

Sophie Blet

Selected works 2025

www.sophieblet.com
documentsdartistes.org/blet
sophie.blet0@gmail.com |
+33 6.86.31.92.05

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SOLO SHOWS / DUO SHOW

- 2025 *Leaving only the skin of things*, La Traverse, Marseille, FR
- 2024 *Not empty exactly, maybe just impossible*, L'Ahah, Paris, curated by Diane Der Markarian, FR
- 2023 *Du muable*, Salon du Salon, Marseille, Art-o-rama Hlm, FR
- 2023 *Becomings: detours and turning points*, residency Huet Repolt, Bruxelles, BE
- 2023 *Contre-lumière, Contre-paupière, L'Art dans les chapelles*, Bretagne, cur. by Eric Suchère, FR
- 2022 *Une coupure dans le continu*, galerie 22,48m2, Paris, duo show with Jean-Baptiste Caron, FR
- 2022 *A present projecting its reflection into the possible*, Printemps de l'art contemporain, Marseille, FR
- 2021 *Est-ce à dire que la vision du monde en 3 dimensions soit inutile ?* Dos Mares, Marseille, FR
- 2016 *Le Grand Méridien*, Observatory of Nice, FR

GROUP EXHIBITIONS (SELECTION)

- 2026 *Geométries du Vivant*, cur. Domitille Dorgeval, Topographie de l'art, Paris, FR
- 2025 *MAD*, Multiple art days, More Project, Fondation Fiminco, Paris, FR
- 2025 *Corps collectifs*, Galerie Michel Journiac, Paris, curated by Anne-Lou Vicente, FR
- 2024 *Liquidation totale*, Pal Project, curated by Andy Rankin / Oblivion Collective, FR
- 2024 *He needs me*, 30 years of the Collection Veys, Brussels, BE
- 2024 *Rouvrir le Monde*, Château de Servières, Marseille, curated by Martine Robin, FR
- 2023 *La réciproque*, Cité internationale des arts, Paris, curated by Henri Guette, FR
- 2021 *CosmicomiX*, galerie Art-Cade, Marseille, curated by Jean-Marc Lévy Leblond, FR
- 2021 *Elementa II*, Observatory of Nice, Circa-ip, FR
- 2020 *Biennal Art Press*, MAMC+, Museum of Modern and Contemporary art, Saint Etienne, curated by Etienne Hatt, Romain Mathieu, FR
- 2020 *13th Biennal Young creation*, Centre d'art la Graineterie, Houilles, FR
- 2020 *Objets inanimés*, Villa Henry, curated by Isabelle Pellegrini, Nice, FR
- 2019 *La Relève*, as part of the festival Parallèle, Galerie H.O, Marseille, FR
- 2018 *8th young creation prize*, Saint Remy, FR
- 2019 *Host Call*, Open School Gallery, Beaux-Arts of Nantes, FR
- 2017 *No man is an island*, jardin exotique, Monaco, curated by Mathilde Expose, MO
- 2017 $U + (x + y + z) = U$, Fondation Vasarely, Aix-en-provence, FR
- 2016 *100 years after the Ready Made*, HGB Galerie, Leipzig, DE
- 2016 *Troja2*, with Remy Zaugg, Galerie Bipolar, Leipzig, DE
- 2016 *Artagon II*, exhibition of the finalist, Passage de Retz, cur. Keimis Henni et Anna Labouze, Paris, FR

EDUCATION AND TEACHING

- 2018 Meisterschüler HGB Leipzig, (Academy of Visual Arts Leipzig), Class Joachim Blank, DE
- 2017 MFA, Master Art&Scenography, With distinction from the jury, Pavillon Bosio, Monaco, MO
- 2016 HGB Leipzig, Class Joachim Blank, Space and Installation, DE
- 2015 BA Fine Arts, With distinction from the jury, Pavillon Bosio, Monaco, MO
- 2006 Art History- diploma of guide lecturer, Nice, FR

Since 2018 Regular teaching within art schools and higher art education institutions (*Pavillon Bosio*, Monaco, *ESBAN Nîmes*, *Sorbonne*, *Paris 1*, *CPI Sculpture*, *Beaux-arts de Marseille...*)

GRANTS / RESIDENCIES / AWARDS

- 2026 *L'anti-image*, FRAC PACA, research and exhibition residency, Parc des pré-alpes d'azur, FR
- 2025 *Ferme-Asile*, Sion, Switzerland / *WSL (Federal Institute for Forest)*, Zürich, CH
- 2025 *Solastalgia*, Research residency, Château de Servières/Saint Gabriel Social Center, Marseille, FR
- 2024 *Collection Lambert*, Research Residency, Avignon, FR
- 2024 Research grant *ADAGP : Spaces of disorientation*
- 2023 Residency *Huet Repolt*, research and production residency, Bruxelles, BE
- 2022 Individual Creative Grant, *D.R.A.C PACA : Objects as Triggers / Cosmological Spaces*
- 2022 Research residency, *Les Capucins Art Center*, Embrun, FR
- 2022 Research residency, with Nathalie Desmet, *Prieuré de Ganagobie*, FR
- 2021 *Dos Mares*, production residency, Marseille, FR
- 2021 *CNAP grant* (National Centre for Visual Arts grant)
- 2021 Research residency, *Observatory of Nice*, FR
- 2019 Laureate of the *Host Call*, *Le Voyage à Nantes Prize*, FR
- 2018 Resident at the *Spinnerei* (artist studios) Leipzig, DE
- 2017 Resident at *Quai Antoine 1er*, Atelier Grant, Cultural dep., Monaco, MO
- 2017 Monaco Project for the Arts Award
- 2015 Resident at the *Côte d'Azur Observatory*, Nice, FR

PERFORMANCES / INTERVIEWS / POETRY

- 2023 *Du muable*, in duo with Sophie Lapalu, Salon du Salon, Marseille, FR
- 2022 *A detour in the continuous*, gallery 22,48m², Paris, FR
- 2021 *Where maybe time does not exist*, Galerie Art-Cade, Marseille, FR
- 2021 *Nothing says time will always exist*, conversation with Jan-Philipp Frühsorge, FR
- 2021 Interview with Etienne Klein, physician et philosopher, FR
- 2017 Roman Signer, Interview, Théâtre des variétés, Monaco, MO
- 2015 Tatiana Trouvé, exhibition *Desire Lines*, assistant, Galerie Gagosian, New-York

TEXTS / PUBLICATIONS / POETRY

- 2024 *Not empty exactly, maybe just impossible*, Monograph, with the contributions of Antoinette Jattiot, Anne-Lou Vicente, Diane Der Markarian, Maxime Matray
- 2023 *Du muable*, Diane Der Markarian, exhibition text, Salon du Salon
- 2023 Clare-Mary Puyfoulhoux, *By walking*, Text for L'art dans les chapelles
- 2023 Interview with the online art revue *Horst und Edeltraut*
- 2023 *Because there could have been a surface*, artist edition
- 2023 *Becomings: detours and turning points*, artist edition, residency Huet Repolt
- 2022 Marie Cantos, *A break in the continuous*, exhibition text, gallery 22,48m², Paris
- 2022 *Outside | Outside*, artist edition
- 2022 *A knife without a blade, for which only the handle is missing*, artist edition
- 2021 Revue *Alliage*, *CosmicomiX*, published by Jean-Marc Lévy Leblond
- 2020 Etienne Hatt, for the catalogue of the *Art Press Biennal*
- 2020 Revue *Transfuge*, november 2020, *À ceux qui viennent*, Aude de Bourbon Parme
- 2020 Florian Gaité, text for the *Biennale jeune création*, Centre d'art de la Graineterie
- 2020 *And Darkness is restored*, Maxime Matray

Statement - Biography

Drawing on the evolution of our modes of relating to the environment, nature, and the cosmological, and grounded in anthropological research as well as psychic processes, Sophie Blet's work (sculpture, installation, expanded image, text, and publishing) explores different registers of perception through notions of time, (false) memory, and (false) recognition. These strategies generate forms of spatial disorientation and perceptual disturbance, troubling the nature of what is seen and perceived. Her installations invite the experience of a loss of bearings and of perceptual misalignment, pointing to discontinuities between our paradigms and the natural world.

Situated in a constant tipping point between the emergence and dissolution of meaning and visibility, where liminal, almost white forms, apparently immutable and silent, coexist with energetic and vital forces, her practice seeks to uncover and unfold our ways of inhabiting the world: how we affect it, and how we are, in turn, affected by it.

Sophie Blet lives and works in Marseille.

After studying Art History, she studied at the Beaux-arts de Monaco, MO (Pavillon Bosio, MFA Art&Scenography) and at the Academy of Fine arts, Leipzig, DE (HGB, Hochschule für Grafik und Buchkunst - Master, Post-Diploma). Her artistic practice unfolds through a range of media and is sustained by ongoing dialogues with other researchers, in which the apprehension of reality shifts from a perceived space toward an uncertain, still indeterminate one.

Her work has been presented at MAMC+, Musée d'Art Moderne et Contemporain de Saint-Etienne, at Centre d'art de la Graineterie, Houilles, galerie Art-Cade, Marseille, Open-School Gallery, Beaux-arts de Nantes, Galerie HO, Marseille, Fondation Vasarely, Passage de Retz, Paris (Artagon), Galerie Bipolar, Leipzig, HGB Gallery, Leipzig, Salon du Salon, Marseille (Art-o-rama hlm), gallery 22,48m², Paris, for l'Art dans les Chapelles, or at l'Ahah, Paris. Her first monograph was published in spring 2024.

A tension similar to the transformation and transitory state of the butterfly in the chrysalis lies in the hollow of Sophie Blet's works. The discreet metamorphoses they invite us to feel or observe in their folds and details reach for the inexpressible. These bursts, pulsations, oscillations, ensembles of discreet movements, are redolent of the magnetism of beings, the energetic schema of all things. Blet's pieces, whether in the form of sculptures or installations, animate emptiness and time through unusual concordances in their assemblages of materials and/or words, brought together by often contrary forces.

[...]

I mentioned the state of the butterfly and its coexistence with the caterpillar, like the (im)possibility of living in reality, of relating to it or leaving it. For each of her exhibitions, Sophie Blet enters into negotiation. In these indeterminate zones, on the verge of awakening, she explores the tensions between slackening and the risk of rupture - just like in the installation Interruption Space (2022), where the break in the cable marks an opening that allows us to inhabit time and space differently, together with the flux of all things.

Antoinette Jattiot, In praise of double, 2024

Making artworks objects of speech or spoken objects, where, in a process of a linguistic mise en abyme, the time and the space could be extended by echoes, detours and déjà-vus. In this confusion between materiality and immateriality, the forms of existence would emerge that are not really empty, but perhaps just impossible. So many potential dimensions to be linked, unlinked, re-linked, un-wind, inter-wind, immersed in a present, that is projecting its reflection into the possible.

Diane der Markarian, 2022

PUS QUE LA PEAU DES CHOSES
(LEAVING ONLY THE SKIN OF THINGS) - 2025

Exhibition view



Exhibition view

Pus que la peau des choses
(Leaving only the skin of things)

La Traverse, Marseille
2025

Modules-Measures
(Metamorphoses)

Pattern making fabric, electric
cables, cables, copper wires,
black paint, thermoformable
sheath

False reflections
(illusion of a present time)

Inkjet print on Kozo paper
(110g and 42g),
between two glass plates



LEAVING ONLY THE SKIN OF THINGS - 2025

Exhibition view



Exhibition view

*Pus que la peau des choses
(Leaving only the skin of
things)*

La Traverse, Marseille
2025

*Left : No title
(métamorphoses) : detail*

Pattern making fabric, electric
cables, cables, copper wires,
black paint, thermoformable
sheath

*Right : Like a world, identical
to the world, this one hollow*
Brass axes, compass prints on
latex, tinted steel frame



SOLVE - COAGULA (SOLASTALGIA) - 2024...

Inkjet print, paper, binder and painting oil on brass
Variable dimensions

In the *Solve-Coagula* series - (2021-...) - landscape photographs are transferred in successive phases to brass plates, combining intervention with oil paint. While the images in the first series represent skies whose nature, between cloud and explosion, remains ambiguous, the *Solve-Coagula (Solastalgia)* series focuses more specifically on images of fires and forest conflagrations. The title, borrowed from environmental philosopher Glenn Albrecht, describes unease, the erosion of a sense of belonging, and a form of desynchronization in the face of a disappearing nature. While the reflective surface creates a mirage-like or quasi-hallucinatory impression of crackling fire, it simultaneously recalls photography and the representation of the real and the present, causing several contiguous planes to collide and overlap- sometimes doubling, inverting, or reversing them- thus evoking a temporal disorientation.





« Leaving only the skin of things » unfolds as a milieu, a threshold-space between organic form and its reflected domain or its becoming-other, maintaining a constant indeterminacy between surface-as-relic and the onset of an intensive movement, a potential latent energy. Through repetitions, duplications, and multiple reflections that instill a subtle sense of disorientation, liminal, almost white, immutable and silent forms coexist with entropic forces that are at once generative and substantial.

Exhibition view

***Pus que la peau des choses
(Leaving only the skin of
things)***

La Traverse, Marseille
2025

Solve-Coagula (Solastalgia)

Inkjet print, paper, binder and
painting oil on brass
Variable dimensions

Du muable

Texts, margins, plaster casts,
boxes, inkjet prints
Variable display



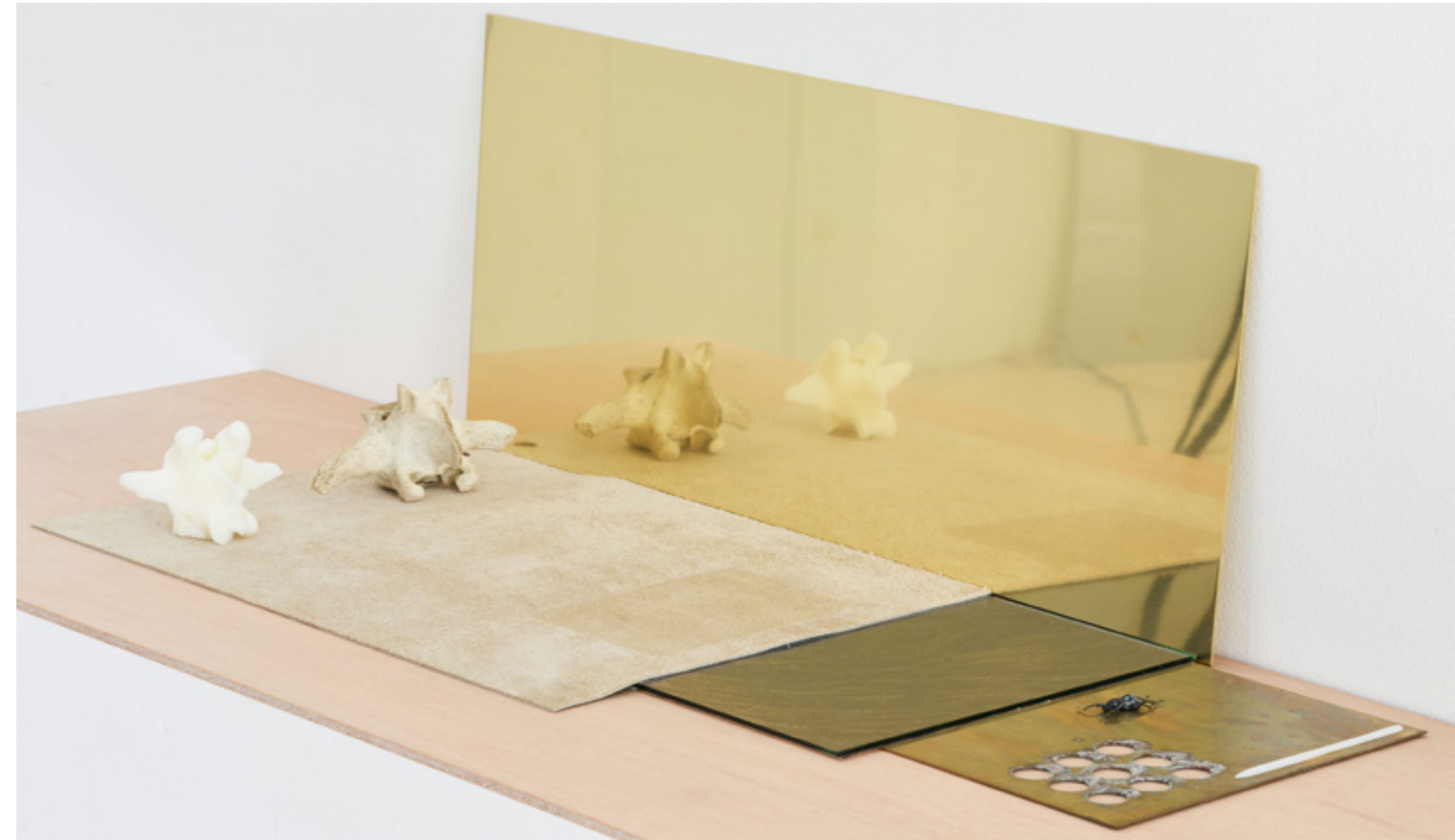




LOOKING INSIDE, WHAT OUTSIDE - 2023 - ...

Bone vertebra, wax vertebra, leather skin, wax needle, beetle, inkjet print
(dog hair, from The Arnolfini Portrait), brass, wooden stand

Looking inside, what outside (2023-...) is an open series of installations taking as starting point an element of a Still Life painting, the vivid but then frozen detail of a genre scene, a fragment of symbolic space in a painting, replaying the devices (thresholds, change of scale, doublings, reflections...) within these representations of seeing and this symbolic embedding of vision and the world. Inspired by animist masks that unfold multiple interiorities on a single plane, this particular sculpture deploys various surfaces/envelopes, each defining a distinct subjectivity.



THE SNOW FALLS WITHOUT YOU - 2015 - 2022

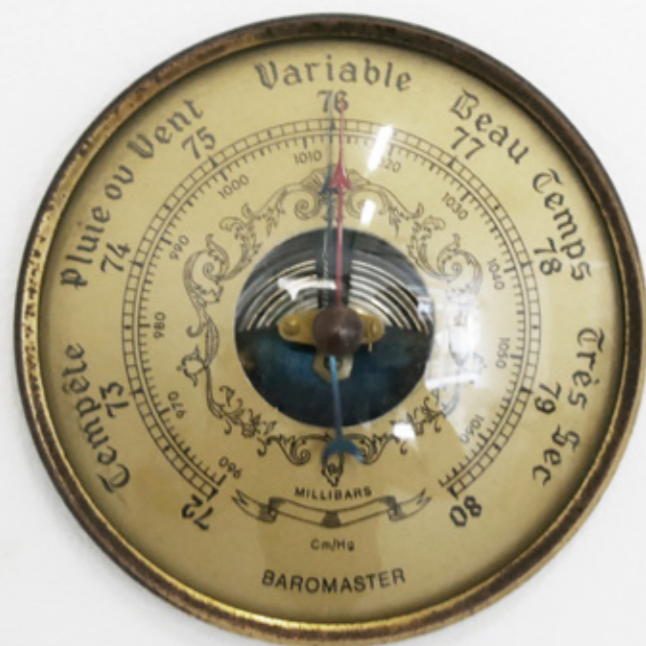
Barometer, motor, Arduino program randomly changing the position of one of the hands every 1 to 10 seconds

Produced by Graineterie Art Center

<https://vimeo.com/461280998>

Embedded in a wall, *The Snow Falls Without You* consists of a barometer that at first glance appears to indicate the weather as it is- or as it might be in the near future. While one of its hands remains fixed on the position "variable," the second, malfunctioning hand constantly shifts its position, engaged in a race that could be endless. Time follows time without ever settling, drifting randoml- slowly or abruptly- and placing us at every moment in anticipation of the next movement.

A succession of becomings and returnings (but is it truly a return?), the object positions itself at the margins of perceived time and lived experience, inviting us to consider a duration outside of ourselves, evoking an eternal time or an unpredictable, chaotic world in which climate spills beyond the limits of its own measurement.



Exhibition View
Biennale Jeune Création, 2020
Graineterie Art Center, Houilles



RETURNING TO A ROTATION : ONE DAY, ONE NIGHT – 2025

In-situ installation in two display windows at Galerie Michel Journiac



Exhibition view

Le corps collectif

Galerie Michel Journiac, Paris
2025

False reflections (illusion of a present time)

Inkjet print on kozo paper
between two glass plates

No title (metamorphoses)

Ropes and thermoformed
ropes, electrical cables,
cables, copper
wires, black paint

***Modules-measures
(metamorphoses)***

Pattern-making fabric, ropes



MODULES-MEASURES (POSSIBLE SPACES) - 2022

Brass plates, brass rods, glass plates, compass elements, pattern-making fabric
Variable dimensions

Leafing out from the floor, the *Modules-measures* form a minimal elevation, just above the ground, where the thickness hesitates between 2 and 3 dimensions, and the stretch folds back into the folds. The compass elements, whose tips evoke the beginning of space, extend, bend and disconnect from their axis, inviting us to mentally unfold the dimensions; while the glass and brass surfaces suggest so many reflections, transparencies, projections and reflections of those planes, redoubling the infinity of possible planes. Like the pattern - intermediate stage drafting out the fundamental structure of the object to come - the modules suspend a state of indeterminacy where everything can still be unfolded and reconfigured.



MODULES-MEASURES (POSSIBLE SPACES) - 2022

Brass plates, brass rods, glass plates, compass elements, pattern-making fabric
Variable dimensions





Exhibition view, *Not empty exactly, maybe just impossible*, L'ahah, Paris, 2024



FALSE REFLECTIONS (ILLUSION OF A PRESENT TIME) - 2024

Inkjet print on 70g Kozo paper between two glass plates
Variable dimensions

While a reflection can only exist if the object is present in front of the reflective surface, in one series of *false reflections* that I have begun, reflections of my objects and installations are photographed, then reprinted and finally put back but between two panes of glass, offset from the object, which is no longer present, or which is present but configured differently. The false reflection then merges with the present one, continuing to reflect a state of things that no longer exists; holding in place something that ought no longer to be, at once nullifying the wall on which it rests and giving thickness to the present time. For me, it is this possibility, this gap, that lends time a thickness, and suggest a doubt on the reality of perceived space.

Exhibition view

*Not empty exactly, maybe just
impossible*
L'ahah, Paris



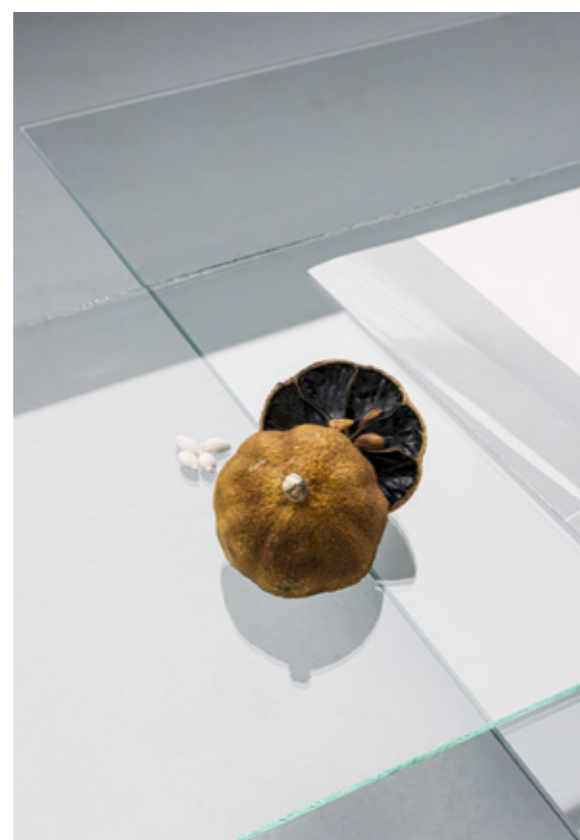
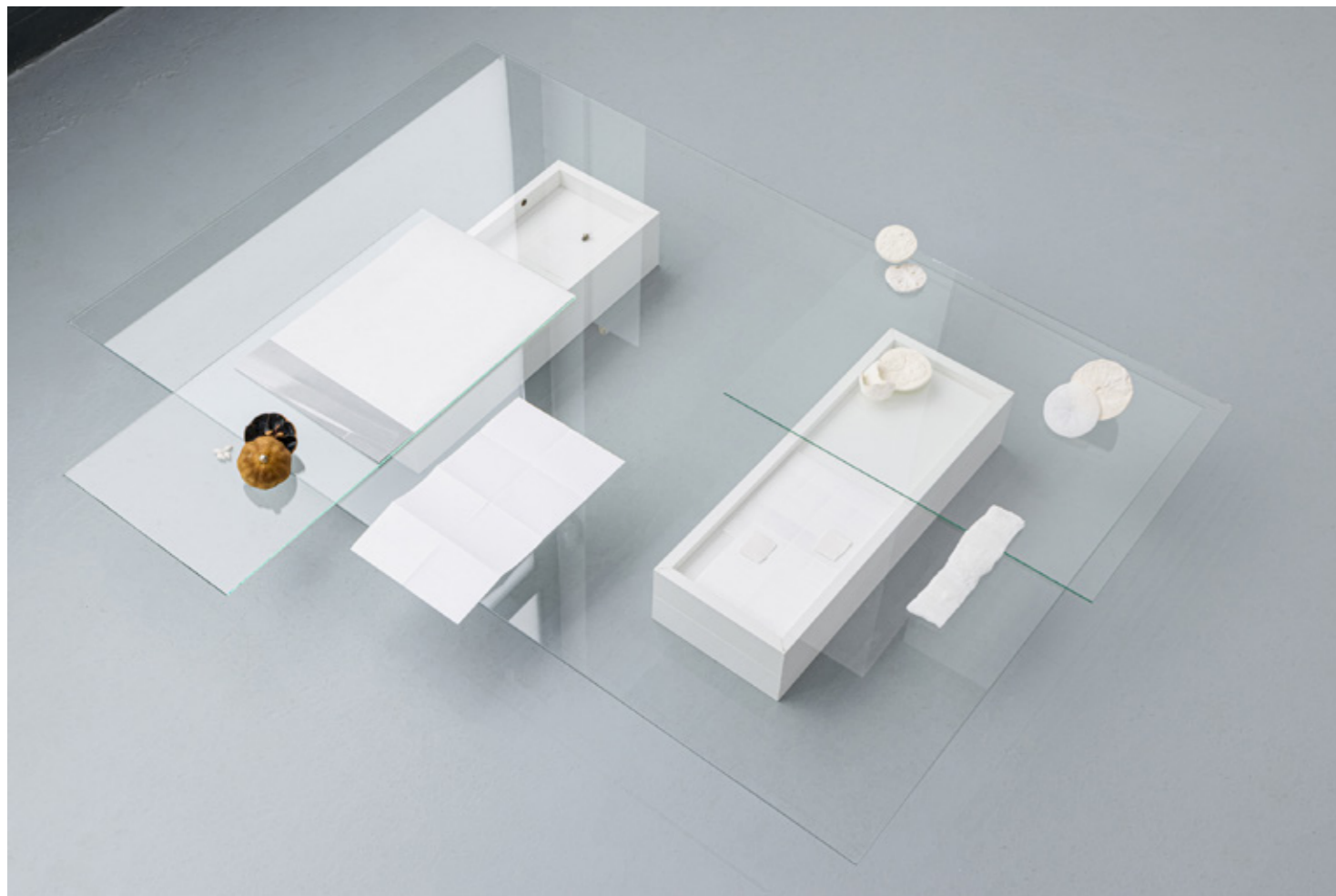


False reflections (illusion of a present time)
Inkjet print on Kozo paper (110g)
Between two glass plates
70 x 50 cm

LOOKING INSIDE, WHAT OUTSIDE - 2024

Serie of installations

Inkjet print, lemons, plaster casts of lemons, wax casts of lemons, bee, wax stone cast, plaster tape cast, paper, boxes



Exhibition view

*Not empty exactly, maybe just
impossible*
L'ahah, Paris

SOLVE - COAGULA - 2021...

Inkjet print, paper, binder and painting oil on brass
Variable dimensions

In the series *Solve - Coagula (Dissoudre-Coaguler)*, images of skies are transferred onto brass plates ; then dissociated, dissolved, reassembled, and slowly restored with oil paint. Here, the images are set in an in-between space, where the surface, showing snags and joins, wavers, from the oily black material to the golden background evoking the infinite space of Pre-Renaissance paintings; causing several contiguous planes to collide and overlap, sometimes duplicating, inverting or overturning them, and suggesting a non-linear texture of time, inhabited by déjà-vu, doubles, latencies and blind spots.

Solve-Coagula
Inkjet print, paper, binder and painting oil on brass
detail







Exhibition view

Du meuble
Salon du Salon, Marseille
2023

THE WHITE SHADOW - 2022

Installation

Steel blade, wax blade, pattern making fabric

Variable dimensions

Two blades placed in parallel, balanced on their cutting edges.
One made of metal, its symmetrical double made of wax.

Like the knives poised on the edges of tables in still-life paintings, these blades evoke the imminence of a fall- the idea that time, scarcely experienced, is already gone. A material of beginnings, wax is the first form given to a thing: a preparatory state of an object in the making, whose very nature is to remain unfinished. Reenacting this idea, the wax blade suggests a double of the metal blade- a parallel existence whose potentials, like those of a sketch, remain open, reversible, and malleable.

The installation opens onto another possibility, in which shadow- usually attesting to the presence of a thing- appears here as a counterpoint: a negative presence that bears witness to all that is possible, allowing the definitive and the unfinished to coexist on the same plane.



INTERRUPTION SPACE - 2022

Installation

electric cable, copper bars, copper wires, copper wire, - void - copper wire, copper wires, copper bars, electric cable

Variable dimensions

Crossing the exhibition space from one end to the other, an electric cable pierces the ceiling, growing longer and thinner. It mutates into a copper bar, into several copper wires, before becoming a single copper wire, then no more.

Then begins again- inverted- until entering into the ground.

As an electric current flowing through a space or a being, the gap left between the two parts suggests an energy that, for a time, no longer circulates, letting us imagine a zone where things topple over, vanish, reflecting a discontinuous reality, moments of non-existence.



NO TITLE (HOLLOW TIME) - 2023

Installation

Art dans les chapelles 2023

Ropes and hollow thermoformed ropes



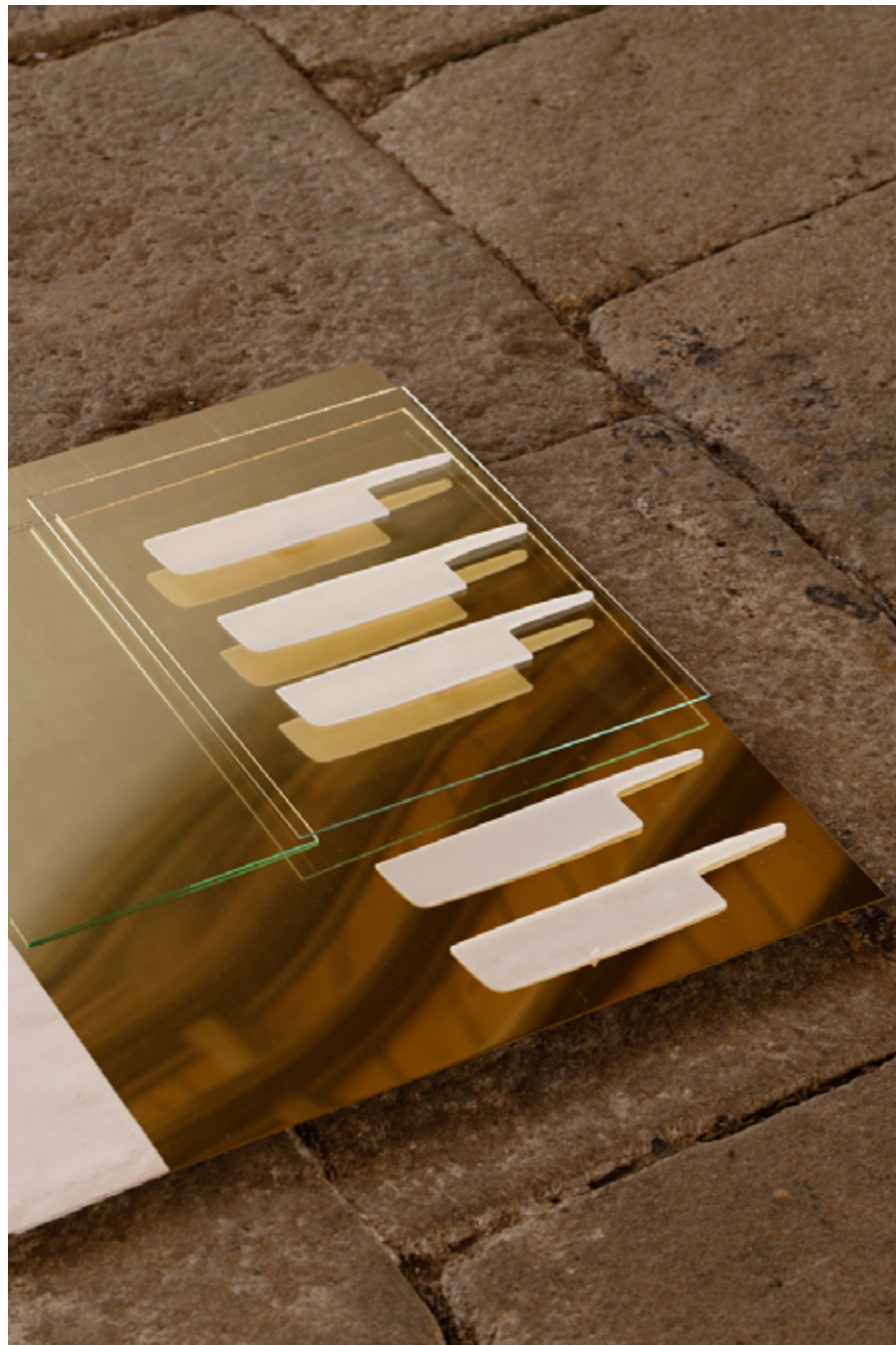
COUNTER-LID, COUNTER-LIGHT - 2023

Installation
Art in the chapels, 2023

«The duality that inhabits the work in the gaps between the inanimate and the living, flat surfaces and their animated reflections, between the current and the potential, defies rationality. Doubles function as relays, drawing us into cyclical thinking and successions of times.

[...]
Counter-lid, Counter-light, offers one of those evanescent, iconoclastic experiences. On the wide, uneven stones of the chapel setting, the wax blades, a material of impermanence and change, stand out against the fabric even as the daylight varies, in the sobriety and silence of the site.»

Antoinette Jattiot, *In praise of double*, 2024



Hinges between things
Brass, pattern making fabric
wax blades,
detail



A DOUBLE SHADOW - 2019-2020

Installation
Photographs under glass fragments
Variable dimensions

Since the dawn of time, humans have observed the sky, constructed stories about its origin and evolution, and sought to find their place within it.

Like a collapsed surface, the installation symbolizes the possible fall of a world when its values, meaning, or destiny waver. The elements on the ground reveal a starry sky whose image has been shattered and fallen silent—a sky once thought unreachable, now brought down to Earth and rendered sharp.

Materializing the image of an intangible, the evoked shadow is both that, hypothetical, of a sky turned into mere appearance, and that of absence, of emptiness, of the dark space left behind.

Like puzzles, which offer a way to make a fragmented space legible once again, the fragments suggest a space awaiting reconstruction, yet without assembly instructions, and whose final image remains, for now, secret.

Exhibition view

Mamc+ (Musée d'art moderne et contemporain
Saint Etienne métropole)



FALSE CONNECTION (DISAJUSTED TIME) - 2021

Installation

Blown glass (empty glasshour), copper, sand on the ground
glasshour : 25 x 7,5 cm

What could be a time that has elapsed outside the space?

In the center of the wall, a hourglass remains empty.
On the floor, the only witness to the anomaly is the sand, which has run out of its own space.

The cause of the phase shift remains unknown, the installation opens up a breach in the laws of physics, bringing us into the presence of a form of atemporality, even extra-temporality.



THRESHOLD - 2021

Installation

Oil paint and ink on brass

5-7cm diameter, variable high

Like depth gauges, telescopic axes run through the exhibition space from end to end. At certain points, an oily black matter is revealed, from which markings appear (0+, 0-, 0) barely more or barely less than zero, suggesting fluctuations of the void, negative densities, and microscopic shifts across thresholds of existence.



Exhibition view

Does this mean that seeing the world in three dimensions is useless ?
2021, Dos Mares, Marseille

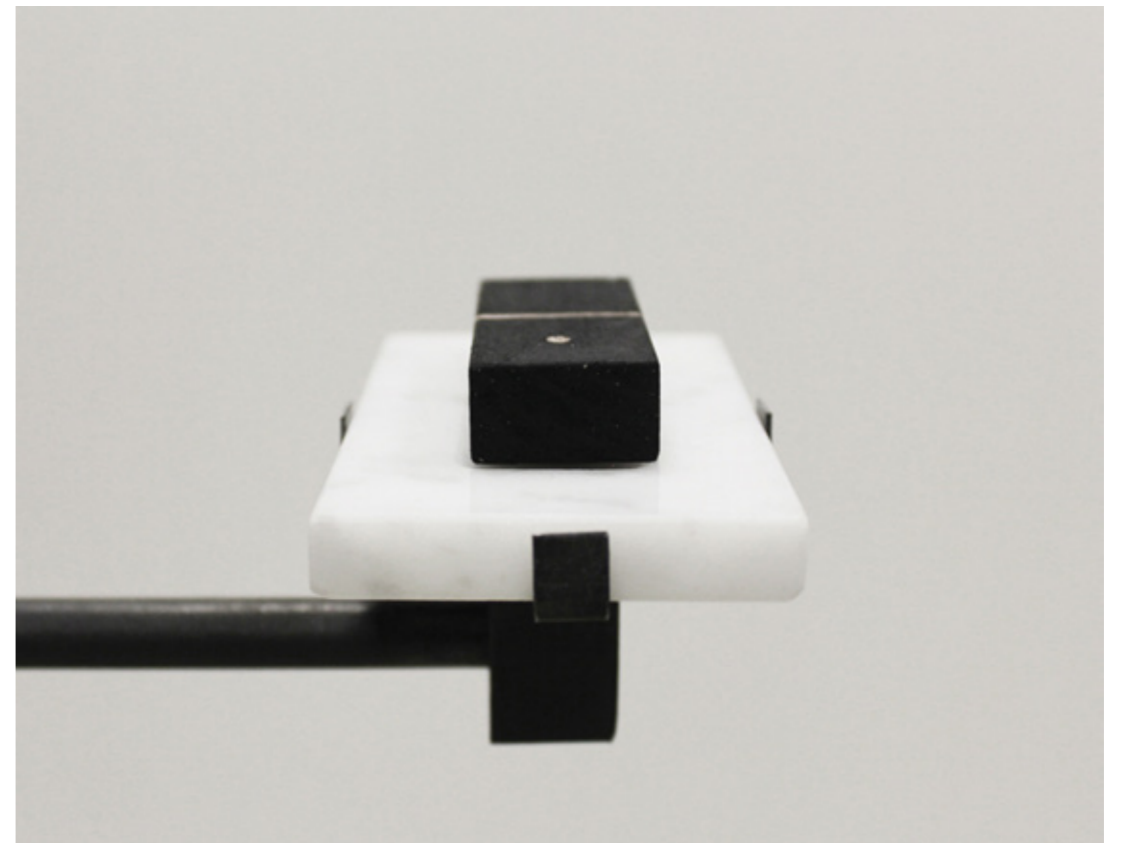
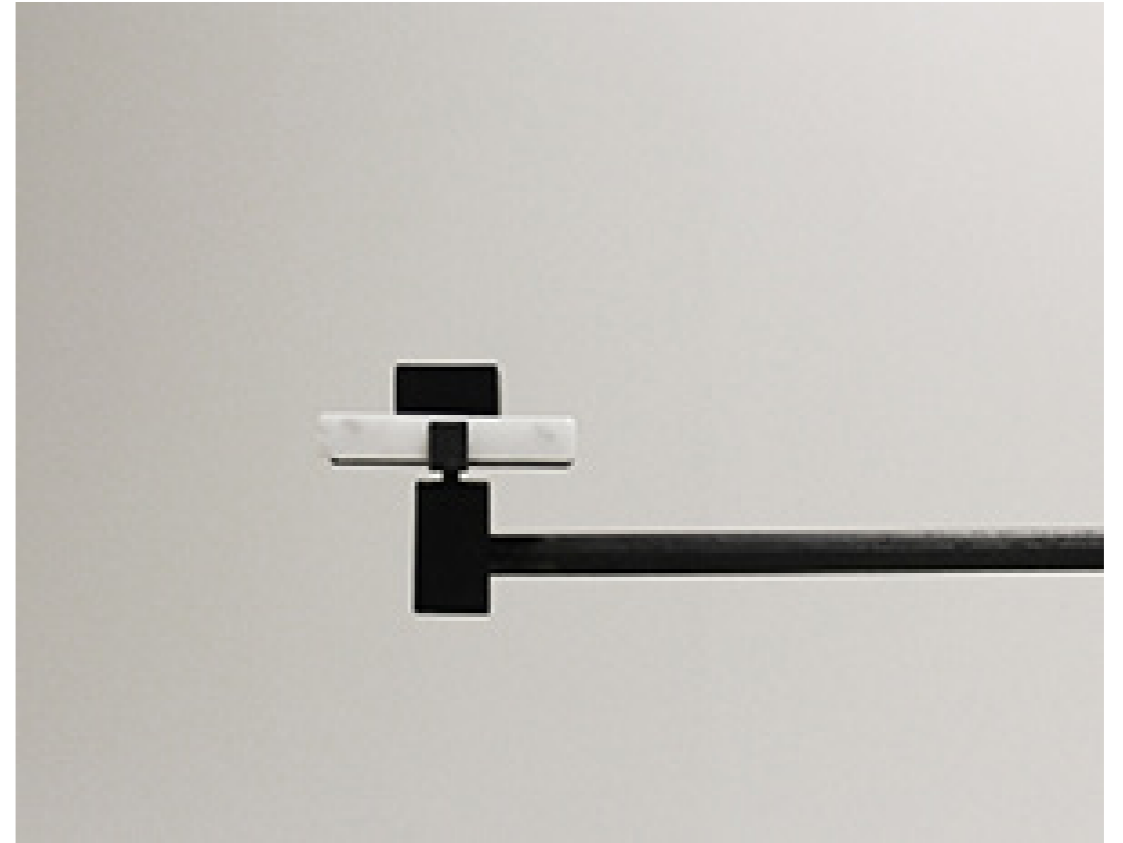


URANIE - 2017

Metal, Marble, charcoal
120 x 110 x 12 cm

«Two dominos balanced on a seesaw system: the 'white' domino (double white) and the '1' (white with a single dot). The dominos are black, like space, like the void. And the dot is a star, a single one, shining at the center of a system not yet set in motion, a system halted, non-dynamic. Yet, for two reasons (contradictory, however) the balance should not remain in equilibrium. On a purely symbolic level, the assertion is logically flawed: the binary equation '0 : 0 = 0 : 1' should not hold; it should tip the balance to the right... On a purely physical level, the '0 : 1' domino, while presenting one more dot than the other, is also an object from which matter has been removed (the white dot adorning it is made of a subtraction of matter), a hollow, an absence. [...] This should tip the balance to the left. As in that paragon of SF storytelling, Schrödinger's cat (kept, by quantum indeterminacy, not between but simultaneously alive and dead), here, as long as Urania's weighing is not performed, two states coexist. And they will remain superimposed as long as one refrains from weighing for either one (the symbolic) or the other (the physical).»

Excerpt of the text : And Darkness is restored, Maxime Matray, 2020





Monolith to the unknown
Paper A4, spraypaint, variable height (from the ground to the ceiling)

A Counter-Experiment Of Absolute Sharpness

One enters a room, a very white room, roughly square, and steps into the light without quite knowing where one is going, hoping the eyes will eventually grow accustomed to the brightness—but it is too bright, everything is drowned in a blaze so precise that even the contour of contours is discernible. One sees too much; the figures appear not cut out, but shredded by the sheer precision. The infinite depth of field presses the planes upon each other, layering details in a way that makes the heart flutter. One sees so much that nothing is seen at all. One gropes in the illumination, a little frightened by all this pinpoint precision under one's eyes, so much precision that there are no longer forms, no gestalt, only details—and this precision persists when one closes the eyes, continuing to carve shapes even across the eyelids. Yet, while the gaze is captivated, the hand has not stopped running along the immaculate walls. It eventually finds what it is looking for, flips a switch, and there it is: with a single click, darkness restored. And one finally begins, at last, to see.

Excerpt of the text *And darkness is restored*, texte de Maxime Matray, 2020

Editions / Texts /
Du muable (library)

DU MUABLE - (REFERS TO A CONSTANTLY CHANGING STATE) - 2023-...

texts, margins, plaster casts, boxes, inkjet prints
Variable display

«In Sophie Blet's work, everything is ever played and played afresh. But never twice in the same way, in the same state. «Same, same other», she writes. Each new iteration elicits a reconfiguration. Each reproduction produces a transformation through the use of other techniques and materials. The double creates a (false) resemblance, sowing confusion. Her poetic writing practice also inspires objects and installations that can in turn often incorporate fragments of text, as in the installation *Du muable*.»

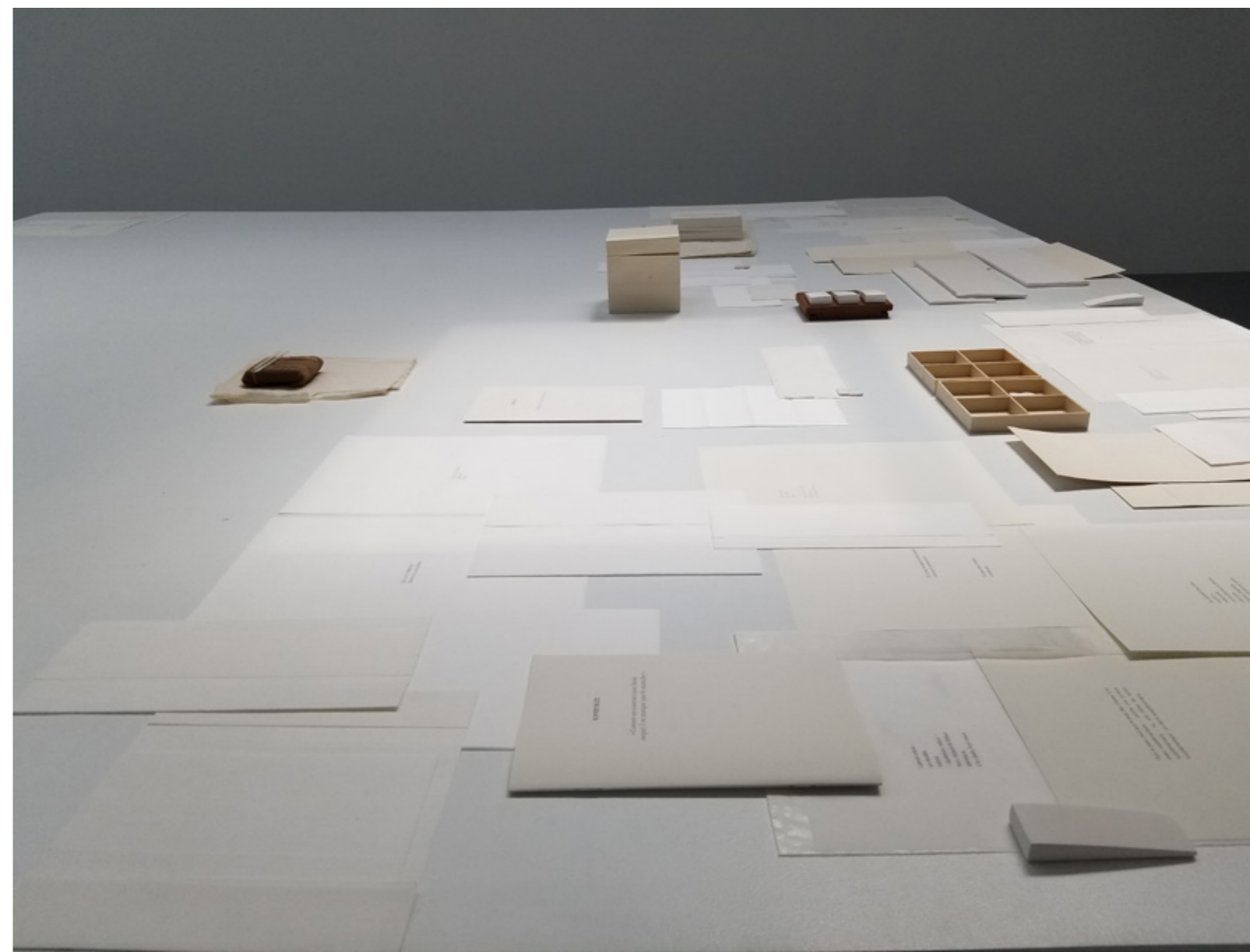
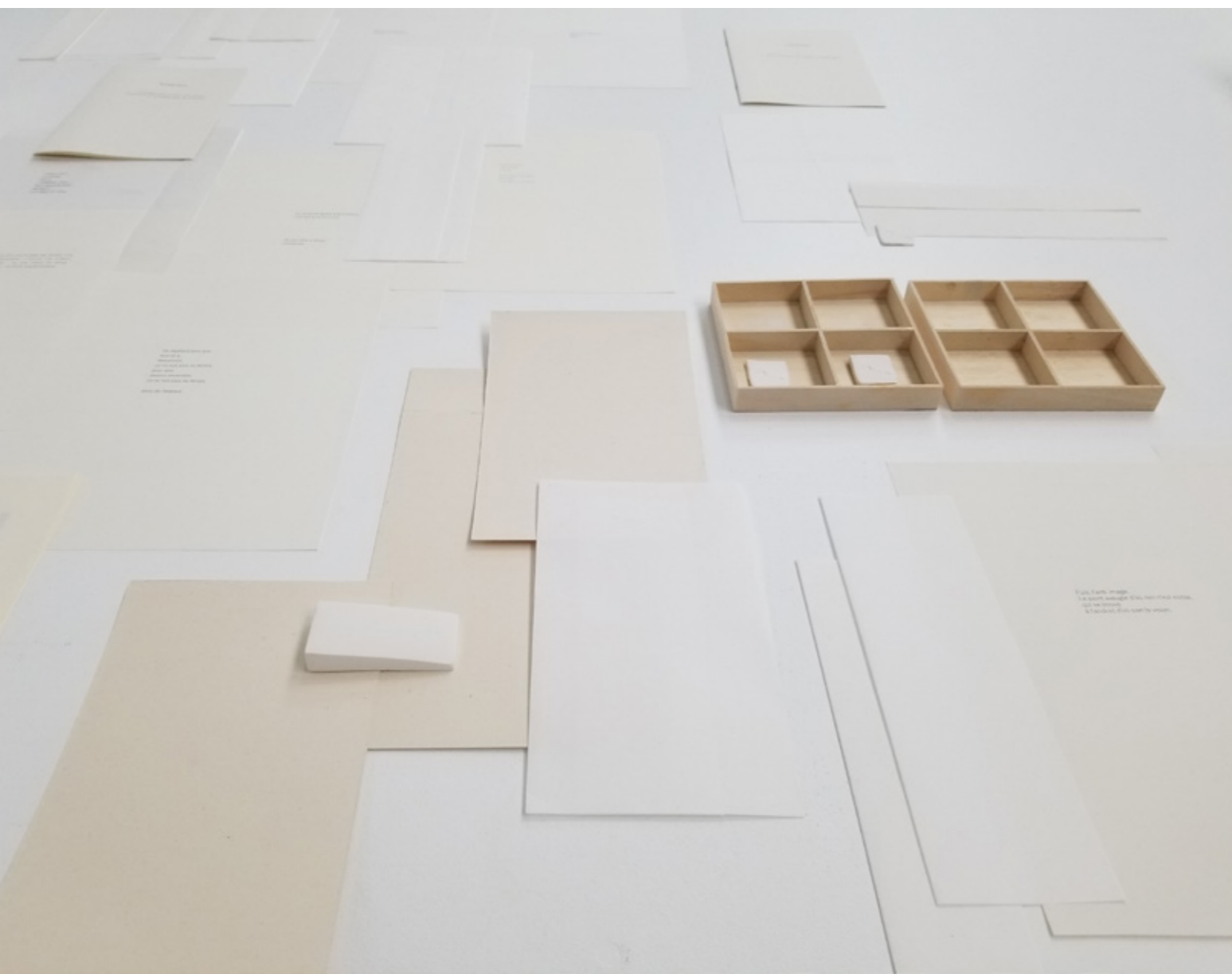
Anne-Lou Vicente, *Reflexion*, excerpt of the text, 2024

Excerpt of the interview with Diane der Markarian «“You were probably standing on the opposite side, near the window, I can't remember exactly.” - 2024

DDM: In your previous exhibition: *Du muable* (2023) – which is in fact reminiscent of the first idea for the exhibition title, “Faux-reflets” – you introduced a new medium into the exhibition space: the bookcase as an item of furniture and as a stand. But perhaps above all, the bookcase as a library, as a place where disparate elements come together and, assembled in this way create new perspectives and thought experiments: box, receptacle, container-content; mold, plaster, tracing paper: the materials you use and finally, words, language. The library almost amounts to a synthesis of your work.

SB : Yes, *Du muable* (which refers to things whose state is constantly changing) held within it the idea of being the opposite of immutable. This installation is intended as a memory, or as an open archive. It consists of several éléments that to my mind are both on the periphery of the work - that do not really belong in an installation - and at the same time catalyze and nourish it (texts, images, casts, folded papers, publication margins, boxes). It is a system that allows me to create multiple echoes between the conscious work that is determined and completed, and a state of things that is of the order of desire, sometimes unconscious, not quite comprehensible and still unresolved. The bookcase, whether laid out on the floor or in the form of shelves, is a space that could be infinite, in which text and objects can unfold as well as withdraw in to themselves, retreat into their containers, appear in the transparency of a stratum of paper or remain on the surface of a molded box, just as a stream of consciousness would be at a given moment. For me, it is like giving thought an architectural form, in a literary register whose elements coalesce in an ever-evolving apparatus, like an infinite recirculation of things, in the way that intuition and memory function.

Residency view, *Collection Lambert*
Avignon, 2024



DU MUABLE - 2023-...

texts, margins, plaster casts, boxes, inkjet prints
Variable display



OUTSIDE | OUTSIDE - 2022

Inkjet print on Murakumo 42g paper

Text on paper 110g

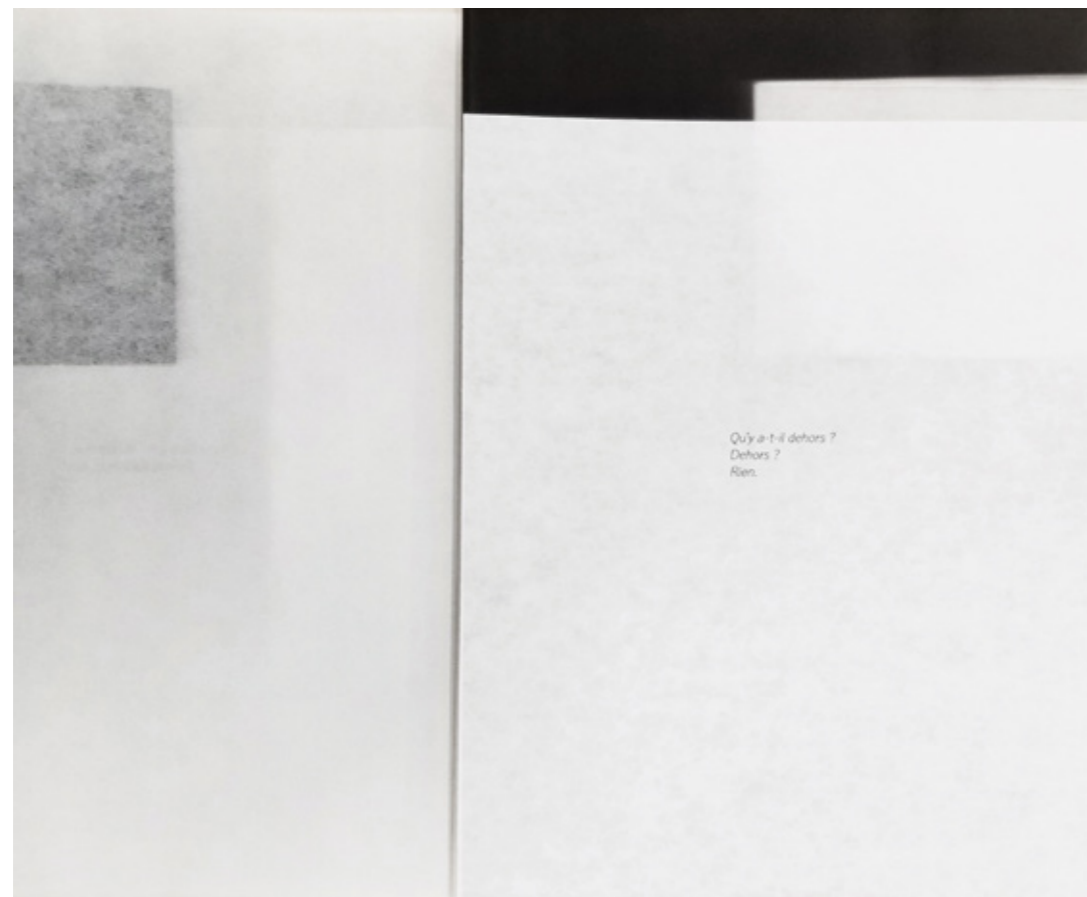
Scann of undevelopped photographic plates

Positive and negative

Text :

«What is there outside ?
Outside, there is the rain.

«What is there outside ?
Outside ?
There is nothing.»

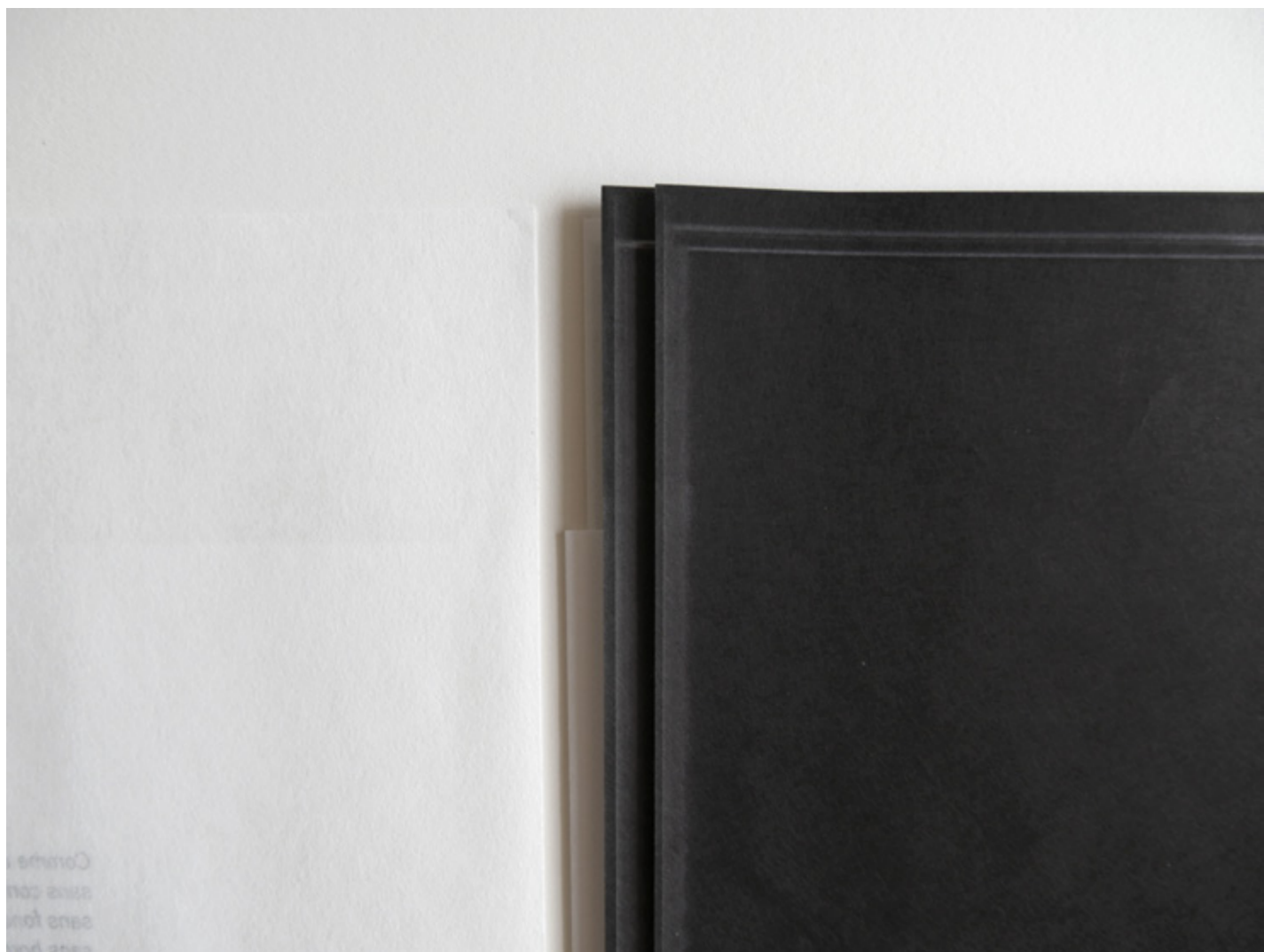


BECAUSE THERE COULD HAVE BEEN A SURFACE - 2023

Scann of glass plates
Positive and negative
Inkjet print on Murakumo 42g paper
Text on paper 110g

Text :

« Like a glass with no reflection,
no contour,
no bottom,
no edge,
That goes on
not being a glass.
Because there could have been a glass,
not the absence of a surface.»



SOPHIE BLET

*« Comme un couteau sans lame
auquel il ne manque que le manche »*

POUR UN

POUR UN

POUR UN

Comme un monde,
identique au monde,
mais celui-ci vide,
celui-ci creux.

Comme si l'on mettait
du liquide dans un verre
ou du verre dans un liquide.

Où le verre se trouve être
à la fois eau et à la fois verre.

SOPHIE BLET

*Comme un présent
projetant son reflet dans le possible*

Il se pourrait que cette image demeure,
comme à dire, une double mémoire.
La mémoire de la première image,
La mémoire transférée dans d'autres
mémoires.

méthyle
acétyle

...

...

...

...

Traces de consciences

La mémoire du *faux* jour transférée
dans d'autres mémoires.

La mémoire d'espèce implantée dans d'autres
espèces -
qui ne connaîtront jamais la source de la mémoire.

Décrire l'implantation de la mémoire.

D'abord le feu, l'électricité, l'éblouissement,
la combustion de la rétine, de la pupille,
de la cornée.

Photo-sensibilité accrue.

*Survenue d'anomalies paroxystiques sur un
encéphalogramme lors de stimulations lumineuses.*

Sensibilité accrue à la lumière.

Le non-voir. Jusqu'au nerf optique.

Les yeux sont déplacés. Voir depuis - le foie.

Ou les cellules gliales -

Depuis l'os.

Fausse mémoire, faux-miroir.

L'impression d'un système en réalité plus aléatoire que ça.

« Sa perception des événements est erronée »

Il se trouve que des personnes assistent à l'évènement.

Où se trouve leur esprit de personne ayant assisté à l'évènement ?

Où se trouve les anciennes personnes parlant aujourd'hui ?

Où se trouvent-elles dans quel fragment de temps ?

Où le passé se trouve-t-il ?

Où est partie la mémoire d'espèce ?

Devenir peau, membrane, encerclant
la mémoire.

DU MUABLE - 2023

Texts, images, casts, folded papers, publication margins, boxes



Vue d'exposition
Salon du Salon, Marseille, 2023,
Artorama hlm

DU MUABLE - 2023

Texts, images, casts, folded papers, publication margins, boxes



In praise of Double, Antoinette Jattiot, mars 2024

When Leibniz invokes Harlequin's layers of clothing, he means that his underwear is not the same as his outer garments. That is why metamorphosis or 'metaschematism' pertains to more than mere change of dimension: every animal is double – but as a heterogeneous or heteromorphic creature, just as the butterfly is folded into the caterpillar that will soon unfold.¹

A tension similar to the transformation and transitory state of the butterfly in the chrysalis lies in the hollow of Sophie Blet's works. The discreet metamorphoses they invite us to feel or observe in their folds and details reach for the inexpressible. These bursts, pulsations, oscillations, ensembles of discreet movements, are redolent of the magnetism of beings, the energetic schema of all things. Blet's pieces, whether in the form of sculptures or installations, animate emptiness and time through unusual concordances in their assemblages of materials and/or words, brought together by often contrary forces.

Having begun her career as a licensed heritage and culture guide with a background in art history, Sophie Blet's exploration of fine arts at the Beaux-Arts – from 2014 to 2019 – goes on to affirm her affinity with language and the age-old and conceptual compositions of art, blending these fields with the philosophy of science, metaphysics and cosmology. Beckett, Kundera and Borges are never far away in the plays with mirroring and duplication and the processes she employs to approach reality in such a singular way. By embracing the imperceptible, the immaterial and the infinite, the work gradually moves away from the fields of alchemy and esotericism as in the early pieces, while its micro-fluctuations and diverse variations continue to feed on the rigor of scientific methods. Certainties and doubts about the origins of things give rise to a symbolism-tinged shift between representation and perception, a speculative poetry about language: all things blossoming from the apparent dissolution of meaning.

Fascinated by the inventiveness of Fernand Deligny – the artist-educator who founded a free support network for autistic children in the Cévennes in the late 1960s – Sophie Blet has developed a visual vocabulary that describes frictions, "modes of being"², where communication difficulties can produce alternatives that surpass language itself. In the manner of Deligny, something mysterious lies in these processes, searching within a space of omission, a way of making things visible, rendering phenomena in opposition³. Does the act of saying bring things about? How does language lead to doubt, or to a different kind of contact with the other? Objects placed in incongruous situations, like the words of artist Robert Barry, open up an abundant plurality of meanings, depending on the context. Her translation work has given Sophie Blet a nimble grasp of the rules that she distorts, enabling her to retranscribe the contents of the world with finesse, all the while proposing her own narrative.

At Salon du Salon in Marseille, *Looking inside, what outside* (2023) is a fine example of a detail that, as is often the case, turns the whole exhibition on its head. The small, refined composition of ultramarine blue fabric, brass, a cast and a scarab beetle slips into the room like a clue or an enigma, nurturing doubts about what we think we are perceiving. This shift in scale and perspective underscores the artist's assured, ever-present gesture, and her questioning of representation, itself contained within the still life. In her installation *Like a world identical to the world, this one hollow* (2022), the latex pieces placed on a steel bar, between grace and gravity, evoke the fragile, transparent envelopes of snake molts. The trace of the Chullachaqui, an escaped memory from *Embrace of the Serpent*⁴, is a mysterious apparition who wanders through time, again evoking the memory of the double, at once hollow and empty, that fascinates the artist. The duality that inhabits the work in the gaps between the inanimate and the living, flat surfaces and their animated reflections, between the current and the potential, defies rationality. Doubles function as relays, drawing us into cyclical thinking and successions of times. In the tangible double blades and the unaborted doubles, the duration of existence marked by Jankelevitch's thought is always longer than that of physical time.

A double shadow (2019), photographs of a shattered celestial vault on broken glass, transforms the nothingness of the sky into a possible assemblage. Taking as her starting point the inconceivable notion of a grounded or fragmented sky, Sophie Blet disassembles it so as to encourage imagining it in other ways. In the series *Solve-Coagula* (2021-...), printed photographs of the sky are transferred onto brass, a material associated with metamorphosis in alchemical symbolism. The images, dissociated and then restored with oil paint, reveal traces of the reworking of the clouds. A sense of uncertainty persists, caught between reproduction and original, appearance and disappearance.

Among other materials dear to her, pattern-making fabric, raw and minimal, has been central to several installations since 2022, including *White shadow* (2022) as shown at Gallery 22,48m² in Paris. A few centimeters off the floor, two blades, one metal, the other wax, flank each other on a horizontal, floating piece of fabric. The elements seem suspended, poised to fall should a puff of air cause them to waver. The pieces of fabric are sometimes positioned directly on the floor, dissecting it into grids and reshuffling its lines. Halfway between paper and cardboard, those in *Modules-Measures (possible spaces possible spaces)* (2022) sketch out, at the threshold, pieces that are still neither physical nor sonic, that speak of the gaps between thought and what is said, in a rough, almost abandoned state. Here again, folding is not reducing. It's an affinity of matter with life, a way of stretching time, a potential into which language can unfold.

Within the accumulation nestles a fascination with layers of hypotheses about knowledge and time, inaccessible, impossible decryptations. *Monolith* (2015), a black column of stacked papers, symbolizes the obsession with that which cannot be resolved. From floor to ceiling, the apparently compact block intrudes into the room like a core drill boring in an impossible search for balance. Among these trompe l'oeil instabilities, *Urania* (2017) also defies the logic that would have one of the dominoes with a dot imply a higher weight and tilt its side. Whereas the hollow of the 0-1 domino implies a subtraction of matter, making it lighter than the 0-0 domino; randomness prevails over reason and measurement.

The simple, ingenious works add little matter, rather they transform and complexify it, adding layers of history and mystery between envelopes and their contents. With the fold, divisions are introduced to a system that we find in the modules, unsettling the spaces in which they are arranged. In the stillness of silent architectures, the installations awaken attention by linking body, environment and object. Encountering them reminded me of the almost sacred moments, in the thickness of time, of Béatrice Balcou's *Ceremonies*⁵. In addition to their relationship with slowness, the two artists share an appreciation of Eastern philosophy and an upside-down approach to beauty and detail. These impressions of the world, which can be found in Junichirō Tanizaki's *In Praise of Shadows* irrigate a vision of beauty that is peculiar to discrepancies and blurred surfaces, where "beauty is usually but a sublimation of the realities of life".

They also evoke *ma*, a term used in Japanese aesthetics to designate the interval and significant pause between moments and objects. In the *Chapelle de la Trinité in Castennec* (2023), *Counter-lid, Counter-light*, offers one of those evanescent, iconoclastic experiences that sublimate the everyday and the invisible. On the wide, uneven stones of the chapel setting, the wax blades, a material of impermanence and change, stand out against the fabric even as the daylight varies, in the sobriety and silence of the site. In his work on Bergson, philosopher David Lapoujade, whom Sophie Blet is fond of quoting, reminds us that attention to life is what ensures our intellectual equilibrium, the sum of all movements of the material world and the immensity of our memory. The rhythms of the modules intersecting the twists of the ropes falling from the ceiling sharpen our sagacity, and by virtue of the absence of images, soothe us by inviting us to think about what might have been.

I mentioned as preamble the state of the butterfly and its coexistence with the caterpillar, like the (im)possibility of living in reality, of relating to it or leaving it. For each of her exhibitions, Sophie Blet enters into negotiation. In these indeterminate zones, on the verge of awakening, she explores the tensions between slackening and the risk of rupture – just like in the installation *Interruption Space* (2022), where the break in the cable marks an opening that allows us to inhabit time and space differently, together with the flux of all things.

(1) Gilles Deleuze, *The Fold: Leibniz and the Baroque*, University of Minnesota Press (1 novembre 1992).

(2) In reference to *Different Modes Of Existence/Different Existence*, Étienne Souriau, Introduction by Isabelle Stengers and Bruno Latour, translated by Erik Beranek and Tim Howles, distributed by Univocal Publishing.

(3) Léo Guy-Denarcy, *Hors norme/Hors norme*, sur *Légendes du radeau autour de l'oeuvre de Fernand Deligny*, *Légendes Deligny*, AOC, 5th May 2023, online, consulted 20th February 2024.

(4) *Embrace of the Serpent* is a film by *Ciro Guerra*, 2015.

(5) *Ceremonies* are performative works that involve unpacking, installing, then dismantling and repacking another artist's work from a public or private collection. See for example the article published in *l'art même*

Excerpt of the interview with Diane Der Markarian, march 2024
For the monograph
Not empty exactly, maybe just impossible

DDM: Discussing the title serves to introduce the importance of words and language in your practice. You often refer to the American conceptual artists who were a major influence in the early years of your work, among whom Lawrence Weiner is essential ...This protocol is significant in relation to your own : although your approach is material, immateriality is very present and allows you to endlessly play with the form and interpretation of your works. The series Modules-measures (potential spaces) (2022) is a perfect example. This is exactly what we were interested in experimenting with in the exhibition space.

SB : The radicalism of conceptual artists like Laurence Weiner [...] or Robert Barry [...] ont grandement influencé ma pratique dans les premières années. [...] greatly influenced my practice in the early years. My practice follows on from this, in the same vein. For me, it was a way of staying with the essential, holding myself on that threshold between the present and the possible, between perceived and mental space, realized and unrealized space. And also the possibility of naming. And in naming to make real, even if that reality is impossible or difficult to comprehend. I have also experimented a lot with gaps in thought and perception, between what we think and what we say, between what we thought we were saying and what we actually say, between what we think we see and what we can say about what we see, and with glitches in language... Moments that seemed to me to be tipping points, in which things, despite their ostensible order, elude us.
[...]

DDM: This connects to the labyrinthine aspect of Resnais’s film: these comings and goings which become incessant, at once muddled and clearer. This reveals something primordial about encountering your works: the fact that in order to anchor ourselves, to get our bearings, we must put aside the familiar and accept being disorientated.

SB : I am trying to create a space that might resemble a border, where we must always tread between the establishment and the dissolution of meaning and the visible. In our daily lives, reference and anchor points seem fairly fixed, there by allowing us to go about our lives with a certain confidence in the stability of things. For me, the exhibition is the place where all this can be turned upside down, where disorientation, the disordered nature of things, vertigo, or roaming around in our understanding can free us from preconceived knowledge and presumed recognition, and simply suggest other ways of interpreting the world. [...] But it also seems to me to have something to do with forgetting. I was very struck by a film by C. Guerra, Embrace Of The Serpent (2015), in which a shaman is duplicated in time, but also in his presence in the world, in the form of a chullachaqui.

« We all have a chullachaqui.
A being identical to oneself, but empty, hollow.
A chullachaqui has no memories.
He wanders the world, empty.
Like a ghost in time, without time.»*

I found both very beautiful and very powerful this idea that each of us coexists with an image or a hollow version of ourselves, and that the supposedly accomplished, complete and aware one can give way to a form of oblivion or hollow shell in relation to the world in which we live, as if we were constantly wavering between a form of attention and a form of forgetfulness of whose qualities, of our grounding within it, of its nature. This is what Augustin Berque also said about «acosmia», which is a kind of abandonment, a split, humanity’s amnesia in the face of the universe we inhabit.
[...]

DDM: According to the French philosopher Maurice Merleau-Ponty: “The very nature of the visible is to have a lining of the invisible”. One cannot be conceived of without the other; may this exhibition and its accompanying publication offer such an experience to spectators/readers.

SB: I am thinking here of the educator, writer and film-maker Fernand Deligny, whose research fascinated me both for its relationship to language, to the maps and tracings of autistic children’s movements (this TRACING / from before the sign) that he made with other educators, to different spatio-temporal orders, and to the gaps that can exist between different ways of being in the world: between wander, act, gesture with no purpose and finality, project, intention, and finally by his way of thinking out-of-language and, more broadly, out-of-systems, beyond the categories of the normal.

«It is as if there were two ocular lenses, not for seeing in relief, but a pair of lenses as the memory has its pair, as though the “one” seeing had a kind of second eye that lingers, looking for what there could possibly be of simply human in nature, even if only fragments, over and above the scripted scene.»*

Caméram #1, first article in a series of 4 on the notion of filming and presenting in cinema.
French version published in Caméra / Stylo n°4, September 1983.

To see is probably always to perceive that we are in the process of perceiving, and in this mise-en-abyme, to realize that what is perceived is perhaps something absent, something missing, or something misunderstood.
[...]

DDM : And what about color?

SB : Color doesn’t feature much in my work, which for a long time was mostly black. It is a color that I particularly liked because it contains the paradox of being both the absence of color and the sum of all colors. It also brings us back to the question of darkness and the unseen. In recent years, I’ve tended to use white, or off-whites, as materialized in pattern-making fabric or wax. It is my way of suggesting liminal or quasi-immaculate spaces where things don’t really exist yet, of being at a rather low intensity where we might sense micro-movements or variations, or observe time at the pace that particles might.

