

Victoire Mandonnaud



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.

Bio

Victoire Mandonnaud is a French painter and social entrepreneur 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. Victoire is also a social entrepreneur. She founded On My Way, a platform to finance spontaneous acts of solidarity and actions in real-time.

Her ultimate ambition is to create and implement innovative models for systems such as governments and infrastructures. This is something she is working on through The Generator: a tool for reflection through creation and action, aiming to imagine and implement societal organizations and public policies for a world more respectful of shared humanity and all living things.

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.

Victoire holds a BA in Anthropology, a Master of International Affairs in International Finance and Economic Policy from Columbia University where she currently is pursuing her Phd in Anthropology and Education.



VICTOIRE MANDONNAUD

They are preventing the votes of some to be submitted.

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

2024 est une grande année électorale. Qui sont ceux qui ont la chance de voter ? Quelles sont les dynamiques, les cercles d'influence et est-il vrai que l'opinion publique est détournée ? Quelle place pour le climat et pour ceux qui, toujours laissés pour compte, demeurent en marge des systèmes de pouvoir ?

2024 was a year of major elections. Who are the lucky ones who get to vote? What are the dynamics, the circles of influence, and is it true that public opinion is being diverted? What space is left for climate concerns and for those who are always left behind, stranded on the margins of power?

Des inégalités persistent en Europe, et certains travailleurs n'ont pas les mêmes chances. Comment faire en sorte que cela change ?

Inequalities persist in Europe, and some workers do not have the same opportunities. How do we make sure this changes?



VICTOIRE MANDONNAUD
The Eastern Europeans Workers.
2024 Oil and acrylic on canvas
16 x 20 in. | 40 x 50 cm.

VICTOIRE MANDONNAUD
War would be realer if you were in it.
2024 Oil and acrylic on canvas
16 x 20 in. | 40 x 50 cm.

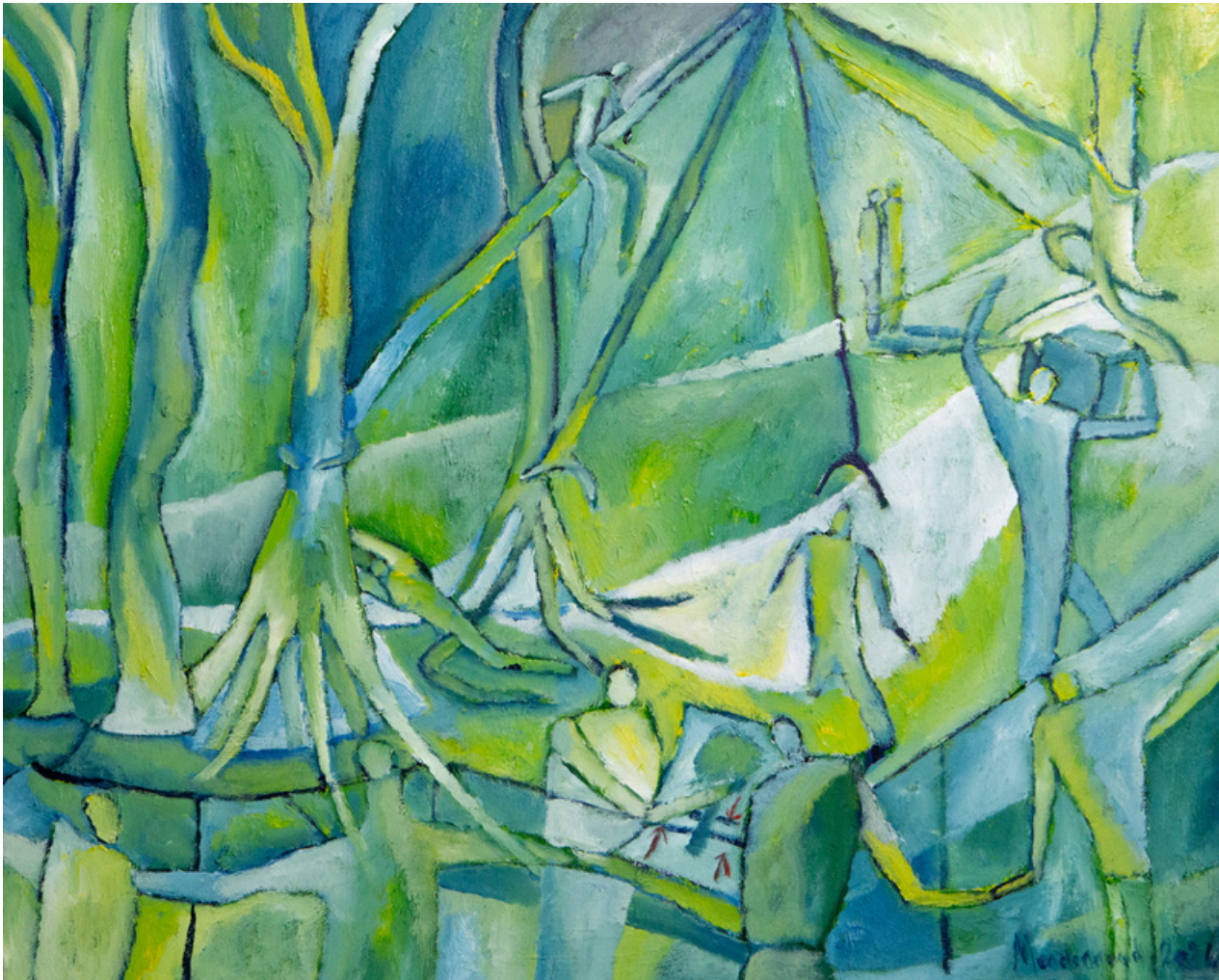


La guerre n'a pas le même visage pour ceux qui la vivent. De loin, ce n'est que du papier. Que comprenons-nous de loin ? Agissons comme si nous y étions.

War is not the same for those who live it. From a distance, it is just paper. What do we understand from afar? Let's act as if we were there.

La déforestation est la destruction des arbres, et la plantation est la mise en terre de nouveaux arbres. Le déplacement d'arbres vers d'autres lieux n'est pas la plantation de nouveaux arbres, mais la replantation d'arbres.

Deforestation is the destruction of trees, and planting is the act of growing new ones. Moving trees elsewhere is not planting new trees—it is replanting old ones.



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They are planting the trees they just deplanted

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

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On the Ukrainian border. A Martini, please.

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.



La guerre de loin, ceux qui sirotent.
Les bombes, elles tombent. Sur
toit. Quelle boucle—i est-il temps
de faire pour que cela s'arrête ? La
guerre et ceux qui sirotent.

VICTOIRE MANDONNAUD

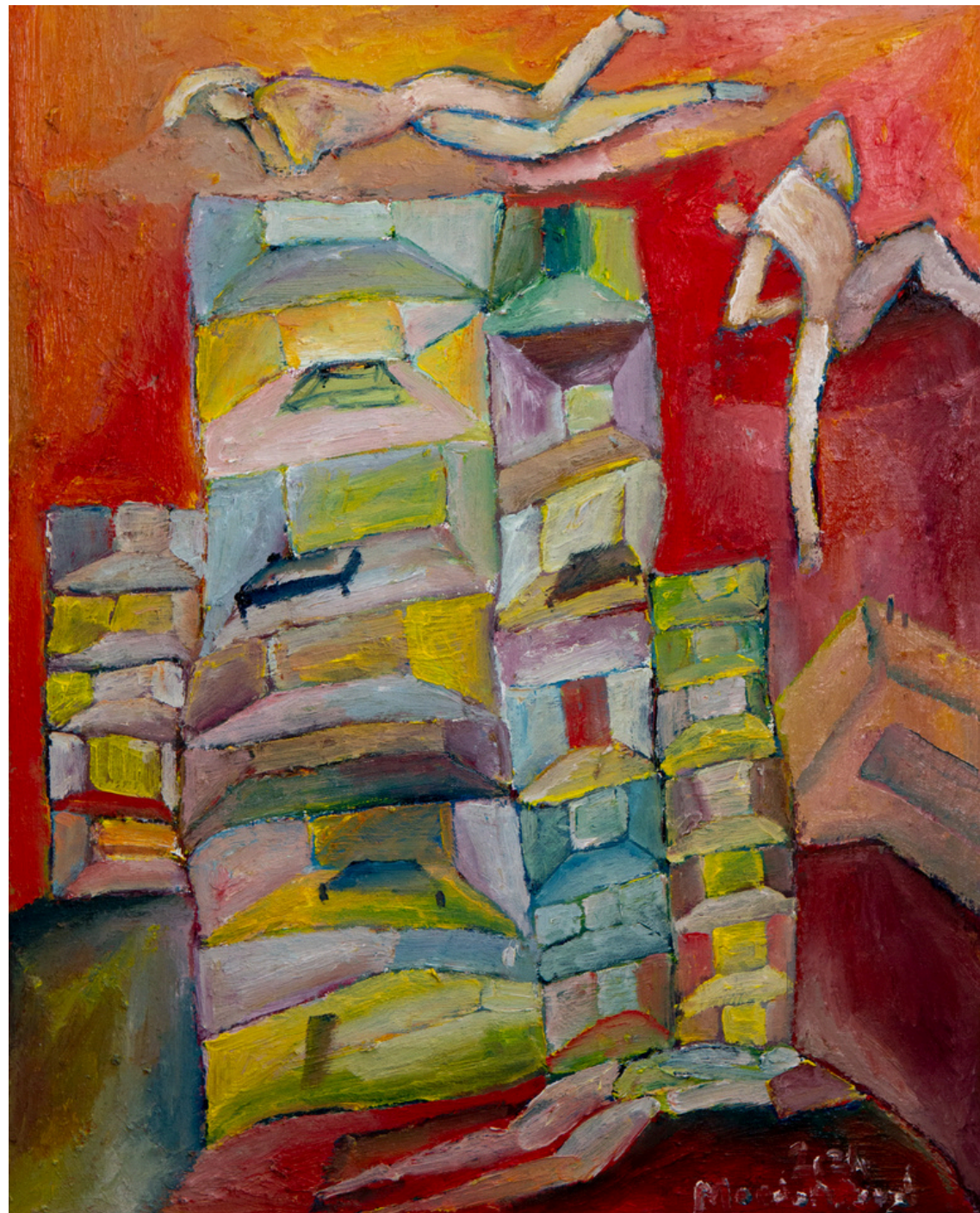
Rented to fantoms, those alive are sleeping outside.

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

Il y a des maisons vides, des villes vides. Mais moi, je vois tant de gens dehors, qui se regardent les yeux dans les yeux, remplis : ce manque en toit.

There are empty houses, empty cities. But I see so many people outside, looking into each other's eyes, filled—by that absence of a roof.



Le pouvoir de celui qui signe. La signature est le trait qui sépare. Tout : des familles, des mondes. Cette peinture est un hommage aux familles qui survivent en étant séparées. Quoi de pire que de devoir vivre loin de ceux que l'on aime ?

The power of the one who signs. The signature as the stroke that divides.

Everything: families, worlds.

This painting is a tribute to families that survive despite being torn apart.

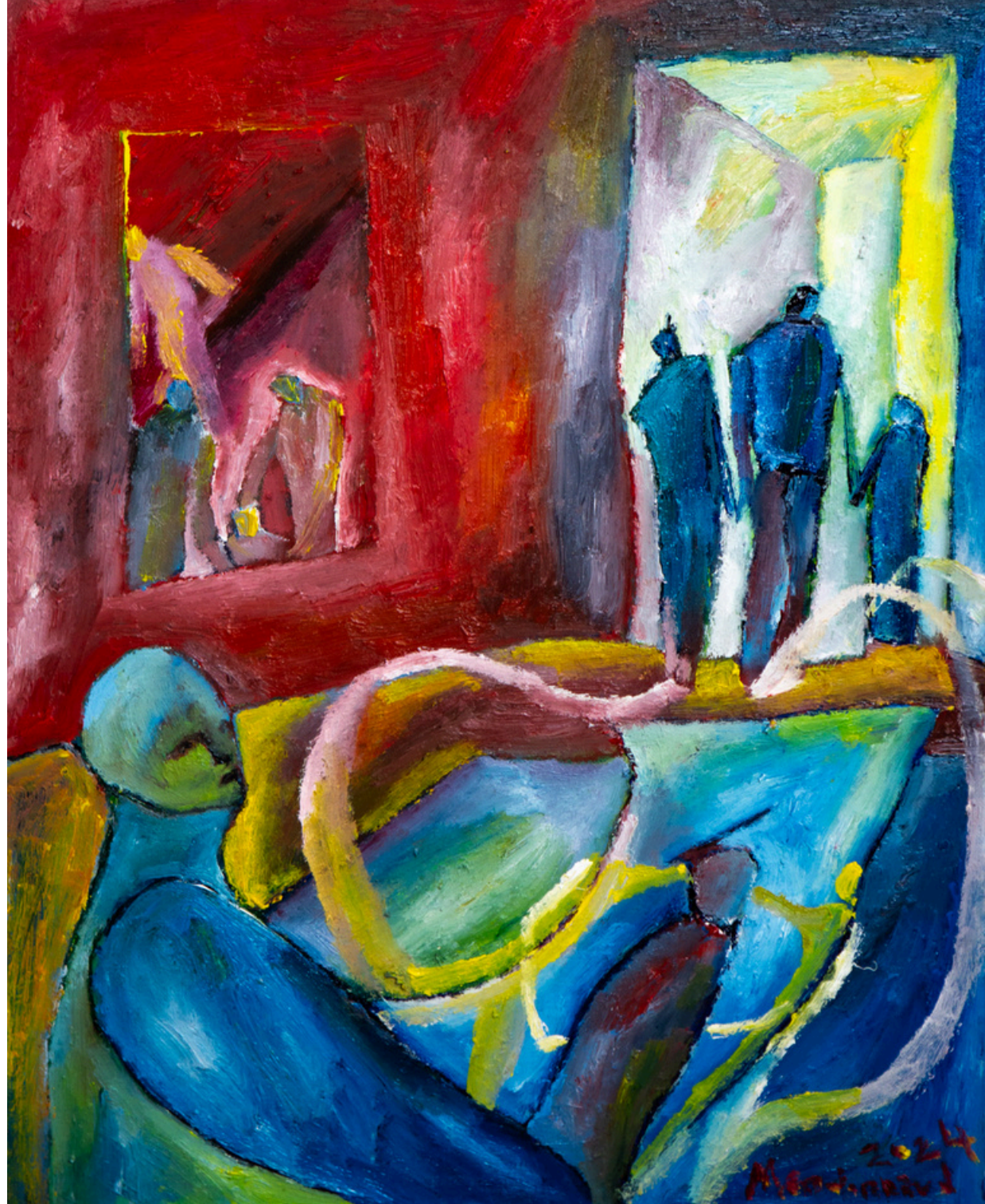
What could be worse than having to live far from the ones we love?

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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.



Ce qui advient sous la vie est aussi
un souvenir.

What unfolds beneath life is also a
memory.

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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.





Faire un. Faire un dans l'art, dans l'amour.
Faire un et ne rien savoir du monde qui a
disparu momentanément.

To become one.
To become one in art, in love.
To become one and to know nothing of the
world that has momentarily disappeared.

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The Spectators and the Artist.
2024 Oil and acrylic on canvas
16x20 in. | 40x50 cm.

Ils perdent leurs têtes à aller trop vite. Et certains tentent d'aider ceux qui courent. Mais qui court, mais où va-t-on ?

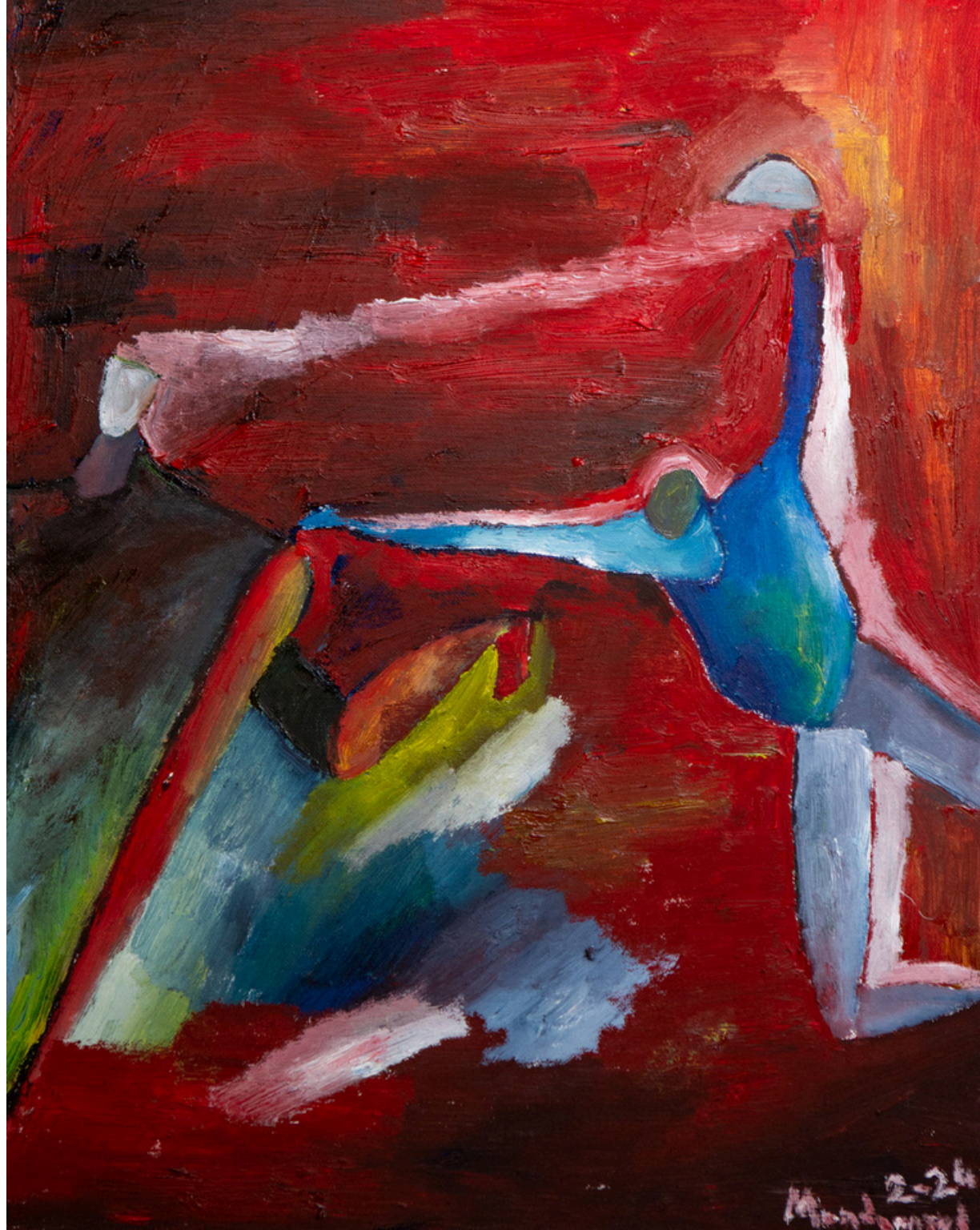
They lose their heads from going too fast. And some try to help those who run. But who runs? And where are we going?

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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.





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There will be no commencement.
2024 Oil and acrylic on canvas
16 x 20 in. | 40 x 50 cm.

Qui ? Qui ? Qui restera-t-il pour faire semblant ? L'alma mater est encerclée et les chapeaux attendront en apesanteur dans le ciel.

Who? Who? Who will remain to pretend?
The alma mater is encircled, and the caps will wait, weightless, in the sky.



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The other halves.

2024 Oil and acrylic on canvas

16 x 20 in. | 40 x 50 cm.

Alors que la vie se déroule, quelque part
marche aussi une autre pièce du puzzle. Et le
ciel joue la pièce manquante pour nous unir
ensemble.

As life unfolds, somewhere else another piece
of the puzzle is also moving. And the sky plays
the missing piece that binds us together.



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.

Parfois la vie est juste douce. Voilà qu'ils jouent aux devinettes, manifestant une réalité tierce, qui apparaît devant eux, et qu'ils vivent.

Sometimes, life is just sweet.
Here they are, playing riddles, manifesting a third reality, appearing before them—
and living it.

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