

Notes Schauwerk Paul F. Millet



Monument

Aluminium cast, wood, linien oil, collage on paper, carton, wheels
2025, 150x110x22cm

This artwork explores the concept of anti-monumentality. Traditionally, monuments elevate their subjects, placing them above the plinth both physically and symbolically. Here, that relationship is inverted—the subject appears diminished in scale, subverting conventional hierarchies.

The piece questions the mechanisms through which subjects are represented and remembered. It serves as a monument to nature, particularly emphasizing the preservation of living forms. By casting directly from natural elements (moulage sur nature), the artist «domesticates» nature—integrating it into the cultural and symbolic realm.

The plinth is mounted on wheels, suggesting movement and the transitory nature of both memory and meaning. The monument has a front and back, offering a duality that encourages the viewer to move around it, engaging with different perspectives and narratives.

The base functions as a kind of open vitrine, where collaged images depict earlier works, including Brûlot and Chandelle—sculptures made from straw and wax. These ephemeral inflammable materials evoke fragility and impermanence of organic materials. A figure sit on a Thonet chair, this anchors part of the scene, once occupied by the Ankou—a pre-Christian death figure. As an allegorical presence, the Ankou watches over failed crops—symbols of scarcity, hunger, and the human reliance on nature, now reduced to tokens like dough and coins.



Creativity and stress curve in the burrow

Aluminium cast, wood, linien oil, print on canvas, plexiglas, oak, wheels
2025, 150x110x22cm

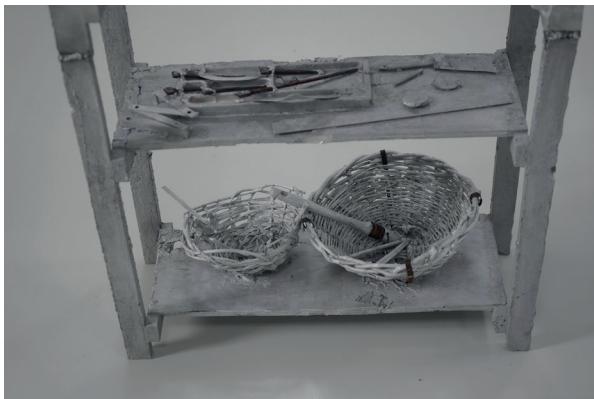
Title inspired by The Burrow, Franz Kafka's unfinished novella. At the core of this work is a box-like structure, within which a collage scanned and printed on canvas is displayed. The original three-dimensional materiality of the collage has been flattened through the printing process, creating a tension between depth and surface—presence and absence.

Kafka's The Burrow tells the story of a creature obsessively digging and fortifying its tunnel—an allegory for the creative mind. The tunnel becomes a metaphor for artistic process: some paths lead to dead ends, but each creator must carve their own way through the complexity of making.

As with the piece Monument, this work inhabits a liminal space—caught between storage and exhibition, between being hidden and being revealed. This transitional state becomes part of the narrative.

Both inside and outside the box, elements are arranged to encourage a constructive reading of the work's narrative. On the front side, an assemblage of aluminium casts of twigs is organized in a diagrammatic composition. This diagram echoes the shape of an inverted U-curve, illustrating the relationship between stress and creativity: along the X-axis (creative activity) and Y-axis (stress), there's a peak where creative potential is maximized before it declines—a reference to the fragile balance within the artistic process.





Fundus,
Aluminium cast,
140x80x25cm,

The title Fundus carries dual meanings that frame the conceptual underpinnings of the work.

In medical terminology, the fundus refers to the lower part of the stomach, where digestion begins—an inner cavity where external matter is broken down, transformed into energy. In this sense, the sculpture becomes a metaphorical site of internal processing, transformation, and absorption.

In a theatrical or museological context, fundus refers to the stored collection of props or artifacts used in past exhibitions or performances. These objects are in a state of potential activation—archived yet not forgotten, suspended between absence and reappearance. This meaning speaks directly to the artwork's physical form and narrative layers.

For Fundus, the artist created a shelf structure out of wood, composing a collection of objects arranged on multiple levels—each acting as a chapter in a fictional archaeological narrative. These objects were then transformed through a traditional cire perdue (lost-wax) casting method, modified for conceptual and practical reasons.

First level: Two baskets and a brush—tools for separating and discarding stones or dust during excavation.

Second level: Implements for digging, measuring, writing, and even some sweets, casually left behind on the work site—suggesting the human element in research.

Third level: The subject of the excavation—a stuffed baby crocodile, purchased by the artist at a flea market in Belgium. A symbol of the strange or sacred object unearthed.

Top level: Pieces of discarded wooden frames—evoking the beginning of museal framing and the construction of a display box for the newly excavated «specimen».

Once composed, the shelf—complete with its contents—was embedded in a mixture of plaster and crushed bricks, creating a refractory mold. The entire 1.2-ton mold was fired at 500°C for one week, during which all organic materials burned away, leaving only their imprint in the plaster.

Unlike the traditional lost-wax method, the artist skipped the wax phase, casting the aluminium directly into the negative space. After cooling, the piece underwent an intensive process of cleaning, chiseling, and refining—revealing the fossilized remains of a fabricated history.

Through this layered process, Fundus becomes a monument to excavation, preservation, and transformation, blurring the lines between science, fiction, and ritual.



Curved Space Filter
Steel, epoxy foil, aluminium cast
450x220x100cm, 2025,

Curved Space Filter interrogates the dialectic of visibility and invisibility, foregrounding the complex dynamics of perception within the spatial and conceptual framework of the exhibition. Central to the installation is a green epoxy foil screen—a recurrent material in the artist's oeuvre that has evolved into a signature element—strategically positioned to bisect the exhibition space. This division generates two distinct perceptual fields, inviting the viewer to oscillate between clarity and opacity, precision and ambiguity. The dichotomy evokes a confrontation between Ego and Alter Ego, positioning the viewer as both subject and object of the gaze.

Architectural fragments appear to emerge from a cast aluminum «puddle,» an intervention that simultaneously grounds and destabilizes the spatial narrative. Through this material gesture, the work engages a conversation with the conventions of the white cube, inviting reflection on the viewer's role within institutional space.



Épouvantail
120x60x20cm, Cast aluminum, 2021-2025

Épouvantail (<FR, Scarecrow) is a sculptural assemblage realized through the casting of disparate organic and crafted elements: branches of the Araucaria tree—an arboreal species endemic to the Southern Hemisphere with origins traceable to the Mesozoic era—a partially woven basket initiated by the artist, and fragments of a taxidermied bird procured at a flea market. Each element was individually processed through the lost-wax casting method and subsequently assembled, though produced across non-concurrent temporalities. The work thus materializes as a composite artifact, situated between found object, personal archive, and sculptural intervention.

Crucially, Épouvantail foregrounds the logic of accumulation and recontextualization that underpins both studio practice and museological display. The work may be read as a critical reconfiguration of the Wunderkammer, or cabinet of curiosities—a format historically premised on the taxonomic impulse to collect and classify natural and artificial marvels.

However, unlike traditional cabinets, the objects here do not remain intact; instead, they are subjected to a transformational process in which their original material integrity is sacrificed. Through the lost-wax technique, each object is incinerated and supplanted by its metallic replica—a gesture that yields a corporeal trace, a spectral imprint evacuated of its original function and vitality. This process is also deeply rooted in the history of art, like historicism, which is often associated with a god complex. In popular culture, this phenomenon, the most convincing example of which is described in Mary Shelley's 'Frankenstein' or in South German regions as the «Wolperdinger», sums up this amalgam of qualities to create a perfect chimera.

This act of transmutation draws attention to the tension between material preservation and symbolic erasure, raising questions about authenticity, temporality, and the ontological status of the sculptural object. In its reconstitution of ephemeral and organic forms into enduring metallic proxies, Épouvantail engages with the artificiality inherent in representation, and with the paradox of preserving that which must first be destroyed.