

Portfolio

VÉRONIQUE DURAZZO | DIDIER DUCROCQ

Duo of visual artists

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Our works exist at the intersection of multiple disciplines, ranging from monumental site-specific installations to video, encompassing sound creation and kinetic sculpture.

The story of our collaboration began in 2015, driven by a shared desire to rejuvenate our respective artistic practices. This collaboration has evolved over time to become enduring.

Attuned to contemporary social and political issues, our creative process is grounded in reality, drawing inspiration from situations, moments in life, environments, material and technical conditions, exchanges, and events. Our work reflects a constantly evolving ecosystem, capturing the fluidity of the world around us.

While the themes of places, memories, and time recurrently emerge in our creations, there is also a consideration of the chaos of the world. If chaos is frightening, it also gives life to creation by subduing it, like the encounter of the extraordinary and the ordinary within and outside of us, alternately.

To convey this sensitivity to the world through artistic form, traditional and manufactured materials often combine with robotics, electronics, and digital elements that go beyond mere tools. All induced changes are present—metamorphosis of video images, sounds, light, dematerialization of supports, virtuality, transversality: an infinitely malleable substance.

Véronique Durazzo ; materiality, improvisation, gesture, language, assembly, recovery, connection.

Didier Ducrocq ; immateriality, improvisation, sound space, kinetics, composition, technologies.

VÉRONIQUE DURAZZO TORDJEMAN | DIDIER DUCROCQ

PORTFOLIO

2015 / 2024

LA MUE

(THE SHEDDING)

2022/2024

Monumental sculpture. Materials : 8000 scales in mirror dibond, welded mesh, exhibition ax, rivets. (dimensions: 12m x 0.80m (472.44 inches x 31.50 inches))

Exhibitions

Assiette Champenoise - Park of the gourmet restaurant L'Assiette Champenoise - 3 Michelin stars - From April 2023, to February 2024

Champagne Jacquart - Hotel de Brimont From October 15, 2022, to April 10, 2023

Contemporary Art Festival VIGN'ART - Museum of Champagne Wine and Regional Archaeology of Epernay - May 15 to September 15, 2022

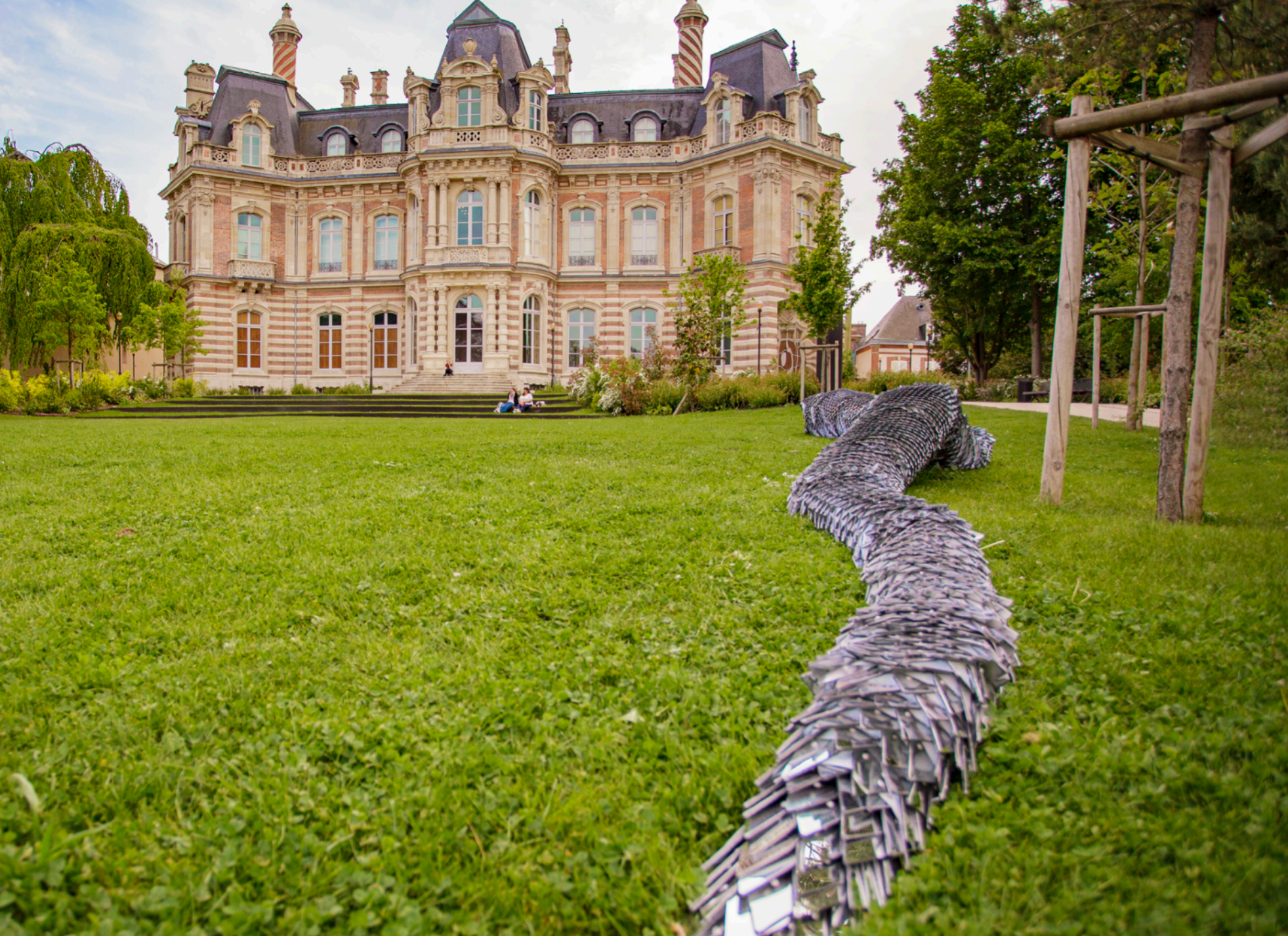
The Museum of Champagne Wine and Regional Archaeology in Epernay reminds us of the extraordinary archaeological richness of the Grand Est region, from which the young Champagne house Jacquart in Reims originates. Numerous corals, sea urchins, sponges, crustaceans, giant gastropods, algae, and vertebrates coexist with an abundant microfauna. The great myths and foundational legends of all civilizations find their sources in this fantastic bestiary.

Among all these animals, there is one that appeared approximately one hundred and fifty million years ago, and owes its success to its remarkable adaptive abilities: the serpent. Universal and symbolic, simultaneously the creator of the world and a monster, it embodies remedies, healing, elixir of life, fertility, the emblem of caregivers entwined around the caduceus, the tree of life, the axis of the world. The serpent sheds its skin. It symbolizes transformation, the rebirth of nature, a new beginning.

By creating a "scale" envelope, a remnant of the molt of an imaginary hybrid creature, we attempt to represent a testimony of our evolution, a trace of mutations through time that also offers the perspective of a better world, of renewal. The mirror is a recurring element in the artistic practice of our duo. It multiplies forms and natural environments to accentuate atmospheres. Here, it becomes a full-fledged artistic material, and through fragmentation, it serves as both support and surface.

Covered with mirrors, this piece reflects the natural movement of trees and clouds to integrate itself into its natural setting.





Installation proposal in response to the call for projects "3rd edition Trail 'Man - Nature' in Mailly-Champagne, Marne, on a path of 'La Montagne de Reims.' Project selected in April 2021. 40 mirrors (salvaged) on dibond - approx. dimensions: 10m x 2m

The first mirrors were calm water surfaces. The mirror-object reveals everything, a subtle play of frames capturing a portion of reality. In contemporary art, it also invokes the vertigo of the senses, resembling a disrupted world undergoing accelerated change.

In this installation proposal, the mirrors on dibond are salvaged from their original purpose of covering the facade of a new urban construction. In cities, mirrors multiply to make towering structures disappear, capturing the sky's light, desperately trying to recreate a semblance of nature.

Here, at this location called La Beurge, this mirror installation, with its distorting nature and multiplication on irregular surfaces that fragment the landscape, signifies our ambivalence between the desire for development and the desire for nature.

For the walker seeking solace in nature, it can be a shock, a source of reflection, contemplation, a derealization of the world. A breakthrough in the preserved landscape.



DERNIER VOYAGE 2021

(Last journey)



Installation composed of a used maritime shipping container. These containers circulate around the world on massive container ships within a vast global carousel. At the end of their life, these containers are destined for destruction or resold without navigability certificates and are referred to by professionals as "end-of-life maritime shipping containers."

This critique of globalization, of our consumer-driven society, serves as a reminder of the urgency for climate action in the face of the fragile planetary balance. This final journey, which also evokes our finitude, aligns itself with a lineage, that of contemporary vanities.

This monumental installation offers many other interpretations. It is this abundance of meaning that has guided us, and that we wish to share with different audiences.

Project conceived at the end of 2019 and proposed in 2020 for an art festival in the vineyards.

(Towards the sky)



Installation on the Marne River - 50 salvaged mirrors on a floating structure made of pallet wood.

Because the mirror is a recurring element in our installations, this small beach along the Marne hosts clusters of floating mirrors. This time, it's an inclusion in the landscape that the location has prompted. This spatial work, through fragmentation, introduces a pause in the incessant movement of ripples on the water's surface.

A play of frames, surfaces, depths? A mise en abyme? An inclusion game? A capture of time?

Project selected for the Vign'art 2020 festival (Bisseuil, Marne). Festival canceled due to the health crisis.

DANS LE MONDE IL Y TOUJOURS DE LA FUMÉE QUELQUE PART

2020

Video UHD - Variable dimensions - Duration : 6'40

The video piece "Dans le Monde, il y a Toujours de la Fumée Quelque Part" (« In the world, there is always smoke somewhere. ») invites the viewer to immerse themselves in a world where slowness becomes the silent protagonist of a dystopian, unsettling reality. This piece confronts us with a reflection on the human condition.

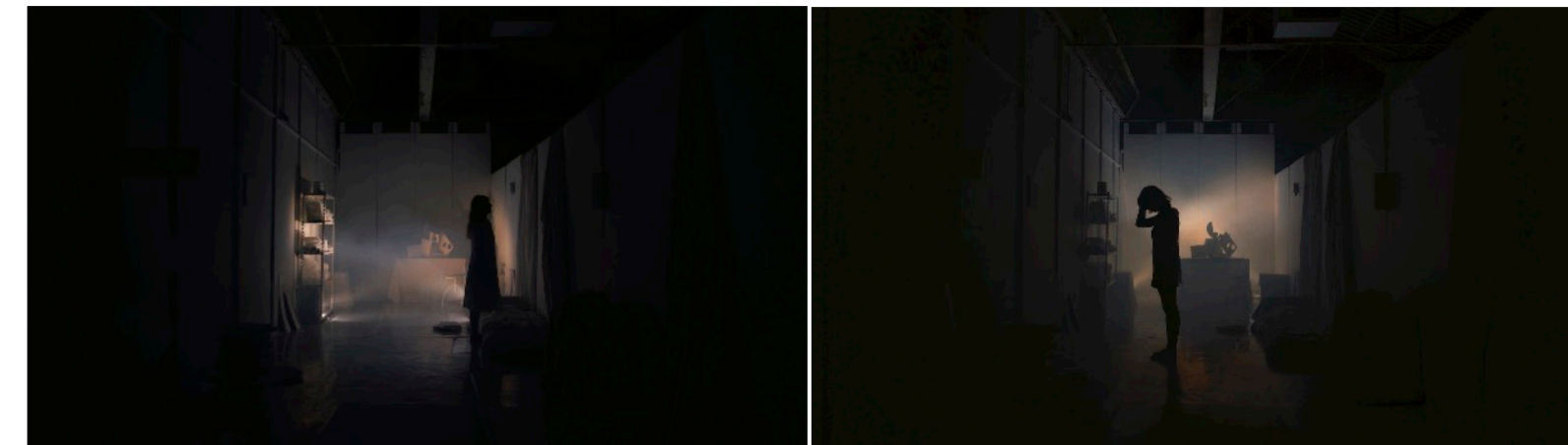
From the first moments of this video, the mirrored movements of two women seem trapped in a time that repeats endlessly. This slowness suggests confinement, oppression.

The figure of the double is a central element of this work. The characters appear to double, replicate, as if their identity were constantly being questioned. This doubling suggests a loss of individuality, a dilution of being in a standardized world.

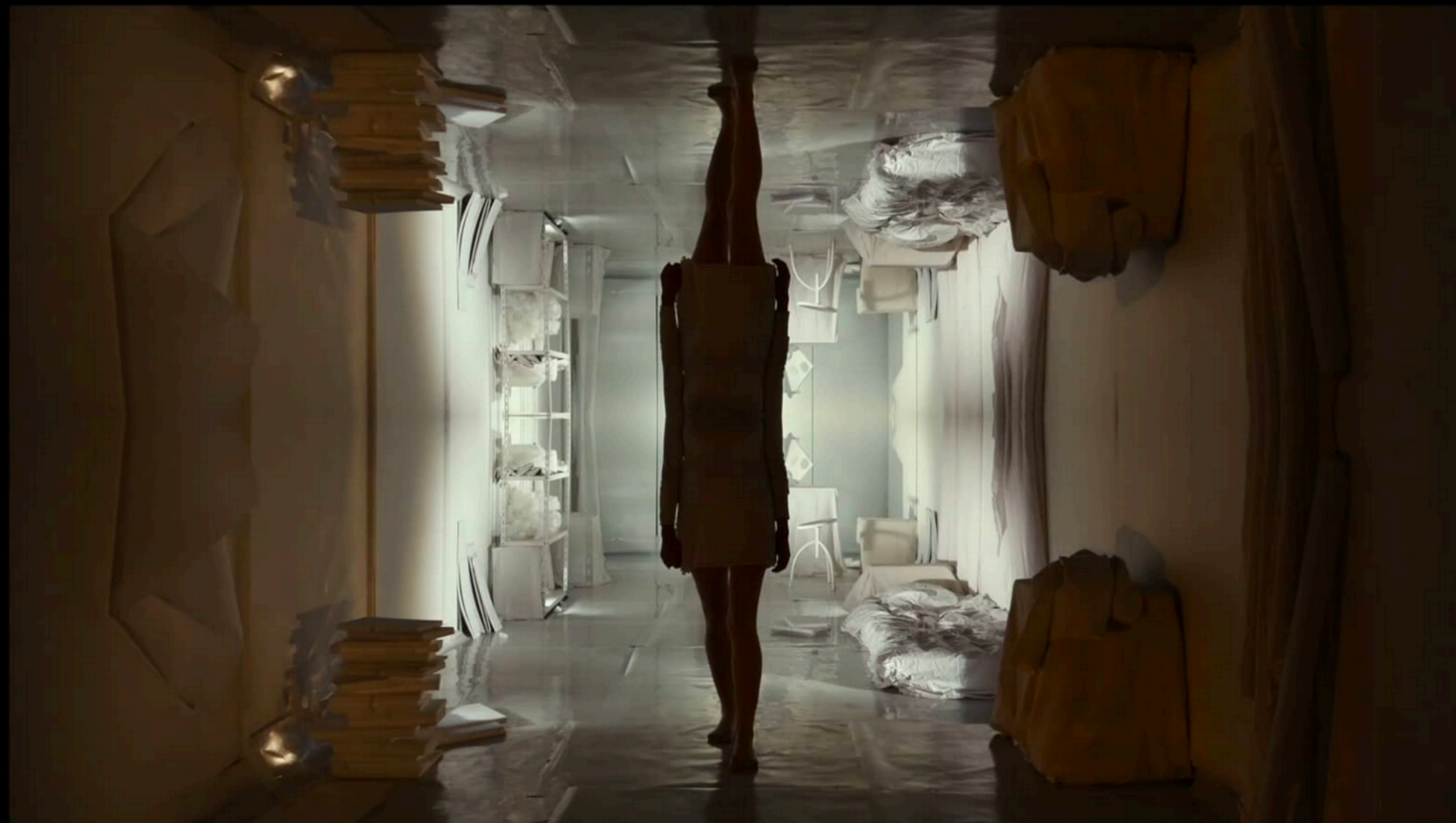
The dehumanized settings, the distancing of bodies, their imperceptible movements in this enclosed space create a dystopian atmosphere where time seems to have frozen: a pessimistic vision of the future where individual freedom is stifled by the totalitarian control of society.

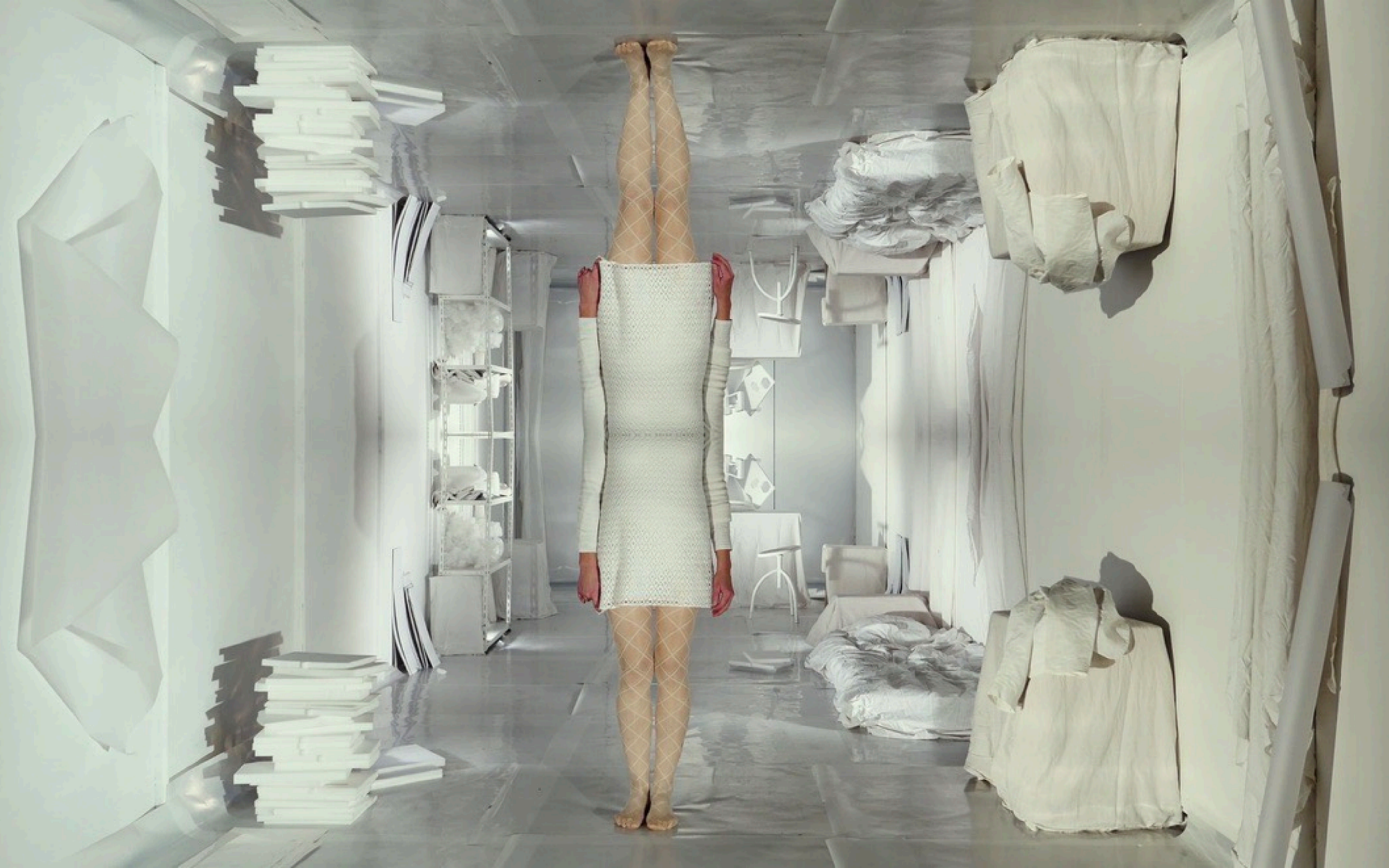
Similarly, the sound contributes to this distancing, to this chaos. It seems to come from a distant external world, muffled. Is it not also the manifestation of an internal anxiety?

(Filmed in 2019 at "La Fileuse, friche artistique de Reims." With the participation of visual artists Laure Guelle and Nicole Pérignon.)



[Video link](#)





PARCE QU'IL FAIT NOIR 2019 / 2020

State #1, #2 et #3 (Because it is dark)

Video and Sound Installation - Dimensions: 330 x 210 cm (130 x 83 inches) - Engraved and inked copper plates, multi-video projection, quadrasonic sound creation, arduino.

Inside a room, because it is dark, luminous forms move, as if suspended. In this space, simultaneously telluric, aquatic, and stellar, a sensory visual and auditory journey begins. A question arises: what is light?

[Video Link](#) (state #3)

"Over the course of 6 workshop sessions, participants from the Arènes du Sud/Saint-Remi/Verrerie Neighborhood Community Center created a fantastical bestiary using recycled materials as part of the 'Culture Workshops' organized by the City of Reims. In an aquarium, they then brought each creature to life, which was filmed in the workshop of the association Les 2 Ateliers in Reims.

Finally, in response to the question 'What is light?', participants' answers were recorded and used as an audio material in the sound creation of the installation. Three engraved and inked copper plates host the video projections."



State #3
Janvier 2020
« Terraqué »
Le Cellier, Centre Culturel de Reims,
exposition Slash

State #2
Octobre 2019
Frichorama, biennale de La Fileuse,
friche artistique de Reims

State #1
Mai 2019
Musée Saint-Remi, Reims
Nuit européenne des Musées



état #3





State #2
at « La Forge », La Fileuse
friche artistique de Reims

Ce que nous disent les choses

(What Things Tell Us)

2018

[Video link](#)



"This ephemeral in situ installation (60m²) was created at the end of a research and experimentation residency at La Fileuse, an artistic wasteland in Reims, during the Artists' Workshops event in 2018.

Objects, walls, and the floor of the workshop were covered with textiles, papers, and white materials recovered from the site. Do not consider the objects individually but in their interrelation because emptiness is not empty, and it contains all material objects, their successive states. Placing them at a distance from the viewer, immersing them in shadow and light, proposing an experience that retraces metamorphoses, states of matter, as well as sounds from around the world. The near and the distant brought together in these spaces. How to think about objects?

PAR spotlights, multiphonic sound, smoke, three old cathode-ray televisions.

Duration: a 13-minutes loop. »



INFINIMENT

2017

[Video link](#)

(Infinitely)

Kinetic, Sound, Video Installation - Duration: 20-minute cycle

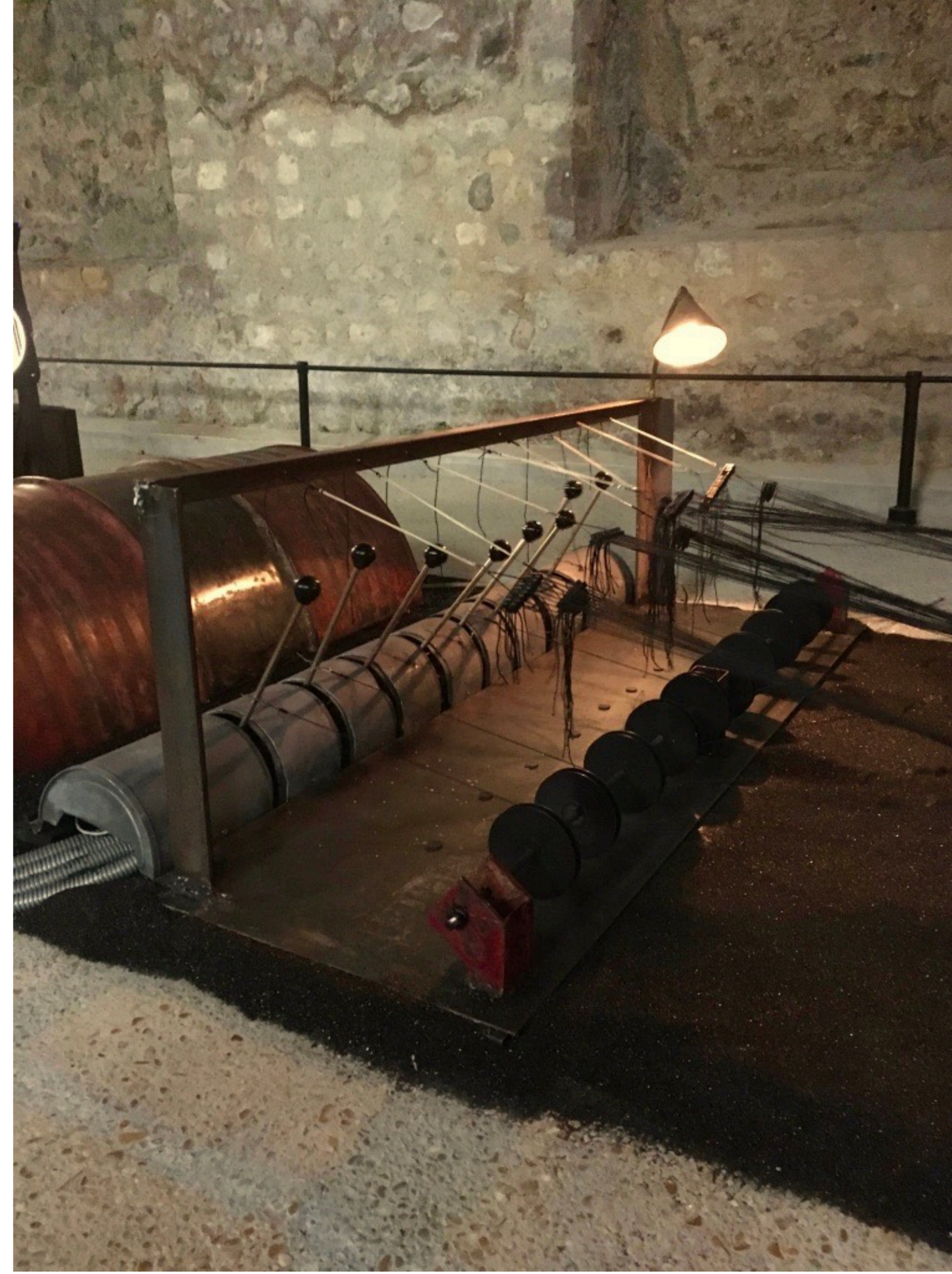
"What if we started with the root, a very small form: it would require a machine, an archaeological game, fragments, 800 meters of thread, a pile of sand, a telluric thrust... and for the rest, a few points in infinity."

A dreamlike, autonomous machine, animated by multiple weavings, both a machine and a machination (in the sense of the Greek "mēkhanē"), creates movement and diffuses sounds and light. At its end, on the ground, a circle of white sand hosts a video projection.

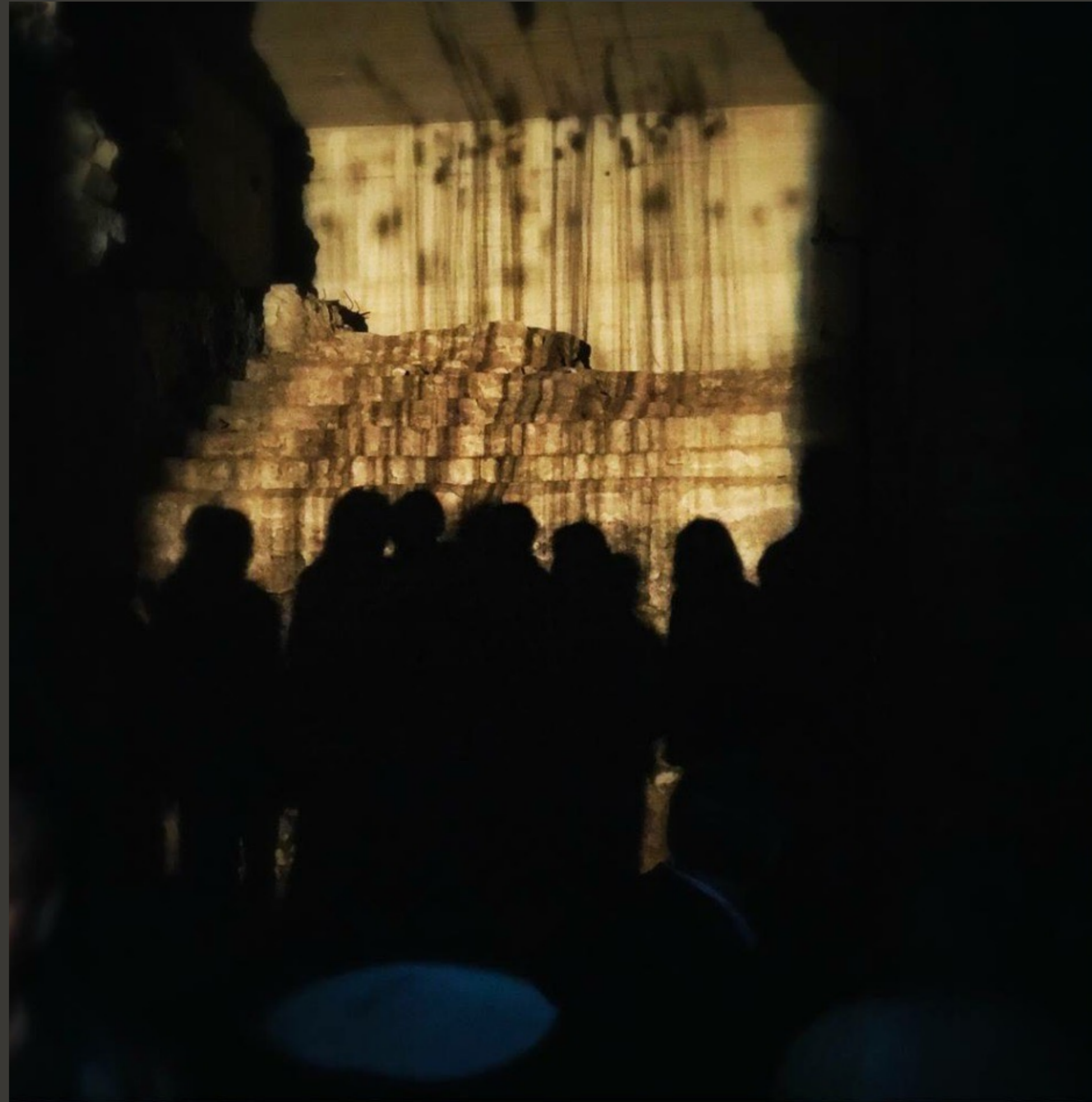
Piece #1 - Dimensions: 18 x 2 x 4.20 m (700 x 79 x 165 inches) 109 metal rods topped with 109 excavation finds from Champagne Ardennes, 800m (2624 feet) of black thread, spotlights, servomotors, white sand, black sand, video projector, arduino, raspberry pi.

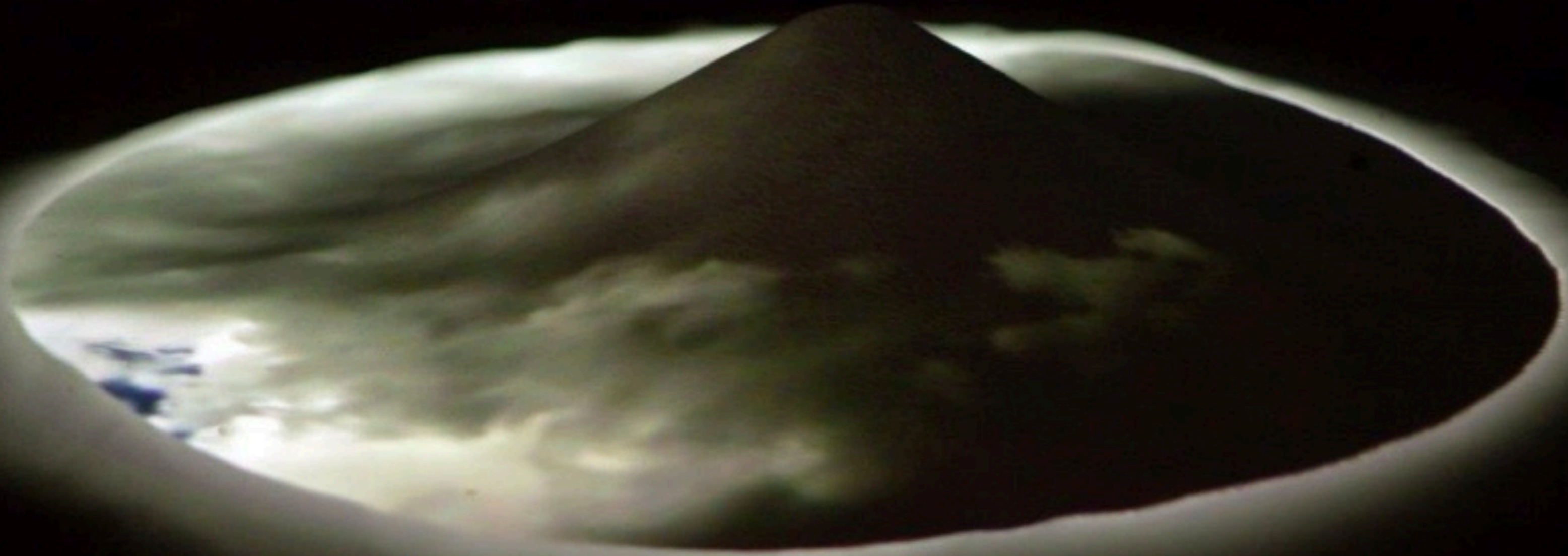
Piece #2 - Dimensions: 2.50 x 2.50 m (98 x 98 inches) Video projection on a circle of white sand, raspberry pi.

Roman Cryptoportique of Reims
September 2017
(include European Heritage Days)









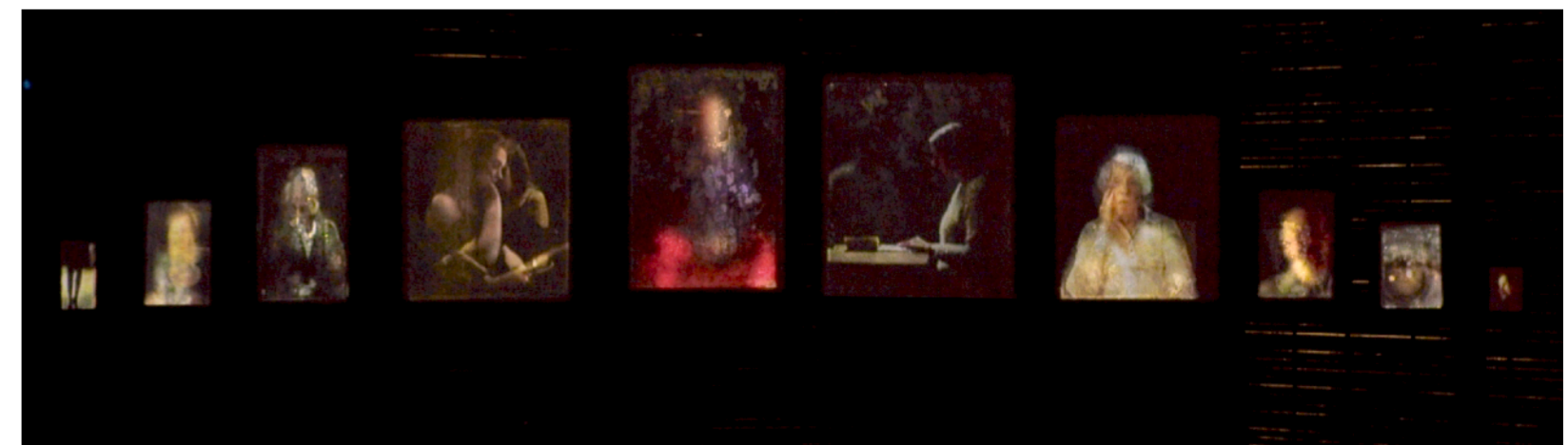


"For this installation, we filmed and recorded both loved ones and strangers. Portraits and sounds endeavor to embody themselves in turn within an artistic form that reconfigures an analogy between time taking shape and matter unraveling, inviting a metaphysical journey. Corroded mirrors, presented in the manner of a polyptych, serve as a substrate for the projected video images, a trace of a revealed memory. »



"In this environment, sound contributes to the recomposition of space; it becomes sculpture. It traverses the space from the center towards the exteriors, collides with the walls, reflects itself akin to mirrors. The viewer is then at the heart of an immersive and sensory apparatus. The sounds, texts, and music, through their slow and continuous transformations, lead the viewer into an arrhythmia that recreates the conditions of an inner experience.

This installation offers the observer multiple interpretations, sensory and cultural perspectives, inviting a journey through memory, both intimate and collective."





2016

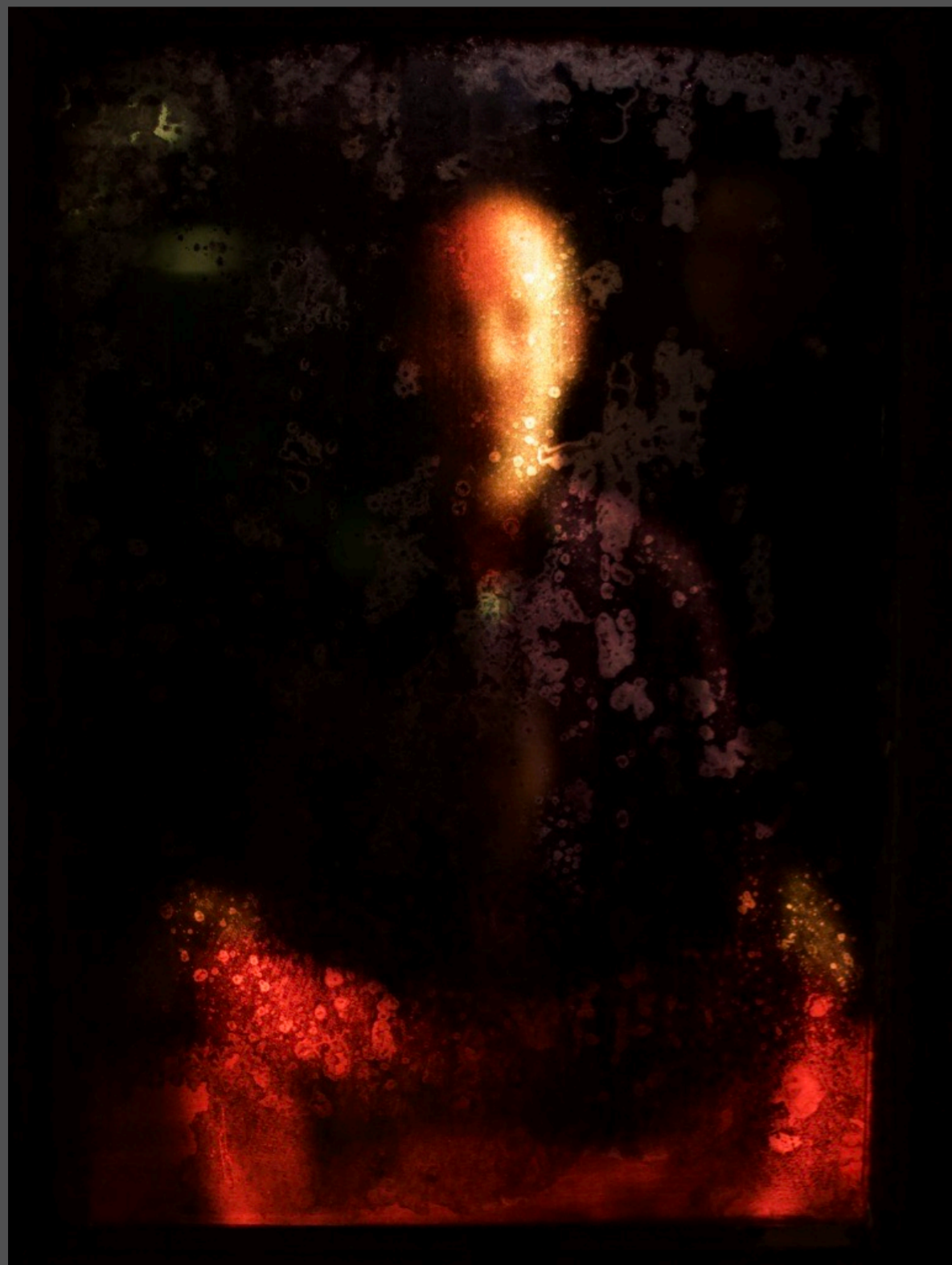
« La Villa Douce », seat of the
University of Reims Champagne
Ardennes, Unesco World Heritage site.

2017

Frichorama, biennale of La Fileuse,
artistic wasteland of Reims

2018

Meung sur Loire - Theatre « La
Fabrique »



Portrait,

2018/2024

3 minutes, 6 ans

"The screen is the contemporary mirror. This piece explores the boundary between the state of surface, illusory image, and time. The very condition of this inquiry is only possible through the excess of illusion and the extreme slowing down of time. These two artifacts create the conditions for the emergence of art, the immersion in the tragedy of destinies, and the opening to a perception of the invisible.

Activated during its initial exhibition in 2018, this work, originally three minutes in duration, extends over a period of six years. Displayed on a high-definition video monitor, it stages the portrait of a woman aged 94. A countdown displays the remaining time in days, hours, minutes, and seconds, and once activated, it counts down the time until the woman's ultimate date of one hundred years, whether the work is exhibited or not. At this precise moment, the video comes to an end definitively and will not be reactivated.

To achieve an extreme slowdown of the video flow, artificial intelligence was employed to generate over 145,000 intermediate images that succeed one another through a slow morphosis.

In the struggle between technological advancements and lived time, which entity will eventually prevail and define our ultimate reality?"

2023 [SCIARTTECH - Sciens/Art/Technology/Interface - Exhibition at EUROPA NOVA, Paris 16](#)

2017 Frichorama - Biennale of La Fileuse, artistic wasteland of Reims



Correspondance

2016

"Kinetic, Sound, Video Installation -
Dimensions: 4 x 3 m (13 x 10 feet)

Ten vintage suitcases, cement, pigments, amplified speakers, servomotors, tarlatan, incandescent lamp, video projector, Raspberry Pi, Arduino.

Ten suitcases, a metaphor for wandering and exile, are placed on a black floor that serves as a pedestal, delineating the space of the artwork. Some open, revealing video projections of fragments of bodies, sound diffusion, whispered texts, evoking through their presence/absence the emergence of characters from the piece *Élégie*."

[Video link](#)

2016

« La Villa Douce », seat of the University of Reims Champagne Ardennes, Unesco World Heritage site.







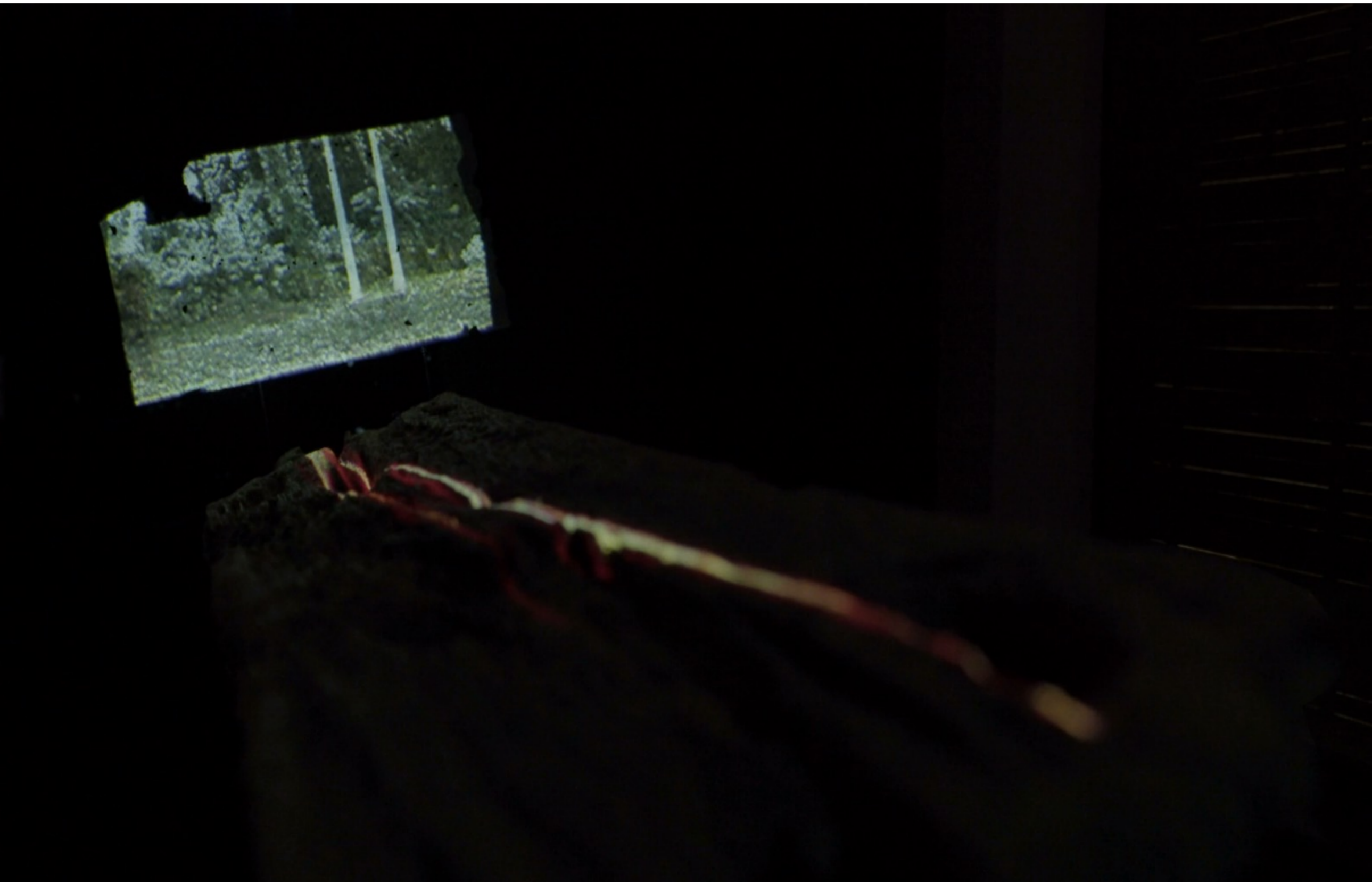
Light and sound installation.

Ancient dislocated cage, filament bulb (state #1), LED bulb mounted on a robotic arm (state #2), speaker, wire mechanism with wrought iron clapper, suspended Tibetan bowl, rusted steel plate, painted wooden base, Raspberry Pi, amplifier, speaker.

Some of our exhibitions consist of several synchronized installations that follow one another, forming an overall cycle. Signal marks the beginning of each sequence. It has thus accompanied several synchronized installations, notably *Élégie* and *Infiniment*. It evokes the rebirth of light in a dystopian place. »

2016
« La Villa Douce », seat of the
University of Reims
Champagne Ardennes, Unesco
World Heritage site.

2017
Roman Cryptoporticus
Reims



Corroded zinc plate, fragment of an old workbench with rope, welded lattice, video projector, filament lamp, sound card, Raspberry Pi.

A corroded zinc engraving plate, a matrix for an abandoned print, suspended alongside a fragment of wood from the remnants of a workbench. These two objects become the support for projecting video images. Through the appearance and disappearance of a creeping light, this piece unveils the recollection of forgotten events.



[Video link](#)

2016
« La Villa Douce », seat of the
University of Reims Champagne
Ardennes, Unesco World Heritage
site.

BIOGRAPHIES

Véronique Durazzo is a visual artist. She holds a bachelor's degree in fine arts and a master's degree in aesthetics and art science from the University of Paris I Sorbonne. She spent ten years practicing at the ESAD de Reims, where she also taught. She is certified in Fine Arts and Visual Arts. She has developed a hybrid practice in printmaking (photography, painting, collage, installation, etc.) and exhibited in Parisian galleries such as Galerie Peinture Fraîche, Espace Maeght Montrouge, Palais du CNIT, as well as in galleries and museums in Reims, including the Museum of Fine Arts and the Saint-Remi Museum. She has also exhibited in Germany in Wiesbaden.

For several years, she has had a desire to teach new technologies and video to her high school students. She trained elementary school teachers for ten years in the Champagne-Ardenne region. She is a co-founder of the association AQUA FORTE, established in 1999, of which she was the president. She also served as the president of the exhibition "Intaglio," in partnership with the cultural services of the city of Reims, DRAC, and the Champagne-Ardenne Region. This event invited the public to discover printmaking as both a material and immaterial heritage in the scope of its practices, an art influenced by contemporary research, over 18 months in 2007-2008.

Her current artistic practice is focused on installation. She draws inspiration from a given situation, a moment in life, an environment, material and technical conditions, exchanges, and events—forming an ecosystem in perpetual movement and evolution.

Didier Ducrocq is a sound creator and digital artist, a musician with a degree from the CRD de Calais, where he studied piano, harmony, organ, double bass, and improvised music. He furthered his studies in improvised music at CIM in Paris and performed in various jazz, rock, and pop formations across France (including venues like Sunset, Baiser Salé, Duc des Lombards, Divan du Monde, Réservoir in Paris). DD has also produced and arranged several albums across eclectic music genres, including classical, rock, and world music.

He has worked as an editor, video director, sound engineer, and sound/video manager for performances in theater and television. DD records, arranges, mixes, and masters music albums with a mobile studio. He regularly collaborates with theater productions, creating sound and visual installations and serving as a sound/video/light manager for companies like Compagnie L'Ensemble à Nouveau in Paris and the PACA region, Compagnie Yokaï in Charleville Mézières (performances in Théâtre du Rond Point, Caserne des Pompier in Avignon, Slovenia), and Compagnie La Rivière qui Marche in Reims.

DD also teaches courses in computer-assisted music, video, and the discovery and improvement of digital creation software and principles of sensors/actuators for interactive installations. He volunteers to assist high school students in creating artistic videos for the mandatory and optional baccalaureate exams. DD is also an artist instructor in video art in the preparatory class for higher education in fine arts at Lycée Colbert in Reims.

Over the past ten years, DD's journey into visual arts, particularly in installation, video, kinetic, and sound art, has been influenced by his expertise in video image and musical culture. After attending various digital tools workshops (Mains d'œuvres Saint Ouen, Cifap Montreuil), he has exhibited his work in Paris and designed several digital creation workshops for children, such as Graphimom at "Mom'artre" in Paris.

The collaboration with Véronique Durazzo has sparked a desire for exchange and sharing of artistic knowledge and practices, experiences, and the pursuit of a hybrid artistic plastic work.