

Roman Moriceau

1976, France – Lives in Paris

After completing his studies at the Beaux-Arts of Angers and a brief stay in London, Roman spent several years working in the fashion industry, with Martin Margiela in particular. This experience in fashion clarified the relationship he has always maintained with the world and objects, fine-tuning his ability to consider forms within a social, cultural and political context. Roman Moriceau's artistic practice questions the place of Man in his environment. Portraying the world with a tender irony, he entices us to see things in a new light. The concept of Time is also central to his work as a force of change and alteration. When choosing amongst various media he considers their nature, properties and symbolism. He plays with appearances, working on objects' materiality. Roman Moriceau helps us contemplate nature in its fragile and ephemeral condition, making it poetical and precious.

His recent exhibitions include: *Rose is a Rose is a Rose*, MACVAL, Paris (2023); *Horizons Olfactifs*, Fondation Espace Écureuil pour l'Art Contemporain, Toulouse (2023); *Sammeln*, Villa Schöningen, Potsdam (2022); *Le vent se lève*, MACVAL, Ivry (2020-2021); *La photographie à l'épreuve de l'abstraction*, FRAC Normandie Rouen (2021); *Recto/Verso*, Fondation Louis Vuitton, Paris (2018); *Fluo Noir*, Biennale de l'Image Possible 2018 Musée de la Boverie, Liège (2018).

Public collections: MACVAL, Musée d'art contemporain du Val-de-Marne (Fr); Grieffelkunst, Hambourg (Ge); Villa du Parc - centre d'art contemporain, Annemasse (Fr).

Roman Moriceau

/ Artworks



Peace and Love (Shamrock Green, Sky Blue, Pastel Brown, East India, ...)

2026

nail polish, papier-mâché
54.5 x 39 cm - 21 29/64 x 15 23/64 in.
unique



Peace and Love (Pink Limonade, Candy Paper, Azur, Rose Petal, ...)

2026

nail polish, papier-mâché

48.5 x 44.5 cm - 19 3/32 x 17 33/64 in.

unique



Peace and Love (Ink, Faded Denim, Antique Rose, Amber, ...)

2026

nail polish, papier-mâché
47 x 39.5 cm - 18 1/2 x 15 35/64 in.
unique



Peace and Love (Ashen, Green at Night, Autumn Decaf, Creamy Blush, ...)

2026

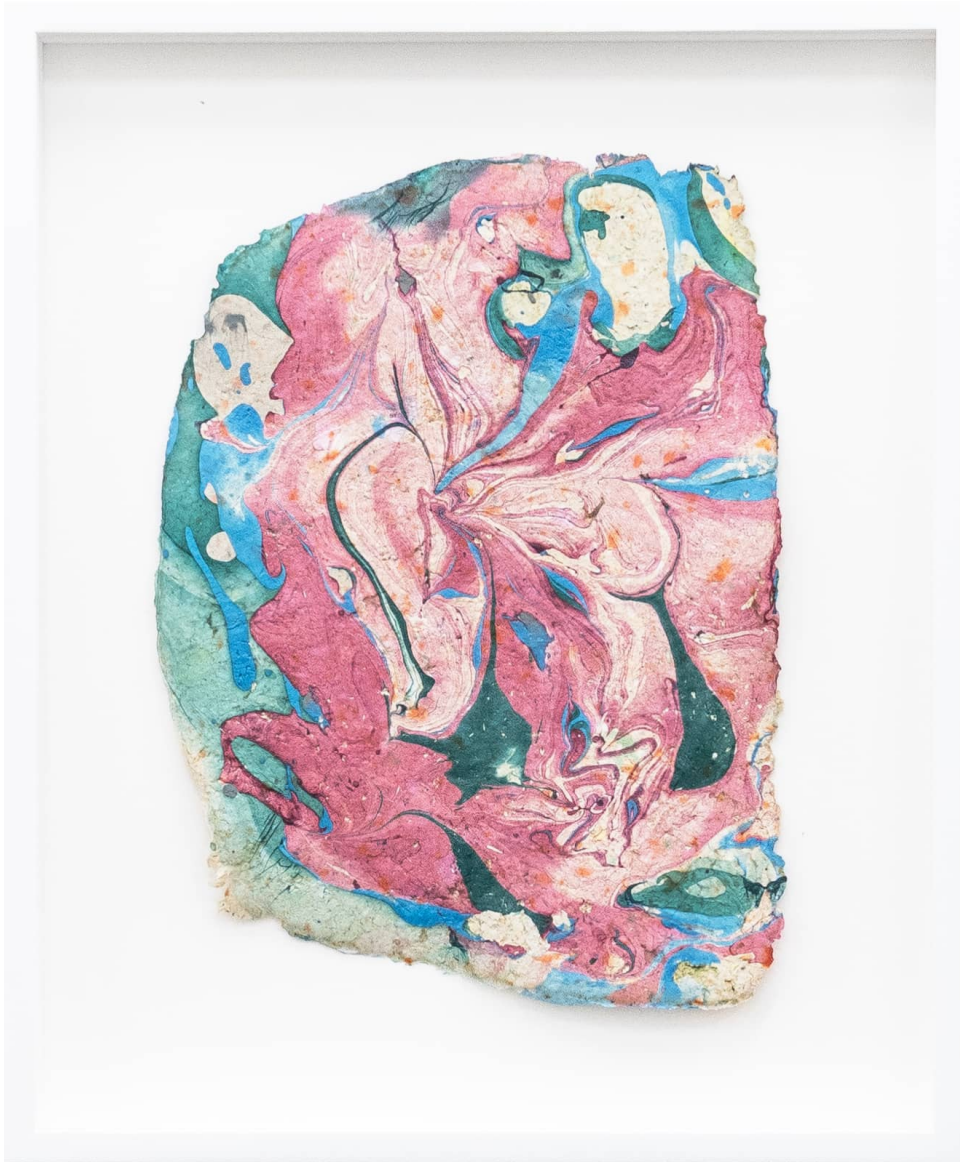
nail polish, papier-mâché
44.5 x 37.5 cm - 17 33/64 x 14 49/64 in.
unique



Peace and Love (Storm Blue, Caramel Soil, Faded Timber, Ivy, ...)

2026

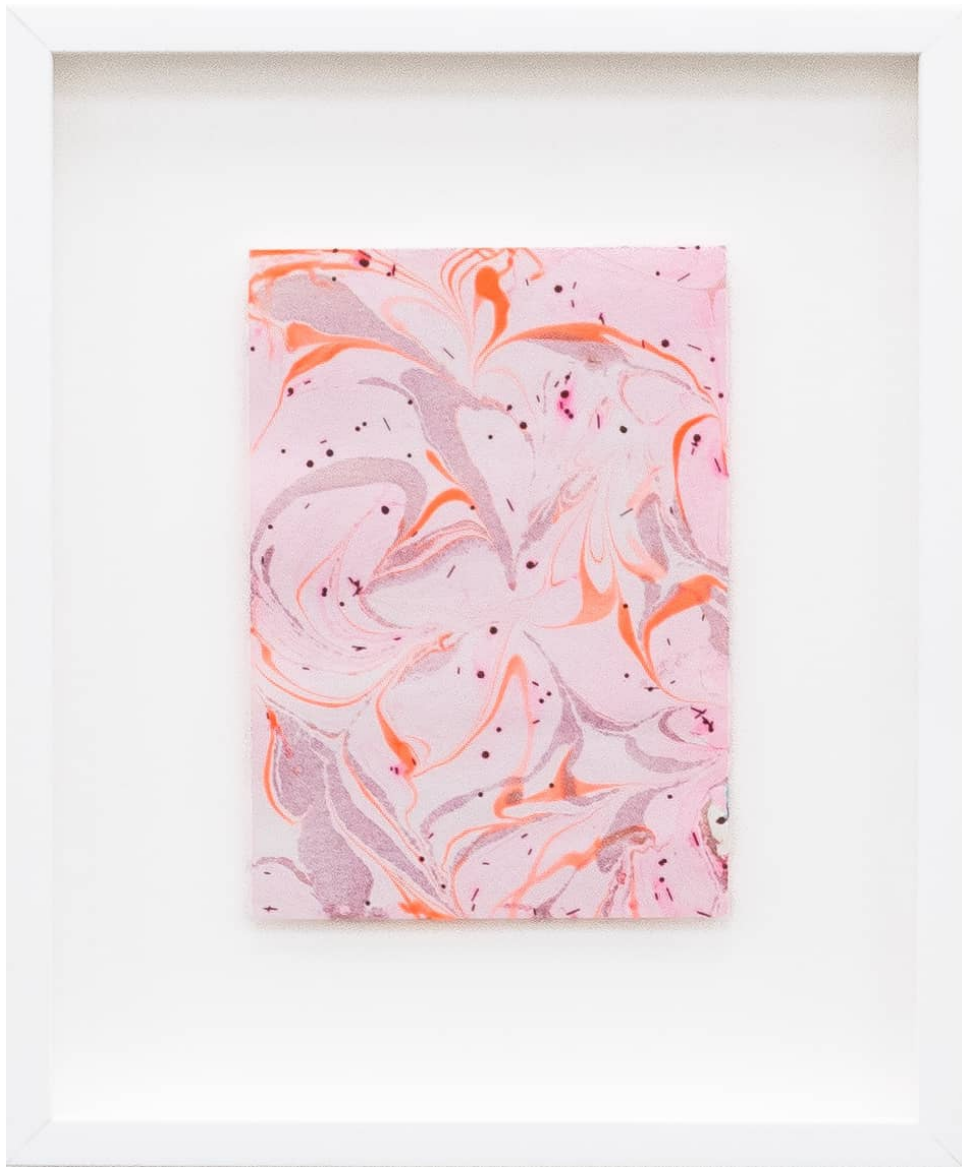
nail polish, papier-mâché
38.5 x 29.5 cm - 15 5/32 x 11 39/64 in.
unique



Peace and Love (Midnight Rose, Iridescent, Peaceful Blue, Spirulina, ...)

2026

nail polish, papier-mâché
34.5 x 28.5 cm - 13 37/64 x 11 7/32 in.
unique



Peace and Love #1

2026

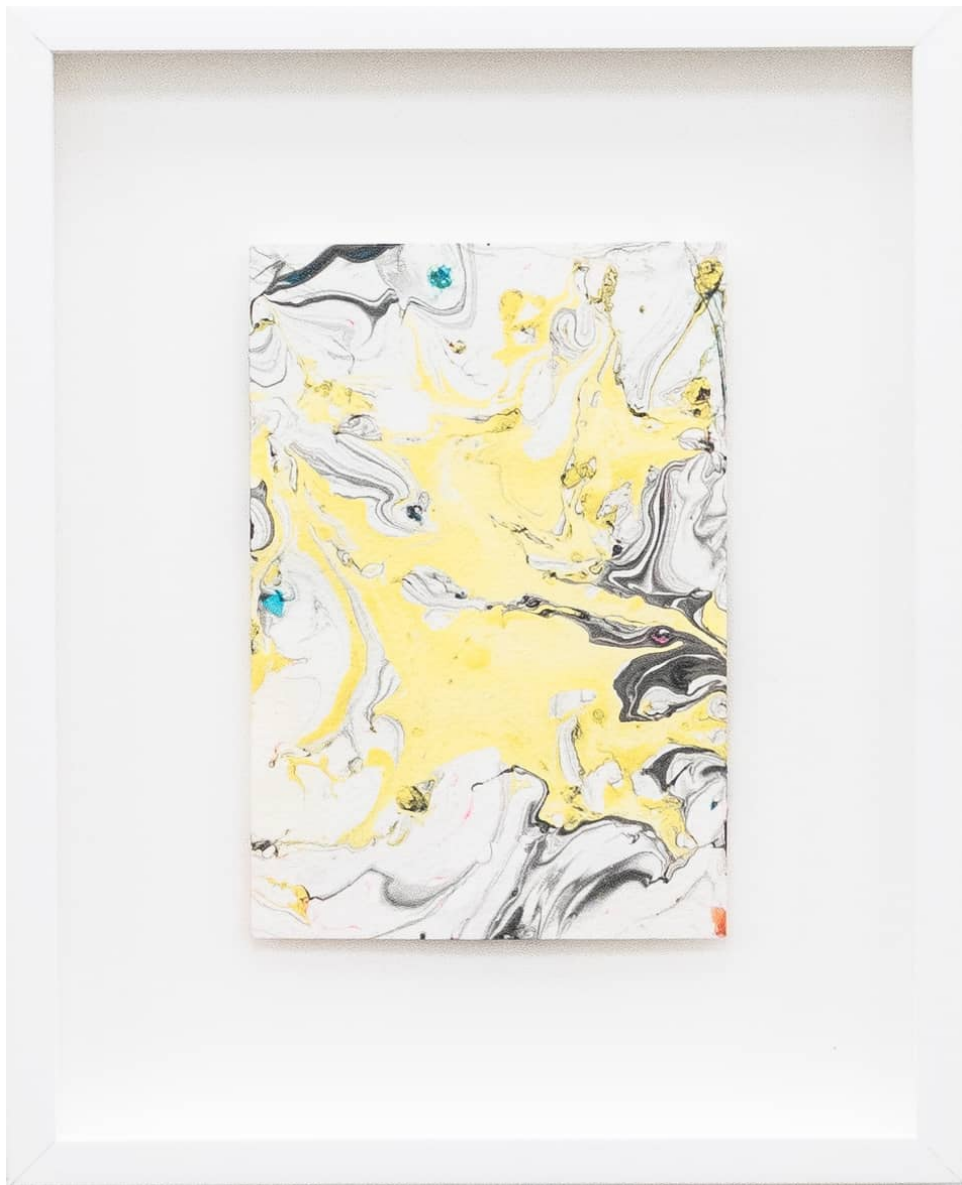
nail polish on paper
25.5 x 21 cm - 10 ³/₆₄ x 8 ¹⁷/₆₄ in.
unique



Peace and Love #2

2026

nail polish on paper
25.5 x 21 cm - 10 3/64 x 8 17/64 in.
unique



Peace and Love #3

2026

nail polish on paper
25.5 x 21 cm - 10 3/64 x 8 17/64 in.
unique



Peace and Love #4

2026

nail polish on paper
25.5 x 21 cm - 10 ³/₆₄ x 8 ¹⁷/₆₄ in.
unique



Peace and Love #5

2026

nail polish on paper
25.5 x 21 cm - 10 ³/₆₄ x 8 ¹⁷/₆₄ in.
unique



Metanoia (Nahualli Coati)

2026

smoke on paper
48.5 x 38.5 cm - 19 3/32 x 15 5/32 in.
unique



Metanoia (Een schaman ofte Duyvel-priester in't Tungoesen lant')

2026

smoke on paper
48.5 x 38.5 cm - 19 3/32 x 15 5/32 in.
unique



Metanoia (Psilocybe Semilanceata)

2026

smoke on paper

36.5 x 29.5 cm - 14 3/8 x 11 39/64 in.

unique



Corypha Taliera on Yellow T-Shirt

2022

copper, recycled silver salts, varnish on fabric

67 x 45 x 12 cm - 26 ³/₈ x 17 ²³/₃₂ x 4 ²³/₃₂ in.

unique



Bromus Bromoideus on Dots Pattern shirt

2022

copper, recycled silver salts, varnish on fabric

49 x 41 x 12 cm - 19 19/64 x 16 9/64 x 4 23/32 in.

unique



Polyommatus Agrodiaeteus Theresiae

2022

gilded copper, recycled silver salts, varnish on paper

21 x 29 cm - 8 17/64 x 11 27/64 in.

unique



Prasophyllum Morganii

2022

gilded copper, recycled silver salts, varnish on paper

35 x 25 cm - 13 25/32 x 9 27/32 in.

unique



Story of the Wind

2022

carpet

240 x 172 cm - 94 ³¹/₆₄ x 67 ²³/₃₂ in.

unique



Purple Marble Stone

2022

hemp concrete, natural pigments, lime
36 x 34 x 42 cm - 14 11/64 x 13 25/64 x 16 17/32 in.
unique



Silver (Tulips)

2021

silver salts recovered from used bins of silver photography on leaf of copper, varnish

61 x 45 cm - 24 x 17 3/4 in.

unique



Silver (Le Grand Sylvain)

2021

silver salts recovered from used bins of silver photography on leaf of copper, varnish

55.5 x 43 cm - 21 7/8 x 16 15/16 in.

unique



Silver (Roses)

2021

silver salts recovered from used bins of silver photography on leaf of copper, varnish

46 x 36.5 cm - 18 1/8 x 14 3/8 in.

unique



Silver (Flowers #1)

2021

silver salts recovered from used bins of silver photography on leaf of copper, varnish

60 x 42 cm - 23 5/8 x 16 9/16 in.

unique



Silver (Flowers #2)

2021

silver salts recovered from used bins of silver photography on leaf of copper, varnish

58 x 43 cm - 22 13/16 x 16 15/16 in.

unique



Fregilupus Varius

2021

smoke on paper

37.5 x 27 cm - 14 49/64 x 10 5/8 in.

unique



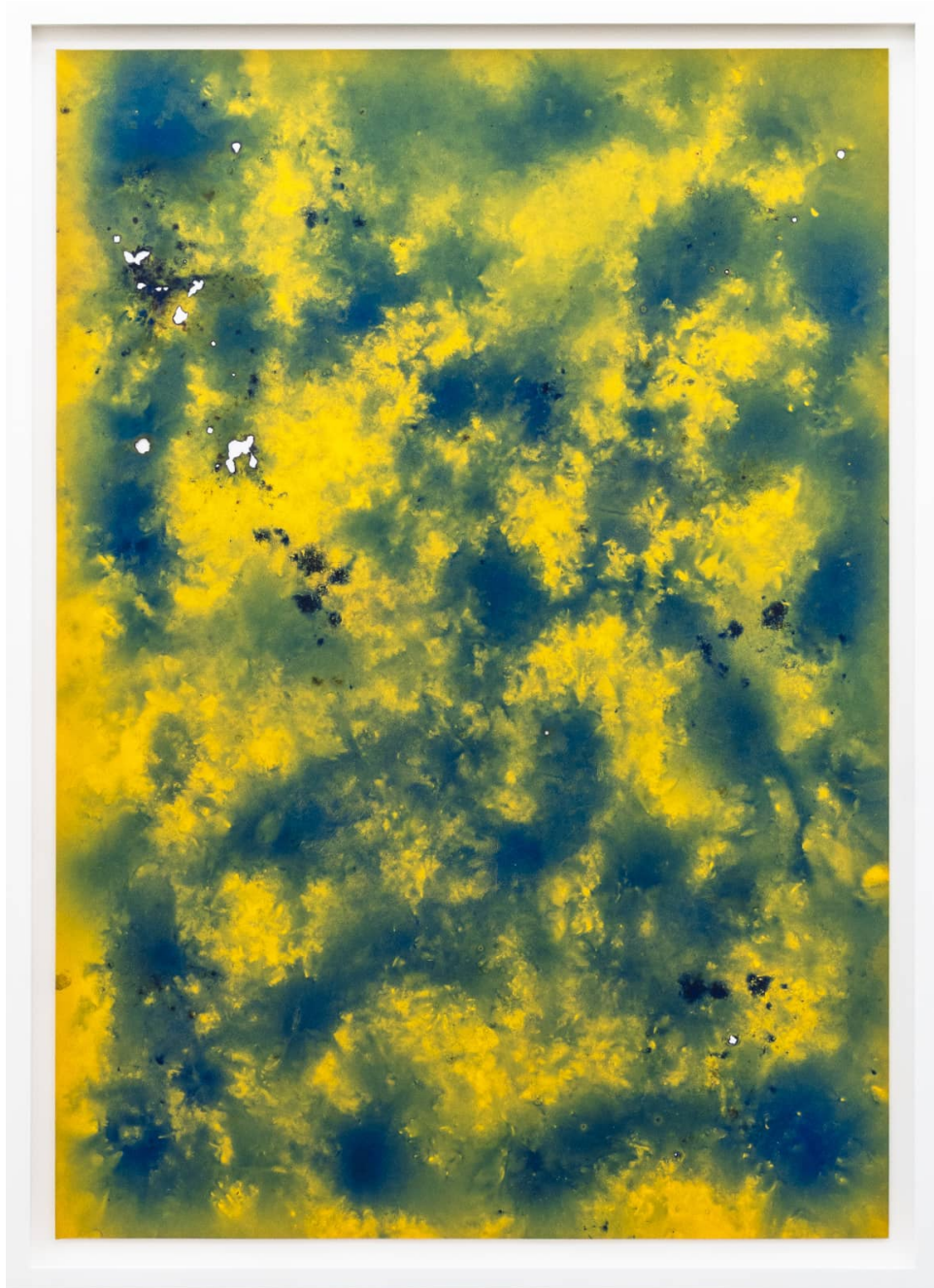
Akialoa Ellisiana

2021

smoke on paper

27 x 37.5 cm - 10 5/8 x 14 49/64 in.

unique



Mono no Aware (Yellow Blue)

2018

colored smoke on paper
108 x 78 cm - 42 33/64 x 30 45/64 in.
unique



Mono no Aware (Multicolour on Purple)

2018

colored smoke on paper
108 x 78 cm - 42 33/64 x 30 45/64 in.
unique



Mono no Aware (Orange / Yellow)

2018

colored smoke on paper
108 x 78 cm - 42 33/64 x 30 45/64 in.
unique



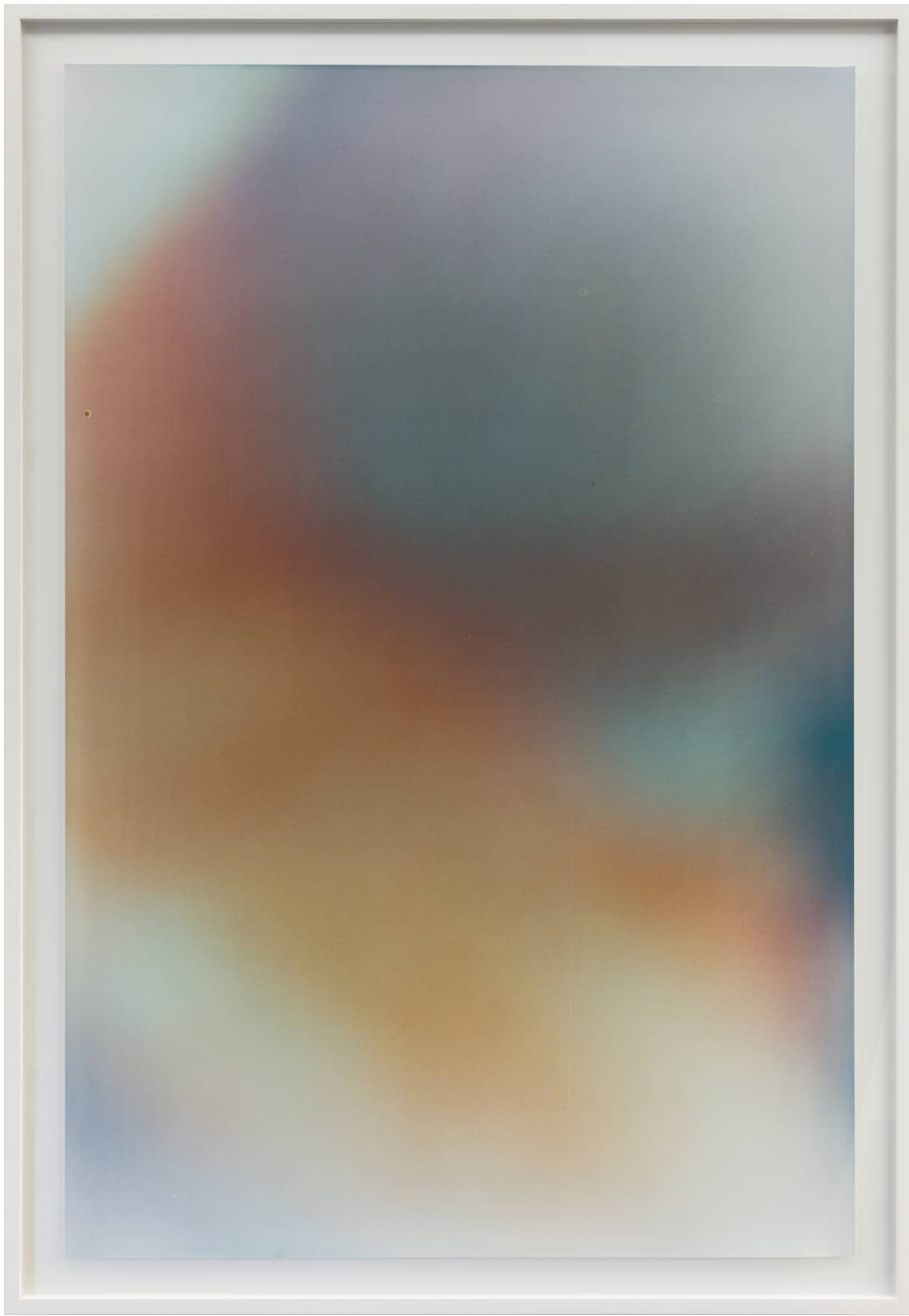
Ashes I

2017

silkscreen print made with ashes

134 x 100 cm - 52 3/4 x 39 3/8 in.

edition of 3



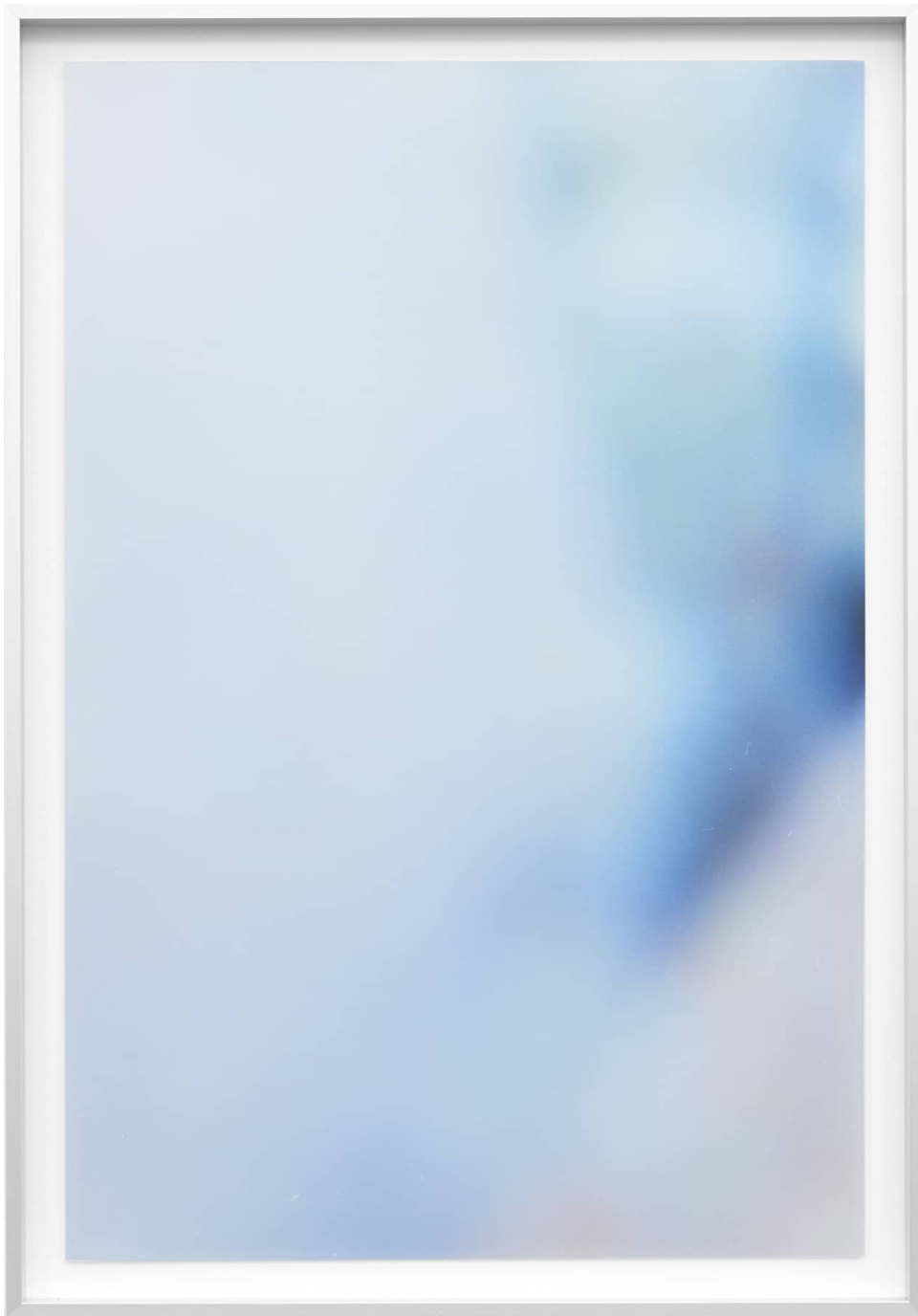
Untitled (Filtered)

2015

silver print

162 x 112 cm - 63 25/32 x 44 3/32 in.

unique



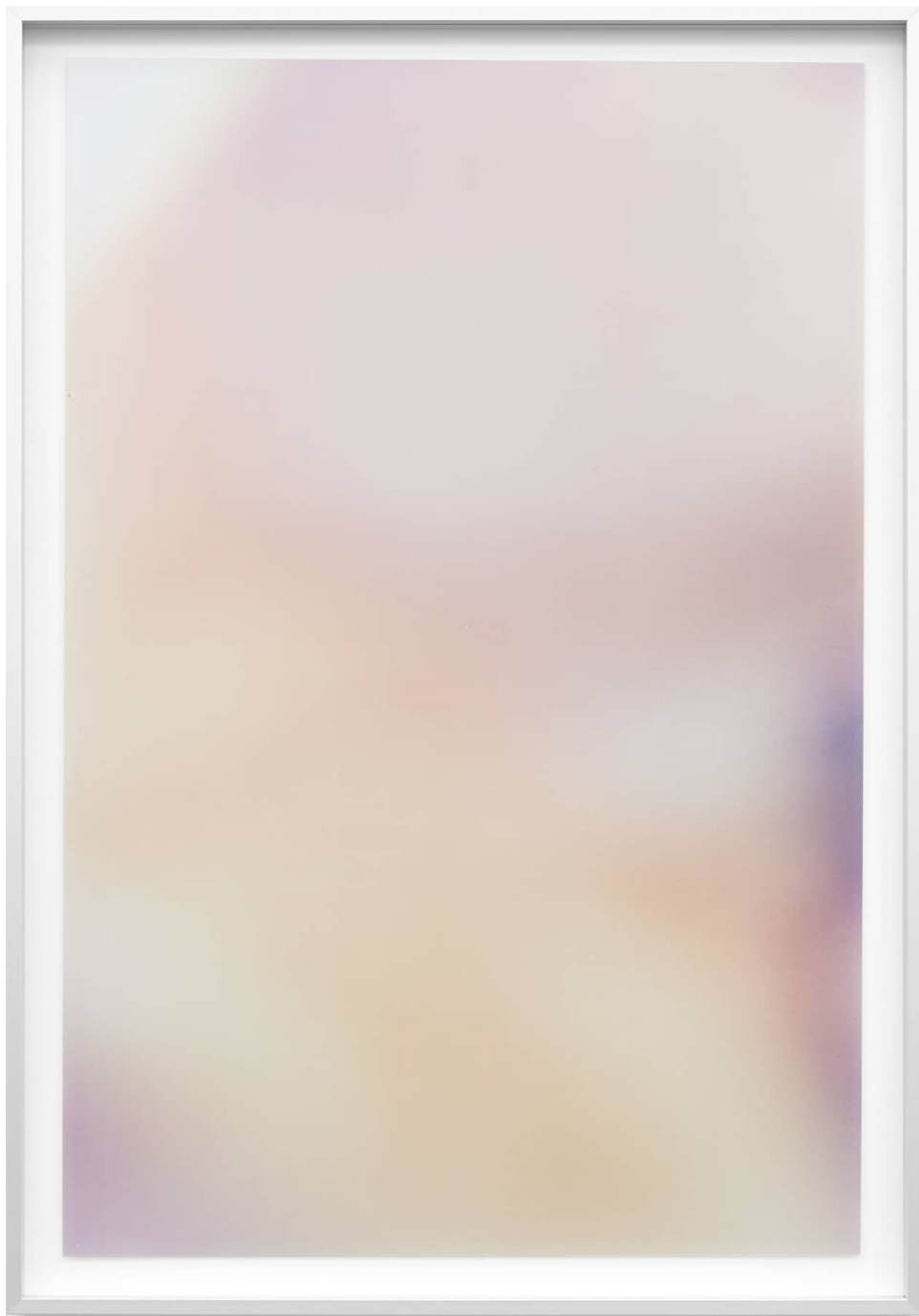
Untitled (Filtered #1)

2015

silver print

62.5 x 43.5 cm - 24 5/8 x 17 1/8 in.

unique



Untitled (Filtered #2)

2015

silver print

62.5 x 43.5 cm - 24 5/8 x 17 1/8 in.

unique



Latania Loddigesii

2012

silkscreen print made with car oil

150 x 100 cm - 59 1/16 x 39 3/8 in.

edition of 3



Hyophorbe Lagenicaulis

2012

silkscreen print made with car oil

64 x 46 cm - 25 13/64 x 18 7/64 in.

edition of 10

Roman Moriceau

/ Exhibitions

Silver

24 January > 21 February 2026

Roman Moriceau travaille depuis une dizaine d'années sur les relations qu'entretiennent les humains et leur environnement ainsi que sur la représentation de la nature en expérimentant les possibilités matérielles de la photographie. La série d'œuvres "Silver" poursuit cette recherche grâce à un nouveau procédé technique spécialement mis au point par l'artiste.

Ces œuvres fantomatiques de Roman Moriceau donnent à voir des détails floraux de natures mortes ou de photographies trafiquées de l'artiste. Sujets récurrents du travail de Moriceau, les fleurs sont surreprésentées dans notre culture visuelle – comme symboles, motifs, projections de notre finitude – mais nous sommes par ailleurs incapables de les reconnaître, de les nommer, de les identifier comme individus.

Roman Moriceau s'est emparé des sels de photographies argentiques dissous dans les liquides usés des bains de développement, en les faisant adhérer par un procédé chimique à des feuilles de cuivre. Celles-ci jouent le rôle de révélateur et dévoilent ses images composées, comme émergeant d'« autres mémoires », images créées à partir des fantômes d'autres images. La technique d'impression qu'il a adoptée, servant toujours le propos de ses œuvres, peut rappeler l'esthétique des anciens procédés photographiques tels que le daguerréotype. Se déroband à notre regard, ces images de végétaux jouent avec une certaine ironie sur leur invisibilisation quotidienne.

Ses premières amours pour la photographie argentique soulignent parfaitement la composition et l'ordonnancement de notre manière de voir dans la construction d'une image. Nous sommes alors face à des images hybrides et ancrées dans un contexte politique et culturel particulier. Roman Moriceau dissèque le procédé photographique pour révéler la construction artificielle de ces images ainsi que les schémas intégrés selon lesquels nous les regardons.

En disposant dans l'espace d'exposition des bouquets de ces plantes, en les nommant et les reconnaissant comme individus et non comme symboles ou objets ornementaux, Roman Moriceau poursuit le geste politique initié par la série *Silver*. Ces végétaux ont été sciemment invisibilisés et objectifiés. Leurs propriétés curatives sont souvent tombées dans l'oubli et leur culture interdite sous l'influence de lobby pharmaceutiques réservant ces pouvoirs à une industrie globalisée et spéculative. Roman Moriceau nous invite à réincarner notre regard dans un corps sensible, situé historiquement et culturellement et à prendre la mesure du changement de focale auquel nous invitent ses images hybrides.



Silver

24 January > 21 February 2026

Story of the Wind

8 September > 8 October 2022

At the time of the planetary overshoot, marking the incapacity of the Earth's biotope to renew itself for a year, how to live in today's world?

Roman Moriceau, in the continuation of his artistic research, tries to face it through wonder. Through the two dichotomous spaces of the gallery, he takes us to seize the living in a holistic approach of the space where the content and the form are one. In an almost infinite cycle, he gives life to forgotten or rejected materials and composes works that embody a story. A haptic proposition is initiated in the Whitecube, with a set of pieces related to the body. Hanging lasciviously allowing a glimpse of the seam of the junction of a limb, the garment, this interface between our intimacy and society takes place like a banner. The artist transforms it into a painting leaving traces of an extinct fauna and flora. On the floor, the fluffy carpet stitched with different wools gleaned here and there from pieces unfinished by their creator, tells another story, that of collective memory. Around, several polymorphous sculptures-movements come to embrace the space, composed of this ancestral plant, the hemp used for its intrinsic qualities, the carnal surface is felt. This sensation of the living is also well present in the Blackcube; on the background of a sound installation diffusing the soul of the birds of the jungle, the presence of surviving species emanates from these spectral images. Like relics, their souls are revealed. This impression is achieved through the technical process of revelation with the use of silver salts waste taken from old baths. The artist confuses our perception to the end to bring us to feel the sacred beauty resulting from the force of nature.

Maëlle Delaplanche



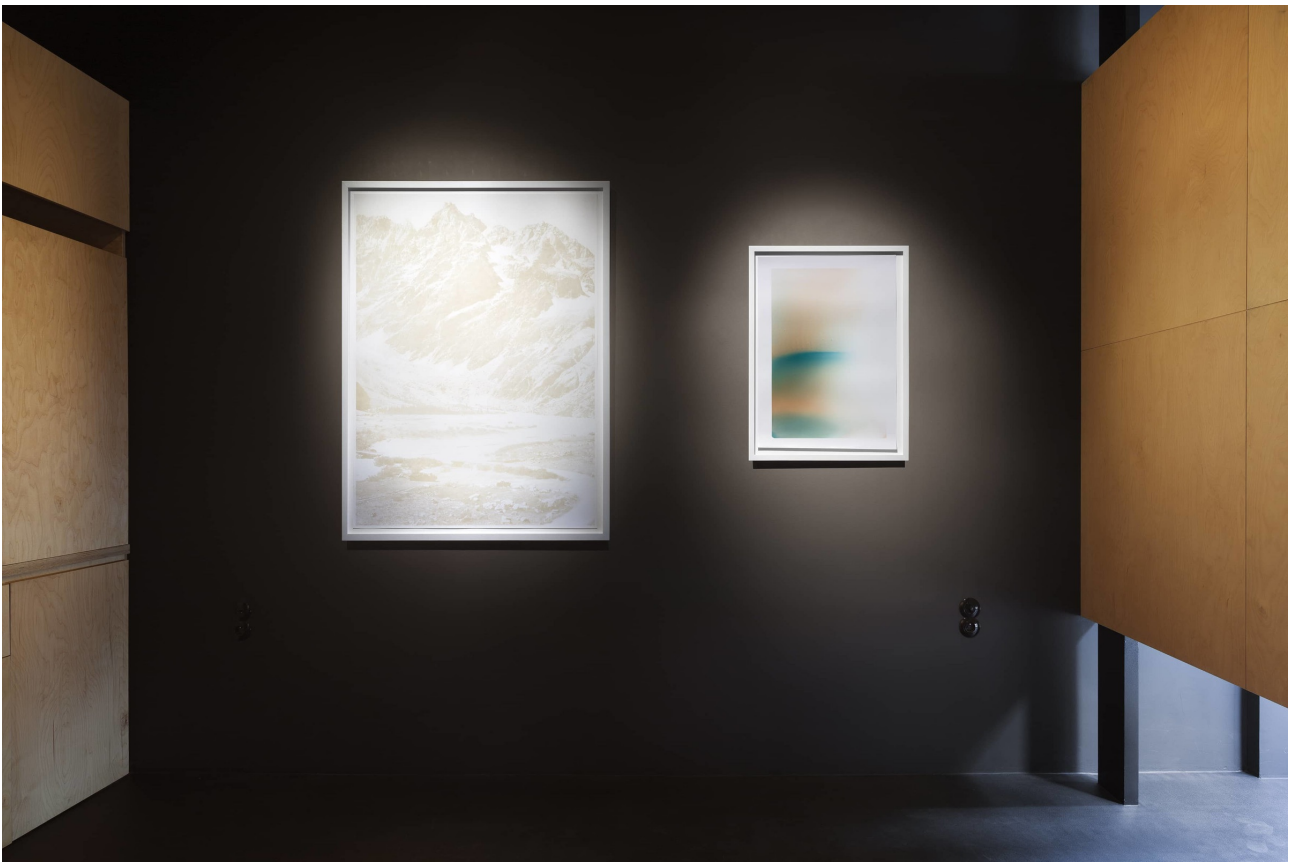
Story of the Wind
8 September > 8 October 2022

Mono no Aware

2 June > 16 September 2017

« Mono no aware » is a Japanese aesthetic and spiritual concept first coined by Motoori Norinaga in his study of the *Genji monogatari* (the tale of Genji) in the 18th century. Literally meaning *things* (mono) and *pathos* (aware), it encapsulates the nostalgia or sadness stemming from the awareness of the evanescent and impermanent nature of things, which is transcended into an aesthetic appreciation. The feeling of sadness or nostalgia is filled with a gentle and quiet revelling in the fact we had a chance to experience the beauty of things even if briefly. « Mono no aware » recognises that ephemerality is part of beauty, that beauty depends on this fleetingness. It is the bittersweet understanding and acceptance of the transitory nature of life that shows its beauty. The most symbolic image of « mono no aware » is the cherry blossom *shakura*, whose delicate blossoming captivates our attention for 10 days during the first bloom of Spring from the first bud to the fall of the last petal. The climax of the *shakura* season is reached when as an ultimate beauty gesture the petals fill the sky like pink rain before the flowers slowly wither. Death gives life its radiance and the appreciation of its beauty is heightened by our awareness of its transiency.

For his second solo show at the gallery Roman Moriceau explores the cycle of life. He is looking to capture its movement and the traces it leaves behind. By particularly focusing on the concept of « mono no aware » in Japanese culture, Roman Moriceau also questions the idea of loss as a way to transcend the loss he recently suffered.



Mono no Aware

2 June > 16 September 2017

Tristes Trópicos

25 September > 31 October 2015





Tristes Trópicos

25 September > 31 October 2015

Roman Moriceau

/ News

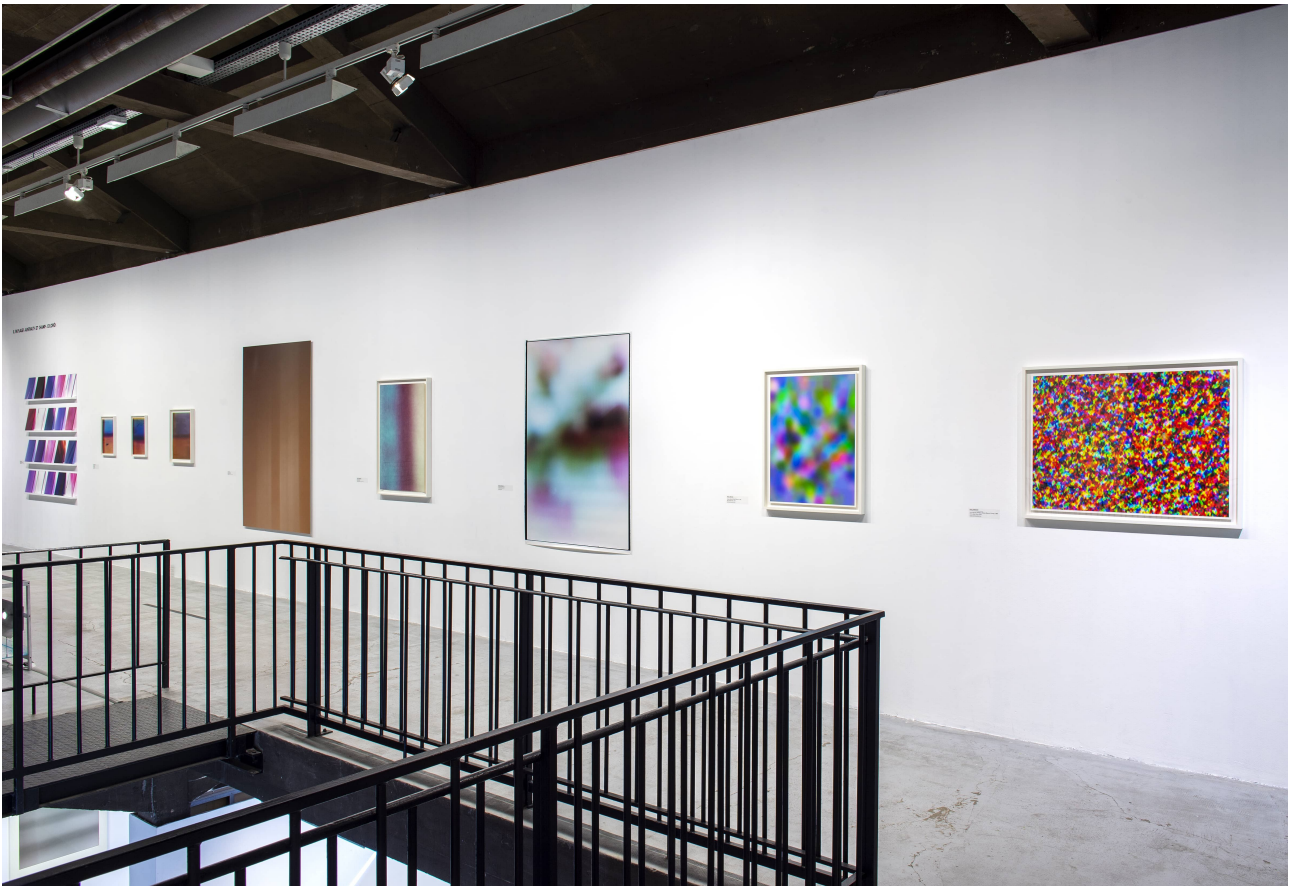


Par la Fumée
2024

POUSH
Aubervilliers



Le vent se lève
2020



Frac Normandie
Rouen



La Boverie
Liège



Smog
2015

Kunsthau
Jetesberg



Roman Moriceau

Born in 1976 in France

Lives and works in Paris

Education

DNSEP 2003 – École des Beaux-Arts d'Angers

Solo Exhibitions

2026

Silver – Archiraar Gallery, Brussels

2024

Silver and Gold – Galerie Derouillon, Paris

2022

Story of the Wind – Archiraar Gallery, Brussels

2021

Image of Other Memories – Galerie Derouillon, Paris

2019

Project 4 – Galerie Derouillon – Hôtel Cromot du Bourg, Paris

« *Our exquisite replica of « eternity* » – Âme nue, Hambourg

2018

« *Our exquisite replica of eternity* » – Galerie Derouillon, Paris

Studies – In4art, Amsterdam

2017

Mono no Aware – Archiraar Gallery, Brussels

Traumneustartversuch – Âme nue, Hamburg

2016

In Heaven Everything is Fine – Galerie Derouillon, Paris

Tristes Trópicos – Archiraar Gallery, Brussels

2015

Smog – Kunsthaus, Jesteburg

2014

Dust – Galerie Derouillon, Paris

2013

Corrélation (with R. Zarka, V. Mauger) – Musée des Beaux-Arts, Angers

2003

Roman Moriceau – Maison Martin Margiela, Tokyo

Group Exhibitions

2025

Le Genre Idéal – cur. by Nicolas Surlapierre – MACVAL, Vitry

2024

From Nature – Whitewall Projects, Paris

Par la Fumée – Poush, Aubervilliers

L'intelligence des Fleurs – Maison des Arts, Antony

Précieux – Biennale Enghien, Parc d'Enghien

2023

Horizons olfactifs – Fondation Espace Écureuil, Toulouse

Rose is a Rose is a Rose – MACVAL, Vitry s/ Seine

2022

Rose is a Rose is a Rose – MACVAL, Vitry s/ Seine

Sammeln – Villa Shöningen, Potsdam

2021

Odore – Galerie Pauline Pavec, Paris

2020

Le vent se lève – MACVAL, Vitry s/ Seine

« *La photographie à l'épreuve de l'abstraction* » – Frac Normandie Rouen

3 Collectionneurs (R. Patt Collection) – Été 78, Brussels

Mein Vater, meine Nachbarn, meine Freunde und deren Freunde – Haubrok Foundation, Berlin

2018

Stapled – Âme Nue, Hamburg

Residence Idéale – cur. by C. Boisaubert – Archiraar Gallery, Brussels

Recto/Verso – Fondation Louis Vuitton, Paris

Je me demande pourquoi plus de fleurs n'ont pas d'épines – V2Vingt, Brussels

Fluo Noir – BIP 2018 – Musée de la Boverie, Liège

Good Bye Blue Sky – Âme nue, Hamburg

2017

Castello di Lajone – Castello di Lajone, Alexandrie

Agir dans un Lieu – Galerie Marcel Duchamp, Yvetot

2016

Private Choice – Hors-les-Murs FIAC – Paris

Mirage – La Chapelle, Pithiviers

Né un 2 Juillet – Galerie Derouillon, Paris

Session #1 – Galerie Backslash, Paris

Le Geste de l'Admoniteur – Cur. by S. Tiberghien – Archiraar Gallery, Brussels

2015

Born a 2 of July – Galerie Derouillon, Paris

Roman Moriceau / Vladimir Houdek – Galerie Kai Erdmann, Hamburg

Eidolon – Galerie Xenon, Bordeaux

Forms Follows Information – cur. by Studio GGSV – Biennale Internationale Design, Saint-Étienne
2013

Team Titanic – Berlin

Salon de Montrouge

2012

Courtes Joies – cur. by J.-B. Bouvet – Jean-baptiste Bouvet Studio, Berlin

2011

Le Royaume et l'Exil – L'Urbanité des Médiums – cur. by C. Le Gac – Backslash Gallery, Paris

2010

Thriller – cur. by X. Mazzarol & E. Stephany – Berlin

Forgotten Bar – cur. by G. Alimoussa – Galerie IM Regierungsviertel, Berlin

2009

VVF – cur. by baron mycroft + le commissariat + nofoundproject + Red Shoes Bureau Mycroft
Gallery – Paris

Exposition Cent – cur. by R. Kolle, C. Keogh, P. Segond – Defrost Gallery, Paris

2008

Show Off – Arty Dandy, Paris

Persuade, Bilbao / Rossana Orlandi, Milano

Rossana Orlandi – Milano

2007

Jewel Thieves – cur. by B. Sirieix – Mycroft Gallery, Paris

We've got secrets too... Personne/Personnalité – M2N Gallery, Paris

Art Fairs

2026

Drawing Now – Le Carreau du Temple, Paris

2024

Paris Photo – Grand Palais, Paris

Artissima – Torino

2023

Drawing Now – Le Carreau du Temple, Paris

Paréidolie – Le Château de Servières, Marseille

2022

Drawing Now – Le Carreau du Temple, Paris

Unseen – Westergas, Amsterdam

2021

Art on Paper – Bozar, Brussels

Luxembourg Art Week – Luxembourg

2019

Paris Photo – Grand Palais, Paris

Art Rotterdam – Van Nelle Fabriek

Galeristes – Le Carreau du Temple, Paris

2018

Galeristes – Le Carreau du Temple, Paris

2017

Approche – Le Molière, Paris

Poppositions (Don't Agonize, Organize !) – ING Art Center, Brussels

Art Paris Art Fair – Grand Palais, Paris

Galeristes – Le Carreau du Temple, Paris

2016

Art Paris Art Fair – Grand Palais, Paris

Galeristes – Le Carreau du Temple, Paris

YIA Art Fair #7 – Le Carreau du Temple, Paris

YIA Art Fair #6 – Le Louise 186, Brussels

2015

Art Paris Art Fair – Grand Palais, Paris

YIA Art Fair #5 – Le Carreau du Temple, Paris

2014

Art Paris Art Fair – Grand Palais, Paris

Public collections

2021

Grieffelkunst, Hambourg

2021

MACVAL, Musée d'art contemporain du Val-de-Marne

2019

MACVAL, Musée d'art contemporain du Val-de-Marne

2013

Villa du Parc – Centre d'art contemporain, Annemasse

Catalogs

2020

Le vent se lève – Editions du MACVAL

La photo à l'épreuve de l'abstraction – Editions Frac Normandie Rouen, Hatje Cantz

Le cahier du Musée – Editions du MACVAL

L'art du leurre, Revue Billebaude n 16 – Glénat et Fondation François Sommer

2018

Fluo Noir / La Biennale de l'Image Possible – Les éditions du Caïd

2013

Roman Moriceau – Editions Musée des Beaux-Arts d'Angers

Press

2013

Carte blanche à Roman Moriceau – Patricia Maincent – Standart Magazine

Corrélation d'artistes aux formes orphelines – Alexandra Fau – Archistorm

Revue 02 – Patrice Joly

2012

L'Humanité – Maurice Ulrich

2011

Roman Moriceau, Adam Waymouth – 20 Hoxton square projects

L'urbanité des médiums – Christophe Le Gac – contrat du dessinateur OSI

2010

LC2 – Marie Farman – GQ n°23

2009

Hommage – Biba

2008

Logo nella nebbia, erica Baldi – La Repubblica delle Donne n°581

Commode Louis Confo av Roman Moriceau – Annica Kvint – Dagens

Roman Moriceau Icons – Jérôme Lefèvre – Beautyflow Magazine n°2

3 questions à Roman Moriceau – Olivier Nicklaus – Les Inrockuptibles n°622