

REVIEWS PARIS

# Laëtitia Badaut Haussmann

Emanuela Campoli

Galerie Allen

By Mara Hoberman



Laëtitia Badaut Haussmann’s “*Le cœur et les poumons*” (The Heart and the Lungs) filled two neighboring galleries with mixed-media works describing both vital organs under attack. At Galerie Allen, the presentation centered on *Les poumons de crystal* (Crystal Lungs), 2025, a sculpture consisting of twin glass shelving units filled with crumpled cellophane cigarette-box wrappers and stubbed-out butts. Stocked with this particular detritus in place of the luxury goods they’d displayed in a previous life, this metaphorical pair of polluted lungs offers a stark reminder of what big tobacco is really selling. Composed of four Bic lighters dangling off chains from a thin metal stand, *Gaslight*, 2025, could be activated by slipping any one of the lighters into a small vise at the top of the stand that kept the flame going. This elegant gaslight—an invitation to light up and also an elegiac eternal flame—captured the psychological distress of being gaslighted by an industry that knowingly sells addictive and deadly products.

Backing up these sculptures’ assertions of the deceitfulness of cigarette marketing with hard evidence, Badaut Haussmann also presented “The Tobacco Files,” 2022—, a research project that has so far resulted in 127 two-ring binders filled with images related to tobacco use, including print advertisements, stills from film and TV, fashion spreads, and social-media posts in a nonchronological, noncomprehensive visual history of smoking since the nineteenth century. Flipping through the plastic sleeves revealed paradoxical diptychs, such as Gwyneth Paltrow’s suicidal smoker in Wes Anderson’s film *The Royal Tenenbaums* (2001) juxtaposed with an upbeat ad for Kool cigarettes: KOOL & MILD TODAY. Though dated and less relevant now that smoking is declining, such images bring to mind other similarly addictive and dangerous products: processed foods, prescription drugs, or screen devices.



The heart, described in works relating to femininity and domesticity, appeared similarly vulnerable to culturally inculcated toxicity. This part of the exhibition, at Emanuela Campoli, included several works from Badaut Haussmann's "*Maisons Françaises*" (French Houses) series, 2012–, in which the artist removes all text, branding, and color from ads found in home decor magazines and reproduces their color images in black and white. An enlargement of one such modified ad (*Maisons françaises, une collection n° 1981122324*, 2025) covered an entire wall with a black-and-white image of a fancy leather handbag laid open on its side, its contents spilling out. The subtext of violation was enhanced by *Liquides incolores* (Colorless Liquids), 2019, an installation of cups filled with mysterious, potentially poisonous or intoxicating clear liquids (some smelled like vinegar, others like vodka) spread across the floor. More alarming still was *Maisons françaises, une collection n° 19810525*, 2025, a photograph of a female body, partially obscured by bedding. The original ad (for Frette sheets) featured the tagline: "David Hamilton for Frette." Hamilton, who made his reputation with photographs of nude women in their early teens, was accused of rape by several of his subjects. Removing the text, the artist has left Hamilton's disturbing image to speak for itself.

Also alerting us to women in danger, *Domestic Gore*, 2025, a large folding screen with aluminum panels on one side and hand-painted (by the artist) faux marble on the other, was covered with color photos—much like a refrigerator door festooned with family mementos. Far from family friendly, however, Badaut Haussmann's room divider features stills from horror movies such as *Scream* and *Poltergeist*—images suggesting that violent, gruesome acts have been, or will soon be, committed on women. With bloodstained walls, slashed couches, and bodies being dragged through

carpeted hallways, the home emanates danger. Precarity is at the heart of Badaut Haussmann's work.

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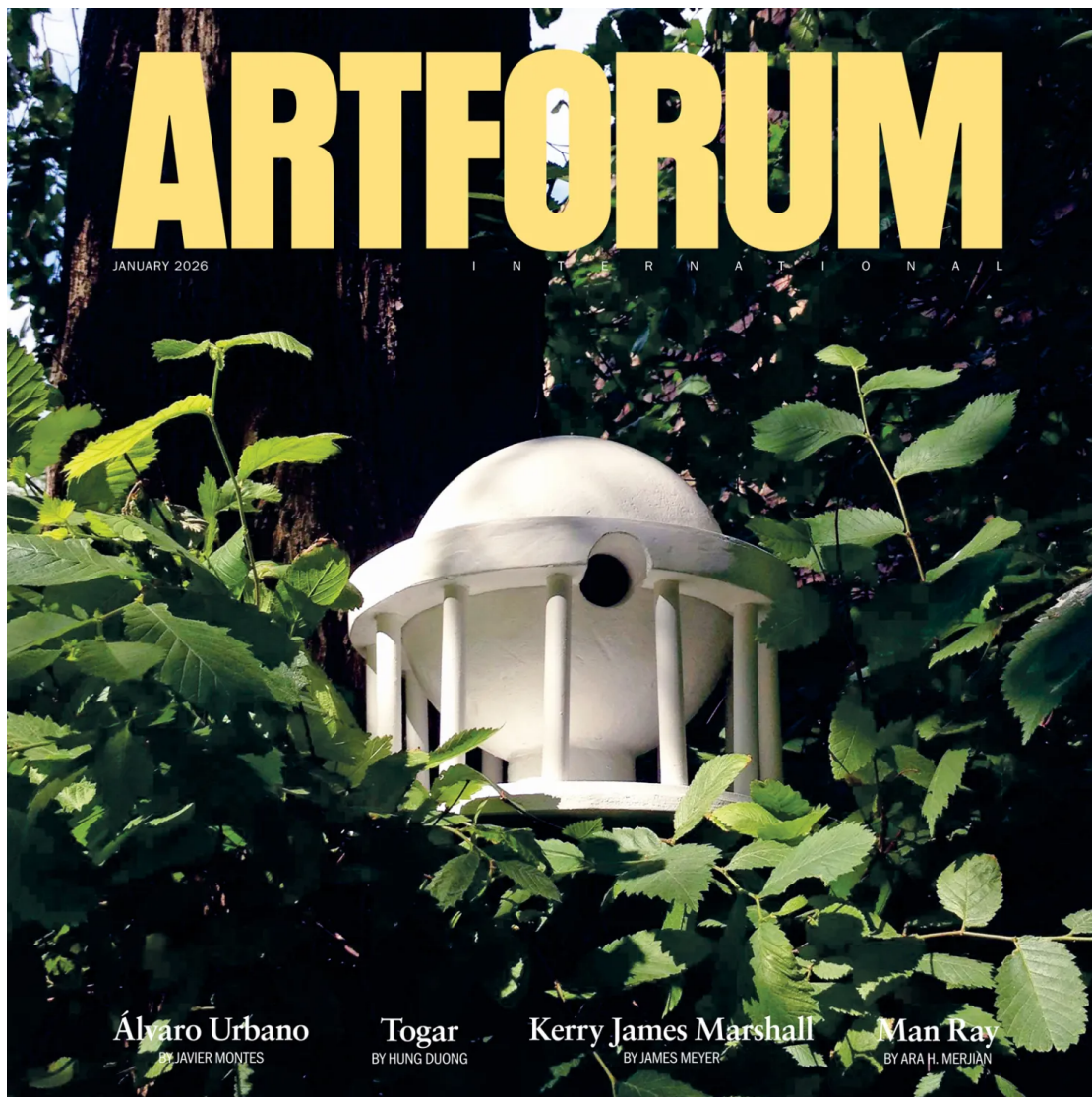
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Álvaro Urbano, *Utopias Are for Birds* (Antoine-Laurent-Thomas Vaudoyer, *Maison d'un Cosmopolite 1782*), 2016, wood, paint, nest, 12 5/8 × 12 5/8 × 12 5/8". From the series "Utopias Are for Birds," 2012–18.

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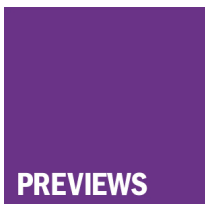
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