

Paul F. Millet

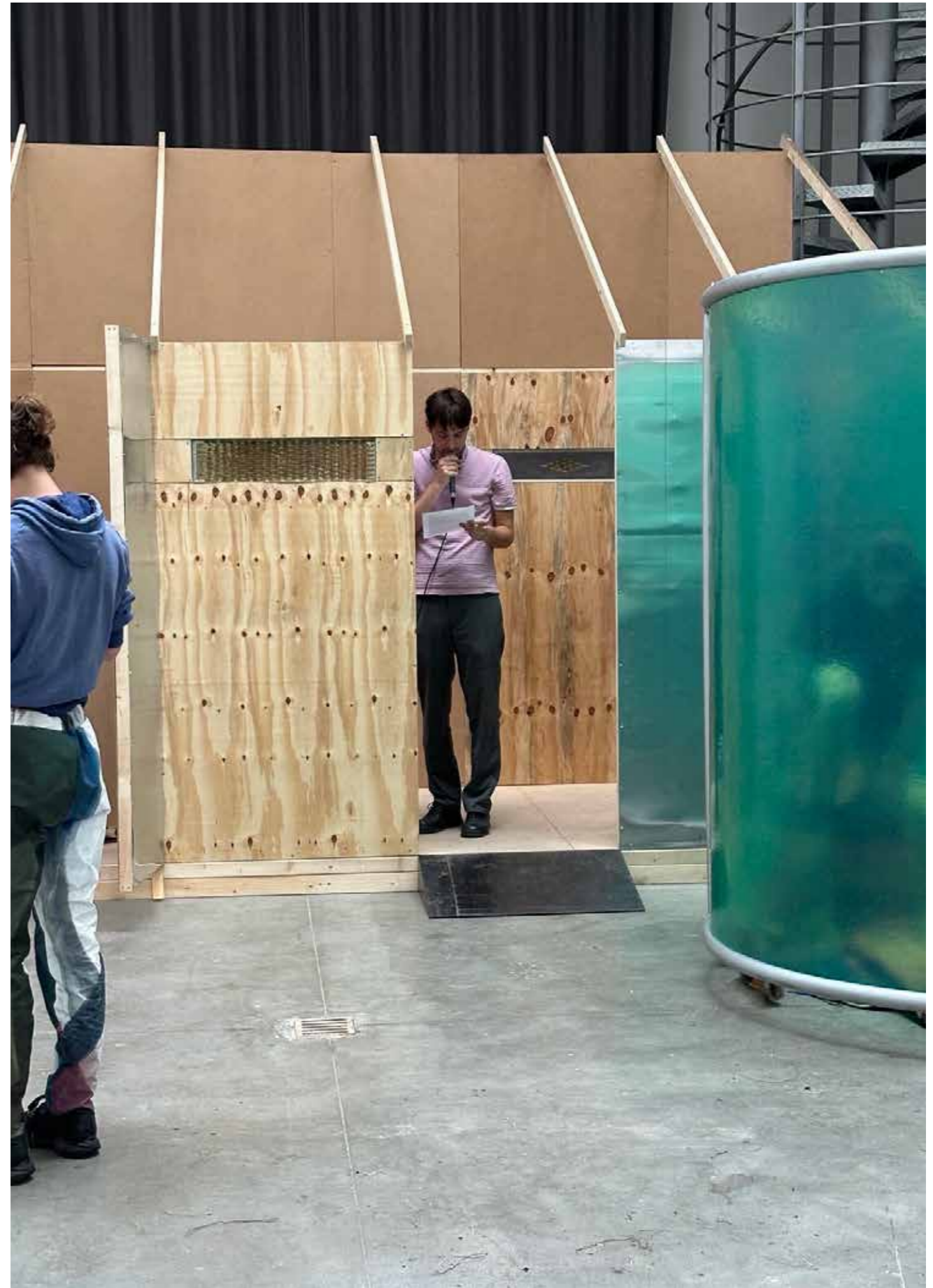


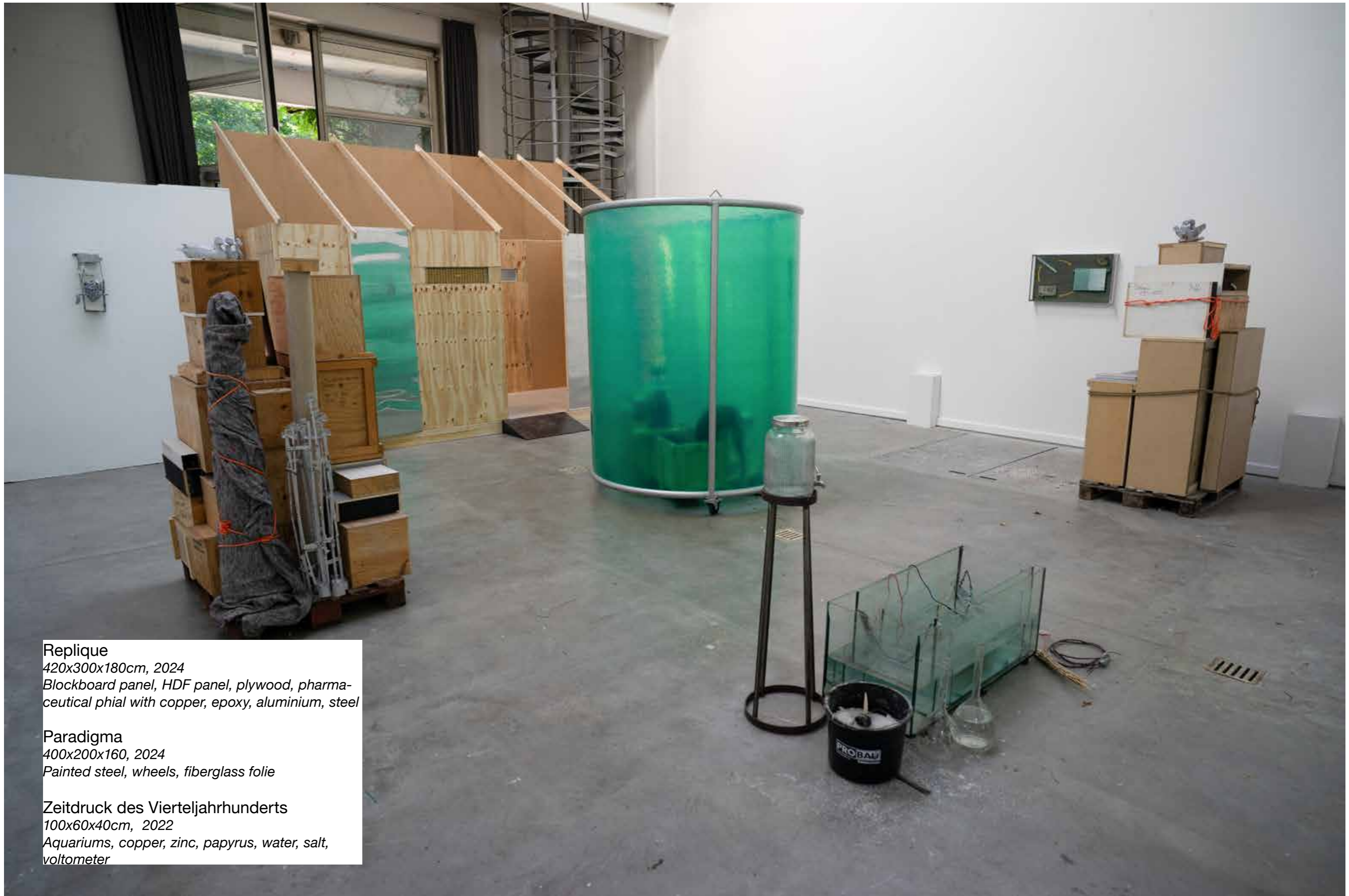
Paul F. Millet

2021-2024

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~~28 Seconds Paradise~~





Replique

420x300x180cm, 2024

Blockboard panel, HDF panel, plywood, pharmaceutical phial with copper, epoxy, aluminium, steel

Paradigma

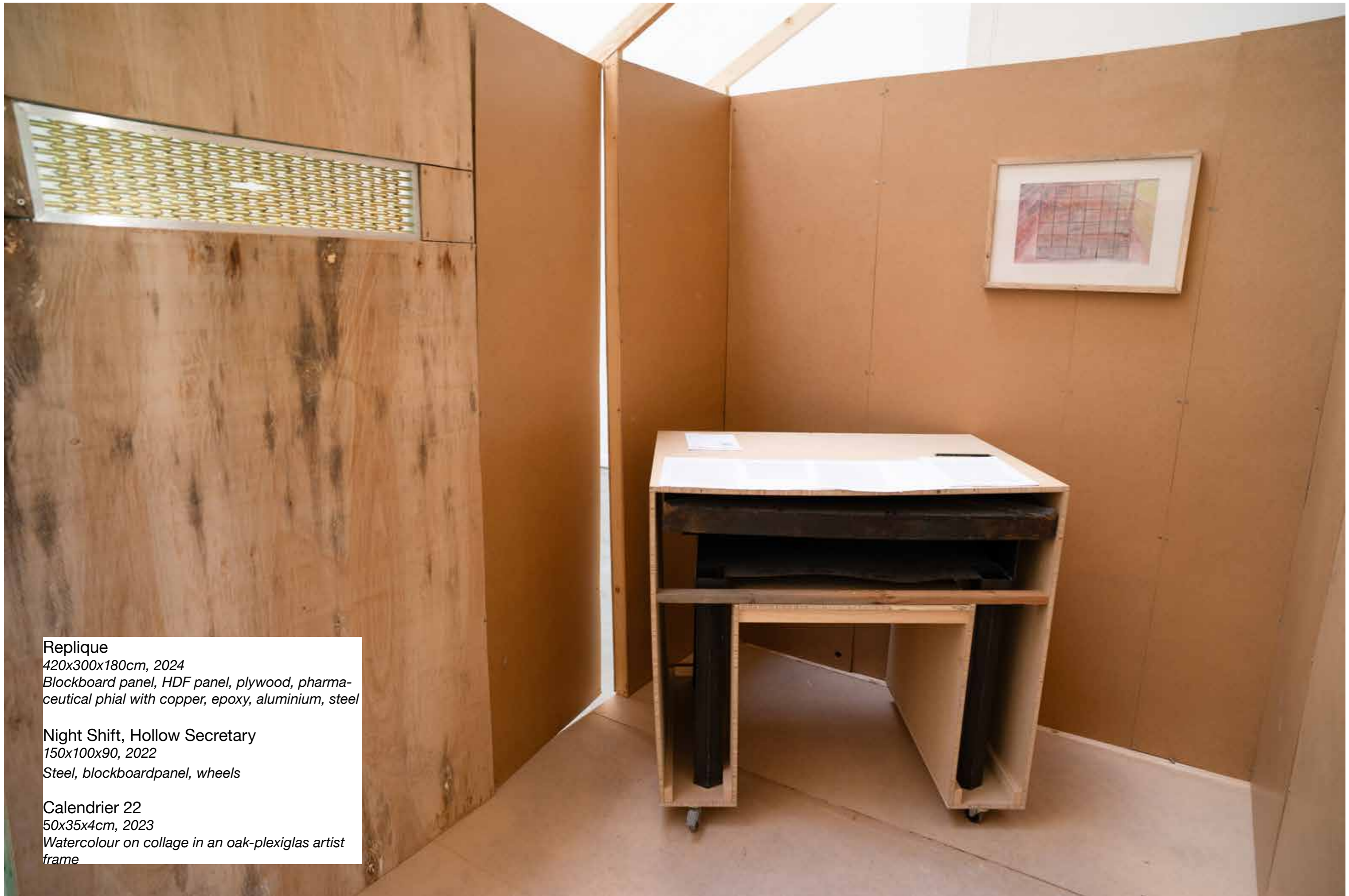
400x200x160, 2024

Painted steel, wheels, fiberglass folie

Zeitdruck des Vierteljahrhunderts

100x60x40cm, 2022

Aquariums, copper, zinc, papyrus, water, salt, voltometer



Replique
420x300x180cm, 2024
Blockboard panel, HDF panel, plywood, pharmaceutical phial with copper, epoxy, aluminium, steel

Night Shift, Hollow Secretary
150x100x90, 2022
Steel, blockboardpanel, wheels

Calendrier 22
50x35x4cm, 2023
Watercolour on collage in an oak-plexiglas artist frame



Hourvari, my pleasure!
150x30x20, 2023
Deer hoofs, aluminium



Detail
Replique
420x300x180cm, 2024
Blockboard panel, HDF panel, plywood, pharmaceutical
phial with copper, epoxy, aluminium, steel



La nouvelle cuisine
60x40x8cm, 2024
Aluminium cast

Scenography element with boxes
and sculptures of aluminium

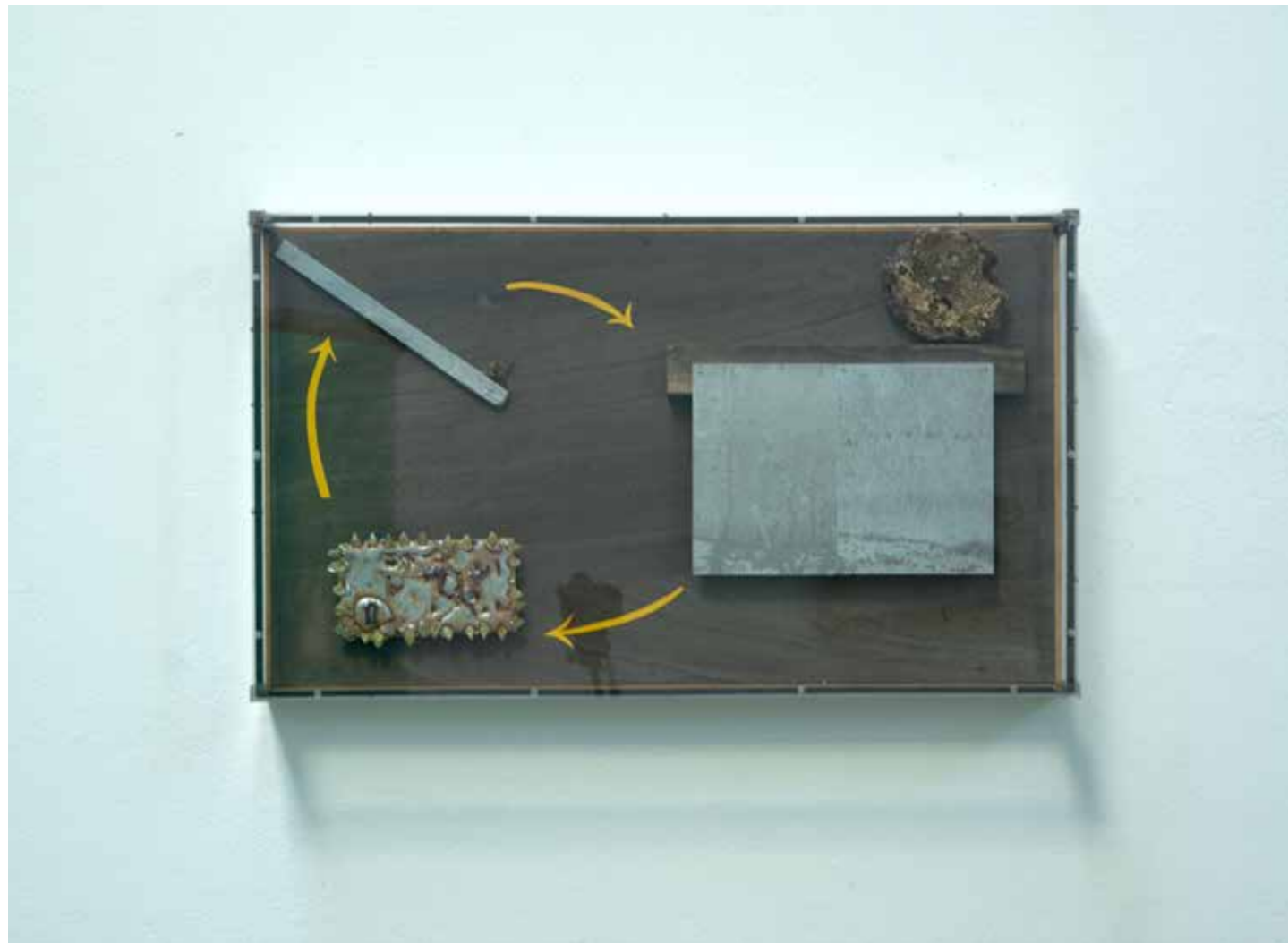


Diagramm for a garden with small noises
 75x43x15 ,2022
 Aluminium cast, zink, plexiglas, wood, steel, hornet, hornet's nest, folie



Fortune Teller
 75x43x15cm, 2023
 Aluminium cast, wood, snails shells,folie, wood sticks, steel, plexiglass, copper



Diagramm for a garden with small noises
75x43x15, 2022
Aluminium cast, zink, plexiglas, wood, steel, hornet,
hornet's nest, folie

Scenography element with boxes, sculp-
tures of aluminium, erlenmeyer and the book
«Flatware»

Pie
33x25x5cm, 2021
Aluminium cast and glass



Paradigma
400x200x160, 2024
Painted steel, wheels, fiberglass folie

~~We'll never be sure if
the sun rises again~~



(+OR-) Speculative Minds
digital collage in aluminium and wood
frame,
54x41 cm, 2023



Essay about Laziness (Turbine I)

The sculpture "Essay about laziness (Turbine I)" consists of three separately cast components, merging seamlessly into each other. It is presented on top of a sturdy concrete slab. Though it being put together like a jigsaw puzzle from different parts, those were not crafted simultaneously. They were fashioned at intervals spanning approximately twelve months. Each component keeping its original form, resembling the precise moment they came into your possession.

Physically immersed in the creative process, your hands diving into the mixture, kneading the dough and grasping the basket. Although the state of the materials may be altered, the artistic intent remains.

Submerged in a blend of plaster and clay, your arms become trapped, marking the beginning of the physical torment. The body being bent at a ninety-degree angle, after lifting fifty-litre containers, your back muscles strain under the weight. Releasing the grip is not an option, as the object would ascend to the surface, like a cup buoyantly bobbing in a bathtub, evoking laughter from children as bubbles emerge.

Crucial steps follow: assembling a puzzle of clamps to delicately invert the block without inflicting any damage, turning it upside down. The next phase involves a week-long drying process within an oven. Arranging them inside this enclosed space, reminiscent of a cramped cavity you could fit into, proves both physically demanding and detrimental to the back. On another wintry night, you find yourself playing with the oven's remote control, meticulously programming temperature curves.

As dawn breaks, the entire courtyard of the Karlsruhe Fine Arts Academy becomes covered in a warm, opaque white cloud. In light of this spectacle, you keep a low profile.

After a week of firing, during which you are granted a pause, the oven diligently performs its task, sustained by a continuous supply of electricity. Remarkably, the firing process sums up to a cost of 60 euros, equivalent of half your domestic energy consumption.

To continue this extensive process of metamorphosing one element into another, you find yourself at the landfill, procuring the aluminum. Sometimes lucky, finding big pieces on the ground, reddened by all the rust washed away by the rain.

Before proceeding, these pieces need cutting to fit within the crucible, initiating the melting process and preparing them for casting. This endeavour proves particularly exhausting during winter or summer, as aluminum melts at a scorching 700°C. Consequently, when the outside temperature drops to 0°C or rises up to 30°C, resulting in an uncomfortable sensation, oscillating between sweating and chilling discomfort.

Following the casting phase, the fragments require thorough cleansing. Dislodging larger plaster remnants with a hammer and cleaning them with a pressure washer. These actions demand a change of clothes, as they tend to be messy and potentially soiling.

The sculpture embodies an aspiration to create an artefact that generates energy. Ironically, the energy expended in its creation far surpasses its actual utilisation. This prompts the query: How many calories did you burn in the process of fabricating this turbine; how many individuals would be required to replicate this experiment?

How much labor has beforehand already gone into the materials, the electrical power, the tools and working spaces used?

These questions warrant consideration, as they shed light on the immense physical effort invested in this artistic pursuit and underscore the impracticality of its energy output.

Essay about Laziness (Turbine I)

aluminium and concrete

150x45x55 cm, 2022

Volta Vital

This arrangement consists of 18 bottles containing spring water sourced from the Black Forest. These bottles have been infused with salt and are connected through bare copper cables, linking them to copper cathodes and zinc anodes. Positioned within the installation are electrical voltage measuring devices: an old voltmeter and a new ammeter. The concept behind this installation draws inspiration from Alessandro Volta, the inventor of the first battery in 1800, based on Luigi Galvani's experiments with «animal electricity» using frog's legs. Volta replaced the frog's leg with a brine-soaked blotter and, through his investigations into electrical charge, demonstrated that both setups involved an exchange of electrical charge and the emergence of voltage between the different metals.

The bottles within the installation are arranged according to the principles of electro-stimulation and ionic exchange. The activation of this system commenced at the start of the exhibition, with an initial voltage of 0.035 Volts. Each time the Jahnstrasse space is opened, the installation is triggered, and the battery created with the bottles gradually discharges over time.

These plastic bottles accommodate six times the daily amount of water required by humans. Promoted for their highly mineralised content, the advertising emphasises the benefits of this water for the body.

However, the friction between the minerals and the plastic containers results in the production of micro-plastics that we unintentionally consume. Research on the effects of these micro-residues is still in its early stages, and there is currently no conclusive evidence regarding the harmfulness of PET bottles.

The utilisation of these objects in the installation plays with the ambivalence of "progress", highlighting the simultaneous positive and negative effects it can cause. Seeing it in a dualistic perspective like the battery itself having a positive and a negative side. Even a beneficial action on first sight, inherently has a negative consequence. Planting a flower on a lawn can disturb the soil. Releasing a captive animal tragically shortens its life expectancy.

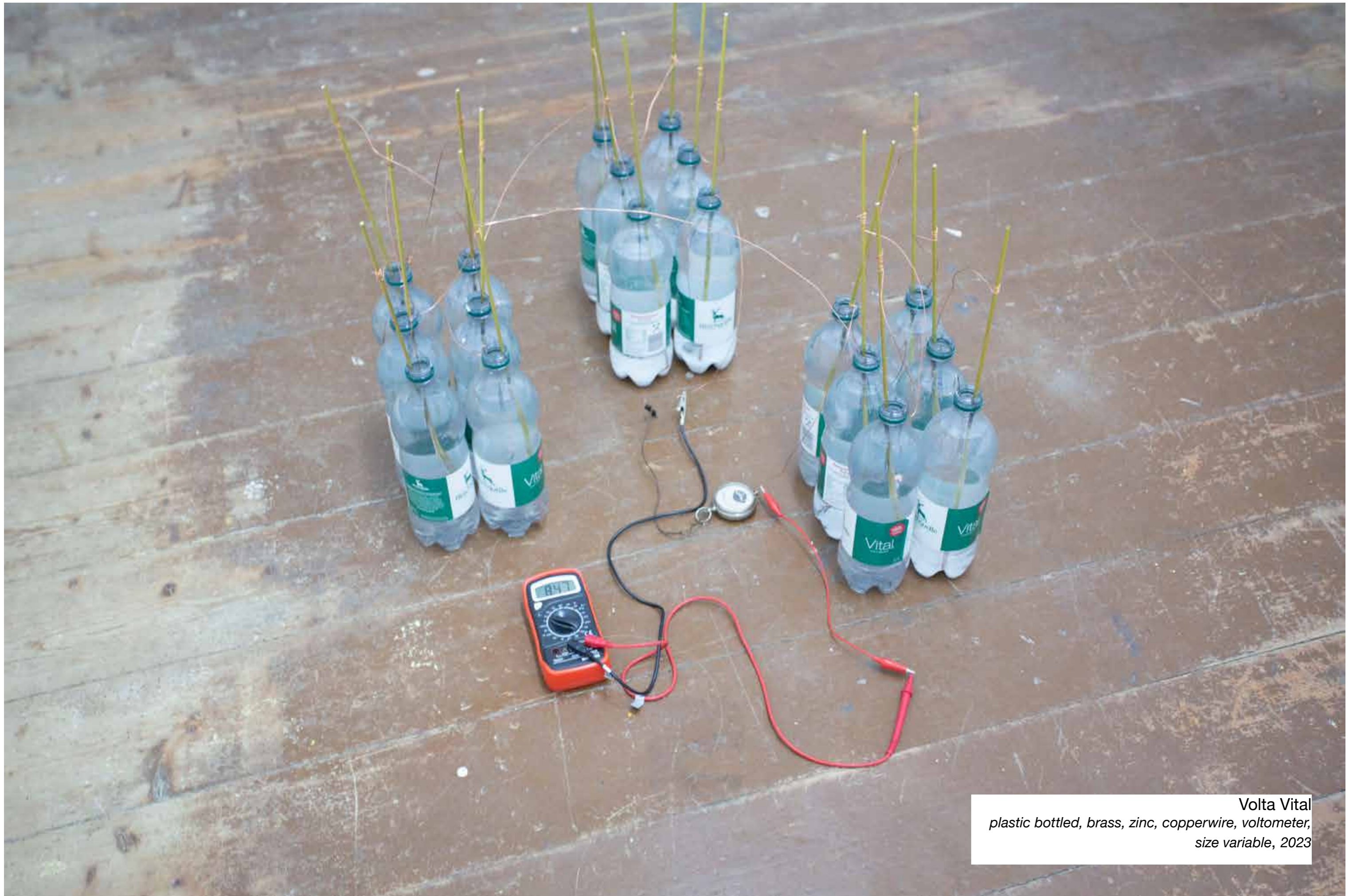
Volta Vital

plastic bottles, salt, water, brass,
zinc, copper-wire, voltmeters

size variable, 2023



Trying to Write (video stills)
video collage; sound: Sibylle dIG
9:09 minutes, 2023



Volta Vital
plastic bottled, brass, zinc, copperwire, voltometer,
size variable, 2023

Dried Landscapes

Brûlot
120x40cm, 2022
Straw, wax, rope









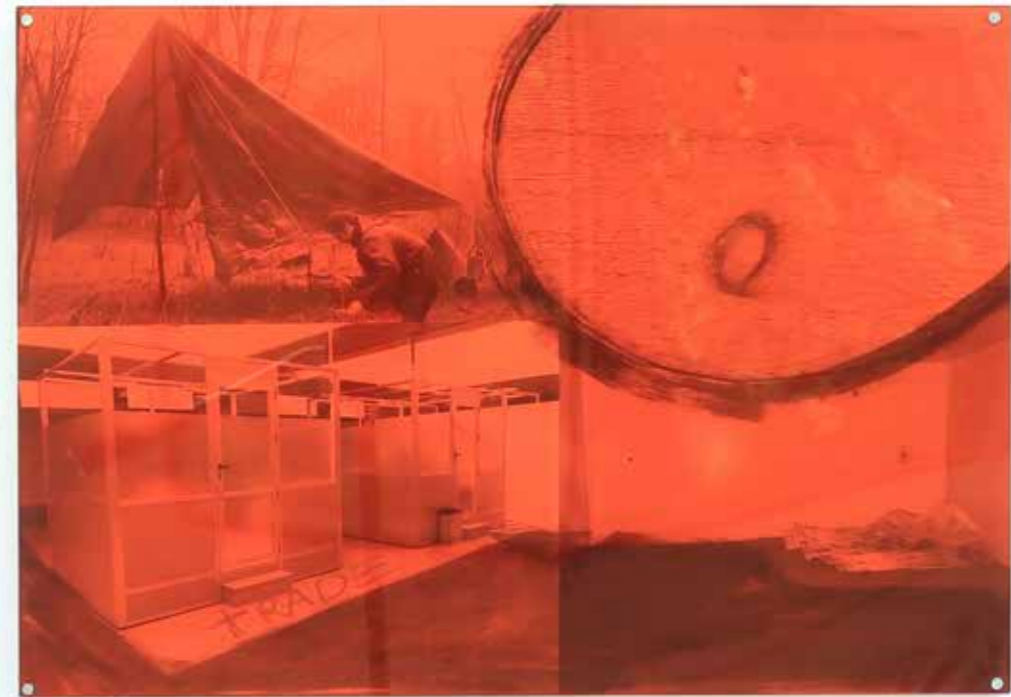
Dried Landscapes
Performance with object
60x45x25cm, 2023
Object: Papyrus, print, rope, ventilator,
clothespin







Dried Landscapes, Global Privatisation
Plexiglas, collage, artist wood frame
45x30cm, 2023



Dried Landscapes, Global Trade
Plexiglas, collage, artist wood frame
45x30cm, 2023

Nature morte,
420x130cm, Aluminium, 2021



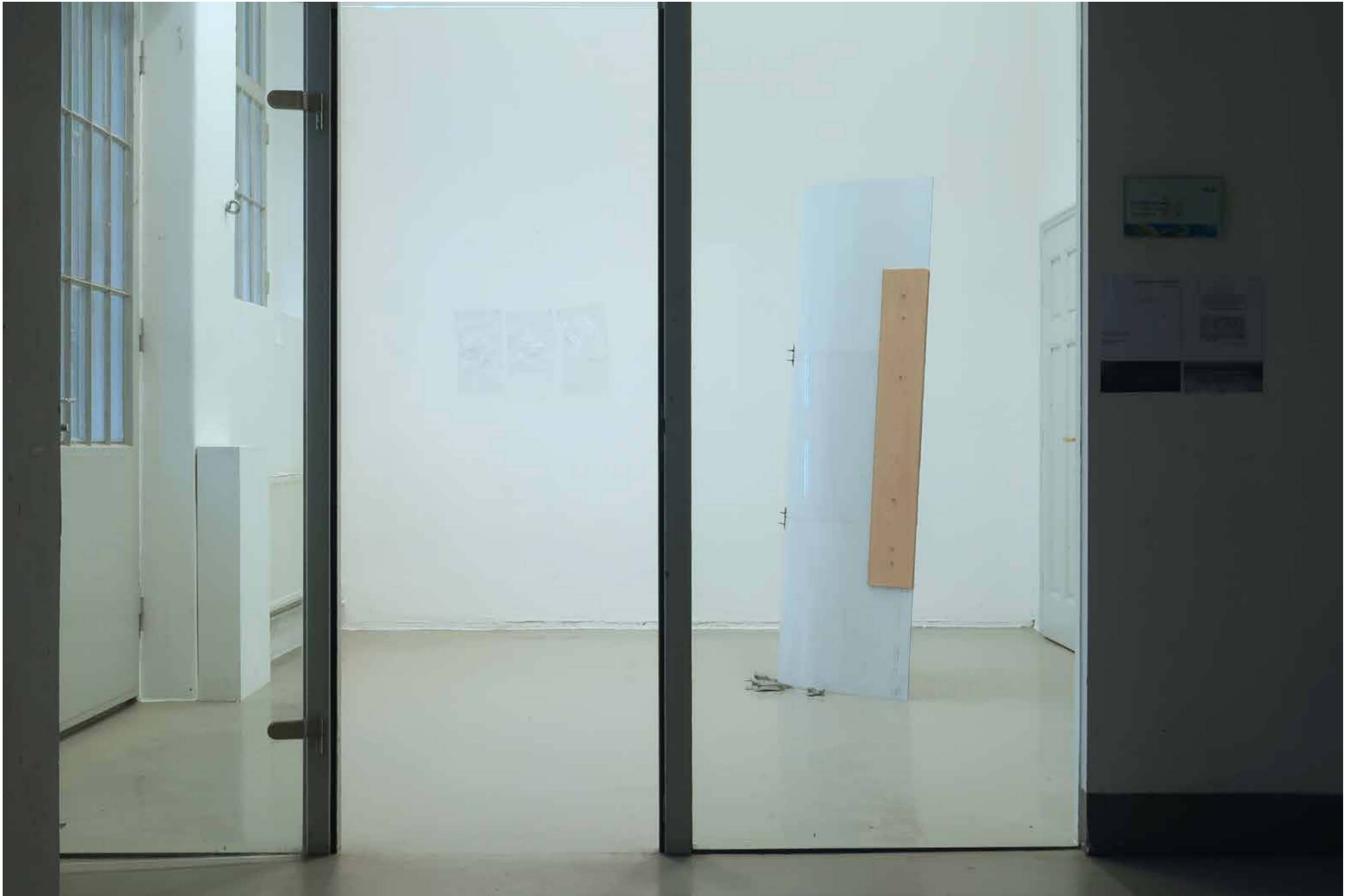


~~In Dreams begin~~
~~Responsibilities~~

Flight above a dried landscape
210x100x45cm, 2023
Alu-dibond, aluminium

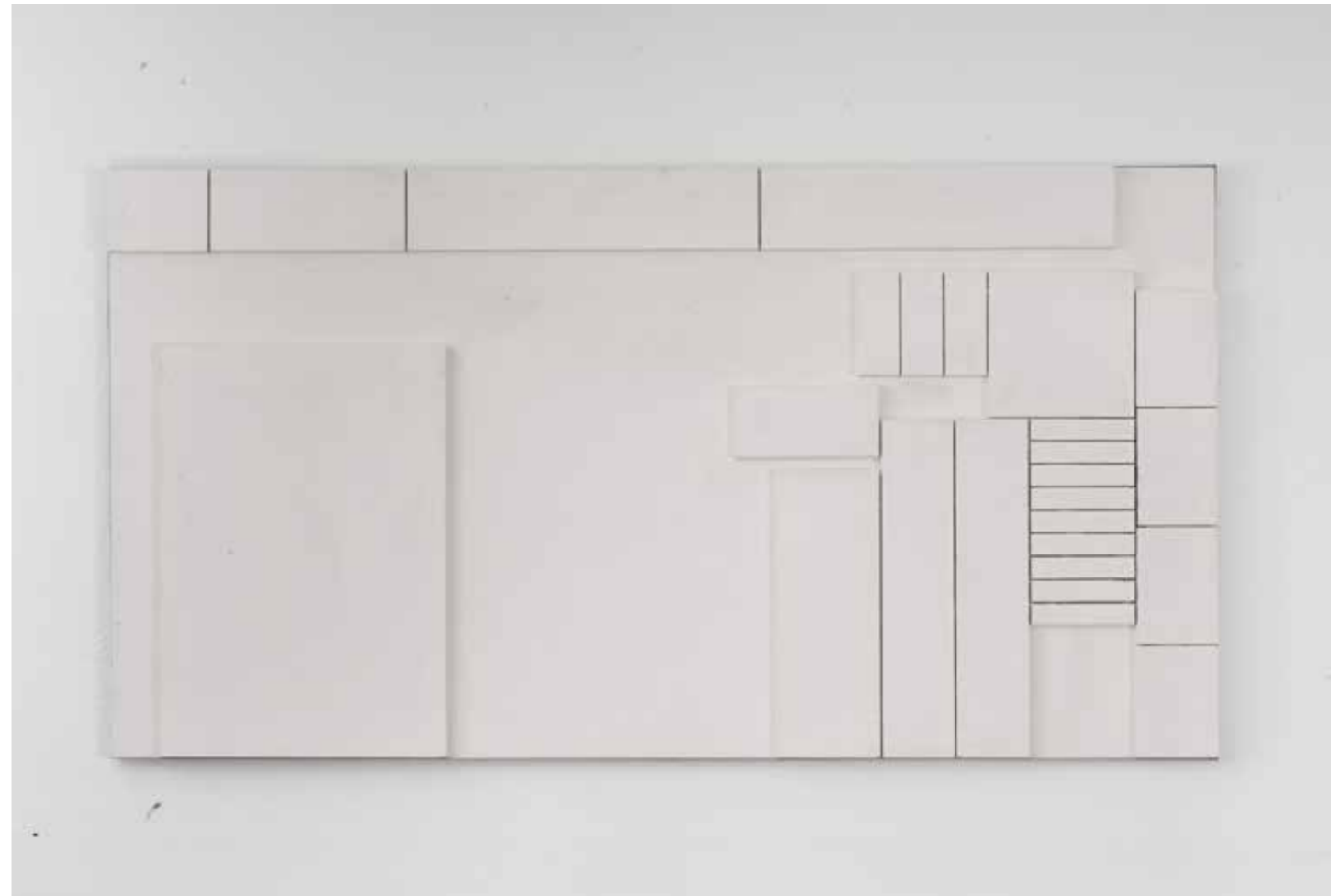
Aura
3x(45x20cm), 2023
Plexiglas







~~Paris, Karlsruhe, Wien~~



Paris
108x57x5cm, 2023
Wood panel with chalk primer, aluminium



Karlsruhe
105x50x5cm, 2023
Wood panel with chalk primer, aluminium





Workolics

This catalogue is published in conjunction with the exhibition

»Workolics«
Bismarckstraße 67, Karlsruhe
(06.11.23-11.11.23)

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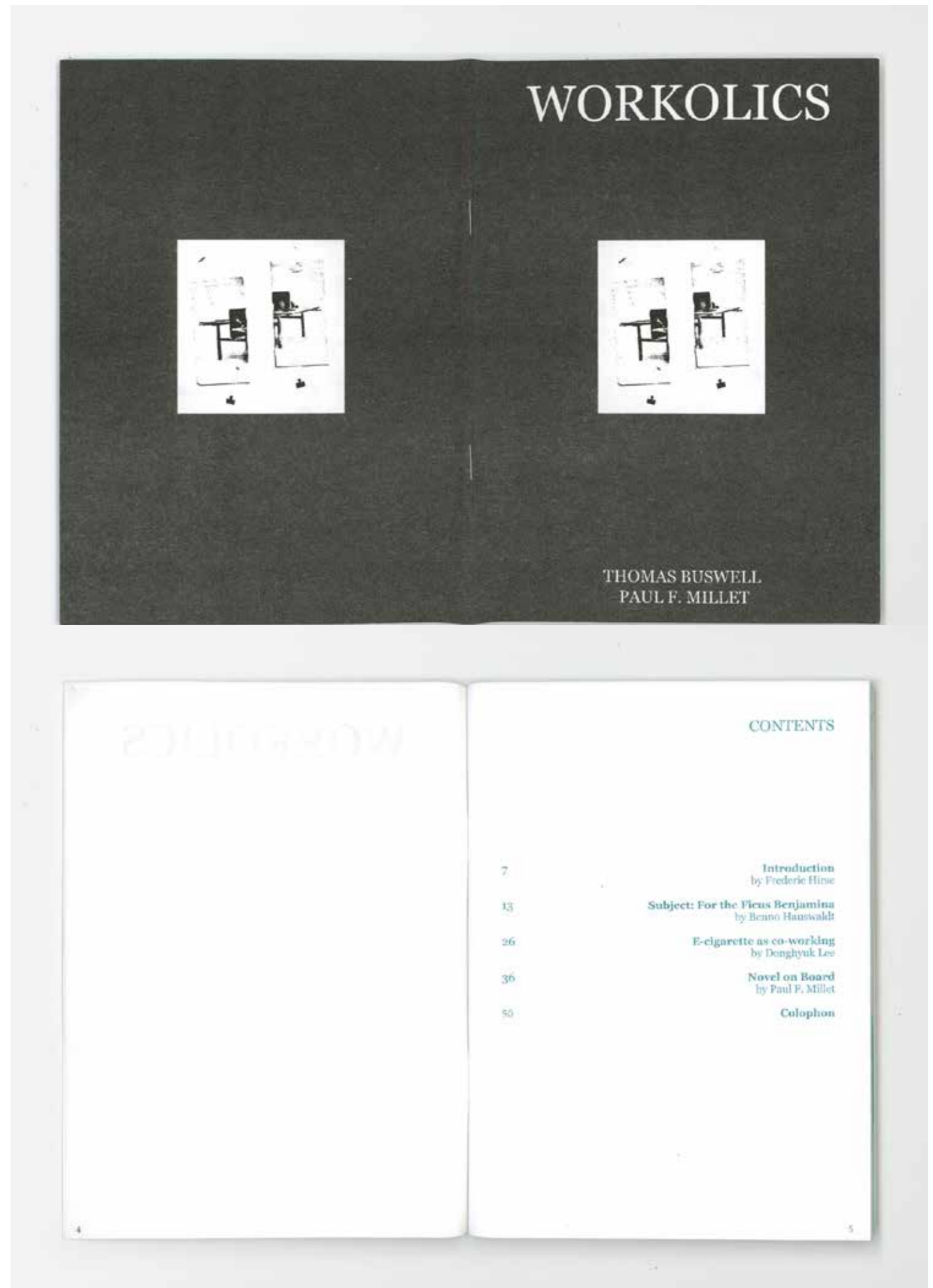
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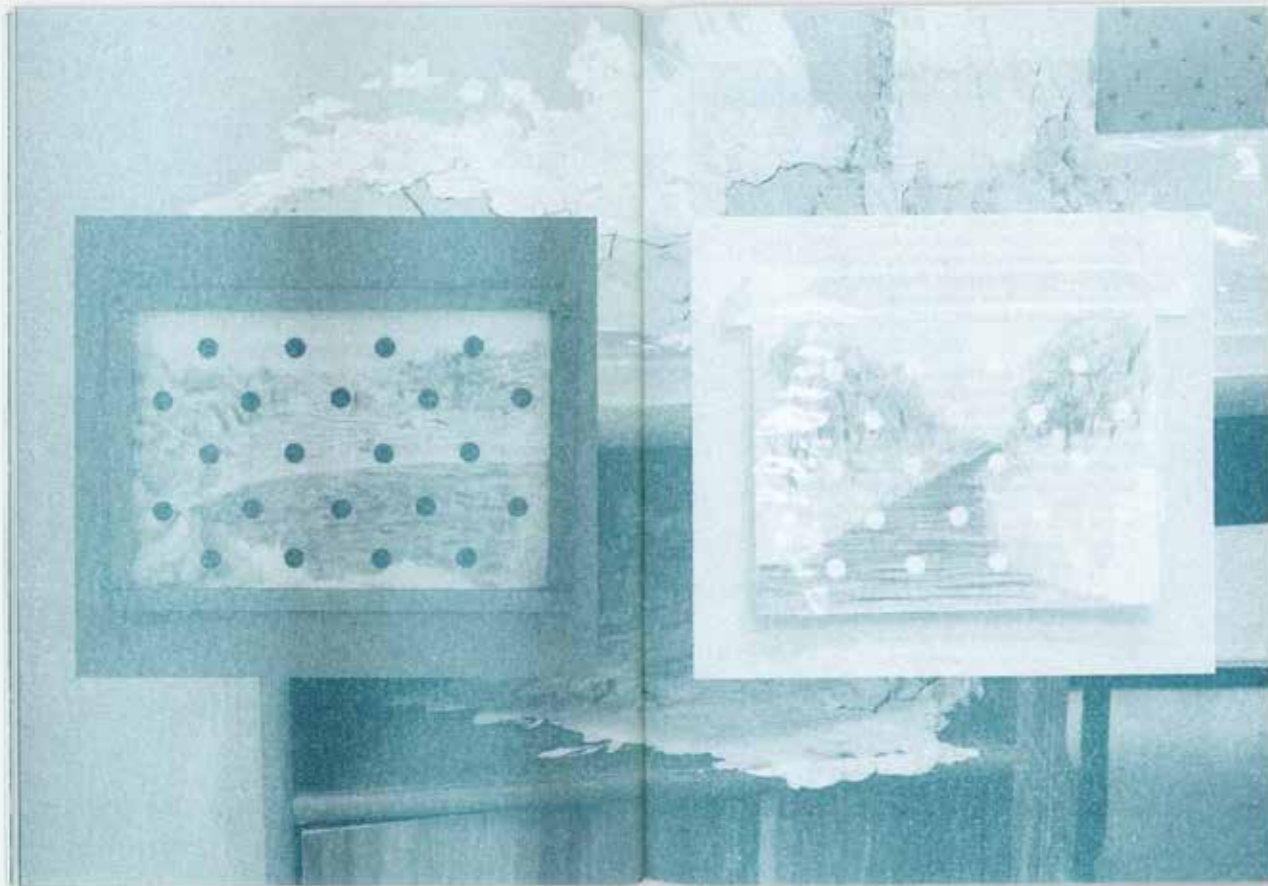
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Available at MZIN by Museum der Bildenden Künste Leipzig





E-cigarette as co-working
Donghyuk Lee

Philip Morris

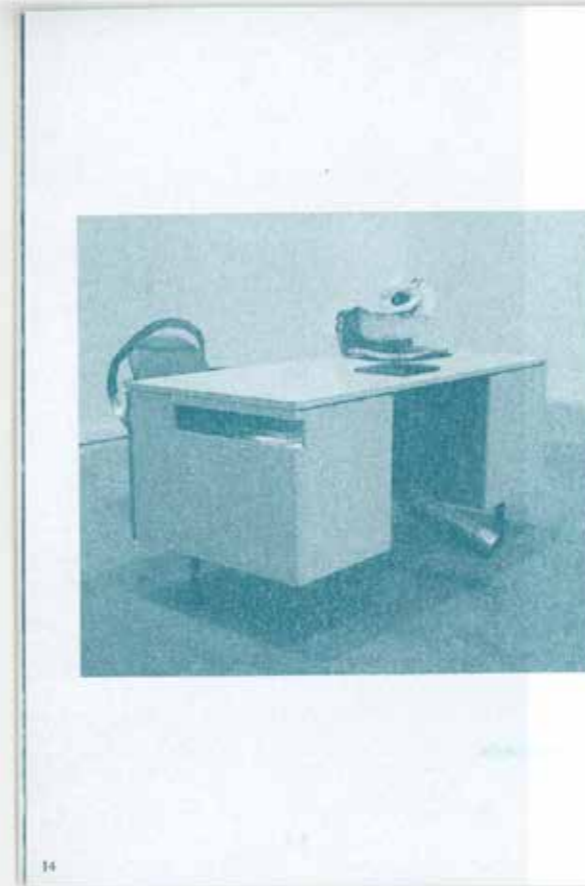
Philip Morris, I like his name. Philip Morris, Philip Morris, and Philip Morris. I've always wondered when a person fits so perfectly with their name, which came first – the name or the person? It seems like the person would be nothing without the name, and the name would be nothing without the person. It shares a similar structure of curiosity to the discussion of chicken or egg. This sort of question is certainly a problem that can't be simply answered. However, from what we know, is that while the chicken, egg, and person will eventually get killed, the name won't. Good men must die, but death cannot kill their names. Yes, Philip Morris was a good man, so his name managed to make it through. And yes, Philip Morris was a (even more) good man, so he (his son) decided not to end up there. Philip Morris became a company; the ultimate form of the name. Some list of names passes our mind. But of course, not every (even more) good man becomes posthumously a company. A company is just one form of modernistic ascension. When good artists die, they become a museum. Yes, in this respect Philip Morris is also an artist. Well, I dare to even guess the need for a museum named after Philip Morris in a small town in Czechia. Still, it's an unusual worldwide praise that demonstrates his fame. 'Tobaccoonist' is certainly one special kind of name for an occupation, just like an artist. Anyway, while questions about the origin are often difficult to come up with a definite answer, predicting the demise is relatively a more straightforward endeavor. As more and more (even more) good men die, every plot of land on Earth will pile up with companies, museums, and clothing shops. Then, the Earth becomes an ultimate realm of everlasting names.

Schreibtisch Startup

The combination of 'Studio-name' is the artistic (humble yet ambitious) version of a company. It is a museum-in-waiting, and a small business waiting to go public. Studio Olafur Eliasson by Olafur Eliasson is an apt example. In fact, over 100 employees work in the studio. Out of these countless names, as we already know, only one name will make it through. So, it is important to focus on the root of the matter, the office. The recreation of the office is elevated to something more than just a depiction of social topography; something more than what we may refer to as institutional critique. It is die Darstellung of topology, a plantation of the prototypes in a pre-distributed state; a preparation for die Messe about die Messe. It is about impotent aspirations and deliberate subversion, if there is a vintage yet contemporary tradition, the Garage Startup in California, there must be der Schreibtisch Startup in major cities of the West. If the logic of considering the garage, the marginalized space/non business real estate, as the shrine of the business venture functions, der Schreibtisch, the non-artistic office supply/the flat surface, becomes the sanctuary for the materialism of the doomsday. The nameplate of the "Klasse s/o" surely seems closer to an office than Atelier, or something in between. Die Schreibtisches are assigned or generously given. It is the basic asset and the seed money for network and social status. It has now become the minimum unit in art-making and the negotiation table for an unreal estate. Similar to the hidden intentions behind "What's in my bag?", der Schreibtisch is the marketing venue, where to publish a demonstration of unreal estate, say, a model house. It is the fundamental (artistic) infrastructure for designing one's personal financial(nominal) statement. The multiplication is as follows. Der Schreibtisch becomes the office, then the office becomes the studio, and in the end, it may or may not become a company (or museum). It is as simple as that.

Dolby Atmos of Smoke (-) free

(Once again) Philip Morris. When we talk about Philip Morris, we cannot talk about one thing only. Philip Morris is a British



Subject: For the Ficus Benjamina
Benno Hauswaldt

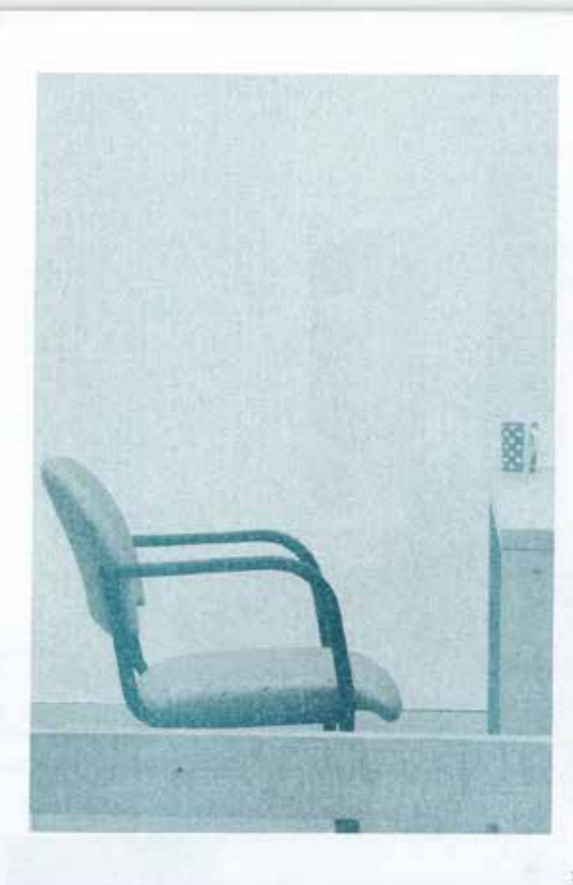
We dive into a clutter of post-its, staplers, hard drives, clips, scanners and inspirational quotes to find the happy rainbow-colored wheel taking another turn. Happy illness.

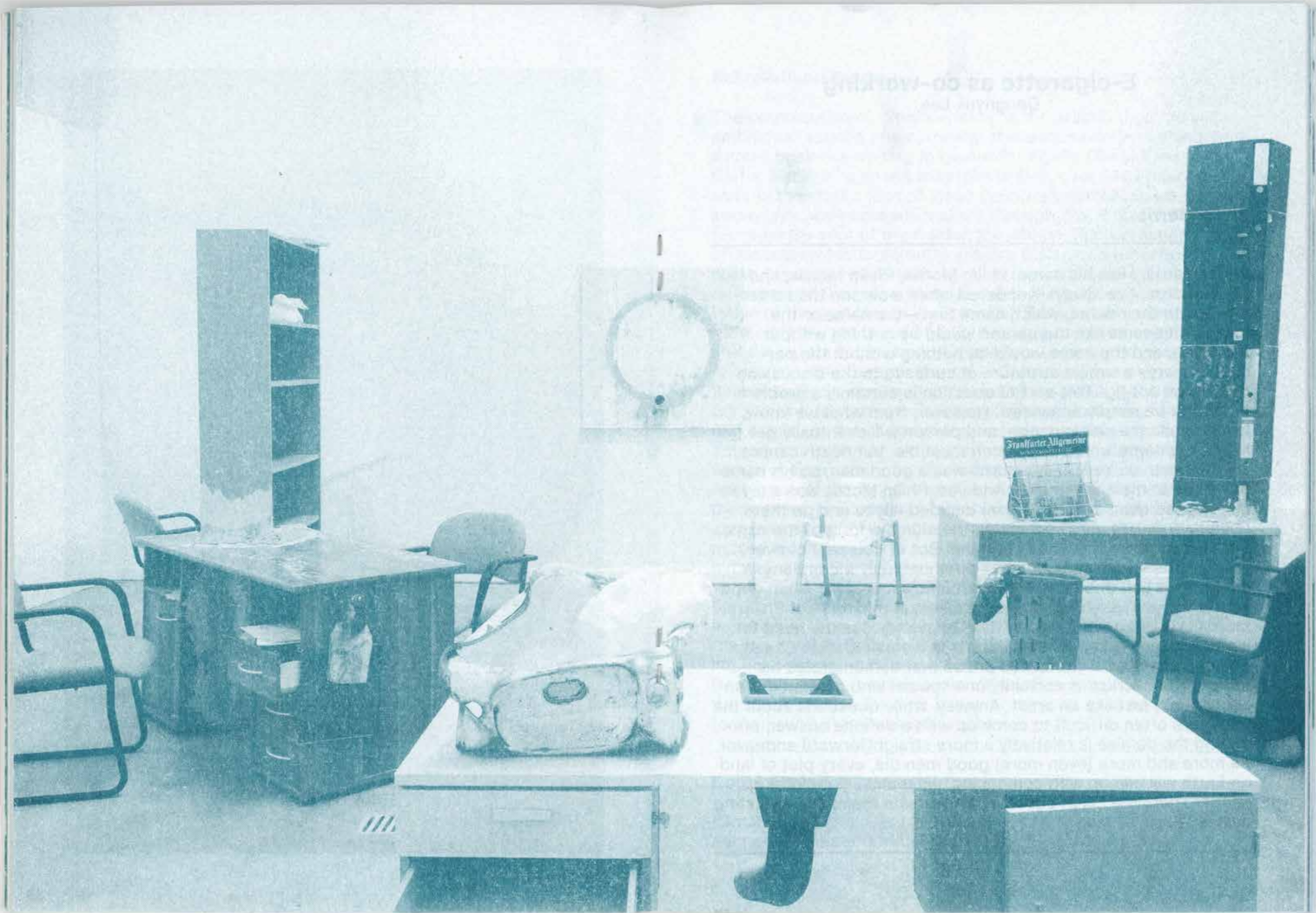
We embark on a journey towards enhanced synergy and seamless productivity. I trust this email finds you all in good spirits. But remember: The office is not just a physical space; it is a mindset; it is a set-up. Everything is covered in cutting-edge interior design elements, a microcosm where all your needs are met. The once mundane hum of keyboards has transformed into the infectious laughter of Zoom calls, signaling a new era of collaborative and dynamic work. Longing for a fresh start. No more: "Take part in engaging activities like escape rooms to inject fun and creativity back into your daily routine." No more facility managers; no more talk about co-working; no more resources. No more logistical needs. The impersonal computer has been set on fire. The whole cafeteria has turned into a hot tub. The once-elevating setting for collective potential turned into a primordial soup.

All signs of negativity have been removed to ensure a seamless workflow and foster a culture of self-realization and growth. Now these dreams have been scattered across the floor like your last pamphlet. The printer shoots out old drafts of unused emails. The realm of former possibility and innovation has overworked the digital age. The state-of-the-art tools have neglected their futurity.

All the big steps and great achievements sink into muddy obsolescence. And mind is essential for the success of our company. The office is a zone of estrangement. It brings the fun back to the automatic shut-down.

Recreational activities are dismissed until further notice. We cordially invite you to take part in this dynamic work environment.





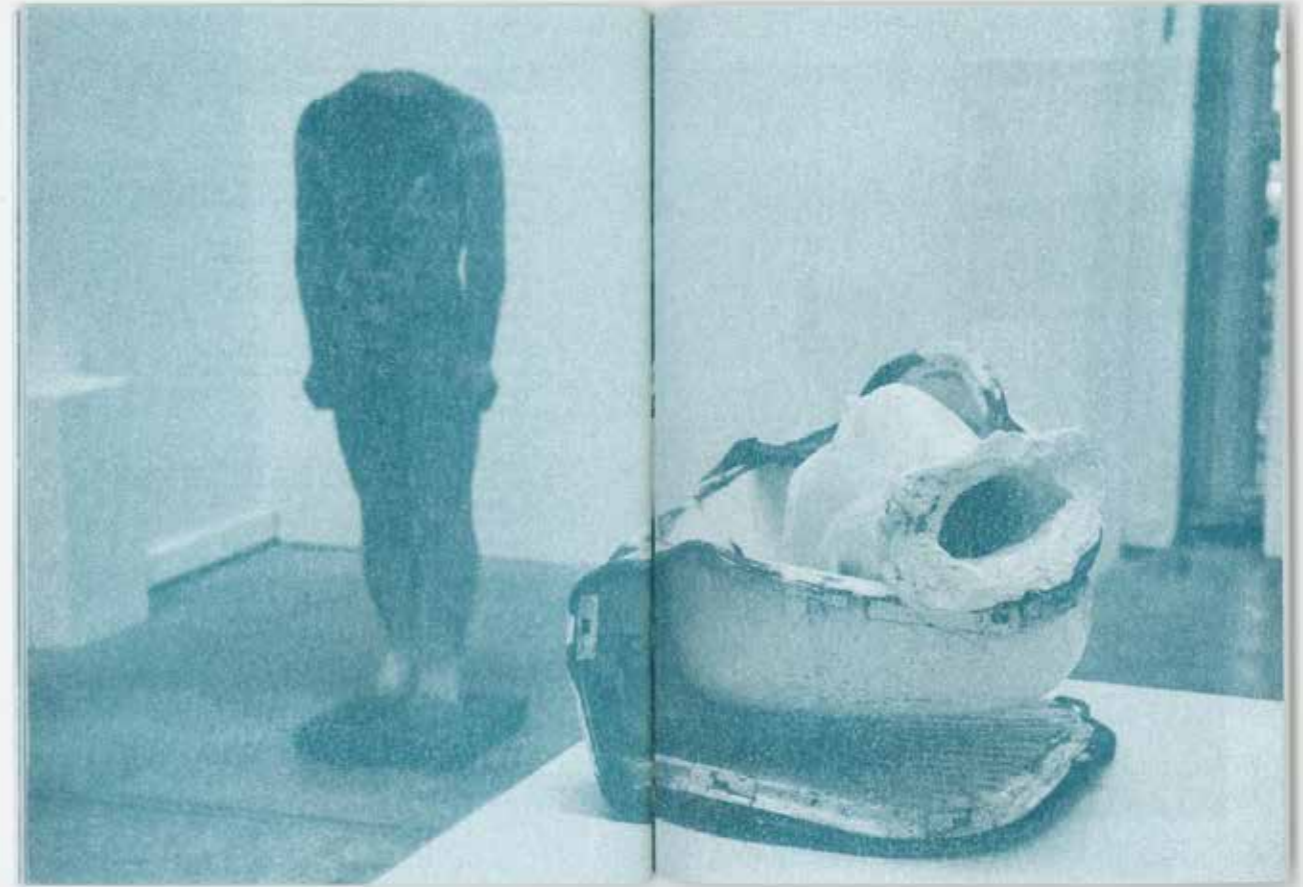
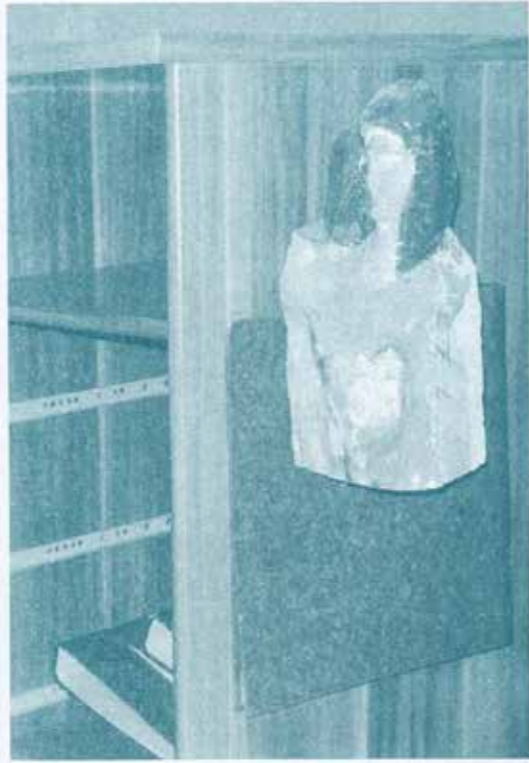
Novel on board
Paul F. Millet

The small tray is detached from the seat of the neighbour in front, becoming his desk for the next few hours. Nox looks at the diary, writes a few messages to send the ball back to the other side, feels lightened by the tasks to be accomplished, leafs through the newspaper available for the passenger, new creations, new products, Roger and Roles, beauty and excellence, a new article on the design of E. Settsoss, revolutionary!
Dior, j'adore!

The space is still deserted at this hour, could it be too early, no, Nox arrives last. The cleaners have already sucked up the previous day's attendance, that's what the hierarchy asks them to do, and they do it in a regular, daily rhythm, in a perverse anonymity. The hot drink machine provides a comforting semblance of interaction before the tasks at hand. Press the stevia sugar button three times to get rid of the bitter taste of the soluble coffee, which is frankly ground on the decoration of the Lavazza vending machine.

Nox moves to the nearest chair and tried out the density of the foam to relax the lumbar region, practicing concave stretches, but sitting still made their legs stiff. The chair was comfortable, but it was right next to the coffee machine, so Nox chose to sit in the corner, next to the great glass that separates the office from the outside world.

The password is written down in the diary, but the computer recognizes the ID and suggests the password as long as Nox puts delicately the fingerprint on the black square at the top of the keyboard.



2023
Akademie der Bildenden Künste Wien,
Klasse Nora Schultz (exchange year)

2019-2024
Staatliche Akademie der Bildenden
Künste, Karlsruhe,
Klasse Harald Klingelhöller and Klasse
John Bock,
Meisterhüler of Prof. John Bock

2018-2019
Creation of «L'atelier du Métal», Arts and
Craft Space, Paris

2016-2018
Degree in Metal Sculpture,
ENSAAMA Olivier de Serres, Paris

2015-2016
Preparation in Applied Art
ENSAAMA
(École Nationale Supérieure des Arts Ap-
pliqués et des Métiers d'Art)
Olivier de Serres, Paris, FR

Born in 1997, Châtenay-Malabry (92), FR

Awards

2019
Prix de sculpture Georges Coulon , Institut
de France, Académie des Beaux-Arts,

Public Space

2019
Le Kiosque du Vallon,
Forêt Domaniale de Vimy, 62580 Vimy, FR

Exhibition (selection) 2019-2024

2024
«Good Afternoon», cur. Jesse Schmeller, Center for Contemporary Art Karlsruhe, DE
«28 Seconds Paradigma», Graduation Show, ADBK Karlsruhe, DE (solo)
«Fixing Everything», Galerie Ebensperger, Berlin, DE

2023
« Braeburn, act1 », cur. Jesse Schmeller, ZKM Pavillon, Karlsruhe, DE
« Studio », open studio with Sarai Rose Duke, Nordbecken, Karlsruhe, DE (duo)
« Julia Armutt », Kunsthalle Mulhouse, Mulhouse, FR
« Vergissmeinnicht », LAF, Pforzheim, DE, Link
« Workolies » with Thomas Buswell, Die Koppel, ADBK Karlsruhe, DE
« Sculpture and Installation », Zink Vienna, Wien, AT
«We'll never be sure if the sun will rise again», weissnicht/knoechel, Braunschweig, DE (solo)
«In dreams begin responsabilities», Aquarium, ADBK Wien, AT (solo)
«Capsule Iodée» mit Ninya Lehrheuer, Rastätte, Aachen, DE (duo)

2022
« Jahresausstellung 22 », ADBK Karlsruhe, DE
« This Space Exists Without Me », Laube, Karlsruhe, DE
« Lucciole », Maison des Soeurs Blanches, Sceaux, Grand Paris, FR
« Les yeux collés », Le Mur Rouge, Sceaux, Grand Paris, FR (solo)
« Blaupause » mit Swinda Oelke, Wieoftnoch, Karlsruhe, DE (duo)
« Archiméric », Espace Voltaire, Paris, FR
« Auction supporting Ukraine », Laube, Karlsruhe, DE
« C'est beau, c'est loin », Galerie Jeune Création, Romainville, FR

2021
« Jahresausstellung 21 », ADBK Karlsruhe, DE
« Nature Borders », Villa Lurçat, Sceaux, FR
« Nicht küssen, nicht hauen » mit Ninya Lehrheuer, Alter Friedhof, Durlach, DE (duo)
« Les Relais », Villa Les Relais, Villeneuve-sur-Yonne, FR
« Komm wir ernten schnell und pflanzen nochmal neu », Botanischen Garten, Karlsruhe, DE
« Estivales », Contemporary Art Festival of Grand Paris, Sceaux, FR
« Bike War », CRIC, Strasbourg, FR
« A box with the sound of your own making », 12h Raum, Kl. Klingelhöller, Karlsruhe, DE
« Gimme gimme more », ENSBA, Paris, FR
« Wenn Frankreich nicht wär, läg Karlsruhe am Meer », Masterklass, Karlsruhe, DE

2020
« Kreuzung Kaiser », offspace, Karlsruhe, DE
« A thin line », Aua-Sakura gallery, aua-sakura.com, Nagoya, Aichi Prefecture, JP

2019
« Le Kiosque du Vallon », ODYSSÉE-Euralens - Asso. KRAFT, Forêt Domaniale de Vimy, FR

