

GALERIE MITTERRAND

MARIE HAZARD

RENDEZ-VOUS

12 JUNE > 31 JULY 2021

PRESS KIT

OPENING 12 JUNE

79 RUE DU TEMPLE
75003 PARIS

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PRESS RELEASE

OPENING 12 JUNE

Weaving has fostered exchange—in the image of intertwining thread—using the same tools, practices, and movements since time immemorial, opening the door to new forms of socialization. As the pandemic begins to unwind, Marie Hazard calls us to the Galerie Mitterrand, inviting us to meet people, colours, shapes, and materials. Thus, the artist wanted the invitation card to be a summons, but also a medium through which everyone could express their individual ideas on notions of gathering and sharing. Indeed, visitors are encouraged to complete the invitation card by answering the question, “What does *rendez-vous* mean to you?”. They can then place their card into an urn at the entrance to the gallery. To introduce her working method to the public, Marie Hazard has set up her loom in the gallery, where she will create monochromatic weaves (like blank pages of a book), onto which the responses returned on the invitations will be printed at the end of the exhibition.

Both simple and complex, weaving entails intense manual labour, whereas similar results could be achieved through automation. The idea of manual weaving, then, is representative of a certain irrationality, anti-capitalism, or at least a form of backwardness when it comes to notions of productivity. From this point of view, manual weaving exists as a testament to the failures of technological progress. The craft is a simple act that manifests our imagination by stitching our gestures into space and time. Yet it is also an expression of the artist's personal innovation: she adds another dimension by printing words and phrases onto the woven thread.

Though the art of weaving itself goes back five thousand years, the tools used—mainly wooden—have evolved over the centuries. The process, originally a craft principally done by women, has since become industrialized and mechanized. Hazard's approach reminds us that from the 19th century onwards, the Arts and Crafts movement in England advocated the development of craft techniques that were adapted to our natural capabilities. Hazard uses simple materials: woven paper, polyester, and linen. She first begins with some initial sketches, using coloured pastels or pencils. An element of the unknown or undefined is crucial to her process: Hazard leaves room for surprises, for mishaps—in other words, for chance.

Hazard's weavings are an extension of material in space, but also a transformation of this space into something dynamic and alive. Blended, mixed, dispersed, and shimmering colours; threads which intertwine, neutralize each other, and clash; the results are tactile, fluid, manifestations of materiality, reflecting their tools: light, dense, spontaneous, geometric, or, on the contrary, chaotic and sensual. The exhibition includes a video showing the artist at work, tracing the different stages of a weaving from conception to printing.

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The works showcased in the Galerie Mitterrand were inspired by Roland Barthes' *Fragments d'un discours amoureux*. Working intuitively with his words, and "deciphering" the fragments, the artist seeks to "weave perceptions". Marie Hazard prints paintings, words, and fragments of poems on her weavings. The letters blur the semantic representation of the words and the inherently abstract appearance of the woven material. Most of the works featured in the exhibition are approximately the size of a coffee table book you might enjoy perusing. However, these pieces remain open books: they are works in progress, and no one can say how close—or far—they are from completion.

Fragments are the figurative thread of this exhibition. To quote the artist: "What I like about fragments is that they have no defined duration; you can experience them over a certain moment of time. You don't know when this moment will end or when the next one will begin. For me, each fragment is a unique moment in itself."

Olivier Berggruen, 2021

Practical information:

Galerie Mitterrand - 79 rue du Temple - 75003 Paris
T 33 1 43 26 12 05 - www.galeriemitterrand.com

Opening hours:

From Tuesday to Sunday 11 am > 7pm and on Monday by appointment

Press contact:

Marie Dubourdieu - Galerie Mitterrand - 79 rue du Temple - 75003 Paris
T 33 1 43 26 26 32 - marie@galeriemitterrand.com



Marie Hazard

AIMER, 2021

Hand woven in paper, and polyester, digital printing

H 140 x 80 cm

Unique

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Marie Hazard

Comète, 2021

Hand woven in paper, and polyester, digital printing

H 45,5 x 36,5 cm with the frame

Unique

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Marie Hazard

ÉTÉ 2021, 2021

Hand woven in paper, and polyester, digital printing

H 45,5 x 36,5 cm with the frame

Unique

79 RUE DU TEMPLE
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Marie Hazard

Everybody needs you, 2021

Hand woven in paper, and polyester, digital printing

H 45,5 x 36,5 cm with the frame

Unique

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Marie Hazard

Écrire (Fragments d'un discours amoureux, Roland Barthes, 1977), 2021

Hand woven in paper, and polyester, digital printing

H 45,5 x 36,5 cm with the frame

Unique

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Marie Hazard

Kigo, 2021

Hand woven in paper

H 45,5 x 36,5 cm with the frame

Unique

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After completing studies at the Atelier de Sèvres in Paris, Marie Hazard went to London to pursue textile design at Central Saint-Martins. Her medium of choice is weaving: before taking to her own loom, she assisted American artist Sheila Hicks, a leading figure of the textile art movement of the 60s. Hicks is known for her innovative revival of traditional weaving practices. Weaving had long been considered more craft than art, but weaving techniques would enter the vocabulary of contemporary fine art through the work of Bauhaus artists such as Annie Albers, and later, the Arte Povera movement, including the work of Alighiero Boetti.

In a world where textiles are usually associated with industrial production, Marie Hazard advocates slowing down and returning to the fundamental principles and pace of craftwork. Somewhere between painting, sculpture, and installation, the meticulousness required of Hazard's woven work in no way precludes spontaneity. Hazard draws her inspiration from contemporary culture and fashion in particular, keeping abreast of its historical evolution, techniques, and applications. By printing professional basketball jerseys onto her woven pieces, for example, she invites viewers to see them in a new light by evoking their utilitarian function and tactile pleasure.

Beyond the tactile properties of cloth, Marie Hazard uses the technique of weaving as a narrative medium. The etymological origins of the French word tisser (to weave), deriving from the Latin texere (to write) bring this idea to fore. Thus, from her loom, Marie Hazard literally weaves elements of her personal life – fragments of text, drawings, and even photographs – into a sort of diary that speaks of her world and of the world around her.

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GALERIE MITTERRAND

ARTIST

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MARIE HAZARD

Works and lives in Paris

Born in 1994, Le Havre

EDUCATION

2017 Royal College of Arts - Ma textile (offer) - London, UK

2014 Central Saint-Martins - Ba(hons) textile design - London, UK

2013 Beaux-Arts de Paris - Evening classes - Paris, France

2012 Atelier de Sèvres - Art foundation - Paris, France

SOLO EXHIBITIONS

2021

Galerie Mitterrand, Paris, France

2020

On Hold, Sunday-s Gallery - Copenhagen, Denmark

Color field - Domaine du Muy - Le Muy, Provence, France

Marc Jancou contemporary - La Rossiniere, Switzerland

2019

Ov Project - Japanese bamboo + Marie hazard - Brussels, Belgium

Rorvig contemporary Art - Rorvig, Denmark

Borders - Casa Lu Gallery - Mexico City, Mexico

2018

Jump run breathe - Sunday-s gallery - Copenhagen, Denmark

2016

Between the lines - Galerie Valerie Delaunay - Paris, France

Tarlatan - Amaury - Paris, France

2015

Broder sa couleur - Galerie Nicaise - Paris, France

2014

Fils sous tensions - galerie Valerie Delaunay - Paris, France

GROUP EXHIBITIONS

2021

Otis Jones & Marie Hazard - Sunday-s Gallery - Copenhagen, Denmark

Alexande Berggruen, New York, USA

2020

Galeria Mascota - Aspens, Colorado, USA

Konig - London, UK

Sunday-s At Black - Copenhagen, Denmark

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2019

The summer haunts my reverie - rental gallery - Hamptons, NY, USA

Sunday-s gallery - Copenhagen, Denmark

Crocodile tears - New York, USA

Paint - 7000magazine - Paris, France

Crosscurrent - Tokyo metropolitan art museum – Tokyo, Japan

2018

Play - La Montgolfiere - Paris, France

2017

Central Saint-Martins - Diploma Exhibition - London, UK

2016

Triumvirate - Galerie Nicolas Hugo - Brussels, Belgium

Salon de Montrouge - Mini art textile - Paris, France

2015

Design & make - Central Saint-Martins - London, UK

Ouvrage de dames - Galerie Valerie Delaunay - Paris, France

ART FAIRS

2021

Art Paris – Paris, France

2020

Zona Maco – OV project with Richard Nonas - Mexico City, Mexico

RESIDENCIES & AWARDS

2021

Heist Residency – Vault -London, UK

2019

Casalu – Mexico City, Mexico

2018

Nars foundation (offer) - New York, USA

Berlin Art Institute (offer) - Berlin, Germany

2017

Prize Clothworkers' Material Gund - London, UK

2014

Marcel Blanchet Bleustein (preselected) - Paris, France