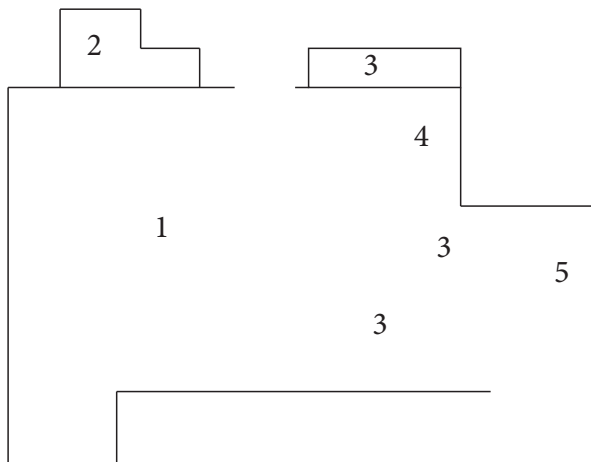


Floor plan



Capucine Vever would like to express her gratitude for their invaluable support to the Centre d'art de Flaine, the Syndicat Intercommunal de Flaine, the Haute-Savoie Department, the DRAC Île-de-France, as well as the teams of the Flaine ski resort.

Courtesy of the artist and Galerie Éric Mouchet, Paris - Brussels.

Biography

Capucine Vever (born in 1986 in Paris, lives and works in Pantin, France) discovered Flaine during a workshop with the Paris-Cergy School of Arts in December 2007. Since then, she has developed a contextual practice, focusing on concepts of the invisible, the inaccessible, and the imperceptible. Her creations originate from the specific characteristics of a territory, the human activities taking place there, and the representations it inspires. She draws from observations, scientific studies, maps, experiments, and encounters to craft narratives that shift toward fiction, creating poetic works and sensitive representations of societal issues. Between the visible and the invisible, from the gigantic to the minute, the artist absorbs and manipulates what is presented to the eye, revealing what is hidden and opening space for imagination.

The website of the Flaine Art Center: www.centredartdeflaine.com

The Flaine Art Center is a member of Altitudes, a contemporary art network in the Alpine region / <http://reseau-altitudes.fr/>



CENTRE D'ART DE FLAINE



DÉRIVES ALPINES

CAPUCINE VEVER

21 DÉCEMBRE 2024
21 AVRIL 2025



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Dérives Alpines (Alpine Drifts) - Capucine Vever

*Wandering in the Alps,
Beyond the distant horizon.*

When Capucine Vever takes her first steps on the plates of the Platé Desert, remnants of the Tethys Ocean, the mental images are numerous. This stroll evokes literary references such as *The Analogous Mountain* by René Daumal, cinematic experiences like the documentary films of Lionel Terray, scientific knowledge such as plate tectonics that forms our underground, and, most of all, the view of Mont Blanc that echoes the alarming predictions of the IPCC experts and the planned end of glaciers.

Even before arriving in the French Alps, Capucine Vever has in mind the pessimistic announcements regarding the Alpine mountains. The ongoing melting of permafrost due to climate change is inevitable. The landscape will be altered, the ecosystem disrupted, and our experience of the mountain transformed. Aware of ecological concerns, Capucine Vever's work questions the Anthropocene (1). Her works *Fiume rosso* (2019) or *Stills from Dunking Island* (2022) had already begun to explore human influence on the environment.

The video installation *Alpine Drifts*, which occupies a large part of the exhibition, was produced for this occasion. After several weeks of filming in the station and collaborating with the visual artist Valentin Ferré on the soundtrack, the images consist of long, contemplative shots of the Alpine mountains. Installed in suspended seats—like mountaineers camping in the middle of a cliff—the viewers are invited to let themselves be rocked by the mountain. While a few peaks appear, the viewer quickly senses that they are not the focus of the film.

Indeed, the artist shows more of the material that makes up the mountain than its shape. Our gaze alternates between rock, snow, grazing grass, capturing the random passage of some animals, and the brief appearance of human constructions. The accumulation of images seems to be a memorial work, recording the mountain for its own existence, its materiality. The viewer is invited to create their own montage through two screens displaying multiple shots simultaneously.

From the exhibition's poster, we perceive the relationship we will have with this landscape. Our position as observers drifts, eventually becoming that of a scrutinizer peering through the frame of a misty peephole.

In a way, Capucine Vever invites us to drift within the video image, just as we drift on the lapiaz in summer and winter, leaving it behind in autumn and spring. A seasonal stroll that may well become impossible in a few years, on a human timescale, no longer a geological one.

Thus, the entire exhibition is built on this relationship with spaces and territories. Suspended by their mounting, the works show various ways of presenting the landscape. From the orographic maps of the city of Évry-Courcouronnes to form the ceramic discs of *At the End, We Will Just Be at the Beginning*, to photographs of Breton lighthouses in *One Day in My Presence*, through the installation *Towards Another End*, each work is a way of approaching the landscape through its human construction, whether mental and/or physical. Each piece twists the territory from its natural purpose to lead it to a reflection on humanity by humanity.

*Surrendering to the drift,
Towards a relative end.*

Anthony Lenoir
December 2024

(1) «The term 'Anthropocene' refers to the new geological epoch we have recently entered, characterized by the unprecedented pressure that humans exert on the Earth's ecosystem.» (<https://www.inee.cnrs.fr/fr/lanthropocene>, consulted on 11/12/2024 at 9:31).

DÉRIVES ALPINES / Capucine VEVER / Flaine winter 2025

1 / Alpine Drifts, 2024.

Film projected as a diptych, 18 minutes.

Director of photography: Jean Doroszczuk.

Music: Valentin Ferré.

Color grading and programming: Pierre-Yves Fave.



Sharing its title with the exhibition, *Alpine Drifts* is a cinematic wandering across the steep slopes of the mountains surrounding the Flaine resort. Sometimes snow-covered, sometimes verdant, the various faces of the landscape are explored by a camera that is curious, almost voyeuristic. The mountain's different materials and textures are examined, animals observed, and humans spied upon. In this film, it is the mountain itself that speaks, expressing through poetic discourse its strength, power, and composition, but also its fears, anxieties, and lucid melancholy—even delivering an accusatory message: «At the bedside of my agony, who will be the last to contemplate me?»

2 / Mer de Glace and Glacier de Leschaux, 2024.

Terracotta ceramics, ropes, and stones.



The two ceramics, *Mer de Glace* and *Glacier de Leschaux*, are imagined forms of the two glaciers that make up the Mont Blanc massif. Created using satellite imagery, Capucine Vever shaped these living forms to freeze them in their inexorable melting process. Suspended and held in tension by the counterweight of the rocks, the ceramics appear to hang at the mercy of the rope. The fragility of the installation becomes a metaphor for our relationship with the most visible manifestations of the alterations caused by human activities.

3 / In the End, We'll Be Just at the Beginning, 2020.

Engraved terracotta and Indian ink, suspension installation.



Created during a residency in Évry-Courcouronnes, *In the End, We'll Be Just at the Beginning* depicts the new town that emerged from the ground in just a few decades, like an upheaval—an artificial geology. Using the orograph, an instrument invented in 1873 to map mountainous regions, Capucine Vever offers perspectives from the rooftops of buildings, transforming the urban landscape into natural mountainous scenery through her drawings.

4 / Guide to Another End, 2012.

In collaboration with Eugénie Denarneau.

Leather suitcase, engraved stones, A5 edition, and IGN map.



Guide to Another End was created in response to the predicted end of the world on December 20, 2012. This artwork comprises a collection of elements arranged to reveal the location of one of the gateways to the world of Agartha*—a subterranean tunnel system connecting all the continents of Earth. Gathered in a suitcase, the set includes nine engraved stones, an IGN map, a sacred geometry diagram, and an instruction manual. It provides the necessary guidance for following the route to the gateway.

A field attempt to reach the cave portals of Arques, north of Bugarach, was conducted with Eugénie Denarneau, a geologist.

This text is sourced from the artist's website.

* Agartha is a mythical city and subterranean world connecting all of Earth's continents through a vast network of galleries and tunnels. While many portions of these tunnels remain intact, others have been destroyed by geological shifts. A number of gateways to these galleries are said to be located in various mountains, including Bugarach. These entrances are thought to open only at specific times and for limited durations.

5 / One Day, in My Presence, a Mage Removed the Horizon All Around Me, 2019.

Matte Canson print on Hahnemühle paper.



One Day, in My Presence, a Mage Removed the Horizon All Around Me is a series of photographs taken near lighthouses on the Breton islands of Ouessant and Belle-Île, when they are shrouded in the depth of night. The sensitivity of the camera sensor was pushed to its limits, up to 40,000 ISO, allowing the capture of a dreamlike, vaporous landscape. While the human eye perceives nothing but a black expanse swept by the intense beam of the lighthouse, the artist's settings create fictional landscapes that sometimes verge on science fiction. The noise level in the images lends them a depth and pictorial texture that, in fact, reveals the density of the night over the islands.