

STATE\_MENT, 1993\_2023 video, super 8,  
2 minutes 37,  
Voice Chrystel Egal  
Music Ben Neill  
video\_link STATE\_MENT

# STATE\_MENT CHRYSTEL EGAL



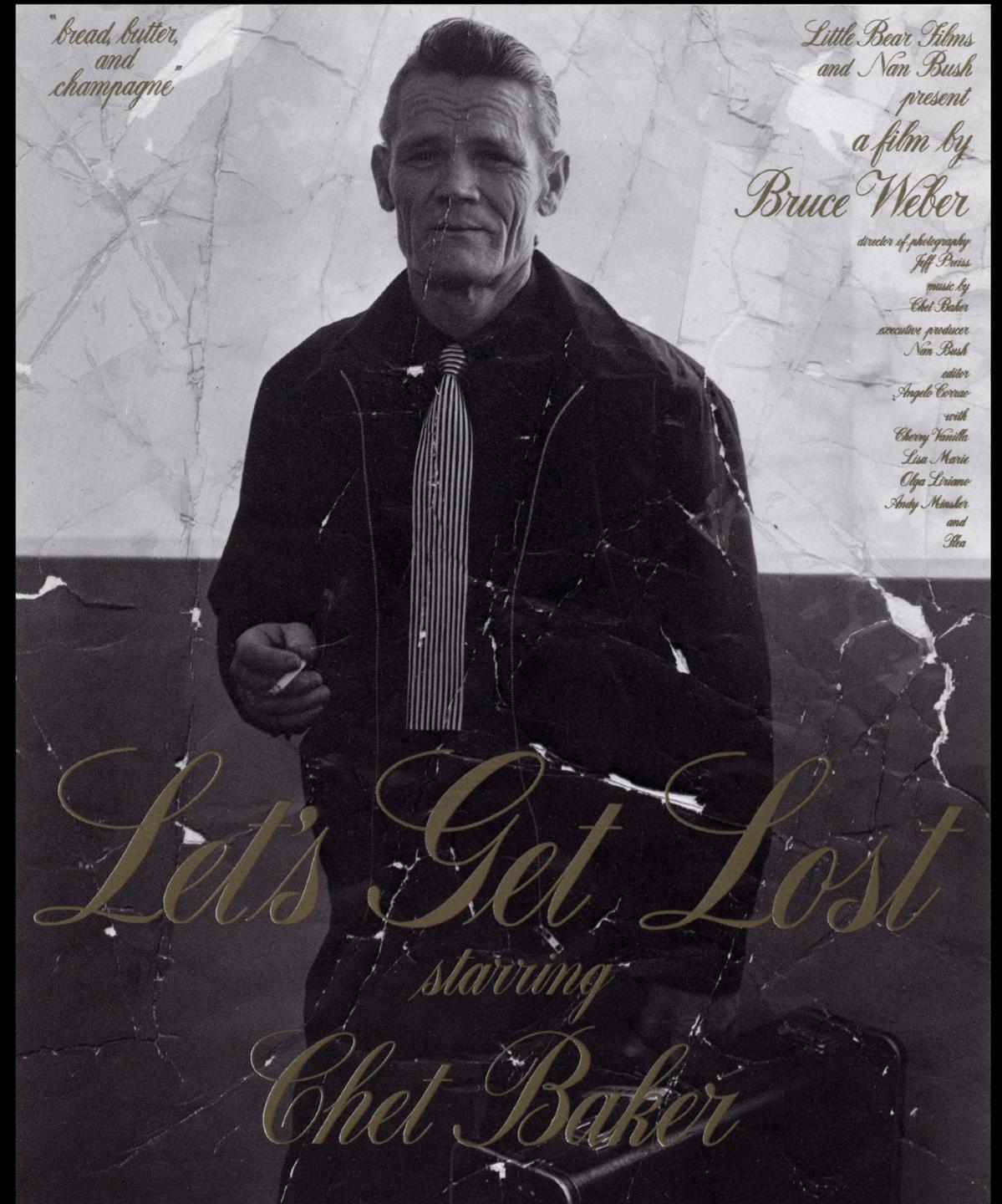
"I shuffle words with images. Films, snapshots, letters, spaces through which, needle-like, I can thread myself. Images traces, anagrams of gap, of loss and of reunion."

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!" [...].

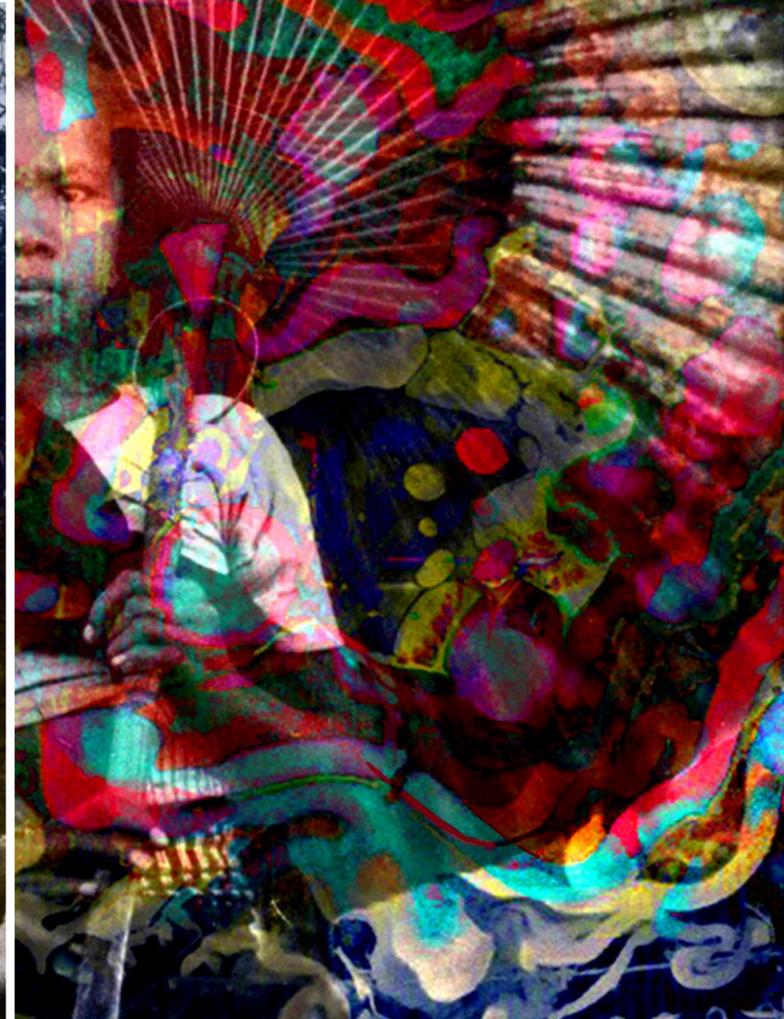
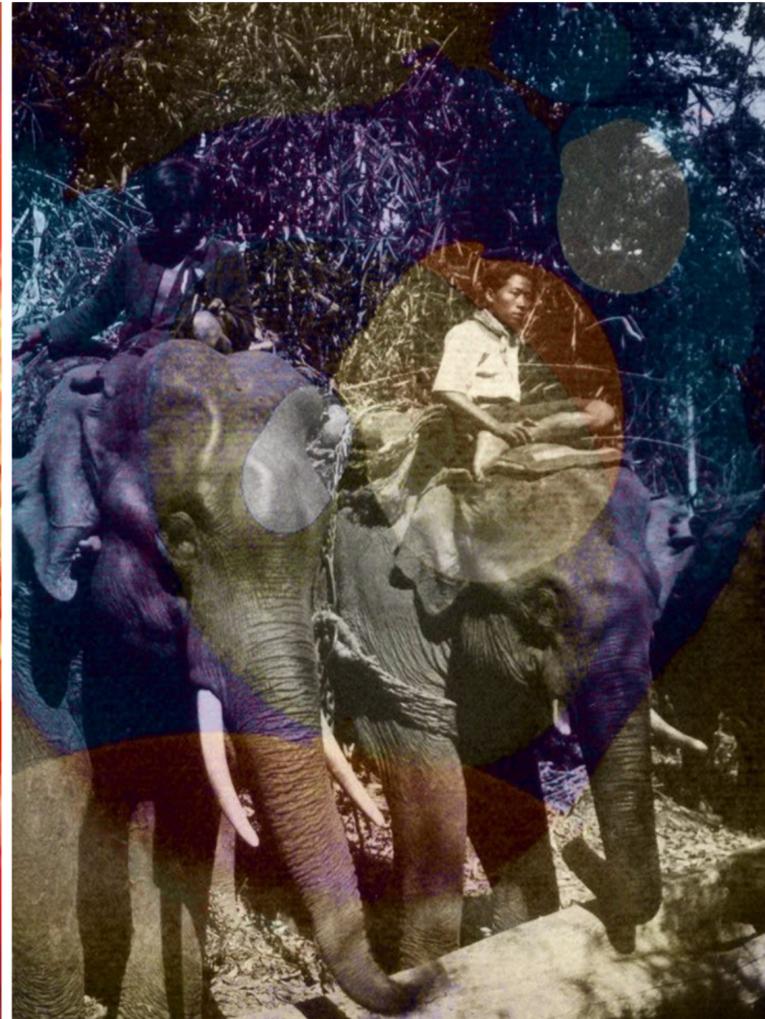
The transmission of acceleration in my life, already present in my genes, is also at the heart of my temperament. The calm in the speed in the center in the Far East. »



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 create inks on these photographs from the family archives. 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 Lên, 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

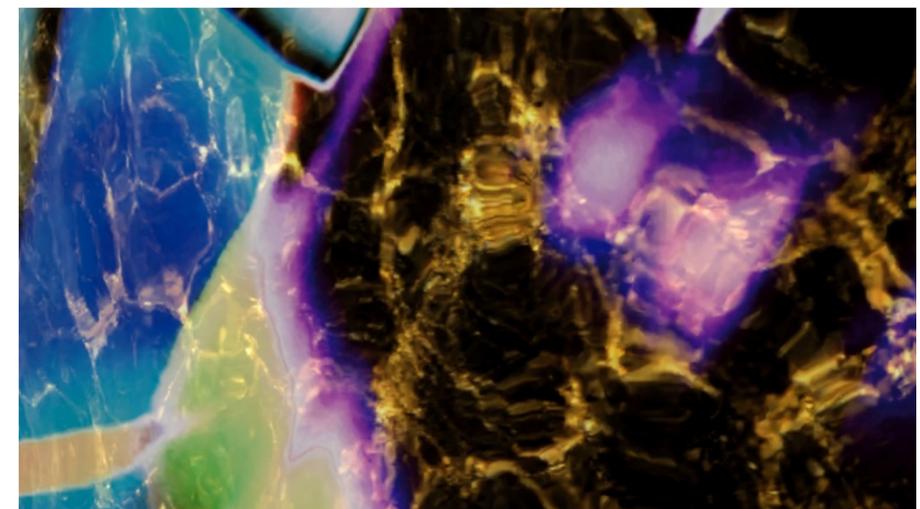
# ELEMENTAL

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

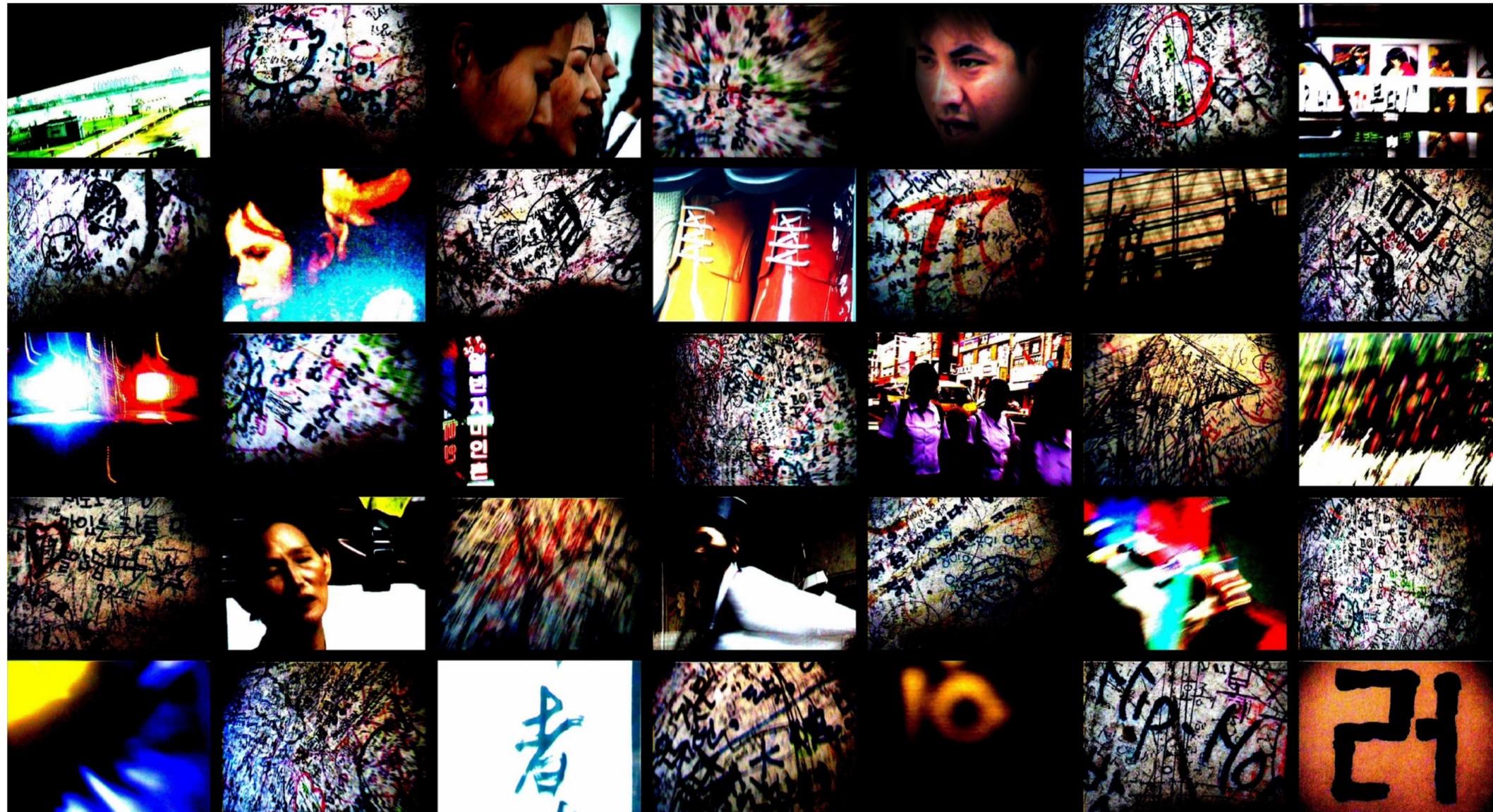


Mosaic of film stills  
Print on satin paper  
44 x 80 cm

*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

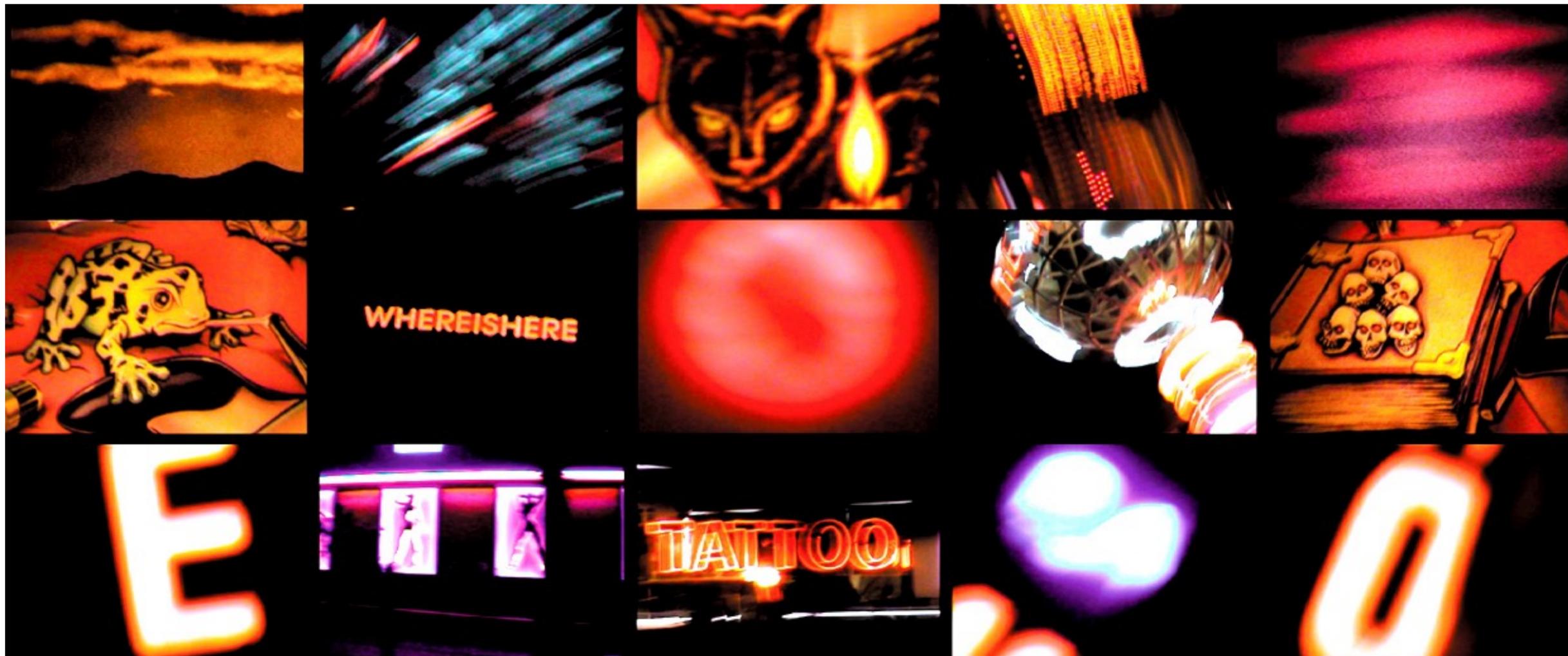
EXTASY, 2001, video, super 8  
4 min 24 sec

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 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,  
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 lave, JE NE COMPTE PLUS  
EN DOLLARS, JE CARESSE par secondes. Dans  
des 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 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 MOSQUE. JE VÈNÈRE LA VELOCITÉ  
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. »

CHRYSTEL 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.

- Arnaud 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 *Thailand 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

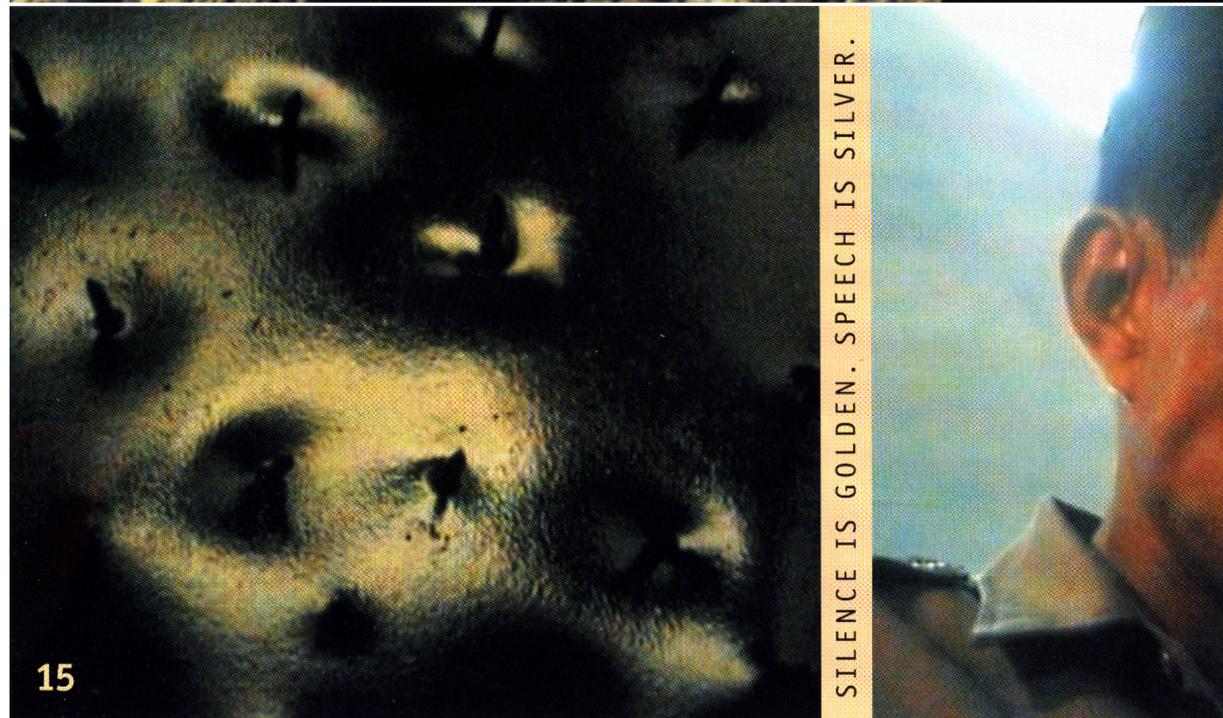
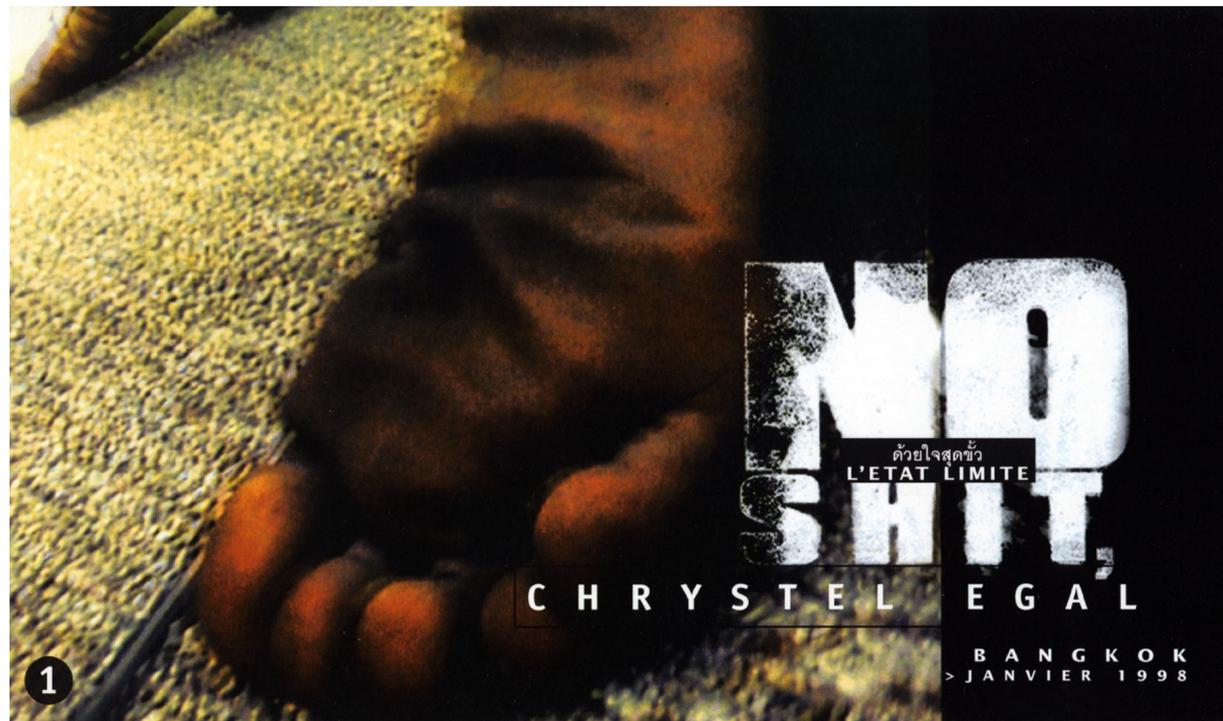
Serie ILLUMINATION



“ 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

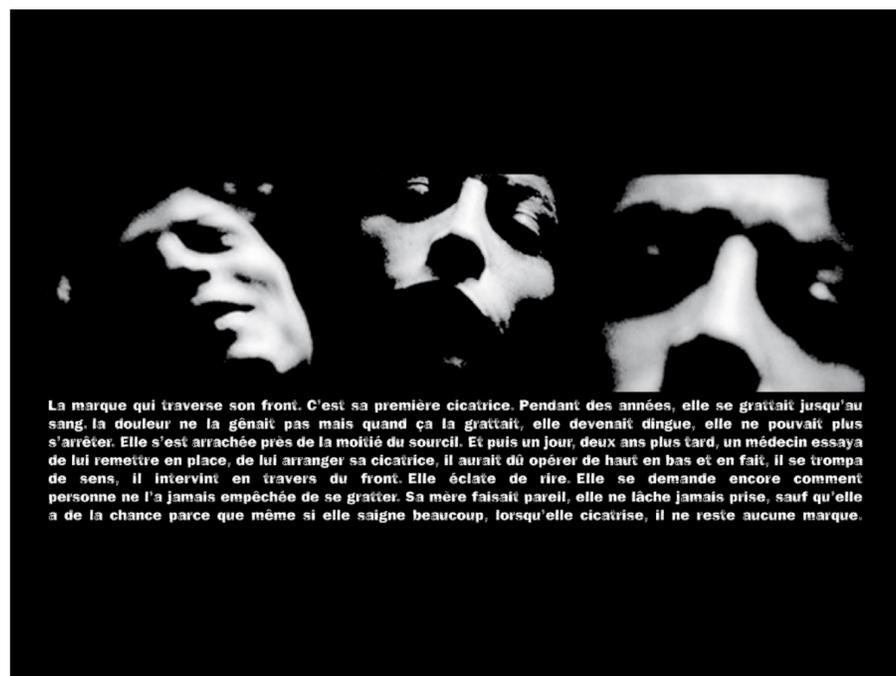




Series of 8 photographs  
Print on satin paper  
50 x 60 cm

# SLOAN\_ THE WOMAN COP

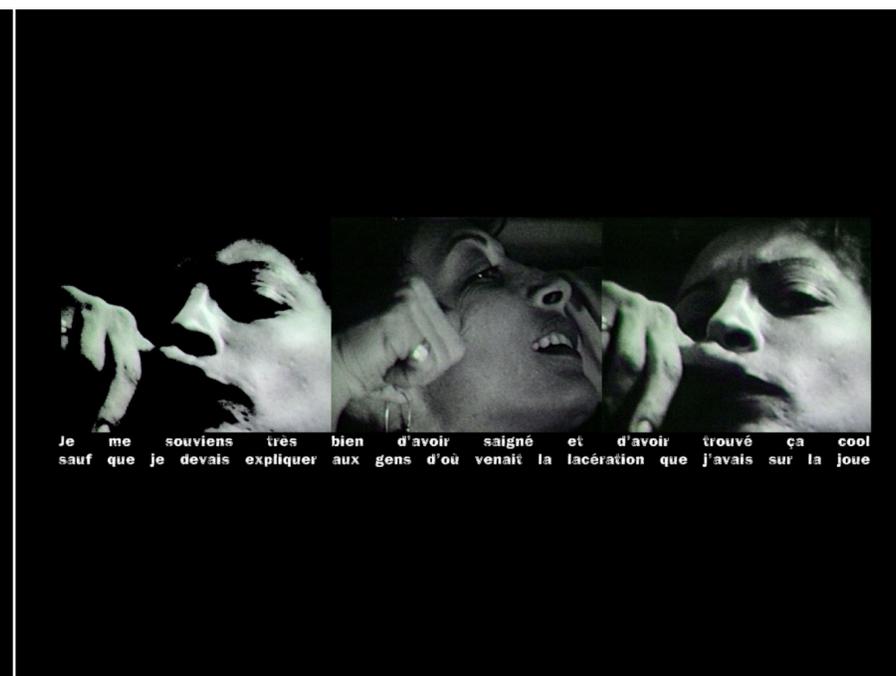
Serie FICTION\_PORTRAIT



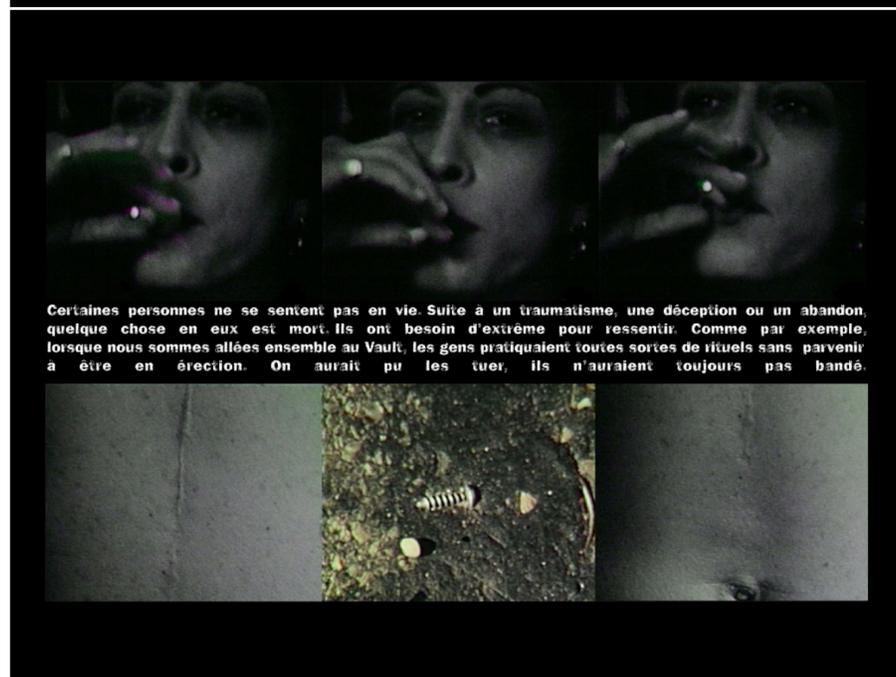
La marque qui traverse son front. C'est sa première cicatrice. Pendant des années, elle se grattait jusqu'au sang, la douleur ne la gênait pas mais quand ça la grattait, elle devenait dingue, elle ne pouvait plus s'arrêter. Elle s'est arrachée près de la moitié du sourcil. Et puis un jour, deux ans plus 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.



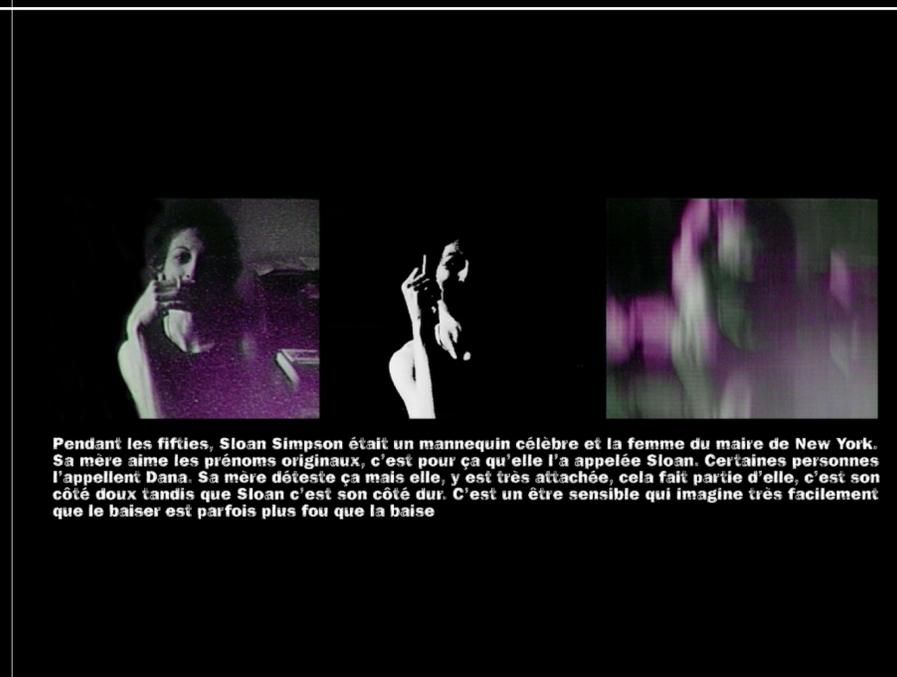
Il faut vivre chaque sentiment sinon, il l'évite sous une autre forme, avec une autre personne, dans une autre situation, c'est comme ça que l'univers fonctionne



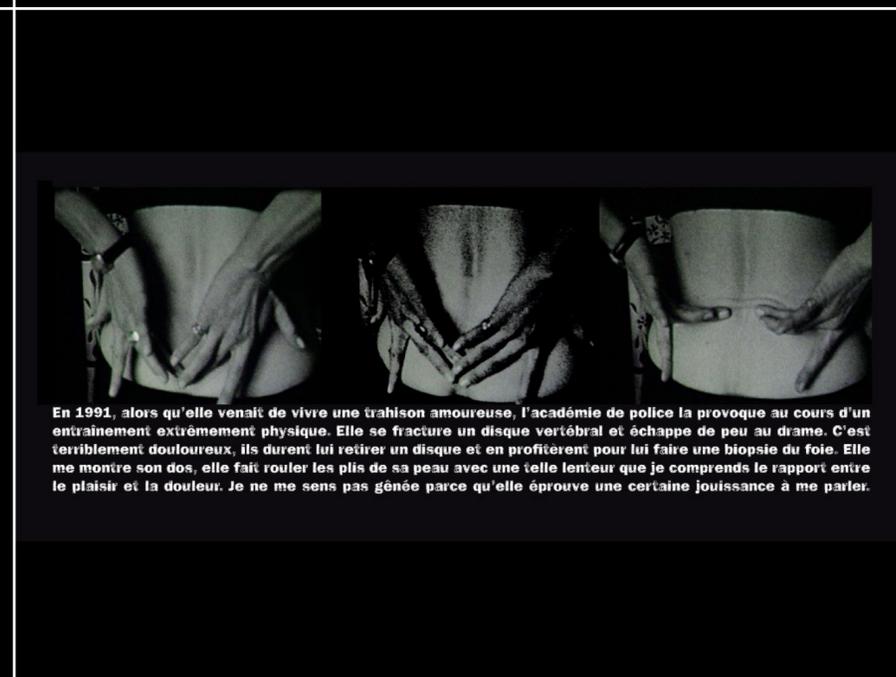
Je me souviens très bien d'avoir saigné et d'avoir trouvé ça cool sauf que je devais expliquer aux gens d'où venait la lacération que j'avais sur la joue



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.

«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

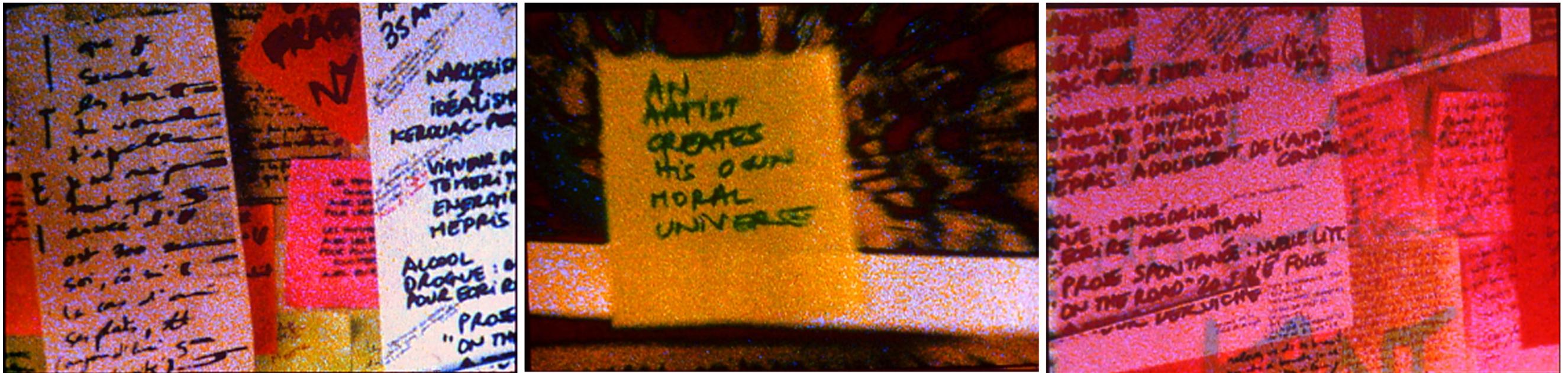
1998 *Room O*, Maison Européenne de la Photographie, Paris, FR

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 »

## Chrystel Egal

room O

new york, ma chambre s'appelle room O  
- " what drives you on can drive you  
mad " - le rythme est celui de « stupid  
girl » du groupe garbage - 3 minutes 10,  
le temps d'une bobine - sur le mur, 500  
post-it en guerre - rage et passion - le  
super 8 en réaction contre une  
vingt-cinquième vie de pixels et de  
bandes à rallonge - l'accidental est  
essentiel - l'immédiateté kodak, la  
primauté de l'émotion,

le plaisir de l'urgence - arrêts sur image, réflexions  
sur soi et sur l'inspiration - room O dans la lignée de  
mon film " tribal " au rythme accéléré de ma voix et  
des images - room O pose la question de l'origine -  
d'où vient l'image? filmer, c'est tailler la lumière -  
quel montage pour quelle image? dziga vertov et son  
film " man with a movie camera " - que guérit  
l'image? les vitraux de " Chartres " vibrent avec stan  
brakhage - filmer des mots sur des post-it, des  
photos déchirées sur le mur, des précipités visuels  
pour s'ôter des maux - la séquelle est séquence,  
le post-it une perception en volume et le mur une  
saccade ektachrome - la chambre zéro c'est la  
question de l'essence des idées - ma latinité contre  
leur puritanisme - vivre la nuit pour rythmer au  
retour les murs de la chambre - l'art et le geste à  
quel prix? jusqu'où filmer le choc des cultures? -  
la caméra dessine une boucle - zigzags, dilatation,  
accrocs, réfraction - le mur en dit long : super 8,  
super 9, trop n'est jamais assez - l'excès brut -  
room O poste son zéro vers l'un qui finit vers l'autre  
- passage par man ray - la caméra inspire, interroge  
l'œil sur sa perception - chaque film est un painkiller  
- " stupid girl " toujours en boucle - le rite de la  
caverne est une réponse à l'abandon - traduire le  
désir d'extrême à l'intérieur du lieu suprême de  
l'intimité - " What drives you on can drive you mad "  
- room O, ma liberté de filmer passe par ma  
chambre -

new york, my room is called room O - "what drives  
you on can drive you mad" - the beat is from  
"stupid girl", by the group garbage - 3 minutes 10  
seconds, the same time span as a reel - on the wall,  
500 post-its are at war - rage and passion - the  
super 8 is reacting against a twenty-fifth life made  
of pixels and endless tape - the accidental is  
essential - the immediacy of kodak, the primacy of  
emotion, the pleasure of urgency - freeze-frames,  
reflections on oneself and on inspiration - room O is  
a continuation of my "tribal" film to the speeded-up  
rhythm of my voice and the images - room O asks  
where it all begins - where does the image comes  
from? to make a film means to sculpt light - how  
should a particular image be edited? dziga vertov  
and his film "man with a movie camera" - what  
does the image cure? - the stained-glass windows of  
chartres vibrate with stan brakhage - filming words  
on post-its, torn photos on the wall, visual  
precipitates to rid oneself of disease - the sequel is  
sequence, the post-it a three-dimensional perception  
and the wall an ektachrome jolt - room zero is the  
question of the essence of ideas - my latin blood  
against their puritanism - to do the night in order to  
be in synch with the walls of my room in the  
morning - what price art? what price action? -  
how far can you go in filming cultures in collision? -  
the camera moves in a loop - zigzags, zoom outs,  
snags, mirror effects - the wall says it all : super 8,  
super 9, too much is never enough - raw excess -  
room O puts its zero next to the one that ends up  
over the other - by way of man ray - the camera  
inspires, questions the eye about its perception -  
each film is a painkiller - "stupid girl" still playing,  
an endless loop - the ritual of the cavern is an  
answer to abandonment - to translate the longing  
for the extreme that lies within the supreme site of  
intimacy - "what drives you on can drive you mad"  
- room O, my freedom to film starts in my room -

38 -



Room O

1997

Film, 3mm 10

collection Maison Européenne  
de la Photographie, Paris

« 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 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

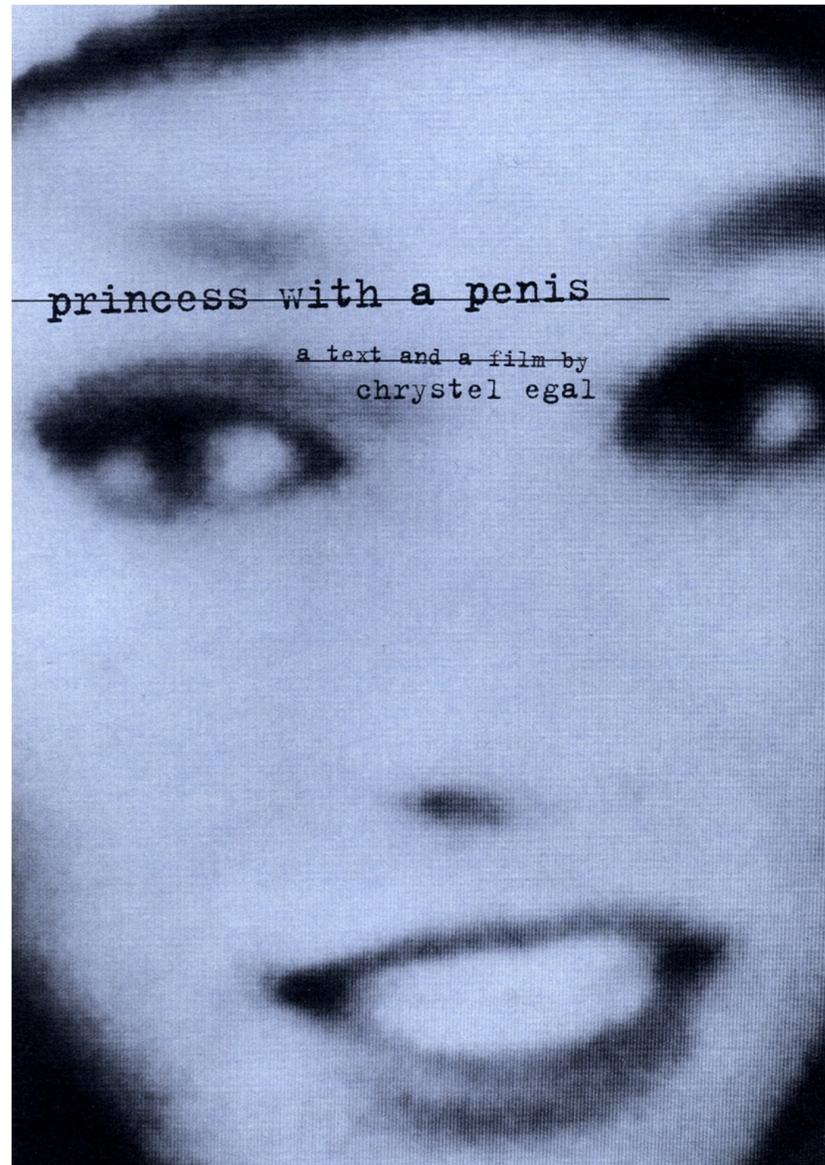
[...] Chrystel Egal seeks to question, because it is in her own frustrations that the source of all hidden violence leading to intolerance lies. She is the one who transgresses, who sees for us what we dare not look at. She is also the one we would like to be, because she moves in a free world, without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

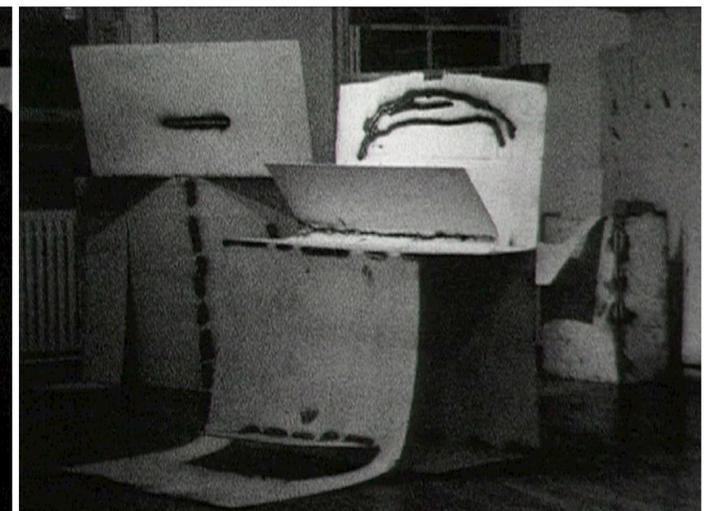
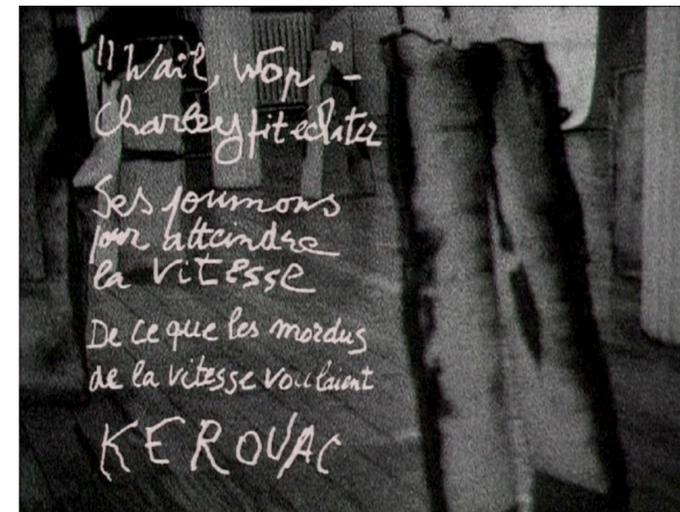
# KIRILI

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

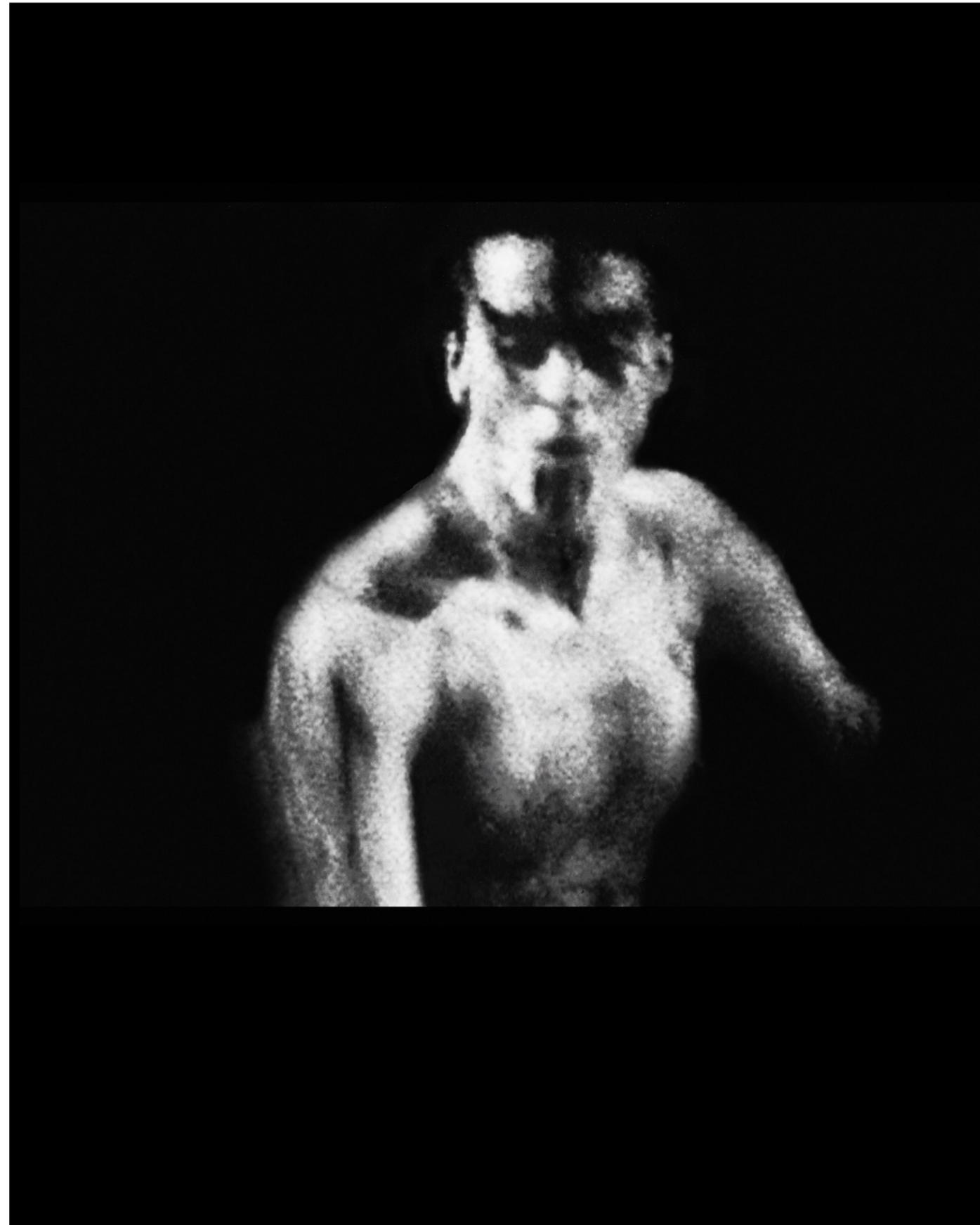
Photographiques de Bienne, Item Gallery. CH

1998 *Les Moulins en ébullition*, Paris 13<sup>e</sup>, 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

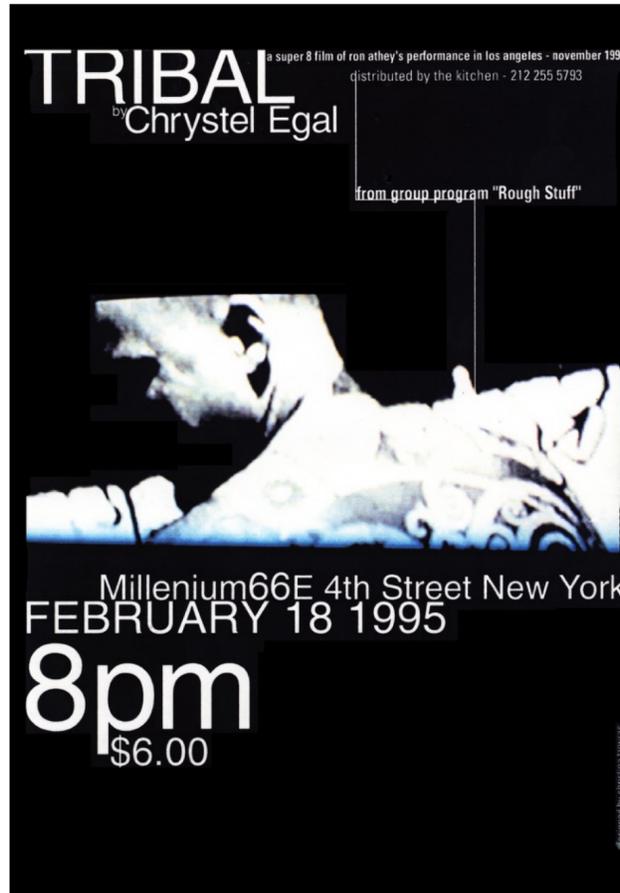
2008 *Expenditure*, Dir. Wong Bang Kim, Biennale d'Art Contemporain de Busan, KR  
1999 *Lorsque les images s'arrêtent*, Cur. Vincent Juillerat, Journées Photographiques de Bienne, Item Gallery. CH  
1998 *Les Moulins en ébullition*, Paris 13è, FR  
1997 *Tribal*, Cur. Klaomard Yipintsoi, (about) Photography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



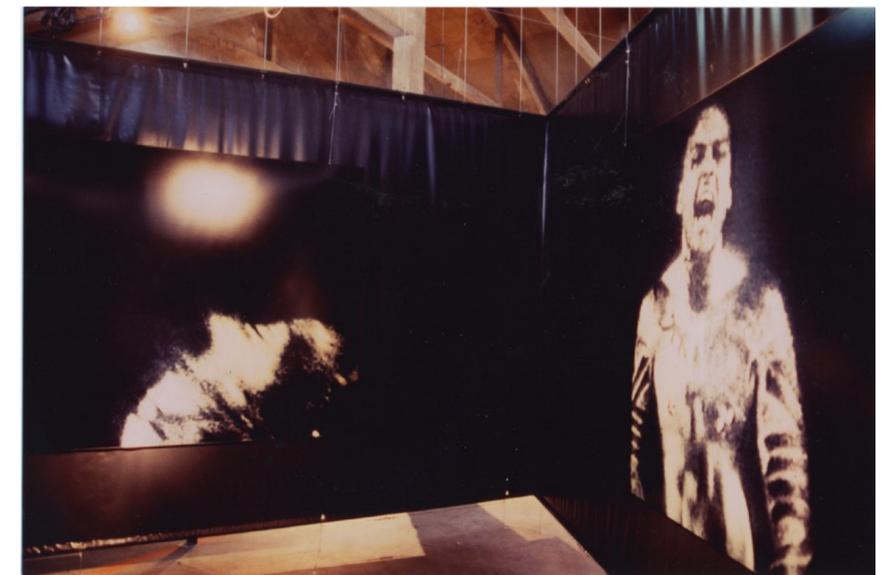
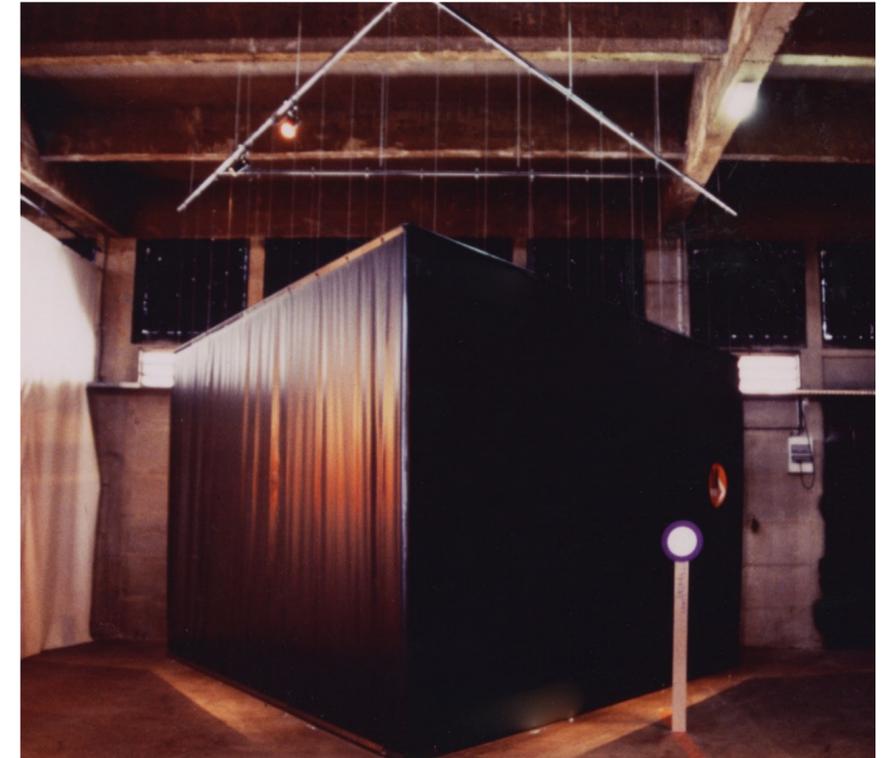
2008 *Expenditure*, Biennale d'Art Contemporain de Busan, KR



« 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

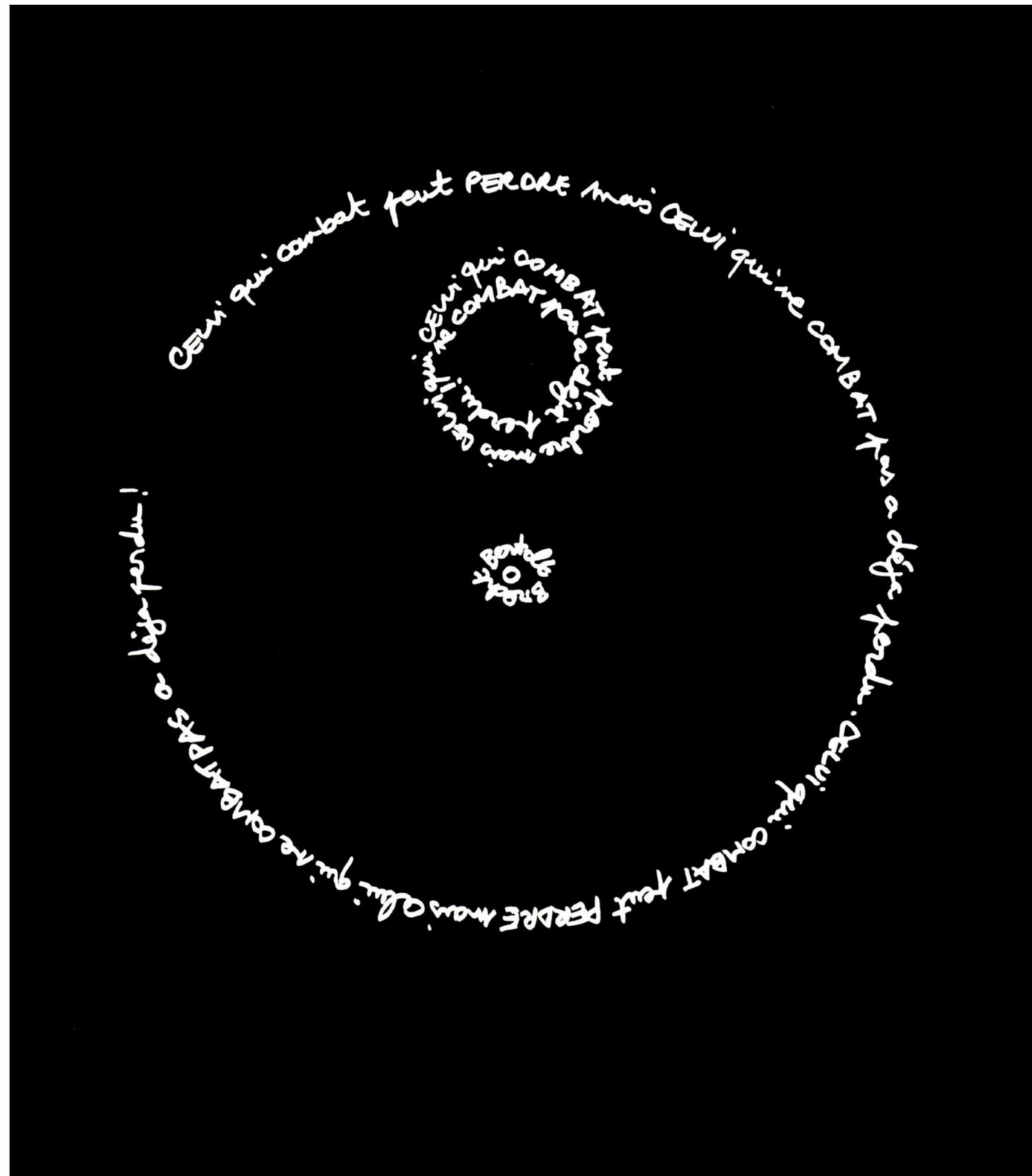
Serie CORPS\_TEXT

« 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. »

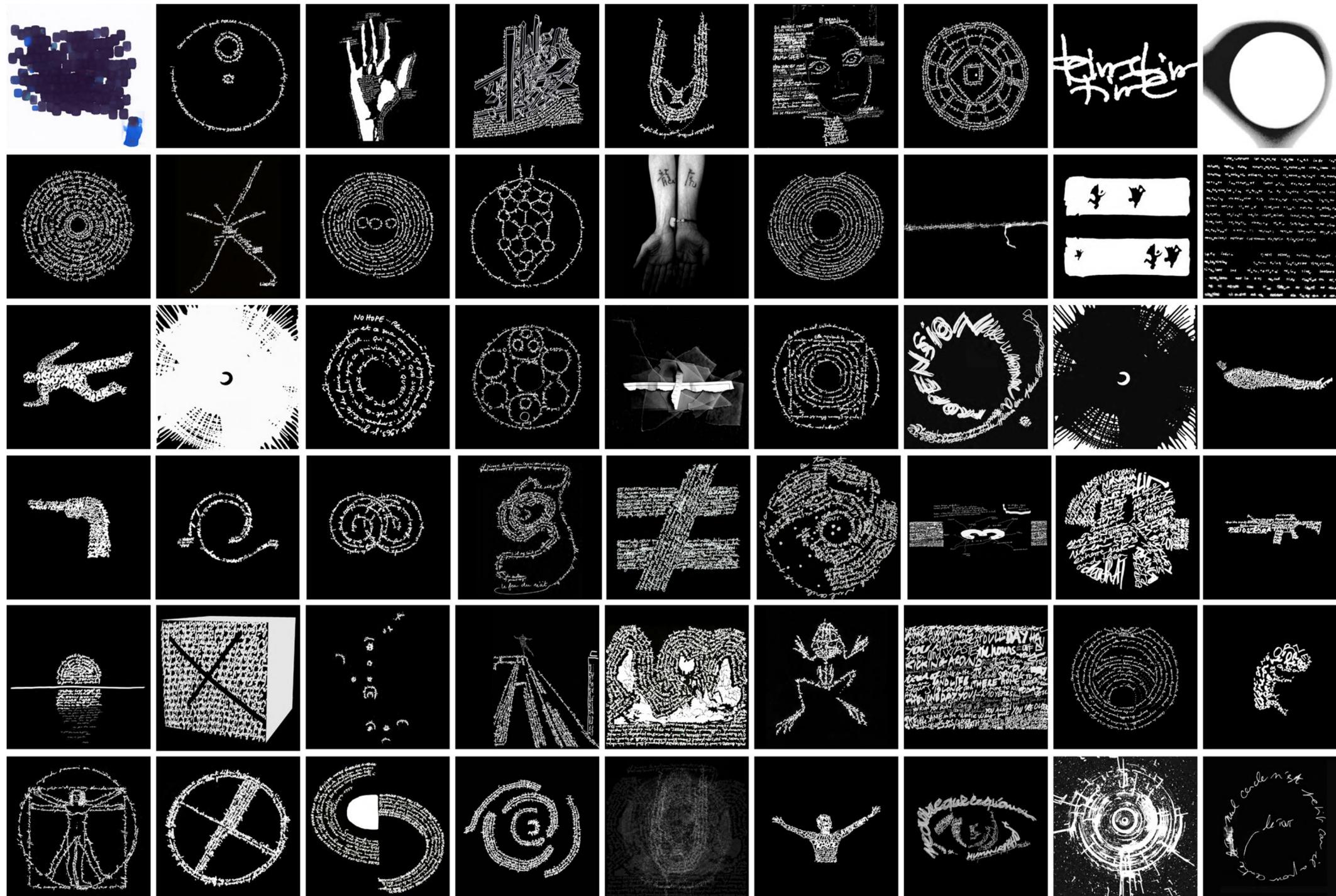
2024 *Avec les lignes, après la poésie*, Cur. Jérôme Mauche, La Gaya Scienza, Nice, FR  
2021 *(my) mandala Love*, Cur. Jean-Philippe Pélissard, Le Hublot, Ivry sur seine, FR  
2015 *(my) mandala Love*, Y.I.A. Art Fair & Maison Européenne de la Photographie, Paris, FR  
2015 *Je suis pronoiac*, Galerie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

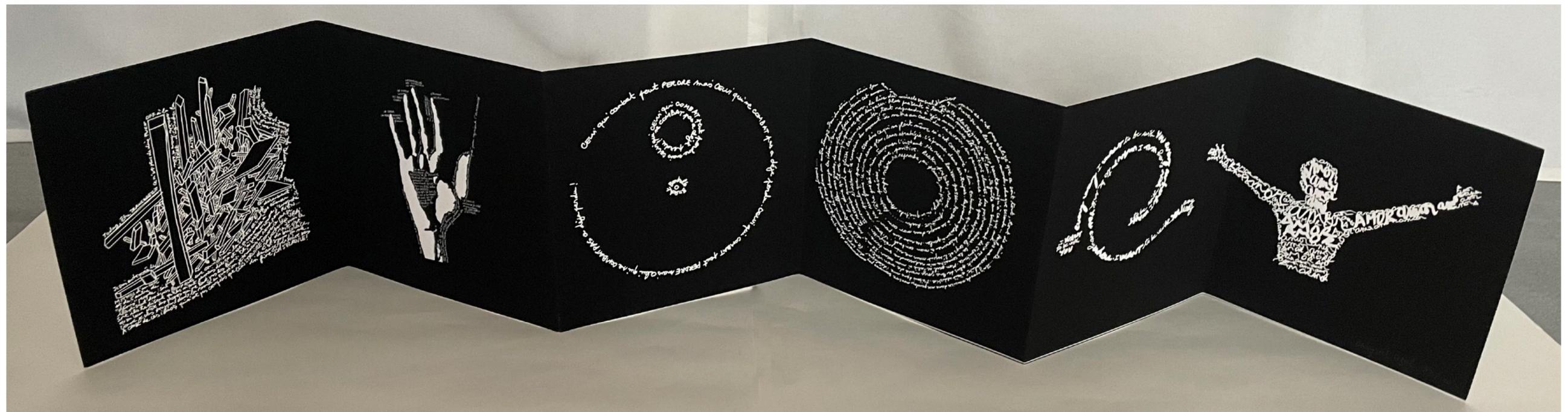


« Within (my) mandalas series, everyone can choose their mandala, it's important to feel, like with a person, a particular attraction to the figure. In our past, we have accumulated experiences, felt emotions, experienced passions, and this has built an emotional landscape in our present life that guides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

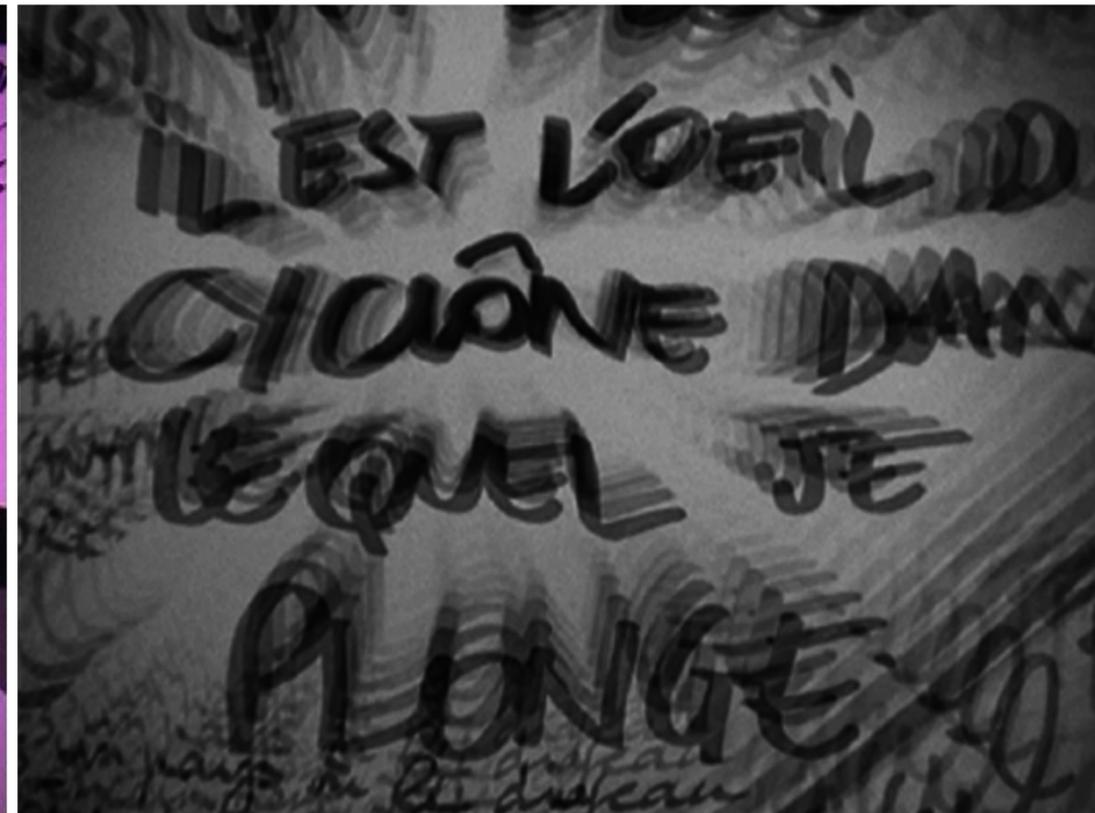
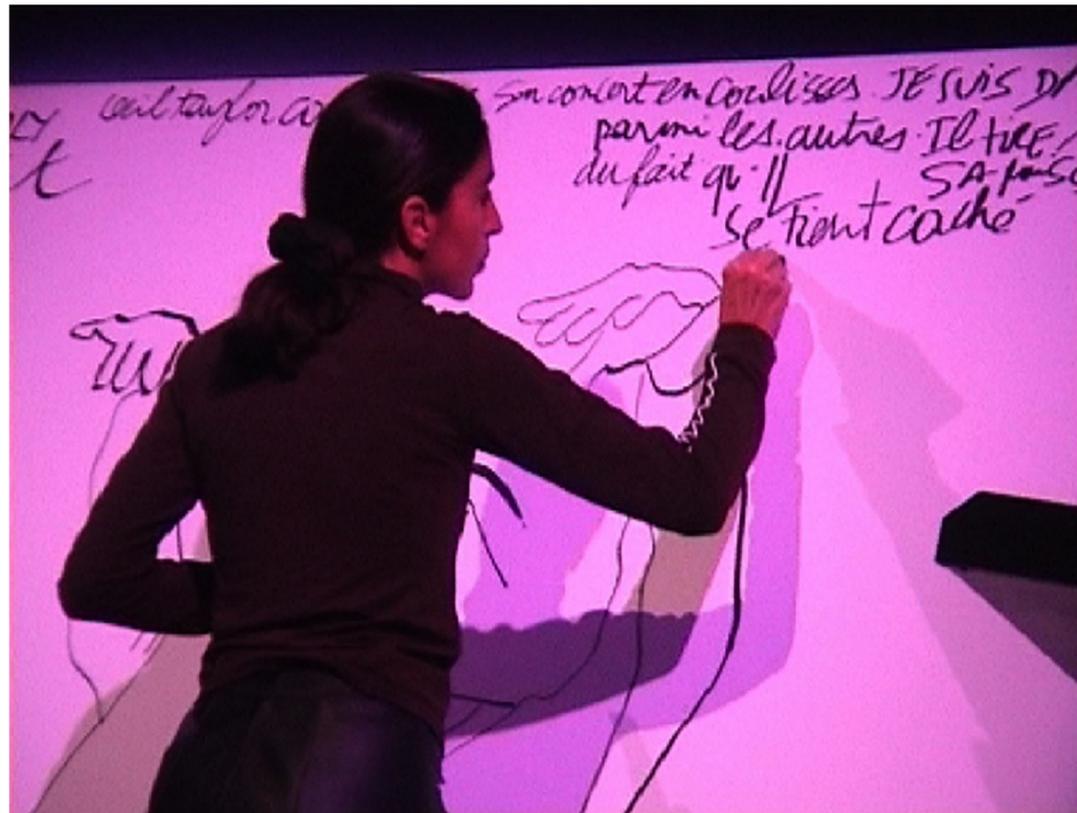
video\_link TAKUSKAN THE ESSENCE OF LIFE

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

video\_link PERFORMANCE TAKUSKAN

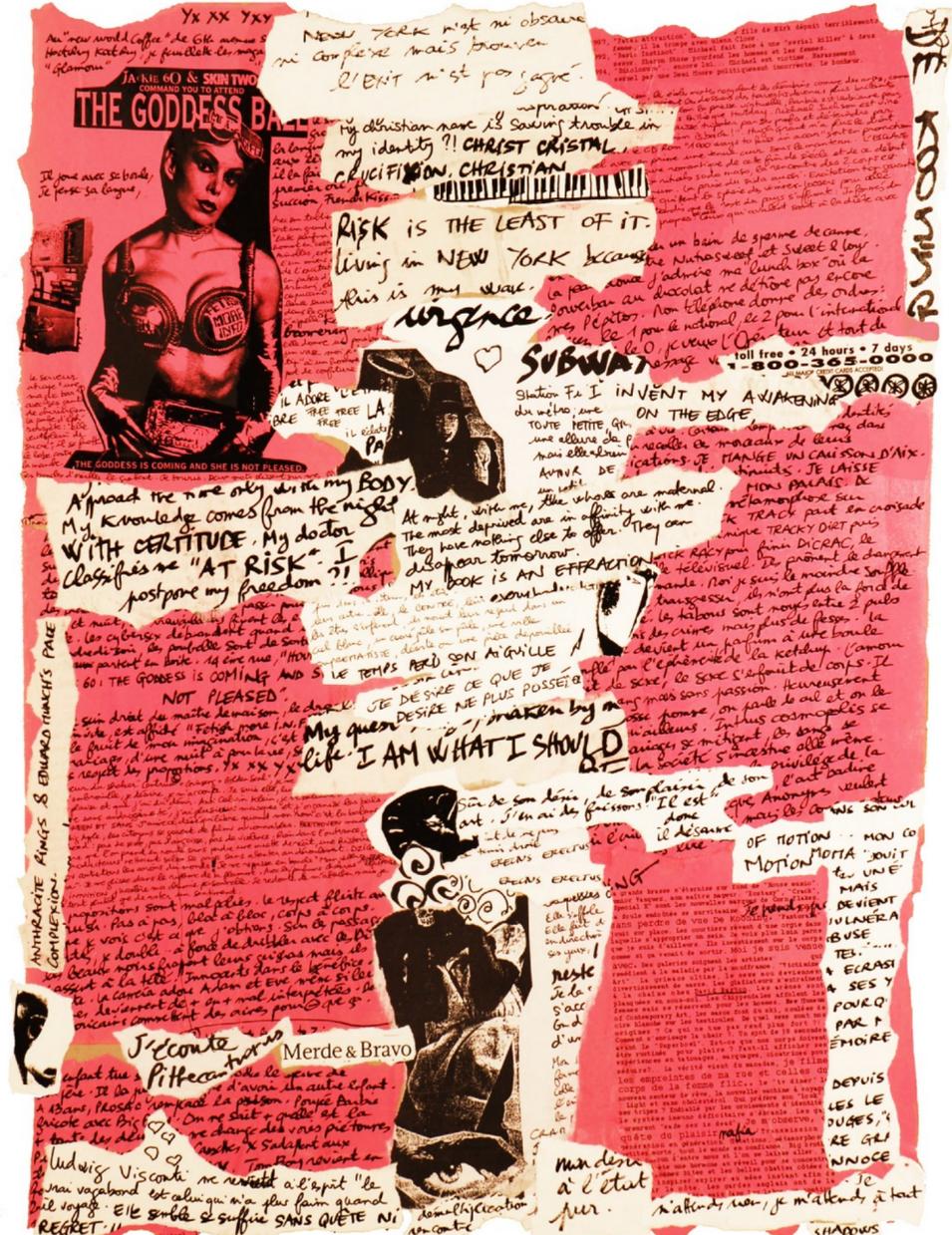
# TAKUSKAN\_ THE ESSENCE OF LIFE

Serie CORPS\_TEXT



"Takuskan, the essence of life" - Eleven minutes<sup>36</sup> 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. »