

Éditions Lord Byron



Thibault Hazelzet. Hôtel Casanova

Armance Léger (introduction by), *Thibault Hazelzet. Hôtel Casanova*, Paris, Éditions Lord Byron, 2020

Edition of 25 numbered and signed copies
A drawing by Thibault Hazelzet is included in each book
Hardcover, 21 x 28 cm, 132 pages
ISBN 978-2-491901-01-1
Edition: French, English
350 €

The Artist

Thibault Hazelzet (born in 1975) is a French sculptor, painter, photographer and print maker.

Thibault Hazelzet has, for a long time, been identified as a photographer. However, his work never seemed to record the world as it appears. His images' only subjects are paper models, paintings, drawings he created that he then arranges and modifies in the studio during the photo shoot in order to make them less identifiable but mostly very pictorial. He then gets rid of all the various stages as if he only wanted the ghost or rather the skin of his process to remain.

It is only recently, after he sculpted little plaster figurines for the needs of a new photographic series entitled *Les Aveugles* (The blind) that he decided to keep « the skin, flesh and bone » of the matter : by confronting the plasters' physical presence to the dematerialization of their image. Since then, sculptures and paintings have become as essential as photography in his practice.

Between figuration and abstraction, expressionism and minimalism, primitive and contemporary art, Thibault Hazelzet's enigmatic constructions border on wild power and pagan spirituality.

The Editor

Armance Léger is an art historian. She has written articles and essays on artists such as Michel Journiac, Marie-Luce Nadal and Daniel Pommereulle. She's currently finishing a PhD thesis on the works of Daniel Pommereulle, and she previously graduated from the Ecole Normale Supérieure de Paris after a MFA at the University of Paris at Panthéon-Sorbonne and at the Freie Universität in Berlin.



L'artiste s'y met en scène avec humour et un malin plaisir exhibitionniste, apparaissant la tête masquée et le corps complètement nu à la manière d'un bouffon ou d'un sarye surgissant dans les salles au milieu de ses sculptures. En forme de loterie ou « d'atouts mystiques », celles-ci sont constituées de boîtes creuses en terre cuite, éléments géométriques unifiés dans la construction architecturale ou le gros œuvre, et de matériaux divers comme le bois, la céramique ou le tissu sur lesquels se découvrent de petites scènes galantes, des dessins de fêtes ou des phrases amoureuses. Enos est partout, dans les entrées de corps inextricables comme dans les couleurs incarnat luisant sur l'émail des céramiques, jusque dans le mystère des contrastes d'ombres et de lumière. Thibault Hazelzet, qui donne à l'artiste un rôle d'exorciste ou de chamane, présente avec « Casanova » un ensemble inédit d'œuvres chargées d'un pouvoir énergétique.¹⁶

Armance Léger

¹⁶ Alain Jouffroy, *Une révolution du regard, à propos de quelques peintures et sculptures contemporaines*, Paris, Gallimard, 1984.

Détail, *Hotel Casanova* 4, 2020
Page interview
Détail, *Hotel Casanova* 4, 2020



¹⁶ Thibault Hazelzet, interview with Alain Berland, *Art et de l'Autre* (Paris: Galerie Christophe Galland, 2017).

Plus précisément
Atelier de l'artiste
à Aubervilliers, 2020

*The remedies for the worst diseases are not always found in pharmacy.
I...I There have never been utopias on this earth, but their power has always existed for those whom they have been able to catch just before their eyes.*
Giacomo Casanova, *History of My Life*, 1789-1790
II, I, vol. 1, chap. 6.

Hôtel Casanova, the new exhibition by Thibault Hazelzet at the Galerie Christophe Galland, celebrates the return of summer. Under the patronage of Giacomo Casanova, the writer of a thousand masks, now doctor, now soldier, alchemist, public letter-writer, violinist, magician, libertine, gambler, financier, spy, dancer, lover, seducer, captain of industry, adventurer... the exhibition invites us to celebrate and calls for a return to spontaneous freedom and the blithe voluptuousness of the Venetian man of letters.

A painter, sculptor, ceramicist, and photographer, manipulating materials with alacrity, this year Thibault Hazelzet has returned to his initial medium, painting. The *Casanova* series, which pays tribute to the man considered "the most alive of living beings" in Stefan Zweig's words, grew out of a hybridization, an energetic intersection between painting, photography, and sculpture. "An orgy of diverse materials enabling, through the discomfort it provokes, the creation of a dialogue between the artwork and the beholder," explains Thibault Hazelzet.



Détail, *Autof Gammara 4*, 2020

Plaque métallique
Autof Gammara 4, 2020
Faisceau en brigue d'œuvres,
chromé et vernis
135 x 60 x 45 cm
(53 1/2" x 23 1/2" x 16 1/2")

Double page sculpture
Détail, *Autof Gammara 4*, 2020



À gauche
Gaussenau Diagonale 4, 2020
 Transfert sur toile, huile, bâton
 d'huile, pastel gras et graphite
 41 x 27 cm (16 1/8" x 10 5/8")

À droite
Gaussenau Diagonale 3, 2020
 Transfert sur toile, huile, bâton
 d'huile, pastel gras et graphite
 41 x 27 cm (16 1/8" x 10 5/8")

À gauche
Gaussenau Diagonale 2, 2020
 Transfert sur toile, huile, bâton
 d'huile, pastel gras et graphite
 41 x 27 cm (16 1/8" x 10 5/8")

À droite
Gaussenau Diagonale 1, 2020
 Transfert sur toile, huile, bâton
 d'huile, pastel gras et graphite
 41 x 27 cm (16 1/8" x 10 5/8")

