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.»

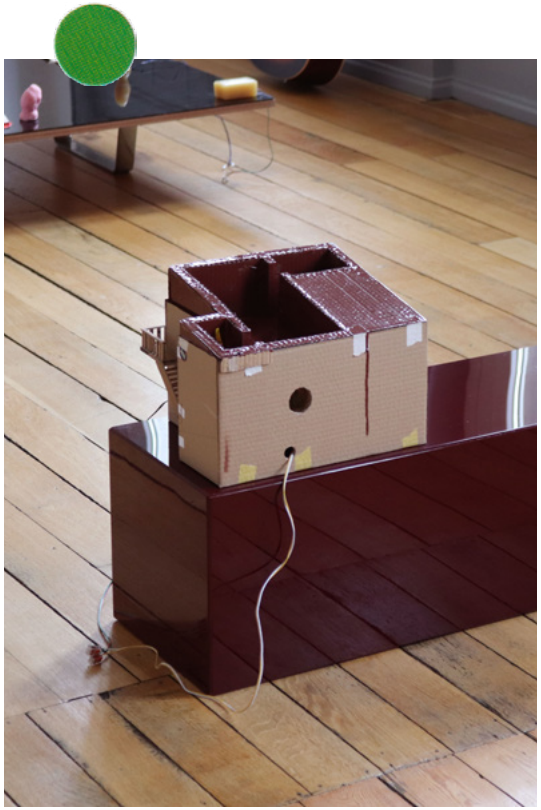
Liberty Adrien, extract of *The rules can be reinvented at any time : Alexandre Caretti*, 2024.

→ www.alexandrecaretti.fr



Amours (A+A), plexiglass tissue box, photos, cardboard, necklace, Malboro packet, 2025.
Exhibition view, *A meal without mushrooms is like a day without rain*, CRAC Alsace - Altkirch (FR), 2025.

T*he 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 Alsace - 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*

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 collages** and films inspired by cosplay*** 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 art.****

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 and storytelling. On the upper landing, Caretti has installed one of his works, entitled *Bienvenue ludovic*

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

****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.*

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*.***** 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.

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, September 2024.



L'amour gestionnaire de ma mère [My Mother Managerial's love], collage, 2023.
Produced as part of the *I've been here before* residency at CRAC Alsace - Altkirch, during Liberty Adrien's visit to meet Alexandre Caretti.

*****_Casabella_, a collective exhibition with Agathe Berthou, Ondine Duché, Christiane Geoffroy, ludovic hadjeras, Vérane Kauffmann, Jules Maillot, Marie Mercklé, Floraine Sintès and Kelly Weiss; from October 26—December 19, 2023 at 19 CRAC, Montbéliard Regional Center for Contemporary Art.

Après la fête

Group show*
La Salle de Bains, Lyon (FR)
2025

“For this peculiar moment, *Après la fête* [After the Party],
I reunited four artists by my side, all of them experts in non violent robbery, with no yelling and no threatening. Despite not being very interested in your pocket money, we chase something far more precious, more fragile.

In la Salle de bains, there are keys, jackets, bills, coins, secret hideouts, watches, holes and walls too. Here, as in a bank, from one moment to the next, everything can change dramatically : like a latent narrative tension, a robbery that goes wrong.
But always, a risk, a bet, an overestimation of the chances of success in either case.

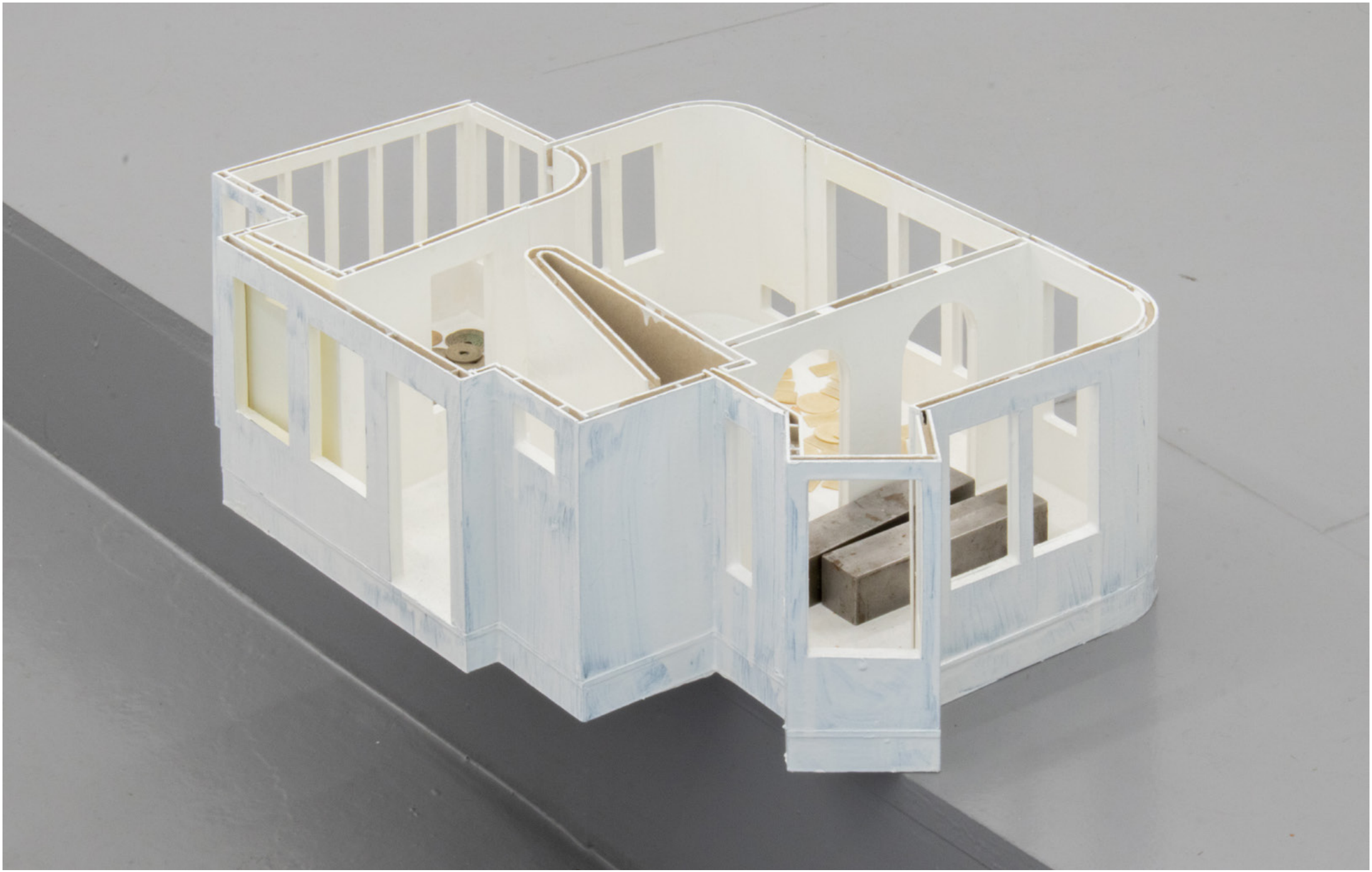
So, when the exhibition is closed, when the robbery was the day before, what remains after the party ? Accounts to do and the renewed choice to, maybe, dive back in.“

— Alexandre Caretti

*with Agathe Berthou, Émilie Launay, Margot Garlenc et Floraine Sintès
from an invitation by Alexandre Caretti



Untitled, metal, tin solder, photography, 20 x 13cm, 2025.
Exhibition view *Après la fête*, La Salle de Bains, Lyon (FR), 2025.



French Exit, cardboard, paint, bone token, 1kg steel standard, 70 x 50 x 30 cm, 2025. Vue d'exposition Après la fête, La Salle de Bains, Lyon (FR), 2025.
Exhibition view *Après la fête*, La Salle de Bains, Lyon (FR), 2025.



Des Traces dans la neige [Footsteps in the Snow], mocassins, plastercardboard, 30 x 45 x 5 cm, 2025. Exhibition view *Après la fête*, La Salle de Bains, Lyon (FR), 2025.



Jeux de mains [Hand Games], column, circular motor, tourmaline, cavansite, casino chip, photographs, tokens, marcassite, fluorite, button, gold earring, 2025. Exhibition view *Après la fête*, La Salle de Bains, Lyon (FR), 2025.

→ The platform rotates, revealing the collection of treasures, in the manner of an old-fashioned jewelery store display.

Skulpturen für Bankhallen

Solo show
curated by Lukas Picard
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.

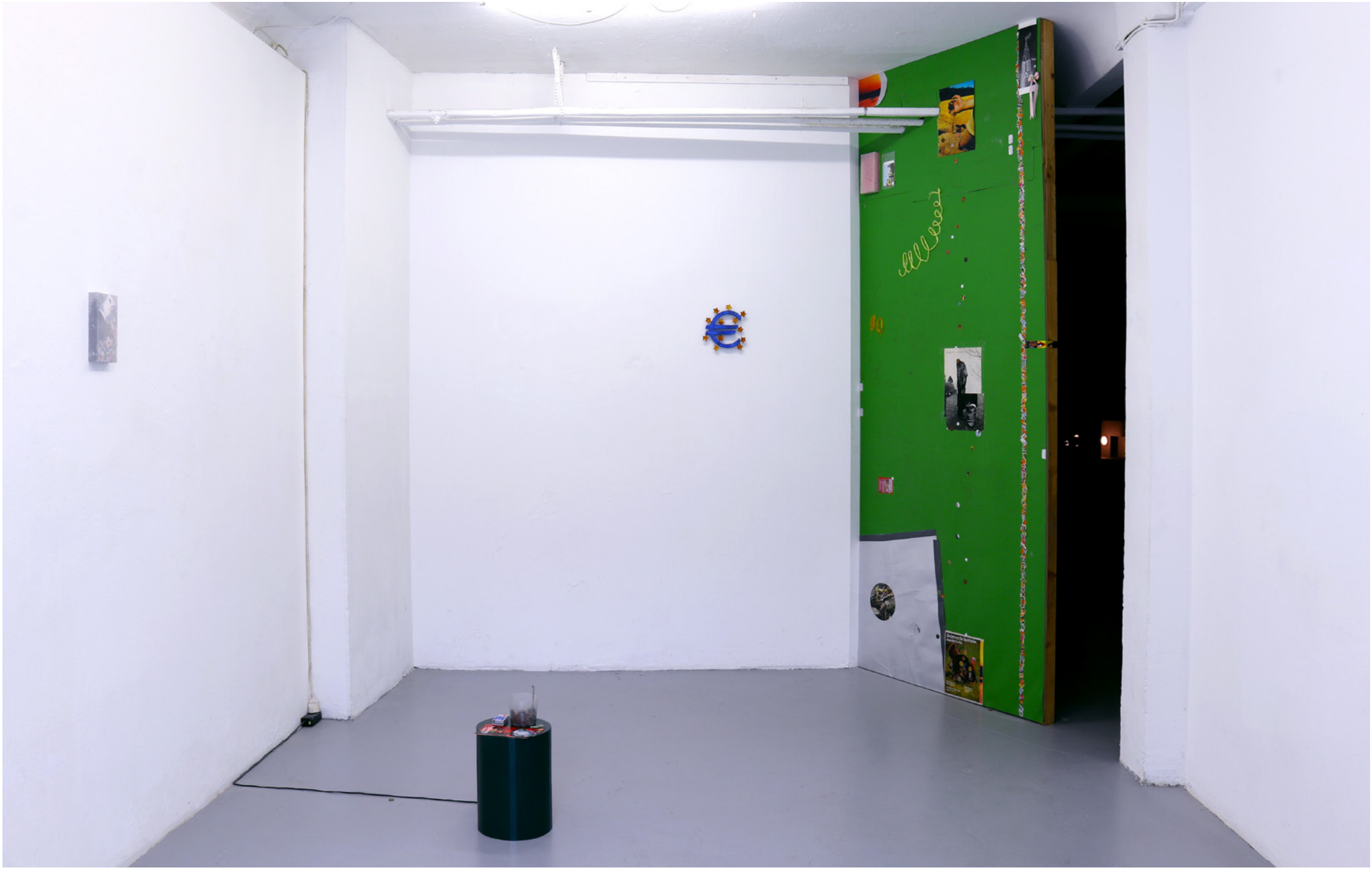
[...] In this exhibition, countless objects and characters can be discovered [...] They all become part of the associative play of *Skulpturen für Bankhallen*, an installation that invites the narration and renarration of the stories and images with which high finance is represented and respresent itself.»

— Lukas Picard, curator at Basis e.V.



Morning Soup, cardboard, coins, motor, match box, photos, 25 x 25 x 45 cm, 2025.
Exhibition view *Skulpturen für Bankhallen*, Bzasis e.V., Frankfurt (DE), 2025.

→ The spoon in the container moves circularly, mixing this morning soup of coins, occasionnaly expelling on of them out of it.



Exhibition view *Skulpturen für Bankhallen*, Bzasis e.V., Frankfurt (DE), 2025.



Offices, lights, photos, Tetra Pak, 32 x 18 cm, 2025.
Exhibition view *Skulpturen für Bankhallen*, Bzasis e.V., Frankfurt (DE), 2025.



Euro Sign, cardboard, paint, 24 x 24 cm, 2025.
Exhibition view *Skulpturen für Bankhallen*, Bzasis e.V., Frankfurt (DE), 2025.

Amours

Group show*
A meal without mushrooms is like a day without rain
CRAC Alsace - Altkirch (FR)
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 curator team, Sandrine Desmoulin, Maria Claudia Gamboa, Sarah Menu and Richard Neyroud

*with Zoë June Grant, Lou Masduraud, Rayane Mcirdi, José Miguel del Pozo and Chloé Vanderstraeten, curated by Sandrine Desmoulin, Maria Claudia Gamboa, Sarah Menu and Richard Neyroud



Sonnerie [Bell], activated every hour from 9am to 6pm, old high school bell, coins, motor, heart keyhole, 2025.
Exhibition view *A meal without mushrooms is like a day without rain*, CRAC Alsace - Altkirch, 2025.



Amours (V+C), photos, coins, piece of the model of the Altkirch residence, plastic film, 50 x 70 x 10 cm, 2025.
Exhibition view *A meal without mushrooms is like a day without rain*, CRAC Alsace - Altkirch, 2025.



Amours (T+J), photos, honey pot, confetti, necklace, carrdboard, 10 x 20 x 13 cm, 2025.
Exhibition view *A meal without mushrooms is like a day without rain*, CRAC Alsace - Altkirch, 2025.



Amours (T+J), old mercury bulbs from the public lightning of Altkirch, lit between 3pm and 7pm, 2025.
Exhibition view *A meal without mushrooms is like a day without rain*, CRAC Alsace - Altkirch, 2025.

Less Voyage

Solo show
curated by Emilie d’Ornano
KOMMET, Lyon (FR)
2023

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

— Emilie d’Ornano, extract from the exhbition text, 2023.



Emilie’s Gift (detail), cardboard, panetonne packaging, paper cup, lightbulb, glitters, 41 x 30 x 22 cm, 2023.
Exhibition view Less Voyage, KOMMET, Lyon (FR), 2023.



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



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



Une Goutte de café dans ton verre de lait [A Drop of Coffee on your Glass of Milk],
cardboard, glycero paint, 20 x 28 x 30 cm, 2023.
Exhibition view Less Voyage, KOMMET, Lyon (FR), 2023.

Casabella

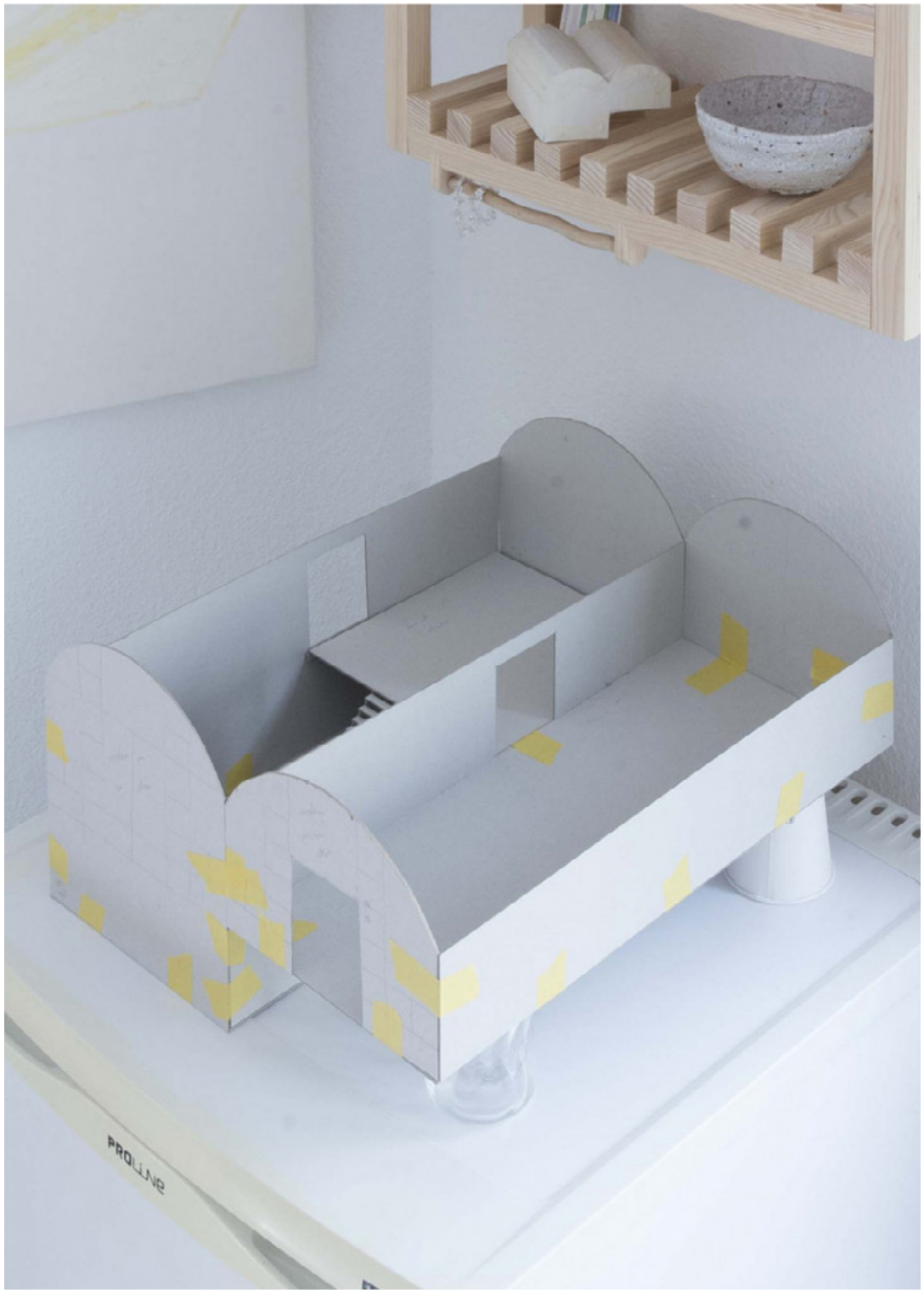
Group show*
La Cantine d’art contemporain, Belfort (FR)
invited by le 19, Crac Montbéliard (FR)
2025

“At the heart of *Casabella* lies Alexandre Caretti’s desire to bring together, in a group exhibition, figures dear to him who have, in one way or another, influenced his artistic journey.
This desire lies at the core of his current approach, which involves working with networks of emotion that unfold between people, objects, and places.

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. [...] Those that hover on the border between utilitarian, banal objects and works of art are gifted at this game. Sometime 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.

*with Agathe Berthou, Ondine Duché, Christiane Geoffroy, ludovic hadjeras, Vérane Kauffmann, Jules Maillot, Marie Mercklé, Floraine Sintès and Kelly Weiss
from an invitation by Alexandre Caretti



Invitation postcard for *Casabella*, 2023.
Model built by Agathe Berthou, Alexandre Caretti, Jules Maillot and Kelly Weiss.



Exhibition view *Casabella*, la Cantine d'art contemporain, Belfort (FR), invited by le 19 Crac Montbéliard, 2023.



Kelly Weiss et Alexandre Caretti, *Un Poulpe dans le garage* [A Squid in the garage], steel, hinges, tin solder, lacquer paint, displayed on a piece of a couch from Jules Maillot, 2023.
Exhibition view *Casabella*, la Cantine d'art contemporain, Belfort (FR), 2023.



Agathe Berthou, *Sans titre*, oil paint, displayed on a chair structure from Alexandre Caretti, 2023.
Exhibition view *Casabella*, la Cantine d'art contemporain, Belfort (FR), 2023.

Money Makers

Group show*
DOC, Paris (FR)
2025

*with Jules Dumoulin, Hugo Ferretto, Elise Legal, Camille Lemeur et Pierre-Alain Poirier



Money Makers, confettis, playing cards, postcard, photos, fake bills, fake credit card, cardboard, 20 x 25 x 50 cm, 2025.
Exhibition view *Des Vis plein les poches*, DOC, Paris (FR), 2025.

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Exhibitions (selection)

2026

• (coming soon) *solo show*, **Pauline Perplexe** (Créteil, FR), curated by Vincent Enjalbert

• *Traduttore, traditore*, curated by Agnès Biro, **CEAAC - Centre européen d'action artistiques contemporaines** (Strasbourg, FR), curated by Agnès Biro

2025

• *Après la fête*, group show, **la Salle de Bains** - Lyon (FR).

• *Un Repas sans champignon est comme un jour sans pluie*, group show, curated by Sandrine Desmoulin, Maria Claudia Gamboa, Sarah Menu and Richard Neyroud, **CRAC Alsace** - Altkirch (FR).

• *Skulpturen für Bankhallen*, solo show, project room, **Basis e.V.**, Francfort (DE).

2024

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

2023

Less Voyage, solo exhibition, curated by Emilie d'Ornano, **KOMMET** - Contemporary Art Center, Lyon (FR).

Casabella, group show, by invitation of le 19, Crac Montbéliard, Ecole des Beaux-Arts de Belfort (FR).

2021

Sticky Flames, group show curated by Nadina Faljic and Mnemozine, **Casino Display**, Luxembourg (LUX).

Not all houses are home: J'habite une pivoine, group show curated by David Pons for Gros Œuvre, la maison du gardien, Parc Jouvet, Valence (FR).

Discord, group show, **la Chaufferie**, Strasbourg (FR).

2020

Fiasco chéri, group show, curated by Anne Giffon-Selle, **Le 19 - Crac Montbéliard** (FR)

2019

caméra silex patates germées, group show, **Casino Luxembourg** (LUX)

Crash Test #1, group show, galerie Janssen, Strasbourg (FR)

Pousse 2, group show with Neil Beloufa, La Chaufferie, Strasbourg (FR)

Residencies

2026

• **Temple Bar Gallery + Studio** (Dublin, IR), cross residency in partnership with **Béton Salon** (Paris, FR)

• **CEAAC** (Strasbourg, FR) production residency 2025

• **CAP • Centre d'art de Saint-Fons** - Lyon (FR), residency EAC

• **La Salle de Bains,** Lyon (FR), at the invitation of Julie Portier

• **Basis v.e., Frankfurt** (DE) in partnership with **CEAAC - Centre européen d'actions artistiques contemporaine** program, Strasbourg (FR)

2023-2024

I've Been Here Before, residency as part of the Emergences Grand Est grant, **Crac Alsace**, Altkirch (FR)

2023

Plasticiens au lycée, EAC program proposed by **le 19, Crac Montbéliard**, with support from Région Bourgogne Franche-Comté (FR)

Grants

2025

AIC (Aide Individuelle à la Création), DRAC Auvergne Rhône-Alpes

2023

Emergences Grand Est, in partnership with CRAC - Alsace, Altkirch (FR)

Education

2020

DNSEP, Haute école des arts du Rhin, No Name group, Strasbourg (FR)

2018

DNA, Haute école des arts du Rhin, No Name group, Strasbourg (FR)