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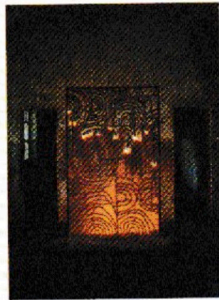
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Hiver 2022-2023



an oeuvre that allows us to marvel at our own insignificance: 'In the sunset I see every day from my home, or when I encounter a kind of light that can only be seen in that moment.' – EC

*'Wax is a material that can be infinitely recycled, and it also has healing and protective powers'*



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## JULIETTE MINCHIN

(FRANCE, b. 1992)

The great forces that govern our lives – birth and pain, presence and absence, the cycle of life and its finitude, the passage of time and the transience of life – are the major themes in the oeuvre of French artist Juliette Minchin. She works with organic materials such as plaster, earth and wax, stimulating the senses of taste, hearing and smell in order to enhance the experience of her work. For instance, in her work *La veillée au candérou* (2019), a metal cube with geometrical patterns on the surface is slowly revealed when its skin of wax is melted away by candles, referencing the rituals of various cultures in which the journey from life to death is guided by burning candles.

In this work, Minchin makes the viewer pause to silently contemplate this passage. 'I've always been intrigued by mysteries, by things that aren't quite ex-

plained', Minchin explained to curator Lena Peyrard, who interviewed her last year. 'The rites, the superstitions that arise from the need to protect oneself – from death for example – the gestures or forms produced for homage have always inspired me. They become starting points for creation. In the rites, there is a form of collective unconscious. The same custom has been used in different places around the world for centuries. I am interested precisely in these archetypes that we find in different cultures and regions. This is the reason why I work with wax, and why my first work evoked a candle. There is nothing more universal than a candle.' – TP

A STUDIO OF ONE'S OWN



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Jiffette Minchin  
in her studio, 2022