



PRESS RELEASE

SOLO SHOW CÉLINE MARIN

MINUIT SUSPENDU 18 MAY – 28 JUNE 2025



'Minuit suspendu 03' by Céline Marin, 2024, pencil on paper, 75x110cm

Husk Gallery is delighted to present a solo exhibition by French artist Céline Marin in its gallery space. In her new series of drawings entitled *Minuit Suspendu*, Céline Marin explores the world of masked balls. Here, the mask conceals identity and allows the wearer to temporarily free themselves from their own persona, for the duration of an evening. Through her refined pencil works, she creates a unique chronotope where time appears to be suspended and identities blend into the mystique of the masks.

This series of drawings is rooted in a fascination for moments of change, nights when the body forgets itself, transforms itself and is consumed. Initially inspired by the work of Édouard Manet and Toulouse-Lautrec, the artist explores the bewitching world of costume balls. She takes us on a visual odyssey where the splendour and extravagance of society receptions are revealed through precious costumes and theatrical entrances. At the heart of this visual odyssey is a central object: the mask. Whether social, ritual, protective or magical, masks conceal to reveal. They allow us to see without being seen, to free ourselves temporarily from ourselves, to inhabit another body, another time. Through its ambiguous function, it blurs reference points, dissolves identities and opens up a space of freedom and fiction. *Minuit suspendu* is inspired by a constellation of real or fantasised festivities, ambivalent figures and rituals in which dance, cross-dressing and metamorphosis all become languages of desire and escape.

The masked ball becomes a theatre of appearances, disappearances and disguises - a place where time is diluted, where the party never seems to end. This questioning of time runs through both Céline Marin's subjects and her drawing. Each drawing, executed in graphite pencil, involves a meticulousness that slows down the image, prolongs it and holds it back. Her process blends archival references from different time periods: old photographs of Riviera balls, Russian ballets and Jean Cocteau's theatre, and Hollywood film icons such as the actress Jean Harlow, star of a lost glamour. Among the founding images of the series are the dance marathons of the 1930s - exhausted bodies forced to dance to the point of abandonment - and Sydney Pollack's film *They Shoot Horses, Don't They?* where spectacle becomes torture. Fellini's *Satyricon*, meanwhile, infuses the work with an ancient and decadent breath, a visual trance saturated with symbols. Other works are inspired by *The Wild Party* (James Ivory, 1975) and the legendary *Studio 54 in New York*, that embody the dangerous euphoria of a party with no limits, between intoxication, fall and rebirth.

Drawing on the visual archives of the Principality of Monaco's 'bains de mer' society, the Riviera, and the sumptuous balls organised by families such as the Noailles and Beistegui families, as well as Man Ray's precious photographs, she reinvents these moments of ephemeral splendour. The figures she invokes in her research form a moving gallery of masked or transformed faces and bodies from the Dadaist and Surrealist movements, and contemporary body art: Man Ray, Richard Colley, Claude Cahun, Cindy Sherman, as well as Nan Goldin and her transvestites.

In *Minuit suspendu*, the drawn bodies float in a carefully constructed void, a nocturnal space without contours, as if withdrawn from any setting or narrative. This void is not a neutral background: it becomes sensitive matter, breathing, a counterpoint to the line. It extends the figures as much as it isolates them, creating a silent tension between presence and disappearance.

These suspended bodies are perhaps re-enacting the last hours of a ball that we no longer know was lived, dreamt or simply redrawn ad infinitum. Drawing here becomes a threshold: an in-between place where time wavers, where memories dissipate or recompose themselves, and where drawing becomes a territory for surviving images, reinvented, displaced, as if torn from the thread of memory only to be reborn.



'Minuit suspendu 07' by Céline Marin, 2024, pencil on paper, 75x110cm

About the artist

In Céline Marin's work, reality gives way to imagination. Her meticulously executed pencil drawings evoke a surreal world full of humour. The artist constructs her unique iconography by collecting personal and archived photos, images cut out from magazines books, etc. before classifying and ordering them according to broad themes, in order to assemble them. The act of assembling/dismantling and combining/uncombining is reminiscent of Surrealist collages. In all cases, iconographic research appears to be a way of breaking with the linear reading of history, preferring a diachronic and personal apprehension of it, giving rise to infinite combinations of the past with the present. And in this clash, Céline Marin keeps the images that have an unusual character. Completely disparate things can be brought together by sharing a common space. The result is scenes filled with small characters pinned into an absence of scenery, landscapes or other environments, so that everyone can project their own mental landscape onto them.

Céline Marin (b 1986 in Nice, France) currently lives and works in Beausoleil. After obtaining her Diplôme National d'Art at the Villa Arson in Nice and her Diplôme National Supérieur d'Expression Plastique (master's degree) at the École Supérieure d'Arts d'Aix-en-Provence, Céline Marin joined the post-graduate programme at the Pavillon Bosio in Monaco. This enabled her to develop a unique practice based on the collection of images, both iconographic and anecdotal, from different eras and relating to cultures that are nonetheless in complete opposition. This post-graduate diploma was the starting point for the professionalisation of her practice, with a solo exhibition, *Les joies du bain ou comment traverser un espace d'eau considérable avec aisance*, and the development of partner projects, notably with the Théâtre de la Criée in the production of two backdrops as part of the Mauvais Genre festival in Marseille. Since then, the artist has taught at the École Municipale d'Arts Plastiques de la ville de Menton, and has held numerous residencies and solo and group exhibitions at art centres, galleries and museums in France and abroad. In May 2021, the commune of Roure entrusted her with the creation of a cultural project. Since then, the artist has been curating a series of summer exhibitions at the Notre-Dame-des-Grâces chapel under the name *Une chapelle Un artiste*.



Download Céline Marin's CV [here](#)

Opening

Sunday 18 May 2025 from 2 to 7 pm in the presence of the artist

Rivoli Open Sunday 15 June 2025 from 2 to 6 pm

Opening hours during exhibition

Thursday, Friday and Saturday from 2 to 6 pm or by appointment

The exhibition ends on Saturday 28 June 2025

For further inquiries:

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Social media

Facebook: [@huskartgallery](#) ; Instagram: [@huskgallery](#)

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