

**Marion Flament**

# Sombra Ardente

Marion  
Flament

2023

La Junqueira  
Residency

#11

*One day, on a train journey, I crossed paths with a wise elder named Lúcia. She shared with me that Portugal's glow found its source in its people, as they had long been dedicated to working on the land and praying to the heavens, creating a channel through which divine radiance could flow.*

# Sombra Ardente

MANON KLEIN

There's something of that spirit in Marion Flament's "Sombra Ardente". A kindred meditation on lights and their mystique. During her residency, the artist wandered through Lisbon to collect impressions, careful not to be blinded. She observed the glistening azulejos, got swayed by the orange gleam of the night, sought solace in church tapers' flames, and became an interpreter of the sun.

Looking to transcend the exhibition space, she built some kind of chapel, devoid of religious symbolism yet still imbued with an aura of sacred energy. Within its confine, she shares her profound passion for glass and its transformative processes, inviting visitors to immerse themselves in the captivating forces of combustion, melting, and fusion, and to travel in different states.

Tinting the windows, she invites the audience for a dark iridescent dance in one room before bathing them in yellow in another.

Marion Flament engaged with the spiritual art of stained glass, though breaking free from the confines of its convention and traditional motifs. On a pane adorned with a dusky filter, sooty paint stains become vibrant matter. On a wall, *Manchas de luz* features voluminous glass fused shapes, embodying the abstract and ever-shifting beauty of sunrays cast upon the floor after going through colored windows.

Through these works and scenic gestures, the artist asks: how can one speak of light while addressing its shadow? In addition, her use of transparency and opacity, both as concepts and materials' properties, highlight a reflection on absence – on what

can't be grasped, what is missing, what has vanished.

The resident's journey was marked by a crucial visit to the Church of Sao Domingos, a building that survived a cataclysmic triptych: the earthquake, tsunami, and fire of November 1st, 1755, which nearly destroyed the entire city. Her work in Lisbon then turned into a tribute to those resilient places still exposing the trauma embedded in their stones.

In echo, Marion Flament captures and preserves remnants of fire by painting with soot directly on glass. She exhibits wounds and tears (*As lágrimas de São Domingos*). Sometimes, the fire still burns, as a candle is placed behind the panel, illuminating the streaks and creating striking contrasts with smoky darkness. Organic shadows grow and iron filings sprout like foreign plants, ready to spread in space.

These burning shadows and flickering lights (*Lumières vacillantes*) seem to mirror spirits. And other artworks' titles actually evoke (invoke perhaps?) past beings still haunting the city: ghosts of horses hang on walls (*O fantasma do cavalo 1, 2*) while puppets hover over ground (*Pantim 1, 2, 3*). On the floor, a bell (*A hora líquida*) echoes its ancestors, the ones which unwittingly sounded the death knell of the tremor disaster at 9:40 a.m., during the second mass of All Saints' Day.

This motif of the bell recurs several times, and is part of a chorus of centuries or millennia old objects, collected from markets and abandoned places alike (the ones the artist is most fond of are often intended to hang or be hung - rowlocks, doorstep ornaments

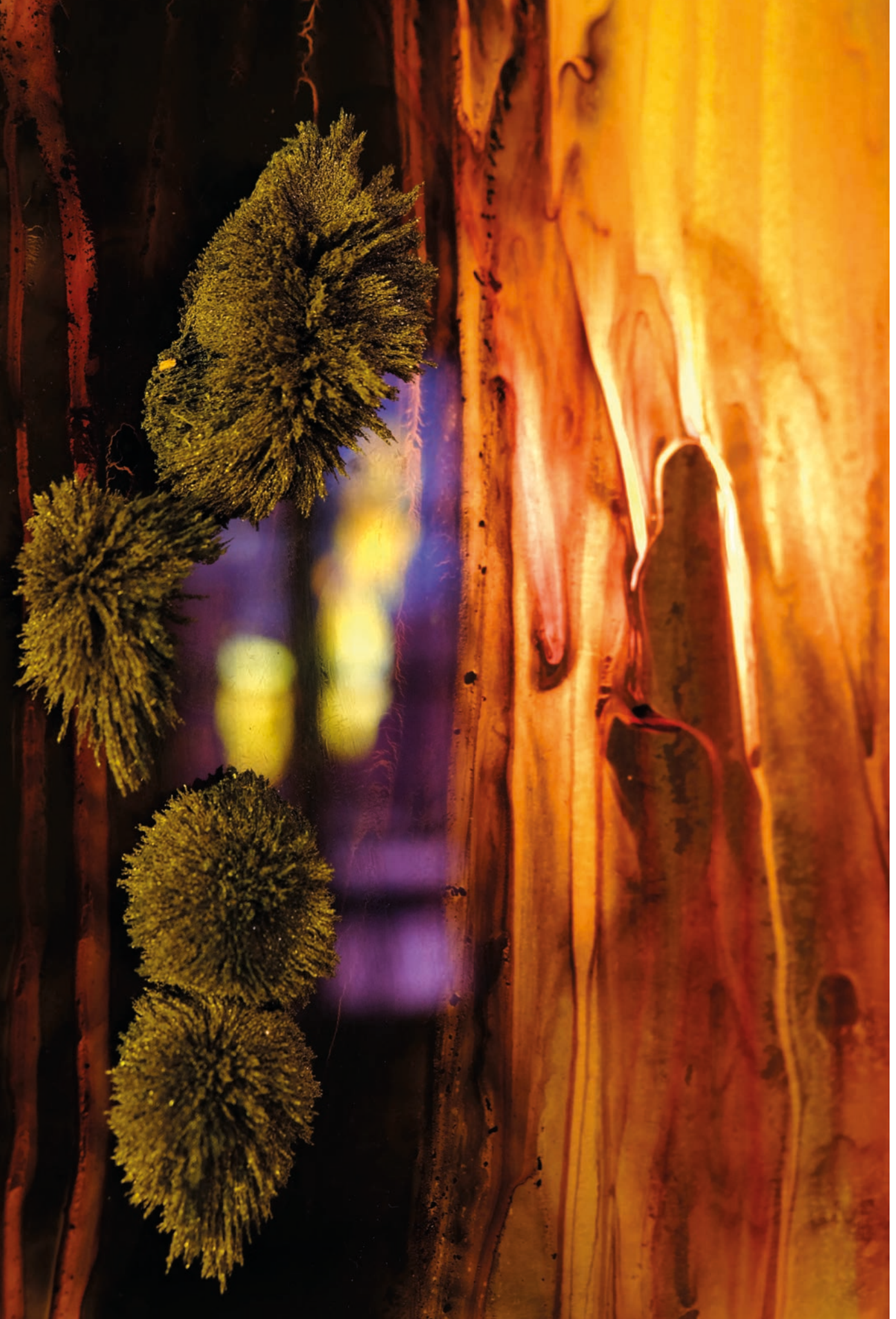
and, above all, blacksmith's nails). When not using them directly, she captures their imprints and incorporates them into her artworks.

Presented in thermoformed glass in *A sombra do Carmo*, keys and nails seem destined to forever float in the air, as if they had permanently fused during the catastrophe. The work indeed references the diamond-shaped stained glass of the Carmo Convent, another architecture that survived the earthquake - though it is now roofless. The window appears here to be caught in an in-between state, simultaneously frozen like ice and melting as if still impacted by the heat of the fire. As if the material allowed the crystallization of colliding times.

Objects also come together in out-of-scale rosaries and surrealists bellrope and lamppost (*Chapelet 1, 2, 3, 4; O som perfurante; Um amarelo desvanecido*). Blending glazed ceramics, raw clay and blown glass, creating gradients of colors and opacity, depicting fragments of lives and shards of stories, suspending candles even, they serve as an ultimate connection between the different artworks of the exhibition and urge visitors to explore layers of history.

In this space of resonance, where lights dance and shadows converse, a nail may become a bell and a candle may also be a clock. Concealing metal items, *O tempo fluindo's* wax eventually rings the end of "Sombra Ardente". Time drips, memory shines.

●





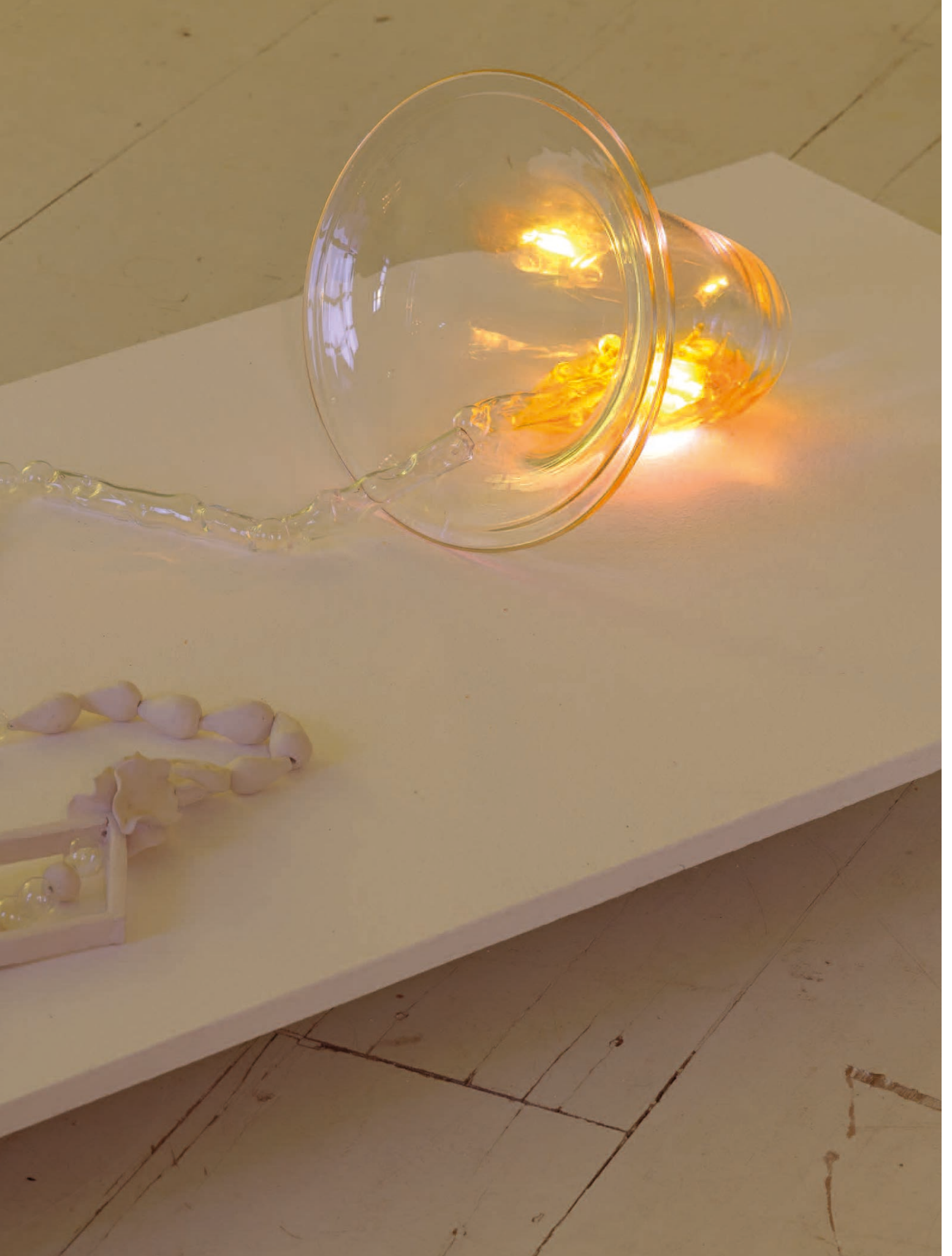




Chapelet 2 (detail) . Glazed ceramic, rope













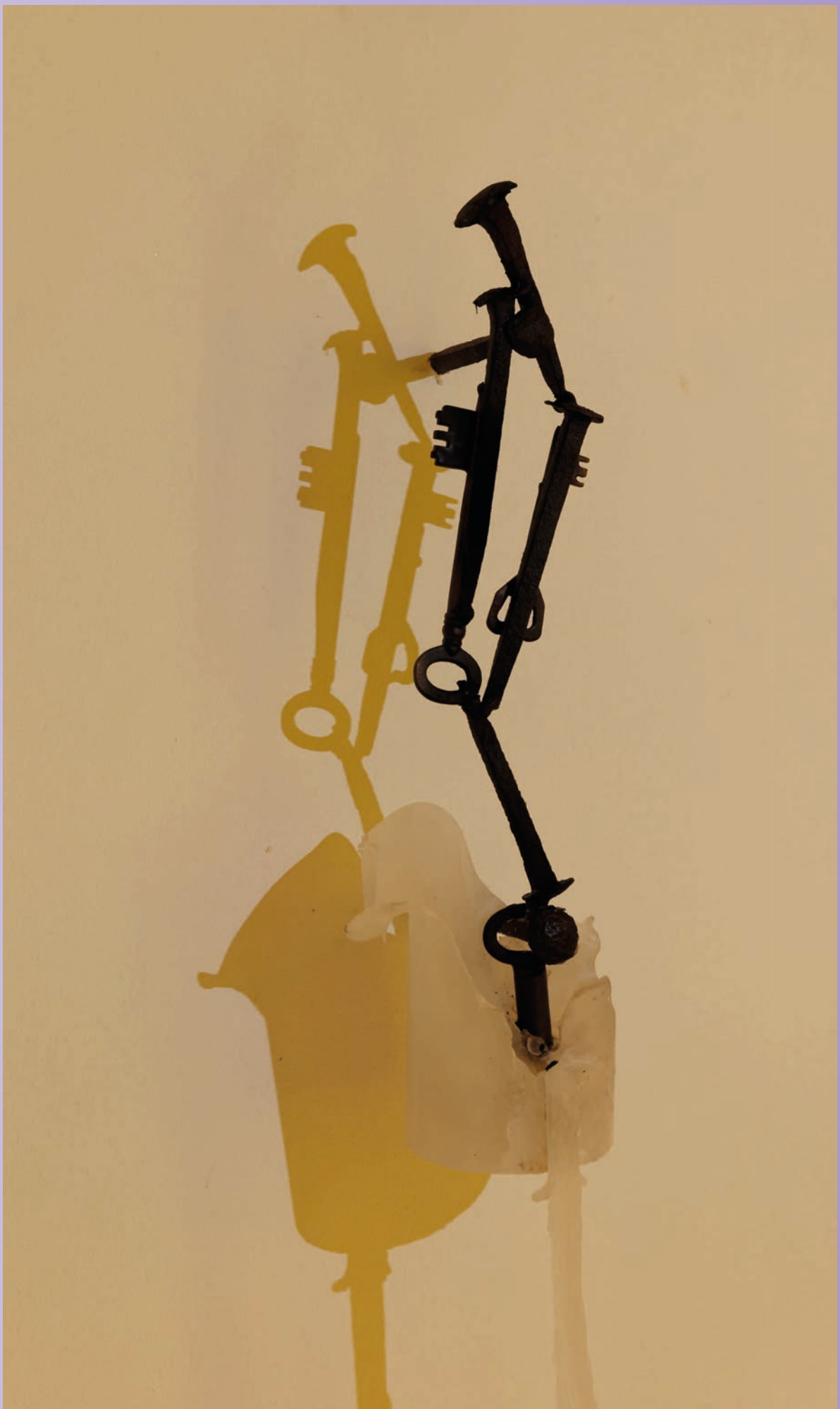






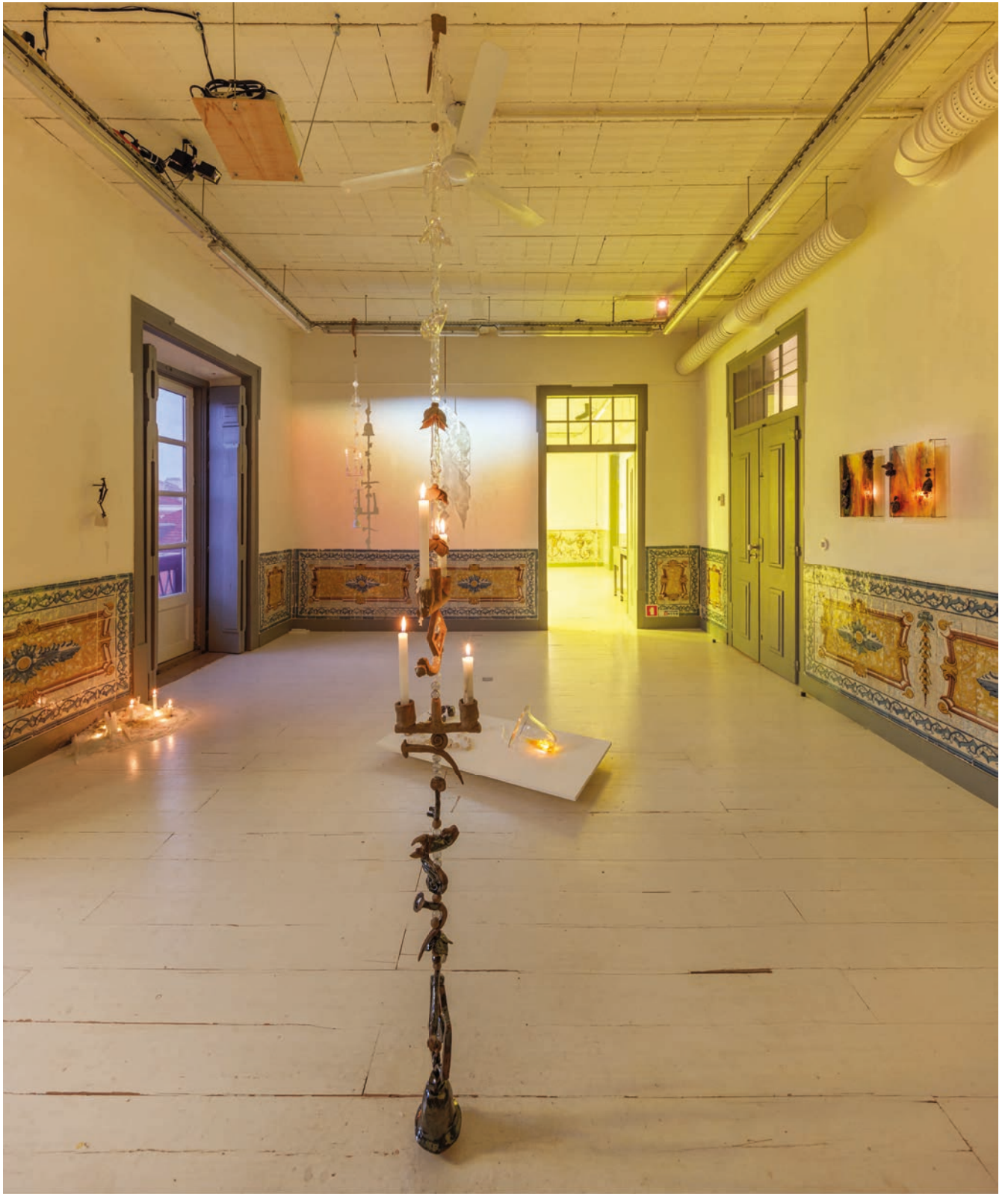






O Tempo fluindo . Wax, steel





O Som Perfurante . Glazed ceramic, glass, rope



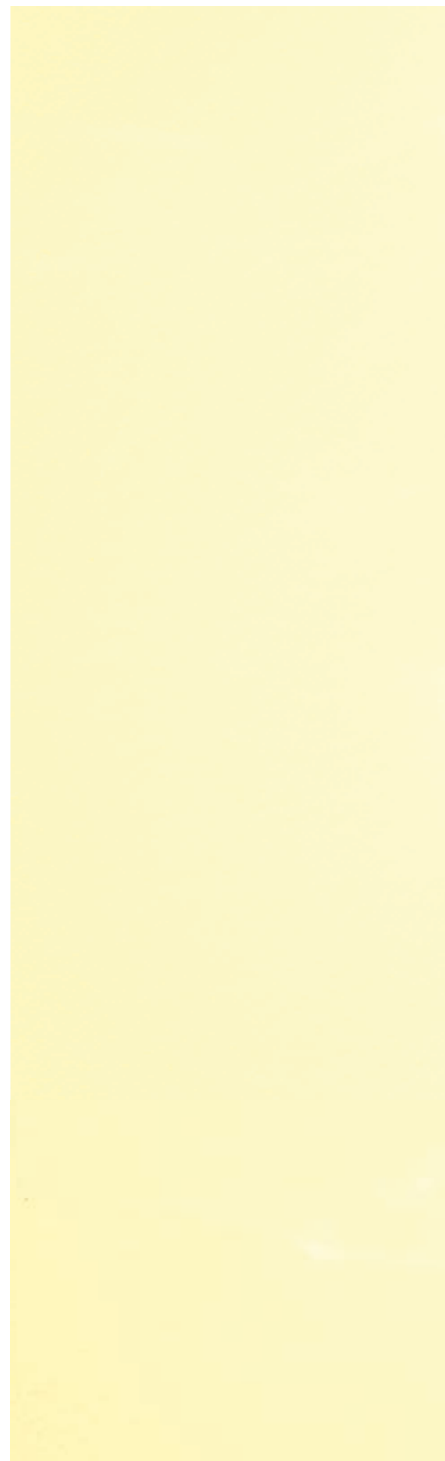
A Sombra do Carmo . Transparent thermoformed glass, rope, steel





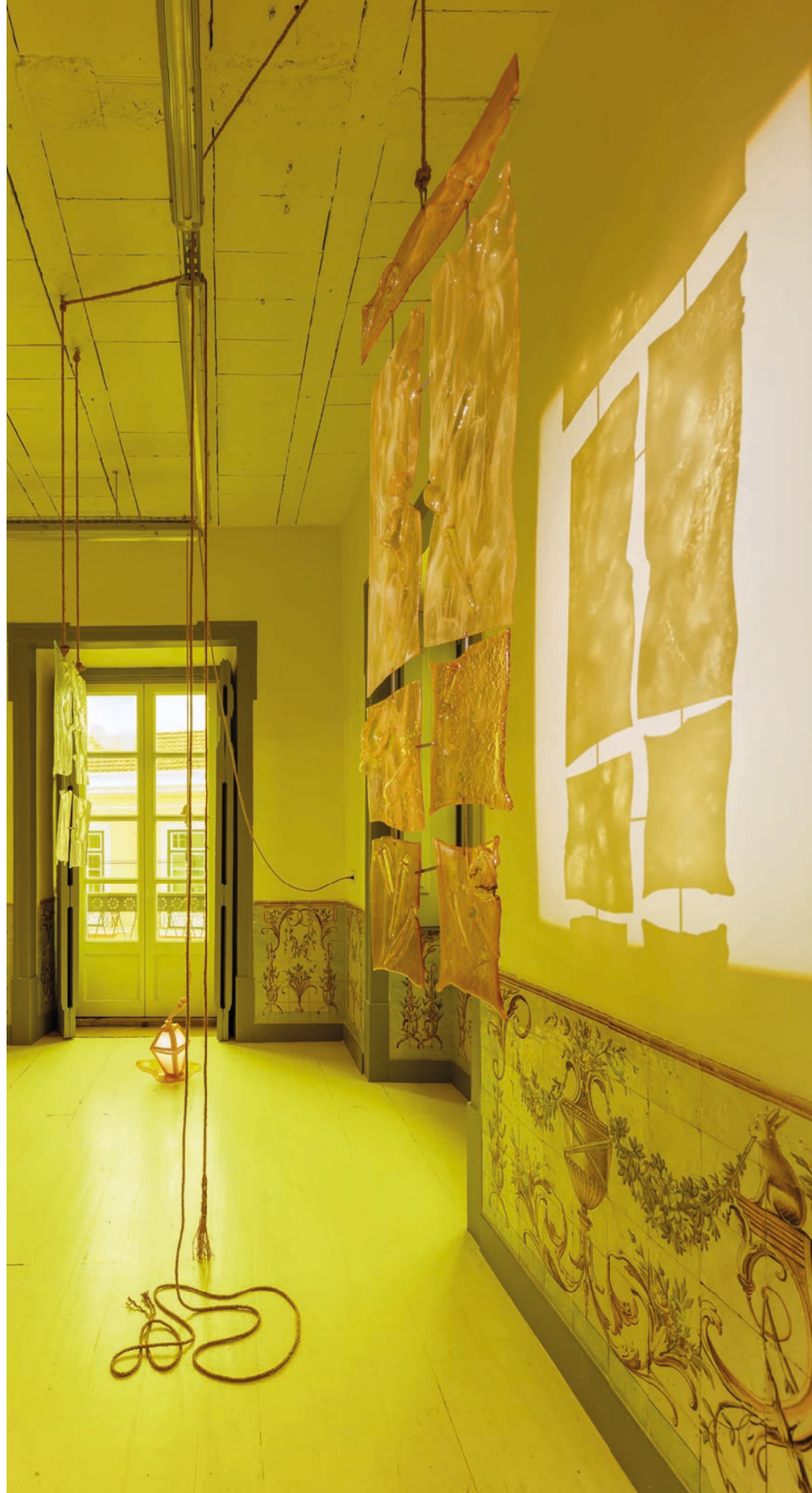




















Chapelet 3 (detail) . Glazed ceramic, glass, rope



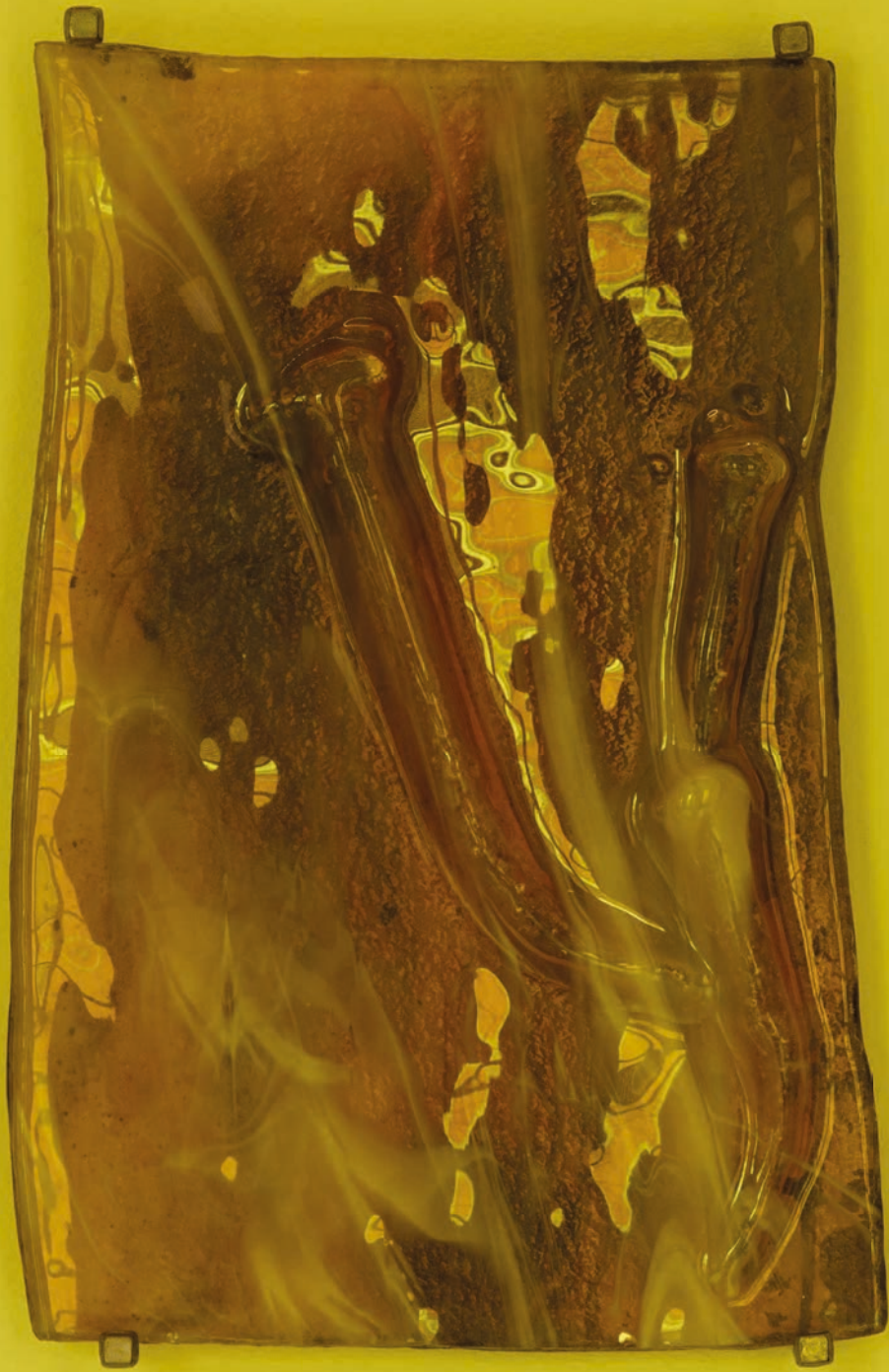




Pantin 1 (detail) . Amber thermoformed glass, rope, steel









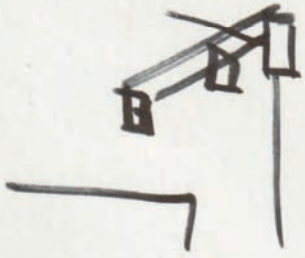












- finin final
- Suies
- coupe Wipy
- Arrumbloge?
- vene arrière
- joint silicone
- Accroches?

plus de joint  
pour +  
de limaille?

Joint:  
limaille  
+ colle ou  
bande Arald  
liquide?  
nets ciment

> percer joint  
pour ésher till?

plaque vene arrière  
contre collage.

~~de~~ tous  
les oranges

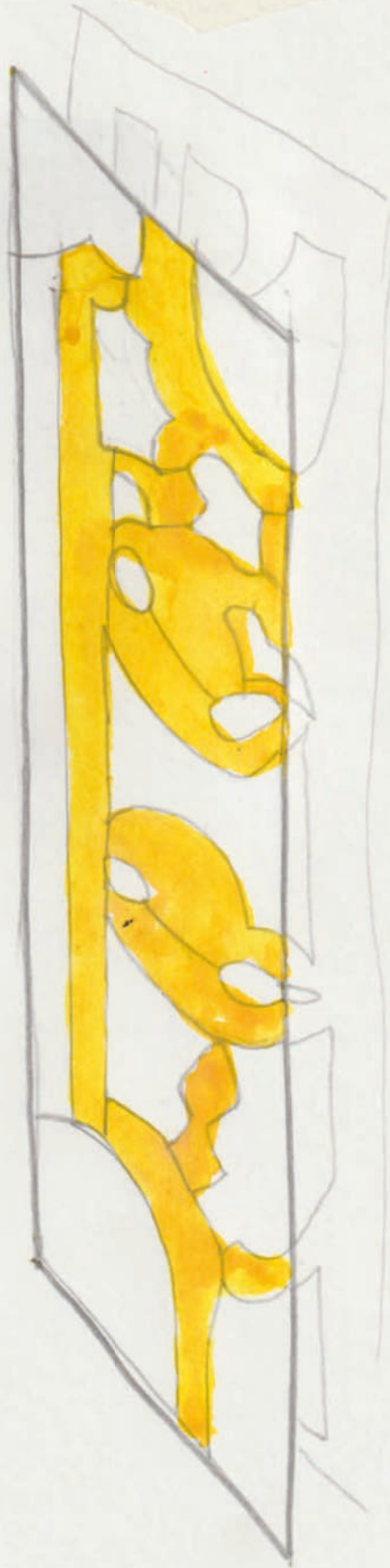
Loche 1

L'ence liquide

Reyusa?



~~Amelia?~~  
Amelia?



trans ou Blc?

Demander un  
trait

=  
Fondre les  
éléments

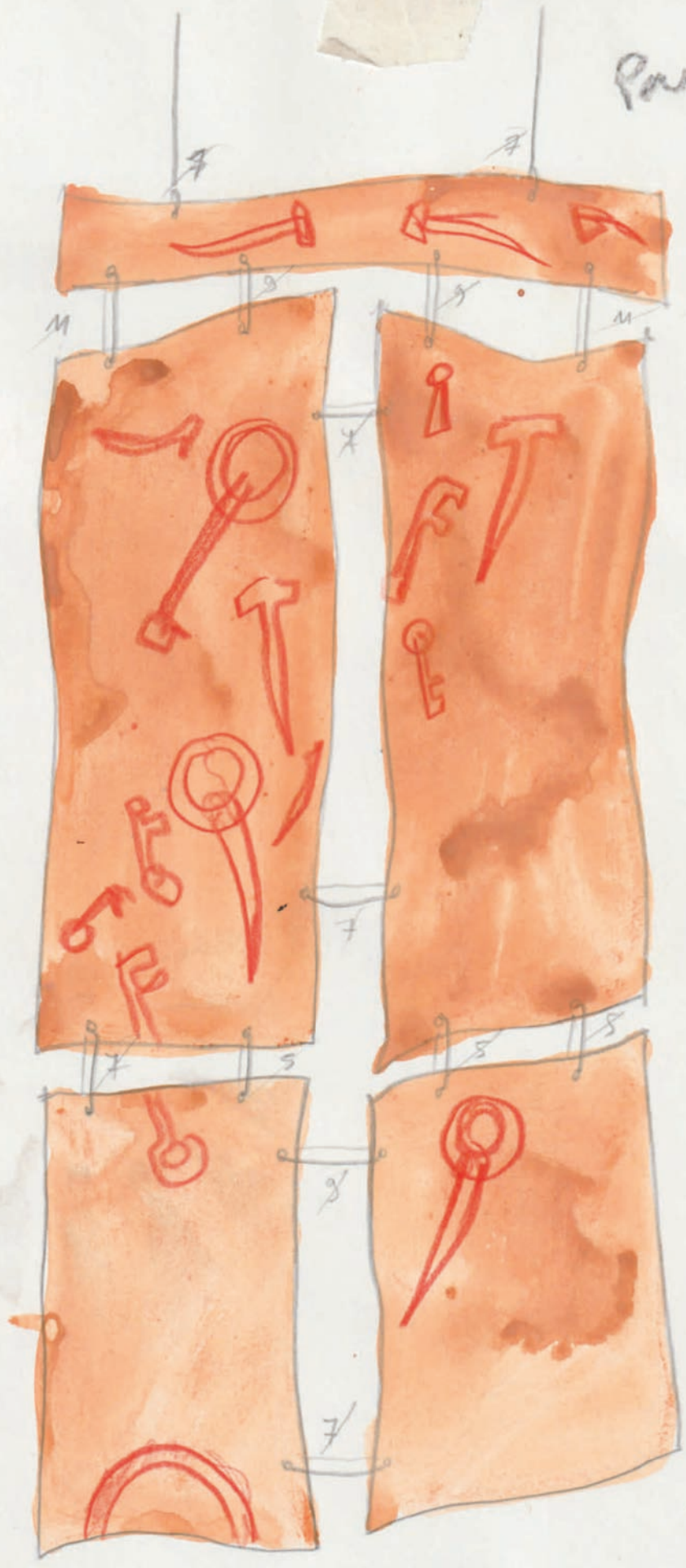
- Cercle  
ou  
pas?

- Suspendre  
ou  
pas?

H = 50?  
L = 20?

Amelia  
Amelia

Part 1



Esblouir /  
(reflet /  
lignes...)

cycle  
noir  
éblouir  
lumière

Fusion  
liquidité

la lumière comme  
révélateur du temps.  
réticuler l'histoire  
par la lumière  
↳ récolter des lumières

> Grow luminosité ne  
âme des choses.

Historiens de la ville  
+ TABE = réflexions  
↳ éblouissement  
↳ blanc

Donner une cachette  
sacré par la lumière  
et sa "ritualisation"  
↳ Point Claf.  
Narration nouvelle?  
fiction dite?

Histoire le pt de rencontre  
entre luz de L et le  
patrimoine archi sacré  
de la ville.  
(que ça?)

> Historiens / objets ont une  
de chœurs, stock de la  
rayon.

Architectural  
Sédiment

couche de façade  
stratigraphique / shots  
= hérité prisonnier  
de la matière  
des temps.  
↳ révéler, aller au-  
delà des éléments  
banals, en Appliquant  
une légende mythif.  
à la réalité  
↳ révéler les systèmes  
souterrains sociaux.

lieux physiq // magie  
miracle

SPECTACLE  
THEATRE

> Réinjection (sur)  
reflets d'images def

Debut  
Théâtre de  
la lumière  
et de la  
parole  
pour créer  
un monde

Recapitul  
A sentiment  
de la ville

Un lieu où le sublime  
et le quotidien se  
confondent.

Archaïsme.  
Etrange ancienneté.  
Valeur ancienne  
Juste.  
sym: Survivance

Fusion ébullitionnement  
là où il y a des foyers / ascends / ébullition  
↳ en prendre la figure et abstraction.  
Extraire la Révolution.

Aiments/  
regretisme  
des lieux

São  
domingos:  
- utraque  
- hémionale  
- archéologie  
- archéologie  
- le poids

São  
domingos  
tremblet  
de  
Telle

ou que  
lié à  
lieu?

In Situ  
vill  
↓  
Atelier  
(cité ville et  
Atelier)

Reflet de la noir  
par le noir  
↳ de la nuit → nouveau







Marion Flament, born in 1989 in Reims, is currently based in Paris. She is a graduate of the Boule School and the Decorative Arts. She also studied at the EAV Parque Lage School in Rio de Janeiro and conducted further research in interactive light at the EnsAD-LAB until 2017.

Marion has received several prestigious accolades, including the Don Papa 2022 prize, the Académie des savoir-faire of the Fondation d'Entreprise Hermès award for glass, an individual grant for creation from the Grand Est region, residencies at Fertile, participation in Hors-Pistes in Singapore, and prestigious residencies at Villa Belleville in Paris and Casa de Velázquez in Madrid.

In 2022, Marion's artistic talents were showcased through the design of the shop windows for La Samaritaine. The following year, she exhibited at the ARCO Lisbon fair with Romero Paprocki gallery and at the Whitestone gallery in Hong Kong.

Currently, Marion is preparing for an exhibition at the Salins de Hyères natural park, scheduled to take place in the fall of 2023.

Marion Flament is a versatile artist who employs various fire techniques such as glass, ceramic, and metal in her work. Within the realm of glass, she delves into multiple stages, including fusing, blown and stained glass, as well as techniques that she developed herself.

Drawing inspiration from her surroundings, encompassing both history and architecture, Marion crafts pieces that resonate deeply with their milieu. During her residency at La Junqueira Artist Residency, she specifically focused on the interplay between Lisbon's light(s) and their influence on the city's architecture. Through the medium of light, she uses her skill to reveal the stories embedded within the urban landscape, uncovering layers upon layers of history.

Marion aptly expresses her perspective, stating, "The places we inhabit are repositories of memories that connect us to a shared past. Light serves as the bridge between these pasts, the universal commonality."

## ACKNOWLEDGMENTS

### TEXT

Manon Klein

### SPECIAL THANKS

ArtMunity  
Jonas Baderou  
Mathilde Bedouet  
Catherine Boutaud  
Jimme Cloo  
Rémi Crémel  
Marie Fages  
Charlotte and Françoise Flament  
Pauline Guerrier  
Benjamin Gonthier  
Alice Guittard  
Amande Haeguen  
Clara Imbert  
Lucie Laustriat  
Noé Duchaufour Lawrance  
María Renée Morales Lam  
Robert Machado  
Pablo Mateu  
Simon Muller  
Stéphane Mulliez and La Junqueira Residency team  
NSF laser  
Guido Romero Pierini and Tristan Paprocki  
João Pinharanda  
Poeiras glass  
Fernando Ribeiro  
Stéphane Rivoal  
Léa Troulard  
Quentin Vuong

### PHOTOGRAPHY

Marco Pires . @photodocumenta  
Hugo David . @capitaogoma  
Catherine Boutaud . @catherineboutaud

### DESIGN AND LAYOUT

Ana Luísa Bouza . bouzadesign.com

### PRINTING AND FINISHING

MR Artes Gráficas  
www.mr-artesgraficas.pt

## CATALOGUE

#11  
SOMBRA ARDENTE  
Marion Flament

### PUBLISHED BY

@ La Junqueira Artists Residency

### ISBN

978 989 54715 7 7

### LEGAL DEPOSIT

521740/23

### PRINT RUN

100

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