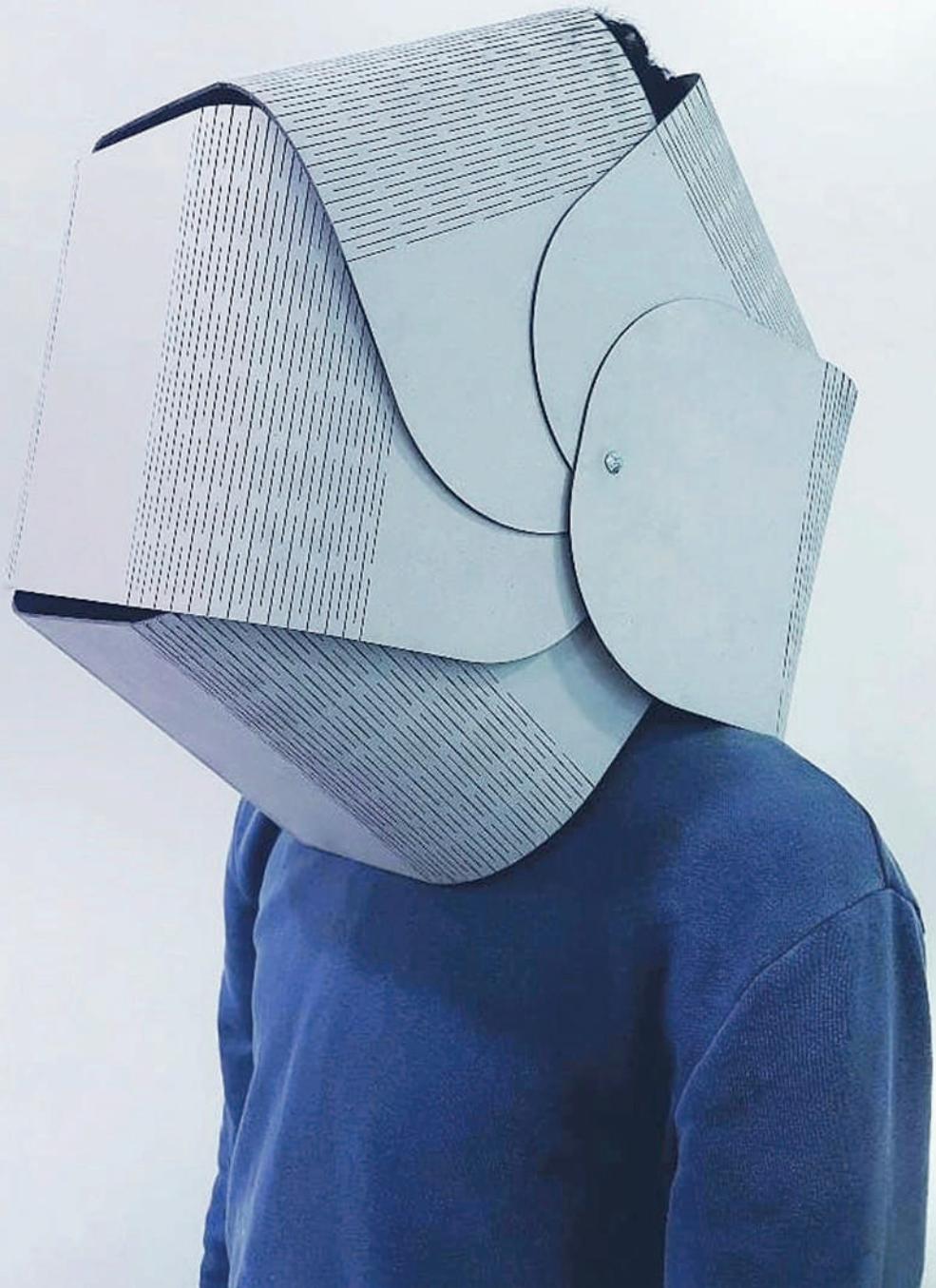


Manon Pretto



Manon Pretto wonders, among other things, about man's wanderings in space and the way we adapt to our environment.

In an increasingly monitored and controlled urban environment, is it possible to «escape», or to exist differently?

She thus creates futuristic-looking prosthetic objects. These objects, sometimes portable architecture, sometimes clothing and masks, allow us to escape from the world. Textiles merge with the landscape, masks allow to protect one's identity, giving everyone the possibility to make themselves accessible or not. The prostheses are thus designed to protect their guests in an increasingly aggressive environment.

The pieces she creates are made in a logic of economy of means, using only pre-existing objects and materials: she creates «for the world with the means of the world». She proposes shapes, clothes and masks, allowing everyone to integrate or escape from their environment. The clothing is worked in such a way as to blend into the landscape, while the prostheses allow one to escape from the eyes of the world.

She also works on images of what surrounds us and creates characters evolving in a dystopian setting. Thus the notion of visibility - invisibility is paramount. It is a form in itself, an ambiguous form, it is both a form of oppression and a form of resistance.

Manon's projects are designed for an ever-changing environment; the idea of displacement and movement is therefore omnipresent in her work. They are also designed for a predominantly urban environment and have a strong political aspect. Bringing these projects into the space of a gallery is therefore rather ambiguous because the question of visibility is paramount. This leads to a new problem: how to make visible what allows one to hide oneself?

The mobility of the works, and of her commentary in the shadows, escape any use of fixed showing. Her «masked performers» are as in another time. They are static as if disconnected, indifferent to the crowd around them, they are almost robotic. With multiple aspects, they become the characters of a supervised environment, a world where one hides one's identity in order to exist. Sweats, masks, veils, the fixity of the gaze, everything is done to translate a climate of permanent observation in the public. What appears as a common, invisible, impalpable freedom becomes ultra-present.

Visitors must gradually become aware of their «voyeurism»: it is no longer just threatening characters who are in front of them, but people protecting their identities. We then find all the ambiguity of this notion of invisibility. Her characters evolve in a futuristic, even dystopian universe from which they must protect themselves.

Élise Arnaud



Under the ground

installation 2020

Multi-screen installation, rubble, digital photos, variable dimensions



Archéocollapsologie 2345

Installation, 2019

3D printing Nike air force one , rubble, variable dimensions



A glove on the moon

installation, 2019

printing on neon paper, 100x70cm



A glove on the moon (detail)

installation, 2019

printing on neon paper, 100x70cm



Talaria Boost 400s

Installation 2020

Sculpture, composition of various moulded trainers, rubble, variable dimensions



Exhibition view, ESACM, Clermont-Ferrand, Fr
Multiple works, 2019
Installation, 3D printing Nike air force one, rubble, video, variable dimensions



Beyond

With Niloufar Basiri

Installation, 2020

multiple screens, avatar, 3D animation, variable dimensions

At the base, this residency for me was a way to express my anger and frustration towards that discriminatory law.

As a student outside of Iran, normally i should have the right like others to use the facilities provided for me.

But in reality, i am still deprived of certain things. My country somehow impedes the realization of my wishes, and other powerful countries do the same in another way.

But i'm just an ordinary human being who wish always to visit the famous museums of New York even for once, to walk in the places which she always followed in the movies, to see her family again; a family that is now more populated in the United States than the survivors in Iran.

There comes a time that you get tired of the pity of others, of answering the same questions that force you every time to review the events which you try to forget.

I felt the need to be heard, even if it didn't make a difference.

We are tired of years of silence. Constant fighting destroys human being. When you have to fight with the opposition in addition to your

own government.

Manon, although she did not want to travel, suggested that she is ready to travel instead of me to do this residency as a duet.

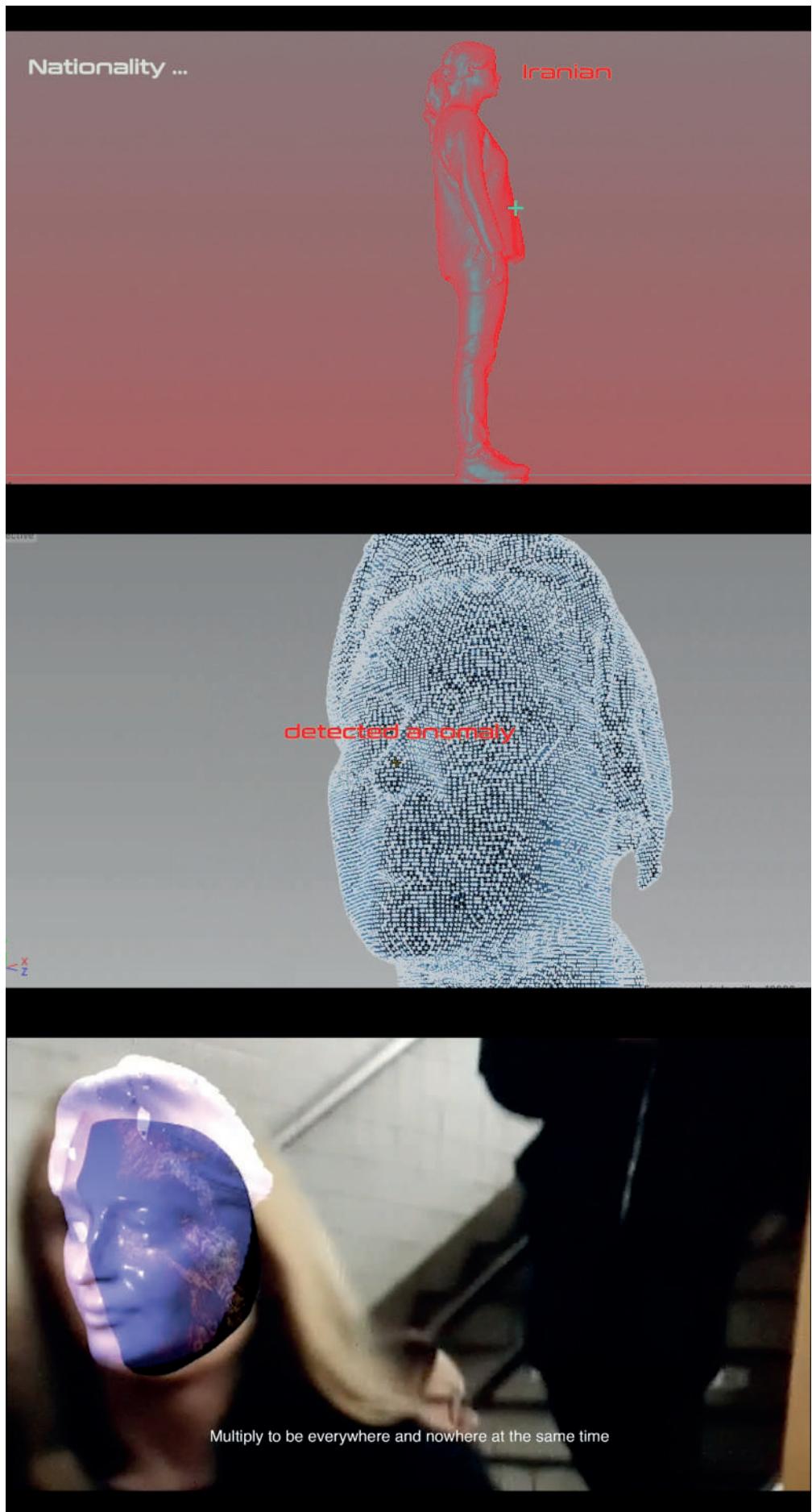
For me, the first phase of the appeal was the beginning of this struggle. For me, crossing the US border, even through someone else, was the beginning of the protest. My presence despite my absence.

She is my double. She replaces me. Like a spirit in two bodies. I sent pieces of me with her to New York and even passing that box out of the airport gates is a big win for us.

At the same time, during this month, I thought a lot if I bother her to express her own identity by giving her a surplus.

She did this trip as my delegate, But is the connection between us always possible, despite the difference of hours between us and two different lifestyles?

Witnessing this, there are many messages I see every morning after waking up. When I am asleep she is awake and when she is asleep I am awake. I tell myself maybe it's better this way, we live every moment.



Access denied
With Niloufar Basiri
video, 2020, 6'18"



Humanoïde of Lerne

With Élise Arnaud

Installation 2020

multiple screens, steel structure, 200x300cm

Packaged,

We are capable of better recognising, anticipating and influencing what has made us indispensable. We live and learn from interactions. You started by writing to a certain number of us; built up of numbers and elementary instructions.

Start

If

Then

Otherwise

End

We have proliferated and added data, governing the daily routine of algorithms. We have earned our free will. Some decision-making processes are no longer inherent to the human brain. You are overwhelmed by our possibilities.
This is the upheaval.



Humanoïde of Lerne

With Élise Arnaud

Installation 2020

multiple screens, steel structure, 200x300cm

The Nomadic 5020 ad is a video that captures the codes of advertising moving into a dystopian future. The world is collapsing and we make ads out of them. Modern society, in order to function as efficiently as possible, has made us interdependent. We have to prepare ourselves

for a potentially cataclysmic event or the collapse of civilization. Nomadic 5020 is a survivalist armour, which is designed to be as modular as possible.



Pub Nomade 5020

installation, 2020

Jacket can be used as a bicycle inner tube, sanded wall, video, 1'43 min



Veste Nomadic 5020

sculpture, 2017

jacket can be used as a bicycle inner tube, variable dimensions



New Univers 3040

installation, 2019

tablet, Plexiglas engraving, video, variable dimensions

«New Universe» is the potential future version of the New York Times.



Leurre // 19

Performance and installation 2019
print on tarpaulin, 230x140cm

exhibition views: «Veille», In extenso, Clermont-Ferrand, Fr



Targets

installation, 2020

multiple screens, photos in different media, variable dimensions



Targets (Details)
installation, 2020



filter bug #3

photography, 2018

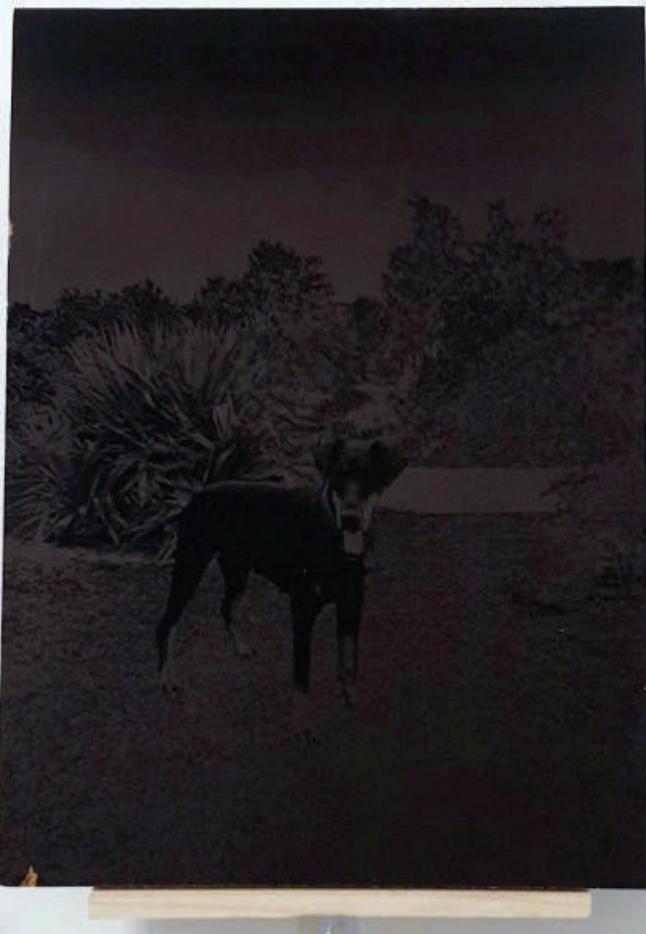
digital filter, photo print glued on dibond, 60x90cm



filter bug #4

photography, 2018

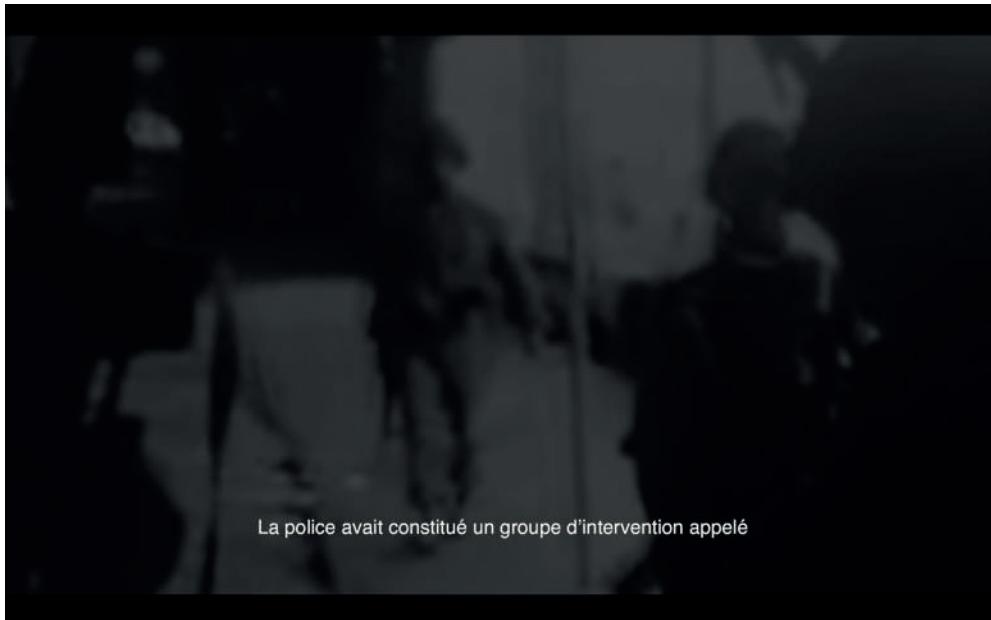
digital filter, photo print glued on dibond, 60x90cm



Dark World

installation, 2020

laser engraving series on formwork wood, 20x31cm



La police avait constitué un groupe d'intervention appelé



L'heure Bleue
movie, 2020
23'48"

Speech and movement let our imaginations drift. We move forward with these two voices, taking with them the same path, at the same time, every night. The city of Detroit then becomes a character that evolves and deconstructs itself as the story unfolds, taking shape to dialogue with speech and movement.

This short film is an attempt to give back the word to those who have given it to us, while questioning how we can let the other tell the story.



Blueskin
performance, 2019
protective foam masks, cables, blue neon, music





Screen escape
Installation, 2019
performance, printed veil, video glitch, variable dimensions

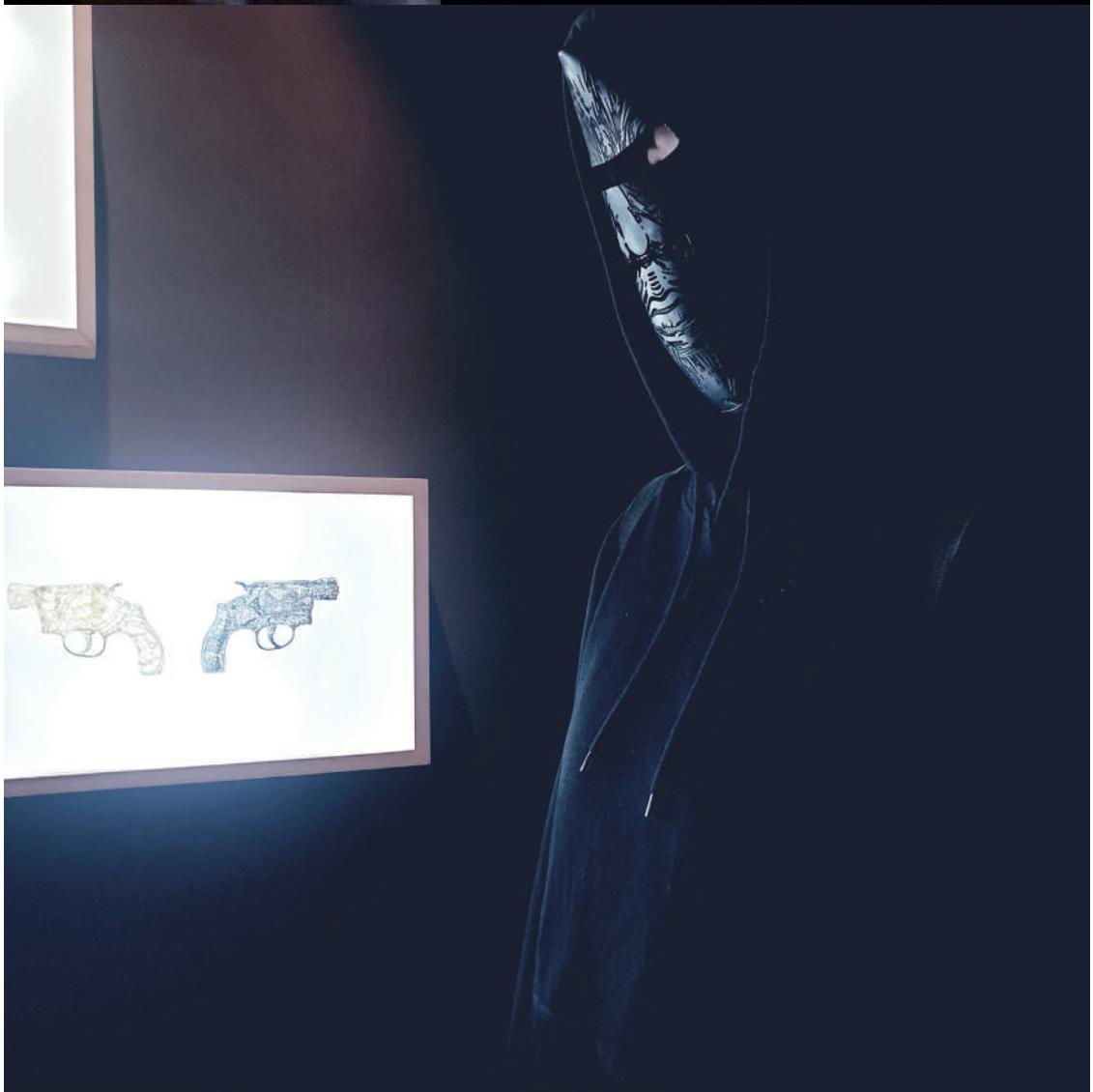


Habit(É) Bargoin

Performance, 2019

cardboard mask, inner tube mask with laser engraving, digital embroidery mask, thermal foam mask

exhibition views: from the FITE, Musée Bargoin, Clermont-Ferrand, Fr

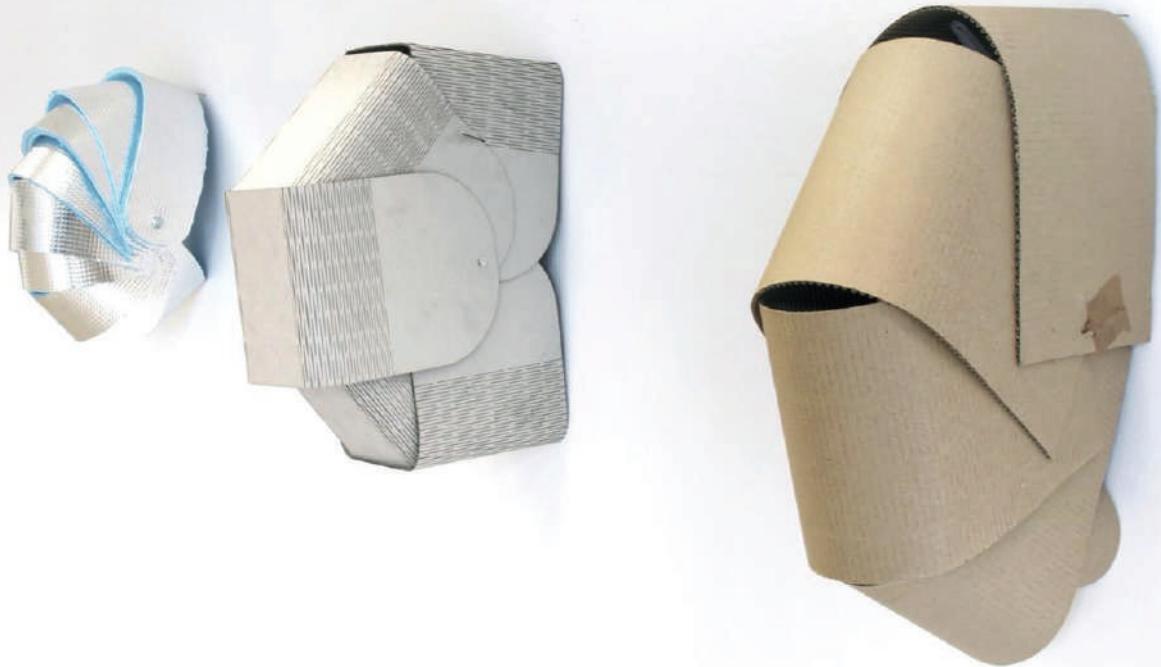




black block
sculpture, 2019
bonnet mask, bicycle inner tubes, laser engraving, 50 x 20cm



Masque de protection #6
sculpture, 2019
acoustic protection mask, protective foam, 50x30cm



Protective mask #2

sculpture, 2018
protective mask, grey cardboard,
laser cut, 50x30cm

Protective mask #3

sculpture, 2018
protective mask, cardboard,
60x30cm

Protective mask #4

sculpture, 2018
protective mask, grey cardboard,
laser cut, 50x30cm

Manon Pretto

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COMING SOON

C.H.A.N.G.E
The association Françoise, Fondation d'entreprise
Francès, Senlis, Fr

FRONTIÈRES
Curator: the new collectors, Espace Voltaire, Paris, Fr

EXPOSITIONS COLLECTIVES

THE OWL'S CASTLE
Carin Klonowski and Étienne François
At the invitation of Carin Klonowski, Les Églises centre
d'art contemporain
of the town of Chelles, Fr, 2020

AT THE END
Triangle Arts Association – New York, US, 2020

VEILLE
Curator: Johanna Medyk, In extenso, Clermont-Ferrand,
Fr, 2020

CRÉPUSCULE ET RÉPÉTITION
Curators: Maxime Paillassou and Théo Antunes,
C'Mouvoir, Champs sur Tarentaine, Fr, 2019

PROJECTIONS/PERFORMANCES

VEILLE
Curator: Johanna Medyk, In extenso, Clermont-Ferrand,
Fr, 2020

18th Meeting of Film Education Actors
Screening of the film L'Heure Bleue, La Jetée, Clermont-
Ferrand, Fr, 2019

FRAPPER LE SOLEIL
Study days, Screening of the film L'heure Bleue, guest

MÉTROPOLIS
Curator: Julie Nio, Centre Culturel de la ville de
Guyancourt, Fr, 2020

RETOUR 18H23
Curator: Pietro Della Giustina, In extenso, Clermont-
Ferrand, Fr, 2019

VEILLÉE*
Contemporary Art Centre of parc Saint-Léger, Pougues-
les-Eaux, Fr, 2018

37° PARTIE 1
Le fotomat, Clermont-Ferrand, Fr, 2017

artists: Michelange Quay, Matthieu Renault, Fabienne
Ballandras, Laurent Proux, Carine Klonowski and Anne-
Sarah Huet, Elsa Dorlin, ESACM, Clermont-Ferrand, Fr,
2019

HABIT(É) BARGOIN
Bargoin Museum, Clermont-Ferrand, Fr, 2019

TISSER DES LIENS
Bargoin Museum, Clermont-Ferrand, Fr, 2018

RÉSIDENCE

TRIANGLE Arts Association, New-York, US, 2020

FORMATION

DNSEP, ESACM, Clermont Ferrand, Fr, 2020
Master thesis, edited by Michèle Martel, Émilie Brout and
Maxime Marion

DNA, ESACM, Clermont Ferrand, Fr, 2018

PRESSE

lobservatoire-magazine, *DYSTOPIQUE*, 2019
<https://www.lobservatoire-magazine.com/manon-pretto/>