
LES YEUX SANS VISAGE (EYES WITHOUT A FACE)

CURATED BY MATHIEU BUARD AND CORENTIN HAMEL

**(LA)HORDE, HANS BELLMER, CONSTANTIN BRANCUSI, CLAUDE CAHUN, SALOMÉ CHATRIOT,
DANIEL CHERUZEL, VICTOR CLAVELY, MÉLANIE COURTINAT, HOËL DURET, RAPHAËL EVERDEEN,
MIA GOSSET, PETER HUJAR, EDWARD MUYBRIDGE, MARIUS PERRAUD, CAROLINE POGGI AND
JONATHAN VINEL, EMMA STERN, JOSEF STRAU, DANH VO, WITKACY, DAVID WOJNAROWICZ**

NEW GALERIE

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The exhibition *Les yeux sans visage* asserts associations that unfold in the form of a vast surreal tracking shot, and quite openly copy-pastes its title from the film by Georges Franju. Beneath these surgical auspices, the issues of montage, collage, and assemblage across different media assume a citational heterogeneity, the grotesque trivialities of formalist juxtapositions, and above all non-conceptual but distinctly material dialogues between these different regimes of representation.

The exhibition brings together items produced by contemporary artisans, designers, and jewelers from the French contemporary scene, modern vintage analog photographs, and works by contemporary artists. As a Larsen effect, or as ethnographic notation: Muybridge's decomposed gestures of flight freeze into a silver bird. A printed skull, topped with a capillary coat of chainmail, stares viciously. A shot Bambi, dissolving in oxides, tattoos itself in loops, knots itself with favors, lifts a mouth, plugs hands like flowers... presses the monetizable.

Extracted from the catalogue of the world, the represented subjects have undergone chimerical modifications, hypertrophied cut-ups, paradoxical homotheties, suffocated shards—literally. The artifacts reassembled here, opposed by nature, resemble a vast exquisite corpse of the logics of appearance. The operative gesture belongs to modding.

The artifact is understood as “the maker's engagement with the material itself,” as anthropologist Tim Ingold tells us—that is, the evident bond, encoded though it may be, of relation and the very present expression of the act of making, its technicality and the form achieved. From these intersecting practices emerge and merge explicit traces, where nothing remains discreet; particularly in adornment—props, skins, jewelry—and their formalization, expression is baroque, referential, verbose. If not alien.

By capillarity, everything becomes the modding of the other. The practice of styling consists, through such proximities, in modifying an existing state in order to change both its functioning and its appearance. Beyond aesthetic adjustments, a complete overhaul. What, in this sense, is a jewel?

A dungeon of lore, a substructure, a piece of cardboard on a carpet, a dislocated beach, an extraterrestrial shell, luminescent eggs, a fresco-necklace, a canine frontispiece. A narrative abduction or borrowing takes place, whose visuality is savagely explicit. Without detour, pop references aim to renegotiate the question of detail, ornament, decoration, and the inherent values embedded between these signs.

Representations and care of the self: the exhibition outlines the question of the gaze cast upon the strangeness or queerness of the body itself—this thing that escapes the subject, resists, flees, and which one might spend one's time trying, through rags, tattoos, trinkets, decorations, favors, and handguns, to save or to stabilize in appearance. Allures, portraits and self-portraits, narratives of the self, and cyborg skins evoke a substraction, a failed hold on time, the quasi-cinematic drama of a taste for eternity—impossible. Like the missing face of the young girl in Franju. Those eyes, only those eyes, what remains of the symmetrical adornment of the injured face. Like the hardcore laconicism of an angry baby.

From the earliest photographic portraits, which fixed the margins in vanity, through looped video and new media—and the challenge of sustaining layered and meticulously detailed dimensions of reality—there emerge temporal doses of style, snapshots in which the logics of beings, societies, vernacular fashions, and ensembles of characters carried into the image appear. From medium to medium, the fiction of appearance continues, fixing its in & out, its sumptuary rules, and its palace revolutions.

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The subject, the character coexists with the represented figure, conflating *caractère* (personality) and character. Let us also say that what is carried here is the expression of the self as a total ornamental fact, in the sense of Marcel Mauss, where theatricality prevails. Nothing immaterial or discreet: the expression of a culture of appearances and of its mediations, in the fashion-related terms described by Daniel Roche, is massive. The whole is adjusted with a metallic patina, a uniform silver salt, tied with a favor at the surface.

Through plays of breaches and fissures, with the ellipsis of a fashion editorial line, the proximity of so-called art objects with those of decorative culture—design objects, jewelry, and accessories—flirt together. The provocation of symbolic inversions, carnivalesque reversals, cultural reappropriations, or the circulation of signifiers freed from the obligation of proof authorizes every fantasy. Values as well as signs circulate, gravitate, and are exchanged. In currencies.

To seize the eyes, in flashes.

To canonize bodies, re-membered.

To assemble portraits, in refined superimposition.

Mathieu Buard, January 2026







LES YEUX SANS VISAGE 2026
Installation view, New Galerie, Paris (FR)

LES YEUX SANS VISAGE
NEW GALERIE



EMMA STERN

FAWN, 2024

3D print and aluminium

34 x 30 x 16 cm

Edition 1/3

LES YEUX SANS VISAGE
NEW GALERIE





WITKACY

TADEUSZ LANGIER, ZAKOPANE, circa 1912

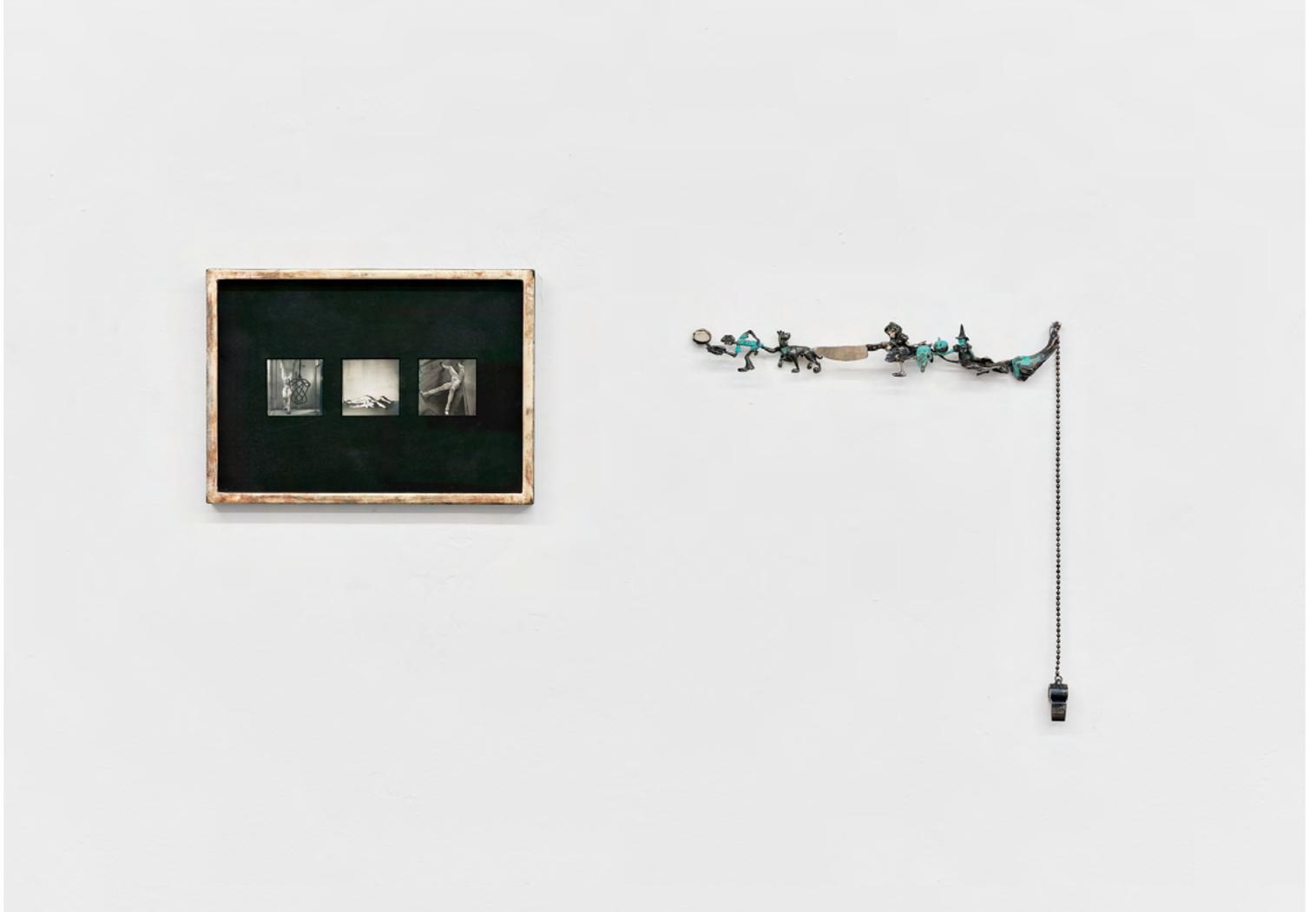
Vintage gelatin silver print
12.9 x 17.7 cm (unframed)

LES YEUX SANS VISAGE
NEW GALERIE



VICTOR CLAVELY
COIFFE, 2025
3D printed chain mail
20 x 25 x 3 cm

LES YEUX SANS VISAGE
NEW GALERIE





HANS BELLMER
LA POUPÉE, 1938

3 vintage gelatin silver prints
6.5 x 6.5 cm each (unframed)

LES YEUX SANS VISAGE
NEW GALERIE



RAPHAËL EVERDEEN
COURSE POURSUITE / HALLOWEEN 2025, 2025

Oxidized bronze, oxidized silver
Length: 75 cm, collar size: 18 x 18 x 5 cm

LES YEUX SANS VISAGE
NEW GALERIE





DAVID WOJNAROWICZ

ARTHUR RIMBAUD IN NEW YORK (RIMBAUD STILL LIFE), 1978-1979

Vintage gelatin silver print

12,7 x 17,8 cm

Artist proof

LES YEUX SANS VISAGE
NEW GALERIE



DAVID WOJNAROWICZ

ARTHUR RIMBAUD IN NEW YORK (ALONE BURNT FLOOR), 1978-1979

Vintage gelatin silver print

12,7 x 17,8 cm (unframed)

Artist proof

LES YEUX SANS VISAGE
NEW GALERIE



DANH VO
UNTITLED, 2014

Gold leaf on cardboard (620 g), rug in cochineal-dyed wool
Unfolded box 50 × 136 cm - Rug 100× 169 cm
Unique

LES YEUX SANS VISAGE
NEW GALERIE





PETER HUJAR

JOHN HEYS BACKSTAGE DURING THE PALM CASINO REVIEW, BOWERY LANE THEATRE, 1972

Vintage gelatin silver print
28.2 x 18.7 cm (unframed)

LES YEUX SANS VISAGE
NEW GALERIE



PETER HUJAR

COOKIE MUELLER ON HER WEDDING DAY, 1986

Vintage gelatin silver print
34,5 x 27,5 cm (unframed)

LES YEUX SANS VISAGE
NEW GALERIE



RAPHAËL EVERDEEN
COMING OF AGE BAMBI, 2026

Copper, resin
16 x 13.5 x 6 cm

LES YEUX SANS VISAGE
NEW GALERIE





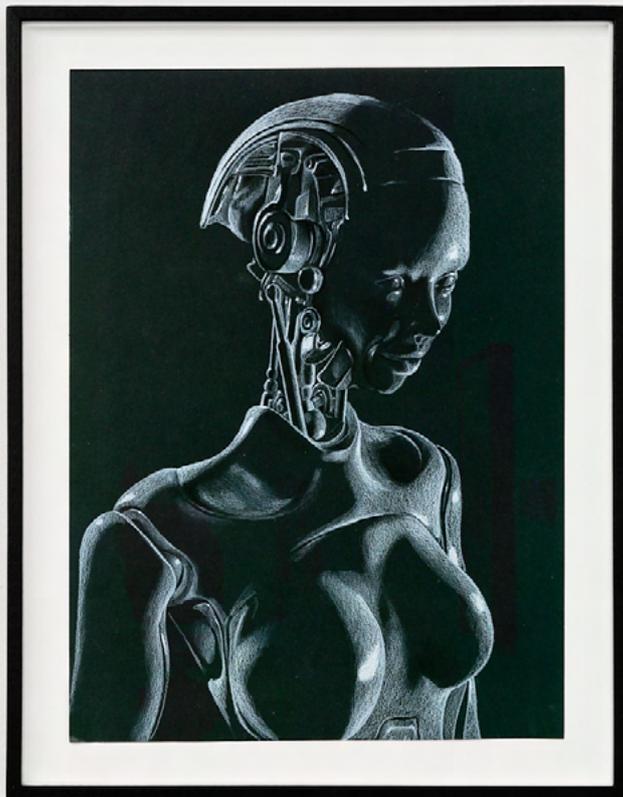
DANIEL CHERUZEL
SCALES BAG, 2026
3D printing and leather
15 x 30 x 10 cm

LES YEUX SANS VISAGE
NEW GALERIE



VICTOR CLAVELY
GHOST PRINT CLUTCH, 2023
3D printing and molded leather
15 x 20 x 10 cm

LES YEUX SANS VISAGE
NEW GALERIE

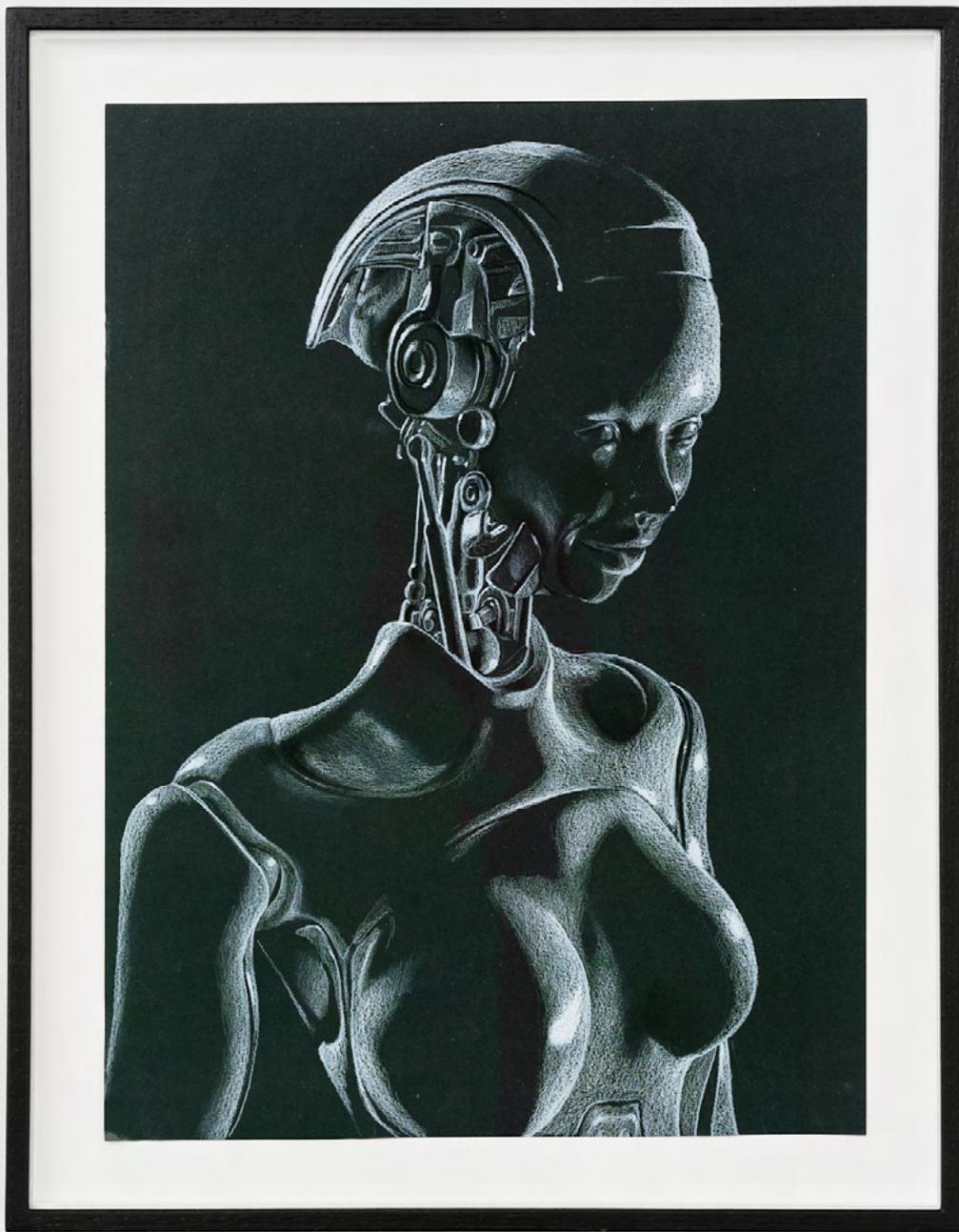




DANIEL CHERUZEL
THE HORN, MOUTH JEWEL, 2023

Tin
8 x 5 x 8 cm

LES YEUX SANS VISAGE
NEW GALERIE



EMMA STERN

REPLIKA (BUST), 2026

Colored pencil, pastel on paper

40 x 29 cm

Unique

LES YEUX SANS VISAGE
NEW GALERIE



(LA)HORDE
MOUTH FIST, 2025
Studio notes on Ipad
16 min 43 sec - [viewing link](#)

LES YEUX SANS VISAGE
NEW GALERIE





CLAUDE CAHUN
PLUMES ET ÉPÉE, 1936

Vintage gelatin silver print on Velox paper
13,1 x 18,2 cm (unframed)

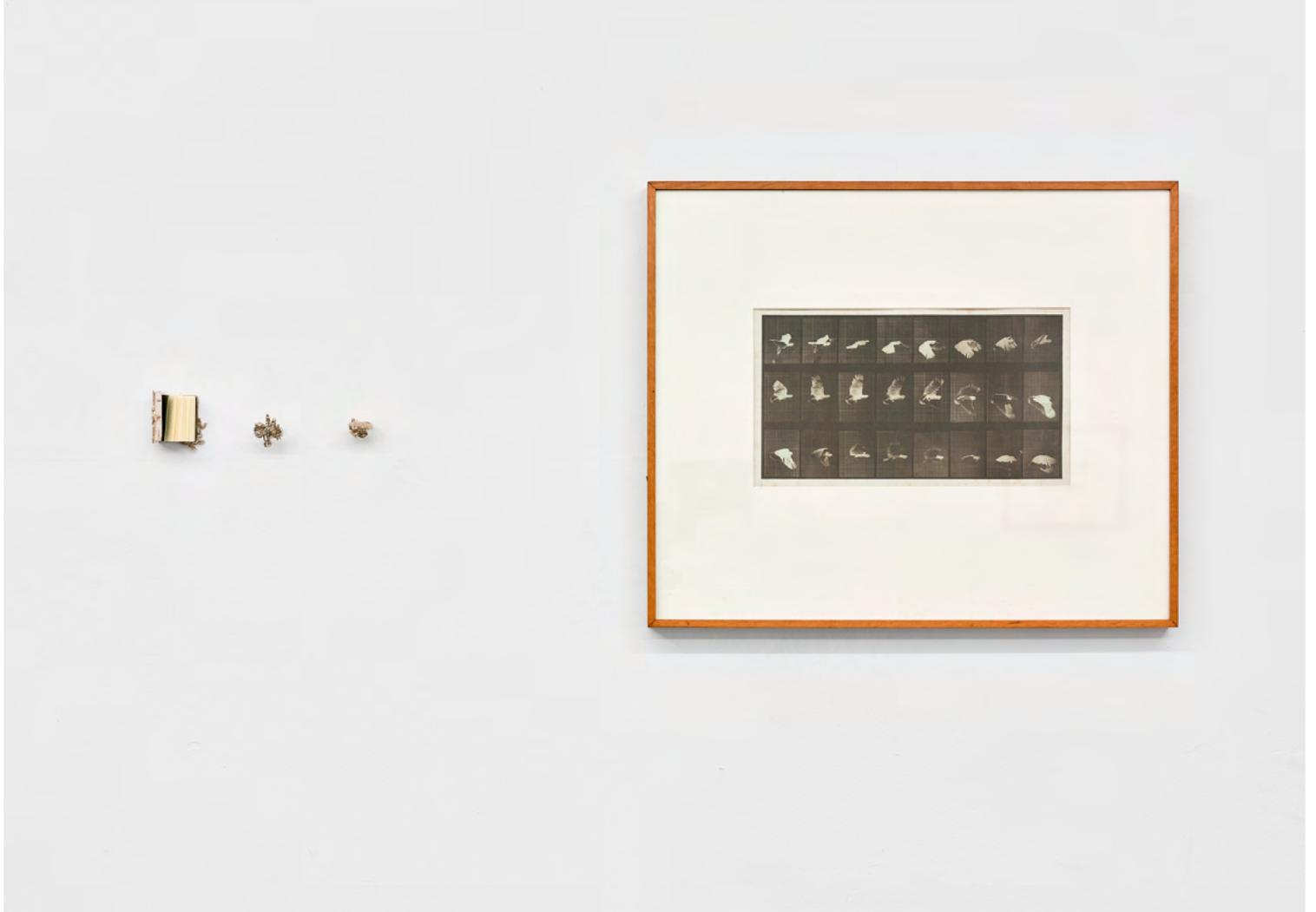
LES YEUX SANS VISAGE
NEW GALERIE



RAPHAËL EVERDEEN
RESIDUAL PAVE GIFT WRAP NECKLACE, 2026

925 silver, diamonds
25 x 14 x 3 cm

LES YEUX SANS VISAGE
NEW GALERIE





MIA GOSSET
CARNET À L'OISEAU (CARNET N*18), 2026
925 silver, citrine, leather, paper
4,5 x 1,5 x 6 cm

LES YEUX SANS VISAGE
NEW GALERIE



MIA GOSSET
BAGUE CHIMÈRE, 2026
925 silver
size 63

LES YEUX SANS VISAGE
NEW GALERIE



MIA GOSSET
BAGUE ET SA LUNE TOURNANTE, 2025
925 silver
size 56

LES YEUX SANS VISAGE
NEW GALERIE



EADWAERD MUYBRIDGE
BIRDS STUDY, 1887 (printing)

Collotype
22 x 36 cm

LES YEUX SANS VISAGE
NEW GALERIE





JOSEF STRAU
MOCTEZUMA, 2013
Aluminium chain
40 x 20 x 3 cm

LES YEUX SANS VISAGE
NEW GALERIE



MARIUS PERRAUD
SOLIFLORE MURAL NEPENTHES, 2026
UV resin, acrylic paint, epoxy varnish
35 x 10 x 10 cm

LES YEUX SANS VISAGE
NEW GALERIE



MARIUS PERRAUD

SOLIFLORE MURAL VILLOSUM, 2026

UV resin, acrylic paint, epoxy varnish
32 x 13 x 11 cm

LES YEUX SANS VISAGE
NEW GALERIE





CONSTANTIN BRANCUSI

LEDA, 1933-34

Vintage gelatin silver print
24 x 29.5 cm

LES YEUX SANS VISAGE
NEW GALERIE



RAPHAËL EVERDEEN
GIFT WRAP RING, 2026

Silver 925
5 x 5 x 5 cm

LES YEUX SANS VISAGE
NEW GALERIE





MIA GOSSET
COLLIER DE CHIEN POUR MATISSE, 2026

Silver 925
38 x 3,5 x 0,2 cm

LES YEUX SANS VISAGE
NEW GALERIE





LES YEUX SANS VISAGE 2026
Installation view, New Galerie, Paris (FR)

LES YEUX SANS VISAGE
NEW GALERIE



CAROLINE POGGI ET JONATHAN VINEL

BÉBÉ COLÈRE, extract, 2020

HD video

13 min 29 sec- [viewing link](#)

Ed of 6 + 2EA

LES YEUX SANS VISAGE
NEW GALERIE



HOËL DURET

HARDSHELL #2, 2026

Queen conch, PLA printing, epoxy paste, paint, LEDs, electrical cable
28 x 26 x 8 cm

LES YEUX SANS VISAGE
NEW GALERIE



CAROLINE POGGI ET JONATHAN VINEL

POINÇONS PABLO, 2020

metal, ecstasy stamp

variable dimensions

Unique

LES YEUX SANS VISAGE
NEW GALERIE



HOËL DURET

HARDSHELL #1, 2026

Queen conch, PLA printing, epoxy paste, paint, LEDs, electrical cable
36 x 34 x 12 cm

LES YEUX SANS VISAGE
NEW GALERIE



HOËL DURET

HARDSHELL #3, 2026

Queen conch, PLA printing, epoxy paste, paint, LEDs, electrical cable
34 x 30 x 11 cm

LES YEUX SANS VISAGE
NEW GALERIE





"Mélanie's Favour" is a modded shield,
a custom in-game item created by modifying the game's data.

MÉLANIE COURTINAT MÉLANIE'S FAVOUR

, 2026

Full HD video shot in the video game Elden Ring -

20 min 35 sec - [viewing link](#)

Ed of 5 + 2EA

LES YEUX SANS VISAGE
NEW GALERIE





DANIEL CHERUZEL

PLUG 1, 2026

Tin
20 x 5 x 5 cm

LES YEUX SANS VISAGE
NEW GALERIE



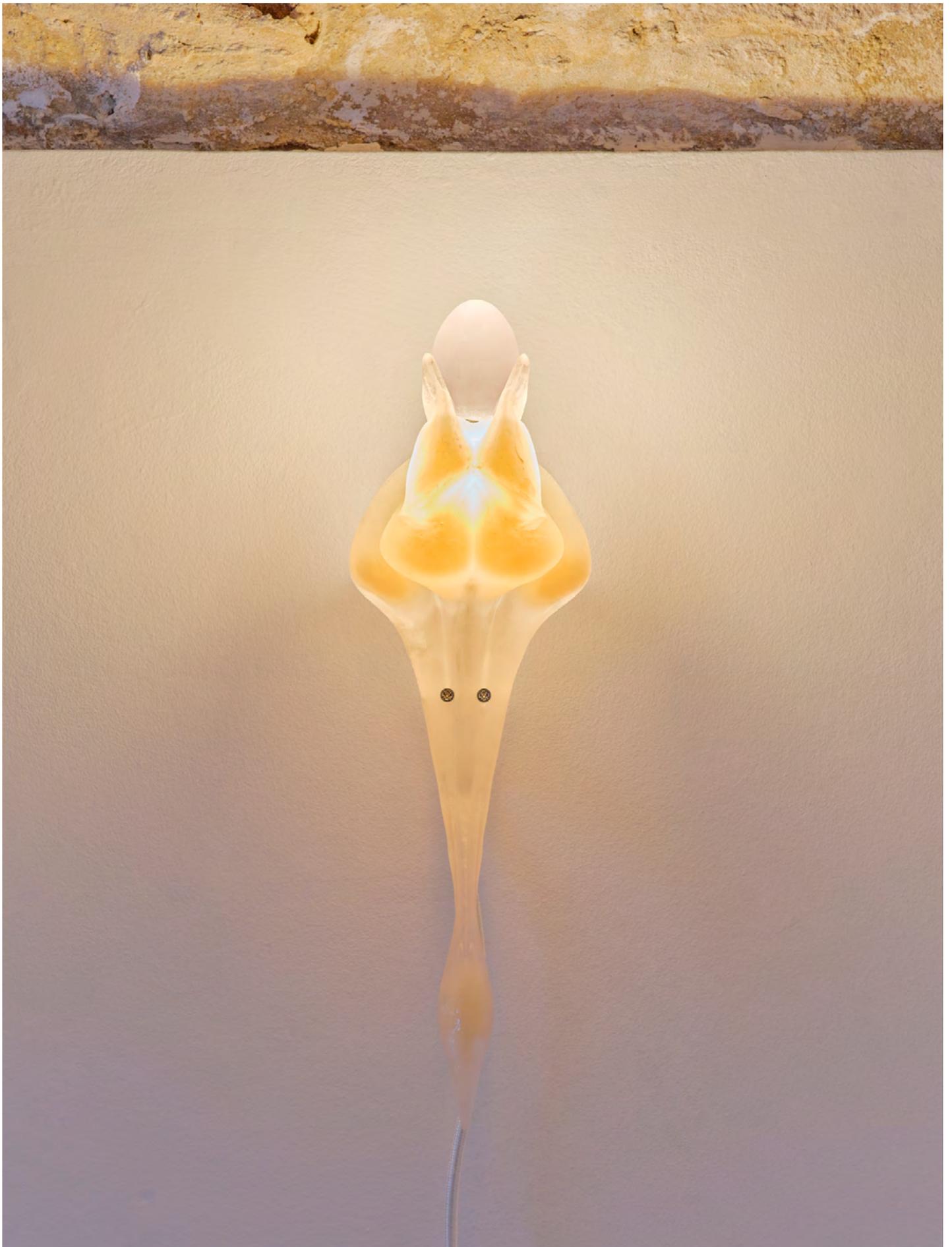
DANIEL CHERUZEL

PLUG 2, 2026

Tin
30 x 5 x 5 cm

LES YEUX SANS VISAGE
NEW GALERIE





SALOMÉ CHATRIOT

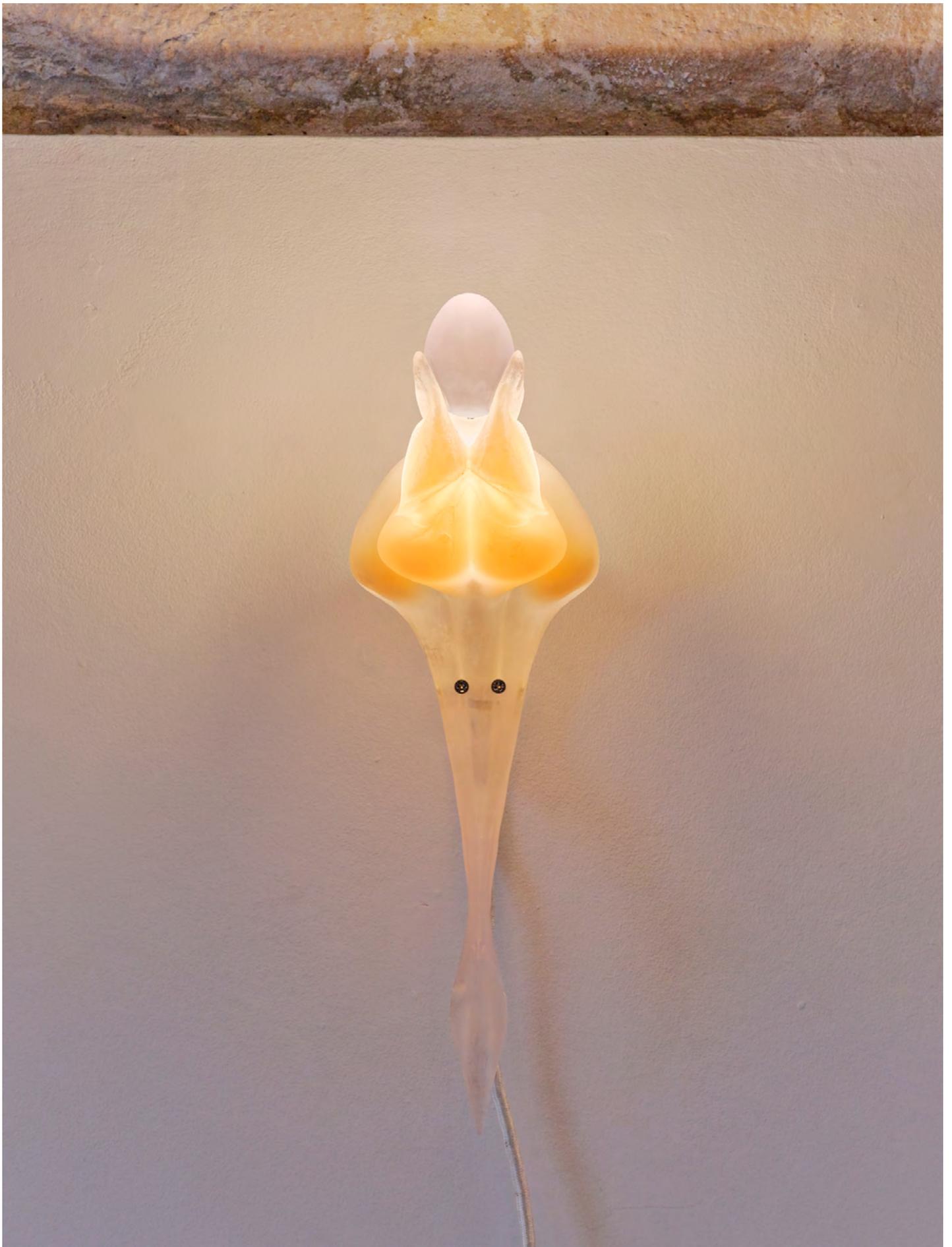
LA VICTOIRE D'ARLEQUIN 3, 2025

Galalith (extracted from milk proteins by the artist), electronic light system

28 x 26 x 8 cm

Unique

LES YEUX SANS VISAGE
NEW GALERIE



SALOMÉ CHATRIOT

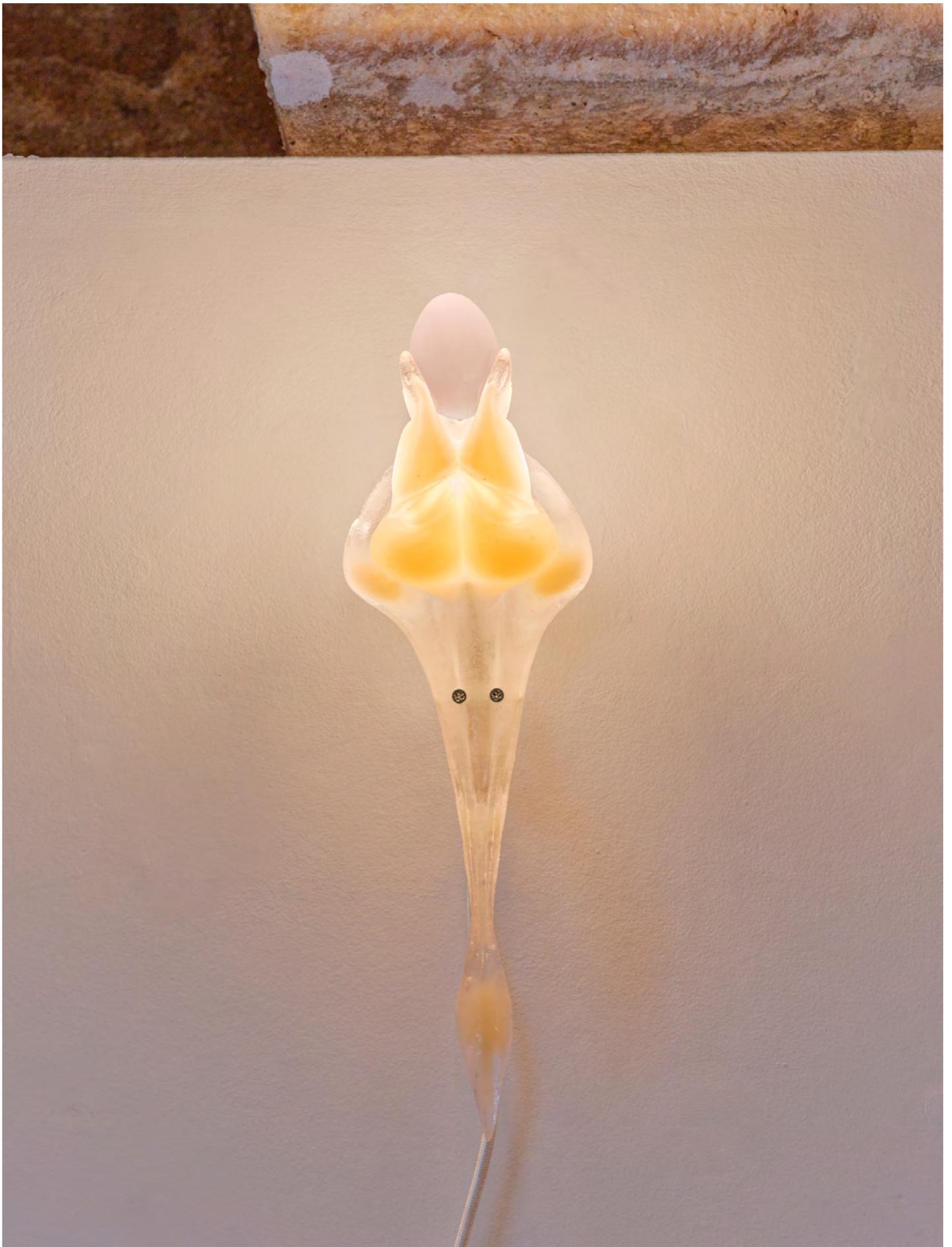
LA VICTOIRE D'ARLEQUIN 4, 2025

Galalith (extracted from milk proteins by the artist), electronic light system

28 x 26 x 8 cm

Unique

LES YEUX SANS VISAGE
NEW GALERIE



SALOMÉ CHATRIOT

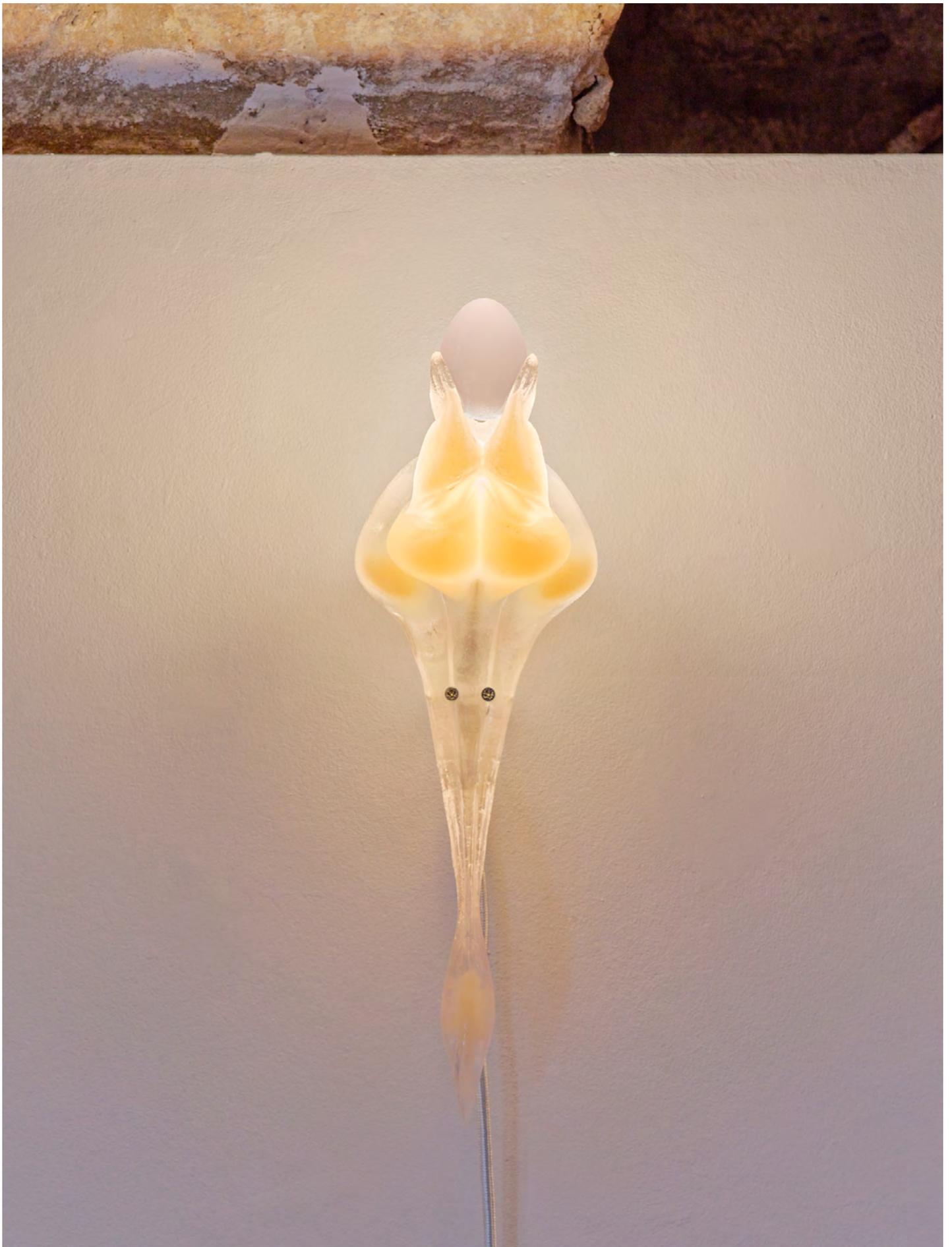
LA VICTOIRE D'ARLEQUIN 5, 2025

Galalith (extracted from milk proteins by the artist), electronic light system

28 x 26 x 8 cm

Unique

LES YEUX SANS VISAGE
NEW GALERIE



SALOMÉ CHATRIOT

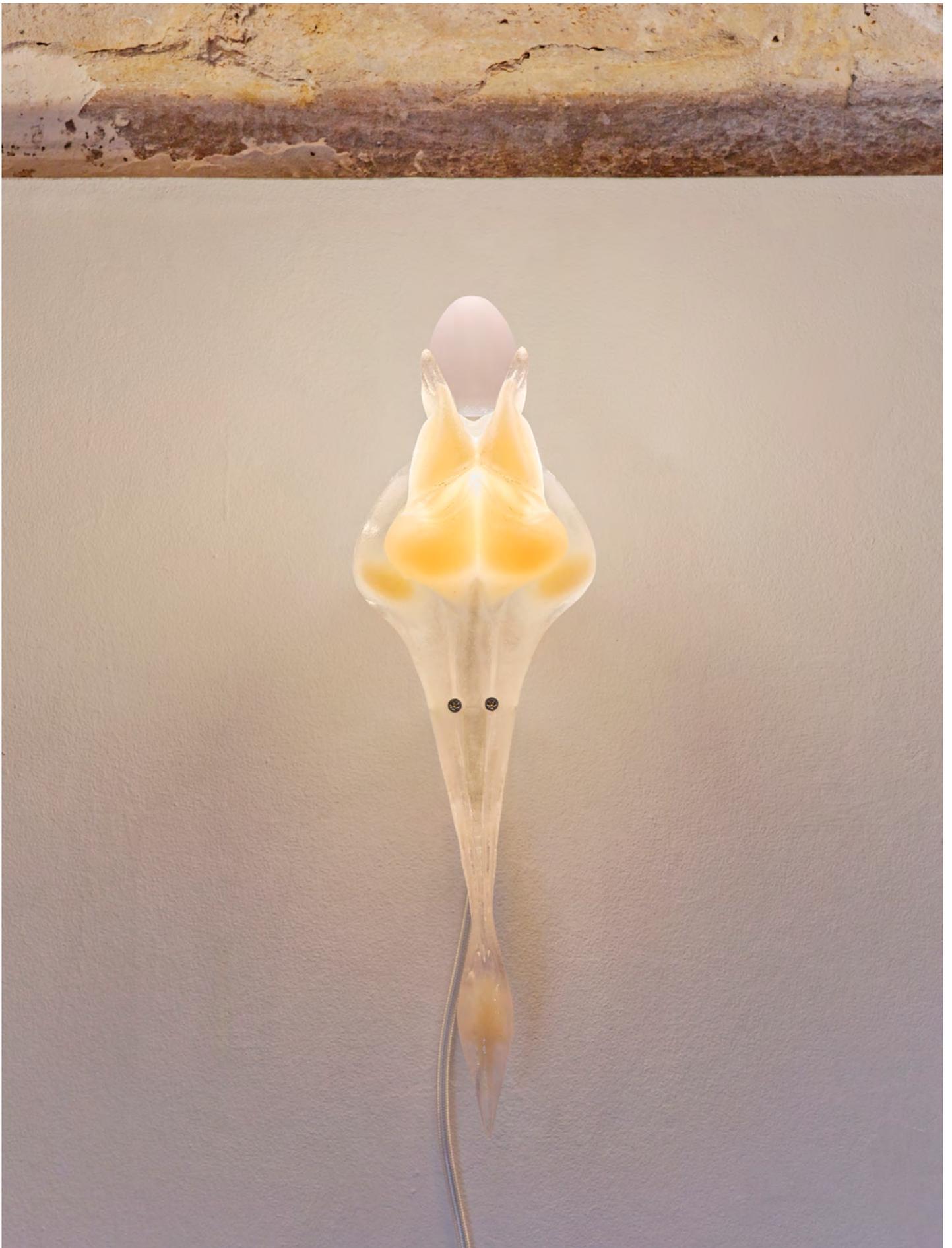
LA VICTOIRE D'ARLEQUIN 6, 2025

Galalith (extracted from milk proteins by the artist), electronic light system

28 x 26 x 8 cm

Unique

LES YEUX SANS VISAGE
NEW GALERIE



SALOMÉ CHATRIOT

LA VICTOIRE D'ARLEQUIN 7, 2025

Galalith (extracted from milk proteins by the artist), electronic light system

28 x 26 x 8 cm

Unique

LES YEUX SANS VISAGE
NEW GALERIE