



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. His 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 Studio National d' Art Contemporain, in Brazil at the Casa de Bailar or in Italy at Spazio Thetis.

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).

STATEMENT

The evolution of forms is a silent history. Through it, the evolution of our habits and of the way in which we conceive the world comes slowly into our daily lives.

For Marie Lelouche form is “the set of characteristic features that allow a concrete or abstract reality to be recognized” (CRLTN, 2013), either in a “formal” and/or conceptual way; moreover, we determine a form to give meaning to what we wish to keep. These forms, composed by diverse materiality, are, nevertheless, the synthesis of a whole of habits, of political and individual wills; they are products of singular societies acting on our registers of representation.

This desire to observe and understand the evolution of forms, what she tells us, what she announces, what she suggests to us, is peculiar to her artistic practice. With a strong interest in space and volume, she often stops on objects, on pieces of architecture which, by recurrence effect, hardly attract our attention anymore... She explores them as a whole or partially: colors, textures, volumes...

This selection of the world by pieces is only the first phase of her work. She creates a collection using traditional recording techniques such as molding, or very recent ones, as the three-dimensional scanner.

This notion of borrowing from the world is also present through the use of a vocabulary derived from production processes. In the same way that she selects the curve of an object, she seeks through these techniques what influences our conception and our understanding of shapes.

She then builds, through combinations, hybrid objects that suggest unusual connections with our representation registers. The connections, which bind and organize the various elements of her pieces, are as important as the elements themselves. Echoes, partial analogies, juxtapositions of lines, volumes, forms, generate a flow of ideas and sensations in her works.



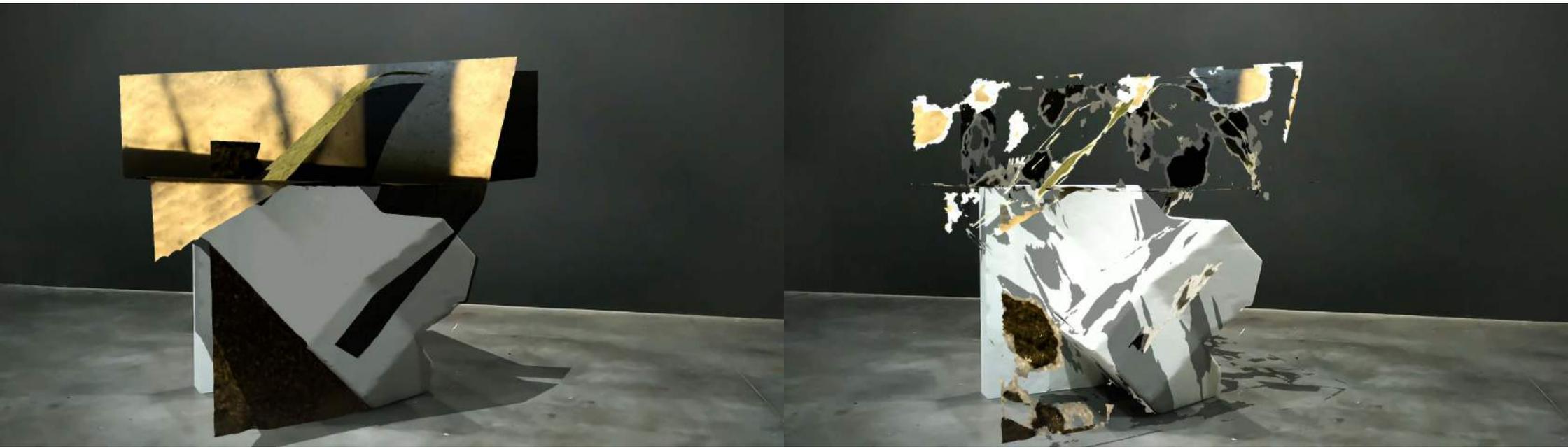
<https://vimeo.com/259349398>

Blind Sculpture - 2017

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



Blind Sculpture is a composite work including a “beacon” shape and an audiovisual mobile device displaying a virtual scene scored by a sonic narration. Based on three-dimensional scans, this hybrid work is a post-digital sculpture composed of a physical form constantly present in the exhibition space and digital ones that always seems to move alone. An integrated three-dimensional positioning system allows the spectators to perceive the hidden geometries of digital shapes. Equipped with a tablet and headphones, they move in a mixed reality environment where digital and “physical” scenes are perfectly entangled.



In *Blind Sculpture* different qualities of experience are superimposed in the same space, playing with our ability to reveal what we live. A feeling of “spatial” synchronicity makes us perceive this triple scene (physical, sonic, and digital) in the instant. Caught between the intrinsic evanescent of the materiality of the scanned forms and their organization around the object deposited directly on the ground, the spectator crosses a three-dimensional space where representation and feeling of presence are intimately entangled.

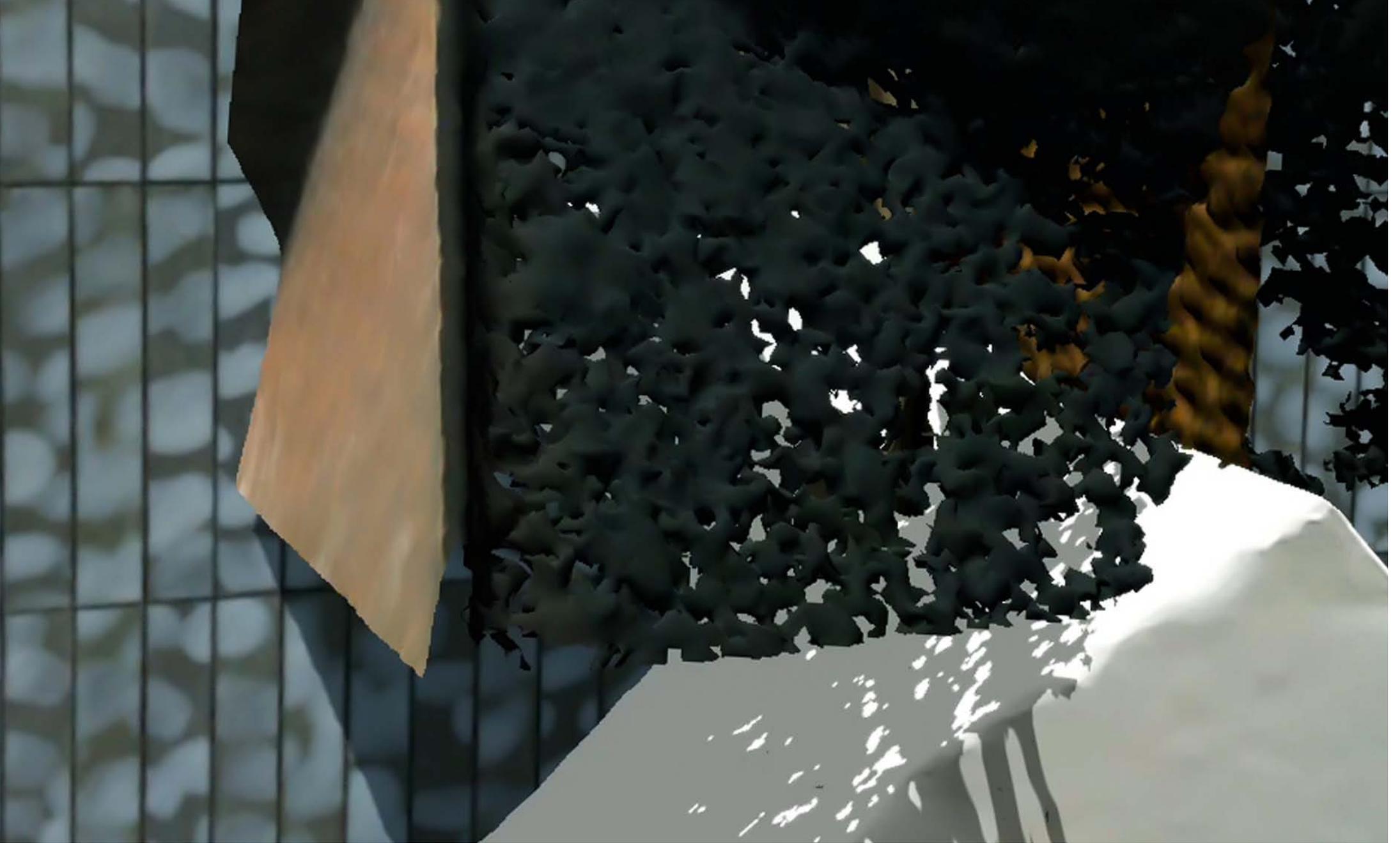
It is not absence instead of presence but a trace that replaces a presence that has never been present, an origin by which nothing began.

DERRIDA

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.

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

HARAWAY



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



Dyesthésie remédiée (Série Esthésie) - 2017

Colored pencils paper, laser-engraved glass, 70 x 55 cm



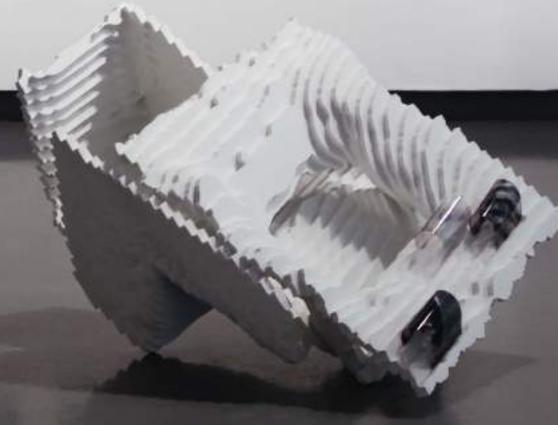
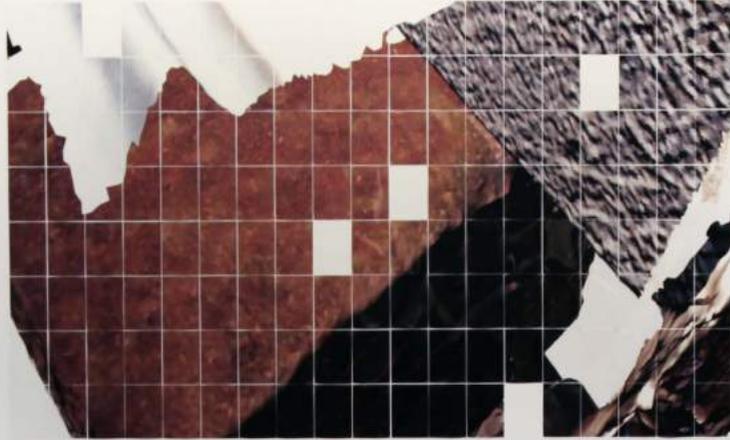
I am walking in - 2015

Cardbord, modified wireless headphone, bluetooth transmitters, variable dimensions
Coproducted by : Alberta Pane Gallery, le Fresnoy et PICTANOVO – Supported by Conseil Régional Nord-Pas de Calais.
Parteners : KIDIVID, Aspic Technologie, A-Volute, Laboratoire MINT — SCV, The MockupFactory and la malterie – Sound collaborations : 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.



Sens 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







Instant Sculptures Series – *Degré 360* – 2014

Newspaper printing double sided, 8 autonomous leaves 79 cm x 56 cm



Obsidité

Or, il semblerait que la mesure du temps a d'abord été calculée par les mathématiciens arabes à partir d'un nombre de degrés. Par exemple, 90 degrés = 60 minutes. Si la Terre tourne d'environ un degré autour du soleil par jour, il est donc physiquement impossible que l'aube puisse se retrouver deux fois dans le même alignement à la même heure. C'est donc d'un point de vue toujours différent dans laquelle le spectateur lorsqu'il observe l'œuvre.

Beaucoup de phénomènes que l'on peut contempler dans l'univers sont obligés: la pluie tombe rarement verticalement, à moins qu'il n'y ait absolument aucun vent pour affecter sa chute, soit comme les étoiles filantes. De même, l'écriture, lorsqu'elle est couchée sur une feuille de papier, est très souvent inclinée selon l'humeur ou la personnalité du scribe. Aussi, ne pourrait-on pas voir l'obligé comme une marque d'originalité ? Comme l'usage de l'art ou de la poésie, qui décrivent constamment une situation sur eux-mêmes, une révolution ?



collaboration avec le critique d'art Sébastien Lherpelin et l'artiste Marie Lehoucq

°45



Voilà qu'on en revient à la Terre. La principale conséquence de son inclinaison est la succession des saisons. Sans obligation, tous les jours défileraient de la même manière, se succéderaient avec la même régularité.

Cosmos (à sa façon barbare).

Degré 45 - 2014

Double sided printing 79 cm x 56 cm



Degré 315 - 2014

Double sided printing 79 cm x 56 cm



Tel un cambion

L'œuvre s'adapte en toute circonstance

Noir, vert et lavande

Comme le paysage provençal

des cartes postales

ou d'un tableau de Mark Rothko.



collaboration entre la critique d'art Sébastien Theissen et l'artiste Marie Leboché



Pour ce qui est de la société post-industrielle, n'étant pas une spécialiste de la question et en digre représentant de l'ère révolutionnaire d'internet, je vais me contenter de citer la notice Wikipédia :

« La société post-industrielle a pour principale caractéristique (chez les deux auteurs José Bell et Touraine, NDLR) la subordination des différents multiples (matières premières et machines) à des éléments intellectuels (connaissances et informations) dans l'organisation sociale. En ce sens, ce modèle est post-industriel en ce qu'il dépasse jusqu'à son renversement le paradigme de la société industrielle. Cependant, il ne se traduit par l'absence des systèmes, en tout premier d'urgence d'un système socio-économique plus complexe dans son organisation et doté de propriétés nouvelles. »

Les deux auteurs en question ne se sont apparemment jamais entendus sur les conséquences d'un tel changement de paradigme, l'un croyant qu'il s'agissait d'une amélioration substantielle qui permettrait à l'homme de se consacrer sur son développement intellectuel (ce étant moins dépendant du matériel), l'autre prédisant au contraire que cela engendrerait un clivage au niveau des classes, favoriserait un élitisme et une concentration des pouvoirs au sein de ceux qui détiennent le plus d'information. Je vous laisse deviner de quelle nationalité était le plus pessimiste des deux.

collaboration entre la critique d'art Sébastien Theissen et l'artiste Marie Leboché

Que pouvons-nous conclure à propos de ces deux définitions et de leur assemblage ? Si d'une part le fond art tentait à faire passer l'expérience sensorielle et le vécu avant l'intellect, en utilisant des matériaux « nobles » justement pour leur matérielité, et que d'autre part, la société post-industrielle favorise l'abandon de cette même matérialité au profit du savoir et de la connaissance, quelle serait alors ce troisième terme, qualité de fond art post-industriel par nos soins ? Viendrait-il renverser une fois de plus l'ordre établi, en faisant à nouveau buscher l'idée d'une supériorité de l'intellect sur le sensible ou alors, se pourrait-il qu'il sienne plutôt ce conflit de façon dialectique, en l'équilibre d'une certaine manière ?

Et si tel était le cas, la sculpture de Marie Leboché, composée d'objets manufacturés démontés afin de créer une nouvelle composition caractérisée dans le paysage, pourrait-elle appartenir à cette catégorie ?

°270

Degré 180 135 - 2014

Double sided printing 79 cm x 56 cm



Degre 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.



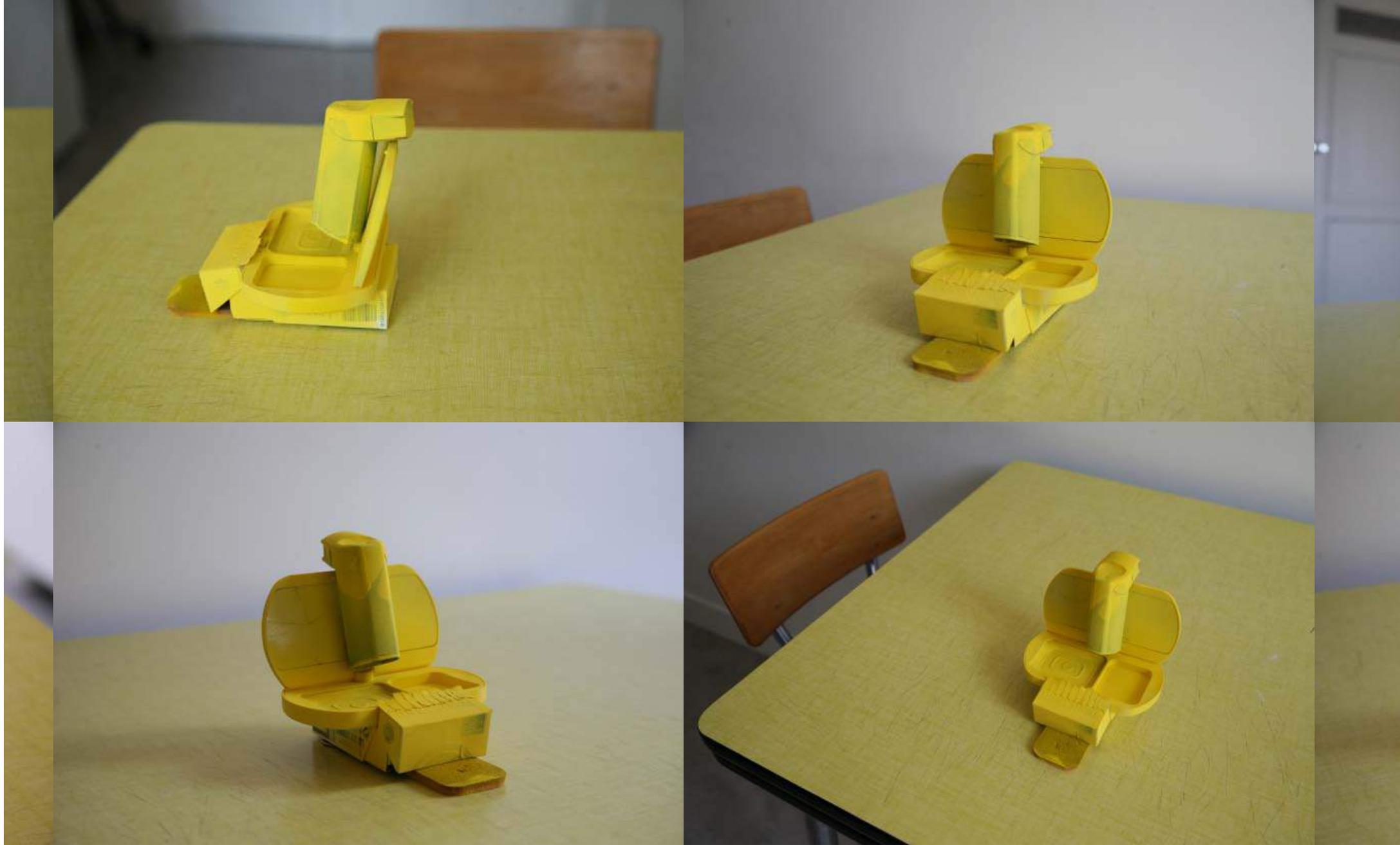
Instant Sculptures Series – Hall converted into a 3800m² exhibition space with a total area of 5000 m². Central cluster now works as offices and storage rooms on two levels. Near the Jean Batiste Lebas park and two metro stations in the heart of Lille, this hall is part of a body building identified as the Saint Sauveur train station – 2014

Comission by Lille 3000 and la malterie, in situ intervention
Objects preserved without utilitarian purpose, art pieces relic, chalk spray





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"...



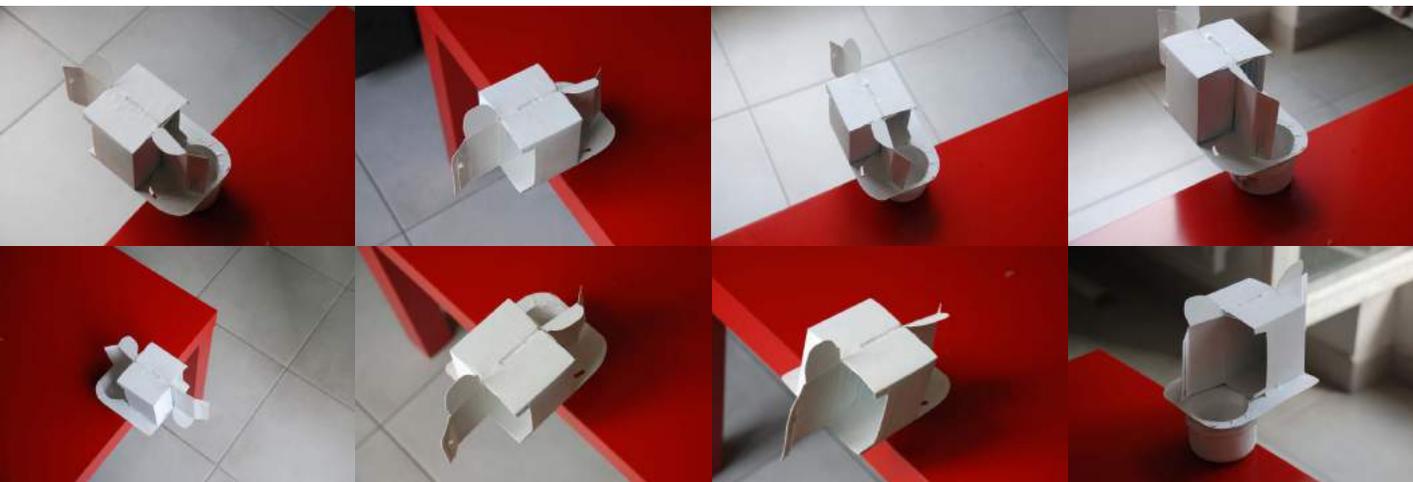
Instant Sculptures Series - T3, 76 m2, east exposure, kitchen, tiles, 3rd floor on courtyard - 2013

Objects preserved without utilitarian purpose, chalk spray,
15 x 16 x 15 cm



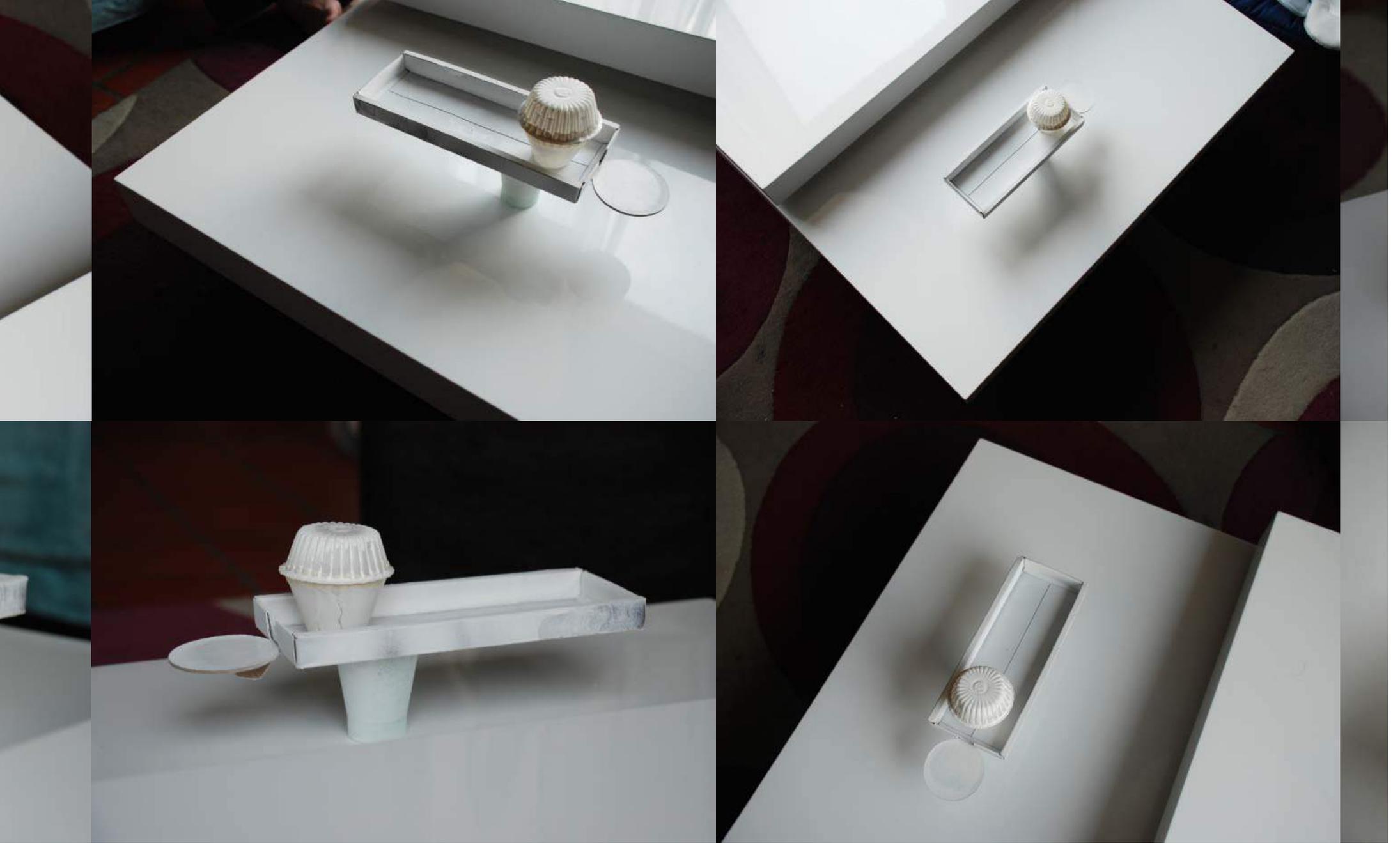
Instant Sculptures Series - *T1 furnished, exposure due east, 25 m2, 2 m2 terrace, fitted kitchen, parquet floor, 6th floor with lift* - 2013

Objects preserved without utilitarian purpose, chalk spray,
29 x 23 x 15 cm



Instant Sculptures Series - *T1 mezzanine residence beachfront 30m2, south facing overlooking the sea, terrace 5m2, kitchen, floating floors, 3rd floor - 2013*

Objects preserved without utilitarian purpose, chalk spray,
26 x 23 x 15 cm

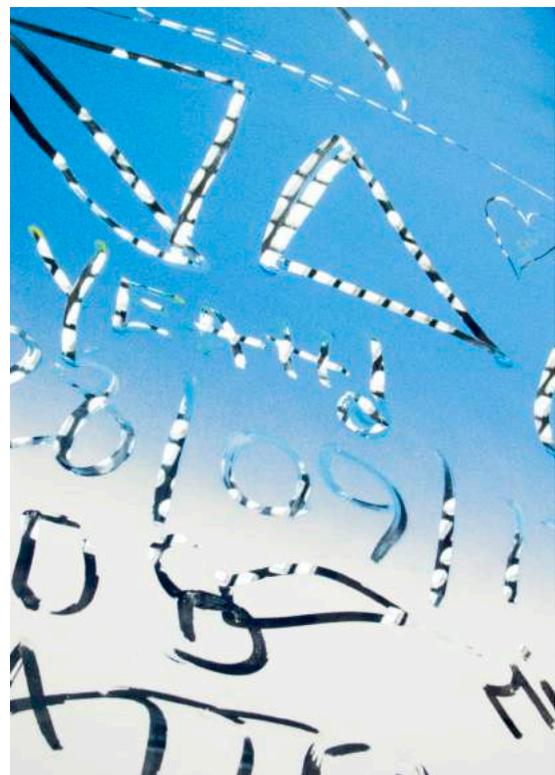


Looking for a light and spontaneous volume practice, Marie Lelouche realizes instant Sculptures, in private homes and from abandoned objects, but retained by aesthetic or emotional affinity . She displays them following lines in their environment and covers them with chalk spray as a thin layer which 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.



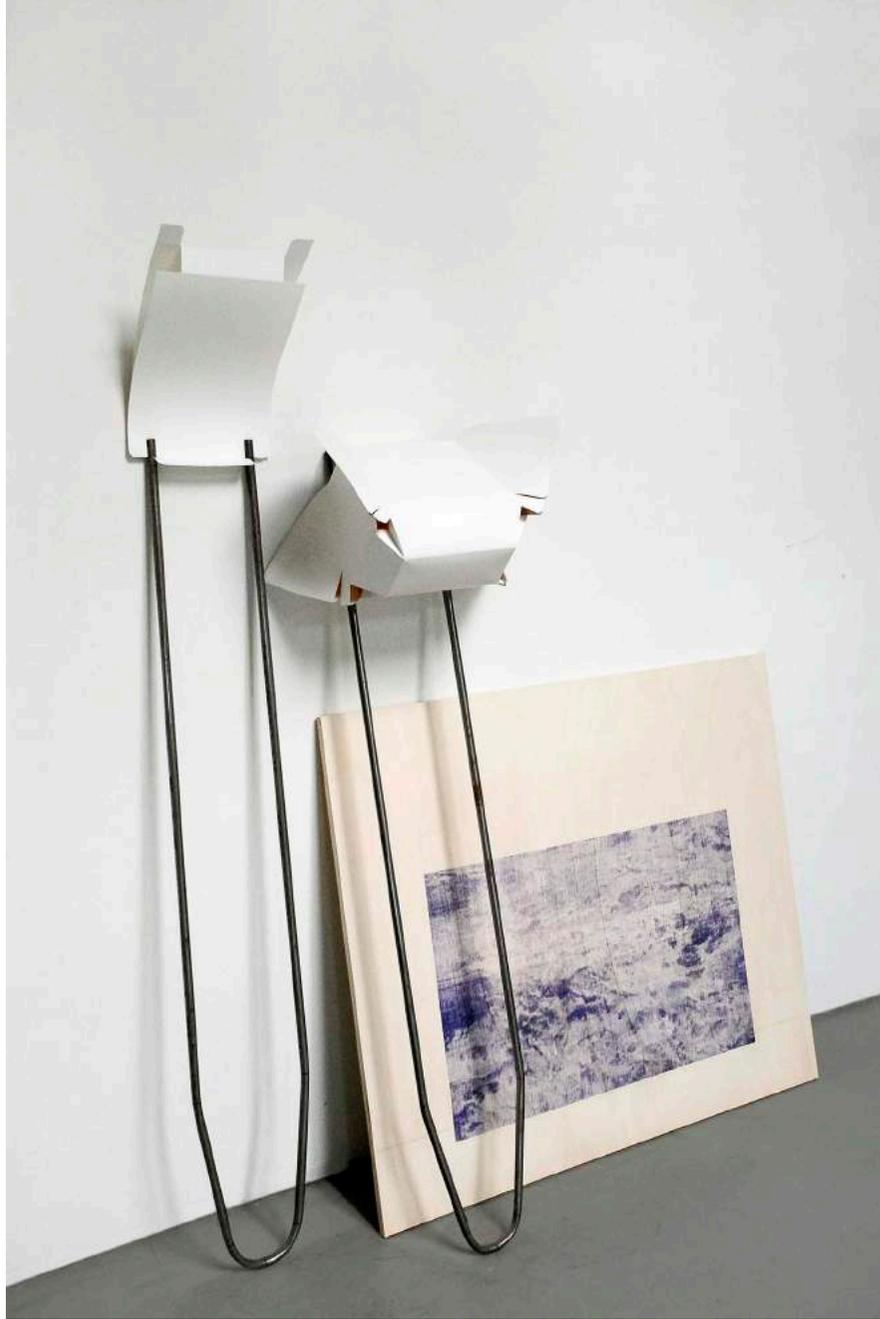
Instant Sculptures Series - Commercial premises, ground floor and 1st floor, double exposure 8m2 surface Shopping Arcade
1.3 m2 of display surface, multiple access from private stairwell, 36cm deep 2013

In situ intervention for INCISE, powdered chalk, objects preserved without utilitarian purpose - commission by Incise and 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 .



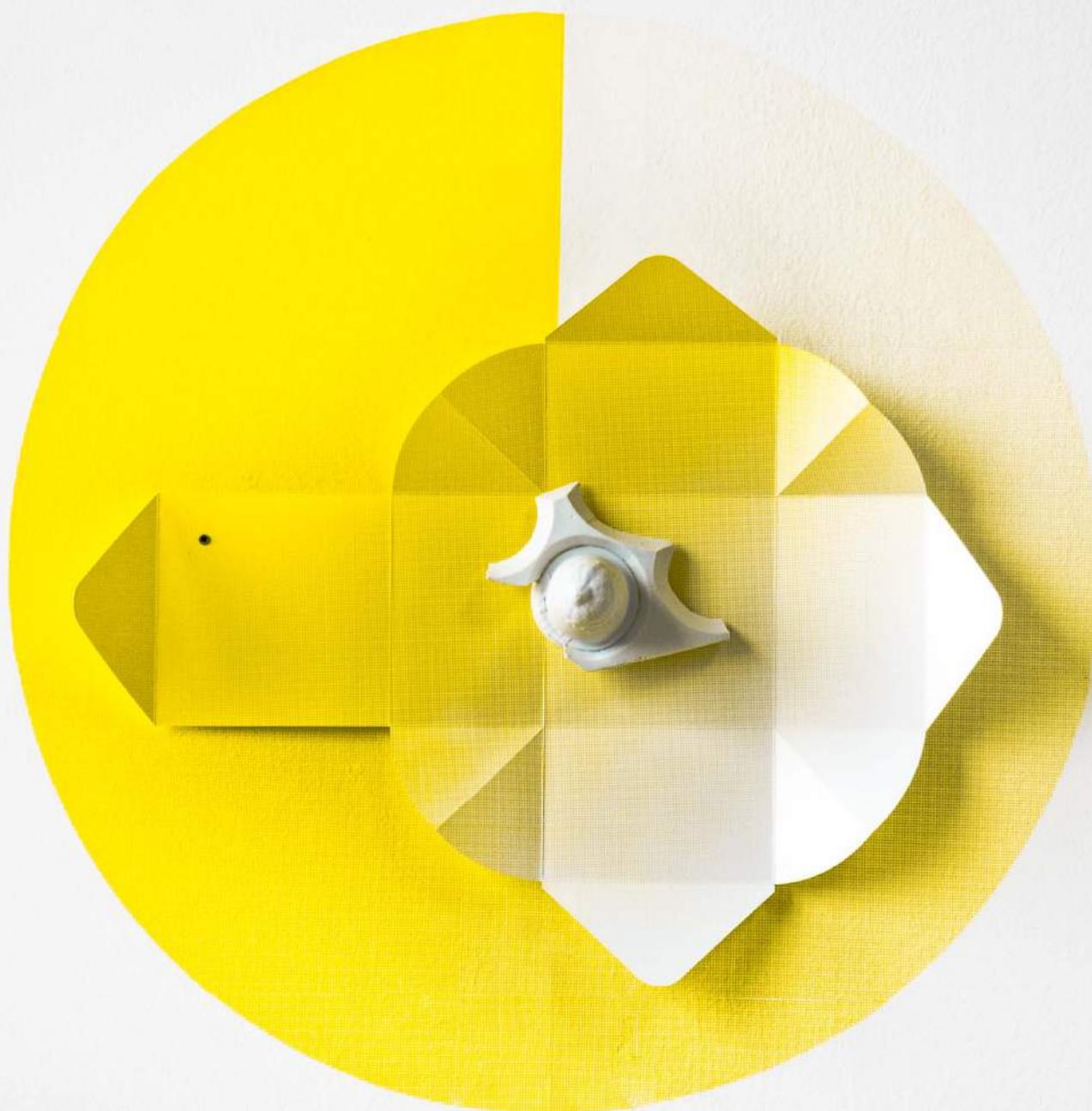
Flow curves - 2013

Wood, cardboard, silkscreen painting, metal, porcelaine, carbon, variable dimensions



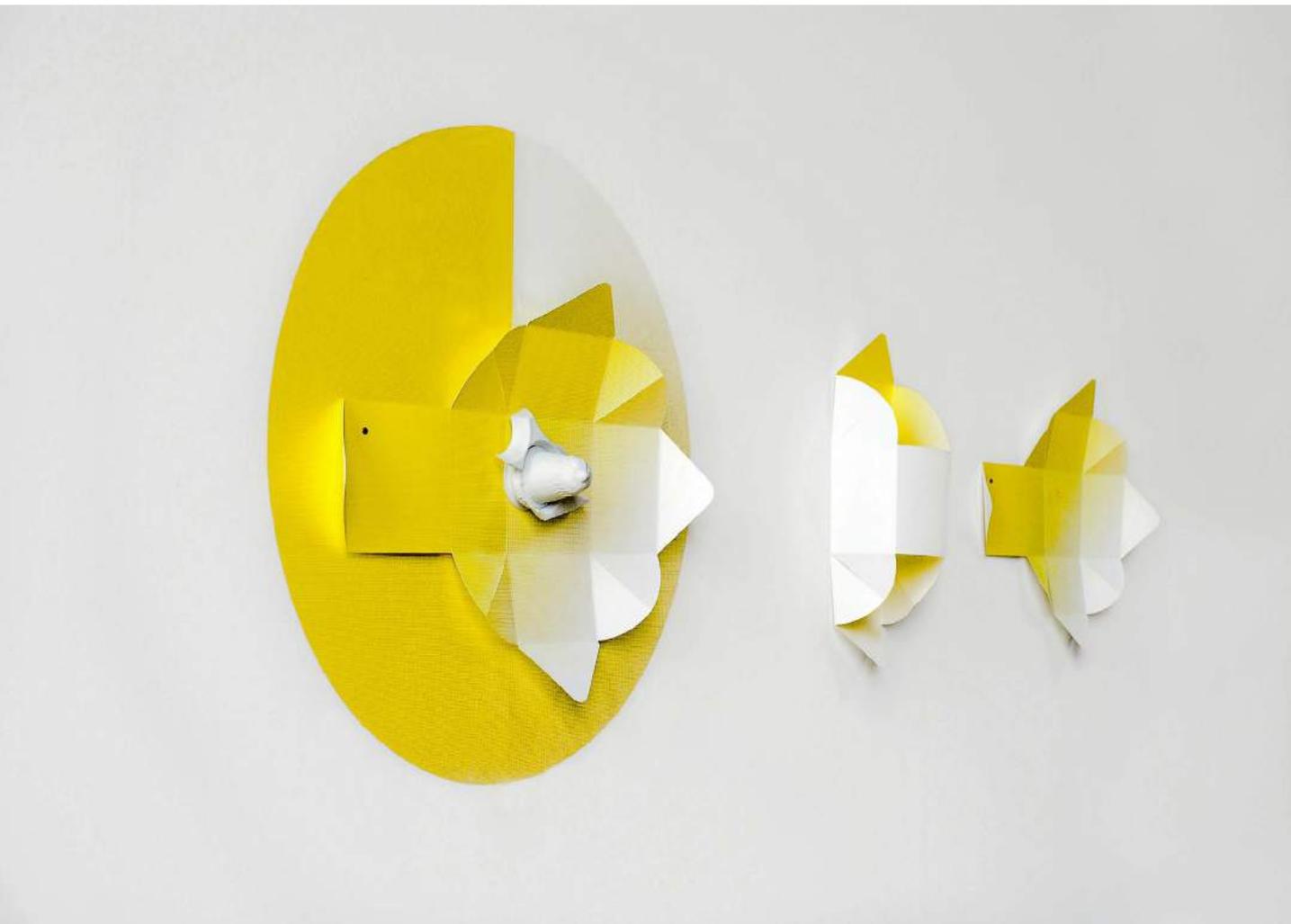


The yellow of a screen printing on a card. Implemented as a sculptural creased folding, released from its carrier, or in flat, this recycled material of which she relegates utility use, is part of her approach to still life. Opportunities in a consistent extension of the different elements in this series,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



Dead nature - toujours en vie - 2012

Porcelain, silkscreen painting on cardboard and on wall.
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

marks topped with discs, 14 x 7 x 7 m





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..

