



# JONAS DELHAYE

SELECTED WORKS





## PRESENTATION

My work is defined in a hybrid form where the work and the image are considered at the intersection of sculpture and performative, of recording in the broad sense. The approach invites the immersion of the body in space, the experience of time, the enhancement of a presence in the world, and specific modes of appearance of the image or language (Léa Bismuth).

This commitment is a means of questioning the work in its transversality, of opening up potentialities for stories and dialogues with the landscape which become for me and in sharing a means to understand.

In a way, this articulation between praxis and poesis is linked to the notion of fabrication; learn and be surprised. Mixing mediums, the sculptural gesture allows me to contextually create devices, the observer's gesture leads to different traces, photographs, videos ...

My attachment to the process is affirmed in particular in the photographic practice where the collection of in situ fragmentary elements, the construction of pinholes invoking fetishes or shelters, the progressive intimacy with the space and its occurrences are all stages. consubstantial with the resulting images.

In a bond of interdependence, the work often appears at the same time as device, process and print; elements that take shape and become through their presentation like archaeological traces resulting from an encounter with the landscape.

Jonas Delhaye

*« If there was an eternal traveler to cross it in any direction, the centuries would eventually teach him that the same volumes are always repeated in the same disorder - which repeated, would become an order: the Order. My loneliness is consoled by this elegant hope. »*

Jorge Luis Borges, *The Library of Babel*





## CORPS SENSIBLE

By Léa Chauvel-Lévy

« It is not in full light, it is on the edge of darkness that the ray, diffracting, confide us its secrets. ».

Gaston Bachelard \*

Some painters are said to paint on the motif. In the open air, within the landscape. It is possible to hold the comparison and affirm that Jonas Delhaye, photographs, him, on the ground. For a long time, he lived in a truck that made him travel and immerse himself in an environment he observed to better recover its latent images. Watch the seasons pass. Make himself present to matter. Be attentive to the interstices of a moving world and make it your own.

If photography structures the skeleton of his creations, we should more readily speak of the «photographic» and the development of his recording and capturing devices. The artist who does not call himself a photographer because he has little taste for framing or the technical components of a beautiful image, indeed sees his practice as the product of a sensitive body that captures light. So he spends a stretched, wired time rewriting a short story by Jorge Luis Borges, *The Writing of God*, on the Leaves of a Tree. From sunrise to sunset, armed with a tablet he designed, he is this patient artist - the hand, the typo lead and the hammer as the only tools - who brings words to life and gives meaning to the long time of the writing. Openwork, each part of the plant leaf becomes a reserve, easily comparable to the layer that comes off the negative in a definition of photography as the alteration of matter by light.

To see an image, it is therefore necessary to create a device. A fruitful paradigm that distances Jonas Delhaye from photography as a technique of reproducibility and of course brings him closer to the aura. Reserved, structured and thought out by the interpenetration of interdependent emptiness and fullness, the image is organized in the light of this specificity that it has of not offering or giving everything of itself, immediately and reveals, over time.

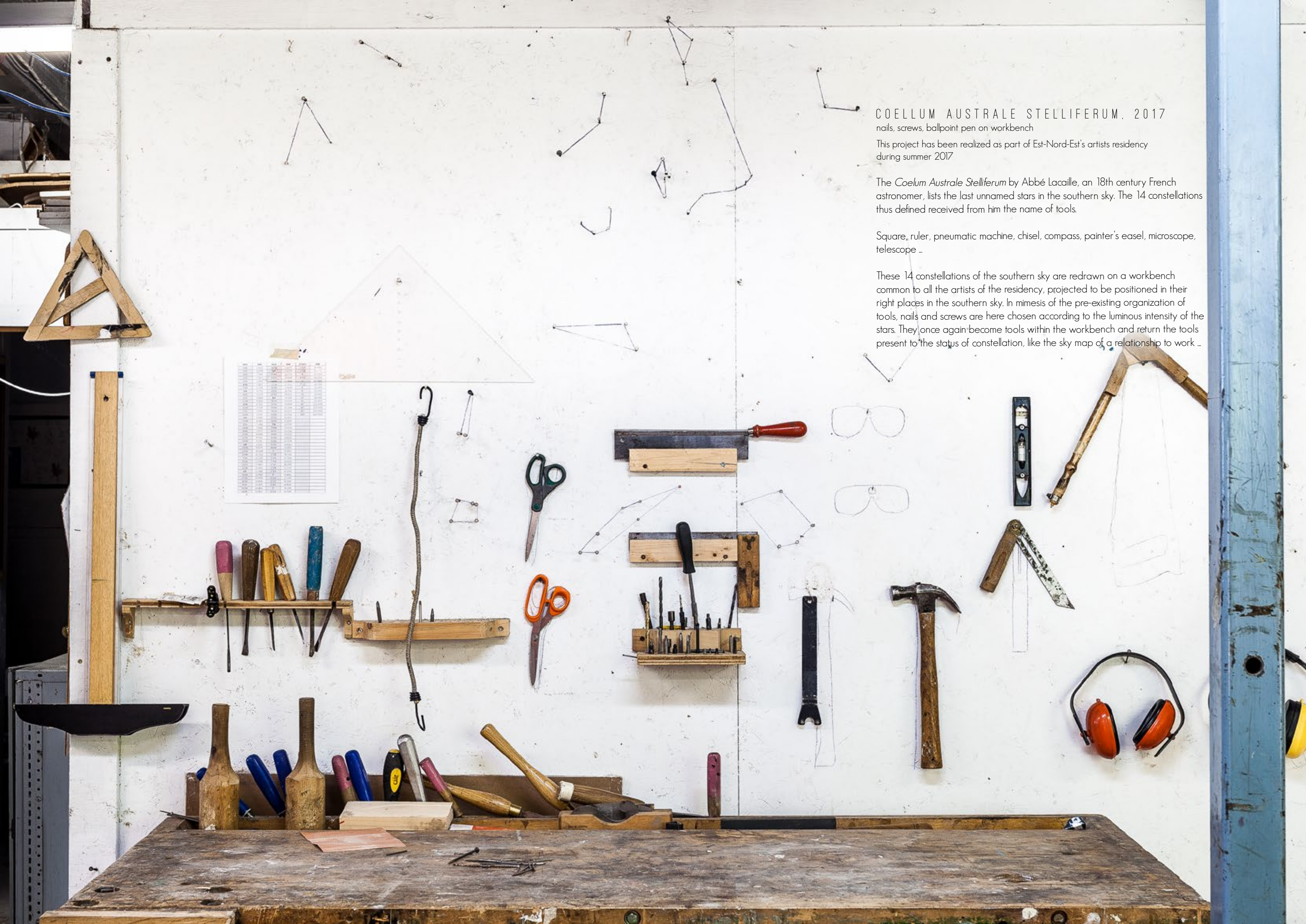
Far from a rapid recording therefore, too rapid of the world, his approach is part of a long measure. That of scientists. Or poets. In his series *De sa cellule à l'heure sans ombre le moment où je peux voir*, scientific and poetic thoughts are nourished. Starting from the principle that the eye and the camera all have an adjustable diaphragm that adapts to the lighting conditions, Jonas Delhaye has manufactured pinhole shelters in which the visitor is invited to enter, sort of rooms black bellows installed around tree trunks. You have to get in there, crawl, squat and stay there for a long time. It is pitch black at first, but as the eye becomes accustomed to the semi-darkness, on the viewer's body as well as on the ground, the image of the tree and its crown emerges.

These refuges, or even photographic observatories, demonstrate the need to share and bring to life ghostly images that may never have existed. Never have been seen. This is the whole point of his series *Étant donnée*, which consists in transforming a long corridor, obscured and the walls of which are covered with slides, into a pinhole camera. In this corridor, doors lead to bedrooms. In its rooms, windows open onto Vermeer landscapes. It is the keyhole that plays the role of shutter here in this contemporary camera obscura. The photographic image thus depends on the time it takes to remove the key from the lock for the light to burst and the image of the landscape to be projected. To make existing an invisible reality, a feat allowed by a form of loyalty at a certain cadence in the world, slow and gentle, serene and attentive. Which conditions, to paraphrase Walter Benjamin, the appearance of a distant one.

Lea Chauvel-Levy

\* The formation of the scientific mind, p.241, J. Vrin, 1970





## COELLUM AUSTRALE STELLIFERUM. 2017

nails, screws, ballpoint pen on workbench

This project has been realized as part of Est-Nord-Est's artists residency during summer 2017

The *Coelum Australe Stelliferum* by Abbé Lacaille, an 18th century French astronomer, lists the last unnamed stars in the southern sky. The 14 constellations thus defined received from him the name of tools.

Square, ruler, pneumatic machine, chisel, compass, painter's easel, microscope, telescope ...

These 14 constellations of the southern sky are redrawn on a workbench common to all the artists of the residency, projected to be positioned in their right places in the southern sky. In mimesis of the pre-existing organization of tools, nails and screws are here chosen according to the luminous intensity of the stars. They once again become tools within the workbench and return the tools present to the status of constellation, like the sky map of a relationship to work ...





## LE CYCLE. 2020

Video 11'06" loop

This work has been realized as part of *Yishu8's* art residency, Beijing, China

The pandemic has arrived, the streets are apparently too empty.  
I only experienced «normal» Beijing for ten days.

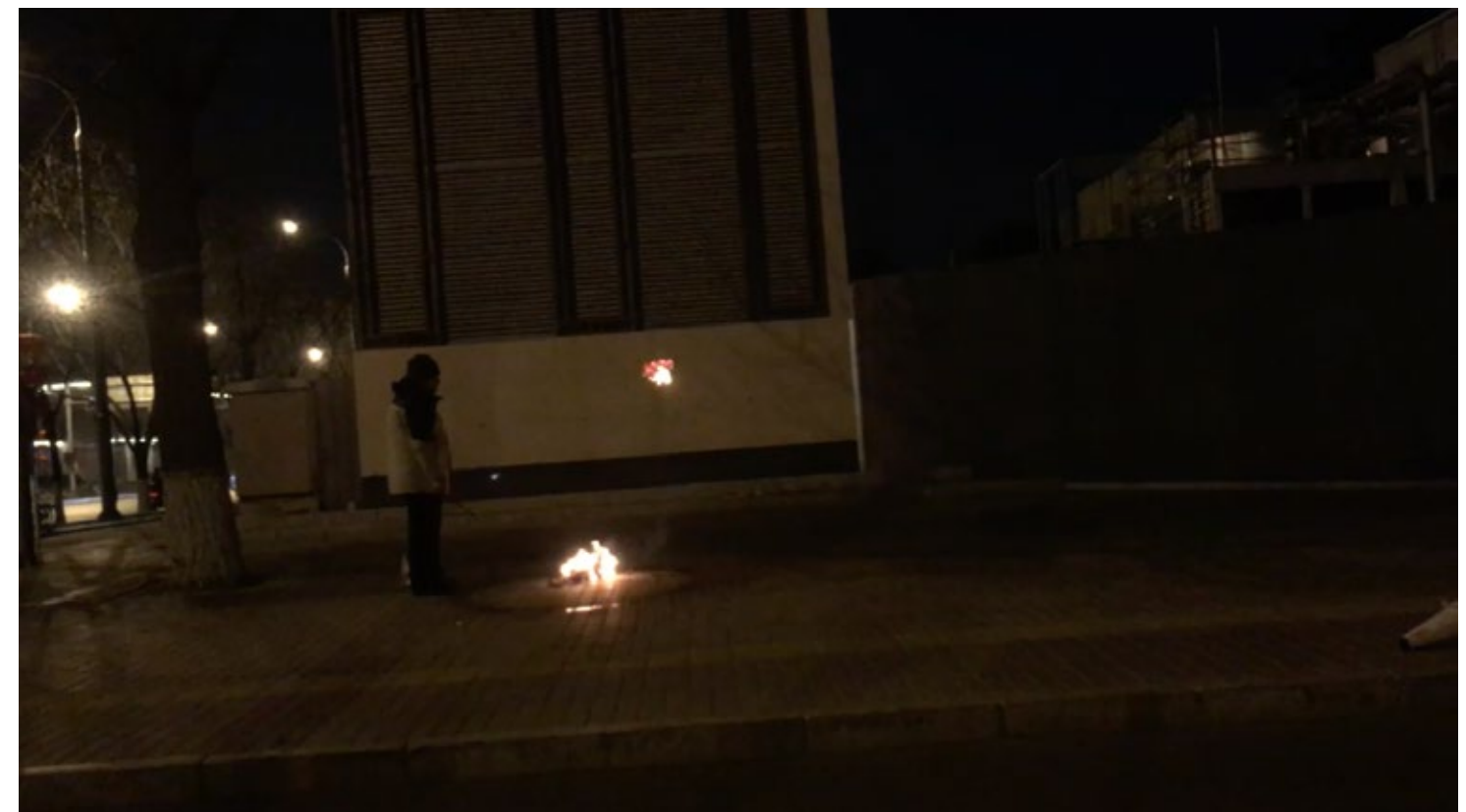
Then I was taken aback by these people immersed into introspective, repetitive practices, making movement in my opinion almost meditative, close to mantra. Through game objects (slingshot, whip, diabolo ...), martial practices, "well-being" or devotions, the sound most often rhythms these cyclical movements.

It started to make sense to me, this relation of time and movement where the relation is a subject in itself, not just the condition of the existence of the other two.

It's too shameless, sometimes impossible for me to capture this (I hate filming rather than watching). I still tried to film with the phone, often without even looking at the screen, for myself at first, for the record ... These small daily theaters are what I had most dear during this period to understand and enter into a new relationship to the time of the world.

<https://vimeo.com/452641744>

<https://vimeo.com/452641744>







## GRAVITER. 2020

Bamboo, bendable plywood, ball bearing, optical lens, 120 color silver film

This work has been realized as part of *Yishu8's* art residency, Beijing, China

Inspired by the introspective practices of certain residents of Beijing described in *The Cycle* art work, I saw there a notion of gravitation, people around objects like a star revolving around its star, in particular with the practice of the spinning top. They whip on a heavy top to spin it while physically moving around it to keep it in an imaginary central point ... These activities are most commonly done in parks.

I wanted to make a ternary link, of these practices with the stars, stars with parks (Temple of the sky, Temple of the Earth, Temple of the sun, Temple of the Moon), parks with the ancient astronomical observatory which brings them together semantically.

So I tried to build a camera that would allow me to take a photograph where time and movement are sewn together. This device is panoramic.

Passionate about the Stay in the Fuchun Mountains of Huang Gong Wang, I made this link with the Chinese print using a film called 120 format which looks like a reduced scale to the rolls on which the painters painted "panoramic" views of landscapes. These prints participate in a form of cultural rite where the scroll is deployed in stages and only in part only to uncover the image.

Like when we take a picture of stars with a long exposure time, their points of light become lines that revolve around the Polar. Here too the resulting image is imbued with this, as if posed on a star, we were watching Men turn. The image will be presented partly rolled up, similar to a traditional print.







GEZI (EN SUIVANT LES OISEAUX SIFFLEURS), 2020  
 Hulu (natural squash), cord, bamboo, Diameter 100cm

This work has been realized as part of Yishu8's art residency, Beijing, China

Hearing the song of whistling birds, I first believed in a species that I did not know before understanding over time that these birds were in fact pigeons whose breeders have put whistles on the backs of their birds wings.

I understood this by following them on my bike, nose in the air in the hutongs of Beijing. I accompanied the movement of the birds and, with the sun going down, the ellipse gradually narrowed down on a specific location: dovecotes, precarious architecture on the roofs of breeders' houses.

I decided to map these dovecotes based on my unexpected detours.

Inspired by the shape of these ancient whistles that have passed through history, I set out to build a sound sculpture made up of hundreds of Hulus (Chinese gourds).

From the mapping of the Beijing dovecotes, I envision a filmed performance, linking the different positions of the dovecotes around the city by making resonate the sound sculpture positioned behind the bicycle.

This practice of breeding ornamental pigeons as an art is gradually disappearing with architectural destruction and legislative standards. The practice is now tending to move away from the heart of the city and shift from the simple pleasure of the eyes and ears to lucrative distance competitions.

It's a form of homage to this pigeon art and how it made me discover the city differently. It is also a modest nod to everyday workers, to the unimaginable packages of their tricycles that roam the streets.





# LA NEIGE COMME FIL CONDUCTEUR. 2020

Ektachrome Super8 film, 25 m

This work has been realized as part of *Yishu8*'s art residency, Beijing, China

To go to China, I chose the train; to avoid taking the plane and with the will to allow time to act in accordance with the space crossed. Discovering such a different Culture by doing a good blind aerial was not an option for me. I gave myself time.

In this way, I seized the opportunity to reflect on this link, this something that crosses space and time in its relation to displacement.

So I transformed and hybridized a Brownieflash camera body with super8 film to take pictures from Moscow to Beijing. The Brownie Flash was the first inexpensive Kodak camera to democratize photography in the 1950s at the dawn of the consumer society prompted by the post-war boom and the start of paid holidays. The Super8 is almost its cinematic counterpart.

For me, today it is the notion of speed and immediacy that has changed the most our relationship to the world and to otherness. Since then, the cult of immediacy has evolved into an emergency base.

Here, the inversion of the cinematographic function of the super8 film to take single photographs is a way of questioning the notion of time. The photographic result is no longer the image as an illusion of movement on a fixed screen, but for the observer in action, the stages of a long temporality on a tenuous photographic thread.

The black between the still images remains that physical strangeness from which movement arises.





Taking film photos on the train, framing straight ahead so I discount the unity of the whole on super 8 film and removing too much subjectivity from the framing is :

To watch, hesitate, let go, regret, say to yourself "it was better before", do not trigger, watch, hesitate, press the trigger, find that now it is better, regret but not take another because it would be the "almost the same" nearby, put the camera back, tell yourself I'm enjoying it, look without taking, feel good, tell yourself that it could have made a beautiful image, see in the distance, throw yourself on the device, coming back to the window, too late, letting go, telling ourselves that life itself leaves us the possibility of forgetting, being silent, keeping to oneself, to take the device, wait, triggering later when it will be better, more opposite, more ... hidden by the trees, to think that it will never come back, to regret, to force oneself welcoming the passage, dropping this little ball in my stomach so that taking images leaves me alive all the same, conscious, to watch, get carried away, take two images in a row, say yourself "and then shit", recover, feel that it is a story of presence and failure, the reverse is there, secret, in me, and I like it.

Notebook extracts, *Transibérien*, January 2020





## LA VEILLEUSE. 2022

Wood (douglas), steal, leds, arduino,

This work was produced as part of a residency at the CIAP (Internationnal Center of Art and Landscape) of Vassivière in conjunction with the PNR Millevaches.

As part of the labeling of the Regional Natural Park of Millevache as an International Starry Sky Reserve, the invitation was to appropriate the issue of the night sky for a work that could shine on the territory.

A bat entering the white studio intimately has invited me to focus on the issue of light pollution generated by urban lighting and its impact on biodiversity and astronomy.

I decided to make a nomadic lamp post for a night owl surveyor. He plays with the tension of an archetypal and cytadine light that we can take with us to reveal the nocturnal landscape while questioning the expansion of these lights, often inappropriately, which makes apprehension of darkness inaccessible to our senses.

«The light of cities has replaced our access to the stars. »

Notebook excerpt, 2017, Saint-Jean Port Joli, Québec







## PROJECTION ASTRALE. 2019

Color photograms of blowing glass, 130 x 150 cm

This work has been realized as part of the European Center for Research and Training in Glass Arts (CERFAV) art residency, Vannes-le-Châtel

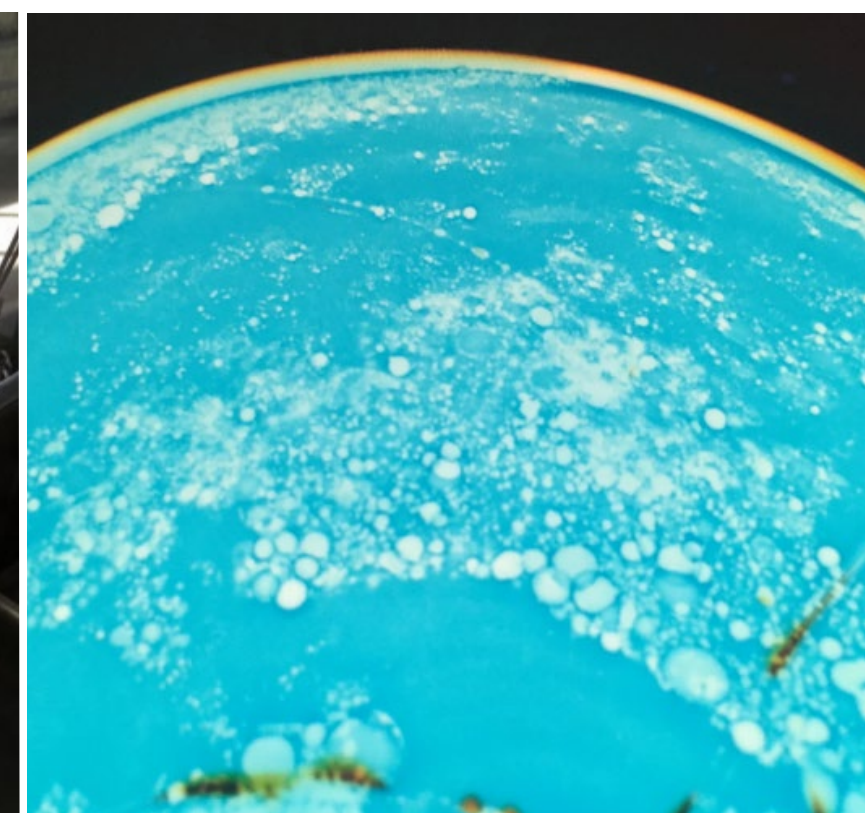
Initially considering stained glass as a means of producing photographic images, I began by making color photograms of fragments of glass. A photographic texture appeared that made me think of a stellar or planetary surface. From there, I pulled the thread and turned to making cives.

The technical process of the cive interests me: the idea of a sphere, symbolic here of the star, becomes a disc by centrifugal force, with a flattening of the pattern which is shifted and deformed slightly on the periphery. .

We find the notions of revolution, gravitation, of a body in fusion in its stone envelope, blinding light.

Jean-Pierre Mateus, master glassmaker and blowing trainer, gradually guided me to become independent in the production of cives. It was then a search for colors and materials, succeeding in projecting oneself in the image that would produce, accepting errors and distortions in order to touch something metaphorical.

Then comes the set of luminous imprints with these shapes placed on the silver photo paper (photogram in color negative), to finally project my studies as a novice glassmaker in a fantastic space where the stars are made of glass, highlighted by the enlarger ..







EXHIBITION VIEW  
*PAR DELA LES HORIZONS LES EVENEMENTS*, 2019, CERFAV, VANNES-LE-CHATEL





## VOYAGER, 2019

Blown glass, silver plating, «Les Fleurs du Mal» by Beaudelaire

This work has been realized as part of the European Center for Research and Training in Glass Arts (CERFAV) art residency, Vannes-le-Châtel

The title is ambivalent. In French, it is the verb of the discovery of elsewhere by displacement. In English, it is also and here above all a reference to space probes 1 and 2 of the NASA Voyager program which have become the most distant human-made objects from Earth.

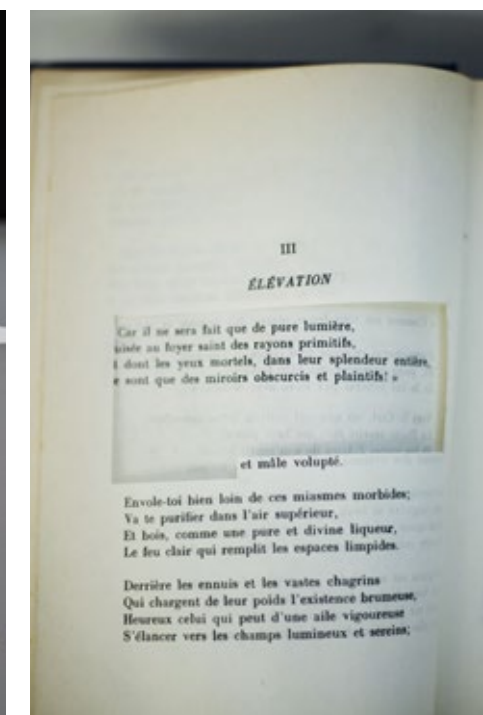
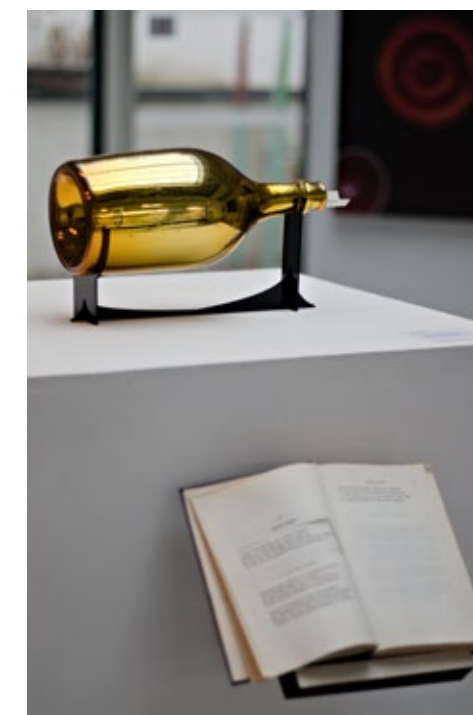
In preliminary reconnaissance, two probes had been sent in 1972 and 1973: Pioneer 10 and Pioneer 11 at their edges, the small aluminum and gold plate measuring 23 x 15 cm. On the surface, a pictorial message is engraved for possible extraterrestrial beings, giving information about the origin of the probes and the physical characteristics of the human form. Then in the two Voyager 1 and 2 probes, the more evolved form of a digital video disc is placed there. These discs compile a lot of information on Earth, Men, Sciences, Arts, Languages, with images and sound recordings.

Among these audio extracts, a French voice recites an extract from the poem Elevation by Charles Beaudelaire ...

I saw this story as a message to the sea, a bottle that we throw into the unknown, but also the memory of who we are and our technical know-how. A glass bottle was blown by the master glassmaker, amber yellow tinted in the mass and then silvered on the inside giving the shimmering effect of a gilding reminiscent of the Pioneer plaque. The famous pictogram is engraved on the surface.

I slipped inside the bottle a fragment cut from a book page: the part of Beaudelaire's poem that is archived on the NASA disk.

For me, it is also a way of paying homage to the master glassmaker, whose ancestral technical know-how is passed on to continue to exist.





[...]

*Au-dessus des étangs, au-dessus des vallées,  
Des montagnes, des bois, des nuages, des mers,  
Par delà le soleil, par delà les éthers,  
Par delà les confins des sphères étoilées,*

*Mon esprit, tu te meus avec agilité,  
Et, comme un bon nageur qui se pâme dans l'onde,  
Tu sillannes gaiement l'immensité profonde  
Avec une indicible [...]*

*Élévation, Charles Baudelaire in Les Fleurs du Mal.  
Excerpt from the sound recording archived on the Voyager Golden Record*

## UN PETIT PAS POUR L'HOMME (YUCCA FLAT), 2019

*Pâte de verre with uranium oxyd, 35 x 80 x 25 cm*

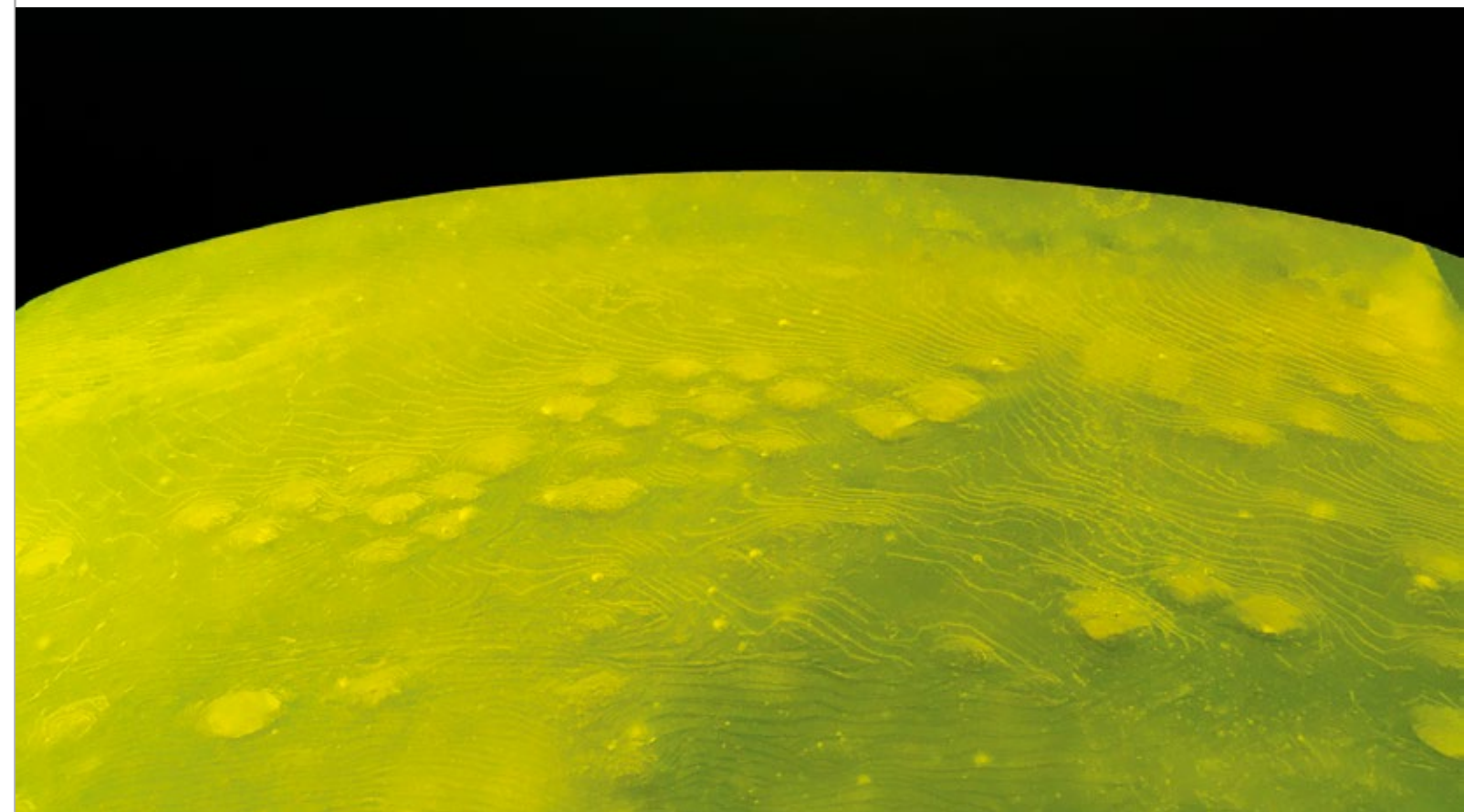
This work has been realized as part of the European Center for Research and Training in Glass Arts (CERFAV) art residency, Vannes-le-Châtel

*Yucca flat is the atomic test site in the Nevada desert in the United States. Thousands of craters give this space a lunar appearance. The heat released by the bombs at the time of the explosion is such that the sand of the desert has been vitrified. This radioactive green glass was called Trinitite from the name of the American military Trinity program which began in July 1945.*

*The glass chosen for this art work contains a small percentage of uranate (uranium oxide) used by glassmakers to give a yellow-green color to the glass, invoking uraline and approaching a lunar hue.*

*Historically, this tradition of uraline (uranium oxide glass) developed in Europe and the United States was stopped dead for a few years in America following the requisitioning of all uranium stocks for the development of its military programs.*

*The pâte de verre is bent to find the curvature introducing doubt, transposing the terrestrial topography into a planetary, lunar surface. This landscape is the ultimate example of man's ability to modify his own territory.*







## SONDE . 2017 - 2018

Balloon, helium, capsule, wire

At the window this morning, the sky is incredibly yellow.

On October 16, 2017, southerly winds driven by Hurricane Ophelia swept away sand particles from the Sahara and fumes from fires in Portugal.

I decide today to send two weather balloons. Attached to the end, a receptacle designed to collect and trap the sand present in the atmosphere. On the papers, the address of the next two exhibition sites to hope for a return of the capsule, to recover and know where the sand of the Sahara is going.



### message à la mer

Boîte de réception x



**Louis**

À moi

3 déc. (Il y a 3 jours)

bonjour M Delhayé

j'espère avoir trouvé la bonne personne!

ce matin , j'ai découvert un message sur

la plage de Surville (Manche)

celui-ci est parti de Plomeur le 16 octobre 2017(jour de mes 65 ans, un signe?)

malheureusement , le bain prolongé dans la mer a qq peu effacé le reste du message

surtout l'adresse qu'il comportait

Donc à tout hasard....

Bien à vous





## LE CIEL DE FIBONACCI. 2018

black and white silver paper, 1.2 x 6 m, inactinic red filter

This work has been realized as part of Collège des Bernardins 's art residency in Paris during the exhibition *DEVENIR*

During the residency, the exhibition is open and constantly changing as our work progresses.

The first step for me was to cover the windows of the sacristy of the Collège des Bernardins with colored filters. This red filter invokes the stained glass and immerses the entire space in inactinic light. The sacristy then becomes a photographic workspace and a protective box for the silver paper.

I wanted to think of photography as a relic, ephemeral, protected. The height of the sacristy is like a link between earth and sky. I then envisioned a photogram exposed to sunlight, evoking a sky.

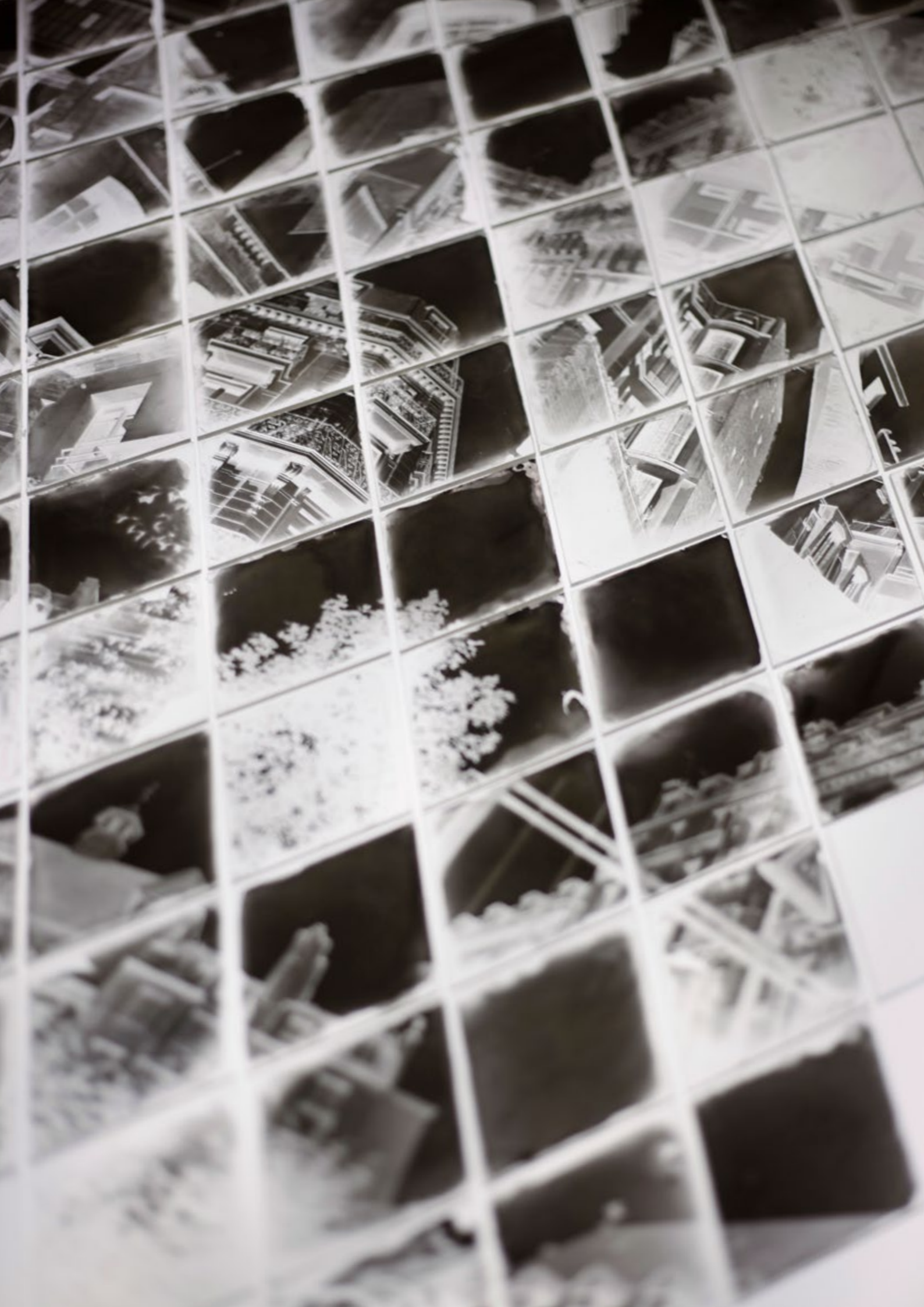
After the construction of a monumental device (inspired by a frame for the film plans of the old photographic chambers) to make the sky, I took out the receptacle containing this «relic» on the esplanade in the rays of the sun. sky is in fact a succession of exposure times on photographic paper. Undisclosed. It's like a PH paper stopped in its process.

I used the Fibonacci mathematical sequence for the different exposure times. Its units have been transposed in seconds, from a single second up to more than 3 hours. Installed on the wall facing the stained-glass windows, the photographic work is deployed vertically over 6 meters in height, alongside the ground and the vault of the sacristy.

By removing the inactinic filters at the end of the exposure, the ephemeral image gradually disappeared, eventually engulfing the entire gradient in monochrome.

An edition is in progress with the different skies resulting from mathematical sequences (The centered exagonal sky, The Euler sky, The Catalan sky ...)





## GRISAILLE. 2018

Ambrotype on glass, frosted glass, leds, bricks, 100 x 120 cm

This work has been realized as part of Collège des Bernardins's art residency in Paris during the exhibition *DEVENIR*

*Grisaille* is inspired by stained glass.

*Grisaille* is the name given to the technique used to color Cistercian stained glass windows, initially geometric shapes in shades of gray in light shades.

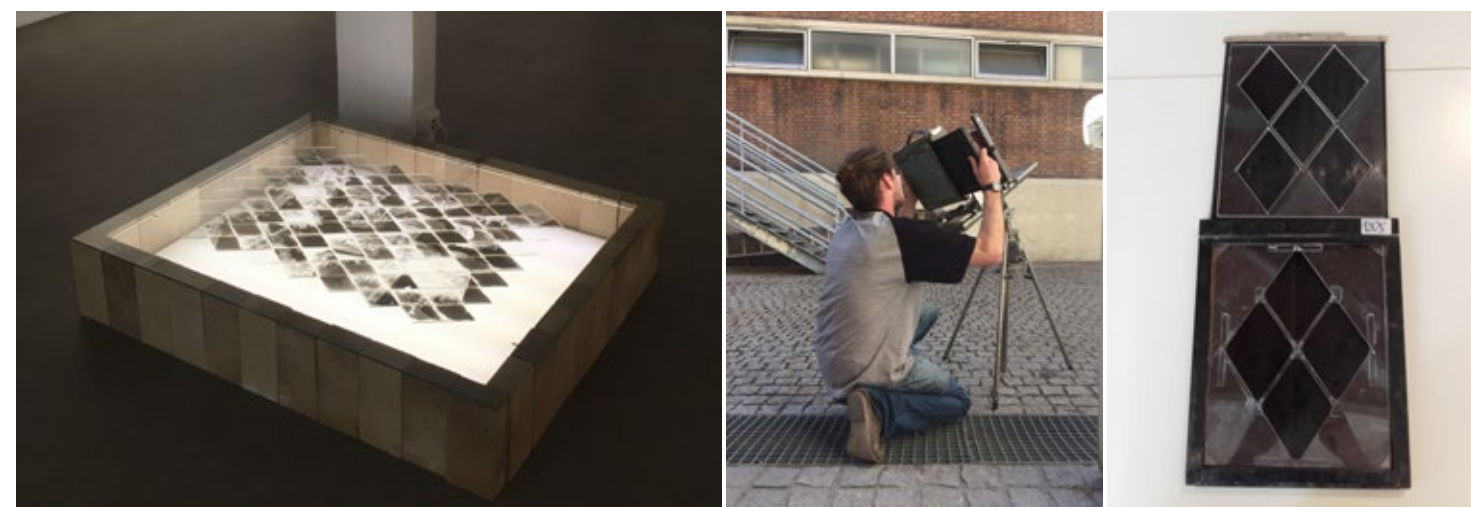
To achieve grayness at the time, stained glass artists used oxides, including silver nitrate, which affixed to glass and baked in, colored glasses from dark gray-brown to yellow.

Here, it is almost essentially the same materials that allow me to make this photographic stained glass window, the silver nitrate affixed to the glass makes it possible to sensitize the plate using the wet collodion technique.

The grayness also characterizing the cloudy sky, I decide in the rue de Poissy in Paris, around the Collège des Bernardins which hosts my ephemeral laboratory, to turn my photographic chamber towards the sky, thereby capturing in low-angle the architectures that rise.

I made a device that allowed me to adapt the frame of the 20x25 camera to accommodate glass diamonds. I can then choose the number of rhombuses, the composition of 2, 3, 4 or 5, and photograph on several shards at once.

I then decide to recompose the images together by nesting the diamonds. The images are composed and decomposed among themselves, continuing, creating the image of a fictitious and labyrinthine architectural landscape, backlit in a stone frame.







# LIQUIDAMBAR. 2014

colored silver paper, diameter 370 cm

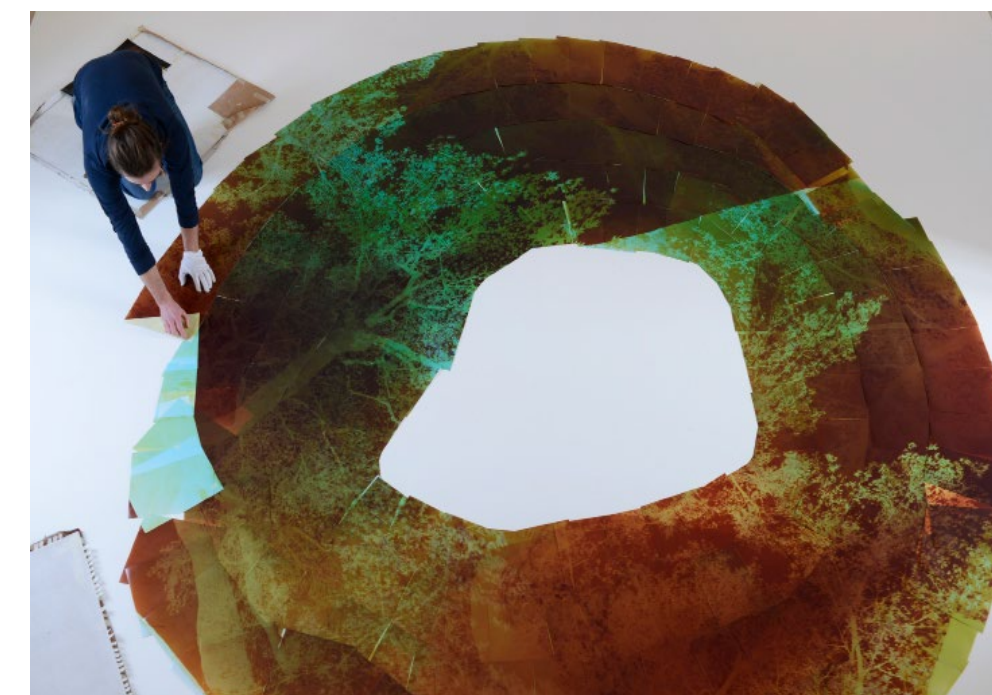
This work has been realized as part of Domaine de Kerguéhennec's art residency during the fall of 2012.

The photographic shelter (see cover) captures the leaves of the trees from below. For several hours in complete darkness, sheets of photosensitive paper are placed blind in concentric circles around the trunk, reminiscent of the circles of growth on a cut trunk. The image is printed in negative on color silver paper. Break times vary from 2 to 20 minutes.

The canvas is designed as a bellows, in starched folds, ensuring the modularity of the device according to the size of the trees chosen.

The central white is a reserve inducing the fullness of the abré. It thus invokes the constitution by the exterior of the wood in relation to its original fiber.

Inside, the experience of complete darkness, of time and of the projection of the image onto paper and onto my body, as a discovery at the moment of opening the holes of light was for me inherent to the production of the image. This is what I sought to share in the installation From his cell to the shadowless hour the moment when I can see, allow access and the possibility of apprehending the phenomenon, not only by the image but by experience.





GINKGO BILOBA. 2017  
colored silver paper, diameter 200 cm



Opposite:  
in-situ photographic device used for *Liquidambar*

Below :  
Left: photographic device used for *Columnae*  
Right: photographic device used for *Quercus*





*"The mind is powerless to recognize itself in the innumerable eddies formed in the open sea by wind and water; but if we place in the middle of these eddies a boat whose sails and rudder are arranged in such and such a way, we can make a list of the actions that they can make it undergo. All tools are thus, in a more or less perfect way, like instruments for defining hazard. »*

Simone Weil, *Reflections on the causes of freedom and social oppression*





## FOSSILES (KAOLIN), 2015

Ambrotype on porcelain, kaolin, variable dimensions (Hollow sphere diameter 10cm)

Using an ancient wet collodion photographic process, the interior of the hollow porcelain spheres is sensitized, and is used with the pinhole camera made for it. The photographs are taken in a quarry for extracting kaolin, a mineral essential to the making of porcelain.

It questioning the *gain* and *loss*, this tension, because it is necessary to break the object to apprehend the image, to fragment it or even to lose it completely.







## SYNTHESE . 2012 - 2017

Wood, letterpress lead, beeswax, oak leaves

Based on a short story from Jorge Luis Borges's collection *Aleph, The Writing of the god*.

This work has been realized as part of Domaine de Kerguéhennec's art residency during the fall of 2012.

Using a writing tablet constructed of wood, cords and beeswax, letterpress weights are used to deboss the oak leaves. All of Luis Borges' news is rewritten letter after letter, punctuated on the plant surface. Each letter also leaves its imprint in the thin layer of beeswax that covers the tablet. The whole story is potentially readable there, encoded by the random gesture of writing.

History turns in the wind before disappearing in the fall. The project questions the experience of language and invokes the character of the narrative, a prisoner seeking a secret formula inscribed at the heart of the things of the world.

Reiterated in 2017, a few leaves were taken to make a herbarium. Put to press within the short storybook in a cyclical motion, words infuse with words. Presented by considering the wall as a page of the book, the leaves are arranged on the wall in their place in the text. The apparent disorganization is actually the text minus the white space left for the missing text.







*"[...] he wrote on the first day of creation a magic sentence capable of warding off all these evils. He wrote it in such a way that it reached the most distant generations and that chance could not alter it. No one knows where he wrote it or with what letters, but we have no doubt that it remains somewhere, secret, and that an elected official one day will have to read it. I reflected as we found ourselves, as always at the end of time, and that my condition as the last priest of the god would perhaps give me the privilege of deciphering this writing.*

*The fact that the walls of a prison surrounded me did not preclude this hope. «*

Jorge Luis Borges, *The God's Handwriting* in *The Aleph*



## LES DANSEUSES. 2012

Video projection, 8'30"

This video has been realized as part of Domaine de Kerguéhennec 's art residency during the fall of 2012.

Vertical strings run right through the screen. They oscillate in a random choreography. Filmed during pruning, the movements of the ropes are the wave repercussions of the movement of climbers in the foliage of a century-old oak tree.

<https://vimeo.com/317510379>



*My camera's inability to capture what I see  
makes what I see the ability of my camera: set my images.*

*Notebook extracts*







## L'HERBIER DU PETIT POUCKET. 2017

Plaster and calcined plants, variable dimensions

This project has been realized as part of Est-Nord-Est's artists residency during summer 2017

By dint of losing myself when I left to make the *Woodpecking's* prints ...

In a Canadian wood, I ended up using Perrault's tale pragmatically as a real tracking system. I then placed the liquid plaster on the plants until I found my destination. On my return I found and harvested the plants and their white marbles.

Plaster is an absolutely inconsummable material. I therefore calcined the plants. All that remains are the white stones and the footprints, like a herbarium of displacement, small plant relics whose shape recalls the white pebbles of the tale.



## WOODPEACKING. 2017

Latex, variable dimensions, 35 pieces

This project has been realized as part of Est-Nord-Est's artists residency during summer 2017

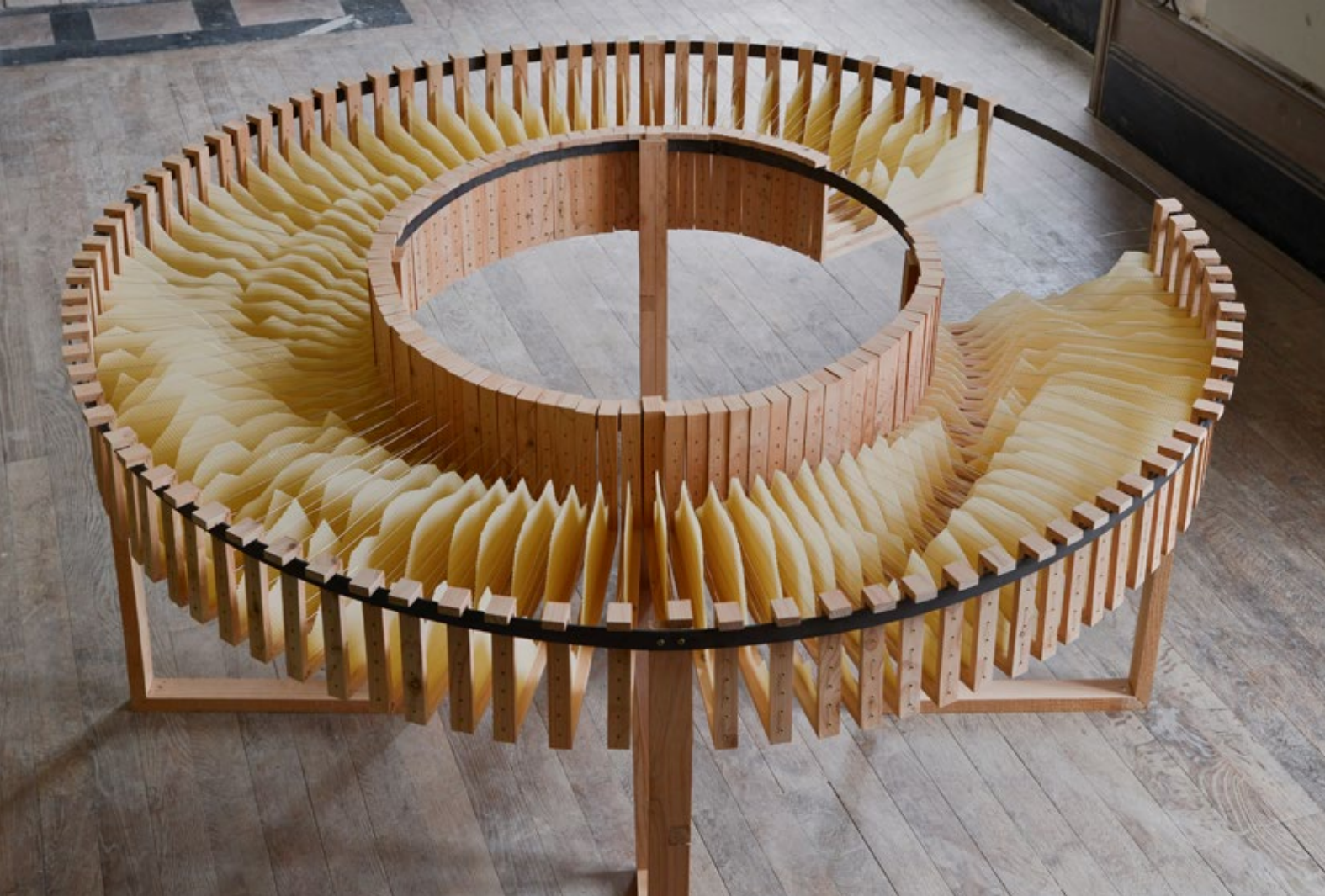
In Saint-Jean Port Joli, the city of Quebec which historically celebrates woodcarvers, I was fascinated by the cavities that the Woodpeckers or Woodpecker make in Thuja to feed and make their nests. For several weeks, I applied successive layers of latex to around forty holes in the wood.

The carefully removed latex forms become the form in full excavations. The latex keeps the color of the sap and some residue captured.

I collected the shavings from the ground, each resulting from a «sculptural gesture», a peck. They are the counterform, the residue of time spent building these hollow shapes.







## ATLAS. 2016

Atlas cedar, stainless steel wire, steel, embossed wax, bee swarm, glass, diameter 185cm

In the work Atlas, the relationship to the landscape is shared with the bees. The work calls for a protocol that will continue over several years. Atlas consists of a circular model, in beeswax sheets, accompanied by a beehive positioned directly in the territory.

The beeswax sheets are cross sections of the relief taken from topographic surveys, each successive frame of the installation finally shows the relief on a reduced scale of a real landscape, the one which encircles the hive and which corresponds to the medium bee foraging area (approx 3.5km radius).

In the installation, ten frames are extracted to be installed in the glazed beehive, like a portion of the landscape left to the swarm. From then on, the bees can modulate the geography of the model during the year, continue and redefine the initial landscape by building their new wax. The frames become construction supports which can then reintegrate their places within the model while the following portion replaces it in the hive, like a mise en abyme of the bee which walks, builds and models the territory, imperceptibly.

I withdraw from the system put in place in order to let it go, let it undo, to accompany. The hive then becomes the device where the images appear, the bees continuing their instinctive work. The installation becomes the collection of his images, like a slide carousel, which marks the time of creation of the landscape.

<https://vimeo.com/256984628>





# ETANT DONNÉE. 2017

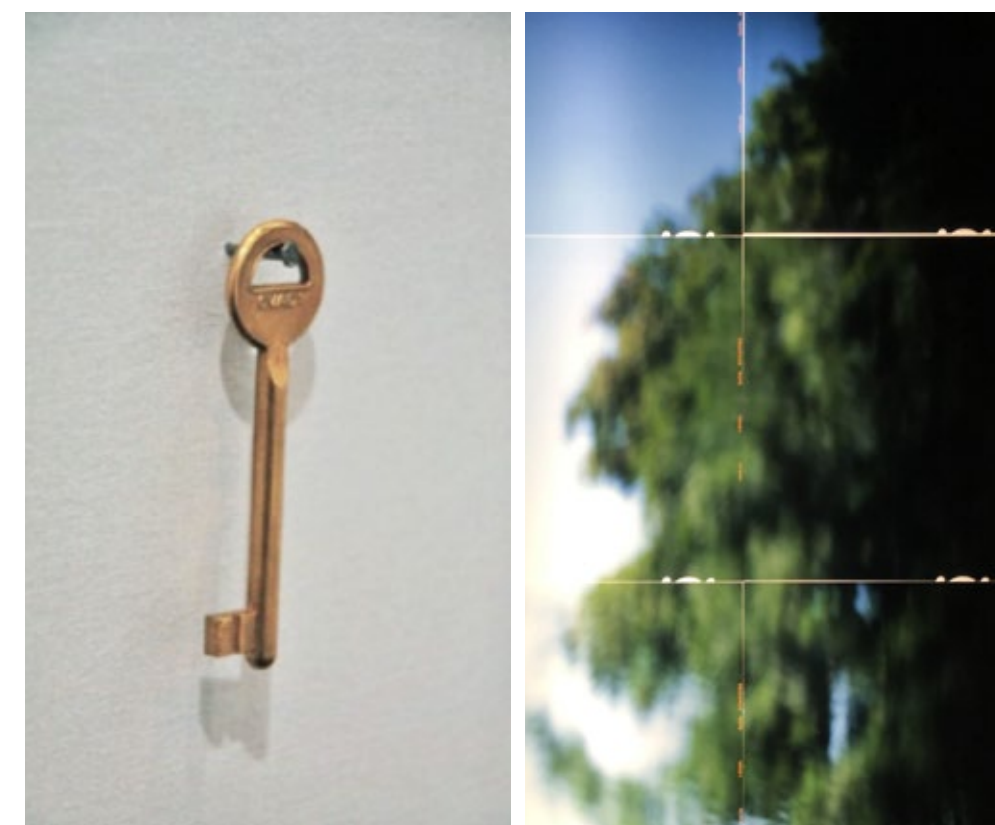
4x5 inch slides, frosted glass, wood, light, 60x90 cm / 30x70 cm / 30x60 cm

This work has been realized as part of Domaine de Kerguéhennec 's art residency during the fall of 2012.

Composed of backlit slide film shots, these images originate from bedroom doors, the light passing through the lock therefore projecting the photographic image. These images are collected on photosensitive surfaces on the wall of the darkened corridor. Behind the door, on the picture, the interior of an inhabited room and its window on the landscape.

They invoke for me a reverie such as Bachelard can define it in *The poetics of space*: «The house looks through the keyhole», a nod to Vermeer's painting, a delicate voyeurism, back the evocation by the title of the work of Duchamps.

This is an analogy between the living room and the dark room. In a *mise en abyme*, the grid of film shots evokes window panes and stained glass as much as the markings on the frosted glass of the photographic chambers.







*«The function of living is the link between full and empty.  
A living being fills an empty refuge.  
And the images live. »*

Gaston Bachelard, *The poetics of space*



SCELLER. 2016

ambrotype on glass fragments of welding helmet, 9x11 cm

The facade of a former squat is photographed in the chamber on the reconstituted glass of a welding helmet. The wet collodion process (ambrotype) allows a direct positive image to be obtained.

Initially seeking to salvage a broken window from a squat sealed by the authorities to make an ambrotype, I found in all the debris in front of the building small, unknown black glass fragments. The reconstitution of the format appeared almost equal to a 4x5 inch.

The clues to the story (black glass turning green in transparency / debris of welding rods present on site) allowed the identification of the black glass as coming from the protective helmet of the welder who sealed the door with the welded metal plate on the spot.

Collodion is a gelatin formed from 90% ether alloyed in silver nitrate photography. It was Alfred Nobel cutting his finger and applying it to the wound who discovered the special quality of collodion for healing wounds. In weaponry it is called nitrocellulose and is used to make bombs. Here, the collodion symbolically invokes these stories.







Pinhole camera, final shape

# CHAMP DE TIR. 2011-2013

Pinhole camera 50 x 35 x 35 cm, diving bones, fragments of bushes, fragments of targets, 4x5 inch slides.

The fragments (shells, target, bones ...), collected on a shooting range, which the explosion transformed into materials, become the elements used for the construction of the camera.

The pinhole camera is no longer just a tool for producing the image, but through its mode of production and the fragments used, becomes a form of materialization of space. In a mise en abyme, he photographs the surveyed military space, collection site, military infrastructure (targets, flight guides, blockhouses, etc.). The internal structure of the bone apparatus is found projected as a photogram on the slide film plane, almost radiographic.



Construction stage







## AUTOVIA . 2012

Pinhole 45 x 30 x 30 cm: iron rods, wire, tarpaulin, bolt, copper, plastic insulation, tube, bitumen, yellow lines, gravel ... 4x5 inch slides.

This project has been realized as part of Saumede art residency (spain)

The camera is built from material gleaned from the construction site of the motorway under construction.

Walk along the motorway under construction between Gijon and Celanova, meeting the «inhabitants of the lower side». Decenter the gaze from linear perspective to show the houses which are, following the events, at the edge of the cliff; praise for slowness.







## G O L E M . 2 0 1 9

Short film made with the CM1 class of the Malala Yousafzai school in Aubervilliers (France), as part of the *Culture(s) de Demain* program initiated and financed by ADAGP, implemented by LE BAL / La Fabrique du Regard.

The collection of elements carried out in the surroundings of the school by the children (fragments, debris, plants, waste, etc.) symbolically becomes the portrait of the city, witness to their neighborhood in full transformation... By conglomerating, it takes the form of a sphere pushed by the children, which grows, charges and evolves as it moves, gradually involving collective action.

The soundtrack is the list of these fragments gleaned in situ and its metamorphosis into the imaginary. Rhythmed with several "I see", it defines two things, both a look at the present and projected onto the future. An invocation of P  rec's "I remember". The musical score is constructed as a suite of discreet harmonics which becomes more present the moment the projection of a dream city becomes more intense.

It is a way of evoking the Sisyphus 's myth, this happy Sisyphus, imagining the praxis of myth as a way of knowing the world and ourselves, through attention to detail. Like a Golem, a metaphor of a material that comes to life, it also means assuming our position in the evolution of reality, the poetic and ecological impact on what surrounds us.

<https://vimeo.com/342947348>







## TOPOMETRE. 2011

Video diptyque loop

Collaboration with Guillaume Lepoix

<https://vimeo.com/144170134>

By inscribing the body in the insular space of Ouessant, underline the topography of the land from precarious elements recovered at random during the stroll by materializing the strength of the elements.

It is a question of forces, of efforts that induce different postures, the video questioning the central notion of mimesis mimesis of the rope with the configuration of the terrain, of the two stages of site experiences, evoked by the video diptych.

## APLOMB. 2011

videoprojection loop

Collaboration with Guillaume Lepoix

Inspired by the figurehead, waiting, leaning over the edge of the cliff, balancing in the void and high winds.

<https://vimeo.com/363901567>







## AFFÛT . 2013

Bois, polystyrène extrudé, grillage, offset, végétaux,  
papier polaroid, Diamètre 150 x 120 cm

This project has been realized as part of Mont-Saint Michel bay residency supported by  
*Le Bon Accueil*

*Affût* is inspired by ornithological observatories and hunter's blinds. The project plays on the ambiguity intrinsic to the device, between hunting and photography.

Here, the camera is transformed into a vegetal, transient and floating habitat. Pinhole boxes are embedded in the walls and capture polaroid images during the excursion.

Inside in snorkeling gear, stealthily, the stalking is a patient observation in the heart of the Sougeal marsh and looks at the ethological interest of the site (nesting of migratory birds, pike reproduction, seasonal grazing)







## LA CONFERENCE DES OISEAUX. 2011

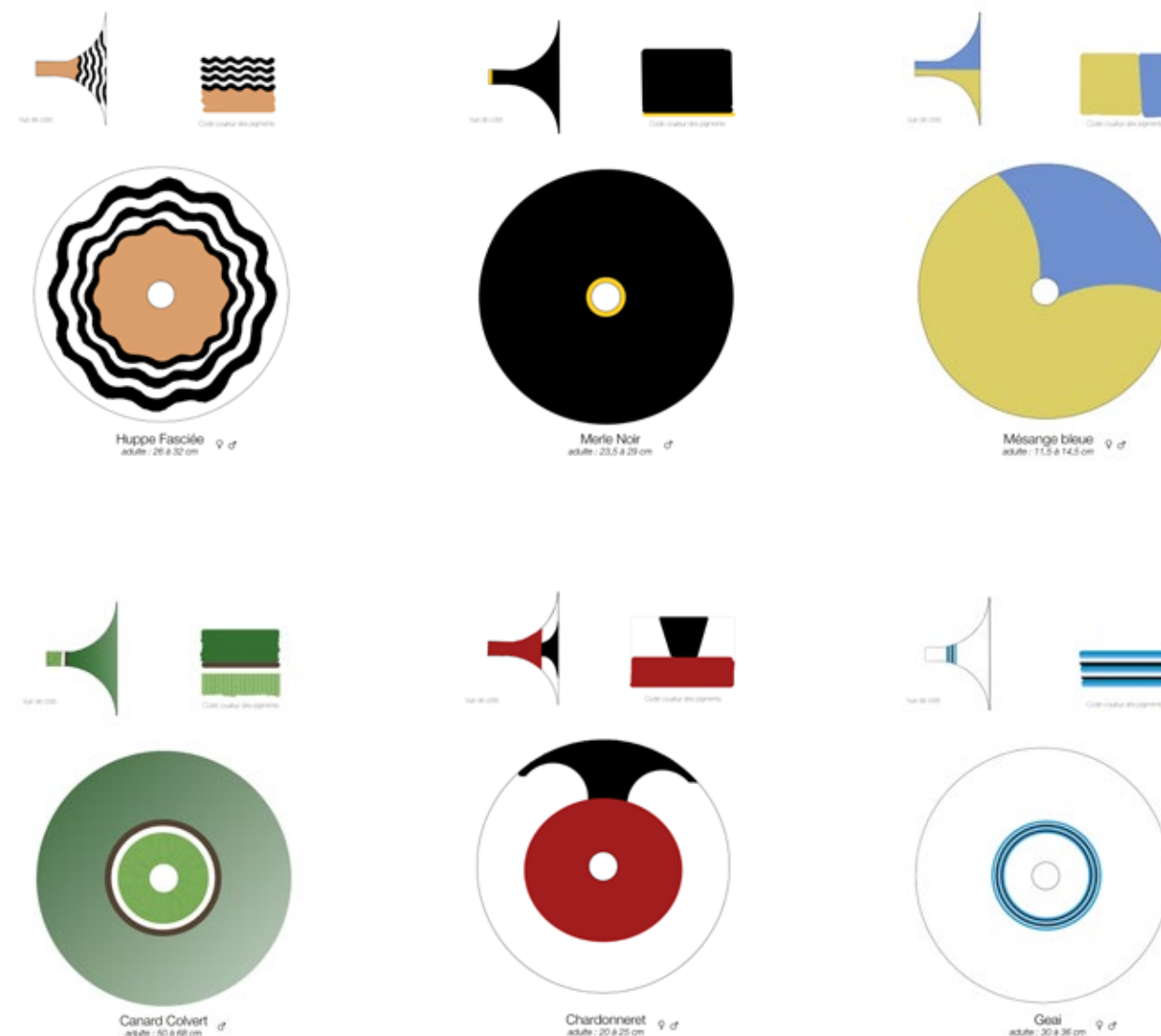
Blown glass, pigments, bird calls, variable dimensions

This project has been realized as part of a Centre International d'Art Verrier de Meisenthal workshop

The blown glass pavilions placed in-situ become calls for birds that operate independently with the wind. The wind blows through the pavilion and resonates the instrument adapted to the mouthpiece. A pigmentary color code was established according to the plumages.

(Mallard, European Goldfinch, Eurasian Jay, Hoopoe, Blackbird, Blue Tit)

This project is inspired by the text of Farid al din Attar, The Conference of the Birds Sufi tale featuring a group of birds guided by the Hoopoe, going in search of the Simorgh.





# QUO INCIDENCES. 2008 / 2018

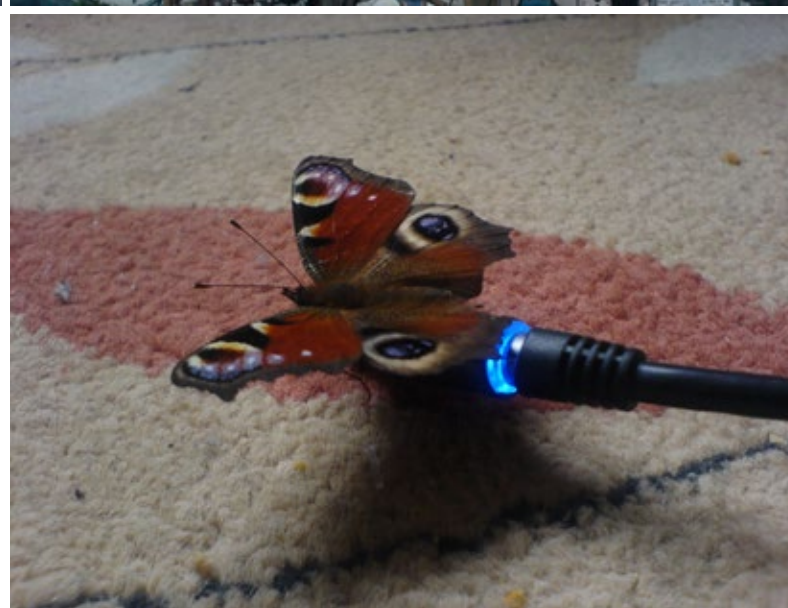
35 photographys and textes, 14 x 10,5 cm

This work represents for me a daily laboratory of notes and transcripts from precarious tool (cell phone). Coincidences induce both the notions of fortuity and reciprocal incidences; two situations are linked, and for a moment form a third poetic image.



"Stop staring at her like this, you're gonna worn her out..."

Venice



In the hall where the rifles, the canons, mortars, firecrackers, machine guns, revolvers, submachine guns, grenade, aviation darts incendiary bombs are presented ; the attendant indefatigably repeats :

"Please, no flash"

Army museum, Paris

# COMME DANS UN MOULIN. 2010

Microphone, speakers, computer

The streams of air captured in the interstices of the windows of the mill are recorded and broadcast live upstairs, under a dome, in a game between real sounds and broadcast sounds. A loop is formed (the diffused sound recaptured by the lower microphones) and gradually turns the sound of the wind into feedback. At a certain sound level, everything stops and starts again from zero.

« In the realm of the imagination, it is not impossible that the mill will turn the winds »

Gaston Bachelard, *Air and Dreams*



<https://vimeo.com/10811907/>



## EX VOTO. 2009

#1 Videoprojection loop, 6'40" sauce pan, electric hob, wax.

#2 Wax, candles, mirror, steel

- #1 In the saucepan placed on an electric hob, a three-masted ship wrecked. We find in the exhibition space, like a sort of contemporary vanity, the video of the cast iron and the faulty pan.

<https://vimeo.com/365954121>



- #2 The candles in horizontal equilibrium take an autonomous movement under the action of fire and draw a moving and luminous line in front of a paraffin boat powered by strings.

<https://vimeo.com/45334374>



## PHOTOGRAPHIC CREDITS :

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## INDIVIDUAL EXHIBITIONS

2023	<i>La vertu d'un détour</i> , Yishu8, Beijing (Chine)
2022	<i>La Dérivante</i> , Duo show, Exporama / Le Phakt, Rennes <i>En suivant les oiseaux siffleurs</i> , Chez Tante Martine, Paris
2019	<i>Par delà, les horizons, les événements</i> , CERFAV, Vannes-le-châtel
2018	<i>En marge des jours</i> , Galerie Maubert, Paris <i>D'où l'ombre se confie</i> , Galerie du Faouedic, Lorient
2016	<i>1...2...3...Soleil</i> , Duo Show, Galerie Maubert, Paris
2014	<i>Cart restitution impact</i> , LEVD, Lyon. <i>Ne vois-tu rien venir ?</i> Collège Mathurin Martin, Baud,
2013	<i>Chant XII</i> , Le Bon Accueil, Rennes. <i>Affût</i> , Maison des Polders, Roz-sur-couesnon.

## COLLECTIVE EXHIBITIONS (SELECTION)

2023	Musée de l'université de Qinghua, Beijing (Chine)
2022	Galerie du Dourven, Trédrez-Locquémeau
2021	Sillon, itinéraire Art Drôme <i>Les nuits des forêts</i> , COAL, Fontainebleau Domaine de Kerguéhennec, Bignan
2019	<i>Golem</i> , Le BAL / La Fabrique du Regard, projection à la FÉMIS, Paris <i>Golem</i> , Le BAL / La Fabrique du Regard, projection au 104, Paris
2018	<i>Paris Photo, Mental Landscape</i> , Grand Palais, Paris Biennale de l'image tangible, Paris <i>Devenir</i> , Collège des Bernardins, Paris
2017	<i>Art Paris</i> , Grand Palais, Paris <i>Lieux Mouvants</i> , Château de Trégarentec, Mellionec
2016	<i>Imaginaires géographiques</i> , Atelier d'Estienne, Pont-Scorff <i>Reitir</i> , Siglufjörður, (Islande)
2015	<i>YIA #5</i> , Le Carreau du Temple, Paris <i>Nuit Blanche Mayenne 2015</i> , on Mathias Courtet's invitation <i>La Chapelle Fifteen</i> , Chapelle des Calvairiennes, Mayenne
2014	<i>Figure(s) et paysage(s)</i> , Domaine de Kerguéhennec, Bignan. <i>Circulation</i> , Galerie Maubert, Paris. <i>(CH)Arpenteur</i> , Chapelle du Saint-Esprit, Auray. <i>Love screen pop corn session #1</i> , La fabulerie, Marseille.
2013	<i>Millefeuilles</i> , Galerie Hélène Bailly, Paris. <i>Internationale Junge Kunst</i> , Kunsthalle Herrenhof, Neustadt (Allemagne). <i>Jardins sensibles - jardins secrets</i> , Château de la Roche Jagu, Ploëzal <i>Intercambiarte</i> , Galerie de l'EESAB, Lorient .
2012	<i>Intercambiarte</i> , Galerie Olivier Debré de l'Alliance française, Medellin (Colombie). <i>Ce que les chèvres n'ont pas encore mangé</i> , La Ville en bois, Nantes. <i>Mulhouse 012</i> , Biennale des Jeunes Créateurs <i>V.R.A.C. L'Écurie</i> , Saint-Jean Brévelay. <i>Verres</i> , Galerie Mica, Rennes <i>Pièces de verre</i> , Galerie du Faouedic, Lorient <i>Mémoire de verre</i> , Le Quartier, Quimper.
2011	<i>Flipbook</i> , Festival Européen du Film Court, Brest. <i>Paysage et mégalithes</i> , Centre des Monuments Nationaux, Locmariaquer. <i>Multiprises</i> , graduates exhibition of the École Supérieure d'Art de Lorient.

## ART RESIDENCY / COLLABORATIONS

2021/22	Centre International d'Art & du Paysage, Ile de Vassivière
2020	Yishu8, Beijing, (Chine)
2019	Domaine de Kerguéhennec, collège Romain Rolland, Pontivy <i>Glass Tech Hack</i> , Boda Glassbruck (Suède) Le BAL, La Fabrique du regard, Paris. <i>Golem</i> 's Short film realisation ( <a href="https://vimeo.com/342947348">https://vimeo.com/342947348</a> ) CERFAV, Centre Européen de Recherche et Formation aux Arts Verriers, Vannes-le-Châtel
2018	<i>Devenir</i> , Collège des Bernardins, Paris
2017	<i>Est-Nord-Est</i> , Saint-Jean Port Joli (Québec)
2016	<i>Reitir</i> , experimental cross-disciplinary workshop, Siglufjörður, (Islande)
2015	École d'Art - Centre d'art Chapelle des Calvairienne, Mayenne.
2014	<i>L'art dans les chapelles</i> - collège Mathurin Martin, Baud.
2013	Communauté de communes Baie du Mont St-Michel. école primaire Pleine fougères.
2012	Domaine de Kerguéhennec, Bignan. Saumede, Celanova (Espagne).
2010	<i>Orphelins</i> (R-Maria Rilke) Cie Wintereise, Création Cartoucherie de Vincenne, Paris. <i>Alladine et Palomides</i> (Maeterlinck), Cie Wintereise, Cloître des Capucins, Rochefort.

## ART PRIZE / ACQUISITION / GRANT

2019	Laureat, <i>Yishu8 Artprize</i>
2015	Finalist, <i>Prix Découverte</i> , Palais de Tokyo, Paris Laureat <i>Le chassis</i> , YIA #5, Le carreau du temple, Paris
2013	Acquisition, Fond Départemental d'Art Contemporain, Côtes d'Armor
2012	DRAC Bretagne, Aide individuelle à l'installation

## FORMATION

2011	DNSEP (Félicitations du Jury), EESA Bretagne site de Lorient
2009	DNAP (Félicitations du Jury), EESA Bretagne site de Lorient

## BIBLIOGRAPHY / PAPER (SELECTION)

2022	<i>Une poétique du résidu</i> , Rodolphe Olcèse, Colloque International "Art et Anthropocène", Université Jean Monet Saint-Étienne
2020	Art Press N° 477-478, Gestes d'écritures, Sally Bonn
2019	<i>Par dela les horizons, les événements</i> , catalogue d'exposition (CERFAV)
2018	Ciel Variable N° 112, Paris Photo, Un jeu de mémoire Claudia Polledri
2018	Artissime # 18, Dans l'intimité du paysage, Texte de Sylvie Fontaine
2014	Revue Semaine n°363, texte de Pierre Wat



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