



Juliette Minchin

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about



Prizes:

- Laureate - Georges Coulon's Prize - Figurative sculpture (2023)
- Laureate « Mondes nouveaux » (2022)
- Laureate Carré sur Seine's Prize (2021)
- Laureate Beaux-Arts de Paris's Prize for the replacement of a bas-relief in la Chapelle des Petits Augustins (2021)
- Laureate du concours launched by Athem for a mapping during la Nuit Blanche, Cité de la Musique, Paris (2020)
- Laureate of a prize launched by Sonia Rykiel for the 50th anniversary: conception of all the windows (France and abroad) (2018)

Exhibitions (selection):

- Art Brussels, solo (to come)
- Art Basel, solo (to come)
- Souffle*, solo, Museo Sant'Orsola, Florence (to come)
- Passages*, solo, ROOF-A Gammery, Rotterdam (2024)
- Cascade*, collective exhibition « Liquide, liquide » Patinoire de Saint-Ouen (2023)
- La croix, veillée aux épines*, solo, Abbaye de Beaulieu-en-Rouergue (2023)
- Bouquet*, solo, galerie Anne-Sarah Bénichou (2023)
- De cinere surgo*, solo, Palazzo Costantino, Palerme (2022)
- Prima Materia*, solo, Galerie Dilecta, Paris (2022)
- Melting Chamber*, Selfridges à Londres (2022)
- Re-fonte*, exposition « Sans Relâche », Monnaie de Paris (2021)
- La veillée aux candélou*, exposition HOOP, Oosterhout, Pays-Bas (2020)
- Omphalos*, Biennale BIS, Saint-Paul de Vence (2020)

Diplomas:

EnsBA Paris with the Honors, EnsAD Paris with the Honors, School of Visual Arts in Fine Arts (NY)

Residency:

POUSH, Paris (2020-2024)
Atelier Panormos à Palerme (IT), avec l'Institut Français et le Goethe Institut (2021)

Born in 1992, Juliette Minchin lives in Paris, where she develops her practice in sculpture, installation, video and drawing.

Graduated of the Ecole Nationale Supérieure des Arts Décoratifs in scenography and Beaux-Arts de Paris, she stages her work using materials, light, smell and sound.

In her work, she mainly explores concepts linked to transformation (plasticity, metamorphosis, growth, dissolution, destruction, deliquescence, degeneration...).

The use of natural materials (earth, wax, wood, iron or liquid) gives her sculptures an undeniably organic dimension, with surfaces that are close to the skin in their appearance.

A marker of the passage of time, each of his works is most often produced in series, presented in different states, playing on an essential ambiguity: the birth of matter or the death of form, the beginning and the end merge.

Wax now occupies a central place in his work: reactivated without limits, the same wax is used and recast for successive pieces like a soul leaving one body for another. His work is destroyed and reborns like a Tibetan mandala. The repetition of the same gesture and the random evolution of the material give it a processual aspect.

Juliette Minchin immerses visitors by inviting them to introspect, in such a way that the seemingly materialistic experience she proposes turns out to be potentially esoteric.

The fictitious spaces Juliette Minchin creates can indeed be perceived as ritual places. The repertoire of hieratic and sacred forms she borrows from archetypes common to different cultures, awakens animistic, mystical or spiritual reflexes in the viewer or spiritual reflexes, introducing a form of transcendence into the heart of matter.

Florian Gaité.



La Croix, veillée aux épines, Abbaye de Beaulieu-en-Rouergue
Wax, steel, wicks, leds, L.28 m, l.11 m, h.2.25 m, 2023



Video





« La Croix, veillée aux épines », Abbaye de Beaulieu-en-Rouergue
Wax, steel, wicks, leds, L.28 m, l.11 m, h.2,25 m, 2023





Souffle, view of the exhibition «Rivelazioni», Museo Sant'Orsola, Florence
Wax, steel, 2024



Lustre, wax and steel, L.120 h.200 cm,
view of the exhibition «Rivelazioni»,
Museo Sant'Orsola, Florence, 2024



Vitrail soufflé, wax, brass, L.150 h.143 cm, p.20 cm, 2023'
View of the exhibition «Passages», Roof-A, Rotterdam, NL





Vitrail soufflé 3, wax and steel, L.147 H.255 cm D.40 cm,
View of the exhibition «Rivelazioni», Museo Sant'Orsola, Florence, 2024



Veillée aux racines, wax and steel, L.15 l.3 H.2 m,
View of the exhibition «Rivelazioni», Museo Sant'Orsola, Florence, 2024



Veillée aux racines, wax and steel, L.15 I.3 H.2 m,
View of the exhibition «Rivelazioni», Museo Sant'Orsola, Florence, 2024



Ruine, wax, brass, L.120, l.120 cm, h.110 cm, 2023



Grand carreau, wax, brass, l.54 h.99 cm, d.10 cm, 2023



Iris, wax, steel, L.544, l.144, h.80 cm,
Maison Rocher, Paris, 2024



Drapé-acoudé & Drapé gonflé, wax, brass, L.39 h.70 cm, d.12 cm, 2023
View of the exhibition «Passages», Roof-A, Rotterdam, NL



Danaïdes, wax, brass, L.41 h.135 cm each, 2023
View of the exhibition «Passages», Roof-A, Rotterdam, NL

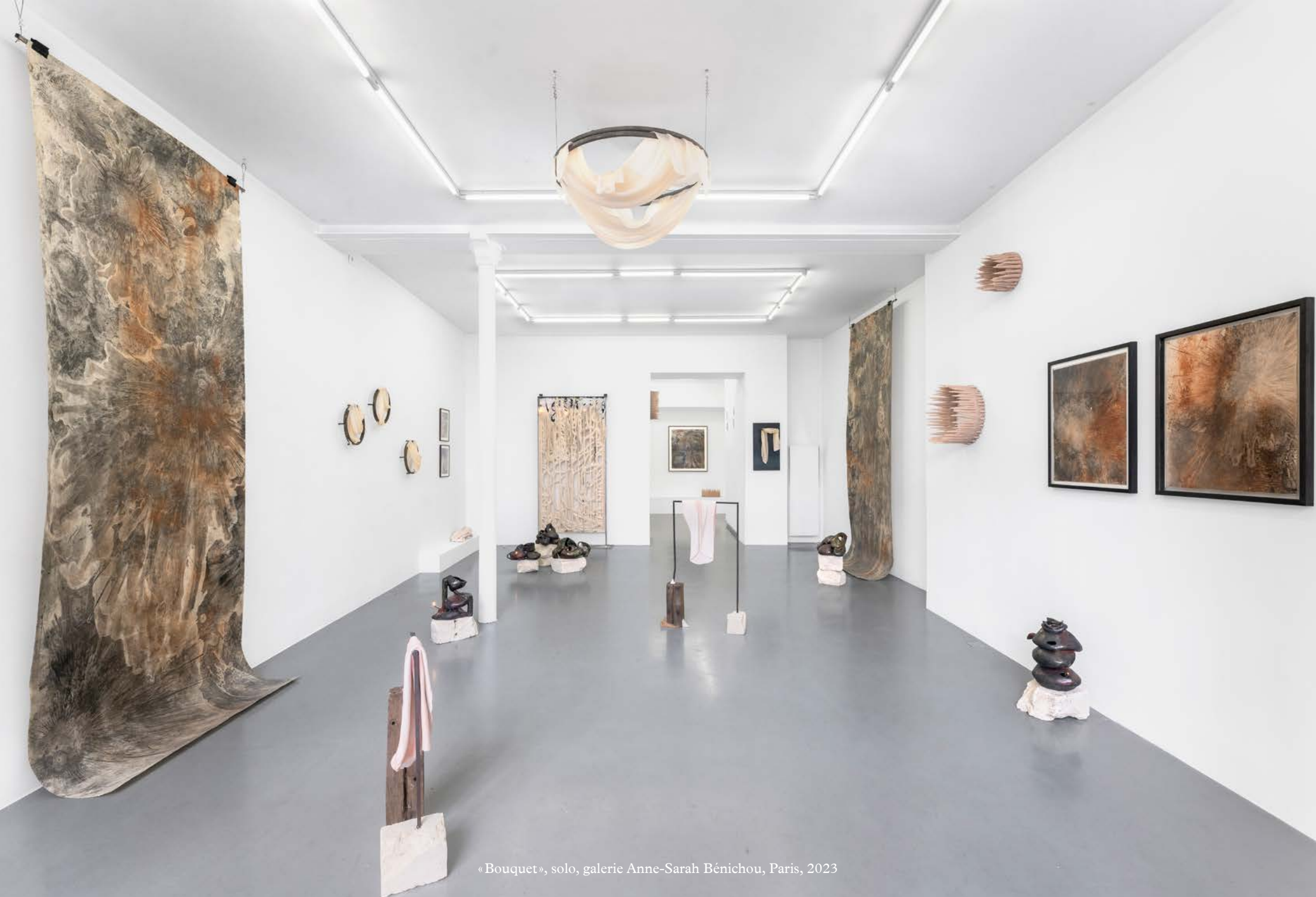


Re-fonte, wax, steel, wood, lead, video, performance, L. 370 l. 252 h. 365 cm,
View of the exhibition «Sans Relâche», cour de la Monnaie de Paris, 2021





Torche, wax, steel, L.45 h.56 cm, view of the exhibition «De cinere surgo»,
Palazzo Costantino, Palermo, 2022



«Bouquet», solo, galerie Anne-Sarah Bénichou, Paris, 2023

Bouquet, 2023, Anaël Pigeat (traducted from french)

A palace in Palermo with faded walls, the showcases of Syracuse's archaeological museum, the lead walls of a Fellinian underground, chapels in the Sicilian countryside and a few steps on volcanoes... These are the landscapes that have recently become sedimented in Juliette Minchin's research. Or, to be more precise, they have enabled her to crystallize the directions taken in the preceding months, and to reinforce in her research the permanent tension between strength and fragility, heaviness and lightness, eternity and ephemerality.

For her first works, she used flesh-colored wax, melted in her studio as if in a chemist's laboratory.

From this soft, shadowy material, she created immobile draperies on metal structures. Then the experience of a storm that disrupted a hanging at La Monnaie de Paris in 2021 prompted her to take on a new performative element in her work. The idea of repair became an integral part of her creation.

She has used wood and stone, as well as porcelain and ceramics, to fashion raku lamps whose feminine forms shelter the flame of a candle, and even sheets of lead with which she has mended her structures and made trunks. What these materials have in common is their malleability, but also the fact that they can be reclaimed and used in the rhythm of an eternal return.

Like a sheaf of flowers, or like a firework display of the kind that punctuate everyday life in Sicily, from weddings to prison releases, the from weddings to prison releases, the «Bouquet» exhibition brings together a range of works produced over the past year. A bouquet of roses is also the motif Juliette Minchin deploys in «La Croix, veillée aux épines» at Beaulieu-en-Rouergue Abbey. This monumental installation, commissioned as part of the Mondes nouveaux program, is the inspiration behind the panel featured in the exhibition, which she has covered in wax by immersing it in successive baths like the craftsmen of traditional Sicilian ciergeries. It will be lit to bring into the exhibition the life she often brings to her objects.

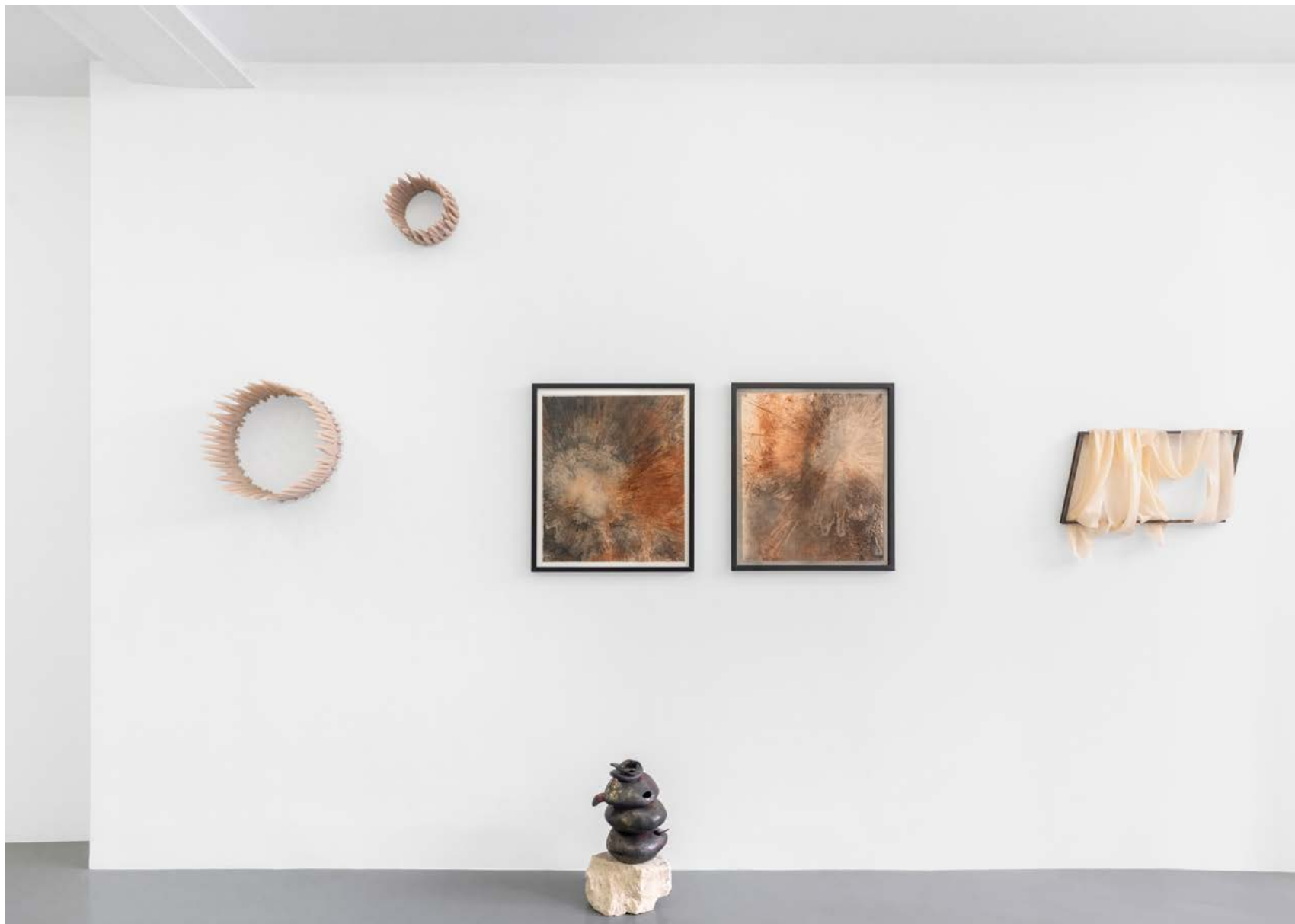
Whether purely formal or imagery, the motifs Juliette Minchin deploys in her work evoke the sacred, without stepping over the religious threshold. A wreath of candles is transformed into a floral sculpture -

complete with thorns. Votive, perhaps.

In these ambiguities of wax, the tone is alternately serious, absurd or lighter. Her large-scale drawings, which she calls «Hydromancies», composed of the movement of pigments and water on paper, then dipped in wax, look like parchments, mandalas or prayer scrolls. Moreover, the spirit has even crept into these forms: an eye has appeared in these compositions. Perhaps we can read the future in them. They invite you to cultivate uncertainty.



«Bouquet», solo, galerie Anne-Sarah Bénichou, Paris, 2023



«Bouquet», solo, galerie Anne-Sarah Bénichou, Paris, 2023



Cascade, wax, steel, wood, view of the exhibition «Liquide, liquide», Patinoire de Saint-Ouen, 2023



Cascade, wax, steel, wood, view of the exhibition «Liquide, liquide», Patinoire de Saint-Ouen, 2023



Hydromancies, Graphite powder, burnt wood from Sicily, mineral pigment from Armenia, charcoal powder, bistre, recycled wax, L.125 H.346 cm, view of the exhibition «De cinere surgo», Palazzo Costantino, Palermo, 2022



Prima materia,
2022, texte de l'historienne de l'art Stéphanie Pioda

It all begins with a source material: wax. Plastic, diaphanous, fragile, polymorphous, sensual, even carnal, wax is also symbolic: associated with light, with the promise of vows when it becomes an ex-voto, with divination and witchcraft, with death, with the memory of the deceased whose features will have been transferred onto a death mask, as if to touch eternity, with the passage of the soul into the afterlife when the candle burns out, with the rebirth of the mummified body in ancient Egypt... This material becomes form, sign and also symbol. But its capacity to transform and go through different states - from liquefaction to solidification, relying on the 4 elements of fire, water, air and earth - gives it an alchemical dimension that reflects Juliette Minchin's way of working. The monumental works created for her exhibitions are generally destroyed, recycled or melted down, joining the matrix that contains the field of possibilities, that of future works. Rather like the primordial ocean from which the demiurge emerges to shape the world, this indeterminate space contains both the created and the uncreated, movement and immobility, light and shadow, masculine and feminine principles, the yang and yin of Eastern thought.

Wax returns to wax, with the spark of creation in between, marking out a long trajectory that resembles a path of initiation, a quest nourished by archaeology, anthropology and ethnology.

Juliette Minchin is interested in universal concepts shared by many cultures, putting the human in perspective. For her, the process set in motion is just as important as the finished work; creation and destruction are two sides of the same coin, enriched by a creative energy, a «magical» charge - one might be tempted to add a «soul». An endless protean work, a kind of living organism.

Fragmentary breaths

Since adopting this wax 3 years ago, the quantity of her «matrix» has remained virtually unchanged at 500 kg. The draperies, which become flesh and skin, suspended on these architectural skeletons, return to «nothingness», waiting to take shape for another project. With a few exceptions, such as the draped subjects of the photograms created

for the Dilecta exhibition. Separate, mysterious enough to capture the accuracy of a movement imbued with chance, they remain in the studio, privileged. This time, they return to the cycle of creation in a different way, thanks to another constitutive element of Juliette Minchin's work: light. Passing through fragments of wax hangings of varying densities, she imprints the photosensitive paper to create an unsettling image, a kind of strange veil superimposed with layers of transparencies and opacities. An enigmatic breath. It's another way of materializing movement and outlining those moments when time is suspended, through the crystallization of light.

A piece of the cosmos

The wax drawings, for their part, refer to another experiment, as she explains: «Initially, I use soot that I scraped off this piece of burnt wood that I brought back from Sicily (where I had an outstanding residency), which I mix with graphite, charcoal and Armenian pigments. After spraying with water, I rinse the paper and dip it in the wax. Once the wax has set, I heat the surface with a hair-dryer and the paper becomes translucent. In contrast to her baroque draperies, these flat sheets are like tanned, taut skins that, when backlit, reveal lines of imaginary palmistry or take us into a festive sky. She captures a sparkle, a detonation, a piece of the cosmos. In this series, the «Hydromancies», she co-creates with water, which drives the dynamics of the line, whereas in the series of photograms - the «Cérogrammes» - it's light that makes the image. In the photograms, black materializes the spaces through which the light passes, whereas in the «Cerograms» series, it's light that makes the image.

«In the photograms, the black materializes the spaces through which the light passes, whereas in the drawings, it's the other way round, with water creating the image. Like fireworks, yang illuminates yin. Light cuts through shadow. In both cases, time stands still, just to capture something furtive that we wouldn't have seen if the work hadn't kept track of it.

Stéphanie Pioda




Hydromancie 55 & 56, graphite powder, burnt wood from Sicily, mineral pigment from Armenia, charcoal powder, bistre, recycled wax, L.115 h.121 cm
2023, View of the exhibition «Passages», Roof-A, Rotterdam, NL



View of the exhibition «Prima Materia», Galerie Dilecta, Paris, 2022



Melting Chamber, wax, steel, wood, window corner, Selfridges, London, 2022

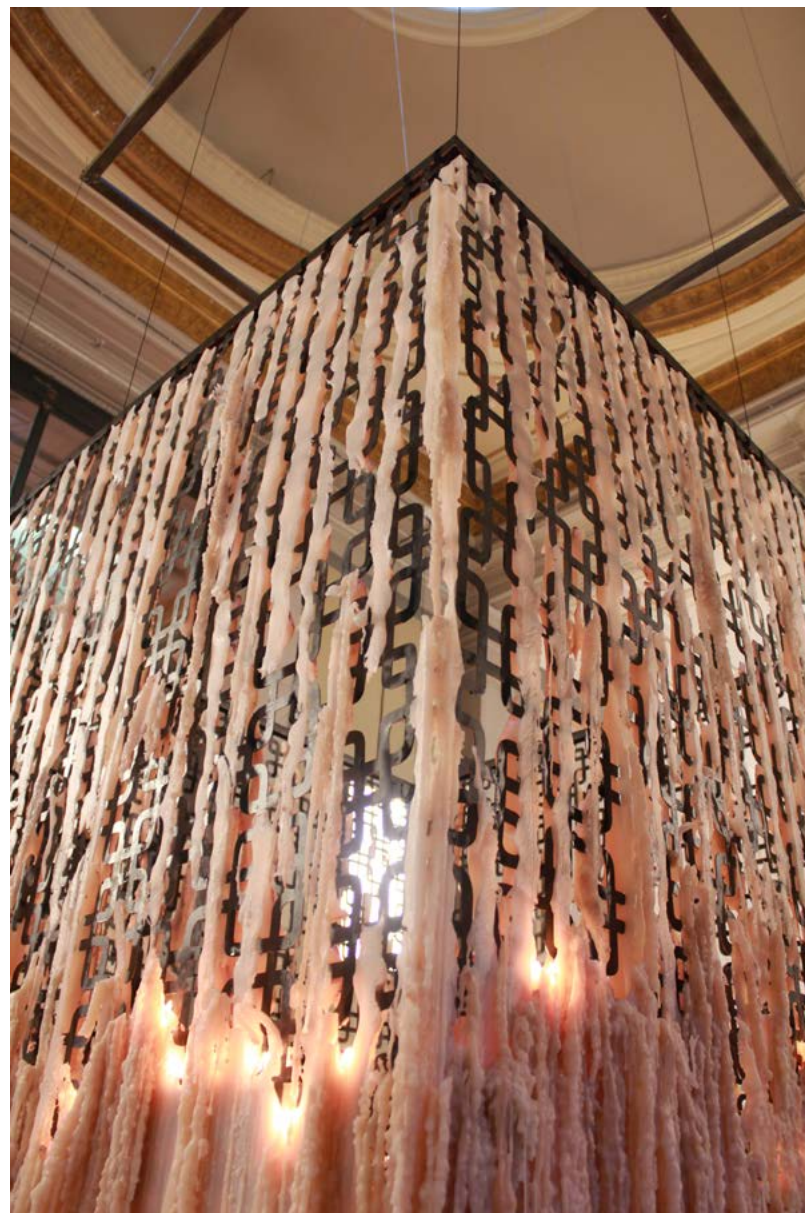
Lien video 



Melting Chamber, wax, steel, wood, window corner, Selfridges, London, 2022



La veillée au candélou, wax, steel, wicks, leds, L.200 l.200 h.225 cm,
view of Biennale «HOOP», Heilige Driehoek, Netherlands, 2021



Views of the exhibition «Felicità», Beaux-Arts de Paris, 2019

La veillée au candélou,

2019, Florian Gaité (translated from french)

La veillée au candélou takes the form of a man-sized steel cube, its walls lined with three hundred kilos of wax. Inlaid with one hundred and thirty wicks, lit and extinguished daily, the installation's four sides melt throughout the exhibition like a candle. like a monumental candle, until the raw material is consumed and the underlying iron structure of the underlying geometrically patterned iron structure.

Somewhere between memorial, magical shrine and religious temple temple, the work appears at first glance as a sacred architecture, depicting the fragility of earthly life and the ineluctability of death.

On second reading, it can just as easily be reduced to its sensual dimension sensual dimension and appear as a body in full metamorphosis, whose fallen flesh reveals its skeleton and skeleton, exhaling a paraffin-like odor. The magmatic magmatic remains of wax, washed up at the foot of the structure, bear witness to a transformation of matter that confuses ruin and corpse. and the corpse. Linking the wake to the duration of the exhibition, the duration of the exhibition, contemplation and aesthetics. Juliette Minchin skilfully organizes the dramaturgy.

The candelou wake draws on vernacular traditions from the Basque country to Romania, all celebrating the passage of time with mourning wax (called «candélou» in the Landes region). A material representation of the tipping point between life and death, it accompanies the mourning of those who remain to ward off their fear of the «after». With this immersive experience, Juliette Minchin rehabilitates the capacity of ceremonial to reassure mankind through the activation of repetitive gestures and superstitions. The overall darkness, broken only by the luminosity of the candles, invites a moment of soothing and a circumambulation reminiscent of the Muslim round around the Kaaba.

An archetypal form of the cycle and infinity, the circle of the walk doubles the closed form of the installation, within a dialectic between inside and outside that excites the viewer's desire to see. Like an embodiment of his inner self, the central form gradually reveals an intimate emptiness, a central void that only serves to highlight the unrepresentable presence of the invisible, be it divinity or death.

Symbolically organizing the passage to the beyond, the labyrinthine motif, revealed and repeated on the sheet metal structure, is inspired by a Burmese tattoo (the kolam), which in turn summons the magical power of the talisman. Like the mandala in the Hindu or Buddhist tradition it contrasts the impermanence of life with the eternity of the sacred, and reminds us of the impossibility of immortality.

The use of an organic material, wax, links this processual work processual work to the ritual practice of masks and funerary figurines as much as it anchors it in a plasticity similar to that of the living. The degradation of the initial form gives rise to dead skin, spider webs and stalactites, all spontaneous, self-generated motifs that reinforce its natural dimension. Like a body in decay, shedding its membrane, organs and discovers its skeleton, the wax sculpture collapses collapses, changing appearance, color and consistency, like the tablet like the tablet described by Descartes, an embodied witness of the impermanence of the sensible in Western philosophy.

Echoing the tradition of the vanitas, whose contemporary meanings Juliette Minchin questions, the work employs a destructive plasticity. The work implements a destructive plasticity, a way of sculpting forms through erasure, explosion or dilution that illustrates how deeply death is interwoven with life. By staging this fundamental duality, the artist creates a double-entry aesthetic that is as fascinating as it is repulsive, arousing both empathy and disquiet in the viewer. It's up to the It's up to the viewer to mourn life as one mourns the dead, and to apprehend the cycle of existence without ever fearing its end.


Florian Gaité

View of the exhibition
«So close», Gallery Guido
Romero Pierini, Paris, 2020





Omphalos, L.200 l.200 h.240 cm, view of the exhibition «So close»,
Gallery Guido Romero Pierini à la Galerie Joseph, Paris, 2020

Lien video 



Wax, steel
h.142, l.356, L.356 cm
View of the exhibition
«L'hectare et la grenouille»,
Espace Voltaire, Paris, 2021



View of the exhibition «L'hectare et la grenouille», Espace Voltaire, Paris, 2021

Cire perdue

2020, Elora Weill-Engerer (translated from french)

A recent graduate of the Ecole des Beaux-Arts in 2018, Juliette Minchin works with supple, rugged forms in flesh tones and pinkish tones. To achieve these, the artist's practice is characterized by the use of wax and ceramics, materials that are characterized by their multi-state from liquid to soft to solid. These material changes are echoed in the folds and grooves of the collapsing clay membranes, as much as in their diaphanous hue. Like the pinkish moult of an animal organism, these milky skins contain the memory of a past form.

The artist's hand groping and digging irregularly the clay, which resembles a tired pot. These unglazed ceramics are available in several series whose amorphous appearance evokes beings in the embryonic stage, barely alive and intuitive. Like gaping mouths, they open onto the abyss. Their uncertain curves are echoed in the waxes, as well as in a series of watercolors in the same skin tones.

For her final year diploma, Juliette Minchin presented an imposing square installation at the Ecole des Beaux-Arts, consisting of four walls of wax draped around an empty space.

A sort of great ceremonial altar, *La veillée au candélou* evokes a scenographic aspect through the slow melting of the waxes it sets in motion around a metal skeleton whose motif recalls a Bengali talismanic tattoo, supposed to guide the soul of the deceased into the afterlife.

the soul of the deceased in the afterlife. The work's theatricality places the viewer under its spell, in the etymological sense of the word: «carmen», incantation. Like a huge hollowed-out candle, the work is gradually consumed, in a happening accompanied by the artist, in which the sensory experience has pride of place: light, sound and the smell of burning wax place the visitor in a state of total immersion. In all her work, Juliette Minchin demonstrates her affinity for myths and rituals. First and foremost, the artist's waxworks evoke the candles used as symbols of offerings in many faiths. We're also reminded of the wax on Icarus' wings, too fatally close to the sun.

For this artist with a passion for ethnography and anthropology, the references are numerous and eclectic: Armenian tattoos, Romanian rites, Indian fertility dances are all traditions hovering over these mysterious magmas like the shadow of a moth.

The ceremonial aspect inhabits the work itself, as the wax is accompanied in an autonomous form - almost divinatory in appearance - then recovered and reactivated like a Danaid barrel. Descartes precisely uses the image of the piece of wax in his *Méditations Métaphysiques* to show that the understanding reasonably apprehends reality when the senses deceive us by giving us different or even opposite qualities of this wax depending on its state.

A more religious viewpoint, on the other hand, would see in this transformation the guarantee of a magical, spiritual world. Do round shapes appear, die or are they born? The relationship with the cycle seems as important in the technique as in the symbolism.

Sculpted, melted, lit, molded and remelted, this pink wax is a joyful carcass reborn of itself. And the mini-sanctuaries of kerosene glow red in the light, breaking like broken spells at the slightest shock. Their formation is more accompanied than conceived by the artist's hand who fumbles to give volumetry to the barely malleable sheets of wax, like shreds of skin. Juliette Minchin can also mold wax into antique colonnades, symbols of time. These small-scale theaters reflect the idea of apotropaic work, present throughout the artist's work, which turns the creative space into a protective sanctuary.



Gelatin silver prints on baryta paper, Gallery Dilecta, Paris, 2022



Oculus, wax, brass, 1.80 L.80 p.40 cm
View of the exhibition «So Close 2»,
Gallery Guido Romero Pierini, 2021



Solstice, wax, steel, wicks, leds, L.200 l.100 h.230 cm, view of the
exhibition «LAPS», Citadelle Haute de Verdun, 2021



Views of the exhibition «LAPS», Citadelle Haute de Verdun



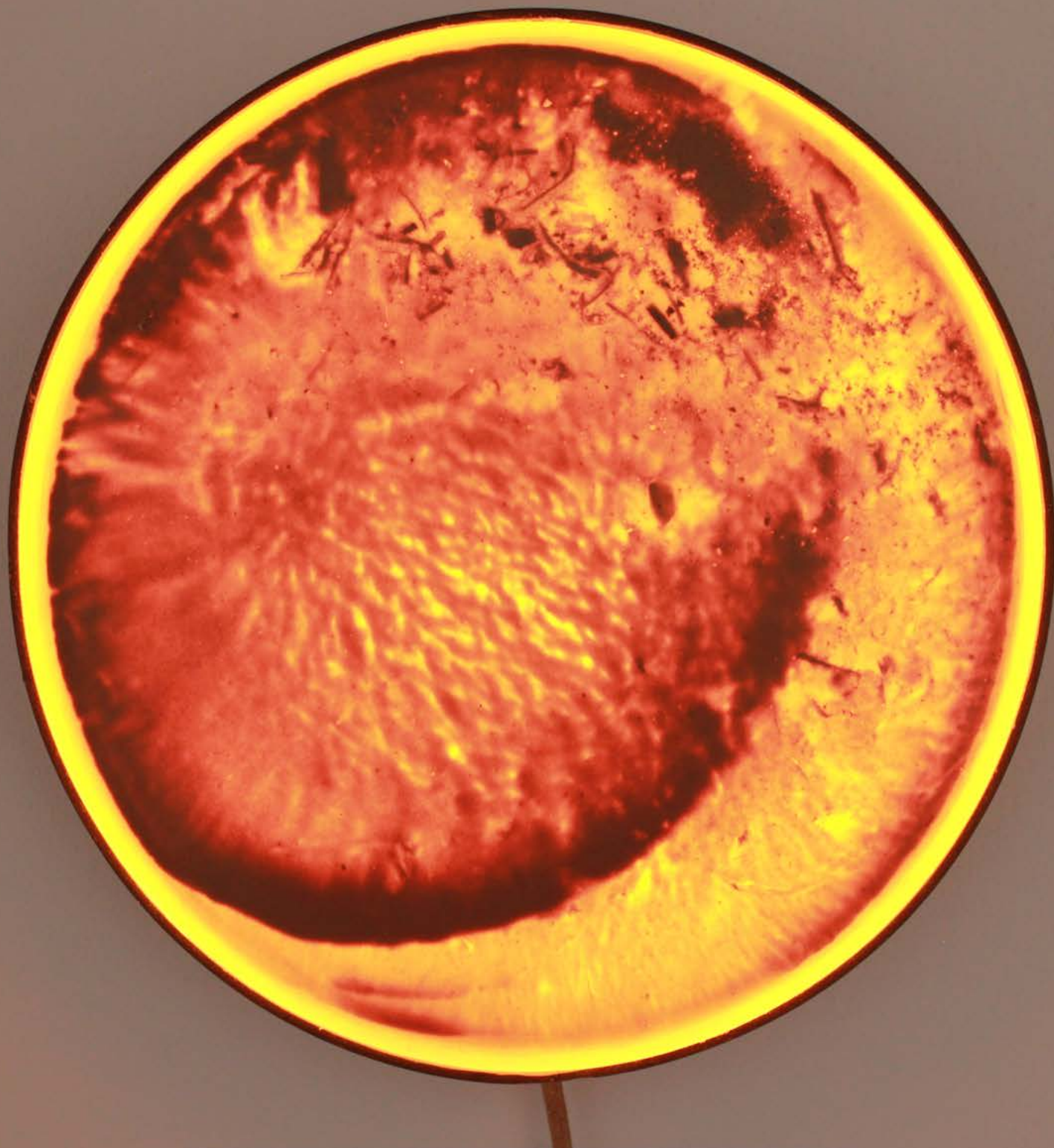
Ceramic, various dimensions

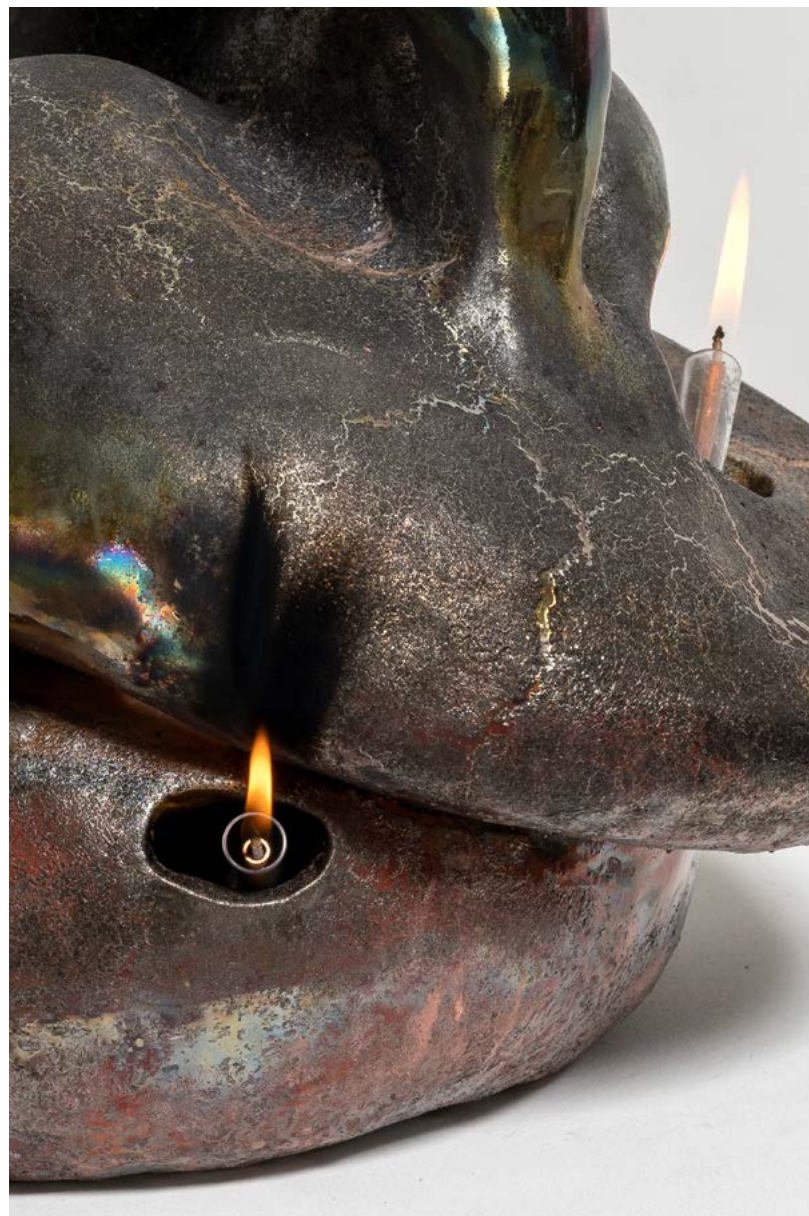


Views of the exhibition «La Danse des pots», Beaux-Arts de Paris, 2018



Views of the exhibition «So Close», Gallery Guido Romero Pierini, Galerie Joseph, Paris, 2020





Views of the exhibition «De cinere surgo», Palazzo Costantino, Palermo, 2022



Lucerna 6
Raku, L.35 l.45 P.24cm, 2022



Views of the exhibition «So Close 2», Gallery Guido Romero Pierini, 2021



Juliette Minchin in her studio, 2023



Coupole, wax, steel, L.150 l.100 h.136 cm, view of the exhibition
«Symbiosium», Fondation Fimenco, 2023

CV

2021 Residency at Poush, Aubervilliers, France
Residency à l'Atelier Panormos, Palerme, Italy

2018 École Nationale Supérieure des Beaux Arts de Paris (EnsBA),
graduated with the Honors

2016 École Nationale Supérieure de Paris (EnsAD), Set Design,
graduated with the Honors

2015 School of Visual Arts (SVA) in Fine Arts, New York

Awards

2023 Laureate of Georges Coulon's Prize, Beaux-Arts Academy

2021 Laureate «Mondes nouveaux» launched by the Ministry of Culture

Laureate «Rencontres de Carré sur Seine» Prize, 2021

Laureate of a prize launched by Moët Hennessy (LVMH), acquisition
of 9 artworks

2020 Laureate of a prize launched by les Beaux-Arts de Paris to replace
a bas-relief, Chapelle des Petits Augustins, Paris

2018 Laureate of a prize launched by Athem for a mapping during
la Nuit Blanche, Cité de la Musique, Paris

Laureate of a prize launched by Sonia Rykiel for the 50th anniversary:
conception of all the windows (Paris and abroad)

Exhitions (selection)

2024 *Rivelazioni, Museo Sant'Orsola, Florence, Italie*

Art Basel, solo show, Bâle, Suisse

Passages, ROOF-A Gallery, Rotterdam, Netherlands

2023 *Liquide, liquide, Patinoire de Saint-Ouen*

Bouquet, Gallery Anne-Sarah Bénichou, Paris

Souffles, flags of Centre Pompidou Metz, Metz

*Symbiosium, Fondation Fimino x Centre Wallonie Bruxelles, groupshow,
Pantin*

La Croix, veillée aux épines, Abbaye de Beaulieu en Rouergue, solo, Ginals

2022 *Toucher terre, Villa Datriis, groupshow, Isle sur la Sorgue*

De cinere surgo, solo, Palazzo Costantino, Palerme, Italy

Drawing Now, Gallery Anne-Sarah Bénichou, Carreau du Temple, Paris

Prima Materia, Gallery Dilecta, solo, Paris

Melting Chamber, window corner, Selfridges, London

*Fragments d'un discours esthétique, groupshow, Gallery Anne-Sarah
Bénichou, Paris*

2021 *Re-fonte, performance dans la Cour de la Monnaie de Paris, groupshow
«Sans Relâche», Parcours VIP de la Fiac, Paris*

Palermo Art Week-end, Palerme, Italy

So close 2, groupshow, Galerie Guido Romero Pierini, Gallery Joseph, Paris 3^e

Lisières, Poush Manifesto, Clichy

L'hectare et la grenouille, espace Voltaire, Paris

Biennale BiS, Saint-Paul de Vence

Solstice, LAPS, Verdun

Biennale Heilige Driehoek HOOP, Oosterhout, Pays-Bas

Relique, Chapelle des Beaux-Arts de Paris

2020 *So close, groupshow, Gallery Guido Romero Pierini, Galerie Joseph, Paris 3^e*

2019 *Felicità, Palais des Beaux-Arts de Paris, Paris*