



Marie *OUAZZANI* &  
Nicolas *CARRIER*

# *OUAZZANI CARRIER*

A title sculpted as a slogan that lets meanings float.

A story of a journey in the shadow or a tale of a trip towards sunburn ?

The travels Marie Ouazzani and Nicolas Carrier embark on, let it be on the Parisian outer ring road or on a Chinese beach, systematically constitute a pretext for research.

Their intended exploration of Lisbon, however, was disrupted: three months of artistic experimentation in foreign territory were turned into an exercise of confinement.

It is quite unique to experience a residency in a period of lockdown - to apprehend a place through Google Earth roaming, then through a window, then to dare to take a few walks, but only in a specific neighborhood, devoid of mankind.

But was this really binding for artists who had long persisted in studying territories through inhabitants other than human beings?

In the veins of a city, there are many moving entities that attract attention, such as ghosts or plants - which Ouazzani and Carrier have been investigating since their very beginnings, regardless of this time of crisis.

Throughout their stay in Belém, the couple laid out photographs from local archives, stories of plants, piles of branches and recipes on their studio's walls and tables, all of which bear witness to an in-depth study of the area.

They tried to comprehend the local environment and history (in this case, colonial) through a study of vegetation.

This approach isn't new to them, but turns out almost natural, in a state known for bringing down a dictatorship with carnations.

Recently, a video they shot in Brest profiled a palm tree; There it was, the industrial decor that first caught the duo's attention, reminding them the foggy aesthetics of Antonioni's Red Desert.

When landing in Lisbon, another West European port, they somehow felt a similar affinity and decided, this time, to focus on yuccas.

*Extra tropical* thus became a series of what I would call Unidentified Film Objects.

I watch the yucca's portrait in a loop, as if stuck in a state of hypnosis. No Monica Vitti on footage, not even a human presence.

Against a soundtrack of cars driving loudly over the 25 de Abril Bridge, they address tired yet proud green leaves, they praise the blue sky and reflecting Tagus. Blue, Green - fun fact: it almost was the title of the Red Desert. A planet's palette on a window

A theme dear to the duo's heart is revealed: climate change and its consequences, inseparable from a history of globalization and urbanization. Be warned, however, that the words superimposed on this naturalist depiction prove to be misleadingly documentary-like. While the artists' process is based on picking up samples, browsing through database and taking field walks, the results always unfold in the realm of fiction. They blend historical and biological facts and legends to develop the myth of a radical transformation of the European climate - its tropicalisation - of which these plants are a symbol.

It seems suddenly absurd to picture yuccas as sources of exploitation or ornamentation. By zooming in, the artists become botanists and demonstrate plants' perpetual state of resistance.

After all, they do survive tremors. What about the factory in the background? Will it always be standing?

It is time to get out of our anthropocentric vision, time to learn from others.

Ouazzani and Carrier seed trouble, and fight against sterile thinking to cultivate a new truth.

Their urban drifts also inspire them to explore the art of infusions.

*Efeito estufa* is an ensemble of aromatic compositions available for self-service from thermos containers dispersed in the space.

Silver monoliths or totems surrounded by sculptures of twigs, cut branches and bad grass emerging from a cinder block installation, reminiscent of the wastelands, all so present in Lisbon.

Belém, Ajuda or Tejo's recipes sound like haikus. Even before sipping, before getting a glimpse of their pale outfit, simply by stating the ingredients, one already grasps nuances of taste.

And once the spiced potion is ingested, you may feel the landscapes described within yourself.

You may reconnect with a different milieu and the beings that inhabit it. You may heal from a too long presumed division between the natural and the cultural.

There is no longer any doubt that we are immersed in a sensitive ecology.

On the walls sparkle *Viagem para-sol* photography series. Marie Ouazzani and Nicolas Carrier hunted sunscreen and framed glints, somewhat preferring the subliminale reflection of a parked car to the blurry glare of a drifting river. Facing these captured silver sunshades against golden heat I think of J.G. Ballard's *Crash* - the eroticism of metal and glass, the arousal a window can trigger, the excitement provoked by derelict lots as erogenous zones. Wild junk mirroring threats - Still, life.

Again, I recall Giuliana's sentence in the Red Desert: «There's something terrible about reality and I don't know what it is. No one will tell me.»

*EXTRA TROPICAL*

*(YUCCA)*

2  
st

HD VIDEO

6MIN

STILLS

These ornamental plants  
look like yuccas

ESTAS PLANTAS ORNAMENTAIS  
PARECEM YUCCAS



Since the discoveries of the new world  
they travelled and adapted everywhere  
currently they have new roots

DESDE AS DESCOBERTAS  
DO NOVO MUNDO  
VIAJARAM E ADAPTARAM-SE  
EM TODO O LADO  
ATUALMENTE TÊM NOVAS RAÍZES

Yuccas survive large tremors

AS YUCCAS SOBREVIVEM  
AOS GRANDES TREMORES





They add a dramatic character to the landscape with their structuring architectural features and ramifications in vertical labyrinths

DÃO UMA NOTA DRAMÁTICA À PAISAGEM  
GRAÇAS ÀS SUAS CARACTERÍSTICAS  
ARQUITETURAIS ESTRUTURANTES E  
ÀS SUAS RAMIFICAÇÕES EM  
LABIRINTOS VERTICAIS



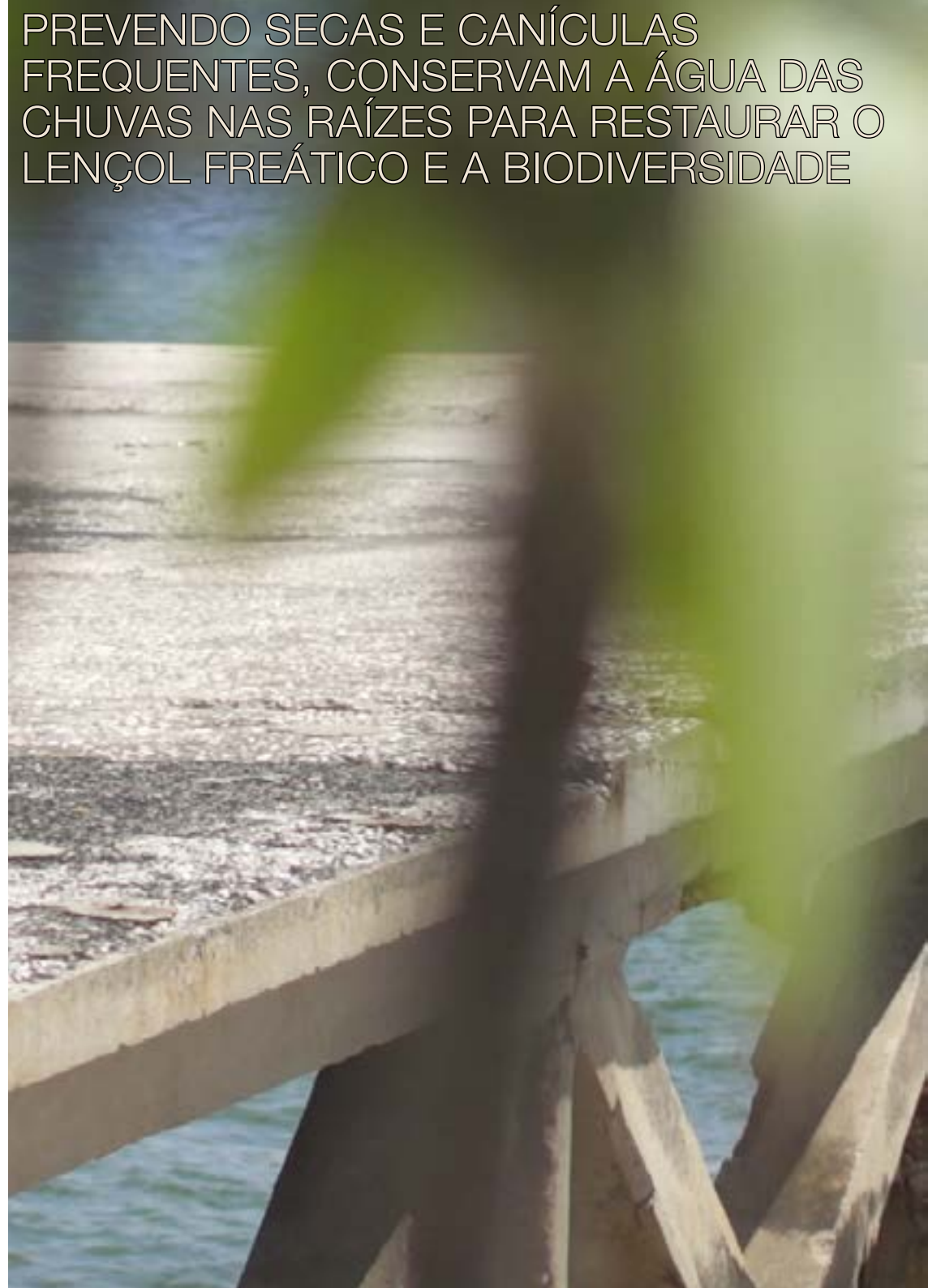
Their leaves make a loud rustling, they sting like sharp blades and protect the eggs of exotic spiders sheltered by their persistent rosettes

AS SUAS FOLHAS PRODUZEM UM FORTE SUSSURRO, PICAM COMO LÂMINAS AFIADAS E PROTEGEM OS OVOS DAS ARANHAS EXÓTICAS QUE AS SUAS ROSETAS PERSISTENTES ACOLHEM



Predicting frequent draughts and heatwaves, they preserve rainwater in their roots to restore the water table and biodiversity.

PREVENDO SECAS E CANÍCULAS FREQUENTES, CONSERVAM A ÁGUA DAS CHUVAS NAS RAÍZES PARA RESTAURAR O LENÇOL FREÁTICO E A BIODIVERSIDADE



Underground resistance  
to global desertification

RESISTÊNCIA SUBTERRÂNEA  
À DESERTIFICAÇÃO MUNDIAL







AJUDA Hibiscus, Stinging nettle, Fennel BELEM Passiflora, Climber ivy, Whole peppercorns TEJO Dandelion, Orange tree leaves

# *VIAGEM PARA-SOL*

PHOTOGRAPHS

FRAGMENTS









Nicolas Carrier  
b. 1981  
Master in Visual Arts  
Paris Cergy National Graduate  
School of Art  
Master in Cinema  
Sorbonne Nouvelle University  
Paris, France

## SOLO EXHIBITIONS

- 2020 *Viagem Para-sol*, La Junqueira Residency,  
Lisbon, Portugal  
2019 *Penchant orbital*, Mains d'Oeuvres, Saint-Ouen, France  
*Séance : Infusion*, Art Center 3 bis f, Aix-en-Provence, France  
2016 Sand Plants, C-Platform, Xiamen, China  
*Cloud Cover*, Bazaar Compatible Program & Ooh La Art  
2015 Shanghai, China  
*A Library as a Film Set*, The Lab, Darat al Funun  
Amman, Jordan

## GROUP EXHIBITIONS / SCREENINGS

- 2020 *Face à la mer*, CAC Passerelle, Brest, France  
Depictions of Living, The Art Pavilion, Mile End Park,  
London, UK  
2019 *How to Build a Lagoon with Just a Bottle of Wine ?*, 2nd  
Lagos Biennial, Lagos, Nigeria  
*FIX19*, Catalyst Arts, Belfast, UK  
*L'Univers chiffonné*, Paris-Beijing Gallery, Paris, France  
*Zones à construire*, Nuit Blanche OFF,  
la Station - Gares des Mines, Paris, France  
FoRTE, Beaux-Arts de Paris, France  
*OVNi en Ville*, Villa Arson, Nice, France  
*En cas de pluie*, Friche Etex, Réseau friche & Jeune Création,  
Paris, France  
2018 *Traverser la mer sans que le ciel ne le sache*, Mains  
d'Oeuvres, Saint-Ouen, France  
*Green is the Coolest Color*, Le Houloc, Aubervilliers, France  
*Plant Form #2 - Mauvaises herbes & Paysages urbains*,  
Villa Belleville, Paris, France

Marie Ouazzani  
b. 1991  
Master in Visual Arts  
Villa Arson National Higher  
School of Art  
Nice, France

- Blind marché*, Le Consulat, Paris, France  
*EXTEMPO*, HLM Gallery, Marseille, France  
*Inventeurs d'aventures*, Villa Arson, Nice, France  
*Turbulence Aera*, 5th Odessa biennale, Ukraine  
2017 *Ubique, les vacances immobiles*, Glassbox, Paris, France  
*Avant le lever du jour ou mémoire d'une utopie de banlieue*,  
Ateliers d'Artistes Icade, Aubervilliers, France  
*Sous le Sapin*, Untilthen Gallery, Paris, France  
*Borders*, Niko Matcha, Bruxelles, Belgium  
*Tourismes*, Saison Vidéo  
*61st Salon de Montrouge*, France  
*Chambres à Part*, Association 35h, Paris, France  
2016 *Les Parages*, Ferronnerie Gallery, Paris, France  
*Fantomachie*, Le Dojo, Nice, France  
*Ansan Art Fair*, Ansan, South Korea  
2015 *Open Studio*, Gyeonggi Creation Center,  
Daebu, South Korea

## RESIDENCIES

- 2020 La Junqueira Residency, Lisbon, Portugal  
2018 Mains d'Oeuvres, Saint-Ouen, France  
2017 Boat of artistic research trip, Bretagne, France  
Les Ateliers d'Artistes Icade, Aubervilliers, France  
Art Center 3 bis f, Aix-en-Provence, France  
2016 C-Platform, Xiamen, China  
École Offshore, Shanghai, China  
2015 Darat al Funun, Amman, Jordan  
Gyeonggi Creation Center, Daebu, South Korea

## GRANTS

- 2020 Soutien à un projet artistique,  
Centre national des arts plastiques (Cnap)  
2018 Fonds Régional pour Talents Emergents  
d'Île-de-France (FoRTE)

## PUBLIC COLLECTION

Collection départementale d'art contemporain de  
la Seine-Saint-Denis

# ACKNOWLEDGEMENTS

# CATALOGUE

Thanks to  
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Layout  
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Printing & Finishing  
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Issue  
Catalogue #5 Viagem Para-sol  
La Junqueira Residency

Publication  
La Junqueira Artists  
Residency

Isbn  
978-989-54715-1-5

Copies  
150

