



Élisa Fantozzi *Artist*

Élisa Fantozzi develops, «models» and rubs its objects.

In the sculpture, but also the installation and the performance, the artist crosses eclectic forms by pursuing the same research: say the body in the space, physical or mental.

The installation AIRE precisely shows the body of a woman in bikini at scale 1, which floats on an inflatable swimming pool. This « elle flôtante » comes from the molding and from the cast in resin of a self-portrait of the artist, and knock by her hyperrealistic, smooth and pop side. Under her light appearances, she asks the question of our report in the time, in his stretching, and neglected of the body of the artist which offers itself to the regardeur. More broadly, the work of Elisa Fantozzi evokes the classic problems of the sculptor: the gravity as to any body found in the Earth's atmosphere, or otherwise raising taking us back to the weight of the body in outer space.

hybrid natural sculpture, egg leitmotiv recurs in the work as an object of experimentation. Body to become, between the shape and the formless, the hardness and the softness. For the artist, it becomes surface contact with the ground when it exposes a giant pair of tongs perched on eggs (perilously yours), or becomes « food » for thought on the industrialization of the life and the art, When he is produced by a 3D printer.

The humor, sometimes revealing of a graver reality, often characterizes the work, the example of the monumental sculpture entitled Renaissance: a giant seashell family cowries rises vertically, establishing a strong physical relationship with the viewer,

between domination and penetration possibility. The sensuality of the surfaces and the strangeness of the scale reveals another space, mental and sound when the installation lets escape from funny borborygmi.

More recent, the practice of the collage extends with average different, some issues already in the works: sculpture and architecture, décor and body, research on the mismatch or symbiosis.

Again, the space opens, landscape surrealist accents, dual reality and willingly facetious.

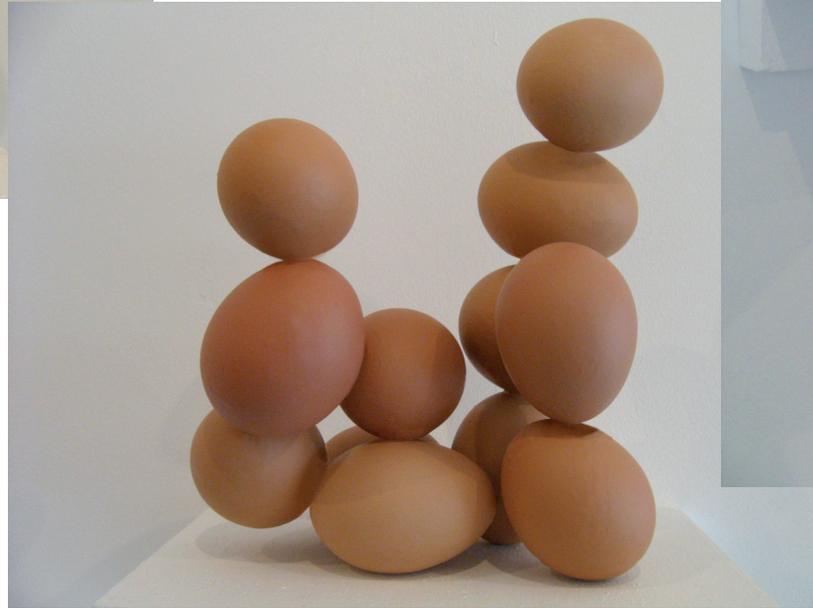
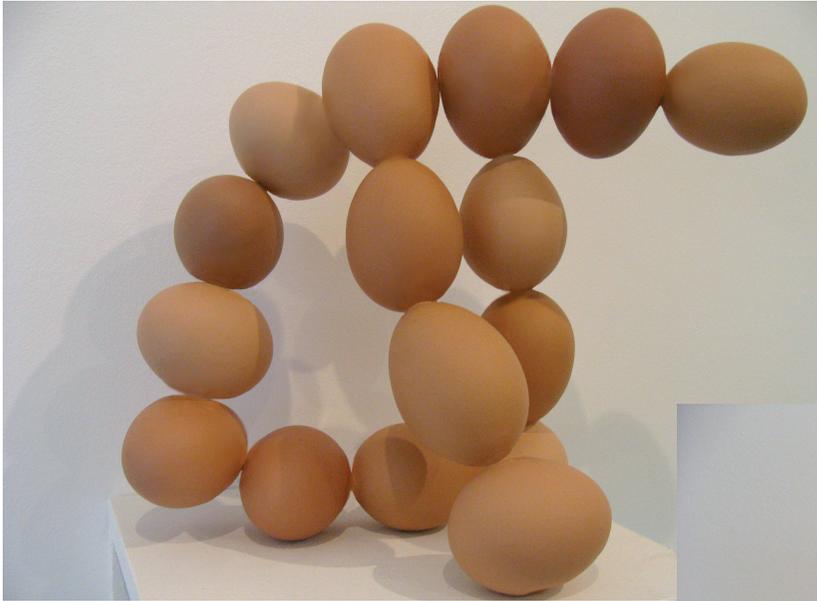
«In the foreword of his book *The Gods are in the kitchen* *, the philosopher François Dagognet sees in the object a summary of social links, an operator of our psychological development, the clearest evidence of the «presence», because is here, with its own texture, its curve and because it surrounds us. Everyday objects are enhanced by the fetishism dimension, that of a world that often is over. The fetishism, in this sense, is the symbolic substitute for a lost native plenitude, whose object or its fragment testifies while opening on another reality.»

Extrait du texte de Sylvie Lagnier, *Le Monde et le moi, De quelques possibles dans l'oeuvre d'Élisa Fantozzi*. 2015

*Dagognet François, *Les Dieux sont dans la cuisine, Philosophie des objets et objets de la philosophie*, Les Empêcheurs de tourner en rond, Tours, 1996, p. 18-30.



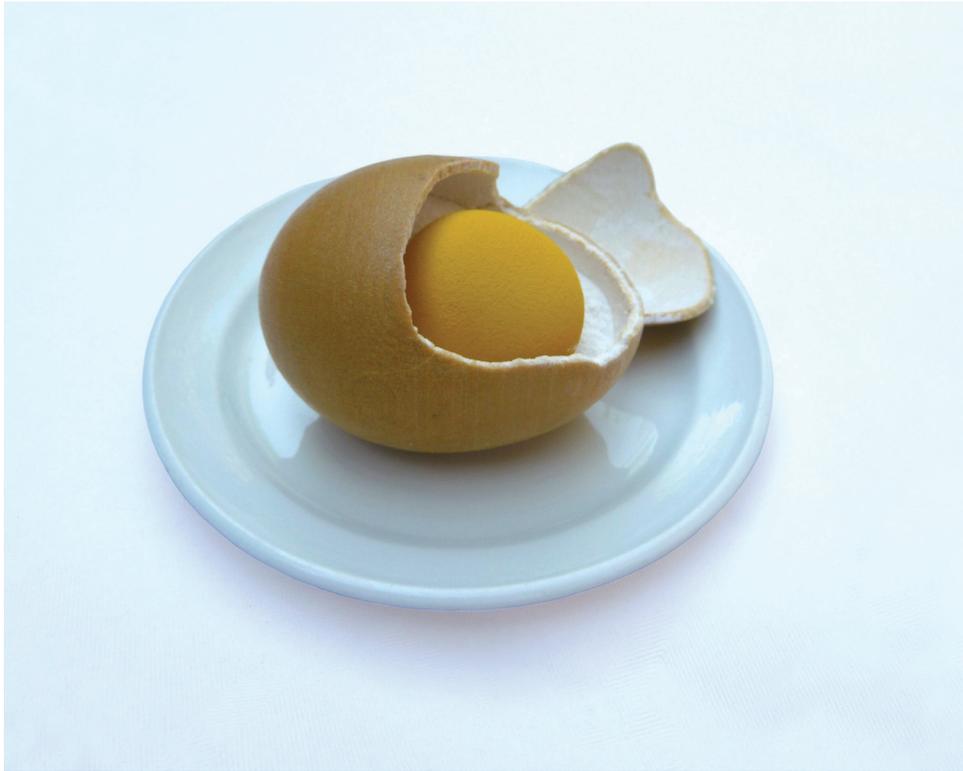
Long-courrier - plastic plane, wings of pigeons stratified- 30cmx30cm - 2016



Series of sculptures of eggs in equilibrium. Movement between the void and the full. Alive shape ?

*spontaneous generation is about birth of life without origin »

**spontaneous generation* - Eggshells, plaster, metallic stalks, acrylic paint - 30cmx30cmx30cm – 2010/2015



A 3D printer which lays an egg ?

Eggoal is a project of study and search on the production / reproduction / transformation of eggs Via the hen, the artist, the science and the technology. Confront its mass production with its symbols and its myths, imagine its transformation, provoke it.

This project at the same time poetic and political, confronts and/or puts in parallel these various aspects and question our relationship with the nature, our faiths, by putting in parallel the world of the production and the consumption, the technology and the human being, the biological and the GENETICALLY MODIFIED ORGANISMS, of our conditioning situation front of our real needs.

This egg is a part of a series of multiple of 12 eggs broken and presented in a ceramic small dish, (edition of the artist).



Eggoal or the machine to make eggs

Sculpture of an egg size 1 realized by a 3D printer. 2009

Eggoal or the machine to make eggs - performative Conference for the CRAC Languedoc-Roussillon, (Contemporary Arts Center) of Sète for the presentation of the multiple *Eggoal* or the machine to make eggs. Mars 2010



Perilously yours - Resin sculpture, 5.50m long, 2.50m wide for each tong, 1.70m height -
Public commission for the town of Batumi, Georgia – 2011



Unless the gravity is gone, your balance is relentless and eggs are precisely positioned so that their relative fastness exerted by their perfect shape ... so try to walk on eggs-hells! It should not be pressed, which does not diminish the doubt, but rather raises awareness of history, and it works!

Perilously yours - shoes mounted on eggs (Resin) with which I can walk - 2010



The origin of the word persona probably comes from the Etruscan and designated the masks worn by the actors in the theater. These masks gave the appearance, embodied each «character» (Persona I. Bergman film, refers to it.) By doing this mask, just a picture where the artist closed eyes and painted on her eyelids (such J.Cocteau in testament of Orpheus), it seems to evoke an inner journey, the work of deep concentration. Protected by a mask, a second face. It is not there ... is there ... as a person.

Persona 1 - photo under plexiglass and pasted on aluminum, 70cm x 50cm

Persona 2 - resin mask, self-portrait of the artist, acrylic - size 1 - 2007

«The game is a serious task»

Johan Huizinga, Dutch historian author of «Homo Ludens», the game is the essence of any culture, only the fun element makes possible the existence of a genuine civilization.

Today the global phenomenon of gamification of our societies is on learning, on consumption and on our lifestyles. This gamification carried by the advent of digital technology has made borders more porous between video games, their mechanisms and «our lives» through fields as diverse as advertising, architecture, fashion, medicine and art.

11th Gamerz Festival, School of Art of Aix-en-Provence - 2013

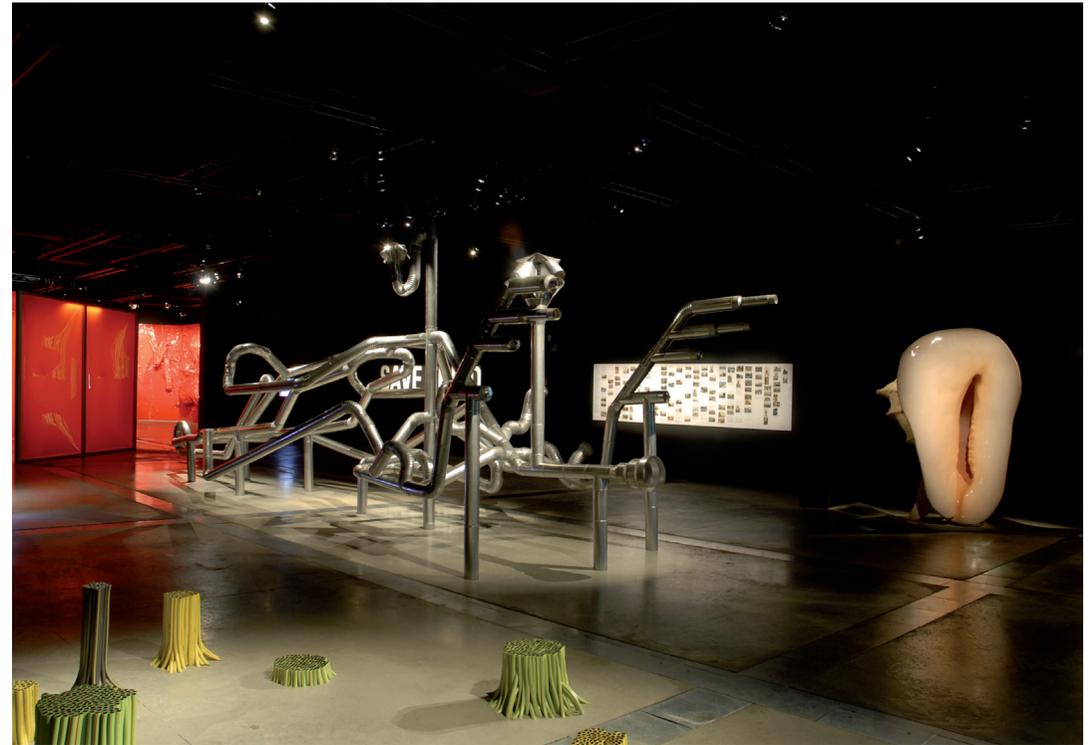


The artist becomes a social actor involved, often disruptive. The status of the work of art is transformed and proposes problems more than ever in connection with the current world exceeding the simple fact of the interactivity. Creativity and imagination related to the game world unfold in artistic installations exposed to this 11th edition of the festival. These installations reflect the emergence and development of communities, networks, new places of production and distribution in which artistic creativity comes to marry sharing desires, freedom and utopias.

Installation of three Christs of 2 m in resin on the roofs of the School of Art of Aix-en-Provence for the 11th festival GAMERZ

Moneychangers in the Temple - molding, edition resin, foam polyuréthane, acrylic -





Renaissance is a monumental Stombus Gigas realized for the exhibition Deep Throats, for the event thawed Rabelais that the proposed FRAC Languedoc-Roussillon - Midi-Pyrénées in 2009. This shell recalls both an ear (the one by which Gargamelle birth to Gargantua) and the discovery of new worlds (the Renaissance belongs to Rabelais).

Full of imagery oxymoron of a female genital organ, «a Gargantuan» exaggeration of the shape in which the sounds of borborygmi resound.

Renaissance - resin, epoxy paint, limestone and sand, sound device (Rumbling) - High: 2.50 m, width 2m .: - 2009

Produced with the support of the Regional Fund for Contemporary Art (FRAC) Languedoc-Roussillon Photos (c) FRAC L.R

Exhibition «Deep Throats» in Pont du Gard with Richard Fauguet, Peter Fischli & David Weiss, Serge Leblon, Gianni Motti, Claude Closky ... for the event «thawed Rabelais»

Next, overview of the exhibition VOLUME - Sète – 2014





VOLUME - installation - Chapel of the High district - Sète - 2013/2014
Photos (c) Paul-Marie Grangeon

Inspiration - carving and assembling two moldings and prints resin of a self-portrait of the artist and a magician with a pointed hat - acrylic paint and varnish - top: 205cm, larg.:145cm - 2001

Archi-sculpture - Resin arch 3m high and 4m wide, three removable parts and / or nestable - epoxy, 2013

blue sky - Resin ball, cord, epoxy paint - 40cm - 2010



The exhibition *VOLUME* was thought with works whose formats are suitable for body and talk about dance, space and architecture. Each of these sculptures although in isolation thought and built, enter a dialogue involving new relationships between form and shape, color and texture, body and space and creates new forms necessarily extraordinaires.

The public viewer enters the scenic set setting space sculptures at the exhibition opening.

Show created with the trio Space, Time, Matter composed of Maxime Dupuis (cellist, performer) Tom Gareil (vibraphonist, percussionist), Damien Fadat (flute) and Ananda Montange choreographer.

VOLUME - Upper Chapel neighborhood - Sète - 2013/2014
video capture installation during the opening.



«This dual fixed that the artist created in his image and that is variously reflected in the work of Elisa - photographs, integrals casts or fragments - is less a portrait than a riddle, a least one identity news bringing the inexhaustible newness. Convene its image is to try to control its instability, is to hold the vision while projecting an entire body to another place.»

Extract of the text of Sylvie Lagnier, *The World and I*, Some possibles in the work of Elisa Fantozzi. 2015

«Area is like a reply to the speed of the forgetful world of life. It is an idea of happiness free from all concerns, embodied levitation. In this area the time stopped, the air has solidified the ball in his ascension. In the same immobility, rendered palpable, utopia is not up or postponed then, like an egg. This still image is an invitation to quiet pleasure of being, resistance to the “ mécroissance”. This is where we brake? Courage! Congeal! «

Extract of Roger Bouvet's text, on 2010, for Pure paper N 57

Area - sculpture with scale 1, molding and edition in resin of a self-portrait of the artist, the acrylic paint, varnished epoxy.

Yhello - ball in resin, cord, epoxy paint.

View of the exhibition *VOLUME*, Chapel of the High district, Sète, on 2014





The world upside down - scale sculpture 1, mold of a self-portrait of the artist, resin, acrylic, epoxy varnish - 2007
Cultivate your coconut - resin sculpture of a brain in which a Dracaena grows - High: 3m, W.: 1.20 m – 2013



Plasticity - sculpture of a brain made of foam, lycra, Flannelette, Fabric imitation deer and magnets - W.: 125cm, 95cm high, prof.: 150cm - 2013

Rest - resin sculpture of a self-portrait of the artist, polyurethane foam, acrylic, epoxy varnish - long.: 172cm, width.: 50cm high.: 28cm - 2007

Views of the exhibition *VOLUME*



« Elisa's brain and its ramifications invite exactly to explore the object under all these angles. Siege of her imagination, it comes to the meeting of ours and arouses numerous questions as to activate our own intelligence and submit it riddles, plays on words and beyond, a deeper reflection on our at the same time sensitive and intellectual approach of the world.

This unusual, organic object in its color and its aspect, gathers suddenly, aware and unconscious on the same plan in a monochromaticity, which far from being disturbing, seems on the contrary to give more relief to each of the components. This encephalon has something visceral, as to call back us better that intestines are sometimes considered as the second brain, that of the feelings.»

Extract of the Anne Bousquet's text, *convolutions*, on 2014

Convolutions - painted diverse objects, foam brain - on 2014

Installation realized for the Fair of book in Narbonne within the framework of a residence in the Art school Plastics(Plastic arts) of Grand Narbonne from January till May, 2014.

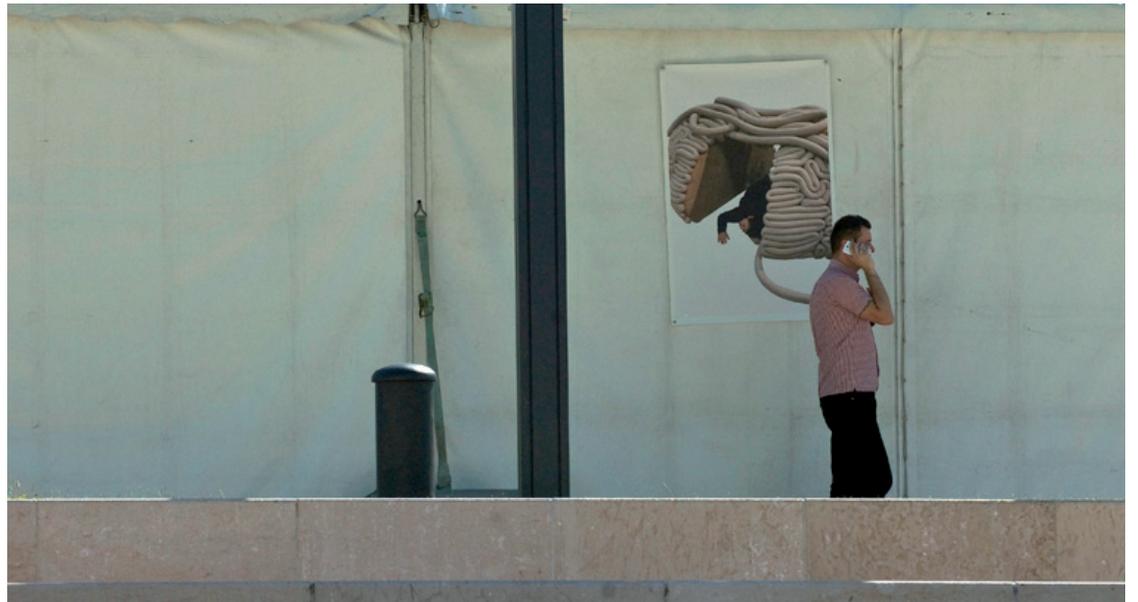


This series of photo on tarpaulin was conducted at the School of Art of the great Narbonne at a residence.

I brought this brain made of foam, fleece and Lycra and asked students to interact with this sculpture.

This was followed by an exhibition at the Book Fair and Youth - Narbonne – 2014

Plasticity - photo on canvas, 1, 20 x 80 cm - 2014





Cultivate your coconut - resin sculpture mounted on wheels, a brain in which a *Dracaena* grows - High: 3m, width 1.20 m .:

Archi-sculpture - Resin arch 3m high and 4m wide, three detachable parts or nestable - epoxy, 2013



This brain in Plasticine was a part of an exhibition for not clairvoyants. There was neither a Plexiglas nor a palm tree so that we can touch it and so exchange on the plasticity of the brain.

Grey cells to be modelled - plastiline, palm tree in plastic, in cubic Plexiglas - 30 cmx30 cms - on 2010



In homage to Larry Waters - plastic deckchair(transatlantic race) of 13 balloons in resin gone up on metallic stalks - 2008
Larry Waters in 1997 wins the Darwin prize to have survived his journey in the air. He has settled the meteorological balloons inflated in the helium around its deckchair of garden. After about ten hours and in four kilometers in height he is saved by a helicopter.

Realized with the support of the Region Languedoc-Roussillon



If we were a grain of sand, which prison could lock us? In a sandy cave protected by bars, to Fontenay-le-Comte, for the course of contemporary art « Vamos has the playa », the word ESCAPE is prisoner. These letters on a bed of sand and covered with this one, also make a reference to the escape of the vacationer on the beach the summer. Analogy in the hourglass, *ESCAPE* also follows upon the sandy rock dedicated to the erosion.

Produced with the support of the Languedoc Roussillon Region

EVASION - Styrofoam letters covered with sand - height: 1.70 m; width: 1m (by letter) – 2008



Series of objects with variables correspondence idea and projections.

Analogy of living - egg, compost, chlorophytum -2015 Eggs are mineral and animal, but why not for once vegetal ?

Hop Hop Hope - pennants painted on glass - on 2015

Eternal snowmelt - glass and glue - on 2015



Home sweet home - nest of sparrow, metal globe - 10cm x 10 cm - on 2015



That match - soccer ball, compost, geranium - 2016



«Les objets, quelle que soit leur nature, apparaissent dans des formes et aux travers des formes selon des rythmes et des états de matière différents où il peut être question de venue comme d'effacement. Ils sont – artefacts ou non – les témoins de leur histoire, comme une pause dans le devenir. Chaque élément – isolé ou formant un ensemble – établit le contact entre l'homme et le monde ou plutôt les mondes, grâce à ce que Jean- Christophe Bailly nomme le chant des objets*, celui de leur forme, de leur voyage vers la forme. Cette poésie nous est proche, car elle ne fait que parler de petites choses communes, de l'habituel.»

Extrait du texte de Sylvie Lagnier, Le Monde et le moi, De quelques possibles dans l'oeuvre d'Élisa Fantozzi. 2015

** Bailly Jean-Christophe, Sur la forme, Manuella éditions, p.48.*

Over - pullover, caisse américaine, moulage de mains en résine, peinture acrylique, revue - 75cmx108cm - 2016



Breaking, breathing, meeting: other space

Élisa Fantozzi creates fictions that play with what appears identical, and in particular with the “fixity where figures withdraw leaving an impression that is as fleeting as it is tenacious.”* Without a doubt she attaches importance to these representations which are on the verge between reality and the imaginary, memory and what might come. The artist thus raises the question of what is the fundamental distinction between the natural and artificial.

The presence of the body - casts of the artist herself or of statues arranged on and around the floor elicit a series of encounters: emotional and physical...

Elisa Fantozzi creates and recreates possible worlds, gives life to narratives and prompts intrigues that are alternatives to reality.

Characters become things and things metamorphose into beings. She thus inspires images; images that give or impose themselves as those that make up our consciousness. Most of her work articulates itself around the potential midpoint between the body and space...

The stylistic construction that Elisa lends herself to reveals what takes place between these entities; it encourages us to look beyond the being and to question what we call “here”. Among the sentences that the artist has appropriated and which echoes her practise, she likes to quote this one: “What I mean by space is the relationship between the scale and scope in relation to concrete or abstract shapes”. It is necessary to remind ourselves here that what comes first is the form, what she, the artists, thinks, shapes and sculpts...

I'm reminded of the gift that Elisa's cats left her; a pair of birds' wings, a body part, both waste and trophies: there is no existence without shape. She plunges these open wings into resin. Gratitude is shown. But lightness gives way to gravity; movement to fixity, the aerial to terrestrial attraction.

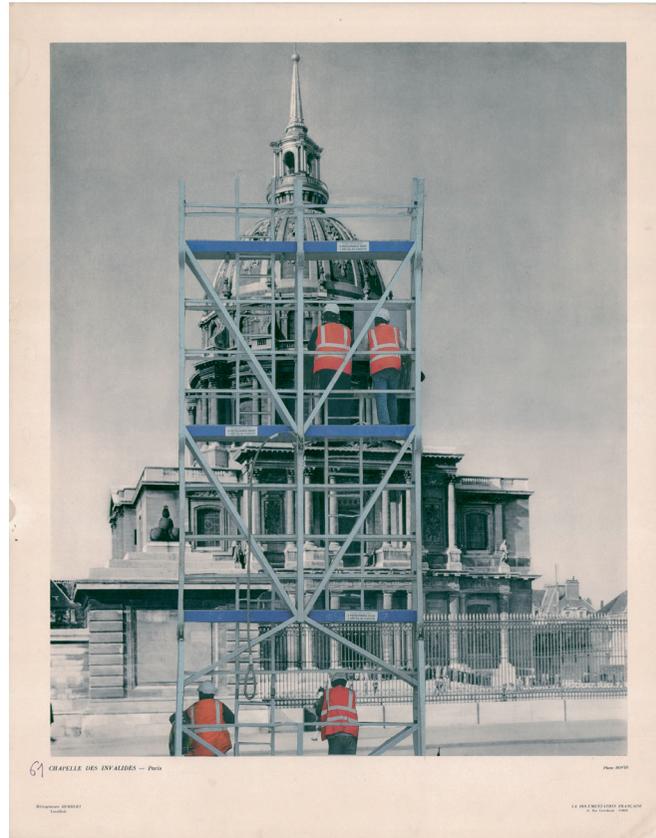
The ordinary, which is without doubt one of the artist's materials, is not a mere reproduction of recognisable and reassuring realities, it is a language that seeks in the human world what belongs to each one of us personally and which belongs to us all: existence itself

Extract of the text The world and the I, some possible in Élisa Fantozzi's work - de Sylvie Lagnier, Doctor in art history - June, 2015

*Without title - molding and casting of hands in resin, acrylic paint,
Laminated wings of pigeons, varnish - American box 75cmx40cm - on 2016*

** Alain Brussine, «L'indéfigurable même», in le portrait contemporain - 1945-1992
MAMAC, Nice, p.36*

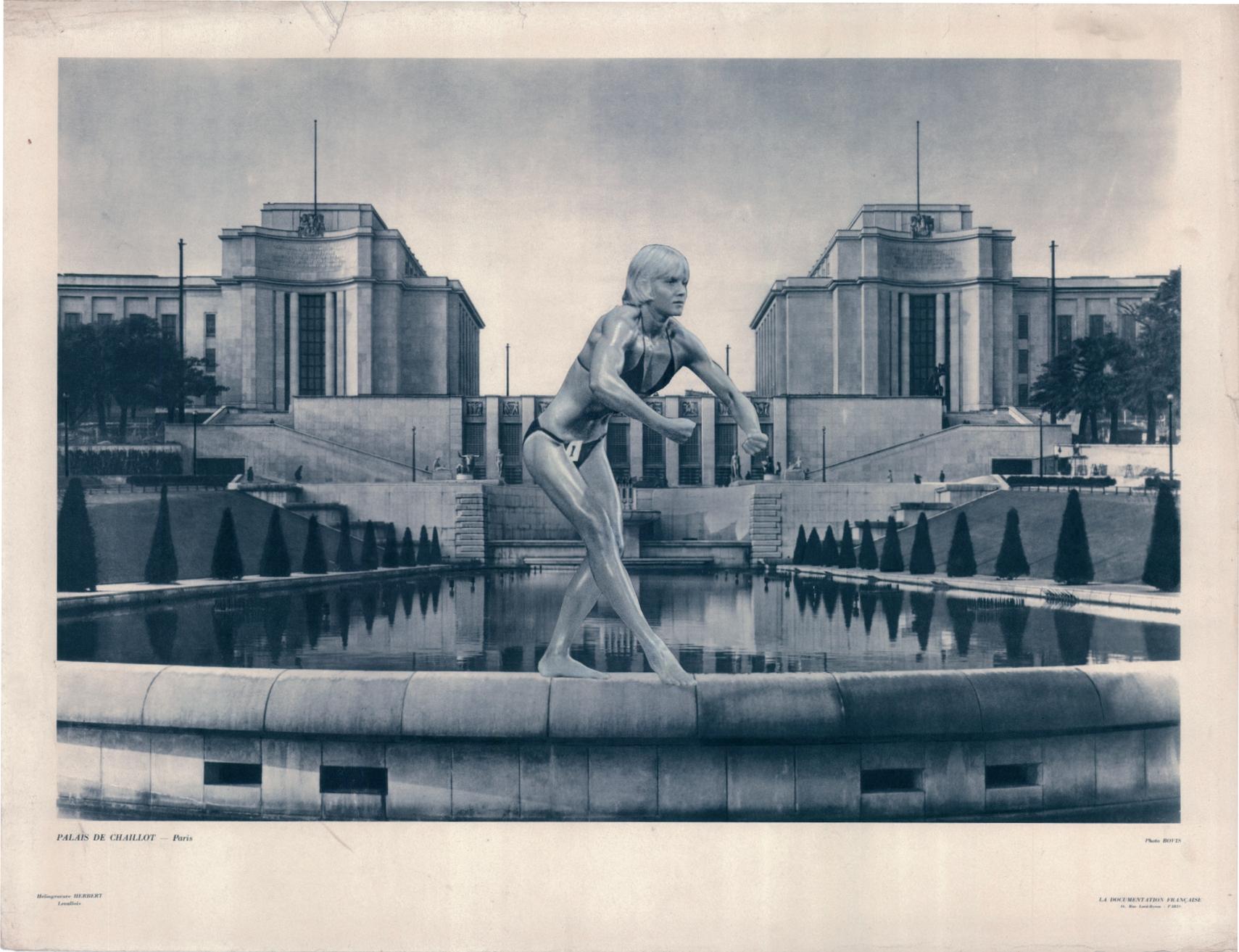




Boards of the French masterpieces realized in 1949 for the National Education.
 Symbol of the culture of a museum heritage(holdings)
 Set up in all these historic buildings.
 In these collages, movements and bodies revisit and compete these constructions, as to remind us
 that there is no shape without existence.

*current series - collage of 40 photographs
 gravure - 65cmx50cm - 2016*

*Church of the Madeleine - Vevey
 Chapelle des Invalides - Paris
 Church of Conques - (nave) - Conques
 Palais de Chaillot - Paris*



PALAIS DE CHAILLOT — Paris

Photo ROYER

Héloïse HERBERT
L'athlète

LA DOCUMENTATION FRANÇAISE
10, Rue Lavoisier - PARIS

Photography gravure (1949) - collage and walnut stain - 65cmx50cm - 2016

> COURSE

Elisa Fantozzi was born May 23, 1972 in Aix-en-Provence.

After traveling for seven years between New York and the south of France, she moved today in Sète

PERSONAL EXHIBITIONS

2015

- *Journey*, Antique Mediterranean Garden, Balaruc-les-Bains

2014

- *Solids shapes and colors*, Jardin du Jas de Bouffan, the association with Let's see, Aix-en-Provence

- *Circonvolutions*, media library of the Grand Narbonne, with the Grand Narbonne Art School

- *VOLUME*, Chapel of the High district, Sète

2013

- *There's a joy*, The chartreuse, the national center of the writings of the show, Villeneuve-Les-Avignon

- *Is a Joy*, Pierre de Luxembourg Museum and Saint-Pons Media library, Villeneuve-Les-Avignons 2011

- *Hop Hop Hope*, Gallery Lot 10, Brussels 2009

- *AIRE*, Esca Gallery 4 barbers, Nîmes 2008

- *While waiting for Sunday*, PPCM Gallery, Nimes 2007

- *Envy to be alive*, Chateau d'O du Parc, Montpellier 2006

- *For sale*, Gallery France Fiction, Paris

- *Perilously yours*, G.M Gallery, Montpellier

GROUP EXHIBITIONS

2013

- *GAMERZ Festival*, M2F creation, School of Fine Arts, Aix-en-Provence

- *Commissioner for a tree*, on a proposal for Mathieu Mercier, Crystal Palace, Bordeaux

- *Drawing room*, Aperto Gallery Square Sainte Anne Montpellier

- *Where is Joy?* curatorial project with the FRAC L-R in the high School, Villeneuve-Les-Avignon

2012

- *MULTIPLE*, State Museum of Contemporary Art, MRAC, Sérignan

2011

- *Resurgence, Meteorological Model*, curated by Hervé Ic and Ferdinand Corte on an invitation from Jackie Ruth Meyer, Art Center LE LAIT, Albi

- Participation in the exhibition of Annie Abrahams CRAC Languedoc-Roussillon, Sète

2010

- *The source, Le Labo project*, orchestrated by Ferdinand Corte on a proposal for Jackie Ruth Meyer, Art Center LE LAIT, Albi

- *EGGOAL or the machine to make eggs*, Regional Contemporary Art Centre Languedoc-Roussillon, CRAC Sète

2011

- *Resurgence, Meteorological Model*, curated by Hervé Ic and Ferdinand Corte on an invitation from Jackie Ruth Meyer, Art Center LE LAIT, Albi
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- *The source, Le Labo project*, orchestrated by Ferdinand Corte on a proposal for Jackie Ruth Meyer, Art Center LE LAIT, Albi
- *EGGOAL or the machine to make eggs*, Regional Contemporary Art Centre Languedoc-Roussillon, CRAC Sète

2009

Public Gardens / Private Gardens, Aldebaran Association, Castries

2008

- *Vamos a la playa*, Various locations, Curator Stephanie Barbon, Fontenay-le-Comte
- *Thawed Rabelais*, Commissioner Emmanuel Latreille, exhibition organized by the F.R.AC. Languedoc-Roussillon, La Villeneuve-lès Avignon Chartreuse and the Pont du Gard
- *Places of State; in what world we live?* Commissioner friends of the Fabre museum, Carré Sainte Anne, Montpellier

2007

- *Give a Monkey a Brain ...*, curated by Antonin Luivert ETC Gallery, Montpellier
- *Gaude Mihi*, Pascal Vanhoecke Gallery, Paris
- *Enter in a matter* project room, B.A.N.K The gallery, Paris

2006

- *Hapax*, Aperto Gallery, Commissioner Anna Olszeswska, Montpellier
- *Dreams are my Reality*, the B.A.N.K gallery, Paris
- *Contingencies garden*, Domaine de Saint-Gervais-sur-Mare

FAIRS / EXHIBITIONS OF CONTEMPORARY ART

- Art Paris, Salon for Art Collector , the Grand Palais, March 2010
- Slick, Salon for Art Collectors at 104, Paris, 2008
- Art Basel, Salon for Art Collectors, Miami, 2008
- Art Paris, Salon for Art Collectors, at the Grand Palais, Paris 2007
- Slick, Salon for Art Collectors «Living for Art Collectors», Paris 20th, 2007
- FIAC, with the BANK Gallery, Cour Carrée du Louvre, Paris 2006

PUBLIC COMMISSION FOR THE PUBLIC SPACE

- Ordering a monumental sculpture (Tongs merchant on eggs) in Batumi in Georgia on the Black Sea, 2011

RESIDENCY

- Superior Art School of the Pyrenees, Tarbes, Oct. 2014
- School of Art Grand Narbonne, Fev./Avril, 2014
- The Chartreuse National Center writes the show, March / April, Villeneuve-Les-Avignon, 2013
- The General, March / April / May, 2010 Sèvres
- Periscope Theatre, April / May, Nîmes, 2006
- Hotel de Ferriol, June, Cintegabelle 2003
- The A.F.A.A, Jan./Fev./Mars, New York, 2000

SUBSIDES

- Subsidies the workshop furnishings, Drac Languedoc-Roussillon, 2015
- Individual aid in the creation, Drac Languedoc-Roussillon, 2009
- Awards for artistic creation, Languedoc-Roussillon Regional Council, May 2008
- Subsidies the workshop furnishings, Drac Languedoc-Roussillon 2003
- Individual aid in the creation, Drac Languedoc-Roussillon 2000

PRESS / EDITION

- Exercise book Educational, *to Change the society change the school*, to change the school change the society, Jan.2015
- La gazette de Sète, *Dance with sculptures*, on 2014
- The Letter, *is of the enjoyment*, the Chartreuse There, 2013 old
- Grand Avignon, *Elisa Fantozzi handles art and humor*, on 2013
- Midi Libre, *the lives of Fantozzi*, on 2013
- Beaux Arts magazine N 310, *Special Art Paris Sélection*, on 2010
- Free Paper No. 57, *Reply*, by René Cadou, 2009
- Midi Libre, *Beautiful escaped on the playground Elisa Fantozzi*, Muriel Plantier 2009
- Cimaises No. 293, *online (Art & Technology)* by caroline Figwer 2009
- Frac Languedoc-Roussillon, *Thawed Rabelais*, Mediterranean Edition 2009
- Free Paper No. 51 *Event: fiction or reality?* 2008
- West France, *Elisa Fantozzi sculpts escape to the letter*, 2008
- Coming Up, *Elisa enjoys*, by Annick Delefosse 2007
- Mouvement to editorial Jean-Marc Adolphe, 2007
- Editions Thames & Hudson, *The virgin worship and images*, Marie-France Boyer, 2000
- Juxtapoz, *Paris or Bust*, article by Brian Long, 2000

SCHOOLS INTERVENTION

- *Little by little the bird makes its nest*, one week workshop on conducting an exhibition with the early years of Fine Arts Tarbes (65), 2014
- *My Wall*, working on the realization of a mural (25mx3m) college Domitian, Poussan (34), 2014/15
- *Circonvolutions*, goshawks work the theme of the brain, from 7 to 70 years, Art School of the Grand Narbonne (11), 2014
- *The body in space*, working with 4th, Gerard College Philippe, Montpellier (34), 2014
- *There's a joy !* working on different forms of representation of brain with student of high school, Jean Vilar Villeneuve-lez-Avignon, 2013
- *Cultivate your garden*, posture and fashion in the garden, fashion and textile training, professional Lycée Charles de Gaulle, Sete (34), 2012
- *The dress like interior*, with 3rd, College of Bessan (34), 2012
- *Looking to the other, looking at oneself*, 3rd, College of Beziers (34), 2011

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