

# Fauve Tintigner



Brought up by the edge of the woods, bitten and paralyzed by a tick at a young age, her childhood imprinted on her flesh forever: Fauve Tintigner seems to have been infected by the Forest as a whole.

From there, she explores in her pictorial, sound and choreography work a constant permeability between elements and bodies, waves and matter, past life and the future. This manifests itself in ethereal visions, perceptive glimpses into a quantum reality that has become tangible — to be here and elsewhere, all at once, always vibrating. This is also true of her oil paintings, which are sometimes completed as a duo with Juan Ignacio Lopez in silent four-handed conversations. Whether she is creating alone or not, Fauve initiates a mental projection work by envisioning the skies and the lights of unknown places she is about to visit. The focus is far, far away, and colors are already vibrating under the eyelids. Think of a nap in the sun, body at rest, a drowsy thought, fresh air. With your hair in the grass, your ears attentive, you can taste these abstract patterns to the point of voluptuousness — it's worth a try, at last, the Universe on the skin, the Universe under the skin, becoming an animal and venturing out.

When she is dissatisfied by the unchangeable colors coming out of her paint tubes, Fauve decides to concoct natural — and distinctively impermanent — pigments herself. The artist-chemist crushes the plants she has collected in her steaming cauldrons to obtain delicate textile dyes. She creates her favorite pigment with spirulina, an aquatic microorganism, a multivitamin cyanobacterium that has a shimmering blue-green hue depending on its exposure to UV light.

Generally flat, the surfaces on which Fauve applies her prepared colors are shaped through a process of stratification. Simple canvas, paper, tarpaulin, with or without a frame, plasterboard, or wooden panel; each medium is prepared, coated with casein or marble powder, sanded, and then re-coated. Canvases are creased and soaked, paper is imprinted with the wooden board on which it dries. The materials thus formed and sculpted are ready to be fertilized, and Fauve applies her colored crop with a spatula, a brush or with her fingers. With potatoes too, sometimes. The important thing, she says, is not to control the whole process. Let the material act and react. Fauve celebrates the life process, and far from simply capturing the transitory, she makes it happen. The pigments transform themselves over and over — like the changing landscapes and lights she observed on her long train journeys to Norway.

Here is where the key of Fauve Tintigner's artistic practice lies: in experimenting with temporalities over passing time, sometimes from gestation to disappearance, in order to attempt an escape from a society of immediacy drowned in 2.0 that is demanding, tiring, and ultimately indifferent to otherness and the living. It is a dangerous flow where competition, individualism, and the desire for unlimited accumulation are rampant. With subtlety and restraint, Fauve fights against these malevolent impulses and offers a breath of life to the spectators of her work. By exploring Nature and its cycles, her embodied works become spatiotemporal passages to separate us from our frenzy.

It is the colors and textures that she composes on different scales that create the painting. The abstraction becomes diffuse, almost cosmological, as we lose ourselves in its vaporous phenomena: sometimes celestial, sometimes aquatic. Inspired by the ode to the oceans written by Rachel Carson, a marine biologist and environmental activist of the 20th century, Fauve echoes primordial time to bring us along on the discovery of a vast, rich, and hidden universe, right here, underwater.

As a musician herself, with jazz playing an important role in her life, Fauve expands at times her pictorial work with sound and choreographic pieces, mixing ambient music (soundscape) and recordings. In *Largo*, 2020, the performers awoke and began manipulating textiles painted by the artist, wrapping themselves in them, the pieces becoming all at once costumes, shrouds and chrysalids, before plunging them back into the artist's cauldrons and leaving them there, ready to be transformed in rebirth. Fauve enhances her plastic approach with music and opens up a space where our alert senses can take a multitude of wandering paths, sailing through our collective and intimate memory, taking us back to the Forest.

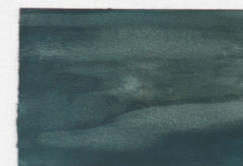
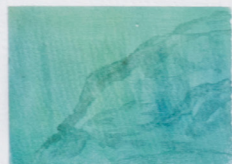
Théodore Dumas



**Brotherwood**, Festival Cahors Juin Jardin, France

*Paintings variables medias including natural pigments spirulina and watercolor, sculpture on wood, sound performance, 2023*









**Une questions de temps**, in duo with artist Juan Ignacio Lopez, Les nouveaux messagers, Paris

*Sillon, spirulina on polypropylene 160x150cm*







*Limited edition publication, custom oak box 35x26x3cm, 29 photo prints on glossy paper, First Laid edition*

Jardin exotique de Monaco, published by First Laid edition in collaboration with artist Juan Ignacio Lopez, is the result of the transposition of a pictorial and performative work into an editorial photographic multiple.

The editorial object developed in a second phase by First Laid pursues the desire to stretch the time of the exhibition through a transportable object, a wooden monolith enclosing the landscapes of a traveling imagination.

**Fjords, Paris - Bergen**

*Series of 10 paintings, oil on wood, multiple formats 2019*



**Make me destroy me, Visningsrommet USF, Bergen, Norway**

*Series of 8 spirulina paintings on plaster, 80x35cm, 2019*



*Vann lys, spirulina, caseine on plaster, 80x35 cm*

The exhibition Make me destroy invited artists to reflect on the imminent destruction of their works. Producing pieces halfway between photography and painting, the Vann lys series used a principle of solarization, which during the exhibition altered the hues of the paintings positioned directly behind the gallery windows.

**Des écailles sur les paupières,** in duo with Juan Ignacio Lopez  
*Series of 6 paintings, oil on wood, multiple formats, 2022*





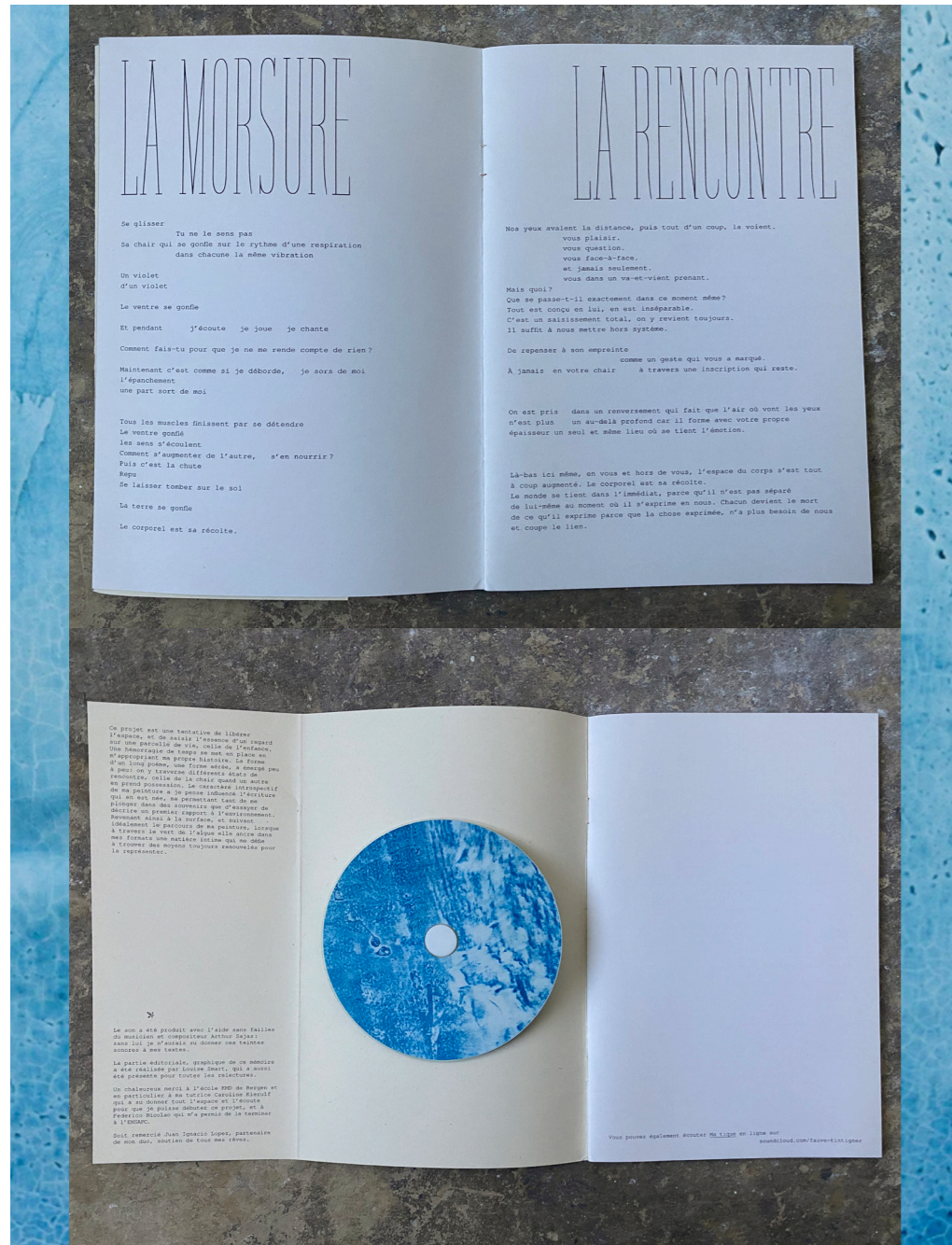
**Bâton de sourcier**, Floréal de Belleville, Paris  
*Spirulina on polypropylene, 165x110cm, 2019*



**Première floraison**, Poush Manifesto, Clichy  
*Triptic, spirulina on plaster, multiple formats, 2022*



# Ma Tique, sound piece in 3 parts, 18minutes



Extract from the Ma Tique edition, editorial and graphic design by Louise Smart, published by ENSBA Lyon.

Ma Tique is a sound piece produced in collaboration with musician and composer Arthur Sajas. This is the first work in which the exploration of sound has become central, as I have chosen to put the relationship with the body at the heart of my research.

The starting point is the tick, the disease it carried having altered my perception of my environment and my relationship with my own body. In the form of a long poem, it takes us through different states of encounter, that of the flesh when another takes possession of it. Through a series of memories, Ma tique attempts to describe a first relationship with childhood and the environment.

<https://soundcloud.com/fauve-tintigner/sets/ma-tique>

# Largo,

Choreography, sound piece 22 minutes, mixed media paintings and dyes



Largo is a choreography written for 4 dancers, it's an evolving visual and sound environment in which the dancers take full possession of the space, both inside and outside. Articulated in five scenes, the dancers' proposals, each singular, create a meeting space in which their movements communicate with the others. Linked by paints and dyes impregnated with the roots of dye plants, as well as by spirulina-painted sculptures that act as a link between them all. They fragment the space, using their bodies to propose different types of incarnation, crossing paths with forms of animality other than their own.

