



dmum 
draw me a sheep

A TRAVELING UNIVERSAL ART INSTALLATION
RÉGIS GRANVILLE, VISUAL ARTIST



Genesis

*Art brings human hearts together beyond differences of origins,
nationalities, religions and customs.
Love, yesterday, today, tomorrow and for always.*

Régis Granville



Morocco, 1 February 2017

Paris/Casablanca/Laâyoune/Tarfaya. Traveling with a small group of 4 collaborators from the project, [dmum*](#), Celina, Claire, Kira and Thierry, we depart Laâyoune by taxi, and drive through the Western Sahara along a coastal road on the shores of the Atlantic Ocean. After a hundred kilometres, we arrive at the end of our journey... and at the end of the road. In front of us, far south of the major centres, between desert and ocean, the town of Tarfaya takes shape before us.

Formerly, the town was called Cape Juby. Saint-Exupéry spent 18 months here in 1927 during his appointment as airfield director. We arrive at the old trading post, founded in 1876 by the British, at high tide.

We settle into the Hotel Casamar, located in this historical setting. Our host—Sadat Mrabihrabou, founder of the Antoine de Saint-Exupéry Museum—warmly greets us and together we tour the city including its magnificent cinema, abandoned since 1993¹. That evening, we are invited to his mother's home for a traditional family dinner. Our dinner conversations, on the world and on life, are amusing and enlightening. The next day, while filming the documentary meet two Sahrawi wise men, descendants of the nomadic Bedouin of the Western Sahara, as well as a group of Tarfayan women.

Standing on runway where the planes of the Latécoere line landed, at the edge of the desert and in the silence and light of the dunes I think of the writer, the aviator. Is this where the Little Prince came to Saint-Exupéry? Who knows?

It is from here that [dmum*](#) could take off.

1. Established in 1942, the Tarfaya cinema was, at the time, the only place of relaxation and entertainment for the soldiers of the Spanish army who posted in the town until 1958. After taking ownership of the movie theatre, Sadat Mrabihrabou's father ran the cinema until 1993.



In the footsteps of Saint-Exupéry

In the end, there is one and only one problem on earth. How to restore a spiritual sense to humanity, how to make the minds of people more aware. Humanity needs to be irrigated from above as by a kind of Gregorian chant flowing down from on high. We cannot go on living our lives preoccupied only with refrigerators, politics, balance sheets and crossword puzzles. We can no longer make progress in this way.

Antoine de Saint-Exupéry



dmum[★], an invitation to discover our inner world

Like the pilot in *The Little Prince*, we are all lost in the desert, trying to repair a broken engine. Our lives and our salvation actually depend on this improvised bricolage that allows us to finally “restart our engine” and “take off” in the direction of familiar horizons as well as toward our obligations, our pleasures and our illusions.

And what if this breakdown were were beneficial!

Amid the frenetic pace of life, if only we were willing to listen, perhaps for the very first time.

This is what dmum[★] proposes

dmum[★] is an acronym for “dessine-moi un mouton”, “draw me a sheep”. dmum[★] suggests we stop and take a break from the frantic pace of this hostile world. The dmum[★]—sheep—a symbol of our imagination, the invisible—invites us to roam around inside his crate with all five senses awakened, heightened. Wandering around as such, we can hear the little quiet voice, both serious and insistent, that whispers in our ears each morning, but that we too often ignore. And suddenly, it is no longer a request, but rather an order. Time is of the essence; time is running out. The human being is drifting. The human being needs repair. And this little voice refuses to be silenced... Together, let us learn to look inside the crate and discover, share, breathe...

What is dmum[★]?

dmum[★] is the work of several artists, initiated by Régis Granville. The scope of the project is artistic, educational and cultural. More widely, it is also humanist and universal. Through dmum[★], a different meaning to life or alternate worldview is proposed to all audiences, both young and old. The art installation serves as a passport to enter into a space for dialogue, serenity, exchange and ultimately a re-enchantment of the world.



3D models of the crate

This is the crate. The sheep you want is inside.

Antoine de Saint-Exupéry, *The Little Prince*

If **dmum*** is fundamental today, it is precisely because humanity has lost its humanity. We still need the wisdom of Saint-Exupéry.

What is **dmum*** composed of?

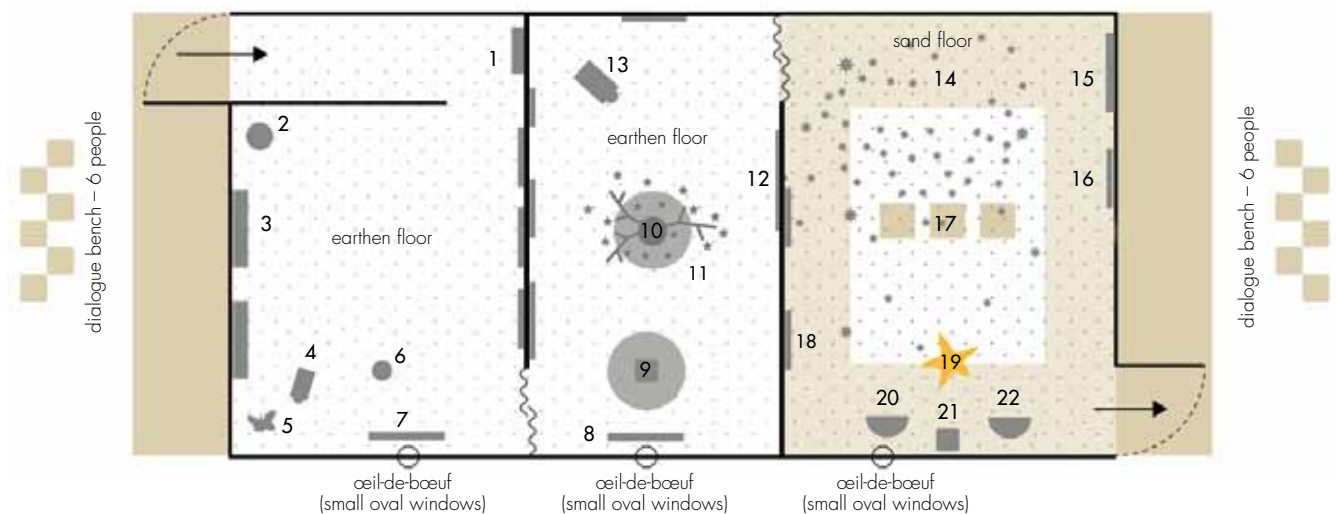
The crate is the main component of the work. Consisting of a space that is both closed and open, the three holes or cut-outs, fitted with *trompe-l'oeil* mirrors, do not actually allow the audience to see inside the structure. Furthermore, the three holes are not visible from inside the crate. Thus, deceived, we are faced with ourselves, immersed in this sensorial space that encourages us to feel the exterior and the interior like a metaphorical passage from the outer world to our inner world.

It is a monumental structure built of massive pine and poplar (12 metres long, 6 metres wide and 2.6 metres high) according to traditional methods. In front the entrance and at the exit, two 'dialogue-benches' will be used to invite visitors to sit and take a break. Before entering the crate, visitors will be asked to remove their shoes and feel their feet on the floor beneath them.

The inside of the crate is divided into three sections, each corresponding to a particular book by Saint-Exupéry: *Earth* (*Wind Sand and Stars—Terre des Hommes*), *Spiritual Man* (*The Wisdom of the Sands—Citadelle*) and *The Sky, the Night* (*Night Flight—Vol de Nuit*).

Each section will contain sculptures, photographs and frescoes, as well as light, sound and scent installations, all inspired by the work of Saint-Exupéry.

Finally—an essential element—a film of the meeting between François d'Agay, godson and nephew of Saint-Exupéry, with Régis Granville at the Chateau d'Agay will be screened in a *khaima*, the desert tent of the peoples of Morocco and Mauritania installation will be outside the crate.



Above : diagram of the crate: 1. The Redingote à la rose / 2. The Béxidouze Rose / 3. Akashic Records Library / 4. Foxy / 5. Small butterfly / 6. Kunio (sculpture) / 7. Mosaic of mirrors / 8. Con los ojos del camino / 9. The Chair B612 / 10. The tree Tarfa / 11. The well at daybreak / 12. Kunio (fresco) / 13. The sheep Sheepy / 14. Ceiling with stars / 15. Memory of Orion / 16. The Lamp Post / 17. Seats and oriental carpet / 18. Consuelo, the bride wore black / 19. **dmum*** star / 20. Container filled with water / 21. Aviator's helmet / 22. Container filled with sand from the desert at Cap Juby-Tarfaya



And more!

With its open layout, *dmum** aims to encourage visitors to engage their senses and to enable them to hear the voice of the Little Prince inside every one of us...

Our journey begins with "Earth". Our shoes are off and our feet tread on a floor of hard-packed earth, as we are brought into an ambiance of sounds and scents inspired by "Rose of Bulgaria".

The *Bésixdouze Rose* • *The "Redingote à la Rose"*, an embroidered suit • *The Akashic Records*¹, in wood and paper • *El universo del cielo, The Universe of the Sky*, a sculpture in multilayered fused glass on wood • *Kunio, The Child from the Country*, a sculpture in wood and glass • *The asteroid 46-610*, an illustrated birth chart • *The Fox, "Foxy"*, a sculpture in metal and wood • Mosaic of mirrors • Voice—a recorded reading from "*The Little Prince*".

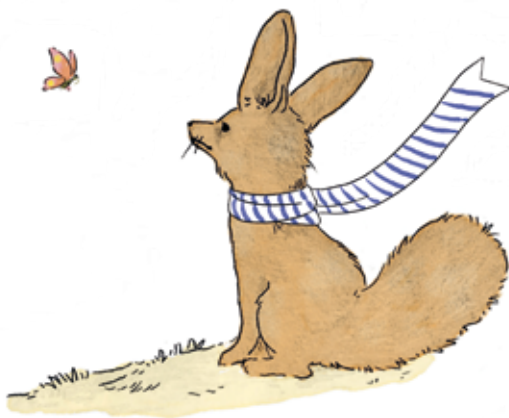
"*Spiritual Man*" is the central phase and the key stage of the journey, the inner and intimate pause we need in order to concentrate on what is universal within us all. *The Chair, B612*, in wood • "*Con los ojos del camino*", "*In The Line of Sight*", a sculpture in multi-layered fused glass on wood • *The Tree, Tarfa*, with 44 stars, in metal • *Kunio, the child from the country*, a fresco • *The Sheep, Sheepy*, a sculpture in wood, sheepskin and glass • *The Well at Daybreak*, a trompe l'œil installation in metal • *The Comet Scarf*, an accessory • Paintings and drawings.

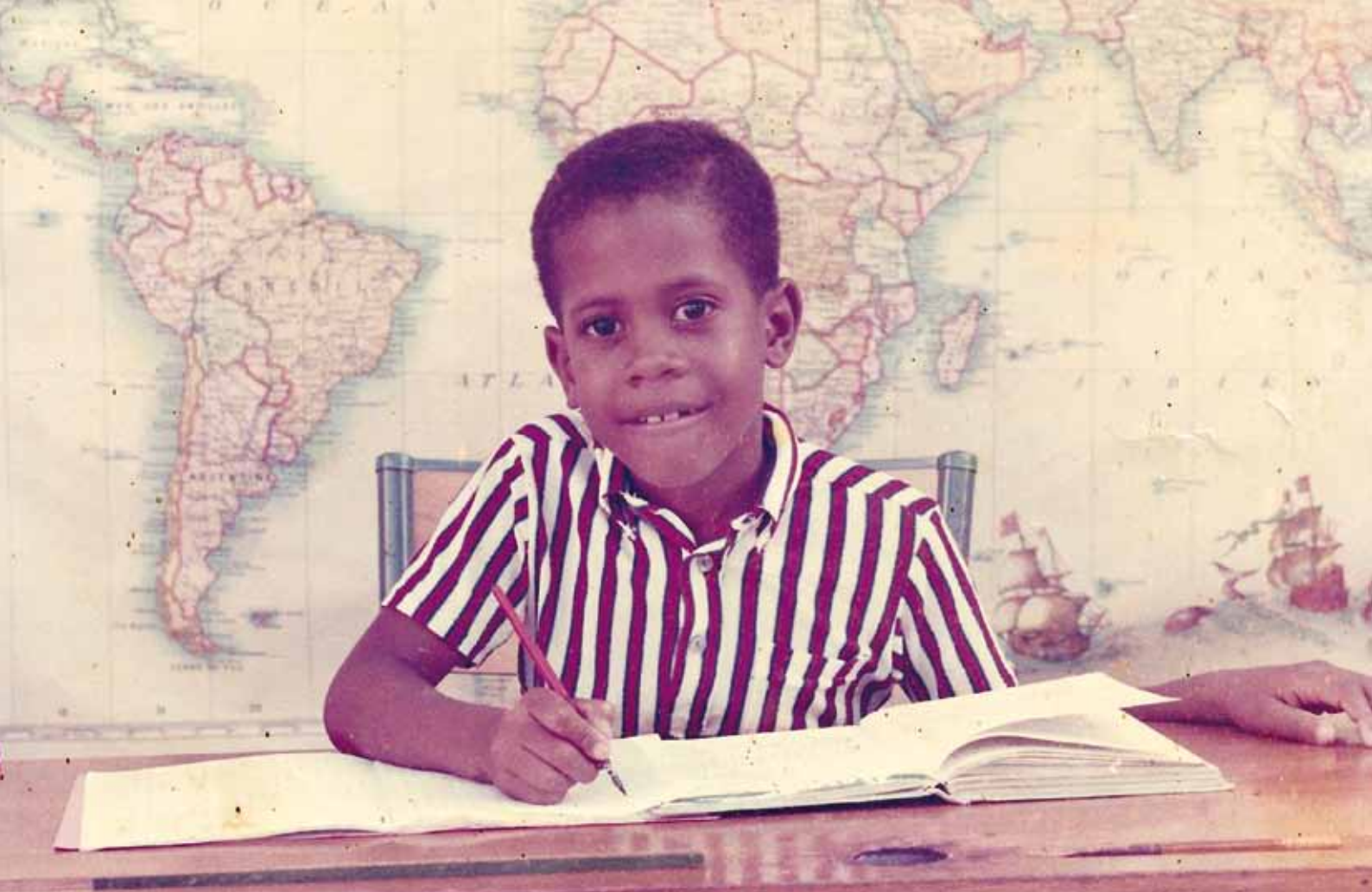
Lastly we come to 'The Night sky' which we share together. Sand on our feet, in starlight. Lastly? And what if this were only the beginning? *Memory of Orion*, a sculpture in fused glass, multi-layered, on wood • *The Lamp Post*, a fresco • Seats and oriental carpet • *The Serpent coming out of the Earth, The Sky-blue Silhouette of Kunio*, cloud and stars, a fresco • Container filled with sand from the desert at Cap Juby/Tarfaya • Container filled with sea water • *Aviator's Helmet*, a sculpture • *Consuelo, The Bride wore Black*, an embroidered suit • Photographs • Voice a recorded reading from *The Little Prince* • Ambient sounds and the scent of mint..

1. According to an esoteric concept in Indian philosophy, the path of each soul is written in the ether, the Akashi. The Akashic records are a kind of cosmic memory, like a reel of sensitive film, which records the archives of all lives and keeps them in a universal library.

Kunio, the child from the country – a sculpture in wood and glass







Who is the artist?

Régis Granville, a visual artist

Régis Granville divides his life between France and abroad. For approximately ten years, he was a professional dancer in the field of contemporary dance.

In 1998, while on a trip to Venice, he discovered the work of the glass artists on the island of Murano. He decided there and then to devote himself to the art of glass, a wonderful material that crystallizes light. Glass—akin to metal in its density, to air in its transparency as well as to water by its prisms and to fire when it is fused—became his new mode of artistic expression. He then met several glass artists and trained at the *Université Atelier du Verre*, a university glass workshop in Sars-Poteries in France. Afterward, he was accepted to work in the studio of Udo Zembok, a visual artist who practices “fusing”, a technique by which glass is fused in multiple layers. Régis was his assistant for two years, first in Colmar, then in Camporosso, Italy. During this period, he also travelled to the Pilchuck Glass School in Seattle, USA to study other techniques of working with glass.

Passionate about aviation, a keen traveller and a reader of *The Little Prince* since his childhood, wherever he happens to be, Régis Granville feels a certain spiritual and moral link with Saint-Exupéry. It therefore follows that he imagined *dmum**, which serves to re-actualise the writer’s message through a unique sensory and experimental approach.

*Adventure is underpinned by the wealth of links it forges,
the problems it poses and the creations it brings about.*

Antoine de Saint-Exupéry

The dmum^{*} core group



Celina Berghaus
University student in multimedia,
collaborator



Nathalie Oger
Scenography



Élan Chardin
United States correspondent



Sadat Mrabihrahbou
Adviser in Tarfaya



Pierre-Alfred Eberhard
Video editor, teaser and documentary



Emma Shulman
Designer, embroiderer



Seiichi Fujioka
Illustrator



Régis Granville
Creator and director of dmum^{*}
Public relations, artistic director

the dmum^{*} actors

Régis Granville: dmum^{*} instrumental music
Quetzal Barrera: Lighting designer, voice over
Adib Benabderrahmane: Creation of 3D supports
Jean Burucoa: Actor, voice over
Lorenza Cerretti: Artist-illustrator
Louis Delaporte: Artisan carpenter, cabinet-maker

Afshan Heuer: Museologist
Thierry Lo-Shung-Line: Graphic artist
Isabelle Poilprez: Glass artist
Samuelle Saumier: Model maker
Daniel Vuitenez: Web designer
Kira Vygrivach: Photographer, video artist

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