

Alexandre Caretti

«By shifting the act of creation into the realm of collective thought, negotiation, compromise, and exchange, Caretti articulates a critical perspective that challenges the artist's sense of isolation from his community, as well as traditional notions of authorship and individual genius. In Caretti's speculative worlds of multiple characters and narratives, where the boundaries between reality and fiction are blurred, tensions between permanence and transformation come to light, challenging the immutability of forms, beings, systems, and ideas.»

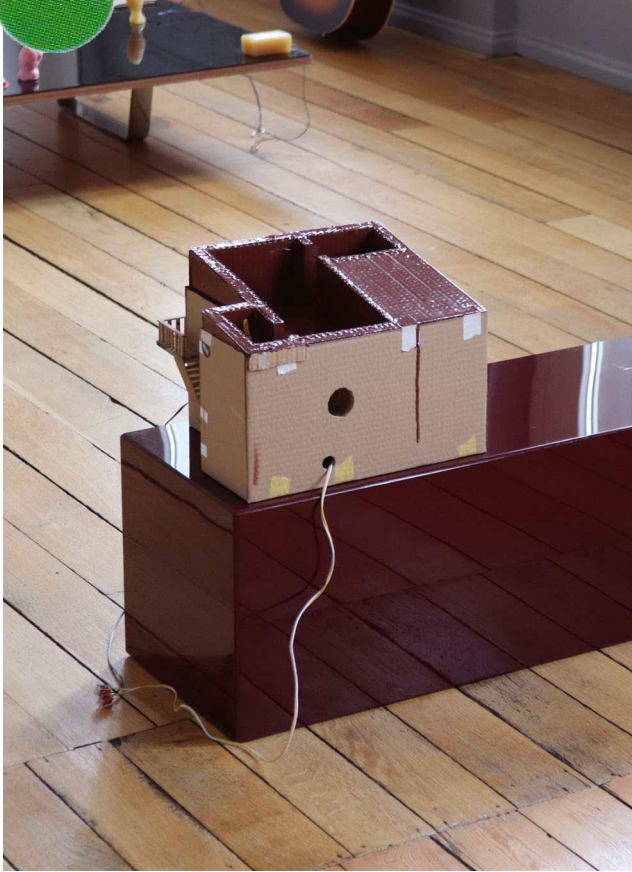
Liberty Adrien, extract of *The rules can be reinvented at any time* : Alexandre Caretti, 2024.



Bankhallen, coins, model, light, cardboard, 2025. Studio view, Basis, Frankfurt (GE).



The rules can be reinvented at any time : Alexandre Caretti by Liberty Adrien



Maison (1996-2000) [House (1996-2000)], 2023.
Produced as part of the *I've been here before* residency at CRAC
Altkirch, during Liberty Adrien's visit to meet Alexandre Caretti.

«Artists using games as a medium of expression, then, manipulate elements common to games—representation systems and styles, rules of progress, codes of conduct, context of reception, winning and losing paradigms, ways of interacting in a game—for they are the material properties of games, much like marble and chisel or pen and ink bring with them their own intended possibilities, limitations, and conventions.» – Mary Flanagan ¹

A flickering glow emanates from one of the dark corners of a fragile structure. Its undulations, reminiscent of a dancing flame, suggest the threat of a house fire. The facades of this angular, dollhouse-like architecture reveal a striking absence: devoid of doors and windows, they display a lone balcony, fruit and vegetable stickers, and a shipping label with a barcode. Makeshift electrical wires run along the cardboard walls, while the volumes of the building's burgundy roof hint at its interior layout. A peephole, discreetly positioned on one of the house's facades, offers a limited view of the scenes unfolding within—nothing more than a halo of light and moving shadows. This enigmatic work, entitled *Maison (1996-2000)* [House (1996-2000)] (2023), is a representation based on Alexandre Caretti's memory of his grandparents' home. Only the precarious aesthetic of this sculptural object is revealed to us, the dramaturgy at play is left to our imagination.

Caretti's work takes shape in the interstices between the fictional and the real, the manifest and the unspoken. His body of work, which spans multiple scales, temporalities, and media, echoes the notion of *critical play* as defined by historian Mary Flanagan. Blending the aesthetics and methods of games with elements drawn from his own biography, domestic iconography, and popular cultures – from oral and literary narratives to film and news references – Caretti interrogates the complex social, political, and cultural frameworks of contemporary society. Through sculptures and installations that evoke dollhouses and miniature worlds, scrapbook-like collages² and films inspired by cosplay³ practices, as well as collaborative art projects he initiates, Caretti invites us to critically reflect on notions of masculinity, belonging, and, more recently, the ecosystems of art⁴.

With a particular interest in periods of (trans) formation, especially the transition from childhood to adolescence and adulthood, Caretti's works find a unique setting in the buildings of the former school of Altkirch, now home to the CRAC Alsace. In residence for several months at the art center, we met in the former home of the school's headmaster, where the artist lives and works. The hushed stairwell leading to the apartment, shrouded in mystery and bathed in dim light, strikingly echoes the artist's attraction to staging

1. Mary Flanagan, *Critical Play: Radical Game Design* (MIT Press, 2009).

2. Scrapbooking is the hobby of creating an album in which various items such as photographs, newspaper clippings, drawings, and other mementos of sentimental or commemorative value are collected and glued together.

3. Cosplay is the practice of dressing up as a character from manga, science fiction, and video games. Larousse online, consulted at <https://www.larousse.fr/dictionnaires/francais/cosplay>.

4. Caretti uses the term in reference to the poet and artist Franck Leibovici: «a work of art cannot be reduced to the artifact on display. in order for the work to function as well as possible, it is essential to take into account the practices it implies, both in its production and in its maintenance, the collectives it mobilizes, the moral rules or ascetics it establishes - in short, its 'ecosystem.'» Excerpt from "Essais de bricologie. Ethnologie de l'art et du design contemporains," 2015, available at <https://journals.openedition.org/tc/7582>.

and storytelling. On the upper landing, Caretti has installed one of his works, entitled *Bienvenue ludovic hadjeras* [Welcome ludovic hadjeras] (2023), a high-intensity light bulb set into one of the wall sconces. Transformed into a liminal space that connects the outside world to the speculative realms woven by the artist, this stairwell-turned-exhibition space highlights Caretti's exploration of potential relationships between work and viewer. The essence of *Bienvenue ludovic hadjeras* lies in its participatory dimension: to activate it, visitors must climb the stairs and turn on the light.

The porous boundaries between artistic practice and everyday life play a crucial role in the artist's imagination. In recent years, Caretti's work has developed in the context of collective experiences, reflecting a keen interest in the nuance and potential of human relationships through dialogue and collaboration. At the invitation of the 19, CRAC in Montbéliard in 2023, Caretti convened nine artists to engage in a creative process presented in the group exhibition *Casabella*⁵. The rules of engagement, the conceptual framework and the layout of the exhibition were defined by the group during a residency-work-holiday in a rented house. Some of the works presented were co-created, while others subtly complemented each other, acting as supports or links. At the heart of *Casabella* was an emphasis on an affective network, a recurring term in Caretti's lexicon that underscores the equal importance of the creative process and the artworks exhibited.

5. '*Casabella*', with the participation of Agathe Berthou, Ondine Duché, Christiane Geoffroy, Ludovic Hadjeras, Vêrane Kauffmann, Jules Maillot, Marie Mercklé, Floraine Sintès and Kelly Weiss; 19 CRAC, Montbéliard Regional Center for Contemporary Art, October 26–December 19, 2023.

By shifting the act of creation into the realm of collective thought, negotiation, compromise, and exchange, Caretti articulates a critical perspective that challenges the artist's sense of isolation from his community, as well as traditional notions of authorship and individual genius. In Caretti's speculative worlds of multiple characters and narratives, where the boundaries between reality and fiction are blurred, tensions between permanence and transformation come to light, challenging the immutability of forms, beings, systems, and ideas.

Liberty Adrien



L'amour gestionnaire de ma mère [My mother's managerial love], collage, 2023.

Produced as part of the *I've been here before* residency at CRAC Altkirch, during Liberty Adrien's visit to meet Alexandre Caretti.

Skulpturen für Bankhallen

Solo exhibition

Basis e.v., Frankfurt, DE

2025

"In this exhibition *Skulpturen für Bankhallen*, Alexandre Caretti invites us to take a playful and revealing look at the imaginaries that tower up around the world of finance.

[...] Visitors not only look into the large, imposing opening of the banking hall, but can also open up their very own perspectives through joints, gaps, holes and cracks.

[...] In this exhibition, countless objects and characters can be discovered [...] They all become part of the associative play of *Skulpturen für Bankhallen*, an installation that invites the narration and re-narration of the stories and images with which high finance is represented and respresent itself."

- Lukas Picard, curator at Basis e.v.

Euro Sign, cardboard, paint, 24x24cm, 2025.





Exhibition view of *Skulpturen für Bankhallen*, Basis e.v. - Frankfurt (DE), 2025. Solo show as part of the cross residency with the CEAAC - Strasbourg (FR).

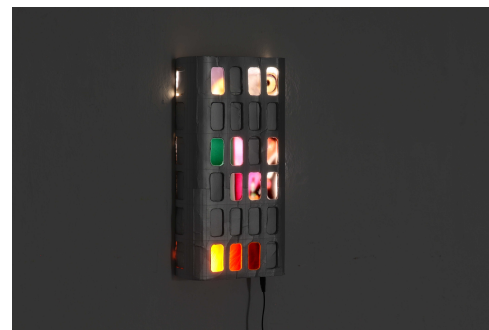


↑ *Bankhallen*, cardboard, lights, coins, motor,
130x100x120cm, 2025.

→ *Morning Soup*, cardboard, coins, motor, match box,
photos, 25x25x45cm, 2025.

Offices, lights, photos, Tetra Pak, 32x18cm, 2025.

Guard Dogs, photos, plastic sleeve, 20x14cm, 2025.



Amours

CRAC Alsace, Altkirch, FR

A meal without mushrooms is like a day without rain

group show curated by Sandrine Desmoulin, Maria Claudia Gamboa, Sarah Menu and Richard Neyroud
2025

"Alexandre Caretti sees his work as a flexible material, something that can mutate in response to the memories, discussions and relationships he weaves together with his working environment.

[...] The calls and written testimonials he later received infiltrate his memories, infuse his thoughts, and shape a series of artworks that evoke teenage love stories *[from the ancient high school that is now the art center]*. Light bulbs—from the city of Altkirch's own streetlights—and a school bell reactivate the building's former function, while a beam and miniature model reuse its structural elements. For this exhibition, Alexandre Caretti's works bear witness to the permeability of our imaginations."

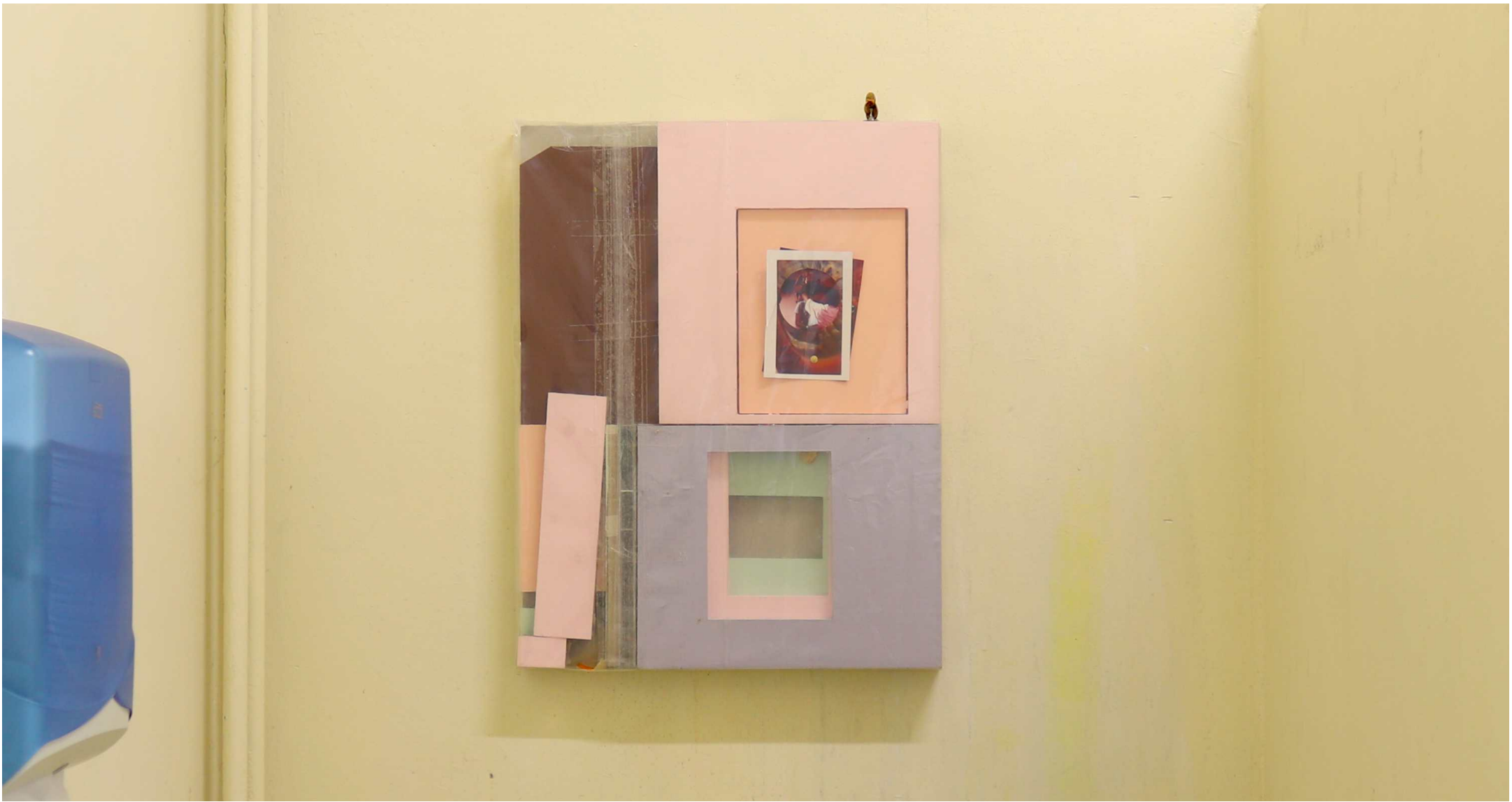
- the curators team



Amour (A+A), plexiglass tissue box, photos, cardboard, necklace, marlboro pack, 2025.
Exhibition view, CRAC Alsace - Altkirch, 2025.



Amour (T+), photo, honey pot, confetti, necklace, carboards, orange peel, 2025.
Exhibition view *A Meal without Mushrooms is Like a Day Without Rain*, CRAC Alsace - Altkirch, 2025.



↑ *Amour (V+C)*, photos, coins, pieces of the model of the residency, plastic film, tape, 2025.

→ *Sonnerie*, activated every hour from 9am to 6pm, old high school bell, coins, engine, metal heart, 2025.

Beam, piece of framework of the CRAC Alsace, citrus peel, coins, 2025.

Lampadaires, old mercury bulbs from the public lightning of altkirch, lit between 3pm and 7pm, 2025.



Less Voyage

KOMMET, Lyon, FR

Solo show

Curator : Émilie d'Ornano

2023

«[...] *Less Voyage* offers a visiting experience that breaks with the passive contemplation usually associated with certain exhibitions. The artist offers a new perspective on our daily lives, creating a repertoire of forms and gestures that transcends traditional narrative explanations. His interventions are distinguished by their subtlety, sometimes verging on the imperceptible. This approach encourages audiences to scrutinize and re-evaluate the status of objects that come into view, while exploring the emotional and aesthetic resonances that emerge from this cohabitation of artworks and domestic objects.»

Emilie d'Ornano, extract from the exhibition text, 2023.



Chaise #1 [Chair #1], Souvignet folding chair (Alexandre Caretti), 45x48x80cm, 2023.



Le cadeau d'Emilie [Emilie's present], miniature KOMMET replica in cardboard, panettone wrapper, paper cup, light bulb, coins, glitter, electric cable, 41x30x22cm, 2023.





Exhibition view *Less Voyage*, KOMMET (Lyon, FR), 2023.



Exhibition view *Less Voyage*, KOMMET (Lyon, FR), 2023.
Photo Lam Son Nguyen.



CASABELLA

La Cantine d'art contemporain, Belfort, FR

Invited by le 19, Crac Montbéliard, FR

Group show

with Agathe Berthou, Ondine Duché, Christiane Geoffroy, Ludovic Hadjeras, Vérane Kauffmann, Jules Maillot, Marie Mercklé, Floraine Sintès and Kelly Weiss

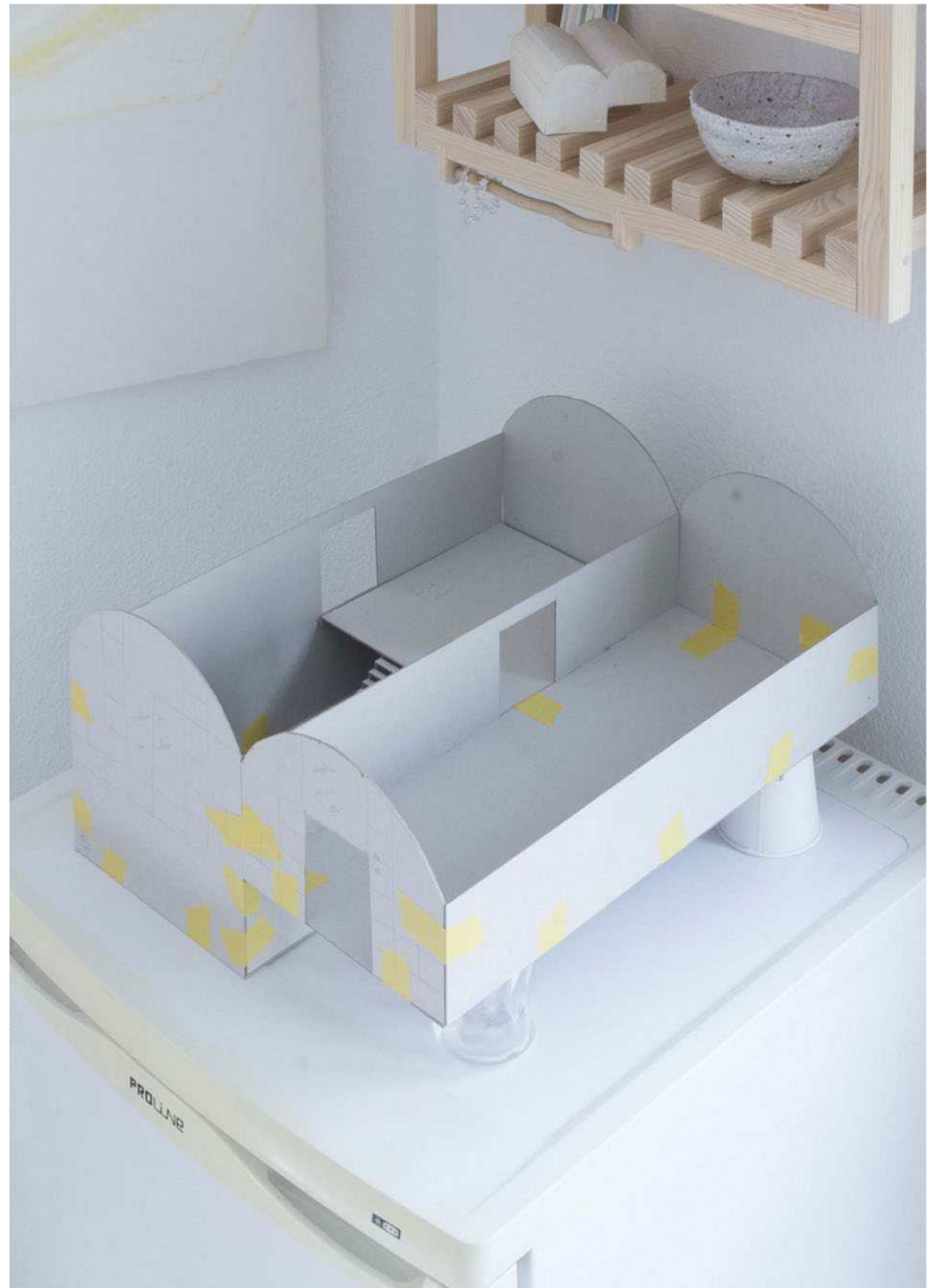
at the invitation of Alexandre Caretti

2023

«[...]Exploring, exhibiting, affective networks between us and between our works, to make an exhibition. There's the heterogeneity of the links that bring us together and shape us within a group, which is reflected in the diversity of the works exhibited, which sometimes cling to each other, call out to each other or ignore each other. And then there are the pieces that make links, that maintain a global dynamic, while creating network nodes. Some pieces work together, supporting each other and rejecting their autonomy to form constellations. Those that hover on the border between utilitarian, banal objects and works of art are gifted at this game. Sometimes pieces of furniture barely transformed by tenuous poetic gestures, they call out to be used by other works, but also by visitors to the exhibition. [...]»

Ondine Duché, extract from the exhibition text, 2023.

Carte postale d'invitation Casabella [Postcard invitation for *Casabella*], 2023.
Model build by Kelly Weiss, Agathe Berthou, Jules Maillot and Alexandre Caretti.





● Floraine Sintès, *Soutiens privés* [Private Supports], bombers jacket screen-printed to Alexandre Caretti's measurements, part of the *Private Support* series, 2022.

● Kelly Weiss, , , series of six oil and acrylic paintings on canvas, 2019-2023.

● Ondine Duché, *Une expérimentation méthodologique autour de la photographie de famille* [A methodological experiment based on family photography], booklet A4, 8 pages, 2023.

● ludovic hadjeras, *fin de journée* [end of the day], led bulbs, amber, rosin, algerian pine tar, virginia cedar essential oil, alpillles conifer resin (black pine, atlas cedar, provence cypress), 2023.



● Kelly Weiss & Alexandre Caretti, *Un Poulpe dans le garage* [an octopus in the garage], asteel, tin-welded hinges, lacquered finish, 2023.

● Jules Maillot, *The Banshee (burgundy red)*, nitrocellulose lacquer and varnish on medium, 2022.

and more exhibition views →



Étagère à café

with Alban Turquois

Permanent work at La Chaufferie,
HEAR contemporary art space,
Strasbourg, FR
2022

Étagère à café is the last gesture to a workplace that
Alexandre Caretti inhabited for two years.

Made with materials from the site and its exhibitions,
the shelf is intended to be used during the moments of
encounter inherent in the life of an art center.

A work that questions the habits of a place by giving form
to these moments of socialization.



Étagère à café, pine wood from an exhibited work, scraps of wood fallen from trees in the garden, glass towels stained with leftover coffee, porcelain cups by Alban Turquois, 2022.

Peach Boy

Sticky Flames

Group Show

Casino Display, Luxembourg

Curators : Nadina Faljic,

Claire Buchler & Mathieu Buchler

2021

For *Peach Boy*, Alexandre Caretti decided to reconstruct all the furniture in his bedroom, sleeping in it for a few months before bringing it all to the exhibition.

Questioning the relationship to affects when sweat marks are visible on the bedcover, these furnitures are crossed by a self-inquiry on anal penetration and the effect on one's belonging to masculinities.

Peach Boy, 2021. Exhibition view *Sticky Flames*, Casino Display, Luxembourg.





Peach Boy, 2021. Exhibition view *Sticky Flames*, Casino Display, Luxembourg.

Expositions (sélection)

2025

- *Skulpturen für Bankhallen*, exposition personnelle, project room, Basis e.v., Francfort (DE).
- *Un Repas sans champignon est comme un jour sans pluie*, exposition collective, commissariat par Sandrine Desmoulin, Maria Claudia Gamboa, Sarah Menu et Richard Neyroud, CRAC Alsace - Altkirch.

2024

- *A Sort of a Song*, exposition collective, CAP • Centre d'art, Saint-Fons (FR).

2023

- *Less Voyage*, exposition personnelle, commissariat par Emilie d'Ornano, KOMMET - Centre d'art contemporain, Lyon.
- *Casabella*, exposition collective, sur invitation du 19, Crac Montbéliard, à l'Ecole des Beaux-Arts de Belfort.

2022

- *Je ne reviens jamais sur mes pas*, exposition collective, commissariat par Julien Bécourt, la Chaufferie, Strasbourg

2021

- *Sticky Flames*, exposition collective curatée par Nadina Faljic et Mnemazine, Casino Display, Luxembourg
- *Not all houses are home : J'habite une pivoine*, exposition collective sur un commissariat de David Pons pour Gros Œuvre, la maison du gardien, Parc Jouvét, Valence
- *Discord*, exposition collective, la Chaufferie, Strasbourg

2020

- *Fiasco chéri*, exposition collective, commissariat par Anne Giffon-Selle, Le 19, Montbéliard
- *Du creux de la vague*, exposition collective, commissariat par Janssen Janssen, galerie Janssen, Strasbourg

2019

- *caméra silex patates germées*, exposition collective, Casino Luxembourg, Luxembourg
- *Crash Test #1*, exposition collective, galerie Janssen, Strasbourg
- *Pousse 2*, exposition collective avec Neil Beloufa, La Chaufferie, Strasbourg

Résidences

2025

- *Skulpturen für Bankhallen*, à Basis e.v., Francfort (DE), dans le cadre d'un dispositif du CEAAC - Centre Européen d'Action Artistiques et Culturelles, Strasbourg (FR).

2023-2024

- *I've Been Here Before*, résidence dans le cadre de la bourse Emergences Grand Est, CRAC Alsace, Altkirch.

2023

- *Plasticiens au lycée*, programme d'EAC proposé par le 19, Crac Montbéliard, avec le soutien de la Région Bourgogne Franche-Comté

Organisation et commissariat

2023

- *Casabella*, exposition collective, sur invitation du 19, Crac Montbéliard, à l'Ecole des Beaux-Arts de Belfort.

2021

- *Discord*, avec Jules Maillot, Kapitolina Tcvetkova et Kelly Weiss, à La Chaufferie, au Syndicat Potentiel et au Faubourg 12, Strasbourg

2020

- *Cryptococktail*, avec Marie Mercklé, invitée spéciale Anne-Sarah Huet, Syndicat Potentiel, Strasbourg.

2019

- *La vie est un long fleuve de sport d'équipe*, résidence organisée avec ludovic hadjeras, Lion-en-Sullias

Formation

2020

DNSEP, Haute école des arts du Rhin, groupe No Name, Strasbourg

2018

DNA, Haute école des arts du Rhin, groupe No Name, Strasbourg

Salariat

2022 - 2024

Chargé de communication et de production, CAP • Centre d'art de Saint-Fons, Lyon.

2020 - 2022

Assistant régisseur et médiateur, La Chaufferie, Espace d'art contemporain de la HEAR, Strasbourg.