



in-situ

drawing

photography



exhibition

publication

# ALICE HAMON



(5)



(6)



(2)



(4)



(1)

Born in 1972 in Paris, Alice Hamon lives and works in Marseille. Whether it is about artistic choices, materials that she uses or her relationship with the world around, Alice Hamon has favoured mobility. She trained in Strasbourg at the Decorative Art School (Hear) then at Uqam in Montreal. She develops her research on the territory, the landscape where signs, memory and points of view are regularly questioned or revealed. Inspired as much by the maritime world as transformations in urban spaces, she favours installations, drawing and photography.

She has now settled in Marseille and is following different lines of research some of which are long term projects. Her exploration begins with the Mediterranean coast line, the geographical configuration or the spaces particularly with a focus on flat roofs or spatial planes. She carries out ephemeral drawings which are then photographed in their context. The projections drawn on the roof in the foreground of the photograph bring one nearer to a symbolic configuration or the make believe of a place which resonates with the actual space in the photograph. Alice Hamon questions the landscape, the public space, the view point like a thread you could weave between cities to show how they resemble one another; these places full of history, some lived in some abandoned. The final work, a one off or a series oscillating between a documentary and a poetic hypothesis.

On paper Alice Hamon explores drawings whilst obtaining her inspiration from elements collected during journeys or from photographs. The notion of scale and geometry are combined with collages, transparencies, inks and lead pencil. These fragments of journeys come together and sometimes within their framed casings simple flat shapes appear on the glass showcase, sanded, the light travels through translucent but not transparent where the shapes have been made. This partially frosted glass does not allow you to get close to the drawing nor to see it completely without shifting your gaze. There is a time lapse between the hand and the eye (Return of the Horizon MP) The one off or repeated images, types of edition, continue this line of research, as well as posting it in public places or as installation art.

Alice Hamon moves from terra firma to the sea with her job as a sailor and this has taken her to the polar regions. For more than 10 years Alice Hamon has navigated where notions of the environment, of time, and points of view are moved over a few degrees. They come about differently and it is again the body which is thrown into these big open spaces. These vast places, sparsely populated and fragile are a new source of observation and then of photographic research. The protocol is less laid out accepting the randomness using black and white film. Moving continuously around with her job her approach seems to allow one not to be absorbed by the landscape and to place a certain distance between traces of man.

Collaborating regularly at the heart of cultural structures, she teaches art to a varied public leading to publications and restitutions (Ed, Le port à jauni, Van Gogh Foundation, Luma Foundation Arles)

She is one of the founding members of the association 'Emprunte Polaire' (North Pole Imprint, to understand to be able to protect)

(1) detail, copper, engraving plate, Strasbourg, 1997

(2) *Le cirque de Momo*, silkprinting, Montreal, 1999

(3) *sans titre*, mix media, ink, graphite, Morocco, 2017

(4) workshop, *New perspectives of Kunsten*, Denmark, 2019

(5) in-situ roof drawing, Marseille, 2010

(6) *Nords* serie, Barents sea, 2016-2022



#### ***SOUFFLE... LE CORPS EN MOUVEMENT***

André Malraux Primary School, Fourques  
Van Gogh Foundation, Arles

Permanent project questioning the landscape and space notions in the schoolyard, connected to *Souffler de son souffle* exhibition presented by the Van Gogh Foundation in Arles 2022. All classes in the school participated to this project and contributed to its realization.

The final project has been presented with the artist Marie Ducaté (watercolors and silk papers workshop) and the dance company Ex-Nihilo Marseille under a musical and danced performance.

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 leant 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 Mamya 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 #1*, Tangier, Morocco, 2017

*Tapis berbère #2*, Tangier, Morocco, 2017

*Tapis berbère #4*, Tangier, Morocco, 2017

Digital printing, 60cm x 90cm



*Tapis berbère #3*, Tangier, Morocco, 2017

Serie of 4 photographies

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 projetterait, 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 ADEBIBE, professeure, GS le Détroit, 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

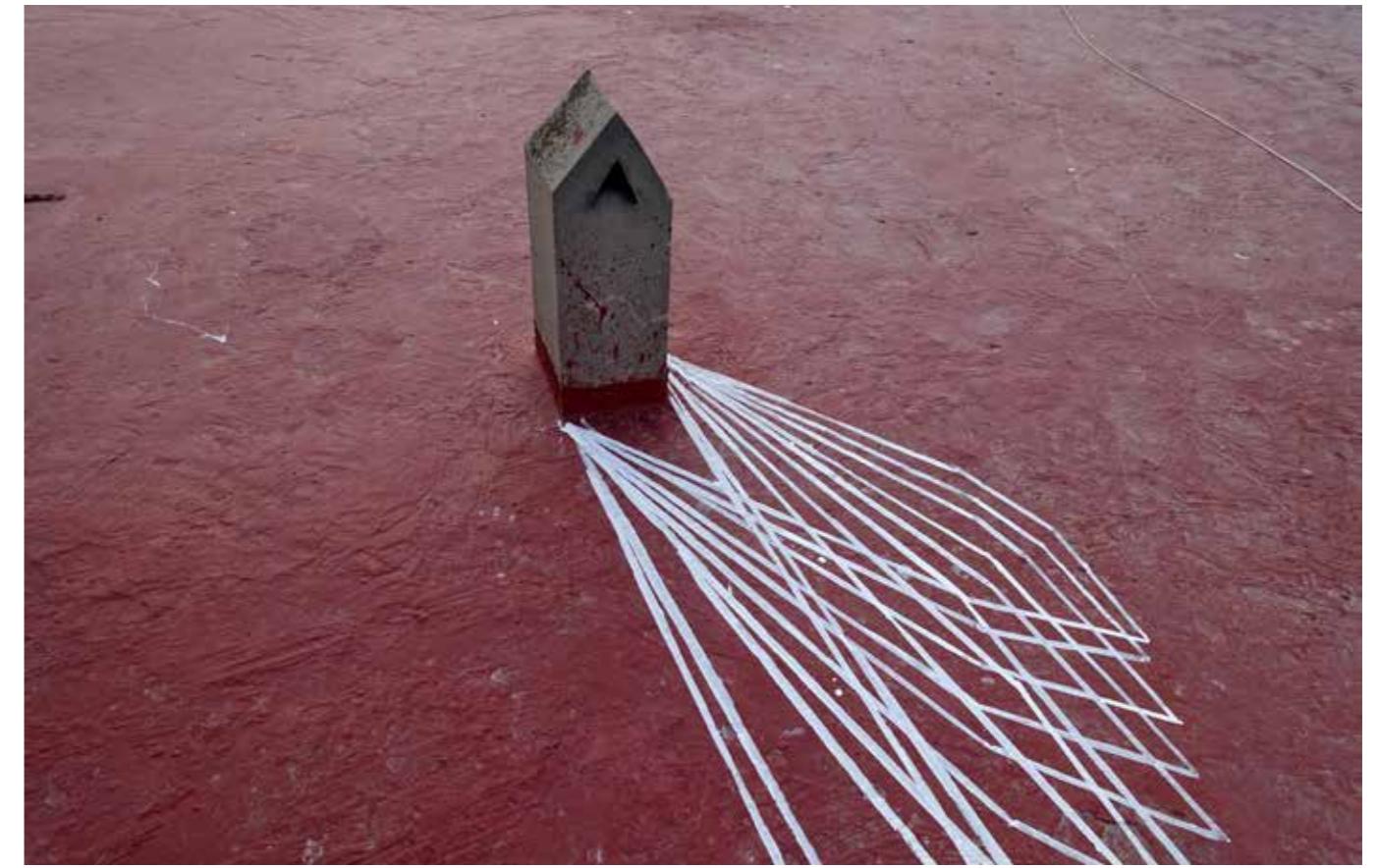
Digital printing, 60cm x 90cm

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

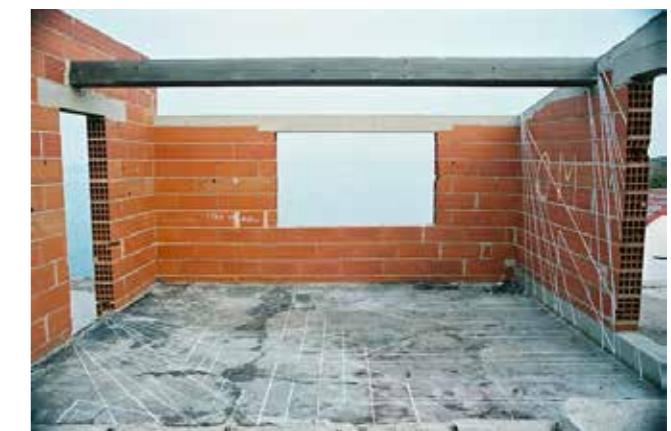


**Ici Ailleurs**, Marseille, 2013  
Digital printing, 60cm x 90cm  
Art commission, CIQ des Hauts de Mazargue, MP 2013  
Serie of 6 photographies



**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

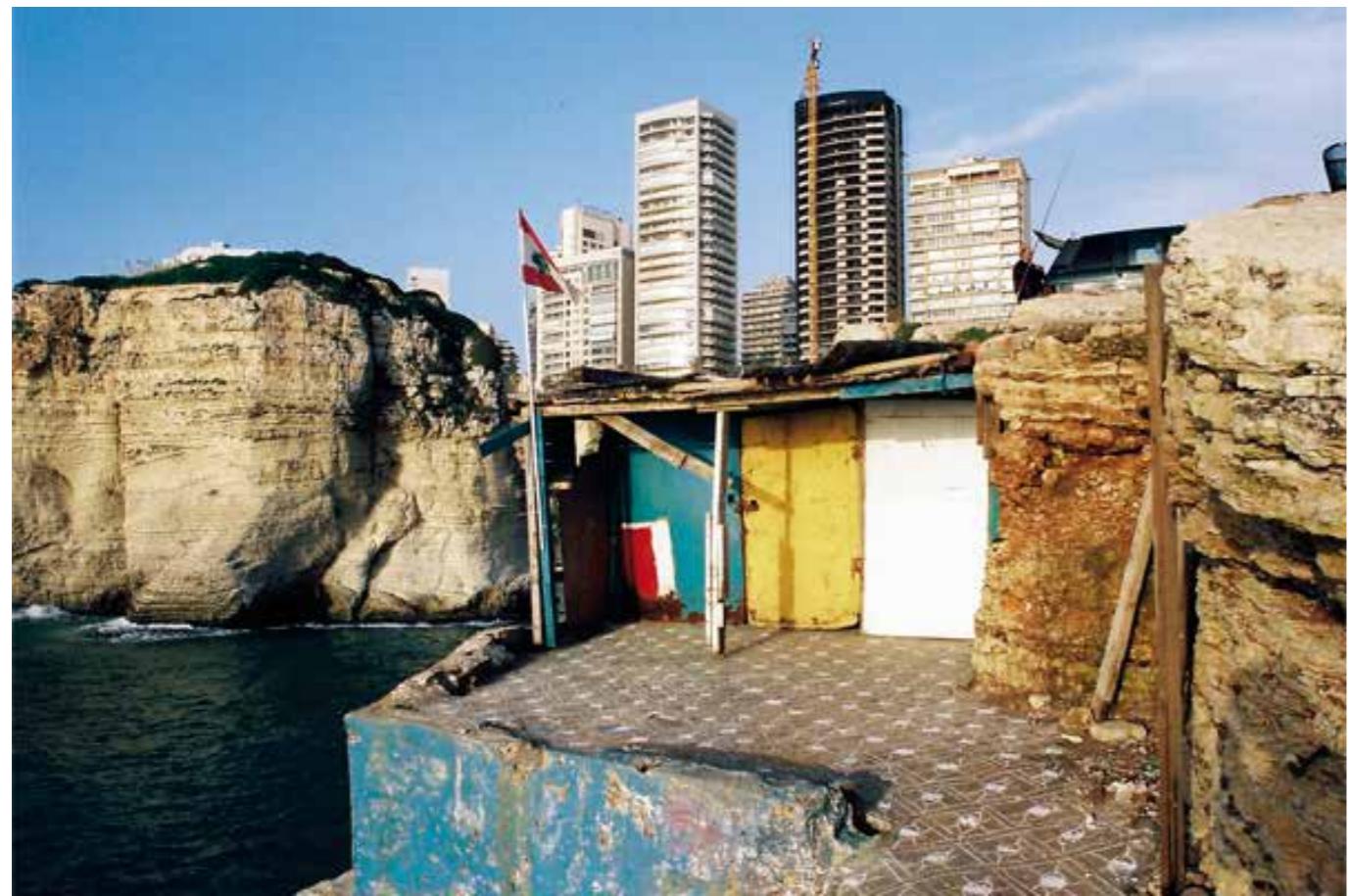
**Port de Bouc**, 2012  
serie of 7 photographies,  
Digital printing from negatives, 60cm x 90cm



*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

/ K.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 Arwad, Syria*, 2011) that fills the images with an emotionnal 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



*Calade*, 2004

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 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 and 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)*

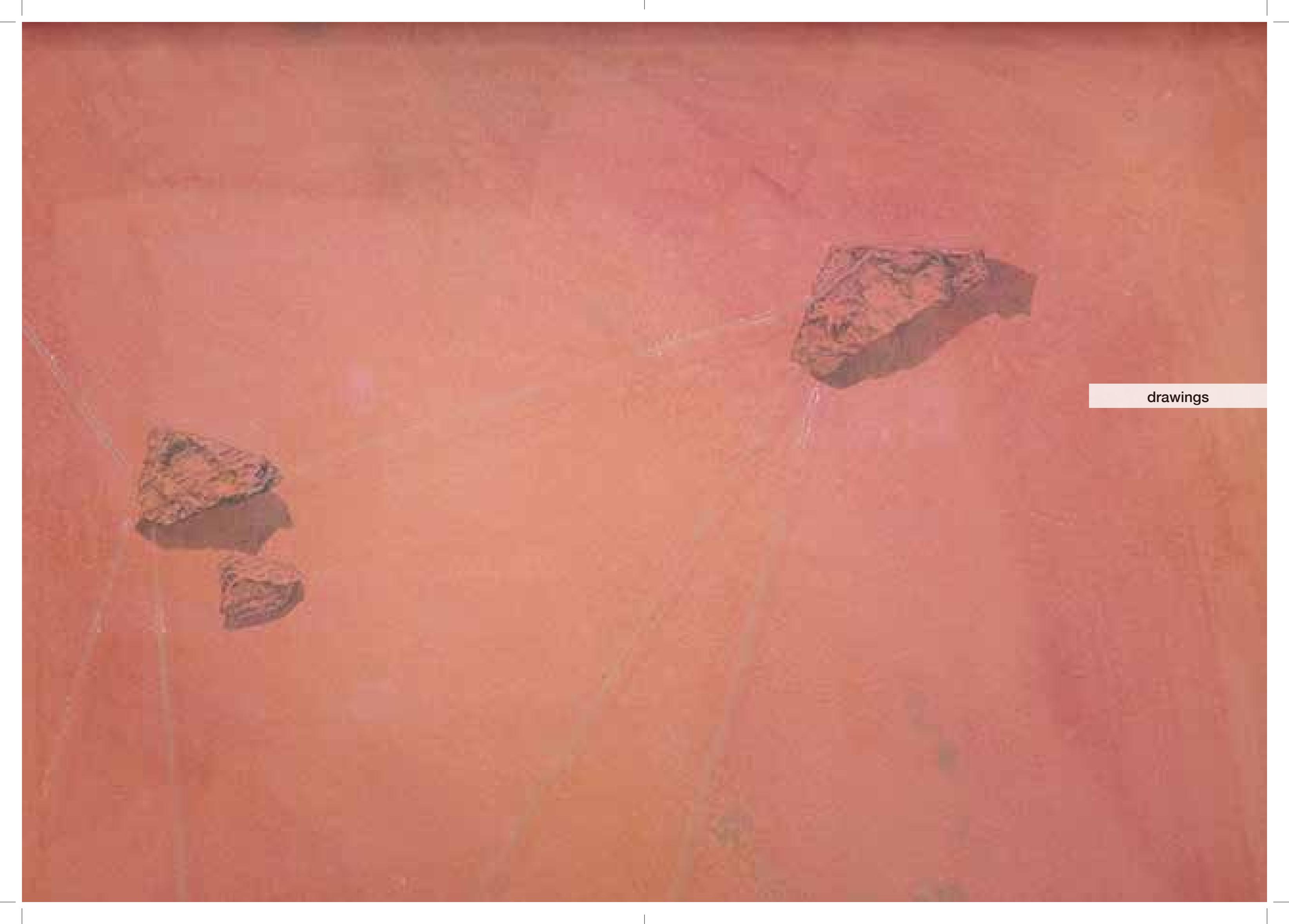
wood, fishing nets, variable dimensions, 2001

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 architectonique, flat and fragile sight in which the visitor can get around in getting out the footpath.

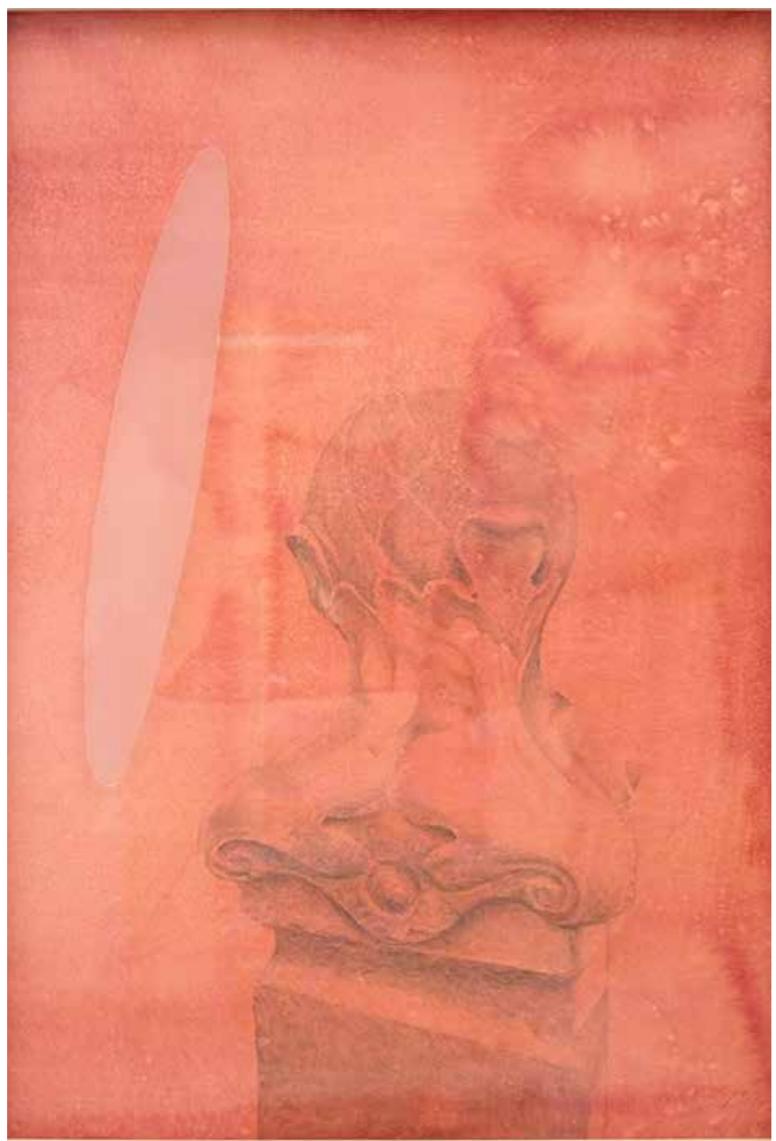
**SECONDE NATURE- ARBORESCENCE #1**  
Ecole des Beaux Arts, Aix-en-provence, 2003

#### SITE EN LIGNE

Artistic journey - exhibition in natural environment, Ligne Forest, Silly, 2001  
Collaboration with the Cultural Alderman of Silly, French community Wallonia-Brussels



drawings

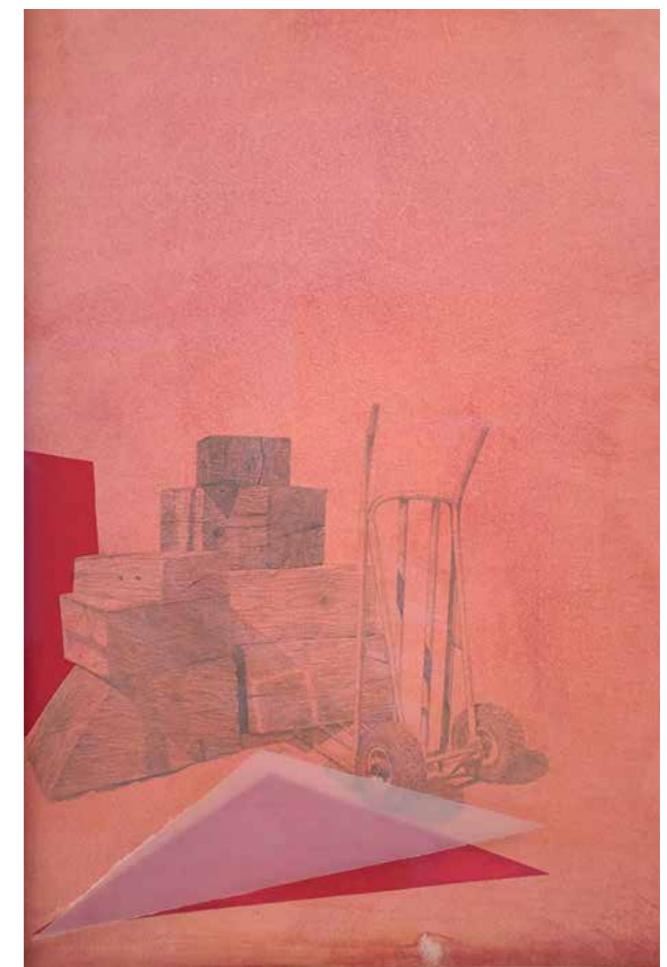
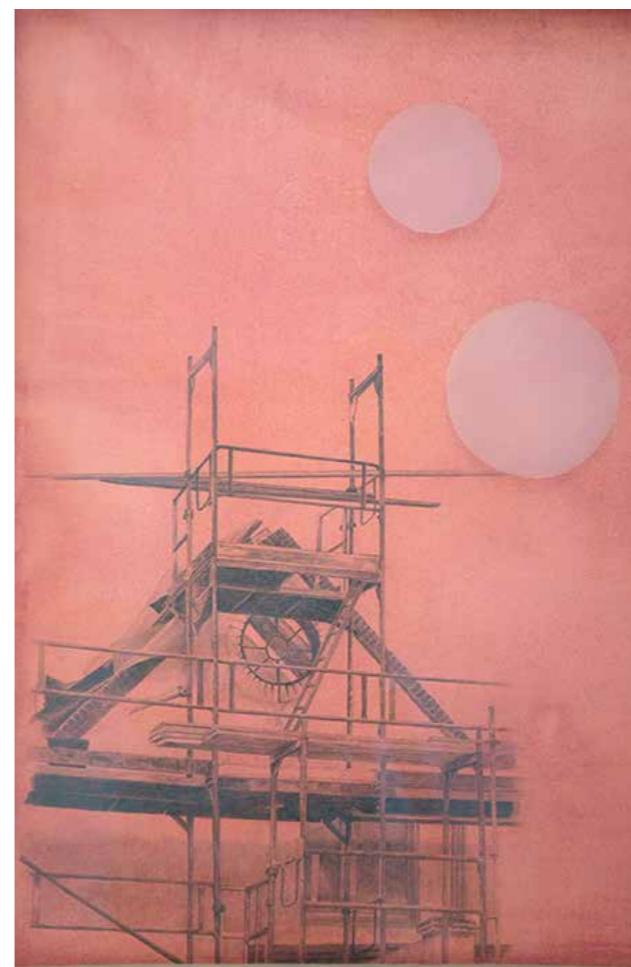


*Globe (serie Portulans)*, 2019  
ink, graphite, sandblasted glass, 60cm x 42cm



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)*

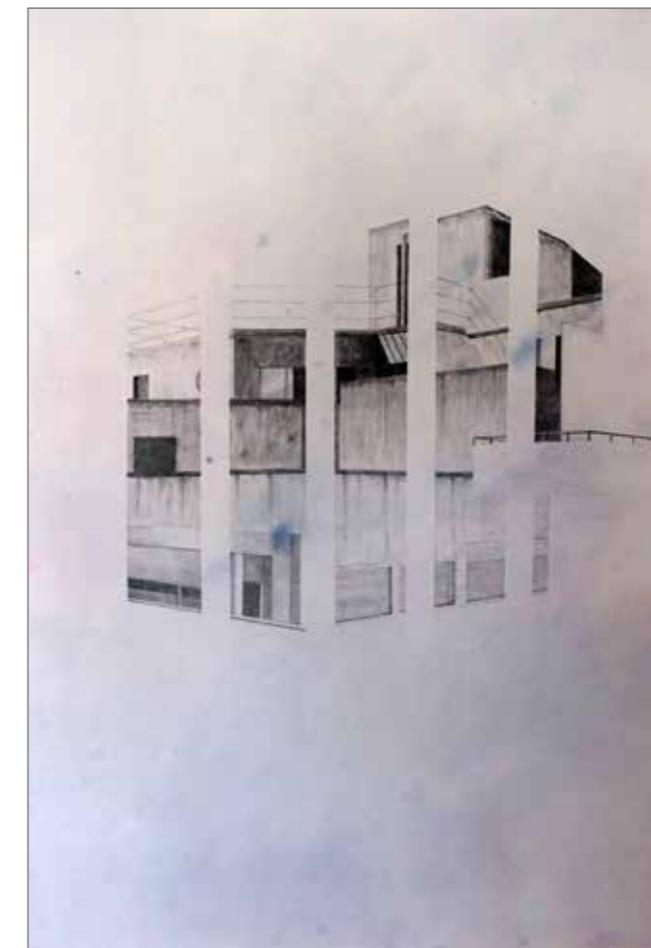
*Sans titre #6 (Portulans)*

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

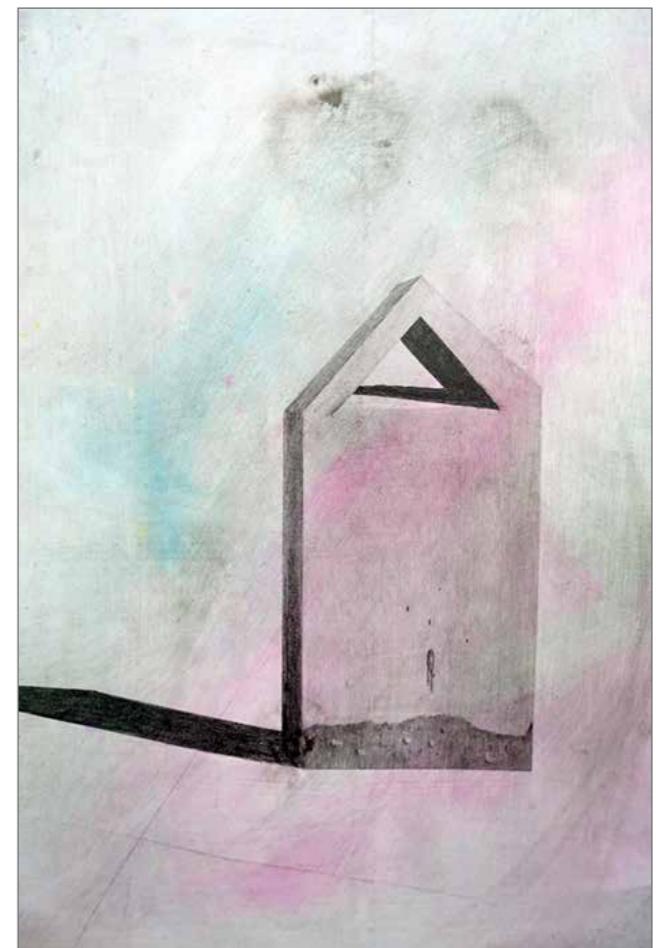
*Sans titre #7 (Portulans)*

*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 Détrroit)*, 2015  
ink, graphite, 50cm x 65cm

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



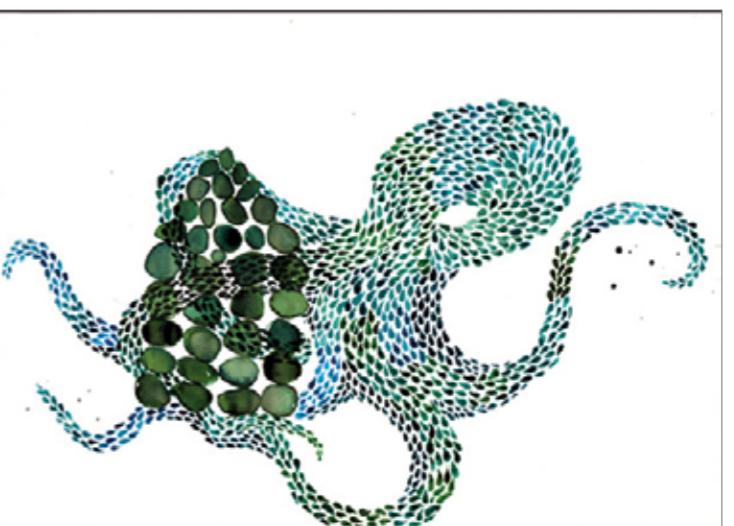
*Gibraltar (Maps)*, 2013  
graphite, collage, 32cm x 42cm



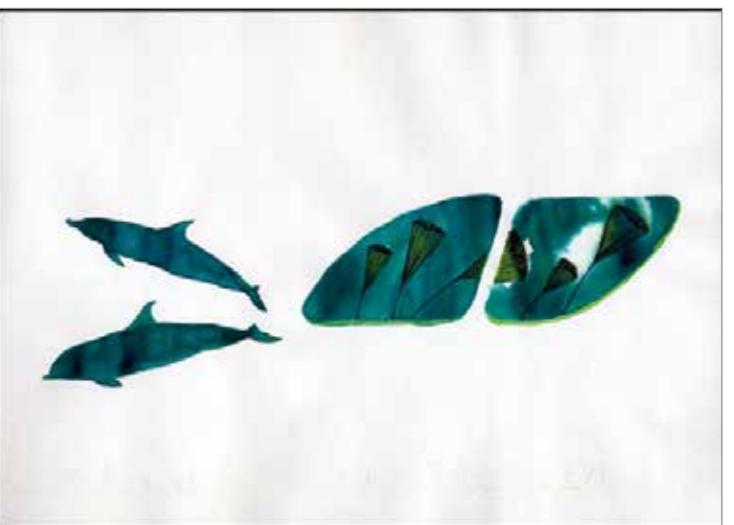
*Tornade (Maps)*, 2013  
graphite, collage, 32cm x 42cm



*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

A black and white photograph capturing a vast, desolate landscape. In the foreground, the ground is covered in a mix of dark, craggy rocks and lighter, sandy or gravelly soil. Two small, dark, rectangular buildings, possibly huts or sheds, stand out against the lighter terrain. One is positioned on the left side of the frame, and the other is further to the right. The middle ground is a wide, flat expanse that stretches towards a distant horizon. In the far background, a range of mountains or hills is visible, their slopes covered in a dense, textured pattern that suggests either snow or a unique geological formation. The sky above is overcast with heavy, grey clouds, creating a somber and expansive atmosphere.

photography



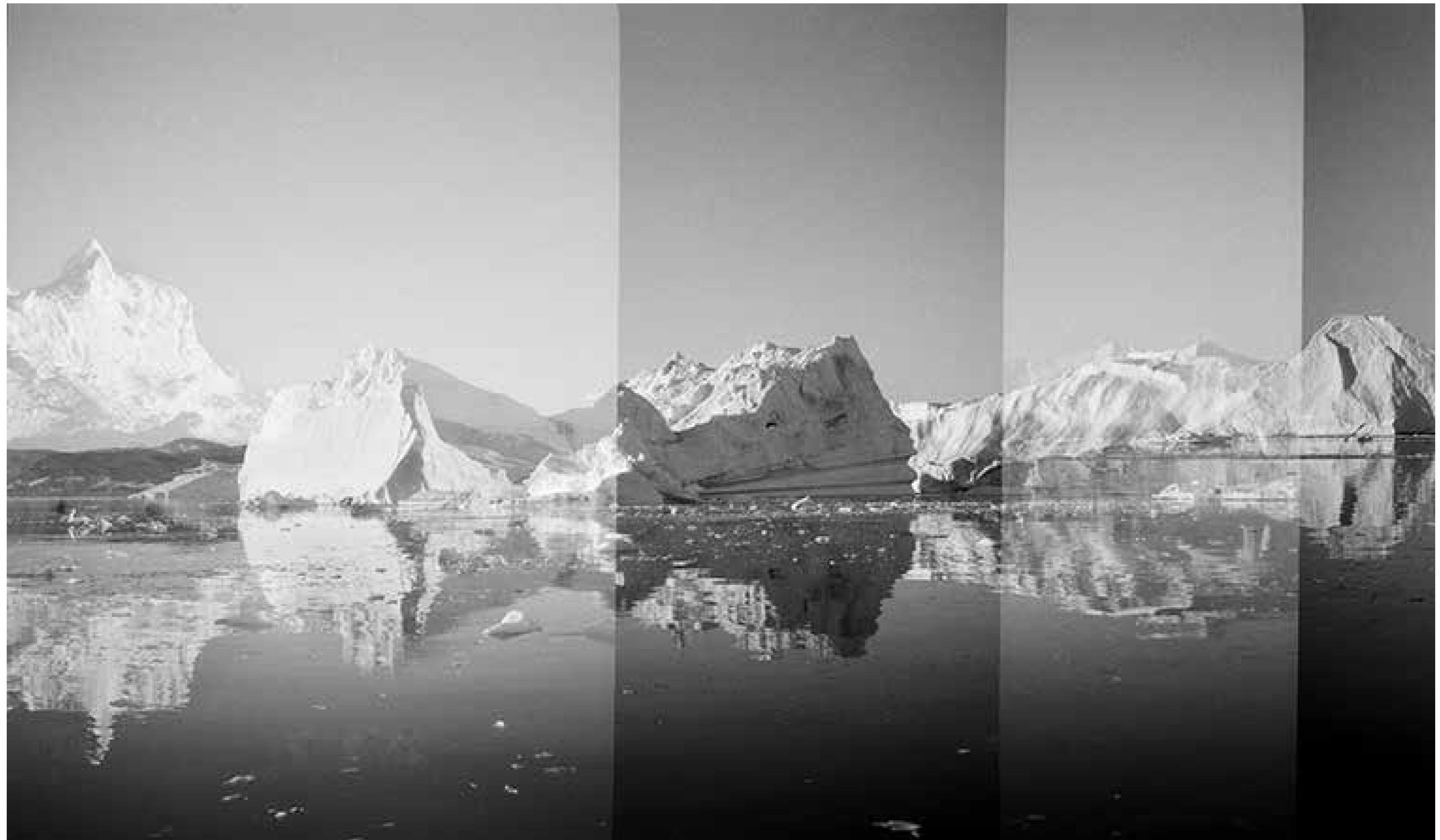
**If on a winter's night...\***

**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  
long wall drawing with white chalk and dust, 2 photographies, 3 drawings, 3 sketches



**EMPRISE, Acte 2**

Collective show with Patrycja Plich, Lorraine Thomas, Galerie Emprise, february 2020  
long wall drawing with white chalk and dust, 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.

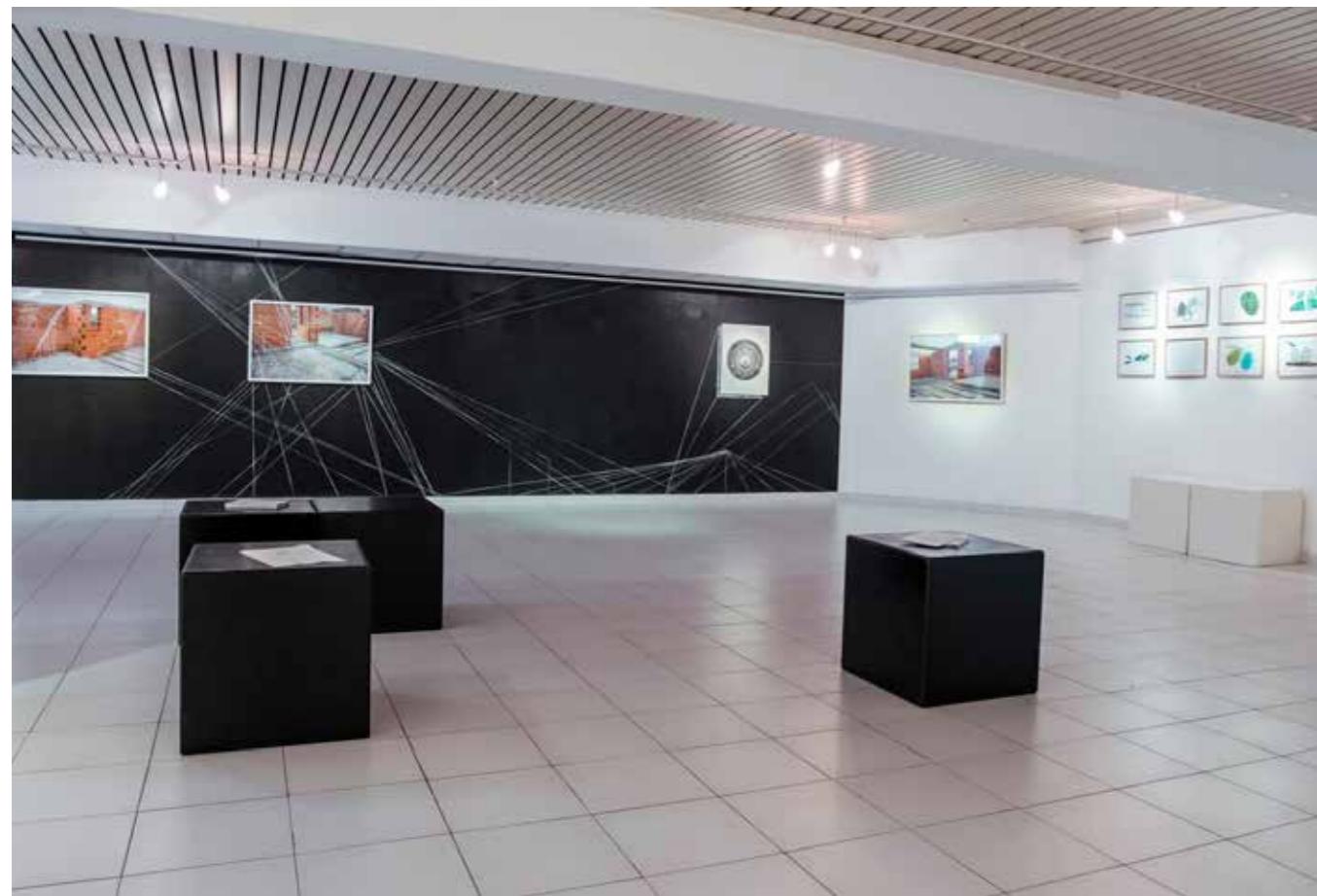
**Frottements** Dans ses réalisations *in situ*, le choix du site appelle le dessin, qui à son tour appelle la photographie. Celle-ci le redouble en gardant la trace d'un travail éphémère, et fonctionne comme vecteur du regard en faisant dialoguer à nouveau frais espace plastique et espace réel dans 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 faire 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. Génératrices, 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**

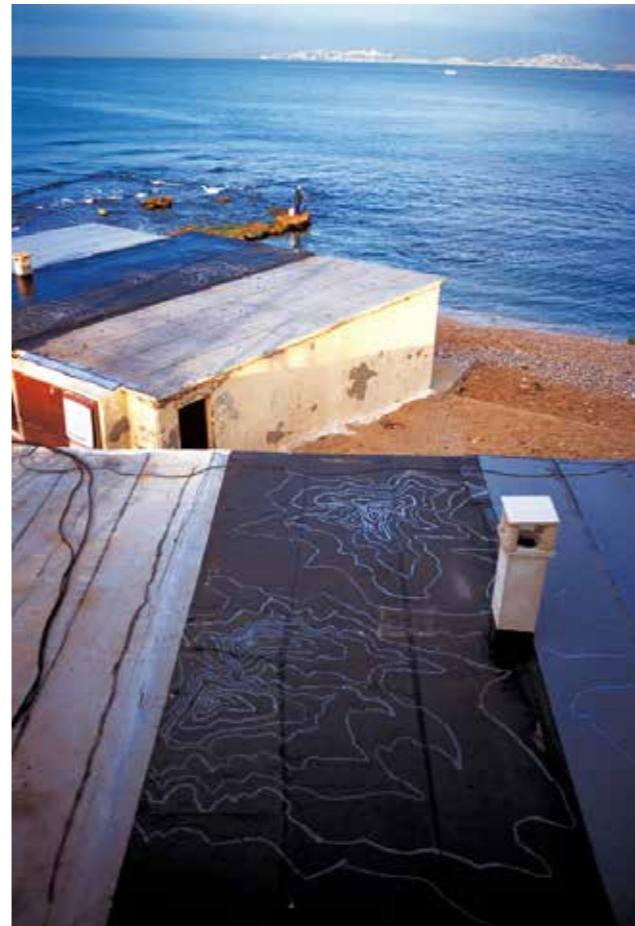
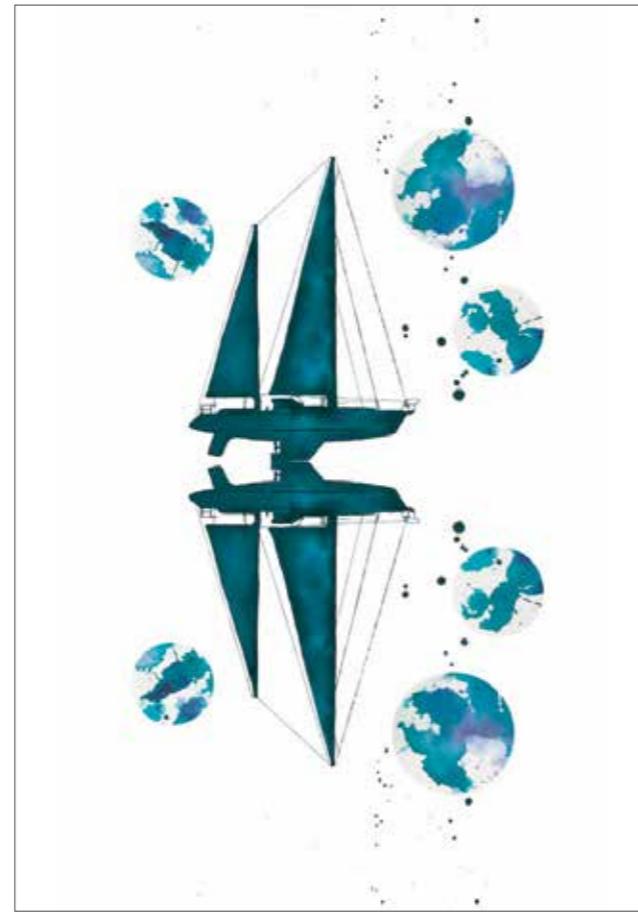
Solo show, Galerie G, La Garde, 2014

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

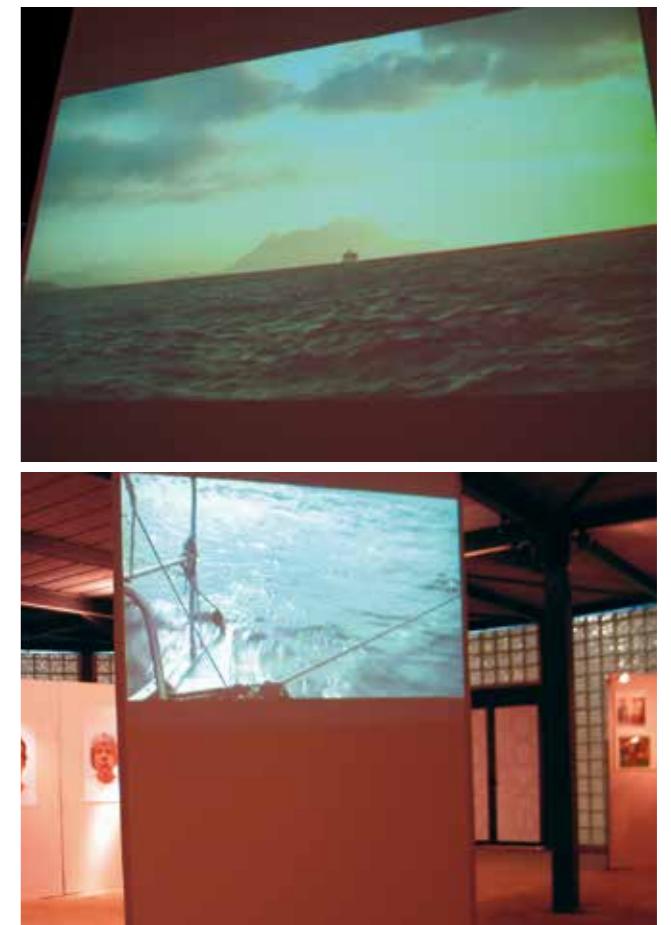


#### INTERSTICES #1

Parcours - exposition dans l'espace public avec N.Lesueur, S.Nava, I.Moureau, C.Bordas, L.Déjente, M.Cauba,  
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 repercussioning.  
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.

**TABULA RAZZIA, Résonance, Biennale de Lyon**

6 Picos Cycliques et l'Usine à gaz avec Pauline Fouché, Alain K, Mathias Ridde  
Rotonde de la Gare de Vaise, Lyon, novembre 2007



**ART COMMISSION IN PUBLIC SPACE, #1**

**HOLIDAYS FESTIVAL**, Recyclart, Chapelle Train Station, Bruxelles, summer 2004

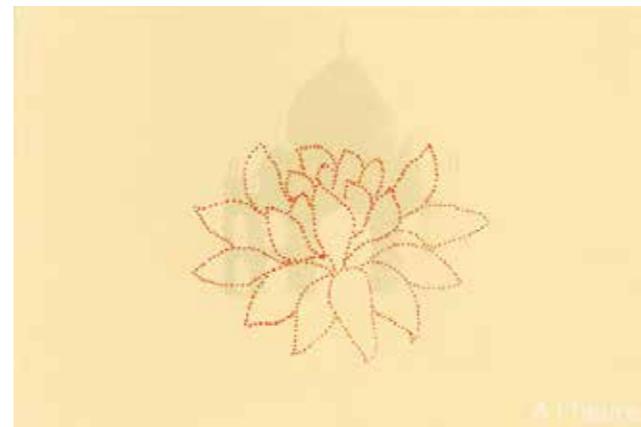
*Calade*

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.

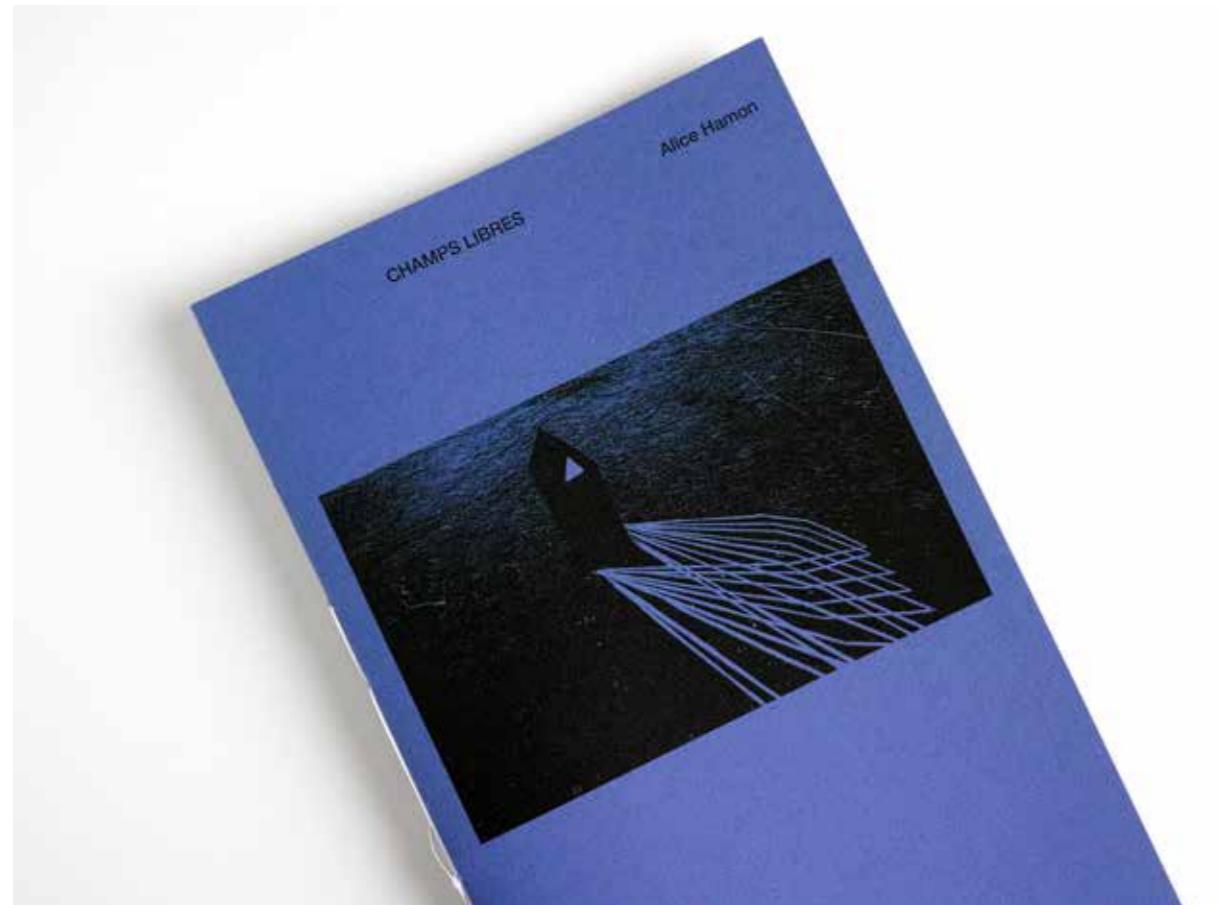
The visitor rises thanks to the individual metal elevator. An edition of postcards, offered on the edge of the window, reveals by an enigma the possible encounter of 2 elements at a given moment (recto: On time, verso: where the carillon rings 4 times).

publication

**sans titre**, 2015

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



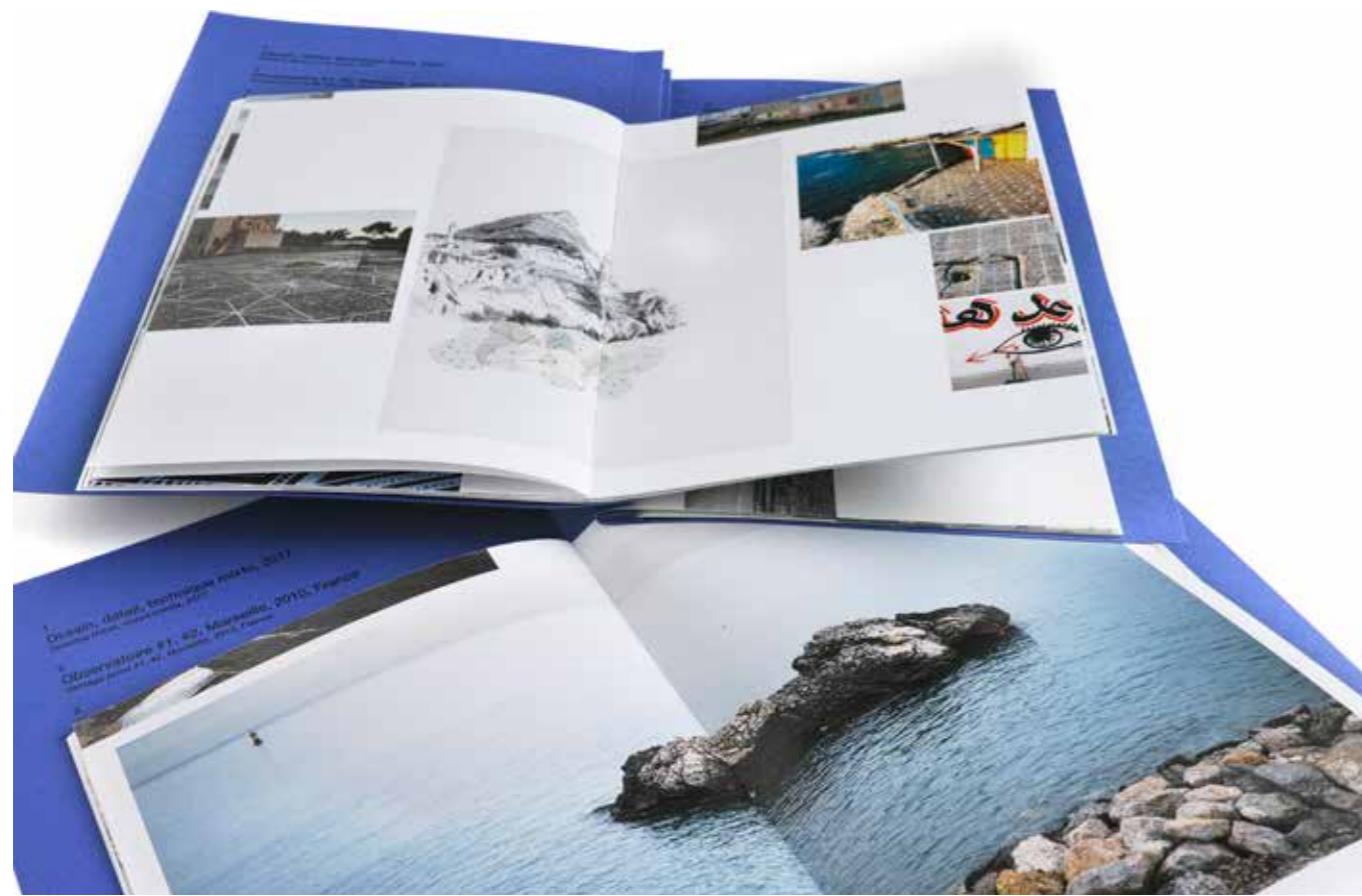


**CHAMPS LIBRES** - Shortlisted for the Dummy Book Awards, Istanbul Photobook Festival

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



Alice HAMON - Born in Paris in 1972 – Lives and works in Marseille (FR)

## SOLO SHOWS

- 2019 *End of Art residency*, Fabrikken for Kunst & Design, Copenhagen (DK)  
2017 *End of Art residency*, Salle Beckett, French Institut, Tangier (MA)  
2014 *N.S.E.O*, gallery G, G.Philippe Space, La Garde (FR)

## COLLECTIVE SHOWS

- 2022 *Plein Air #2 Festival*, Entre-Deux (Nice), Breil-sur-Roya  
*Souffle... le corps en mouvement*, permanent artwork, A.Malraux Primary School & Van Gogh Foundation, Arles  
2020 *Acte 2 / Emprise* gallery chez Lorraine Thomas, Marseille  
2019 *Le Grand Arénas* (former transit camp), Maison Blanche City Hall, Marseille  
2018 *Fuam Dummy Books Awards*, MSGSU Tophane-I Amire Culture & Arts Center, VOID (GR), FUAM, Istanbul (TUR)  
2017 *Exposition-vente*, Ecume, Marseille  
2016 *Magasin //8*, Aldébaran, Montpellier  
2015 *Community center's Inauguration*, Les Hauts de Mazargues, CIQ Hauts de Mazargues, Marseille  
*Chistmas exhibition*, Gallery Ecume, Marseille  
2014 *Snap to grid*, Lacda, Los Angeles (USA)  
2013 *Ici Ailleurs*, confederation of neighborhood committees, Pavillon M, MP2013, Marseille  
*Cayolle 2013, Ici ailleurs*, Centre Leclerc, Carte Blanche, CIQ Hauts de Mazargues, Marseille  
*Table dans le vague #2*, Invitation from B.Siverts, P.A.R.C, Quartier Crétif with S.Shankland, Marseille MP2013  
2012 *Un quartier, un artiste, un mécène*, Foundation Vacances Bleues, Marseille  
2011 *Hybride* - Collective show, 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*, Nomadic Biennial, from Istanbul (Hafriyat Karakoy The Real of Manifold Art) to Teheran, Parkingallery (IRN)  
*Urban Jealousy*, from Teheran to Berlin (Galerie Wallywoods, West Germany, Bethaniens Newyork)  
2007 *Tabula Razzia*, 6 Picos Cycloques, Rotonde Vaise Train Station, Résonance, Biennale de Lyon  
*Interstices #1*, La Chambre Claire, Parc Borély, Marseille  
2005 *Jeune Création*, International Contemporary Art Exhibition, La Bellevilloise, Paris  
*L'art dans la ville*, Serre de L'Orangerie, Jardin du Luxembourg, Artsenat, Paris  
2004 *Holidays 2004*, Recyclart Festival, state commission for public space, Gare de La Chapelle, Bruxelles (BE)  
*Jeune Création*, International Contemporary Art Exhibition, Grande Halle de la Villette, Paris  
2003 *Arborescence 03* - Terre Active, Fine Art College, 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, 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* - Outdoor Exhibition, posters displaying, urban environnement, East Ontario, Montreal (QC)  
1998 *Glissement de terrain*, posters displaying, urban, environnement, Montreal (QC)  
1 x 2 +, Avant Démolition gallery, association l'Oeil, DRAC Moselle, Forbach  
1 x 2 +, ADEAS gallery, Strasbourg  
1997 *Hamon, Lucas, Yanak, Kim, Watanabe, Yi-Nian* with Alain Sonneville, La Chaufferie gallery, ESAD, Strasbourg

## EDITIONS /

### Editing

- 2018 *Champs libres*, dummy Photo Zine, VOID, 16p., 2 plans, 100 ex. signed  
2015 *sans titre*, photomontage, 36cm x50cm, 5 ex.num et signed  
2014 *Cible-leurre*, 50cm x 65cm, silkprinting, 50 ex., num. & signed  
2008 *Bateau papillon*, 50cm x 60cm, tir. pigmentaire, 5 ex., num. & signed  
1997 400 silkprints, 10cm x 15cm, num. & signed, Invitation from A.Sonneville

### Publication

- 2005 *L'Art et la ville*, J.L Chalumeau, Ed. Cercle d'Art  
2004 Photography, *Revue n° 1, Dans la rue, j'ai vu... de Marseille au Caire*, Ed.Le Port a Jauni  
2003 Cover, *Ventilo n°66*, hebd., Marseille  
2002 Drawing, *Revue TOC n°3 (the others)*, edition 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*, Clair Soleil College & FRAC PACA, Marseille  
2022 Workshop *Souffler de son souffle*, Van Gogh Foundation & Primary school, Fourques  
*L'art en famille*, Van Gogh Foundation, Arles  
2021 *Marelle des imaginaires*, DELART, La Condamine, Nice  
2019 *New perspectives of Kunsten*, Kunstmuseum of Modern Art, Aalborg (DK)  
2018 *Architecture et paysage*, Marie-Curie Primary school, Fraeme, Fondation LUMA, Arles  
2014 *Itinerant children*, itinerant people are, ass.Peuple et Culture, Fuveau  
2011/13 *An Artist, a Neighborhood*, ass. Arts et Développement, CCO, La Soude (13009), Marseille  
*Kinder Party*, Sextant et +, Van Gogh Foundation, Arles  
2012 *Impressions graphiques*, Maison des services publics, Ste Musse, CNCDC Châteauvallon  
2009/11 *An Artist, a Neighborhood*, Arts et Développement, Le Mail (13014), Marseille  
Workshop, Departemental Library, Félix Pyat School, Marseille  
Speaker, Lecture & Cinéma, Image Institute, Cité du Livre, Aix-en-Provence  
2007 *Correspondances*, Arts-Terres, Lieux Fictifs, Le port a jauni, Pasteur College, Hirondelles center, Marseille  
*Le ventre de ma ville* with Mylène Blanc, Belsunce Social Center, Le port a jauni, Marseille  
2006 Workshops coordinator, Le Port a jauni, Marseille  
2004 *Dans la rue, j'ai vu... Le port a jauni*, Marseille & Arles ( E.Quinet College)  
2002 Artiste - intervenante, PJJ de Grenoble/Lyon, Isle-sur la Sorgue  
2001 *Les voyages mystérieux* with Julie Légaré, Périfbus, Art-Cade, les Grands Bains Douches, Marseille  
1996 Drawing sessions, humanitarian project, Mali (AFR)

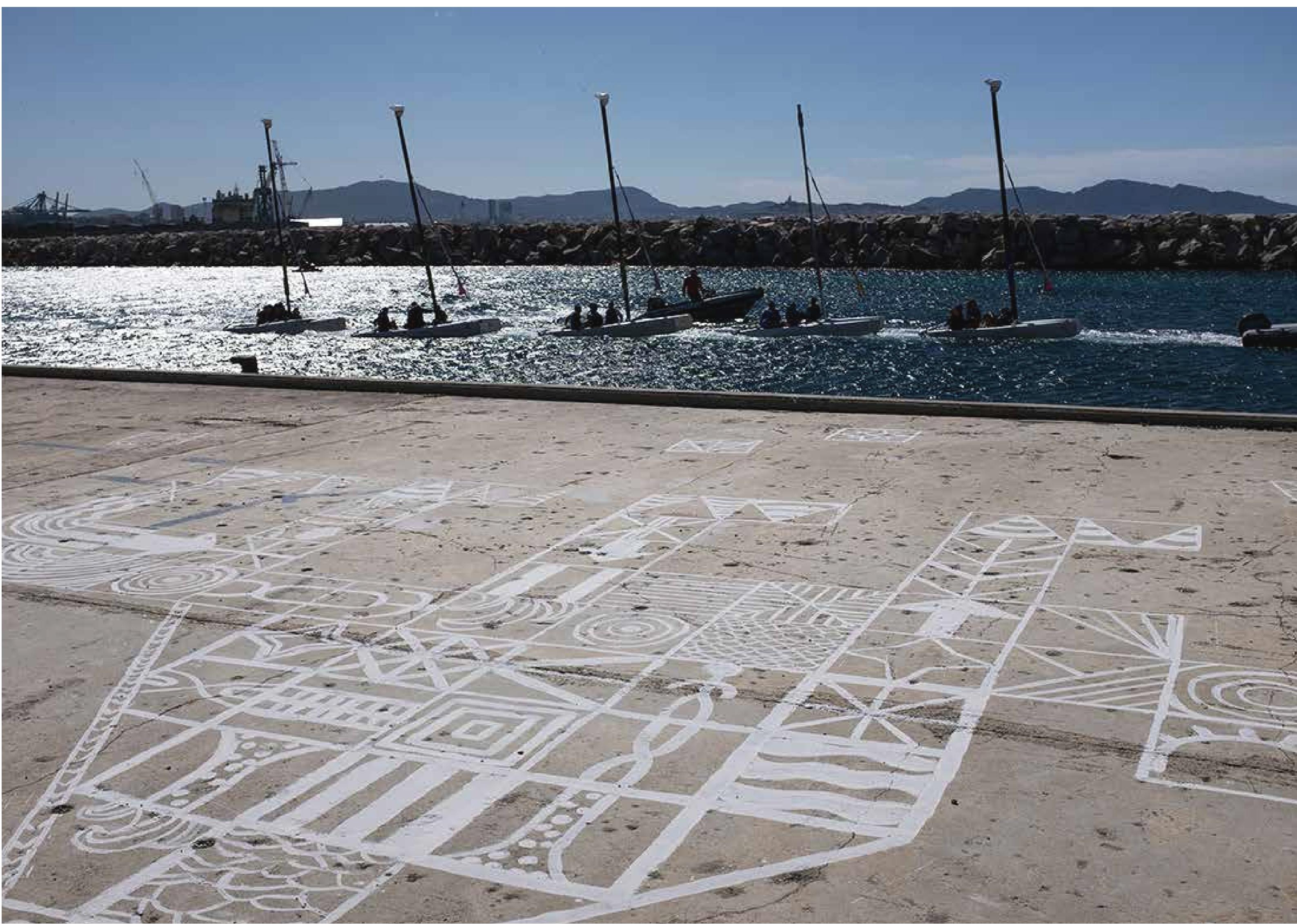
## EDUCATION /

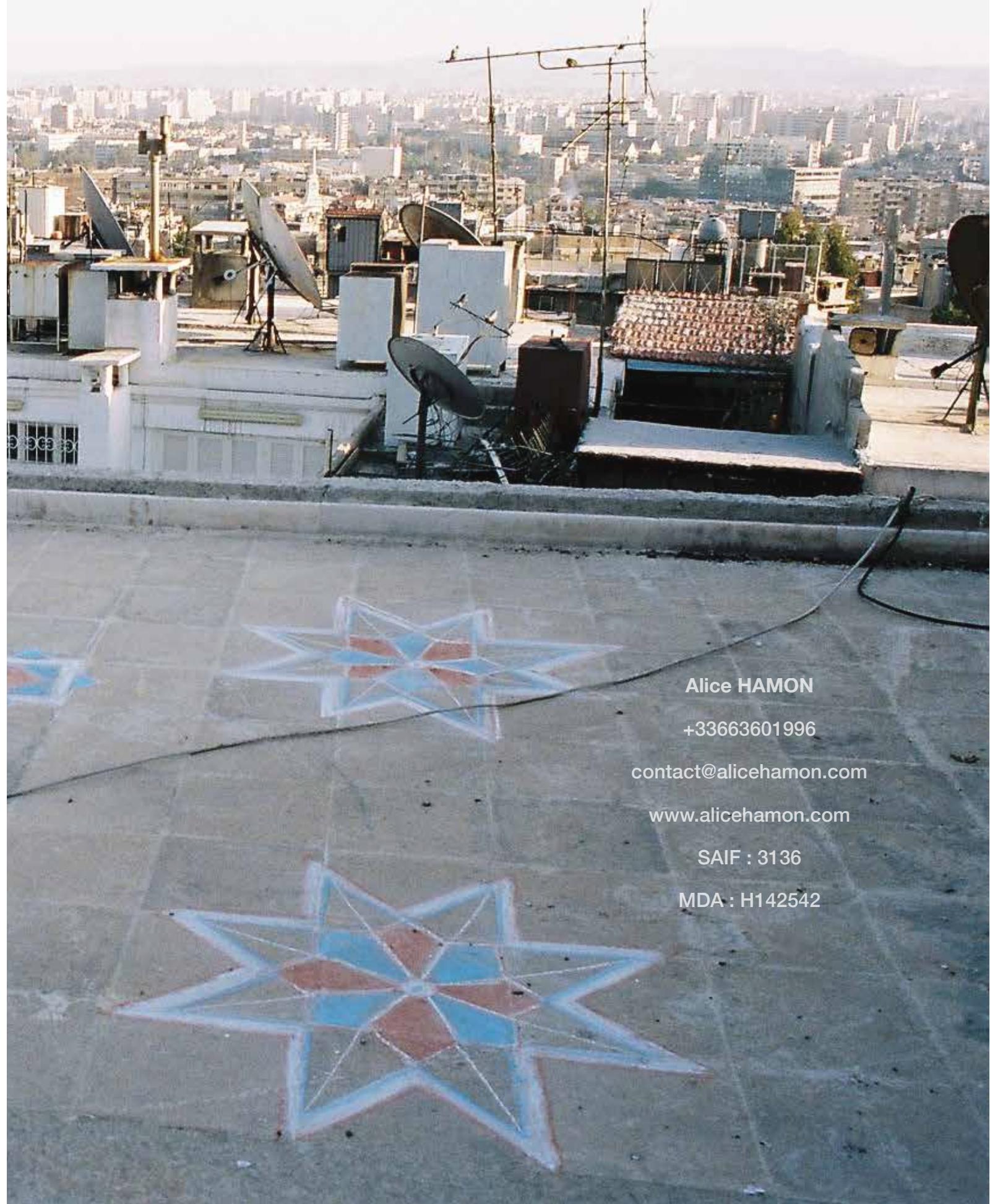
- 1999 Visual Arts Post-diploma, UQAM, Montreal (QC)  
1998 DNSEP, Fine Art College (HEAR), Strasbourg  
1996 DNAP, Fine Art College (HEAR), Strasbourg  
1995 Art Exchange program, NCAD (National College of Art and Design), Dublin (IRL)

## RESIDENCIES / FUNDS

- 2019 World Wide Air, Fonden FABRIKKEN for Kunst og Design, Copenhagen (DK)  
2017 Art Residency #2, Tangier, Morocco - Ecume & French Institute of Tangier (MA)  
2015 Art Residency #1, Tangier, Morocco - Ecume & French Institute of Tangier (MA)  
2011 One artist - one neighborhood, art residency, La Soude 13009, Arts et Développement, Marseille  
2009 One artist - one neighborhood, art residency, Le Mail 13015, Arts et Développement, Marseille  
2022 Sutudi's renovation & equipment Grant, DRAC Paca  
2017/18 Research and creation Art Grant, French Embassy, Algier (DZ)  
2008 Archives Départementales et Conseil Général 13, Marseille  
2007 Equipment & material Grant, DRAC Paca

*Espaces remarquables*, Marseille 2023  
Les Olympiades culturelles project  
Clair Soleil College (13014) & FRAC Paca





**Alice HAMON**

+33663601996

[contact@alicehamon.com](mailto:contact@alicehamon.com)

[www.alicehamon.com](http://www.alicehamon.com)

SAIF : 3136

MDA : H142542