



EMEMEM

The pavement surgeon

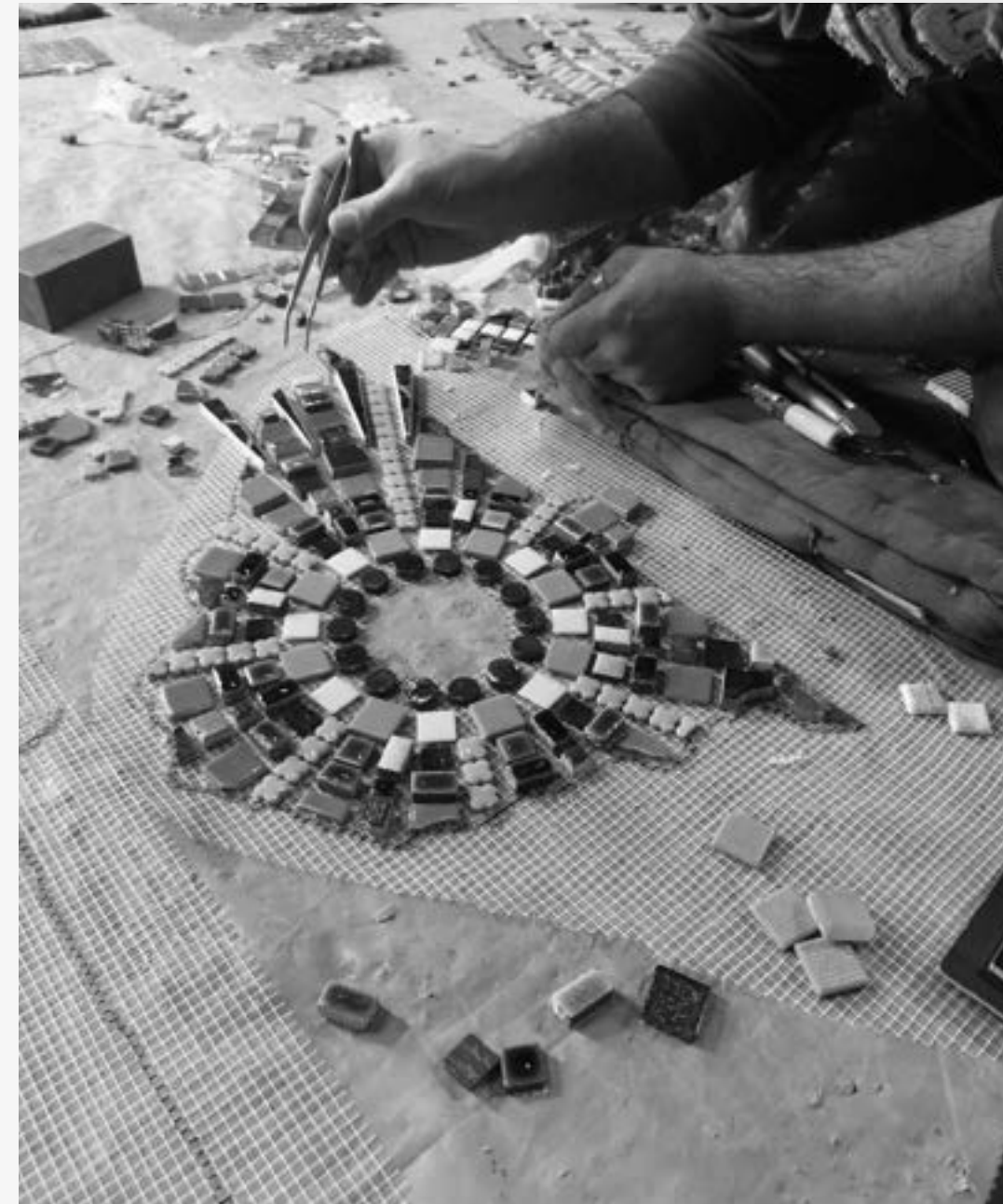
The story

Before Ememem, there was a visual artist, in an underground Lyon collective. Mosaic and ceramic research, wild installations in the street, tiler jobs, design, restoration missions of old mosaics, self-produced rock concerts... In short, a succession of research and artistic desires furiously motivated by a taste for the unpredictable. Above all, in everything, an appetite for poetry, materialized the day the first flacking was born, without premeditation, in the provocative pothole in front of the workshop.

"It was inevitable to bring out this first sidewalk-plaster. I let my hands heal the bitumen but everything that happened before in my life led me to this."

Looking at this first work installed in the ground, noting the effect it produced on passers-by, Ememem had finally found meaning in his philosophical research: he was going to fill holes for the rest of his life.

His experiences finally converge in the same direction: the question of repair in an urban environment, the poetic effect, the resilience system in city trauma. He then optimizes his technique which he calls "flacking" derived from the French word "flaque" and takes the nickname of Ememem, the "bitumender"



After invading Lyon, he attacks the sidewalks of Paris and many European cities (Norway, Scotland, Germany, Italy and Spain...), sowing since 2016 a collection of around 400 sidewalk-plasters.

These poetic works meet with a constantly enthusiastic welcome, the international press seizes the Ememem phenomenon every week and social networks swell hour by hour and everywhere in the world.

Anonymity

Ememem will say that he draws his blaze from the noise of his moped when he goes on a flacking mission, the pseudonym serving to hedge against the potential illegality of his wild mendings.

But behind this story there is the need to create a character, let imaginations wander and feed fantasies around the origin of these puddles of color.

Even more subtly, anonymity allows the delectable luxury of cutting short the past and appearing faceless, as if taken from a blank sheet of paper.



FLACKING, LYON, 2020

Fuel

In 2018...

...a reporter wrote: "*A pothole disappears, tiles instead, a nicer day. Thanks to Ememem, how many of the people of Lyon have found that life isn't so disgusting after all?*"

This article and the numerous feedback from social networks make the artist understand the powerful symbolic dimension of his works on asphalt.

It is no longer a matter of aesthetics or deviation from routines but a certain healing power on the public space and more intimately on its users, by this free and spontaneous surgical act which repairs as much as it beautifies, which **takes note of the wound, which sublimates it.**



FLACKING, BEAUBOURG, 2020

In 2019...

...Ememem joins Barcelona just after the independence protests. The street was the scene of violence and torn cobblestones were used as projectiles to shout unease to fury. The artist comes there to heal the wounds of the ground and his interventions embroider a commemoration of the event. A tremendous echo comes immediately. The Catalan press, soon followed by the national media, took over the event and public support went viral. The city of Barcelona, far from wanting to erase these evocative traces, classifies the works as municipal monuments to provide them with protection and conservation through its services.

From there, Ememem conceives his works as a memory book of the life in public space. He targets the contexts for his art installations: where there is distress, anchoring poetry, like the recent flacking mission in Guadeloupe in the midst of a health and social crisis. The testimonials prove him right: messages of love are flooding in, Guadeloupeans travel especially to see the works, some want to learn the technique to increase its scope tenfold.

Today

New questions motivate Ememem: how far can he sow his sidewalk poems? Up to what sensitive terrain will they be tolerated? To what extent can the works be enriched in meaning and strength according to their contexts?



*"HERE LIES A POTHOLE"
FLACKING, BARCELONE, 2019*

In the Past

1/Festivals

About fifteen in 4 years, in France and in Europe.
Detail below

2/Shows

Collective exhibitions and solo show, Paris, Lyon and Geneva.
Details below

3/Public collaborations

With cultural institutions, brands, communities... Details below

1/Festivals

In four years, Ememem has participated in around fifteen contemporary art, visual arts and street art festivals in France and Europe, including NuArt, SpaCe in Paris Saclay, Memorie Urbane in Italy and the Home Mural Fest during the first lockdown. His presentations always arouse an enthusiastic welcome from the public as well as from the organizers, many of whom renew their invitation.

This spring and summer will once again be prolific with invitations to new festivals in France (Brittany, Alps, South West), Ireland (Carlow) and Italy (Civita Campomarano, Naples)



TERRACINA (ITALIE)
WITH MEMORIE URBANE, 2019

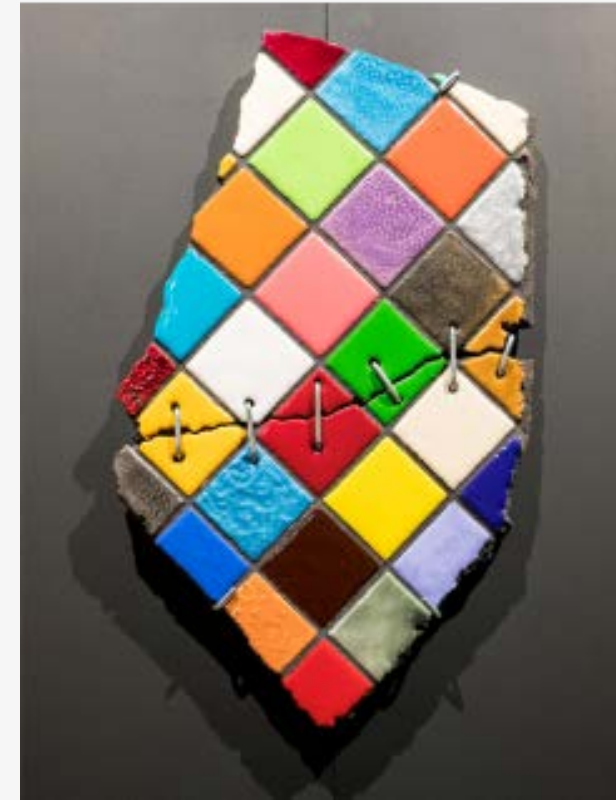


STAVANGER (NORVÈGE)
WITH NUART, 2018

2/Shows

The first solo exhibition took place in 2018 at the Taverne Gutenberg (Lyon), a creation and exhibition center fully invested for the occasion. The first "**plasters for sidewalks**" are presented there: pieces painted on bituminous coating, recreating the iconic checkerboards of the *bitumen mender* from Lyon.

The opening evening exceeded all attendance records for the place: Ememem intrigued and fascinated an eclectic audience.



2 years later, Ememem presents new pieces at Fluxus (Lyon), including his flackist outfit sculpted in galvanized steel. This series of shovels, wheelbarrows and trowels staged during a performance questioned the automaton gesture, our sterile habits and wasted energy. It's a shame: The exhibition will close the day after the opening following the announcement of the first lockdown (covid19).

Upon recovery, Ememem participated in the Urban Art Fair (Paris) with the ErbK Gallery as well as in thematic exhibitions in Lyon with the Superposition collective.

2/Shows



A piece by Ememem was also presented at the end of 2021 at the Galerie du Forum Meyrin (Geneva) as part of the collective exhibition on "Low Tech" thematic. Around twenty creations reflected the artists' questions about the future and sustainability of our contemporary societies.

Indeed, if the technique of flacking carries with it the question of sustainability, it also claims a process of empowerment and invites to reclaim the doing and the know-how.

In 2021, he participated in Ceramic Now and Art Paris Art Fair with the *Italian Gallery* for which the series of "great relics" was created: sculptural compositions of ceramic and bituminous mix presented as fragments of ground taken from the street.

Their "wave" shape prefigures Ememem's questions about the deployment and echo of his approach. They are representative of the framework of his current compositions.

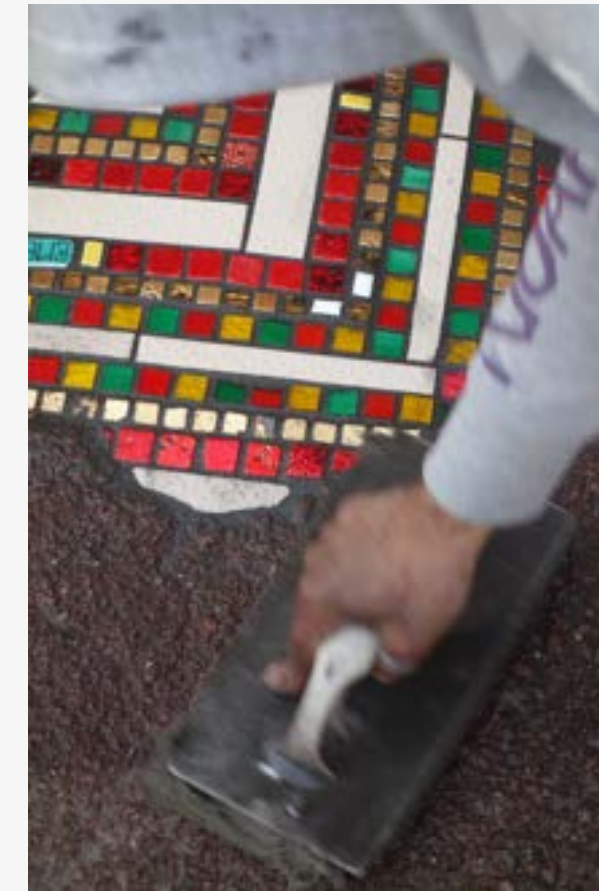


3/Public collaborations

The concept and the approach of Ememem appeal public actors, both to promote contemporary art in free access and to embody territorial cohesion projects.

In **2019** and **2021**, Ememem partnered with the **Société du Grand Paris** as part of the **Grand Paris Express** project. He first participated in "Déviations volontaires" project under the artistic direction of Jan Vormann and supported by 104 in Créteil. He was then supported for an extensive flaking action around the new train station in St-Maur-des-Fossés.

The transformations caused by the arrival of the new metro have a strong impact on the daily lives of local residents. Ememem's project was chosen thanks to its uniqueness and its light and agile shape. Coupled with an invitation to the public to participate in the process, it blended into the various cultural, environmental and social issues desired by the SGP.



"PARTAGE TON GRAND PARIS"
ST-MAUR, 2021

3/Public collaborations

In 2022, the metropolis of **Lyon** entrusts Ememem with the **poetic design** of its new network of cycle paths. Works on the ground, in the continuity of the series of great relics, will be installed during the 4 years of the project to extend the soft mobility network.

Other municipalities see in the installation of "**flacking path**" on their territory the concretization of their **socio-cultural or cohesion issues**. This is the case of the community of **Paris Saclay** which wished to democratize contemporary art in free access, or the city of **Mirandola** (Italy), severely affected by an earthquake in 2012 and working for the reconstruction while integrating the commemoration of the trauma still physically visible in the urban fabric. Ememem's sidewalk dressings will be a strong symbol of **the resilience of the entire community**.



FLACKING, LYON, 2019

Upcoming projects

1/Festivals

After some fifteen festivals in recent years, this spring and summer will once again be prolific with invitations to new festivals in **France** (Brittany, Alps, South West), **Ireland** (Carlow) and **Italy** (Civita Campomarano, Naples).

2/Bitumen store

The "bitumen stores" are series of pieces of bitumen taken from the street during Ememem's flacking actions and reworked according to the composition of one street artwork for each series.

The works are in preview on the **Lille Art Up Fair on march 10-13** with ErbK Gallery.

<https://lilleartup.com/les-galleries/erbk-gallery/>



3/ share the flacking technique

Many requests for flacking training come to us, joining Ememem's questions about the deployment and echo of his approach. That's why **this year will be the year of "sharing"** with :

Artist residency to learn *-Flacking Lab-*

Many requests for flacking training come to us.
A call for applications will appear to train new artists in the technique of flacking. 3-week residency led by Ememem and his Team in Cayenne (French Guiana) at the end of 2022 and similar projects being prepared in California and New Orleans!

school workshops

In France and Italy, led by Ememem's team.

Open source

Compilation of documentation in progress to allow everyone to appropriate the technique and join the community of anonymous flackists! (technical videos and manufacturing secrets will soon be freely available on the artist's website).



4/ international public collaborations

Flacking path In Valparaiso and Santiago, Chile

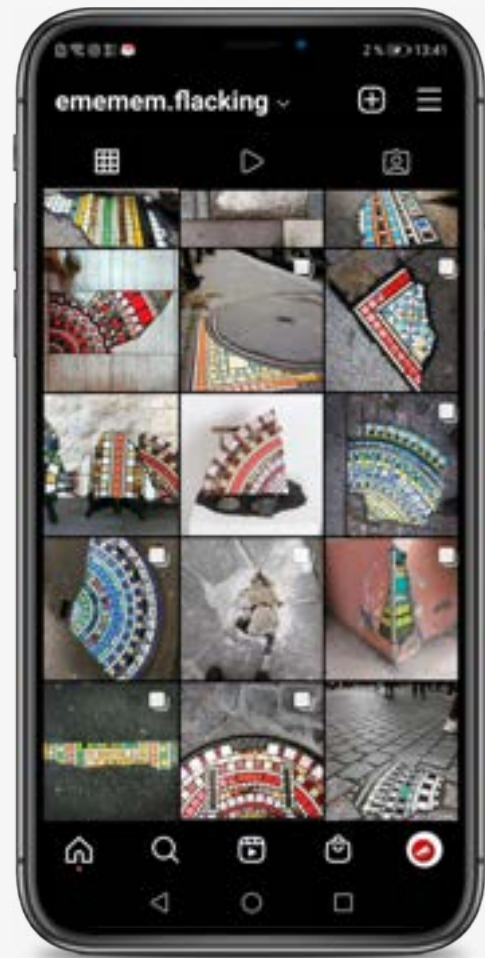
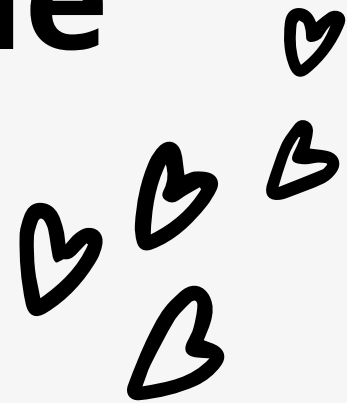
in collaboration with an architect's studio and the municipalities, Ememem will come to graft a flacking path into the wounds of its Chilean cities (September)

Flacking in traumatised terrain

Because the scope of flacking increases through contact with sensitive socio-political contexts, trips to "fragile areas" are coming:
Mirandola (Italy) who experiences resilience following a major earthquake, and Beyrouth (Liban) are on the program.



An incredible rise in social networks, fans all over the world



Socials

The flacking craze knows no rest! the #ememem and #flacking grow richer day by day thanks to thousands of active subscribers.

130k Instagram followers

Articles

Publications appear weekly in newspapers around the world, providing coverage in 12 languages and on 5 continents. The local press also echoes the passage of Ememem in each new place

content in **12** languages

Community

Tourist offices and "flacking hunters" are organized on the networks and "flacking maps" are born (example of flacking map of Lyon on the right), listing and photographing the finds of Ememem fans all over the world.



"flacking tour"
in 3 French cities



www.ememem-flacking.net