IN SITU
FABIENNE LECLERC

43 RUE DE LA COMMUNE DE PARIS
93230 ROMAINVILLE FRANCE
T +33 (0)1 53 79 06 12
GALERIE@INSITUPARIS.FR
WWW.INSITUPARIS.FR



Le Chalet, 2021

Florence Paradeis

Derrière la porte

November 8 - December 19, 2026

OPENING : November 8, 2026, 3-7pm

« Derrière la porte » (Behind the Door) marks artist Florence Paradeis's fourth solo exhibition at Galerie In situ – fabienne leclerc. For this occasion, she presents a new body of photographic work that brings to light the invisible forces governing our domestic interiors. Capturing the ordinary with a certain brutality, she reveals the tensions that shape our relationship with intimacy and the private sphere.

Each photograph is conceived as a theatrical vignette in which Florence Paradeis arranges her models or objects, primarily within enclosed spaces, into configurations of a seemingly ordinary yet unsettling nature. Beneath the apparent banality of the situations crystallised in each image, subtle clues emerge, leaving an underlying sense of unease. Oscillating between the staging of everyday life and the assemblage of absurd fragments that make up reality, her work gradually reveals, upon closer examination, what lies beneath the surface of the image.

Her photographs feature everyday objects pushed towards entropy, quietly falling apart and rearranging themselves in ways that expose certain dysfunctions and fragilities. Embodying ideals of domestic life, these objects become a source of irony for the artist. The triptych *Le Chalet* gradually deconstructs the model of an ideal chalet, step by step. Conceived as a child's toy, it first appears dismantled; in the next image, its ground floor disappears, leaving only the roof, stripped of all its former splendour. What emerges is a veritable poetry of emptiness.

A latent absurdity also permeates her incongruous juxtapositions of objects and situations, which mimic and expose the strangeness inherent in our everyday lives. Sortie captures a friend frozen in a grotesque posture, assumed by the body in the act of putting on a coat. Carefully orchestrated by Florence Paradeis, these situations seek to reveal the silent, chaotic forces that govern the apparent banality of human existence. *Fer à Perroquet* inevitably recalls Man Ray's *Cadeau (*1921), an iron adorned with a row of nails, transformed into the satirical antithesis of its intended function. Pushed to the point of absurdity, this familiar object becomes threatening and subversive. It is within this Dadaist lineage that Florence Paradeis appropriates domestic objects, creating readymades transposed onto photographic paper.

For Florence Paradeis, the photographic medium itself is understood as an illusion of reality, caught between the carefully constructed staging of her subjects and the desire to achieve a form of honest brutality in the photographic act. *Le bouquet* offers a glimpse of a shared moment between a mother and her daughter. No feeling is explicitly suggested, no emotion imposed; the photograph captures a moment of suspension, perhaps of complicity. Yet the deliberately tilted background introduces a sour note into the apparent balance of the scene. Elements of the setting, subtle clues and oblique framings consistently suggest a form of dysfunction in the relationships we maintain.

“I like cruel framings, sharp edges... everything that brings the image closer to a block of raw, cut-out reality. I want to make the image as aggressive as reality itself... there is no reason why not!”[1]

Stripped of all splendour, the image gives way to a photographic minimalism that seeks to reach reality in its very essence and brevity. Inspired by the immediacy of Raymond Carver’s short stories and poems, and by his raw prose of the everyday, Florence Paradeis allows us, through the cracks and fissures in her photographs, to glimpse the unconscious gestures and actions that shape our relationship with intimacy and the private sphere.

- Félix Félisaz

(1) Excerpt from an email interview between Florence Paradeis and Claire Le Restif, conducted in November and December 2002.