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MARIE LELOUCHE

— portfolio —



BIOGRAPHY

Marie Lelouche is a French artist whose practice questions space and volume. Born in 1984 in Saint Junien, she graduated from the Ensba de Paris, obtained a Master 2 at the Sorbonne, and joined the Fresnoy in 2014 where she is pursuing a doctorate co-piloted by UQAM (Montreal) with the subject of post-digital sculpture. Her work, with minimal and abstract aesthetics, has been shown in Belgium at ArtBrussels, in France at the Lam Museum, at the Mirage Festival, in South Korea at the National Studio of Contemporary Art, in Brazil at the Casa de Bailar, in Italy at Spazio Thetis and soon at the Mazzoli Gallery for a solo exhibition in Berlin..

Interested in the evolution of forms taken in their technico-cultural context, with a particular attention to the practice of remix, she participates in several residency programs in South Korea, France, Italy, develops collective projects in Amazonia and Siberia, and collaborates with researchers, craftsmen, engineers and more recently with a choreographer. The practices of displacement, as evoked by cultural studies or mobility studies remains a key point of his work.

Marie Lelouche has been represented for several years by the Alberta Pane Gallery (Paris/Venice).

There is another world but it is inside this one.
Paul Éluard

DECOLONIZING THE IMAGINATION THROUGH FORM

By Septembre Tiberghien

What is it in this world, in this shifting reality, that belongs to us in our own right?

This is the question Marie Lelouche addresses through a polymorphic body of work, gradually refining her modes of expression in the light of aesthetic trans-thought; trans-historical, trans-genre, trans-gressive...

For her, the production of an aesthetic is intrinsically linked to the awareness of perception and other habits that constitute us. Thus, the artist is working on packaging – the plastic or cardboard containers that literally give substance to our usual consumer products – and sculpture, which is understood as the receptacle of a story unfolding in time and space (see the Instant sculptures, resulting from the assemblage of found or borrowed objects), both in the private and public sphere.

Recently in her approach, the artist has integrated the use of a digital capture tool; a three-dimensional scanner. This allows her to take and collect fragments of objects feeding a vast repertoire of forms from which she can draw in order to create infinite new aggregations in the same way as sampling, by playing on the scale and textural relationships as well as on the offset produced between the original referent and the result obtained. In Blind sculpture, the artist also develops a mixed reality application for mobile phones that highlights the relationship we have with the environment and the way in which we all interpret space differently, according to the physiological, emotional and social determinisms that shape our subjectivities. This sculpture, blind and silent in a way, serves as a screen for our representations and mental schemes that project themselves into it in a spectral manner. Thus by comparing the different perceptions we may have of the same art object, Marie Lelouche refers us to the mechanisms that shape our differences, whatever they may be.

Among her current experiments that aim to integrate the wandering of the spectator's body through spatialization devices, Marie Lelouche highlights a paradoxical phenomenon that is as contemporary as it can be, the isolation of the individual; thanks to a technology that amplifies sensations, giving the user both a feeling of power, as well as a loss of reference points. In a series of drawings entitled Esthésie, the artist addresses what would be a reconfiguration, or even an optimization, of our sensory apparatus through the plasticity of lines, curves and colours. If one would be tempted to read in these works the pursuit of a synesthetic ideal called for by a faction of modern art, one should not be mistaken. Neither melancholic nor futuristic, the artist lives in the present and sees this state of momentary suspension as a real potential for revolution; the one of decolonizing the imagination through forms.

Solo exhibition
YOU HAVE A NEW MEMORY
2019

Delta Studio, CAPV

The title of this exhibition is a message borrowed from a famous telephone brand: *You have a new memory*. This is proposed by an algorithm that selects an image from your device and accompanies it. But then, what are these new memories proposed by our external storage?

In space, sculptures that are both fragmented reconstructions of borrowed forms, places of memory and the protagonists of the exhibition. They have first names and take the floor through an application creating an inter-sculptural or even hyper-sculptural space. Telephones are deposited in such a way that they are perceived as forgotten there. They vibrate with each message attracting the attention of the audience. A chat application is opened. On the two phones side by side, Andrea and Ellis discuss their relationship to their memories and the storage spaces that constitute an individual or a society.

On the single phone, we can follow a monologue by Andrea who tries to remember to the rhythm of the scrolling messages. a monologue from Andrea who tries to remember to the rhythm of the messages. Speeches sometimes seem programmed, poetic or even naive.



Exhibition view, Capv 2019

On the left side: *Ellis's detail*. UV print on acetate, aluminium, 300 x 340 cm
On the right side : *La prise de risque - avait fini par nous convaincre que - plus rien ne nous retenait.* UV print on glass, digital print on paper , 90 x 50 + 90 x 50cm



Ellis, 2019

UV print on acetate, aluminium, split pins, 300 x 340 cm



Andrea , 2018

UV print on acetate, aluminium, split pins, 220cm x 200cm x 260cm



AYEO, 2019

Smartphone with a dedicated application, stool



Yuma, 2019

UV print on acetate, aluminium, split pins, 180cm x 120cm x 60cm



BLIND SCULPTURE 2017

High density polystyrene, digitally milled and painted, 120 x 120 x 120 cm
Smartphone with dedicated mixed reality application, variable dimensions

Technology is not neutral. We are inside of what we make, and it's inside of us. We are living in a world of connections — and it matters which ones get made or unmade.

DONA HARAWAY

Blind Sculpture is a composite work including a “beacon” shape and an audiovisual mobile device displaying a virtual scene scored by a sonic narration. An integrated three-dimensional positioning system allows the spectators to perceive the hidden geometries of digital shapes. Different qualities of experience are superimposed in the same space, playing with our ability to make present what we live. A feeling of “spatial” synchronicity makes us perceive this triple scene in the instant.

Beyond the formal aspect, *Blind Sculpture* unfolds as a metaphor for a social space. The scanned forms composed of pieces of architecture or urban furniture, convey very diverse fields of reference and coexist in a process of constant recomposition, where everything is coordinated to create common ground. Each element is addressed in the links it establishes with others. The forms come together, as do references and subjectivities.



Détail de *Blind sculpture 2018*

Vue au travers du smartphone



Blind sculpture 2018

Vue au travers du smartphone



Blind sculpture 2018

Vue au travers du smartphone



Détail de *Blind sculpture* 2018

Vue au travers du smartphone

Solo Exhibition
SYNTHETIC SENSIBILITY
2017

Galerie Aberta Pane, Paris

In this exhibition, a new corpus of works developed by Marie Lelouche since 2015 is on view. After having accumulated a large number of three-dimensional scans made in the public space, a like a photographer building up a collection of images, the artist aims to compose and interpret these pieces of architecture, of urban furniture. Thus, she produces hybrid works according to a very singular register of forms, as multisensory reappropriations of her three-dimensional digital archives.

By that we mean that the artwork should not be tied to any one specific technology, but not that artwork should be considered apart from media altogether.

IPPOLITO and RINEHART



Sense of place, 2016

Wall element : printing on polyester film, clips, 200 x 80 cm
Ground element : wood, printing on polyester film , 100 x 60 x 75 cm



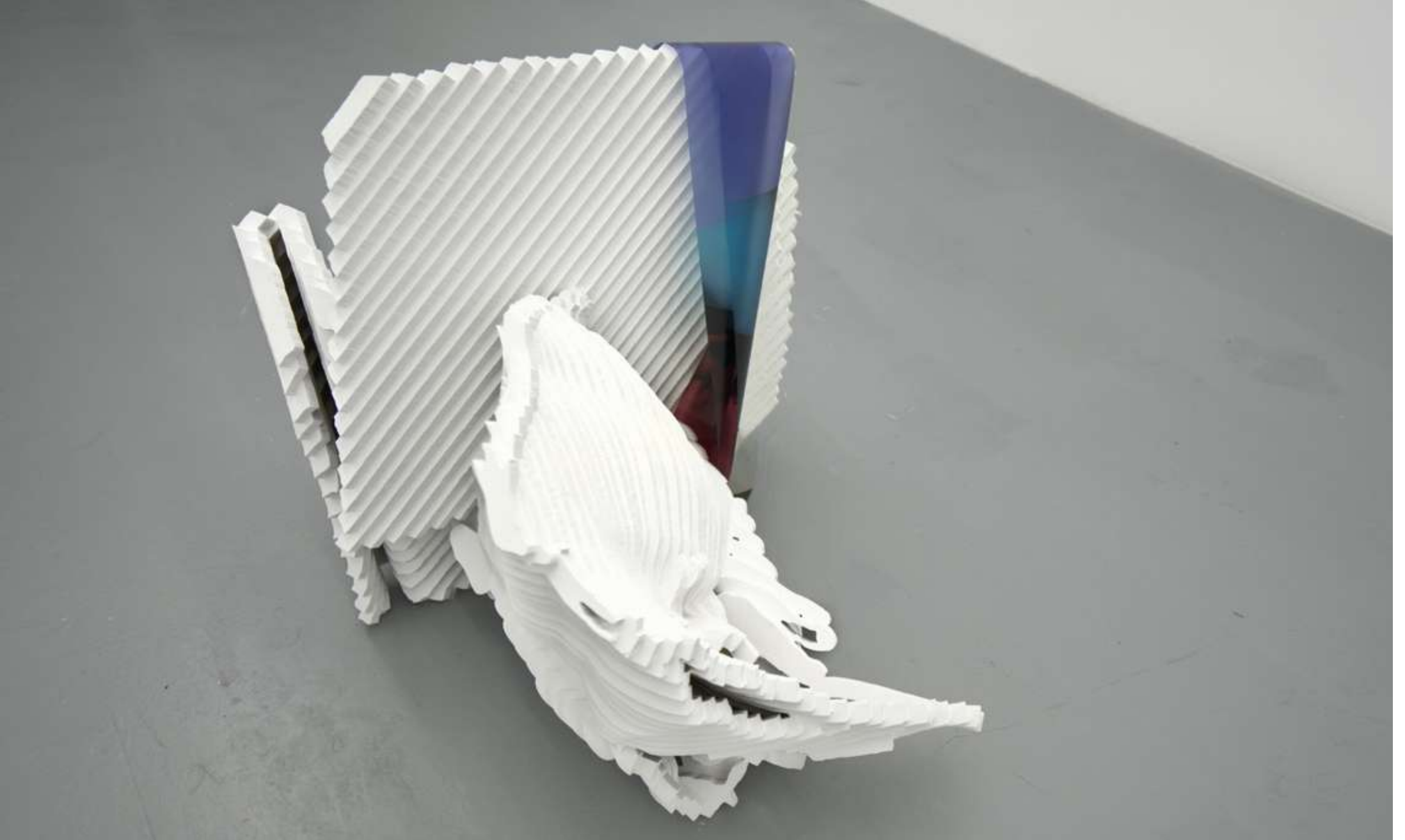
Blind Space - 2017

Ground element : painted wood, UV print on acetate , 100 x 60 x 75 cm



Blind Space – 2017

Hanging element : UV print on acetate, blind rail, 200 x 80 cm



Blind Space – 2017

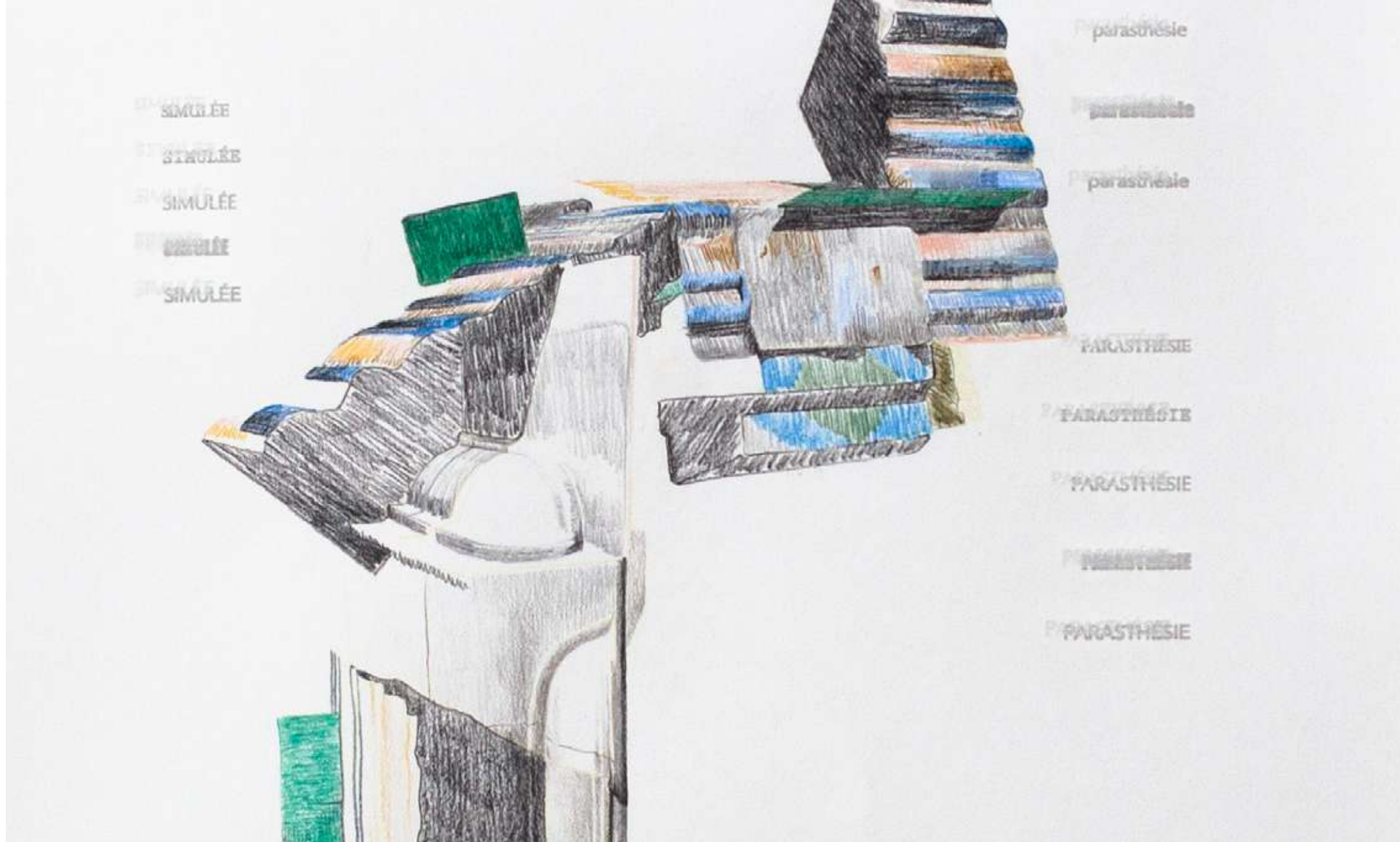
Ground element : painted wood, UV print on acetate , 100 x 60 x 75 cm

Series ESTHÉSIE
2015

Five pieces

For in operating on society with a new technology, it is not the incised area that is most affected. The area of impact and incision is numb. It is the entire system that is changed. The effect of radio is visual, the effect of the photo is auditory. Each new impact shifts the ratios among all the senses.

MC LUHAN



Paresthésie simulée – 2017

Colored pencils on paper, laser-engraved glass, 55 x 45 cm



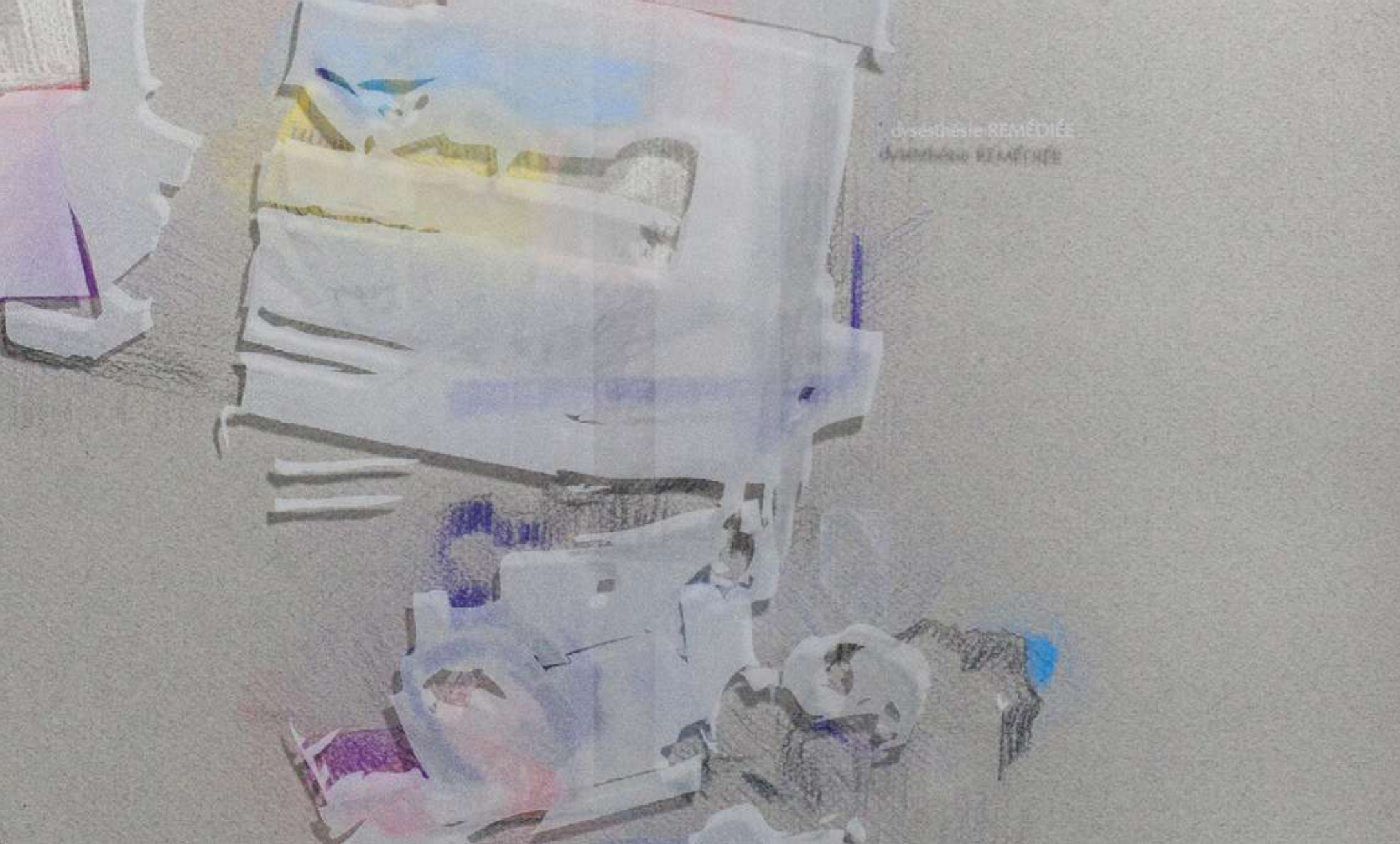
Hypoesthésie restaurée, 2017

Colored pencils on paper, laser-engraved glass, 55 x 45 cm



Dysesthésie remédiée, 2017

Colored pencils on paper, laser-engraved glass, 55 x 45 cm



Dysesthésie remédée, 2017

Colored pencils on paper, laser-engraved glass, 55 x 45 cm

I AM WALKING IN 2015

Cartons, casques modifiés, émetteurs bluetooth, dimensions variables

Coproduit par : galerie Alberta Pane, le Fresnoy et PICTANOVO

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En partenariat avec : KIDIVID, Aspic Technologie, A-Volute, Laboratoire MINT — SCV,

The MockupFactory et la malterie

Collaboration sonore : Antoine Barlet et de Lukas Truniger

I am walking in is an installation of sculptures enhanced by a sound device. Throughout his displacements, according to the cardboard volumes formatted, the viewer wearing a wireless headphone perceives a sound creation. Composed of impacts, as a succession of points and patterns, it seems at first very flat, without space. Throughout his movements and depending on its proximity to the sculptures, the perception of sound creation evolves to reveal new spaces ... *I am walking in* is a mixed reality installation that offers by the superposition of a sculptural space and a sound space, a new opportunity to understand the volumes.



Vue d'exposition galerie Alberta Pane (Paris) - 2016



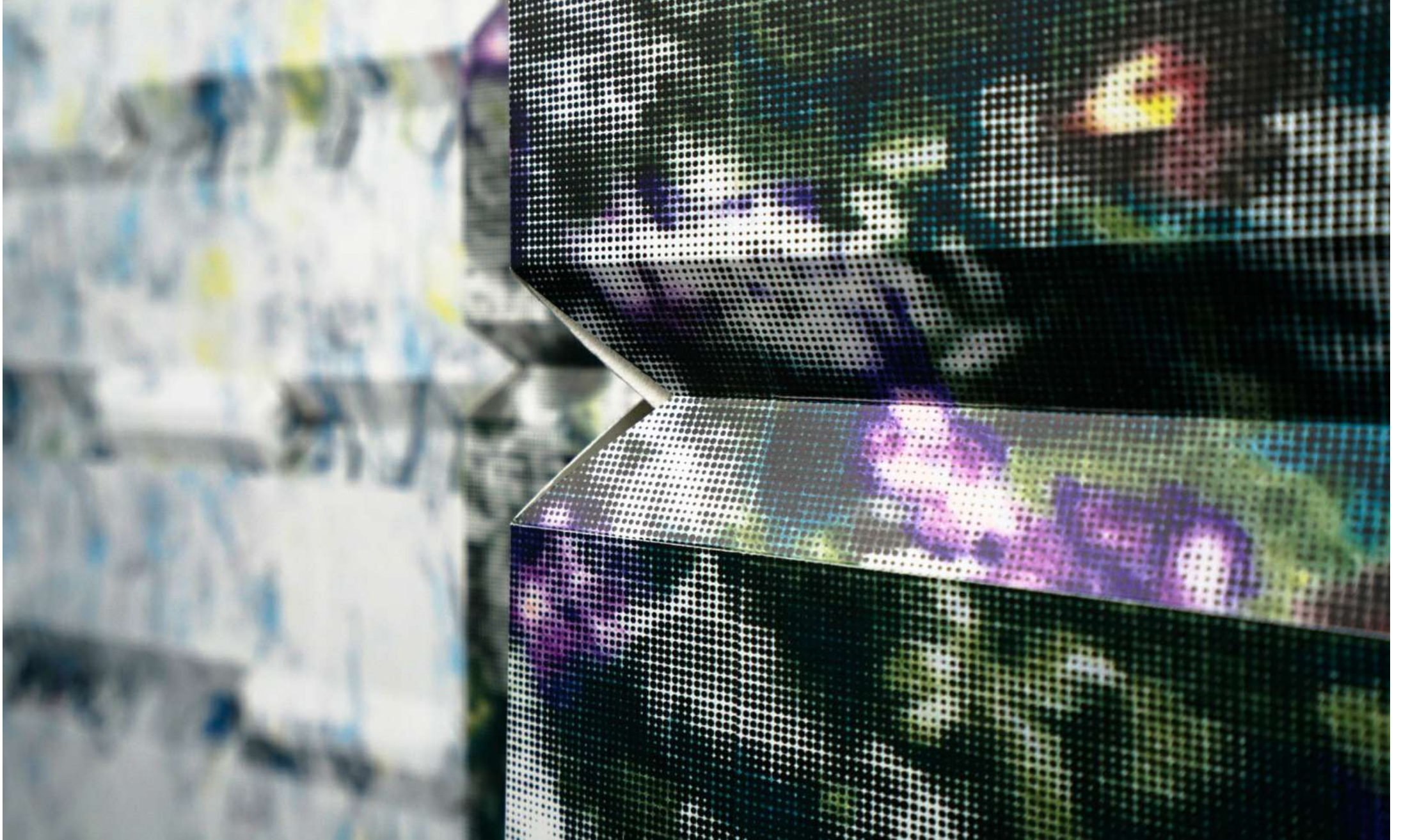
Patterns - 2016

Impression Lec sur carton, 102 x 76 cm



I am walking in - 2016

Cartons, casques modifiés, émetteurs bluetooth, dimensions variables



DEGRÈS 360 2014

En collaboration avec Septembre Tiberghien

Journal composé de 8 feuilles
impression numérique recto/verso
avec le soutien de VoyonsVoir

Degré 360 is a newspaper resulting of a collaboration with the art critic Septembre Tiberghien. Between documentary and fiction, it was created around the disappearance of an Instant sculpture. It highlights the importance of the speech whether photographic, graphic or textual. The newspaper has gradually replaced the existing sculpture to become the art piece.



Recto de Degré 0 - 2014

Impression journal recto verso, 8 feuilles autonomes de 79 cm x 56 cm



Où : le nombre qui le mesure du temps a d'abord été identifié par les mathématiciens au bout d'un nombre de degrés. Par exemple, 90 degrés = 90 minutes. Si le Tiers temps d'un jour est un degré par rapport au soleil par jour, il est donc physiquement impossible que l'homme puisse se retrouver dans une durée d'un jour, autrement dit, la durée d'un jour est un jour. Il est donc, d'un point de vue technique, différent d'un jour. Il est donc, d'un point de vue technique, différent d'un jour.

Des exemples photographiques que l'on peut consulter dans la notice sont édifiants, la prise de vue s'inscrit toujours symétriquement, à moins qu'il n'y ait intentionnellement une coupe pour rendre visible un détail, tout comme les fonds blancs. Les motifs, l'écriture, lorsqu'ils ont été choisis sur une feuille de papier, ont été soigneusement insérés dans l'harmonie ou la perpendicularité du rectangle. Ainsi, on pourrait en dire tout l'opposé comme une marque d'originalité ? Contre l'usage de l'art ou de la poésie, qui dévient constamment une notation sur une ombre, une révolution ?



collaboration with the Village of Ash September: Thompson on Farming, Middle Eastern

°45



Valait qu'en ce sens à la fois. La principale conséquence de son inclusion est la suppression des unions. Sans obligation, tous les pays définissent de la même manière, se succédant avec le même règlement.

Crimes per 100,000 population





Degré 180 135 - 2014

Vue de l'exposition de groupe le geste de l'admoniteur, galerie Archirarr, Bruxelles

Série des SCULPTURES INSTANTANÉES 2014

*Halle reconvertie en espace d'exposition de 3800m²
pour une surface totale de 5000 m².
Ilot central aménagé en bureaux et lieux de stockage sur deux niveaux.
A proximité du parc Jean Batiste Lebas
et de deux stations de métro au coeur de Lille,
cette halle fait partie d'un corps de bâtiment identifié comme
la gare Saint Sauveur*

Une commande de Lille 3000 et de la malterie, intervention in situ
craie en bombe, reliques d'oeuvres d'art, objets conservés sans but utilitaire

The *Instant sculptures* series questions our relationship to objects, their factual character in the frame work of an exhibition. Constituted of art piece's relics or of exhibition furniture, it offers initially a colorful and quiet landscape between architecture and object. The chalk on the surface, light and volatile as a fragile layer, soon to be scratched by the spectators, until the installation becomes in noisy landscape. Then, the objects return in storage and spectators leave with their stained hands, "pollinated"...

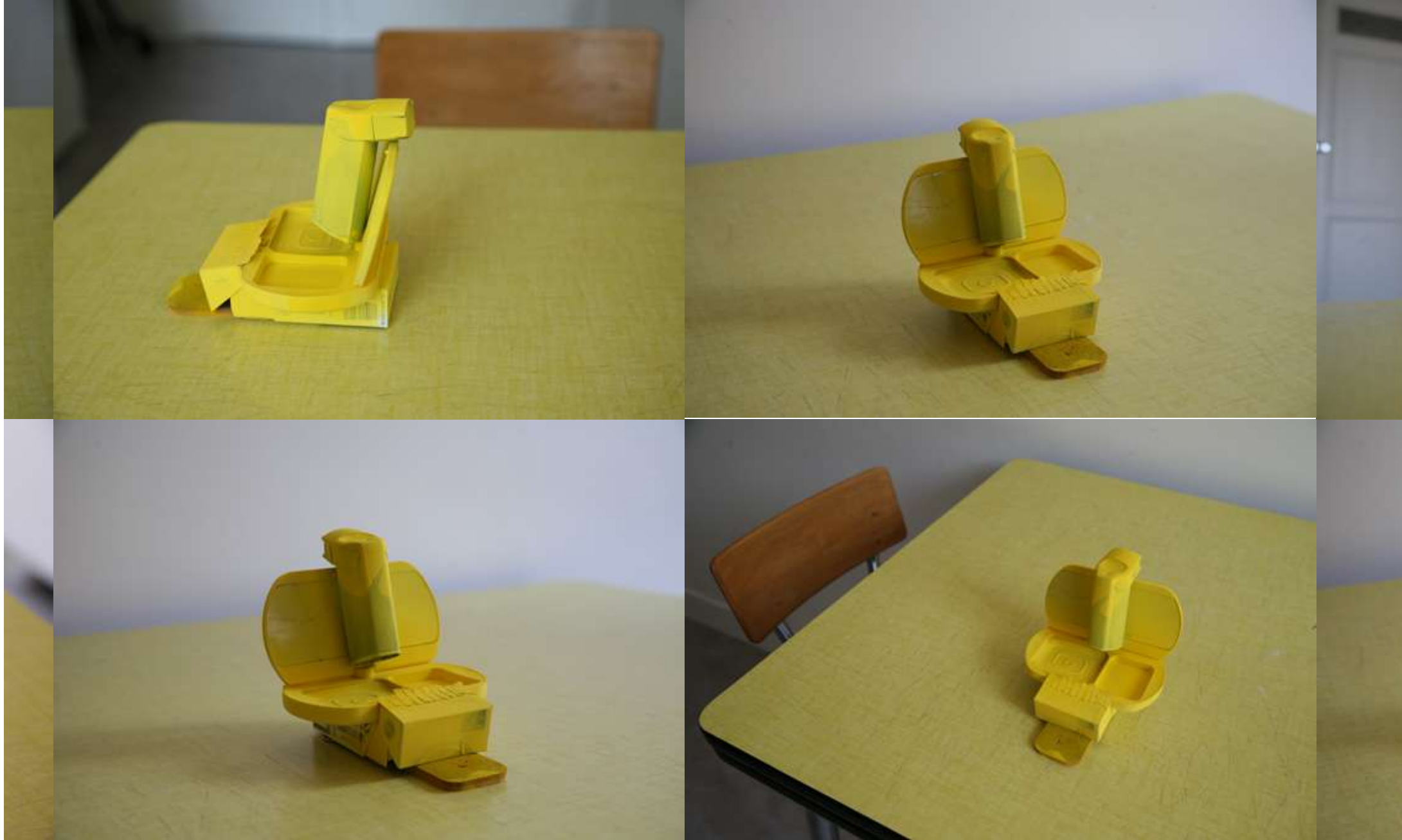






Série des SCULPTURES INSTANTANÉES
2013

Looking for a light and spontaneous volume practice, Marie Lelouche realizes instant Sculptures, in private homes and from abandoned objects, but retained by aesthetic or emotional affinity . She displays them following lines in their environment and covers them with chalk spray as a thin layer which sanctifies them while announcing irretrievable disappearance at the same time . If the artist accepts the contemporary injunction to produce images from any volume, she keeps only viewpoints games from these images. Because the work meets the specific spaces - at the same time places of creation and of demonstration - the titles evoke a real estate ad. These pieces also function as models to deliberately ambiguous scale, but they are talking to the body.



T1 avec mezzanine dans résidence bord de mer, 30m2, exposition plein Sud face à la mer, terrasse 5m2, cuisine équipée, parquet flottant, 3ème étage, 2013

Objets conservés sans but utilitaire, craie en spray,
26 x 6 x 5 cm



T4, 80 m2, traversant, cuisine équipée, tomettes, 1er étage sur boulevard rue et cours – 2013

Objets conservés sans but utilitaire, craie en spray,
29 x 23 x 15 cm



Série des SCULPTURES INSTANTANÉES 2013

Objets conservés sans but utilitaire, craie en spray
Une commande d'Incise et de 50degrèsNord

Marie Lelouche's proposals for Incise operates in all aspects of the exhibition space. Container and content, the window is first seen wrapped in color. From the glass surface to the frame chassis, space is supporting a most ambiguous horizon, locking depth to the benefit of a blind and matte gradient, referring more to sculpture and architectural integration than to painting itself. This reframing becomes volume, retracts and reconstructs transparency and the boundary ratios induced by the principle itself of a storefront. What could have evoked from far away gradient backgrounds of Allen Ruppersberg's prints, demands for another type of writing here. Touched by fingers of amateurs or curious pedestrians, the fine chalk shell enveloping the glass gradually disappears to reveal a content, where colors, sculptures and architecture involve an abyss. (...)

B. Dusart







2008 / Kunst & Architektur - with sculpture

2008 / Kunst & Architektur - with sculpture

2008 / Kunst & Architektur - with sculpture

2008 / Kunst & Architektur - with sculpture

FLOW CURVES 2013

Bois, cartons, sérigraphie, métal, porcelaine, carbone,
dimensions variables

The yellow of a screen printing on a card. Implemented as a sculptural creased folding, released from its carrier, or in flat, this recycled material of which she relegates utility use, is part of her approach to still life. Opportunities in a consistent extension of the different elements in this series, all autonomous but between which she organizes a subtle movement, are endless.

Aurélien Barnier



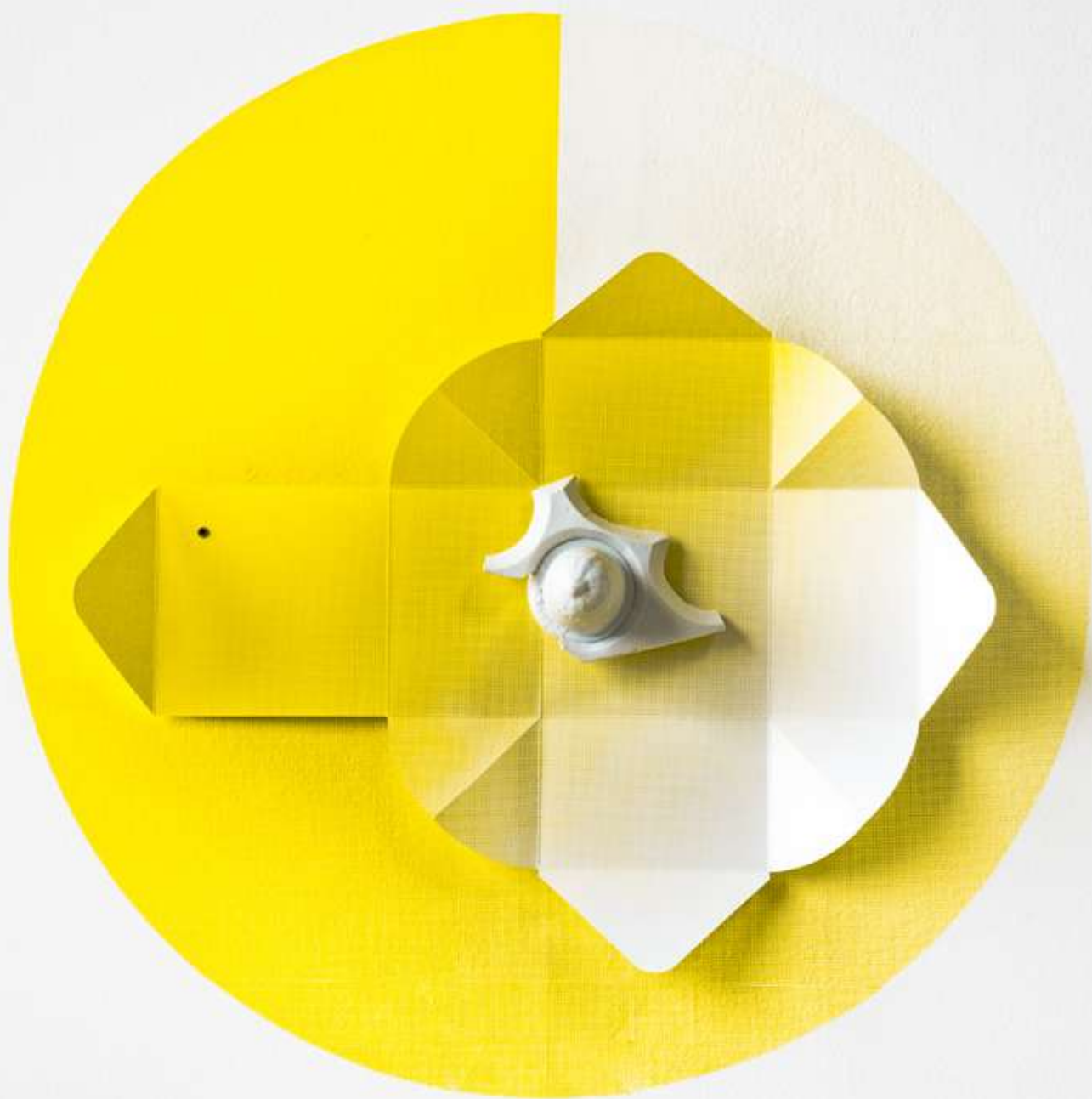




DEAD NATURE – TOUJOURS EN VIE
2012

Porcelaine, sérigraphie sur carton et sur mur
70 x 70 x 15 cm

Proceeding through levies and abstraction, in a cycle of repetition then simplification , Marie Lelouche deroutes traditional painting tools to create volume , to talk about volume. Her interest in the packaging, at the border between image and volume as the first condition of apprehension and circulation of commercial objects, pushes her to develop a work where the packaging component is associated with the element that it contains to create a piece that redefines their relation as content and container or more as communication medium and object showed.







FLASH LOADING 2013

Jalonnettes à disques, colliers, fers à béton

For this work, the artist wanted to use the symbol “flash loading” pervasive element of the IT landscape that symbolizes a virtual waiting area. It is a form that is based on gradients, which we observe every day without even paying attention. On the principle of anamorphosis, the artist plays with the topology of the place and the optical effects to create a piece that is distorted in space. The *Flash Loading's* shape is perfectly identifiable in two points. Constitute by marks topped with discs, usually used to mark distances or alignments in an area without geometry, this work moves our relationship to that form of a wallpaper screen to a natural area, carrying us to a different experience of time and space around.







