

# ELLE CHABAL

## Marielle Chabal (FR, 1988)

20 November 2025

17 January 2026



ELLE  
CHABAL  
PARIS

Dates & Opening hours: Tuesday - Saturday, 11am-7pm

Vernissage: Thursday, 20 November, from 5pm to 6pm

Galerie Alberta Pane is pleased to present *Elle Chabal* across its two Parisian venues, marking the first solo gallery exhibition of French artist Marielle Chabal. In this ambitious new project, the artist transforms the gallery spaces by fully recreating a retail shop as an immersive *in situ* installation. Within this setting, Chabal unveils a new series of ceramic works that resonate with *QUEENS*, a film currently in production exploring the enduring traces of patriarchy in our relationships to feminist-queer identity.

The exhibition features forty-two pairs of high-heeled shoes, along with bags and accessories, all crafted in ceramic and varying in size, color, and style, forming the autumn-winter collection of the *Elle Chabal* label. A special piece, created in collaboration with artist Ji-min Park, is also exhibited at the back of the second space. Displayed on shelves, pedestals, and in vitrines, the works adopt the visual language of a real boutique. The exhibition's title extends this concept by transforming the artist's full name into a fictional brand. By presenting only high-heeled shoes that are uncomfortable to wear, designed to increase height and accentuate the leg, Chabal interrogates the social construction of femininity shaped by the patriarchal gaze and the accompanying pain. The familiar injunction, "you must suffer to be beautiful", is materialized here in objects that are impossible to wear—not only because of their stoneware material but also due to their exaggerated proportions. These amplified dimensions evoke a queer aesthetic, further emphasized by the

addition of jewelry and fur on select pieces. The artist also challenges the notion of "becoming a woman," understood as a socially imposed construct entailing constraints and discomfort. In this framework, femininity emerges as an imposed role, often synonymous with suffering. The dense accumulation of shoes within the recreated boutique also reflects the limitless consumption intrinsic to capitalist systems. Chabal critiques compulsive buying, the relentless turnover of collections, and the devaluation of durability. In response, she embraces a practice grounded in slowness, the memory of gesture, and material longevity. Drawing inspiration from traditional shoemaking and luxury leather craftsmanship, Chabal adapts these techniques to clay, finishing her works with durable glazes. This approach elevates her sculptures to the status of enduring relics, resisting the planned obsolescence of fashion products.

Marielle Chabal's projects unfold over time, developing in stages. In 2024, the gallery presented fragments of the first phase of *QUEENS*; the current exhibition, *Elle Chabal*, corresponds to its production phase. The show assembles sculptures that examine mechanisms of female oppression while fostering dialogue around these issues. Through this series of ceramics, Chabal explores societal pressures on femininity, consumerist excess, and forms of resistance to structures of domination.

## MARIELLE CHABAL

Born in 1988 in France.  
Lives and works in Paris, France.

Marielle Chabal devotes her work as an artist, researcher, and filmmaker to constructing speculative fictions—more or less “science-fictional”—to provoke reflection in viewers about the world around them. Working with collaborators, whether long-term or changing, the form of speculative fiction allows her to explore, through “bricks of possibilities,” the fears stirred by the evolution of our societies. Her works take on performative forms such as mood boards, symposiums, discussion groups, films, and installations, always formally aligned with the essence of each project. The obsessive nature of collaborative practice in her work is evident in every project, reflecting a desire to come together to reshape the world and realities through the lens of collective thinking about a shared future. Driven by what she calls a collective and “elastic” energy, her projects serve as devices to re-approach and influence the realities that overwhelm us, and to fictionalize the real, in line with her vision of re-evaluating the social and political role of art.

After completing Hypokhâgne-Khâgne and Sciences-Po, she attended the Villa Arson in Nice and earned a master’s degree at the Royal College of Art in London. She has participated in numerous residency programs in England (Bluecoat Art Centre, Schwartz Gallery), Norway (NKD, Sandness, Fordypningsrommet, AiR-Bergen), Palestine (El Atlal), Montenegro (FKK Resort), India (KYTA), and France (la BOX, Synagogue de Delme, Cité Internationale des Arts, and Fondation Fiminco). In 2016, she completed the Post-Diploma program in Lyon under François Piron. She received the Audi Talent Prize in 2019 and joined the Research Program at the Jan Van Eyck Academy in Maastricht.

Her work has been exhibited internationally through solo exhibitions, group shows, and screenings, including at Palais de Tokyo (*alt+R, Alternative réalité*, 2019), Centre Pompidou (*Al Qamar*, 2023),



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Jan Van Eyck Academy (*Free From Desire. A Lie for a Massive Gentrification*) in Maastricht, 40Mcube (*As Free As Ones Could Claim, Chronicle of an Emancipation, a Crash, and a Collateral Gentrification along the Curves of the Judean Desert*, 2018), and Grand Café (*Power Up*, 2024) in Nantes and St-Nazaire as part of the Nova XX Biennale programming, the Lyon Biennale, DeApple and Boijmans in Amsterdam and Rotterdam, Les Tanneries art center (*We Are*, 2023), Fondation Fiminco (*Odyssées urbaines*, 2023), Ocat Institute in Beijing (*True Paradise*, 2021), as well as NARS Foundation in New York, Kunstwerk Carlshütte in Büdelsdorf, Electric Blue Gallery in London, and Initial Gallery in Vancouver.





Marielle Chabal, *QUEENS Project. Curtain of Reminiscences*, 2024  
Leather, various fabrics, printed T-shirts, glittery and marbled velvet flex,  
pompoms, metal tube, carabiners, chains, 260 x 280 cm, unique.