

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

STATE_MENT CHRYSTEL EGAL



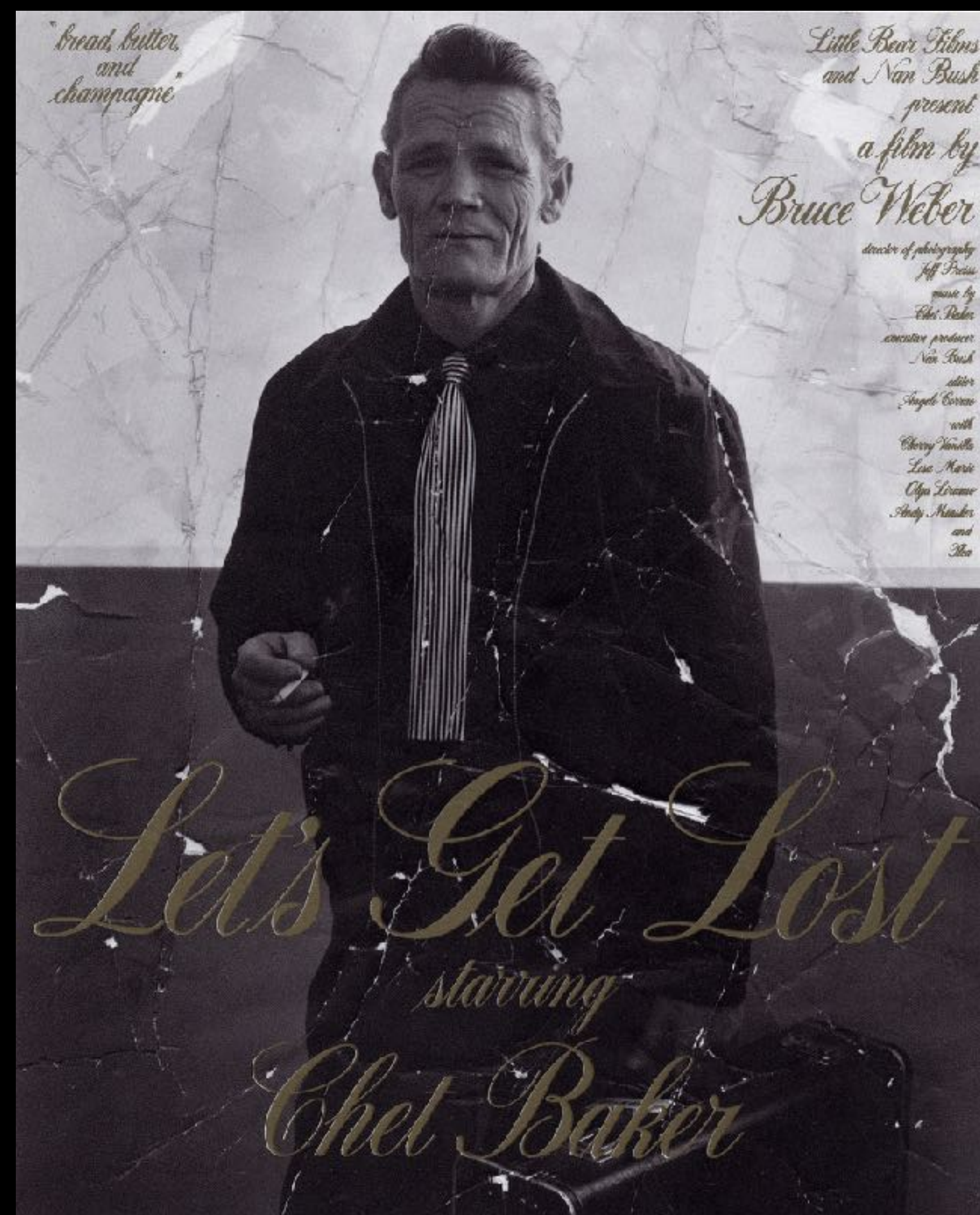
"I shuffle words with images. Films, snapshots, letters, spaces through which, needle-like, I can thread myself. Images traces, anagrams of gap, of loss and of reunion."

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

Serie FICTION_PORTRAIT

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, Art Critic & Curator 2018



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

FREE_RUNNER

Serie FICTION_PORTRAIT



« With the void for horizon, he is a joyeux mystery with 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, Art Critic & Curator

1948 HONG KONG, 2004

video, super 8 film

2 minutes

Music « Light trap »_Scorn

video_link 1948 HONG KONG (in process)

NHANH LÊN [HURRY UP]

Serie 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

NHANH LÊN [HURRY UP]

Serie 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. »

2023 Nhanh Lê, Buddha, Cur. Jean-Philippe Pélissard, Le Hublot, Ivry sur seine, FR

2024 *ELEMENTAL*, Act III
vidéo, super 8, Leica
Film réalisé avec Anne Guillaume
6 min.27
Musique Trove_Ben Neill
video_link *ELEMENTAL*, la transe des
éléments

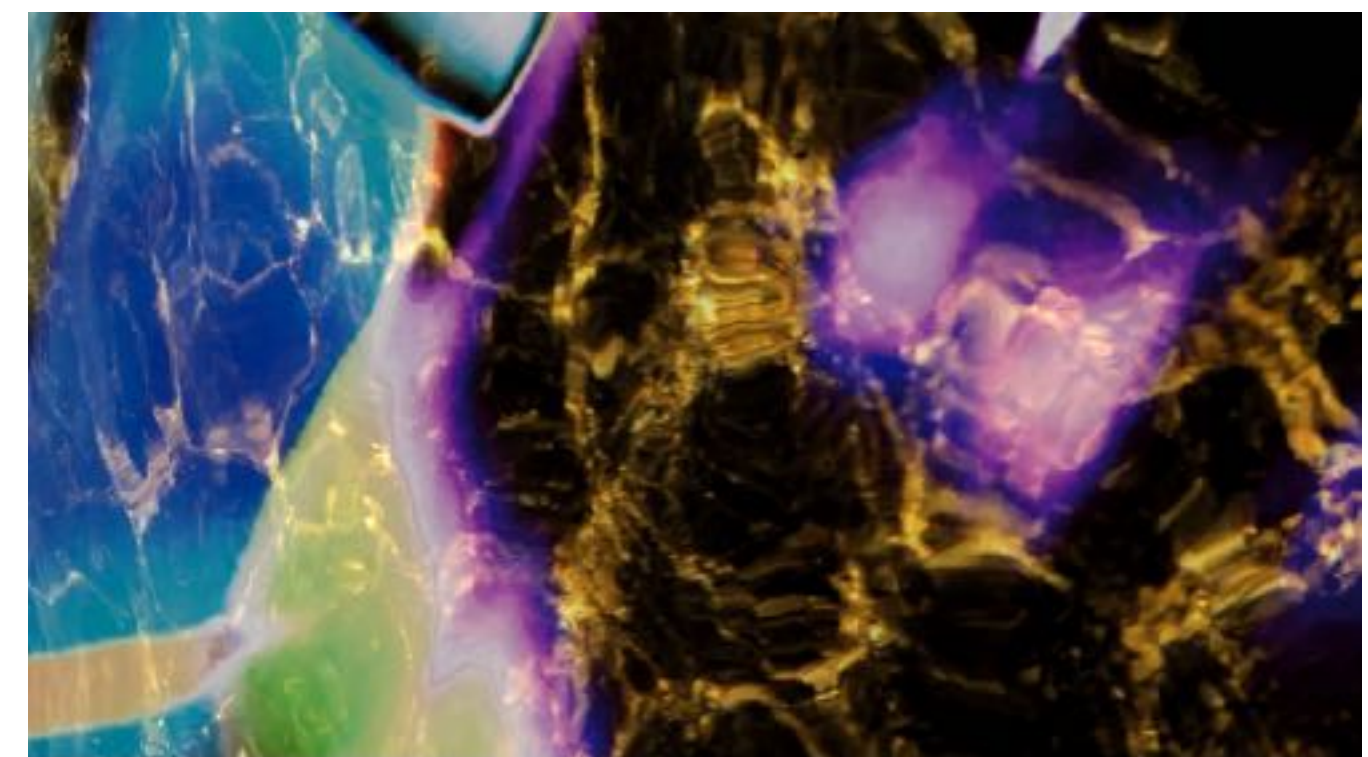
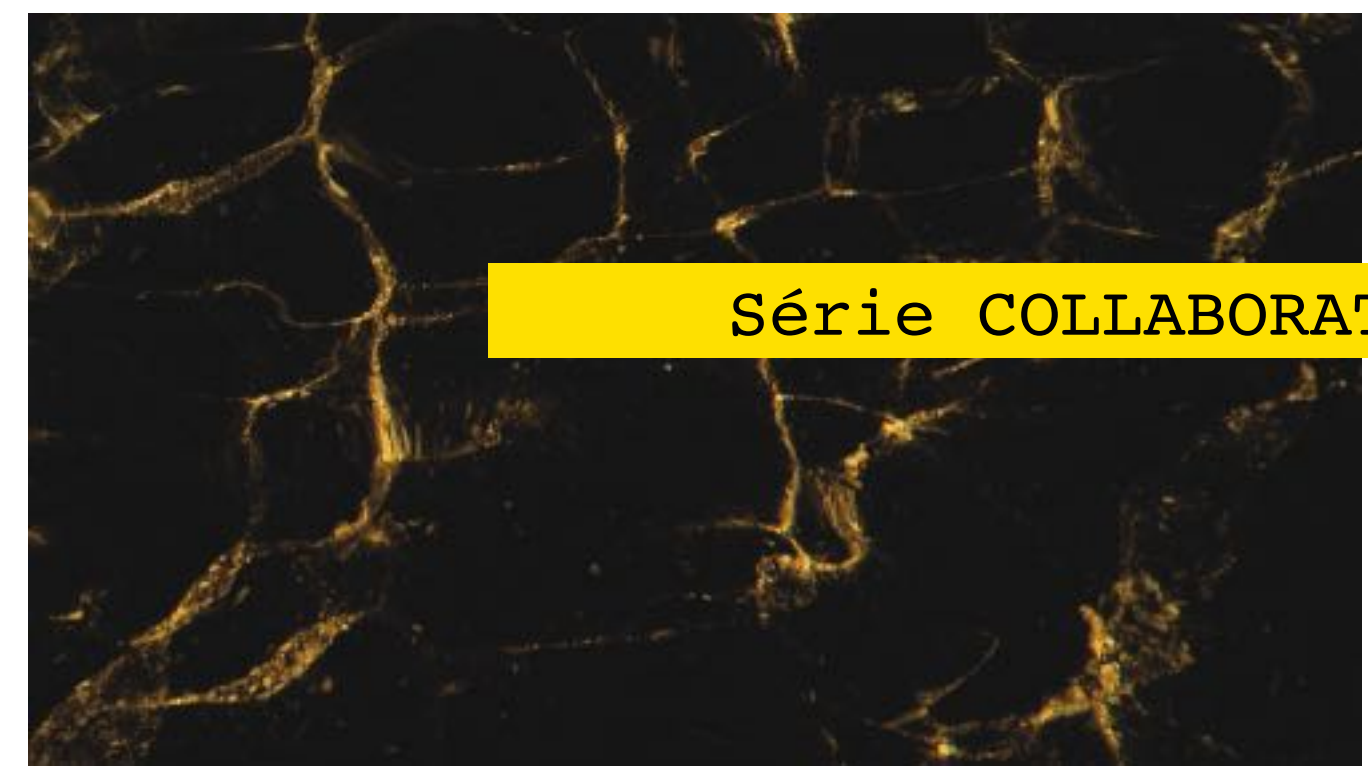
ELEMENTAL

A film that is organic, ecstatic, and free.

Our desire : to activate all the senses. To involve the entire being. To spiritualize the body. To embody the soul. Our trees dance, caress, and whip the wind. The clouds tremble, breathe. The intoxication of the sea that embraces and ignites the other elements. Transparency. Contrast. Superimpositions. Vapor of light. Black without image. Gradations of white. Overexposure to black. Staccato of the stars. Sun fire. Moon sea. Our elements live, breathe, and jostle us. End of the film, departure towards abstraction. A borderless film. Horizon upside down. Towards an infinite, non-ordinary reality that would give access to different knowledge, a more intense consciousness. Trance. Change. Crossing. Passage. Giving back one's gaze to nature. Letting oneself be invaded and traversed by it.

Chrystel EGAL & Anne GUILLAUME

Série COLLABORATION

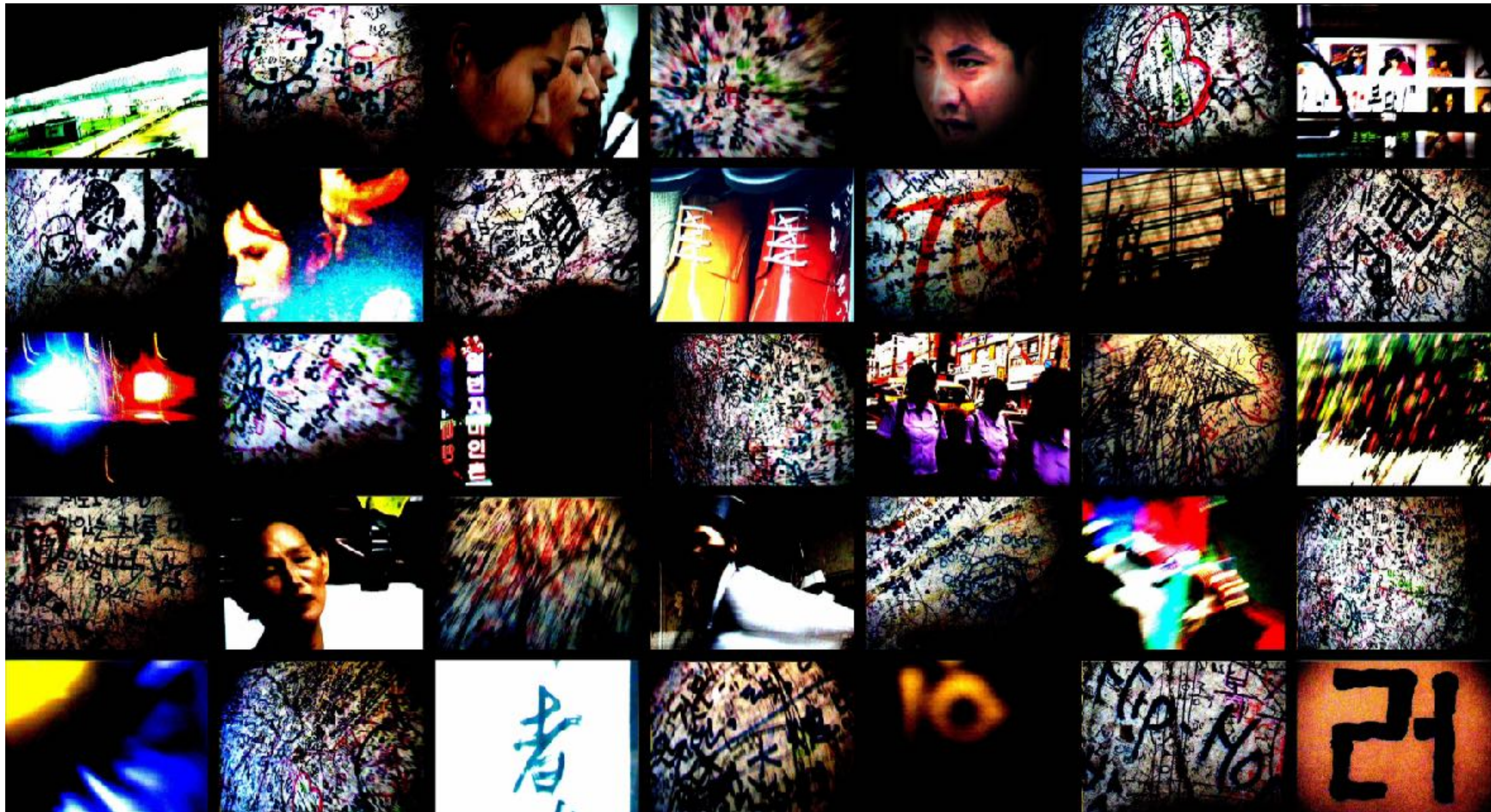


Mosaic of film stills
Print on satin paper
44 x 80 cm

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

Serie CORPS_TEXT



« 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, Cur. Patricia Solini, Le Lieu Unique, Nantes, FR

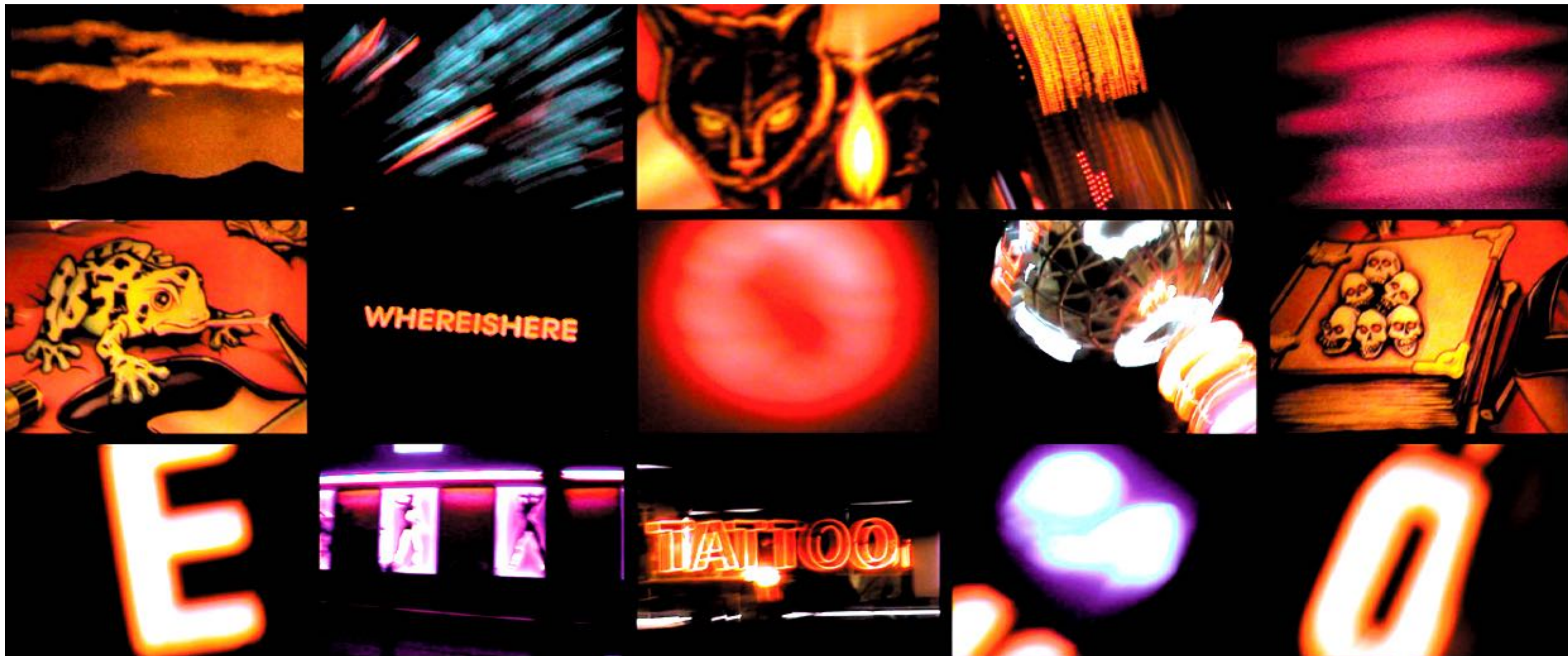
EXTASY, 2001, video, super 8
4 min 24 sec

Maison Européenne de la Photographie, Paris
Text Chrystel Egal
Music Dark Gift_Ben Neill
video_link EXTASY

EXTASY

Serie ILLUMINATION

Series of 10 film stills
Fine Art print
30 x 40 cm



« 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*, Dir. Won Bang Kim, 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 dilatéés, 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,
guyser 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
des LIEUX INNOCENTS, entre ici et LA: LA SOUND FACTORY, LE TUNNEL, SUGAR
BARRIES. J'APPARTIENS
à cet instant SPONTANÉ, tatoué à vie sur MON ÉPAULE,
LA COCCINELLE à 7 POINTS DÉBALQUÉE 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. »

CHRISTEL EGAL

New York
est mon excès

ACTES SUD
« Générations »

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 THE WARRIOR SPIRIT

NO SHIT_THE WARRIOR SPIRIT

Serie FICTION_PORTRAIT

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, Art Critic, 1999



2008 *Expenditure*, Dir. Won Bang Kim, Biennale d'Art Contemporain de Busan, KR
2008 *Thaïland Here & Now*, Galerie Caroline Vachet, Lyon, FR
1999 *No shit*, Centre d'Art Contemporain de Basse Normandie, Cur. Gilles Forest, Brent Klinklum, Hérouville Saint Clair, FR
1998 *Les Moulins en ébullition*, Paris 13è, FR

Series of 10 photographs
Dye-sublimation print on metal
10 variations, 155 x 70 cm

NO SHIT_THE WARRIOR SPIRIT

Serie FICTION_PORTRAIT



« 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*, Dir. Won Bang Kim, Biennale d'Art Contemporain de Busan, KR

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

1999 *No shit*, Cur. Gilles Forest & Brent Klinklum, 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

Serie 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, Cur. Hans Ulrich Obrist & Hou Hanru, Cities on the Move 6,
Bangkok, TH



Series of 10 Photographs
 Print on satin paper
 95 x 81 cm

NO SHIT_ON THE EDGE

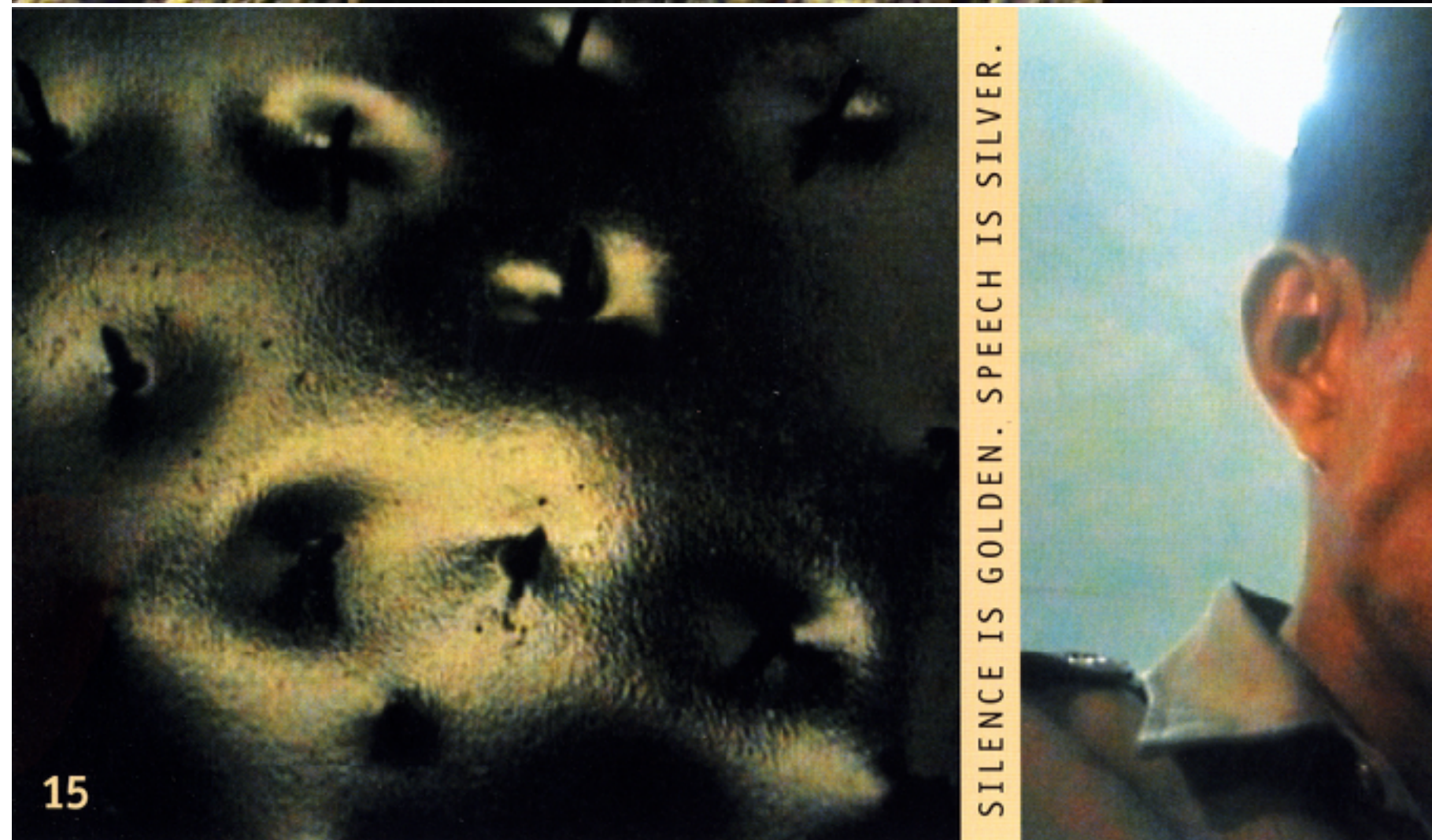
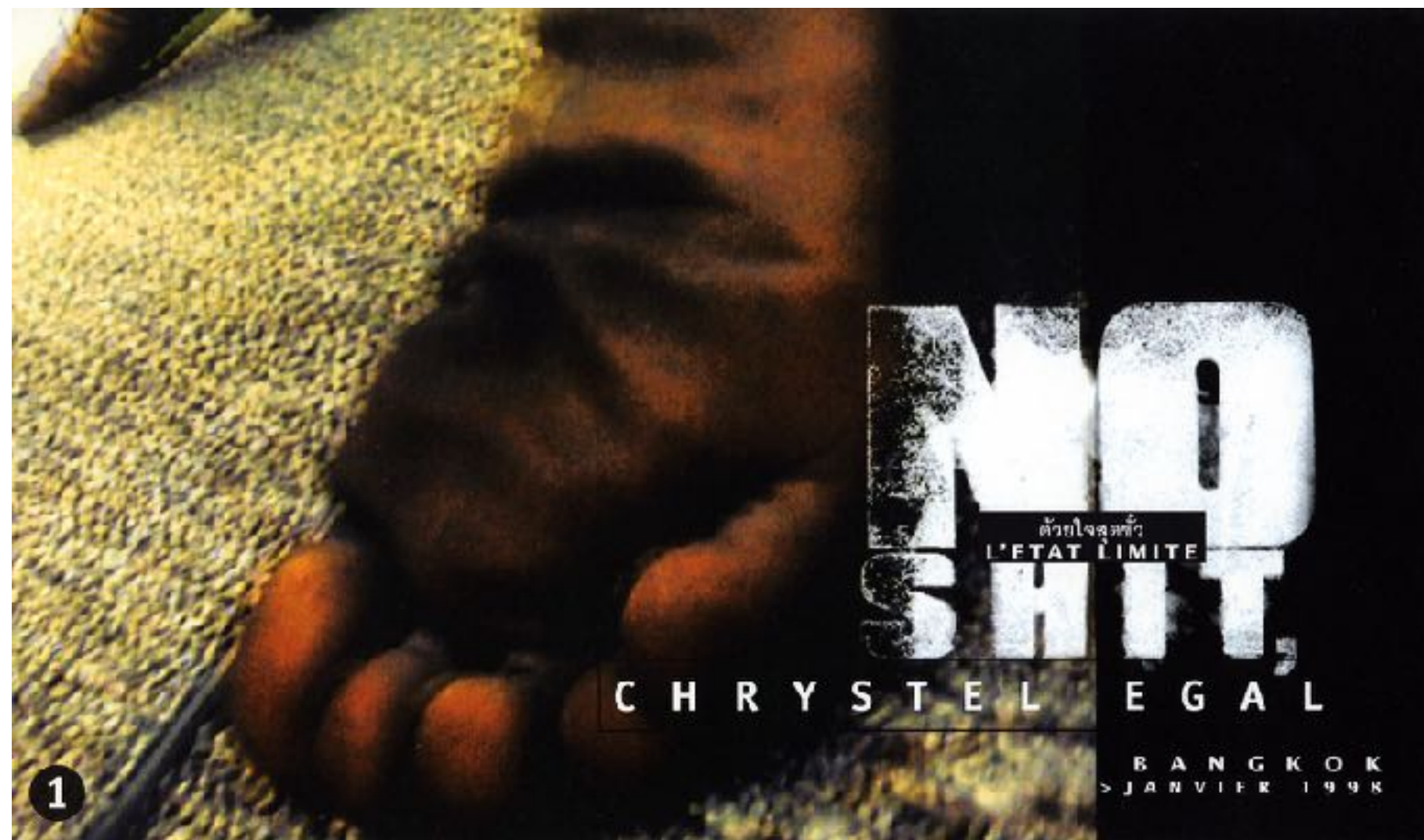
Serie ILLUMINATION



“ 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, Cur. Hans Ulrich Obrist & Hou Hanru, Cities on the Move 6, Bangkok, TH

NO SHIT_ON THE EDGE



« 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 THE WOMAN COP](#)

SLOAN_ THE WOMAN COP

Serie FICTION_PORTRAIT

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, Art Critic 1999

2008 *Expenditure*, Dir. Won Bang Kim, Biennale d'Art Contemporain de Busan, KR
2008 Festival de Cannes, International Art Show, Hôtel Carlton, Cannes, FR
2001 *Fracture/Taboo*, Cur. Juliette Salzmann, the Brewery project, Los Angeles, US
2001 *Americana*, Divan du Monde, Paris, FR



Mosaic of film stills
Fine Art print
54 X 83 cm

SLOAN_ THE WOMAN COP

Serie FICTION_PORTRAIT

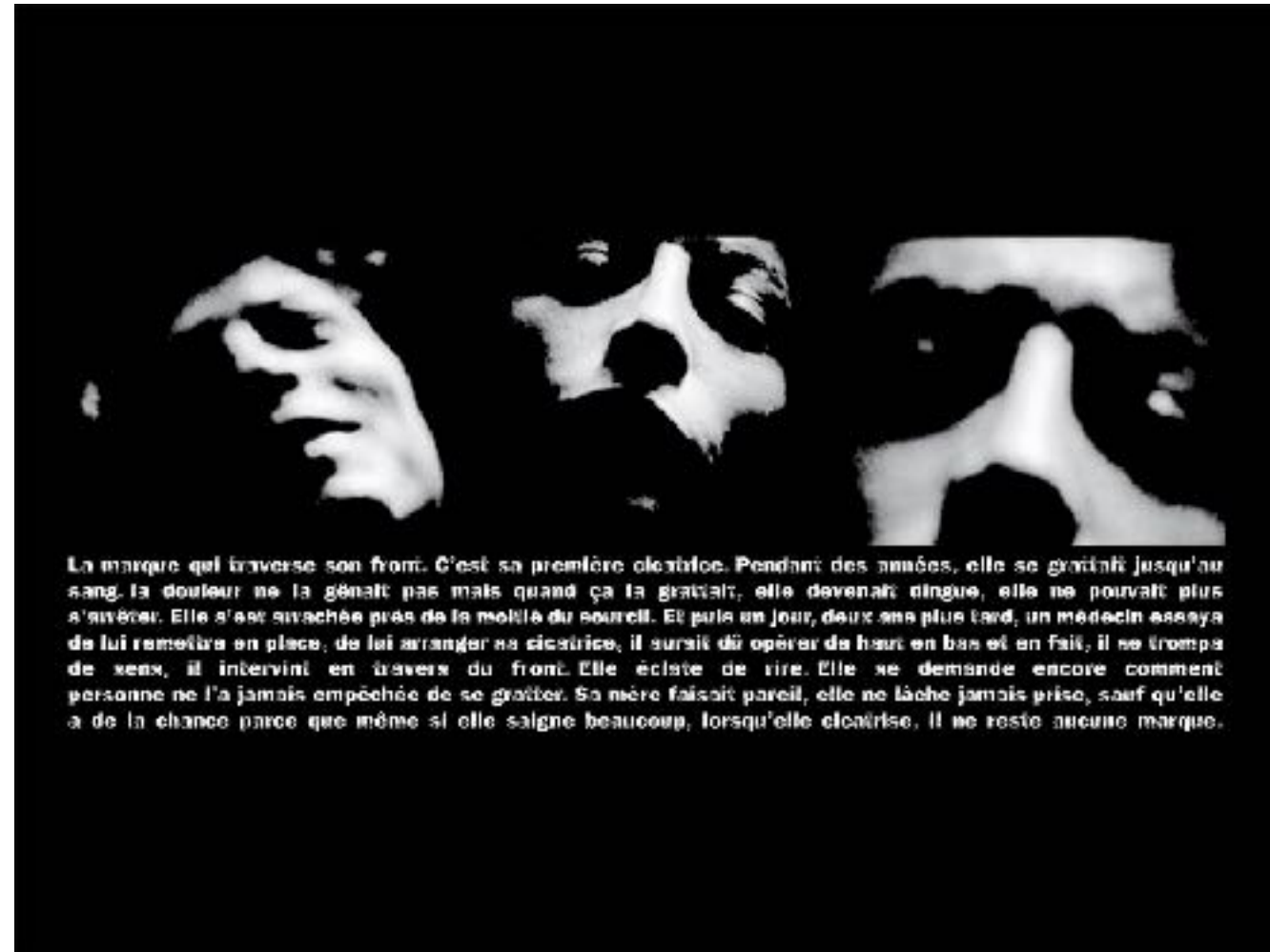


« Sloan, from the Los Angeles police, recovering in the Bronx. A series of flashes, the story of her abuses that are called scars. »

Series of 8 photographs
Print on satin paper
50 x 60 cm

SLOAN_ THE WOMAN COP

Serie FICTION_PORTRAIT



«An abusive mother. A missing father. Sloan succeeds, but her deep desire, she who needs no one: "To serve and protect others." Becoming a police officer isn't posh enough for her family. She discovers the violence of a world of Irish, anti-Semitic, and misogynistic men. They don't need her; they'll do everything to make her self-destruct. How to transcend the abuse we call scars (medical, physical, or emotional)? To not need anyone to avoid suffering? To dedicate oneself to others to transmit what one has not received ?»

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

Serie 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*, Dir. Won Bang Kim, 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*, Cur. Vincent Juillerat,
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

ROOM O

Serie ILLUMINATION



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

2008 *Expenditure*, Dir. Won Bang Kim, Biennale d'Art Contemporain de Busan, KR

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

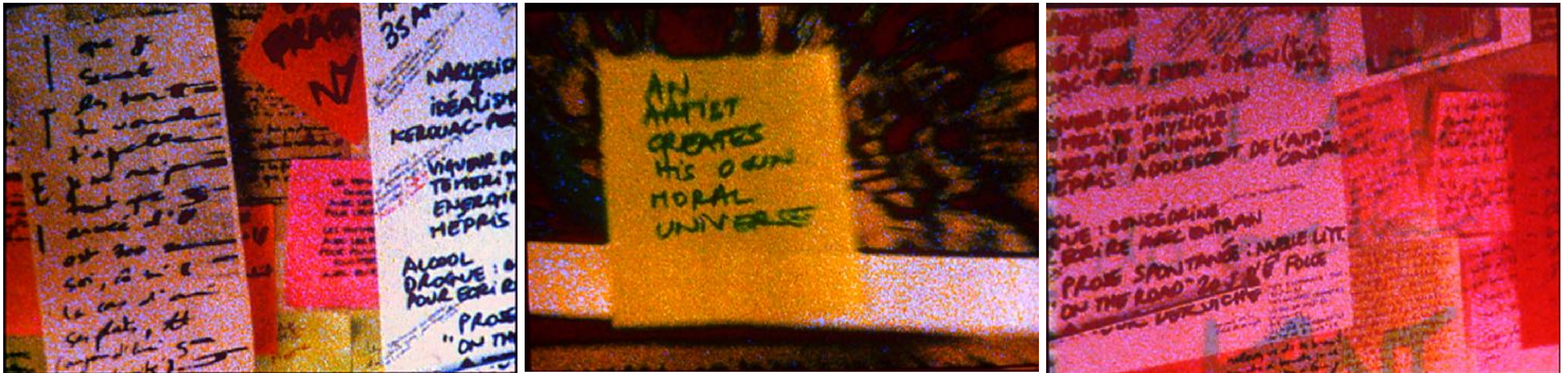
1998 *Room O*, Maison Européenne de la Photographie, Paris, FR

1999 *Lorsque les images s'arrêtent*, Cur. Vincent Jullerlat, 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

ROOM 0

Serie 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 0... »

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 WITH A PENIS

PRINCESS WITH A PENIS

Serie FICTION_PORTRAIT

« 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*, Dir. Won Bang Kim, 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

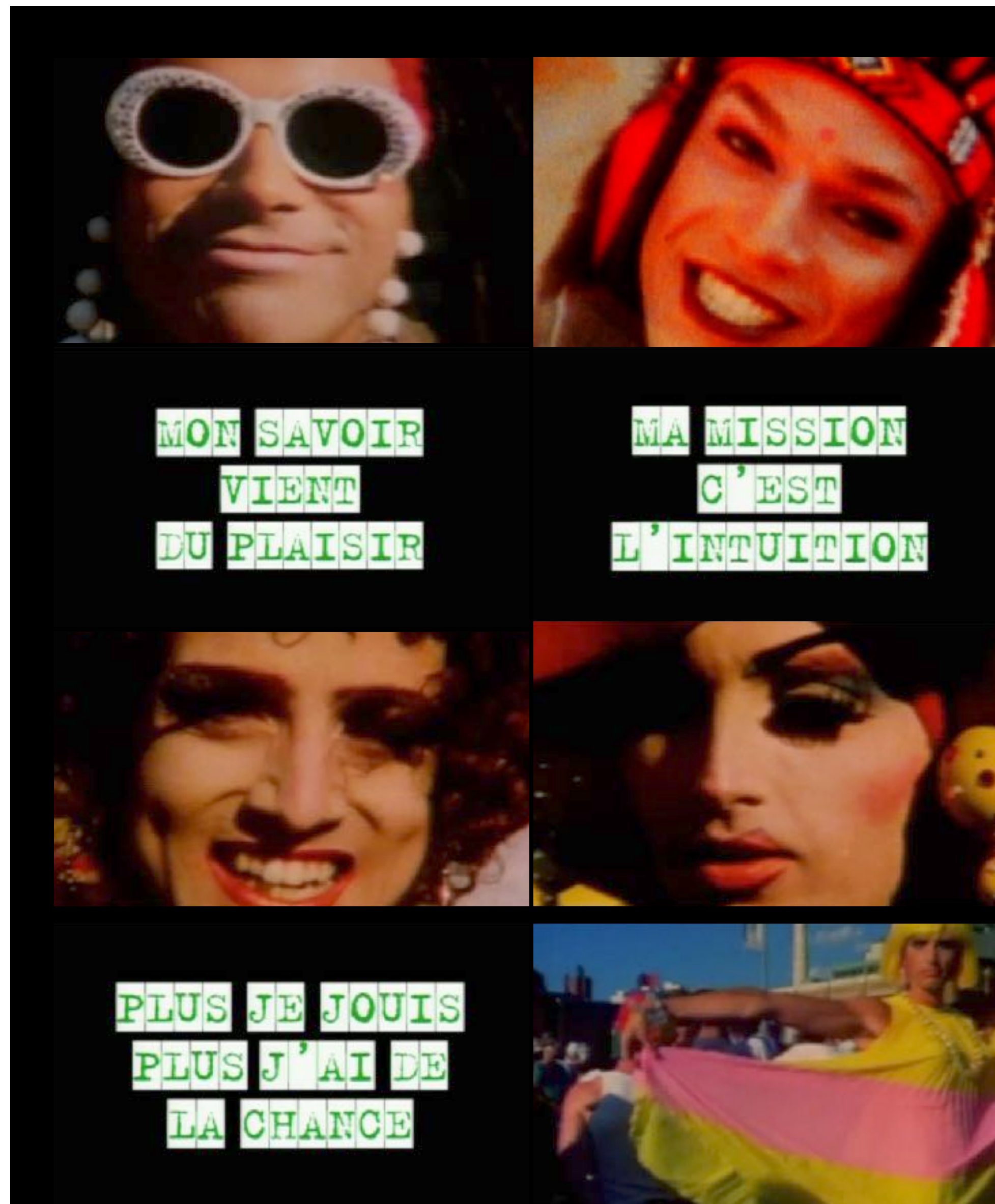
PRINCESS WITH A PENIS

Serie FICTION_PORTRAIT

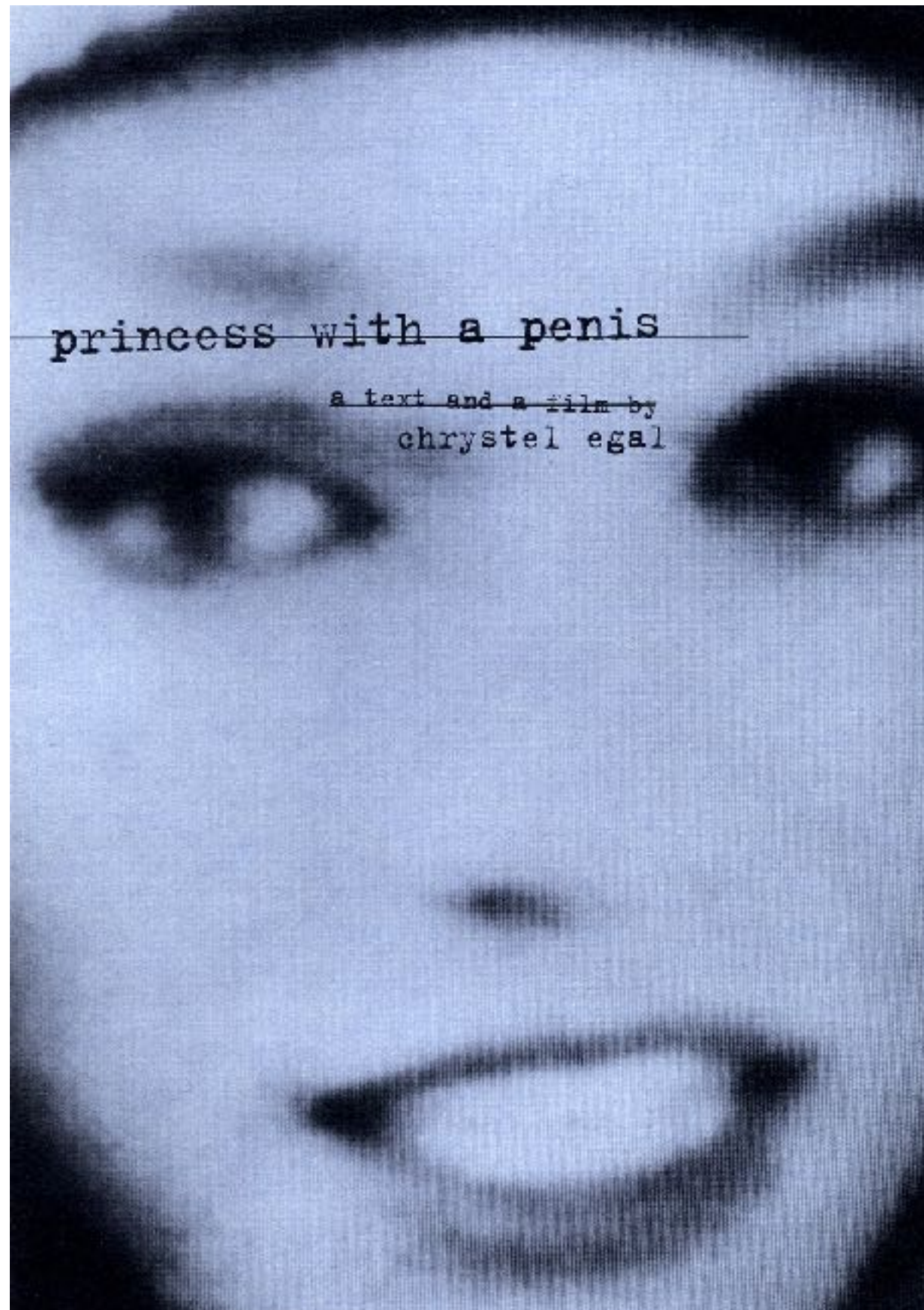
[...] Chrystel Egal seeks to question, because it is in her own frustrations that the source of all hidden violence leading to intolerance lies. She is the one who transgresses, who sees for us what we dare not look at. She is also the one we would like to be, because she moves in a free world, without 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, Art Critic, ARTPRESS 1999

2008 *Expenditure* Dir. Won Bang Kim, 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 toucher 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 she/he, 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](#)

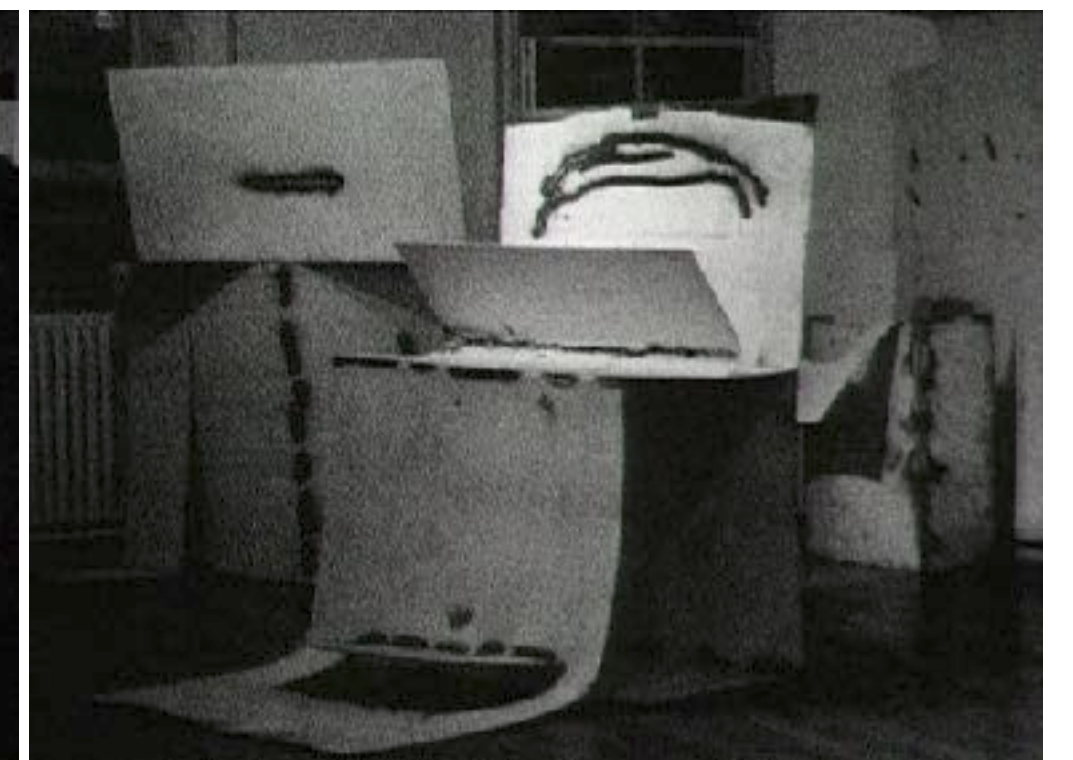
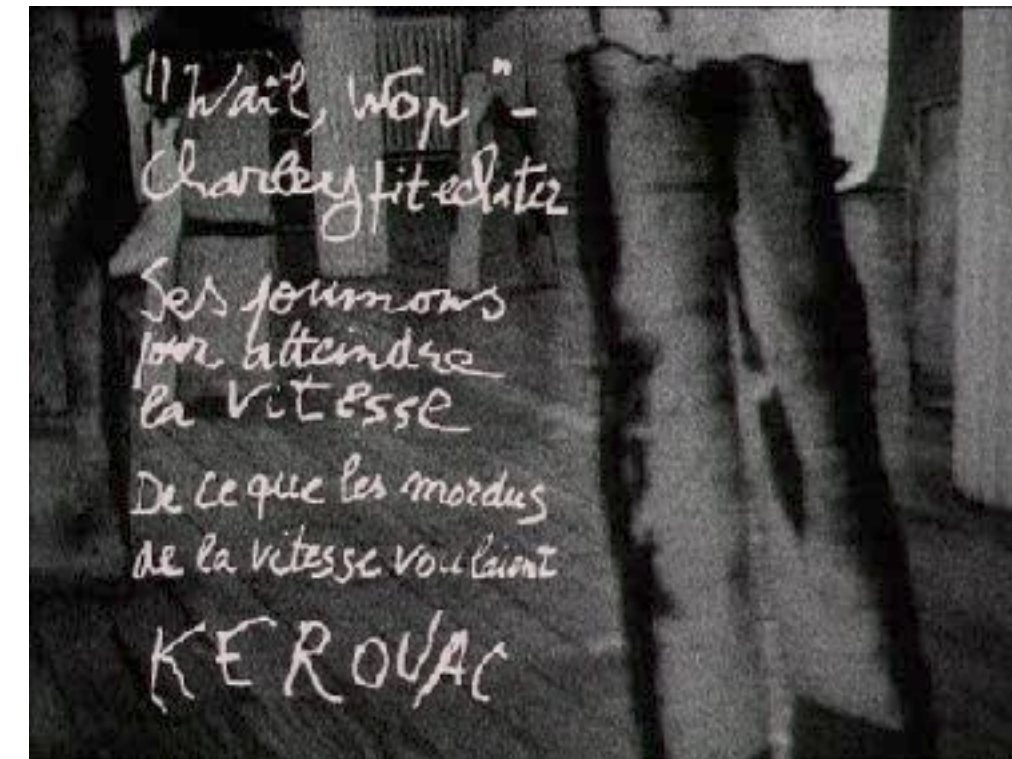
KIRILI

Serie FICTION_PORTRAIT

« 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 Alain Kirili Exhibition, Dir. Serge Lemoine, 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

Serie FICTION_PORTRAIT

« 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*, Dir. Wong Bang Kim, Biennale d'Art Contemporain de Busan, KR

1999 *Lorsque les images s'arrêtent*, Cur. Vincent Jullerat, Journées

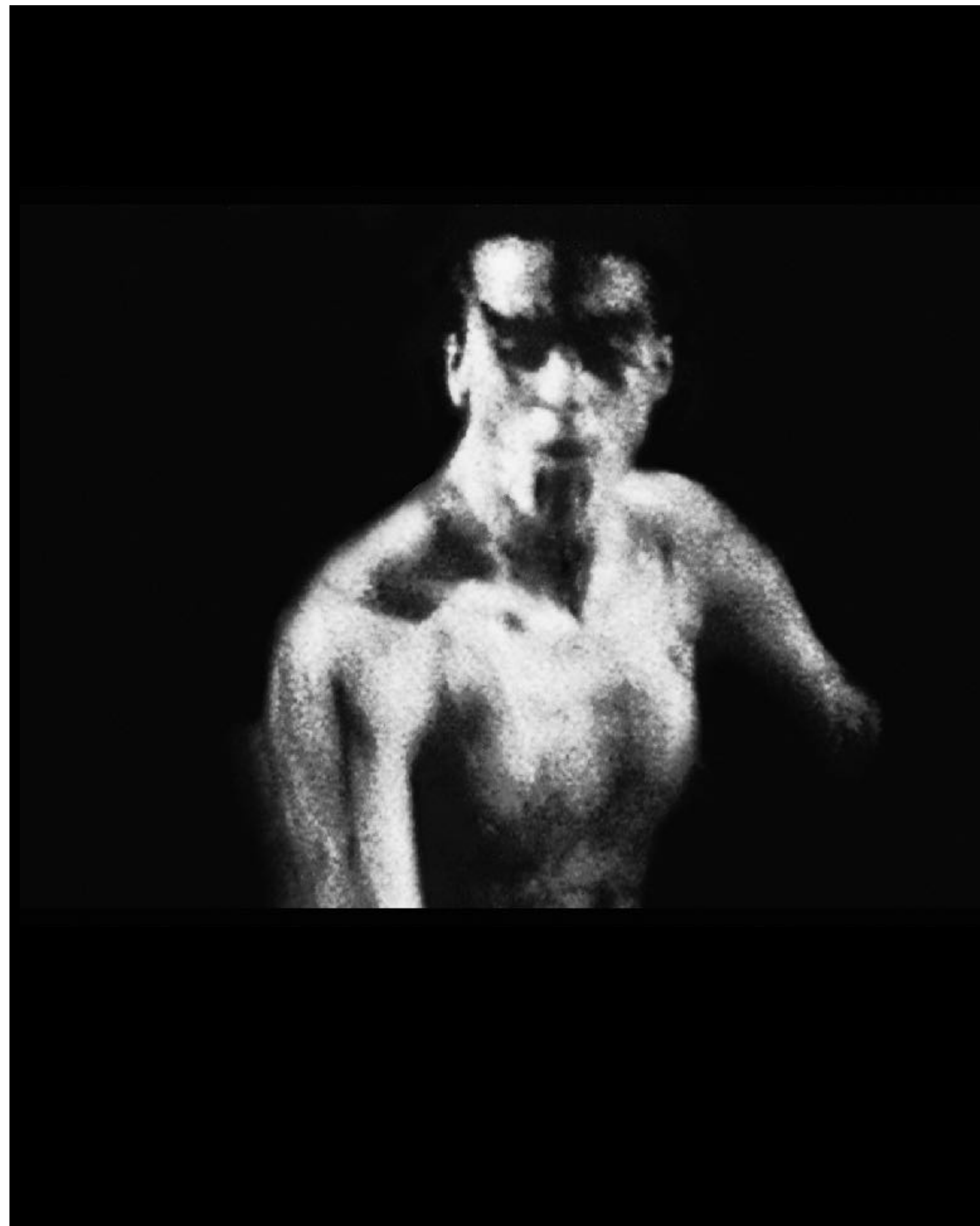
Photographiques de Bienne, Item Gallery. CH

1998 *Les Moulins en ébullition*, Paris 13^e, FR

1997 *Tribal*, Cur. Klaomard Yipintsoi, (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

TRIBAL

Serie FICTION_PORTRAIT

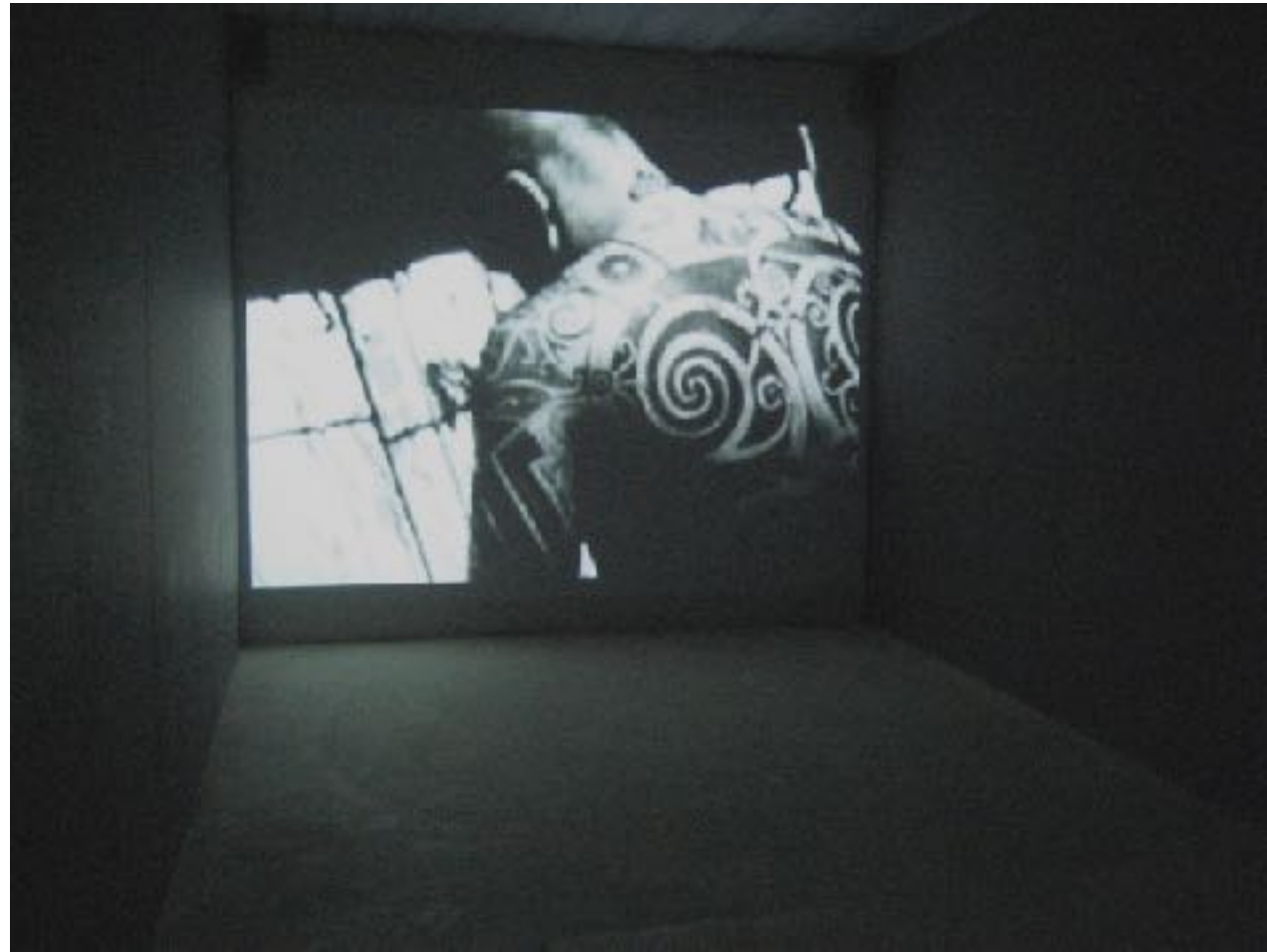
It is precisely in this borderline state that Chrystel Egal's characters flow, because the obsessive and violent practices she describes are not at any moment the expression of deviance, but rather fit into a much more complex pattern where the necessary self-inflicted danger that the subject imposes 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, Art Critic, *ARTPRESS* 1999

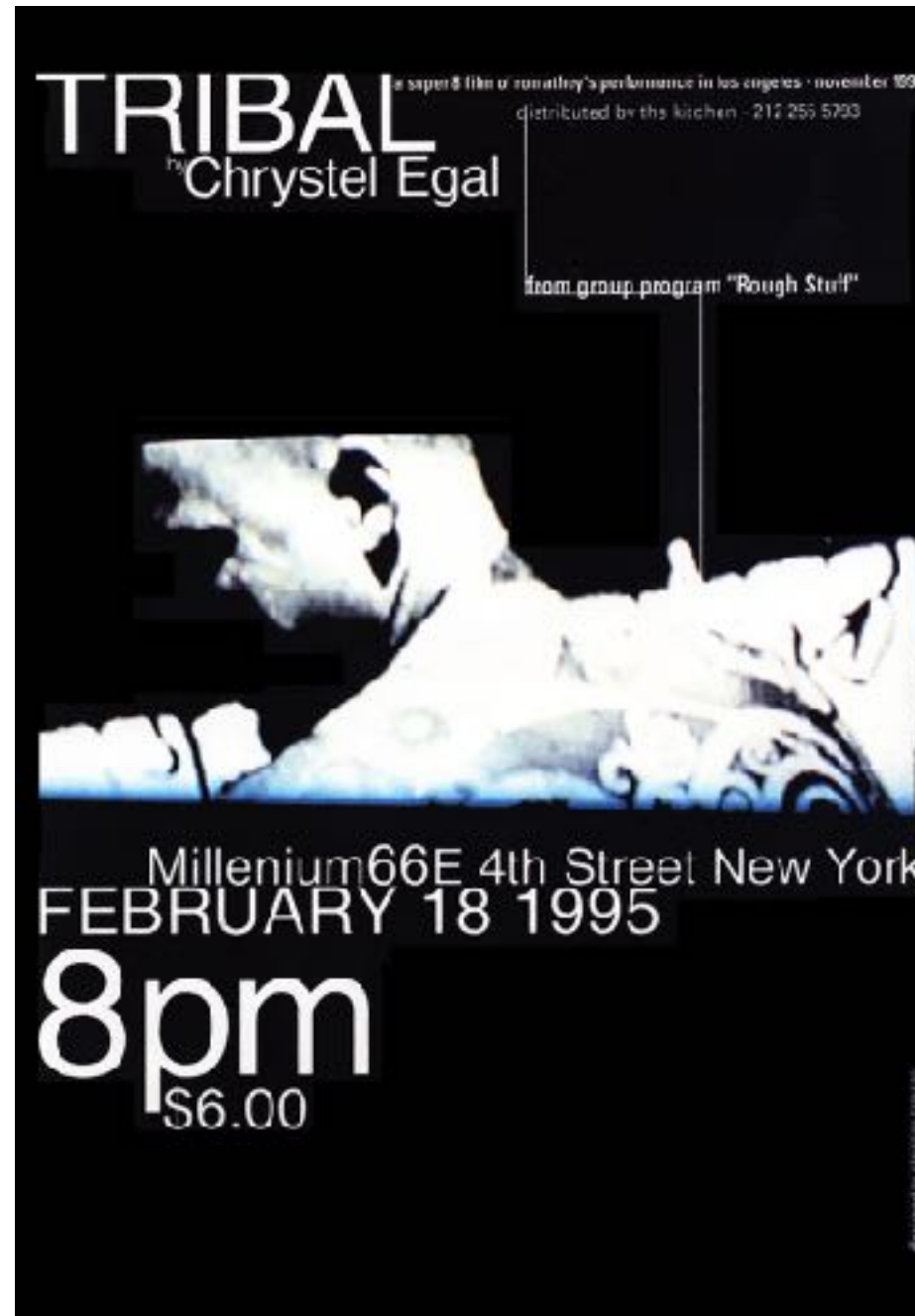
2008 *Expenditure*, Dir. Wong Bang Kim, Biennale d'Art Contemporain de Busan, KR
1999 *Lorsque les images s'arrêtent*, Cur. Vincent Juillerat, Journées Photographiques de Bienne, Item Gallery. CH
1998 *Les Moulins en ébullition*, Paris 13è, FR
1997 *Tribal*, Cur. Klaomard Yipintsoi, (about) Photography 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



TRIBAL



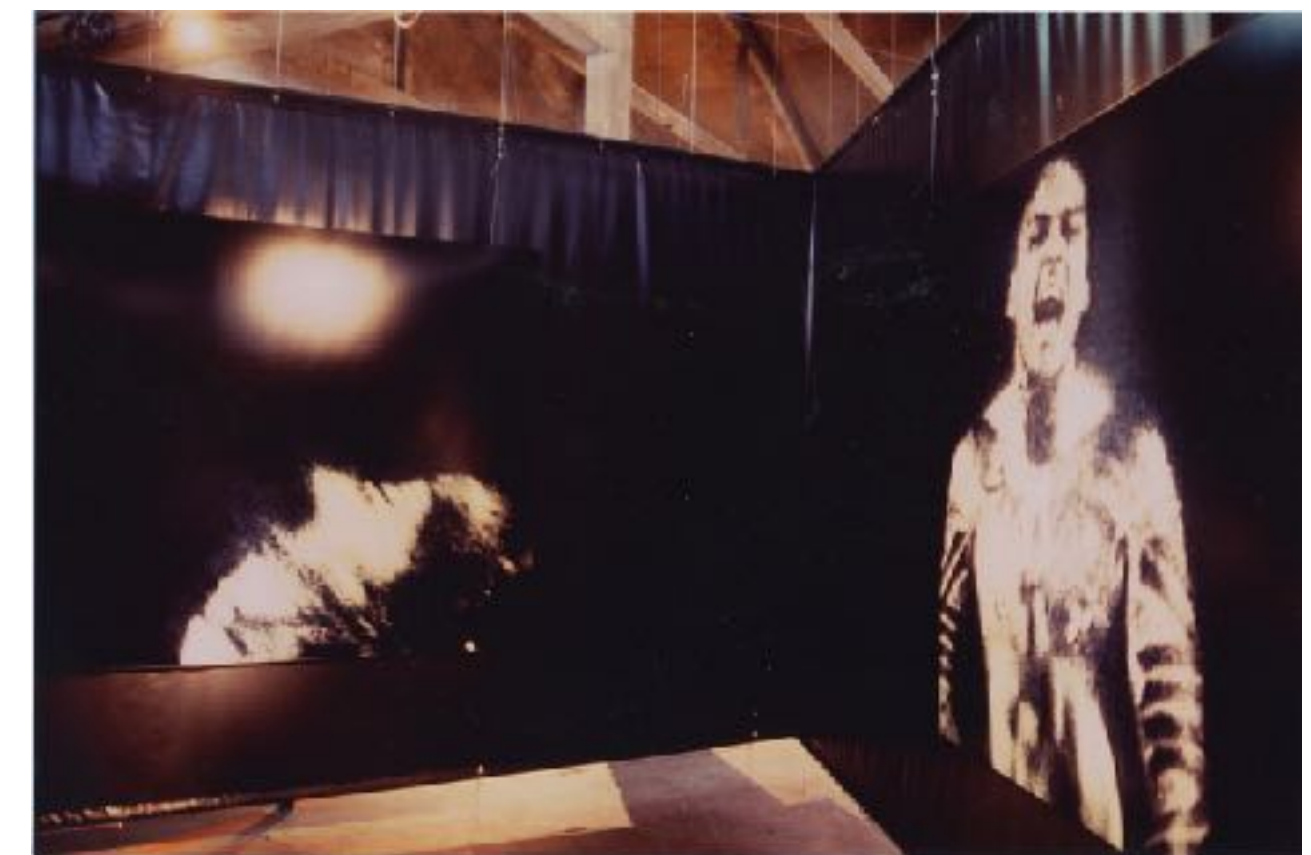
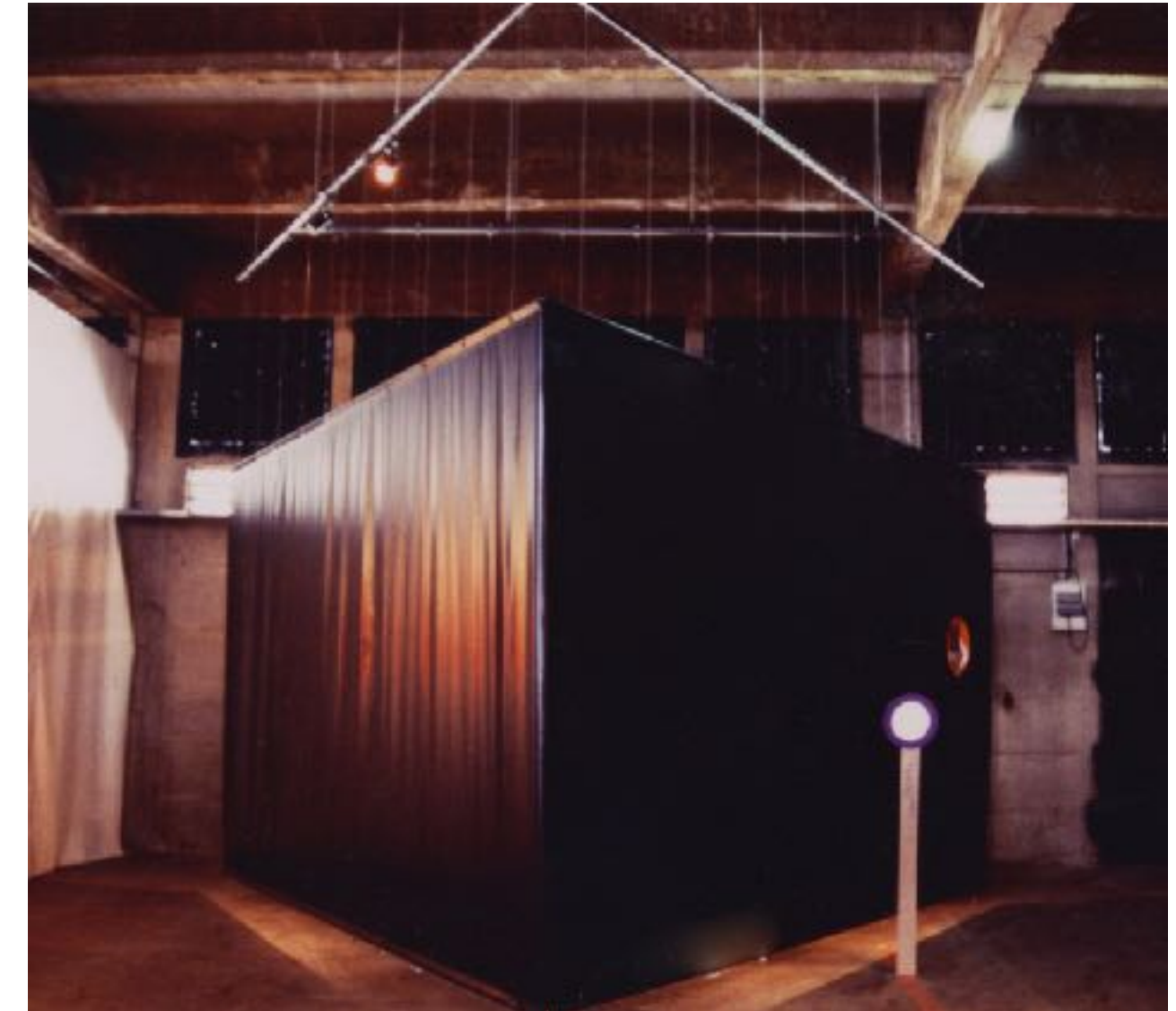
2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR



« 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. »



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



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

1999 *Lorsque les images s'arrêtent*, Cur. Vincent Juillerat, 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

Serie CORPS_TEXT

« 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

COMPTON 1993

Serie CORPS_TEXT



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

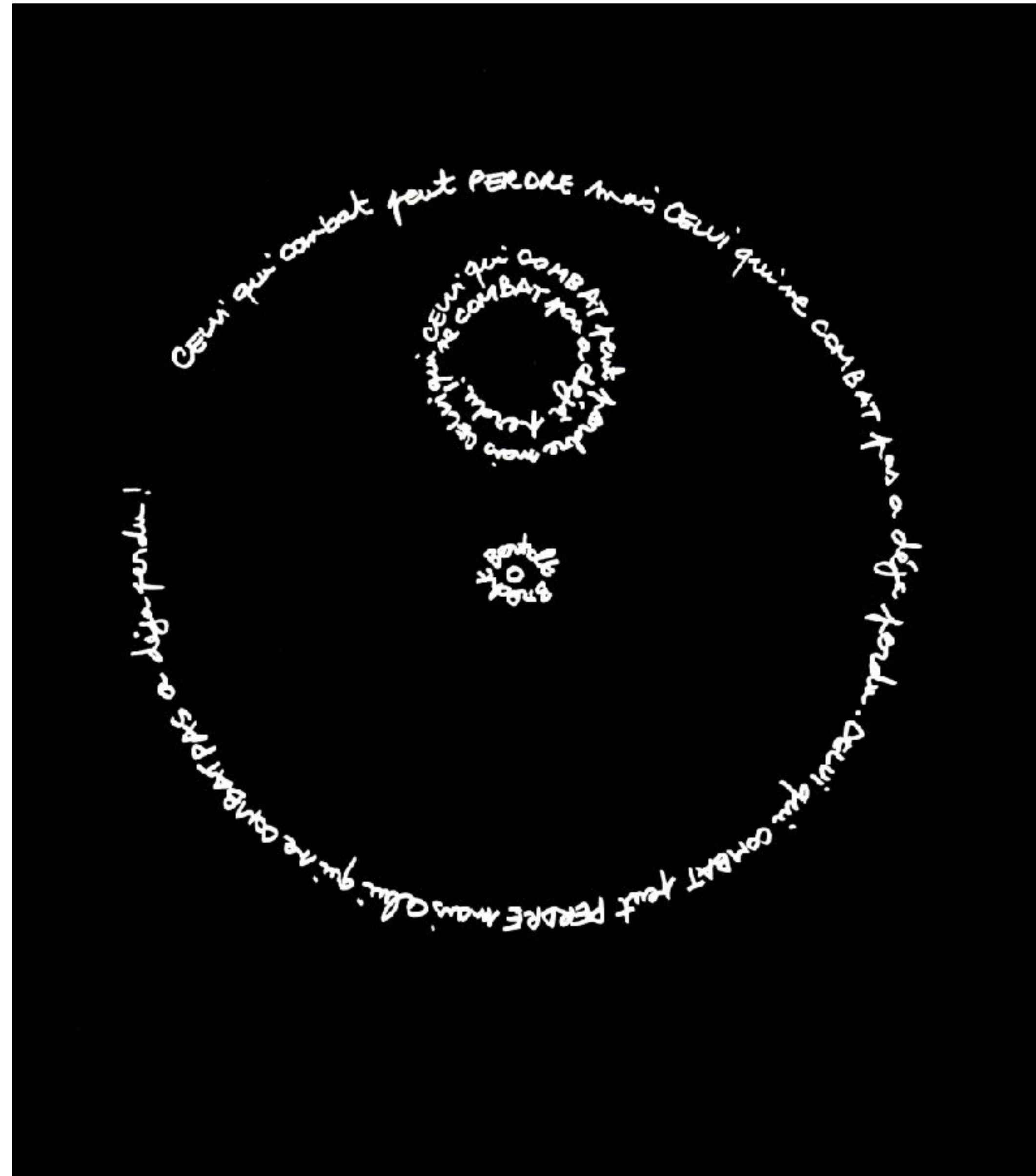
Serie CORPS_TEXT

« Thought calls fort 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. »

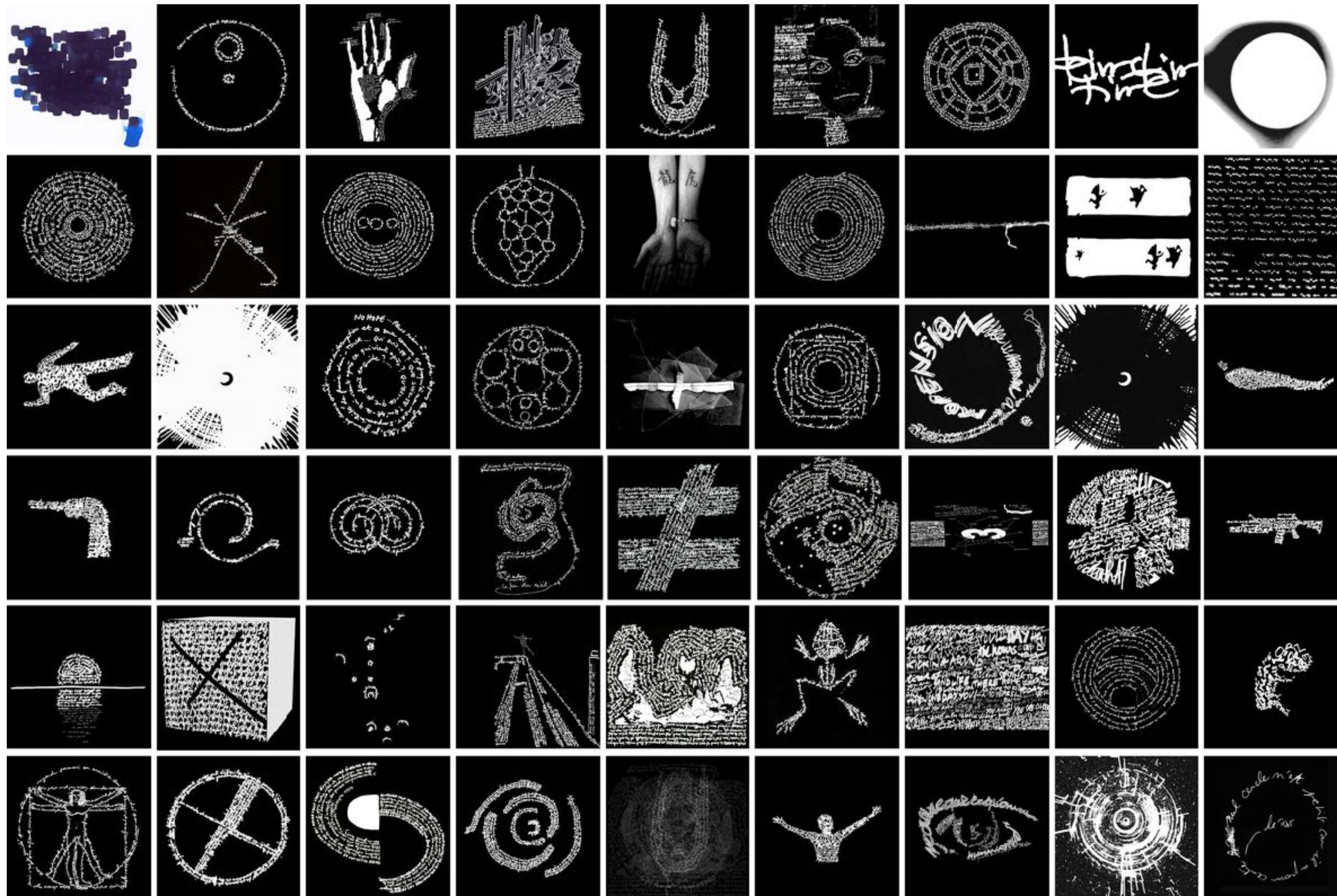
2024 *Avec les lignes, après la poésie*, Cur. Jérôme Mauche, La Gaya Scienza, Nice, FR
2021 *(my) mandala Love*, Cur. Jean-Philippe Pélissard, Le Hublot, Ivry sur seine, FR
2015 *(my) mandala Love*, Y.I.A. Art Fair & Maison Européenne de la Photographie, Paris, FR
2015 *Je suis pronoiac*, Galerie Begramoff, 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

(my) MANDALAS

Serie CORPS_TEXT

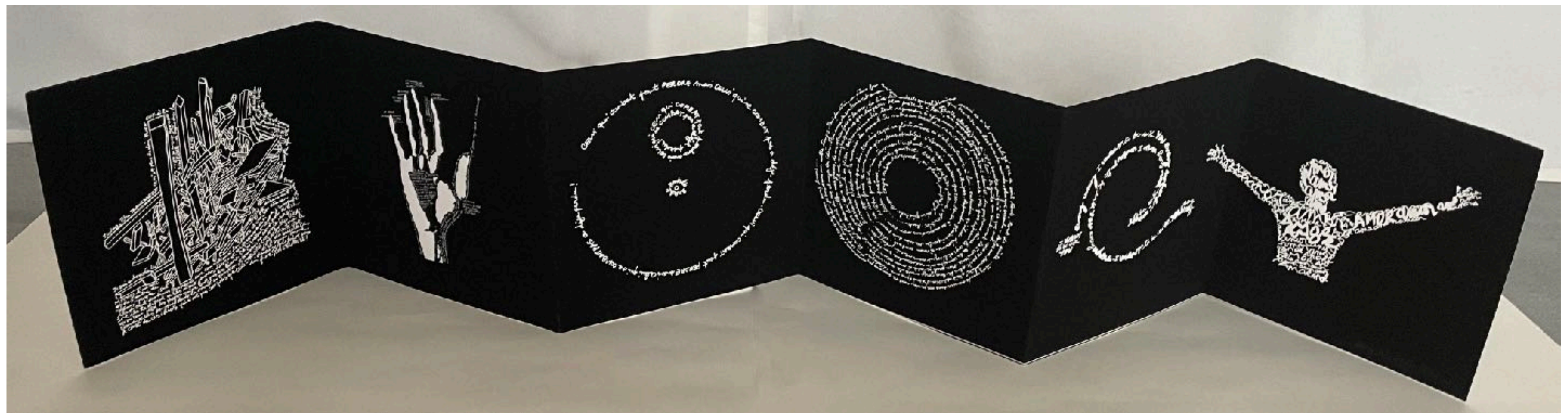
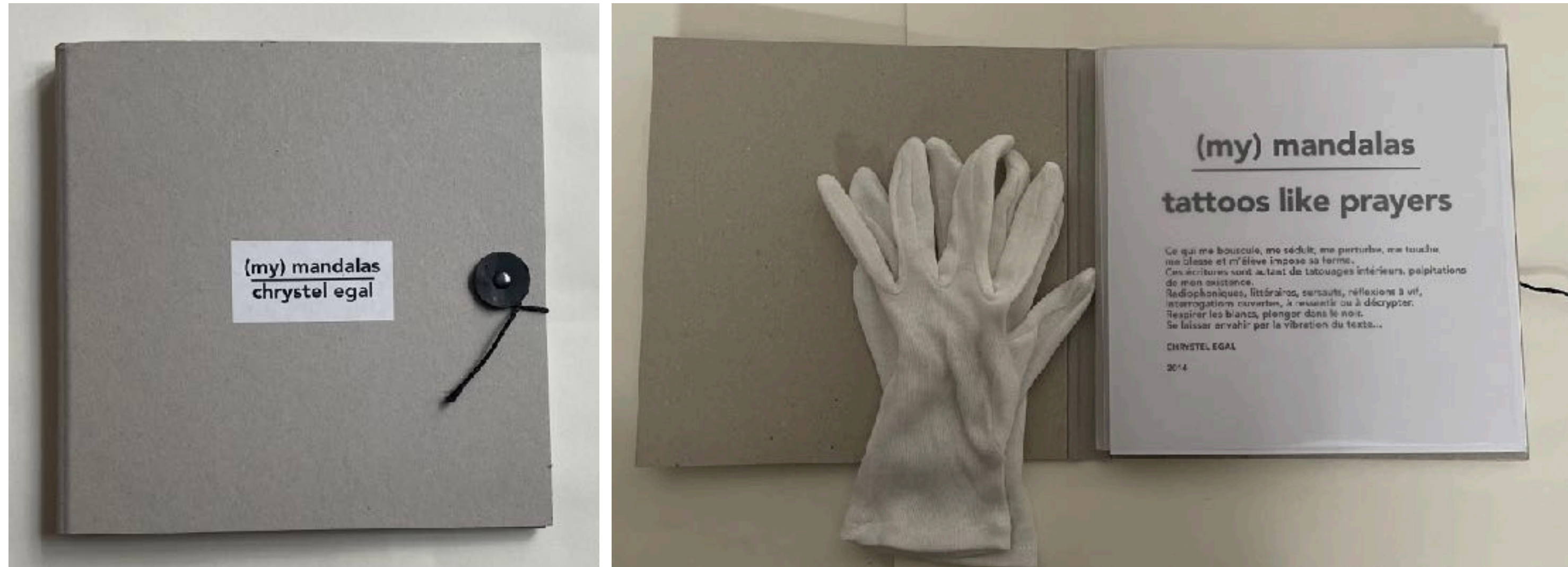


« Within (my) mandalas series, everyone can choose their mandala, it's important to feel, like with a person, a particular attraction to the figure. In our past, we have accumulated experiences, felt emotions, experienced passions, and this has built an emotional landscape in our present life that guides 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

Serie CORPS_TEXT

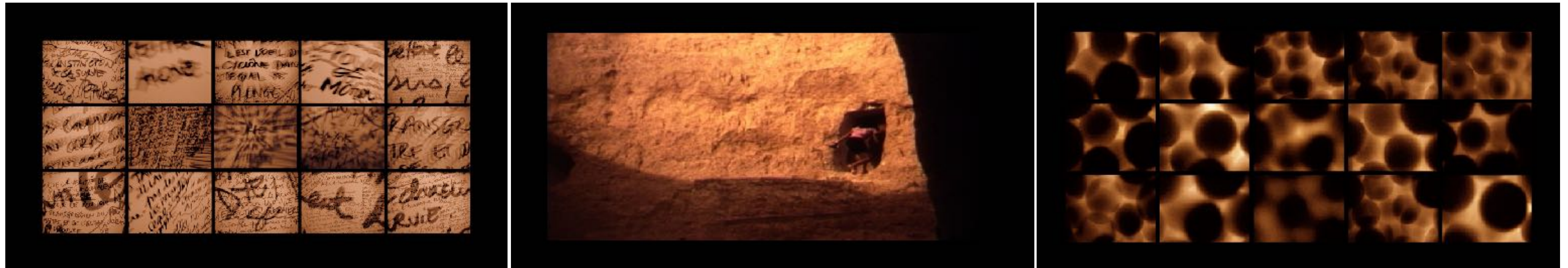


EARTH WATER & FIRE, 2004
video, super 8, 1 min 37 sec
Music Silver Rain Fell_Scorn
video_link EARTH WATER FIRE

Triptychs *INTELLECT EARTH & CELLULE*
EXTASY COSMOS & FIRE
Prints on satin paper
60 x 110 cm

EARTH WATER & FIRE

Serie 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 *Regards aux féminins*, Centre Culturel Auguste Dobel, Cur. Valère Bertrand, Paris, FR

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

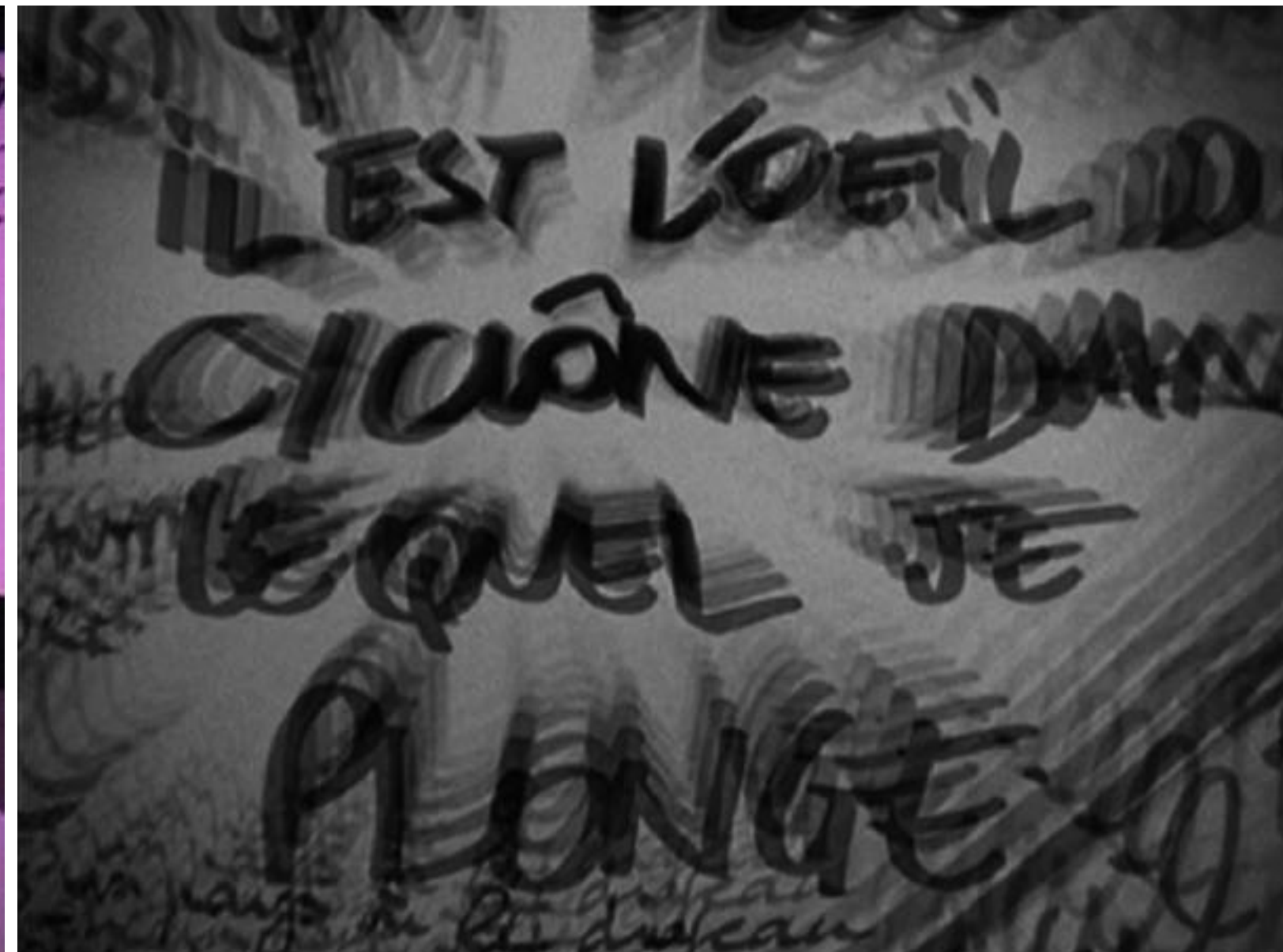
video_link TAKUSKAN THE ESSENCE OF LIFE

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

video_link PERFORMANCE TAKUSKAN

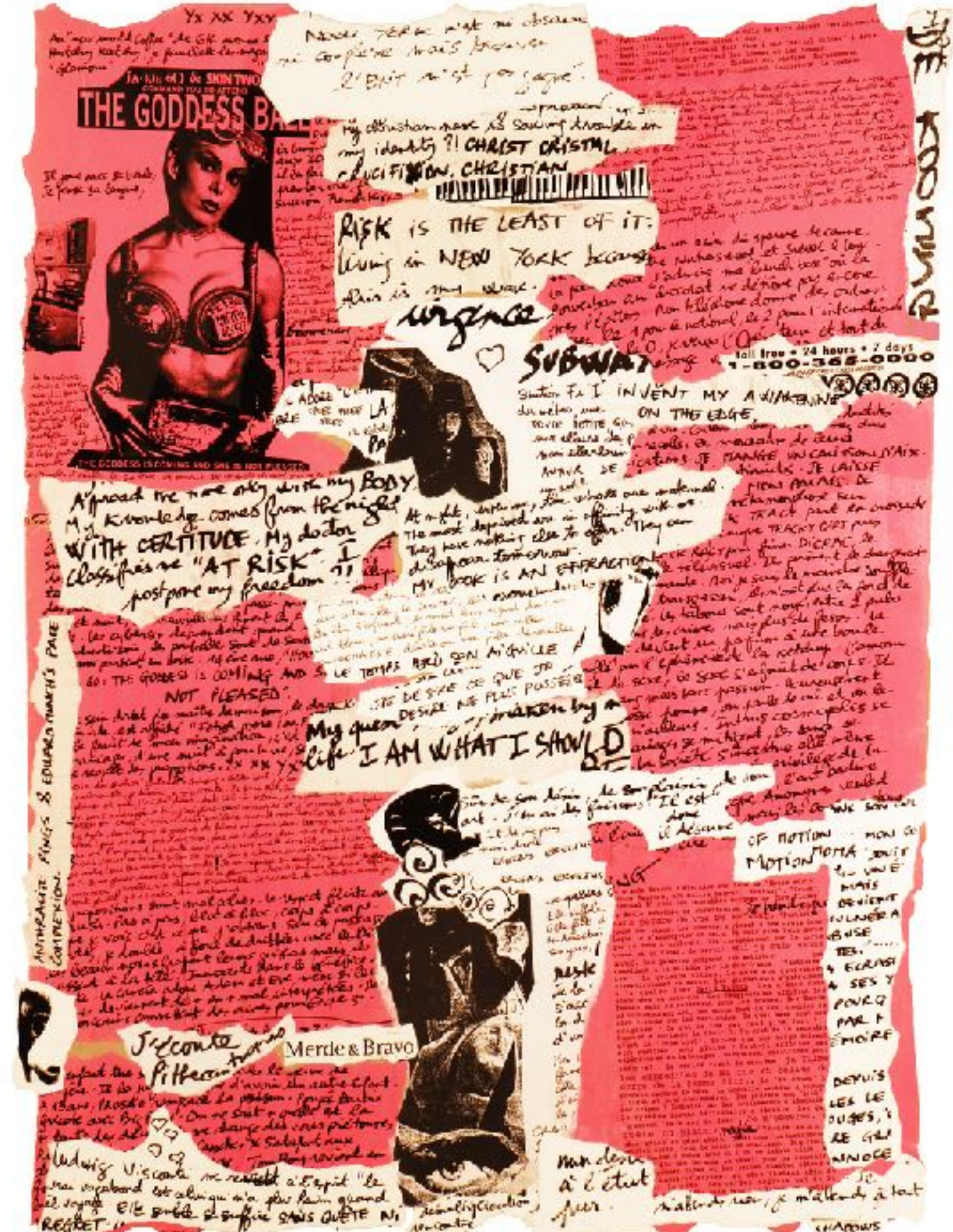
TAKUSKAN_ THE ESSENCE OF LIFE

Serie CORPS_TEXT



"Takuskan, the essence of life" - Eleven minutes³⁶ 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 unending 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



« 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. »