

Gaspard Le Guen





SERVICIO NOCTURNO

[View the Servicio Nocturno files here](#)

By prioritizing spatial relationships, Gaspard Le Guen shapes environments, installs and frames zones. He traverses and reconfigures architectures at the end of their cycles. For him, these are hidden stages brought to life by repopulating them with objects, actors, and potential audiences.

In recent years, the discovery of a funerary warehouse in Mexico gave rise to *Servicio Nocturno*. The project began in 2020 in Querétaro with the purchase of eleven used coffins, followed by the reopening of the coffin-manufacturing warehouse. This entity remains in perpetual transformation, generating perceptions around death amid the movements of the living, connecting them through various chapters.

For a time, the funerary warehouse became the central space—conceived, inhabited, and archived through video and photography. These devices allow for the capture of a hybrid work that oscillates between situations, actions, and exhibitions. It composes a form that refuses to impose a boundary between the stage and its representations. These installations and the circulation of their archives constitute his narrative.

Servicio Nocturno is an exploration of the rituals and trades surrounding death, reviving a business with the intention of migrating its signs into a fiction constructed by the artist.

He graduated from the *École Supérieure d'Art et de Design du Havre* in 2018, the same year he joined the *Offshore School* in Shanghai, a program led by Paul Devautour. Soon after, he was invited to a residency with the *Alliance Française* in Querétaro, followed in 2020 by another residency at *BEMA Art Center* in Mexico.

His practice has been showcased in solo exhibitions at the *Museo de la Ciudad de Querétaro* (MX), within *Art Sequana* (FR), and at *Galerie HGZ* (MX) with *Servicio Nocturno / Los Ángeles*—a project recognized among the best exhibitions of 2023 and awarded *Work of the Year* by *Obra de Arte Comentada*.

He has also taken part in group exhibitions such as *Do Disturb* at the *Palais de Tokyo* (FR) and *Sublime Eroding* at *W139* in Amsterdam (NL), in collaboration with the collective *Delta Total*.

In 2025, he took part in the international contemporary art fair *ZONA MACO* with *Galerie HGZ*. His work will also soon be presented by *Galerie Saenger* in Mexico City.

It is almost impossible to describe something that did not happen.

Do not be mistaken. Gaspard Le Guen's artwork does not arise from fiction; conversely, it is anchored in realities we could consider tangible. The many scenes depicting eight brass band members, twenty coffins, thirty garden fence panels, countless candles, tin cans, and religious statuettes are undeniable. Photography and video attest to the giant sign of San Agustín's mortuary nocturne services, and consequently, the object around which Le Guen builds his images and stories.

Notwithstanding the images, we should remain suspicious of what we see, since visual testimonies are not immutable; conversely, they are intended to allow a posteriori reconstructions of the events. The most vivid traces of what had happened are the stories told by others. The artist has relinquished control to the observer; therefore, the artwork arises from multiple elements.

If, as the proverb goes, the first step is the hardest, it is therefore the one that leads. Subordinated to the mechanics of the events, Gaspard Le Guen puts one foot in front of the other, making the next steps and the outcome of his journey—from France to California, from California to Santiago de Querétaro, from Santiago de Querétaro to Ciudad Juárez—difficult to predict.

The former coffin factory, set for Servicio Nocturno—orchestrated by Gaspard Le Guen in 2021—will open its doors again to host the iconic performance. Inhabited by eccentric characters and packed with coffins, the factory will become the stage of an astonishing story. At this place, where so many corpses have passed, no human body, or anything that could resemble one, will be placed inside a coffin.

The action's assembly allows fluidity between absence and presence, interior and exterior, enabling spaces that challenge and question the borders. Outside, participants experience themselves first as observers and then as heterogeneous objects, slowly coming together in a ceremonial procession leading to an interstitial space. Inside, psychomagical acts happen, referring to the dramatic nature of the performance, including its harmonious mystery, shocking outcomes, intriguing characters, and banal yet sensitive death. Within a shifting space, where roles and signifiers are unstable, the initial canvas becomes a narrative *ouvroir*. By summoning the quantum, undecidable nature of what is fixed in advance, opposed to what is supposed to evolve, the artist sheds light on the infinite expanse of possibility. Coffins now remain empty, but having never ceased to circulate in death's economy, they could just as well be inhabited; they are destined to be so, and will be. It's just a matter of time.

It is worth mentioning that Le Guen's art practice never eliminates the artifacts from everyday life. It is not about transferring objects from the real world to the art world. The coffins, the Virgins, the icons, the people, and the characters do not obey fetishization; they are not decor. They live and play their original role, with a slight delay. Their route around the world has never changed.

«mourning routine» jc.Arcos





Baile de buitre
2023
performance



La herencia de Felipe y los negocios de la muerte
2023
Wooden circles
Dimensions variable



Elevador
2023
Mixed media
Dimensions variable

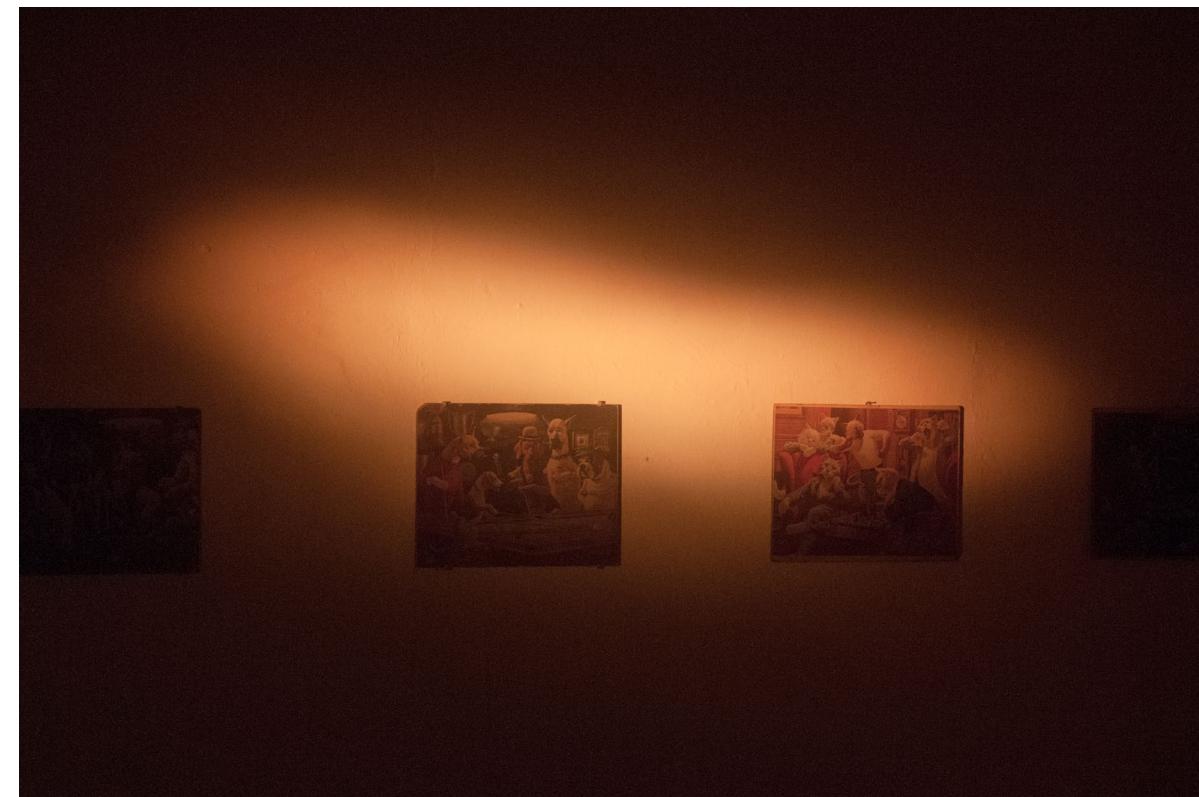


Tv Payaso
Performance

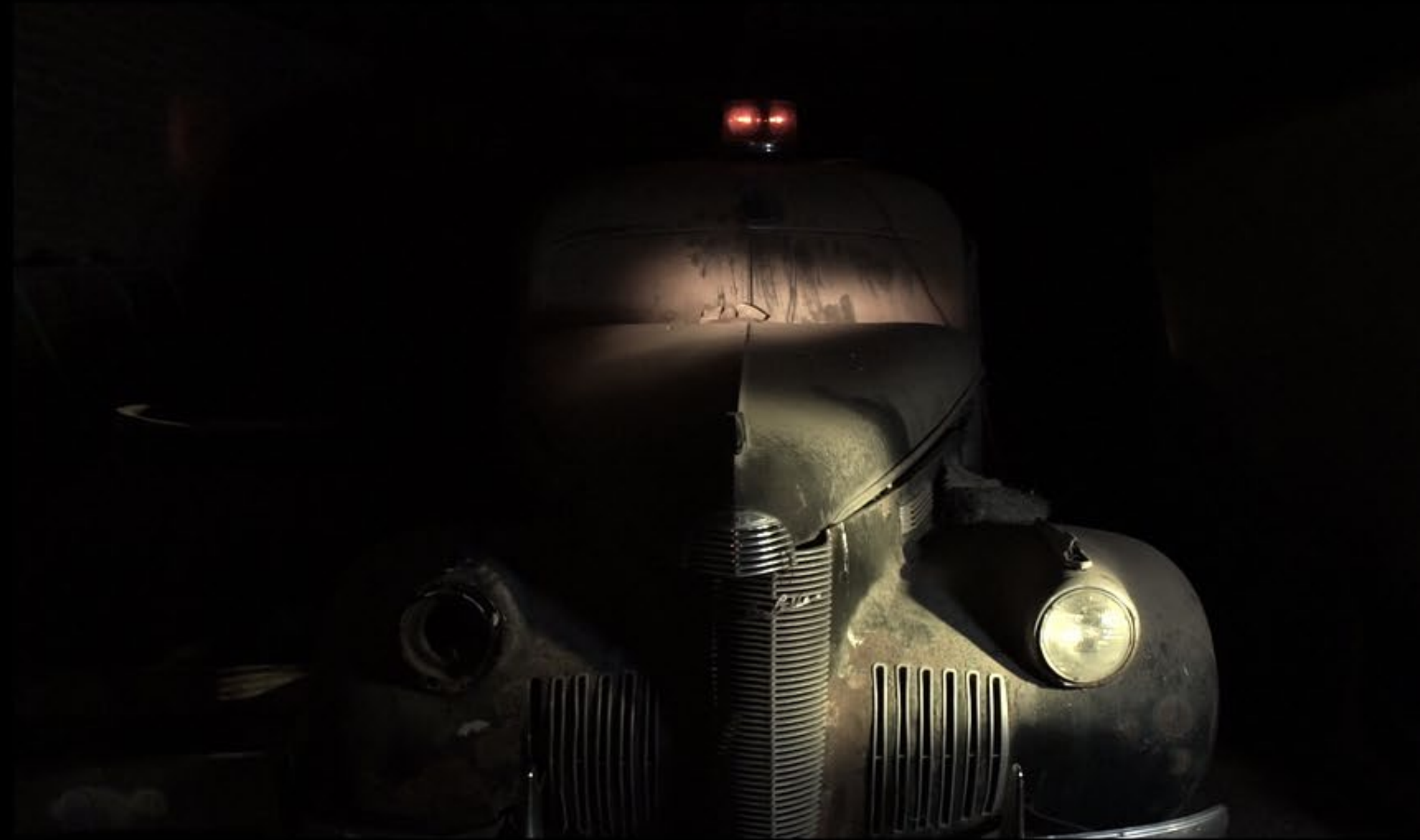


Funeriales

R
M
G



Stock
2023
Installation view
Coffin, photography, black pigment, wood, candle, trash, flag, vintage car
light, straw, plastic, clothes, magician's box



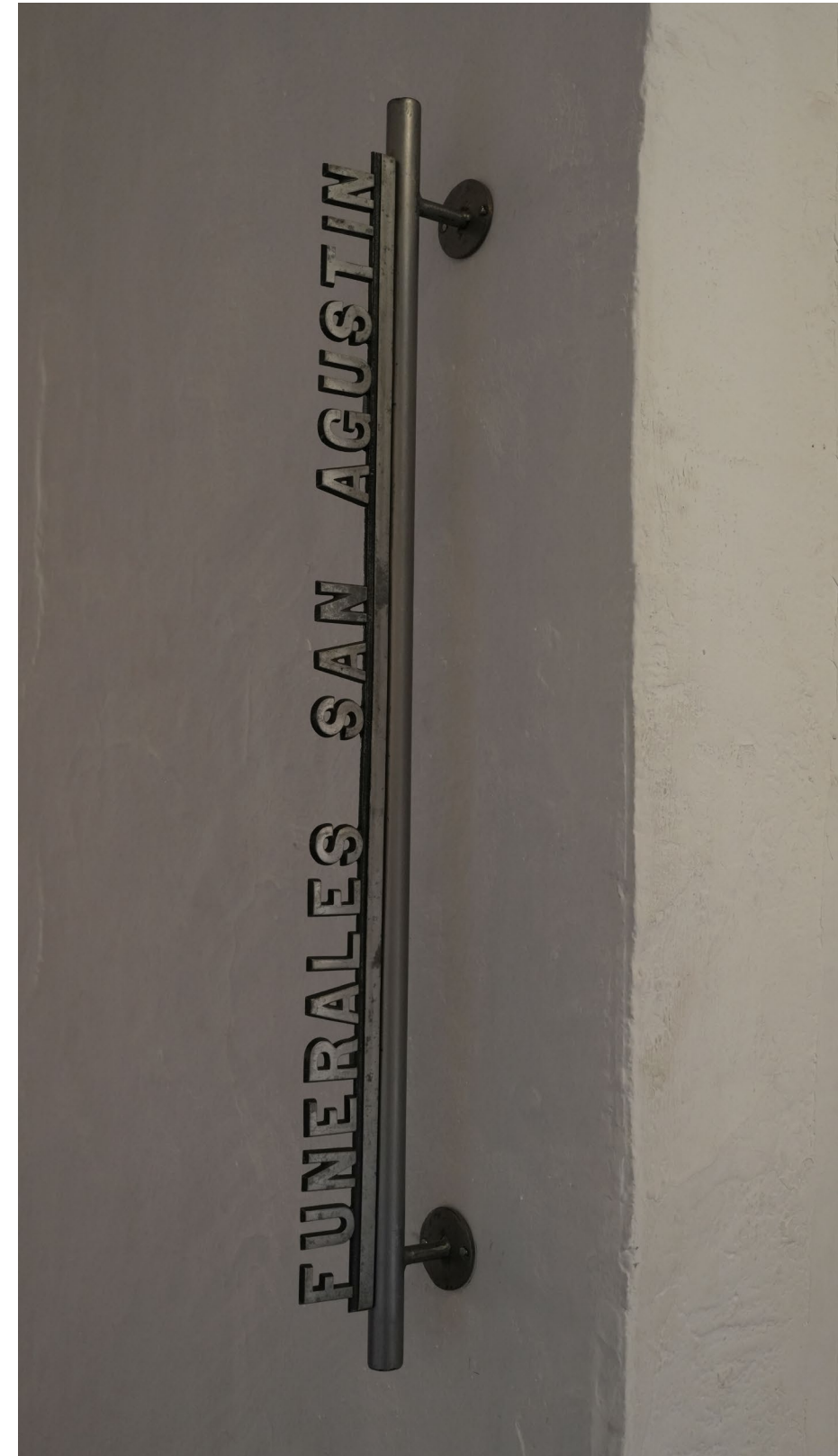
Lus Roja, 2023
two-channel video instal-
lation, color, sound,
4 min 22 s.



Servicio Nocturno, (In progress)
Video



Puerta carroza fúnebre Gothique, 2025
Epoxy, fiberglass, automotive paint
230 x 183 cm



Funerales San Agustin
2025
Door handle, funeral signage, steel
80 x 6 cm



Los amores podridos,
2023
Painted wood, fabric
76 x 36 x 27 cm



Freetown



October 2017, bridge view



November 2017, bridge view



June 2018, bridge view



June 2018, day of the performance, picture tooked from the wastland

From June 2017 to June 2018, I developed the working framework for a project entitled Free-town, by investing in a vacant lot within the peri-urban landscape of Le Havre. The project culminated as the core of my graduation thesis. For a year, following the seasonal rhythms of this site, the vacant lot was inhabited sculpturally, proposed as an anonymous zone for artistic and social dialogue.

Interwoven with my practice through the movements of diverse actors inhabiting the environment—fairground workers, vendors, and migrants—this work became a site where their presence revealed distinct temporalities of a work in progress unfolding across the landscape.

The wasteland, shaped like a basin, acted as a magnet, absorbing and retaining the debris of the surrounding urbanization. Encircled by fencing with a carceral appearance, it adjoined a parking lot that hosted a weekly market and an annual fair. Nearby, railway lines and a commercial zone reinforced its marginal character. Overlooking the site, a bridge connected, to the north, a residential and university district, and to the south, the commercial zone. This architecture provided an omniscient aerial perspective, framing the complexity of the urban environment from above.

My initial presence took the form of a reclaimed wooden platform, engraved and covered with layers of industrial paint, forming a still life with a cartoonish expressivity. Months later, in a sudden moment of urgency, this structure was displaced and transformed into a makeshift dwelling by Marius and Manu, a Romanian migrant couple, who established their home in the very heart of the lot.

The subsequent installation of a sound and video transmission system—conceived as the connective tissue of the whole—enabled the capture and redistribution of urban elements entering the covered landscape. These devices reframed the environment within a space of artistic visibility, reconfiguring hierarchies of viewpoints and scenic boundaries to stage an agoratic dialogue: a circular exchange in which multiple perspectives confront and debate one another.

By mobilizing the bridge as both landscape and vantage point, aerial imagery produced a theatre of reality. The bridge functioned as the structural bench on which the audience was positioned, organizing the distribution of gazes over the wasteland.

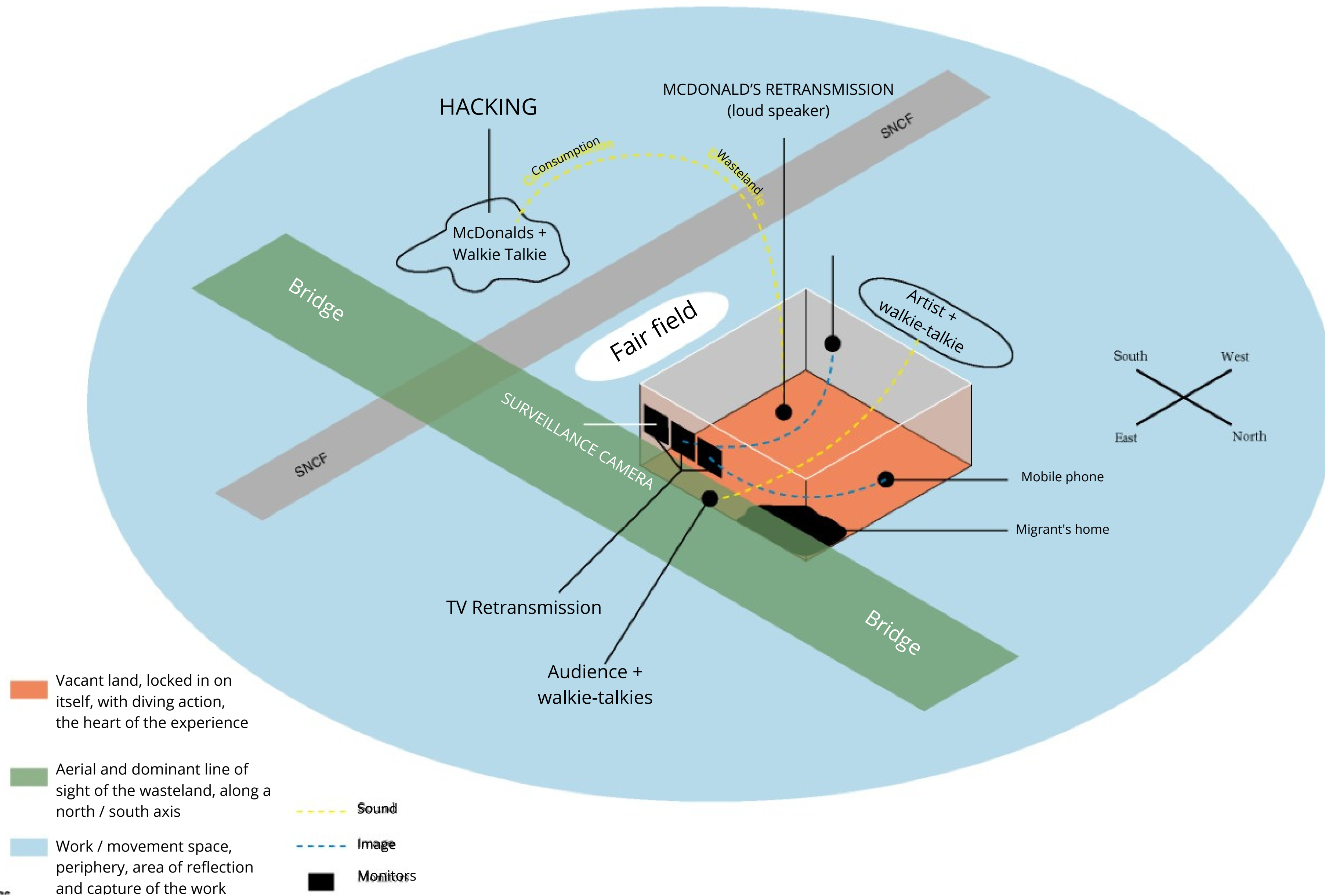
A networked sound system extended through the commercial zone, linking the bridge to three video screens broadcasting live: drone footage surveying the area, a handheld mobile phone recording the terrain, and a surveillance camera filming spectators themselves. Together, they placed the public at the center of a watchtower, a contemporary panopticon binding all the elements of this dramaturgy.

The connection between wasteland and consumer space was activated through an intervention in the McDonald's drive-through to the south, transmitting live voice orders via loudspeakers placed at the center of the lot. This network culminated in a performative element: my own presence as mediator, exchanging information directly with the audience through walkie-talkies positioned on the bridge and in the field.

Thus, over the course of the live event, every element encompassed within this zone—architecture, debris, animals, vehicles, and human beings—participated in the constitution of the artistic experience.







The installation organizes hierarchies of positions and gazes over the wasteland environment. By setting up a system of sound communication and video transmission—connectors between bridge and wasteland—a spatial balance emerges: to the North, the zone of refuse; to the South, the zone of consumption. An extended sonic connection to the commercial area, together with three video screens installed on the bridge broadcasting three simultaneous live feeds, situates the spectators (in this case, the diploma jury) at the heart of a watchtower-like structure, a vantage point offering a global view that interconnects all the elements of this dramaturgy.

The three screens respectively show images captured by a drone flying over the entire zone, by a mobile phone held by a performer filming the refuse and other elements of the wasteland, and by a surveillance camera recording every spectator who attempts to access the panoptic vision proposed by the watchtower. The connection between wasteland and commercial zone is articulated through the hacking of a McDonald's restaurant in the Southern zone of consumption, where vocal orders to the McDrive are broadcast live through a loudspeaker installed at the center of the wasteland, in the North.

This network also includes a final communicative element, positioning me as one of the performers within the dispositif, addressing the jury through a walkie-talkie. They, in turn, interact via another walkie-talkie placed on the bridge at the level of the watchtower.

To the East lies the watchtower and the audience; to the West, beyond the fences, I position myself in the role of oral witness to this landscaped work-in-progress, while simultaneously acting as mediator and stage director of the project. Information is exchanged across the wasteland, in a direct confrontation that traverses its very expanse.



Perfomance June 2018, view from the bridge



Perfomance June 2018, view from the wastland





Gaspard Le Guen
b. 1992
MX/FR
Gaspard.lg@gmail.com

Gaspardleguen.com



SOLO EXHIBITIONS

- 2025 .(Upcoming), Saenger Galerie at Project Room, Mexico city, Mexico
- 2023 .Servicio nocturno / Los Angeles, Galeria HGZ, Querétaro, Mexico
- 2022 .Stock, Museo de la Ciudad, Querétaro, Mexico
- 2021 .Servicio nocturno, (Opening), Funeraria Ortega, Querétaro, Mexico
- 2021 .El peso de mi materialidad me hostiga, BEMA Space, Querétaro, Mexico
- 2020 .Florecer el desierto / Explotar el desierto, Museo de la Ciudad, Querétaro, Mexico
- 2019 .Uniformes Favor, Museo de la Ciudad, Querétaro, Mexico
- 2017 .Brunker Archive, Hors'Service, Le Havre, France
- 2016 .Art Sequana, Architecture/Management, Paris, France

GROUP EXHIBITIONS

- 2025 .Irrepetible, Museo de la Ciudad, Group exhibition, Querétaro, Mexico
- 2024 .Cuando la calle se calle, Musicircus, Group exhibition, Gardanne, France
- 2022 .Do Disturb, with Delta Total, Palais de Tokyo, Paris, France
- 2017 .Sublime Eroding, with Delta Total, W139, Amsterdam, Netherlands
- 2016 .Artothèque, œuvres choisies, Galerie 65, Le Havre, France
- 2016 .Sprint, University for the Creative Arts, Canterbury, UK

RESIDENCIES, ARTIST TALK & ART FAIR

- 2025 .Zona MACO, HGZ Galeria, Ciudad de Mexico, Mexico
- 2023 .Artist Talk, with Jean-Christophe Arcos and Le Point Du Jour, Le Havre, France
- 2023 .Artist Talk, Tramite buro de coleccionistas, dialogue with Paulina Macias, Querétaro, Mexico
- 2022 .Artist Talk, Museo de la Ciudad, with Gabriel Hörner, Querétaro, Mexico
- 2021 .Residency at BEMA Space, Querétaro, Mexico
- 2020 .Residency at Museo de la Ciudad, Querétaro, Mexico
- 2019 .Residency at Casacentrox16, Ciudad Juárez, Mexico
- 2018 .Residency with Paul Devautour and the Offshore School, Shanghai, China
- 2018 .Residency in Mexico, supported by the Alliance Française
- 2016 .Residency Sprint, University for the Creative Arts, Canterbury, UK
- 2015 .Residency at Bo Halbirk Printmaking Studio, Paris, France

GRANTS

- 2024 .Aide Individuelle à la Création, DRAC Normandie; FR
- 2022 .Aide à la Création (arts plastiques), Région Normandie, FR
- 2020 .Aide Individuelle à la Création, DRAC Normandie, FR
- 2020 .Aide à la Création (arts plastiques), Région Normandie, FR

EDUCATION

- 2018 .DNSEP, Art and Specific Spaces Option Graduated with honors from the jury
ESADHaR (École Supérieure d'Art et de Design Le Havre-Rouen), Le Havre Campus