

Éditions Lord Byron



Thibault Hazelzet. Hôtel Casanova

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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.



« Thibault Hazelzet interview with Alain Berland, *Mars et le Minotaure* (Paris, Galerie Christophe Galland, 2017).
Page précédente
Arbre de l'artiste
 4 Aubervilliers, 2020

*The remedies for the worst diseases are not always found in pharmacy.
 [...] There have never been utopias on this earth, but their power has always existed for those whom they have been able to captivate into believing them such.*
 Giacomo Casanova, *History of My Life, 1789-1798*
 11, t. 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, abbot, 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.



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 satyre surgissant dans les salles au milieu de ses sculptures. En forme de totem ou « d'ancres mystiques », celles-ci sont constituées de briques creuses en terre cuite, éléments géométriques utilisés 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 entrelacs de corps inouïs comme dans les couleurs incarnat naissant 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.¹

Armance Léger

¹ Alain Bouffroy, *L'œil révolteur du regard, à propos de quelques peintres et sculpteurs contemporains*, Paris, Galland, 2014.

² *Page suivante*
 Détail, *Arbre Casanova* 4, 2020





Détail, *Avant Cassandre 4*, 2020.
Paper sculpture
Vue de l'exposition avec
Avant Cassandre 6, 2020
et *Grandes Natures 1*, 2020.
Double page sculpture
Détail, *Avant Cassandre 4*, 2020.





