

**SERGE ESSAIAN**

**Around the book  
Project 1**

From the book *Serge Essaïan, Houses, views, humans* (Fragments editions, 2006), this specific project of exhibition would explore two main thematic, the man and his living environment, declined as followed:

- The human's housing, developed towards outside (the house and his environment, views) and the inside (house, prison, cell), in a temporal vision (according to hours, seasons, occupations);
- The man himself as inhabitant, resident, prisoner, compressed by space until the state of skeleton, but strongly decided to be, to exist (cell at 7 o'clock in the morning, Good Morning).

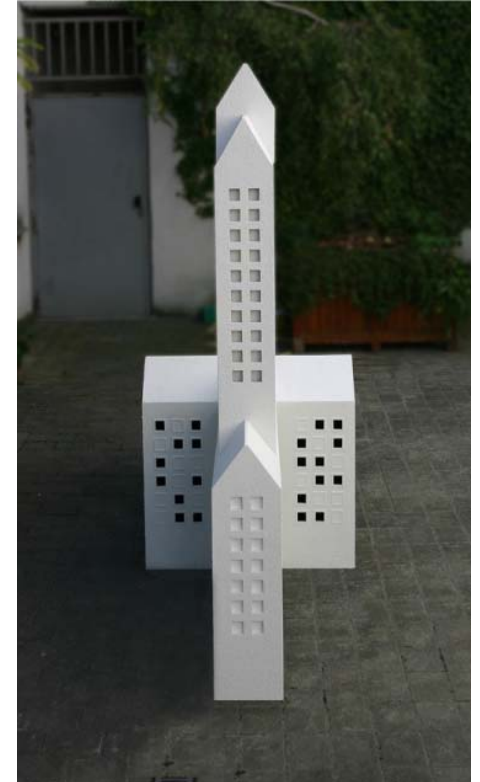
**THE HOUSE**



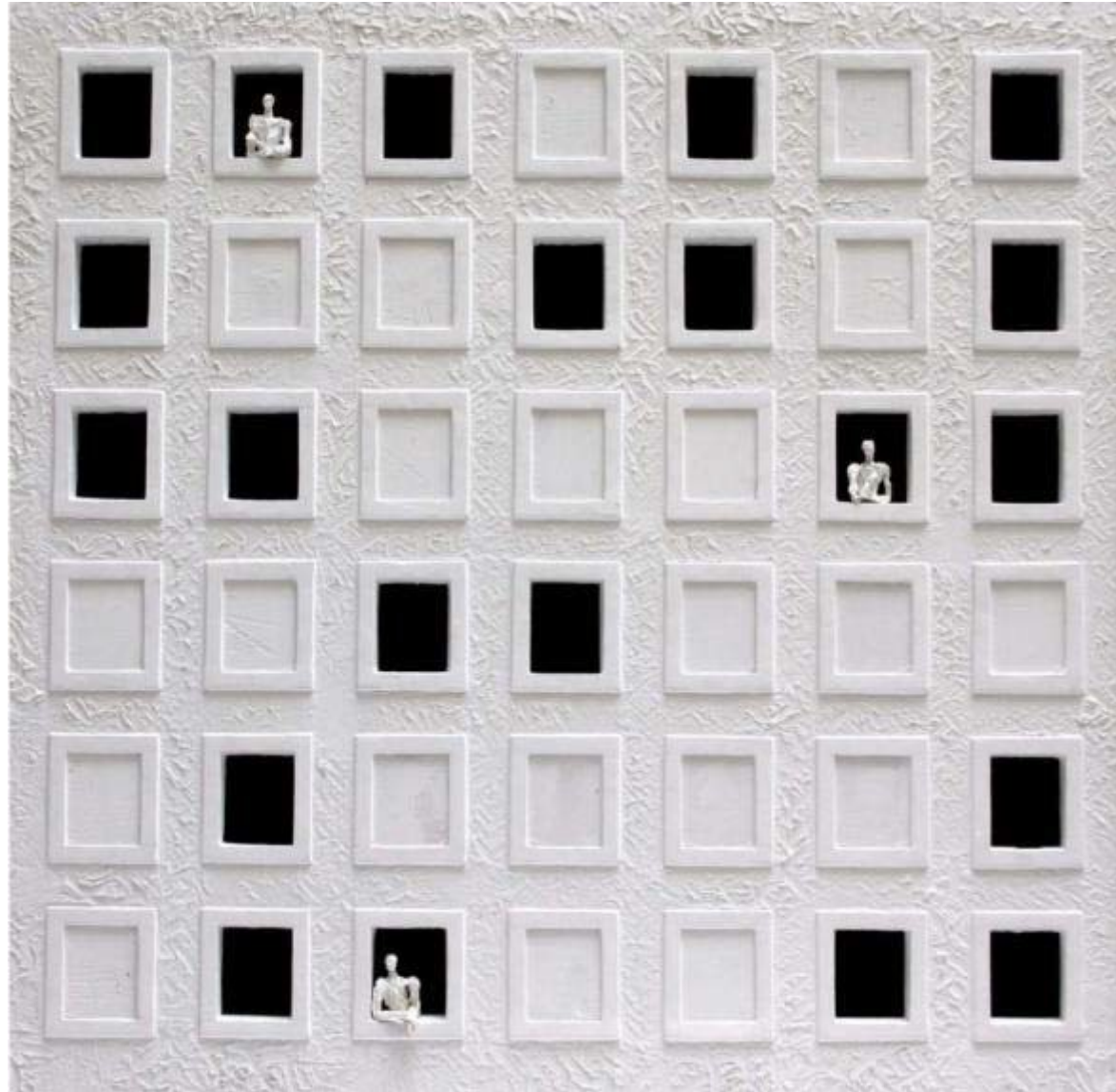
**The House.** Gesso on wood..240 cm x 263 cm x 95 cm.  
Paris. 2003

THIS IS THE HOUSE THAT WE BUILT

Designed as an ideal habitat for mountainous bays, "The House" also enables Feng-Shui, Zmei Gorinich and other good spirits of the mountains to retain free access to the sea.

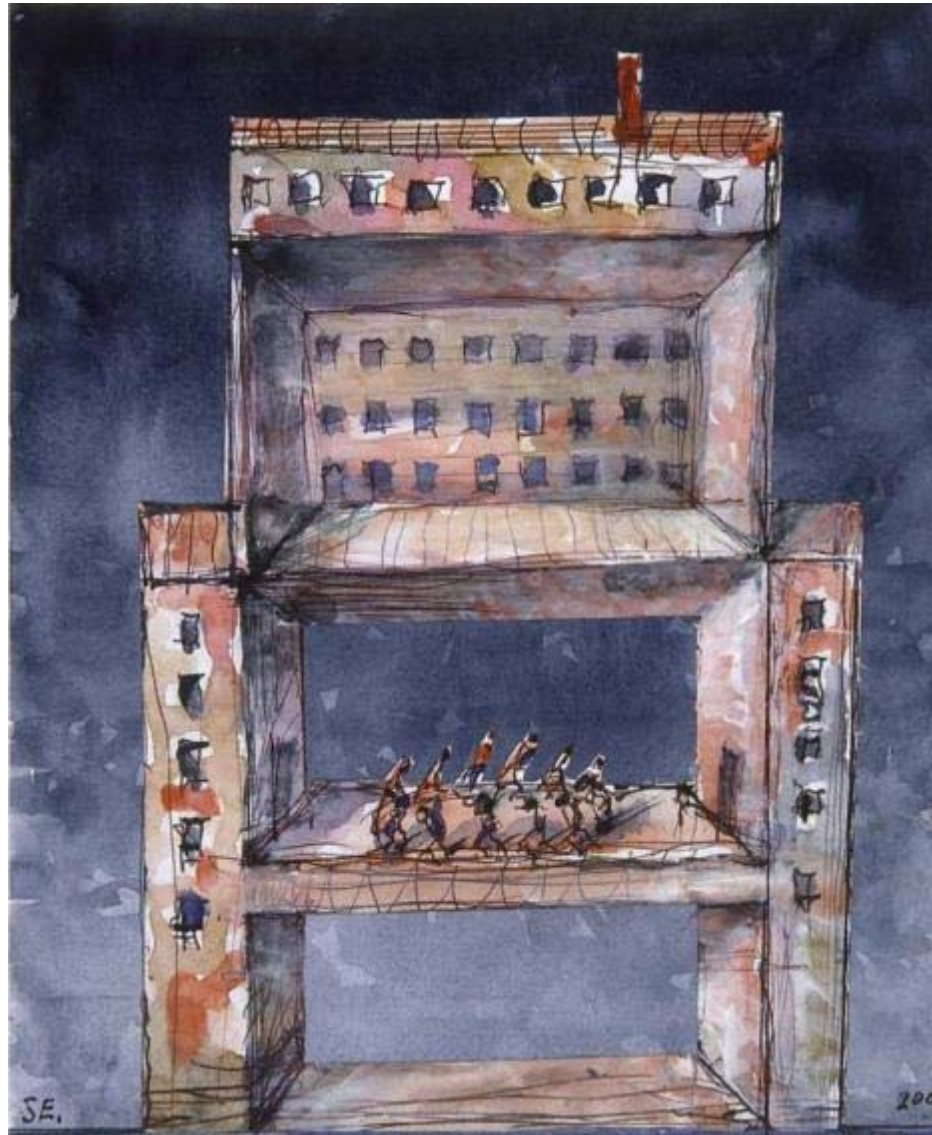


It has neither exits nor entrances.



**Detail of the House.** Gesso on wood. Paris. 2003

Nevertheless it is becoming inhabited. Who are these people - squatters or tenants?

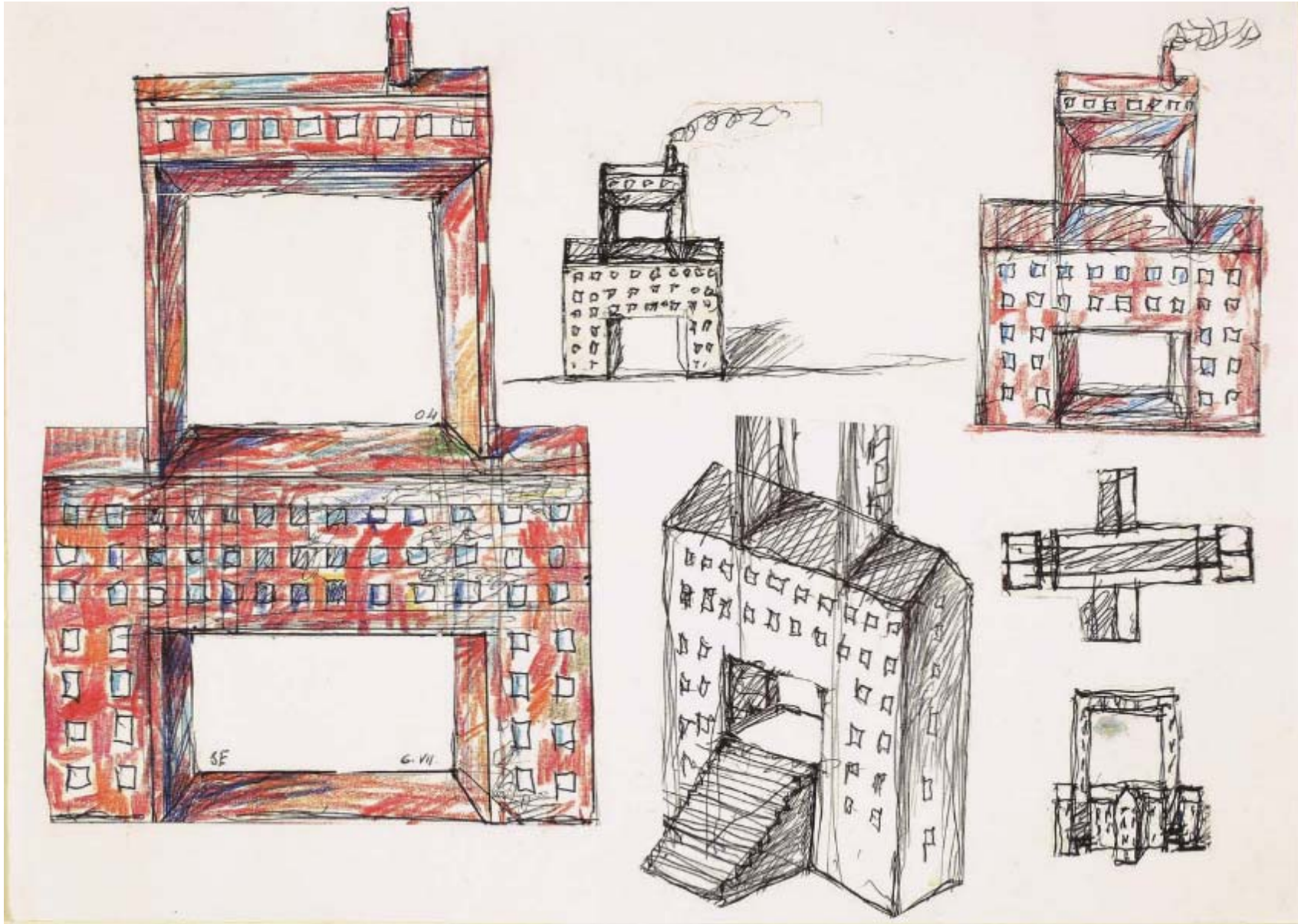


Sketch for "Prison". Acrylic, water-color, ballpoint pen and collage on paper 17,6 cm x 14,6 cm  
Paris. 2004

But whether the inhabitants of the house are squatters or tenants, sooner or later they will be in need of a penitentiary institution.

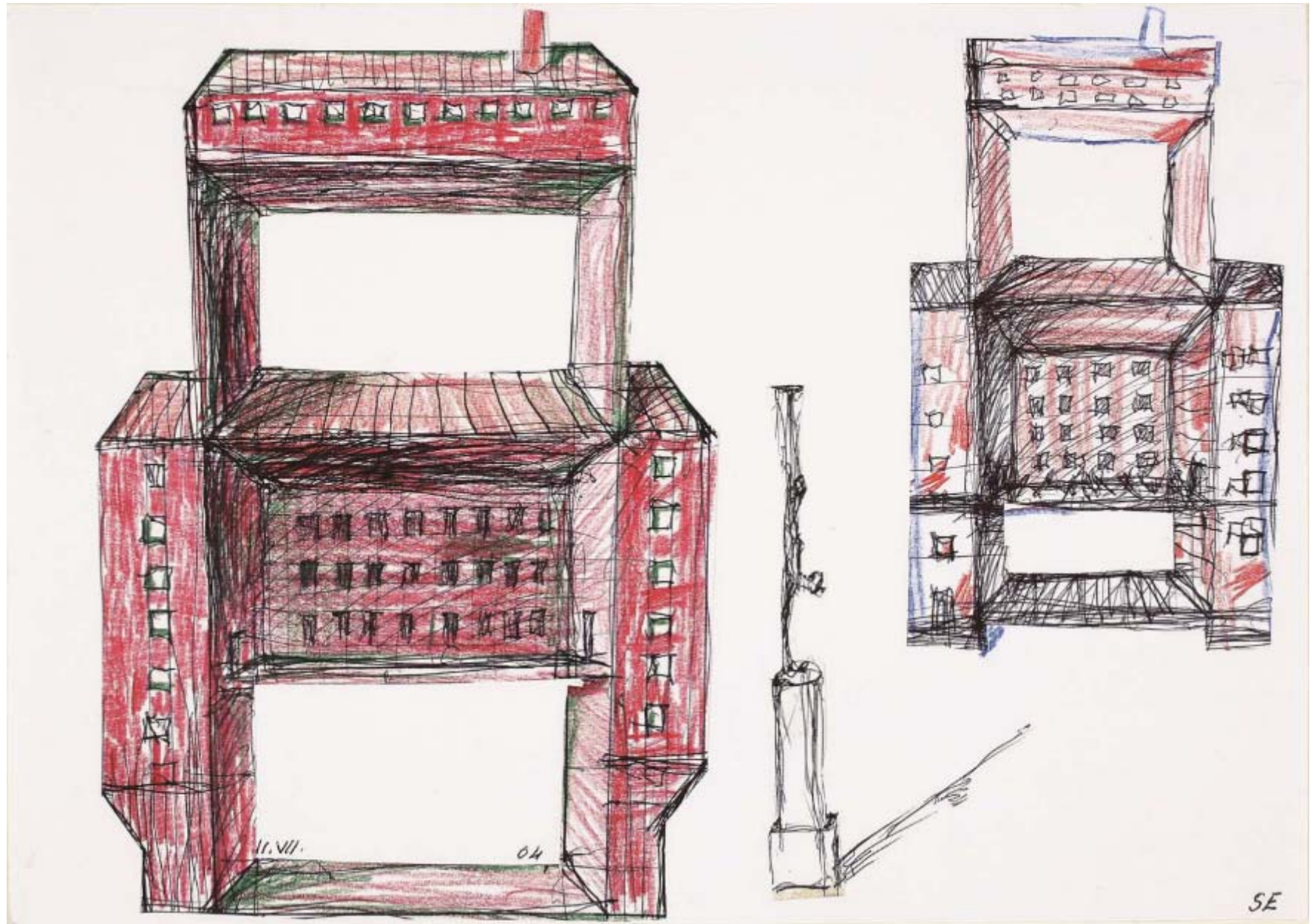
**IN SEARCH OF THE PROPER IMAGE FOR A PUBLIC EDIFICE...**



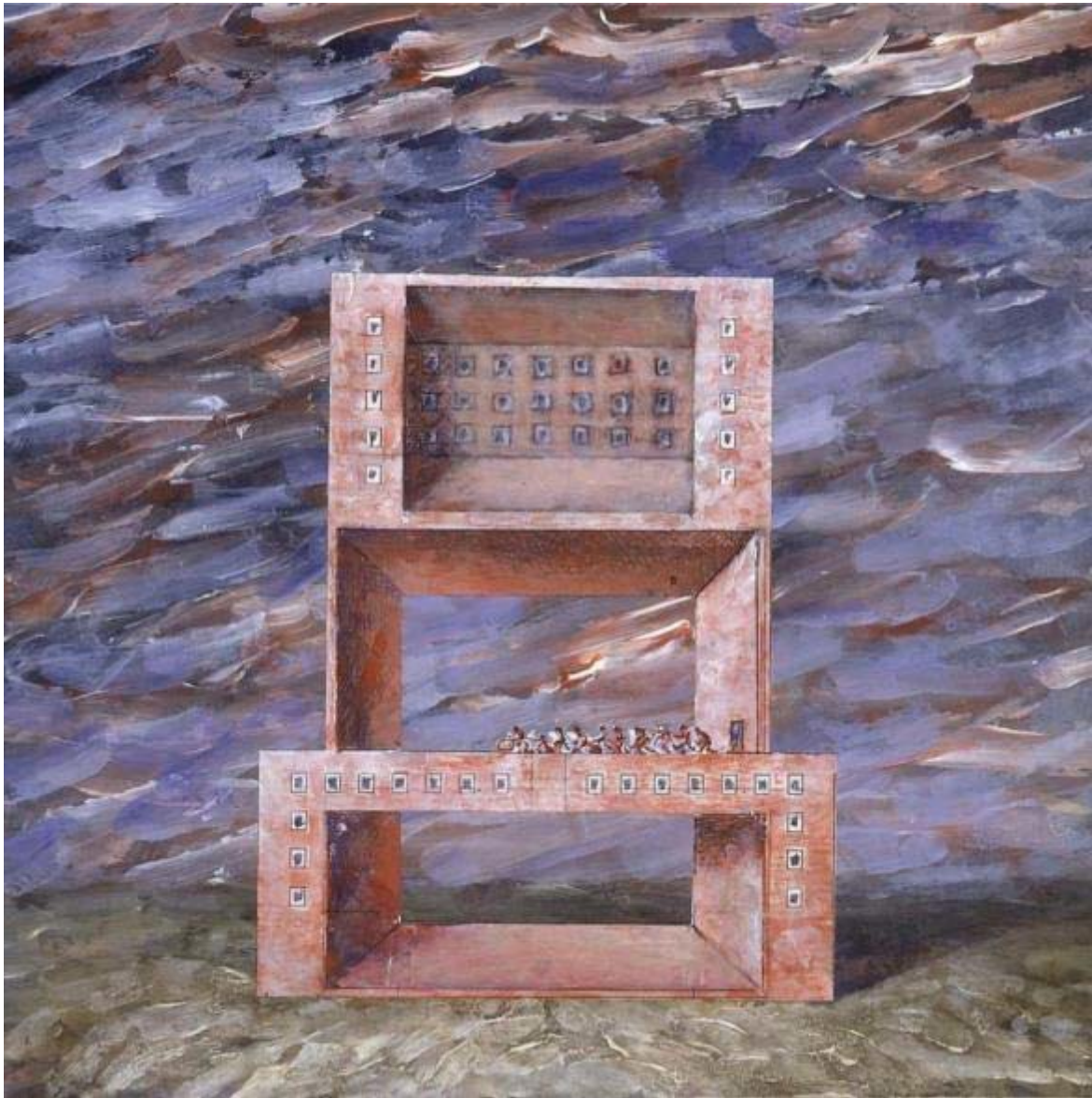


Sketch for "Prison". Water-color, ballpoint pen, pencils and collage on paper. 21 cm x 29,6 cm. Paris. 2004

From the very beginning it was imagined as red, red, red...



Sketch for "Prison". Water-color, ballpoint pen, pencils and collage on paper. 21 cm x 29,6 cm. Paris. 2004



**Prison.** Acrylic, water-color and collage on paper. 23,5 cm x 23,5 cm. Paris. 2004

The design which has been finally chosen features a spacious promenade terrace accessible from the outside by helicopter only.



**Prisoners' circle.** Acrylic, water-colour and collage on paper. 24,5 cm x 24,5 cm. Paris. 2004

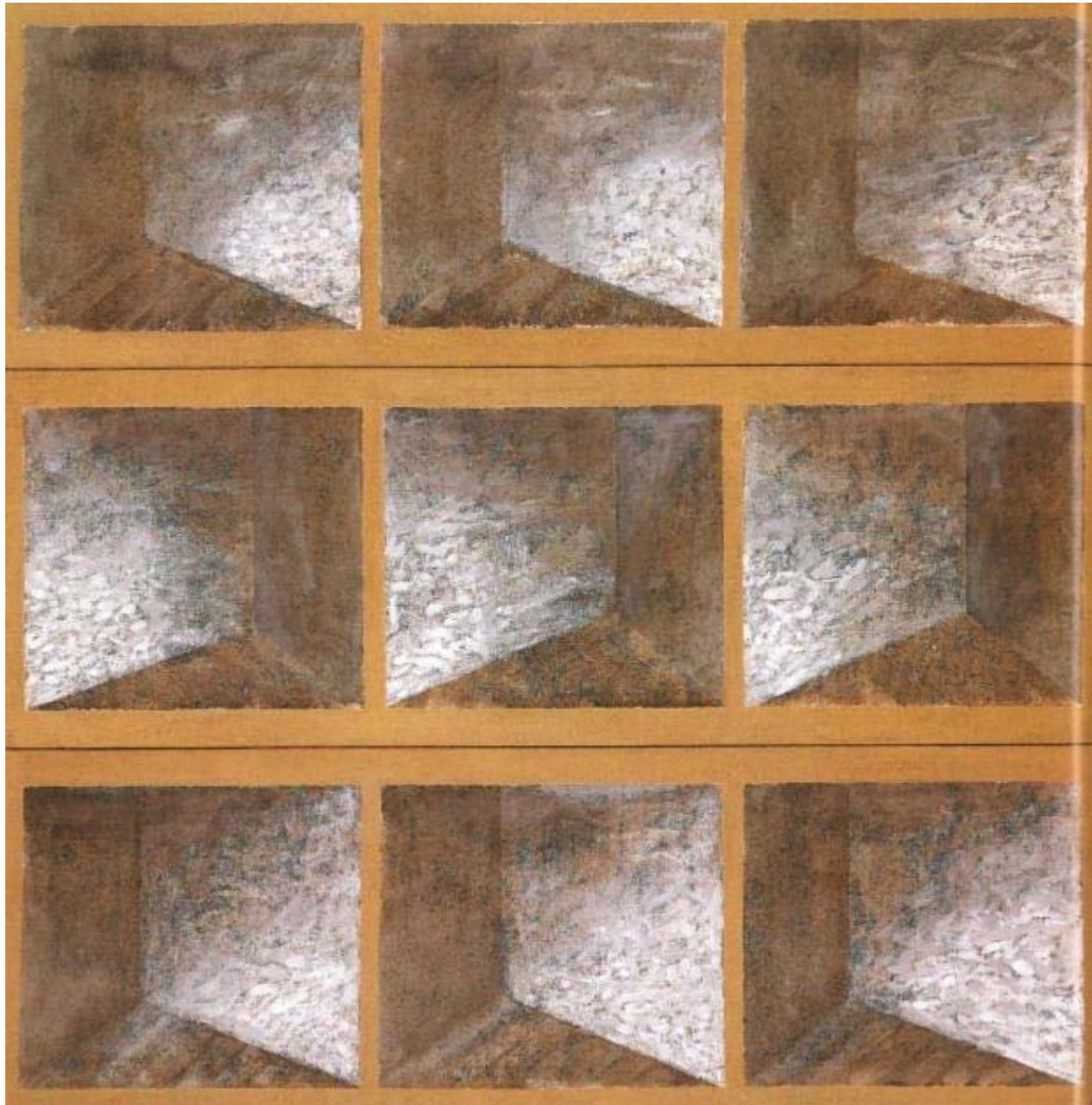
There, high up above the street level, the inmates can perform the Doré - Van Gogh *mise en scène* daily.

**CELLS**

“With cells of 2m by 2m and ceilings of 2,80m, with bunk beds and no natural light: so that the light will not irritate the eyes, and to avoid drafts and the loss of heat near the bed.

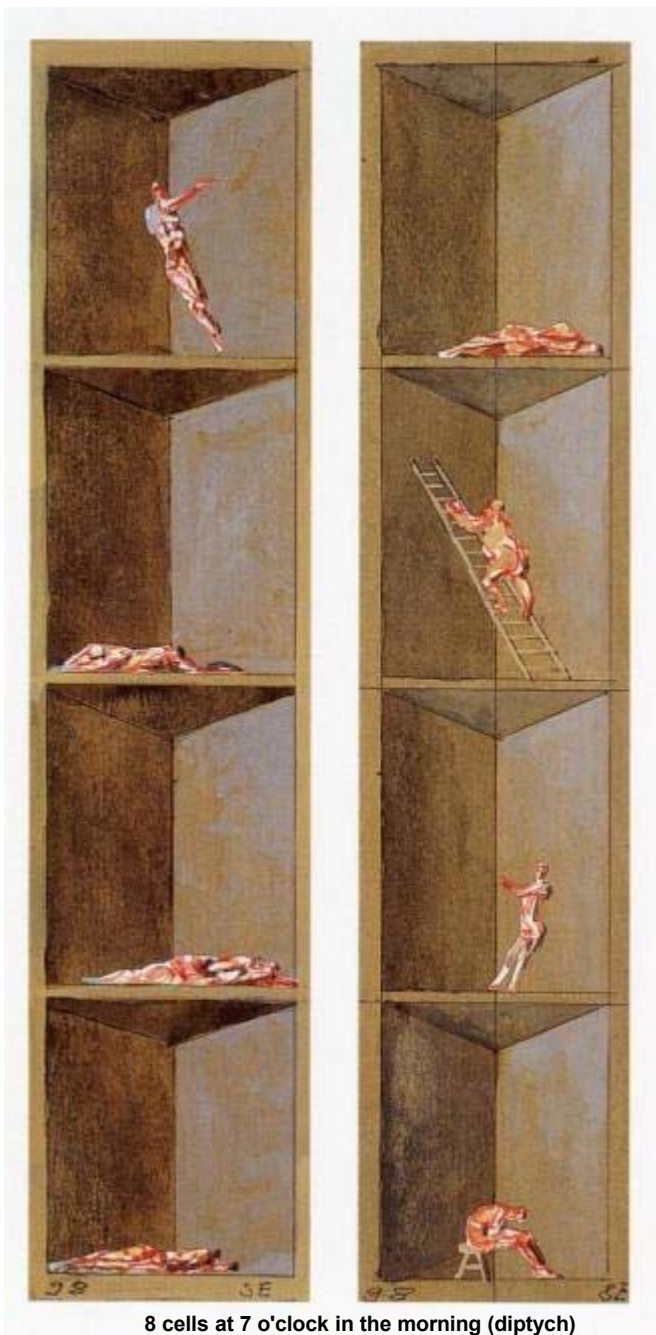
The sleeping compartment is ventilated at night by means of a central system. Ionized air is used, and the possibility of adding soporifics is not excluded.”

It is an authentic historical document dating from the bygone era of the Soviet urban utopia. Published in a Moscow architectural review in 1929, it signifies today just how closely the concept of the ideal habitat could coincide with that of a prison cell.



**9 cells.** Acrylic on hessian . 120 cm x 120 cm. Paris. 1999

Within the walls... within the walls... within the walls... within the walls... within the walls...



**8 cells at 7 o'clock in the morning (diptych)**  
 Acrylic and collage on paper. 27,7 cm x 7,2 cm  
 Paris. 1999



**4 cells**  
 Acrylic on hessian. 160 cm x 40 cm  
 Paris. 1999



**4 views of the same cell at 7 o'clock in the morning**  
 Acrylic and collage on paper. 40 cm x 10 cm  
 Paris. 1999

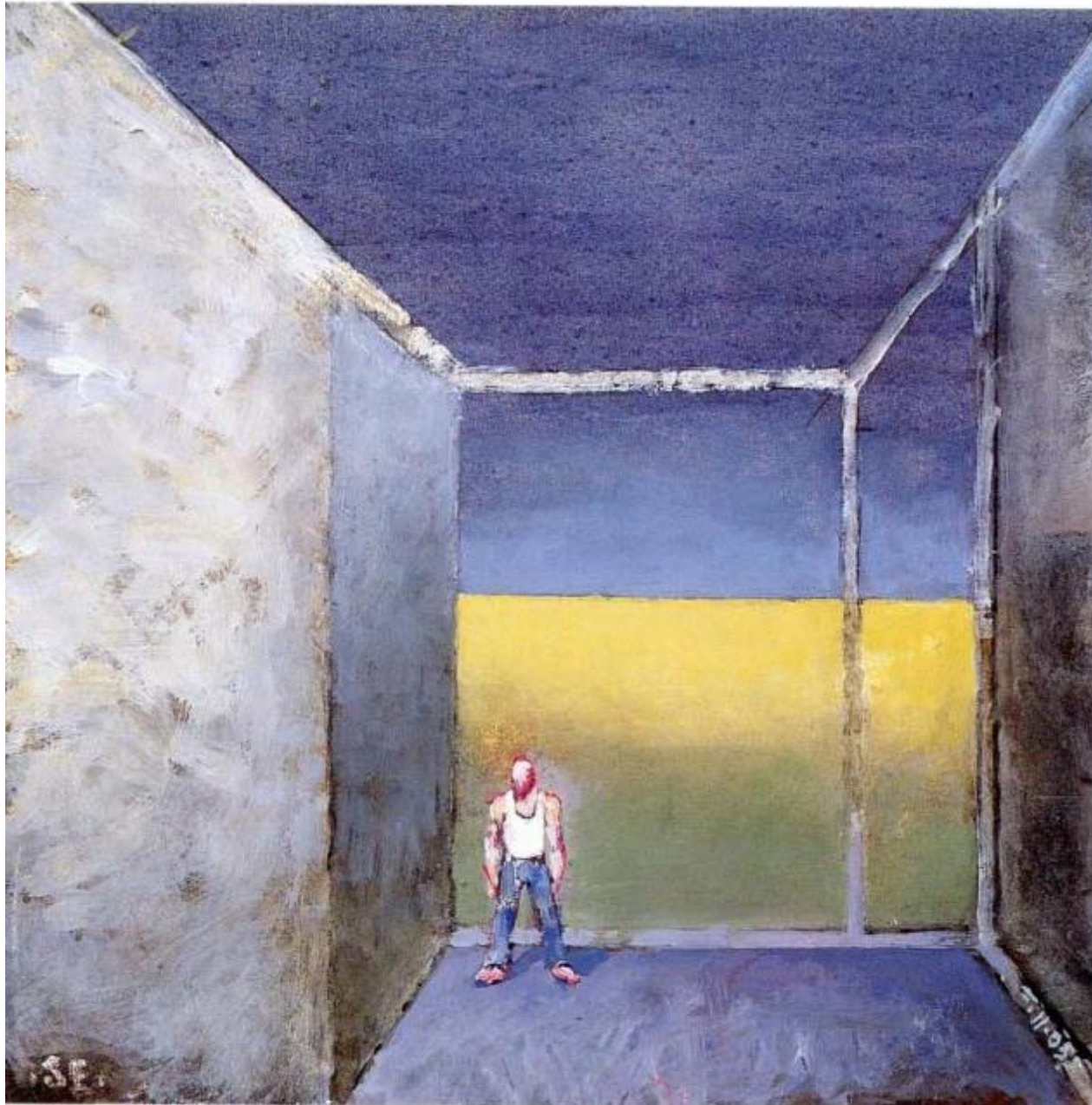




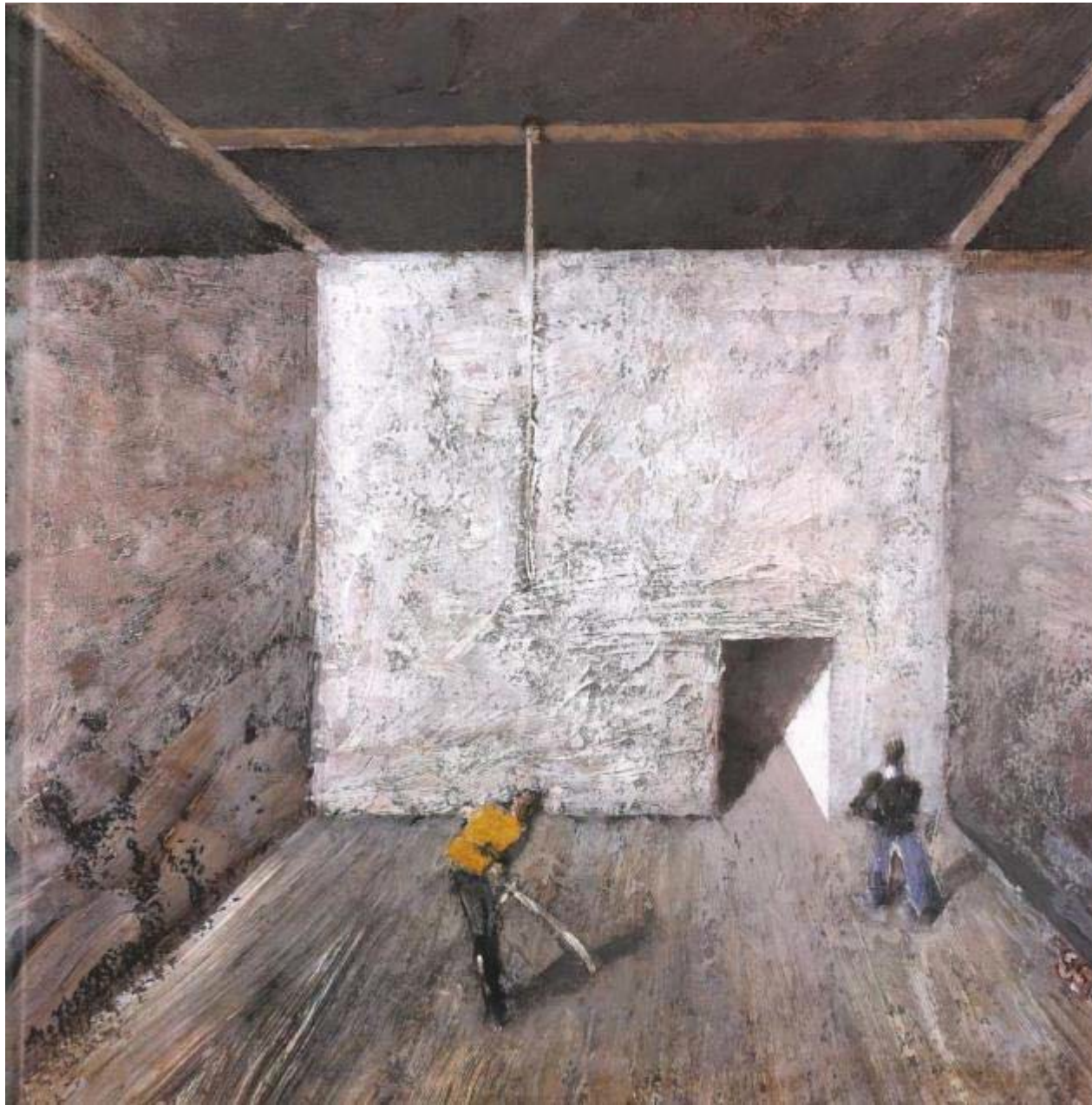
**3 cells at 7 o'clock in the morning**

Paper mache, acrylic, water-color and gesso on card. 52 cm x 75 cm x 8,5 cm  
Paris. 1993

**INTERIORS**



Farm. Hooper for Vera. Acrylic on paper . 25 cm x 25 cm. Paris. 2005



**Interior with a fencer.** Acrylic on paper . 25 cm x 25 cm. Paris. 2005



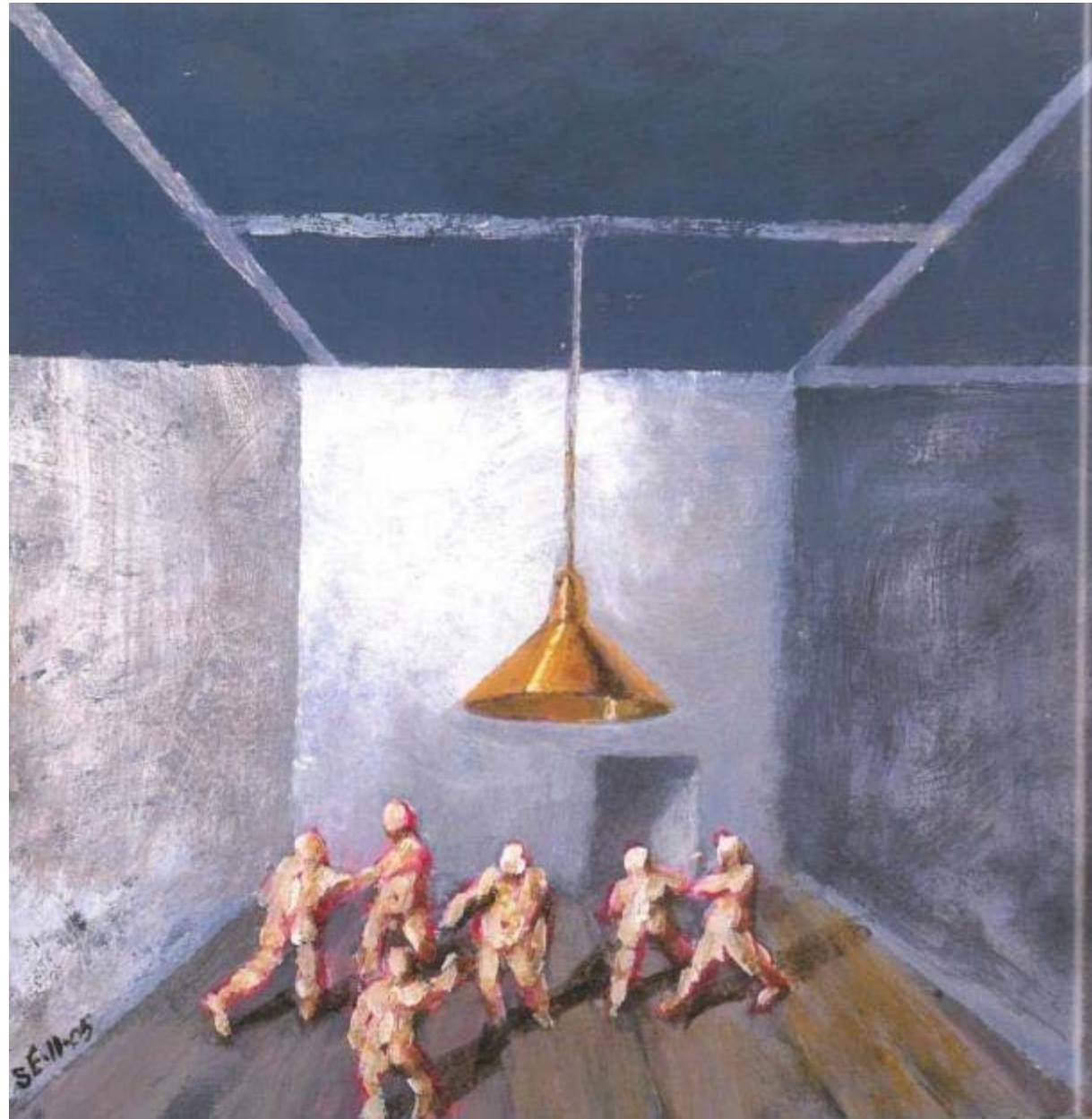
**Brick room.** Acrylic on card. 34,5 cm x 34,2 cm. Paris. 2005



**Promenade.** Acrylic on paper. 45 cm x 45 cm. Paris. 1995



**Promenade.** Acrylic on paper. 45 cm x 45 cm. Paris. 1995



**Fight.** Acrylic on paper. 25 cm x 24,8 cm. Paris. 2005



**FROM THEIR TERRACE THEY OBSERVE ONE AND THE  
SAME ZONE, WHICH CONSTITUTES *THE VIEW***

The word “zone” is frequently used in modern Russian. It has all the meanings to be found in the Oxford dictionary or in Robert, such as “zones of influence” or “erogenous zones”, etc. But once the word is spoken, there immediately comes to mind a meaning which overshadows all others: the barbed-wire territory of a concentration camp, sometimes with watchtowers.

THIS IS ONE AND THE SAME VIEW, SEEN FROM THE SAME POINT OF VIEW NINE DIFFERENT TIMES AND IN NINE DIFFERENT MOODS. BUT CAN MOODS BE COUNTED?

And the night view, in which the hilltop is snatched from darkness by a beam of light from a watchtower - and, again, no intruders in sight!



**View n° 1.** Acrylic on canvas. 81,5 cm x 195 cm. Paris. 2004



**View n° 2.** Acrylic on canvas. 88 cm x 195 cm. Paris. 2004



**View n° 3.** Acrylic on canvas. 97 cm x 195 cm. Paris. 2004



**View n° 4.** Acrylic on canvas. 97 cm x 195 cm. Paris. 2004



**View n° 5.** Acrylic on canvas. 97 cm x 195 cm. Paris. 2004



**View n° 6.** Acrylic on canvas. 97 cm x 195 cm. Paris. 2004



**View n° 7.** Acrylic on canvas. 88 cm x 195 cm. Paris. 2004



**View n° 8.** Acrylic on canvas. 97 cm x 195 cm. Paris. 2004



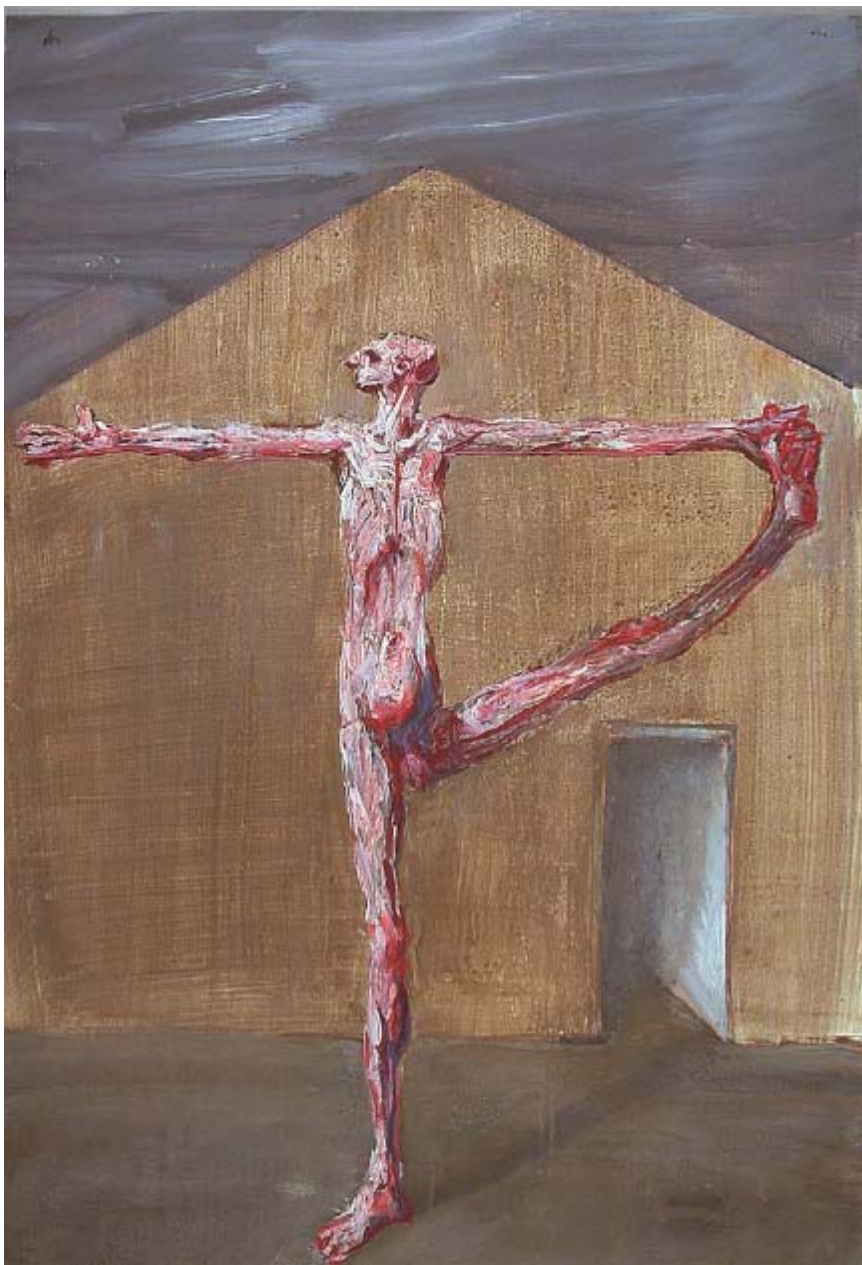
**Autumnal day.** Acrylic on canvas. 97 cm x 195 cm. Paris. 2004



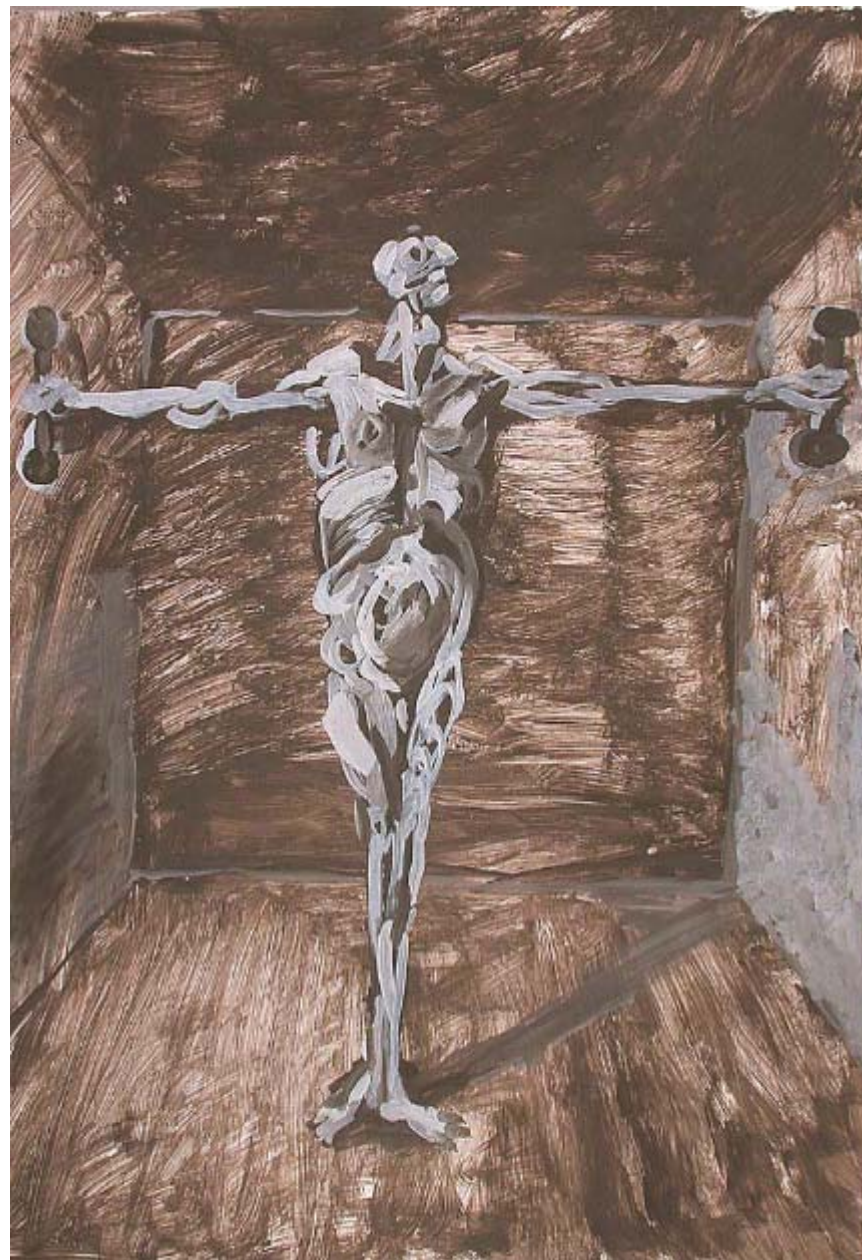
**View n° 9.** Acrylic on canvas. 97 cm x 195 cm. Paris. 2004

**GOOD MORNING**

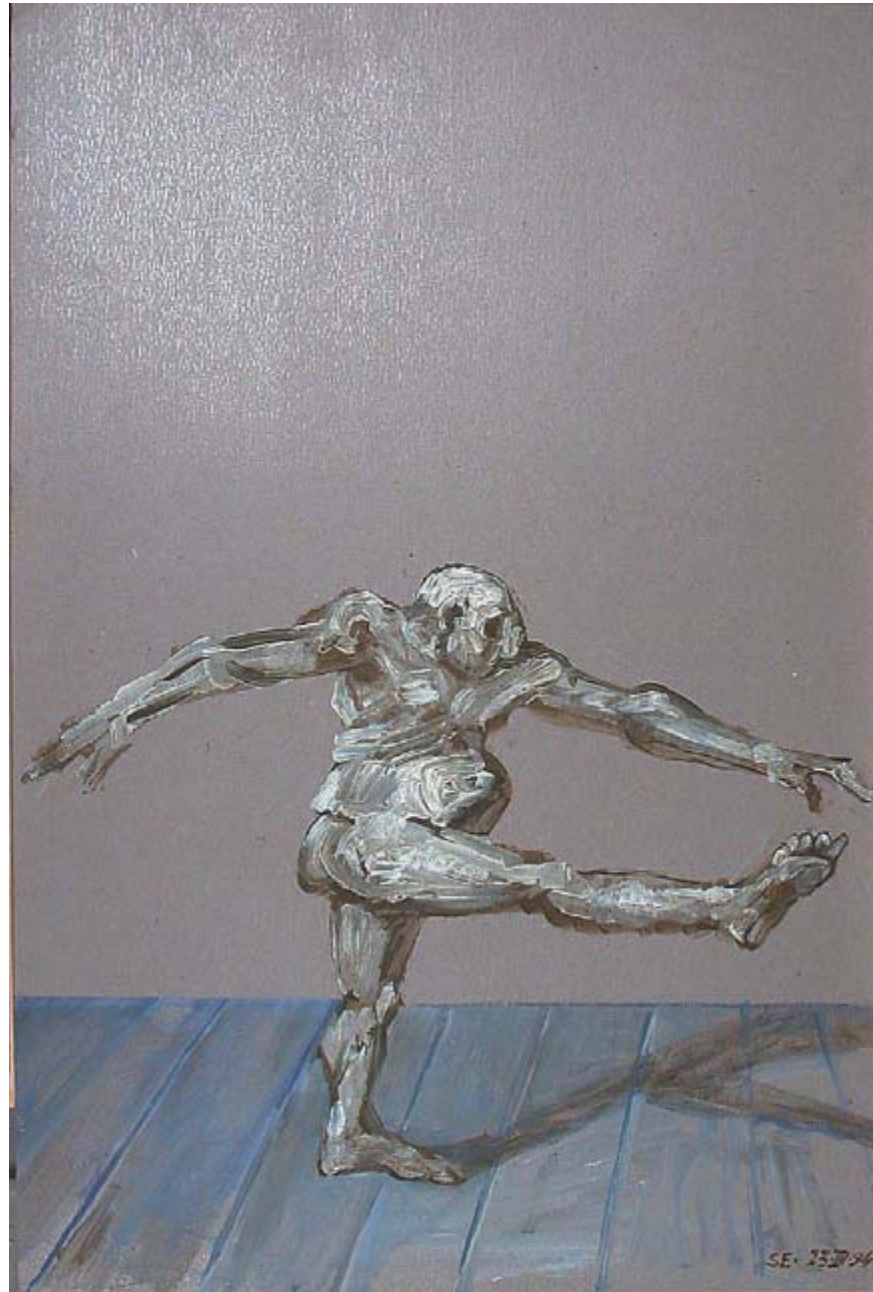




**Good Morning.** Sketch for a sculpture . Acrylic on paper. 101,8 cm x 70 cm.  
Paris. 1994



**Good Morning.** Sketch for a sculpture . Acrylic on paper. 102 cm x 70,5 cm  
Paris. 1994



**Good Morning.** Sketch for a sculpture . Acrylic on card. 75 cm x 68,8 cm Paris. 1994



**Good Morning.** Bronze, lost wax. 2/3. Fonderie Chapon. 295 x 187 x 120. 7 cm x 195 cm. Paris. 1995-96. London. Collection Stuart & Samarine. Saint Pétersbourg. Russian museum. Collection Ludwig.