

Héloïse Farago



**Love Spell*, 2022
Colored pencils rubbed on kitchen decor paper,
About 25 cm x 30 cm

Héloïse Farago (born in 1997) lives and works between Paris and Normandy. Graduating in 2023 from *Villa Arson* in Nice, she deploys her artistic work through a variety of mediums and subjects united by the pursuit of emancipatory and activist joy. She draws from imagery derived from the Middle Ages and dreamlike commonplaces (castles, creatures, and magic), as well as from the fields of childhood, domestic life, or art outside institutional canons.

She has completed several creative residencies and conducted mediation workshops upon invitation at the *Palais de Tokyo* in Paris. Her work has been presented at *L'Annexe* in Paris and at *IVECONU* in Noisy-le-Sec in 2022, at *La Tôlerie Art Center* in Clermont-Ferrand in 2023, and at *CAC-Brétigny* and *La Villette* in Paris in 2024. She was part of the 2024 selection for the Young Creation Biennial at the *La Graineterie Art Center* in Houilles, which took place in september 2024, and was also part the same month at *Villa Arson's art center* of the group show «*Sweet Days of Disciplin*».



Héloïse Farago

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Education

- 📍 2023: DNSEP (master) with distinction at *Villa Arson*, Nice, FR
- 📍 2021-2022: Erasmus at *HGB School*, Leipzig, Germany
- 📍 2018-2021: DNA (bachelor) with jury honors at *Villa Arson*, Nice, FR
- 📍 2014-2017: Literary studies at *Sorbonne University*, Paris, FR

Podcasts, Conferences, Networks

- 📍 Member of the contemporary art network RN13BIS
- 📍 April 13, 2024: *Rethinking Childhood*, conference and round table with the magazine "Mouvement"
- 📍 August 2022: Episode Héloïse Farago: The Emancipatory Middle Ages on the podcast «PRESENT•E» by Camille Bardin

Workshops et mediation

- 📍 July 2024: Workshops in nursery schools as part of *Rouvrir le monde* residency program, *Villa Arson*, Nice, FR
- 📍 May 2024: Workshops with a CE1 class as part of FAP (Plastic Arts Festival), *Villa Arson*, Nice, FR
- 📍 December 2023: Workshop for young audiences for the TOK-TOK Parade at *Palais de Tokyo*, Paris, FR
- 📍 July 2023: • *YACMÉ* Program at *Palais de Tokyo*, workshops with oncology patients from *Hôpital de la Pitié Salpêtrière*, Paris, FR
 - As part of *Rouvrir le Monde* residency, workshops with children from the day hospital of the child psychiatry department at l'Hôpital Pasteur, Nice, FR

Group Shows and Performances

Upcoming: 📍 November 2024: Young Creation Price, at *Moulin des Arts de l'Atelier Blanc*, Saint-Remy, FR

- 📍 September 2024: • Graduate exhibition at *Villa Arson's Art Center*, FR
 - Young Creation Biennial, *La Graineterie*, Houilles, FR

📍 July 2024: Group exhibition at *Chapelle de Roure*, FR

📍 May 2024: 2024 Edition of *L'Oeil d'Oodaaq Festival*, Rennes, FR

📍 April 2024: • 100% L'EXPO, curated by Ines Geoffroy, *La Villette*, Paris, FR

- *Furax Donjon*, curated by Milena Oldfield+Lara Ossipovski, *Floréal Belleville*, Paris, FR

📍 February 2024: *Envie Pressante* at *Floréal Belleville*, Paris, FR

📍 October 2023-January 2024: Series of group exhibitions curated by Valentina Ulisse,, *Les conjugueuls*, for the off-site cycle of *CAC Brétigny*, Brétigny-sur-Orge, FR

📍 November 2023: Window display at *Georges Brassens Library*, Paris, FR, for the *Boitaqueer* festival

📍 September 2023: • *Paréidolie* at *Château de Servières*, Marseille, FR

- *Marcel Lonchamps Festival*, Marseille, FR

📍 July 2023: • *La Vitrine* for «NONFICTION», personal installation, Paris, FR

📍 Avril 2023: Performance at *La Tôlerie Art Center*, Clermont-Ferrand, FR

📍 28 may 2022: Performance invited by curator Camille Bardin at *The Left Place*, *The Right Space*, Reims, FR

📍 February 2022: • Group show "Let's hurry because even magic takes time" at *L'Annexe*, Paris, FR

- Performance for the exhibition "What we do in the Shadows" at *Iveconu*, Noisy-le-Sec, FR

Residencies

Upcoming: 📍 2025: *Création en cours* residency, *Atelier Médicis*, FR

- 📍 Residency at *Le WONDER*, artist-run-space, Bobigny, FR

📍 August 2024: *Soudain l'été prochain* residency with RN13BIS, Normandie, FR

📍 July 2024: *Rouvrir le monde*, residency with *Villa Arson*, Nice, FR

📍 November 2023-February 2024: *Shakers* residency, Montluçon, FR

📍 September 2023: *Metaxu* residency, Toulon, FR

📍 July 2023: *Rouvrir le monde*, residency with *Villa Arson*, Nice, FR

📍 2021-2023: Member of *Ecart Programm* (European Ceramic Art and Research Team)

Publications

📍 February 2024: Publication in *Bougies magiques* by «Envie Pressante»

📍 January 2023: Publication in «NONFICTION» *issue 04-Then the charm is firm and good*

📍 December 2021: Publication in «Bagarres» at the *Yvon Lambert* bookstore, Paris, FR

Portfolio + Artist's Statement'intention

My artistic work unfolds through a plurality of mediums and subjects united by the quest for an emancipatory and militant joy. Drawing inspiration from imagery steeped in the Middle Ages and dreamlike realms, including castles, mythical creatures, and magic, I also delve into childhood memories, domestic scenes, and art beyond conventional boundaries, paying homage to forgotten figures. I think, for example, of Hildegard of Bingen, a Benedictine nun from the 11th century, who, although known and often cited as one of the famous medieval women, is much less frequently discussed for her lesbian love story with Richardis, from whom she was brutally separated. I also think of Jeanne de Belleville, the first bloodthirsty female pirate of the 14th century, whose motto was: «For what pleases me» or of Hildegonde-Joseph, Saint Thècle, or Eugénie-Eugène, whose names and destinies I learned from reading Clovis Maillet's *Les Genres Fluides*.

I consider that my creations serve as contemporary Trojan Horses, initially presenting familiar scenes with childish and medieval motifs of princesses, monsters, and castles. Yet, upon closer inspection, they reveal layers of humor, empowerment, and resilience. Pippi Longstocking finds herself amidst hybrid creatures, while historical figures like Marguerite de Beverly challenge gender norms and societal expectations. The first (Pippi Longstocking), is an icon of graceful irreverence and the heroine of my childhood. Marguerite de Beverly (13th century) was a knight who, lacking a helmet, went on crusade with a pot on her head, thus donning a kitchen accessory, symbol of patriarchal oppression to fight men. Jeanne de Belleville stands higher, and Monique Wittig's Quichotte, emerging from *Le voyage sans fin* (a fabulous lesbian and feminist rewrite of Cervantes' *Don Quixote*), fights against «patriarchal windmills» and defends her lesbian love

The idea of lesbian knights fighting in the absurd enchants me.

In my artwork, seemingly escapist from misogynistic tales, these figures reclaim agency over their bodies and hearts, accompanied by lesbian lovers and allies, and tame the monstrous oppressors of their past. Artistic hierarchies dissolve as plastic transforms into glass, sculptures become costumes, and ceramics morph into paintings.

Within this realm, my alter ego, TroubaDure, a lesbian troubairitz, takes center stage, blending medieval troubadour traditions with modern rap instrumentals during performance-concerts.

Reading Wendy Delorme's poignant words in the preface of Monique Wittig's *Le voyage sans fin*, I find resonance in her declaration: «My soul contains so many stories to the glory of the lesbian-lover-knights that I can rebuild the walls of an entire city, and even populate it.» This sentiment encapsulates the essence of my artistic pursuit, as I strive to celebrate and immortalize the narratives of marginalized women and queer people throughout history.



Souvenir d'amour, (Love Memory) recto, 2022
Acrylic paint, plastic key ring
About 7cm x 7cm

I often describe my work as a «Trojan Horse» because the playful, childlike, or medieval references I use are easily recognizable and approachable. They don't raise suspicion, which allows me to introduce queer characters and narratives of emancipation subtly within my images. This led me to create a series of large drawings that blend *Charivari* figures with Trojan Horses, nodding to Rocinante, Don Quixote's horse, and even «Uncle Alfred», Pippi Longstocking's horse (I mentioned her in my artist statement).

These large horse drawings, like the original Trojan Horse, conceal something in their hidden space, acting as frames for smaller drawings or even as screens for video projections, such as my film *Love Story* (2023).

The large character drawings, meanwhile, reinterpret the charivari, an old ritual of collective punishment often used as a form of popular protest that both reinforced and challenged societal norms. This ritual mocked those who broke social rules -from adulterous women to homosexual couples- and embodied the violence of a patriarchal, heteronormative society. By subverting this oppressive tradition, I aimed to create an inverted charivari, where non-gendered figures joyfully march, waving broccoli, a crypto-lesbian symbol that once served as a bouquet exchanged between sapphic lovers.

Installation view, *Tintamarre*, 2024,
Biennale de la Jeune Création,
La Graineterie, Houilles, FR
Photo: @Kit_





Installation view, *Tintamarre*, 2024,
Biennale de la Jeune Création,
La Graineterie, Houilles, FR
Photo: @Kit

The installation *Je repars guerroyer (I'm Off to Battle Again)* is a nod to barnums, the military-style tents often featured in war movies that reinforce stereotypes of white, heterosexual masculinity, where virility is defined through armed conflict.

In response, I wanted to create a barnum for the fight against heteropatriarchy, designing a tent that recalls children's play tents, with vibrant colors and plastic windows.

Inside the tent, viewers are invited to sit around a table featuring a map of the struggle, creating an interactive experience that breaks the typical museum rule of keeping a distance from the artwork. This three-dimensional map draws inspiration from *La Carte de Tendre*, the topographical representation of romantic conduct found in Madeleine de Scudéry's *Clélie* (1660). Where *La Carte de Tendre* reflects the refined ideals of the 17th century, aiming to elevate men from selfishness and brutality through lessons in esteem, respect, and elegance, my map offers a contemporary, more radical perspective, marked by small flags with playful names that are ironic wordplay combining topographic names like a pond or a forest with terms associated with hegemonic masculinity (e.g., «Macho Pichu»).



Je repars guerroyer (I'm Off to Battle Again), 2024
Installation view,
Metal, textiles, pine furniture, glazed earthenware
Group show *Sweet Days of Discipline*,
Villa Arson Art Center
© Jean-Christophe Lett





Je repars guerroyer (I'm Off to Battle Again), 2024
Installation view,
Metal, textiles, pine furniture, glazed earthenware
Group show *Sweet Days of Discipline*,
Villa Arson Art Center
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The assemblage of drawings forms a life-sized tree, inspired by medieval genealogical trees, with the difference that this one represents only women and their monstrous companions.

Through this same system of feminization, the tree bears clitoral fruits, in reaction to medieval representations of penis trees, visible for example in the margins of the manuscript of the *Roman de la Rose* preserved at the National Library of France.



Arbre généalogique, 2022-2024
Installation, 7m x 7m,
Watercolor on paper
Enamel paintings on faïence
Colored pencils on paper,
Love Story, (video), 17' min

Exhibition view
100% La Villette, Paris, FR
Curator: Ines Geoffroy
© Quentin Chevrier



Dragon-jeux (Dragon Games), 2021
Enamel painting on earthenware,
approximately 30 cm x 50 cm



Dame-lézarde, 2021
Enamel on earthenware,
approximately 30 cm x 20 cm

Marguerite de Beverly, 2021
Enamels on earthenware,
approximately 60 cm x 25 cm



Chansonnier géant et musiques, 2022

Exhibition view

«Les Conjugueuls #2: L'heure rose»

Curator: Valentina Ulisse, Francval Gallery, Arpajon.

CAC Brétigny, 2024,

© Pauline Assathiany



Chevaleresse, 2023, et *Stained-glass windows*, 2023-2024
Exhibition view
«Les Conjugueuls #2: L'heure rose»
Curator: Valentina Ulisse, Francval Gallery, Arpajon.
CAC Brétigny, 2024,
© Pauline Assathiany



To view the video, click on the image and enter the password *TroubaDure*



Projection view,
Group exhibition *Sweet Days of Discipline*,
Villa Arson Art Center
© Jean-Christophe Lett



Video screenshots
Love story, 17'10, 2023



Installation,
Costumes-sculpture, 2023



Sketchbook, 2022
Colored pencils rubbed



Showcase for NON-FICTION, 2023



Chasse de nuit (Night hunting), 2022
Colored pencils rubbed on kitchen decor paper,
About 40 cm x 90 cm



Installation View, 2023
© Oriane Cotton



Installation View, 2023

Daffodils-Family, 2023
Enamel paint on earthenware
Variable dimensions



Peintures sous plastique, 2022
Acrylic under plastic decorations balls,
Variable dimensions



Dippi Longstocking, 2023
Enamel Painting,
Variable dimension



Tortenspitzen, 2022
Colored pencils rubbed on
kitchen decor paper,
About 30 cm



Tarasque, 2022
Colored pencils rubbed on kitchen
decor paper,
50 cm x 30 cm

Enamel paintings on earthenware, 2023
Variable dimensions



Château-foufoune (Dussy-Castle), 2021
Watercolor on paper
70 cm x 100 cm



Dragon, 2021
Enamel paintings on
earthenware, 2023
Variable dimensions



To listen to TroubaDure,
click on the image

Live Performance by TroubaDure,
April 2023 at *La Tôlerie*, Clermont-Ferrand, FR
© Leonard Cohade



TroubaDure on her Trimère, 2021