

# Héloïse Farago



*Landscape, 2023*  
Rubbed colored pencils on paper lace  
Approx. Ø 30 cm

Héloïse Farago (born in 1997) lives and works in the Eure region of Normandy. She graduated from the *Villa Arson* in Nice in 2023. Her artistic practice spans a wide range of media and subjects, united by a quest for joyful, emancipatory, and militant expression. Drawing from medieval imagery and its dreamlike motifs—castles, magical creatures, enchantment—her work also explores themes of childhood, domesticity, and art outside institutional norms.

Her work has been presented at La Tôlerie (Clermont-Ferrand) in 2023, and at CAC Brétigny, La Villette (Paris), Villa Arson (Nice), and La Graineterie (Houilles, France) in 2024. In 2025, she participated in several exhibitions and residencies, notably at the Institut Français in Madrid (Spain), FRAC Île-de-France (Paris/Romainville, France), Wonder (Bobigny, France), Budapest Galéria (Budapest, Hungary), and L'Atelier Blanc, where she received the Jeune Création Award (Villefranche-de-Rouergue, France). In 2026, she present her first solo exhibitions, including at Logre Art Center (Caen, France) and with Galerie Florence Loewy, Paris.

“Any work with a new form operates as a war machine, because its design and its goal is to pulverize the old forms and formal conventions.”

Monique Wittig, “The Trojan Horse, *The Straight Mind*, 1992.

What is first striking about Héloïse Farago’s work is its apparent ingenuousness, which points us towards the gestures of childhood: playing with figurines, absent-mindedly doodling on tables, making out human forms in landscapes and things, imagining melancholic monsters and amorous warriors.

Her approach draws on the worlds of the carnival and the circus, two forms whose capacity for subversion is too often overlooked, and which have elevated outrageousness and kitsch into a highly effective kind of power. In the carnivalesque tradition, the world is provisionally turned upside-down: the grotesque dethrones the sublime, while hierarchies dissolve amid fits of laughter and excess. The circus extends this logic by staging bodies and creatures that escape the usual order of things. It is this heritage that Héloïse Farago takes up with her work, which is populated forms that we would do well to not take at face value. Our joy as viewers is quickly coloured by something else, as we begin question just what it is that we are looking at. What are these horses fleeing from? Who are the women in these drawings? Where are the men of these legends?

Influenced by outsider art and home economics, Héloïse Farago is interested in forms that are looked down upon and gestures that are relegated to the margins. Against the grain of an art historical canon which foregrounds major figures to establish a linear narrative and which has constructed its legitimacy on the systematic exclusion of certain practices, she rehabilitates so-



called “minor” gestures, investigates the production of enlightened amateurs and deconstructs hierarchies. She draws, paints using enamel, models and sews; she uses pearls and ribbons, and adopts lace doilies in lieu of canvases. This choice of materials is a way of taking up position in the artistic field and of shifting the frontiers of what is considered worthy of exhibition and contemplation.

Each of her pieces appears as a kind of saynète or skit that we are tasked with reconstituting. The narrativity is always elliptical; it does not offer a full story but rather remainders, clues, margins. It is up to us to invent what’s missing, to make our own these characters who weave together an offbeat tale. Her work acts as a Trojan Horse of the kind described by Monique Wittig: “even if slowly, it will eventually act like a mine” that “will sap and blast out the ground where it was planted.” And indeed, it takes us time to understand that there is something else at work in these drawings and ceramics, and that these seemingly inoffensive forms conceal a critical charge. Héloïse Farago does not denounce things, she shifts them. She makes hierarchies ridiculous, dissolves them in colour, tenderness and strangeness. And it is perhaps therein that her most singular power resides: in her understanding that the best place to hide a weapon is perhaps inside a toy.

*Souvenir d’amour, (Love Memory) recto, 2022*  
Acrylic paint, plastic key ring  
About 7cm x 7cm

– Hélène Giannecchini



Exhibition view, 2026  
*Riffifi* installation  
Florence Loewy Gallery  
Ceramic, textile, metal, beads, wood  
Variable dimensions  
© Aurélien Mole



*Exhibition view, 2026*  
*Riffi*, Galerie Florence Loewy  
Ceramics, drawings on paper doilies, ribbons, curling ribbons, and beads  
Variable dimensions  
© Aurélien Mole



*Balatona*, 2025  
Colored pencil rubbed over paper lace  
About 35 x 45 cm  
Photo: © Aurélien Mole



*Czika*, 2025  
Colored pencil rubbed over paper lace  
About 35 x 45 cm  
Photo: © Aurélien Mole



*Exhibition view, 2026*  
*Baliveau et Pavillon in Logre, Caen, France*  
Photo : © Caroline Perrenoud



*Exhibition view, 2026  
Baliveau et Pavillon in Logre,  
Caen, France  
Photo: © Caroline Perrenoud*



*Exhibition view, 2026*  
*Baliveau et Pavillon in Logre, Caen, France*  
Photo : © Caroline Perrenoud



*Installation view, 2025*  
*L'Amorsure*, Musée ARCHÉA, Louvres, France  
Part of the off-site programme *Berserk et Pyrrhia* organised by the  
Frac Île-de-France. Curated by Rémi Enguehard.  
Photo: © Pauline Assathiany

Installation view, *Tintamarre*, 2024,  
Biennale de la Jeune Création,  
La Graineterie, Houilles, FR  
Photo: @Kit\_





Installation view, *Tinntamarre*, 2024,  
Biennale de la Jeune Création,  
La Graineterie, Houilles, FR  
Photo: @Kit\_

The installation *Je repars guerroyer (I'm Off to Battle Again)* is a nod to barnums, the military-style tents often featured in war movies that reinforce stereotypes of white, heterosexual masculinity, where virility is defined through armed conflict.

In response, I wanted to create a barnum for the fight against heteropatriarchy, designing a tent that recalls children's play tents, with vibrant colors and plastic windows.

Inside the tent, viewers are invited to sit around a table featuring a map of the struggle, creating an interactive experience that breaks the typical museum rule of keeping a distance from the artwork. This three-dimensional map draws inspiration from *La Carte de Tendre*, the topographical representation of romantic conduct found in Madeleine de Scudéry's *Clélie* (1660). Where *La Carte de Tendre* reflects the refined ideals of the 17<sup>th</sup> century, aiming to elevate men from selfishness and brutality through lessons in esteem, respect, and elegance, my map offers a contemporary, more radical perspective, marked by small flags with playful names that are ironic wordplay combining topographic names like a pond or a forest with terms associated with hegemonic masculinity (e.g., «Macho Pichu»).



*Je repars guerroyer (I'm Off to Battle Again)*, 2024  
Installation view,  
Metal, textiles, pine furniture, glazed earthenware  
Group show *Sweet Days of Discipline*,  
Villa Arson Art Center  
© Jean-Christophe Lett





*Je repars guerroyer (I'm Off to Battle Again)*, 2024  
Installation view,  
Metal, textiles, pine furniture, glazed earthenware  
Group show *Sweet Days of Discipline*,  
Villa Arson Art Center  
© Jean-Christophe Lett

The assemblage of drawings forms a life-sized tree, inspired by medieval genealogical trees, with the difference that this one represents only women and their monstrous companions.

Through this same system of feminization, the tree bears clitoral fruits, in reaction to medieval representations of penis trees, visible for example in the margins of the manuscript of the *Roman de la Rose* preserved at the National Library of France.



*Arbre généalogique*, 2022-2024  
Installation, 7m x 7m,  
Watercolor on paper  
Enamel paintings on faïence  
Colored pencils on paper,  
*Love Story*, (video), 17' min

*Exhibition view*  
100% La Villette, Paris, FR  
Curator: Ines Geoffroy  
© Quentin Chevrier



*Dame-lézarde*, 2021  
Enamel painting on earthenware,  
approx. 30 cm x 20 cm



*Marguerite de Beverly*, 2021  
Enamel painting on earthenware,  
approx. 60 cm x 25 cm



*Chansonnier géant et musiques, 2022*  
Exhibition view  
«Les Conjugueuls #2: L'heure rose»  
Curator: Valentina Ulisse, Francval Gallery, Arpajon.  
CAC Brétigny, 2024,  
© Pauline Assathiany



*Chevaleresse*, 2023, et *Stained-glass windows*, 2023-2024  
Exhibition view  
«Les Conjugueuls #2: L'heure rose»  
Curator: Valentina Ulisse, Francval Gallery, Arpajon.  
CAC Brétigny, 2024,  
© Pauline Assathiany



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Projection view,  
Group exhibition *Sweet Days of Discipline*,  
Villa Arson Art Center  
© Jean-Christophe Lett



Video screenshots,  
*Love story*, 17'10, 2023



Installation,  
*Costumes-sculpture*, 2023



*Carnet*, preparatory drawing, 2022  
Rubbed colored pencils



Showcase for NON-FICTION, 2023



*Chasse de nuit (Night hunting)*, 2022  
Colored pencils rubbed on kitchen decor paper,  
About 40 cm x 90 cm



Installation View, 2023  
© Oriane Cotton



*Famille-Jonquilles*, 2023  
Enamel painting on earthenware,  
approx 35 cm x 30 cm

Installation View, 2023



*Paintings under plastic, 2022*  
Acrylic beneath plastic decorative spheres  
Variable dimensions



*Tarasque, 2022*  
Colored pencil rubbing on kitchen  
decorative paper,  
50 cm x 30 cm



Enamel painting on earthenware, 2023  
Variable dimensions





*Château-Foufoune (Pussy-Castle)*, 2021  
Watercolor on paper  
70 cm x 100 cm



*Dragon*, 2021  
Enamel paintings on  
earthenware, 2023  
Variable dimensions



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Live Performance by TroubaDure,  
April 2023 at *La Tôlerie*, Clermont-Ferrand, FR  
© Leonard Cohade



*TroubaDure on her Trimère, 2021*