RAFFARD - ROUSSEL

PORTFOLIO

INFORMATION:
prepared by Matthieu and Mathilde
following the protocole MR1

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RAFFARD-ROUSSEL is a milieu of research and creation that gathers in the same environment the work of artists Matthieu Raffard and Mathilde Roussel. Our work is essentially woven around three research focus: inclusion of non-humans into the art field, technological autonomy, transversality of knowledge.

We believe that in a time of ecological and sociological mutations of an unprecedented scale, it is important to fully rethink our relationship to the world. We are convinced that as artists we can participate to this movement of reinvention of the world by constructing, among others, the bases of a new imaginary for the future.

We search for building this new imaginary by

---> Developing a sensitivity to the movements of matter provoked by the production of an artwork when it draws on materials coming from different origins (like when we map the material, energetical and social displacements that where necessary to the production of our artworks).

---> Inventing or reinitiating the modes of recording the world that require the use of a very low quantity of material and energetical resources (like when we create the archive of a body from the margins of the newspaper that we have read through the year).

---> Showing the materiality and the functioning of the technologies that we use in our studio (like when we produce and make visible our tools through the making for exemple of a drawing machine operating with colorant matter gathered around our studio).

RADOTAGE DE LA MÉDUSE

Full memorization of the painting *The Raft of the Medusa* without digital technology
First restitution in scale 1:1.

Date: 2018
Materials: charcoal, eraser
Tools: solar oven
Energy: solar, human
Size: 491 x 716 cm
Exhibition: École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC)

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Today there are probably several millions of reproductions of *The Raft of the Medusa* painted by Théodore Géricault in 1819. These reproductions are spread out all over the planet in the form of books, posters, postcards and other digital images archived on the web. Not to depend only on a physical or digital media of memorization, we wanted to explore an other way to keep works of art in memory. So we undertook to fully memorize *The Raft of the Medusa*. In an iterative way, each restitution of the painting allows us to increase the quantity of memorized informations. We would like to obtain, after several years of memorization and restitution work, a truly rich and reliable copy of this painting.

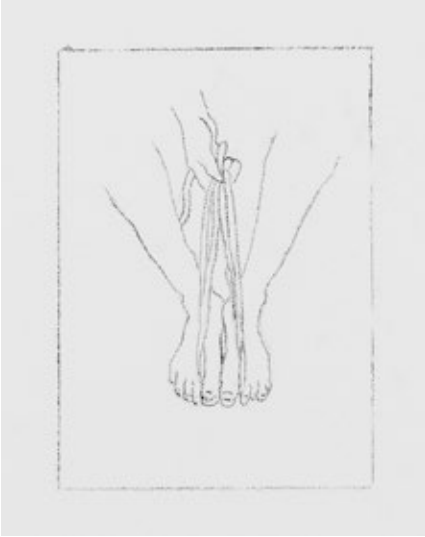
ORTHOPOETIC SANDALS (UNKNOTTED STATE)

Date: 2018
Material: linen rope
Tools: scissors
Energy: human
Size: 80 cm of rope for each
Exhibition: École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC)

Orthopoetic Sandals are made from a lacing of linen rope. We make these sandals ourselves according to a model we invented in reference to the waraji, sandals that japanese soldiers wore in the Middle Age.

To create these sandals, we use our feet as weaving loom in a way to avoid using any tools. Once worn and after having travelled several kilometers on our feet, the *Orthopoetic Sandals* are unknotted in a way to be able to be properly composted. This unknotted state is also the state we chose to show the sandals on an exhibition wall.

Orthopoetic Sandals are an attempt to conceive a philosophical object that finds its meaning in each step of existence. What interests us is the way that organic matter transforms into rope, rope into sandal, the sandal into sculpture and finally the sculpture into compostable organic matter.



ORTHOPOETIC SANDALS
(UNKNOTTED STATE)

Date: 2018
Material: linen rope
Tools: scissors
Energy: human

LIBRARY REMEDIATION

Date: 2018
Materials: the book *Enseigner et apprendre, arts vivants* from Robert Filliou
Tools: eraser, coton cloth
Energy: human
Size: 20 x 15 x 1,5 cm
Exhibition: École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC)

The well running of the world holds to an infinity of small gestures of maintenance of objects that surround us. These maintenance gestures are most often invisibilized in order not to disturb the well running of world matters.

Through this artwork we wanted to participate to the remediation of a library book. We attach great importance to libraries and we wanted to pay tribute to those who allow books to circulate. We decided to clean as carefully as possible a book from the artist Robert Filliou.

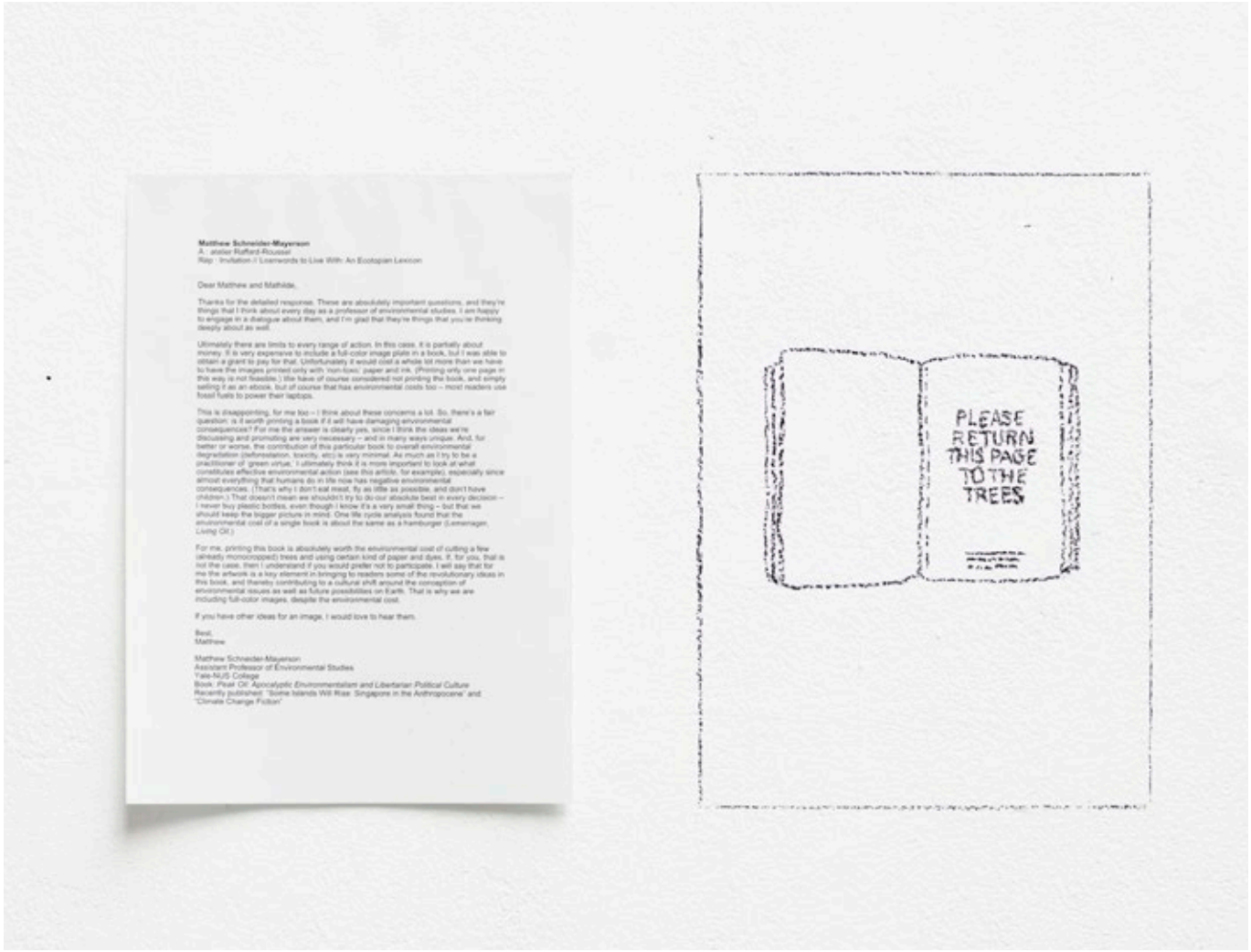
We chose this book because precisely the artist suggests the reader to actively participate to the creation of the book content. The remediation of this library book is then our contribution to Robert Filliou's "multibook".

AALTO-ANNEAUX (ENCYCLOPÉDIE UNIVERSALIS, TOME 1)

Date: 2018
Materials: water, paper of volume 1 of the Encyclopedia Universalis (AALTO-ANNEAUX)
Tools: sieve in wood and metal mesh
Energy: human, electric
Size: 97 x 154 cm

Through getting interested in the paper cycle of the book industry, we realized the the plant source of paper was never mentioned. For exemple in Encyclopedia Universalis, authors, publishers, distributors and manufacturers of the paper are all credited, but it is never question of the forests that supplied the raw material of the paper.

We wanted to fix this oversight by creating a trans-species artwork that in the way of a memorial, pays tribute to the forests that participated to the production of the Encyclopedia Universalis.



LOANWORDS TO LIVE WITH: AN ECOTOPIAN LEXICON (REJECTED)

Date: 2018
Materials: paper, back ink, charcoal
Tools: office printer, solar oven
Energy: electric, solar
Size: 21 x 29,7 cm
Exhibition: École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC)

We have been invited by the american scolar Matthew Schneider-Mayerson to participate to a book project on environmental studies. In the book, each essay was to come with an artist artwork. In this framework, we decided to address a page of the book directly to non-humans.

Our proposal was to give the reader the opportunity to compost the page of the book that was reserved for us so that he could give it back to trees. Symbolically, it was about offering the reader to participate to a form of acknowledgment of the plants that contributed to the production of cellulose, the raw material of the book.

The obvious required condition for this artwork was for the publisher to use a recyclable paper and biodegradable ink to print our page. Unfortunately Matthew received a grant to print the artworks on glossy paper which is very unlikely biodegradable. Our artwork was thus rejected. We show exhibited on the wall the e-mail response from the publisher in relation to our rejected proposal.

MUE

Date: 2010-2020
Materials: tissu paper, newspaper, rice glue
Tools: brush, solar oven
Energy: human, solar
Size: 60 x 50 x 20 cm each
Work in progress

Mues are a group of works constructed around different attempts to archive a body surface. Mues are the result of a casting made directly on the body of Roussel each year, and then carefully archived in large cardboard boxes.

MUE 22.03.18 (DEATH OF THE LAST WHITE RHINOCEROS)

Date: 2018
Materials: newspaper of the day, rice glue
Tools: brush, solar oven
Energy: human, solar
Size: 20 x 18 x 6 cm
Exhibition: École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC)

Mues-fragments are imprints made as for these when the news are shared by a historical event. This casting gesture is also a form of empathetic gesture during which we remember that each time Earth is going through a serious event, there is something that disappears and is affected. In each *Mue* is written the date of the event and on the side is shown the related newspaper article.

ATHANOR

Date: 2016-2017
Materials: glass, plaster, chamotte clay, glue, metal, rubber pipe, water
Tools: brush, electric tools
Energy: human, electric
Size: various
Exhibition: Progress Gallery, Independant Price at 66th edition of Jeune Création
Grant: CNAP
Support: Arcam Glass and 47°Nord

Athanor is a proposal for a “cosmic oven” completed in the continuity of Western esoteric thought as we find it developed in 17th century alchemical books. Traditionally the cosmic oven is a place of circulation of energies in primordial matter allowing the transmutation of metals. Symbolically the construction of an athanor represents for the “searcher” an interior purification step during which he is brought from theory to practice.

Our proposal of *Athanor* considers the “cosmic oven” as a depolluting sculpture capable of improving the vibratory quality of a space.

ATHANOR

Details: process

HYDRO-LITHE

Date: 2016-2019
Materials: Limestone (Roche de Sireuil), steel, copper, push button faucet
Tools: manual and digital stone carving tools
Energy: human, electrical
Size: H : 190 x L :100 x P : 90 cm and H : 100 x L : 70 x P : 15 cm

Grant: First prize of Françoise international competition, in partnership with Emerige group. This project will be installed within a a real estate ensemble of 185 housing conceived by Emerige, Quai de l'Aisne in Pantin (93) as part of 1 building 1 artwork program.
Support: ITSOK, Atelier Lithias and Michel Delarasse

Hydro-lithe is a project made for public space. Situated in the garden of a residential ensemble, *Hydro-lithe* offers the residents of the Quai de l'Aisne district in Pantin to take up again with the tradition of the public fountain. In this sculpture it is a bloc of stone — like an archeological excavation — that serve as water filter. This project is part of an ensemble of researches made by the studio around the question of sharing of the common good and maintenance of underground resources.

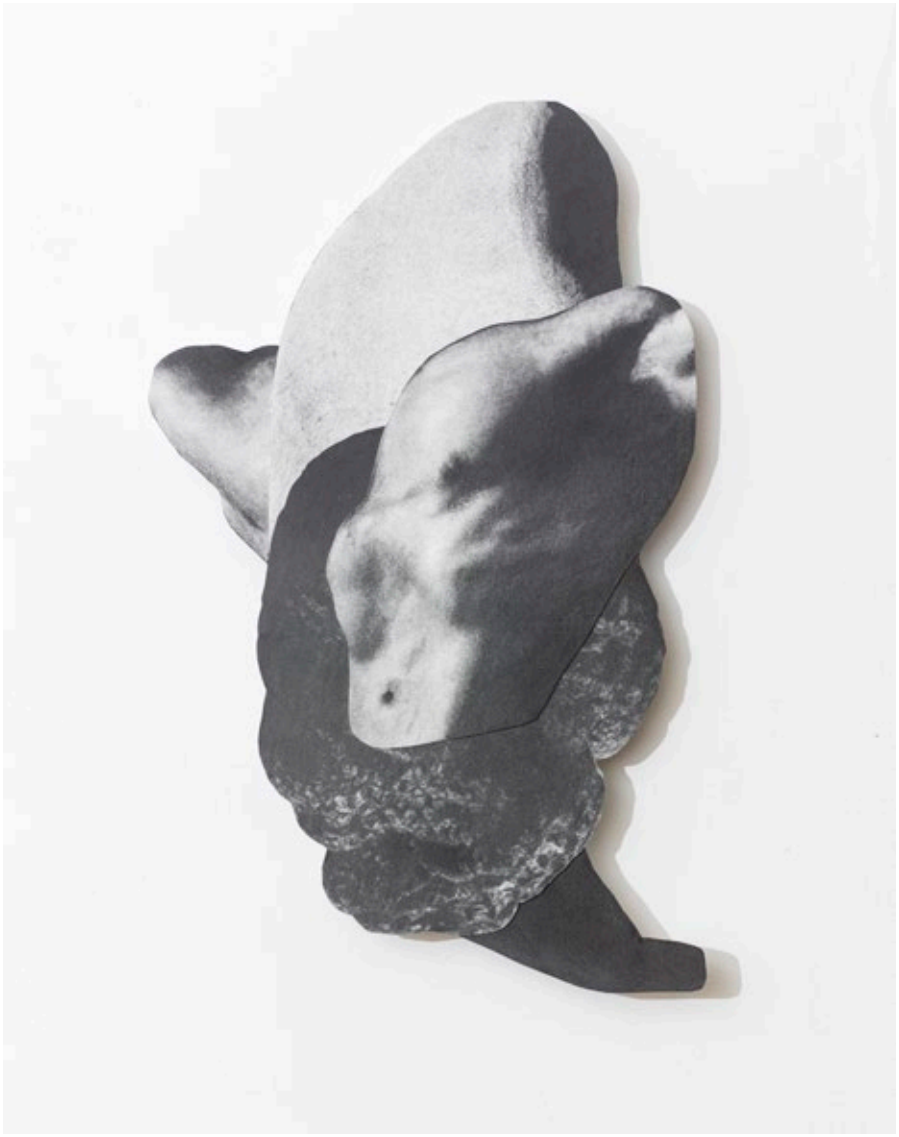
HYDRO-LITHE

Details: process

ATLAS-PAYSAGES #1

Date : 2016
Matériaux : papier BFK Rives et Arches, encre lithographique, colle, graphite
Outils : presse lithographique, pinceau
Énergie : humaine, électrique
Format : 160 x 240 cm
Edition : 6 exemplaires
Exposition : Galerie Item, Paris

Atlas is a work protocol using cutting, collage and layout of fragments and forms coming from a large source of visual realms. Composition, recomposition, interaction and disappearance, *Atlas* allows the emergence of polyform organisms both mineral and vegetal. By studying a protocol of work, it is about transposing symbiotic phenomenons that we find in ecosystems and enhance our sensitivity to what Anna Tsing calls polyphonic assemblages.



ATLAS-COLLAGE #3, #2, #4

Date : 2016
Matériaux : papier BFK Rives, encre lithographique, colle, graphite, plaque en aluminium, vis
Outils : presse lithographique, pinceau
Énergie : humaine, électrique

Format : 60 x 36 cm, 48 x 30 cm , et 60 x 37 cm
Edition : 6 exemplaires
Exposition : Galerie Item, Paris

VOLUME #1

Date: 2015
Materials: cement, calcareous water, stainless steel, drop by drop system, wheels
Tools: screw-gun, grinder
Energy: humaine, électrique
Size: 270 X 100 x 70 cm
Project not produced yet

We are interested in the diverse strategies that nature uses to generate form. Let it be at a microscopic or at a macroscopic level, there is always a certain logic that drives the emergence of a form.

Volume is a technical device that we developed to make visible the creation, development and disappearance of a form. Each time the piece is exhibited, its shaping it reactivated and that until it occupies the whole space of the display.