



Jade B. Marchand
portfolio 2023

About

I realized the power of my untimely and unrestrained filming of everyday life the day I found the rush of a discussion between my brother and the woman who would be his lover for several years. This scene, in which they meet for the first time and in which she declares, a little drunk; *Love is gross*, becomes a "moment before" and announces an upheaval still unknown to those who live it. It illustrates the a posteriori meaning of my gesture, until then automatic and unthought of, and encourages me to pursue it.

From then on, what interests me in this systematic archiving of the everyday, the banal and the tiny, is that we sometimes record, without knowing it, premonitory moments. This approach is also close to a therapeutic research which allows to extract its affect from the lived moments and offers to its protagonists the possibility to become spectators of their memories.

My work is full of life and emptiness: I film people, I record them, I listen to them, I stand against them without ever being able to penetrate them completely.

The other is always incomplete or unspoken, mysterious. Intimacy is always frustrated by the inability to fully embody or enter into him/her. By capturing as much of the everyday as possible, it is also myself that I am trying to tell. I launch into a vain attempt, that of piercing the part of identity which is still inaccessible to me. The other is then a mirror: a being who tells his story through me and my camera, whom I try to define in the hope of finding myself – without ever managing to completely close the gap that separates us.

I am interested in the small story, in individual stories and in what they tell, in subtext, about the big one. Through these narratives, these snippets of irrelevances of the daily life, I want to relearn to see the world and try to understand the political and social stakes hidden under the intimate experiences in order to be able to address them and question them through the artistic production. I am currently working about my grandmother, a Tunisian Jew who emigrated to France in 1952, her destiny thus intertwined with the history of French colonization, the creation of the state of Israel and the immigration of Jews from the Maghreb.

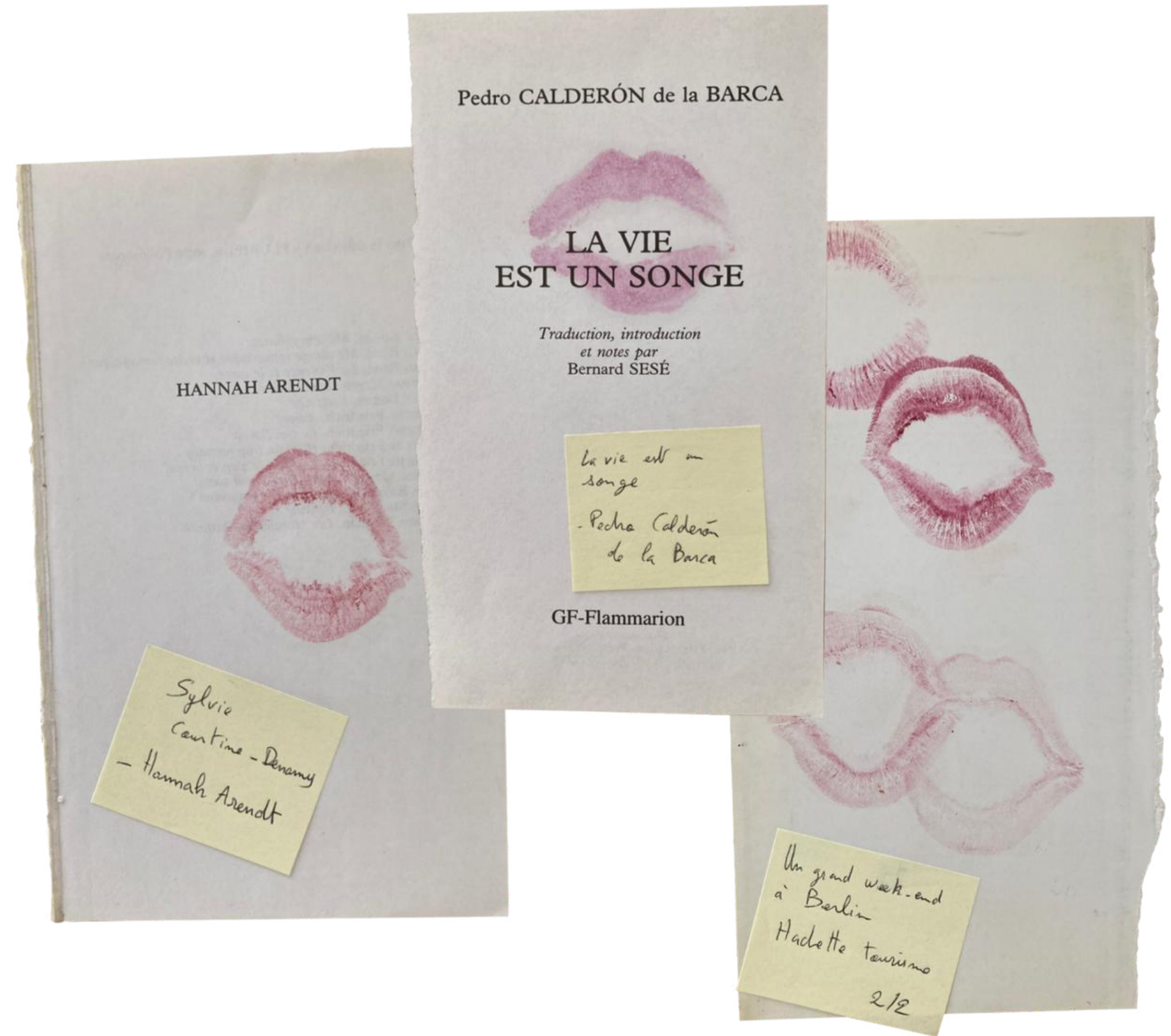
I fantasize that these stories, mine and those of those who share my daily life, sometimes signify the world with more depth than a treatise on philosophy.

My Mother's Kisses *installation, work in progress*

"For as long as I can remember, my mother has always kissed the books she read. I couldn't open a novel without finding one of her kisses in it."

A true excavation through the boxes and shelves of the various places of her childhood, Jade B. Marchandau sets out on her mother's trail, in search of the legacy proper to a class defector.

"So far, I have found 32 kisses and collected 28 pages. I still have more than 200 books to go."







[[Link](#)]

VALSE
short film co-directed with Emma Schicker, *currently being edited*

I'm busy living
(אני עסוקה בחיים - Ani Asuka BHaiim)

(אני עסוקה בחיים - Ani Asuka B'Ha'im)

installation, 2023

Association of images captured between 2016 and 2023 on the Israeli territory and texts taking the form of diary entries relating the artist's arrival in Israel and the personal reflections generated by this upheaval.

The original text is written in French, translated into English and from English into Hebrew. Each version is printed onto translucent paper and then superimposed, making the French version illegible.





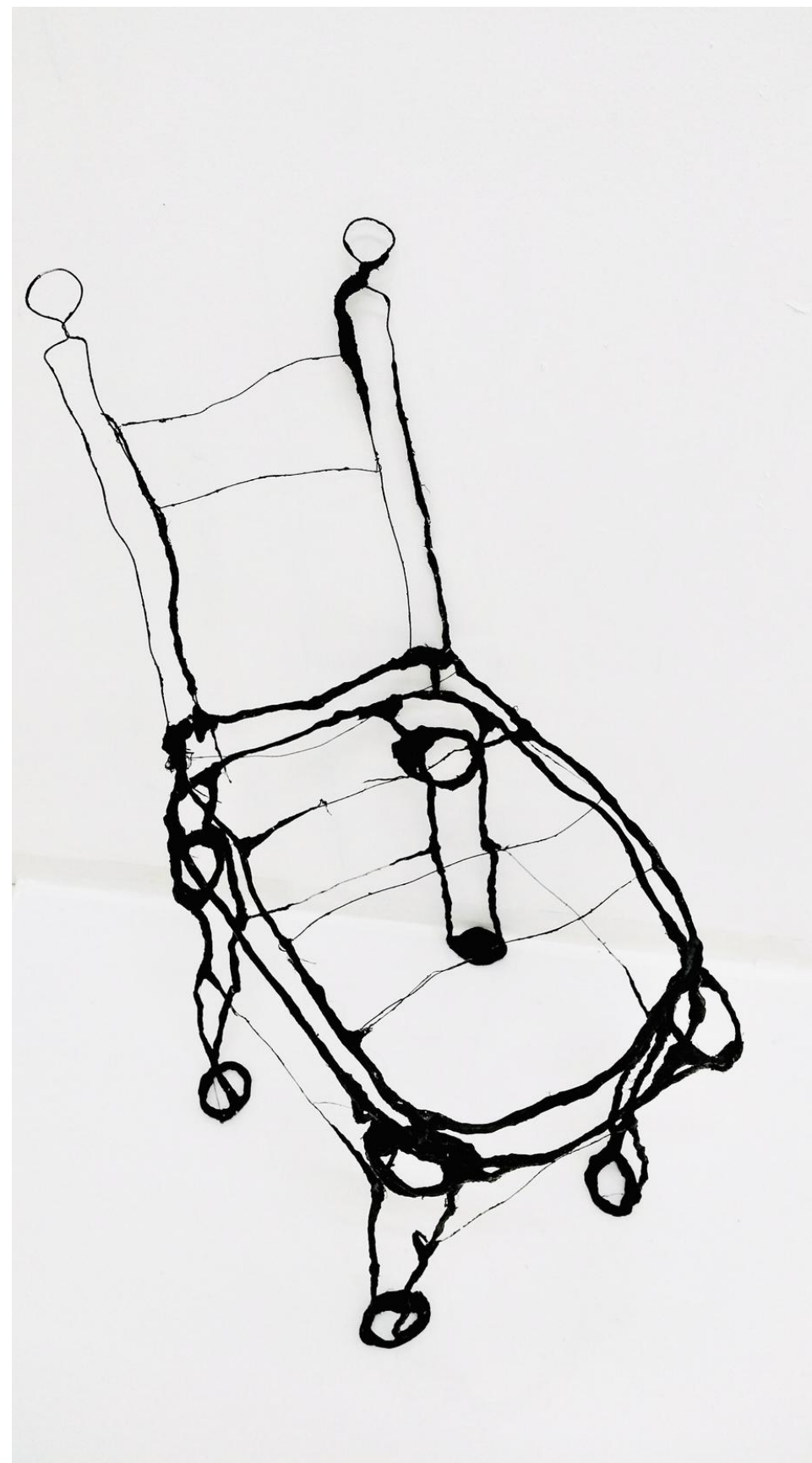
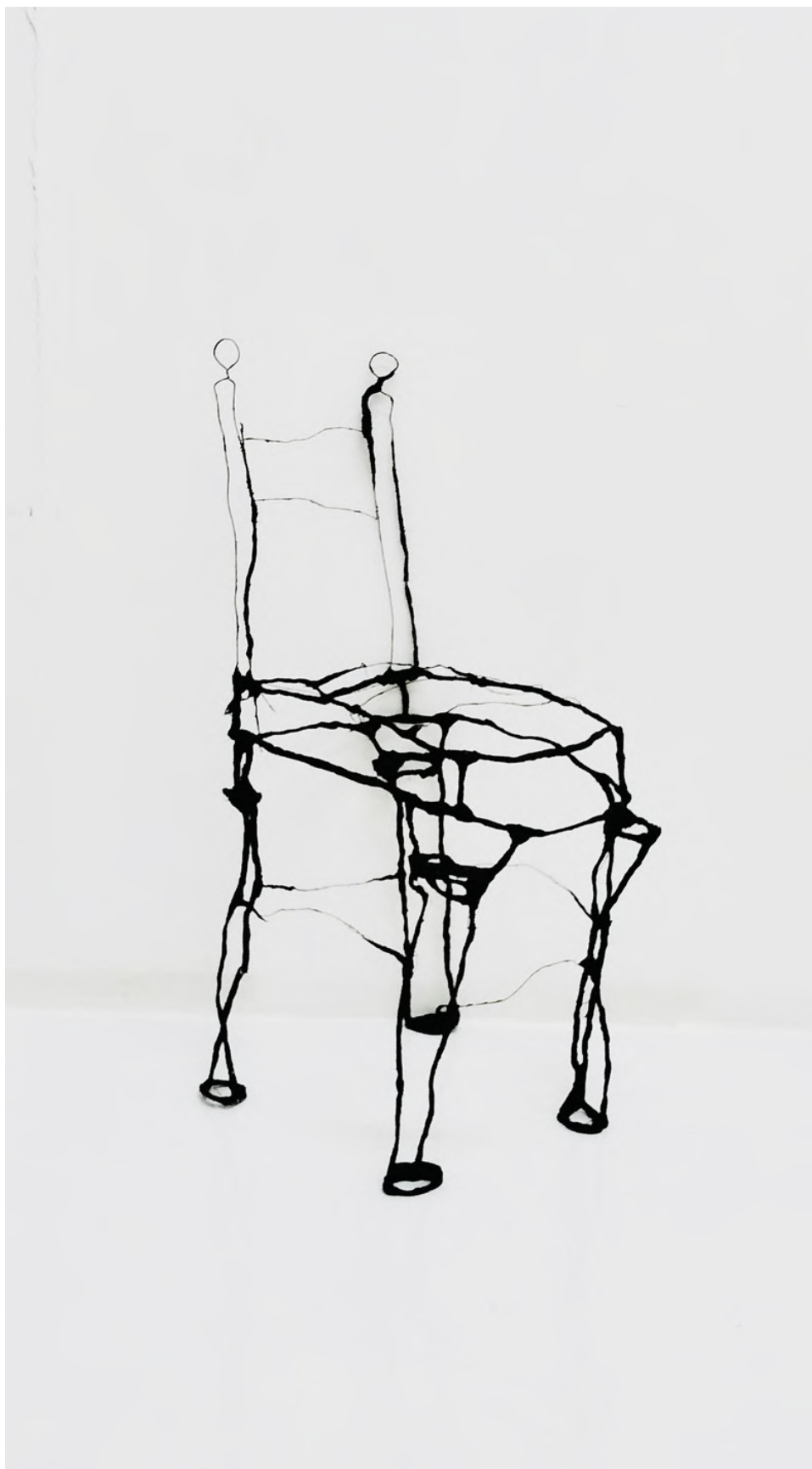
Parallelism, or how to live next to others

video, 11 minutes, 2021

Through an eclectic collage of private footage, recorded conversations, and excerpts of poetic prose, "Parallelism or How to Live Next to Others" explores the temporal and spatial links between past memories and our ability to continue to be.

Between France and Israel, love and loss, silence and words, this film offers a touching glimpse into the sensation of a life lived in between.

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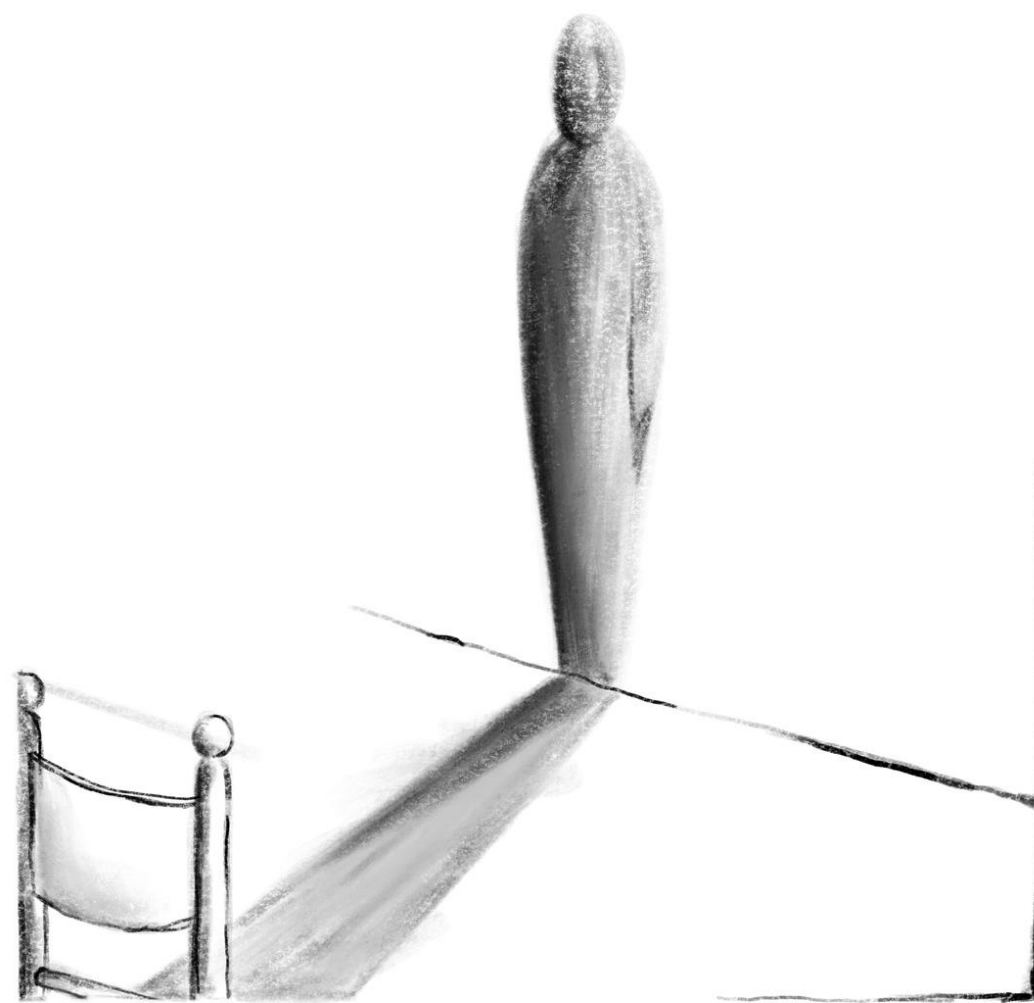
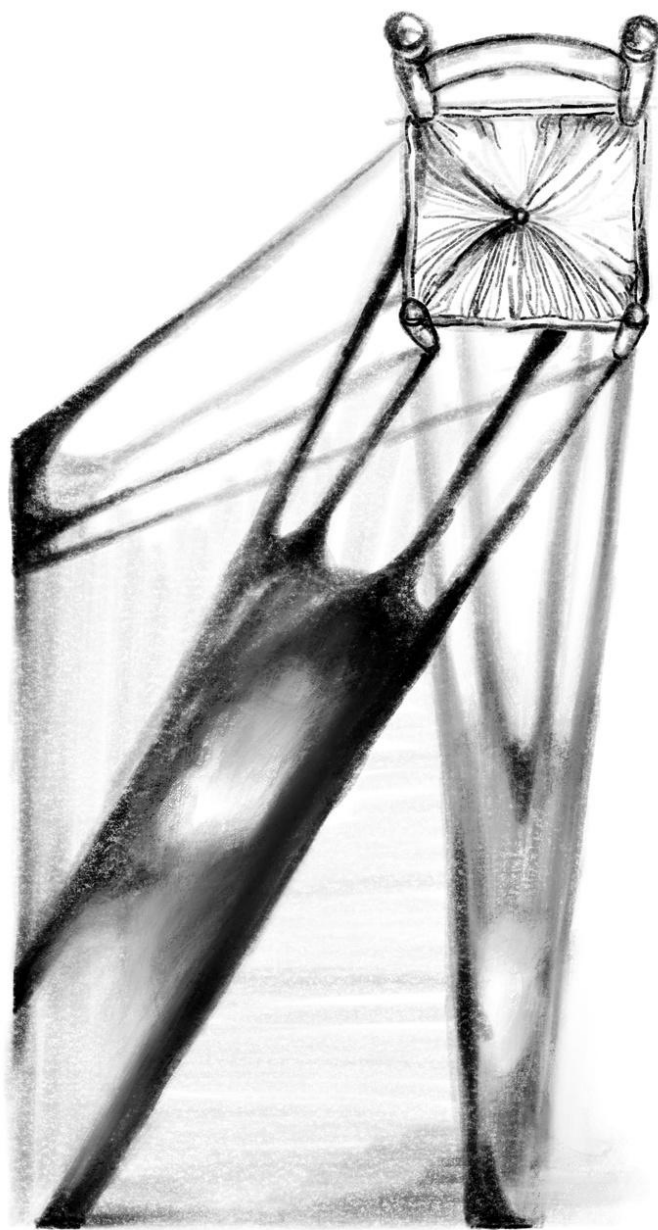
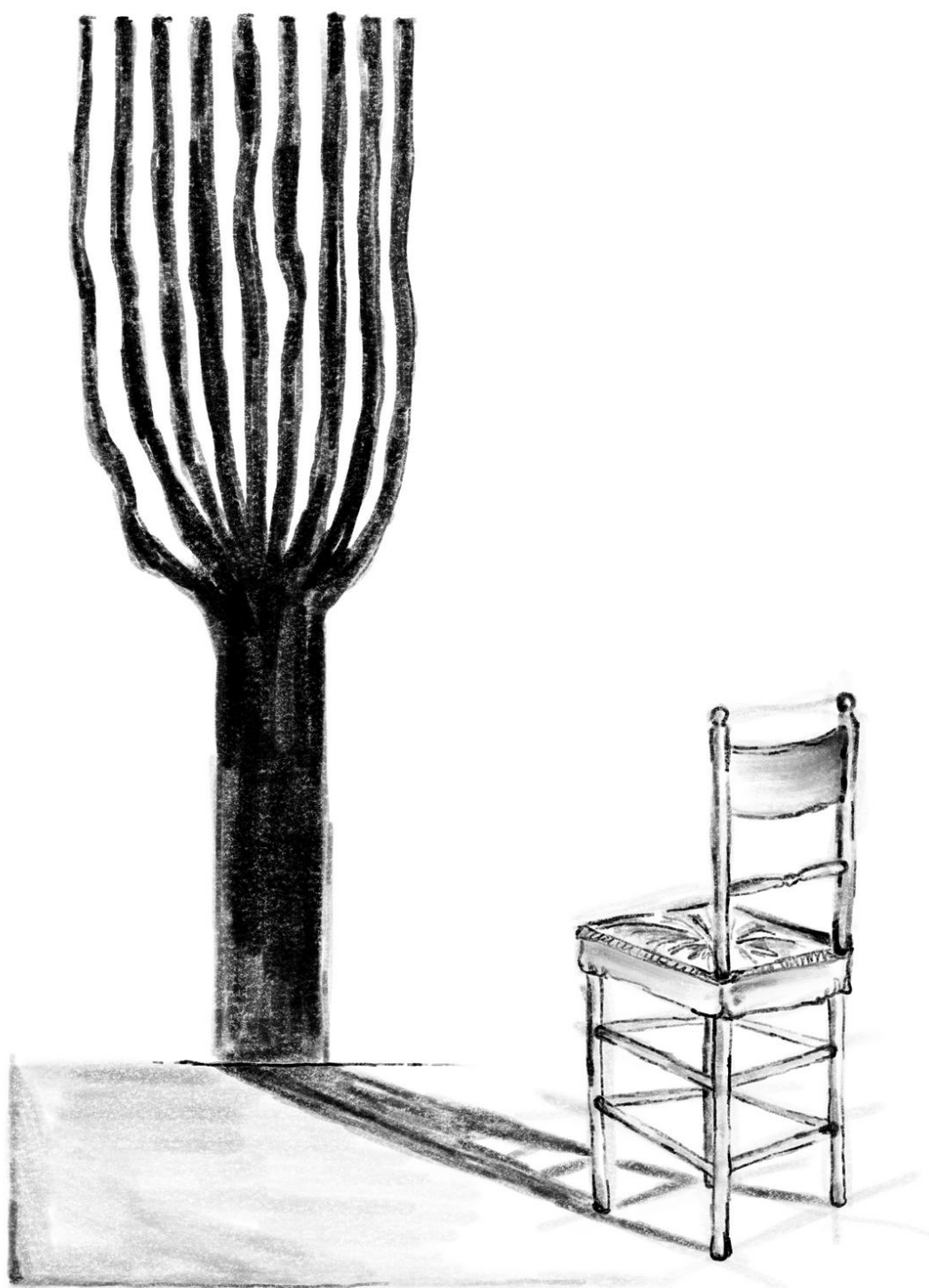
7 years of my life

sound, 3 minutes,

sculpture : plaster, wire, 2020

Presented as part of an installation combining sound, charcoal and volume, "7 years of my life" brings together the memories of seven different people in a fictitious individual.

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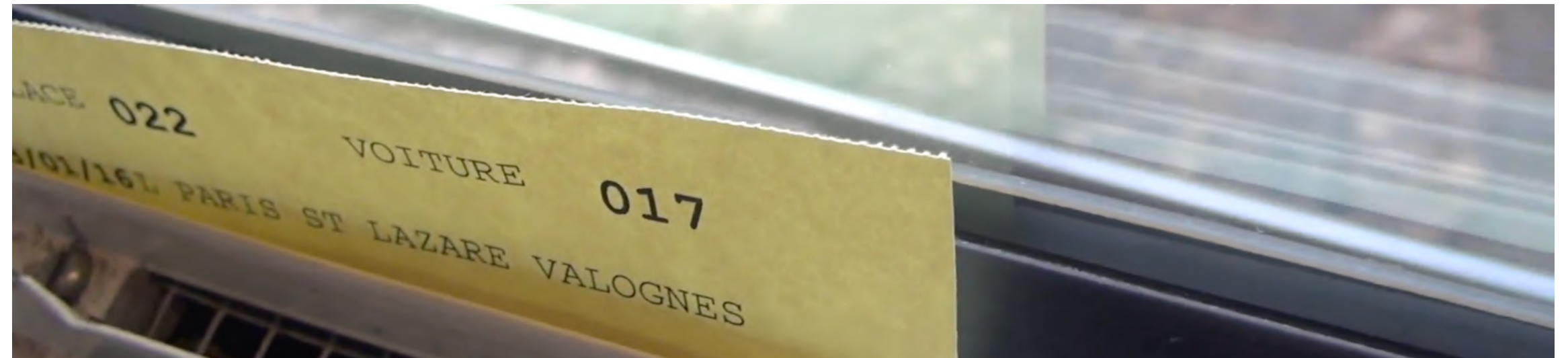
video installation, 2019

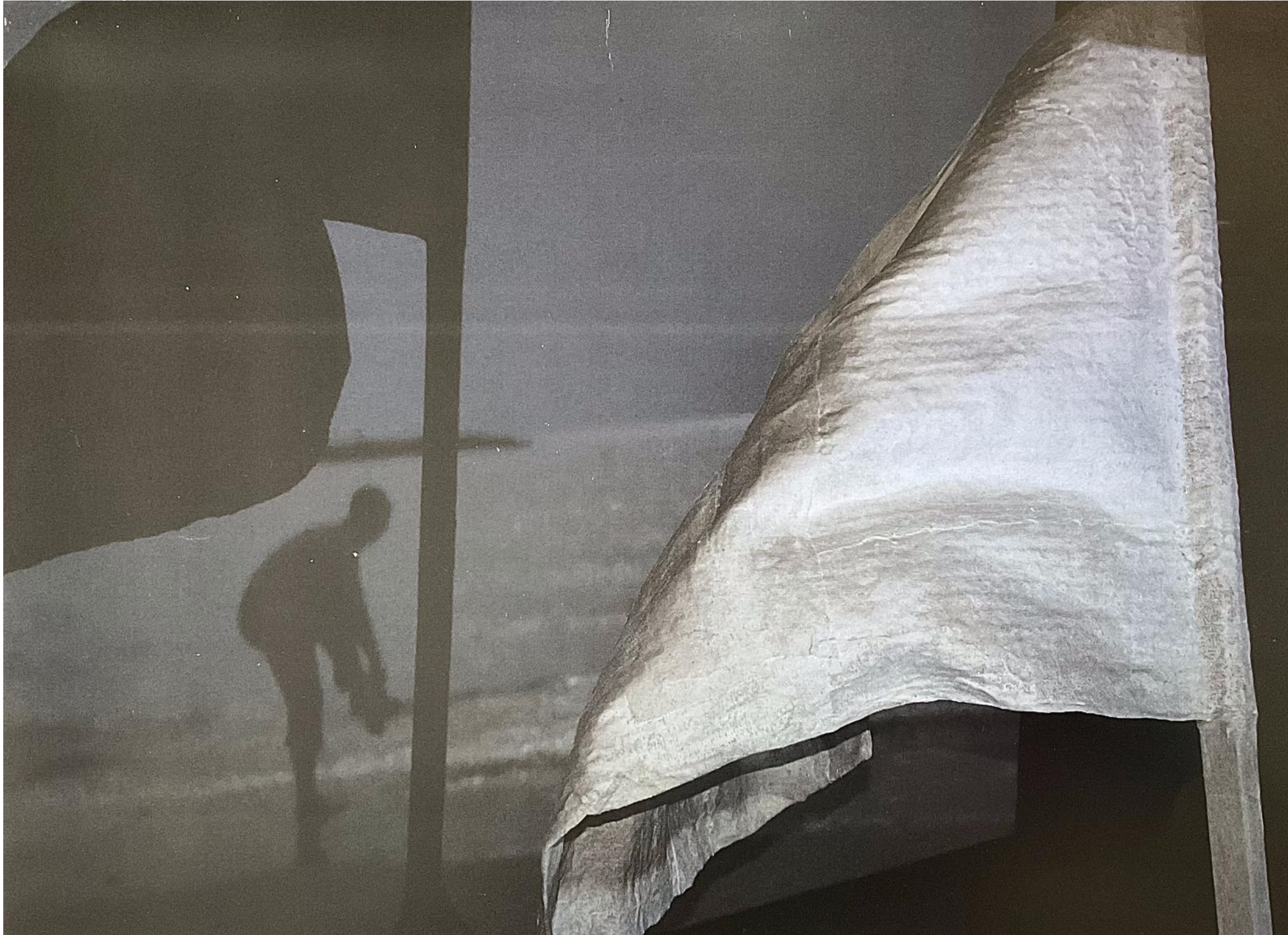
Screening of "Tuer le père" and "Le temps divisé", two short films made in 2019.

"The private moments captured by the camera are snags in the fabric of time. Chasms in which a thousand possibilities disappear while a thousand others are created."

The installation explores the themes dear to the artist: the bonds of filiations, the search for a place and above all, the banality of everyday life that serves as a backdrop to these reflections.

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Je Muse

video installation, 9 minutes, 2019

A near-documentary work or video diary approaching self-fiction, "Je Muse" is an attempt to capture the situation of a country, its culture and its way of life through the intimacy of a relationship.

"I wish to share the personal and sensitive experience of my encounter with Israel, the conflicted position I find myself in and the impact this union has had in my existence."

[[Link](#)]



Jade Marchandean, a French-Israeli video artist and illustrator, was born in Paris in 1995. She studied at the *Institut Supérieur des Arts de Toulouse* (ISDAT) before pursuing her graduate studies at the *Bezalel Academy of Art and Design* (Tel Aviv, Israel), where she graduated with a 91/100 average. Jade's work focuses on her personal life, relationships and experiences. She often incorporates images of her family and friends, while questioning her identity through a fragmented editing technique and the use of voice-over. In this way, she emphasizes the symbolic or philosophical significance of her images. In addition, she pays particular attention to the elements of everyday life that are often considered insignificant. In this way, she claims the personal story as a catalyst of the common history and as a mirror of our present society.



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