

## Press release

### Les statues meurent aussi

Julien Mauve, Lucas Leffler, Marianne Maric, Julien Mignot, Jean-Vincent Simonet

Location: 16 rue de Montmorency 75003 Paris

From 23 May 2025 to 21 June 2025

Opening date 22 May 2025



## Press Release

**From May 23 to June 21, 2025, Galerie Intervalle is delighted to return to 16 rue de Montmorency, in the heart of Paris's 3rd arrondissement — a space it first occupied in late 2024 during a collaboration with Galerie Gosserez.**

**On this occasion, a group exhibition will bring together several artists represented by the gallery, unveiling new, previously unseen works conceived specifically for the venue. This new chapter will also mark the gallery's first collaboration with artist Marianne Maric.**

Much like the statues in the film by Resnais and Marker, the works featured in this exhibition experience a symbolic disappearance of their original form in order to be reinvented. Les statues meurent aussi explores the metamorphosis of photography in the digital era—a true strategy of both survival and sublimation. In a world saturated with pixels, the artists challenge and reshape the expressive possibilities of the medium. By diverting technological remnants—used iPhones, dismantled Kindles, webcams, or portable aquariums—the five artists probe the very essence of the image. Lucas Leffler pays homage to analog photography by printing the history of Kodak onto smartphones. Julien Mignot explores intimacy through sculptural monoliths that evoke the voyeuristic framing of Hitchcock's *Rear Window*. Jean-Vincent Simonet conjures images where artifice contends with reality, using industrial printers from his family's factory to alter the colors of large-scale photographs. Julien Mauve portrays Venice as an icon on the brink, filtered through water, and rendered as a sacred relic. Finally, Marianne Maric blurs the boundaries between the animate and the inert, directing models who transform into human statues. In all cases, the image ceases to be a mere representational tool; it becomes an interface, a simulacrum. These hybrid devices open a poetic meditation on the act of seeing in the post-photographic age.