

Elliott Packer

Eng

Portfolio

2024

Ceci Tuera Cela II : Hide and Sick

by Antonio Di Mino

The exhibition is the second chapter of a project shown in autumn 2024 in the spaces of the atelier Poush in Paris and entitled “*Ceci Tuera Cela*” (This Will Kill That) — an expression taken from Victor Hugo’s novel *Notre-Dame de Paris* and pronounced by the archdeacon Claude Frollo as, with his hand resting on a book, he observes the cathedral of the same name. A prophetic act meant to imply that the invention of printing would gradually supplant the symbolic function of monumental architecture; the hundreds of iconographies contained in religious artifacts gave way to a more scientific medium, easily reproducible, that directly entered everyone’s home. In this brief passage Hugo reminds us how every progress is inevitably accompanied by the loss of something else, and it is precisely from these “social traumas” between known and unknown, between tradition and innovation — in this case between the slow talent of the hand and the tireless creation of the machine — that Elliott Paquet’s reasoning and all the works in this series take shape.

With *Hide & Sick*, the artist takes a step forward of about a century, along the path of another epochal transition: that between the canons of classical/19th-century construction and the concepts of modernism. An equally complex change which, as theorized in Beatriz Colomina’s book *X-Ray Architecture*, was also stimulated by an obsession of medical derivation: the fight against tuberculosis and the development of X-rays; rationalist architects, inspired by these and by the typical asepticity of sanatoriums, composed a new architecture: functional, light, transparent (like an X-ray) and cold, as if to convey a concept of both physical and mental health; a synthesis easily traceable in the anti-decorative theories of Adolf Loos, in Le Corbusier’s 5 points of architecture, as well as in the hyper-glass buildings of Mies van der Rohe and Philip Johnson.

No act of purification — however — can be created without the production of a waste, and it is only through this process of cleaning, from everything that is superfluous, that the modernization of the identity of things, ideas and people is determined. A valid alter ego for every aspect of our life and which, in architecture — with regard to its technical-aesthetic aspects — we can identify in its bowels; ducts, sewers, dirty and hidden underground spaces... those that Slavoj Zizek (in his book *Il Trash Sublime*) calls “third” spaces, beyond the inside and the outside, which our mind unconsciously abstracts and forgets because there dwells and moves everything with which we do not want to have contact: from our waste to other living beings, protagonists of our most ancestral fears such as, for example, rats. This is why Elliott Paquet chooses precisely the mouse as the protagonist of this new working page; a species developed in parallel with industrial progress which embodies, symbolically, precisely that unhealthy universe from which we want to protect ourselves, a presence that, when it emerges from its underground boundaries, already disturbs us at its mere sight but which (as the artist himself underlines), is also one of the greatest collaborators for humanity in scientific, medical, and behavioral research.

This figure, in the exhibition, takes on different forms and accompanies us in a path of progressive manifestation; if in the first room, with Hitchcockian suspense, the artist warns us of its presence by leaving some hidden but unmistakable traces, such as *Apple* — an apple core gnawed away, made in beech wood — in the second, our supposition becomes certainty. *Stryge #6* stands out hanging on the wall like a contemporary gargoyle, although its features do not recall the grotesque decorations of a cathedral but rather the smooth and translucent surfaces of modernist architecture; within this duct slide the shapes of a mysterious being between man and rodent, completing this sort of summa work that gathers around itself all the concepts revolving around this exhibition. Between the two rooms, *Stryge #5* — a work in the form of a real subway turnstile whose arms, however, take the shape of enigmatic wooden limbs — functions as a filter, an ideal portal to this world foreign to us; deprived of its didactic value (due to its overturned position and off-axis with respect to the real passage), the work comes alive only if our body comes into contact with these “other” presences... as if the artist were inviting us to a metaphorical gesture of confrontation and overcoming of our fears.

Completing the exhibition are four airbrush paintings on anodized aluminum entitled *Atomic Purple*; inspired by the Game Boy model from 1998 (whose transparent plastic shell allowed one to glimpse the technological organs of the handheld console), they represent a combination of small figures or fragments of the body joined to networks of cables and other underground infrastructural pipes, “landscapes” of which the artist was able to have direct experience due to a large excavation right in front of the door of his studio in Aubervilliers.





Stryge 5
80 x 40 x 120 cm
Local beech, solvent stain, encaustic wax, anodized aluminium
2025





Atomic Purple #3

42,5 x 28,5 x 5 cm

Anodized aluminium, MDF, polyurethan painting

2025

Stryge 6

120cm x 70cm x 98 cm

Local beech, solvent stain, encaustic wax, anodized aluminium, poplar plywood, PMMA, LEDs

2025







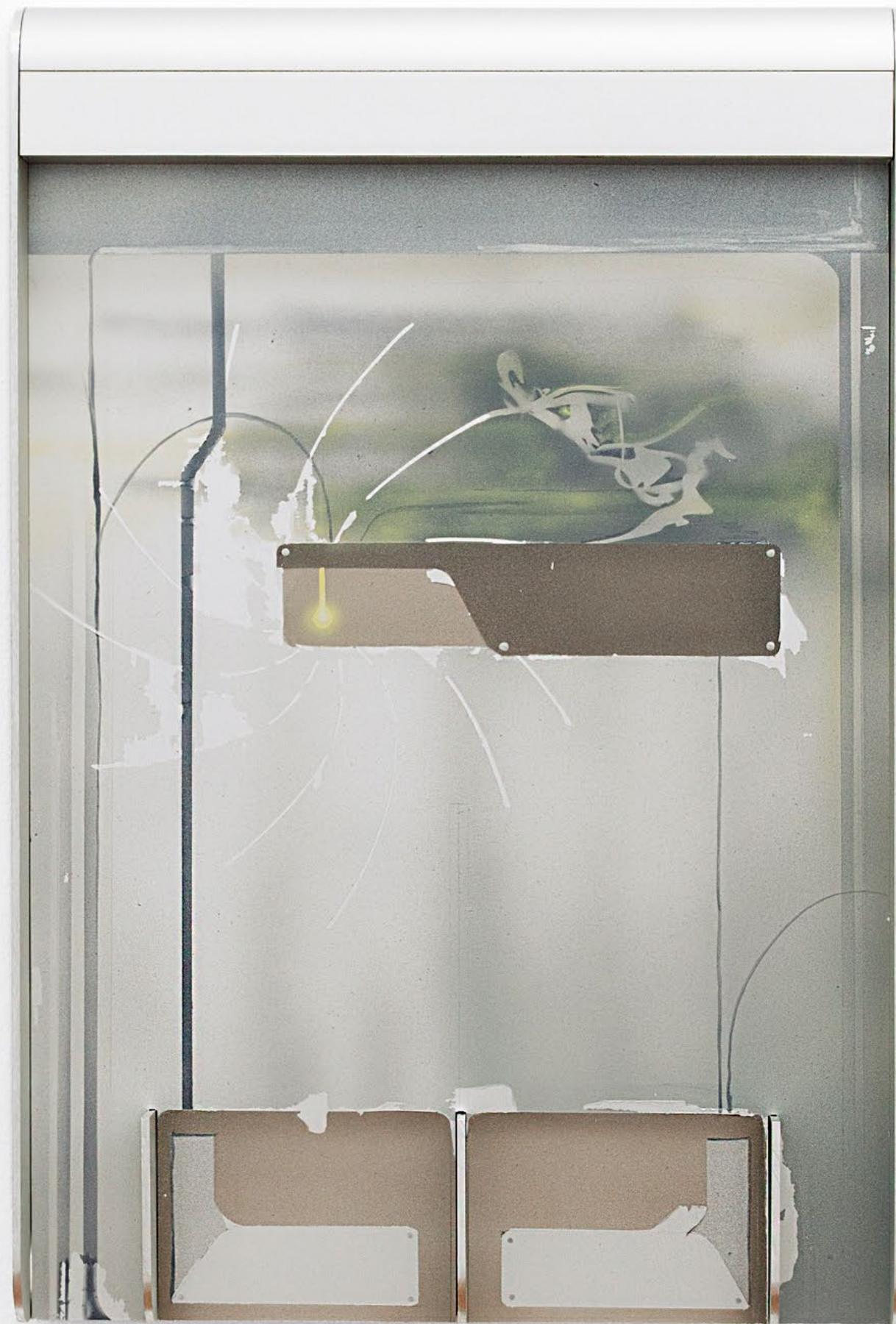
Apple

9 x 10 x 14 cm

Local beech, solvent stain, encaustic wax

2025



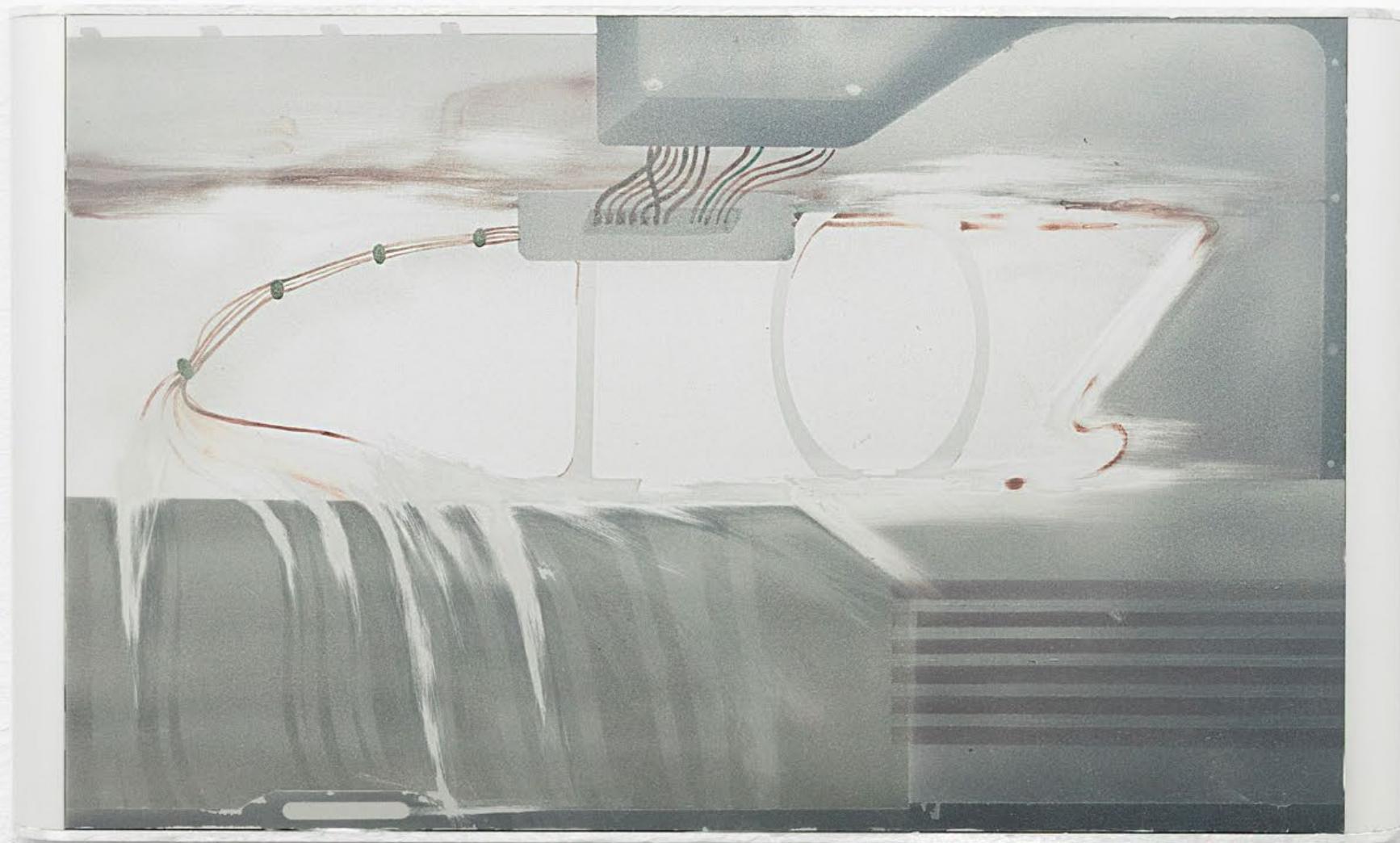


Atomic Purple #2

42,5 x 28,5 x 5 cm

Anodized aluminium, MDF, polyurethan painting

2025



Atomic Purple #5

25 x 35 x 5 cm

Anodized aluminium, MDF, polyurethan painting

2025

Ceci tuera cela

by Indira Béraud

« *Le vieux Paris n'est plus (la forme d'une ville
Change plus vite, hélas ! Que le cœur d'un mortel)* »

Le Cygne, Charles Baudelaire (to Victor Hugo), 1861.

Perched on the top floor of a repurposed factory in Aubervilliers, Elliott Paquet's exhibition 'Ceci tuera cela' overlooks Paris in its entirety. Like a love letter left at its doorstep, its sincerity is touching yet scathing, leaving a bitter aftertaste, like sour milk. It's a harsh love letter, depicting a pitiless portrait of a capital in brutal flux, whose opulent beauty seeks to remain exclusive. The dynamics of gentrification in Greater Paris displace those who seek refuge there. Its hallmark architecture is being demolished in favour of new aesthetic and functional standards, often dictated by profitability.

These urban reconfigurations, along with their socio-political and stylistic repercussions do not ring new. The exhibition's title 'Ceci tuera cela' in fact borrows its name from Victor Hugo's novel, *Notre-Dame de Paris*. 1482 (1831) which bears witness to the same city's modernisation in the medieval times. The phrase is pronounced by the archdeacon of Notre-Dame as he looks up at the cathedral's facade, his hand resting on a book. By uttering these words, he asserts that the circulation of knowledge through printed texts will mark the end of religious obscurantism, contributing to the disappearance of a feudal society governed by the Catholic Church. The statement has another meaning which reflects Hugo's intuition: if Gothic architecture — which narrates biblical stories on its stained glass windows and frescoes — played a crucial role in educating the people, the invention of the printing press would strip it of this function. The illustrated book would become the preferred conduit for education and, more generally, for spreading the word. Whilst the Haussmannian style, characterised by its wide boulevards and uniform buildings and became dominant in the 19th century, initially responded to concerns about hygiene, and later to the demands for rationalisation brought on by modernity.

Questioning the repercussions of technological advances on architectural heritage - its preservation or replacement -, as well as their social and political ramifications, the body of work paints a sordid yet burlesque picture, halfway between the public square and the depths of the Paris metro. The place is taken over by strixes – a demonic and mocking chimera - whose mannered claws are included in each piece. The series is named after the creature (*Stryges 1, 2, 3, 4*) which was originated by Viollet-le-Duc. He was charged with the restauration of Notre Dame in 1843 and took the liberty of adorning it this chimera. Unlike gargoyles, whose primary function was the evacuation of rain water, these neo-Gothic sculptures serve no practical purpose whatsoever. The architect's goal, which would inspire John Ruskin and William Morris, was to restore ornamentation to its former glory, along with its craftsmanship, whilst celebrating medieval architecture.

These reflections permeate the research of Elliott Paquet, whose work focuses around formal considerations. References collide, oscillating between a standardised functionalism inherited from contemporary design on the one hand, and the ideals inherited from neo-gothic craftsmanship on the other, as well as the Arts and Crafts movement and Art-Nouveau. The sleek and ultra designed anodised aluminum parallelepipeds meet the artisanal craftsmanship of woodwork. Where the smooth metallic surface which is devoid of roughness evokes a mass-produced high-tech device, the rounded cartoonish forms that define the artist's unique style bear witness to the meticulous and enduring gestures of his hand. Thus, each piece materialises the contrast between fast-paced, standardised industrial production and manual craftsmanship, a desire for originality, and the nobility of its materials.

A red light emanates from a lampshade from within the strixes' lair, this is a nod to the architect Hector Guimard, whilst the metro rushes by at full speed. A completely analogue soundscape by Hector Garoscio echoes its tumult. Mechanical rumblings flood the space with vibrations before gradually fading into a muffled breath. On the wall, against an ethereal backdrop, a series of airbrushed paintings (*City 1, 2, 3, 4, 5*) mirror the patterns of the underground transport network. The metro rushes past, but does not prevent the creatures from seeking shelter. A sinuous smoke rises from a crack pipe; it's hard to tell whether it belongs to an intoxicated strix or to an old sage, witness to an era caught in the loop of acceleration, which races and transforms faster than the heart of a mere mortal.





City 1

47,7 x 29,7 x 2,2 cm

Anodized aluminium, MDF, polyurethan painting

2024





City 2

47,7 x 29,7 x 2,2 cm

Anodized aluminium, MDF, polyurethan painting

2024



City 3

47,7 x 29,7 x 2,2 cm

Anodized aluminium, MDF, polyurethan painting

2024



Stryge 1

106 x 22 x 82 cm

Anodized aluminum, local beech, solvent-based stain, encaustic wax

2024







Stryge 3

390 x 50 x 240 cm

Anodized aluminum, local beech, solvent stain, encaustic wax, PMMA, LED

2024







City 4

47,7 x 29,7 x 2,2 cm

Anodized aluminium, MDF, polyurethan painting

2024

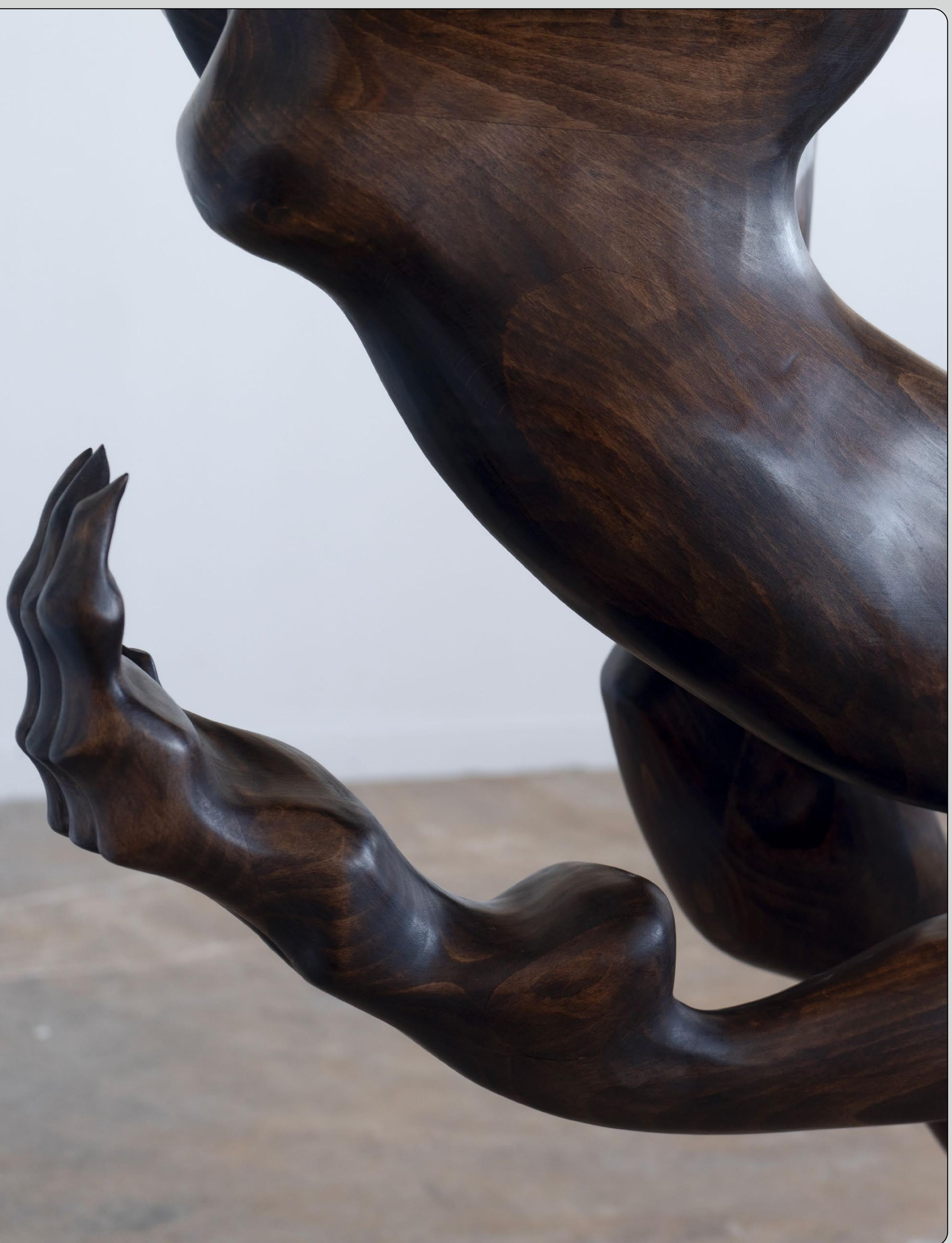


Stryge 2

118 x 28 x 125 cm

Anodized aluminum, local beech, solvent-based stain, encaustic wax

2024





Stryge 4

170 x 150 x 108 cm

Local beech, solvent stain, encaustic wax, smoke machine, glass pipe, tent

Textile: Ulysse Bertrand

2024



La Contrée

I -

My mind still foggy from the night was slowly waking up thanks to the coffee of a big chain of restaurants in the 6:49 train from Paris Montparnasse. Soon, the train was sliding out of the city and the eternal spectacle of the sunrise on the rural landscape was opening in front of me. It contrasted strangely with the content of the reflections of the ice, a scenography of technical and standardized objects to the extreme, with a contemporary design: ergonomic seats, shelves with curved lines, back-lighting and discreet ventilation. In the silence of the train, this banal aesthetic experience almost borders on the sublime.

The body of work *La contrée*, finds its origin in the aesthetic experience of an early morning in a train. This work therefore takes as its starting point this sensitive moment, which hesitates between the industrial aesthetics of contemporary design and that of the ever-renewed spectacle of nature, extending my last works which dealt with the broken link between art and craft. Starting from the writings of William Morris and the Arts & Crafts movement, these works questioned the consequences of industrialization and modernity on the use value, the fetishization of the commodity, the manufactured object and the social structures of work.

II -

An analogous feeling of annoyance can also be felt in the visit of a museum. The objects and paintings in presence are vectors of strong emotions in spite of the temporal distance of which they testify with the visitor. But as soon as the gaze slips out of the frame into the recesses of the museum space, it clings to another type of object: ventilation systems, hygrometric measuring devices, rest areas and seats, recessed directional lighting, picture rails, etc. The museum is thus the meeting place of two types of objects.

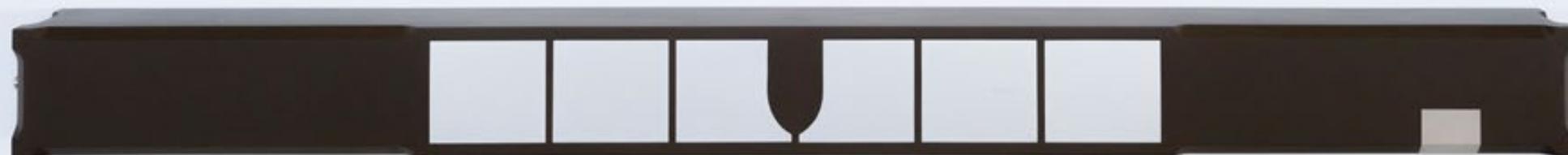
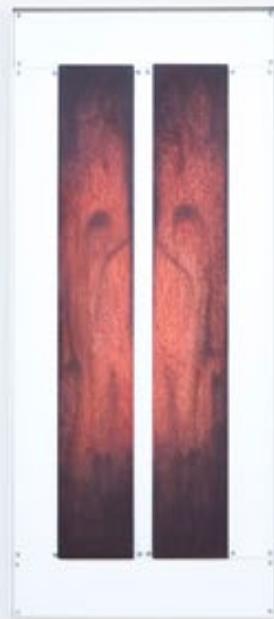
The art object exhibited, belonging to the past, is carefully selected from the museum's collections. The tools and their associated know-how seem to be summoned by the work of art. Sculpture and painting are shown in all the nakedness of their materiality. In the Romantic tradition, the work of art operates an unveiling of the world *via* the experience of the sensitive. Thus, for Caspar David Friedrich, «*when a scene is shrouded in mist, it seems larger, nobler and strengthens the imaginative powers of the spectators, increasing expectations*». The veil over the world gently recedes into the viewer's sensitive experience of the artwork.

On the other hand, the tools and museum infrastructures form a system of utilitarian objects. They are tool-objects in that they aim to maintain optimal conditions of conservation and presentation for the works of art and the visitors simultaneously: variations in temperature, measurement of the humidity level, modalities of lighting etc. Martin Heidegger analyzes the object-tool in *Being and Time* (1927), postulating that our understanding of the object is only revealed in its use: the tool is the being that our preoccupation meets. Two modes of being progressively emerge: that of the existing-thing (*Vorhandenheit* = the being-within-the-hand) and that of the existing-tool (*Zuhandenheit* = the being-under-the-hand). Graham Harman further refines this notion: «*There is already something broken when I simply turn my attention to these entities, and consciously reflect on my bodily organs or the floor of my house (...) Clearly, the phenomenal reality of things for consciousness does not exhaust their being*» (Graham Harman, *The Quadruple Object*, p.47). Thus, the tool-objects appear only broken to our consciousness and withdraw the rest of the time behind the veil of worldliness, in a mysterious land that belongs only to them. It is in this land of objects, hidden or simply discreet, that this work is situated.

In the museum space, the tool-objects are hidden from the visitor's view so as not to disturb the aesthetic experience of the art objects. The contemporary designer must imagine objects of use whose form does not disturb the gaze. This hiatus, between the manufactured art object and the object of industrial use, interests me in the game it establishes in the look. In this in-between, the technical objects hide themselves, silently working for the aesthetic well-being of the museum country.

The meeting of these two modalities of being of the object is vector for me of a strong aesthetic sensation of which I wish to testify in a corpus of works-objects, which are precisely situated at the border between painting and sculpture, art and design. Produced in the workshop's own economy, mixing artisanal techniques (carpentry, engraving on wood or metal, veneering, modeling, etc.) with more industrial techniques (preparation and coating of bodywork supports, spray painting and varnishing, use of casting resins), the objects produced in this way operate a strong material tension between manual work and manufactured product. It is indeed a question of giving an account, by the form and the technique, of this hiatus of the perception that I regularly feel, and particularly in the museum.

Within these objects, referring as well to the industrial artifact as to the precious object of the decorative arts, appear figurative fragments painted, engraved or sculpted. They are quotations of romantic bucolic and impressionist paintings, or drawings gleaned from the internet and translate the nostalgia of agrarian worlds or natural landscapes untouched by human presence, arousing in me this feeling of the sublime described by the romantics. These windows of sensitive expression seem to be disseminated in their objects-sarcophagi with vaguely utilitarian forms and encapsulate the museum aesthetic in its entirety to make it the stage of an ontological theater of the relationship to the object.





Vorhandenheit - Heat

67 x 29 x 3 cm

MDF, anodized aluminium, polyurethan paint, bird's-eye maple

2023



Vorhandenheit II

150 x 30 x 15 cm

MDF, anodized aluminium, polyurethan paint, walnut

2023





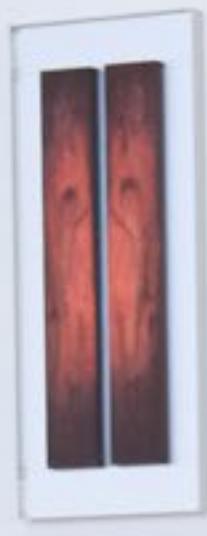
Vorhandenheit I

150 x 30 x 15 cm

MDF, anodized aluminium, polyurethan paint, walnut

2023







Heater Swamp Story

23,5 x 30,5 x 2 cm

Oak, MDF, polyurethan resin, bronze powder

2023



La Glaneuse

150 x 40 x 40 cm

MDF, anodized aluminium, walnut, polyurethan resin, polyurethan paint

2023





The Hand, the Head, & the Heart

The Hand, The Head and the Heart exhibition takes as its starting point the figure of Geppetto in *Pinocchio* (Hamilton Luske, Ben Sharpsteen, 1940), the second animated feature film produced by the Disney studios and adapted from the tale *The Adventures of Pinocchio* (1881) by Carlo Collodi.

The character of Geppetto is a lonely, humble and generous old man who embodies the figure of the artisan carpenter. *Pinocchio* is an important film in the development of the Disney studios and thanks to the technical prowess and revolutionary special effects for the time, it allowed for a transition between hand and machine - between artisanal animation of the first short films and the industrial animation techniques of the 1940s.

While the story of the film follows Pinocchio's quest to become a real boy, the wooden puppet becomes a commodity with human features, thus questioning the idea of simulacra and the process of reification.

The world of *Pinocchio*, especially in the scenes of forced labor on the Isle of Pleasure, enforces to read it from a political and social point of view. From the figure of Geppetto, a critique of work and class relations, of the fetishization of the commodity and of the conditions of production inherited from historical materialism, is developed. At the very moment Walt Disney industrializes production techniques by integrating assembly line work, the separation of tasks and the mechanization of tools, Geppetto becomes a figure of resistance in spite of his candor and naive traits. He conveys a concept of work defined by the Social Art that appeared in the 1830s in France under the impulse of Pierre-Joseph Proudhon and Roger Marx, later declined in England under the Arts & Crafts banner with the works of William Morris, tutelary figure of the history of the design, and John Ruskin, art critic and poet.

Geppetto, a poor carpenter, embodies a demiurgic figure who, with his hands, produces imperfect life in his own image. He corresponds to the archetype of the craftsman according to William Morris, in opposition to industrialization and alienation from work: he puts his whole heart into his work and aspires to return to a simple life through manual labor. William Morris gave a predominant place to art as a response to the evils inherent in a liberalized and industrialized society and denounced assembly line work, the conditions of the working world, the galloping inequalities and, at the end of the 19th century, the destruction of the ecological heritage. He then imagined an earthly paradise that brought together the canons of Gothic-inspired romanticism: a return to medieval aesthetics, an agrarian world, a joyful communitarianism that would have replaced the hell on earth that life in the metropolis had become.

The works echo each other, being formally inspired by the fantastic universe, the illustrations of the tales of the beginning of the 20th century and the aesthetics of the first Disney animated feature films. The sculptures deploy a cartoonish line in space. Handmade, noble wooden elements — suggesting dilapidated and rickety constructions — paradoxically take the form of precious objects and summon a medieval imaginary while resonating with the space and modern furniture produced by Romain Guillet, a contemporary designer. The airbrush paintings - a tool used by Disney studios to increase productivity - represent images of undergrowth and disturbing forests. Classic motif of romantic painting, the undergrowth is the ecosystem of forest renewal: it proliferates thanks to dead plants and inspires, as a subject, a critique of the creative destruction dear to Joseph Schumpeter; from the gathering of dead wood — the end of the cycle of the natural economy — men appropriate their first building material, the starting point of both the tool and the craft industry, and, in a broader sense, of the whole human economy.





Fear in a Generous Field

160 x 55 x 37 cm

Oak, walnut, leather, flet, hardware

2022







Sous le bois 3

23,5 x 30,5 x 2 cm

MDF, acrylic paint

2021



Sous le bois 1

23,5 x 30,5 x 2 cm

MDF, acrylic paint

2021



Sous le bois 2

23,5 x 30,5 x 2 cm

MDF, acrylic paint

2021



Attention (Les planches)

171 x 60 x 48 cm

Oak, walnut, leather, paint, stainless steel, aluminium

2022



For Bread & Fish
100 x 330 x 20 cm
Oak, walnut, leather, aluminium, brass
2022





Sous le bois 4

16,5 x 12,5 x 2 cm

MDF, acrylic paint, leather, steel

2021



KM&M's (Shoes)
30 x 25 x 17 cm
Oak, walnut, leather, aluminium, hardware
2022



Sans titre (Les Planches)
100 x 33 x 2 cm
Oak, sapelli, stainless steel
2021



Economic struggle (Gepetto)

70 x 53 x 2 cm

MDF, acrylic paint

2021



Joy in the Studio (Gepetto)
44 x 54 x 2 cm
MDF, acrylic paint
2021



We do need some education

122 x 102 x 45 cm

Oak, sapelli, leather, stainless steel

2021

One Vie Simple

The spirit from the workbench
70 x 40 cm
Walnut, stainless steel
2022





The spirit from the doorlock
120 x 55 cm
Oak, walnut, stainless steel
2022

Une vie simple (hommage à William Morris)

50 x 46 x 2 cm

Oak, sycamore, glass, stained glass paint

2022



Ornament

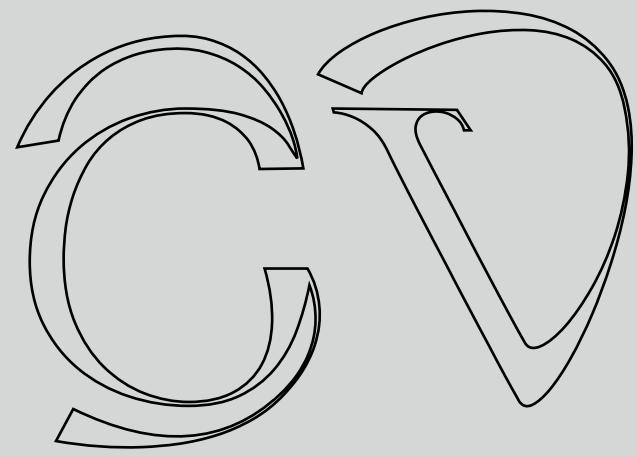
variable dimensions

Oak, sycamore, glass, stained glass paint

2022







Elliott Paquet

31/07/1990

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60 rue de la Commune de Paris
93300, Aubervilliers

Education

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www.eliotpaquet.com
paquet.elliott@gmail.com
+33 6 52 56 98 37

2020 - 2015

Beaux-Arts de Paris (ENSBA) / Paris

Curating

2018 - present
Programer, curateur and director of the artist-run-space Placement Produit / Aubervilliers
www.placementproduit.fr

Solo Shows

2025
Hide & Sick (Ceci tuera cela part II) / Cabinet Studiolo / Milan

2024
Ceci tuera cela / Poush / Aubervilliers

2022
The Hand, the Head and the Heart / Confort Mental / Paris

2020
Il n'y a pas de rapport sexuel / Placement Produit / Aubervilliers

2018
Dans cette arène sans poussière où les émotions se décolorent / Placement Produit / Aubervilliers

2016
Odysseys / Hormeta US / New York City / Cur: Laura Schwartz

2015
Welcome Back Baby - DNSAP/ ENSBA / Paris / Cur: Guillaume Paris

Selected Group Shows

2025

Salon des Nouveaux Ensembliers / Mobilier National / Paris / Cur: Mobilier National & Poush
Nos espaces de liberté, sous l'eau qui dort / L'Arc / Le Creusot / Cur: Capucine Buri
Avalon / Emergency / Paris / Cur: Misha Gudwin & Iuliia Skromnaya
L'utile & l'agréable / Poush / Aubervilliers / Cur: Yvannoé Kruger

2024

Le soleil des morts / Atelier Falguière / Paris / Cur: Eladio Aguilera & Margaux Knight
Studiolo Paris / Private showroom / Paris / Cur: Indira Béraud

2023

The world is your toilet / Poush / Aubervilliers / Cur: Jack Rothert Garcia

2022

Le Métier de Vivre / ENSBA / Paris / Cur: Raphaël Giannesini

2020

Lockdown Story / Placement Produit / Aubervilliers
The ghost between the guest and the host / GiaXGia viewing room / Poush / Clichy / Cur: Raphaël Giannesini
Rooftop / Espace Public / Aubervilliers / Cur: Romain Vicari
Wagon-Lits / Placement Produit / Aubervilliers / Cur: Henri Guette

2019

Duomo In Progress / EP7 / Paris / Cur: Carlos Sanchez Bautista
Thundercage #5 / Thundercage / Aubervilliers / Cur: Romain Vicari

2018

100% Beaux Arts / Grande Halle de La Villette / Paris
Francophilia / Beit Romano / Tel-Aviv / Cur: Tel Aviv Museum of Contemporary Art

2016

Satellite Spirit #1 / Aleph Projects / Paris / Cur: Théo-Mario Coppola
BODYSPACES I Human+Hybrids / Ripa WorldHotel / Roma / Cur: Luca Curci
Variation 2016 / Cité internationale des Arts / Paris / Cur: Dominique Moulon
sans titre (2016) / Sans Titre (Marie Madec) / Paris / Cur: Marie Madec
Bienvenue - Welcome / Galerie Mercier & Associés + Artmate / Paris / Cur: Alexandre Reverdito & Liza Vanelli
Comment bâtir un univers qui ne s'effondre pas deux jours plus tard / Maison Populaire / Montreuil / Cur: Marie Kock & Vladimir Demoule

2015

L'appartement meets Early Work / L'appartement / Paris / Cur: Timothée Chaillou
Paris YIA Art Fair / Carreau du Temple / Paris / Cur: Timothée Chaillou
Variations 2015 / Espace des Blancs-Manteaux / Paris / Cur: Dominique Moulon
L'espace entre les êtres / ENSBA / Paris Festival EXIT / MAC Créteil / Créteil