

James COLOMINA

Sculptor artist

Press file

2020

James Colomina, the new French « Banksy »

James Colomina's sculptures are installed in the street in a theatrical way to interact with the public. They are often positioned in emblematic places and create a contrast between the place, the work and the message they deliver.

Being hypersensitive by nature in the face of what he considers to be cruel news, James has gradually felt the need to create works that carry meaning, and to express through them the irony of the human condition. He deplors the inexorable loneliness of his species, the ease with which it can be manipulated, a certain penchant for self-destruction and intolerance, and likes to think that his sculptures are disturbing. Shocking in a poetic way thus constitutes a means of questioning, of questioning, of provoking reactions...

This street artist does not paint walls, he dresses them. At dawn, we mysteriously find his works in red resin, sitting on the historical monuments of our cities or in unusual places. Mirrors of our contemporary deviances and contradictions. Each of his characters questions us in a poetic and direct way about our behaviour. But they also serve as a message of hope and simple but essential feelings, which too often escape us.



James Colomina, an amazing and mysterious character who has been able to surprise and describe his world in a single colour.

Red, according to the artist, this colour catches the eye more than any other in an urban context. Red symbolizes love, gentleness but also resistance. James Colomina only makes representations of children with a strong meaning: they are the symbol of innocence and rebellion, their emotions are multiplied tenfold. The artist's works are systematically masked so that all adults can recognize the child hiding inside them.

Everything accelerates when Galeries Bartoux wants to work with him with confirmed talents, the media starts to be interested in his work thanks to his works that they exhibit wildly in the streets, walkers take pictures and broadcast his works on social networks...



« Le Migrant »
Trocadéro, Paris, 2019



« L'enfant au bonnet d'âne »
Pont Mirabeau, Paris, 2018

His work « Le migrant » has been installed in several symbolic places in Paris. It consists of the body of a 6 year old child, lying down, with an origami boat on his stomach. This child is the symbol of those who lose their lives in the Mediterranean in the greatest destitution and indifference.

The artist thwarted the surveillance cameras of the city of Paris to set up his Donkey-Coated Child under the Mirabeau Bridge. According to him, this represents the « minorities, the stigmatised in our society who find refuge under the roofs, the people we point the finger at ».



« Le passager »
Le Bon Marché Rive Gauche, Paris, 2020

The artist's striking sculpture is installed on the ground, near the entrance to the Bon Marché Rive Gauche. The child is sitting and wearing a virtual reality helmet. There is a strong link between appearance, over-consumption and this child who is patiently searching for a better world.



« L'enfant au lance-cœur »
Manifestations lycéens, Toulouse, 2018

During the high school demonstrations, the artist confronted his sculpture of a child throwing a heart to the forces of law and order, against police violence.



« L'enfant au bonnet d'âne »
San Francisco, 2017

This sculpture is the symbol of those who are ostracized, who are put aside. It is isolated, set aside, it represents minorities, those who do not fit in the huts and stigmatisation in general.

Whoever points the finger at it is constitutive of the work, the spectator is thus an actor.



« La Petite Observatrice »
Parc des Expos, Toulouse, 2018

The artist illegally installed this work on the roof of the Toulouse exhibition centre, during the International Contemporary Art Fair, withdrawn by the security of the fair shortly afterwards.

James Colomina remains faithful to his approach of imposing art, everywhere in the city, even when it is not welcome.



« L'enfant d'AZF »
Site AZF, Toulouse, 2017

This child bandaged from head to toe, a bouquet of roses in hand, was installed on the remains of the AZF site, a few hours before the commemoration of the 16th anniversary of the explosion.



« La Petite Observatrice »
Rues de New-York, 2018

On a trip to New York, James Colomina didn't leave empty-handed and installed this child on the edge of a low wall in the middle of Manhattan.

This little girl sees the world differently, through her diving mask. The artist makes her observe as many people as possible.

MINI-INTERVIEW - JAMES COLOMINA

Question 1: Why carry out wild installations in cities?

James Colomina: I make wild installations in order to be totally free in my artistic choices, both in terms of the choice of sculpture and the place where I want to install. It's important for me to create surprise, to challenge. You have to appropriate these empty spaces. The city is ours too.

Question 2: What is the purpose of these facilities?

James Colomina : The aim is to express myself, to make my work accessible to everyone, to all age groups and all social categories. For me art is not limited to museums, and it is important that everyone can have access to it without any preconditions, neither organization, education nor means. I choose to show my works to everyone because I consider that art is not made exclusively for the initiated.

I wish to use this visibility to convey a message and bring people to reverie. This highlighting has a theatrical side, it makes the city less impersonal, it allows to humanize it in a way.

It allows passers-by to react, to create a visual and emotional shock, sometimes sending people back to their childhood. In the urban space, you are often caught up in the journey, obligations, your mobile phone...

Question 3 : Why Paris? The Pont Marie?

James Colomina : I choose Paris because it is one of the most beautiful cities in the world. It is also a city with contrasts, because it is the capital, because laws are decided there, because prices are high, because it is full of history and struggles. It is a place of great success but also of suffering.

The Pont Marie (named after its creator) has niches for sculptures. The project was to install sculptures of famous men. The project never came to fruition, there has never been a sculpture of a famous man and the niches have always remained empty until today.

I chose to put a child in a donkey's cap, to shed light on the people who need it, who are set aside, isolated, left out, those who are ostracized by society, those who are pointed at, those who don't fit into a box.

Question 4 : Can you clearly define the other places and rooms you want to install?

James Colomina : It's delicate to evoke it because I really do it according to my feelings. However, I can tell you that in Paris, you can find the «heart catch» in the Ranelagh garden on an empty pedestal. It evokes the humanism which despite everything sleeps in each one of us.

Unfortunately, I cannot reveal in advance the places or themes that I will address, but other installations are planned in Paris before the end of this very special year.

PRESS

[« L'artiste James Colomina dénonce le racisme à travers une nouvelle sculpture »](#)

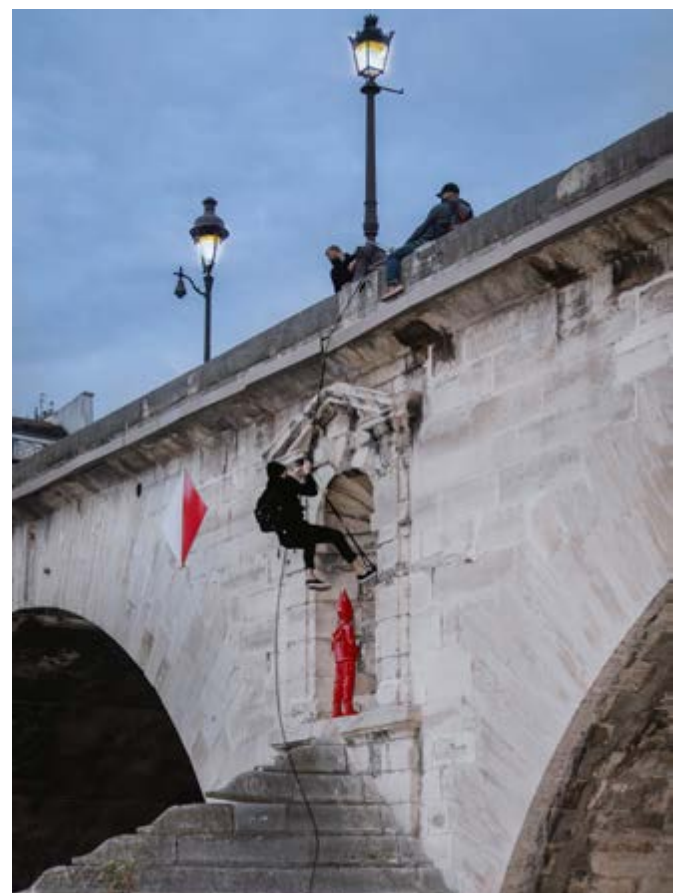
[« James Colomina installe l'Attrape-Coeur au jardin du Grand-Rond »](#)

[« En pleine expo Picasso, James Colomina installe deux sculptures au musée des Abattoirs »](#)

[« Partout, James Colomina affiche sa contestation artistique »](#)

[« Une œuvre de James Colomina trône à la place de la statue de Jeanne d'Arc »](#)

The artist and sculptor **James Colomina** has targeted the French capital... He abseiled down the Pont Marie in Paris early in the morning of Thursday 3 September. He placed his sculpture « L'enfant au bonnet d'âne », 155cm long, in one of the vaults of the bridge, usually provided for this purpose.



The artist has also deposited his sculpture « L'Attrape Cœurs » in the Ranelagh garden.

