



In-situ

drawing

photography

exhibition

publication

ALICE HAMON

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Leaving, returning, going to see elsewhere

- just next door or much further . Whether it is about artistic choices, materials she uses or her relationship with the world around, Alice Hamon has favoured **mobility**.

Her journey began in Strasbourg at the HEAR Art School (DNSEP ART). Where she enjoyed experimenting with **simple** materials, **engraving metal** and glass. Silkscreen and engraving, the techniques of printmaking allowed her to move from **one off unique productions to multiples**, experimenting with the richness of juxtapositions and infinite changes.

Her **next port** of call Montreal (MA Visual Arts Uquam). Here Alice Hamon brought together **silkscreen printing** and **photography**. She placed her artwork on buildings due for demolition. These were her first installations in an urban environment. They were ephemeral and fragile, works of art subject to the passage of **time** and the transformations of the city. Alice Hamon's art found its place on the **streets** and on **the roofs of buildings**. It became part of the place which inspired it and this principle has remained constant throughout.



Now the time had come for her to find a place

open to the world and that the world welcomed.

And so it was a **port** and Marseille that she decided to settle in. She has lived and worked here for over 20 years now.

Attuned and engaged to the day to day life of the city, she regularly runs artistic workshops in **collaboration** with cultural associations (Le port à jauni, Arts et Développement, Del'art) with foundations (Fdt Luma, Fdt Van Gogh) and with museums (BDP, Frac Paca). She deploys a wide variety of artistic methods including collective work, publications and restorations.



Alice Hamon develops her work on **the territory and the frontiers**

and her source of inspiration comes as much from the **maritime** world as the **urban space** of the city and its transformations.

She uses humble materials such as inks, charcoal and chalks to explore geographical configurations, architectural spaces and especially the flat roofs of buildings, **non-spaces**.

Videos and photographs document her artistic project around the cities of the Mediterranean. They constitute the action like a **pictorial experiment, nomadic and contextual in approach** (art residencies, Tangier French Institute, Algiers French Institute, Fabrikken for Kunst og Art in Copenhagen).

Alice Hamon challenges the convention of the representation of the **landscape**, the public space as well as conventional **viewpoints**, weaving a thread to show that many cities have similarities (Marseille, Port de Bouc, Damascus, Tangier, Beirut, Algiers...)

Her work consists of a series of **simple** or elaborate drawings combining **ink, pencil, charcoal or sanded glass**. We discover in them many of her favourite themes such as geographical elements, **maps**, spaces that go together or superimpose on each other. Another constant element is her consideration of the format of her work placing them in **public spaces** (Bruxelles, Breil-sur-Roya, Nice) like many subjected stages.



Alice Hamon continues her work by bringing back **fragments of landscape**, from voyages on boats, as sailing is her second profession, which she has done for ten years.

She mixes **digital and film**, both black and white, and discreet colour, to retell her **experiences at sea**, of the landscape or of **traces of man** in remote spaces.

Film, a live and sometimes accidental medium, she deploys to show how places change rapidly.

She is interested in different types of **printing and limited editions**. (ed. Champs Libres, Void - Greece). She was nominated for the Dummy Book Awards Fuam Fotobook Festival Istanbul 2018.





SOUFFLE... LE CORPS EN MOUVEMENT

Ecole primaire André Malraux, Fourques
Fondation Van Gogh, Arles

Permanent project questioning the landscape and space in the schoolyard, in connection with the *Souffler de son souffle* exhibition presented by the Van Gogh Foundation. All classes in the school participated in this project and contributed to its realization.

Project led and presented with the artist Marie Ducaté and the dance company Ex-Nihilo Marseille.

photo credit © J.Pierredon, Restitution in the form of an exhibited and danced performance, June 2022

The return of the horizon

In order that there is a scene that you can see, I mean that I can have seen, the theatrical representation of something, let's say that I have photographed it as it is, there has to have been all around straight vertical lines. Pascal Poyet

At the beginning of cities and civilization nearly 10,000 years ago, roads had not yet been invented. The houses to stay upright leaned against each other. Their brick walls didn't have edges with sharp enough angles to form regular vertical lines. To go from one house to another you went out onto the roof and you entered the house from the roof. The roofs were flat and the weather just about allowed for this. Of the city then you only had an image of an exterior horizontal span of flat roofs one after another. There were no windows, there was the sky. The visible space for movement in the city was divided. The exterior space that would be walked had a two dimensional perspective. This is what I think I believed I understood after reading Claude Thibery's book "The Hollow City". I nevertheless knew from my childhood that the Mediterranean cities had flat roofs. This didn't prevent, when in 1994, in Malta, before I had read this book and I stood for the first time on a flat roof from which I could see different levels of terraces, the strong impression this left me with. The only way I could convey this view was by taking a photograph. The quaintness of the washing hanging on the roofs and the countless television aerials lessened the impact that this vision of centuries there in front had on me.

It was only after reading this book on the history of the city, and many years later, am I now able to talk about how this view captured my gaze. These rooftop terraces bring up the issue of what is underneath them, the primitive cave, the roots and tombs which the visible covers over in many ways. It is after careful thought about opacities, thickness and depth, that the continuity of a landscape between the dry land and the sea in continual movement takes hold, the open sea, the changing horizon line, on the surface of which neither the eye nor the foot can be supported or have a bearing. It is around this point that Alice Hamon develops her work, both in her drawings done on the spot, her photographs, through fragments brought back from trips and her job as a sailor. If the lines and shapes, more or less geometrical, painted on flat roofs make us think of the patterns on carpets scaled up to that of a landscape, the fact of drawing the lines on the ground and sometimes advancing the lines and projecting them on the vertical walls – is very like the projection of shadows and their variations according to the rhythm of the day. A statement then of paths, of directions, which defines positions in relation to the sun: at different hours, in different places. This is like a simple naval operation, where directions are indicated in a given place, and could refer to other places and to develop an aspect of her artistic work "in each port" so to say.

This work is made up into several groups, the three main ones are, firstly drawings done in a space (flat roofs), secondly photographs and finally glass framed graphic compositions combining pencil drawings, prints with colored work. These framed glass boxes group together fragments of images of journeys, pencil drawings, using the glass as well, a little like a boat in a bottle. The special nature of this work is that the glass is also used graphically. Simple flat shapes can appear when the glass is rubbed with sand paper, translucent but not transparent, where the shapes are made. This glass surface partially roughened doesn't allow you either to get close to the drawing or to see it completely without shifting your gaze. There is a time lapse between the hand and the eye. Instead of not being there, the glass has a place through this alteration in its transparency. The depth of these framed boxes, moreover, allows for a shadow of these shapes to be projected onto the drawings behind. The glass has a place in the composition similar to that of the surface of the water. When you look through the water to the bottom the vision is unstable. Wall, mountain, upright table, modern art never ceases to relate to the horizontal line in front of us. The depth is an obstacle, there is the image of the iceberg with the part above the water and there is the expression, just the tip of the iceberg. And works of art through their representation keep a part that is submerged of which we cannot simply give a name to.

Representation versus making-off: the photographs of icebergs by Alice Hamon play with the well known images of icebergs such as the verticality, the absence of any indication of scale and what is revealed seems an impossibility, gigantic when you relate it to a landscape you can walk on, no intermediary between the giant shark and the pilot fish, the only possibility is an error of compromise. Where the images placed on top of each other caused by the malfunctioning of the camera* created an overlay effect which reenacted this error of appreciation, the failing to perceive the landscape, of this landscape Like the frosted glass which interferes with the perception of a drawing which it covers -a reflection or is it nothing? An aerial view of Greenland in 1947 published by the International Cloud Atlas (World Meteorological Office 1975) reminds us, with the presence of a flotilla of kayaks, of the scale and the determining factor of a point of a view. From the water, the view of the coast line puts us face to face with the vertical line and that a boat is finally just a vertical line or a series of vertical lines on the vast horizontal space of the water. Moreover a vessel and the slopes of a roof turn out to be built by the same profession, carpenters –responding to the relentless movement of the water. In one case the flowing water preserves the building from ruin, in the other case preserving the vessel from sinking to the bottom. Between these two aspects, there is a mirror image of the shape and the same Latin root, there is this plan of which you can only see one side at a time: the surface of the water, the roof terrace, the glass where a part is frosted which limits our vision, the trace in the water of the boat, the invisible part from the bridge. We could call this a blind zone from which the lines are drawn and figures are placed, on this surface. Where finally the shadow appears, which proves that we are really here, at the place from this point of view which escapes otherwise our vision.

/ M.Provansal, artist - author
/ janv. 2023



Detail, 1997
copper, enamel, 10mmx200mm

*I remember in January 2000 in Montreal going to the neighboring island in Saint Laurent, seeing a geodesic dome built by Buckminster Fuller. It was minus 25, there was 1 meter of snow and not a soul living there. The camera that I had brought with me just in a bag, was a Mamyra Press, quite big with lots of mechanisms. When I wanted to take the photograph of the dome, it appeared that the shutter mechanism was frozen. On my way back I thought of the dance scene with Buckminster Fuller as a jelly fish at Blackmountain college.



In-situ



Hidden place, Copenhagen, Denmark, 2019

Serie of 7 photographies

Collaboration, paintings on kraft paper from Anthony Faroux

Hidden place, Copenhagen, Denmark, 2019

Collaboration, paintings on kraft paper from Anthony Faroux



Tapis berbère #3, Tangier, Morocco, 2017

Serie of 4 photographies

Digital printing, 60cm x 90cm



Tapis berbère #1, Tangier, Morocco, 2017

Tapis berbère #2, Tangier, Morocco, 2017

Tapis berbère #4, Tangier, Morocco, 2017

Digital printing, 60cm x 90cm



Traversé africaine

Croquis éphémère d'une vie de passage
D'un trajet sans cesse redessiné
Et par les obstacles tragiquement ravagé

Destin décidé mais jamais rectiligne
A la croisée des chemins
Souffrances et déchirements
Ligne de vie parfois rompue abruptement
Entre Afrique perdue et Méditerranée à peine entrevue

Destin parallèle de milliers d'hommes, de femmes et d'enfants
Par le rêve d'eldorado, aimantés, fascinés,
Mouvement irrépressible des peuples résolus
Des peuples têtus qui gravent de l'humanité
L'histoire grandiose devant nos portes closes

Par sept fois, ils ont essayé de faire s'écrouler
Les murailles de la citadelle Europe
Par sept fois, ils se sont empalés sur ses barbelés

Dans la cité de Tanger rêvons pour eux
D'un trampoline généreusement esquissé
D'un tapis volant vaporeux vertigineux
Qui les projeterait, les emporterait
Plus vite que vent violent
Vers le vieux continent

Soulageons la marche douloureuse
Des peuples vaillants
Aujourd'hui ce sont eux
Hier c'était nous
Demain qui sait, peut-être,
Sera-ce encore nous !

Annie ADEBIBÉ, professeure, GS le Détröit, Tanger
L'Afrique, Printemps des poètes, Tanger, mars 2017

On 31 December 2016, 400 migrants forced borders in Sebta,
Morocco.
Text freely inspired by current events and the *Tapis berbère*.



Hôtel Continental #1, Tangier, Morocco, nov. 2015

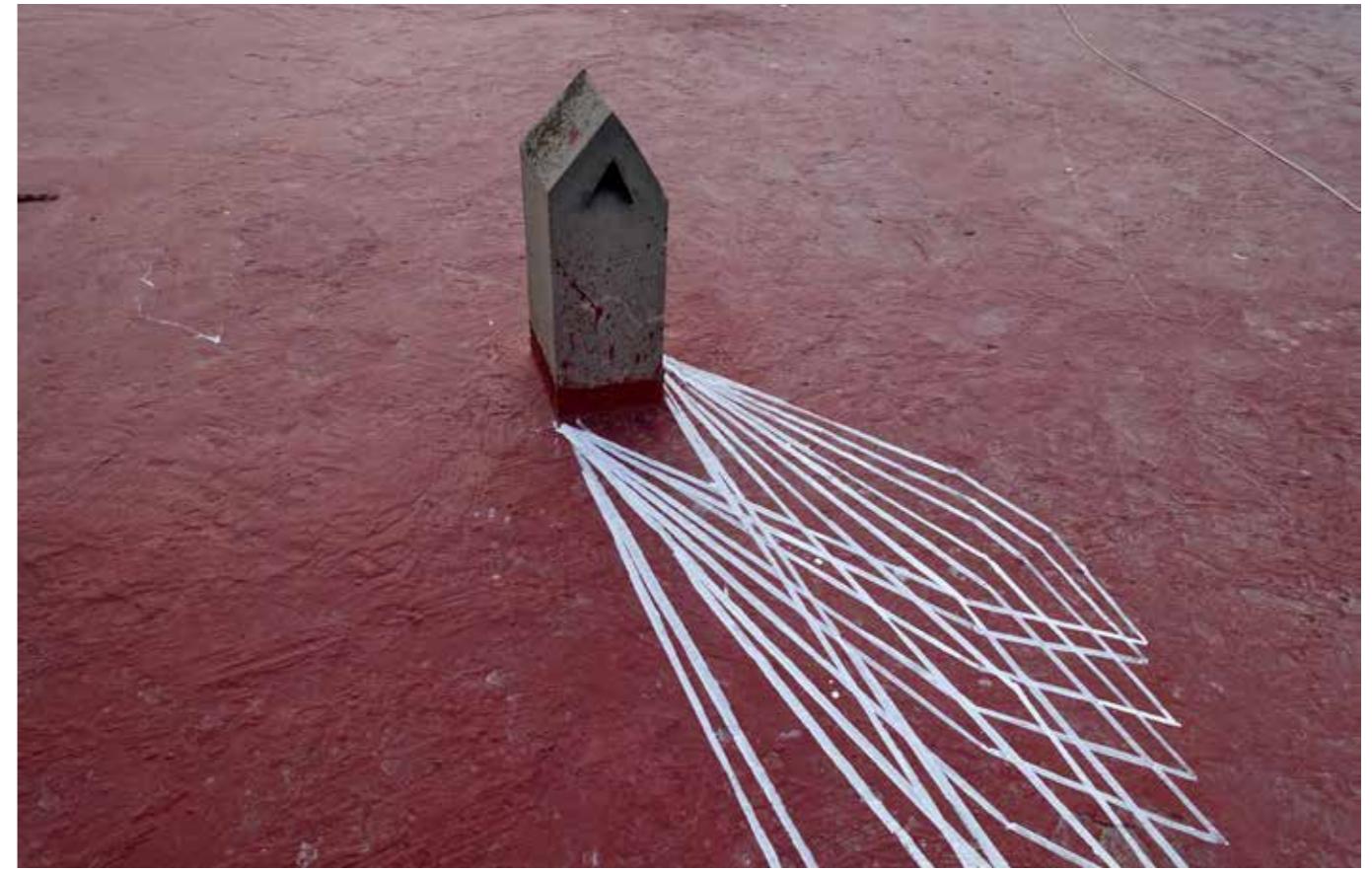
Digital printing, 60cm x 90cm

Serie of 4 photographies



Hôtel Continental #2, Tangier, Morocco, 2015

Digital printing, 60cm x 90cm



Hôtel Continental #3, Tangier, Morocco, 2015

Hôtel Continental #4, Tangier, Morocco, 2015

Digital printings, 60cm x 90cm

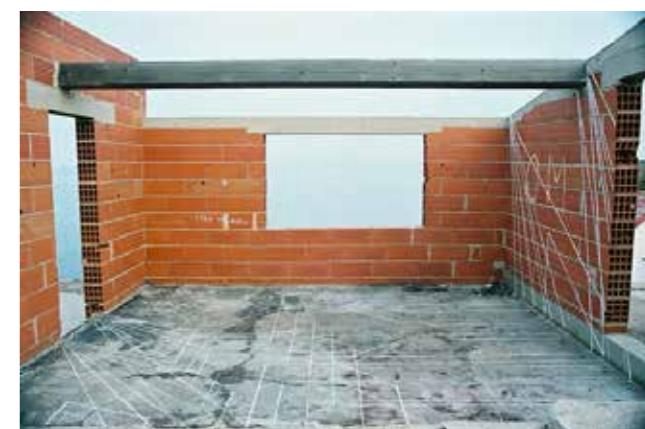


Ici Ailleurs, Marseille, 2013
Digital printing, 60cm x 90cm
Art commission, CIQ des Hauts de Mazargue, MP 2013
Serie of 6 photographies

Une Table dans le vague #2 from Boris Sieverts,
P.A.R.C project, S.Shankland, Quartier Crétif, MP2013
Dinner's invitation on the roof-drawing's site.



Ici Ailleurs #1, 2013
Digital printing, 60cm x 90cm
Art commission, CIQ des Hauts de Mazargue, MP 2013, Marseille



Port de Bouc #1, 2012
serie of 7 photographies,
Digital printing from negatives, 60cm x 90cm

Port de Bouc, 2012
serie of 7 photographies,
Digital printing from negatives, 60cm x 90cm



El Mohajirin #2, 15 mars 2011, Damascus, Syria 2011

Digital printing from photo negative, 60cm x 90cm



El Mohajirin #1, 15 mars 2011, Damascus, Syria 2011

Digital printing from photo negative, 60cm x 90cm



Raouché #2 (*Le rocher aux pigeons*), Beirut, Lebanon 2011
Digital printing from photo negative, 60cm x 90cm
Serie of 3 photographies



Raouché #1 (*Le rocher aux pigeons*), Beirut, Lebanon 2011
Raouché #3 (*Le rocher aux pigeons*), Beirut, Lebanon 2011
Digital printing from photo negative, 60cm x 90cm



Le souci de soi

/ Karim Grandi Maupin

In the broad field of the representation, the work of Alice Hamon oscillates between the fiction and the reality to define a better position to mark with a cross on a world map.

Let us stop on this roof covered with chalk in the middle of a green landscape (*Ici Ailleurs*, 2013), we see the artist's intervention in a remote zone and we understand quickly that walking is her first pleasure. Within this intervention two actions are at play: The drawing in the manner of a framework and an aerial photography which is almost floating.

The critical point of this work is determined by a question taking shape and emerging from the image, is it a drawing or a photography we want to represent?

All becomes undecisive but in the same time precisely layed out with the choice of frame and focal. In another photography (*Bains des dames*, 2007), we find an image of a drawing inscribed in a landscape, shown this time in a Mupi around which the space has been invested by children. We enter the urban environment where social relationships take shape, another track game settles down and troubles us about the order of priorities; a space creates a second one bordering with the surrealism of Magritte.

Alice Hamon's photos oscillate pecuriously between an image of reality and fine art photography, between the idea of walking dear to Cartier-Bresson and the idea of a relational esthetic from Nicolas Bourriaud. It is within an indecision, a refusal of choice or within the assertion of a double-choice that posture and point of view give full meaning; the work is indefinite or to determine. By playing with mock documentary and choosing locations affected by troubled current history (*Sour, Lebanon and Island Anwad, Syria*, 2011) that fills the images with an emotional load, and by interweaving them with other places or cities (*Lokken, Denmark*, 2013) where peace and well being reside, the work shows how the world becomes a ground for a game of contradictions at the reach of a sole person.

Here we can see that photography has matter of politic which involve and responsibilize directly its author. Perhaps, with this case of the image within the image, there is a way out, a possible distanciation from a critical position in order to preserve the freedom to travel keeping at bay the pathos of actuality.

/ K G M, mars 2014

// Trad. Anthony Faroux



Observatoire #1, Marseille, 2010

Observatoire #2, Marseille, 2010

Digital printing from photo negative, 60cm x 90cm



A certain quality of presence
/ Jean-Luc Chalumeau

Susan Sontag writes: "The painter constructs, the photographer discloses." And add later in her essay «On Photography»: «By nature, a photo can never completely transcend its subject as a painting can.» This is probably why a visual artist like Alice Hamon is at the crossroads of photography, painting and installation. Her works construct and disclose like this large photography on PVC canvas (5m x 7.5m) displayed in the center of the exhibition «The City in Art» at the Orangery of the Senate last June.

Apparent subject: Calade (it's the title). A fragment of the port seen from the terrace of a social housing block. But this terrace photographed overhanging, fills half the surface of the work and was invested by geometric traces drawn with chalk. In such a way that here is the apparent subject transcended. It looks like Alice Hamon thought about lessons from Edward Weston, one of the pioneers of photography who prophesied the advent of a subversive photography as a unveiling venture.

It is true that the popular neighborhood of Marseille chosen by Alice Hamon has nothing remarkable. But she intervened in the heart of the landscape - at least in the heart of the image that she draws - to which she offer a contrast, an emotional charge that changes everything. For photographers, there is no aesthetical

Calade, 2004
Digital printing from photo negative, 60cm x 90cm

superiority between the effort to beautify the world and the opposite effort to tear off its mask. It is to this double task that Alice Hamon devotes herself with virtuosity as evidenced by the spectacular piece sent to the Orangery of the Senate.

Walter Benjamin taught that a common criterion of excellence between painting and photography could be the presence. The presence was a characteristic feature of the work of art but he doubted that a photograph, to the extent that it was a mechanically reproduced object, could have a real presence. Unless the photography was only one of the components of a complex device where the artist intervened according to a carefully considered project. This is obviously the case of Alice Hamon's work which stands out for its exceptional quality of presence. Susan Sontag is right when she underlies that photography, while not an art form of its own, has this special power of transforming everything it takes into an artwork. One could even say with her that today «all art aspires to the condition of photography». This is What Alice Hamon demonstrates with an exemplary efficiency.

Verso n°116 Magazine, Arts et Lettres - jan/february 2006

Trad. Anthony Faroux 2019



Escape, new version 2018
video, 7 mn,

image: A.Barré, montage : S.Ach & A.Hamon

This video is a short expedition, a trip through a building' floors that takes us to a roof of the Calade's neighborhood. In Provence a "caladée" street, or a calade means a paved slope or stony stones. Above, free space, the view extends over the harbor area and the Phocaean city's architecture. The camera follows the realization of a chalk drawing quite similar to the signs and the city's flows.



Mira Mare

wood, ropes, reflecting painting
4,50m x 1,70m x 1,70m



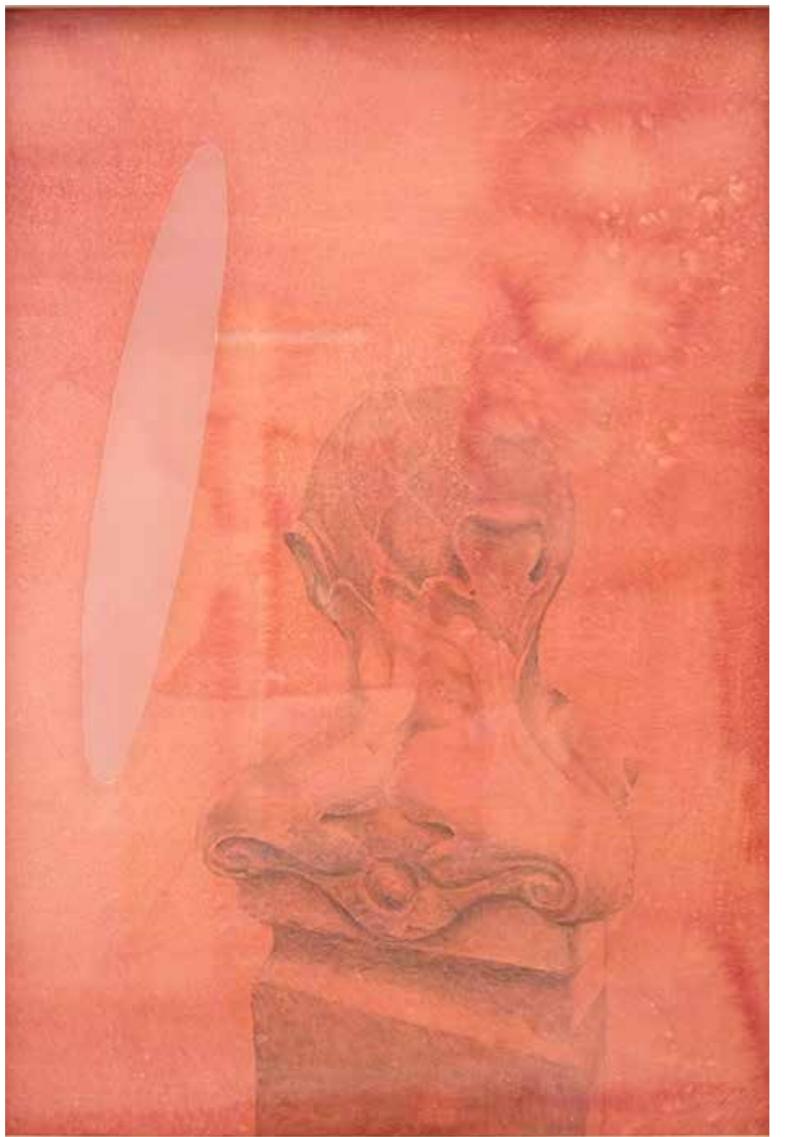
Cent Lits (Hundred beds)

wood, fishing nets, variable dimensions, 2001

Installation of fishing nets cut according to the size of an individual bed of size standart (90cmx190cm), assembled and bound by a common foot. The whole spin a web in a clearing not far from the way of the forest. The whole is an archictectonique, flat and fragile sight in which the visitor can get around in getting out the footpath.



drawings

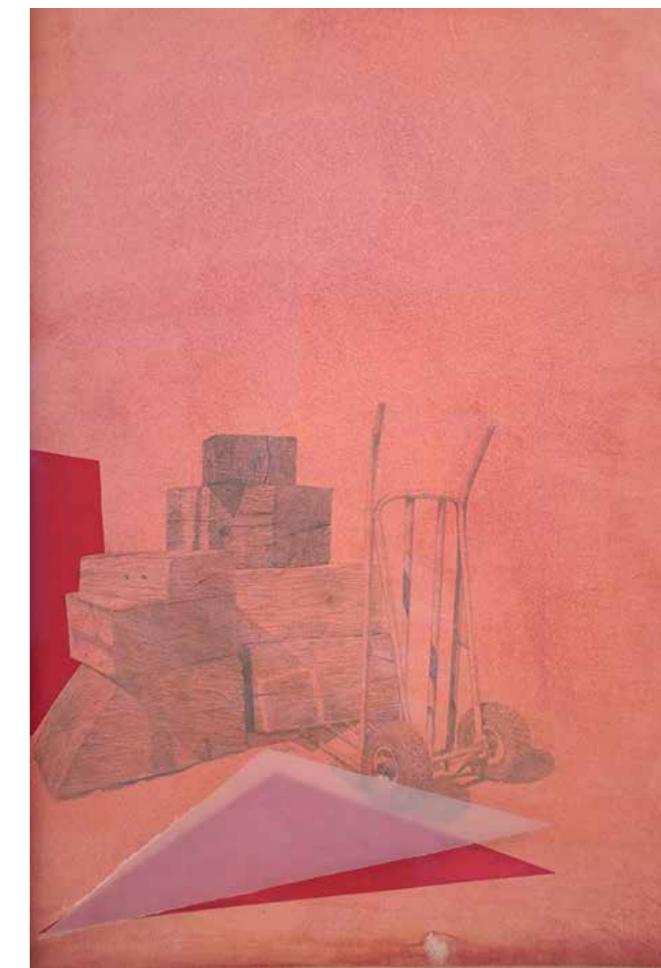
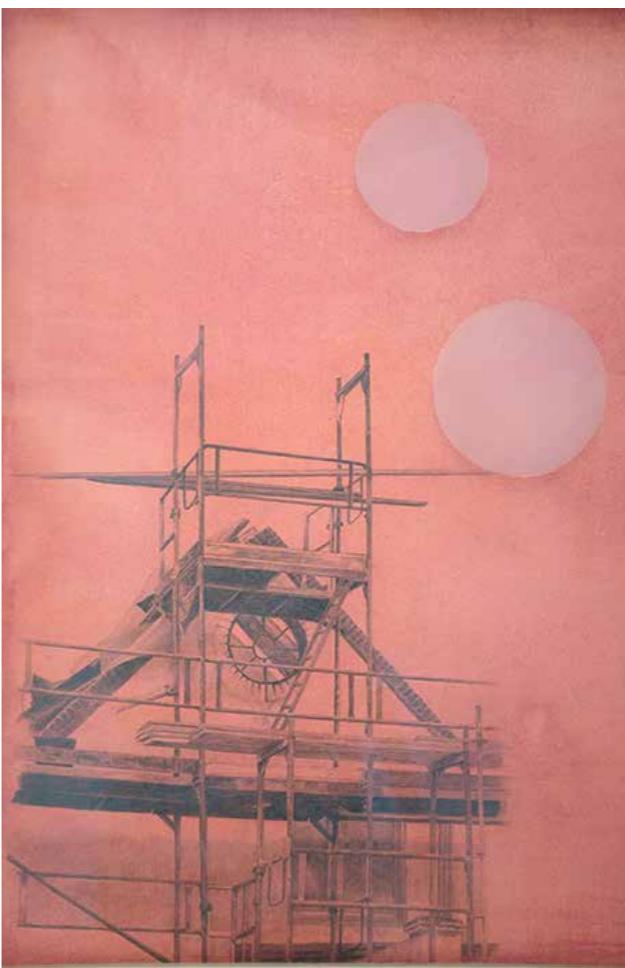


Globe (serie Portulans), 2019
ink, graphite, sandblasted glass, 60cm x 42cm



Serie *Portulans*
9 drawings, Art residency, World Wide Air Program
Fonden Fabrikken for Kunst og Design, Copenhagen, Denmark, summer 2019

Sans titre #1 (Portulans)
Sans titre #2 (Portulans)
Sans titre #3 (Portulans)
graphite, ink, sandblasted glass, 42cm x 60cm



Sans titre #4 (Portulans)

Sans titre #5 (Portulans)

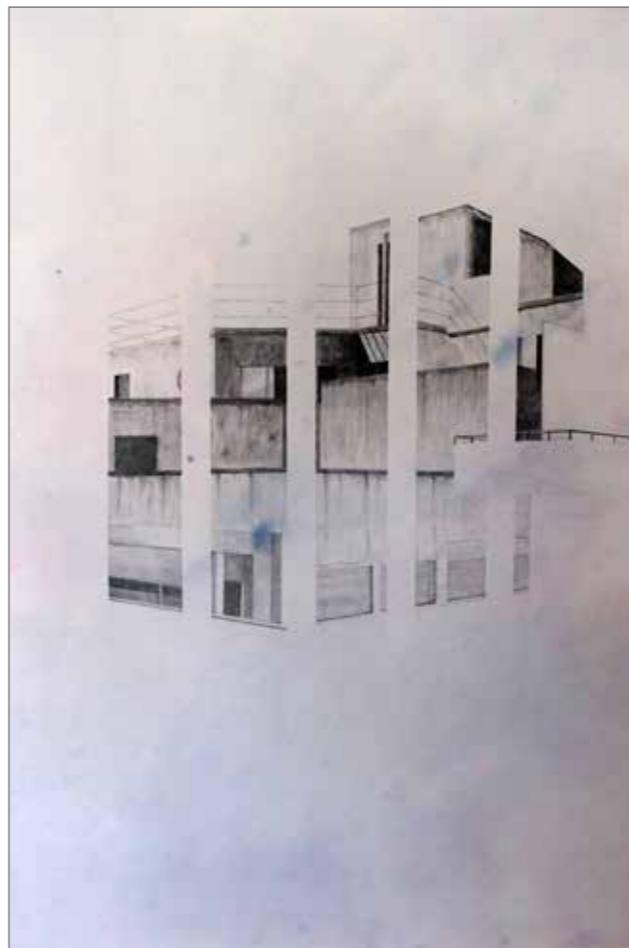
Sans titre #6 (Portulans)

graphite, ink, sandblasted glass, 32cm x 40cm

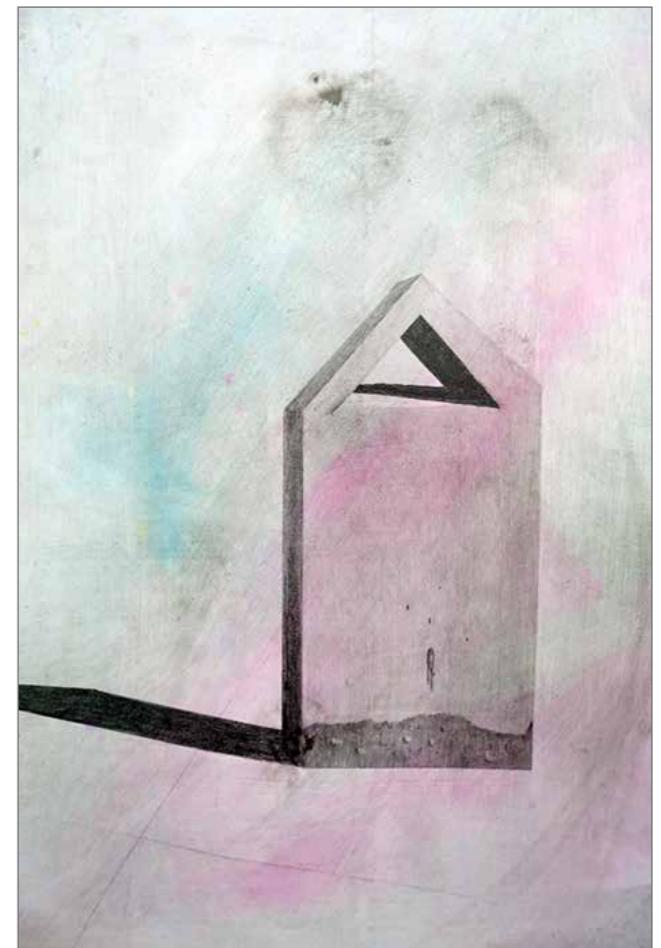
Sans titre #7 (Portulans)

Sans titre #8 (Portulans)

graphite, ink, sandblasted glass, 42cm x 60cm



sans titre (sur le Détroit), 2017
ink, graphite, 65cm x 50cm



sans titre (sur le Détroit), 2015
ink, graphite 65cm x 50cm

Mirage, cartographie du Détroit de Gibraltar (sur le Détroit), 2017
ink, graphite, 4 x (50cm x 65cm)

Serie **sur le Détroit**

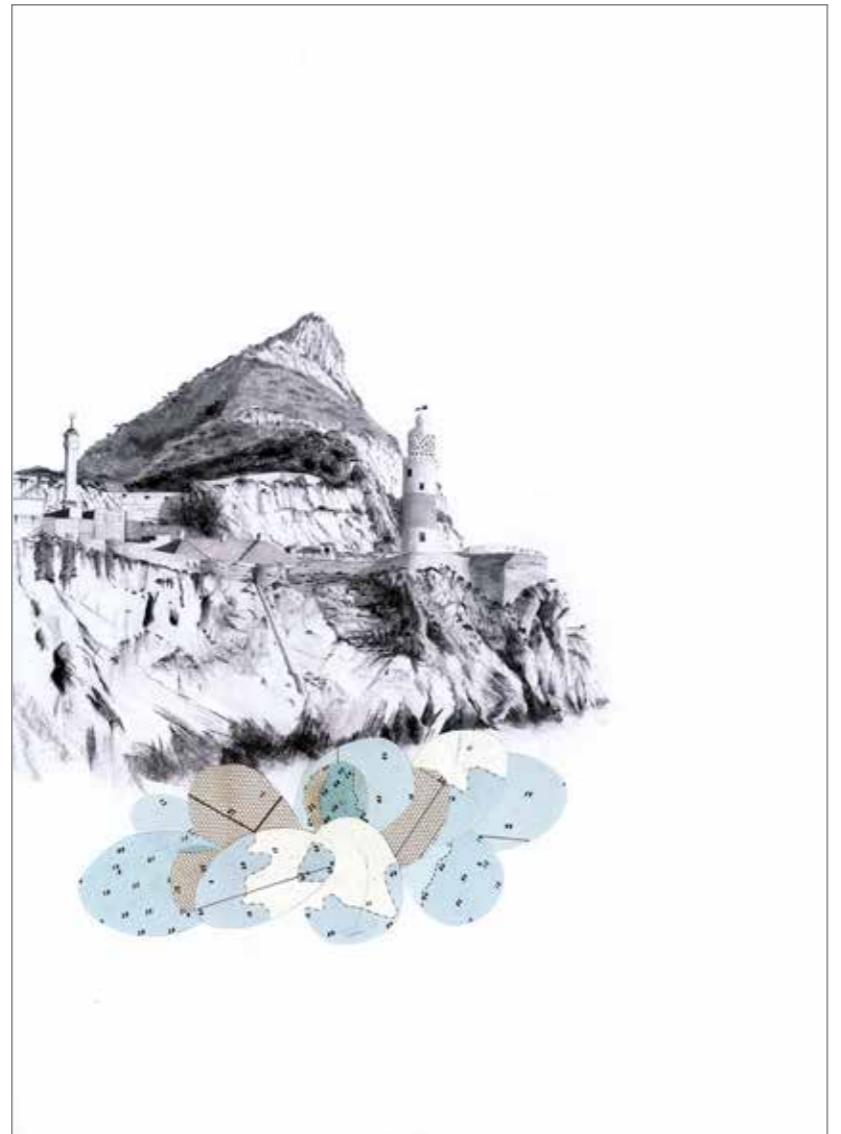
Drawings realized during 2 art residencies, november 2015 & january 2017
Ecume (Marseille), French Institute of Tangier, Morocco

Drawings realized during 2 art residencies, november 2015 & january 2017
Ecume (Marseille), French Institute of Tangier, Morocco



sans titre (sur le Détroit), 2015
ink, graphite, 50cm x 65cm

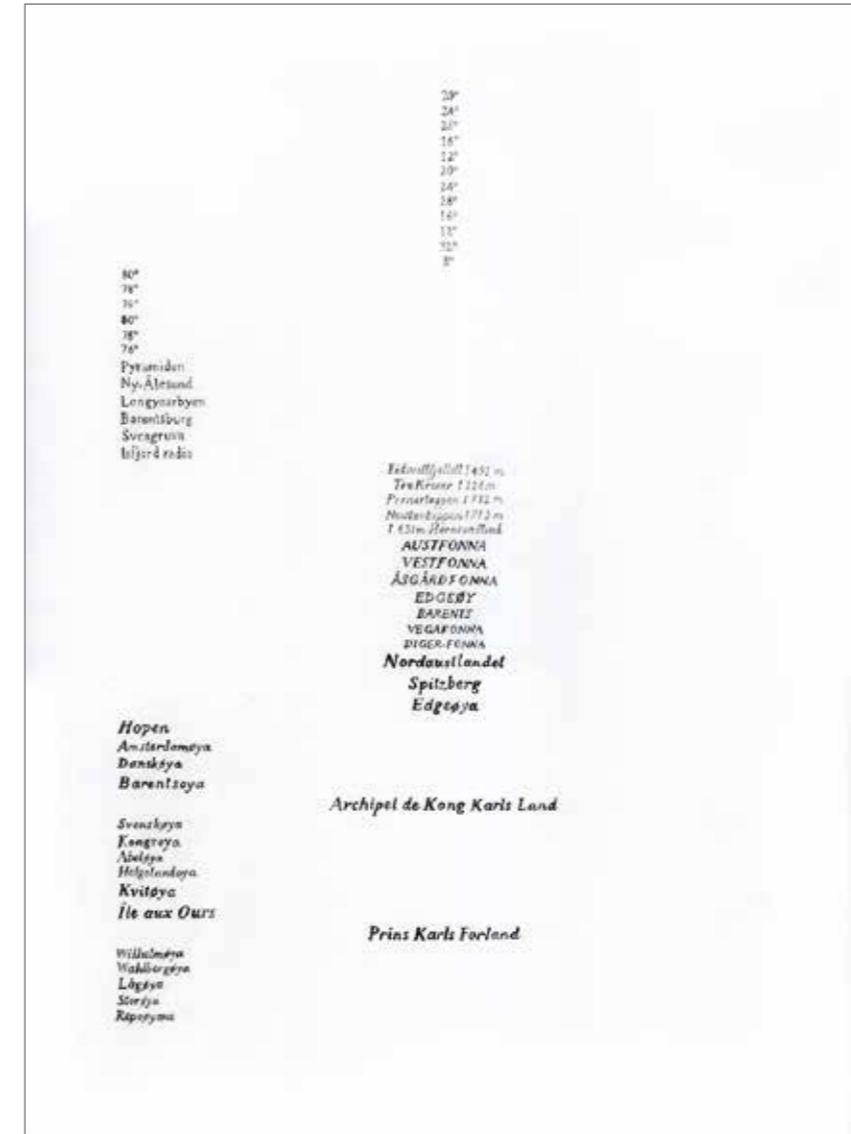
Drawings realized during 2 art residencies, november 2015 & january 2017
Ecume (Marseille), French Institute of Tangier, Morocco



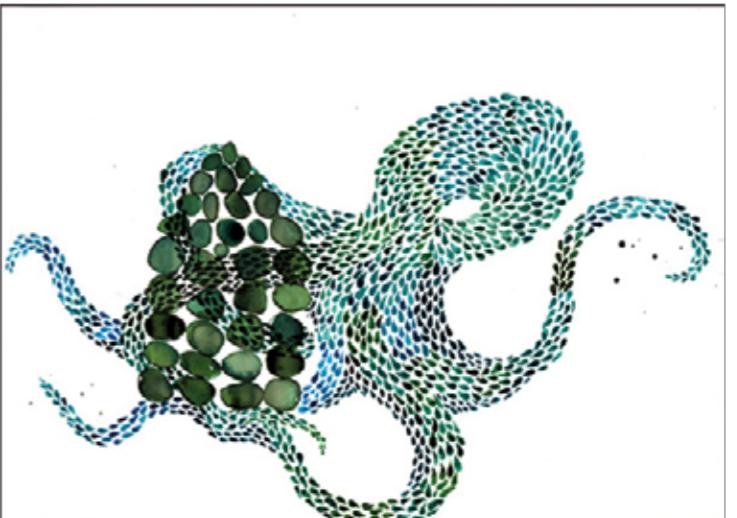
Gibraltar (Maps), 2013
graphite, collage, 32cm x 42cm



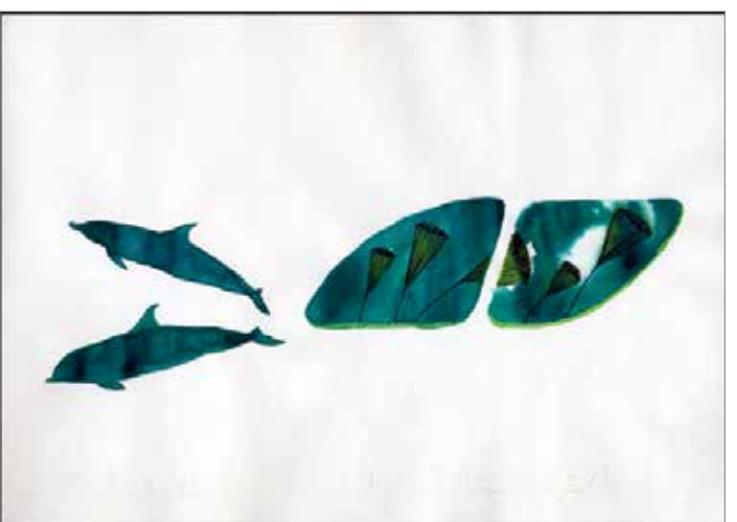
Tornade (Maps), 2013
graphite, collage, 32cm x 42cm



*Svalbard revisited #1 , Svalbard revisited #2 (Maps),
dyptique, 2013
ink, graphite, 32cm x 42cm*



36°09'N - 31°25'W



41°18'N - 2°37'W



40°18'N - 1°23'W

serie On board, 2007

extract from a serie of 8 drawings, experimental session during a transatlantic
The GPS markers of the crossing are the titles of each drawing, mixed media, 21cm x 30cm



photography



If on a winter's night...*

Photographic and drawing project (Greenland, Svalbard, Lofoten) - Film & digital photography

This project spans several years (2016 to 2022) and is the result of three sea trips beyond the Arctic Circle. At first it was my job that took me to these rare and fragile destinations. It was the sea that brought me to set foot on these icy lands and to dedicate myself to a project combining photographs, drawings and collected Inuit stories..(....)

In the North, life emerges. The inhabitant communities or abandoned settlements, the isolated lodges and the basic constructions seem to agree with the rhythm of perpetual movement: to feed, to anticipate the changing seasons,

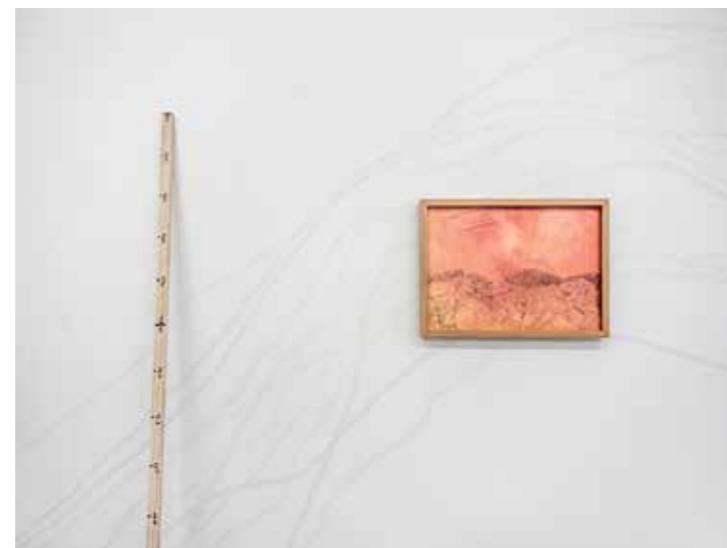
to live with permanent night or light and abandoned coal industry, raising sled dogs. Observe the animal and remain silent.

It is about these traces of life, of work, of habitat, of man by land and sea, of a polar nomadism and the changes of this strong and austere nature, both stunning and fragile. Mobile cartography of a region above 66 degrees.



exhibitions





EMPRISE, Acte 2
Collective show with Patrycja Plich, Lorraine Thomas, Galerie Emprise, february 2020
wall drawing, 2 photographies, 3 drawings, 3 sketches



End of residence, Salle Beckett, Institut français, Tangier, Morocco, january 2017

Realization of 2 ephemeral drawings on the Continental Hotel's rooftop:
1 view of the harbour, 1 view of the medina.
1 roofdrawing in modern citycenter.
Serie of photographies of the city under construction
Moroccan chart and Gibraltar, drawings, mixed media, ink (50cm x 65cm each).

Lignes de fuite

« Nous devons inventer nos lignes de fuite si nous en sommes capables, et nous ne pouvons les inventer qu'en les traçant effectivement, dans la vie ». Deleuze, Mille Plateaux

Traversée Les dessins et photographies d'Alice Hamon décomposent et recomposent patiemment les frontières - matérielles, symboliques, imaginaires - entre les territoires, entre les choses et les espaces, entre les modes de représentation et les images. En écho à ses propres pérégrinations, le regardeur de ses œuvres se fait promeneur. Il est happé par les lignes de fuite traversant les images, qui relèvent aussi bien de la trace, témoin d'un « ça a été », que du trajet, physique et mental, à parcourir. Chaque réalisation plastique appelle son autre, non pas qu'elle soit un fragment d'un tout déjà élaboré, ni qu'elle s'inscrive dans une démarche linéaire et hiérarchisée, mais car chacune répète et rejoue autrement certains éléments des précédentes - de manière nettement identifiable (par l'usage de la série, où se joue la répétition d'une même démarche, l'élaboration de variations à partir d'un dénominateur commun), ou quasi imperceptible (par évocation ou suggestion). Chaque image dialogue avec les autres, et plus largement avec l'espace réel dans lequel elle apparaît, mieux : elle le convoque. Photos et dessins, photo ou dessins : compositions d'espaces matériels et symboliques qui entrent en résonance, ni tout à faits étrangers ni tout à fait superposables. A leurs contacts, le temps et l'espace s'étirent et se condensent, l'homogénéité éclate. Au temps chronologique où passé, présent et futur se succèdent est confronté le temps du voyage (physique ou mental) et de la création où ces temporalités coexistent dans une même image. L'espace quant à lui se pluralise et prolifère, comme la végétation qui reprend ses droits dans ces espaces urbains laissés à l'abandon (Ici ailleurs), comme les traces des actions des hommes visibles à même les constructions architecturales. Images fixes, les dessins et les photographies sollicitent activement une circulation du regard entre les espèces d'espaces qui nous sont donnés à voir : paysages urbains et naturels, villes portuaires, univers maritimes et terrestres, représentations cartographiques et imaginaires.

Intervention Tout, dans cet univers plastique et poétique, relève du déplacement. Voir l'espace est intimement lié à un se mouvoir, modalité privilégiée d'apparition et de transformations des formes spatiales, par laquelle l'artiste se met à l'écoute de l'opportunité d'une inscription dans le cours des événements. Comment intervenir dans l'espace sans faire de celui-ci l'objet d'une conquête, comment en faire l'expérience sans le posséder ? Et comment le faire voir ? Le voyage et la prospection de lieux font parties intégrantes de la démarche de l'artiste. Elle se déplace de ville en ville, avec un privilège pour celles, portuaires, du pourtour méditerranéen, à la recherche d'espaces laissés en friche le plus souvent, en voie de disparition ou de transformation, qui peuvent être réinvestis temporairement par un travail *in situ*, et (re)travaillés par la prise de vue. Au déplacement physique répondent le déplacement et le glissement d'une technique à une autre, d'un medium à un autre, leurs empiètements ou séparation. Au point de vue déjà formé, où chaque chose est à sa place, l'artiste priviliege les éléments architecturaux qui marquent la limite entre l'intérieur et l'extérieur (toit, fenêtre, mur), les possibilités de passage, éléments propices à une réversibilité ou un renversement des positions et des directions. Alice Hamon interroge les rapports qu'entretiennent l'architecture et le paysage, la planéité des surfaces et la profondeur des volumes, l'occupation de l'espace par les habitations et l'horizon qui ouvre l'espace. Prendre un peu de hauteur, sur les « toits terrasses », non pour totaliser le visible mais favoriser une rencontre, toujours fragile, éphémère, fragmentaire, à refaire. En se détachant de la notion surplombante de panorama qui offre un point de vue sur le monde, Alice Hamon élabore un point de vue incorporé en proposant une pluralité de points de vue du monde.

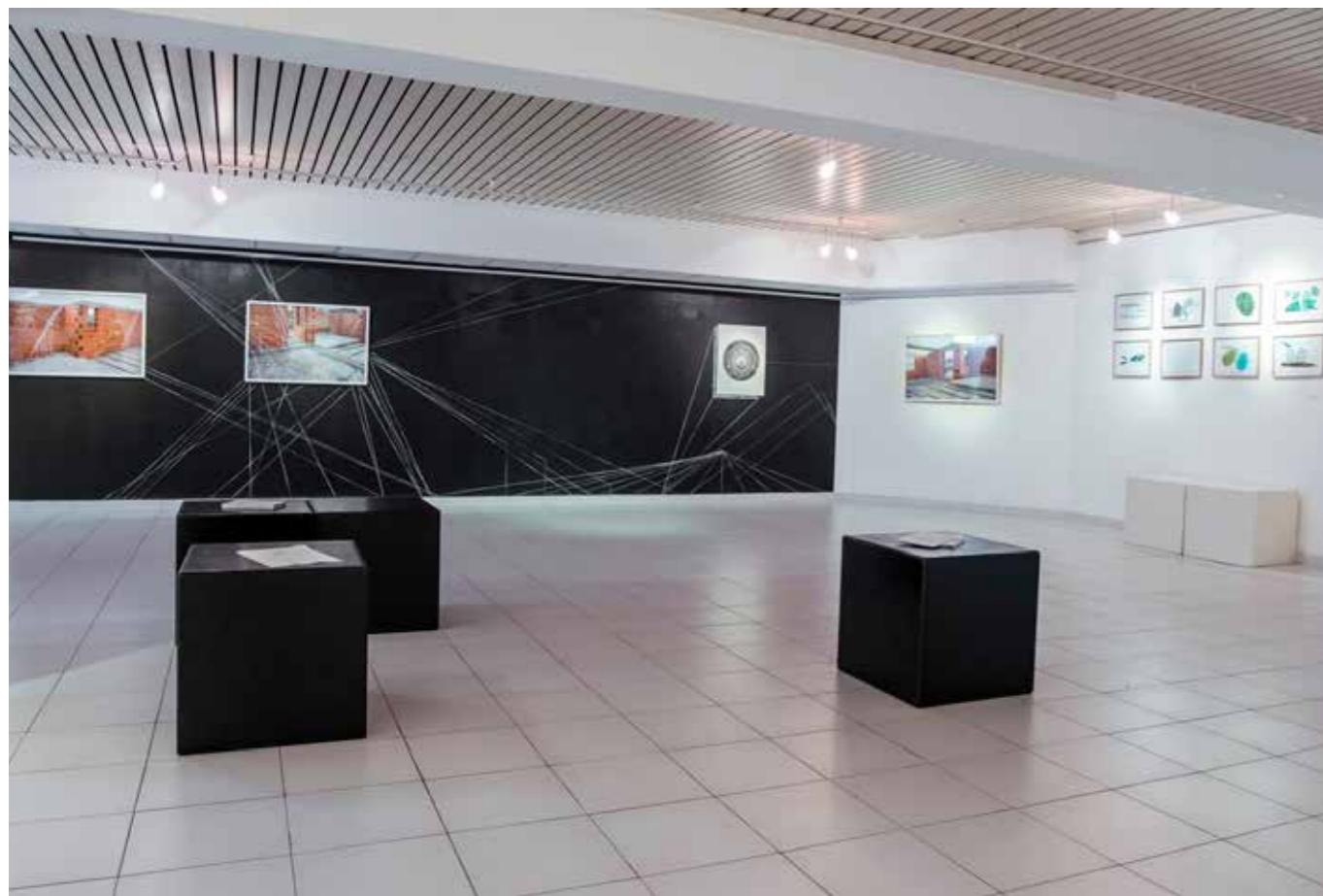
Frottements Dans ses réalisations *in situ*, le choix du site appelle le dessin, qui à son tour appelle la photographie. Celle-ci le redouble en gardant la trace d'un travail éphémère, et fonctionne comme vecteur du regard en faisant dialoguer à nouveau frais espace plastique et espace réel dans lequel il apparaît. Des espaces paradoxaux s'entrechoquent : l'espace tridimensionnel de l'architecture déjà là, l'espace symbolique et graphique constitué de l'intervention sur le site, composé d'éléments géométriques et symboliques (traits, lignes, courbes, croix, arabesques, flèches), et cet autre espace qui nous est donné à voir, qui naît de la rencontre de ces deux spatialités distinctes. Si la mixité des arts sont des phénomènes majeurs depuis les années 60, et qu'elle s'affirme ici dans cette importance de forger des espaces, s'y joue aussi une histoire de l'art au long cours, rejouant les questions qui traversent le temps, en renouant avec le mythe, les pratiques magiques et rituelles.

Rencontres Cependant ici, le travail *in situ* s'élabore en toute discréption, sans public. Alice Hamon donne à voir sans se montrer, car la quête de la vision autre - loin du vu et du convenu - appelle aussi la possibilité de se dessaisir du regard de l'Autre. Dans une époque où, avec les évolutions technologiques, le monde est entièrement sous contrôle, surveillé, filmé, répertorié, photographié, voir est intimement lié au pouvoir - à l'autorité et à la conquête ; voir, c'est aussi pouvoir être vu. Alice Hamon explore ces dynamiques de regards, en réalisant une installation, Mirador (2003), qui met en scène les jeux d'ombres et de lumières. Plus largement, par le choix du medium photographique et de lieux chargés d'histoire et d'actualité, s'inscrit en filigrane dans cette œuvre le souci politique de la vie en commun. La question des frontières entre les espaces et les temps est traversée par l'histoire des conflits et des luttes entre les hommes. Dans ses photographies cependant, ni images « choc » ni images attendues, ni simple constat ni entreprise normative de dénonciation, mais puissance d'ouverture au présent comme invitation à être présent, qui renvoie étymologiquement à la *prae-s-ens*, c'est-à-dire à ce qui vient à être en étant auprès de... En explorant ensemble les composantes documentaires et plastiques du dispositif photographique, sa dimension référentielle et sa puissance d'évocation et d'expression du réel, elle convoque la liberté de l'imagination non pour se détourner de ce dernier mais pour faire surgir des virtualités nouvelles. Elle nous invite à une réévaluation, à une évocation possible du changement.

Espacements Dans ses dessins réalisés sur papier, Alice Hamon explore de nouvelles transpositions - corporelles et mentales - entre des savoirs faires et des savoirs (repères géographiques, relevés métriques et topographiques), entre le réel et l'imaginaire. Diverses techniques expérimentent ces relations. Les traits de crayon font apparaître de manière réaliste des montagnes, des phares, des maisons, des bateaux, etc. qui peuvent côtoyer des formes abstraites ou des papiers découpés et collés - fragments de cartes géographiques. L'aquarelle confère au dessin l'évanescence de formes suggestives auxquelles peuvent être juxtaposées les repères réalistes de sa position dans l'espace au moment de leur réalisation. La ligne ou la couleur deviennent repère ; le geste, trace ou mémoire. Les propriétés volumétriques du dessin sont explorées par l'élaboration de formes tridimensionnelles ou par un travail de découpe, de collage ; là où les lignes géométriques peuvent investir le mur de la galerie. Là encore, la question d'apparition des images, de mise en espace, de leur dialogue et confrontation est cruciale. La coexistence de différentes figurations de l'espace (cartes géographiques, relevés métriques et topographiques, figuration imaginaire...) fragilise l'opposition sclérosante entre l'intelligence scientifique (mesure, calcul, objectivation...) et intelligence poétique, en faisant apparaître des possibilités de passage, de résonances, des amplifications. Et si la pratique du voyage et de l'orientation dans l'espace rend nécessaire et précieuse les mesures, repères et instruments d'orientation, est tout aussi vitale à l'habitation d'un monde humain son traitement plastique, symbolique et poétique. L'espace espace, articule les passages entre les choses et entre nous en élaborant des espaces communs - toujours en devenir. Les images d'Alice Hamon, loin d'être l'expression d'une affectivité, apparaissent comme l'expression singulière de la puissance d'ouverture à l'espace dans toutes ses dimensions pour le dilater, l'animer, faire surgir des possibilités de vie. Généreuses, elles nous invitent à poursuivre ses lignes de fuite, à prendre un peu d'air, pour trouver, à notre tour, notre rythme.

/ Elodie Guida, mai 2014

Exposition NSEO, Galerie G, La Garde



N.S.E.O

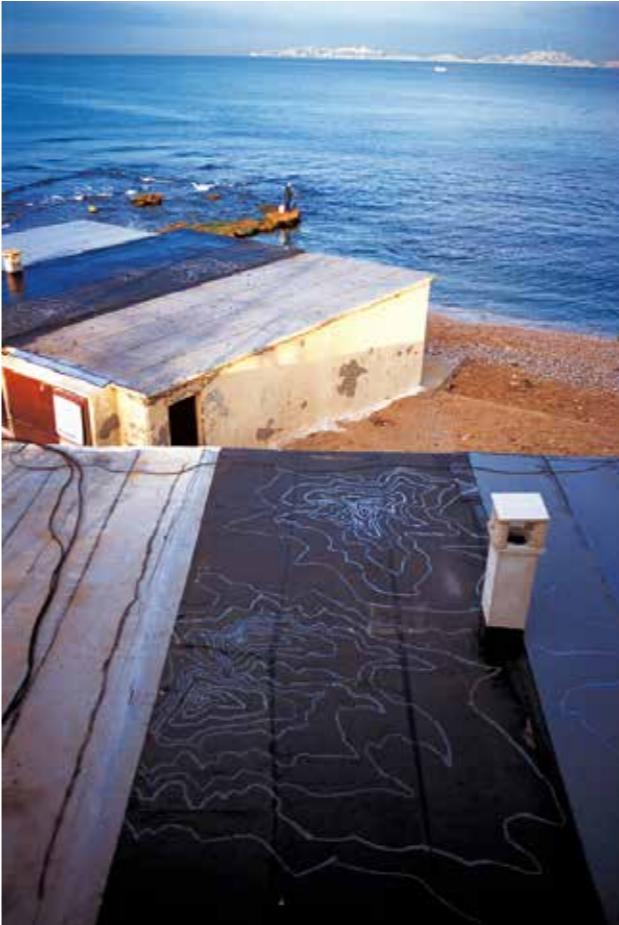
Solo show, Galerie G, La Garde, 2014

12 photographies, 18 drawings, 1 in-situ drawing, 1 screenprinting



ICI AILLEURS

Installation, 5 photographies, fireproof panels, 2,07m x 1,86m, rocks, 2013
Leclerc Commercial Center, la Cayolle, Marseille



INTERSTICES #1

Parcours - exposition dans l'espace public avec N.Lesueur, S.Nava, I.Moureau, C.Bordas, L.Déjente, M.Caubet,
La Chambre Claire, Parc Borély, Marseille, 2007

Interstices collective show takes place in a central public garden, offering contemporary creation to the public. Using the advertising media for this display, the outdoor exhibition remind us that parks are a landscaped city's repercussion. Collective show, 12 visuals along the footpaths, 1 large piece at the main entry.

Bain aux dames, digital print, 120 cm x 176 cm
Bateau papillon, digital print, 120 cm x 176 cm



*Le Rocher de Tarik**, 6mn, 2007

Installation, recto-verso video projection on sail.

This video is a succession of day and night shots from the bow of a ship on the way to the Gibraltar's Rock. The engine's, the ship's vibrations and the wind blowing in the wind turbine to supply the energy on board build the soundtrack. The video is projected onto a sail serving as a screen and visible from both sides.

* Initial name of the Gibraltar's Rock. The Moorish Castle on the Rock is a relic of the 750-year Moorish occupation of Gibraltar. It was built in the year 711, when Tariq ibn-Ziyad, the Berber leader, first landed on the Rock that would bear his name.



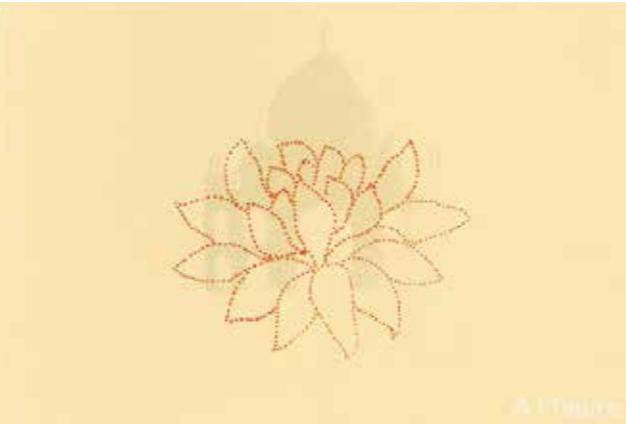
ART COMMISSION IN PUBLIC SPACE, #1
HOLIDAYS, Recyclart Festival, Chapelle Train Station, Bruxelles, summer 2004

Calade

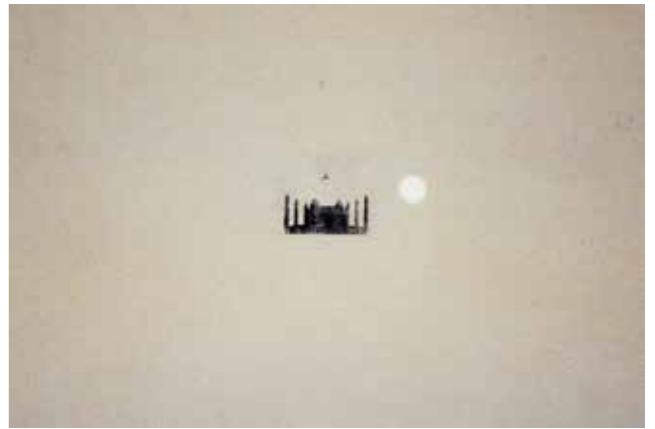
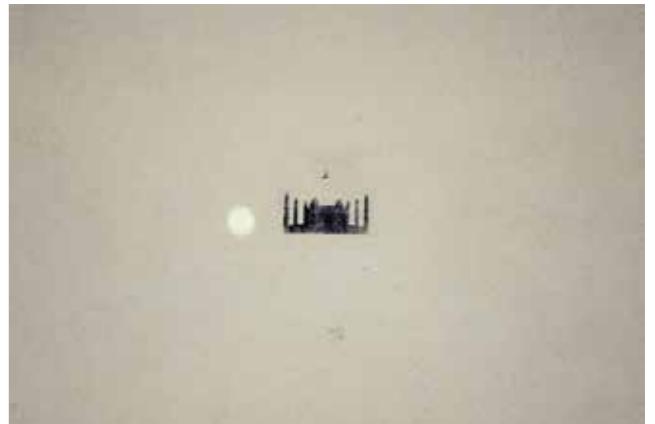
Digital print on pvc, 5m x 7,50m, 2005
4 drawings in the train timetables on the decks



Alain Sonneville: « Ce sont des nacelles qui, par un mécanisme simple, poules, cordes et contrepoids, permettent de s'élever jusqu'aux six fenêtres ou six artistes (des jeunes femmes) auront fait oeuvre d'art, à 2 mètres du sol. Une par fenêtre et une fenêtre par artiste (par jeune femme). Chaque nacelle sera un parallélépipède dont la hauteur, largeur et profondeur sera la hauteur, largeur et profondeur de la jeune femme (l'artiste) à qui elle est dédiée. Avec vous à l'intérieur, si vous y tenez, la nacelle se hissera vers la fenêtre grâce à un contrepoids qui pèsera ce que pèse la jeune femme (l'artiste). De là-haut, vous verrez ce que, soit Gaëlle, soit Lin, soit Aline, soit Keum Suk, soit Etsuko, soit Alice, nous donnerons à voir. Restera alors à redescendre.»
extrait, Choses vues en haut et en bas (avec lunettes), 1997



post-card detail (recto)



wallprint's detail and ray of light

A system of two mirrors is installed outside the window. It captures the sun and projects inside, a luminous circle on the rail. A reproduction of the Taj-Mahal, without its dome, is printed on the same wall and is completed when the luminous circle crosses it.

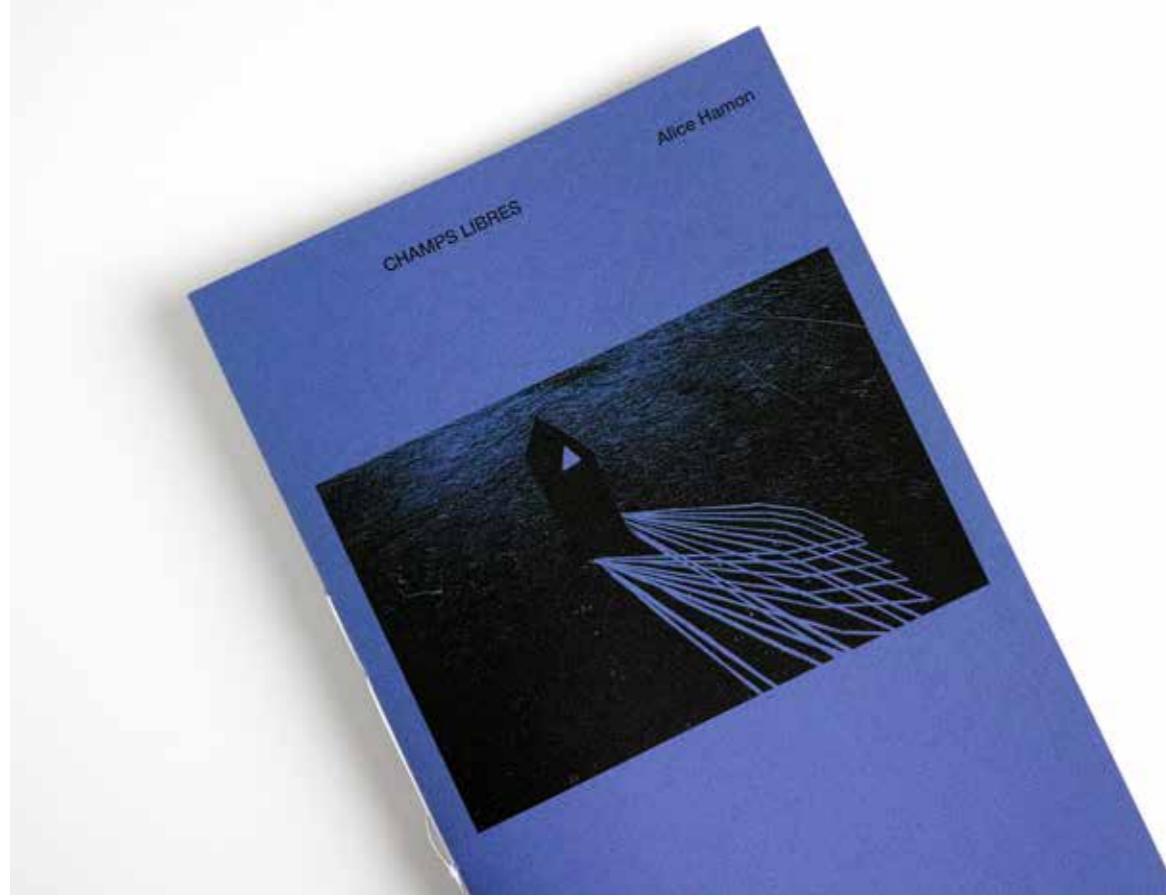
The visitor rises thanks to the individual metal elevator. An edition of postcards, offered on the edge of the window, reveals by an enigma the possible encounter of 2 elements at a given moment (recto: On time, verso: where the carillon rings 4 times).

publication

sans titre, 2015

Photomontage, digital print on photo paper,
36cm x 50cm, numbered and signed, 5 ex.



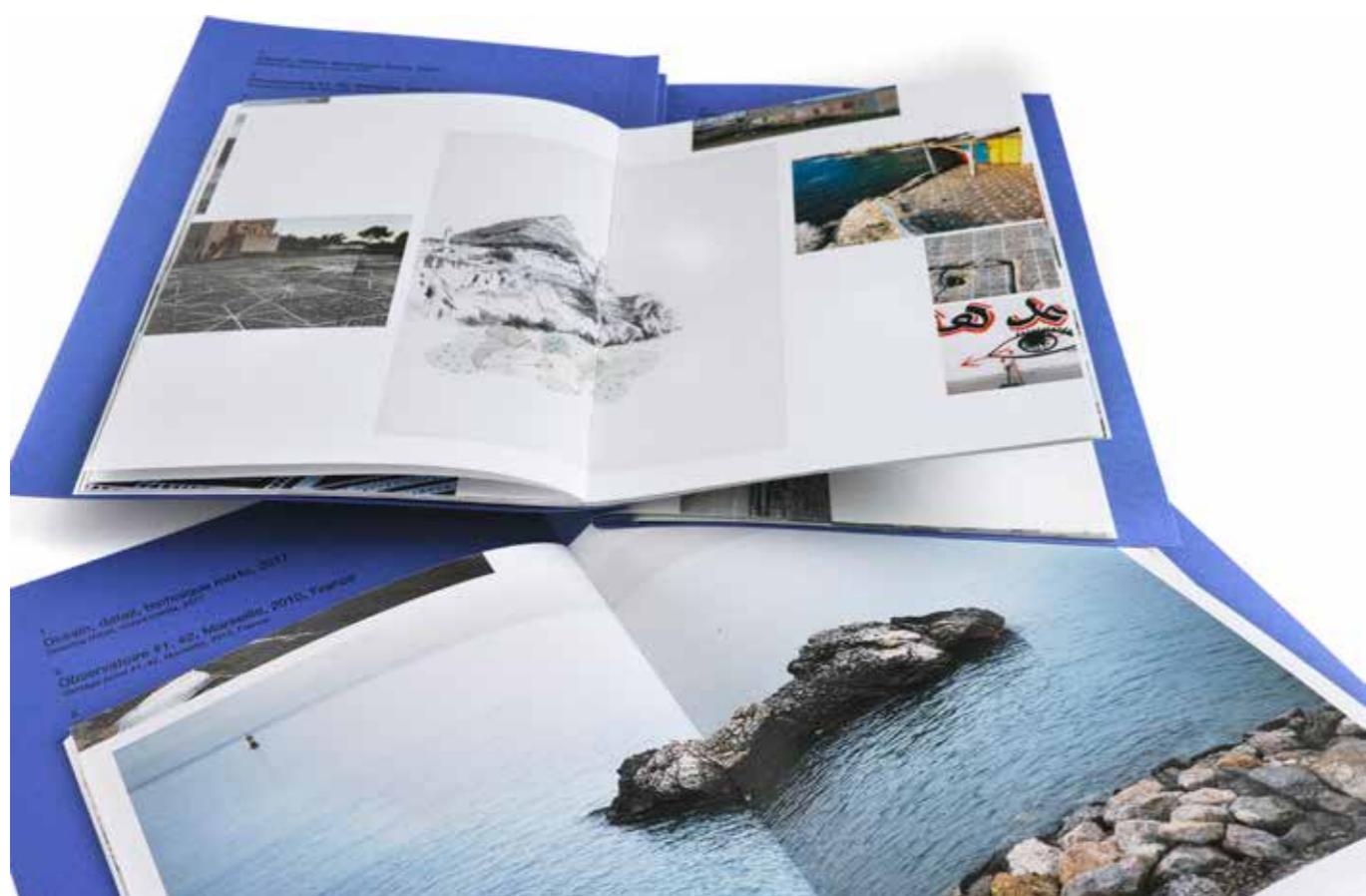


CHAMPS LIBRES - Shortlisted for the Dummy Book Awards, Istanbul Photobook Festival

Researches, drawings and photographies around mediterranea sea

PhotoZine, designed with VOID (Gr) in Fuam Istanbul, april 2018

digital color print, 32p. A4 + 2x A3 maps + color cover - 100 ex., num. & signed



SOLO SHOWS

- 2019 *Sortie de résidence*, Fabrikken for Kunst & Design, Copenhague (DK)
- 2017 *Sortie de résidence*, Salle Beckett, Institut français, Tanger (MA)
- 2014 *N.S.E.O.*, galerie G, complexe G.Philippe, La Garde

COLLECTIVE SHOWS

- 2022 *Festival Plein Air #2*, Entre-Deux (Nice), Breil-sur-Roya
Souffle... le corps en mouvement, Œuvre pérenne, Ecole primaire A.Malraux & Fondation Van Gogh, Arles
- 2020 *Acte 2 / Emprise* chez Lorraine Thomas, Marseille
- 2019 *Le Grand Arénas* (former transit camp), Mairie Maison Blanche, Marseille
- 2018 *Fuam Dummy Books Awards*, MSGSU Tophane-I Amire Culture & Arts Center, VOID, FUAM, Istanbul (TUR)
- 2017 *Exposition-vente*, Ecume, Marseille
- 2016 *Magasin //8*, Aldébaran, Montpellier
- 2015 *Inauguration* nouvelle Maison de quartier, Les Hauts de Mazargues, CIQ Hauts de Mazargues, Marseille
Exposition - Vente, Ecume, Marseille
- 2014 *Snap to grid*, Lacda, Los Angeles (USA)
- 2013 *Ici Ailleurs*, confédération des CIQ de Marseille, Pavillon M, MP2013, Marseille
Cayolle 2013, Ici ailleurs, Centre Leclerc, Carte Blanche, CIQ Hauts de Mazargues, Marseille
Invitation Table dans le vague #2 de B.Siverts, P.A.R.C, Quartier Crétif avec S.Shankland, Marseille MP2013
- 2012 *Un quartier, un artiste, un mécène*, Fondation Vacances Bleues, Marseille
- 2011 *Hybride* - Exposition collective, La Centrale fermière, Musée de la Chartreuse, Douai
The cARTed Picture Show, St Afrique
- 2010 *((200ème image))*, faberNovel, Paris
The cARTed Picture Show, l'AilleurStudio, Paris
- 2009 *Urban Jealousy*, Magacin MKM, CZKDCentar za Kulturnu Dekontaminaciju, Belgrade (SRB)
- 2008 *Urban Jealousy*, Biennale nomade, d'Istanbul (Hafriyat Karakoy The Real, of Manifold Art) à Téhéran (Parkingallery)(IR)
Urban Jealousy, de Téhéran à Berlin (Galerie Wallywoods, West Germany, Bethanien Newyork)
- 2007 *Tabula Razzia*, 6 Picos Cycliques, Rotonde Gare de Vaise, Résonance, Biennale de Lyon
Interstices #1, La Chambre Claire, Parc Borély, Marseille
- 2005 *Jeune Création*, exposition internationale d'art contemporain, La Bellevilloise, Paris
L'art dans la ville, Serre de L'Orangerie, Jardin du Luxembourg, Artsénat, Paris
- 2004 *Holidays 2004*, Recyclart, commande pour l'espace public, Gare de La Chapelle, Bruxelles (BE)
Jeune Création, Exposition internationale d'art contemporain, Grande Halle de la Villette, Paris
- 2003 *Arborescence 03* - Terre Active, Ecole des Beaux-Arts d'Aix-en-Provence
SAFI présente : S. Bester, P. Robert, F. Noguera, D.Ladjal, C. Le Breton, A. Hamon, S. Brisset, Marseille
- 2001 *Checkpoint*, l'Alcôve de Sextant et +, La friche Belle de Mai, Marseille
Sites en Ligne, Silly, Belgique, Communauté Française Wallonie-Bruxelles (BE)
La Ventileuse, Courants d'air, Marseille
- 2000 *Rezolutions 01*, Absurde/ sf Enterprise, salle de la Bourse, DRAC Alsace, Strasbourg
- 1999 *L'Art passe à l'Est* - Parcours-exposition affichage en milieu urbain, Ontario Est, Montréal (QC)
- 1998 *Glissement de terrain*, affichage en milieu urbain, Montréal (QC)
1 x 2 +, galerie Avant Démolition, association l'Oeil, DRAC Moselle, Forbach
1 x 2 +, galerie ADEAS, Strasbourg
- 1997 *Hamon, Lucas, Yanak, Kim, Watanabe, Yi-Nian* avec Alain Sonnevile, galerie La Chaufferie, ESAD, Strasbourg

RESIDENCIES / FUNDS

- 2019 World Wide Air, Fonden FABRIKKEN for Kunst og Design, Copenhague (DK)
- 2017 Résidence artistique #2, Tanger, Maroc - Ecume & Institut Français de Tanger (MA)
- 2015 Résidence artistique #1, Tanger, Maroc - Ecume & Institut Français de Tanger (MA)
- 2011 Résidence Un artiste, un quartier, quartier de La Soude 9e, Arts et Développement, Marseille
- 2009 Résidence Un Artiste, Un quartier, quartier du Mail 15e, Arts et Développement, Marseille
- 2021 Aide à l'aménagement et à la rénovation d'un atelier, DRAC Paca
- 2017/18 Bourse de recherche et de création, Ambassade de France, Alger (DZ)
- 2008 Archives Départementales et Conseil Général 13, Marseille
- 2007 Aide individuelle à l'équipement, DRAC Paca

EDITIONS /

Editing

- 2018 *Champs libres*, dummy Photo Zine, VOID, 16p., 2 plans, 100 ex. signés
- 2015 sans titre, photmontage, 36cm x50cm, 5 ex.num et signés
- 2014 *Cible-leurre*, 50cm x 65cm, sérigraphie, 50 ex., num. et signés
- 2008 *Bateau papillon*, 50cm x 60cm, tir. pigmentaire, 5 ex., num. et signés
- 1997 400 sérigraphies, 10cm x 15cm, num. et signées, Invitation d'A.Sonneville

Publication

- 2005 *L'Art et la ville*, J.L Chalumeau, Ed. Cercle d'Art
- 2004 Photographie, *Revue n° 1, Dans la rue, j'ai vu... de Marseille au Caire*, Ed.Le Port a Jauni
- 2003 Couverture, *Ventilo n°66*, hebd., Marseille
- 2002 Dessin, *Revue TOC n°3 (les autres)*, édition SMP

Press

- 2017 *L'art éphémère et volatil d'Alice Hamon sur les toits de Tanger*, P.Brichet, Tanger Expérience, webmagazine,
- 2013 *Ils ont la dalle*, de B.Chauffeté et A.Masardier, n°8, p.17, Esprit de babel
- 2012 *La Soude, La Cayolle*, de V.GLa Provence, dec. 1/1
- 2006 *Une certaine qualité de présence*, de J.L Chalumeau, p.18, Revue Verso, Arts et Lettres

WORKSHOPS /

- 2023 *Espaces remarquables*, Collège Clair Soleil et FRAC PACA, Marseille
- 2022 Workshop *Souffler de son souffle*, Fondation Van Gogh & Ecole élémentaire, Fourques
L'art en famille, Fondation Van Gogh, Arles
- 2021 *Marelle des imaginaires*, DELART, La Condamine, Nice
- 2019 *New perspectives of Kunsten*, Kunstmuseum of Modern Art, Aalborg (DK)
- 2018 *Architecture et paysage*, Ecole primaire Marie-Curie, Fraeme, Fondation LUMA, Arles
- 2014 *Enfants du voyage*, Aire d'accueil des gens du voyage, Peuple et Culture, Fuveau
- 2011/13 *Un artiste, un quartier*, Arts et Développement et CCO, quartier de La Soude (9e), Marseille
Kinder Party, Sextant et +, Fondation van Gogh, Arles
- 2012 *Impressions graphiques*, Maison des services publics, Ste Musse, CNCDC Châteauvallon
- 2009/11 *Un artiste, un quartier*, Arts et Développement, Centre Social L'Agora, quartier du Mail (14eme), Marseille
Artiste-intervenante, BDP, Ecole Félix Pyat, Marseille
- 2007 Intervenante conférencière, Lecture & Cinéma, Institut de l'Image, Cité du Livre, Aix-en-Provence
- 2007 *Correspondances*, Arts-Terres, Lieux Fictifs, Le port a jauni, Collège Pasteur, Centre des Hirondelles, Marseille
Le ventre de ma ville avec Mylène Blanc, Centre Social Belsunce, Le port a jauni, Marseille
- 2006 Coordination des ateliers Dans la rue, j'ai vu... , Le Port a jauni, Marseille
- 2004 *Dans la rue, j'ai vu... Le port a jauni*, Marseille et Arles (Collège E.Quinet)
- 2002 Artiste - intervenante, PJJ de Grenoble/Lyon, Isle-sur la Sorgue
- 2001 *Les voyages mystérieux* avec Julie Légaré, Périfbus, Art-Cade, les Grands Bains Douches, Marseille
- 1996 Artiste - intervenante, ateliers de dessins, Mali.

EDUCATION /

- 1999 Post-diplôme en Arts Visuels à l'UQAM, Montréal
- 1998 DNSEP, Ecole Supérieure des Arts Décoratifs, Strasbourg
- 1996 DNAP, Ecole Supérieure des Arts Décoratifs, Strasbourg
- 1995 Echange NCAD National College of Art and Design), Dublin



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