**Olivier Grossetête**

Olivier Grossetête is a visual artist who lives and works in Marseille. He built his work around the recovery and diversion: cartons, minutes, administrative refusal letters; Playing with words, shapes, weight, volume and materials, it tries to render these elements in the universe of fiction and dreams. With poetry, he rises from the monumental installation in the boxes at meticulous collage minutes.

The work of Olivier Grossetête tries to live the dream and poetry in everyday life. Using the game with a false naivety, he confronts himself in a given context to come interrogate laws (physical and social) that govern us. Whether with monumental buildings in cardboxes collective energy around them or small collages, Olivier Grossetête trying to reverse the balance of forces that bind us to the world (at least symbolically) and questioning the value of our trade and things .... ….A collective performance…..

The specific constructions in cardboxes are given to the people to build together a utopian architecture ... a childhood dream .... a collective performance.

The public is invited to assemble empty cardboard boxesto build a building without cranes or machines using only human power, everybody is welcome! Ephemeral by nature, the end is also a festive moment and joy ..

**Presentation of constructions**

An appointment with the population to build together a unique and ephemeral architecture. These constructions created specifically for each location are given appointments to the people to build together a utopian architecture ... a childhood dream .... a collective performance. The public is invited to assemble boxes of empty boxes to build a building without cranes or machine only with human power and man's arm. Ephemeral nature like any living organism, an end bit have meaning, the sense of time given to it. All age groups, unlimited tonnage, the more the better

Time between 6 and 8 hours

**The workshops**

A place to meet and exchange that emphasizes diversity: adults, children, disabled, elderly ... Together we will discuss: Architectural concepts: how a roof? a vault ... Artistic concepts: the artistic process, turn his dream into creation ... Recreate link together in sharing we are stronger, we go further ... and we can raise a Monumental Building that measures between 15 and 25 meters high and weighs over 1 Tonne

**Monumental Construction Participatory Olivier Grossetête**

I think all art work is based on a "serious" reflection on our world and our society and mine, even if reference to the game (construction), child and hope to build together is not immune to this rule. It is based on a reflection on the symbolism of the architecture (kind of packaging of those it must represent) and the need of giving and generosity in our social relations. My work comes to federate a wide audience, both in the age of social media on the simple idea of building together a picture of a building across the architecture. It is a way to confront the imagination, dreams and utopia to reality and vice versa.

The construction of these buildings cardboard is first a joke to which children and adults participate with the same enthusiasm. An adventure "to fake" the first page starts with these piles of cardboard that some are quick to get in shape while others take time to tame. Then comes the stage of assembly of the elements, a kind of collective game orchestrated by the artist; RPG where it is not unusual to see the Caesars, or a few of Ramses Néfertitis. Once the tallest building is the lull. The onlooker stopped by the barge, sometimes in the shadow of this new monument near which some arise, sit, watch and dream. Most patients will see the last page. That of the end of history. One where a building before falters fall in a moment of explosion to which all contribute. And finally, those cartons shaped, that become heaps, almost ashes.

**How did you start working with cardboard boxes?**

In my artwork I always liked change the meaning of materials and / or situations. My first building cardboard in 2002, was to add towers in boxes on a city hall. One way to grab me the image of power with a material considered derisory and rejected in industrial quantities

**Deconstruction**

The deconstruction avoids the fetishization of the object or the result ... And that puts even more emphasis on the creative process itself. What is amusing in creation is to put all his intelligence, his energy and expertise to lead a project. When this is done, the important thing is to start again (so the next project) and not the ephemeral satisfaction with the outcome.

**But where we are these sensations?**

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**From childhood?**

A trip in childhood could be the first impression that comes from the work of Olivier Grossetête. This is also where everyone agrees that it often. A first of unanimity in some ways. You will see ... in fact, you'll see the smiles on the lips form at the discretion of the works. You may feel the impression of nonchalance, a joke, a joke before this suspension bridge, cut in front of this town or these enlightened butterflies. Just maybe you'll aback by the polymorphic nature of this work. Nothing puts in the way of an apparent link between all these works. A big kid when this artist? A kid, work disjointed as can be that of a little blond head from one thing to another without for the adult who attends the scene there is continuity. If this is your impression is that you are only the first page of the journey proposed by this artist.

**Game?**

The second may be the conscience of the link in this work, which appears in the conscience barge. Obvious moves. The evidence that this is the game that is law here. This artist is actually not a big kid, he is a player. he plays. He plays with words, he plays with shapes, with volumes and materials, he cut and cut, fold, glue, shape, form and deform, appoints and denominates, pluck, assembles and composes. The reconstitution of movie scenes with a paper boat is exemplary of these games. The game is the main idea, the axis, the concept could be if there was concept in the work of Olivier

Grossetête. But no concept here ... the concept is only a means to simply enter a float too complex. However, in this work the real need not be entered. The actual remains complex here. It is not simplified. It is "just" put in another form. From a joker playing nimbly with reality then it would?

**In a joke then?**

Maybe, maybe if you do indeed perceive that the word games. A chicken cutaway contraventions of work put on paper, leaves almond fines or a moon that can help to lift. A prankster? Perhaps, if they are group games that challenge you, as these monumental constructions of "situationist moment" when playing these dozens of people raising a cardboard building. A prankster? Perhaps, if the weight seems to be avoided and as erased by a balloon, a suspension bridge or a person sitting ... in the air. Finally, a joker in no doubt, if the act of creation has to be a test, if suffering must accompany the artist or the work of maker must be a skinned. For here the artist's image to open with us the world is scanned; no spleen Baudelaire, no heartbreak, no delivery ... no printing of those moments that can encode creation and falsely suggest that an artist must suffer. That may be where we think of a joke. But be careful do not stop at this point for hollow. Or stop it really.

**A moment we take?**

If time is not counted you that day, if you leave it to flow to reach almost to boredom, then you'll see another page appear. And perhaps it is only in the beginning of boredom that is the part of childhood that were thought to grasp at first. This is our another step. This is our world, it is now question. There would be no denying that it is our own childhood finding a place here; a childhood from the flat of our memories the forms given by this artist. But it would not be quite fair. It is more of a look, the same mockery, a mockery of the great world, a mockery of the adult world, a mockery of our world. With a look on our world! This could be a look at the absurdity of the world we forced Olivier. Indeed, are you sure you know what work against these six thousand handwritten sheets

on which is precisely says "it's work"? Is the game a job or work a game? What about this balloon made of these letters from various authorities? An artist's whim? Or symbol of authority that flies? What about the suspension bridge that connects not nothing? Is it just a bridge? Or image of the uselessness of complex objects surrounding us? What about this picture of a Naples amputated private gardens? Deprived of high gardens? The representation of a perforated town or symbol of a common nature dispossessed? Finally it skinned chicken? A simple word game or a bad development authority?

**On a funny game or a game of role?**

The journey which we are invited here is comparable to the mo (nu) ments "situationists" proposed by Olivier Grossetête. The construction of these buildings cardboard is first a joke to which children and adults participate with the same enthusiasm. An adventure "to fake" the first page starts with these piles of cardboard that some are quick to get in shape while others take time to tame. Then comes the stage of assembly of the elements, a kind of collective game orchestrated by the artist; RPG where it is not unusual to see the Caesars, or a few of Ramses Néfertitis. Once the tallest building is the lull. The onlooker stopped by the barge, sometimes in the shadow of this new monument near which some arise, sit, watch and dream. Most patients will see the last page. That of the end of history. One where a building before falters fall in a moment of explosion to which all contribute. And finally, those cartons shaped, that become heaps, almost ashes.

A game? Childishness? Or a reappropriation of the world? A bridge (a bridge perhaps?) Between dream and reality, a way to make everyone a part of what he built, what it is. And this share does not a particular sense when we know that each building is an important monument of the city in which the performance takes place? This feeling that one experiences at the beginning of the trip is undoubtedly that of this lost aviator meeting the little prince. The impression of not knowing which of the two children and if it's Olivier or to us to the task of drawing animals.

**OLIVIER GROSSETETE BIOGRAPHY NARRATIVE**

In 1993, I joined the Ecole des Beaux-Arts in Valencia, attracted mainly by drawing from

observation, balance, it seemed, between action and a slowdown in the world. This is the

beginning of five years of research and experimentation that will lead to obtaining DNSEP in

1998. My questions then are focused on the relationship between idea and action, the work and

its context ("It's Working", 1997), volume and area. I explore the urban space with the desire to

examine the architecture and its symbolism. The idea of monumental buildings cardboard is

already there.

From 1999 to 2002, I worked as a stage manager, sound and light Periscope Theatre in Nîmes. This

is the opportunity to rub shoulders with the difficulties of the narrative, to develop ways of

scenographic space and relative to the scale 1.

In 2000 I realized a drunken boat 1, short film that portrays a paper boat across one referring to

famous scenes from the film. What is the work? The boat itself? Performance to the water and

bring it to life? The film? Very quickly, it is clear is that the whole work is the object, its use and the

traces it left behind. Through this short poetic dimension of my work says. This film will be shown in

2001 Video Cube, FIAC Paris, Tour & Taxi in Brussels and in Athens in 2003. It is with this video that

my work begins to make itself known.

In 2002, I developed more monumental buildings with collective will become self-sufficient in

relation to the existing architecture, whether mowers. This required large teams to implement. I

initially sought support from schools such as the Beaux-Arts de Lyon and Annecy. At the same

time, I realize that there is a strong demand from various institutions to cultural mediation and

facilitate workshops. This is an opportunity for me to meet this demand with a view to realize my

plans. Workshops become preparation time for Buildings and Federation teams. Are thus made

several monumental buildings in carton:

2003 One tower, ZUP of Pissevin, Nîmes

2004 Imperial to Teppes, Annecy

2006 Palais Wilson, monumental construction for the Feast of Sustainable Development, Geneva

Crane, monumental construction for the feast of Joliette, Place de la Joliette, Marseille

The 2008 lighthouse, sculpture in the city as part of Alios 2008, La Teste-de-Buch (33)

Church, monumental building on the Cours Mirabeau under "This is South", Aix-en-Provence.

Aqueduct, monumental construction in the framework of "Fully west" Miramas, Grans, Cornillons.

2009 On the deck of the Cours Mirabeau, monumental building on the Cours Mirabeau in the

context of "This is South", Aix-en-Provence.

2010 Participation in the project VIAPAC (route for Contemporary Art), Worthy-les-Bains, Seine-les-

Alpes, St Paul-sur-Ubay, Caraglio.

Over time I realize-realize that the pre-conference workshops are an integral part of the work to

the extent that they can create a core of generating a collective energy of departure. This core

group of people working on the construction upstream will then embark contagion by the public

in their desire and motivation to see the building erected.

Noting the collective energy always present at these performances, I am interested now more

particularly to their conduct, their dimension "narrative" and the possibilities of sound to.

At the same time, that is to say in 2002, I make collages from administrative documents, bank

notes, minutes. If I invest in the construction of my own reality with fiction, with these collages I

summon the real inventing new fictions. Play is the key word and the words have no master.

2002 Free flights

2003 Chicken, genre scenes

2003 Chicken, still life

Papilloma procèverbalis 2004

2007 Branches of almond, and raises fines

2008 Caterpillar procedural

2011 Table of hunting

2011 SDF (Fixed Without Denier)

2011 Mites food

The word game is an excuse to undermine the collective fiction materials used. PV is more than a

color, a palette banknotes in the service of individual crafted fiction.

A third facet of my work closer to the edge of sculpture, implementing and situation of "poetic

object". It's a bit one way open with "A drunken boat". This great boat is poetic object already

plays on the relationship between the object, its composition, and it is its use or scenario.

These objects operate in their own way back and forth between the dream, the poetic image

and the laws that govern our world.

2004 and 2006 "Airplane Prototype 1" and "A force of attraction" depict a great paper airplane. If

one presents him as a usable object, the second presents the poetic observation of the failure of

its use.

2006 "Balloon or upward mobility" is a real small balloon interior made with hundreds of rejection

letters (requests for jobs, grants or exhibitions, etc ...) who wanders more or less freely in exhibition

spaces.

2007 "Suspension Bridge: The unwise" is a model of a bridge, hanging (literally) to large helium

balloons. Ballooning in the exhibition space, not linking to the viewer's imagination, it gives body

to space and dance in the air movement that causes it.

Completed project

- In May 2012 "Monkey bridge". This project is a continuation of the suspension bridge. Shaped

exterior, provided in the Japanese garden Tattonpark the Biennale of the same name. This rope

bridge out of the water and get his curve by pulling large helium balloons. Built to scale 1, it can

be empreintée by a person (light) for photographic sessions.

Current projects

- "Orchid" is a project of urban giant flower (5-7 m) of metal that would open under the effect of

the surrounding heat. A sculpture that moves on its own thanks to the shape memory alloys.