



**DIX MILLE  
DEGRÉS  
SUR LA  
PLACE DE  
LA PAIX**

**Éric Manigaud**

**galerie Sator**

# DIX MILLE DEGRÉS SUR LA PLACE DE LA PAIX

## Éric Manigaud

born in 1971  
lives and works in Saint-Etienne

### exhibition

from September 12th 2020  
to October 31st 2020

### opening

Saturday, September 12th

### un dimanche à la galerie

special opening  
Sunday, September 13th

## galerie Sator

### KOMUNUMA

43 rue de la Commune de Paris  
93230 Romainville

### OPENING HOURS

Wednesday - Saturday  
2pm-7pm

and by appointment

### contacts

Charlène Fustier  
+33 (0)6 62 46 27 10  
charlene@galeriesator.com

Lise Traino  
+33 (0)6 89 46 02 84  
lise@galeriesator.com

[www.galeriesator.com](http://www.galeriesator.com)

At 8:15 in the morning on 6th August 1945, the atomic bomb dropped by the Enola Gay, a B-29 Superfortress, exploded 580 metres above the city of Hiroshima, home to 350,000 people. The city's warning sirens had not sounded, and no one had time to take shelter. The explosion produced a cyclone of heat and radiation that flattened all homes and buildings within a three-kilometre radius. 90% of the city was destroyed, and 150,000 people perished immediately or in the hours that followed.

On that day, a local press photographer Yoshito Matsushige captured the first images of the devastated city around 11 o'clock. Upon their arrival in Japan in September 1945, American forces confiscated Matsushige's prints and imposed a draconian form of censorship on all records of the bombing of Hiroshima and Nagasaki. All images shot by Japanese photographers were banned, and the true scale of the tragedy was thus hidden from the world for several months.

The American government gradually allowed foreign correspondents to visit Hiroshima with prior authorization and a military escort. The photographs that they took there were subject to inspection and only those featuring ruined buildings and desolate landscapes were allowed; images of the victims – living or dead – were banned. For years after the bombings, American, Japanese and global audiences could only perceive the event through these documents of decimated cityscapes. The human figure was entirely excluded from all and any visual representations of the atom bomb.

With the 1951 treaty of San Francisco, Japan regained its sovereignty. In the United States, the first images of the victims appeared in Life magazine on 29 September 1952, while the photographs and films that the American army made to document the destruction would remain hidden from public view until the 1970s and 1980s. It was only after 1952 that Japanese photographers were allowed to publish their own images. Amongst the first books produced was Asahi Suppan Sha's Atomic Bomb N°1 - No More Hiroshima, which quickly became a reference work. The majority of Eric Manigaud's drawings are based on images in this book.

"Dix mille degrés sur la place de la Paix" ["Ten thousand degrees on the Square of Peace"] is a series of drawings based on these long-forbidden photographs of Hiroshima. This series forms a new chapter of Manigaud's study of the history of the 20th century conducted through political documents subject to state censorship and from the point of view of victims.



Gonichi Kimura, motifs de kimono incrustés par brûlure dans la peau, premier hôpital militaire d'Hiroshima, vers le 15 août 1945  
pencil and graphite powder on digigraphie grid, 75 x 60 cm, 2019

Deeply marked by the Chernobyl disaster in 1986 and the political machinations that sought to minimize the event – including those in France – Manigaud discovered several years later Alain Resnais' film *Hiroshima mon amour* and its famous refrain "non, tu n'as rien vu à Hiroshima" ["No, you didn't see anything in Hiroshima"]. Jean-Christophe Bailly's book *L'Instant et son ombre*, which evokes the shadow left by the evaporation of a human being in Hiroshima, and Svetlana Aleksievitch's *La Supplication : Tchernobyl, chroniques du monde après l'apocalypse* were also revelations for the artist. After producing a series around the Algerian independence demonstrations in 1961 in Paris, he became interested in the nuclear tests carried out by the French state in the Algerian desert that same decade. However, faced with the ongoing censorship of images of these tests, he was unable to complete the series of drawings he had planned. It was on the advice of a friend that he discovered *Atomic Bomb N°1 - No More Hiroshima* in a bookshop. This now rare and sought-after photobook would become the basis for the exhibition "Dix mille degrés sur la place de la Paix".



Yoshito Matsushige, Les survivants du pont Miyuki trois heures après le bombardement atomique d'Hiroshima  
pencil and graphite powder on paper, 160 x 167 cm, 2019

In recent years, scientists have discovered that the city of Hiroshima, though it was immediately incinerated and reduced to dust, had not in reality 'disappeared'. It was instead atomised in the form of radioactive particles that can still be found on the beaches of the region. This discovery raises the question of what we can and cannot see, and what *Éric Manigaud's* works invite us to perceive beyond the images themselves.

## ÉRIC MANIGAUD

Born in 1971. He lives and works in Saint-Etienne.

### EDUCATION

- 1996 Agrégation d'arts plastiques
- 1993 Maîtrise d'arts plastiques

### SOLOSHOW (SELECTION)

- 2020 DIX MILLE DEGRÉS SUR LA PLACE DE LA PAIX, galerie Sator, Romainville, France (Upcoming)  
LA MÉLANCOLIE DES VAINCUS, Musée d'Art contemporain de Saint Étienne, France (Upcoming)
- 2019 R.A.S. (Rien à signaler) - Fifty One Gallery, Antwerp, Belgium
- 2018 OCTOBRE 61, galerie Sator, Paris, France
- 2017 SERVICE SPECIAL, Charlie Smith London, London, UK
- 2016 UNSETTLED AREAS, Fifty One Too, Antwerp, Belgium
- 2015 MADGE DONOHOE, SKOTOGRAPHS, Galerie Sator, Paris, France  
DIE WELTMEISTER, Galerie Aperto, Montpellier, France
- 2013 THE SHADOW LINE, Charlie Smith Gallery, London, UK
- 2012 KLINIKUM WEILMUNSTER, Galerie Houg, Lyon, France
- 2009 EXPLORATION, Olivier Houg Galerie, Lyon, France
- 2006 LA GUERRE, C'EST SIMPLE, Maison des Expositions de Genas, Lyon, France

### GROUP SHOW (SELECTION)

- 2020 CELATUM, Domus Poetica, Bellinzona, Switzerland  
BOOTH C21, Gallery Fifty One, Antwerp, Belgium
- 2019 DENTRO IL DISEGNO - LA CASTILLA, Piazza Castello, Saluzzo, Italy  
DÉSÉQUILIBRE. DES NÉVROSÉS, DES MÉLANCOLIQUES ET DES PSY, Museum Dr. Guislain, Gand, Belgium  
TRACES Galerie C, Neuchâtel, Switzerland  
GS-GP-001, Galerie Sator, Paris, France  
DISTURBING NARRATIVES, The Parkview Museum, Singapore  
DRAWING NOW ART FAIR #13, galerie Sator, Carreau du Temple, Paris, France  
MÉMOIRES DE LA GUERRE D'ALGÉRIE, Salle des Actes de l'E.N.S., Paris, France  
DE(S)GÉNÉRATIONS #2, Les Limbes, Saint Etienne, France  
ART BRUXELLES, Galerie Fifty One, Brussels, Belgium
- 2018 CONTEXT, Charlie Smith Gallery, London, UK  
DRAWING NOW ART FAIR #12, galerie Sator, Carreau du Temple, Paris, France  
SOUS L'OMBRE DES VAGUES...LA VIE DE DEBUSSY, Maison natale de Claude Debussy, Saint-Germain-en-Laye  
MUSÉALIES #1 : IMAGES DE LA GRANDE GUERRE, Musée Pierre Déchelette, Roanne  
Tour de Deaul, Revonnas, France  
APRÈS 1918, Centre régional d'art contemporain, Saint Restitut, France  
ART BRUXELLES, Galerie Fifty One, Brussels, Belgium  
ILS DESSINENT TOUS, Centre régional d'art contemporain, Saint Restitut, France
- 2017 GALERISTES, galerie Sator, Carreau du Temple, Paris, France  
SUPERVUES, Hôtel Burrhus, Vaison-la-Romaine, France  
WHITE SPIRIT, galerie AL/MA, Montpellier, France  
DRAWING ROOM #8, galerie AL/MA, Montpellier, France  
SOLUS, Commissaire Christian Egger, Domus Poetica, Bellinzona, Switzerland  
DRAWING NOW ART FAIR #11, galerie Sator, Carreau du Temple, Paris



## GROUP SHOW (SELECTION)

- 2016** ZEITGEIST, galerie C, Neuchâtel, Switzerland  
ZONES POREUSES, galerie C, commissaire Guy Oberson, Neuchâtel, Switzerland  
BLACK PAINTINGS, galerie Heike Strelow, Frankfurt, Germany  
DRAWING NOW, Galerie Sator, Paris, France  
VOLTA, Charlie Smith Gallery, Basel, Switzerland
- 2015** Hors les murs YIA, Archives nationales, Paris  
VOLTA, Charlie Smith Gallery, Basel, Switzerland  
Galerie Heike Strelow, Frankfurt, Germany  
FACES OF CONFLICT, Royal Albert Memorial Museum, Exeter, UK  
London Art Fair, Charlie Smith Gallery, London, UK  
DÉFIGURATIONS, Galerie Domi Nostrae, Lyon, France
- 2014** Kulturhaus, Leverkusen, Germany  
Bibliothèque Nationale Universitaire, Strasbourg, France  
Victoria House, London, UK  
Galerie C, Neuchâtel, Switzerland  
Saatchi Gallery, London, UK  
Charlie Smith Gallery, London, UK  
Le 19 CRAC, Montbéliard, France  
Musée d'Histoire du XXème Siècle, Estivareilles, France  
Volta, Charlie Smith Gallery, Basel, Switzerland  
Galerie Houg, Lyon, France  
London Art Fair, Charlie Smith Gallery, London, UK  
Drawing Now, Galerie Houg, Paris, France
- 2013** Charlie Smith Gallery, London, UK  
Musée du Docteur Ghislain, Ghent, Belgium  
Victoria House, London, UK  
Volta, Charlie Smith Gallery, Basel, Switzerland  
Frac Haute-Normandie, Sotteville-lès-Rouen, France  
Galerie Incognito, Paris, France  
Galerie Houg, Lyon, France  
Kunsthalle, Göppingen, Germany  
Saatchi Gallery, London, UK  
Drawing Now, Galerie Houg, Paris, France
- 2012** Victoria House, London, UK  
Galerie d'Art Moderne, Sarajevo, Bosnia-Herzégovina  
Charlie Smith Gallery, London, UK  
Olivier Houg Galerie, Lyon, France  
Drawing Now, Olivier Houg Galerie, Paris, France  
Musée d'Art Moderne, Saint Etienne, France
- 2010** Stedelijk Museum, Stad Aalst, Belgium  
Musée Paul Dini, Villefranche-sur-Saône, France  
Frac Haute-Normandie, Sotteville-lès-Rouen, France
- 2009** Academia d'Ungheria Palazzo Falconieri, Rome, Italy  
Museum of Art, Mannyun-dong Seo-gu Daejeon, South Korea  
Musée Louis Senlecq, Paris, France  
Salon du Dessin Contemporain, Olivier Houg Galerie, Paris, France  
Galerie Van der Mieden, Anvers, Belgium  
Musée d'Art Moderne, Saint Etienne, France  
Landesmuseen Schloß Gottorf, Schleswig, Germany  
Solo Project, Olivier Houg Galerie, Basel, Switzerland

## **GROUP SHOW (SELECTION)**

- 2008** Show Off, Olivier Houg Galerie, Paris, France  
Salon du Dessin Contemporain, Olivier Houg Galerie, Paris, France
- 2006** Musée d'Histoire du XXe Siècle, Estivareilles, France
- 2005** Art 45, Olivier Houg Galerie, Lyon, France  
Musée d'Art et d'Industrie, Saint Etienne, France
- 2003** L'EMBARCADÈRE, Lyon, France
- 1995** ART DANS LA VILLE, Saint Etienne, France
- 1994** ART DANS LA VILLE, Saint Etienne, France
- 1993** Biennale Off d'Art Contemporain, Lyon, France

## **FILMOGRAPHY**

- 2003** UN FOND DE TERROIR, color documentary on the Bizarre Museum in Lavilledieu, Ardèche, dv, 35 mn
- 2002** SE NOYER DANS UN VERRE D'EAU, video, color, dv, 2 mn
- 1993** LE MUSÉE HYACINTHE RIGAUD DE PERPIGNAN, color documentary (Hi8), 9 mn. 45  
LE VISAGE ÉCRAN, video, color (Hi8), three cuts of 4 mn. 25 for three monitors
- 1992** TIME OUT, video, colo (Hi8), 5 mn

## **PUBLIC & PRIVATE COLLECTIONS**

- \_Musée d'histoire de l'immigration, Paris, France
- \_Département de Seine Saint Denis, France
- \_Saatchi Gallery, London, UK
- \_Frac auvergne, Clermont-Ferrand, France
- \_Palais de la Porte Dorée, Musée de l'Immigration, Paris, France
- \_Fondation Francès, Senlis, France
- \_Artothèque de Lyon, France
- \_Frac Haute-Normandie, Sotteville-lès-Rouen, France
- \_Musée Paul Dini, Villefranche-sur-Saône, France
- \_Landesmuseen Schloß Gottorf, Schleswig, Germany
- \_The SOR Rusche Collection, Oelde/Berlin, Germany
- \_La Julian and Stephanie Grose Collection, Adélaïde, Australia
- \_Van Der Mieden Gallery, Antwerp, Belgium
- \_Randal J. Kirk, Virginia, US

## CATALOG

- « Fixsterne, 100 Jahre Kunst auf Papier », Caroline Flosdorff, Stiftung Schleswig Holsteinische Landesmuseen, Schloss Gottdorf, 2009
- « Fragile, terre d'empathie », Lorand Hegyi, Skira, Milan, 2009
- « Traits pour traits », Drawing collection of the FRAC Haute-Normandie, Marc Donnadieu, Trafic FRAC Haute-Normandie, 2009
- « L'Afrique en Noir et blanc. Du fleuve Niger au golfe de Guinée, Louis Gustave Binger explorateur, 1887-892 », Frédéric Chappey, Museum of Art and History Louis Senlecq, L'Isle-Adam, 2009
- Jan De Nys, « Fake », Zomerproject Beeldende Kunst Stad Aalst, 2010
- « Paper », Senior Director Philippa Adams, published by the Saatchi Gallery, 2013
- « War and Trauma », In Flanders Field Museum in Ypres and the Dr Guislain Museum in Ghent, 2013
- « 1914-2014, la mémoire et la guerre », H. Pailler et S. Millet, édition Musée d'histoire du 20ème siècle, 2014
- « 1914, la mort des poètes », curated by Julien Collonges, Jérôme Schweitzer and Tatiana Victoroff, National and University library of Strasbourg, 2014
- « Truth, Works from the SOR Rusche Collection, Oelde/Berlin », edited by Bayer Kultur and Thomas Rusche, 2014
- « Inside the drawing », curated by Lorand Hegyi, Mandadori Electa, Milan, 2018
- « Muséaliés #1 : images de la grande guerre », Museum Joseph Déchelette, Roanne, 2018
- « Disturbing Narratives », curated by Lorand Heggvi, The Parkview Museum Singapore, 2019
- « Unhinged », Dr. Guislain Museum Ghent, Hannibal Publishing, 2019

## PRESS

- «Fragile » retient l'attention, by Henri-François Debailleux, Libération 2009
- « State », Issue 09, jan-feb 2013
- « Dans les ruines », Art Absolument n°52, march/april 2013
- « L'homme, éternelle chair à canon », by Guy Duplat, La Libre Belgique, 2014
- « Kunst als therapie voor oorlog », by Henk Van Nieuwenhove, Artsenkrant Nr.2345, 2014
- « Drawing now, exquis esquisses », by Dominique Poiret, Libération, 2014
- « Les femmes font une percée dans l'Artindex. Les artistes récompensés par un prix ou ceux bénéficiant d'une rétrospective progressent dans le classement », by Anne Favier, Le Journal des Arts - n° 432 - 2015
- « Dessin contemporain: l'attrait du trait », by Roxana Azimi, Le Monde, 2016
- « Le dessin est une discipline mutante qui s'accommode de l'état d'inachèvement », by Roxana Azimi, Le Quotidien de l'art, 2016
- « Les salons du dessin nous en mettent plein la vue », by Emmanuelle Lequeux, Beaux-Arts Magazine, 2016
- « Machines à écrire », Anne Favier, in « L'art et la machine », Figures de l'art 32, under the direction of Danièle Méaux, Presses de l'université de Pau, 2016
- « Investir dans le dessin : un plaisir sans grand risque », by Roxana Azimi, Le Monde, 2017
- « De beaux coups de crayon », by Emmanuelle Lequeux, Le Monde, 2018
- « Virtuos bis Empfindsam », by Annegret Erhard, Die Welt, 2018
- « 12ème salon du dessin, drawing now art fair », by Clémentine Mercier, Libération, 2018
- « Drawing Now, entre valeurs sûres et découvertes », by Stéphane Renault, Le Journal des Arts, 2018
- « Eric Manigaud, dessinateur de l'ombre », by Sandra Barré, Art presse, 2018
- « Drawing now, entre valeurs sûres et découvertes », by Stéphane Renault, Le Journal des arts, 2018
- « Virtuos bis empfindsam », by Annegret Erhard, Die Welt, 2018
- « 12E salon du dessin », Libération, 2018
- « Révéler un pan méconnu de l'histoire », by Yamina Benaï and Vincent Sator, L'officiel, 2018
- « Desseins aux plombs », by Clémentine Mercier, Libération, 2018
- « La maison natale Claude Debussy », by Fanny Drugeon, L'objet d'art, 2018
- « Terminus Charonne », by Emmanuelle Lequeux, Beaux arts magazine, 2018
- « Sélection galeries : Eric Manigaud à Paris », by Philippe Dagen, Le monde, 2018
- « In picture », Art newspaper daily, 2018
- « Eric Manigaud, le trait tragique de l'histoire », by Guillaume Lasserre, le club de Mediapart, 2018
- « Sous l'ombre des vagues », Artension, 2018
- « Claude Debussy, au cœur de l'intime », Virgine Chuimer-Layen, La gazette de l'hôtel Drouot, 2018
- « Images défuntes », by Clément Thibault, Jeunes critiques d'art, 2019
- « Champ libre », by Mickaël Fauour, Camera n°23, 2019
- « Binnenkijken in een hoekpand vol verhalen », MarjolijnVanslembrouck, De Morgen, 2019



**NO MORE HIROSHIMA #1 & #2 - 2019**

-  
pencil and graphite powder on paper  
159 x 113 cm & 159 x 100 cm



**NO MORE HIROSHIMA #3 - 2019**

-  
pencil and graphite powder on paper  
105 x 153 cm





**NO MORE HIROSHIMA #4 - 2020**

-

pencil and graphite powder on paper  
119 x 107 cm





**MITSUGI KISHIDA, KAMIYA-CHO, HONDORI AREAS, HIROSHIMA PEACE MEMORIAL MUSEUM - 2020**

-  
pencil and graphite powder on digigraphie grid  
29 x 43 cm

**MASAMI ONUKA, FEMME SOUFFRANT DE BRULURES, 7 AOUT 1945, NINOSHIMA QUARANTINE STATION - 2019**

-  
pencil and graphite powder on paper  
117 x 177 cm





**SHUNKICHI KIKUCHI, TOYOKO KUGATA, HIBAKUSHA DE 22 ANS, RECEVANT DES TRAITEMENTS À L'HÔPITAL DE LA CROIX-ROUGE DE HIROSHIMA, 6 OCTOBRE 1945 - 2020**

-  
pencil and graphite powder on digigraphie grid  
30 x 52 cm





**YOSHITO MATSUSHIGE, LES SURVIVANTS DU PONT MIYUKI TROIS HEURES APRÈS LE BOMBARDEMENT ATOMIQUE D'HIROSHIMA - 2020**

-  
pencil and graphite powder on paper  
160 x 167 cm