



Dossier de candidature
Émilie Moutsis

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pour
ART AND SOCIETY

Summary

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Née 1975 en France
Vit et travaille à Paris

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2016-2017 - Apprentissage des techniques de peinture d'icônes byzantines - Gilles Weissmann - Paris, France
2015-2016 - Cycle de formation Vidéo - Paris, France
2001 - Classe libre du cours Florent - Paris, France
1999 - Diplôme Concepteur graphique, EPSAA, Paris, France
1996 - DEUG Lettres Modernes, Sorbonne, Paris, France

EXPOSITIONS

OCTOBRE 2016 Freeministe ! - Galerie Causette Paris
SEPTEMBRE 2016 Ce triangle oublié - Galerie Oblique Paris
avec Medeleine Froment, Emilie Moutsis et Claire Courdavault
JUILLET 2016 Échange street art - Paris (France)-Niteroi (Brésil)
JUIN 2016 Passeport(e) - Maison des Métallos Paris
AVRIL 2016 SALO IV Salon du dessin érotique - 24 Beaubourg Paris
avec Frédéric Arditi, Anya Belyat-Giunta, Marion Baillaud, Edmond Baudoin, Tamina Beausoleil, Nicolas Bernière, Alison Bignon, Corine Borgnet, Anne Brenner, Michel Castagnet, Collectif Dessins Partagés, Julie Dalmon, Claudie Dadu, Odonchimeg Davaadorj, Ayako David Kawauchi, Gaël Davrinche, Léo Dorfner, Aurélie Dubois, Cornelia Eichhorn, Carole Forges, Madeleine Froment, Aphrodite Fur, Paul Armand Gette, Camille Goujon, Orsten Groom, Cristine Guinamand, Josef Hofer, Cécile Hug, Cécilia Jaunia, Chloé Julien, Katia Kameneva, Marine Karbowski, Marcus Kreiss, Raphaëlle Lavaud-Bonnard, Cendres Lavy, Frédéric Léglise, Thomas Lévy-Lasne, Claire Loupiac, Éric Madeleine, Laurette Massant, Myriam Mechita, Marc Molk, Camille Moravia, Hélène Mouglin, Emilie Moutsis, Maël Nozahic, Julie Navarro, Barbara Navi, Demetra L. Nikolopoulou, Simon Pasieka, Marilena Pelosi, Julie Perin, Éric Pougeau, Marianne Pradier, Vincent Prieur (dessins d'enfants), Jennifer May Reiland, Romuald&Pj, Florence Reymond, Elizabeth Saint-Jalmes, Karine Salmieri, Cheyenne Schiavone, Alice Sfintesco, Chloé Silbano, Alberto Sorbelli, Nathalie Tacheau, Olivier Turpin, Ann Van Der Linden, Jojo Wang, Brankica Zilovic - Commissariat d'exposition : Laurent Quénéhen
JUIN 2015 Commissariat J'suis pas artiste j'ai pas de galerie - Romainville avec Camille Moravia, Emilie Moutsis, Luna Vaz et Sophie B
AVRIL 2015 Schwanzparade - Gensher Galerie Hambourg
MARS 2015 Exposition collective L'origine de l'amour - Les Salaisons Romainville avec Vincent Corpet, Aurélie Dubois, Valéry Grancher, Orsten Groom, Cécilia Jau-

niau, Angelika Markul, Hervé Rabot, Suspensio Regina aka Émilie Moutsis - Commissariat d'exposition : Laurent Quénéhen
OCTOBRE 2014 Festival Trait d'union - Montreuil
SEPTEMBRE 2014 Exposition de fin de résidence Michel, variations corps vivant - Romainville
JUIN 2014 Exposition personnelle Livrée nue - Paris
OCTOBRE 2013 Exposition personnelle Anti no me - Saïgon Vietnam (Année France/Vietnam)
2005-2008 Coordinatrice artistique freelance - Paris, Berlin, Hong Kong, Londres, Barcelone, New-York pour Ogilvy, Nike, B&B, Colette, Who's Next, 828 magazine...
SEPTEMBRE 2005 Participation à l'élaboration du salon Designersblock 2005 - Francfort - Allemagne
JUILLET 2005 Commissariat Art urbain - Commission RATP Culture - Paris
JUIN 2005 Commissariat Lux Market - Galerie Beaurepaire - Paris
MARS 2005 Commissariat Trompe la mode - Galerie Beaurepaire Paris
DÉCEMBRE 2004 Commissariat Lux Market - Galerie Beaurepaire - Paris
JUIN 2002 Fées et petites merveilles - Deauville - France

PERFORMANCES

AVRIL 2016 La vérité nue - Galerie du Chacha Paris
JANVIER 2016 Suspensio Regina vous la souhaite bien bonne - Galerie de la Voûte Paris

RÉSIDENCES

SEPTEMBRE 2014 - Romainville

PRIX

FÉVRIER 2015 La dinée - Rennes France

COMMISSION

JANVIER 2016 Commission de résidence artistique - DOC - Paris avec Daiga Grantina, Arnaud Labelle Rojoux, Emilie Moutsis, Thibault Jacquin, Rafaela Lopez

After studying Literature at the Sorbonne and Graphic Design at the EPSAA, in 1999 I started an independent curatorial and graphic career for 9 years in France and abroad. I create an artistic production structure, Lux Market, in 2004. I produce exhibitions and works of visual artists. I connect the visual arts and the private sector in order to redistribute part of the profits to the creation, the production of works and the programming of exhibitions in the form of a virtuous circle. I also work to produce visual content as an art director for magazines, galleries, luxury brands.

In 2008, deeply transformed by a first maternity, I established a personal artistic practice on the basis of an observation of myself. I create a double artistic, *Suspensio Regina*, which becomes work. On the basis of a self-fiction, I create performative works, video, installations that question the form of the self-portrait.

I try above all to preserve the past, to collect proofs of the present and to implement these archives, questioning the notions of trace and lack of trace in the art. Disillusioned by reality, I invent forms of sublimation of everyday life. The domestic woman becomes an artist who creates an iconic figure that tends to become a myth.

The image of woman is at the center of my plastic production. The auto-muse disappears in the photo or the video to make room for the allegorical representation of the feminine mystery; It becomes a symbolic object by the approach of porcelain; It freezes its body in a relative eternity with the techniques of casting and plaster, it is an attempt of narration whose medium does not matter.

Obsessed by the construction of this iconic character, I realize installations, video performances, I produce visual works in which clash reality and fiction.

Critical texts

By Laurent Quénéhen
About de l'origine de l'amour

685/5000

Suspensio Regina is a young artist who is staged by her double: an invisible author whose name has disappeared behind his work.

Suspensio Regina provokes, entrenches itself and enters into being there, here and now with visitors, the demand for existence of its artistic double is insatiable, as a necessity of a mystical look at me, pray for me Seems to say

the visual icon. She evokes this in her study of the sacred feminine through various plastic supports. The origin of love is in its essential work, what does it mean to be loved and at what price? This is the question that arises and asks us the work of the unknown artist.

By Jean-Paul Gavard-Perret
Celle qui continue le combat

Émilie Moutsis has every reason to execrate the male and the tears he causes. But to make him change the coin, the artist invented a subtle strategy. Through her self-portraits and a whole game of band, apparently without touching it, she shows the male the obscenity of soul of certain goats whose carcasses she must have caressed. His first pain enabled him to make his pictures. Heaven was theirs and their strange remains. But little by little a light is created. Some men would still precipitate crystals of salt to draw their grin. But Emile Moutsis twists them. She lifts her night and her body remains the place of a ceremonial cleared of miasma. «Without flowers or crowns», it obliges itself to the rigor of a particular contemplation. And if man has left her dead, the resurrection works. Guardian against the illusion of dawn, she is obliged in her behavior to be as woman as «priestess», as her name «war» and queen indicated so far (*Suspensio Regina*). It gives to its body (which remains unknowable) an obviated image: it makes of the voyeur its pegasus of the darkness. If necessary, she would waltz on him. To her the crime of love, to him the fever of horse.

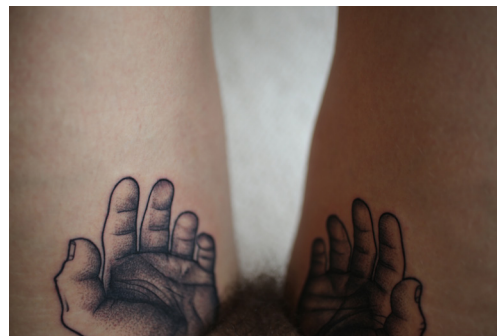
Since you are going to come into my heart, make my soul well.

This video was made in 2015 by Sophie Bouloux. It is the first time that my identity as an artist disappears behind the work itself. *Suspensio Regina*, my artistic double, is an incarnate creation. Through it, I can work on the notions of body and identity. It is a way to talk about feminism and fighting for all women. It incarnates what is flouted in each of us. She can seize her wounds and make a force, a spread.

Through this self-fictional creation, I question the form of the self-portrait but also the place of woman in our societies.

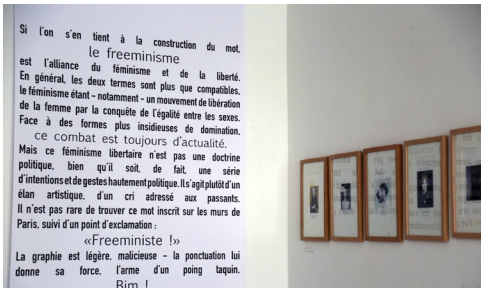
« To begin to hear the voices of those who speak of themselves and of collective life, then it is necessary to understand in what ways a sexuation, as a symbolic and social fact, can be inscribed at the heart of the» Human being by questioning the possibility of making humanity a concept whose limits and meaning could be philosophically controlled. »

Geneviève Fraisse et les contretemps de la création,
by Stefania Ferrando



Octobre 2016
FREEMINISTE !

Personal exhibition at the Galerie du magazine Causette, Paris.
At the invitation of Chloé Marot, Rachel Khan and Noélie Chelle
Exhibition conceived as a manifesto around the notion of freeminism.
Freeminism is the paroxysm, at first purely factitious, of feminism; And then its implementation in public space.
Once affirmed, the term finds its definition in contact with those who cross it.



Septembre 2016
CE TRIANGLE OUBLIÉ
Galerie Oblique, Paris

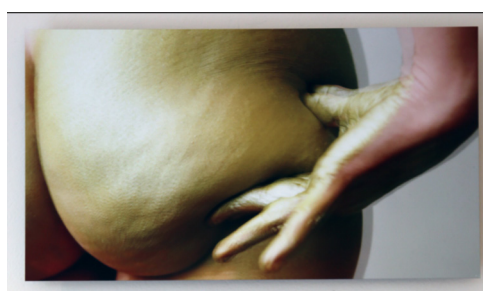
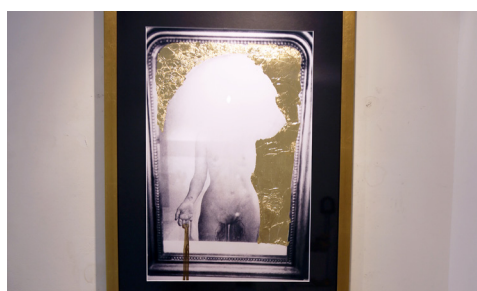
This project was born of the will of a woman, Catherine Bellaïche-Bonan, curator of the exhibition This forgotten triangle, which wanted to gather 3 women artists during an exhibition in Paris.

Three women who implement the feminine, their own femininity, even going so far as to intervene in the urban space.

At the heart of a idle age, this triangular proposal is the opportunity to seize the path traveled in order to pool what will have been won, understood, revealed.

Constructed as a journey from the intimate to the extemporary, this exhibition presents recent works by each artist as well as a common work on identity. Several working sessions and a correspondence will have allowed to present a collective work. Between the diary and the exhibition catalog, this publication traces the meeting of these women and their practices.

Fifteen days of exposure articulated around several highlights. A performative vernissage and installations that change over the weeks, leaving each artist to express himself on the questions of the feminine and the self-portrait.



Septembre 2014

MICHEL, VARIATIONS CORPS VIVANT

>Questionnement sur l'amour comme objet obsessionnel

Installation à partir de photos anciennes

Performance filmée et projetée in situ

Création en résidence à Romainville sur une invitation de Stéphane Weisselberg

Vidéo visible ici : <http://www.emiliemoutsis.com/fr/oeuvres/category/118/video/?of=0>



Octobre 2014

ATTENDS, JE VÉRIFIE UN TRUC

Performance filmée puis projetée in situ pendant le festival Trait d'union à Montreuil.

L'artiste a déambulé par deux fois sur les échafaudages présents pour le montage de l'exposition.

Une première fois telle qu'elle est, une seconde fois telle qu'elle se fantasme en héroïne iconique.

Une fois montée, la vidéo donne à voir l'artiste et son double dans un rapport troublant de ressemblances et oppositions.

Captation et montage : Benjamin Bodi

Vidéo visible ici : <http://www.emiliemoutsis.com/fr/oeuvres/category/118/video/?of=0>



Mars 2015

L'ORIGINE DE L'AMOUR

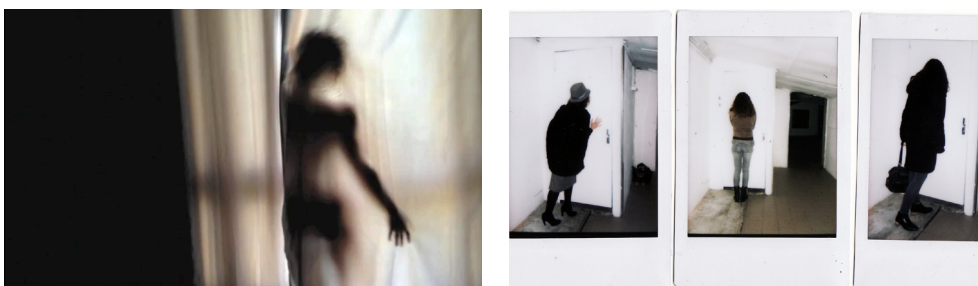
Exposition collective

Espace d'art Les Salaisons, Romainville

Commissaire d'exposition : Laurent Quénéhen

Installation vidéo présentée dans une pièce fermée, uniquement visible depuis un oeil de boeuf.

Vidéo visible ici : <http://www.emiliemoutsis.com/fr/oeuvres/category/118/video/?of=0>



Avril 2015

BEDIGUNGSLOSSE LIEBE

Performance à la galerie Gensher, Hamburg-Deutschland

Curator : Uwe Jens Bermeitinger

Moulage de l'empreinte du sexe de l'artiste dans le sol de la galerie.

Vidéo visible ici : <https://www.youtube.com/watch?v=wdrEN4vJGc0&t=230s>



Avril 2016

LA VÉRITÉ NUE

Galerie du Chacha, Paris

Performance créée par Émilie Moutsis

Sur une invitation de Gwénaél Billaud

Avec : Émilie Moutsis, Romy Alyzée, Luna Vaz

Musique : Aléric de Gans

À écouter ici : <http://www.emiliemoutsis.com/fr/oeuvres/category/117/son/?of=0>



Juin 2016

PASSEPORT(E)

Exposition collective à la Maison des Métallos à Paris, en réponse à un appel à projets sur le thème des frontières.

Présentation d'une installation vidéo :

LE PROBLÈME AVEC TOUTES CES GUERRES C'EST QUE LES GENS NE SAVENT PLUS OÙ PARTIR EN VACANCES

Ce travail est le fruit d'une réflexion sur la lecture du Guide du routard de la Syrie, édition 2006.

Vidéo visible ici : <http://www.emiliemoutsis.com/fr/oeuvres/serie/3895/passeporte/?of=0>

