

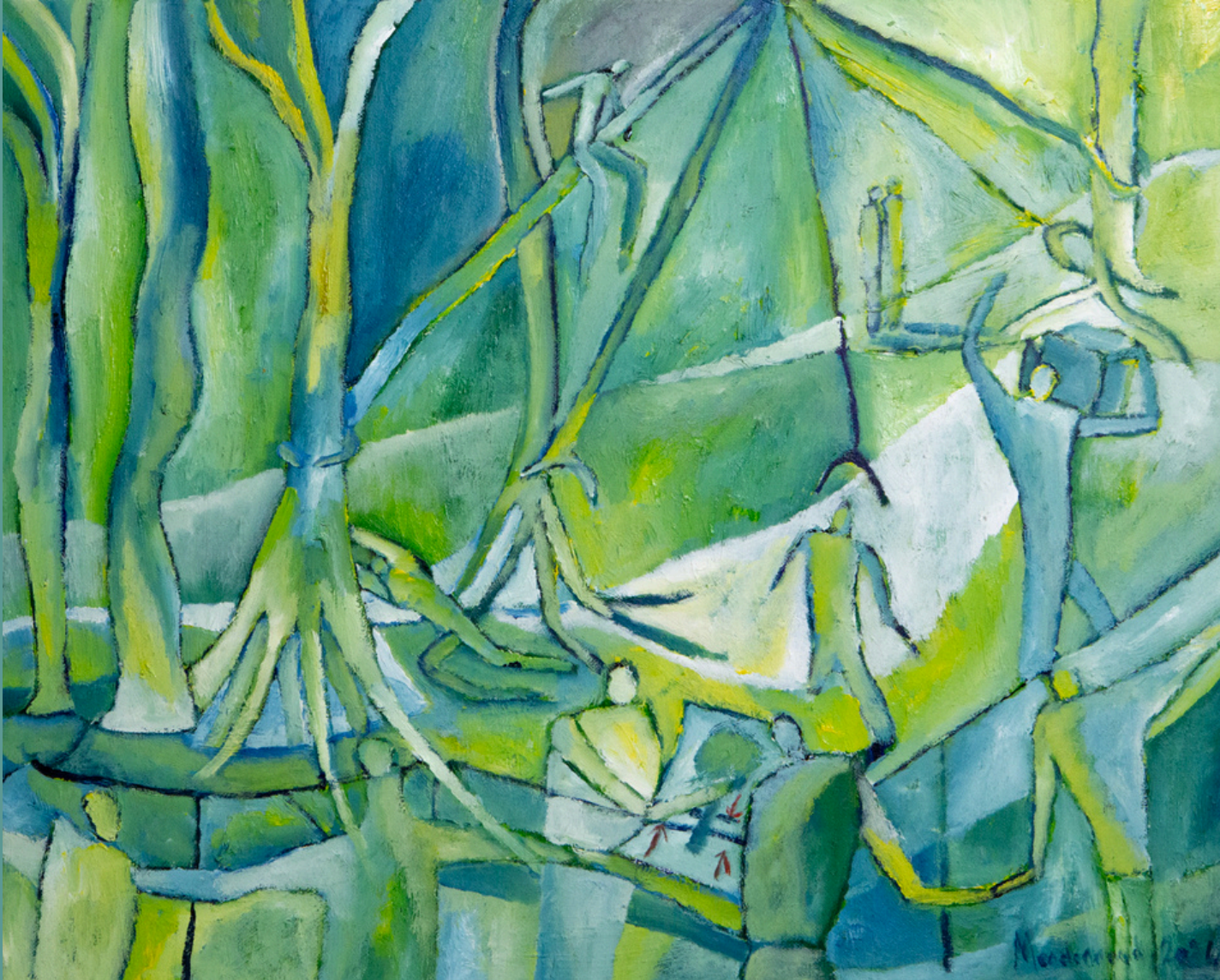
# Victoire Mandonnaud







# Exhibition Proposal



Victoire Mandonnaud is excited to propose an exhibition showcasing her body of work, including the latest series "Empreintes," which critically examines, within the current geopolitical context, the relationship between actions undertaken by humans, and their desires at the moment in which they are undertaking them. This series, along with her other works, delves into the dynamics between individual actions and broader societal pressures, highlighting the quest for societal construction and the impact of political systems on human potential.

This catalog features a sample of her latest work "Empreintes". Other series are available upon request or can be viewed on her website. Victoire's work invites viewers to explore physical, mental, and psychic spaces, fostering a deeper understanding of the forces shaping the way we relate to one another here, as well as anywhere else.



# Victoire Mandonnaud

Victoire Mandonnaud is a French painter based in New York City.

She uses a diverse range of mediums including painting, photography, music, and writing to delve into and challenge social norms, constraints, and structures.

Through her multidisciplinary approach, she advocates for the emancipation of thought and freedom of action.

Her ultimate ambition is to create and implement innovative models for systems such as governments and infrastructures.

Trained as an anthropologist and political theorist, she uses paintings as a tool for her research, arguing that art allows the consecration of thought in readable form.



Recently, her artistic practice has been centered on contemporary issues, seeking to capture the constancy amidst change.

Her paintings explore the complex relationships between individuals and the world, investigating how order is established, accepted, and organized, and how people's actions and inactions, driven by desires and societal norms, contribute to these processes.

Victoire emphasizes the importance of recognizing one's place within the larger societal context, blending realism with deeper psychological insights to make abstract societal concepts tangible. She considers her art a tool both for her and the others for processing and understanding the world's complexities, fostering dialogue, and opening possibilities for change. Other works can be found on [www.victoiremandonnaud.com](http://www.victoiremandonnaud.com).



# Empreintes

There was a time when photographs weren't featured on the cover of newspapers. In her latest series, "Empreintes," Victoire Mandonnaud creates images thinking of those "AI". She paints inquiring into the expectation that a news consumer has relating to the information provider. What level of realism does a reader need to accept news as reality? Or is it already mainstream to accept that news, as images, are biased by an underlying perspective? Through her work retracing the internalities of those taking part in the events, she reimagines the expectations of the spectator. If what the viewer of news typically anticipates is merely the mobilization of a scene, could it instead be the deployment of people and their relationships to their actions, work, and feelings? Reflecting on those grandiose commissions meant to archive historical conquests, Victoire explores what could be the right means of communication and transcription for the times we are in.

By challenging the projected assumption that a news reader can understand world events through the power of an image feigning reality, Victoire Mandonnaud urges the viewer to reconsider their relationship to reality and the assumptions of order provided by real-life image-making. Engaging with doubt, she asks the viewer if we haven't moved to a time where one's intellectual, bodily and civic engagement with the "news" is more important than its acceptance as fact.

With this exhibition, Victoire Mandonnaud challenges the viewer to reconsider the ways they engage. "Empreintes," designed for print newspaper display, aims to provoke thought about what the social constructions we have accepted, suggesting that those are merely meant to provide us with a frame for ignorance. The series, retracing the broadness of our societal structures, spans from the private life to the wider geopolitical issues, illustrating how the person in the news is the person in their life, is the person reading the news. By asking the viewer to imagine how feelings are mobilized from home to work to community, she demands a honest engagement, urging us to reach for and train our humanity. Each painting invites the audience to reflect on the deeper personal currents that drive their, and others, actions

This series marks a pivotal shift in Mandonnaud's work, from merely exploring alternative mental and physical spaces to expressing faith in the collective capacity to mobilize for greater causes—through understanding people, their means of action, and the impetus towards institutional change. Through her art, Victoire forges personal connections that bind individuals to their actions and environments, driven by instinct, desire, and other motivational forces. She argues that those "promises towards desire" are an unbreakable link, similar to the realization that happens when one decides to speak.

This artistic approach underscores the potential of visual interpretation to convey the multifaceted nature of reality, transforming the way we perceive and respond to the news as a producer of fact. Mandonnaud's paintings ask us to find comfort in the inability to access pure information anymore, arguing that we must move to a time where our sensory engagement with justice is prioritized over the mere transposition of photographs into written words.

PREVIOUS PAGE:

VICTOIRE MANDONNAUD

*The Eastern Europeans Workers are exploited. Are we just supposed to say at some point they won't be anymore?*

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

\$ 2,000





VICTOIRE MANDONNAUD

*Who are those who are lucky to be here to vote?*

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

\$2,000



NEXT PAGE:

VICTOIRE MANDONNAUD

*The war looks closer and closer.*

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

\$ 2,000



VICTOIRE MANDONNAUD

*The pressdom in a bought factory.*

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

\$ 2,000









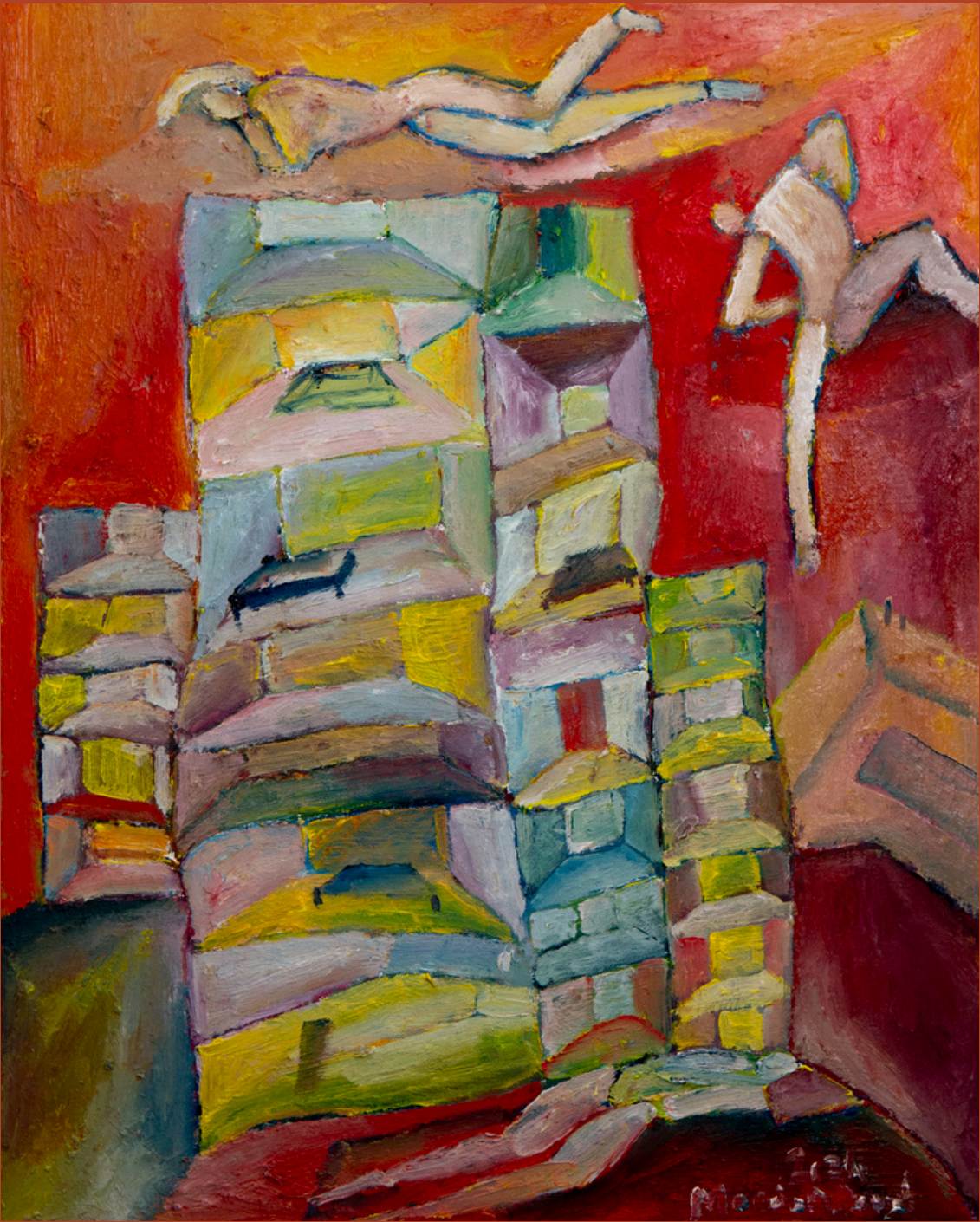


PREVIOUS PAGE:  
VICTOIRE MANDONNAUD  
*On the Ukrainian border: A Martini, please.*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000

VICTOIRE MANDONNAUD  
*Rented to fantoms, those alive are sleeping outside.*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000

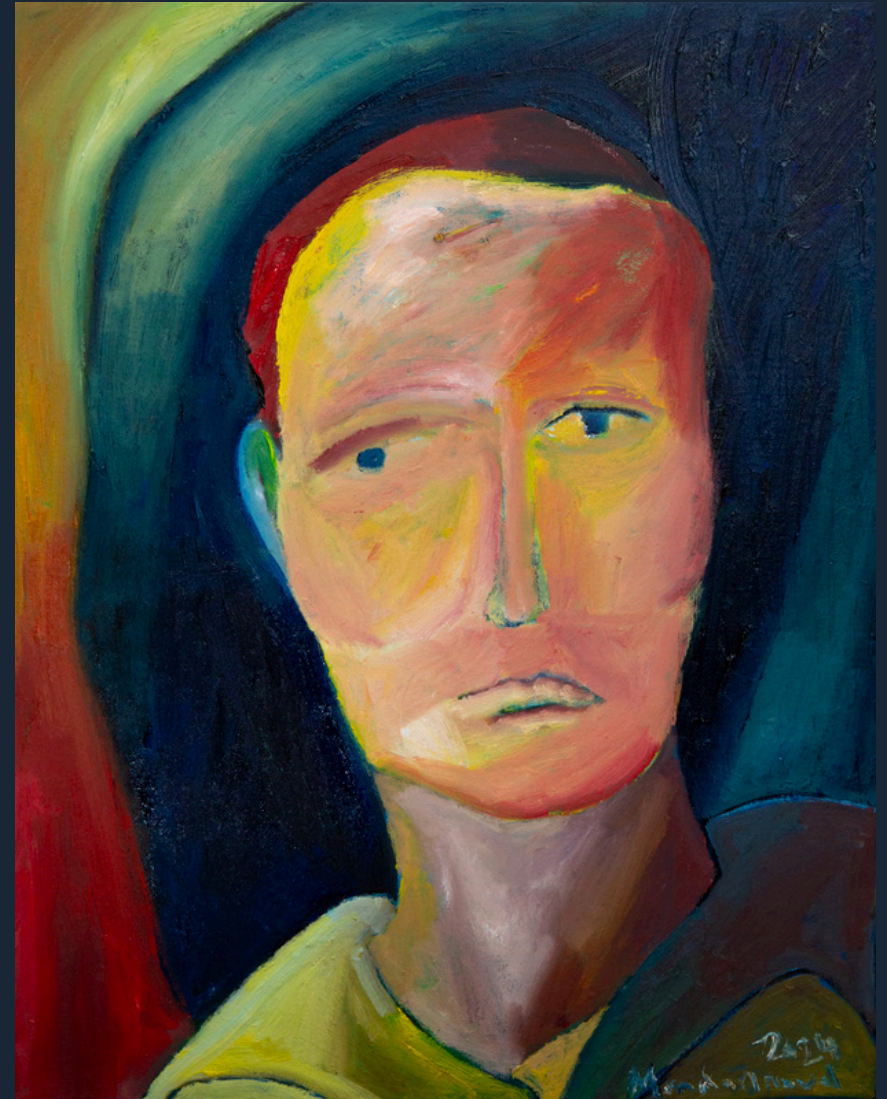






VICTOIRE MANDONNAUD  
*Augustin.*  
 2024 Oil and acrylic on canvas  
 16 x 20 in. | 40 x 50 cm.

\$ 2,000



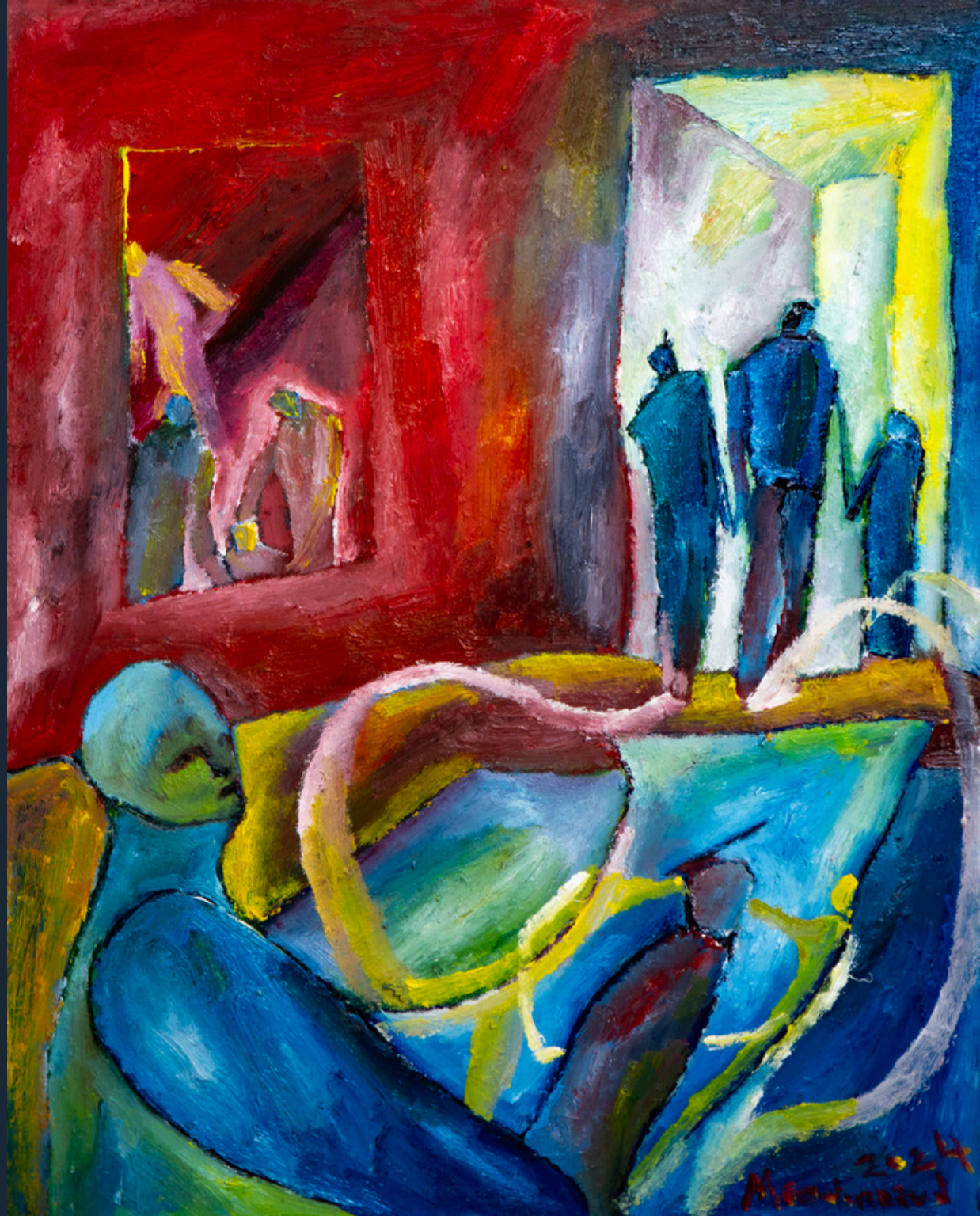
VICTOIRE MANDONNAUD  
*Christophe.*  
 2024 Oil and acrylic on canvas  
 16 x 20 in. | 40 x 50 cm.

\$ 2,000



VICTOIRE MANDONNAUD  
*This family didn't had as much chance. Lunch  
break now.*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000





VICTOIRE MANDONNAUD  
*Je veux t'aimer tout de suite. Je t'aime tout de suite.  
Tu m'aimes aussi je le sais.*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000





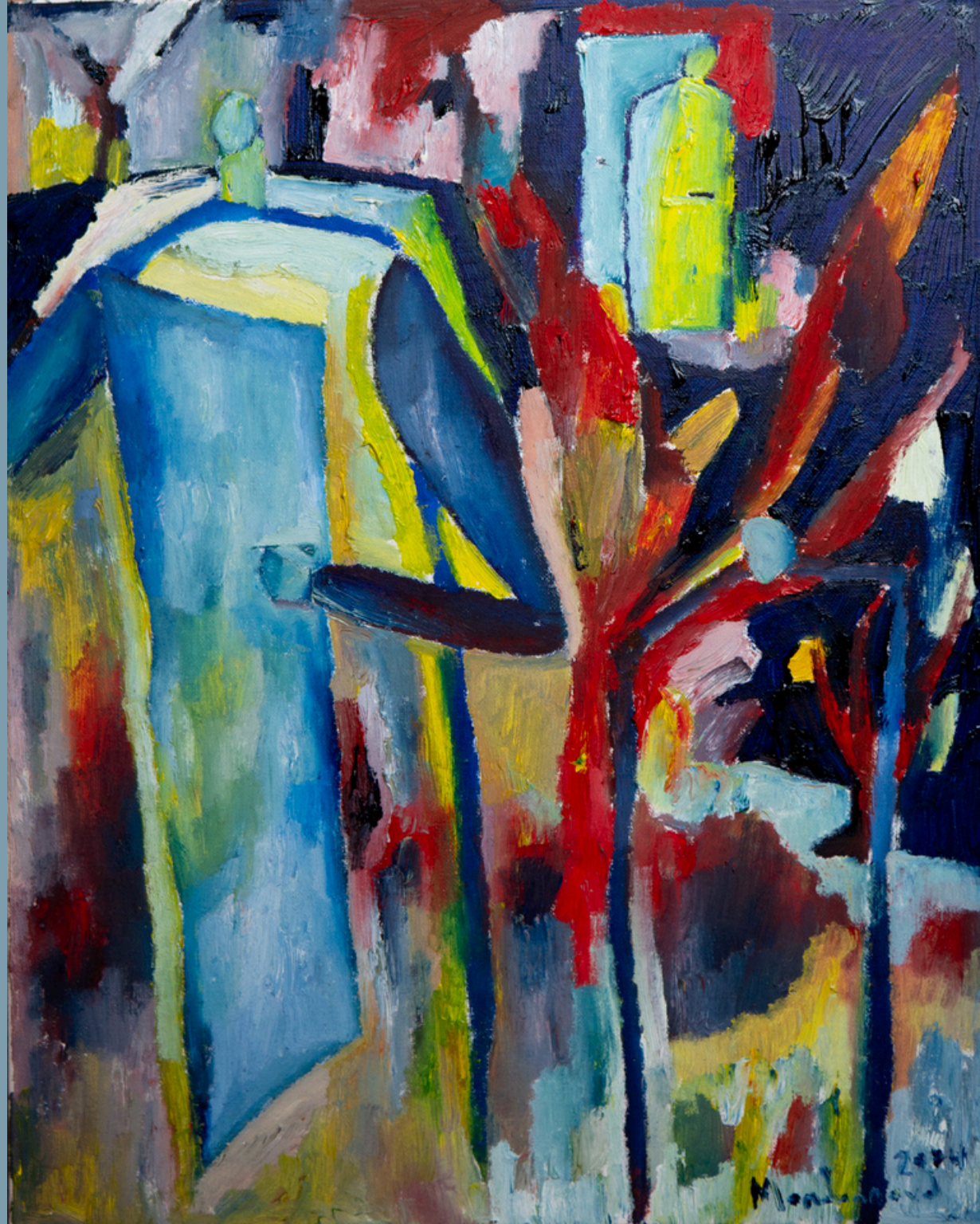
VICTOIRE MANDONNAUD

*Where Are You, wall. I know. I know. It's ok. You  
cannot welcome me as a wall. I see inside from there.*

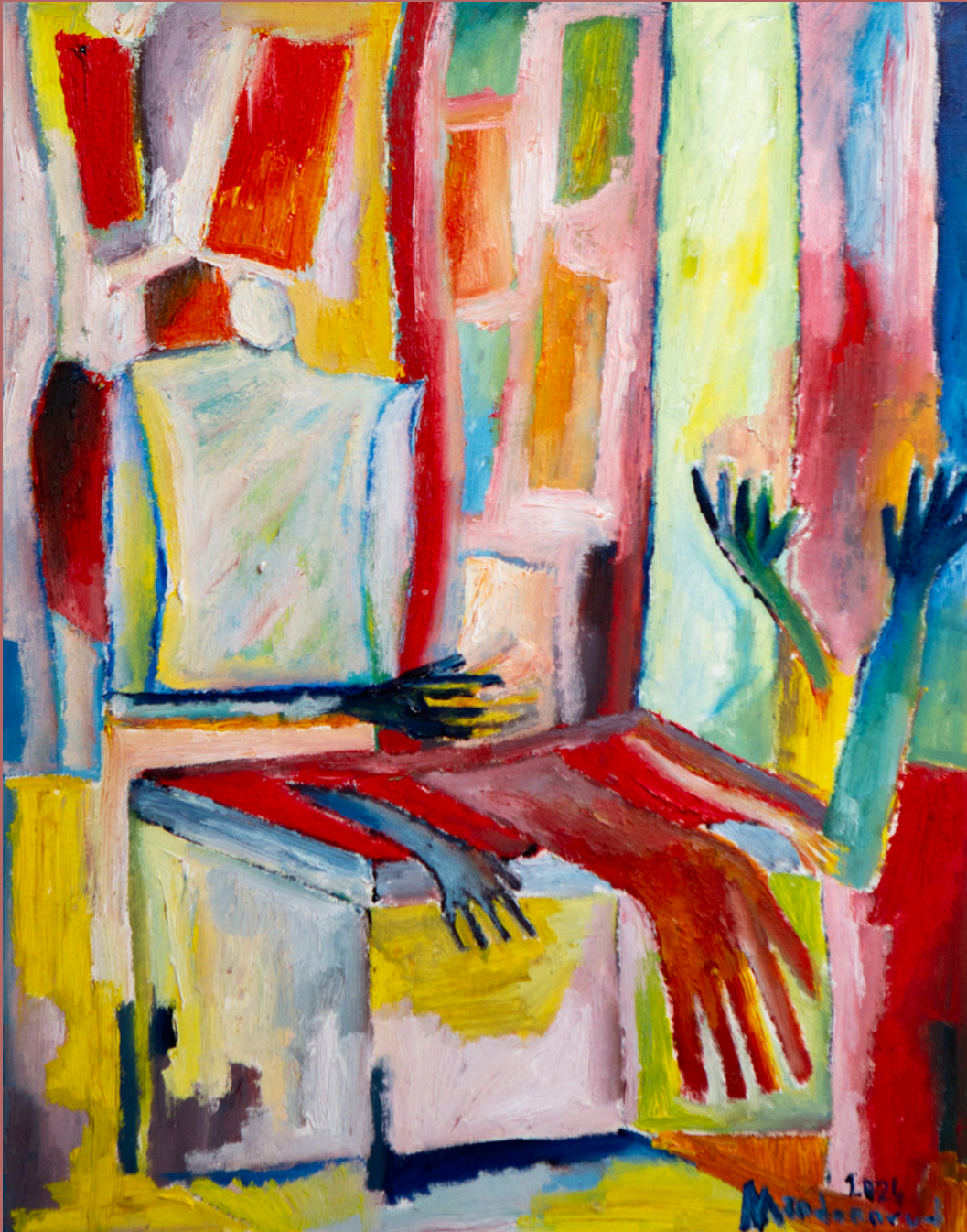
2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

\$ 2,000







VICTOIRE MANDONNAUD

*I'll act as them. As them today, as them tomorrow. I'll  
act from their hands for their purpose. Who acts today?*

2024 Oil and acrylic on canvas

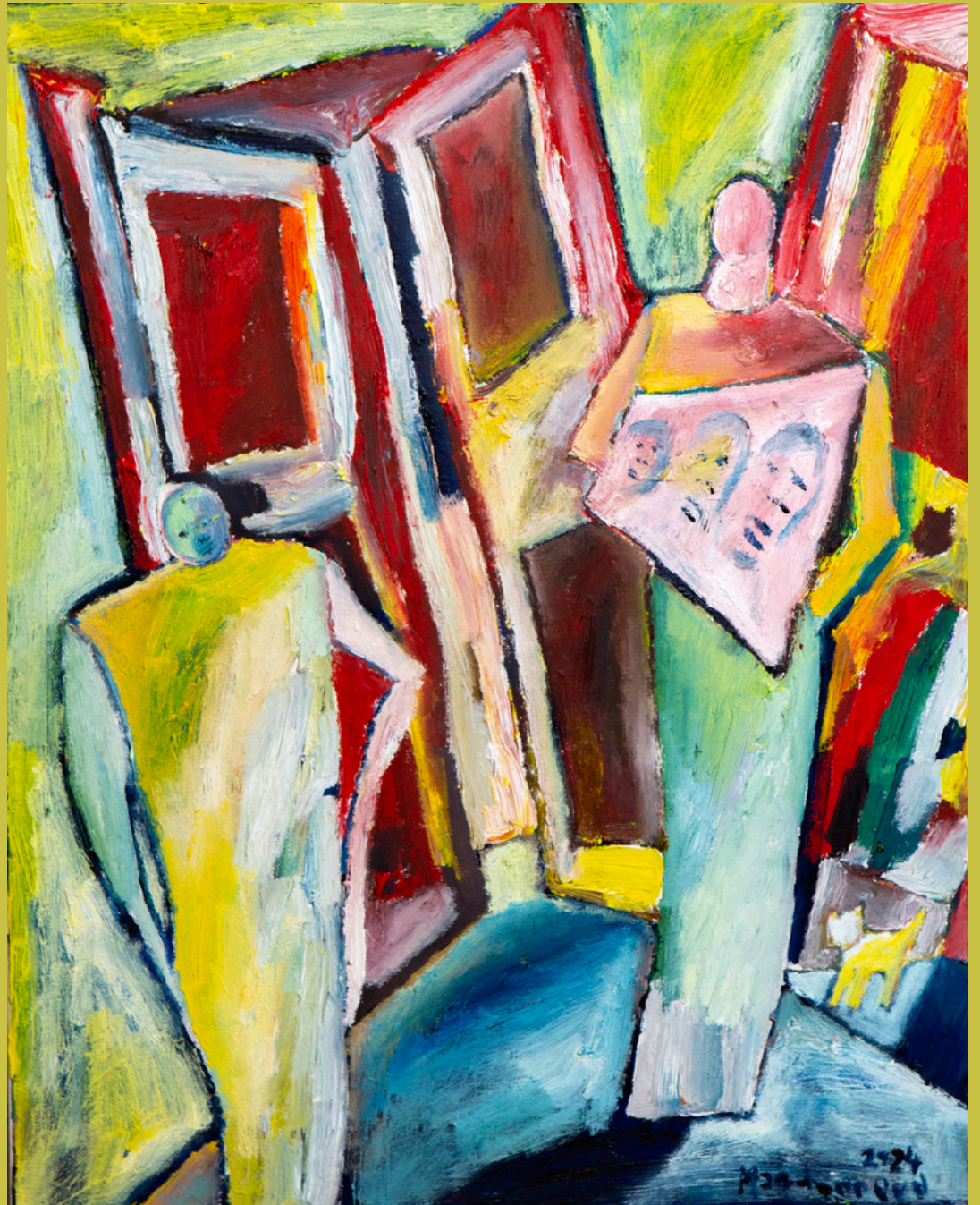
16 x 20 in. | 40 x 50 cm.

\$ 2,000



VICTOIRE MANDONNAUD  
*I cannot know anymore. Tell me how I feel. See, we  
don't need to know to live. (I still love you.)*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000







VICTOIRE MANDONNAUD

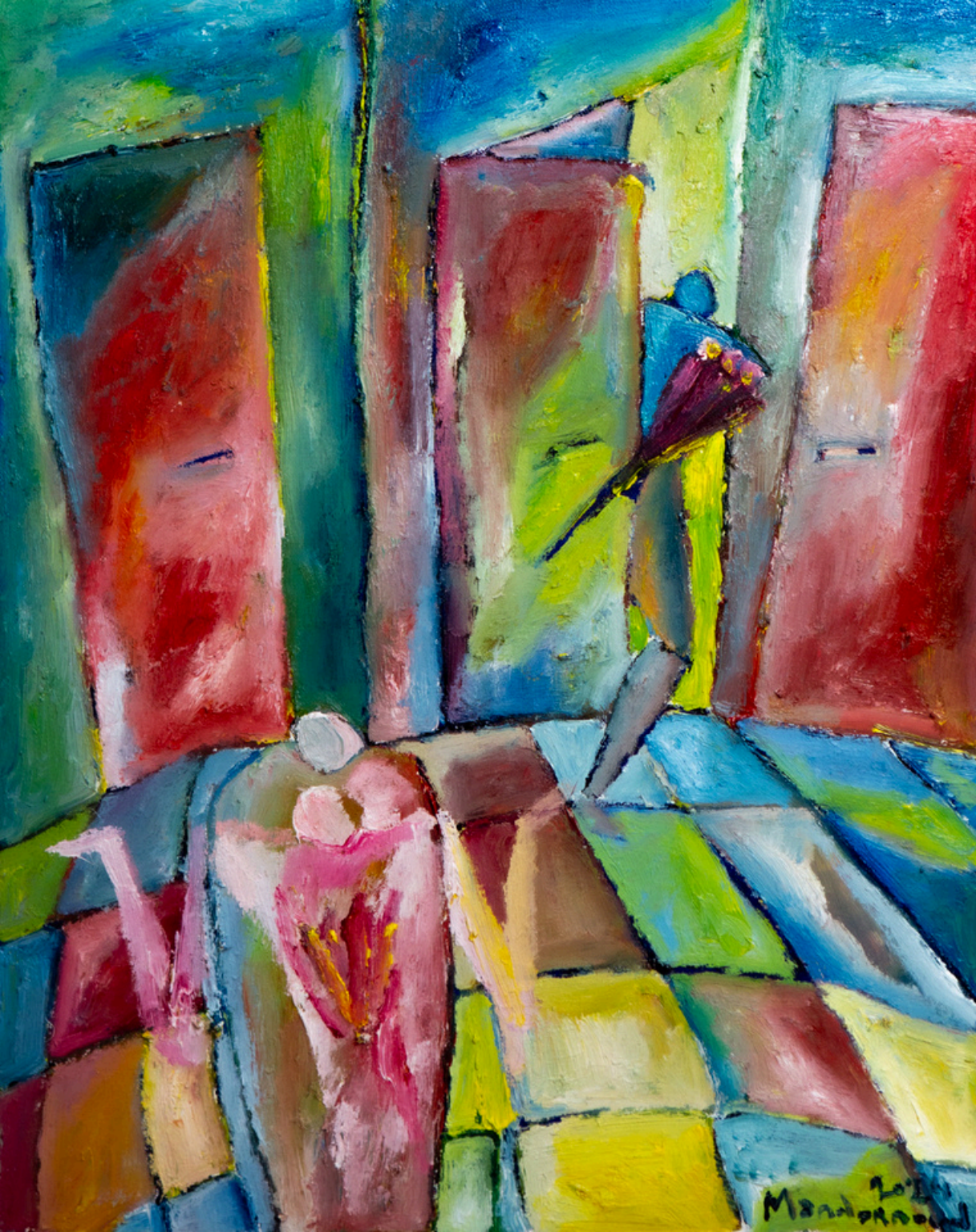
*Their heart is moving out. Moving boxes are in the streets.  
It is raining. Dead heart. (And I'm drenched now too.)*

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

\$ 2,000





VICTOIRE MANDONNAUD

*Last year you came with floor. Wrong bet this time.*

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

\$ 2,000





VICTOIRE MANDONNAUD  
*The Spectators and the Artist.*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000



VICTOIRE MANDONNAUD  
*You left your head. Wait, wait, I just have it for you.*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000









# Empreintes

VICTOIRE MANDONNAUD  
*Devinettes with you. The life as peaceful as it could be.*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000



PREVIOUS PAGE:  
VICTOIRE MANDONNAUD  
*There will be no commencement.*  
2024 Oil and acrylic on canvas  
16 x 20 in. | 40 x 50 cm.

\$ 2,000



# Empreintes