

Stéphane Ghozzi

portfolio 2014

statement / CV / contact	2
aktionspreis	3-6
plants	7-12
correlation dance	13-14
—scapes	15-17
snow	18-20
watching porn	21-23
girls & families	24-29
figuring abstraction	30-31

statement

The formation of desire, the power struggles, and more generally what establishes a *relationship* underlie my work. A relationship and the persons engaged influence each other, are taken in a tangled structured/structuring relation: in a *co-evolution*. It takes place in a complex space-time, both physical (presence of the bodies) and mental (representations, interpretations).

Approaching these themes I try to remain faithful to the specificity, the singularity of any given relationship, while underscoring the creating opportunities it might offer, its originality, especially the *wealth* it might hold. In a complementary way, the determinisms, the limits of and the constraints to the fulfillment of our relations are central to my work.

Hence also the diversity of objects and processes I'm interested in, and the multiplicity of practices. The latter however have all some aspects of *drawing*, between manifestation and visualization.

curriculum vitae

born 1981
French and German
lives and works in Berlin

education

- 2010-2012 Postdoctoral research at the Institute of theoretical Physics, Cologne University: mathematical modeling and statistical analysis of simple organism evolutions.
- 2005-2009 PhD in theoretical and experimental biophysics at the Laboratory of statistical Physics, École normale supérieure, Paris: expression dynamics of gene regulatory networks.
- 2003-2004 Master of Arts at the École nationale supérieure des Arts décoratifs, Paris: computer generated images, post-production and animation.
- 2001-2005 Student at the École normale supérieure, Paris; graduation with a Master in theoretical Physics.
Internships in theoretical particle physics, Berlin and Orsay, and in experimental quantum physics, Paris.

exhibitions, festivals, publications

- 2014 *backup festival*, E-Werk, Weimar.
- 2013 *Salon Video* at tranzit.ro/Iași, Galeriile Fundației Regale and Galeria Meru, Iași, Romania.
- 2013 *Projector Video Art Festival* by Intercambiador ACART, Madrid.
- 2007 *Videoismes#7* at Mains d'Œuvres, Saint-Ouen.
- 2005-2008 Illustrations and exhibitions for *Trace.project*, at L'Imprimerie 168 and La Carrosserie, Paris.
- 2005 International Film Festival for Documentaries and Shorts, Ismailia, Egypt.
- 2004 China International Cartoon and Digital Arts Festival, Changzhou, China.
- 2001-2002 Drawings and photographs published in the magazines *R de réel* and *ParAgeS*.
- 2001-2002 Exhibitions at the École normale supérieure and the University Dauphine, Paris.

collaborations

- 2005-2006 Videography for the dance piece *Entre-Deux* by Mirjam Fruttiger, Paris and Rome.
- 2004 Videography on the documentary *Manchay Tiempo* by Florence Blum and María Pía Medina-Luna, Peru.

contact

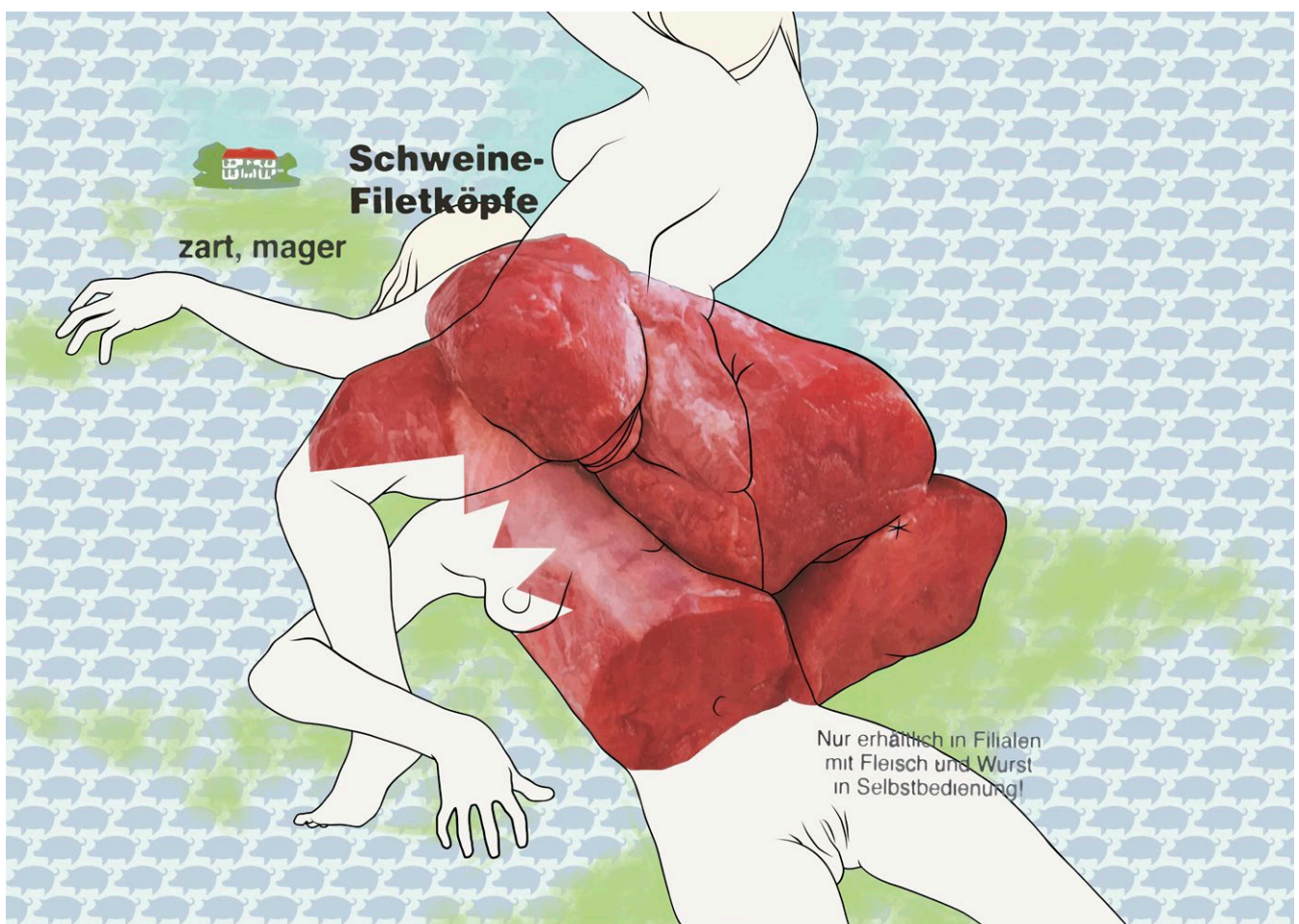
stephane.ghozzi@gmail.com
www.stephaneghozzi.com

aktionspreis

The *Aktionspreis* series (“promotional price”) is based on leaflets advertising cheap meat, used as loss leaders by discounters. Only the meat photograph, product description, logo, and pictogram of the animal(s) from which the meat comes are kept, and vectorised.

The forms and texture of the meat are interpreted as parts of naked women drawn on top of and around the photograph. Green and blue strokes suggest grass and sky, a bucolic landscape. The pictograms are multiplied to form a background motif, as is often found on packagings.

This work addresses the consumption of meat, and its similarities to sexism. The product is cleaned of all references to its origins or the conditions of its production, the construction of an abstraction no less than the eternal feminine. Such processes are made obvious here: first in a reversal, a re-interpretation of the abstract forms, then in a repetition, through the close-ups.

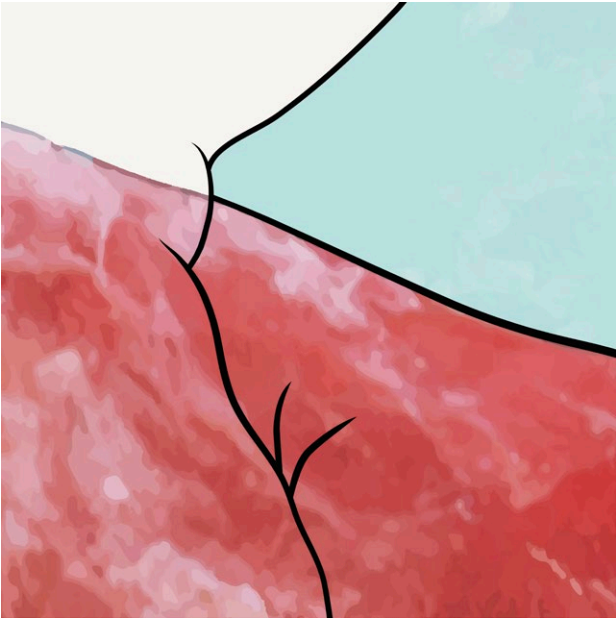


1. **Aktionspreis: zart, mager:** vector digital image, pdf, 8 bits/layer, 2014.

The text reads: “Pork fillet ends / tender, lean / Only available in shops / with meat and sausages / in self service!”

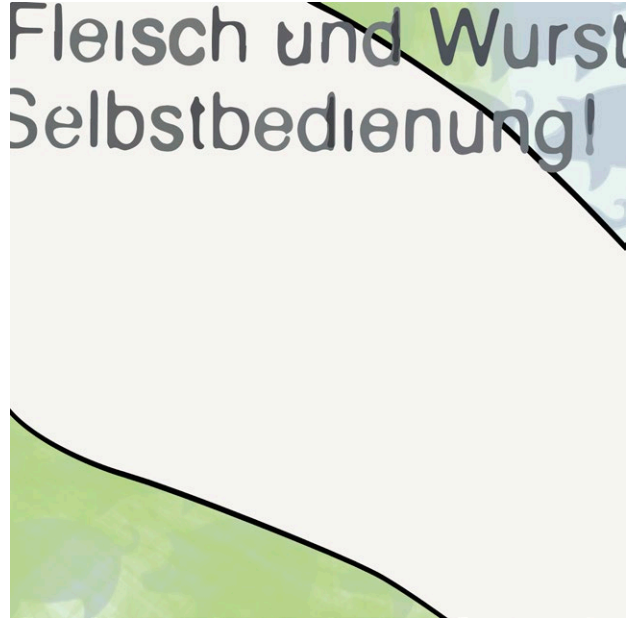
The words “zart, mager” can also be applied to a person, in which case they mean “delicate, skinny.”

2



3

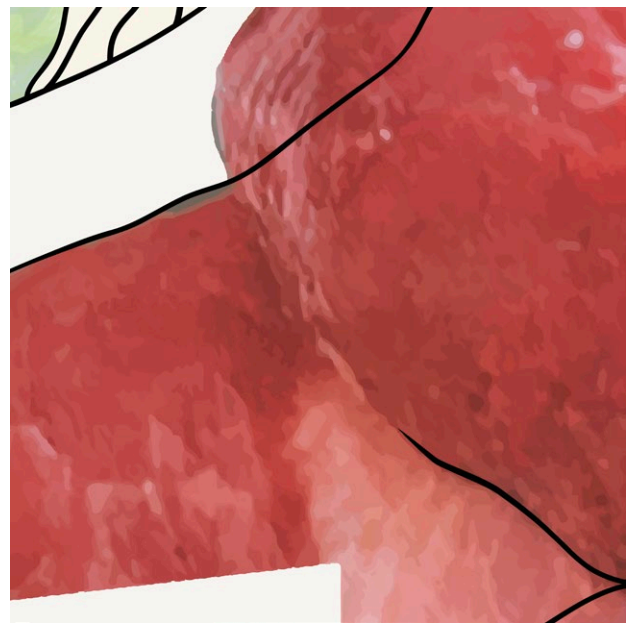
Fleisch und Wurst
Selbstbedienung!



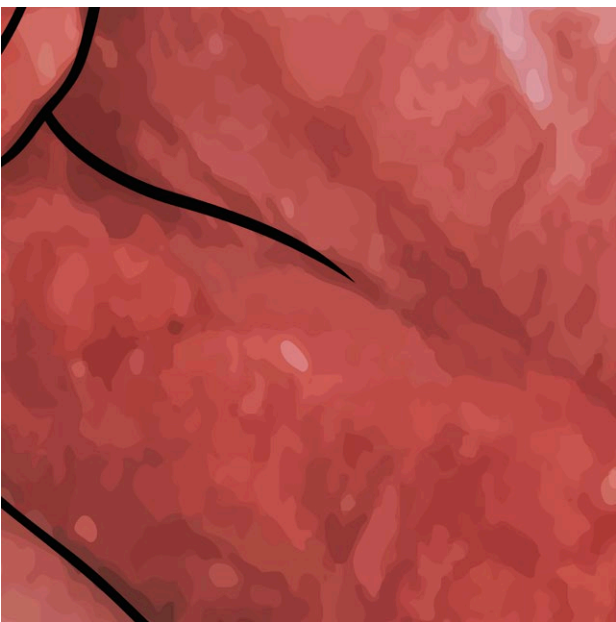
4



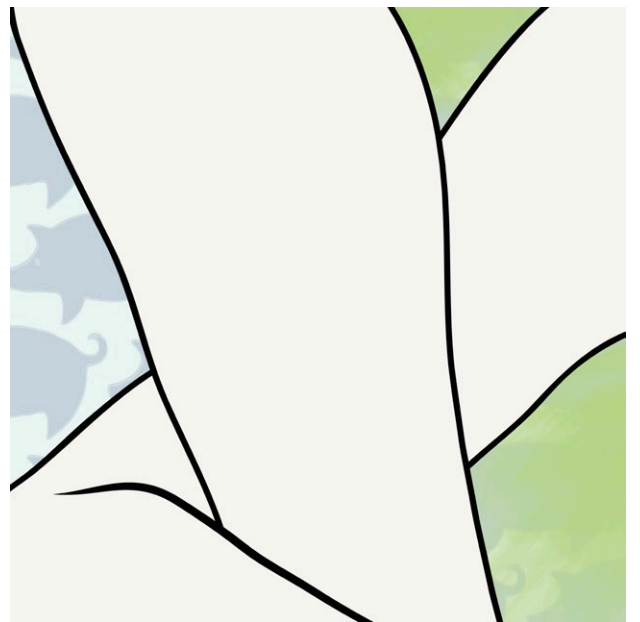
5



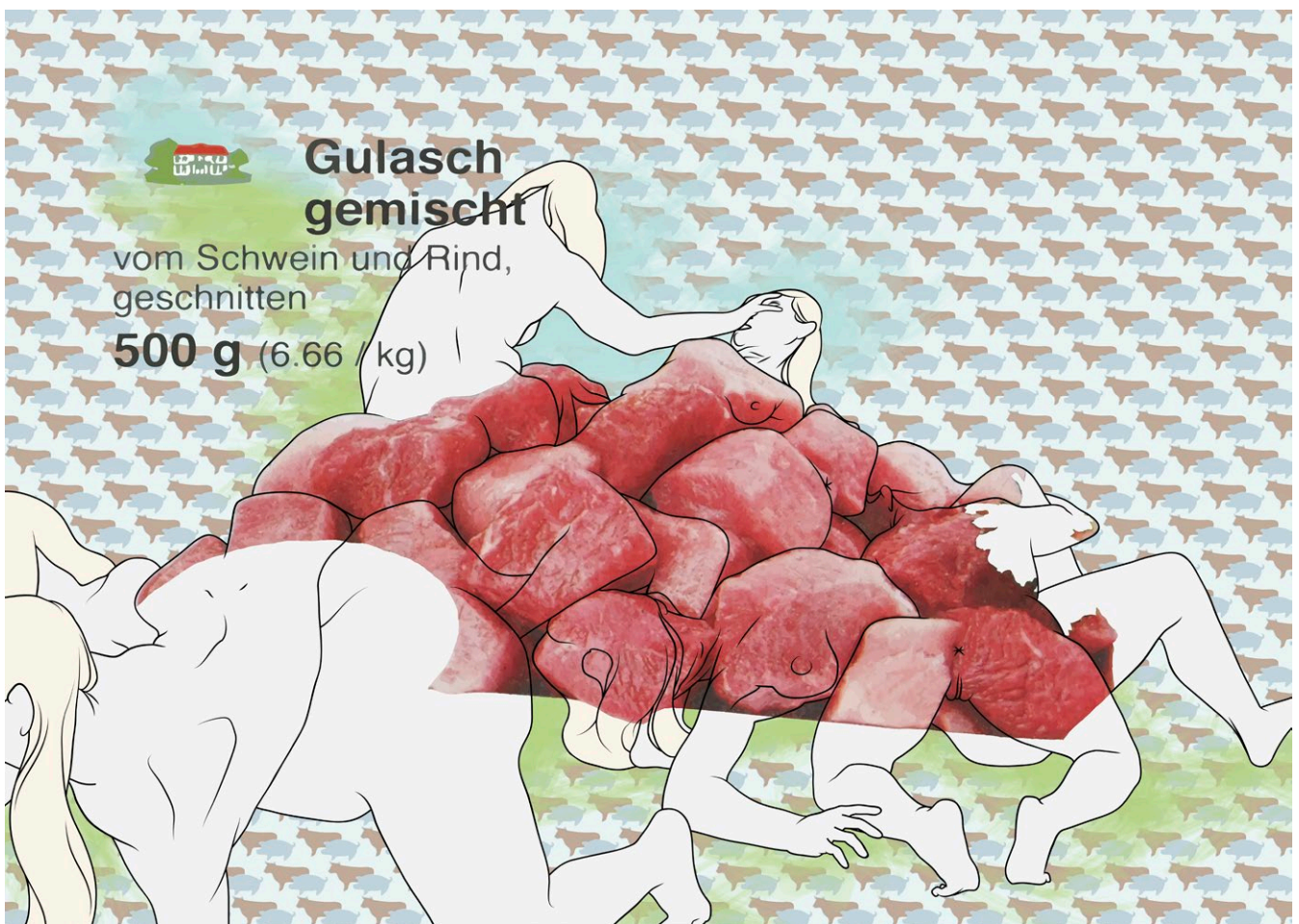
6



7

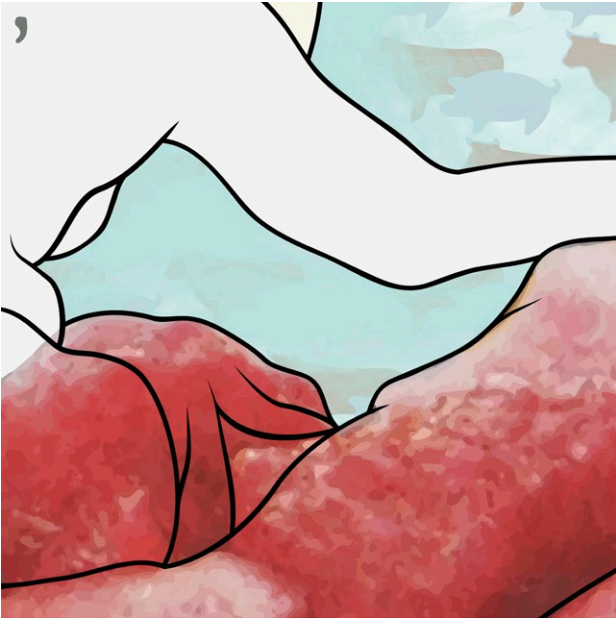


2-7. Aktionspreis: zart, mager: Close-Up 1-6: vector digital image, pdf, 8 bits/layer, 2014.



8. Aktionspreis: Gulasch gemischt: vector digital image, pdf, 8 bits/layer, 2014.
The text reads: "Mixed goulash / of pork and beef, cut / 500g (6.66 /kg)"

9



10



11



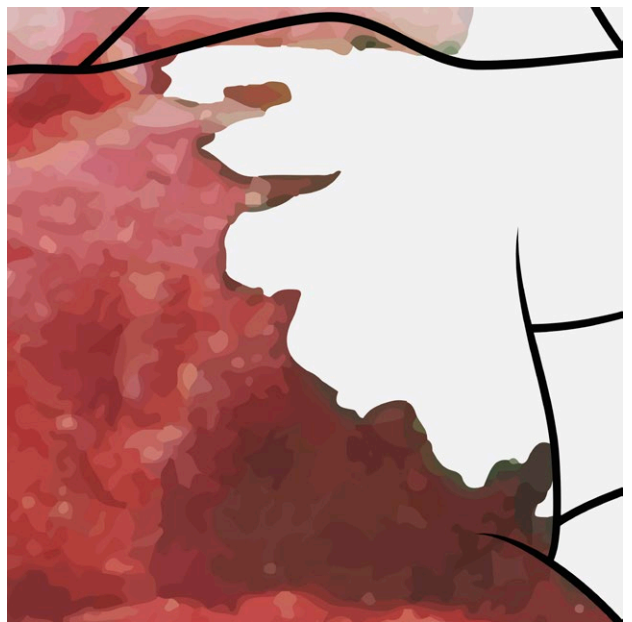
12



13



14



9-14. Aktionspreis: Gulasch gemischt: Close-Up 1-6: vector digital image, pdf, 8 bits/layer, 2014.

plants

The photograph series *Plants* takes the dialog of vegetation and city as starting point: each grows at the expense of the other, but also in a form of symbiosis.

Young plants, growing in forgotten corners of the city, are forced against the walls, attached; paint is spread, they are thus made “more beautiful” in an effort to reveal and enhance the beauty that drew us to them, and preserve it. At same time they are used as stencils... “abused” in that role.

The photographs were taken six months later. Some plants have died, maybe because of the act, others show signs of life, they will be able to grow on... Small, elegant traces of pretty leaves are visible on the walls, in a way conventionally beautiful, still embedded in the structures, the system that produced them. The violent process of electing a few objects and conditioning them for the production of appealing images is apparent.

The initial dialog has been perturbed and enlarged, as the plants and the sites have taken more than symbolic value, and are now really part of the struggle for use and role of disused urban spaces.



15. **untitled 1 (plants)**: digital picture, tiff, 3632 × 5456 pxl, 16 bits/layer, 2014.



16. **untitled 2 (plants)**: digital picture, tiff, 5456 × 3632 pxl, 16 bits/layer, 2014.



17. **untitled 3 (plants)**: digital picture, tiff, 5456 × 3632 pxl, 16 bits/layer, 2014.



18. untitled 4 (plants): digital picture, tiff, 5456 × 3632 pxl, 16 bits/layer, 2014.

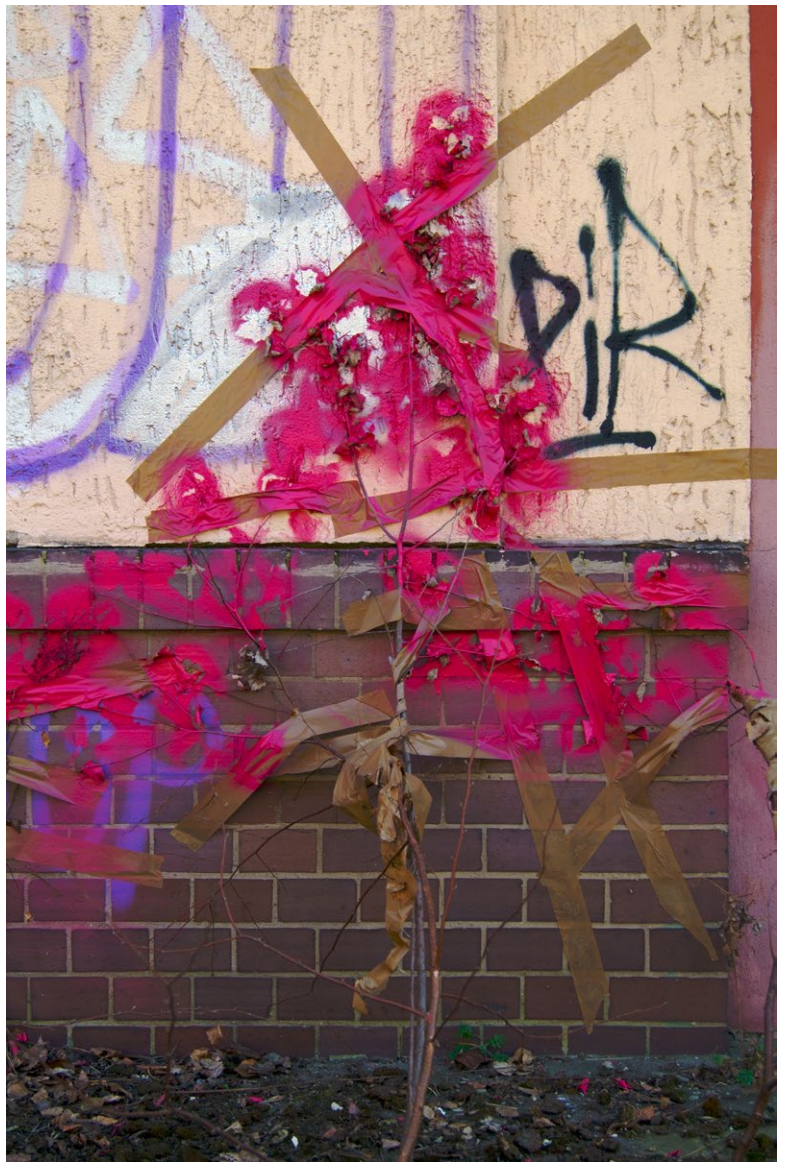
19. untitled 5 (plants): digital picture, tiff, 3632 × 5456 pxl, 16 bits/layer, 2014.



20. untitled 6 (plants): digital picture, tiff, 3632 × 5456 pxl, 16 bits/layer, 2014.

21. untitled 7 (plants): digital picture, tiff, 3632 × 5456 pxl, 16 bits/layer, 2014.





22. **untitled 8 (plants)**: digital picture, tiff, 3632 × 5456 pxl, 16 bits/layer, 2014.

23. **untitled 9 (plants)**: digital picture, tiff, 5456 × 3632 pxl, 16 bits/layer, 2014.



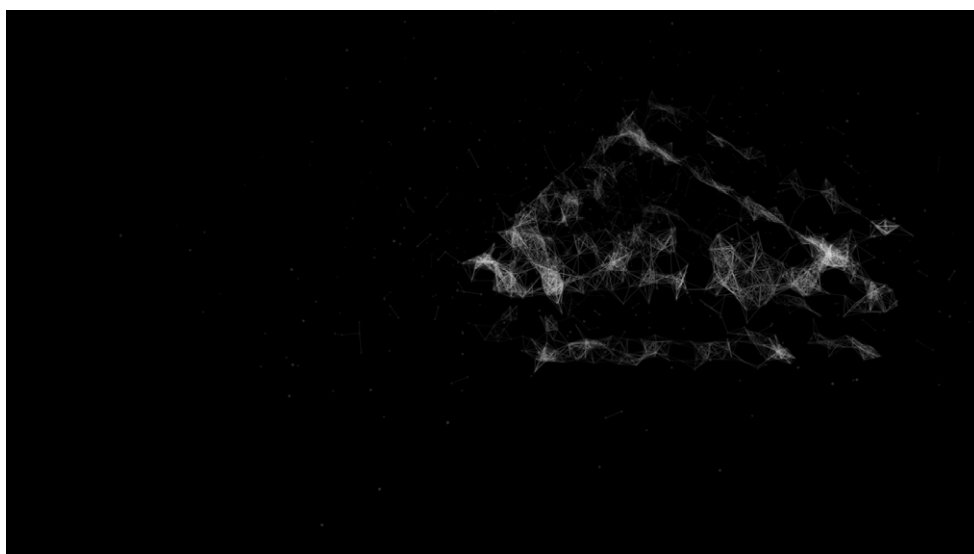
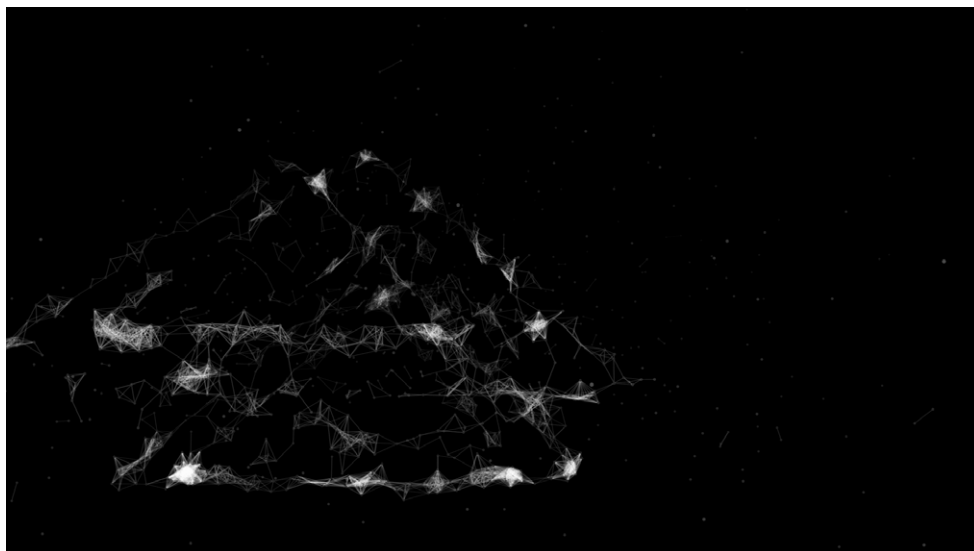
24. **untitled 10 (plants)**: digital picture, tiff,
3632 × 5456 pxl, 16 bits/layer, 2014.

25. **untitled 11 (plants)**: digital picture, tiff,
3632 × 5456 pxl, 16 bits/layer, 2014.



correlation dance

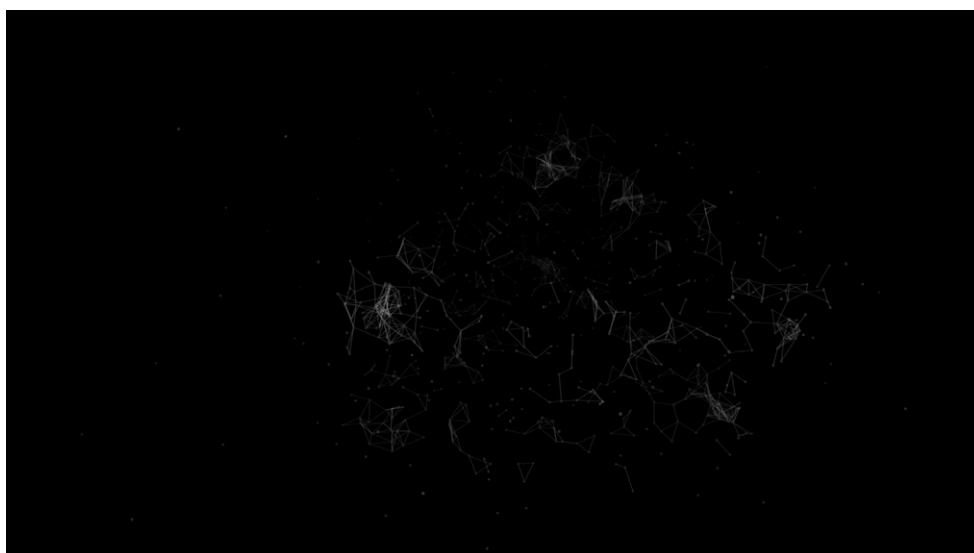
Motion capture data of dance pieces are analyzed, and the correlations (synchronicity) between dancers computed. Particles are created along lines connecting the dancers, with a density proportional to their synchronicity: the more they dance “together”, the higher the number of particles. The latter then evolve and combine freely, forming constellations open to interpretation and recognition, akin to fugitive thoughts and feelings.

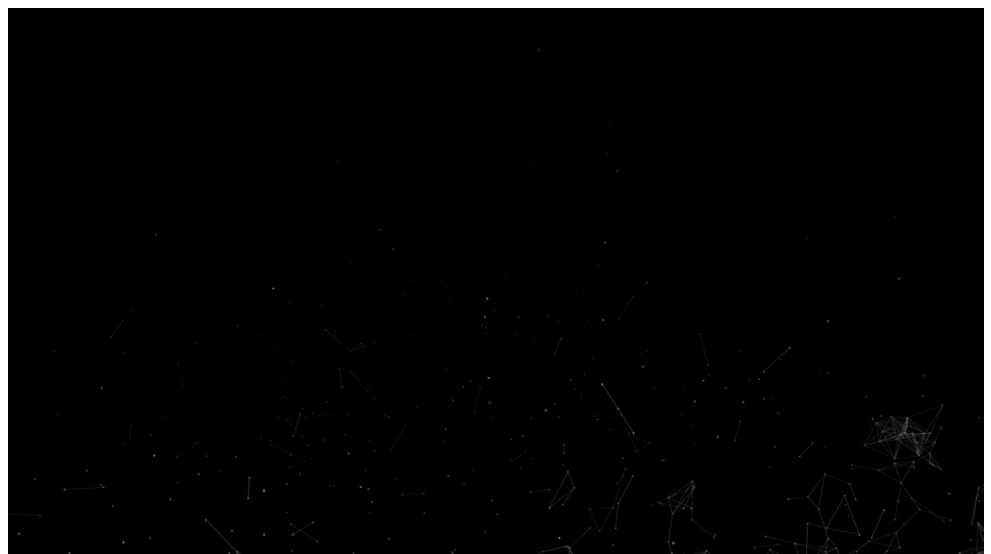
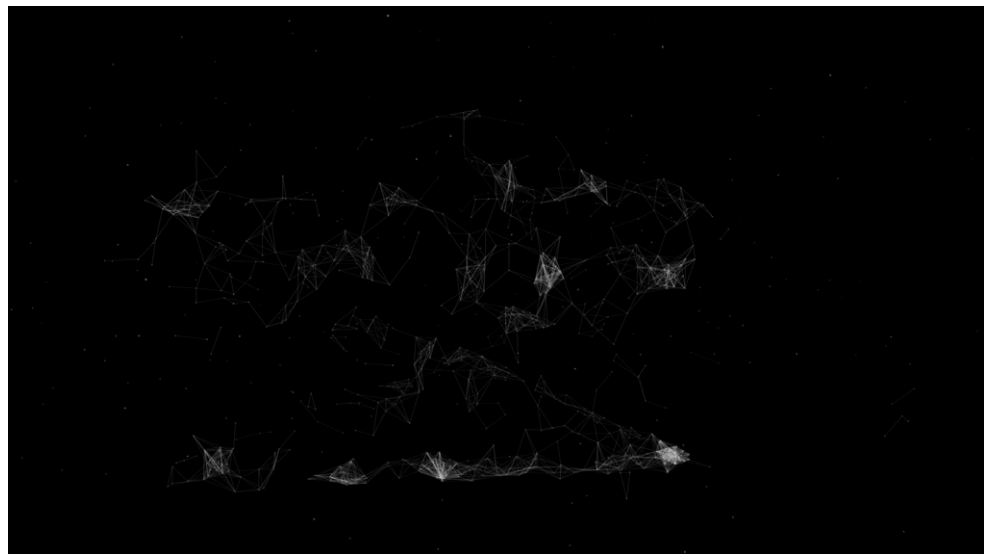
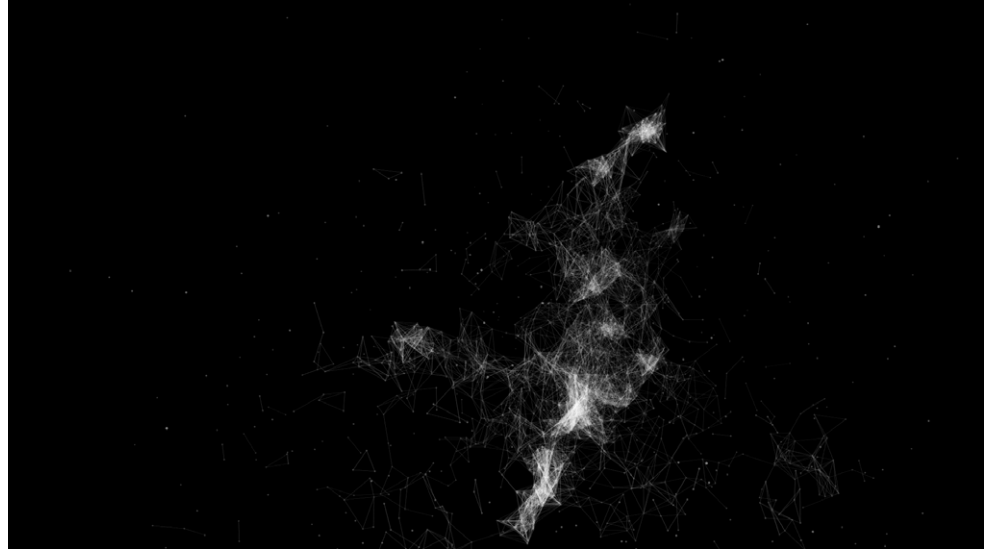


26. correlation dance 1
(Indian dance):
1'07" loop,
HD 1080p (1920 × 1080 pxl),
60 fps, mute,
2013.

Data courtesy of
CMU Graphics Lab.

<http://vimeo.com/62579278>





27. correlation dance 2
(Perfume):
1'21" loop,
HD 1080p (1920 × 1080 pxl),
40 fps, stereo,
2013.

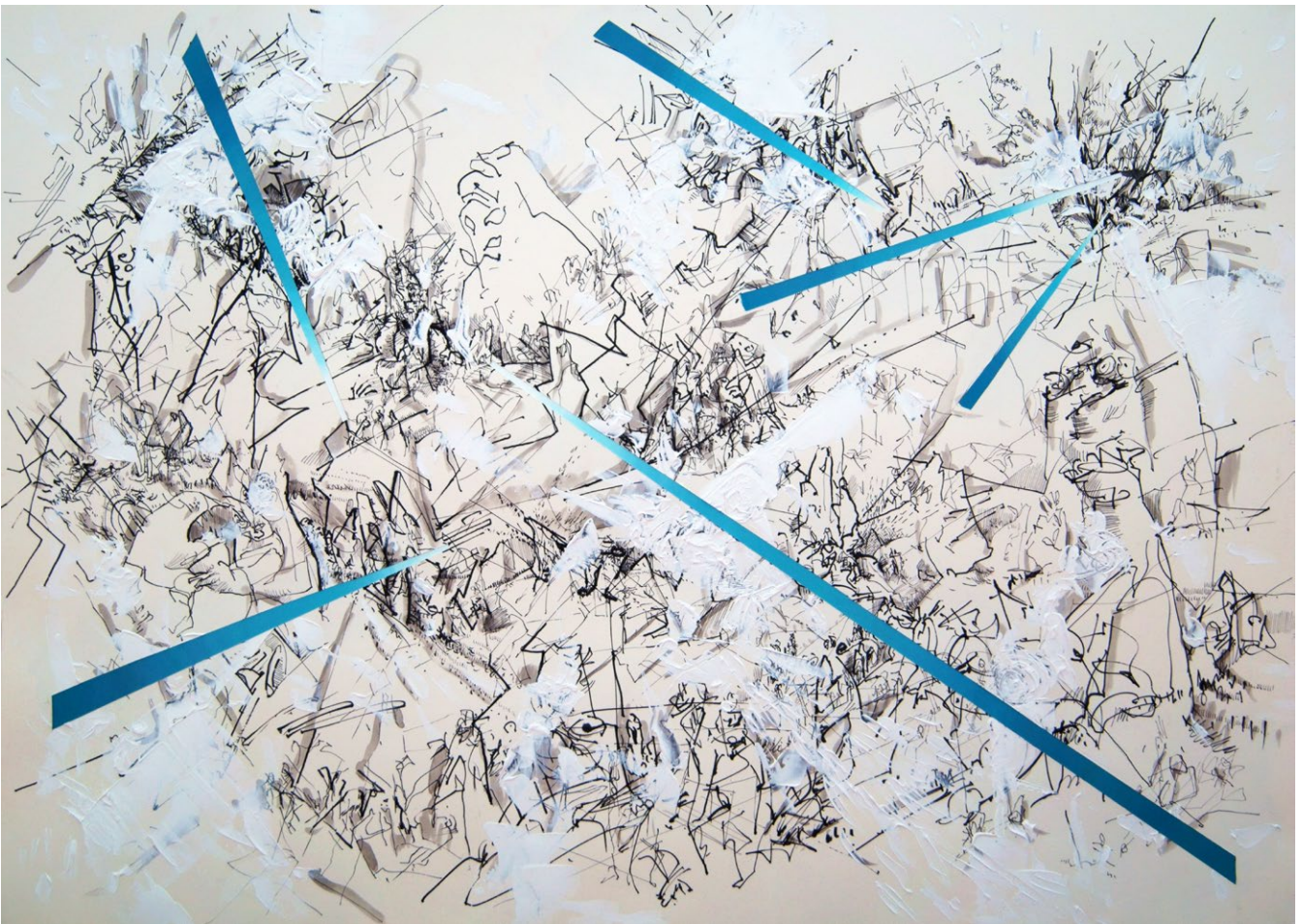
Data and music courtesy of
Perfume.

<http://vimeo.com/71533476>

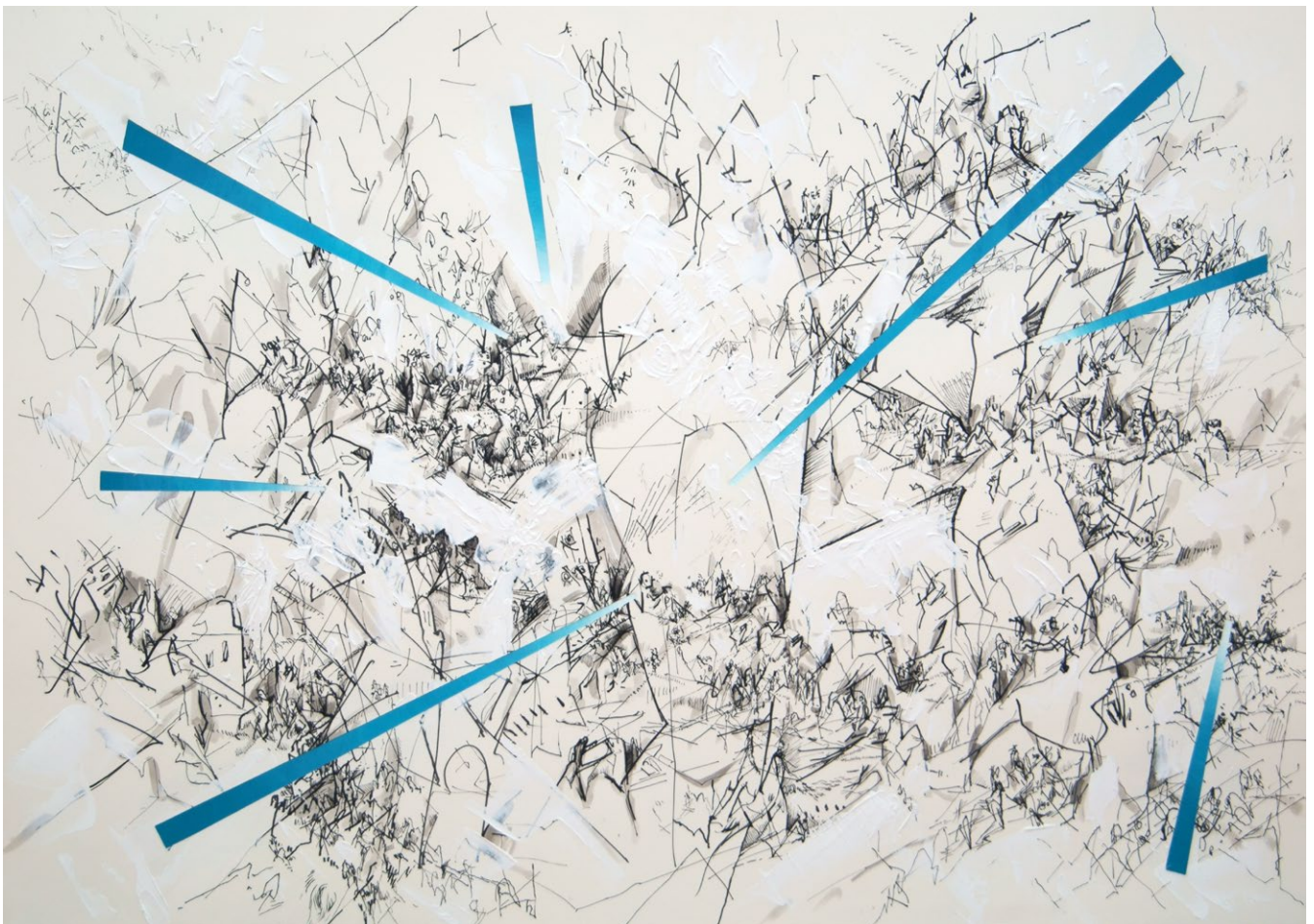
—scapes

This series of drawings was inspired by summer life in parks. Within the folds of space, life forms appear, building in turn structures on which others grow or feed.

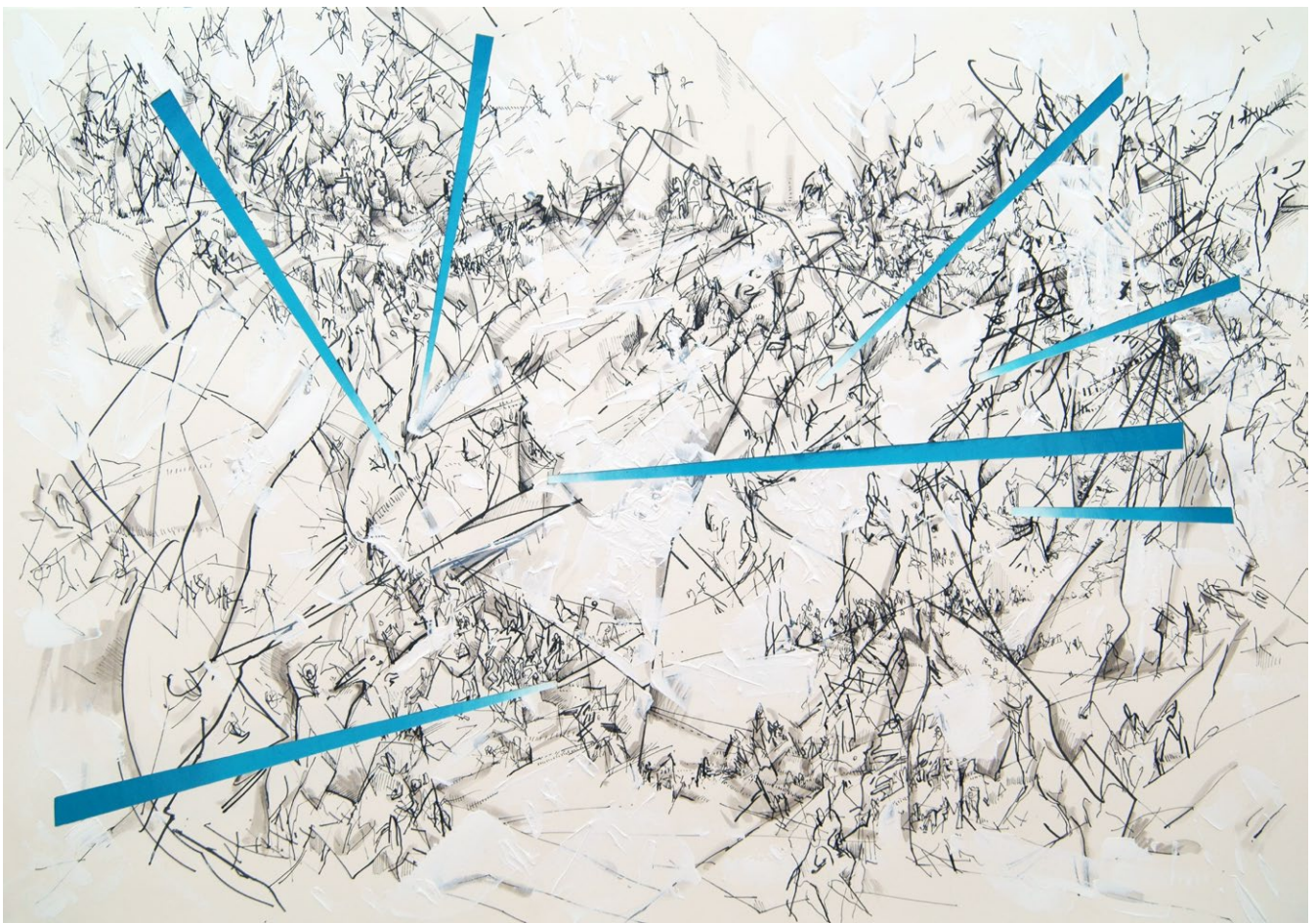
The drawing process itself maintains that tension, as each trait can be a contour or indicate a surface. Larger groups slowly condense, resonating with sharp colored shapes: boundaries, movements, or perspectives.



28. —scape 1: ink and acrylic on paper, 84 × 59 cm, 2013.



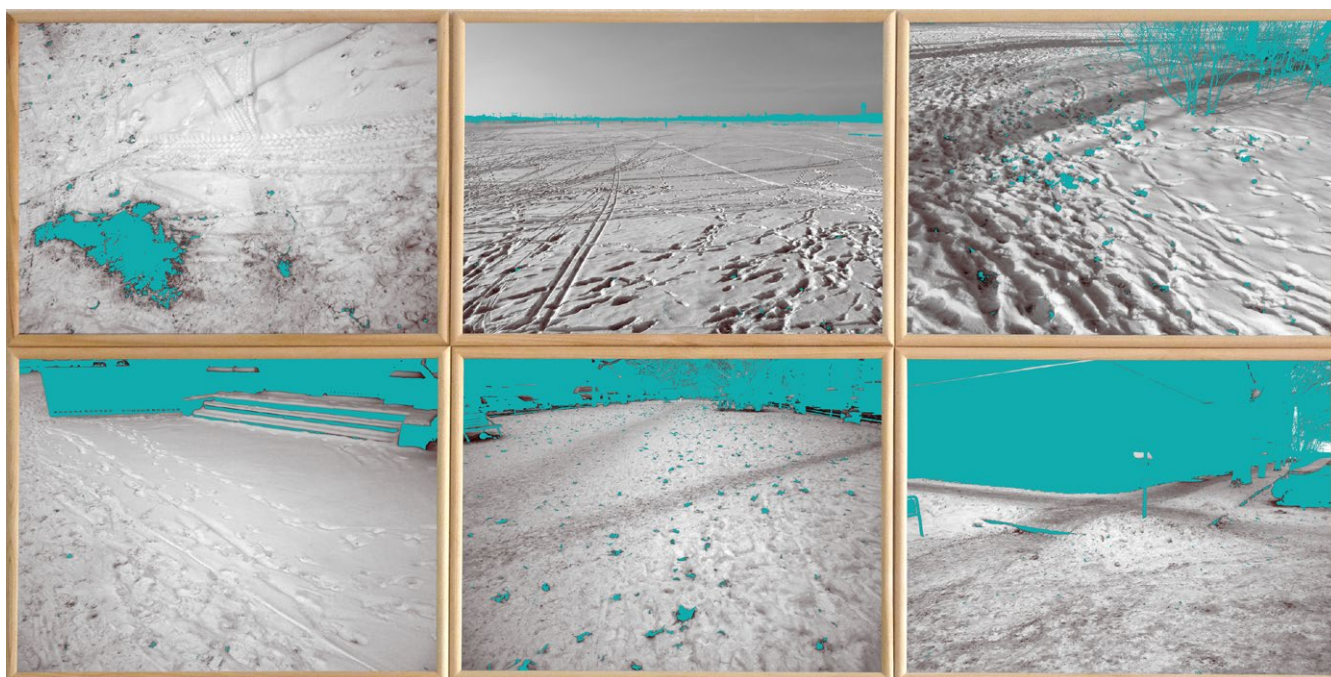
29. —scape 2: ink and acrylic on paper, 84 × 59 cm, 2013.



30. —scape 3: ink and acrylic on paper, 84 × 59 cm, 2013.

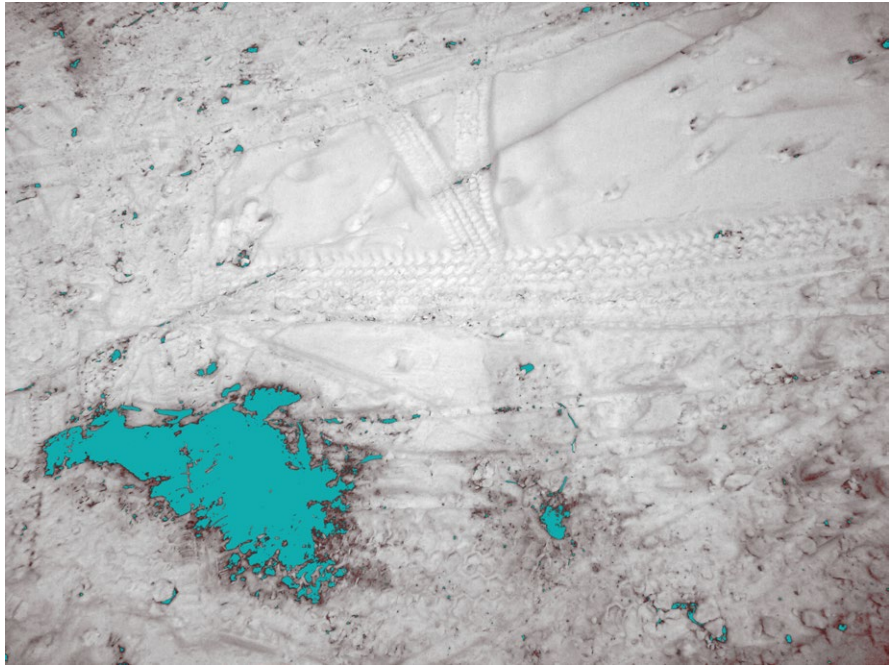
SNOW

Photographs of streets and parks in the winter are modified so as to show only snow, buildings or vegetation being covered with a uniform color. This context forms a structure on which snow falls, but the desires and hesitations of its inhabitants imprint new structures in the snow, as well as they are determined by it.



31. **snow**: installation view: 6 framed colour photographs (photo paper, wood, glas), 126 × 64 cm, 2013.

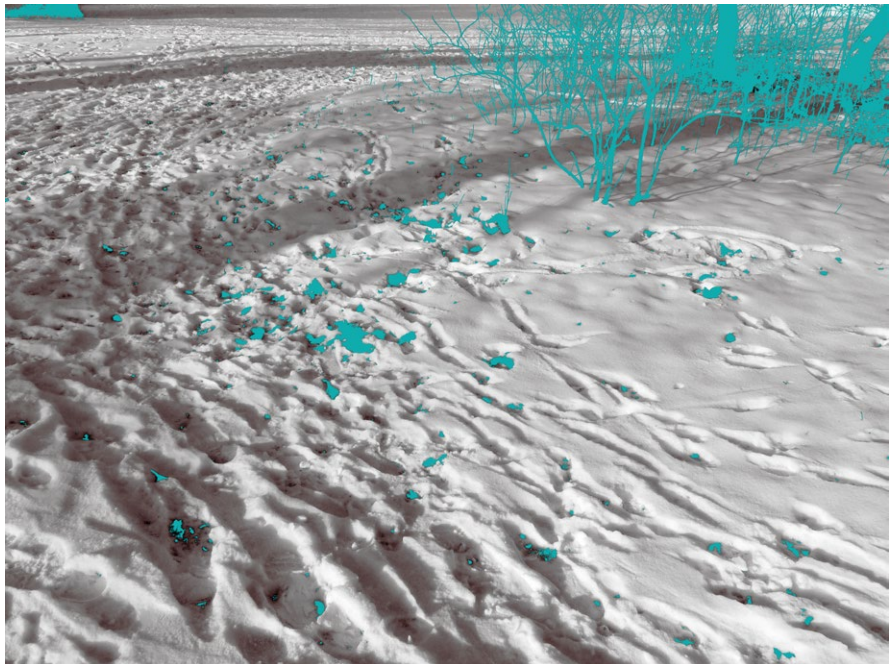
a



b



c



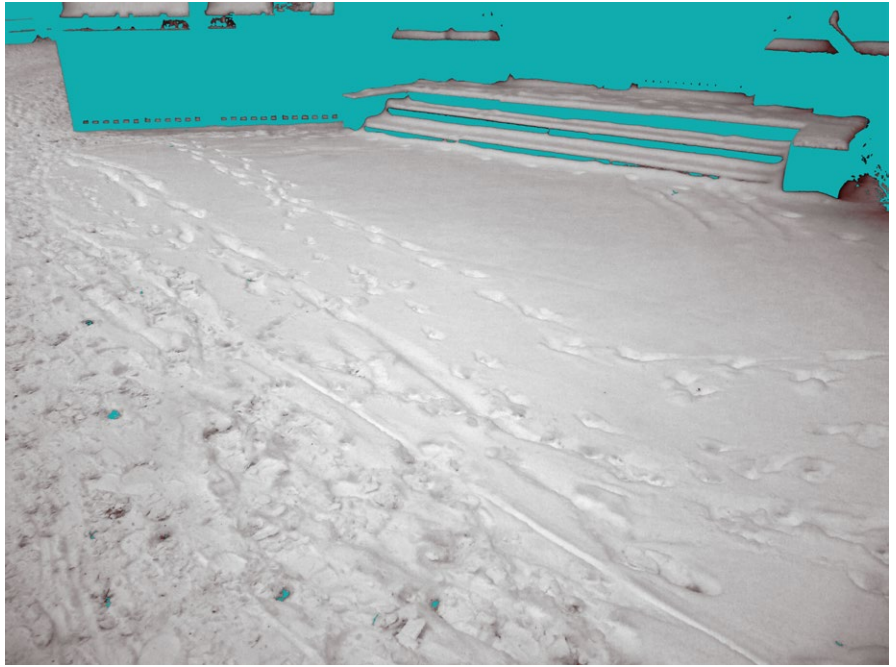
snow: individual photographs:
digital pictures, tiff, 3648 × 2736 pxl,
8 bits/layer, 2013.

a. *Herrfurth Str.*

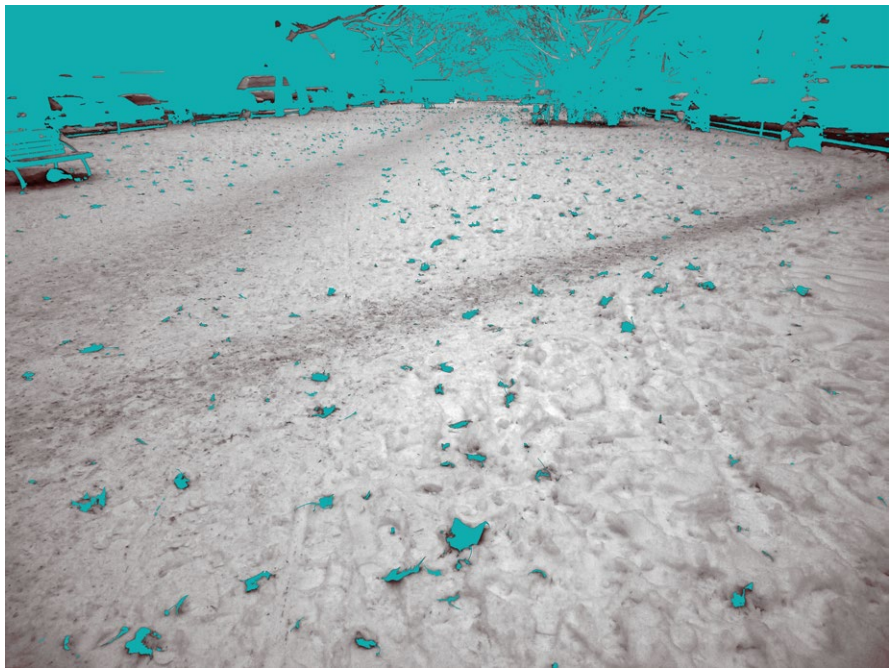
b. *Tempelhof* (3648 × 2632 pxl)

c. *Hasenheide* (3648 × 2452 pxl)

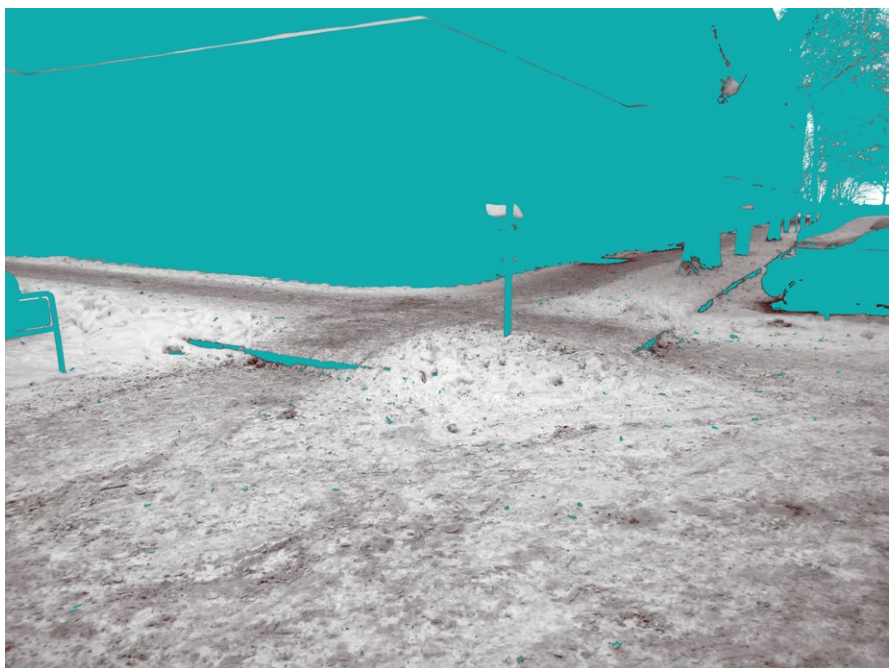
d



e



f

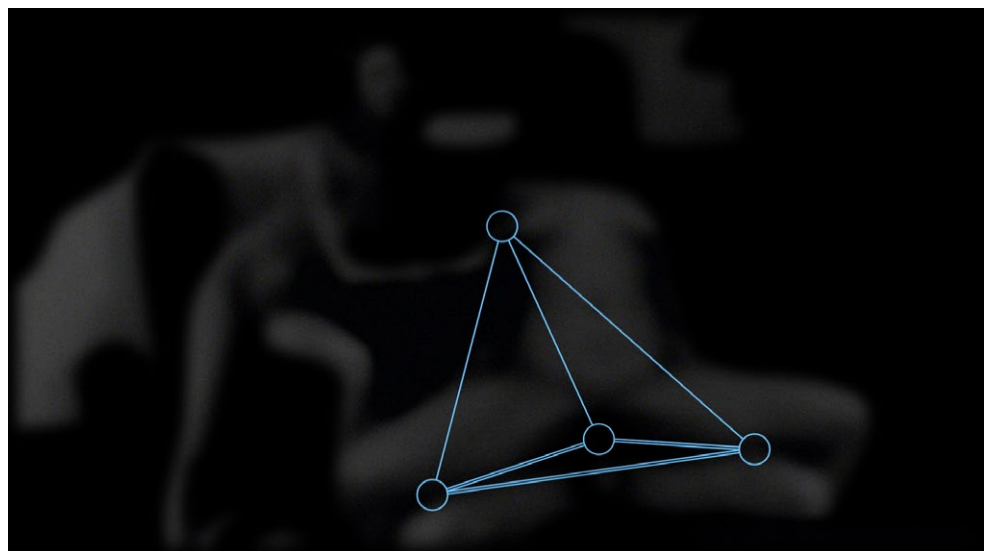
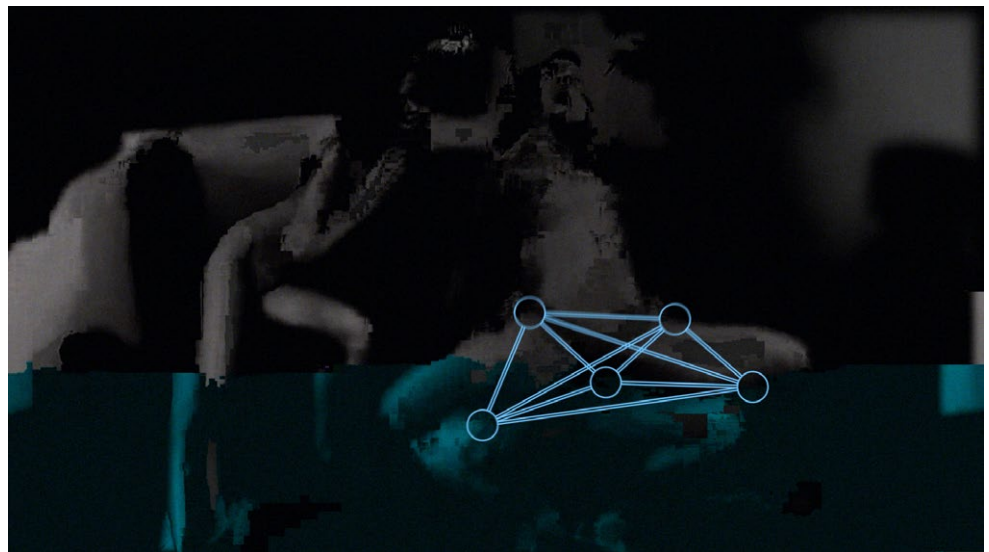
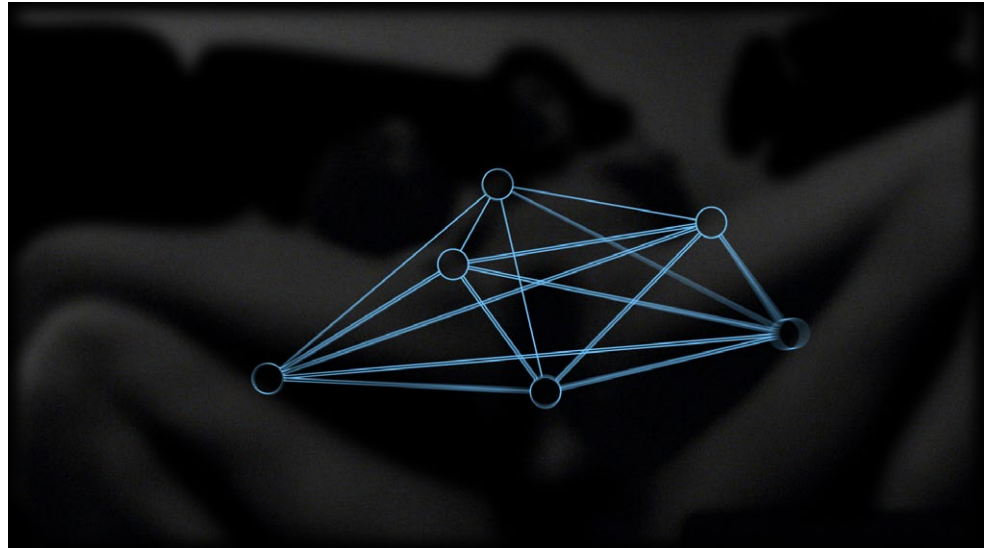


snow: individual photographs:
digital pictures, tiff, 3648 × 2736 pxl,
8 bits/layer, 2013.

d. Herrfurthplatz
e. Schillerpromenade
f. Kienitzer Str. / Lichtenrader Str.

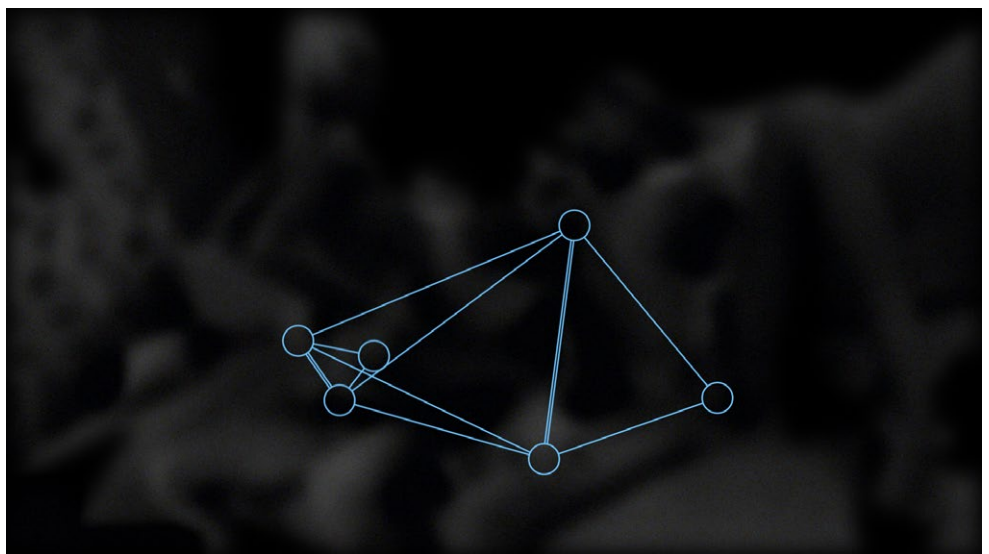
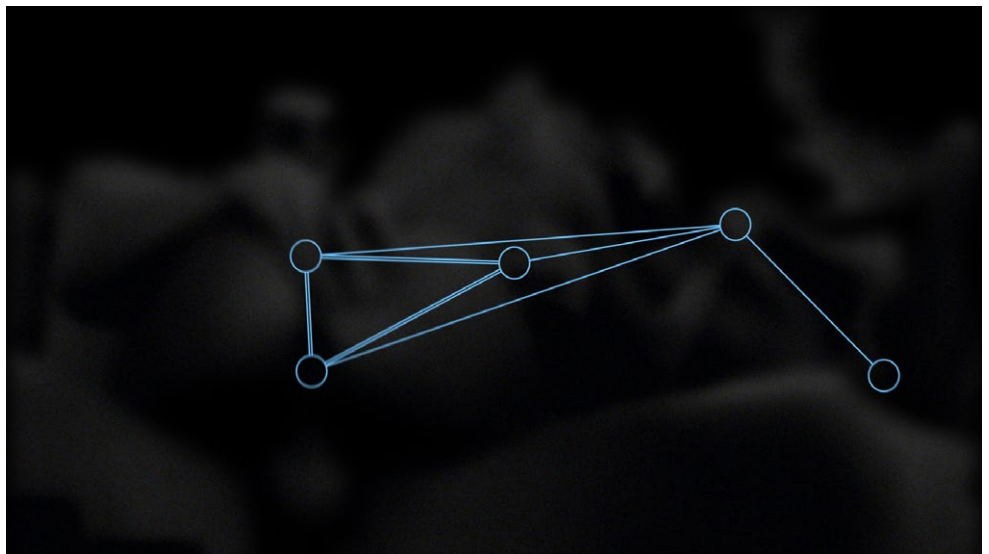
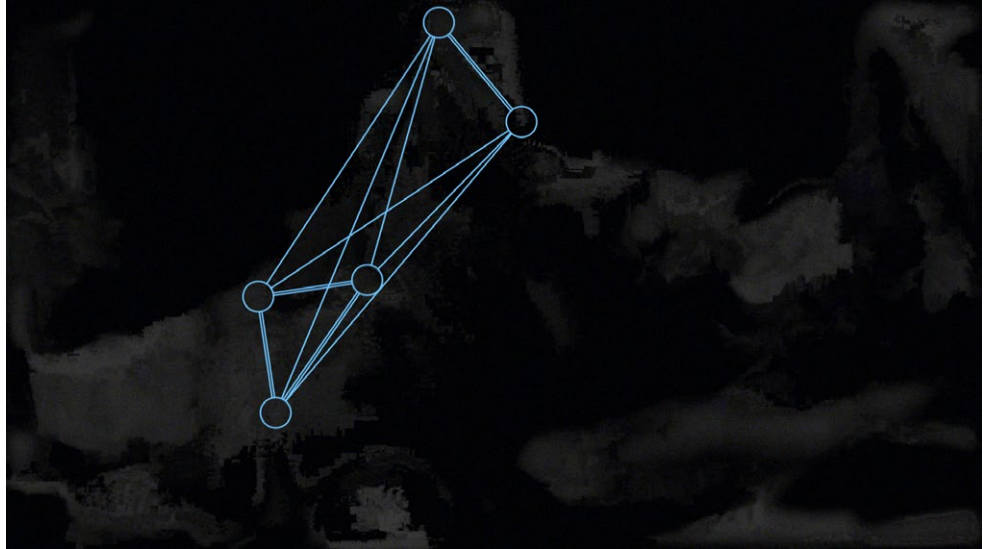
watching porn

Hardcore pornographic performances are taken as figures of many-person relationships, as well as the construction of desire by the viewer. Despite the poverty of stereotypical poses, the performers form complex and ever-changing arrangements. A contact map of the performers is drawn: the circles indicate the points of erotic contacts, the links indicate the presence of one (single line) or two bodies (double line) between two contacts. The original footage is then corrupted in different ways.



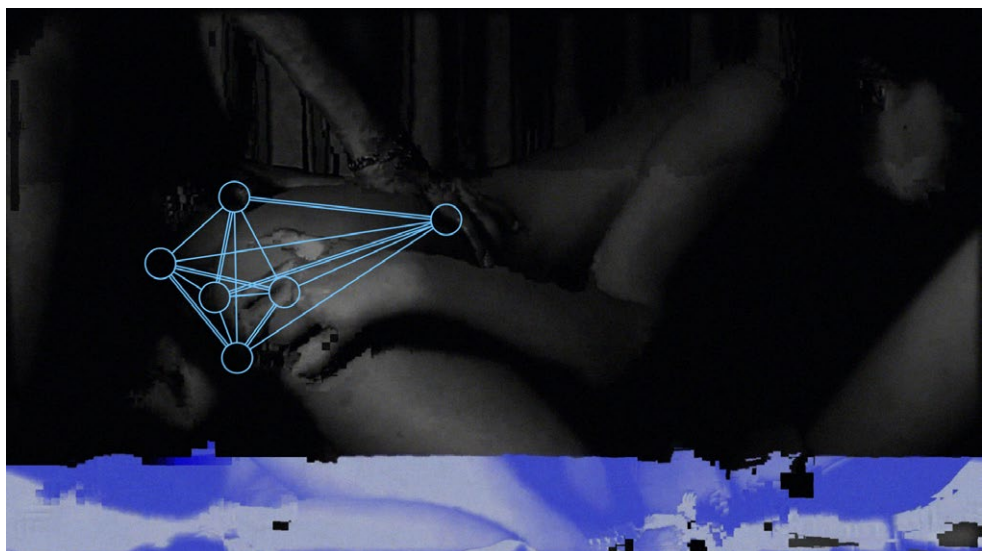
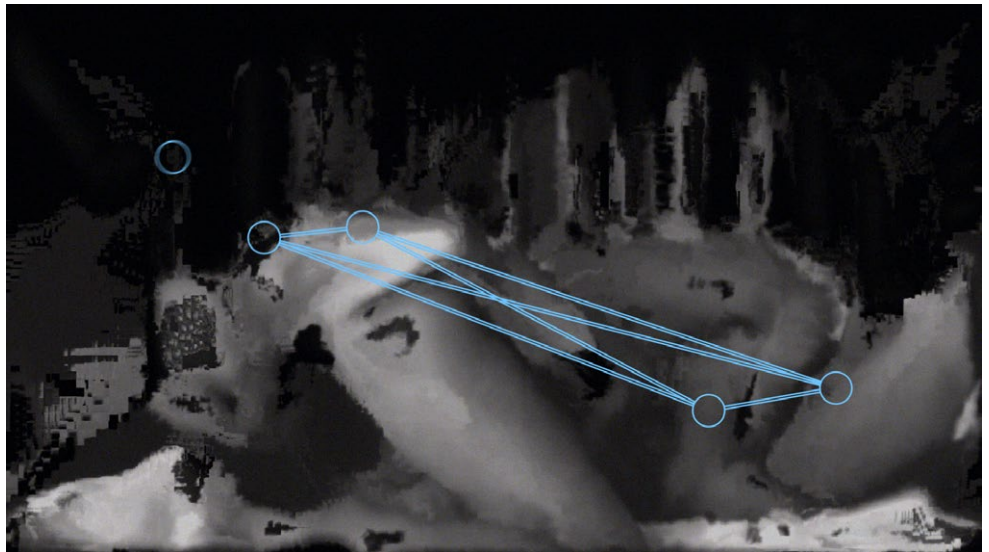
32. watching porn 1:
53" loop,
HD 1080p (1920 × 1080 pxl),
30 fps, mute,
2013.

<http://vimeo.com/62574288>



33. watching porn 2:
51" loop,
HD 1080p (1920 × 1080 pxl),
30 fps, mute,
2013.

<http://vimeo.com/62600240>



34. watching porn 3:
1'09" loop,
HD 1080p (1920 × 1080 pxl),
30 fps, mute,
2013.

<http://vimeo.com/70638606>

girls & families

A selection of mostly figurative drawings addressing the constitution of desire, power struggles, admiration, particularly through the “sexualizing” and “fetishizing” of girls and young women, and within families.



35. **untitled (girls)**: ink, pencil and acrylic on paper, 40.5 × 29.7 cm, 2010.



36. untitled (girls):
 marker, ink, watercolour, pencil,
 pastel, acrylic on paper, 59.4 x 42 cm,
 2014.

37. untitled (girls):
 ink, watercolour, pencil, pastel, acryl-
 ic on paper, 42 x 29.7 cm, 2014.

37





38. untitled (girls):
marker, ink, pencil, pastel, acrylic on paper, 59.4 x 42 cm, 2014.

39. untitled (girls):
marker, ink, pencil, pastel, acrylic on paper, 59.4 x 42 cm, 2014.





40. untitled (girls):
marker, ink, pencil, pastel, acrylic on paper, 59.4 x 42 cm, 2014.

41. untitled (girls):
ink, pencil, acrylic on paper, 42 x 29.7 cm, 2014.





42. untitled (girls):
ink, pencil and acrylic on paper,
29.7 × 40.5 cm, 2010.

43. untitled (girls):
ink, pencil, acrylic and wax on paper,
40.5 × 29.7 cm, 2009.





44. untitled (families):

ink, pencil, acrylic and paper-cut on paper, 40.5 × 29.7 cm, 2010.

45. untitled (families):

ink, pencil and wax on paper, 40.5 × 29.7 cm, 2009.

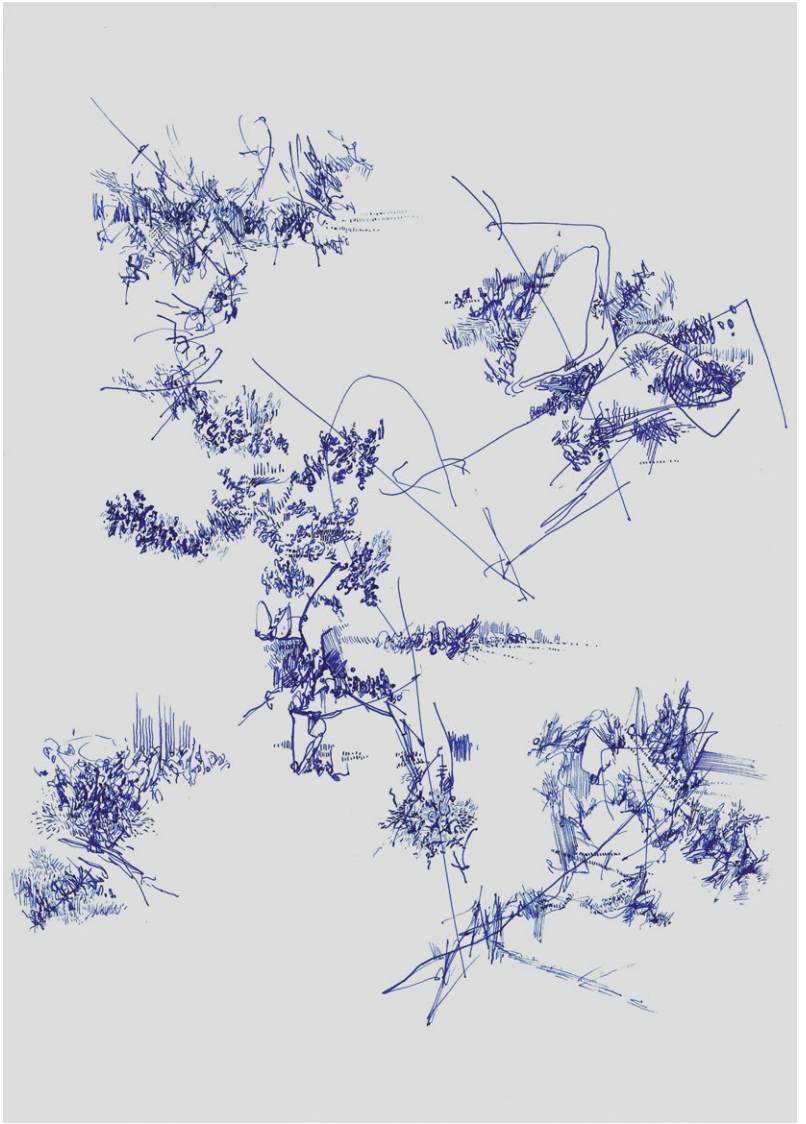


figuring abstraction

A selection of drawings exploring the language of abstraction, the emergence and dissolution of forms and figures.



46. untitled: ink, pencil, chalk on paper, 42 × 29.7 cm, 2012.



47. untitled:
ink on paper, 21 × 29.7 cm, 2009.

48. untitled:
ink on paper, 29.7 × 21cm, 2010.

