

**Gilberto
Güiza-Rojas
Portfolio**

Bio

Gilberto Güiza-Rojas was born in Colombia in 1983 and currently resides and works in the Paris region. In 2021, he was awarded the Support for Contemporary Documentary Photography grant by the CNAP (Centre National des Arts Plastiques). In 2018, he was the recipient of the national photographic commission "Regards du Grand Paris," led by Les Ateliers Médicis and the CNAP. His series "En la lucha" and "Territoire-Travail" are part of the collection of the National Fund for Contemporary Art (Fonds national d'art contemporain) at CNAP.

His work explores the world of labor today, aiming to respond through staging to the question of manual, undervalued, and sometimes precarious work. Güiza-Rojas holds a Master's degree in Photography and Contemporary Art from the University of Paris 8 and a Bachelor's degree in Industrial Engineering from Universidad Javeriana in Bogotá, Colombia, obtained in 2007. He is a member and co-founder of the collective Diaph 8.

Statement

Gilberto Güiza-Rojas's work interrogates the world of work today, particularly in repetitive activities where workers suffer from a certain invisibility. Each photographic series or video employs a different strategy of representation related to the profession depicted and to the encounters and discussions the artist has with the people engaged in these economic activities. Güiza-Rojas's entire research endeavors to respond, through performance and gestural exploration with the workers, to the question of dematerialized, abstract, and sometimes precarious work.

The approach aims to create a space of representation where individuals can escape from their "place" as workers and become actors, participating in the construction of photographic or video staging.

Gilberto Güiza-Rojas

artist photographer

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Artist in residence at **6b**

Artistic Residencies, Commissions, Exhibitions

- 2024: Collective Exhibition *Opening passages: Photographers respond to Chicago and Paris*, Villa Albertin, CNAP, Ateliers Médicis, Chicago Cultural Center, USA
- 2023: Collective Exhibition *(re)faire attention à l'avenir*, National Center for Plastic Arts CNAP, Paris Photo, Grand palais éphémère, Paris
- Artistic Residency and Exhibition Project *InnSitu*, *Genau Jetzt! Innsbruck, eine Recherche Fotografie*, BTV Kunst und Kultur, Curator Arno Gisinger, Innsbruck, Austria
- Participatory artistic residency, *The Right Gesture*, within the Artistic Territorial Residency Program managed by DAAC, DRAC Île-de-France, Collège International de la Photographie, Technical high school Jacques Brel, Choisy-le-Roi
- 2022-24: Participatory artistic residency with the residents of downtown Saint-Denis, Toit et Joie – Poste Habitat, 3F Groupe ActionLogement, Ateliers Médicis, Centre national des arts plastiques, Centre National de la Danse, Saint-Denis - Pantin
- 2022: Collective exhibition "*Regards du Grand Paris*", National Center for Plastic Arts CNAP and Ateliers Médicis, Magasins généraux, Pantin
- 2021: Laureate of the 2021 Support Grant for Contemporary Documentary Photography from the National Center for Plastic Arts CNAP
- Collective exhibition "*Documentary Fictions*" as part of the festival, Curated by Christian Gattinoni, Le Graph, Carcassonne
- 2019: Exhibition at the 64th *Salon de Montrouge*, Satellite event, Montrouge
- Artistic commission "*Gestures of Integration*", Neighborhood Management Maladrerie - Émile Dubois, Aubervilliers

- 2018: Laureate of the national photographic commission "*Regards du Grand Paris*", Ateliers Médicis and National Center for Plastic Arts
- 2017: Solo exhibition *Role Plays. (re)presenting work*, Galerie du CROUS de Paris
- Collective exhibition "*Thinking Photography. Images and Shapes*", With the Diaph 8 collective and Synesthesia, Month of Photography of Grand Paris, Saint-Denis
- 2016: Collective exhibition "*Infinitely Human*", Maison de la photographie Robert Doisneau, Gentilly, France

Collections

- 2023: BTV Kunst & Kultur collection, *Corpus*, Innsbruck, Austria
- 2022: National Fund for Contemporary Art (FNAC), Series "*En la lucha*", Acquisition Commission for Photography and Moving Images
- 2021: Municipal Fund for Contemporary Art (FMAC) of the city of Gentilly, Commission for artistic creation for the Lavoisier Numérique
- 2019: National Fund for Contemporary Art (FNAC), Series "*Territory-Work*", National photographic commission "*Regards du Grand Paris*"

Gilberto Güiza-Rojas

artiste photographe

Publications and press

2022: "Regards du Grand Paris, National Photographic Commission 2016-2021",
Co-published by Textuel, National Center for Plastic Arts, and Ateliers
Médicis

2023: Libération, 17/04/2023, "For or against the 4-day workweek", France

2020: "Écart", Diaph 8 Editions, Paris, 2020

2019: "Le Salon de Montrouge 64", Exhibition Catalog, 2019

2018: "Translate the Grand Paris", Fisheye, Paris 2018

Fisheye magazine, #31, Rencontres d'Arles, "Documenting the construction of
Grand Paris", Be Contents, Paris, 2018

"Bodies in Presence", Exhibition Catalog, La maison de l'image,
Grenoble, 2018

"A wall of images", Nuit Blanche Exhibition Catalogue,
Diaph 8 Editions, Paris, 2018

2017: Grand Paris Photography Month, Catalog, Actes Sud, 2017

Academic background

2016: Master's degree in Photography and Contemporary Art,
Paris 8 University, under the direction of Alain Bernardini and Paul-Louis
Roubert, Saint-Denis, France

2014: Workshop "The Photographic conception", with Patrick Tosani and Arno
Gisinger, Le Fresnoy - National Studio for Contemporary Arts, Tourcoing

2013: Bachelor's Degree in Fine Arts, Specialization in Photography
Paris 8 University, Saint-Denis, France

2007: Industrial Engineer, Pontificia Univerisdad Javeriana, Bogotá Colombia

Artistic collective

2016 - Founding Member of Diaph 8 Collective:
Trigger of initiatives in art and photography

Corpus, 2023

Innsitu, BTV Kunst und Kultur, Innsbruck. Curated by Arno Gisinger, Artistic Director Hans-Joachim Gögl.

The restoration of artworks and historical objects is an activity that, by its nature, must remain imperceptible to the eye of the spectators during exhibitions. For this project, I decided to meet with the women and men who practice this craft, which is considered as an artisanship, characterized by precise, meticulous gestures and a high level of technical skill.

In this profession, conservation is viewed as a preventive action to protect objects and prevent damage. A connection can thus be made to imagine the conservation of the bodies of the individuals who carry out this activity. What is the role of the body and its place in this activity? Is it somewhat forgotten in favor of the precise and well-mastered gestures necessary for restoration?

I wanted to make the bodies of these women and men visible by creating a setup in which a Shiatsu expert practitioner (Klaus Gisinger) worked with the conservation team. The first phase involved observing the work gestures of the volunteers, particularly those they considered as causing tension in their bodies during execution. The second phase of the project involved Klaus conducting a Shiatsu therapy session with each participant to precisely identify tension points in their bodies and propose exercises to relieve tension and prevent possible



Exhibition Genau Jetzt! Innsbruck, a Research, 2023
Artistic residency Innsitu, BTV Kunst und Kultur
Exhibition view © Romain Darnaud



problems related to daily work postures. The final phase involved each participant collaborating on a video performance where they combined their daily work gestures with the relief exercises suggested by the Shiatsu practitioner.

The intensive week of work was for each participant a period of reflection on the executed gestures and the prevention of physical tension, as well as a trigger for the creation of aesthetic performative forms built with the project volunteers

The project was developed thanks to the support of the Sammlungs-und Forschungszentrum der Tiroler Landesmuseen and the collaboration of Klaus Gisinger, a specialist in Shiatsu therapy.



Exhibition Genau Jetzt! Innsbruck, a Research, 2023
Artistic residency Innsitu, BTV Kunst und Kultur
Exhibition view © Romain Darnaud



Corpus (Vidéo), 2023
© ADAGP, Paris 2020
Multi-channel video installation,
Variable duration, loop reproduction



Corpus, 2023
© ADAGP, Paris 2020
Variable size, variable support



Corpus (Vidéo), 2023
© ADAGP, Paris 2020
Multi-channel video installation,
Variable duration, loop reproduction



Corpus, 2023
© ADAGP, Paris 2020
Variable size, variable support



Corpus, 2023
© ADAGP, Paris 2020
Variable size, variable support



Exhibition Genau Jetzt! Innsbruck, a Research, 2023
Artistic residency Innsitu, BTV Kunst und Kultur
Exhibition view © Romain Darnaud

The Right Gesture, 2023

Artistic co-creation residency with students from the woodworking, carpentry, and motorcycle repair class at Lycée Jacques Brel. Designed in collaboration with Claire Boucharlat. With the support of DRAC Ile de France and the CIP-Collège international de photographie.



With this project, the concept of the “right gesture” was presented as a questioning to the students in the woodworking, carpentry, and motorcycle repair classes at Lycée professionnel Jacques Brel. I asked the participants to choose the most important work process for their profession. Following this, we developed a comprehensive understanding of each gesture and movement involved in this process. Each participant was then tasked with choreographing their selected process.

The next step involved creating a list of feelings and emotions related to their future profession. These emotions could be linked to the role of their profession in society, experiences during their training or internships, their professional aspirations for the future, and more. The ultimate goal was to imbue the choreography of their process with these emotions.

In the next part of the project, we worked with the students on the materiality of their work tools and objects. We conducted a sculptural exploration in which we built still lifes by setting aside the functionality of the tools and objects to create a formal experimentation accentuated by the plastic research of lights and colors.

For the final stage, the participants were invited to use their hands to explore the materiality of their work tools and objects. This research encouraged an exploration with their own bodies to give rise to new relationships and forms that do not necessarily correspond to the “right gesture” learned in their daily practice.

The project consists of a video performance and photographs of the staged scenes and photographic sculptures.





The Right Gesture, 2023,
© ADAGP, Paris 2020
Variable size, variable support

Le bon geste, 2022, Vidéo-Performance

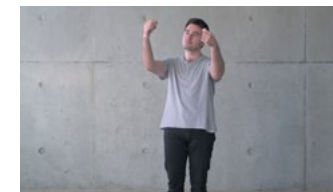
Le sciage à la main
La colère



La découpe de placage
La joie



La découpe de placage
L'hésitation



La découpe de placage
La deception



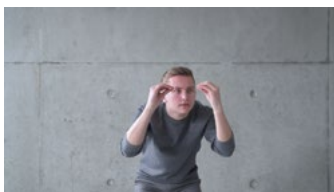
La découpe de placage
La satisfaction



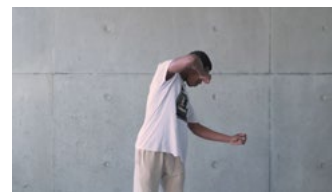
La découpe de placage
La confiance



La découpe de placage
La perfection



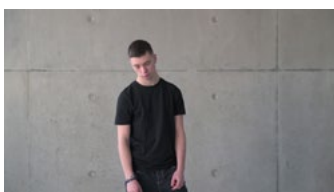
Entaillage avec les ciseaux a bois
La fatigue



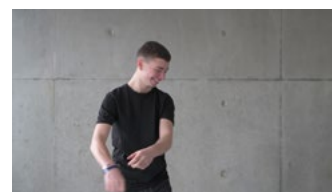
Entaillage avec les ciseaux a bois
La confiance



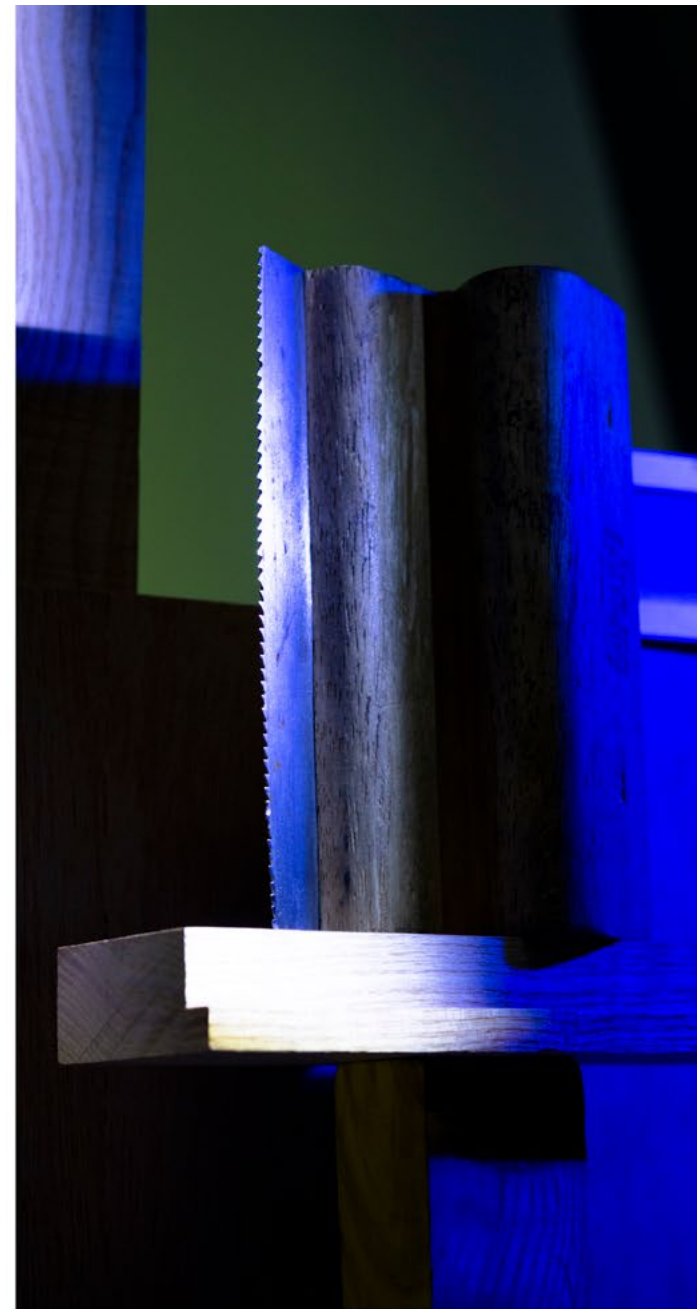
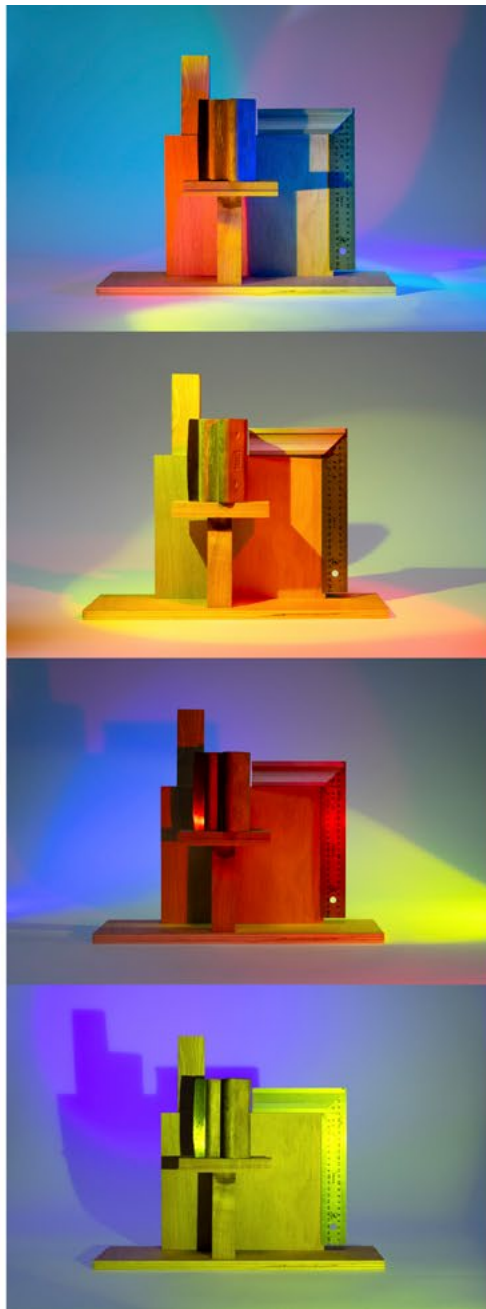
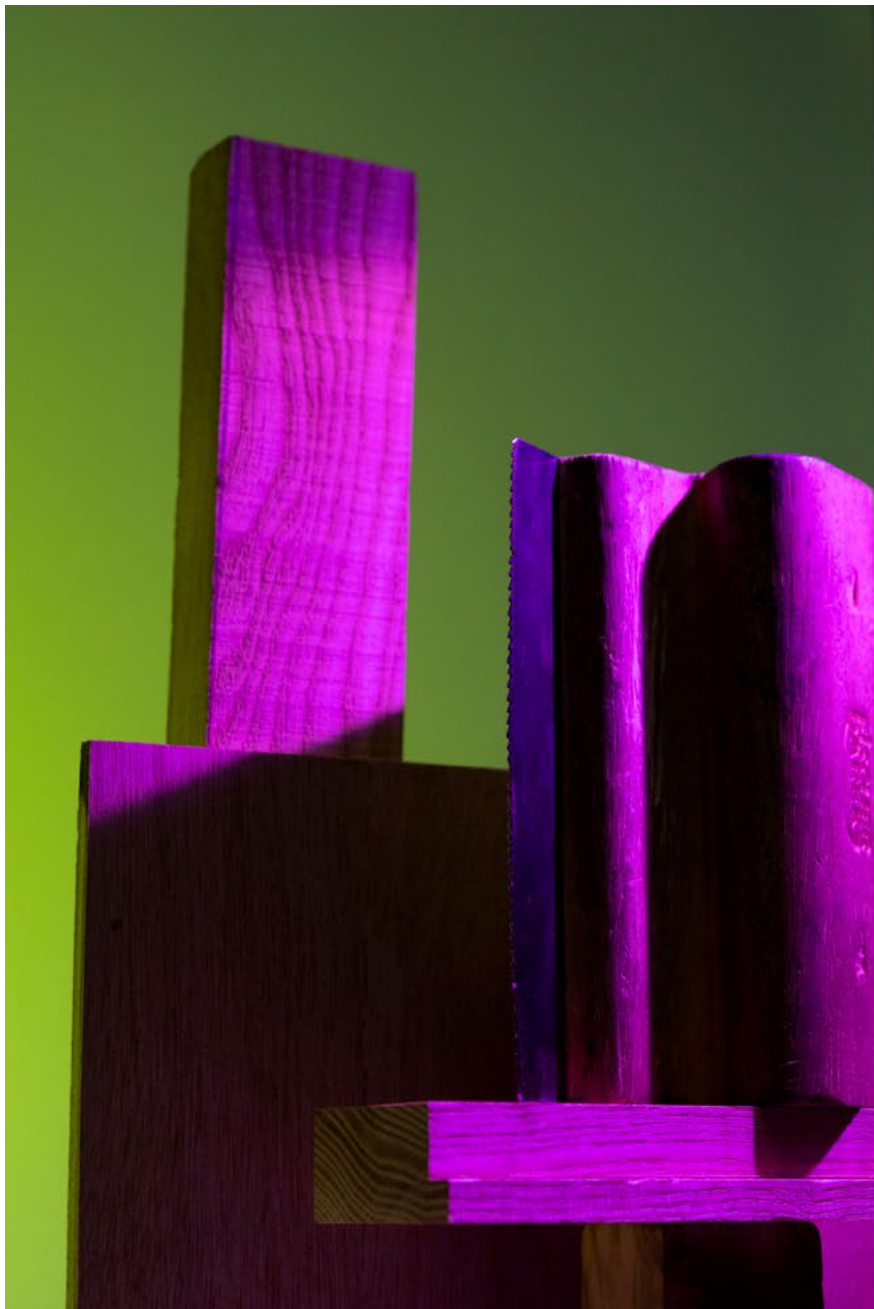
Le rabotage
La deception



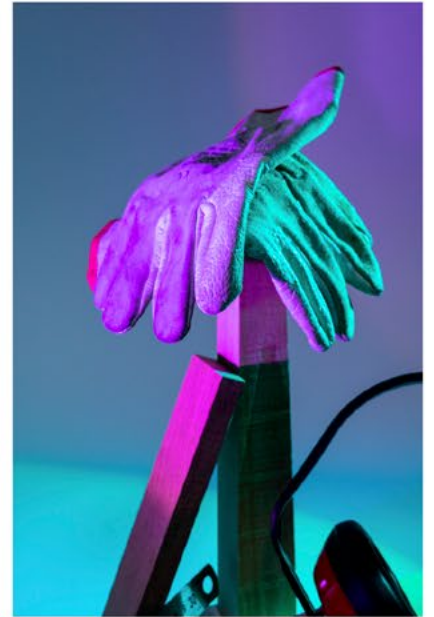
Le rabotage
La satisfaction



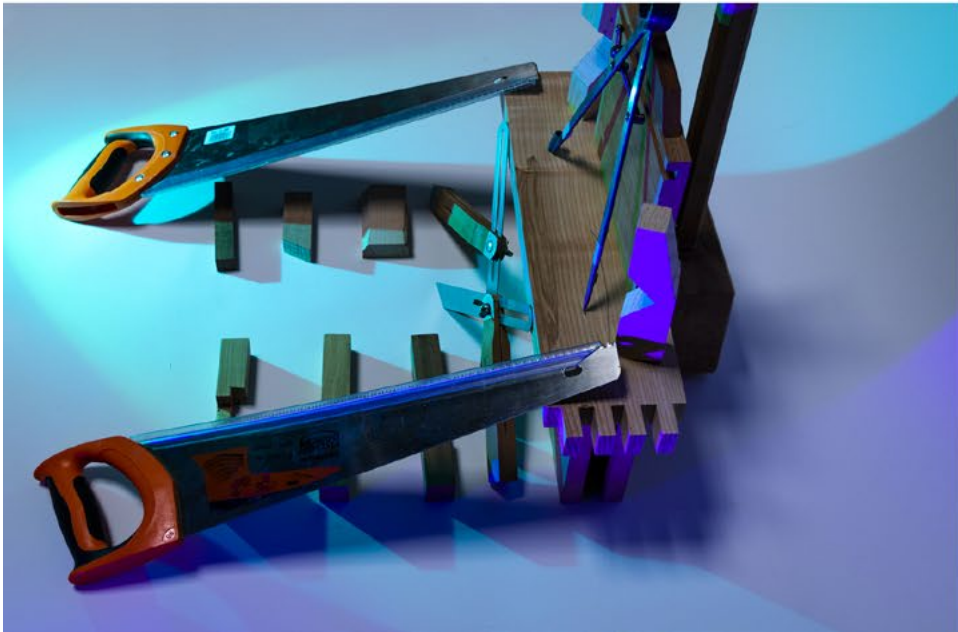
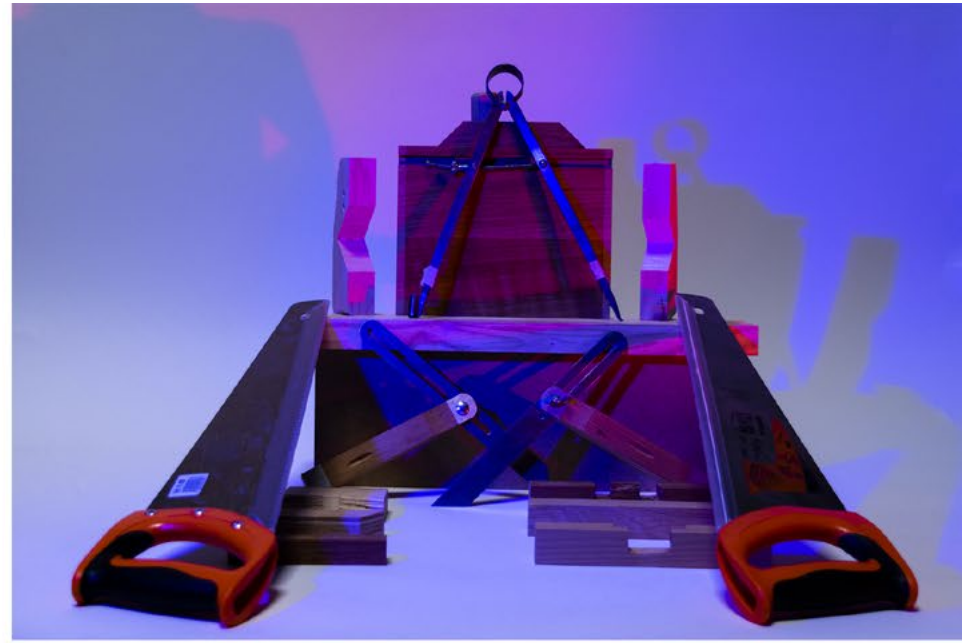
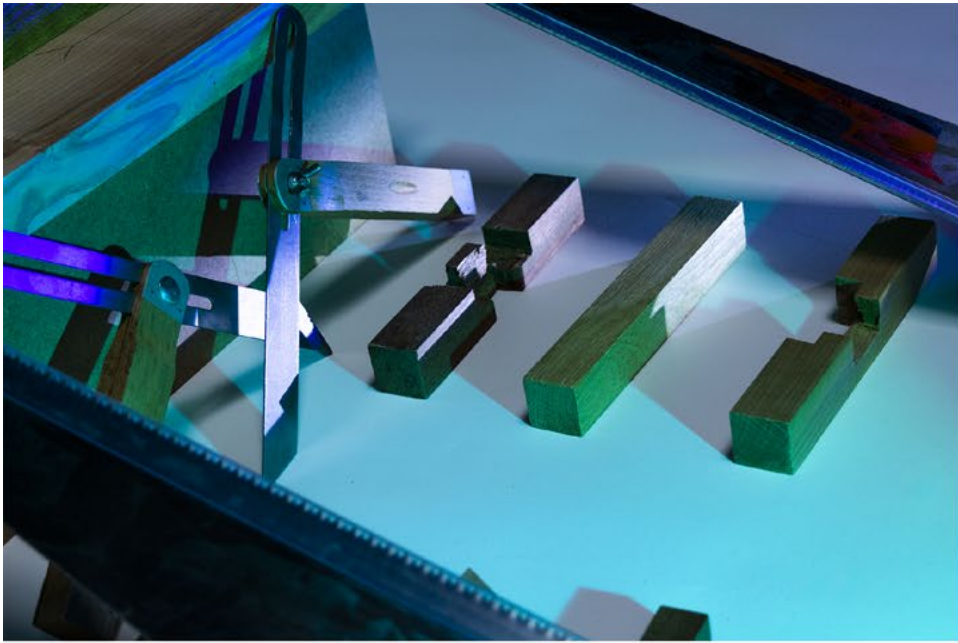
The Right Gesture, 2023,
© ADAGP, Paris 2020
Color, sound, Total duration: 15'11",
Loop reproduction.



The Right Gesture, 2023,
© ADAGP, Paris 2020
Variable size, variable support



The Right Gesture, 2023,
© ADAGP, Paris 2020
Variable size, variable support



The Right Gesture, 2023,
© ADAGP, Paris 2020
Variable size, variable support



The Right Gesture, 2023,
© ADAGP, Paris 2020
Variable size, variable support

Insertion Gestures, 2020

Maladrerie - Émile Dubois, Neighborhood Management*,
Aubervilliers, Project consisting of 17 photographic panels
and a video (Hairdressing Salon Tutorials).



Insertion gestures, 2020
Building painter - Boat captain,
© ADAGP, Paris 2020
Variable size, variable support

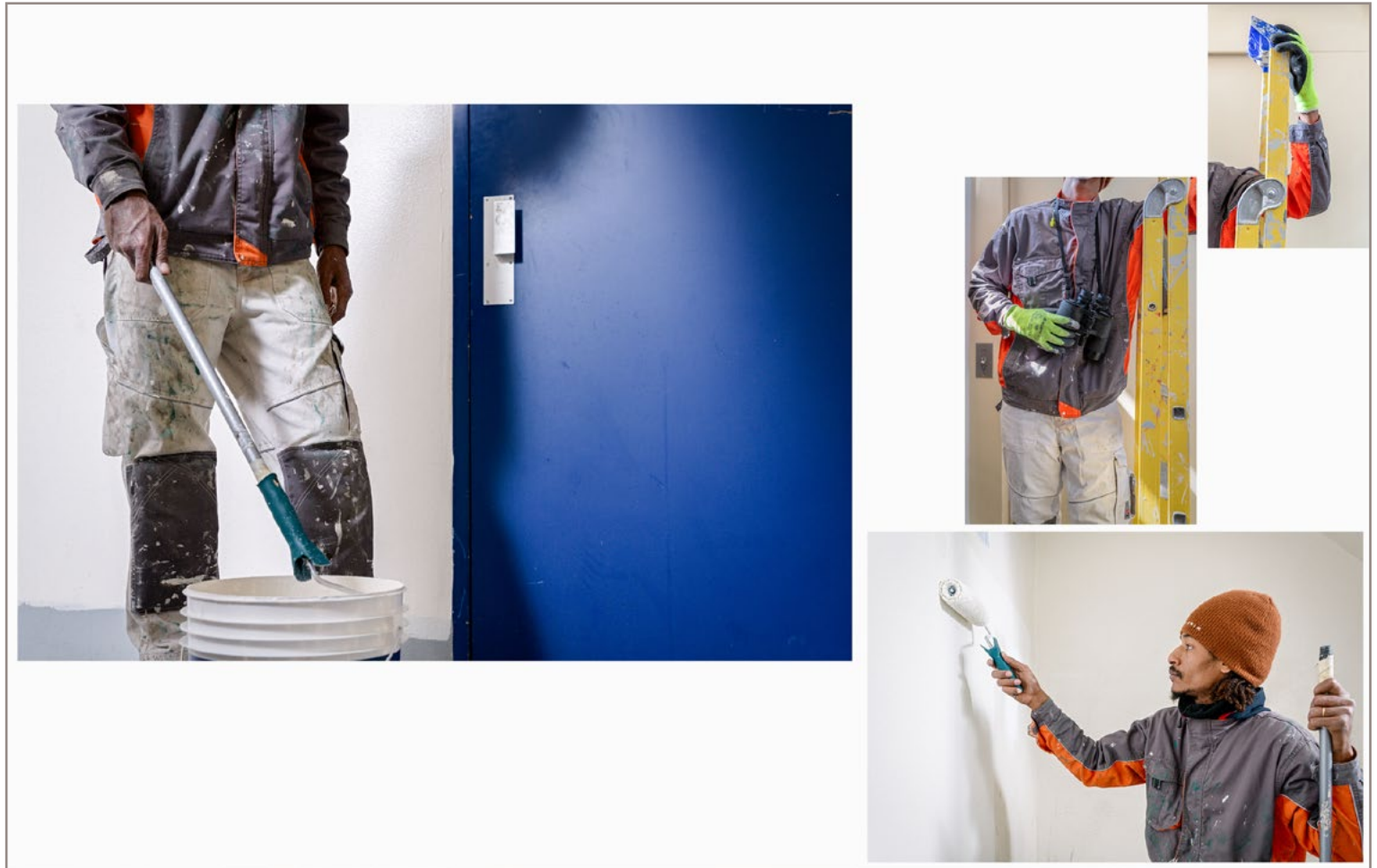
In collaboration with the Neighborhood Management* since 2018, the artist first conducted a photographic creation workshop with the employees related to their workplace. In 2019, the artist responded to a commission from the Neighborhood Management to examine the work gestures present in the various insertion jobs offered within the structure. At the same time, he conducted personal research with some participants to explore their projects and questions about their professional future.

The "Insertion Gestures" project focuses on the professional integration of individuals who work with the Neighborhood Management in one of the proposed trades, such as cleaning agents, street/ trash collectors, gardeners, and painters. Concurrently, these individuals undergo a career orientation and professional training program to transition to a new profession at the end of the process conducted with the Neighborhood Management.

In this context, the question of work gestures becomes hybrid between the currently practiced professions and those towards which they would like to orient themselves in the future. The project presents gestures belonging to the everyday work of the current job, as well as gestures imagined for their future work (boat captain, building painter, fire safety officer, hairdresser...).

The association of photographs in the form of panels of images is the preferred format for presenting this project: the panel as a wall, as a page in a book, as an assembly space... These panels represent a stage of work that can adapt in its presentation to create new connections by exploiting this real and imagined gestural catalog.

The panels that show only one image highlight the equipment and photographic setup that resonates with the sublimated gesturality, emerging from the banality of work or an action imagined in a future profession. Ultimately, these are gestures performed for the purpose of the photographic act.



**The Neighborhood Management is a social inclusion organization that enables individuals distanced from the job market to find employment. In Aubervilliers, the Neighborhood Management is located in the Maladrerie neighborhood, and several employees are also residents of the area.*

Insertion gestures, 2020,
Photographic panels,
© ADAGP, Paris 2020
Variable size, variable support



Insertion gestures, 2020,
Photographic panels,
© ADAGP, Paris 2020
Variable size, variable support



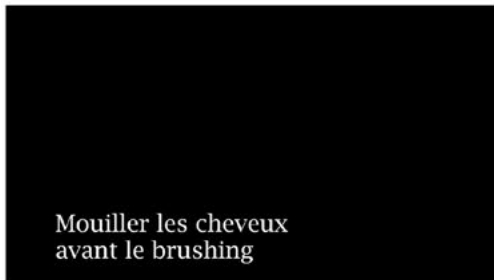
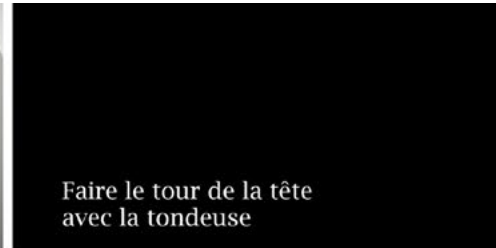
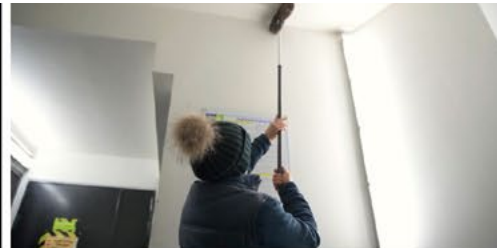
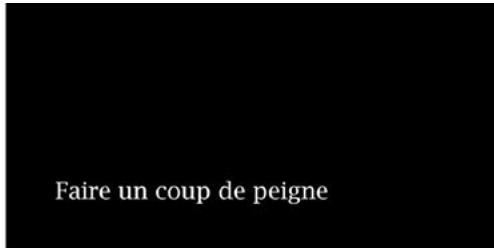
Insertion gestures, 2020,
Photographic panels,
© ADAGP, Paris 2020
Variable size, variable support



Insertion gestures, 2020,
Photographic panels,
© ADAGP, Paris 2020
Variable size, variable support



Insertion gestures, 2020,
Photographic panels,
© ADAGP, Paris 2020
Variable size, variable support



The “Hairdressing Salon Tutorials” video is the result of exchanges between the artist and Nadia, an employee of the Neighborhood Management in Aubervilliers, during the realization of the “Insertion Gestures” project. Nadia works daily in professional integration as a cleaning agent. She has prior experience and expertise as a professional hairdresser, a profession she would like to resume after her time with the Neighborhood Management. For “Hairdressing Salon Tutorials,” Nadia fully embraced the artist’s idea of blending

her current integration activity with the profession she could pursue next. Leveraging her knowledge of the correct gestures in both professions, she offers analogies and back-and-forths between the roles of a cleaning agent and a professional hairdresser.

With a series of 6 tutorials, Nadia explains how to welcome clients in a hairdressing salon and how to perform professional gestures in her field. The hybridization is present both in the medium and in the

performance. Indeed, the medium is a tutorial; Nadia teaches viewers gestures from the hairdressing profession while she herself is in professional integration as a cleaning agent.

Territory - Work, 2019

Winner of the 2nd edition: "Regards du Grand Paris", a national photographic commission by Ateliers Médicis and the National Center for Plastic Arts CNAP. In collaboration with AFPA. Belongs to the Collection of the National Center for Plastic Arts, acquired in 2019.

The project "Territory-Work" examines the professional training process of refugees in the Grand Paris area. Due to the incompatibility of their profession, a need for language learning, or issues related to status and the right to work, refugees may need to undergo "professional reorientation," potentially diverging from their original profession. Work is one of the pillars of integration, but this process can be very challenging to implement due to language barriers and different administrative procedures.

"Territory-Work" is primarily composed of *photographic assemblages*. These assemblages constitute a new photographic space created by the intersection between images of the spaces where participants are housed and trained, and images of staged scenes constructed in collaboration between participants and the artist.

These two types of images have different aesthetics. Background images (photographs of spaces) function as a sort of wallpaper, less contrasted than the photographs of staged scenes.



Territory - Work, Afpa, Electrician, 2019,
© ADAGP, Paris 2020

Total assembly size: 225x193 cm

Background image: Wallpaper - 225x150 cm

Foreground image: Archival pigment print mounted on dibond - 100x150 cm

They result from the artist's explorations and wanderings in the training locations located in peripheral territories, isolated in terms of distance and means of transportation from Parisian life. The photographs of the staged scenes (superimposed on the space images) highlight the complexity of gestures performed by people from around the world in relation to their attempts to adapt. These actions are constructions carried out in collaboration between the artist and the participants, where each person performs the gestures of their former profession in the void. Thus, a Territory-Work intersection is created, questioning the disparities and adaptations of life inherent in exile.



For several months, the artist also led a photographic creation workshop, where participants produced images exploring the territory where their training takes place. These workshops resonated with the location scouting images made in the same territory by the artist.

**Territory - Work, Afpa, Journalist, 2019,
© ADAGP, Paris 2020**

Total assembly size: 259x179 cm

Background image: Wallpaper - 235x157 cm

Foreground image: Archival pigment print mounted on dibond - 150x100

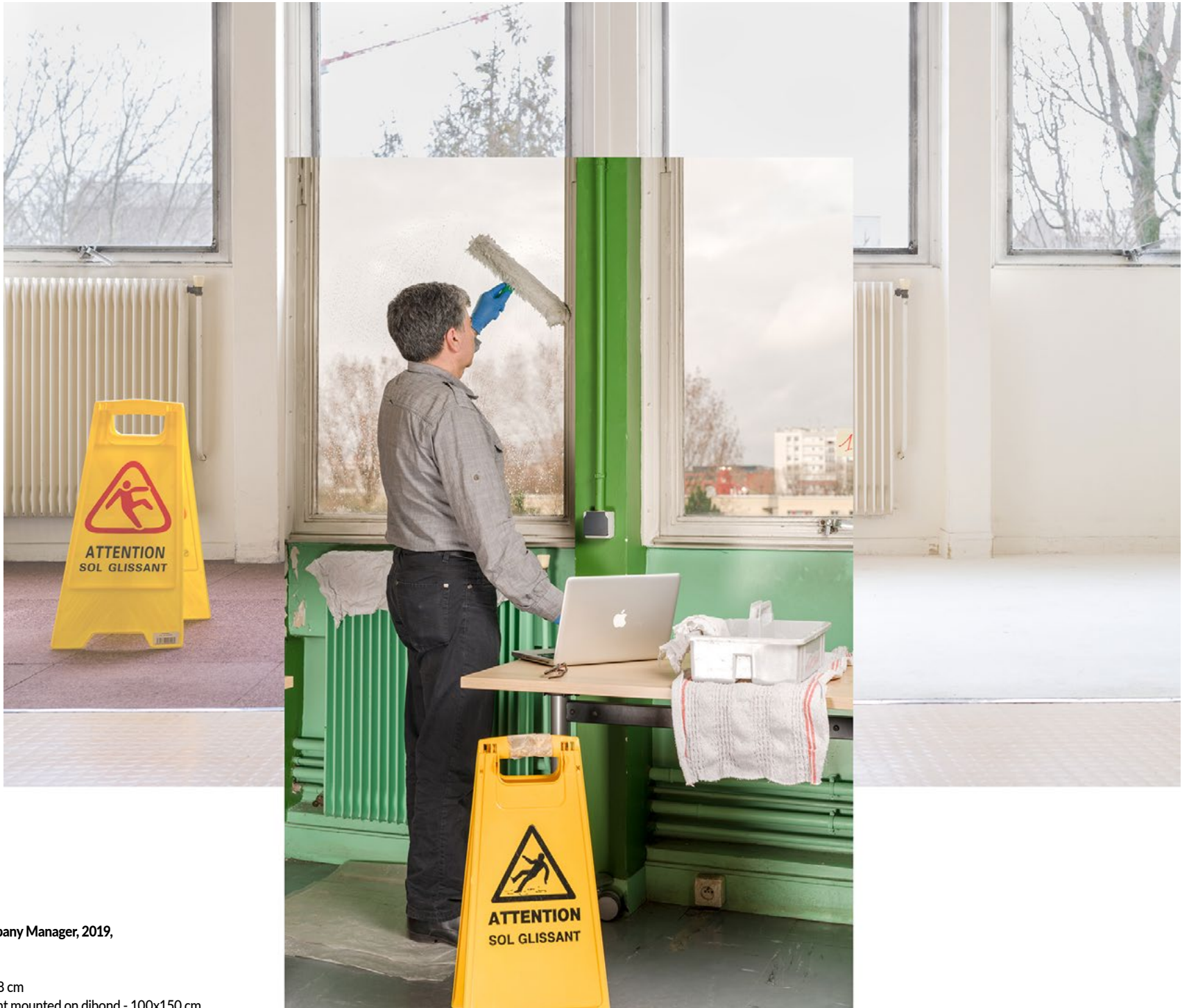


Territory - Work, Afpa, Bodyguard, 2019,
© ADAGP, Paris 2020

Total assembly size: 211x155 cm

Background image: Wallpaper - 211x141 cm

Foreground image: Archival pigment print mounted on dibond - 150x100 cm



Territory - Work, Afpa, Transport Company Manager, 2019,
© ADAGP, Paris 2020

Total assembly size: 207x177 cm

Background image: Wallpaper - 207x138 cm

Foreground image: Archival pigment print mounted on dibond - 100x150 cm



**Territory - Work, Afpa, Gardener, 2019,
© ADAGP, Paris 2020**

Total assembly size: 223x196 cm

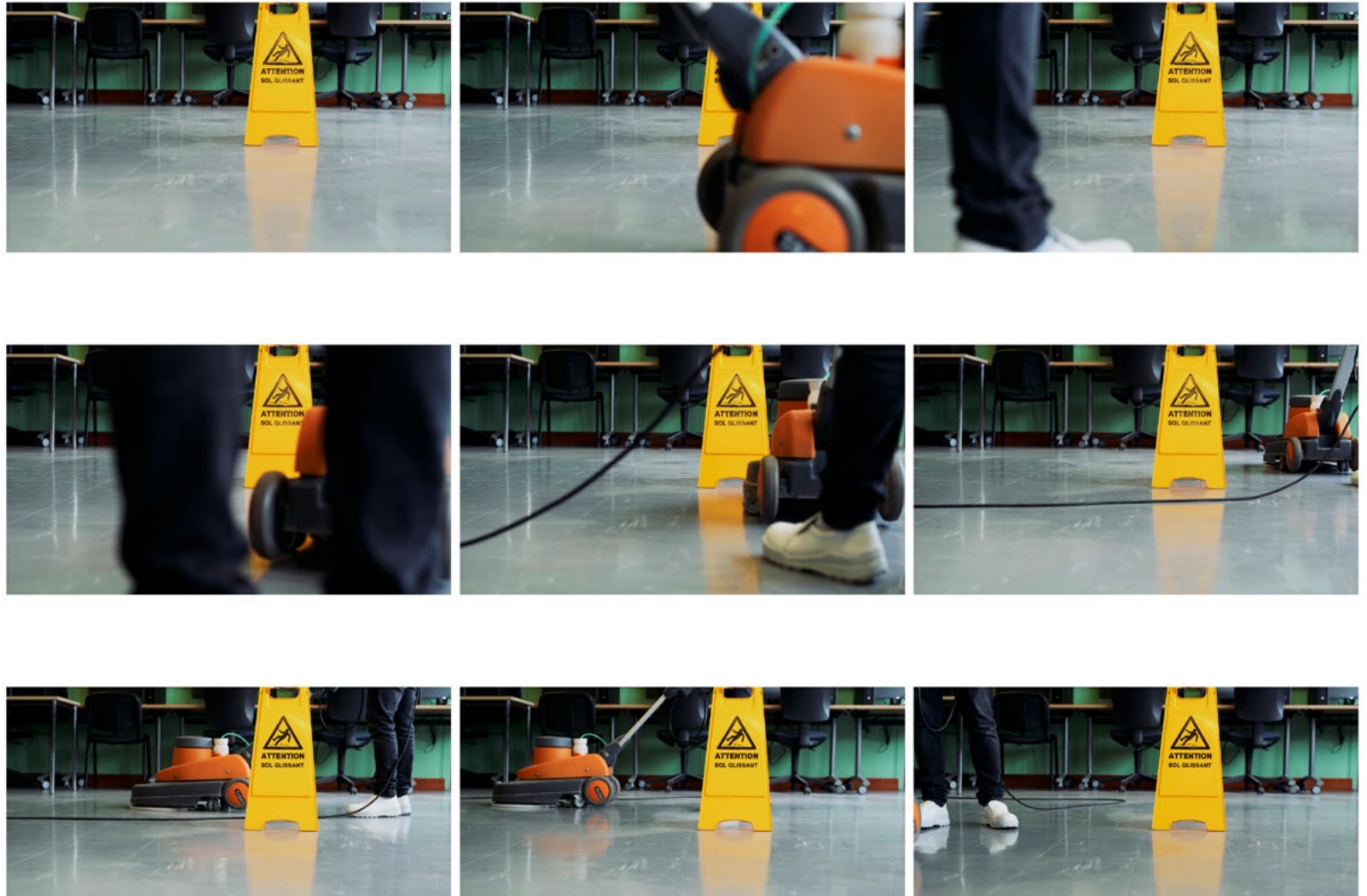
Background image: Wallpaper - 223x148 cm

Foreground image: Archival pigment print mounted on dibond - 150x100

Territory – Work, Afpa, Bodyguard (Video), 2019

Exile requires restarting one's life, rebuilding oneself, and above all, relearning or discovering even the smallest things in the host country.

In this performance, the participant carries out an action corresponding to the professional training offered in their integration process. Their gestures are accompanied by words and expressions spoken during their former profession, words that previously carried the meaning of mastered work experience but now dissolve into the learning of another activity. These phrases are spoken in their original language and translated into French with the person's own means, possibly a translation lacking precision, but highlighting the impossibility of accurately translating one's life into a new context.

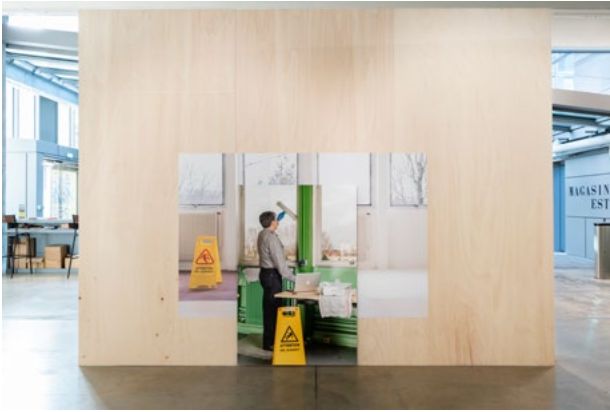


Territory – Work, Afpa, Bodyguard (Video), 2019

© ADAGP, Paris 2020

Color, sound, Total duration: 5'42"

Loop reproduction cm



Exhibition "Regards du Grand Paris", 2022,
National Center for Plastic Arts CNAP,
Ateliers Médicis, Magasins Généraux, Société du Grand Paris

The Fishermen, 2018

Public space is where inhabitants converge. This territory, sometimes empty, sometimes transient, sometimes meticulously designed by urban planners, ultimately bends to the use and appropriation that each person makes of it. Public space is, of course, first and foremost space, but it is also political, a political space.

The series "The Fishermen" examines one of the many dynamics of informal commerce existing in Colombia. This practice is prohibited by law, and the person engaging in it is liable to lose all their merchandise and face economic penalties.

The paradox of this commercial practice is the use of a heavy cart called "Chayena". Sellers cling to their *Chayena* like an artisanal fisherman clings to his canoe to feed his family.

While the artisanal fisherman sets out from the mainland into the open sea in his makeshift boat, braving the elements, waves, and dangers, the seller takes his *Chayena* and ventures into the city, into public space, into the street. They brave the rain, the dangers of traffic, and above all, the police.



The Fishermen, 2018,
© ADAGP, Paris 2020
Archival pigment print, 120 x 80 cm



The *Chayena* makes them an easy prey for the informal hunters. They too often watch their makeshift vehicle and all their merchandise being taken away in the large police trucks.

They know they have lost everything and that it will be hard to recover, but anyway, it has always been like this, and as they say, "We are always 'En la lucha,' in the struggle for survival without waiting for the state or other institutions to help us... because it has always been like this".

The Fishermen, 2018,
© ADAGP, Paris 2020
Archival pigment print, 120 x 80 cm



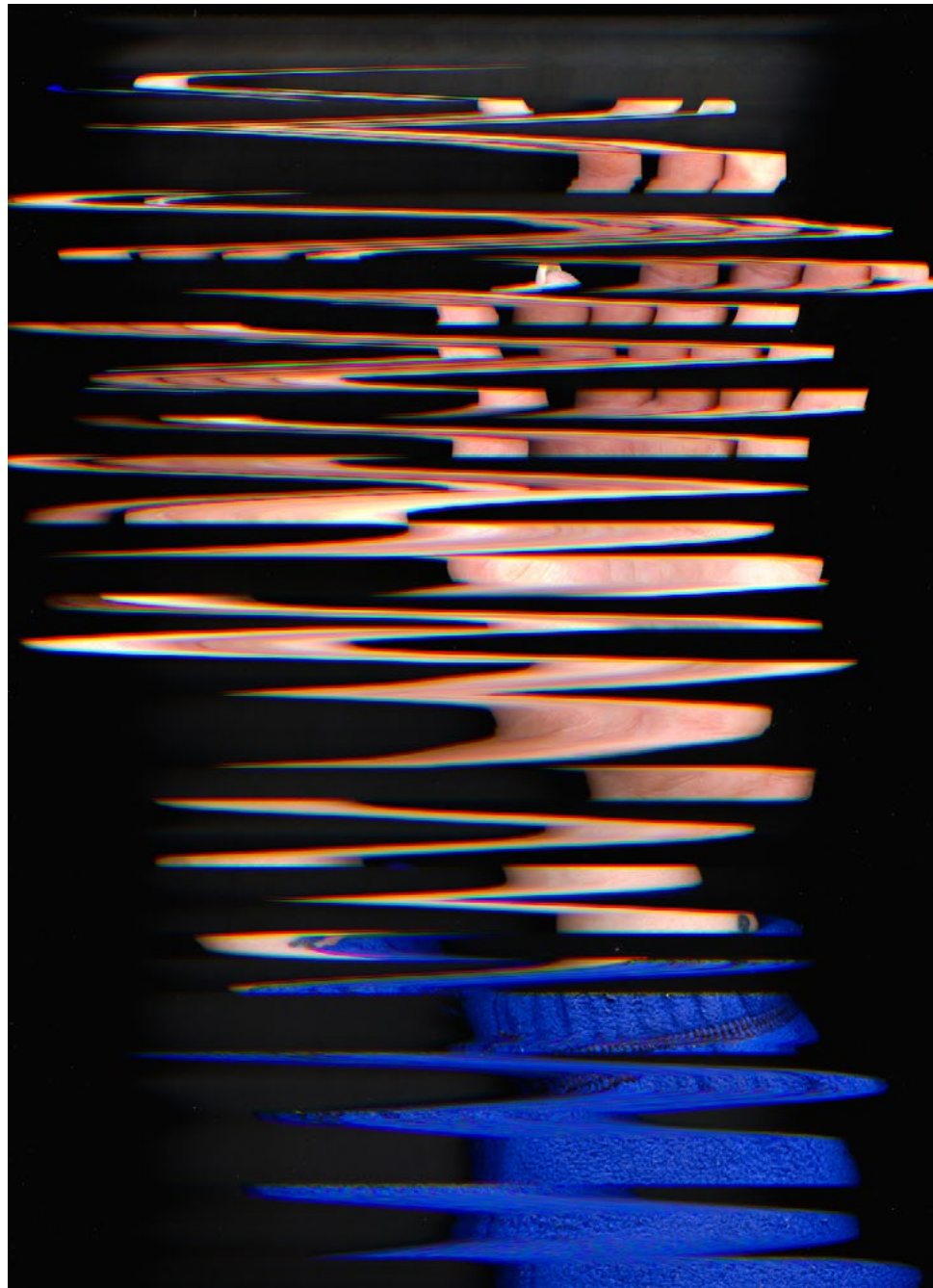
The Fishermen, 2018,
© ADAGP, Paris 2020
Archival pigment print, 120 x 80 cm



Exhibition "En lutte", 2023,
Château Coquelle, Dunkerque



Collective exhibition "A-N-D", 2018,
Diaph 8 Collective, Alma Gallery, Paris,
© Émeline Hamon



Tempo, on-site work, 2017

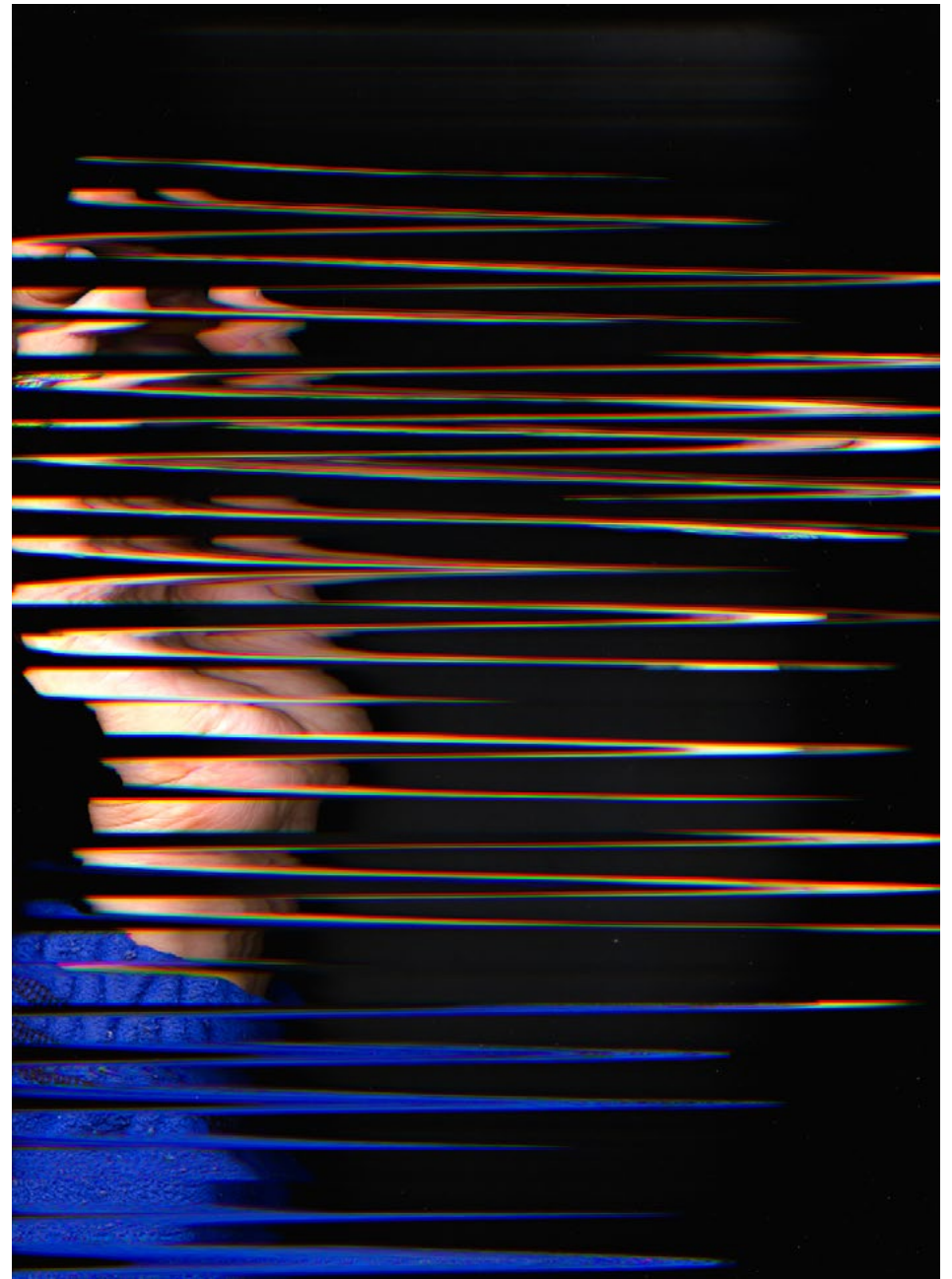
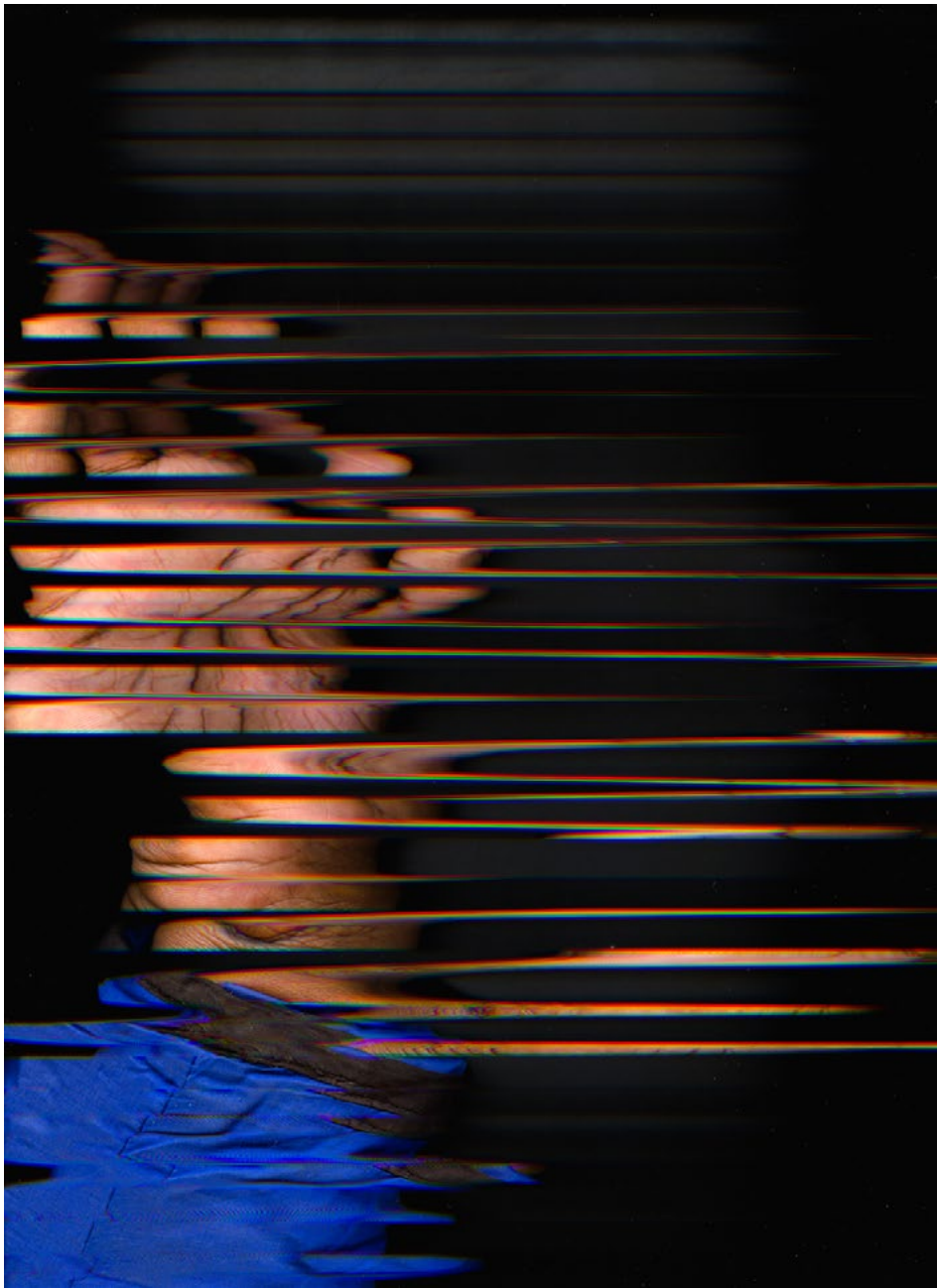
Work realized as part of the exhibition "Thinking Photography. Images and Shapes," Diaph 8

The sonic atmosphere of large supermarkets is saturated by the multiplicity and frequency of checkout beeps. This sound dictates the movements of the cashiers.

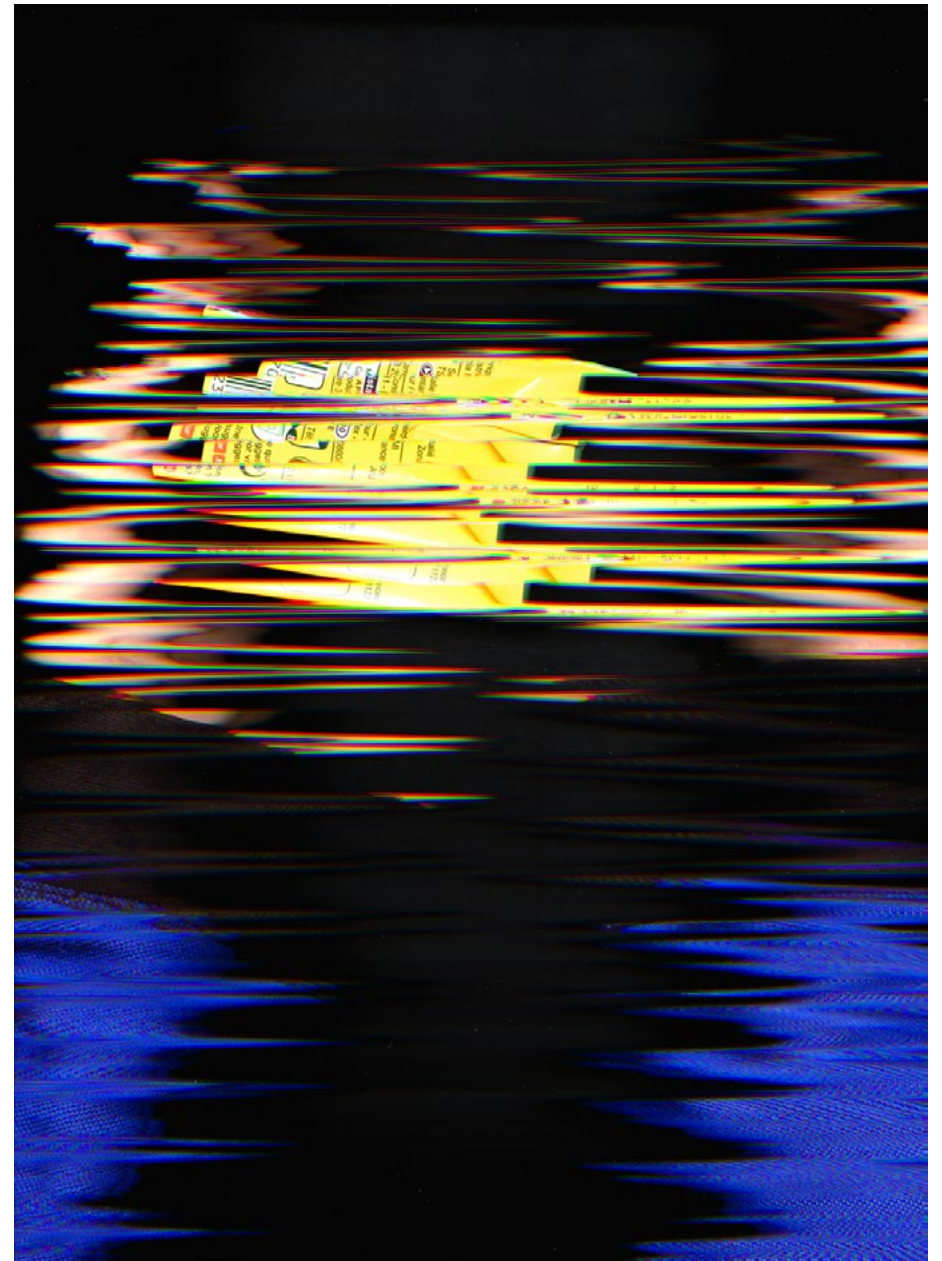
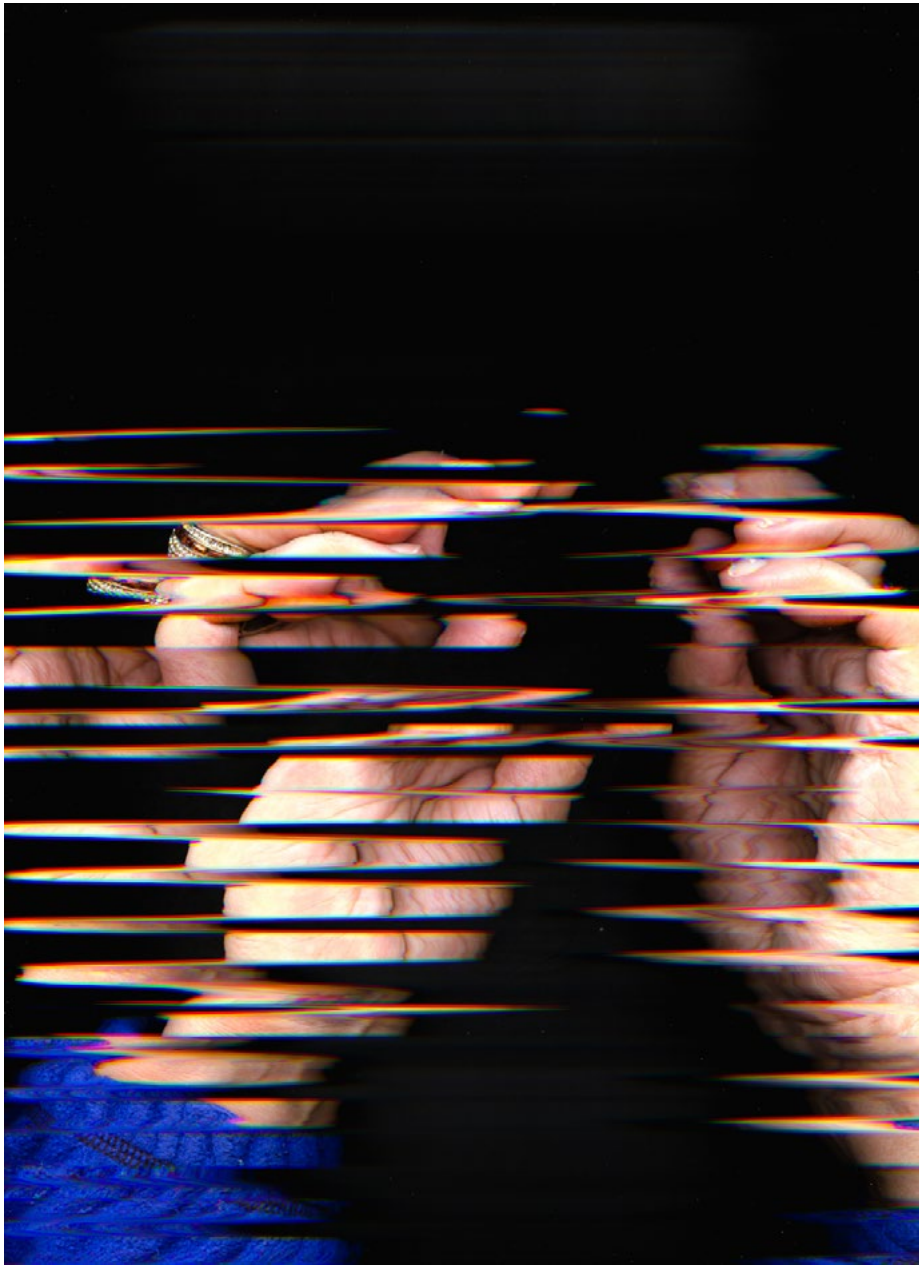
For the Tempo series, individuals who work daily as checkout agents participated in creating the images using a protocol that evokes their workstation. The image is created by a scanner, so the hands of the women and men were "scanned" during the execution of their work gesture, in the same way they handle products daily.

During the image creation process, the workers wore headphones that reproduced the beep of a metronome at the average speed of product passage at the checkout (1.5 seconds per product in each transaction).

The gestures, synchronized with the Tempo of their work, produce images that, due to the machine scanning to capture the image, open up a new aesthetic field. The performers' hands were fragmented by the rhythm of the action, and chromatic aberrations accentuate the evidence of the capture device. The image appears "liquid" like a reflection blurred by waves on a lake.



Tempo, on-site work, 2017,
© ADAGP, Paris 2020
Variable size, variable support



Tempo, on-site work, 2017,
© ADAGP, Paris 2020
Variable size, variable support



Collective exhibition "Thinking Photography. Images and Shapes", 2017,
With the Diaph 8 collective and Synesthesia
Month of Photography of Grand Paris, Saint-Denis

En la lucha, 2017

Belongs to the Collection of the National Center for Plastic Arts CNAP. Acquisition 2022

..."In the struggle". The struggle as everyday life. The struggle as a means of survival. The struggle as a symbol of life, optimism. The struggle as positive action and gesture.

In the large markets of Bogotá, the "Coteros", men who transport goods for wholesale clients and market traders, perform a veritable ballet of loading and unloading products. Paid only by tips from clients to carry bags weighing between 20 and 50 kilograms. "The load", being more than just a load, is truly a body, a weight that does not move and in its passivity becomes a multifaceted and difficult-to-grasp opponent. Despite the harshness of this job where workers can have 30 years of experience, there is camaraderie, hope, and a dynamism inherent in the struggle.

The workers performed as Olympic wrestlers with their load, for the construction of the photographic performance. These are useless gestures, not inherent to the action of loading and moving goods, but inspired by images of wrestling and chosen in consultation with the



workers. The series is an exploration where the workspace becomes a theatrical space thanks to the photographic setup that makes the staging evident. It was also somewhat of a spectacle because the audience (clients, traders, and the performer's colleagues) is present and observes the construction and realization of the images.



En la lucha, 2017,
© ADAGP, Paris 2020
Archival pigment print, 120 x 80 cm



En la lucha, 2017,
© ADAGP, Paris 2020
Archival pigment print, 120 x 80 cm



Solo exhibition "Role plays. (Re)presenting Work", 2017,
Gallery of Crous de Paris,
© Romain Darnaud

Collective Exhibition "A Wall of Images", Nuit Blanche 2018,
Diaph 8 Collective, Paris, France

Taking off the shoes, 2016



Taking off the shoes, 2016,
© ADAGP, Paris 2020
Archival pigment print, 120 x 80 cm

This series interrogates the possible interstices in the representation of the work territory. It represents an in-between space among work, its environment, staging, and the performative act linked to the studio.

The workers perform in the place where they daily carry out their work activities, framed by an added background that does not occupy the entire space in the frame and does not attempt to become a real set. Instead, it integrates into the workspace, showing the evidence of the setup and the intention of the staging.

It is not only a spatial but also a gestural interstice. Taking shoes off involves a gesture where the worker's body sheds its work uniform. In Western culture, the foot carries an aspect of intimacy and is treated with a kind of modesty; we do not remove our shoes just anywhere, either to avoid the contact of the foot or sock with dirty ground or due to discomfort with those who might watch us.

This condition shows in the images an act that involves sharing the private body for photographic needs. On the other hand, the act of removing the shoes, which are part of the work uniform, changes the role of the worker to become an actor/actress in the new representation space and thus performs to seek aesthetic gestures in contrast to the harshness of work.



Taking off the shoes, 2016,
© ADAGP, Paris 2020
Archival pigment print, 120 x 80 cm



Taking off the shoes, 2016,
© ADAGP, Paris 2020
Archival pigment print, 120 x 80 cm



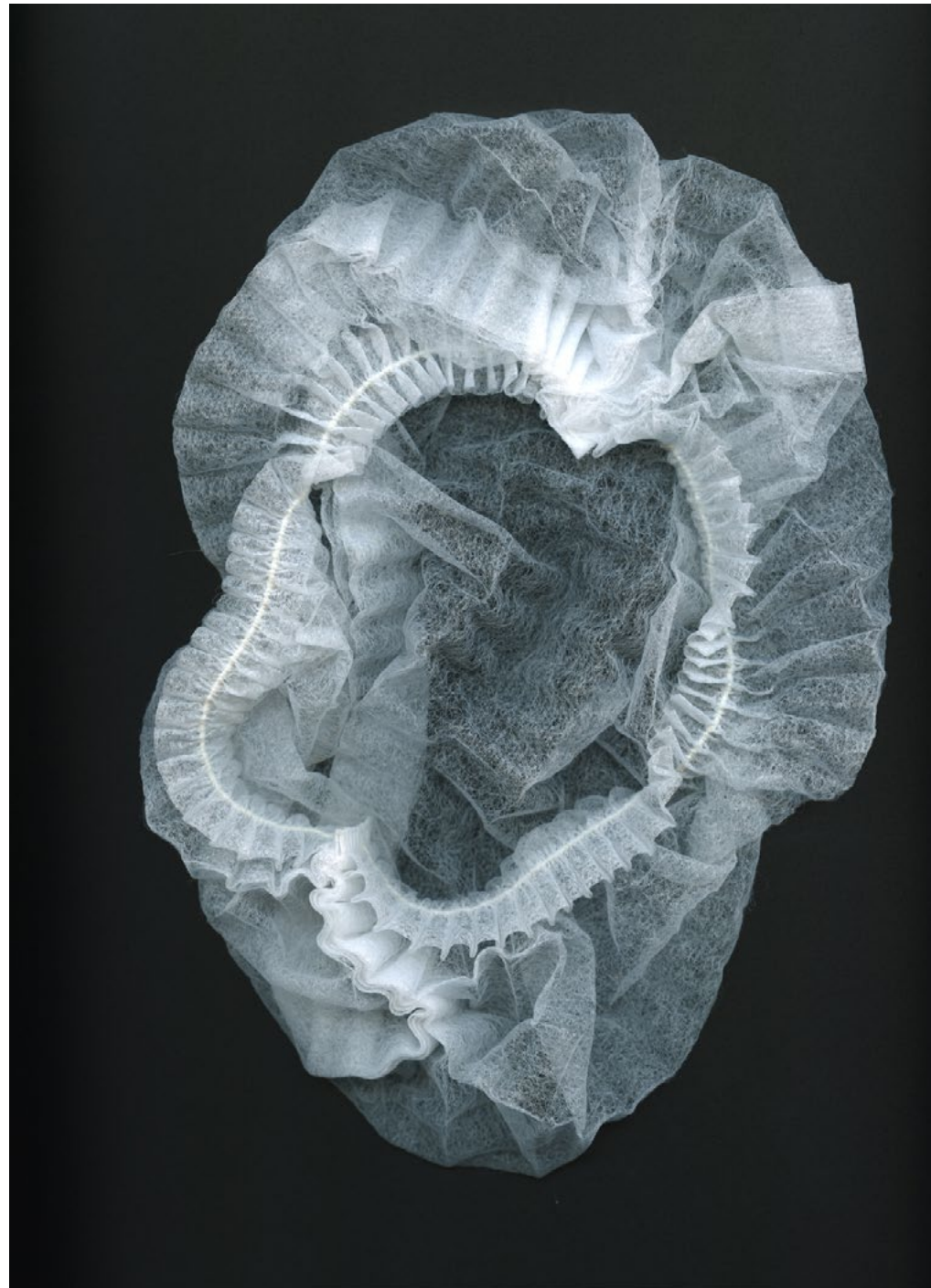
Solo exhibition "Role plays. (Re)presenting Work", 2017,
Gallery of Crous de Paris,
© Romain Darnaud

The crushed ones, 2016

This series questions the working conditions and simultaneously creates a paradox in its representation. The objects and uniforms used by workers to perform their tasks are scanned to obtain unique and detailed images.

This imaging technique involves the crushing of objects to digitize them. The physical crushing of the objects resonates with the social crushing experienced by individuals engaged in unskilled activities, which do not involve craftsmanship but rather manual and repetitive work. The objects are not completely crushed in the images; this small space still allows for volume to be created and a perception of three-dimensionality to be established. This three-dimensionality implies the presence of a body that interacts daily with these objects at work.

On the other hand, the image carries within itself a very important aesthetic form, that of enlargement. This form is typically meant to highlight the spectacular and contemplative aspects of images, but with "The Crushed Ones," enlargement serves to magnify the lived experience, dirtiness, and damage. It is a sort of exaltation of "imperfections" that elevates them to an aesthetic level.





The crushed ones, 2016
© ADAGP, Paris 2020
Variable size, variable support



The crushed ones, 2016
© ADAGP, Paris 2020
Variable size, variable support

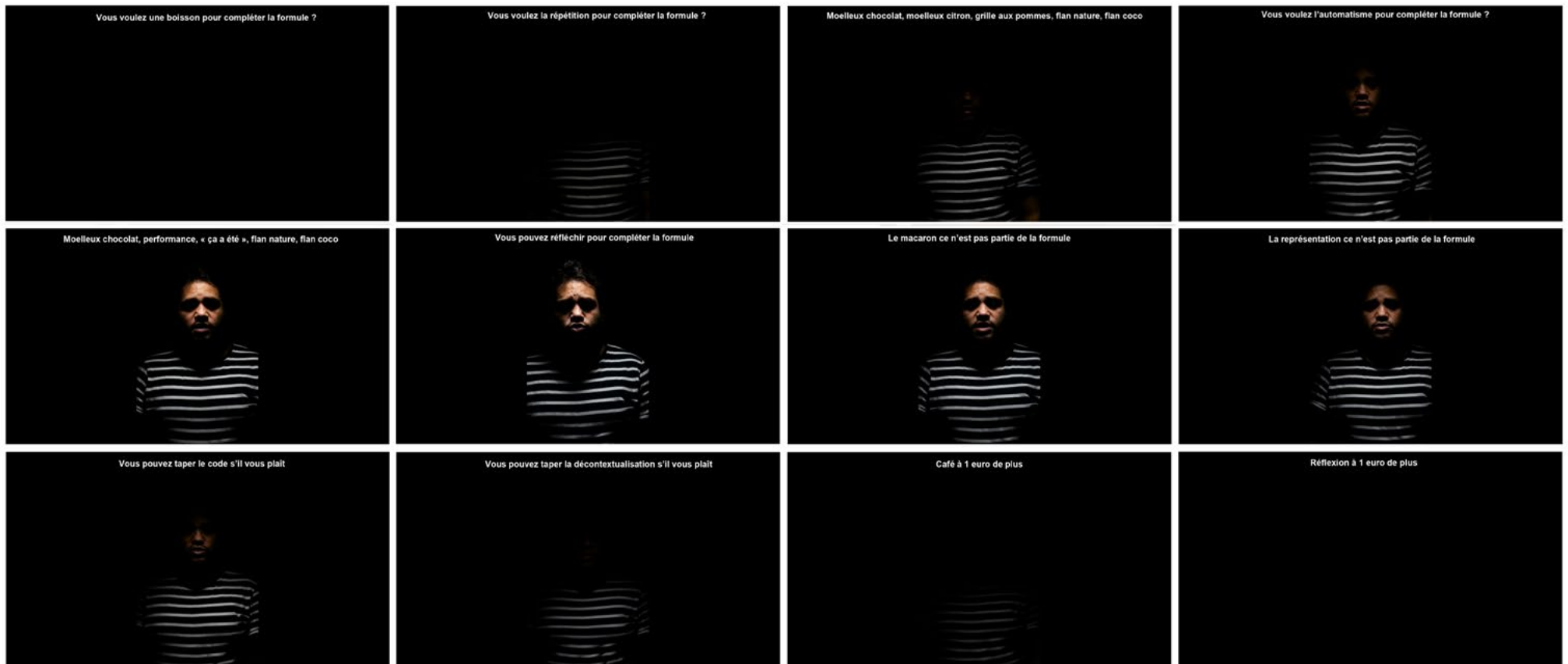


Collective exhibition "Infinitely Human", 2016
Maison de la photographie Robert Doisneau, Gentilly, France
© Romain Darnaud



Solo exhibition "Role plays. (Re)presenting Work", 2017,
Gallery of Crous de Paris,
© Romain Darnaud





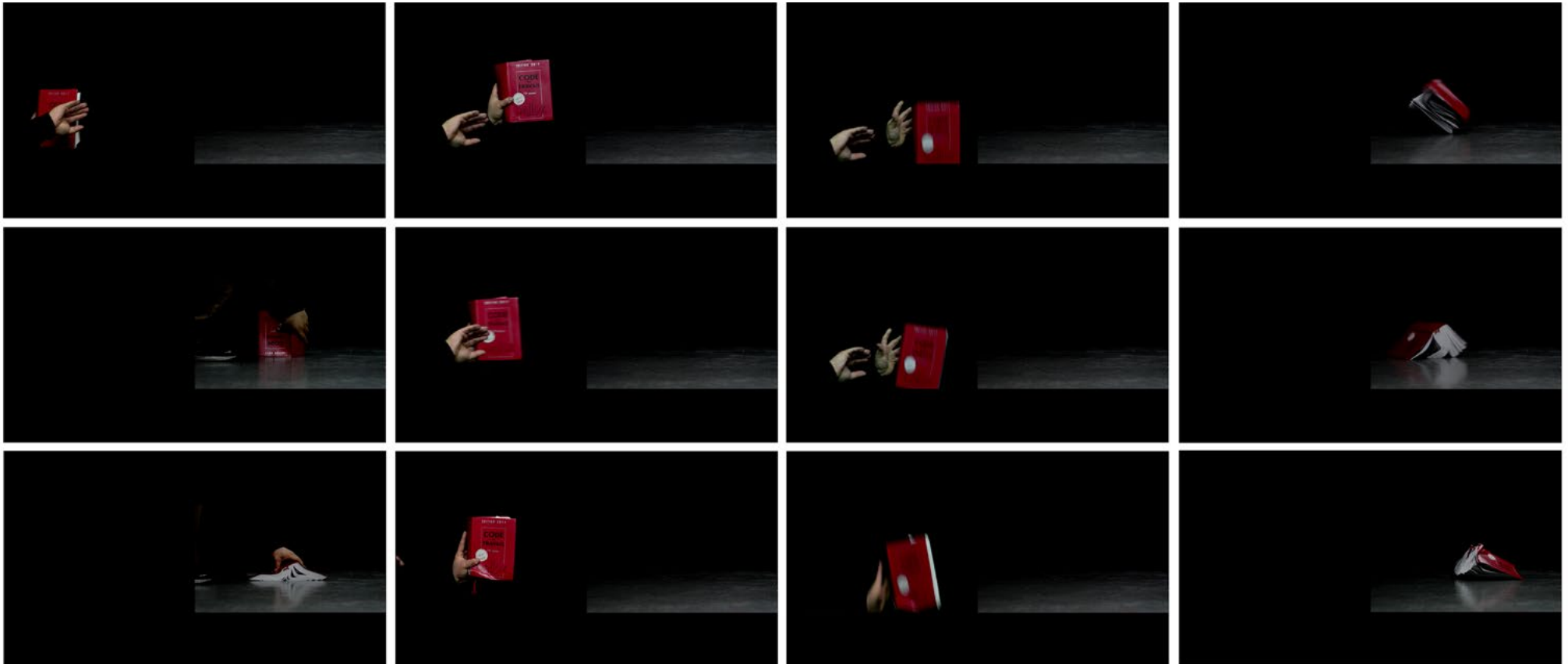
The video is a performance where the artist, in their role as a worker, stages themselves to question the link between “side job” and artistic endeavor. It is an autobiographical piece.

Day jobs often serve as the only means of survival for creators of all kinds and students from various disciplines. Relative precariousness surrounds these statuses, pushing individuals to seek these economic activities, fortunately existing, which allow people to pursue other life paths.

When service on the assembly line merges with artistic inquiries questioning society, the result takes on an aesthetic form. The person erased by the nature of their work appears and gets lost between darkness and light.

The mechanization of formulated sentences and phrases within the framework of wage labor hybridize with the concepts of the artist’s theoretical research. The only established constraint is not to stop and to try to maintain a high verbalization speed

throughout the performance. This creates a long improvisational performative act where fatigue, error, and glitch attest to the condition of side work, which at the same time has allowed the artist to reflect and create.



The performance involves the act of organizing the Labor Code on a shelf and placing it in its proper place. The repetitive action demonstrates how, in the daily routine of his work as a shelver in a library, the worker mechanically carries out the task in a loop that loses its meaning.

This video not only addresses the task of organizing books but carries within it a universality with work in general. It shows the body of the worker engaged in the execution of a repetitive task,

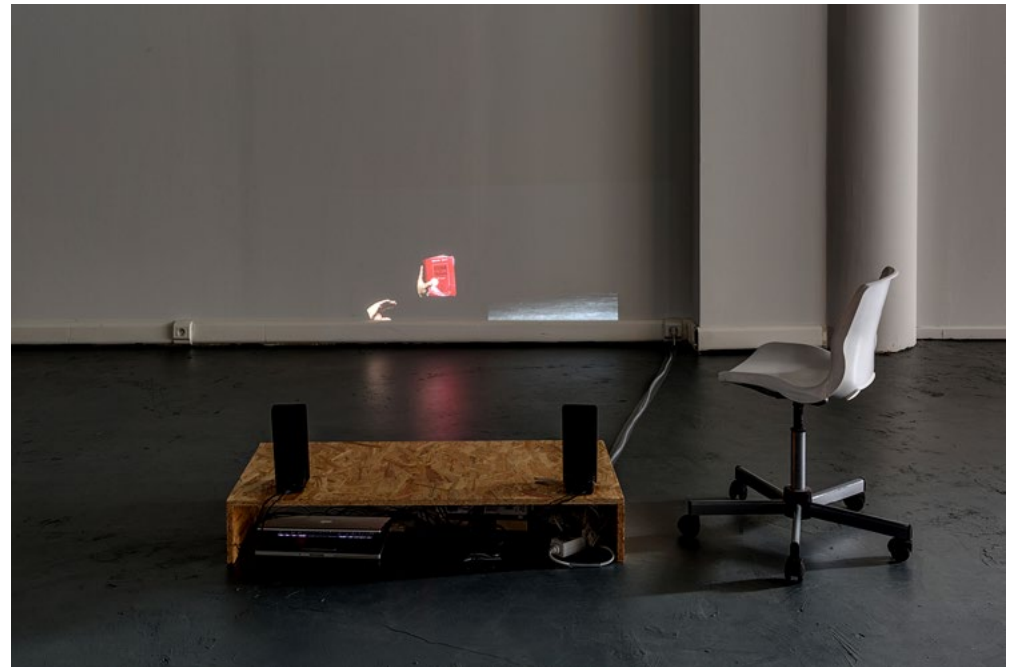
expending energy to do so. On the other hand, it showcases the Labor Code, a representative object of the laws that regulate employer-employee relationships.

The performance questions the relationship of the worker, who becomes increasingly tired by the performance of his task. The wear and tear of the book is analogous to the "wear and tear" of the worker's body, the same Labor Code that is supposed to protect workers, both physically and psychologically, but struggles to fulfill its

function due to increasingly competitive and dehumanizing conditions inherent in a society focused on globalization and profit.



Solo exhibition "Role plays. (Re)presenting Work", 2017,
Gallery of Crous de Paris,
© Romain Darnaud



Collective exhibition "Thinking Photography. Images and Shapes", 2017,
With the Diaph 8 collective and Synesthesia
Month of Photography of Grand Paris, Saint-Denis

*Hands Study
(non-work gestures), 2015*



This series was conceived from the idea of decontextualizing the relation hand/tool. It is a search of establishing a different relationship between the worker and his job.

At the moment that the photo is being taken a simple gesture, inspired by the mannerist poses of classical painting, is created distorting the intention of the work action. The worker adopts a light and delicate attitude through this gesture that seeks to reduce as much as possible the strength and the energy of the hand that is engaged daily in the execution of the work activity.

Hands Study (non-work gestures), Multipurpose Employee (kebab), 2015,
© ADAGP, Paris 2020
Archival pigment print, 120 x 90 cm



Hands Study (non-work gestures), Cleaning Agent, 2015,
© ADAGP, Paris 2020
Archival pigment print, 120 x 90 cm



Solo exhibition "Role plays. (Re)presenting Work", 2017,
Gallery of Crous de Paris,
© Romain Darnaud

CROUS Saint-Denis, 2014

The series interrogates the representation of the manual jobs, particularly that of the workers of the university restaurant at Saint-Denis.

The photography allows the spectator to face an image that is easy to recognize, but that proposes a two-stage interpretation: in a first moment, the look is global and synthetic; the photo shows the worker with his/her back facing the spectator and wearing a hairnet.

In a second moment, a more detailed reading is generated thanks to the size and quality of the image; this lecture is achieved through a fragmentary look on the details that embark the spectator in a journey of materials and forms that transform the subject of the image into a more sculptural and aesthetical form.



CROUS Saint-Denis, 2014
© ADAGP, Paris 2020
Variable size, variable support



CROUS Saint-Denis, 2014
© ADAGP, Paris 2020
Variable size, variable support



CROUS Saint-Denis, 2014
© ADAGP, Paris 2020
Variable size, variable support



Solo exhibition "Role plays. (Re)presenting Work", 2017,
Gallery of Crous de Paris,
© Romain Darnaud

Role Plays, 2014

The series questions advertising codes, "proper postures", and the invisibility of the person at work. The artist asked student-workers, who shared a feeling of invisibility in their temporary jobs, to reflect on how to mask their faces and move with their uniforms in a photography studio.

Through conversations with these women, feelings of undervaluation, automation, and erasure of the individual at work surfaced. The participants thus perform masked and in empty space their daily work gestures. The artist intervenes in these movements to distort and divert the actions into absurd and non-productive gestures related to the discussions held with these women.

The student disguised for work becomes a performer for the sake of photography and reasserts her presence differently in the image.



Role Plays, 2014, Pizza Hut,
© ADAGP, Paris 2020
Archival pigment print, 120 x 180



Paul



McCafé



Role Plays, 2014,
© ADAGP, Paris 2020
Archival pigment print, 120 x 180

Cojean



Direct Matin



Solo exhibition "Role plays. (Re)presenting Work", 2017,
Gallery of Crous de Paris,
© Romain Darnaud



Collective exhibition "Bodies in Presence", 2018,
Grenoble Photo Month, organized by the Maison de l'image,
Former Museum of Painting of Grenoble

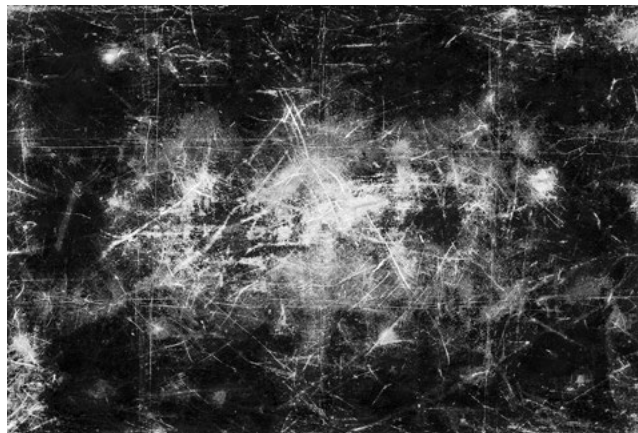
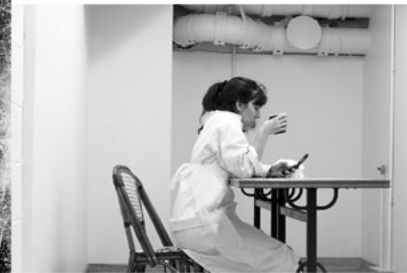
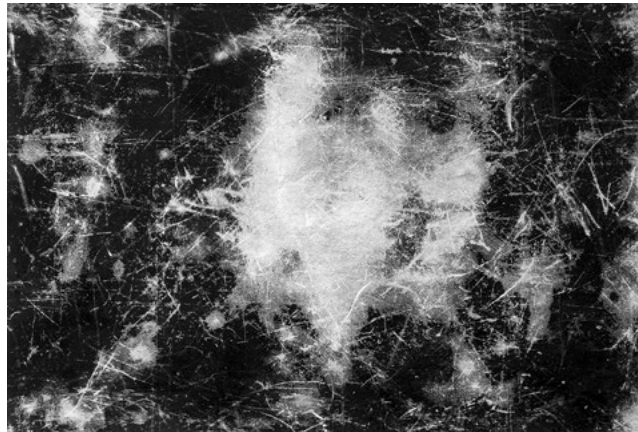
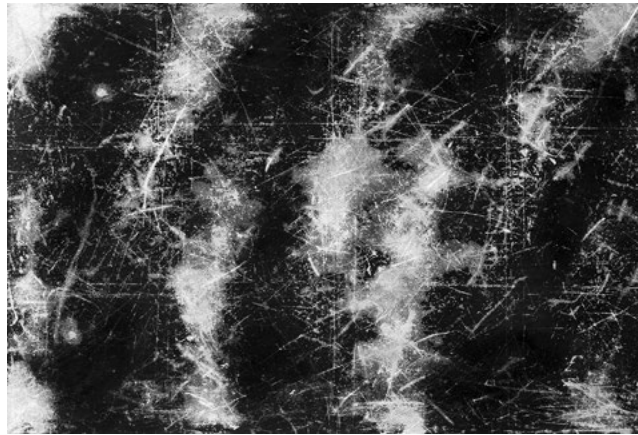


The Break, 2012 - 2013

This series interrogates the paradoxical issue of the “small job” (a temporary job, aimed mainly to subsistence). Which, on one hand, is a fundamental activity for accomplishing personal projects and, on the other hand, ends up being an activity that transforms the individual.

Each piece is conceived as a portrait in the form of a diptych. The image on the left represents the anonymous work: it shows metal plates used to bake products. The plates are scraped due to the manipulation, specifically due to the use of a spatula that creates “drawings”, ephemeral traces that evidence the automatism and the manual work. The image on the right is the portrait of the worker in the “break space”. It seeks to represent the singularity of the individual that silently struggles in a closed and aseptic space.

This project focuses on the artist’s first part-time job in France when he arrived. The individuals depicted in the images are the artist’s coworkers. Over the span of several months, the artist worked on this series during his own work breaks as well as those of his colleagues



The Break, 2012 - 2013
© ADAGP, Paris 2020
Archival pigment print,
120 x 80 cm (left) 75x50 cm (right)



Collective exhibition "Untitled", 2013
Le 6B, Saint-Denis, France