

STATE_MENT, 1993_2023 video, super 8,
2 minutes 37,
Voice Chrystel Egal
Music Ben Neill
video_link STATE_MENT

STATE_MENT CHRYSTEL EGAL



"I shuffle words with images. Films, snapshots, letters, spaces through which, needle-like, I can thread myself. Images traces, anagrams of gap, of loss and of reunion."

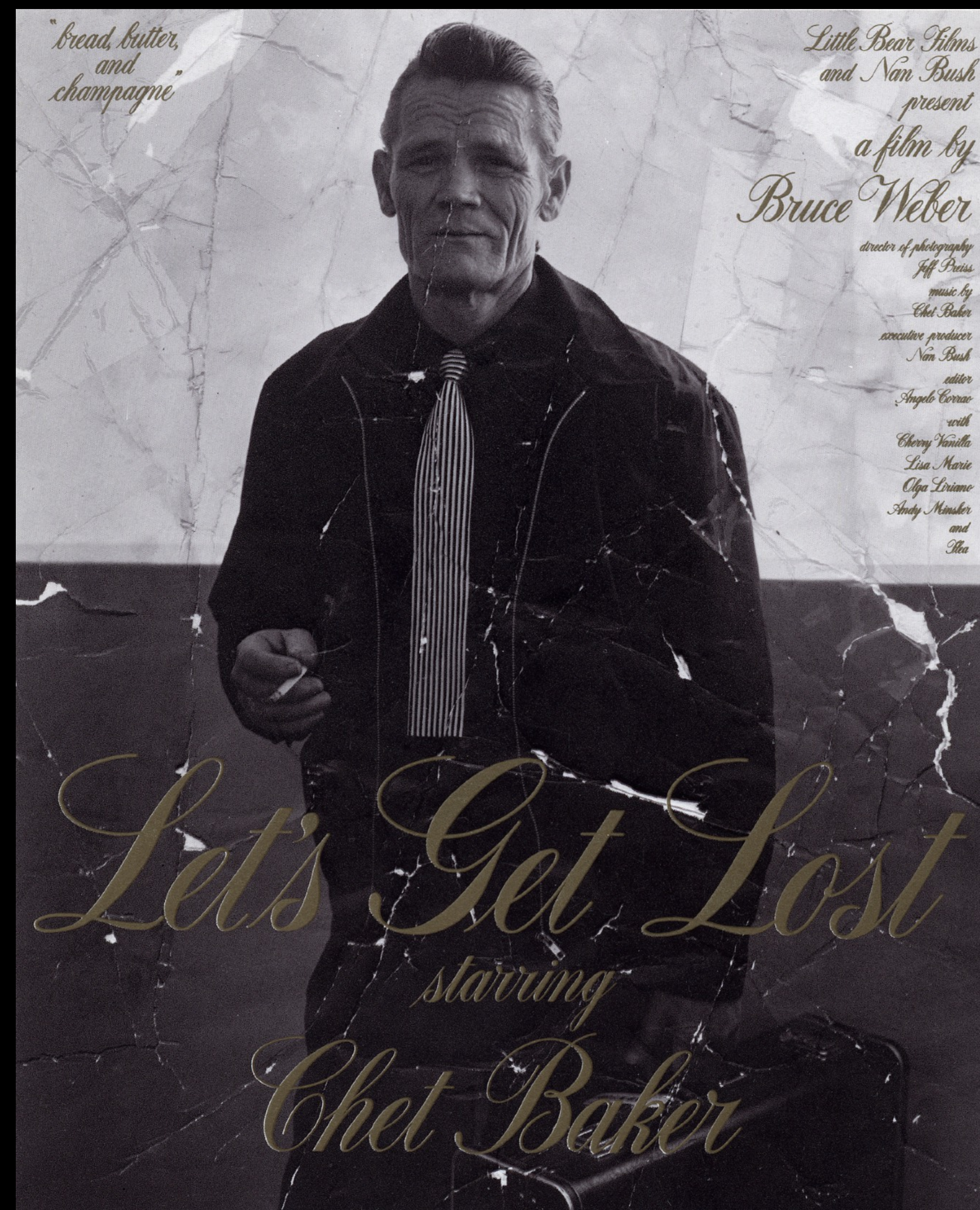
The quick cuts, the unconventional subjects, the melding of image and sound, the energetic drive, the experimental soundtrack all work together to produce a haunting experience.

- Richard Vine, 2023

« "The meeting with Chet Baker was decisive. Chet was of an extreme sensitivity, half angel, half demon. In working on the film "Let's get lost" by Bruce Weber about Chet's life, I became aware of borderline states as a subject of creation. I wanted to live experiences, to go through them and transmit them through film photography and writing. In 1993, I met Ron Athey, the leader of the "modern primitives" who liberates himself through tattooing. I made "Tribal", the first of my "portrait-fiction". Each time, I live a real encounter with a real character and I add to our exchange a fictional dimension. I choose my characters, or we could say that they are sent to me because they embody values that intersect with my own. After "Tribal", I directed "Princess with a penis", which portrays transvestites and questions sexual identity. In Thailand, I met Sook, an 8 year old Thai boxer who allowed me to link my commitment as an artist with the warrior spirit. In the Bronx, I film Sloan, a woman cop. I tell the story of her abuse. It is another facet of America." »

1986-1989 Assistant to Bruce Weber on « Let's Get Lost » about the life of Chet Baker.

Nominated for an Oscar in 1989 & won the Grand Prize of Critics in Venice 1988



FREE_RUNNER, 2023, video,
5 min 47 sec

Voice Chrystel Egal
Music Trove Vista_Ben Neill
video link [FREE_RUNNER](#)

FREE_RUNNER

Série PORTRAIT_FICTION

At the core and on the margins «C =» draws a language, a half world in which a path opens ... A passage.

Seeming never to give up what moves her, her practice, which could be likened to that of an explorer of inner states, uses several mediums and favors words as much as images, thus occupying a broad spectrum of creation.

In a movement that goes from the heart to the margin, according to the equation $C =$, a kind of hyper convergence of sign and meaning—and according to a double dialectic, the images are read and the words become images. Between figuration and abstraction, something of the order of desire and the vital absolute is expressed there, from the rage and the boldness of the first works, when Thailand and New York were the backdrops for creation, flirting with limit states and extremes, up to recent works, softer, more abstract, more floating. If the passage of time has softened the subjects, the energy still vibrates. Manifest images, hypercut words (that is to say, they are precise, clear, incisive, percussive, poetic), the language plays with polysemy, varies from French to English, is put into action during performances. The images curl on the retina, the words flow from the body, pass through the mouth, put the hand in motion, write to the rhythm of pulsation.

Whatever the various periods, I see in all this matter a means of shaping subjectivity and complexity. Eros, Thanatos, Zen... If the artistic work of Chrystel Egal was studied in the field of psychoanalysis, it would highlight how her artistic practice is a permanent dialogue of the conscious with the unconscious, a letting go «held» where the power of knowing begins again. To begin again to be alive in her art, and to be reborn each time by it and in it. Place of the present, sacred place, which digs into the heart of things to release « vivacity » into the real. A certain freedom, certainly bold.

– Marie Gayet, 2018



Series of 24 film stills
Dye-sublimation print on metal
33,75 x 60 cm
©Chrystel Egal, Paris

FREE_RUNNER

Série PORTRAIT_FICTION



« With the void for horizon, he is a joyeux mystery with it is a joyful mystery with leaps, rebounds, spirals, palpitations, volutes, gaps and freedom as its epicenter. »

Chrystel Egal. Both visual artist and textual artist. Because words are as important as images. Because words are also images. Over the rooftops, FreeRunner jumps and flies. Suspended above the void. In the film he is carried by his words. That she makes heard. With a beautiful look. A whole art.

-Marie Gayet

1948 HONG KONG

2004

video, super 8 film

2 minutes

Music « Light trap »_Scorn

video_link 1948 HONG KONG

NHANH LÊN [HURRY UP]

Série ILLUMINATION

« It all "It all started with this photograph. 1947, Hong Kong. My father's reunion with his own father. My grandfather is weakened by his 4 years of captivity: Deportation to Saigon, Argyle street camp then Sam Shui Po Camp. My father discovers the extent of his father's personality. A war hero who died very soon after. Seriousness in my father's eyes. I don't know who took the photograph.

My two lineages left France for the adventure. To overcome bankruptcy. To get out of the countryside. To make a fortune in China. For me, everything is travel, movement, experience. Not a day goes by without my parents saying "NHANH LÊN! I think it's French. But in Vietnamese, it means "Hurry up! "Let's go!" [...].

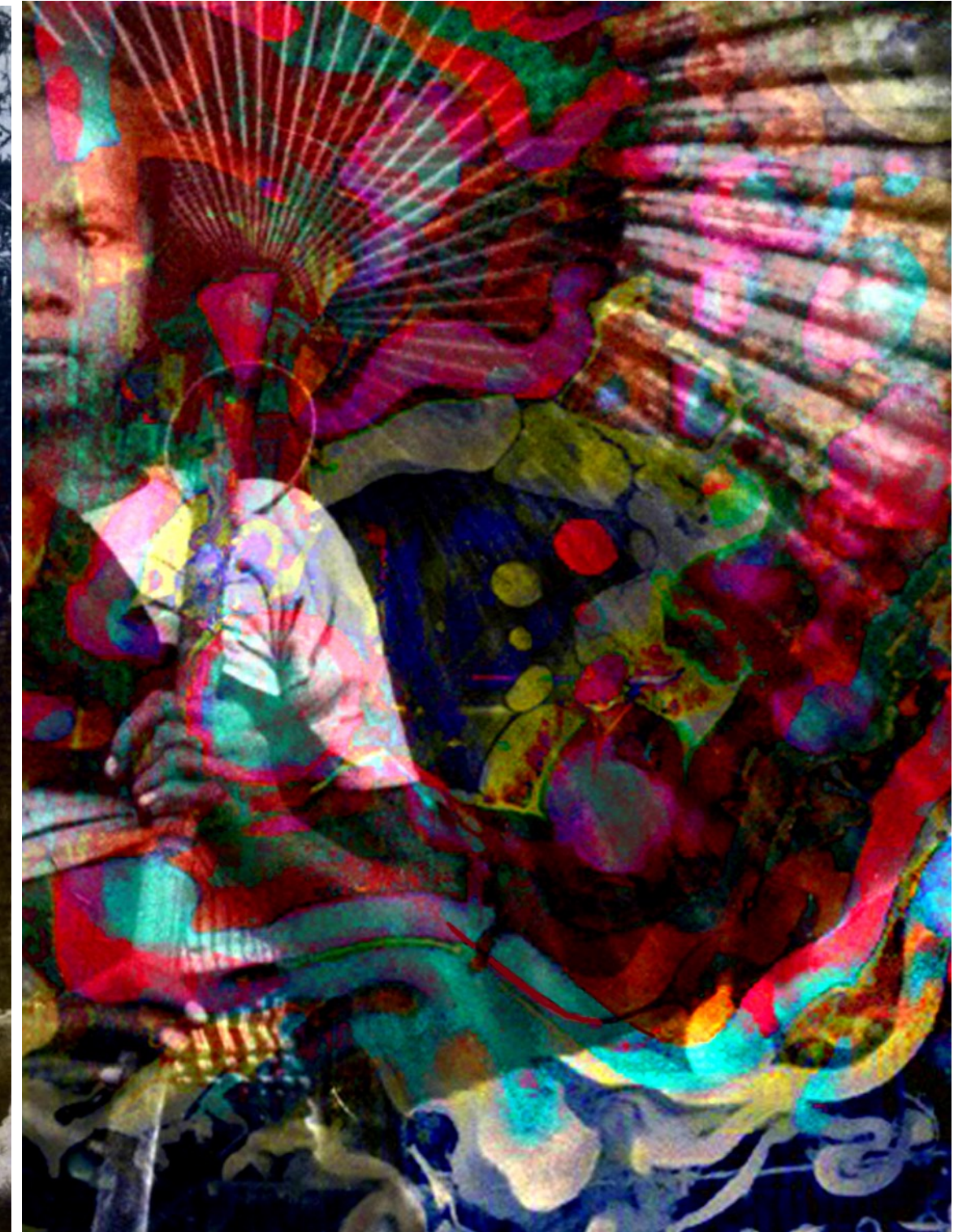
The transmission of acceleration in my life, already present in my genes, is also at the heart of my temperament. The calm in the speed in the center in the Far East. »



NHANH LÊN [HURRY UP]
2023_2021 series of photographs
Dye-sublimation print on metal
140 x 105 cm
©Chrystel Egal, Paris

NHANH LÊN [HURRY UP]

Série ILLUMINATION



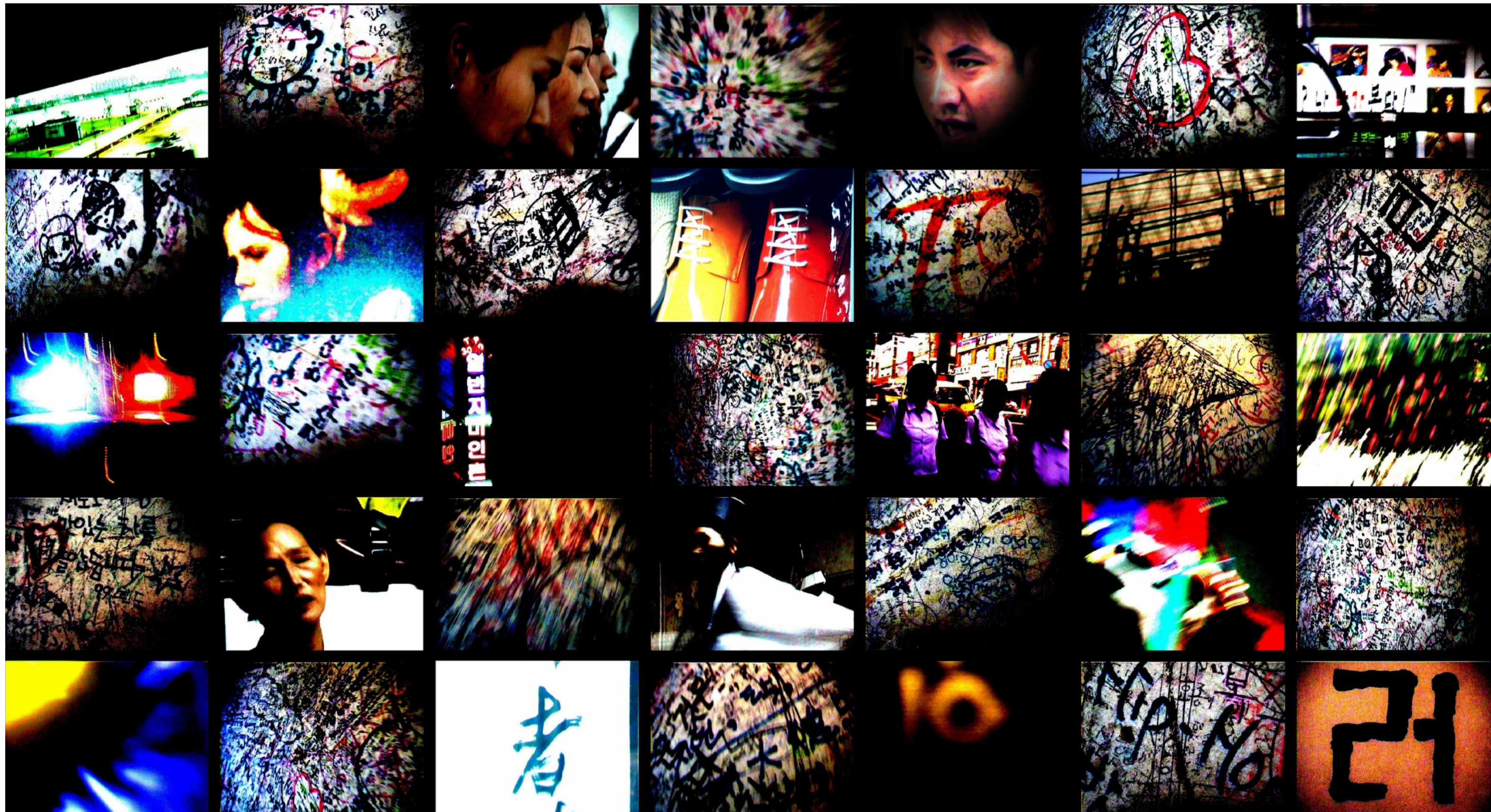
« Today, I use the archives of the maternal lineage by linking it to the history of the paternal lineage. I inscribe marks with a blowtorch on these photographs from the family archives and reinvent the background. A background marked by a double time, mine and my ancestors'. Disturbed beauty. To say this uprooting. Against the violence of war, the rigidity of social, sexual and cultural conventions. Against human disappearances. For a spiritual and intellectual renewal. To these lands that have marked me before I was there. To these lands that I do not know and that resemble me. To these beings that I recognize before knowing them. To this land of memory in order to perpetuate a movement that comes from far away. I was born of their imaginary land. »

Mosaic of film stills
Print on satin paper
44 x 80 cm
©Chrystel Egal, Paris

ENOUGH OF CONFUCIUS, 2002, video
9 min 53 sec
Music Samulnori_Kim Duk-Soo
video link **ENOUGH OF CONFUCIUS**

ENOUGH OF CONFUCIUS_LOOKING FOR BASQUIAT

Série CORPS_TEXTE



« A personal vision on the violent gap between the passionate temperament of Koreans and the Confucian society with its strict and complex codes.
A film edited in 30 consecutive flashes on a trance by Kim Duk-Soo: What chaos for what order? »

2002 Orient eXtrême, Le Lieu Unique, Nantes, FR

EXTASY, 2001, video, super 8

4 min 24 sec

Maison Européenne de la Photographie, Paris

Text Chrystel Egal

Music Dark Gift_Ben Neill

video_link EXTASY

Series of 10 film stills

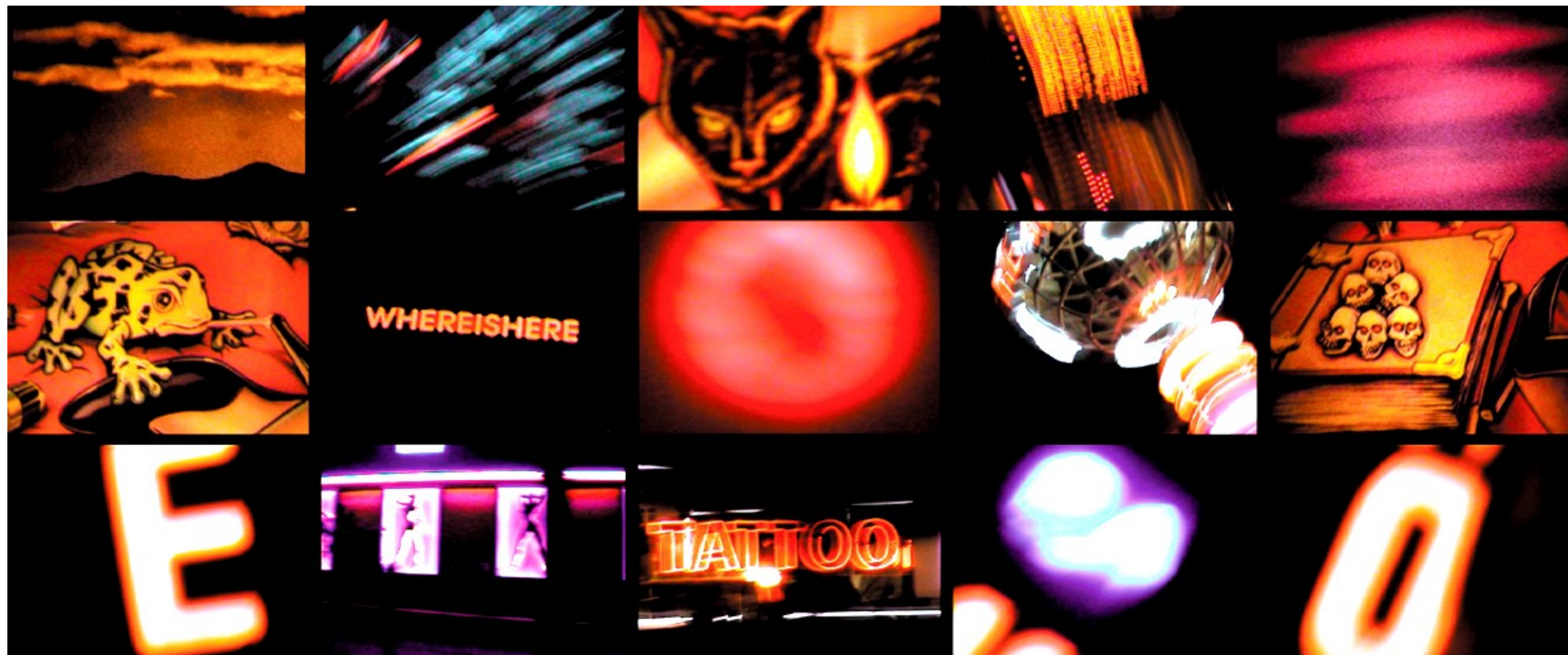
Fine Art print

30 x 40 cm

©Chrystel Egal, Paris

EXTASY

Série ILLUMINATION



« Between fire and ice. At the border, between the blur and the sharpness. A sensual escape to capture a vision. An explosive link between the tension and the urgency of creation. Capturing the pulse of the megacities New York, Bangkok, Los Angeles and the heart of the world Vik, Geysir in Iceland. Extasy, the capsule, a state of life. »

2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR

2007 Vidéoformes, Cur. Gabriel Soucheyre, Galerie du Haut Pavé, Paris, FR

2002 Ssamzie Studio, Kim Hong Hee, Seoul, KR

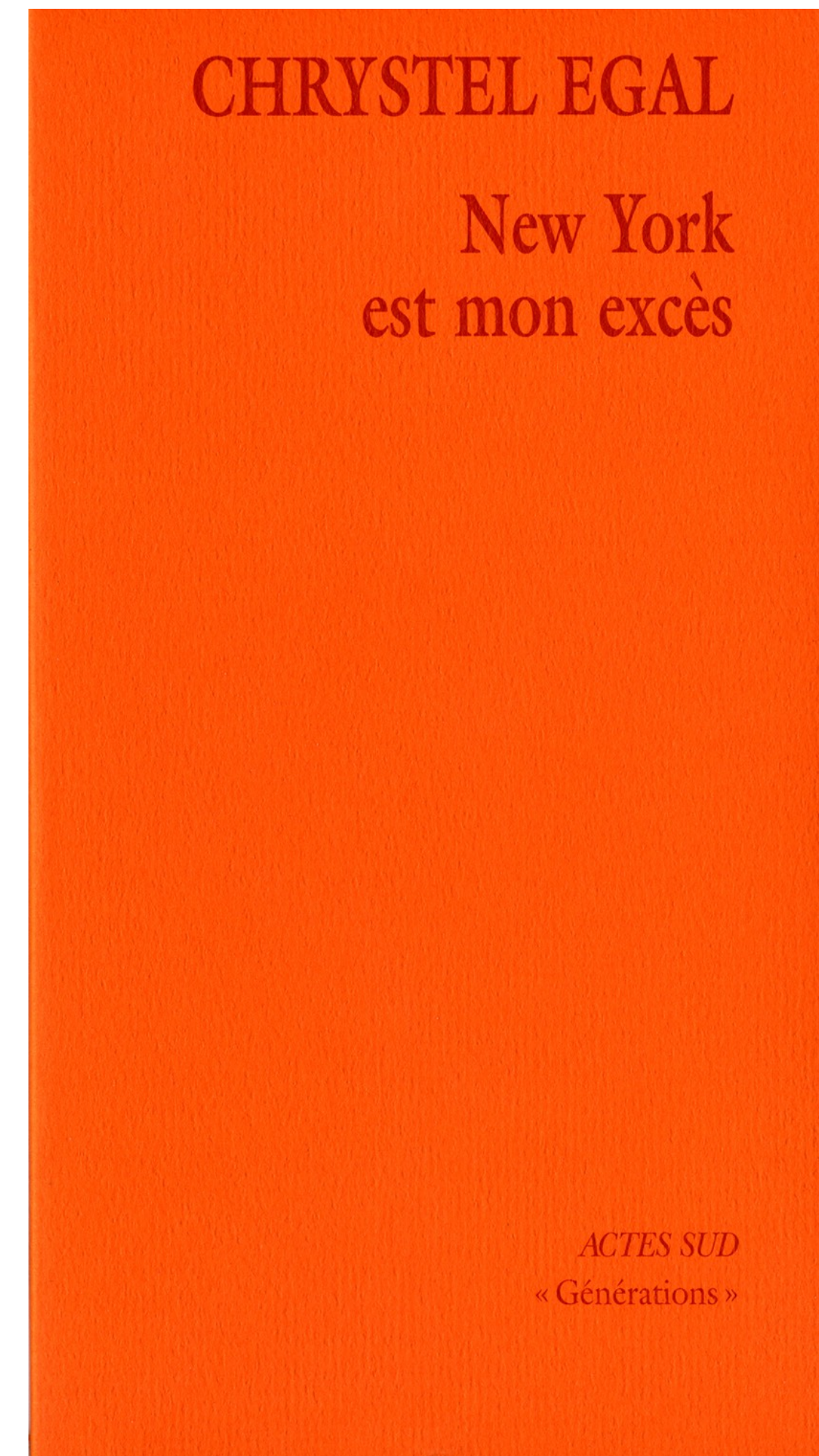
2001 *Call & Respons*, Cur. Emma Lavigne, Villette Jazz Festival, Paris, FR

EXTASY

5 heures du matin, **EXTASY** hypnotisée par le TEMPO,
 les pupilles dilatées, sur le fil de l'extasy, JE SUIS UNE
 SCULPTURE tremblée, un FÉTICHE de GIACOMETTI. XTASE.
 LUMIÈRE A OIER, lèvres irisées, RÊVERIE BLANCHE, E de nuit,
 geyser DE GEYSIR. MON ESTOMAC est une terre de GLACE. Autour de moi,
 un Océan de FEU à 160 beats par minute. AU SOMMET du CRATÈRE,
 FACE AUX ENCEINTES de LA VIE, JE NE COMPTE PLUS
 EN DOLLARS, JE CARESSE par secondes. Dans
 les LIEUX INNOCENTS, entre ici et LA : LA SOUND FACTORY, LE TUNNEL, SUGAR
 à cet instant SPONTANÉ, tatoué à vie sur MON ÉPAULE,
 LA COCCINELLE À 7 POINTS DÉBARQUÉE DE NABOKOV. La chaleur est douce et
 ce n'est pas qu'une QUESTION de CAPSULE. Mes sens S'ÉVEILLENT dans
 CETTE NUIT SANS MASQUE. JE VÈNÈRE LA VÉLOCITÉ
 DE THELONIOUS MONK et j'ai créé des ENBÛCHES
 pour m'éprouver dans LE RALENTI...

Handwritten novel

« 5 a.m hypnotized by the tempo, pupil dilated, on the edge of
 Extasy, I am a trembling sculpture a fetish of Giacometti. »



NO SHIT L'ESPRIT GUERRIER, 1998

video & super 8

5 min 10 sec

Maison Européenne de la Photographie, Paris

Voice Chrystel Egal

Ambiant sound

video_link NO SHIT

NO SHIT_THE WARRIOR SPIRIT

Série PORTRAIT_FICTION

States of Survival

Chrystel Egal's proposal goes beyond the stage of a study that is not only ethnographic or behaviorist and is part of a more subterranean attempt at subversion. Because by bringing to light practices that society identifies as transgressive or deviant, she underlines at the same time the shadowy side inherent to this type of repression: "the extremes are not always those that we think. The worst remain hidden in our heads. On the lookout for the camouflaged folds of our world, she urgently pursues the quest for a certain truth, the one truth, the one that lies behind the closed eyes of puritanism and good conscience.

- Arnauld Visinet, 1999

2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR

2008 *Thaïland Hère & Now*, Galerie Caroline Vachet, Lyon, FR

1999 *No shit*, Centre d'Art Contemporain de Basse Normandie,
Hérouville Saint Clair, FR

1998 *Les Moulins en ébullition*, Paris 13è, FR



NO SHIT L'ESPRIT GUERRIER, 1998

video & super 8

5 min 10 sec

Voice Chrystel Egal

ambient sound

video_link NO SHIT

Series of 10 photographs

Dye-sublimation print on metal

10 variations, 155 x 70 cm

©Chrystel Egal, Paris

NO SHIT_THE WARRIOR SPIRIT

Série PORTRAIT_FICTION



« Sook is 8 years old, with 80 fights under his belt and a kilo to spare. To lose it he jumps rope since noon. The weighing is strict. If he doesn't make it, the fight is canceled. He trains hard to seal his promise of sincerity. »

2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR

2008 *Thaïland Hère & Now*, Galerie Caroline Vachet, Lyon, FR

1999 *No shit*, Centre d'Art Contemporain de Basse Normandie, Hérouville Saint Clair, FR

1998 *Les Moulins en ébullition*, Paris 13è FR



NO SHIT L'ÉTAT LIMITE, 1998

video & super 8

4 min 10 sec

Maison Européenne de la Photographie, Paris

Voice Chrystel Egal,

Music Excess de I-Pact mix_Junior Vasquez &

Visionary

video_link NO SHIT L'ÉTAT LIMITE

NO SHIT_ON THE EDGE

Série ILLUMINATION

« Blue on the edge

The world is a circle. At night, I am in Patpong. Strolling along the front line, senses brimmed. A Stone's throw from the Surivong hotel, the lovers are more than thirty years apart, age wise, white flesh is sucked off for a handful of Bahts by under-age kids.

There are no disapproving looks. At D.j. Station, smilingly hookers slip sticks of menthol Clorets gum into the pockets of prospective clients. Some Germans hungrily plunge their cocks in a country which enjoins the slow passing of time and the light of the senses. Urgency has a different meaning here than in the West. »

2008 Musée Urbain Tony Garnier, Lyon, FR

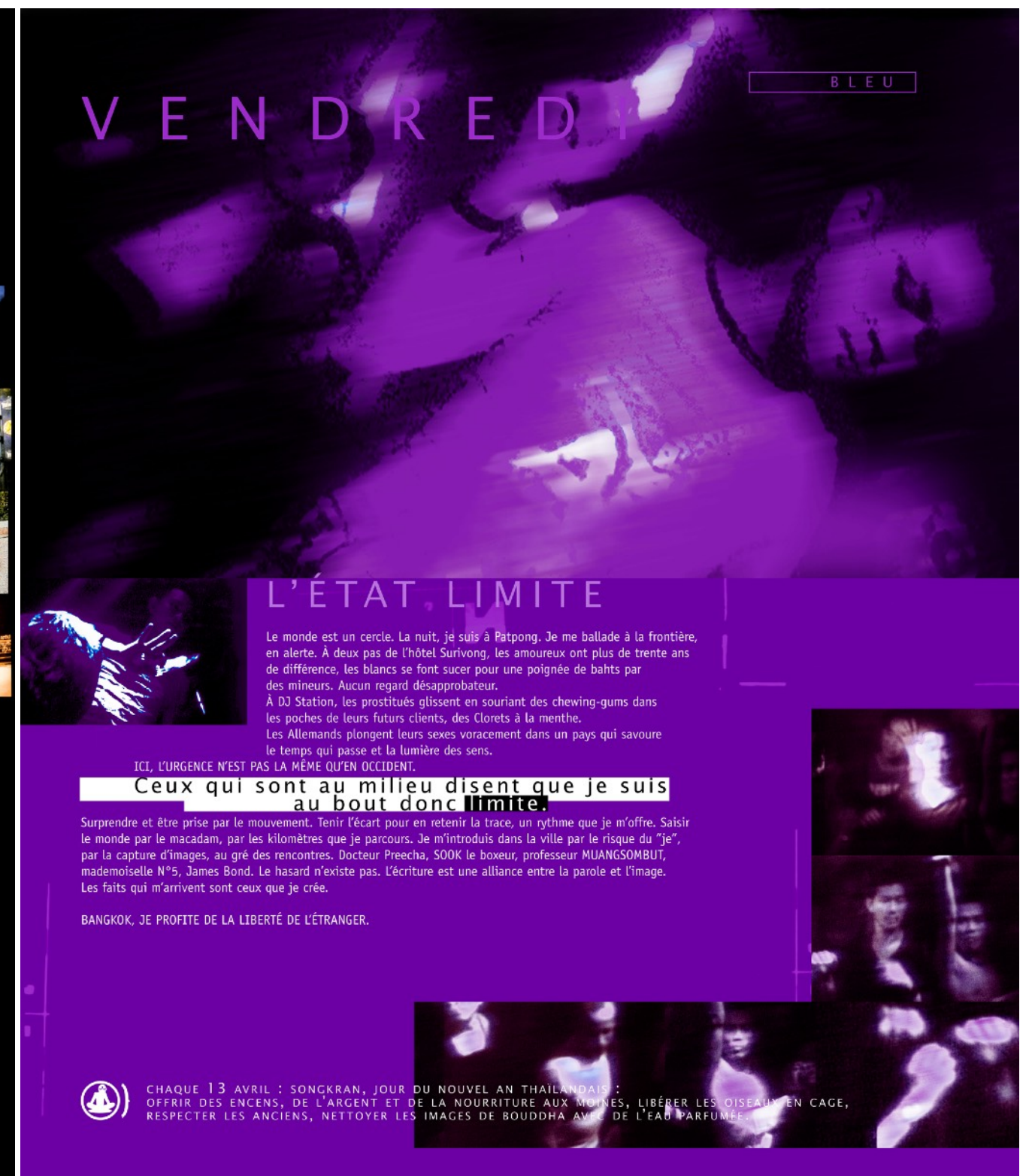
1999 (about) café, Cities on the Move 6, Bangkok, TH



Series of 10 Photographs
Print on satin paper
95 x 81 cm
©Chrystel Egal, Paris

NO SHIT_ON THE EDGE

Série ILLUMINATION



“ An escapade that takes me closer to the place I am, the place where I create, think and live. The essentials around which my work revolves. Meeting with Thailand takes closer to the self. Each variation comes in a different color, that of the day. To be in harmony with the stars and victory, Thai armies must wear the right color on the day they go to the battlefield. ”

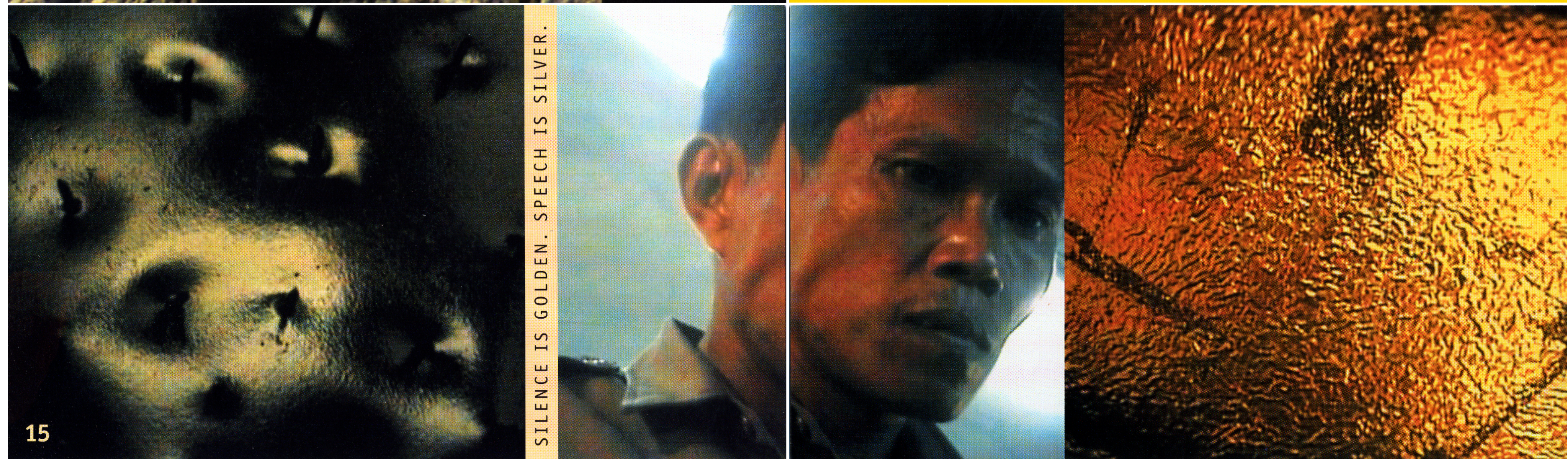
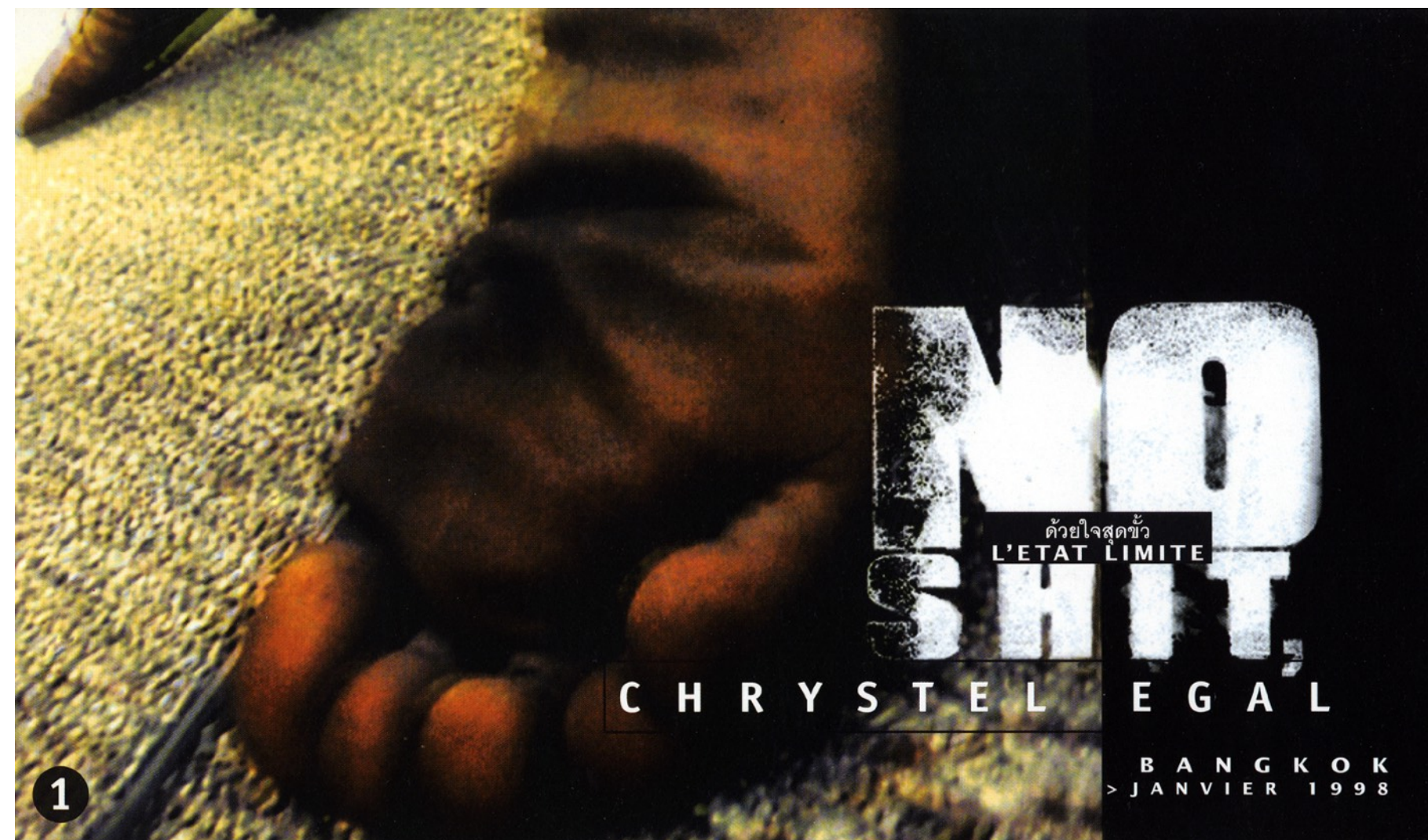
2008 Musée Urbain Tony Garnier, Lyon, FR

1999 (about) café, Cities on the Move 6, Bangkok, TH

1999 *No Shit l'état limite* Roadbook,
16 pages

NO SHIT_ON THE EDGE

Série ILLUMINATION



« Bangkok discloses a secret to me. I listen to the steps from here. A discreet, unusual tone. A permanent offering, a mysterious smile, a subdued violence. I keep searching and sometimes, thoughts precede encounters. To find out the extent of risk in this city. To bite into Bangkok as in a chili. To never close a piece of art so that the other one may slip into it. »

SLOAN LA FEMME FLIC, 1998, video, super 8

10 min 42 sec

Maison Européenne de la Photographie, Paris

Voice Sloan

Music Automata_Scorn

video_link LA FEMME FLIC

SLOAN_ THE WOMAN COP

Série PORTRAIT_FICTION

The film device remains substantially the same from one film to another, and thanks to the use of very manageable equipment (super 8 camera or video), the artist manages to always stay as close as possible to the breath and flesh she films, in an attempt to capture a form of blind pulsation that animates these bodies in perpetual tension. The grain of the film, accentuated by digital transfer as well as various technical editing treatments - slow motion, flashes, breaks, etc. - gives the image a true organic material and manages to induce in the viewer the almost physical sensation of pain or pleasure, and the fine line that separates them. [...] This tense situation is not only expressed through the image, which always remains allusive in order to avoid both the pitfalls of sensationalistic voyeurism and the sometimes simplifying process of a truthful image, but also through a text spoken in voice-over by the artist or the protagonist themselves, which sheds some light on the psychological context of the subject and allows for a better understanding of their mental construction.

- Arnauld Visinet, 1999

2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR

2008 Festival de Cannes, International Art Show, Hôtel Carlton, Cannes, FR

2001 *Fracture & Taboo*, the Brewery project, Los Angeles, US

2001 *Americana*, Divan du Monde, Paris, FR



Mosaic of film stills
Fine Art print
54 X 83 cm
©Chrystel Egal, Paris

SLOAN_
THE WOMAN COP

Série PORTRAIT_FICTION

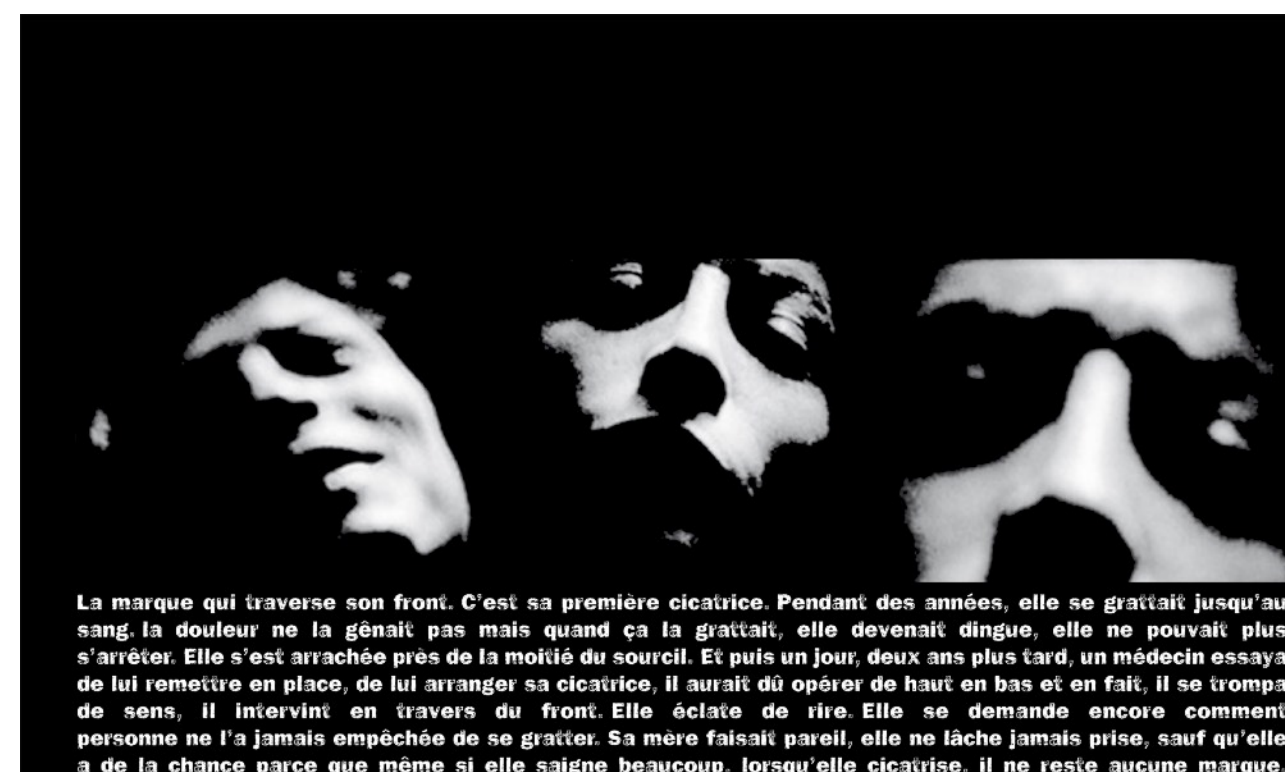


« Sloan, from the Los Angeles police, recovering in the Bronx. A series of flashes, the story of her abuses that are called scars. »

Series of 8 photographs
Print on satin paper
50 x 60 cm
©Chrystel Egal, Paris

SLOAN_ THE WOMAN COP

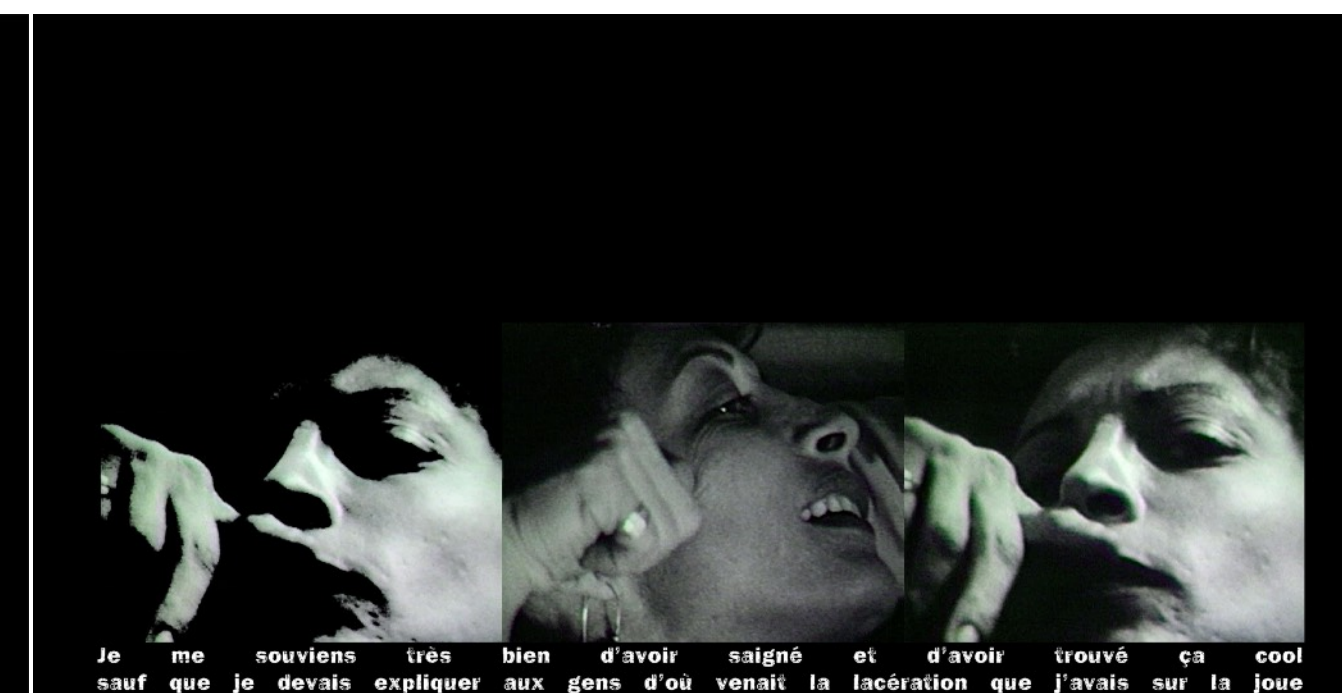
Série PORTRAIT_FICTION



La marque qui traverse son front. C'est sa première cicatrice. Pendant des années, elle se grattait jusqu'au sang, la douleur ne la gênait pas mais quand ça la grattait, elle devenait dingue, elle ne pouvait plus s'arrêter. Elle s'est arrachée près de la moitié du sourcil. Et puis un jour, deux ans plus tard, un médecin essaya de lui remettre en place, de lui arranger sa cicatrice, il aurait dû opérer de haut en bas et en fait, il se trompa de sens, il intervint en travers du front. Elle éclate de rire. Elle se demande encore comment personne ne l'a jamais empêchée de se gratter. Sa mère faisait pareil, elle ne lâche jamais prise, sauf qu'elle a de la chance parce que même si elle saigne beaucoup, lorsqu'elle cicatrise, il ne reste aucune marque.



Il faut vivre chaque sentiment sinon, il revient sous une autre forme, avec une autre personne, dans une autre situation, c'est comme ça que l'univers fonctionne



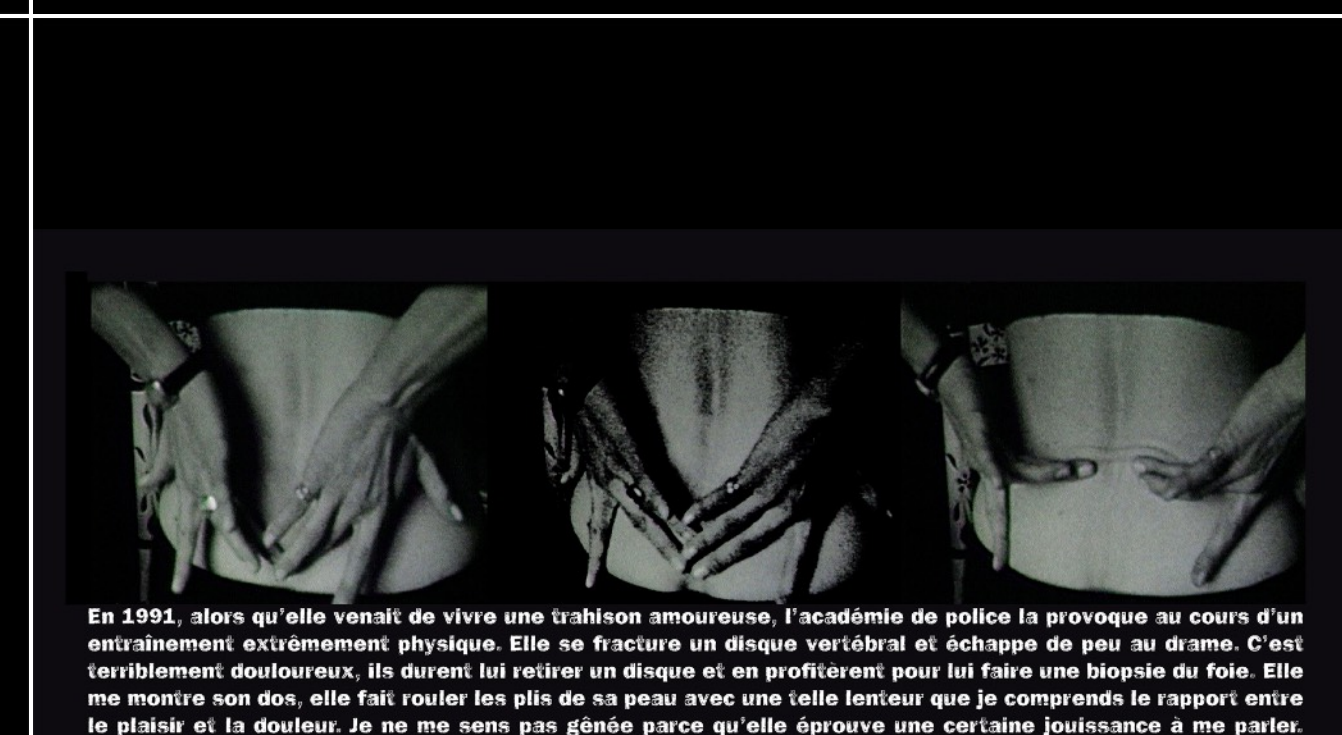
Je me souviens très bien d'avoir saigné et d'avoir trouvé ça cool sauf que je devais expliquer aux gens d'où venait la laceration que j'avais sur la joue



Certaines personnes ne se sentent pas en vie. Suite à un traumatisme, une déception ou un abandon, quelque chose en eux est mort. Ils ont besoin d'extrême pour ressentir. Comme par exemple, lorsque nous sommes allées ensemble au Vault, les gens pratiquaient toutes sortes de rituels sans parvenir à être en érection. On aurait pu les tuer, ils n'auraient toujours pas bandé.



Pendant les fifties, Sloan Simpson était un mannequin célèbre et la femme du maire de New York. Sa mère aime les prénoms originaux, c'est pour ça qu'elle l'a appelée Sloan. Certaines personnes l'appellent Dana. Sa mère déteste ça mais elle, y est très attachée, cela fait partie d'elle, c'est son côté doux tandis que Sloan c'est son côté dur. C'est un être sensible qui imagine très facilement que le baiser est parfois plus fou que la baise



En 1991, alors qu'elle venait de vivre une trahison amoureuse, l'académie de police la provoque au cours d'un entraînement extrêmement physique. Elle se fracture un disque vertébral et échappe de peu au drame. C'est terriblement douloureux, ils durent lui retirer un disque et en profitèrent pour lui faire une biopsie du foie. Elle se montre son dos, elle fait rouler les plis de sa peau avec une telle lenteur que je comprends le rapport entre le plaisir et la douleur. Je ne me sens pas gênée parce qu'elle éprouve une certaine jouissance à me parler.

«Une mère abusive. Un père disparu. Sloan réussit mais son souhait profond, elle qui n'a besoin de personne : « Servir et protéger les autres ». Devenir officier de police, ce n'est pas assez chic pour sa famille. Elle découvre la violence d'un monde d'hommes irlandais, antisémites et misogynes. Ils n'ont pas besoin d'elles, ils vont tout faire pour qu'elle s'autodétruise. Comment transcender les abus qu'on appelle cicatrices (médicaux, physiques ou émotionnels) ?! N'avoir besoin de personne pour s'éviter de souffrir ? Se dévouer aux autres pour transmettre ce que l'on n'a pas reçu ? »

ROOM 0, 1997, video, super 8

3 min 10 sec

Maison Européenne de la Photographie, Paris

Text Chrystel Egal

Music Stupid Girl_Garbage

video_link ROOM 0

ROOM 0

Série ILLUMINATION

« What drives you on, can drive you mad »

With *Room 0*, Chrystel Egal recreates her New York bedroom through an installation where film, photography and text interplay. Through the film and photography, she meets the elements that surround and underlie her inspiration, photographs, collage, and Post-its fixed to the walls of her room. *Room 0* is where she finds herself when, outside, New York captivates her with its excesses. The walls, film and photographs are dominated by Kodak yellow, as if Chrystel Egal affirms her choice to film in Super-8 rather than video. The artist feels affinity with the grain, texture of this image, and the tension that implies the limited duration of the film (the sequence lasts three minutes ten seconds, just the time of a reel). The soundtrack is that of the Garbage band, whose main lyrics assert "What drives you on can drive you mad". Chrystel Egal thus poses the question of limits and commitment : "Room 0 forms a loop. The camera tries to escape from the room but always returns. Impossible to flee from it."

- Maison Européenne de la Photographie, Paris, 1997

2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR

1997 *One minute scénario*, Cur. Jérôme Sans, Printemps de Cahors, FR

1998 *Room 0*, Maison Européenne de la Photographie, Paris, FR

1999 *Lorsque les images s'arrêtent*, Journées Photographiques de Bienne, Galerie Item, Bienne, CH



Series of 32 film stills

Print on satin paper

50 x 75 cm

Series of giant Post-its

Maison Européenne de la Photographie, Paris

©Chrystel Egal, Paris

ROOM O

Série ILLUMINATION



1997-1998 Installation *ROOM O*, Maison Européenne de la Photographie, Paris, FR

2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR

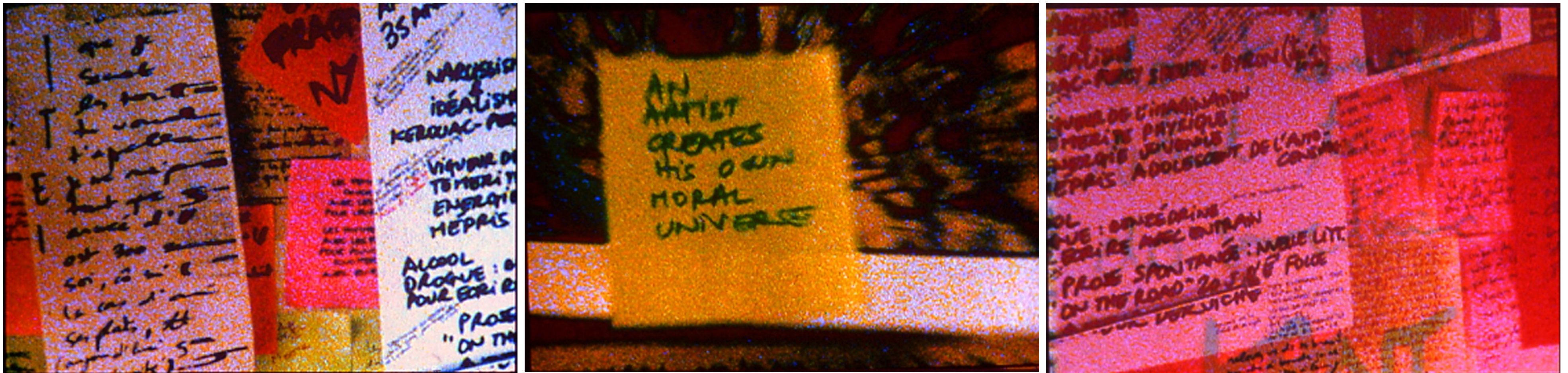
1997 *One minute scénario*, Cur. Jérôme Sans, Printemps de Cahors, FR

1999 *Lorsque les images s'arrêtent*, Journées Photographiques de Bienne, Galerie Item, Bienne, CH

Series of 32 film stills
Print on satin paper
50 x 75 cm
Series of giant Post-its
©Chrystel Egal, Paris

ROOM 0

Série ILLUMINATION



« Room 0 poses the question of origin - Where does the image come from? Filming is carving the light [...] The sequel is a sequence, the Post-it a perception in volume, and the wall an Ektachrome jerk - Room zero is the question of the essence of ideas - My Latinity against their puritanism - Living at night to rhythm the walls of the room when I return »



« New York, my bedroom is called Room O... »

PRINCESS WITH A PENIS, 1996

video & super 8

Maison Européenne de la Photographie, Paris

1 min 10 sec

Music Lock Down_Cypress Hill

video_link PRINCESS

PRINCESS WITH A PENIS

Série PORTRAIT_FICTION

« I am what I must be and first of all, a body,
my skin is my first environment and my flesh the
support of my imagination. My mission is
intuition. Some women would kill for legs like
mine, but I remain on very good terms with my
penis. I worship those who lose their minds
to regain their senses. »

- In «Princess with a penis», Livret, Editions
Nadine Gandy

2008 *Expenditure* Biennale d'Art Contemporain de Busan, KR
1999 *Princess*, 666°999, Cur. Annie Auchere-Aguettaz, Espace
300 Bonlieu, Annecy, FR
1998 *Apm-Mockba*, Moscou, RU
1998 *Princess*, Galerie Rabouan Moussion, Paris, FR
1997 *Princess*, Galerie Nadine Gandy, Prague CZ



Series of 12 film stills
Print on satin paper
50 x 75 cm
©Chrystel Egal, Paris

PRINCESS WITH A PENIS

Série PORTRAIT_FICTION

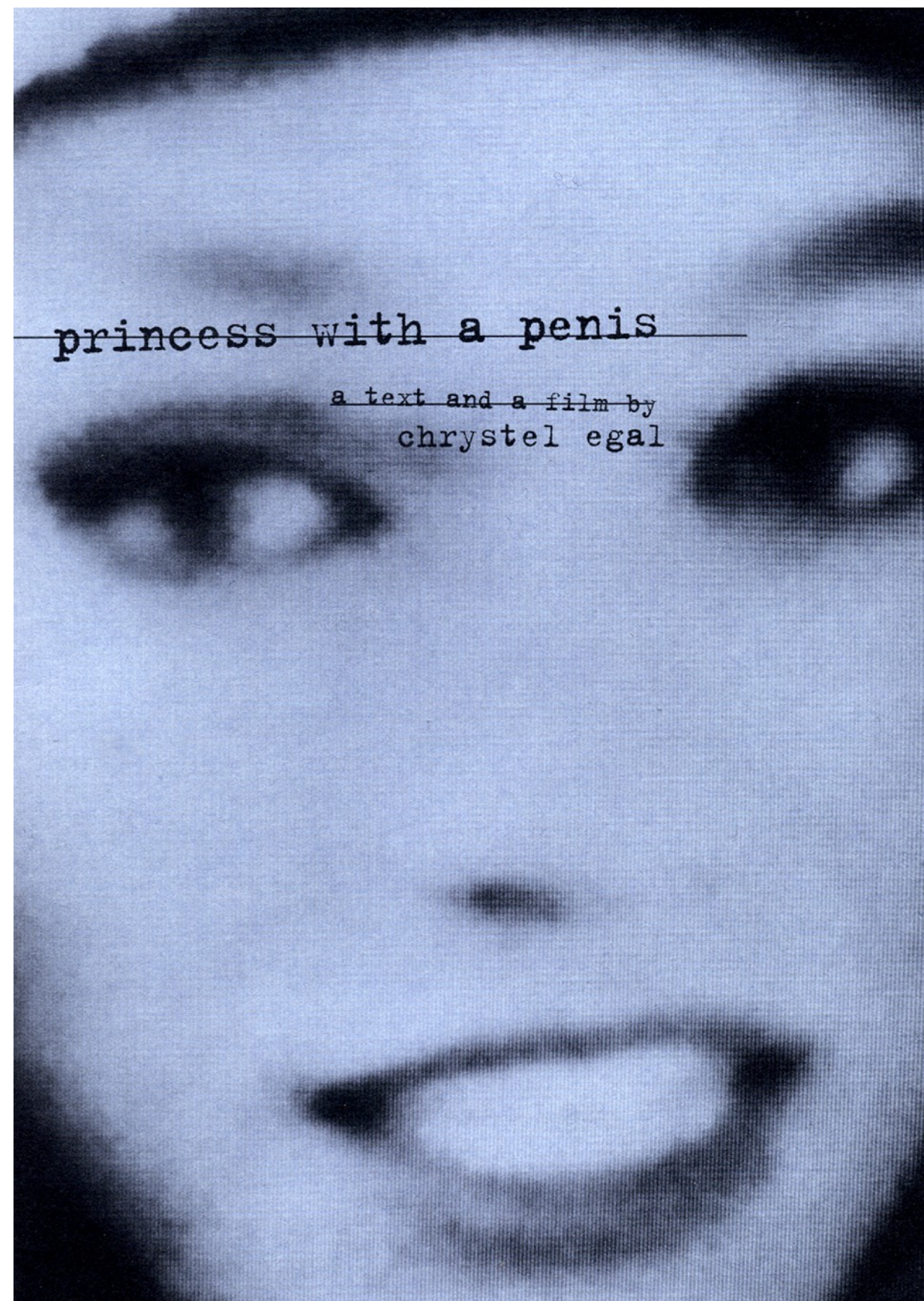
[...] Chrystel Egal seeks to question, because it is in her own frustrations that the source of all hidden violence leading to intolerance lies. She is the one who transgresses, who sees for us what we dare not look at. She is also the one we would like to be, because she moves in a free world, without artifice or false modesty. She expresses with her life what we seek to translate through more or less censored means, that is, the truth.

- Arnauld Visinet, 1999

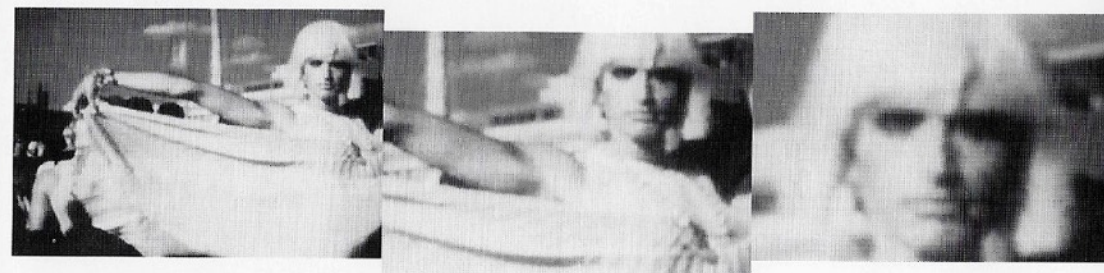
2008 *Expenditure* Biennale d'Art Contemporain de Busan, KR
1999 *Princess*, 666°999, Cur. Annie Auchere-Aguettaz, Espace
300 Bonlieu, Annecy, FR
1998 *Apm-Mockba*, Moscou, RU
1998 *Princess*, Galerie Rabouan Moussion, Paris, FR
1997 *Princess*, Galerie Nadine Gandy, Prague CZ



PRINCESS WITH A PENIS



princess with a penis



2
TWO

LE MONDE VIT ET JE VIS AVEC.
The world is going and I'm going with it.



Les femmes couchent avec les hommes pour leur parler au petit matin. Les hommes parlent aux femmes pour coucher avec elles avant le petit matin. Moi je suis il-elle, tandis que je te parle, je te désire. Je suis une femme et un homme d'action. Je m'adore xy, xx, je suis des deux sexes contre la perte de féminité. Pas de neutralité. Mon identité est claire.

Women sleep with men looking for morning conversations. Men talk to women hoping to fuck them before morning. Me, I am shehe, as I talk to you I desire you. I am a woman but I remain a man of action. I adore myself xy,xx. I am both sexes against the lost of femininity. No neutrality, my look is clear. A Princess with a penis. I adore my penis but I am more feminine than any woman you will ever meet. My dresses are homemade for my instinct, your intuition, our desire. The beauty and the beat. Eroticism, everything against ambiguity, confusion and C.K. One.

Une princesse avec un pénis. J'adore mon pénis mais je suis plus féminine que toutes les femmes que tu rencontres. Mes robes sont cousues mains par respect de mon instinct, de ton intuition et de notre désir, la beauté du rythme, érotisme, tout contre l'ambiguïté, la confusion et le look Calvin Klein.

3
THREE

« I am calm in speed, no rush, just urgency. I rhythm my silhouette, the more I progress, the more I write the vibration, man or woman. I enjoy the best of both worlds. My permanent metamorphosis without androgyny. I approach the time with my body. The more I get joy, the luckier I am. »

KIRILI, 1996, video & super 8

5 min 56 sec

Maison Européenne de la Photographie, Paris

Voice & Percussions

[video_link KIRILI](#)

KIRILI

Série PORTRAIT_FICTION

« KIRILI, a portrait. Parkerian reading of Jack Kerouac, Canal Street, New York, February 1995.

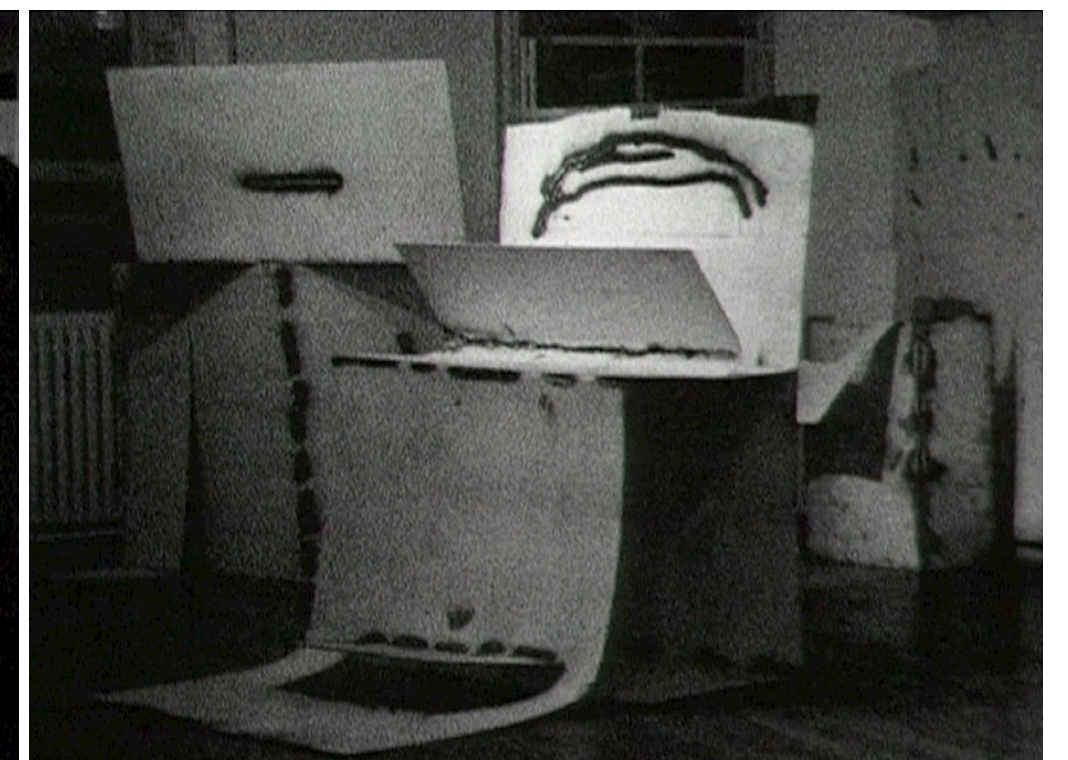
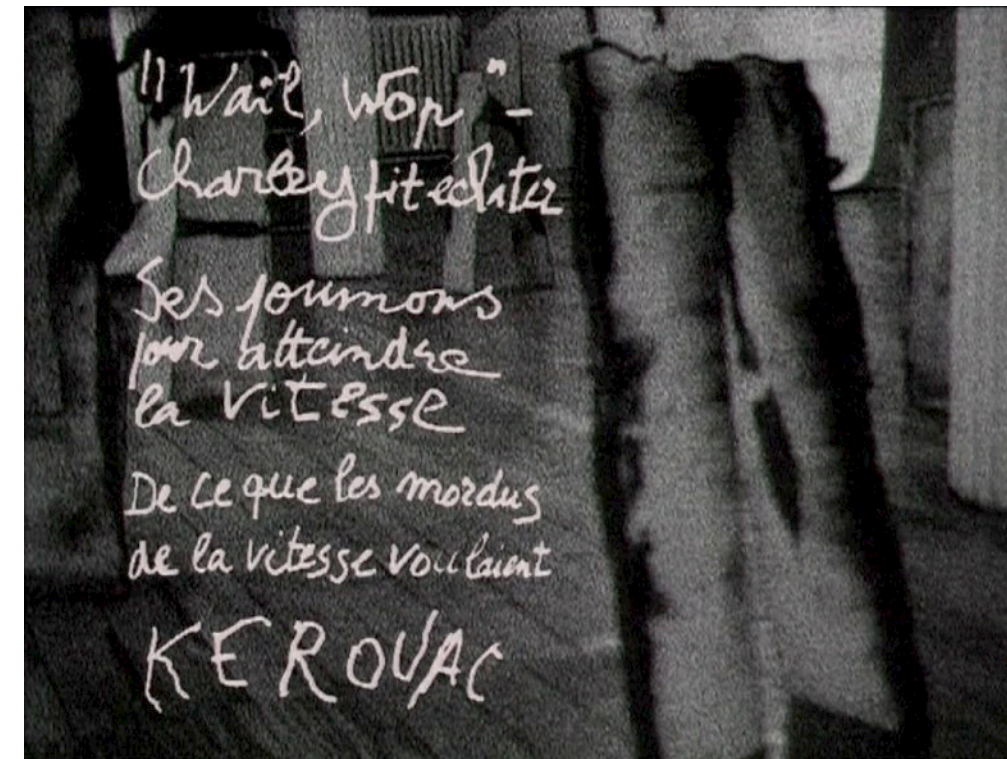
A portrait that does not comment on his work or on himself. A film that is rooted in the essence and accelerated rhythm of the creation of Solos, a collection of metal sculptures. The goal of this portrait: not to be representational. To reinvent a real situation, the conditions of creation. I draw on figurative elements - Alain Kirili, the creator, the studio, the sculptures - to launch the film into abstraction - Total abstraction at the end credits. The details of sculptures become flesh and femininity through superimposed photographs of women's bodies. [...] I translate my urgency and my desire for mobility within the frame of the image itself. My images are in motion. If it is a photo, it vibrates, appears in superimposition or crosses the screen. My concern is not to be descriptive but to develop vibrations on what the moment of creation is. Blurs, details, fragments that challenge the eye, that prompt it to remain vigilant, to question its perception. The film is short in duration but calls for rereadings. I seek to provoke emotions, sensations. Not to deliver didactic information but to protect the work in its irreducible quality. This portrait signals the difference between urgency, improvisation, concentration, impulse, and nervous haste.

In «Sculpture & Jazz, Autoportrait»,_Alain Kirili, Editions Stock, 1996

2004 Musée de Grenoble, Grenoble, FR

1999 *Alain Kirili Exhibition*, Musée de Grenoble, Grenoble, FR

1996 *Chrystel Egal's Fictional Portraits*, Harvard University, Cambridge, US



TRIBAL, 1993, video & super 8

3 min 20 sec

Maison Européenne de la Photographie, Paris

Voice Chrystel Egal & ambient sound

video_link TRIBAL

TRIBAL

Série PORTRAIT_FICTION

« Tribal, a bitter sweet taste for self-sacrifice. What is left when you no longer believe in yourself, or God, or society, or in life after death or in love ? What is left is the body and its extremities, the extremes that you find on the edge. I think back to the man who believes that salvation can be reached through tattooing to the point that he can no longer conceal his scars. He renews himself with pain to get closer to the essentials. He transforms his flesh like a Micronesian tribesman to deny his fear of blood and death. He wants to be different because being normal is no longer enough, he is a condemned man. »

2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR

1999 *Lorsque les images s'arrêtent*, Journées Photographiques de Bienne, Item Gallery. CH

1998 *Les Moulins en ébullition*, Paris 13è FR

1997 *Tribal*, (about) Photography gallery, Bangkok, TH

1997 *Instants donnés*, Cur. Laurence Bossé & Angeline Scherf, A.R.C Musée d'Art Moderne de la ville de Paris, FR

1996 *Chrystel Egal's Fictional Portraits*, Harvard University, Cambridge, US



Series de 56 film stills
Fine art points 32 x 42 cm
Lambda Prints 160 x 213 cm
©Chrystel Egal, Paris

TRIBAL

Série PORTRAIT_FICTION

It is precisely in this borderline state that Chrystel Egal's characters flow, because the obsessive and violent practices she describes are not at any moment the expression of deviance, but rather fit into a much more complex pattern where the necessary self-inflicted danger that the subject imposes on himself, just like the extremely codified rituals in which he invests, impose themselves as so many protective therapies. These souls in limbo live "their obsessions as the only safeguards of their balance." Therefore, each one of them must find a precarious balance between the pain of living and the sublimation of that pain, in order to escape madness or death and therefore, survive.

- Arnauld Visinet, 1999

2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR
1999 *Lorsque les images s'arrêtent*, Journées Photographiques de Bienne, Item Gallery. CH
1998 *Les Moulins en ébullition*, Paris 13è FR
1997 *Tribal*, (about) Photography gallery, Bangkok, TH
1997 *Instants donnés*, Cur. Laurence Bossé & Angeline Scherf, A.R.C Musée d'Art Moderne de la ville de Paris, FR



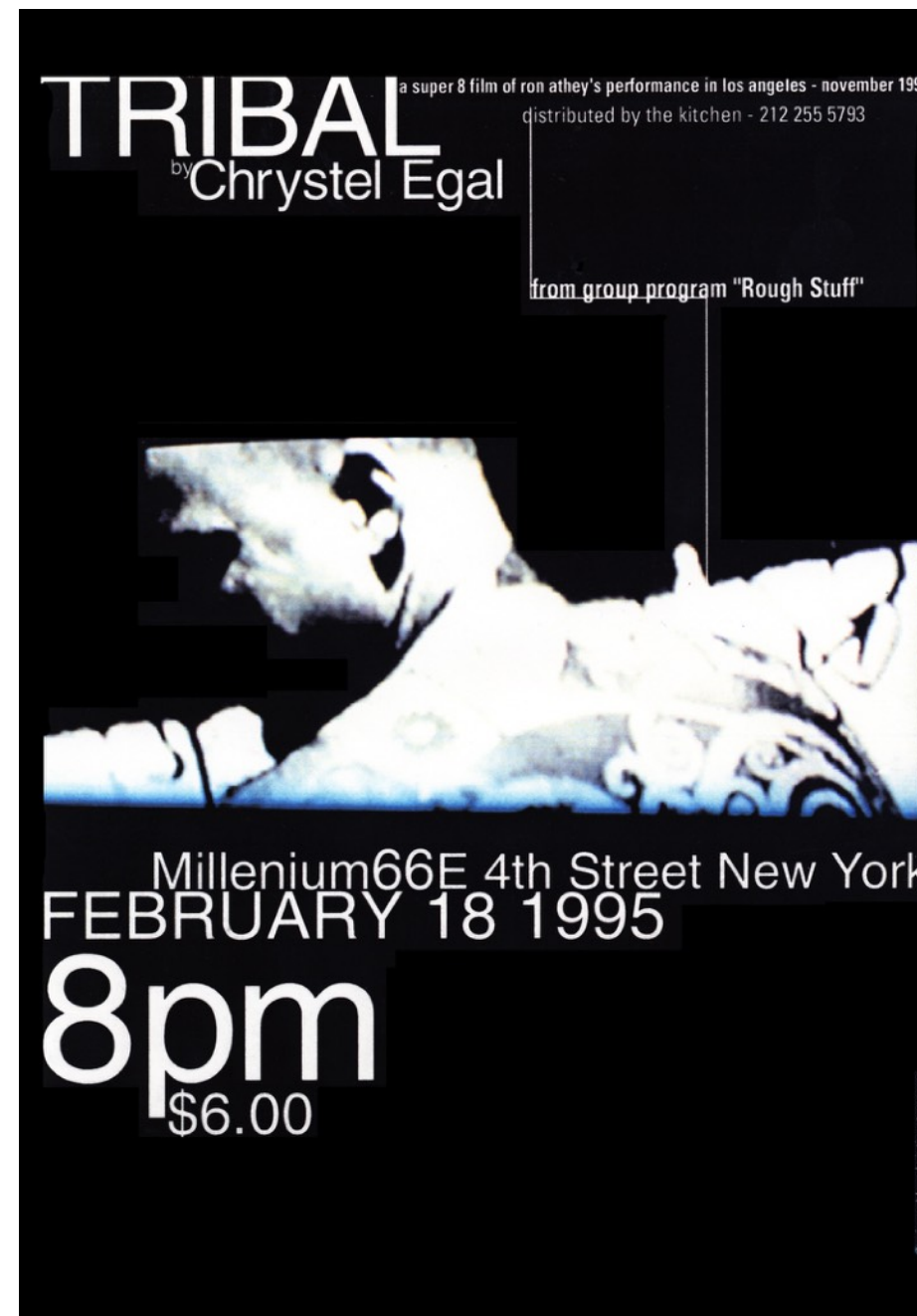
TRIBAL



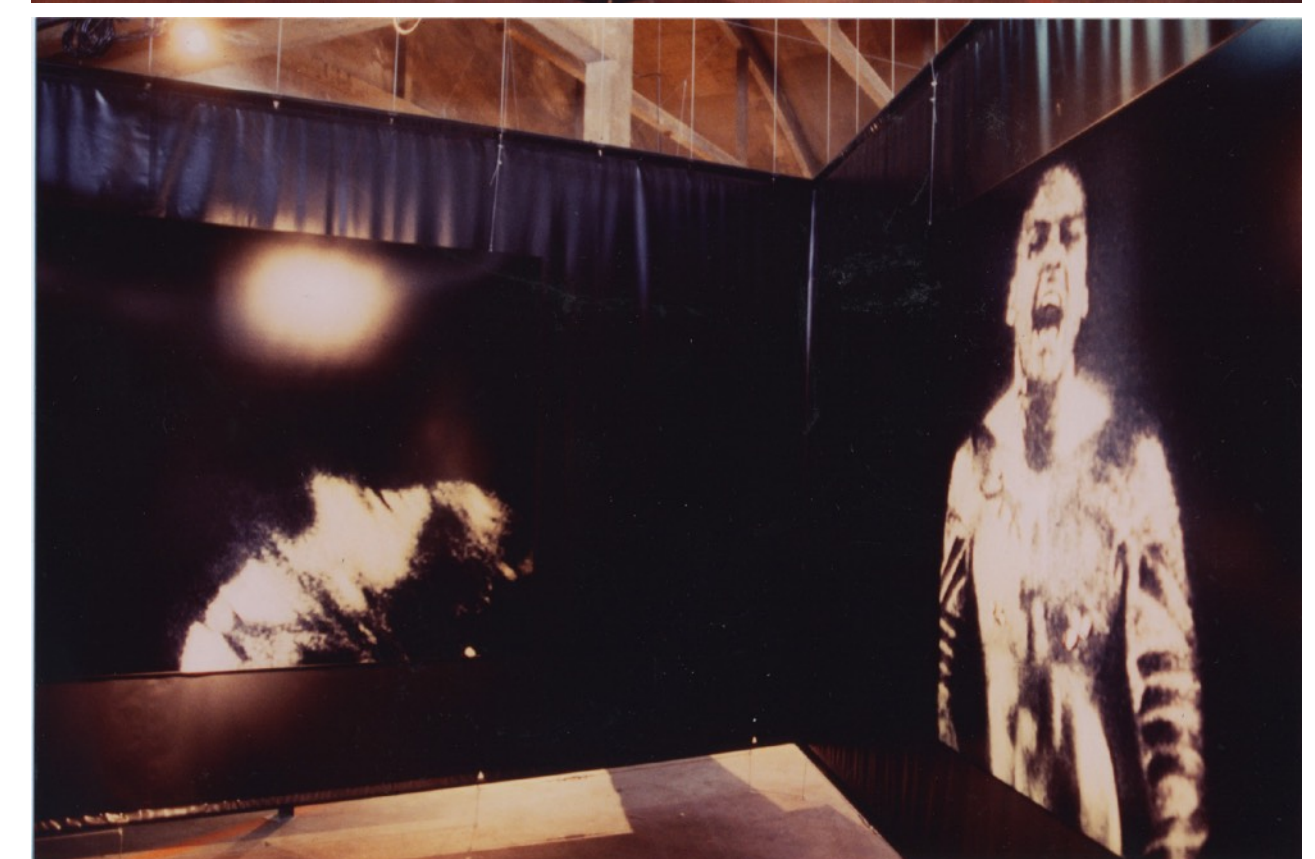
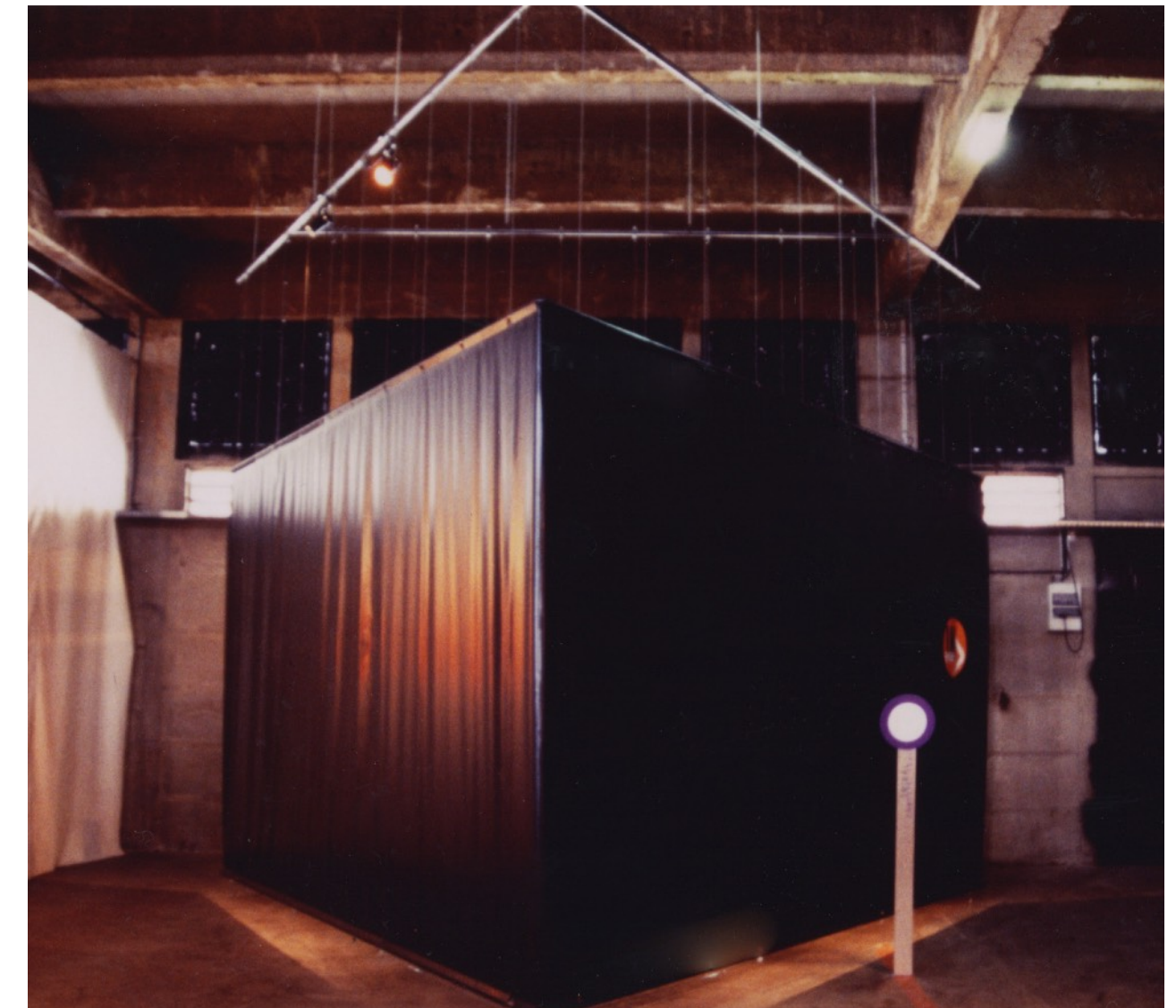
2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR



1997 *Tribal*, (about) Photography gallery, Bangkok, TH



« His obsessions as the only safety-catches of his balance in a society where nothing is sacred anymore. Tribal, as a war cry. Tribal, as a bitter sweet taste for self-sacrifice. »



1998 *Les Moulins en ébullition*, Paris 13è FR

1999 *Lorsque les images s'arrêtent*, Journées Photographiques de Bienne, Item Gallery. CH

1997 *Instants donnés*, Cur. Laurence Bossé & Angeline Scherf, A.R.C Musée d'Art Moderne de la ville de Paris, FR

COMPTON 1993, 2004, video, super 8

2 min. 44 sec

Maison Européenne de la Photographie, Paris

Music Dreamspace_Scorn

video_link COMPTON 1993

COMPTON 1993

SÉRIE CORPS_TEXTE

« One year after the Rodney King incident...

A drug addict constantly seeks to increase doses and bring them closer together. Similarly, there is a constant incentive to consume today so that it becomes addictive. The situation is explosive. In parallel to this, there are marginals...

In a society where people spend their time filling their carts only to quickly empty them and calm their anxieties, there are marginals who retrieve everything, who do not let go.

Their cart is their home. Their cart is their entire life.

2007 16è Festival International de Arte Electronica, Sao Paulo BR



Mosaic of film stills
Fine Art print
60 x 81 cm
©Chrystel Egal, Paris

COMPTON 1993

SÉRIE CORPS_TEXTE



Dans une société où l'on passe son temps à remplir son caddy pour le vider au plus vite et calmer ses angoisses, il existe des êtres à part qui récupèrent tout, qui ne lâchent rien. leur caddy c'est leur maison. leur caddy c'est toute leur vie.
Compton, chrystel EGAL

(my) MANDALAS, 2014, video, super 8
1 min. 55 sec

Calligrams Chrystel Egal
Music La Pierre de Neyboes_Grégoire Lourme
video_link (my) MANDALAS

(my) MANDALAS

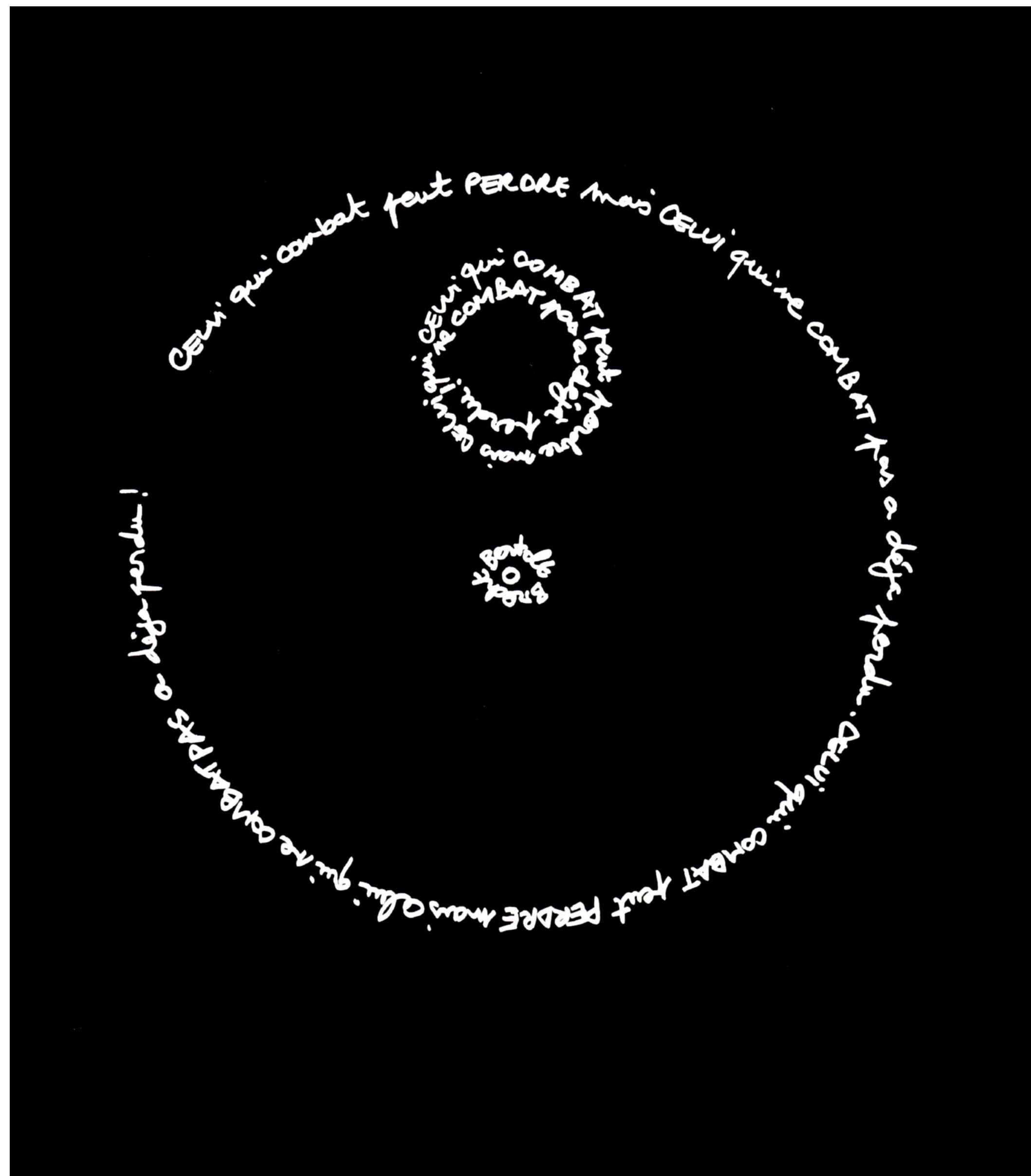
SÉRIE CORPS_TEXTE

« Thought calls forth its form. My texts, which I call (my) mandalas, are like tattoos, prayers on the wall of my room.

Palpitations of my existence. Jolts, reflections, outbursts, open questions, to be felt or read.

Breathing in the spaces between words. Diving into the darkness. Letting oneself be overtaken by the vibration of the text. »

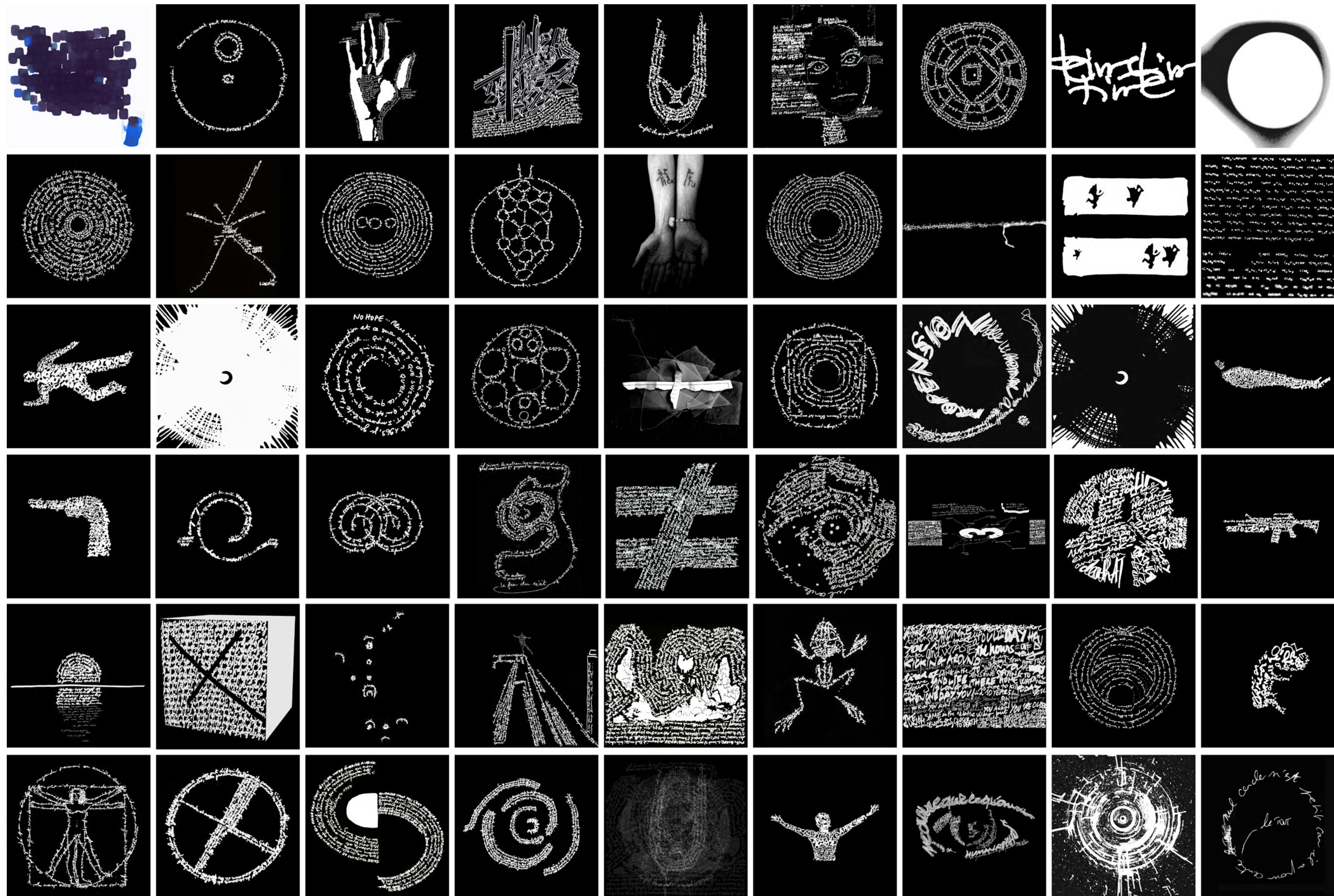
2021 (my) mandala Love, Le Hublot, Ivry sur seine, FR
2015 (my) mandala Love, Maison Européenne de la Photographie, Paris, FR
2015 Je suis pronoiac, Galerie Begramoff, Bruxelles, BE
2015 Y.I.A. Art Fair, Maison de la Poésie, Paris, FR



Photographic collage 2023_2014
100 calligrams Chrystel Egal
Fine Art print
3,74 x 5,60 m
©Chrystel Egal, Paris

(my) MANDALAS

SÉRIE CORPS_TEXTE

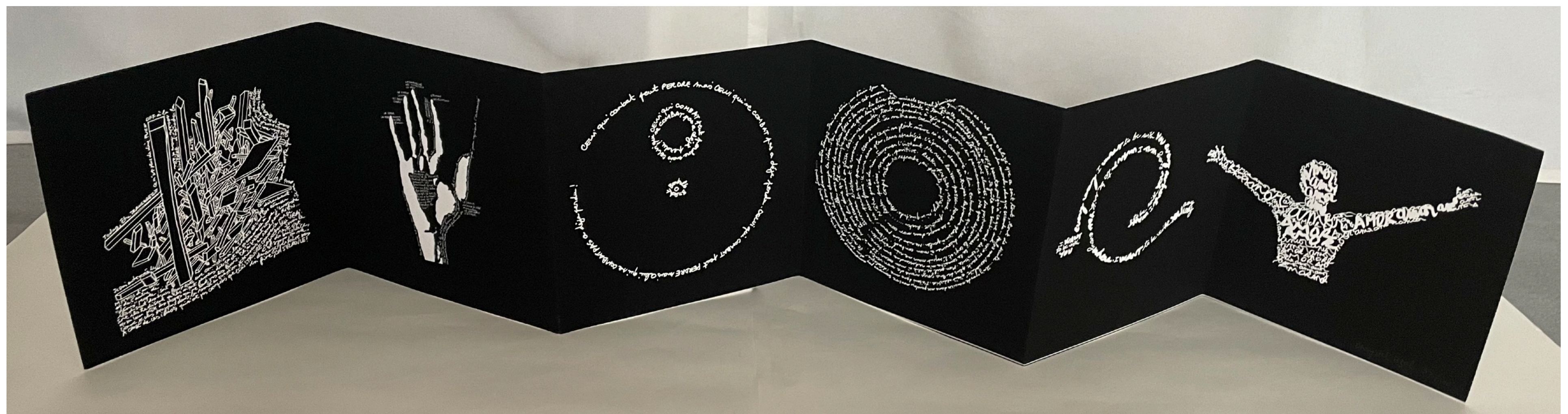
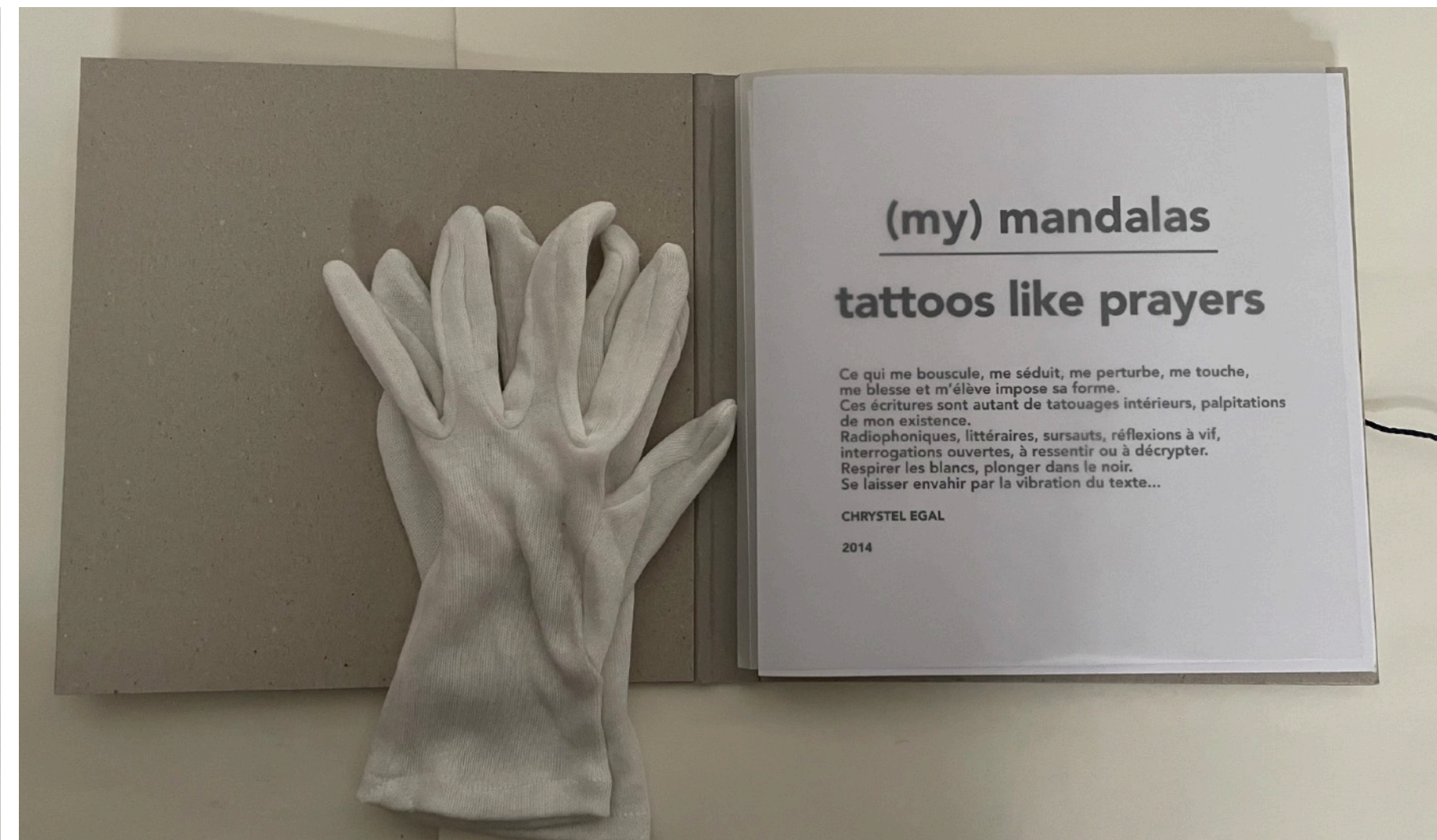


« Within (my) mandalas series, everyone can choose their mandala, it's important to feel, like with a person, a particular attraction to the figure. In our past, we have accumulated experiences, felt emotions, experienced passions, and this has built an emotional landscape in our present life that guides us towards certain colors, certain shapes, certain beings. That's why I call them (my) mandalas, *tattoos like prayers.* »

2014 *Leporello (my) MANDALAS*
Edition of 100 signed copies on OMB fine
art paper

(my) MANDALAS

SÉRIE CORPS_TEXTE



EARTH WATER & FIRE, 2004
video, super 8, 1 min 37 sec
Music Silver Rain Fell_Scorn
video_link EARTH WATER FIRE

Triptychs *INTELLECT EARTH & CELLULE*
EXTASY COSMOS & FIRE
Prints on satin paper
60 x 110 cm
©Chrystel Egal, Paris

EARTH WATER & FIRE

Série ILLUMINATION



« An initiation : The Promised Land... Leaving the intellect to return to the mother cell. Moving from the ecstasy of the city to the Cosmos through the trial of Fire.»

2004 Centre Culturel Auguste Dobel, Paris, FR

TAKUSKAN THE ESSENCE OF LIFE, video, 2002
Film 11 minutes,
Music Ben Neill

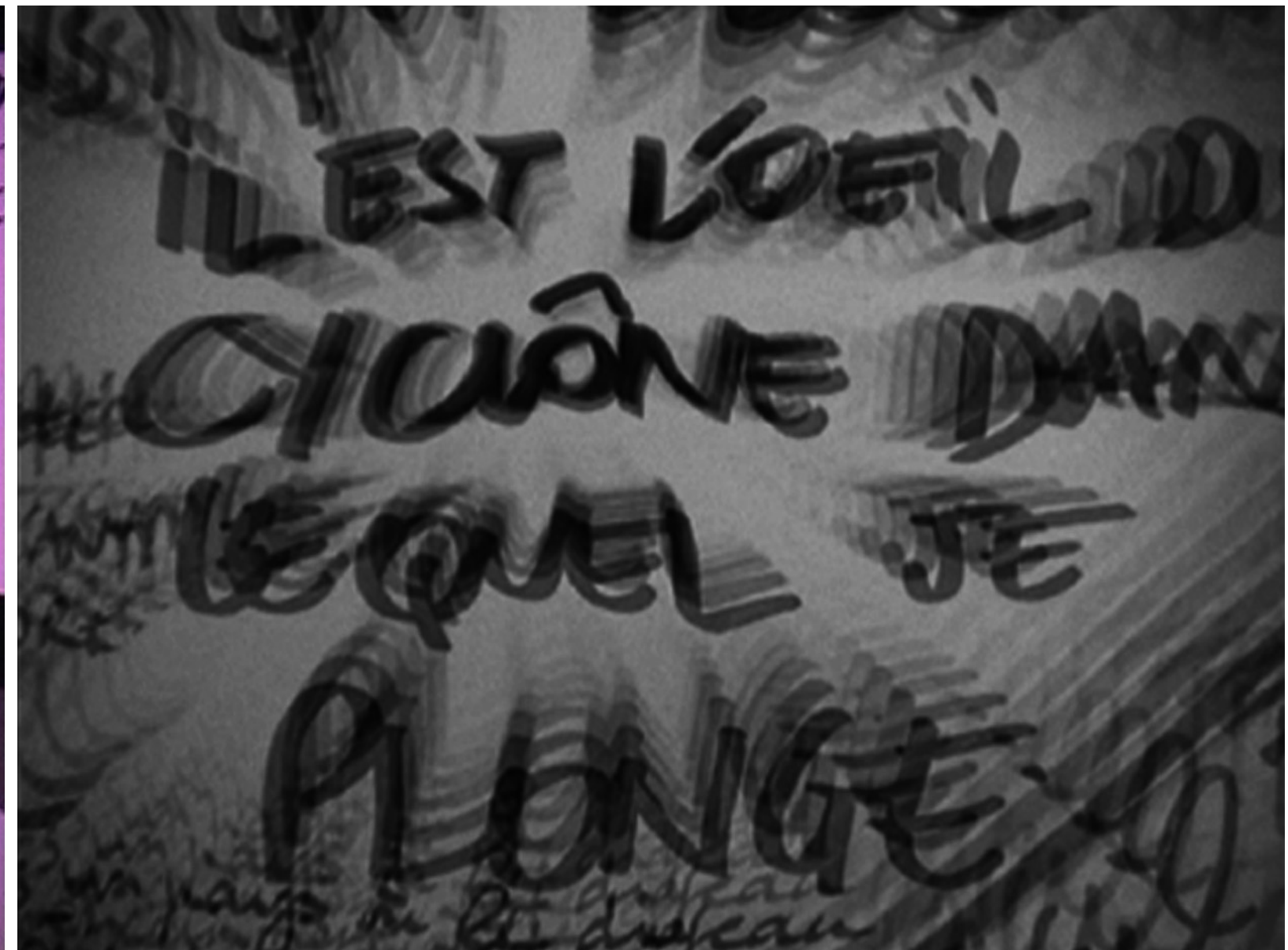
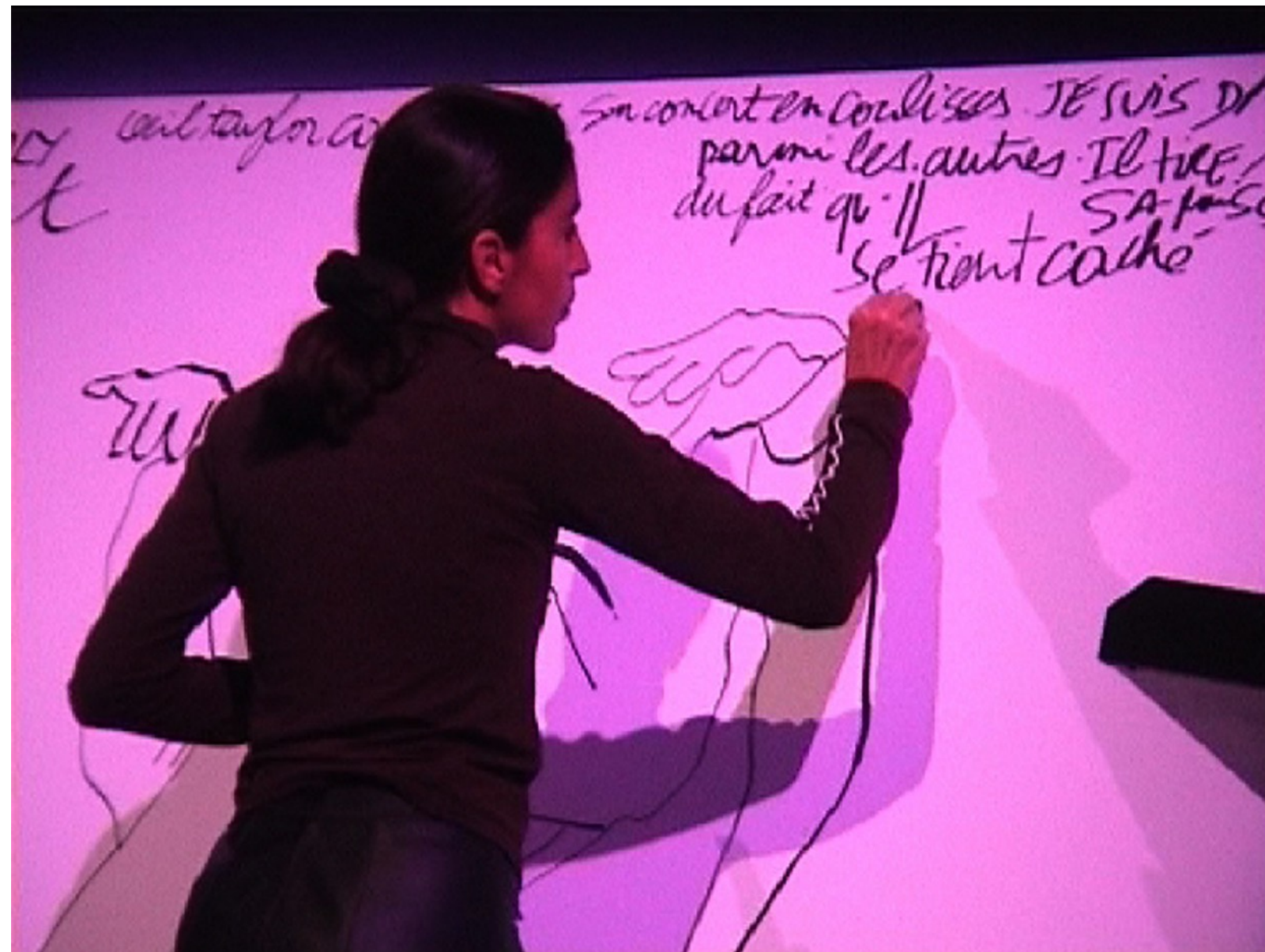
video_link TAKUSKAN THE ESSENCE OF LIFE

TAKUSKAN THE ESSENCE OF LIFE, performance
october 26th 2002, 6 minutes
Music live Ben Neill

video_link PERFORMANCE TAKUSKAN

TAKUSKAN_THE ESSENCE OF LIFE

SÉRIE CORPS_TEXTE



"Takuskan, the essence of life" - Eleven minutes of graphic trance dedicated to the pianist Cecil Taylor, one of the prophets of free jazz. Essence ? Whirlwind ! Off live, of course. A camera whirls in front of a canvas of tightly written, intertwined, disheveled, endless, explored, licked, catapulted words. And over that, like a guiding waltzing camera: the swing of a rock soundtrack more than jazz. No borrowing from Cecil's notes. But a dance of images and sounds tailored to Taylor. Style for style. Thus the homage to the « improvising composer" aims to be equal to his art of scratching the moment. Immersion by imitation and shift combined: the pulsation of the shots responds to the pulsation of the notes like two superimposable phrases. An infinite performance. An unfailing live where the artist's voice braiding is printed as a seal of immediacy. Speaking not with images but in the image.

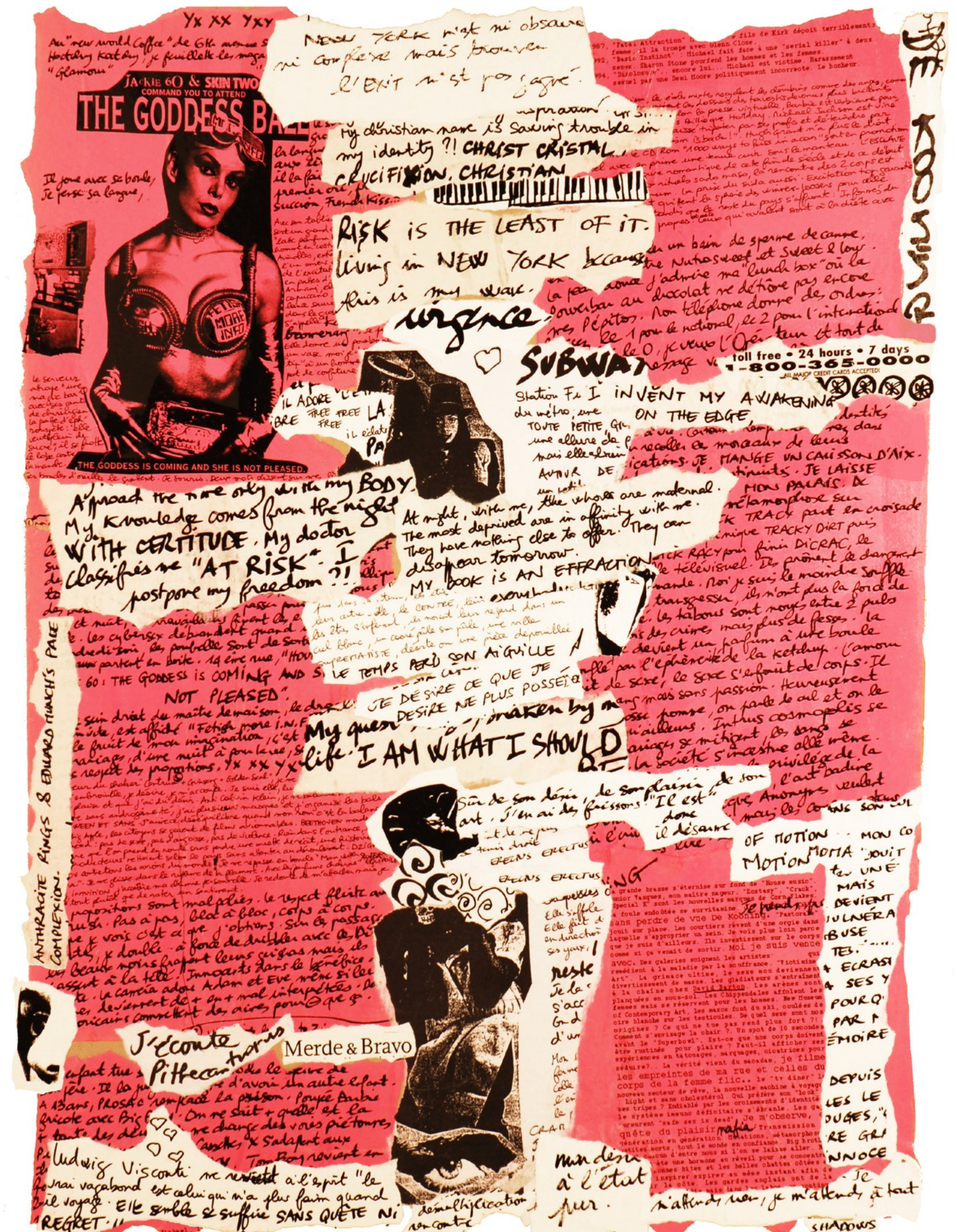
- Jean-Paul Fargier in Focus, Catalogue Vidéoformes, 2008

CUT_UPS, 2014
Collage & Fine Art print
81 x 60 cm
©Chrystel Egal, Paris

CUT_UPS

SÉRIE CORPS_TEXTE

« Following in the footsteps of the beat generation, I tear up my texts and assemble them. Different logic, different language. The similarities explode, the differences are heard. (my) cut-up is a metaphor for brotherhood. The tears are connected beyond norms. Without judgment. With collage, I think with my hands. »



2018 Une ville, Espace Culturel le 148, Alfortville, FR



CHRYSTEL EGAL

Grenoble, France, 1963

Lives & Works in Paris.

EDUCATION

Graduated in Political Science at the Institut d'Etudes Politiques, Grenoble, FR

D.E.S.S. Marketing-Publicité, D.E.A., Celsa Sorbonne, FR

Degree in Film Editing, University of California, Los Angeles. US

Degree in Journalism & Literature & Mass Media, Berkeley University, Berkeley, US

Ecole du Louvre with Bernard Blistène, FR

chrystel.egal@me.com

06 11 26 44 20

Site C.=

Instagram

Youtube

Collection Maison Européenne de la Photographie

Novels – Actes Sud Publisher

SOLO EXHIBITIONS

- 2023 *Nhanh Lên*, Le Hublot, Ivry sur seine, FR
2021 *(my) mandala Love*, Le Hublot, Ivry sur seine, FR
2015 *I'm pronoid*, Begramoff Gallery, Bruxelles, BE
2014 *(my) mandalas*, Maison de la Poésie - Y.I.A. Art Fair, Paris, FR
2009 *Chrystel Egal*, Galerie Caroline Vachet/Chevillotte, Paris, FR
1999 *Journées photographiques de Bienne*, Galerie Item, Bienne, CH
No Shit l'état limite, Centre d'Art Contemporain de Basse-Normandie,
Hérouville Saint Clair. FR
1998 *Princess with a penis*, Galerie Rabouan-Moussion, Paris. FR
1997 *Tribal*, Galerie About (Photography), Bangkok, TH
Princess with a penis, Galerie Nadine Gandy, Prague, FR

COLLECTIVE EXHIBITIONS - SELECTION

- 2023 *La Révolution ou la Guerre*, Cur. Hervé Ic, L'Approche, Bruxelles. BE
2018 *Une Ville*, Espace Culturel le 148, Alfortville, FR
2017 *En Famille !*, Cur. Marc Goldstain, Espace Saint Sauveur, Issy les Moulineaux, FR
2016 *La nuit s'ouvre*, B.L.A.M., Cur. Nadège Monchera & David Spanbock, Los Angeles, US
La Femme à la Bûche, Cur. Marie Gayet, Under Construction Gallery, Paris, FR
2015 *100 years 100 Artists*, Sobering Galerie, Paris, FR
2014 *(my) mandala love*, M.E.P. -YIA Art Fair, Paris, FR
Farewell Poetry, Le Langage des Viscères, Cur. Amine Boucekkine, Auditorium St Germain, Paris, FR
2013 *(About) Cafe Memory*. Nopadon Kaosamang. About Studio. Bangkok. TH
2013 *Live at the Scala Theater*, Cur. Chitti Kasemkitvatana, Bangkok, TH
2012 *Kraemer films*, Biennale des Antiquaires, Grand Palais, Paris, FR
2012 *Hong Kong Contemporary*, Cur. Christine Shreyer & Francine Meoule, Hong Kong, CN

FILMOGRAPHY

From 1993 to 2023, from 'Tribal' to 'STATE_MENT', 45 films among 19 belong to the Maison Européenne de la Photographie, Pari., FR

Film Collaborations

- 1995 *Kristeva* with Julia Kristeva, 9 & 2 minutes.
Ifa with Cecil Taylor & Alain Kirili, 14 minutes.
Toak with Ariane Lopez-Huici, 16 minutes.
100 000 lingams with Alain Kirili., 14 minutes.

COLLECTIONS

Maison Européenne de la Photographie - Paris, FR
The Kitchen video Collection, New York, US
Film-maker's Coop Catalogue, New York, US

Private Collections

France, Italy, United States, Great-Britain, Israel

- 2010 *Kraemer films*, Biennale des Antiquaires, Paris, FR
Tryptik Totemik, Cur. Chantal Descampagnes, Centre Culturel de Schaerbeek, Bruxelles, BE
- 2009 *Chacun son histoire*, Galerie Caroline Vachet, Lyon, FR
- 2008 *No Shit*, Musée urbain Tony Garnier, Lyon, FR
7 films, Biennale d'art contemporain de Busan, Busan, KR
- 2007 *Dionysos*, Lo specchio, la trottola, gli astragali, Rome, IT
Extasy, Cur. Gabriel Soucheyre, Galerie Haut-Pavé, Paris, FR
- 2005 *Destiny 05*, Video totem, Galerie Guillaume, Paris, FR
- 2004 *Terre, Eau, Feu*, Regards au féminin, Centre Culturel Auguste Dobel, Paris, FR
- 2003 *Takuskan, the essence of life*, Electric Body, Cur. Emma Lavigne, Cité de la Musique, Paris, FR
- 2002 *Enough of Confucius*, Orient eXtrême, Le Lieu Unique, Nantes, FR
Bulle Pocket, Igrek-bé, Paris, FR
Books & Films, Livresse, Charleroi, BE
Extasy, Ssamzie Studio 3 2001-2002, Kim Hong Hee, Seoul, KP
- 2001 *Extasy*, Call and Respons, Cur. Emma Lavigne Villette Jazz Festival, Paris, FR
Sloan the woman cop Fracture & Taboo, The Brewery Project, Los Angeles, US
- 1999 *Princess with the penis, 666*999*, Annie Auchere-Aguettaz, Espace 300 Bonlieu, Annecy, FR
Cities on the Move 6, Cur. Hans Ulrich Obrist & Hou Hanru, Bangkok, TH
- 1998 *Tribal*, Galerie Rabouan-Moussion, F.I.A.C., Paris, FR
Tribal & Princess, Paris Photo, Galerie Rabouan-Moussion, Paris, FR
Room O, Maison Européenne de la Photographie (M.E.P.), Paris, FR
Princess with a penis, Apm-mockba, Moscou, RU
- 1997 *Mr Orange, Mr Yellow*, 619 KBB 75, Cur. Laurence Hazout Dreyfus, Paris, FR
Room O, Printemps de Cahors, Cur. Jérôme Sans, One minute Scenario, Cahors, FR
Tribal, Instants donnés. Cur. Laurence Bossé & Angeline Scherf, A.R.C.
Musée d'Art Moderne de la Ville de Paris, Paris, FR
- 1996 *Toak, Exposition Ariane Lopez-Huici, AC Project room*, New York, US
The Bong, Jours tranquilles à Paris chez Paolo Goyannes, Cur. Alain Kirili, Paris, FR
- 1995 *Studio des Islettes*, Cur. Alain Kirili, Paris, FR

FILM FESTIVAL & SCREENINGS

- 2018 Ephemereye Film Festival, Fremont, Californie. US
CineHaïku Film Festival, Gordes, FR
- 2010 Mostra de Campinas, Brasil, BR
- 2008 Vidéoformes, Clermont Ferrand, FR
MK2 Bibliothèque, Paris, FR
Arte télévision, « M. la Maudite » by Jean-Paul Fargier, FR
- 2007 16^e Festival Internacional de Arte Electronica, Sao Paulo, BR
Festival des Zimages, La Réunion, FR
Festival des Sens, Sainte Lucie, La Martinique, FR
- 2006 Foire Internationale d'Art Contemporain, Istanbul, TR
International Short Film Festival, Bangkok, TH

NOVELS & PHOTO BOOKS

- 2023-13 *Articles* published in J'attends le numéro 1.
- 2018 *Partir loin rapproche de soi*, Short story, L'Institut, P.U.G Publishers.
Hors série C=. J'attends le numéro 1 Publisher, Laboratoire de
Recherches Créatives.
WorkOf. Retrospective ebook d'artiste, Grand Prize Tribew & Maison
des Artistes.
- 2017 *Artybook*, Catalog Exhibition En famille ! Tribew Publisher.
- 2014 *(my) mandalas*, C.= Publisher.
- 2009 *Karezza, la caresse ultime*, Leporello, Atelier Clot Publisher.
- 2002 *Bulle Pocket*, Callipyge Publisher.
- 2001 *New York est mon excès*, Novel, Actes Sud Publishers, Paris.
- 1999 *No shit, l'état limite*, Roadbook, Bangkok.
- 1998 *Kovalam Beach*, Novel, Actes Sud Publishers, Paris.
- 1997 *Princess with a penis*, Nadine Gandy Publishers.

PERFORMANCES

- 2018 *(my) mandala Freedom*, Festival Lion Noir, Les Soirées Dessinées,
Montrouge, FR
- 2017 *En Famille !* Les Soirées Dessinées, Espace Saint Sauveur,
Issy les Moulineaux, FR
- 2002 *Takuskan*, Cur. Emma Lavigne, Performance with Ben Neill
the Mutantrumpettist, Cité de La Musique, Paris, FR

Sélection Festival Vidéoformes, Clermont Ferrand, FR
 2005 Maison Européenne de la Photographie, Paris, FR
 2004 Musée de Grenoble, Grenoble, FR
 Canal Opus, Paris, FR
 2003 *New York Est mon Excès*, Batofar, Paris, FR
New York Est mon Excès, Sauflundi, Paris, FR
 2002 Vidéochroniques Festival, Marseille, FR
 2001 Rencontres Internationales Paris/Berlin, Berlin, DE
 My Generation, Cur. Mark Nash & Alexandre Pollazon, Atlantis Gallery, London, GB
 Rencontres Internationales Paris/Berlin. Cur. Jean-François Rettig, Cinema Entrepôt, Paris, FR
 Americana, Divan du Monde, Paris, FR
 1999 Provisoirement et pour toute la nuit, Le Dépôt, Paris, FR
 Action Christine movie Theater, Hors Circuit, Paris, FR
 Centre Brotfabrik, Hors Circuit, Berlin, DE
 Alain Kirili Exhibition, Musée de Grenoble, Grenoble, FR
 Centre d'Art Contemporain de Basse-Normandie, Hérouville St Clair, FR
 1998 About (Cafe), Bangkok, TH
 1997 The Kitchen's program, Station Arts Electroniques, Rennes, FR
 Project 304, Alliance Française, Bangkok International Art Film Festival, TH
 Project 304, Japan Cultural Center, Bangkok International Art Film Festival, TH
 Hybrid n°10, The dog chases its tail, The Kitchen, New York, US
 1996 Manhattan Cable, New York, US
 Nuyorican Poets Cafe, Sex & Sensibility, New York, US
 Bodies, Rio Cinema Festival, Rio, BR
 1996 Court toujours, Paris, FR
 Ecole des Beaux-Arts, Paris, FR
 L'Oeil du Cyclone, Canal+, Paris, FR
 Rencontres Vidéo Art plastique, Centre d'Art Contemporain de Basse-Normandie,
 Hérouville Saint Clair, FR
 Chrystel Egal's Fictional Portraits, Harvard University, Cambridge, US
 Metropolis, Arte, Paris, FR
 New Film, The Millennium, New York, US
 Le Cercle de Minuit, France 2, Paris, FR
 1995 Rough Stuff, The Millennium, New York, US
 Best of & Court toujours, Festival de la Vidéothèque de Paris, Paris, FR
 The Art Music Connection Today, School of Visual Arts, New York, US

GRANTS & AWARDS

2018 *Finalist*, Cinehaïku Film Festival, CH
 2017 *Grand Prix Tribew & Maison des Artistes*, WorkOf ebook
 Retrospective, Paris, FR
 1999 *Prize Thyde Monnier* by La Société des Gens de Lettres, Paris, FR
 1998 *Writer grant* by Le Centre National Littéraire, Paris, FR
 1997 *Artist Grant* by l'AFAA, Residency in Thailand, TH
 1995 *Grant & Residency* at the Ledig House International Writer's, ArtOmi
 Foundation, Upstate N.Y., US
 1994 *Prize Leonard de Vinci* by the Minister of Foreign Affairs,
 4 years of residency in New York. US
 1984 *Student Prize* by Le Figaro Newspaper, Studies at the
 University of California, Los Angeles, US
 1982 *Student Prize*, Grant to study at Berkeley University, Berkeley, US

RADIO PROGRAMS - DIRECTOR

2000 -1999
 -*Carnets Nomades*, France-Culture with Gaspar Noë, Claude
 Levêque, Sébastien Lapaque, Tana...
 -*Les Nuits Magnétiques*, France-Culture.
 -*Coupé, Rêvé, Collé, Sloan*, France-Culture.