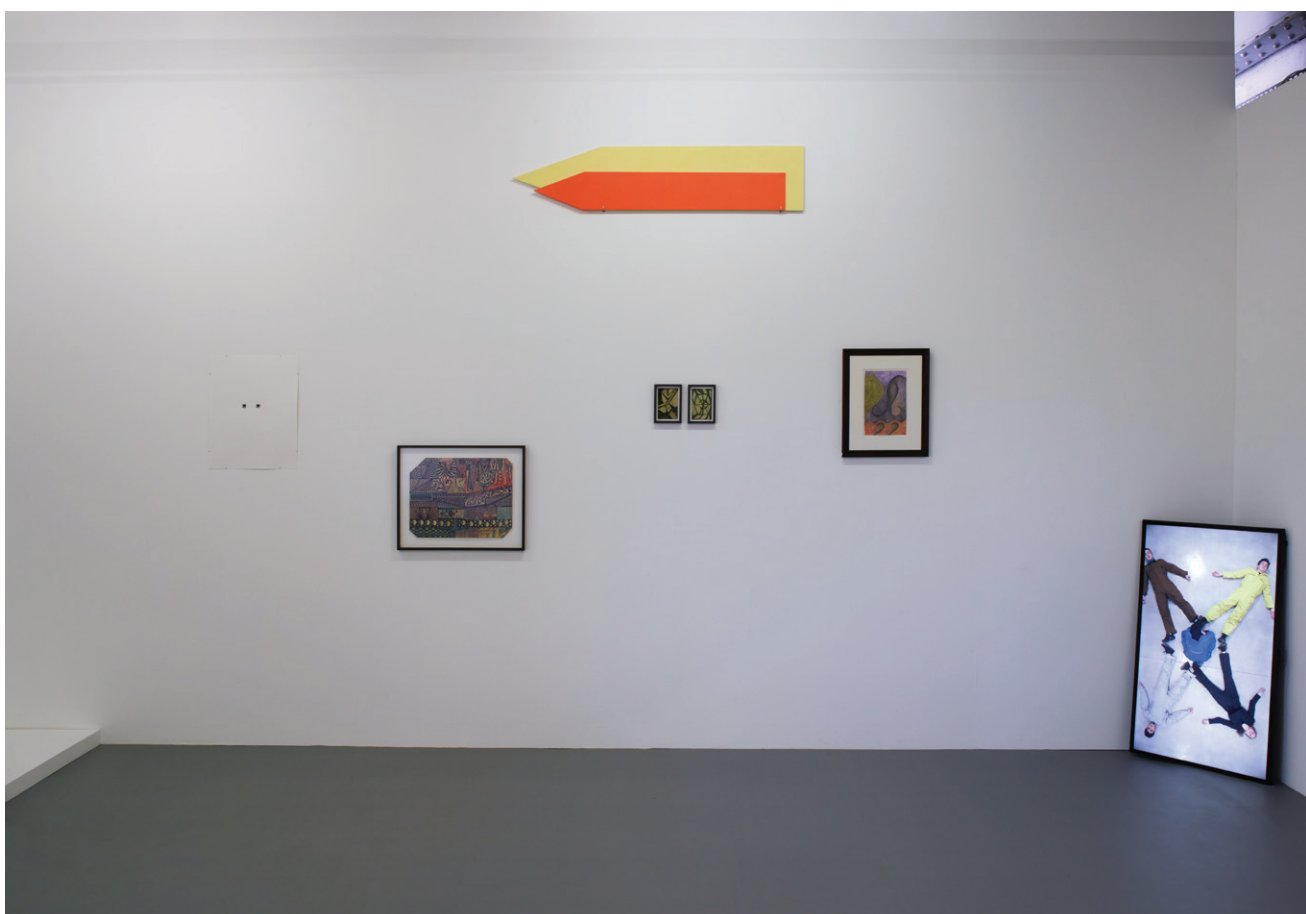
For the exhibition *Iguana* various collectors, public and private (the LaM in Lille, Christian Berst gallery in Paris...) had lent us pictures by spiritualist painters, drawings made by mediums, works of art produced under the influence of spirits (Augustin Lesage, Fleury-Joseph Crépin, Madge Gill, Alexandro Garcia...). The film shown along these pictures links Fourier's utopia in the 19th century and the desire to communicate with spirits from other planets in order to solve political and social issues on Earth.

*Iguana* was a chance to show a method of work. We were exploring various moments in history, issues dealing with transmission of knowledge and social revolutions, such as Pythagoras' teachings, songs by the saint-simonians, a 19th century utopian group, or jiu jitso practising suffragettes, mixing historical facts and fiction.

The exhibition was also an anthology, with previous films and installations complete with new synchronised projections, and a series of performances. The film and performance programme was split in two chapters : I. The Unnamed Room ( January/February) II. Nothing is said (February/March) ; the performances took place every week end.

*One of us has to go*, performance, book from the Thorez-Vermeersch collection  
*The Unnamed Room*, installation view, images André Morin





# Spectacles without Objects

Performances ; vinyl records; book ; 35mm slides, super 8 film and video, 2016-2017  
Kunsthall Aarhus (DK, 2016) cur. Jacob Fabricius, Sofia National Gallery (BG, 2017) cur. Emile Ouroumov, Eugenio de Almeida Foundation, Evora (PT, 2017) cur. Elfi Turpin et Filipa Oliveira, Kunsthalle Wien (AT, 2017) cur. Anne Faucheret, Rond-Point Projects Marseille (FR, 2016) cur. Camille Videcocq, CNEAI (FR, 2016) .

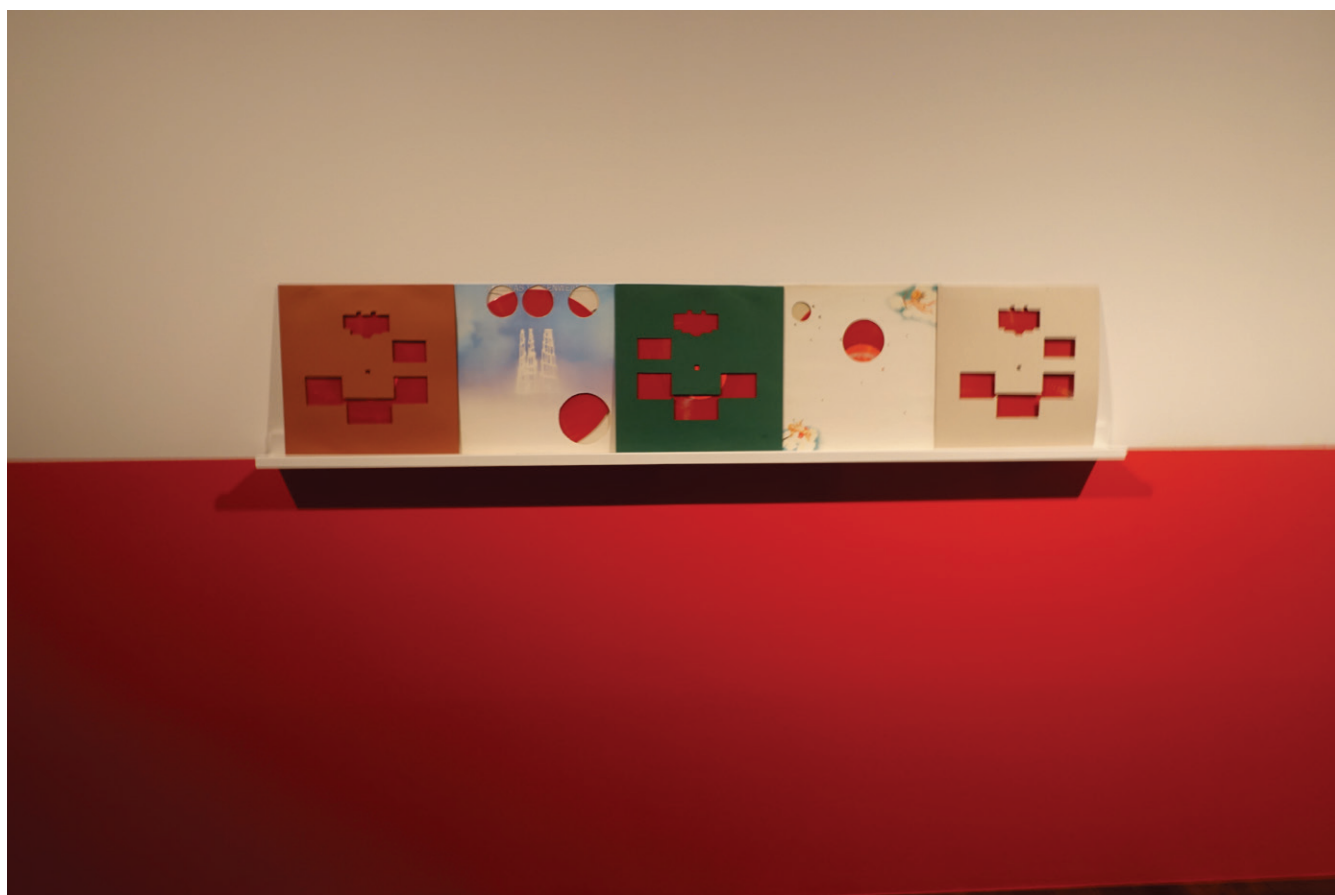


« *Spectacles Without Objects* interprets and reenacts sources found in newspapers and books, while also recreating artistic interventions that took place in public spaces in France and England between the 17th and 19th centuries. In some ways this work is a cornerstone for reevaluating and rewriting 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, Kunsthall Aarhus

The three current chapters of *Spectacles Without Objects*, taking place in the 17th, 18th and 19th century, were produced and added throughout a series of exhibitions in 2016-2018. The installation consists of a video, super8 and slides synchronized projection, with a soundtrack on a vinyl record playing at the same time. In Sofia, Evora, Aarhus (where the project presented as a solo show) the film was accompanied by a series of narrative performances.

*A side/ B side*, performance, Sofia National Gallery, 2017  
Installation view, Kunsthall Aarhus, 2016  
Vinyl record sleeves, Eugenio de Almeida Foundation, 2017





# The Waterway

HD film, 23', 2013

Written and directed by Louise Hervé et Chloé Maillet, with Brigitte Rouan and Bernard Verley  
Coproduction 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 ?

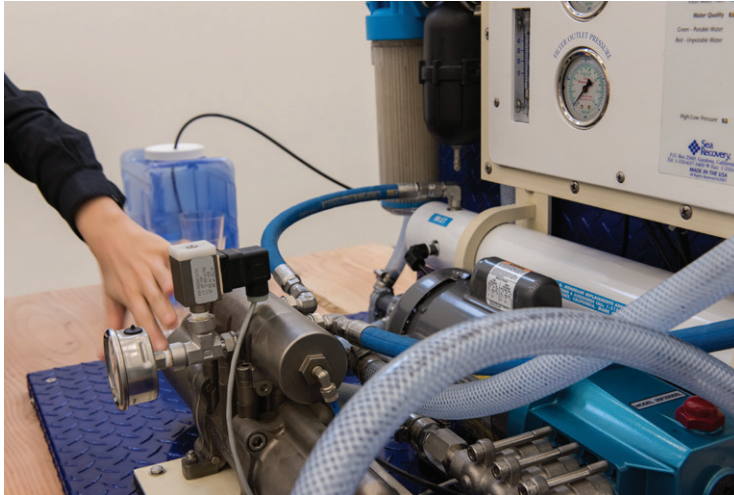
*The Waterway*, film stills, Brigitte Rouan, Bernard Verlay, Philippe Bilheur





# 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





# 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



## vimeo links

Louise Hervé and Chloé Maillet, *Spectacles Without Objects*, HD video, super8 film, 33', 2016, Production I.I.I.I /red shoes

<https://vimeo.com/170588797>

pw : maurice

Louise Hervé and Chloé Maillet, *A recess and a reconstruction*, 2011  
super 8 transfered to DVD

20 min

<http://vimeo.com/23544548>

(password: hippolyta)



Louise Hervé and Chloé Maillet are represented by  
Marcelle Alix Gallery (Paris)

[www.marcellealix.com](http://www.marcellealix.com)

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