

NONUMENTS

Marie Lelouche (FR, 1984)

7 February 2026

11 April 2026



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

Vernissage: Saturday 7 February, from 5pm to 8pm

Alberta Pane Gallery is pleased to present, in its two Parisian spaces, *Nonuments*, a solo exhibition by French artist Marie Lelouche, from 7 February to 11 April 2026, accompanied by a text by curator Nathalie Bachand.

For this exhibition, the artist extends the work initiated with *Quasi-Things Simulator*, a piece commissioned by the Jeu de Paume and presented online from 27 June 2024 to 28 February 2025. Taking the form of a video game, the work invites the visitor to move through an immersive environment, enclosed within a bubble, where space is gradually revealed through plays of transparency, sometimes clear, sometimes blinding.

The work is structured around large elements bearing the names of winds (Nirta, Sirocco, etc.), which punctuate movement through the space. They evoke landmarks, almost monuments, dedicated to natural phenomena threatened by climate change. Yet rather than fixing these phenomena in place, *Quasi-Things Simulator* offers a sensory experience centered on movement, perception, and ephemerality.

This attention to unstable forms is echoed in the sculptures presented across the gallery's two

spaces. Generated using fluid simulation software, they feature dynamic, organic, and irregular volumes. Through a play of scale, Marie Lelouche maintains an ambiguity: these forms could be objects shaped by water or wind, mineral fragments, or almost living bodies.

On the walls, photographs printed on transparent, rippled acetate seem to break free from their status as images and occupy space. Their presence echoes the immersive experience of *Quasi-Things Simulator* and extends the interplay between surface, transparency, and perception. In the second space, the floor is covered with patterns that reproduce the imprints or shadows of small sculptures mounted on the wall. The latter, which can be handled, have a transparent envelope that reveals variations in color according to the level of humidity in the space.

Through this new body of work, Marie Lelouche develops open and shifting forms that invite a different way of remembering and observing natural phenomena, favoring non-authoritative and unstable experiences: *Nonuments*¹.

1: A neologism coined by the artist Gordon Matta-Clark and later taken up by the philosopher Andrea Pinotti in his book *Nonumento. Un paradosso della memoria*, Johan & Levi, 2023.

MARIE LELOUCHÉ

Born in 1984 in Saint-Junien, France.
Lives and works between Lille and Paris, France.

Marie Lelouche is a French artist whose practice operates at the intersection of spaces, in search of counterintuitive experiences.

Born in 1984 in Saint-Junien, she graduated from the École nationale supérieure des Beaux-Arts de Paris, earned a Master's degree (M2) in Art Research from the Sorbonne, and completed the postgraduate program at Le Fresnoy with Jury Honors. In May 2025, she completed a practice-based PhD with highest distinction, jointly between UQAM in Montreal and Le Fresnoy.

Her colorful and multifaceted work has been the subject of solo exhibitions, notably at Galerie Mazzoli (Berlin, Germany), Spazio In Situ (Rome, Italy), Galleria Alberta Pane (Venice, Italy), the contemporary art center Les Tanneries (Amilly, France), and the Jeu de Paume (Paris, France), for an online commission. Her work has also been presented at art fairs such as Drawing Now (Paris, France), Art Brussels (Brussels, Belgium), and Artissima (Turin, Italy), as well as in group exhibitions organized, among others, at the National Museum of Modern and Contemporary Art Studio (Seoul, South Korea), the Cyan Museum of Art (Cyan, South Korea), A.dition Gallery (Seoul, South Korea), Mirage Festival (Lyon, France), the Cité du Design (Saint-Étienne, France), the Musée Lam (Lille, France), and the Francesco Fabbri Foundation (Treviso, Italy).

Interested in the evolution of forms within their techno-cultural context, with particular attention to remix practices and the perceptual possibilities opened up by XR, she



is a recipient of the DICRÉAM and the Fonds Expérience Interactive (Pictanovo), a laureate of ISEA 2023, received a special mention for the ADAGP Digital Art Revelation Prize, and was a finalist for the Opline Prize and the Siemens Ingenious Prize.

NATHALIE BACHAND

Lives and works in Montréal, Canada.

Independent curator Nathalie Bachand focuses on digital culture, its issues, and the conditions of its emergence within contemporary art.

Among her curatorial projects, her exhibition *The Dead Web – La fin*, initially presented at Eastern Bloc (2017), was co-produced by Molior in Europe: at the Mirage Festival in Lyon (2019), the Mapping Festival in Geneva (2019), and the Ludwig Museum in Budapest (2020), co-curated with Béla Tamás Kónya. She was a guest curator for *Art souterrain 2021: Chronométrie*. Her exhibition *DataaffectS* was presented at the Galerie de l'UQAM (2022). She co-curated, with Sarah Ève Tousignant, the festival *SIGHT+SOUND 2022: Danse en attendant (la fin du monde)*, organized by Eastern Bloc (2022), a finalist for the Grand Prix of the Conseil des arts de Montréal. Her exhibition *New Environments: Approaching the Untouchable*, produced by Molior, was presented at Livart (2023) and at the Biennale des imaginaires numériques – Chroniques in Marseille (2024), and is also touring Quebec (2024–2026).

She is a member of the International Association of Art Critics (AICA), co-founder of SALOON Montréal, and serves on the board of directors of Avatar in Quebec City.

Previously Head of Development for ELEKTRA-BIAN (2006–2016), she is currently Director of Digital Arts Development at Sporobole.

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Marie Lelouche, *Quasi-Things Simulator*, 2024

Video game-type application

Duration: infinite

Edition: 1/3 + 2 AP

Commissioned by the Jeu de Paume, Paris

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Marie Lelouche, *From Nirta*, 2025

PLA print, acrylic inks, varnish

50 x 26 x 13 cm

Unique

Our sensory experiences often arise from unplanned encounters with elusive, volatile, and ephemeral elements. Among these elements, winds occupy a prominent place in striking atmospheric phenomena that are, in a certain sense, monumental and immersive. While they exist beyond language, their character nonetheless corresponds to appellations—they answer to Barrani, Chinook, Sirocco, Sonora, and so on—and these names become so many anchors linking sensations to geographic regions, climatic characteristics, and seasons. Yet our climates are changing under the hand of human activity, whose impact is now intensifying at great speed. Are these wind nomenclatures on the way to becoming empty shells, associated with a memory that no longer corresponds to lived experience? Marie Lelouche's *Nonuments*¹ echo this phenomenon in which monuments meant to operate as vessels of memory become mere names whose referents are forgotten. The real transformation that winds undergo under the force of environmental upheaval is extended here into a reflective fiction on impermanence and instability.

Quasi-Things Simulator, the central work of the exhibition—a video game—invites us to explore a digital environment that simulates hypothetical encounters with different types of winds, in which sensory anchoring is transferred to language. Names rise up before us like immaterial monuments, their reality exiled beyond words. In order to circumscribe the existence of these winds, the artist refers to the concept of quasi-things². These designate objects that elude us, vague and evanescent entities, yet no less pervasive. The imprint of quasi-things belongs to experience: it “affects us through proprio-corporeal pathways like a foreign agent.”³ The mark left by the sensation of air on the skin is an impression that settles both outside and inside oneself; its pervasive and impalpable nature acting as a rule, a driving principle.

But what happens when the rules of the game are reversed? When the content of the digital interface materializes beyond the screen? Do quasi-things become things? How is the invisibility of wind translated when it takes shape in tangible matter? The material propositions unfolding across the two gallery spaces present themselves as elements of response to these questions. Whether they take the form of opaque volumes named “from” the winds; smaller, manipulable pieces—inspired by collectible gameplay artifacts—titled according to the coordinates of the video game and casting their shadows on the floor; or pictorial works whose translucency re-enacts the surreal atmospheric effect of the digital environment, all of these elements contribute to shifting and redefining our relationship to the virtual by extending it into the real. Not without recalling the strange agency of objects and quasi-things encountered in the reading of *Vermilion Sands* (1971) by J. G. Ballard, Marie Lelouche imbues what initially belongs to the ether, to the aerial, with a powerful material presence—a sensation of afterimage lingers and animates the memory of the inert.

(1) Neologism developed by the philosopher Andrea Pinotti in his book *Nonumento. Un paradosso della memoria*, Johan & Levi, 2023.

(2) Term coined by the philosopher Tonino Griffero.

(3) Tonino Griffero, “Quasi-Things. From the Perspective of Atmospherology and a Residual Realism,” in *The Echo of the Real*, edited by Cyril Crignon, Wilfried Laforge, and Pauline Nadrigny, Éditions Mimésis, Sesto San Giovanni, 2020, p. 383.

Nathalie Bachand