

# GERING & LÓPEZ GALLERY

## FORWARD PROFILE

### FRENCH SURREAL

*New reasons to love Paris, from groundbreaking music videos to Versailles makeovers*

TEXT  
CHEYNE NADEAU

36

ANISW VIKRANTH, 2008.

COLLECTION OF JEAN-ROCH DARD, PARIS.  
PHOTO ©: ANDRÉ MORIN. COPYRIGHT:  
VEILHAN/ADAPP, PARIS, 2008

SHARK, 2008.

COURTESY OF GALERIE EMMANUEL  
PERROTIN, PARIS/MIAMI. PHOTO ©:  
ANDRÉ MORIN. COPYRIGHT: VEILHAN/  
ADAPP, PARIS, 2008

AIR'S POCKET SYMPHONY ALBUM  
ARTWORK, VEILHAN/ADAPP, 2008.

### XAVIER VEILHAN

THE AMBITIOUS FRENCH ARTIST XAVIER VEILHAN has brought us a 12-foot-tall LeBron James, shrunk down the band Air for the cover of *Pocket Symphony* and worked to create a traveling retail exhibition for Chanel. *Anthem* chatted with Veilhan in his Paris studio to talk about *Furtivo*—an experimental film starring Sébastien Tellier and shot at the Fiat plant in Italy—and his ambitious makeover of the palace of Versailles scheduled for this summer.

#### Why did you choose Sébastien Tellier to be a focal point for *Furtivo*?

I'm interested in using people that are around me and not choosing actors. It's halfway between the real and storytelling. Sébastien is a very good friend, but he's also a character. He's not into art at all, but when we're talking about art, we have a perfect understanding.

#### Are you working on anymore manufacturing projects for 2009?

Right now, I'm sort of dreaming of designing a car, but I don't think it's interesting to do it in collaboration with a car company. For example, I'm driving an Audi, a station wagon, and I would like to make this a convertible that's very large. Because why, when you have kid, do you not get a convertible? Why is it always the two-seat car that's a convertible? Why not the whole family? The kids, too, want to be cool! But it'd be cool [outside of] a family situation. Like, if you have friends and you want to cruise around and be five or six people in a car. I think carmakers should design a nice, big six-seat convertible.



#### Let's talk about the Versailles project for 2009. What will you be doing there?

I have to keep focused on the main goal: to bring more beauty and poetry [to] the experience of visiting such an exceptional place. The most amazing thing in Versailles is the huge work accomplished by [seventeenth-century landscape architect] Le Nôtre, transforming this muddy area into an artificial landscape, not far from land art. I would love to use more of the outside spaces, which are really interesting in Versailles because they have the modernity that the castle itself doesn't have. This will involve a large fountain, a series of statues representing famous contemporary architects [and] an actual-size plane. I'm working on carriages because I like the combination of the organic strength of a horse and the constructed carriage. If you look at it, it's a kind of weird combination—a horse and a car. It will be a sculpture but also a design piece.

VEILHAN.NET

ANTHEM

Nadeau, Cheyne. "French Surreal." *Anthem Magazine*, 2009

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## CAMILLE HENROT

CAMILLE HENROT IS A PARISIAN FILMMAKER and animator whose surrealist sensibilities have been behind music videos like Principles of Geometry's "A Mountain for President," Joakim's "Lonely Hearts" and many more. But with a multitude of exhibitions and installations in the works for 2009, Henrot has made it clear that she's more than a music-video artist. We chatted with her about the French and American avant-garde, David Byrne and the benefits of strapping a camera to a motorcycle.

### Can you bring me up to speed on what you are working on at the moment?

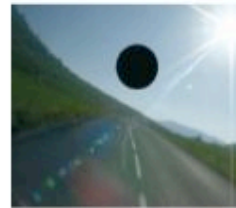
I am working on my next exhibition, which will be a solo show at Kamel Mennour gallery in March based around a film I shot in Cairo, Egypt, at the archeological site Saqqara. I am also working on an adaptation of the installation 'Choral Karaoke' that I did with Joakim for the Nuit Blanche [a Parisian art festival], for an event that will take place in Brazil this October. [And] a commissioned work of photography and video about the 'double culture' in France for the French Ministry of Culture.

### What brought you to animation and video?

I have always drawn a lot, so when I went to ENSAD [École Nationale Supérieure des Arts Décoratifs] in Paris, I knew I wanted to study animation because I could learn new techniques but keep drawing, too. Later, I became interested in mixing real images with animation because, for me, fantasy and reality—sensuality and rationality—are always synchronous. Doing music videos was a way to re-create the freedom of ambition that cinema had at its beginnings—for example, the French avant-garde of Jean Epstein, Abel Gance, Germaine Dulac, Fernand Léger.

### Which music videos have you worked on?

The first one was 'Hey Bonus' for the band Octet. Then I did several music videos for French singers Ben Ricour [and] Bastien Lallemand. I did the video for Joakim's 'Lonely Hearts' from the album *Monsters and Silly Songs*. It is made up of edits from different wedding films. I also did the video for 'A Mountain for President' for Principles of Geometry. We just put a video camera on the handlebars of a motorbike



riding around a mountain road very fast as the sun rose; simple, colored, basic geometric shapes emerge in a subliminal fashion from the center of the image, disturbing the sensation of space and speed and reminding the viewer of the two-dimensional nature of the image.

### Who is someone you respect and would like to collaborate with on a project?

Moondog! [And] I'd like to work on a project with David Byrne; I've always liked his music, and also, when I saw his installation *Playing the Building* in N.Y. in August, I was amazed.

### Do you have any plans in the U.S.?

Making a science-fiction film in Hollywood! Like a lot of people around the world, American culture in cinema, music and art has had a great influence on me, especially American experimental cinema: Anger, Warhol, Mekas.

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