

***PAUL GARDIN***

## Collective exhibitions

- 2021 - *GO FAR, GO HARD*, (with KimPetrasPaintings), Glassbox, France  
Residency «Mobilisé.e.s» restitution, Maison des Arts de Malakoff (invited by Jimmy Beauquesne), Malakoff, France
- 2020 - *13th Biennale of young creation*, La Graineterie, Houilles, France (Curators : Alexandra Servel & Maud Cosson)
- 2019 - *Felicità 2019*, Palais des Beaux-Arts, Paris, France  
*Go West*, Nantes School of Fine Arts, Nantes, France (Curator : Clémence Agnez)
- 2018 - *Liquid Sunshine*, Open School Galerie, Nantes, France
- 2014 - *HORS SITU IV*, Chapelle du Quartier Haut, Sète, France

## Performances - Creation/ Interpretation

- 2021 - *An American Teenage Dream*, finishing of *Go Far, Go Hard*, Glassbox, Paris, France  
*An American Teenage Dream*, finishing of «5 à 7», Latelier Gallery, Sète, France  
*Les Garçons de la Colline* (with Jimmy Beauquesne et Nelson Bourrec-Carter), Art Center of Malakoff, France
- 2019 - *Dancing On My Own #3 (Premium Quality)*, Palais des Beaux-Arts, Paris, France  
*La Rencontre Pt. II (Feat. Beyoncé)*, Opening of Terrain Neutre Theatre's season, Nantes, France  
*La Rencontre Pt. II (Feat. Beyoncé)*, Festival *Splash, Visual Arts / Living Arts*, Théâtre Universitaire, Nantes, France  
*Tape8 Live*, for the opening of *Liquid Sunshine*, Open School Gallery, Nantes, France
- 2018 - *Dancing On My Own #2 (Nap Queen)*, *Pride'n'Art festival opening*, POL'n, Nantes, France  
*Tape8 Live* (with Tape8), Lost Horse Saloon, Marfa, Texas, USA
- 2017 - *Clipologie*, Festival *BAM!*, Théâtre Universitaire, Nantes, France \*  
*Saumon Lamour présente!*, show presented for the *Turbulence festival*, Théâtre Universitaire, Nantes, France \*
- 2016 - *Dancing On My Own #1 (Good night)*, *All Tomorrow's Parties*, Félix Thomas, Nantes, France  
*Conference about planes*, Festival *Je fais ce que je fais #5*, ENSA Bourges, France  
*Conference about planes*, Soirée *Performances en Acte #1*, Dulcie Galerie, Nantes, France

## Residencies

- 2021 - L'Estive, Glassbox (with KimPetrasPaintings), Paris, France  
Mobilisé.e.s (invited by Jimmy Beauquesne), Maison des Arts de Malakoff, France
- 2018 - Fieldwork, Marfa, Texas, USA
- 2017 - Théâtre Universitaire, Nantes, France \*
- 2014 - Chapelle du Quartier Haut, Sète, France

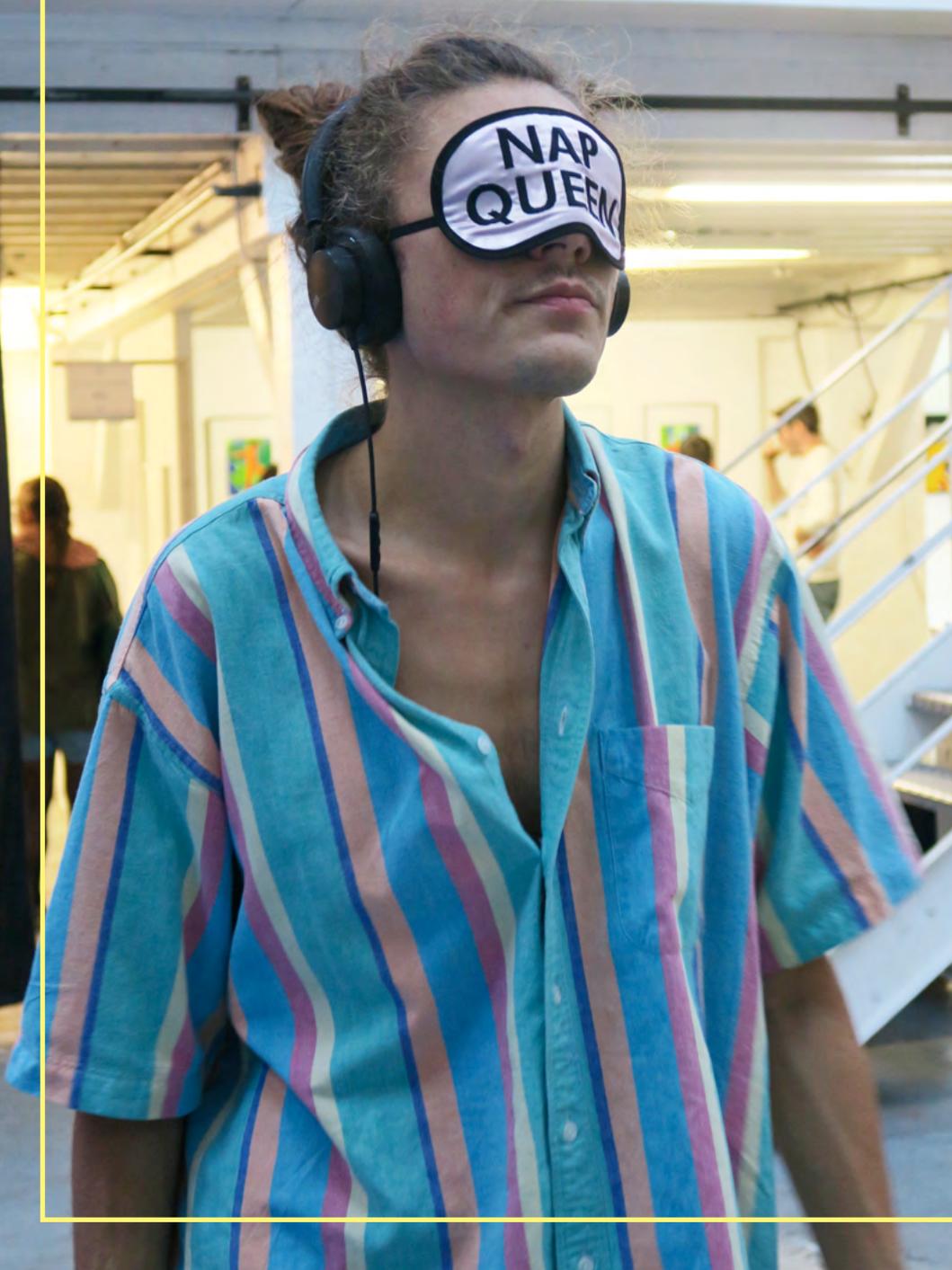
## Publications

- 2021 - *FIELDWORK MARFA, TEXAS USA, 11-20*, Jannink Editions
- 2020 - Text of Florian Gaité, catalog of the *13th Biennale of young creation*
- 2019 - Interview with Anaïd Demir, catalog of *Felicità 19, Beaux-Arts de Paris Edition*
- 2019 - *Pop Culture Will Never Be Lowbrow*, Edition-thesis, 147 pages

## Graduation

- 2019 - Bachelor with Honours of the jury, beaux-arts de Nantes, France
- 2017 - Master with Honours of the jury, beaux-arts de Nantes, France
- 2013 - Preparatory art school of Sète, France

\* With *Poils Et Les Gants*, collective funded with Meg Boury and Opale Mirman



Through autobiography and autofiction, Paul Garcin's work draws from pop culture the forms of a critical discourse of the values it conveys. His performances, installations and videos deconstruct the misogyny of the industry, the reign of competitiveness and cult of money by adopting the codes that allow advertising of it. Humorously addressing issues of gender, sexuality and self-representation, his works play with stereotypes to reveal their fictitious nature. Also, we can see him interpreting some of Beyoncé's most iconic postures, the archetype of the powerful and seductive woman, doing karaoke in the middle of the Texan desert or filming, between Miami and Menton, the video of a fictive duet with Queen B. This piece is integrated to a performed conference in which Paul Garcin switches from Beyoncé's *Lemonade* to Menton's *Lemon Festival*, from the Chicano culture to Princess Stephanie of Monaco, leveling informations to deconstruct their hierarchies.

He presents several pieces inspired by his recent trip to Los Angeles, the epicenter of the American dream, which in his eyes has become the place of all disillusion. He films a young dancer he met on the walk of fame, unfortunate candidate for the success, facing the reality of his desires. His choreography echoes Paul Garcin's performance *Dancing on my own*, in which he projects the capture. He adopts the same posture (mask and earphones on his ears) while dancing as if no one was looking at him. With *Rizon Printz*, the teenage bubble takes on a more dramatic sense of isolation, with the public no longer seeing the dancer's art as anything more than an intimate refuge. Paul Garcin extends this bittersweet testimony with a video made in situ (...). In *Welcome to L.A.*, the lyrics of a song are projected on the artist's body while he sings them in playback. This lyrics-video, conceived on the model of karaoke clips, returns to the gap between his fantasies as a young man, crossing the Atlantic with glitter in his eyes, and the violence of the American social reality he finds himself confronted with. Ode to doubt and disappointment, ironically sung to a pop tune, the piece thus dilutes his dream of a success story in an incredulous and disenchanting statement.

Florian Gaité.

*Excerpt taken from the « 13th Young Creation Biennale of Houilles » Catalog*

## ***AN AMERICAN TEENAGE DREAM***

**2021**

**Performance, 35'**

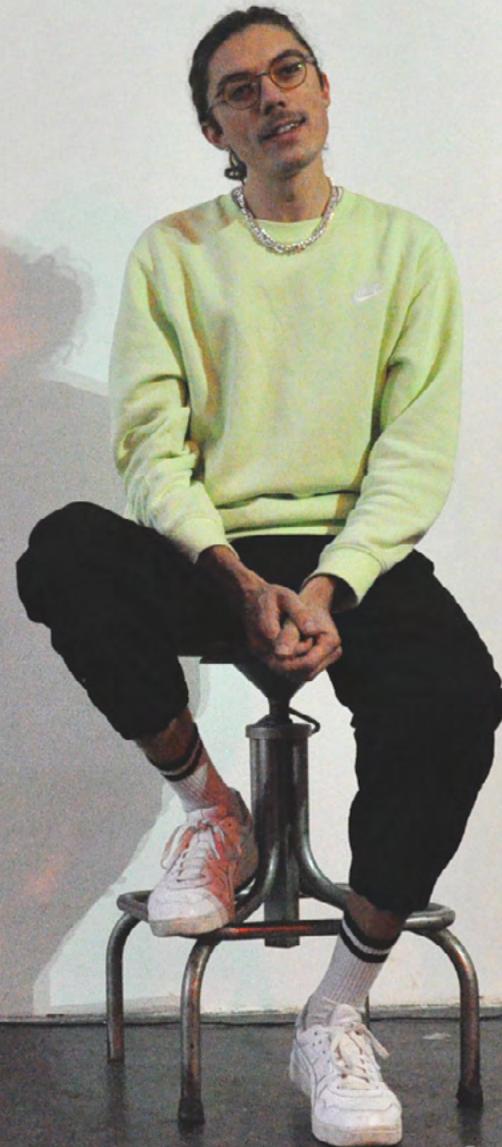
With the support of Glassbox, Paris.

View from the *Go Far, Go Hard* exhibition finishing at Glassbox, October 21.

In *An American Teenage Dream*, I take the viewer on a road trip with me between Los Angeles, the internet, Paris and Droué, a small town of the Loire-Et-Cher french region. Deconstructing and analyzing my fascination for pop divas through the incarnations of Lady Gaga or by covering a Madonna song, I put into perspective two love stories lived with angelenos - one in L.A., the other on Tinder - questioning my relationship to images and idealization.

At the end of the performance, I sing a song I wrote : *Welcome To L.A.*

**Video link:** <https://youtu.be/B3EvcrcIHBA>





VOIR ACHETÉ UN TICKET POUR MON SPECTACLE



View from KimPetrasPaintings's *GO FAR, GO HARD* exhibition finishing at Glassbox, October 21.



## **WELCOME TO L.A.**

**2020  
Video, 3'**

With the support of La Graineterie, Art Center of Houilles, France.

*Welcome To L.A.* is a song written and composed in January 2020 during my trip to Los Angeles. Borrowing from the musical motifs of the 2010s, I sing about my trip, my encounters and my disillusion with the reality of the American system. The lyric-video accompanying the song, made during my return to France, is inspired by the bubblegum typography of Californian pop star Katy Perry during the *Teenage Dream* album era, and integrates videos filmed along the trip.

**Video Link :** <https://youtu.be/zjBhPafRmQQ>

# *KimPetrasPaintings*

**2021**

**Co-conception / co-realisation / co-curating**

Exhibition view of *GO FAR, GO HARD*, Glassbox, Paris.

*KimPetrasPaintings* is a multi-geometry collective created in 2021 by Jimmy Beauquesne (designer), Nelson Bourrec Carter (director) and Paul Garcin (performer), gathered around the figure of Kim Petras. Preparing an exhibition at Glassbox (Paris) in September 2021, they're joined by Louise Mervelet, Aurore le Duc, Ugo Ballara, Camille Juthier and Yuri Johnson.

Through the figure of Kim Petras - a transgender German singer enrolled in American mainstream pop - considered both as a subject and a method, the collective takes on issues related to popular culture, queer identity and fan art. Dedicating forms to their idols (drawing, writing, collecting...), fan art practices constitute a powerful engine of fantasy and gathering. By shaping their own *ex-voto*, these new worshippers, establish themselves as the architects of their collective identity.

The *KPP* collective questions the place we occupy in relation to these image-subjects that are the stars, what they embody in the field of contemporary creation, and what they reveal about our individual behaviors. Painting, considered in its broadest sense, appeared to be the most obvious tool - if not the pretext - for addressing these issues. Sunday canvases as well as the monumental frescoes are mobilized in a process of ingestion, mixing and digestion of heterogeneous iconographic *corpus*. References from cinema, television, literature, visual arts and of course pop music shape the prism through which we approach reality and structure the collective's research.

By cultivating at the same time a sentimental and critical approach, *KPP* feeds on the personal history of the singer, on her identity and professional construction, and on the ambiguities which underlie this course, point of entry towards reflections which exceed the only limits of a biography.



View of the GO FAR, GO HARD exhibition, Glassbox, 2021



Restitution of the *Mobilisé.e.s* art residency, Maison des Arts de Malakoff, 2021



## RIZON POINTZ

2020  
Video, 15'

With the support of La Graineterie, art center of Houilles, France.  
Exhibition view of the 13th Biennale of the Young Creation, La Graineterie, Houilles, France.

I met Rizon on the *Hollywood Walk Of Fame*, in Los Angeles, dancing between the star of Brodrick Crawford, Lou Adler and John Travolta, a white mask on his face, headphones in his ears.

This film tells and documents my encounter with this *wanna be*, freshly arrived in Los Angeles in the hope of being spotted and becoming a professional dancer, confronted with the reality of his desires and the precariousness of the American system.

**Video link:** <https://youtu.be/aZkiiODgsrY>

## ***LA RENCONTRE (FEAT. BEYONCÉ)***

**2019**

**Video, 5'**

*Conception / Directing / Editing : Paul Garcin*

*Photography : Céline Enanga*

*Assistant : Sandra Forzano*

In *La Rencontre (Feat. Beyoncé)*, I produced through music and video editing a fantasized encounter between Beyoncé and myself, appropriating the vocal tracks and chords of *Drunk In Love*, which I used to compose a new song and new verses that I wrote and performed.

The song is about an evening spent together on a beach in Menton after one of her gigs.

The video includes some scenes from the original video shot in Miami and some shots I did in Menton, a small town in the south-east of France where I'm originally from.

**Video link:** <https://vimeo.com/294736975>



## **LA RENCONTRE PT. II**

**2019**  
**Performance, 45'**

With the contribution of Laurent Gannac, citrus producer from Menton. *La Rencontre Pt. II* follows and integrates *La Rencontre's* music video. View of the performance during Splash, Visual Arts / Living Arts, at Théâtre Universitaire, Nantes, France

Taking as a starting point the video clip of *La Rencontre*, which talks about my (fictional) encounter with Beyoncé on a beach in Menton, I decided to go back to the origins of the story and tell it on stage. Little by little, the numerous digressions deconstruct the story, exposing the trickery and revealing the background research that led me to create this story from scratch : my past as a lemon seller in Menton, the history of *Fette Fraktur* typography or the discovery of car cruising in the «Chicano» culture.

Playing alternately the conference speaker, the lemon seller and the musician, I take the opportunity to evoke with humor my attempts and failures while making art, as well as my doubts about my artistic talents.

**Video Link :** <https://vimeo.com/698969705>



Left : Théâtre Universitaire, *SPLASH!* festival , Nantes, 2019  
Right : Master diploma, Nantes Art School, 2019

## LE DIVAN

2020  
Installation

View of *GO WEST*, at the Open School Gallery (Nantes, France).

*Le Divan* is an installation comprising a couch - designed and made to my size - on which is fixed a selfie arm and an iPad, as well as a screen on which is painted in acrylic a sunset that could be in Menton, or Los Angeles.

Transversal object often associated with psychoanalysis, opera and pop divas, but also with 18th-19th century nude paintings, the couch invites the viewer to sit comfortably and watch the video *La Rencontre* (Feat. Beyoncé) broadcasted on the iPad.





## ***DANCING ON MY OWN***

**2018**  
**Performance, 2h**

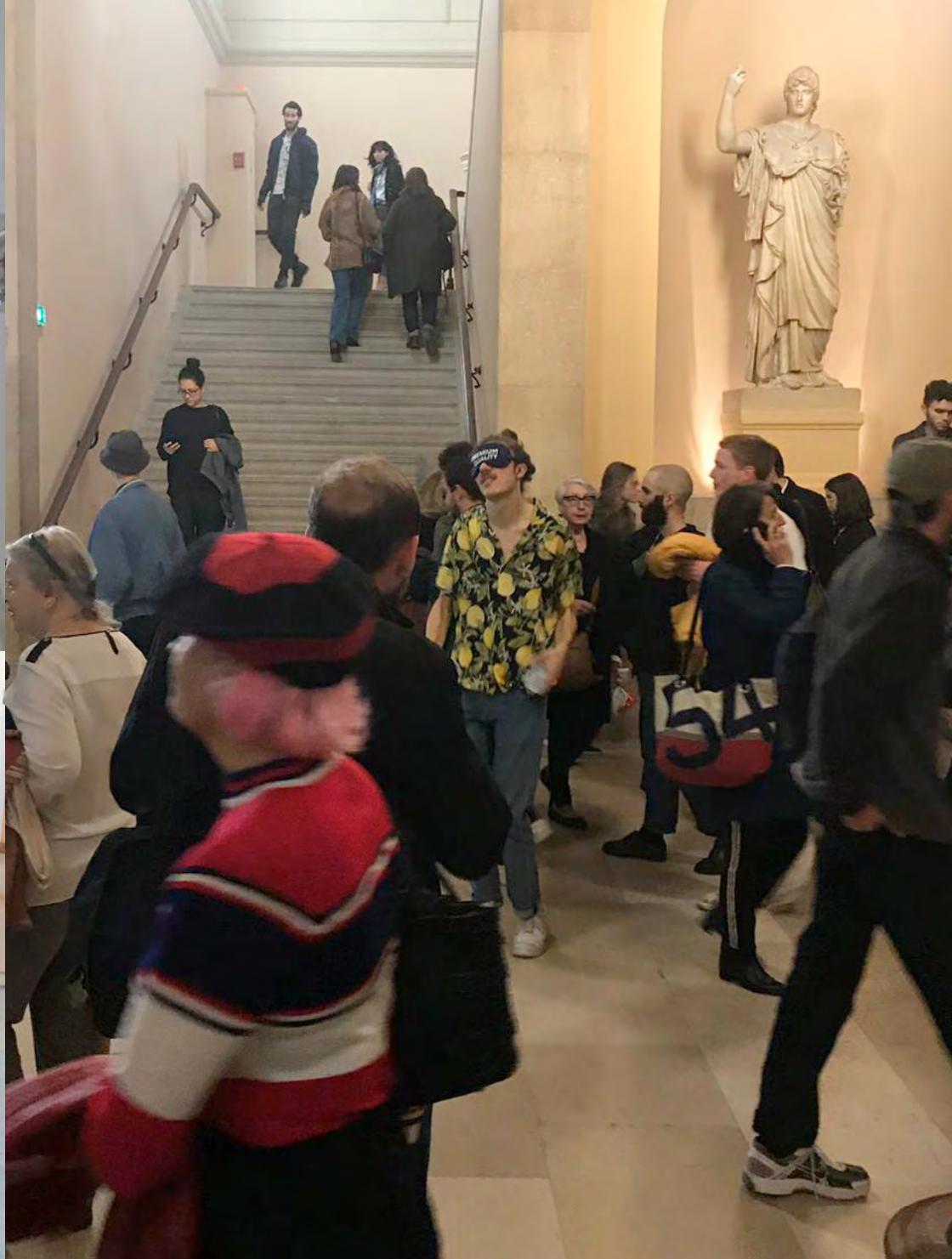
Views of *Dancing On My Own #2 (Nap Queen)* at Pol'N (Nantes, France) during Pride'N' Art festival.

*Dancing On My Own* is performed during openings or exhibition closings.

With my eyes hidden by a sleep mask, I dance for two hours to a playlist created especially for the occasion. Each time the performance is reactivated, I create a new playlist and the sleep mask changes, displaying a new message.

With this process - borrowed from Felix Gonzalez-Torres - I choose to isolate myself completely from the spectator, rediscovering for two hours the state of freedom of the teenager dancing alone in his room. The space becomes in my head a video set, creating a gap with the spectator that I voluntarily exclude from my «party» and who sees me dancing in silence.

**Video link :** <https://vimeo.com/292273661>



Top left : *D.O.M.O #1 (Good Night)*, Félix Thomas, Nantes, France, 2018  
Bottom left : *D.O.M.O #2 (Nap Queen)*, Pol'N, Nantes, France, 2018  
Right : *D.O.M.O #3 (Premium Quality)*, Palais des Beaux-Arts, Paris, France, 2019

## ***I WAS HERE***

**2018**

**4 videos**

Videos shot during the Fieldwork : Marfa residency, in Marfa TX, USA

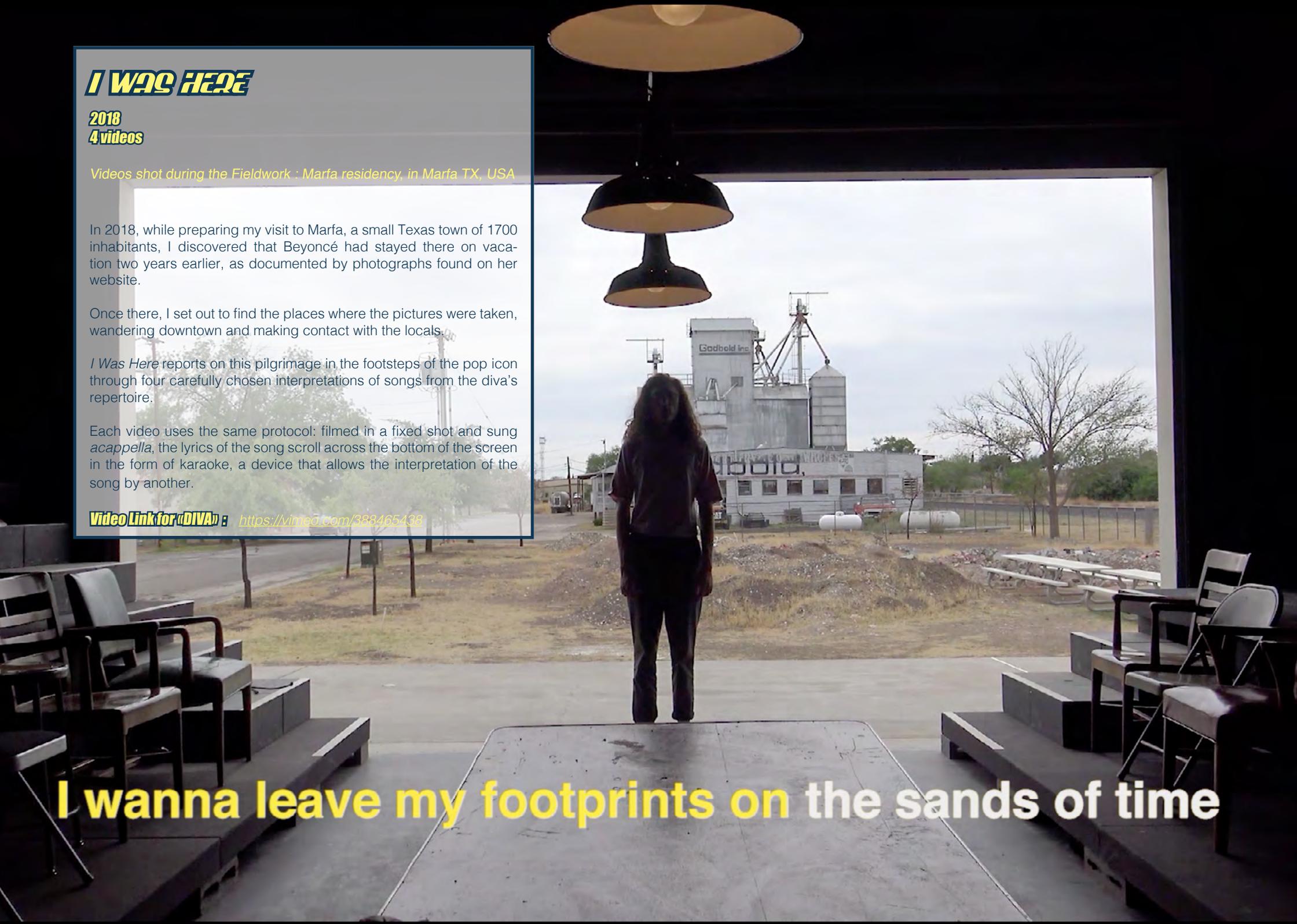
In 2018, while preparing my visit to Marfa, a small Texas town of 1700 inhabitants, I discovered that Beyoncé had stayed there on vacation two years earlier, as documented by photographs found on her website.

Once there, I set out to find the places where the pictures were taken, wandering downtown and making contact with the locals.

*I Was Here* reports on this pilgrimage in the footsteps of the pop icon through four carefully chosen interpretations of songs from the diva's repertoire.

Each video uses the same protocol: filmed in a fixed shot and sung *acappella*, the lyrics of the song scroll across the bottom of the screen in the form of karaoke, a device that allows the interpretation of the song by another.

**Video Link for «DIVA» :** <https://vimeo.com/388465438>



**I wanna leave my footprints on the sands of time**

## **TAPE8 PROJECT**

### **2018 Performance**

As part of the Fieldwork : Marfa residency in Texas (USA)  
Avec Meg Boury, Eva Dauga, Louise Masson, Opale Mirman.

*Official picture of the band.*

*Picture : Cécile Paris*

TAPE8 is an ephemeral music band created especially for a month-long residency at Fieldwork: Marfa. It gathers 5 amateur musicians, almost novices.

The band had only one goal : to find a date in the United States. The concert is finally held at the *Lost Horse Saloon*, Marfa, in April 2018.

The set list is composed of two covers and three originals written before the trip. TAPE8 rented a rehearsal studio in Nantes to rehearse and compose. In Marfa, the instruments of the show were found and borrowed from the inhabitants on the spot. The concert was a success, even giving rise to an interview on the local radio, *Marfa Public Radio*.

In 2019, back in France, the group performed one last time during the *Liquid Sunshine* exhibition at the *Open School Gallery* in Nantes. After the concert, I organized a flash sale with screen-printed merchandising exclusively for the occasion.

