

**David Ancelin**

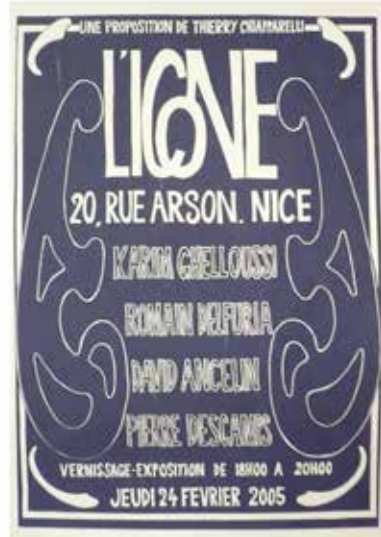
David Ancelin was born in France in 1978 in Rennes. Graduated from the Villa Arson in Nice where he obtained his DNSEP in 2005, he lives and works now in Paris. He has exhibited at the Palais de Tokyo and Monnaie de Paris. His work is in the collection of Mamco in Geneva and in private collections.

The convergences that take place in David Ancelin's works have the charm of the unexpected and the accuracy of the obvious. It is these impossible mechanics that offer them to the viewer like so many staggered objects or environments. However fastidious the artist is when he realizes his works, the majesty of the sculpture doesn't matter much to him. Combining his expertise and a relaxed practice, he sets up elegant works that often scott their own status. Hybridity as a means of ironc distance.

The works of David Ancelin handle equilibrium and distortion, and the techniques he uses (silk screen printing on paper, mirrors, aluminum, photographs, drawings...) seem to respond to his desire - constantly repeated - to question the order of things. The industrial elements he chooses (motorbike, pinball, tiller, deckchair...) are reinterpreted and playfully deliver a harmonically discordant universe.

**Guillaume Mansart 2008**

**Posters 2004-2013 (sélection)**  
silkscreen prints on paper  
50/70 cm each



By glancing here and there at left out objects, I undertake an analysis of the sculptural potential of their volumes. Shapes are selected for their immediate identification and their underlying common meaning. These are then manipulated and analyzed. Certain aspects, technical, aesthetic, or poetic, allow to make and undo knots of meaning. It is there that lyrical mechanics take place between materials and what they suggest.

Common place referents (maritime, urban) are attached to these plastic manipulations and are a pretext to stage them. The works play their fragile and unstable positions autonomously. Their fragility is the risky and rickety base where they remain between the walls of the space exhibition. Sculptures, screen printings, and paintings answer by associations of ideas, aesthetic correspondances, creating bridges between flatness and volume, uniqueness and multiplicity. The narrative fragments intercross and weave the imaginary threads of an imperceptible abstract canvas. There lies the indecisive relationship between formal interpretation and its literal translation.

**Juxtapoz , n#113 June 10, San Francisco**

*(from left to right and from top to bottom)*

**Nest 2012, Teardrop sea 2009, Out of Africa 2007, without title 2006, Built a castle in the air 2007, Titanic 2004, without title 2009, without title 2008**



«... In the adjacent room that opens onto a garden there is a new catastrophe. And it is still warm: a motorized cultivator has ploughed up a tiled floor. Sheer agricultural violence with terracotta hues. An unruly ploughing machine has just bolted away. You have to walk delicately on floor tiles to make sure you don't wake up the crazy mechanics and its typically loud clatter that you can hear in Provençal countryside. And I remember the phrase coined by an American critic as he talked about Duchamp's Nu descendant un escalier as it was publicly shown for the first time in 1913: Explosion in a tile factory. Here too, you can see an indirect link to cubism (burst flatness) and futurism (a frozen expression of movement), all in the humorous expression of a sweet rural scandal.

**Guillaume Désanges, 2007 Taken from the catalogue L'Egosystème – 10 ans de La Station au Confort Moderne**

**Avis de grand frais 2007**

tiller, tiles, linseed oil

varying size

personal exhibition, Palais de tokyo, Paris, France



The work Flipper (2008) presented by David Ancelin at the Hôtel de la Monnaie is a gigantic wobbly pinball machine structure, covered with light garlands. It is a fifteen foot high carcass taken from his previous work Flipper (2006). Making everyday life objects bigger is a recurring phenomenon in present contemporary art and may be seen, after Claes Oldenburg, at best as a vulgar copy, at worst as an abnormality. But David Ancelin does not make our daily life bigger. He adapts his own work to the place in which he exhibits it. He reinvents, questions and challenges himself. In this simple evocation of a pinball machine, one can see a demonstration of artistic intelligence which presents itself as a tribute to the original idea of size change. This scale ratio implies a double modification: a structural one first, since the piece swings to the field of a structural skeleton with the use of building materials. It implies a human one then, through its link with the spectator who has become, for an instant, unadjusted, overwhelmed, worried or truly amazed. Obviously, there is something wonderfully eerie about this pinball machine. A kind of a sad party ending, a wistful poetry. Flipper (2008) acts like a sign which is revealing of Ancelin's conceptual approach. It invites the highly respectable Hôtel de la Monnaie to a strange dance. A relationship takes place in space, between work and place, as between man and machine. It is a swaying between two degrees of past, two forces, two approaches to the contemporary world, two monumentalities. One can find this fusion of dual entities in the very making of the piece as it blends Sol Lewitt's Incomplete Open Cubes gone playful with Claude Lévêque aesthetic melancholia. More structure than sculpture, the work irretrievably suggests a past tinged with careless youthfulness and rock and roll. This sentimentalism shows most of all in the light bulb garland as if taken directly from a local dance -an allusion to the old pinball back glasses- running through the structure like the odd steel sphere flying around. You can see a carcass stored here, still alive and bright. A fragile and unstable past remembered by a work which, in spite of its bulk, is staggering.

**Benjamin Bianciotto, 2008**

**Flipper 2008**

painted steel, polycarbonate, electric garland (100m)  
300/600/500 cm (with pedestal)  
personal exhibition, Monnaie de Paris, France





Three power poles are looking daggers at each other. The wires that connect them together only feed the rumour and the attentive spectator's perplexity. Roller skates with molten wheels are hanging from one of the lines cutting through the sky. David Ancelin's monumental sculpture plunges us in his favourite stories, these « collective autobiographies » and other urban legends that pound a beat and keep rewriting themselves each time. His tinkered collages are tinged with humour and question adventure with a gesture or in a referenced popular object. Always historically, economically and socially overloaded.

Shoe tossing, also known as Shoefiti (contraction of shoes and graffiti) consists in using shoes as projectiles (like bolas) and managing to hang them, laces tied together, from overhead wires such as power lines or telephone cables. The origin of this practice is quite unclear and has many explanations, even if it is usually considered as being part of a rite of passage: a pair of military boots (painted yellow or orange) thrown to celebrate the return to civilian life, used sneakers that mark the end of the university year or the loss of one's virginity. The sneakers can also be a code indicating gang turf, (or commemorate the death of a gang member), a site where drugs are sold (each sneaker colour corresponds to a different drug), like a semantic bridge between the addictive nature of the product and the pair of shoes tied together. It is also said that some people hanged their used shoes because it was more fun than throwing them in the bin.

David Ancelin's incongruous version multiplies the number of interpretations, like a "Chinese Whispers" game, as it refers to a certain (oral) history of rock through the title of the piece, Chinese rock, that implicitly alludes to the eponymous song recorded by the punk band The Heartbreakers in 1976 and which clearly suggests an addiction to heroin (« Somebody calls me on the phone / Say hey- hey-hey is Dee Dee home/ You wanna take a walk/ You wanna go cop/ You wanna get some Chinese rock »). The words were written by Dee Dee Ramone, as an answer to the sappy song performed by the Velvet Underground and composed by Lou Reed, Heroin. Quite a story.

**Julien Blanpied, 2011**

**Chinese rock 2011**

utility poles, power lines, glass insulators, roller skates, molten plastic  
varying size



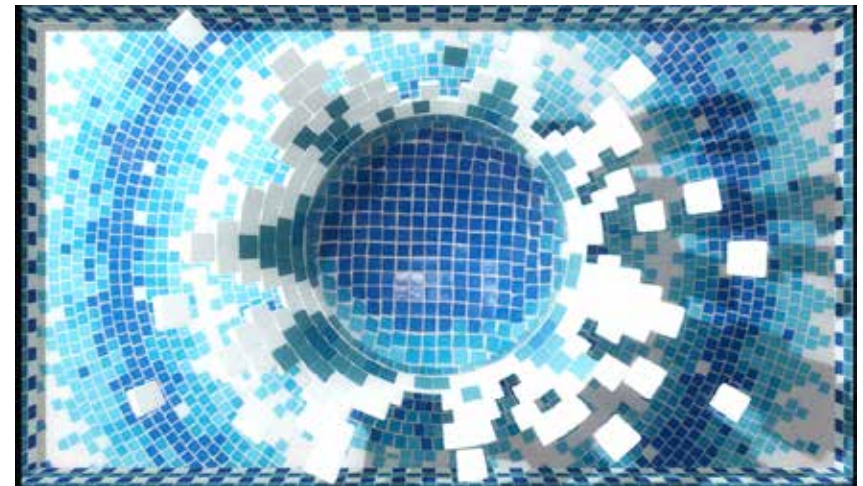
Deep Blue is an installation with varied shapes and dimensions, and it can be interpreted in many different ways. The mosaic tiles that constitute it, like pixels patterns, allow an infinite number of possibilities: the frozen moment of a dive into an empty swimming pool, an enlarged water drop backjet or a monumental architecture for a desert. The graphic movement of the concentric waves provoke a visual dissonance that reinforces the uncanny nature of this central shape, the origin of which remains unknown.



**Deep Blue 2013**  
 mosaic glass paste, stainless steel, aluminium  
 150 / 150 / 35 cm



**Deep Blue 2014**  
 silkscreen print and acrylic on paper  
 50 / 70 cm each



**Deep Blue 2013**  
 3D video loop, flat screen 52", pedestal, acrylic  
 group exhibition Push Your Art, Palais de Tokyo, Paris, France



**Underground (Short Cuts series) 2014**  
silkscreen print on lacquered wood  
77 / 57 cm each

*next page*  
**without title (Marble sea series) 2013**  
silkscreen print on scratched mirror  
70 / 100 cm





**The Mountain (CMYK series) 2012**  
silkscreen print on glass duplex  
100 / 70 cm





**By train (CMYK series) 2012**  
silkscreen print on glass duplex, aluminium  
69/48,8 cm  
private collection

**Swimming Pool (Smog series) 2008**  
silkscreen print on aluminium, polish  
300 / 200 cm  
private collection

**O Sole Mio (Smog series) 2014**  
silkscreen print on aluminium, polish  
300 / 200 cm





By night series 2009-2013  
acrylic on paper  
various sizes



**Electric city (Blue, Green, Yellow, Orange, Red) 2013**  
acrylic on canvas, varnish  
50/50 cm each

By the way he quotes the genre cinema from the fifties, David Ancelin puts the place where images originate half-way between the exhibition space and the Grindhouse (an American theatre showing exploitation films). Visitors are thoroughly unsettled by this shifting. They become confused, losing sense of time, the film has no beginning nor end, and place the images keep repeating themselves in a labyrinthine space. Like this train rushing past without taking passengers, the film seems to care little about the spectator. The chairs, absurd fold-up seats, allow visitors to become witness to their own disappointment.



**The train 2010**  
video loop  
personal exhibition One way ticket, Standards, Rennes, France



Saturday's night fever 2014  
(background : Born Loser 2014)  
mirrors, aluminium, candle, silicone, polystyrene  
150 / 25,5 / 30 cm  
personal exhibition Born Loser, Glassbox, Paris 2014



On the razor's edge 2014  
(background : Ashtray 2014)  
mixed medias  
various size  
personal exhibition Born Loser, Glassbox, Paris 2014





**Deep blue #1 & #2 2013**  
 (background : The Wave 2013  
 Smog series, private collection)  
 mosaic, steal, aluminium  
 35 / 150 / 150 cm et 20 / 100 / 100 cm  
 personal exhibition Smog by night,  
 Jiali Gallery, Beijing, China

**Nest 2012**  
 mixed medias  
 45 / 20 / 45 cm  
**série Short Cuts 2014**  
 silkscreen print on lacquered wood  
 77 / 55 cm  
 personal exhibition O Sole Mio, Eva  
 Vautier Gallery Nice, France



**O Sole Mio 2014**, silkprint on aluminium, polish, 300 / 200 cm  
**without title (la Barque) 2014**, silkscreen print on stainless steel, 100 / 150 cm  
 private collection  
**série Short Cuts 2013**, silkscreen print on lacquered wood, 57 / 77 cm  
 personal exhibition O Sole Mio, Eva Vautier Gallery, Nice, France

## Biographie

### Personal exhibitions

2014 Born Loser, Glassbox, Paris, France  
2014 O Sole Mio, Eva Vautier Gallery, Nice, France  
2013 Smog by night, Jiali Gallery, Beijing, China \*  
2010 One way ticket, Standards, space exhibitions, Rennes, France  
2010 Free entrance, galerie a., Nice, France \*  
2010 Nuances Tropicales, Olivier Robert Gallery, Paris, France  
2008 Flipper, Monnaie de Paris, France  
2008 Opening, Olivier Robert Gallery, Paris, France  
2008 No duck, RDF gallery, Nice, France  
2007 M, nouvelles du monde renversé, invitation from Anthony Huberman, Palais de Tokyo, Paris, France \*  
2006 Espace Diderot, Galerie de l'espace Diderot, Tripode, Nantes, France

### Expositions collectives

2015 A une année lumière, Eva Vautier Gallery, Nice, France  
2014 Commissariat pour un arbre #5, invitation from Mathieu Mercier, Piacé le Radieux, France  
2014 French Riviera, invitation from Documents d'artistes, In Extenso, Clermont Ferrand, France  
2013 Push your art, Palais de Tokyo, Paris, France  
2013 Saison 17, Lieu Commun, La Station, Toulouse, France  
2013 Commissariat pour un arbre #3, invitation from Mathieu Mercier, Bordeaux  
2013 Acquisitions récentes, cycle L'Éternel Détour, séquence printemps 2013, Mamco, Geneva, Switzerland  
2013 Première fois, Point de fuite, Toulouse, France  
2012 Commissariat pour un arbre #2, invitation from Mathieu Mercier, Club 7.5, Paris, France  
2012 Commissariat pour un arbre #1, invitation from Mathieu Mercier, Village Royal, Paris, France  
2011 L'art contemporain et la côte d'azur, 1951-2011, Mougins, France \*  
2011 Urevei E Ruvei, Castello della Lucertola, Apricale, Italia  
2011 100 dessins contre la guerre du Vietnam, Le Commissariat, Paris, France  
2011 100 dessins contre la guerre du Vietnam, Komplot, Bruxelles, Belgium  
2009 Phase zéro, invitation du CNES / Observatoire de l'espace, Serge Aboukrat Gallery, Paris, France\*  
2009 Indisciplines, Le Dojo, Nice, France  
2008 La Station, Module I, Palais de Tokyo, Paris, France  
2008 Still lovin' you, Galerie de la Marine, Nice, France \*  
2008 45 mile Baci From Bubaque, invitation from Noël Dolla, Guinée Bissao  
2008 Subito, Castello della Lucertola, La Station, Apricale, Italia  
2008 Maison du Livre, de l'Image et du Son François Mitterrand, La Station, Villeurbanne, France  
2007 Supervues, hôtel Burrhus / La Station, Vaison la Romaine, France  
2007 IRL, La Station / galerie-appartement Interface, Dijon, France  
2006 L'égosystème, La Station / Confort Moderne, Poitiers, France \*  
2005 Le Dojo, Nice, France  
2005 Génération 2005, Galerie de la Marine, Nice, France \*  
2005 L'Icône, Nice, France  
2004 Wagram, Nice, France  
2003 Lee Tau Cety 3 Central Armory Show, Centre d'Art Contemporain Villa Arson, Nice, France \*

(\* : publication)

### Prizes, scholarships, curatings residencies...

2013 Workshop Villa Arson, Nice, France  
2013 Curator of the exhibition Macumba Palace (Jacques Julien, Tobias Kaspar, Mathieu Mercier, Bruno Peinado, Marine Sémeria, Cédric Teisseire, David de Tschanner), isdaT, Toulouse, France  
2013 Jury DNSEP Fine Art School of Cambrai, France  
2013 Laureate Push your art, Palais de Tokyo / Orange, Paris, France  
2013 Master class Push your art, Palais de Tokyo / Orange, Paris, France  
2012-2014 Résidency Cité Internationale des Arts, Paris, France  
2010-2013 Curator of exhibitions and producer of artists silkscreen printings  
2012 Scholarship of creation DRAC PACA, France  
2011 Attending Dublin biennale, curators Jota Castro and Christian Viveros-Fauné, Irland  
2011 Attending of Eric Duyckaerts solo exhibition, Mac/Val, Vitry s/Seine, France  
2011 Creation of an etching studio, Nice, France  
2011 Workshop Amiral de Grasse Highschool, FRAC PACA, France  
2010 Creation of a space exhibition, Macumba night club, Nice, France  
2010 Workshop UEAJ / DRAC / Villa Arson, Nice, France  
2009 Art-0-Rama, Galerie Olivier Robert, Marseille, France  
2009 Scholarship, Centre National des Arts Plastiques, Paris  
2009 Rencontres du 3ème type, workshop Confort Moderne, Poitiers, France  
2009 Ici et ailleurs, workshop Confort Moderne, Poitiers, France  
2009 Bon baisers de ..., workshop Confort Moderne, Poitiers, France  
2009 Workshop UEAJ / DRAC / Villa Arson, Nice, France  
2008 Residency of etching, Deivarte, Deiva Marina, Italia  
2008 Workshop UEAJ / DRAC / Villa Arson, Nice, France  
2007 Scholarship of creation, DRAC PACA, France  
2007 Attending of Eric Duyckaerts solo exhibition, Venezia biennale, Italia  
2007 Attending of Eric Duyckaerts solo exhibition, galerie Emmanuel Perrotin, Paris, France  
2006 Attending of the exhibition New York, New York, curator Germano Celant, Monaco  
2006 Attending of Philippe Parreno, galerie Air de Paris, Nice, France  
2006 à 2009 Active member of la Station, space exhibition, Nice, France  
2006 Creation of a silkscreen printing studio, Nice, France

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