

WORKS //
THOMAS WATTEBLED

Roundabouts decoration, football fan's slogan, hunting objects, the work of Thomas Wattebled takes its source as far as possible from art, on the grounds of the leisure and popular practices. From there, he takes ordinary items to explore their semantic limits and finds a point of imbalance that would make them exist independently.



A totally waterproof and lead welded, zinc fountain such we can not see water flowing from it. Only the sound of flows and the metallic mass' vibration indicate its working system.

Chagrin

2019

Waterproof fountain, zinc, lead, electric pump, water, 150 x 150 x 170 cm

Unique piece

Exhibition view at the Galerie Vasistas, Montpellier, France



On the île aux Fagots, the artist Thomas Wattlebed had a circular sentence inscribed on the lawn of the place. Moulded in white concrete, thirty-three letters can be read short grass, a monumental installation about ten metres diameter and two centimetres high, as the artist likes to call it. «Feeling like we are not being able to add anything,» he writes : ten years after his first participation in the International Hortillonnages Amiens Garden Festival, the artist confesses, with humour, his discouragement in the face of the many artistic interventions that, from year to year, enrich the reading of the site. However the expression, without beginning or end and arranged around a circle, also takes on a double meaning, «not being able to add anything to the feeling», depending on where the visitor begins his reading. Encouragement to stop and as the experience of infinite renewal, at the same time, the text escapes the observer, forced to circulate around... unless he himself decides to interrupt this perpetual rotation by sitting on a letter.

Charlotte Fauve

Rien à ajouter

2019

White concrete text, 10 m diameter, unique pieces
International Hortillonnages Amiens for the Festival Art et Jardins Hauts de France, France
Photo © Yann Monel



SHIFT 00 (prélude)

2019

Performance

Exhibition view at the Galerie Vasistas, Montpellier, France



SHIFT 01

2019

Performance

Exhibition view at Art Vilnius 2019, Vilnius, Lithuania



Improvised extension between two tables revealing the white surface of a painting that has not yet been painted.

Il est connu celui là

2019

Installation, fir wood cut tables, fir wood knives and prepared coton canvas, 300 x 90 x 80 cm

Unique pieces

Produced with the support of l'Angle: Espace d'art contemporain du Pays Rochois , France



Cocorico

2019

Aluminium, acrylic painting, steel and nylon rope, variables dimensions
Unique piece



A set of deck chairs rise disproportionately to the sky. Perched on two or three floors, these foundations too fragile to hold a man's body have lost their usefulness to gain in absurdity. Their layout seems to be random. Yet, each one is oriented towards a beach. As for the expression that gives the installation its title, Thomas Watted finds it revealing of our society, that pushes us to always want more and always better than the others, including in leisure (the best seaview, the beach with the best weather, etc.). Thus, do these enviable but precarious places not remind us the tragic destiny of Icarus?

Coralie Gelin

Normales de saison

2018

Wood, fabrics, screws, 7 chairs, variable dimensions, unique pieces
With the support of ADAGP



PACTOLE

2018

Laser cut on a scratch game, 7 x 10 cm

Unique piece



Coûte que coûte

2017

Crushed puzzles, wood frame and fat varnish, variable dimensions

Unique pieces





Pilori

2017

Watercolor and ink on paper, 40 x 60 cm

Unique piece



The badminton rackets are unstrung and retied together to form a bouquet. A sculpture where nothing is drawn out or added. Strings cross, and frames get entangled, neutralizing each other. The game stops and sets us in a time out with no way out.

Time out
2016

Intermingled badminton rackets, 46 x 45 x 45 cm, unique pieces



Two wooden chairs, put side by side, occupied by white pannels in which some words are inscribed. « J'attends que tu, tu attends que je », like a silent relationship between the artist and the spectator that freezes while waiting.

J'attends que tu

2016

Wood chairs and printings on diasec, 120 x 200 x 50 cm each chair

Unique pieces



The video was shot in the ethnological reserves of the Pithiviers museum in the region Centre. A closed museum for several years. Under the neon lights, a local musician makes objects and artworks resonate with the slow and deep breath of his accordion.

L'expiration

2016

Video in loop

Thanks to Luc Dufresne, accordionist, Le Pays Où le Ciel est Toujours Bleu, Pithiviers City Hall,
Elodie Bernard and Laetitia Jolivet



Scarves for the Milan football club, AS Velasca. The slogans of modern art in the hands of the supporters of AS Velasca. From his drawings series *Hooligans* (2013), Thomas Wattedled sets us in a confusion that puts the modernist discourse into perspective. Football is here and now (hic and nunc, Walter Benjamin) in the atmosphere of the stands between noise, joy and latent violence (Zang Tumb Tumb, Marinetti).

ZANG TUMB TUMB

2016

Supporters scarves, 20 x 140 cm, 100 pieces

Unique pieces

Photo © Wolfgang Natlacen



Plus de Douanier Rousseau

2016

Graphite and ink on paper, 21 x 30 cm

Unique piece



On the roundabouts of the coast, there are abandoned boats, decorative, motionless flower pots, stranded between some reeds or on pebble mounds. I climb on one of these boats, waving distress lights in a posture that reminds the arrival of the skippers after crossing the Atlantic.

L'échoué (Le Tréport)

2015

Digital printing printed on a Mat Ultra Smooth Hahnemühle 305g paper, 100 x 68 cm

Edition of 3 + 1 AP



A rocking swing attached to a fence, transforming the border into a playground. Like two kids who could play together without seeing each other.



Mauvaise Fréquentation

2015

Installation, wood, paint, screws, 180 x 300 x 400 cm
Unique piece



Two badminton rackets against the wall like after a game. They are each other intermingled, the wood frames intercrossed. The two objects make one, frozen in a celebration of one off-side.

Manifeste Anecdote

2015

Intermingled badminton rackets, 70 x 30 x 20 cm

Unique pieces



Two stopwatches side by side, one works and let time flowing without losing, it imposes its continuous tic tac. The other stopwatch is broken, the floating hand. It is manipulated somehow, constantly returned to follow the time as closely as possible.

Le temps reperdu

2015

Video installation, color, sound, 16', edition of 5 + 2 AP
View of the show, TIME OUT, Le Safran, Amiens, France, 2017



By inking only once, several tampon strokes are given on the same sheet. The message "NO MORE", which already announced its disappearance, dries out as the gesture continues.

NO MORE

2014

Print by successive tampon strokes, frame, 30 x 40 cm

30 unique issues



In « jeu de pomme » (apple play), it is the word's play that guides the form . Images of apple trees extracted from the internet extend through drawing and become the protagonist of an absurd and autonomous game.

Jeu de Pomme 2

2014

Digital printing, gouache, ink on 140g Hahnemühle paper, wood frame, glass, 40 x 30 cm
Unique piece



In « jeu de pomme » (apple play), it is the word's play that guides the form . Images of apple trees extracted from the internet extend through drawing and become the protagonist of an absurd and autonomous game.

Jeu de Pomme 1

2014

Digital printing, gouache, ink on 140g Hahnemühle paper, wood frame, glass, 40 x 30 cm
Unique piece



Ball-trap plates are objects made to be destroyed. From a sport imported from the English middle class, those delicate targets are pushed on the faces of princes, princesses, dukes and duchesses of the magazine « Point de vue, images du monde».

Avril 71
2014

Point de Vue magazine (70s-80s) and ball-trap plates, wood frame,
50 x 40 x 3 cm, unique piece



Ball-trap plates are objects made to be destroyed. From a sport imported from the English middle class, those delicate targets are pushed on the faces of princes, princesses, dukes and duchesses of the magazine « Point de vue, images du monde».

Juillet 82

2014

Point de Vue magazine (70s-80s) and ball-trap plates, wood frame,
50 x 40 x 3 cm, unique piece



Ball-Trap en Famille

2013

Ball-trap plates portraying the British Royal Family, mixt techniques

25 x 120 x 6 cm each piece

Unique pieces

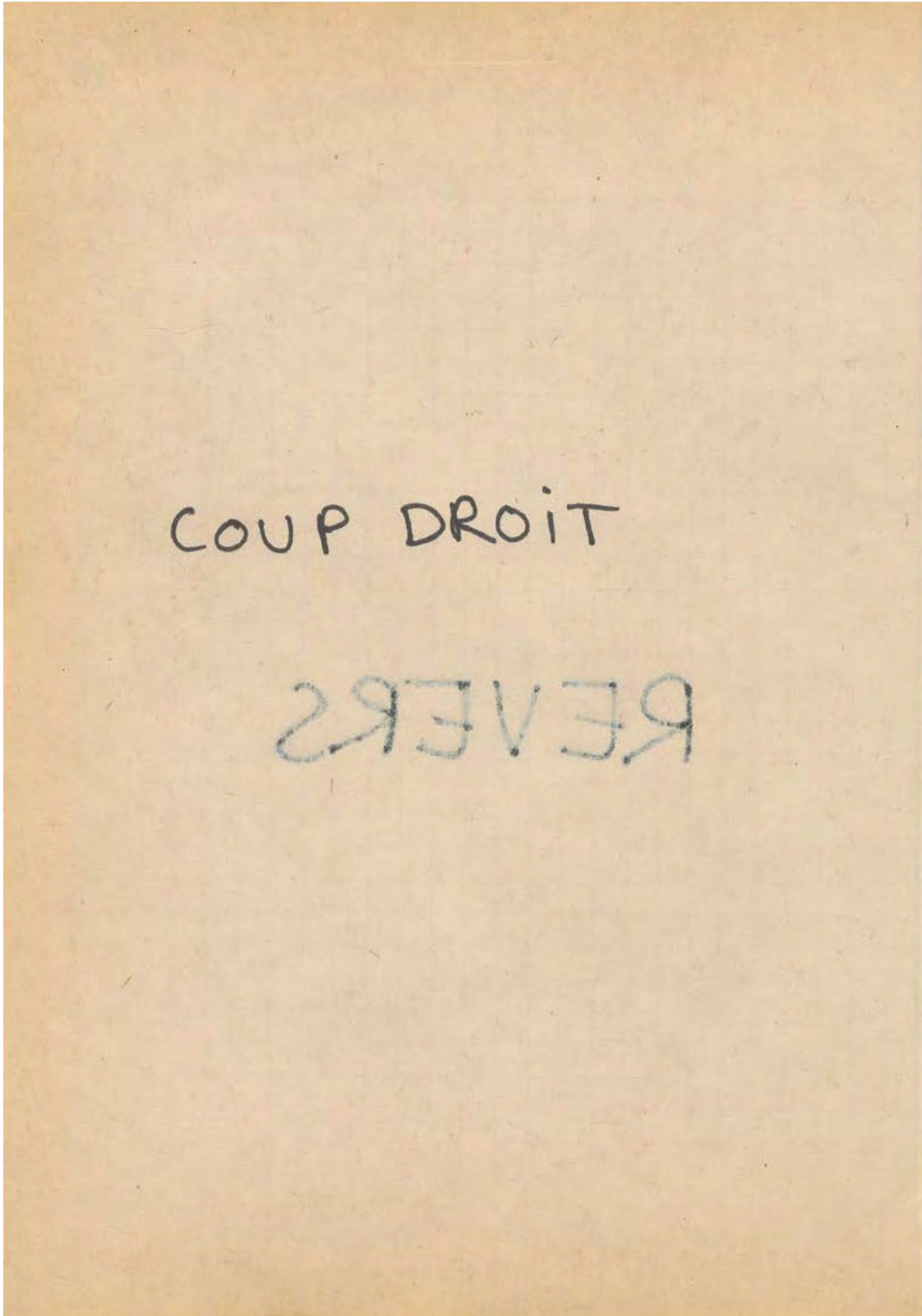


There is this rough ten-sided shape placed on the edge, carried, and delicately tilted. A deformed base that looks like a podium. NO PLACE FOR LOSERS integrates the object of the sport into a hesitant choreography where it is no longer a question of finding the first, second or third place, but rather all the others, however precarious they might be. The installation offers the spectator to sit on the reversed podium to watch the video.

No place for losers

2014

Video installation, video, 10' on a flat screen hanged on a wall, wood bench, 50 x 150 x 50 cm



Coup droit / revers

2014

Ink drawing on paper, 14 x 20 cm each drawing, unique pieces



The motto to celebrate physical practice, purity of sport, excellence and the will to go higher, further, a, f stronger; the motto to show the membership to a club, a federation, a territory reminding each one that he will never walk alone; the motto to show each one opposition to a rival or to challenge a decision with the famous "referee sucks". This tradition extends from singing naughty to the very official motto of the International Olympic Committee. An amalgam of shocking phrases, all made, if possible emotional, bravely, strong. I give you a few others : Our History will become Legend (PSG), Write the Future (Nike), Right to Goal (OM). With enough hindsight one could see the plot of a modernist discourse and imagine that they were written by Marinetti, or Greenberg.

That is what I said to myself before I wanted to put in the hands of anonymous supporters, without colors, without clubs, quotes from the modern art history. The series is called Hooligans. These are eight black ink drawings that feature busts of headless fans wearing scarves. On these scarves, inevitably, efficient messages and committed mottos. I have chosen short sentences without the word art, which are taken from modernist manifestos, books and speeches. Hic et nunc - What you see is what you see - Nothing for tomorrow, nothing for yesterday, everything for today - Less is more - Non v'pi belleza se non nella Lotta... So the hooligans become modernists, unless it's the other way around.

Hooligans

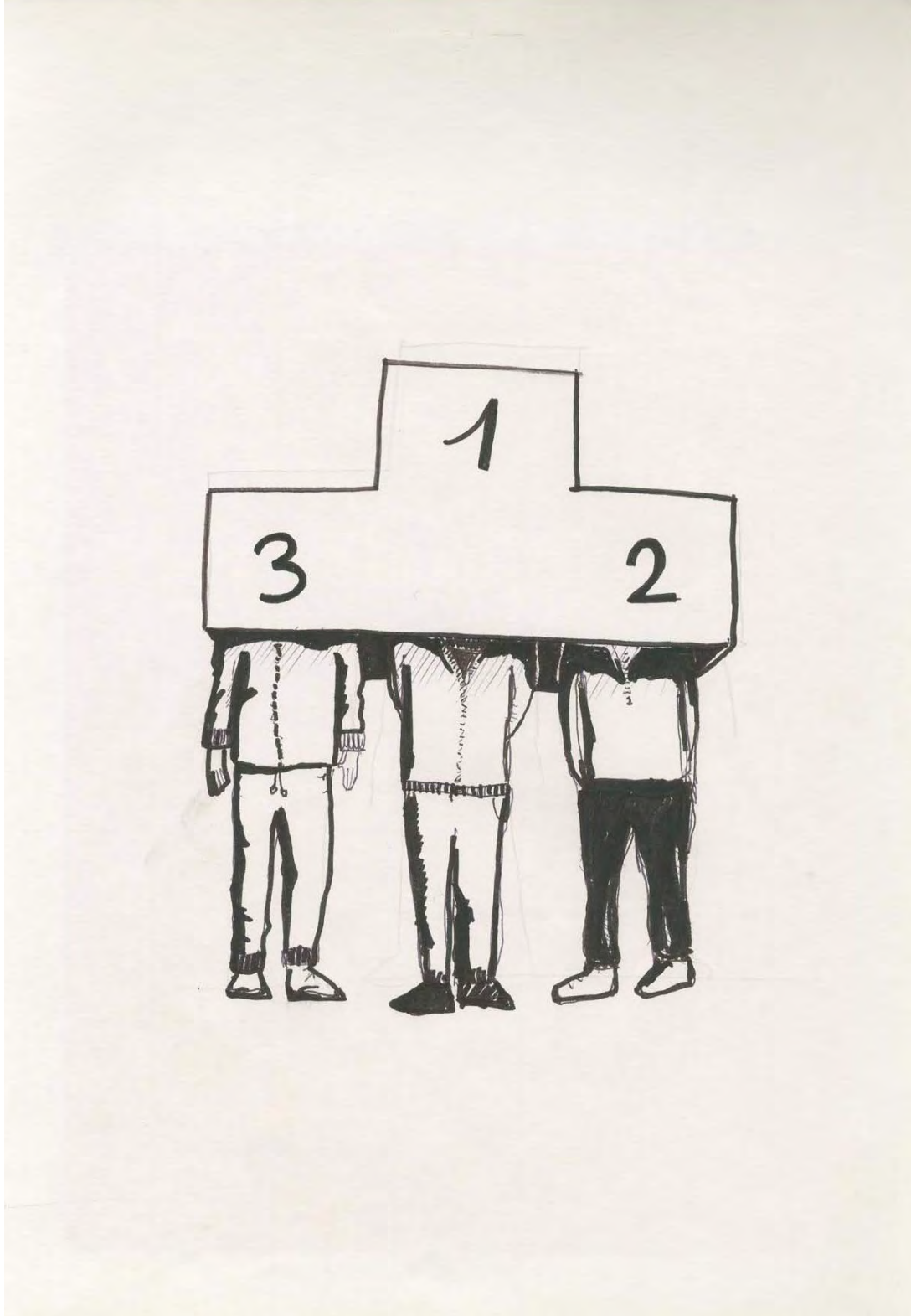
2013

Inspirable series of 8 drawings, ink on paper, 24 x 30 x 2 cm each drawing, unique pieces



Off season winning portrait on a football field.

Balle perdue
2012
Photography, digital printing, 50 x 70 cm
Edition of 3 + 1 AP



The champions

2012

Ink drawing on paper, 20 x 30 cm, unique piece



3 points

2011

Basketball hoop, balls and 60m of white nylon rope, 75 x 350 x 75 cm

Unique piece



I had in my mind this image of a tourist, swimmer of a day, coming out from the water with his half water flooded diving mask. Under his eyes, water and air are separated through a line. Wanderous, he has never been so close from the horizon.

C'est pas si loin l'horizon

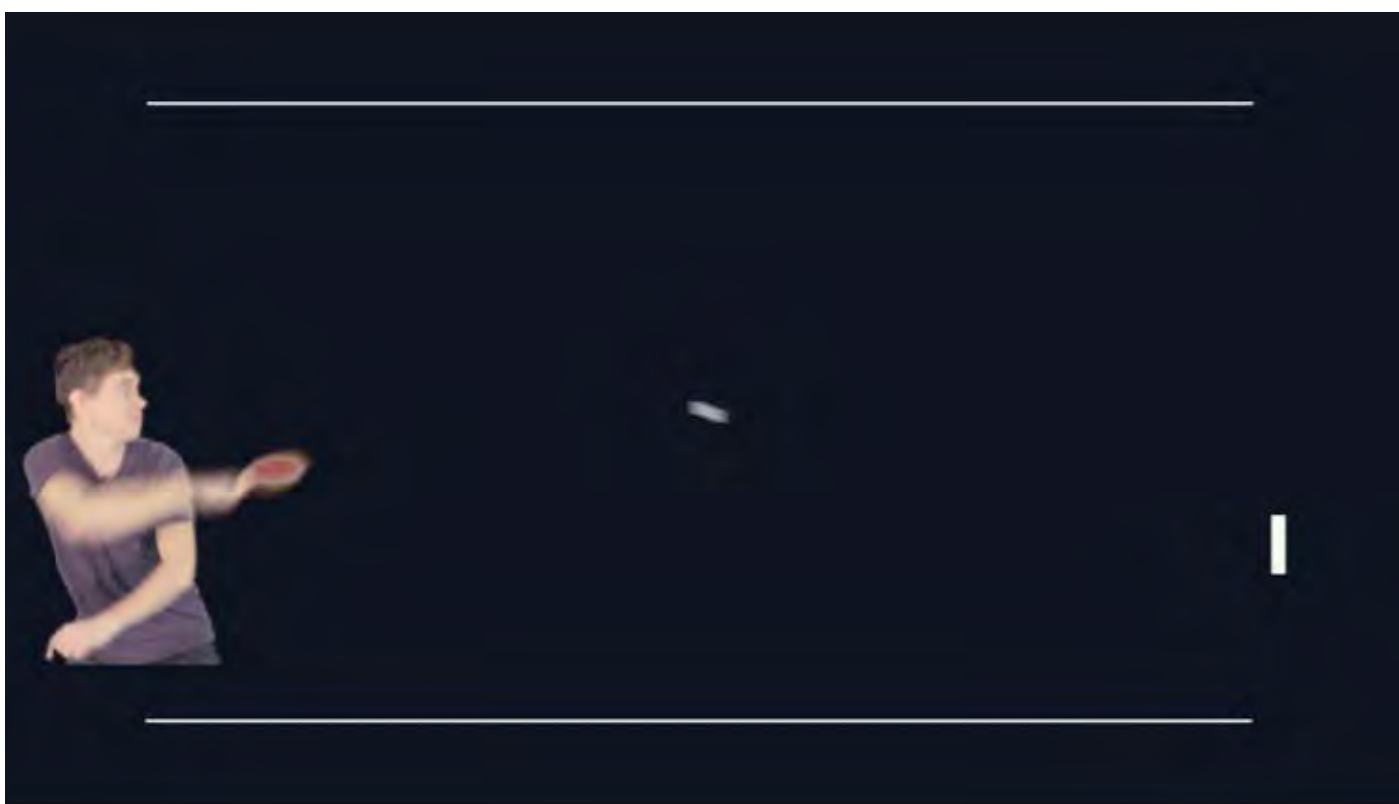
2011

Video format 16 : 9, color, sound, 2', edition of 5 + 2 AP



The video features a swimmer that plays the sequel of the movie *Fall* by Bas Jan Ader.

Swim
2011 (modified in 2015)
Video, black and white, 1', edition of 5 + 2 AP



WHO WIN

2011

Video format 16 : 9, color, sound, 1' 46", edition of 5 + 2 AP



Eight taxidermised geese, feet upwards. With these macabre birds the installation parodies hunting lures that traditionally attract the game. Produced with the participation of two taxidermists from Picardy, Christelle Hiest and Yves Ducrocq, the work required a real technical prowess: the craftsmen had to work “upside down”, so the stuffed animals can swim the beak in the water. By immortalizing the corpses in this fantasy pose, the artist diverts an ancient practice, the taxidermy, which he associates with a childish aesthetic. Death is here signified without feelings, while the ambiguity between gag and unhealthy settles the spectator in a singular posture. The very title of “desalting”, a verb borrowed from the navy, which designates the fact of capsizing, but also of losing one’s naiveté, completes the reversal of the situation: like a visual accident slipped into the landscape, the installation takes place in the Hortillonages decors, motionless, silent, surprising. In place of the expected tourist outing, the visitor discovers on the water another vision of the place, much more macabre.

Charlotte Fauve

Dessalage
2010

Floating Installation with eight taxidermised geese, mixt techniques, variable dimensions, unique pirces
Produced by the Musée de Picardie and the Maison de la Culture d’Amiens, Amiens, France
Photo © Mickaël Troivaux