

PORTFOLIO MARCY PETIT

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BIOGRAPHY

Marcy Petit was born in Le Mans (France) in 1990.

After high school, she obtained a Master's degree in Contemporary Art Management at the University of Leeds and Paris 8 after having obtained a BA and MA in Fine Art at the University of Rennes. She currently lives and works between London (UK) and France.

As an emerging artist, she is known for her diverse portfolio. Her multidisciplinary works comprise of videos, photographs, performances, sound recordings, installations, textile work, and more.

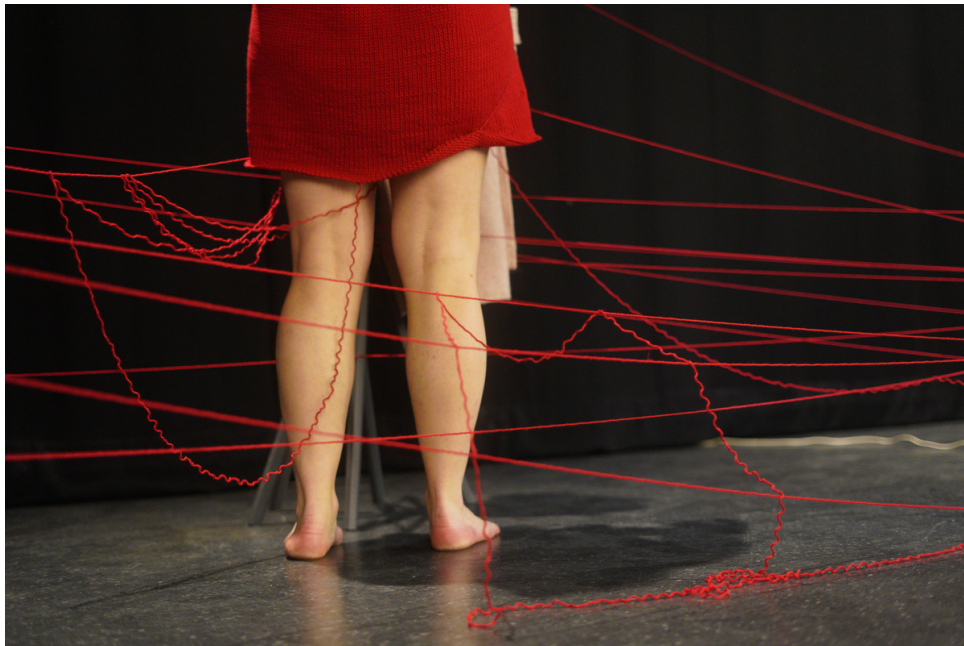
Her work takes a critical view of social, political and cultural issues including gender, feminism and working-class conditions. Often referencing personal memories, experiences and trauma, her work explores the varying relationships between popular culture, lived experiences, and the female condition.

Inspired by Bertrand Clavez, she also developed a practice oriented towards performance art. This medium represents an important part of her artistic work, using and staging her own body in public, collective, and solo confrontations of the representation of women's bodies.

After a residency in Spain in 2018 and in Iceland in 2022, Marcy Petit also developed an interest in the observation and representation of territories and landscapes from an ecofeminist point of view. During these residencies, she has developed a body of works exploring the relationship between female body and nature.

Marcy Petit has already exhibited her work internationally and is currently working on a variety of new projects.

What [un]tangles us



What [un]tangles us is about knitting.

Knitting as a skill that generations of women have passed on to each other. Knitting is a link that bonds the artist to her grandmother and is equally a way to tell us their stories. Despite this continuity, the motivations and style of knitting have evolved with each generation.

During a performance, the artist Marcy Petit unknits a red dress previously knitted by herself. The dress becomes a symbol of transmission but also of differences between the artist and her grandmother. By unknitting this dress, the artist rejects certain aspect of this feminine heritage and turns it into an actual feminist action.

The story of the artist's grandmother is narrated in a unique experimental podcast composed of interviews and testimonies on a unique sound creation made of yarn and needles noises.

Together with narratives, testimonials and sound creation, *What [un]tangles us* is a podcast and an artistic performance produced by the artist Marcy Petit with the collaboration of the sound designer Fabien Bourlier.

Podcast available on the main online platforms such as Spotify, Apple podcast, Deezer:

<https://open.spotify.com/show/3QPKhbpIMdeWzH2p7cK0s3>

Trailer of the video: <https://vimeo.com/804809828>

Video performance, 10 min 49 sec, 2023

Audio podcast, 22 min, 2023

Mending the future

Inspired by the Icelandic landscapes and by the conception of ecofeminism, the piece represents a paradox. On a patchwork of vivid colours representing a naïve and schematic landscape, a strange liquid made of blood and crude oil is leaking from a giant embroidered black vulva.

In this work, the vulva is a depiction of femininity, but also a symbol to personify nature and the beauty of the landscape itself. This female genitalia is centered in the middle of this ribbon of fabric, like a third eye watching us. Furthermore, each piece of the patchwork has been naturally dyed with a different botanical pigment and ingredients to achieve different kinds of colours and shades.

Nature is feminine.

However, the piece also shows us a different side of the story. Symbolizing the destruction of the natural world, oil and blood is dripping from the vulva, staining and damaging the landscape on the fabric.

Feminism and ecology are two very similar concepts. Both nature and women are endangered by patriarchal and male-centered society, and both of them have to fight for a worldview that respects organic and feminine processes.

Mending the future is a piece embodying the current situation, but which aims to deliver a message of awareness for the future.



BOTANICAL DYES, THREADS, SEWING, EMBROIDERIES, CRUDE OIL AND PERIODIC BLOOD ON LINEN,
69cm X 7m, 2019

PRODUCED DURING ÓS TEXTILE RESIDENCY - ICELANDIC TEXTILE CENTER - BLÖNDUÓS - ICELAND

The red of our souls



“Menstruation : the process in a woman discharges blood and other material from the lining of the uterus at intervals of about one lunar month from puberty until the menopause, except during pregnancy.” It is also known that during her life, a woman will experience blood loss and stain her underwear an significant number of times.

For this ongoing project, Marcy Petit has asked women to give her underwear stained by period blood, and to share with her the emotions felt during their last period in one word or one short sentence.

With a needle and red thread, Marcy Petit embroiders the words of these women to their own blood and to their own identities. The purpose of this project is to twist the cliché of an old and obsolete representation, to give space for reflection and a voice to women all around the world. This artwork is about what they really think, what they really feel, what they really hope, and what they really want.

EMBROIDERY ON FEMALE UNDERWEAR & PERIODIC BLOOD
WORK IN PROGRESS

The interview



VIDEO DOCUMENTARY EXPERIMENTAL,
33 MIN 07, 2020

In this video the artist Marcy Petit embodies two different personas: her own mother before her death in 1992 and herself.

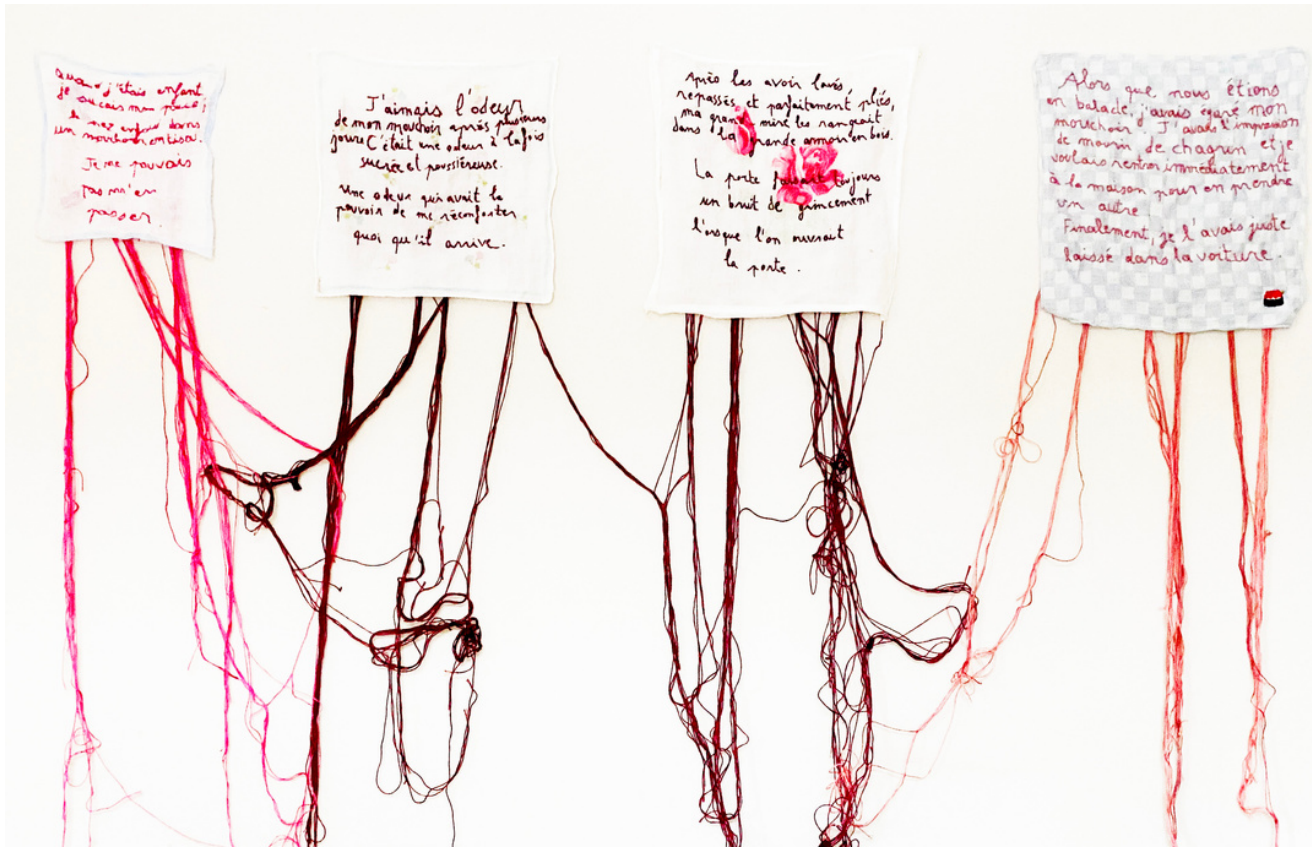
Despite growing up without a mother, the artist always felt that deep secrets were darkening her memory. After having investigated her life and finding out the disturbing truth, Marcy Petit finally had the chance to ask her mother the questions she had prepared.

Throughout this fake interview, the conversation leads the viewer to different topics:

The exploration of family trauma and secrets, but also prostitution, and the representation of women's sexuality within the French society of the 70-80's. Finally, and despite it still being one of the biggest taboos of our society, the artist's mother becomes a voice advocating for sexual freedom, women's empowerment, but also for the rights of sex workers.

[Link towards the video](#)

The story of the day I almost lost my handkerchief



For this new piece, artist Marcy Petit embroidered on her old handkerchiefs the childhood memory of her own dependence on them, and of the day she nearly lost one of them.

A tragic and comic memory told with a needle and thread as a way to better remember it. The thread becomes the link to a painful yet ultimately insignificant childhood memory; a precious connection to those moments that have nonetheless moved and marked her forever.

Behind the fabric, the colored threads are dripping as if they had continued to grow during all these years.

At some point, they intertwine with each other in order to tell us the same thing, the story of the day the artist had almost lost her handkerchief when she was a child.

EMBROIDERY ON 4 HANDKERCHIEFS AND THREADS,
2020

Blue Memories



As a photographic diary, during her residency in Lisbon, the artist documented her exploration of the city and the small events happening: a man walks proudly holding a black kitten on his shoulder, a woman cries and pulls her friend's shirt on a dizzying staircase; an old man smokes an extraordinary large pipe. A reflection; a detail; an atmosphere.

As if the walls could see, Marcy Petit composes and fragments -in space and time- these photographs on tiles, reinterpreting traditional Portuguese "azulejos" through the cyanotype technique applied to handmade ceramics.

The installation is divided in two parts. The first piece is a visual reinterpretation of these sharp and precise moments, displayed chronologically, each tile is a blue photograph of a single event. The second part represents a blur and broken single composition, mixing photography and drawing. Here the artist uses the symbolism of the abandoned buildings and ruins of Lisbon as a metaphor of the memory, where the image is exploding in fragments on purposely broken tiles.

Ultimately Blues Memories reflects on the value and beauty of the instantaneity of a moment, but also its fragility and ephemerality. It freezes these events of live poetry before they turn to dust into the ruin of our personal memory.

CYANOTYPE PHOTOGRAPHY AND DRAWING ON HANDMADE CERAMIC TILES 60 X 80
CM & VARIABLES DIMENSIONS , 2021
SUPPORT: ZARATAN RESIDENCY AIR PROGRAM

Aklumda (Part.1/2) -Aklumda (Part.2/2)

Aklumda (Part.3/2) Aklumda (Part.4/2)

Aklumda (part.2) are four art performances, where the artist Marcy Petit engages 'the woman inside her' to walk for two hours with a pair of high heel shoes and a costume in a difficult and opposed environment. This character, which embodies a supposed model of femininity, is being ridiculed by the situation.

As she progresses in her walk, the character is confronted by an environment that she does not recognize and has to overcome the obstacles despite the ridicule she faces.

Each video has been shot in a complete different landscape and season from the others. The four videos screened together could represent the four different season of a year.

The first video has been shot in England during the autumn.

The second video has been shot in France during the spring.

The third video has been shot in Switzerland during the winter.

The forth and last video has been shot in Spain during the summer.

[Links towards videos](#)

PERFORMANCES AND VIDEOS,
VARIABLE LENGHT OF TIME
2016 - 2019



Aklumda (Part.1)



This exhibition at L'Espace M (Rennes) joins the work of Natasha Lesueur and Marcy Petit around the question of the body's individuality and representation within our society.

Famous for her staged pictures, Natasha Lesueur shows us two portraits, both classic and disturbing. We can see two old women, teeth coated with varnish, bursting out laughing. Both funny and scary, these smiles are torn between spontaneity and tension.

In parallel to these pictures, we can see a video performance wherein Marcy Petit puts makeup on her face until she reaches extreme saturation. The accumulation of makeup leading to the progressive degradation of her face speaks to the submission of the individual to the dictates of appearance. This work criticises both the woman entrapped by the cosmetics industry and people who hide behind homogenous social masks.

Through the photos and performance, both artists critically examine notions of bodily beauty, seduction, attractiveness, repulsion, fear, and ugliness.



PERFORMANCE AND MIXED MEDIA INSTALLATION
EXHIBITION AT ESPACE M GALLERY - RENNES
8 - 25 APRIL 2014

(IKB) Body Print into Landscapes

The video installation reflects on the trace of human body into landscape and organic material. On it, Marcy Petit uses different part of her own body to imprint objects.

The piece is a reference to Yves Klein's work Anthropometry, in which the artist used naked women as 'human paintbrushes', creating paintings that were results of elaborate performances in front of an audience.

To Klein, the female figure was the canon of human proportion, an anthropometric symbol that he described as "the most concentrated expression of vital energy imaginable".

The same blue colour used by him (International Klein Blue IKB) is used by Marcy Petit as she becomes a human paintbrush too.

However, this video is also a critic of Klein's action.



In contrast to his work, this project is performed without any audience. By using her own body into a natural landscape and by leaving her imprint on natural objects, Marcy Petit is empowering herself as her own model and her own paintbrush.

The result might then no longer relate to Klein's concept of "the ideal" but to a self feminine empowerment.

PERFORMANCE, VIDEOS AND SOUNDS RECORDING,
21 PIECES OF MUD WITH BLUE PIGMENT
09 MIN 44 SEC, 2019

REALISED WITH THE SUPPORT OF AADK RESIDENCY
PROGRAM - BLANCA, SPAIN



Into the Huerta



The installation is a research about the trace of organic objects on textiles. Inspired by the design of the traje de huertana (traditional folkloric dress from the region of Murcia) and by the landscape, Marcy Petit has experimented with printing techniques using vegetal and natural material on the fabric.

Traje de huertana means “the dress of the woman of the orchard”. This outfit embodies the representation of the woman as a strong, noble character in a fantastic, almost magic garden and orchard.

The artist is reinterpreting its meaning and definition. The resulting piece shows a colourful, joyful design formed by the prints of the natural surrounding.

However, she seeks to deconstruct this image by projecting a video into the heart of the fabric where she plays a new character that seems to be lost in an abandoned lemon trees orchard.



PERFORMANCE, VIDEO ON PIECE OF TEXTILE &
INSTALLATION, 2019
REALISED WITH THE SUPPORT OF AADK RESIDENCY
PROGRAM - BLANCA, SPAIN

The last project : Roger & Marcy (la dernière rencontre)



VIDEOS AND SOUNDS RECORDINGS,
13 MIN 23 SEC, 2018

Roger Petit was the grandfather and the favourite model of artist Marcy Petit. Roger played an important role in the artwork and the world of his granddaughter.

Knowing that her grandpa was about to pass away, Marcy Petit has created one last artwork with him, this was done by recording "before", "during" and "after" his death.

As a silent exchange, the first video shows Roger Petit a few days before his death, answering the last questions of his granddaughter, who intentionally did not record the sound but to capture the simple expression of his face. The second video was recorded in their apartment some time after his death, which shows the artist answering questions that her grandfather had prepared for her, which were remained sealed.

To restore the voice that had been silenced throughout the two protagonists, the artist Marcy Petit has decided to recreate an ante-chronological speech consisting of the sounds, testimonies and noises that have accompanied their lives together during all these years.

The real questions and answers will remain secret, only known by Marcy and his grandfather, as their last secrets.

[Link towards the video](#)

STORIES ABOUT M. PETIT



It was a Sunday in December 2015 when Marcy Petit first met Julien, a patient at the hospital where she was working at the time.

A friendship blossomed, which soon lead to a Sunday morning coffee ritual. Julien was one the most famous hairdressers in Paris, he spoke of his life, love and loss.



Produced in 2015, Stories about M. Petit is the photographic and written result of one afternoon when Julien cut the hair of the artist.

Luce Roux, a photographer based in Paris, documented this performance with her analog camera whilst Marcy wrote thoughts in her notebook, devoting herself to the exercise of automatic writing or 'pure psychic automatism'.



PERFORMANCE, PHOTOGRAPHIES & WRITING
SELECTION OF 9 ANALOGIC PICTURES AND TEXT,
VARIABLES DIMENSIONS, 2015

Stories about J. Chevron



Realised in 2016, the video Stories about J. Chekroun (Histoires a propos de J. Chekroun) is an autobiographical memory of his life.

Two recordings were made but the series of questions were not the same, a gap was created between the sound and the image.

Julien was an exceptional storyteller and a cherished friend to Marcy Petit. His stories were both thought provoking and funny; something to be treasured.

However, she also couldn't avoid seeing the sadness and fragility in him, something 'between what is said and not meant, and what is meant but not said'. (Khalil Gibran)

[Link towards the video](#)

VIDEO AND VOICE RECORDING,
9MIN 50 SEC, 2015-2016

[F] The Wall [M]



This artwork was born from a discussion about country's borders between artists Funda Tokac and Marcy Petit. Funda was pessimistic about this topic, whereas Marcy was the optimistic. Thus, they chose to turn their difference of opinion into a unique performing action. On the main square of the city Rennes, Funda built a 'wall', further fanning the existing boarder debate. In contrast, Marcy attempted to destroy them. An ideological fight is therefore taking place under the eyes of the witness.

Who is winning? Who are the public in favour for? Funda or Marcy?

This artwork talks about a topic way too real: the debate of border wall increasingly divides public opinion.

[Link towards the video](#)

PERFORMANCE AND VIDEO,
23MIN 29SEC, 2017