

# THOMAS CAP DE VILLE

**TEMPLE MAGAZINE**  
*You're in residency at Confort Moderne until January 2021, and have been preparing your closing exhibition for three months now. Can you tell us more about the title of this exhibition?*

THOMAS CAP DE VILLE  
 The exhibit is named *Psychophore*, after the ancient greek words *Psycho* (psyche) and *Phore* (bearer, carrier). When someone develops an emotional bond with a material, which receives, keeps and embody this relation, it doesn't matter what it is: an amulet, a teddy bear, a journal, a grimoire. Sometimes there are deep feelings between a human being some lifeless stuff. It becomes a fetish, a totem, a landmark. This was my approach when I built every inch of my books, bringing this bond. Content and container are taken care of the same way because outside and inside both matter to me, especially with books.

**TEMPLE MAGAZINE**  
*These books are made of objects you physically own.*

THOMAS CAP DE VILLE  
 I share my intimate shots, places, friends, myself, pieces of hair, teeth, candy wrappers, dried flowers and more. I stick them with tape as if it would prevent them to rot, to disappear. My residency at Confort Moderne provided me a new batch, various insects. I found them everyday on the floor as I went down the atelier steps, and I filled my pictures with their little dead bodies.

**TEMPLE MAGAZINE**  
*How did you decide where it starts and where it ends?*

THOMAS CAP DE VILLE  
 This work ends my youth. One day I wasn't young anymore. The mirror told me! Then I realized that my relatives weren't either! If I wanted to see my young friends again, I'd find old people (including me) only. It's a need to honor ourselves, to remember what really happened using all my archives from this dead era, gathering everything in handmade albums. In Paris, Goswell Road then Hussenot gallery (curator Exoexo) exposed my first six books picturing a quirky youth. The three new books from Confort Moderne are made of narrative elements from this time, Polaroids and new cuts. During my residency I edited *NYCTALOPES*, in which my muses breathe, get restless, make some noise. Four parts (four illustrations of what my Noctambules do) with three intermissions.

**TEMPLE MAGAZINE**  
*How did you come up with so many objects? How have you classified them through all these years?*

THOMAS CAP DE VILLE Since I was 18 (1996), I always carried a camera with me. In 2005 everyone could access digital video and I got obsessed with my miniDV. Without taking notice of time passing I accumulated photos, videos, fragments. I put these memories in boxes inside chests. Every media got its own place but I made nothing of it. Then I got to know how to use this data, stage it in books. I still have some videos left, but all my photos are featured in these nine books.

**TEMPLE MAGAZINE** *Everything was used, to move on. These stories are in the three books of your exhibition.*

THOMAS CAP DE VILLE The first one, on a gravestone, is not even the size of a notebook. I attached drawings and things I collected. It's not high-minded, rather obscure, outdated, regressive yet everything in it is valuable to me.

The second one is a collection about childhood and teenagehood. I asked relatives to share with me two photos that picture them best at this age. Each of them gets a double page with the same presentation to stress how different and anachronistic the stories are. The notion of a worthy life questions me. Some people become important in history, some others only in their own. The third book is 1m62 tall. I use a big fridge's box as a base for the cover.

**TEMPLE MAGAZINE**  
*Darja Bajagi's exhibition at Confort Moderne is next to yours. She reuses the pictures she made in the first place. You're used to work with your own pictures. You only handle familiar faces and bodies. It makes your work very rough, very intimate.*

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THOMAS CAP DE VILLE  
 They're stills of my former habits and customs.

**TEMPLE MAGAZINE** *The way you work is distinctive, as a desire to put everything at the same level. You don't emphasize some pictures in your compositions, you value them equally.*

THOMAS CAP DE VILLE  
 They coexist. They match because of their looks as well as their meaning.

**TEMPLE MAGAZINE** *You create rhythms depending on how pictures interact.*

THOMAS CAP DE VILLE  
 My work is a narcissistic gesture, without rules, to be taken at face value. Nothing is centered, really, the balance comes an unstructured way. It's the imaging of a testimony.







