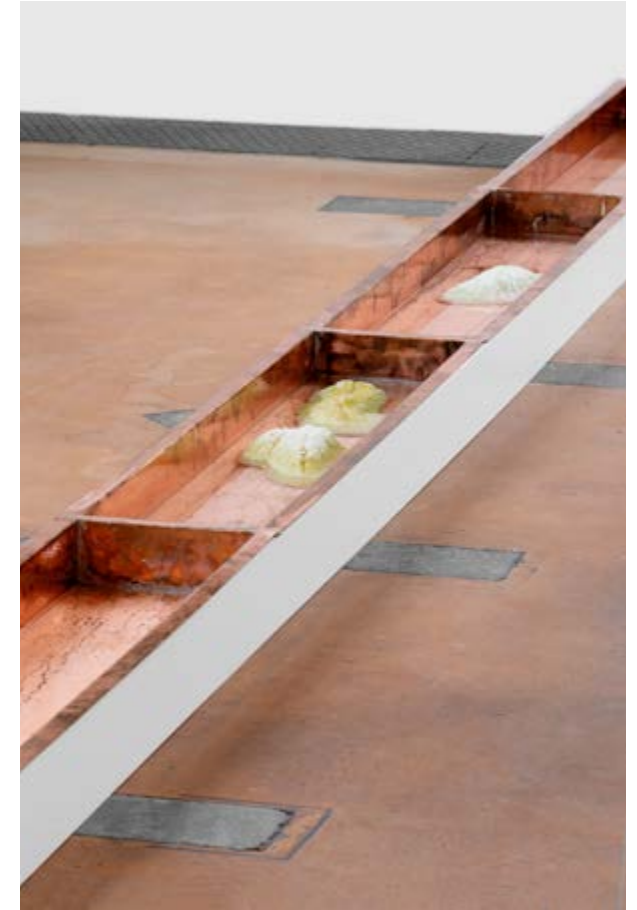




# Lou Masduraud



# Lou Masduraud

lives and works in Geneva, Switzerland  
Boulevard Carl Vogt 7, 1205 Genève  
born in 1990, Montpellier, France

## Education

- 2017-2019 Post-grade / Post-diplome, ENSBA, Lyon (FR)
- 2012-2014 Master's of Fine Art, work.master, congratulations, HEAD, Geneva (CH)
- 2009-2012 DNAP, Ecole Nationale Supérieure des Beaux-Arts de Lyon (FR)
- 1996-2006 Conservatory, Vocals, Montpellier (FR)

## Solo shows

- 2024 Kunsthaus Langenthal (CH)  
Institut français d'Allemagne, Berlin (GER)  
Gallery Ada project, *Get out of here*, Rome (ITA)  
Kunst Raum Riehen, *Mananagement opera*, Basel (CH)
- 2023 MAMCO, Prix Manor, Geneva (CH)  
LISTE art fair, with Alexandra Romy gallery, Basel (CH)
- 2022 CAN, Centre d'Art Neuchâtel, *Parallèles*, Neuchâtel (CH)  
May Day, *WET MEN*, Basel (CH)
- 2021 La Maison Pop, *Systm soupir*, Montreuil, (FR)
- 2017 Hard Hat, *Coil interior*, (with Antoine Bellini) Geneva (CH)
- 2016 La Bf15, *From you through them to situation*, (with Antoine Bellini), Lyon (FR)

## Group exhibitions

- 2024 Villa Medici, Rome (ITA)  
Bally foundation, *Arcadia*, Lugano (CH)  
Kunsthal Mechelen, *The fountain show*, Mechelen (BEL)  
Château de Voltaire, *Une clameur*, Ferney Voltaire (FR)  
MCBA, *Surréalisme. Le Grand Jeu*, Lausanne (CH)  
Swiss Art Award, Basel (CH)  
Le Grand cafe, CAC, *Power up*, Saint Nazaire (FR)
- 2023 Artissima Art fair, with Ada Project, Turin (ITA)  
MO.CO, Biennale SOL!, Montpellier (FR)  
Sans titre gallery, *The cup of water that gives itself to thirst*, Paris (FR)  
CAPC, *Antéfutur*, Bordeaux (FR)  
Muzeum Susch, *Hannah Villiger : Amaze me*, Susch (CH)  
Live In Your Head, *The alignment problem*, Geneva (CH)  
Alexandra Romy, *Toast*, Zurich (CH)
- 2022 Istituto Svizzero, *L'arcobaleno riposa sulla strada*, Roma (ITA)  
Krone Couronne, *Radical Sources*, Biel (CH)  
Art-o-rama art fair, with Alexandra Romy, Marseille (FR)  
La Rada, *Switch the witch*, Locarno (CH)  
Basel social Club, represented by Cherish, Basel (CH)  
Swiss Art Award, Basel (CH)  
Circuit, *La Charge*, Lausanne (CH)  
Exo exo, *New Age Same Same*, Paris (FR)  
Gallery Wilde, *triple take*, Basel (CH)
- 2021 Musée d'Art Moderne de la Ville de Paris, *Les flammes*, Paris (FR)  
Centre d'Art Contemporain, *Lemania*, Genève (CH)  
Kunsthaus Langenthal, *Kiefer Hablitzel Stiftung*, Langenthal (CH)  
Forde, *New flesh*, Geneva (CH)
- 2020 Nuit Blanche 20, La Maison Pop, *JOUVENCX*, Montreuil (FR)  
Mecène du sud, *Vallauris Morghulis*, Montpellier (FR)  
Sculpture Garden Biennale, Geneva (CH)  
Villa Vassilieff, *Creative beginnings. Professional end.*, Paris (FR)
- 2019 Duplex (duo show avec Cécile Bouffard), *Down the liminal valley*, Geneva (CH)  
15<sup>ème</sup> Biennale de Lyon, *Là ou les eaux se mêlent*, Bureau des pleurs, Lyon (FR)  
Fondation d'entreprise Ricard, *L'almanach des aléas*, Paris (FR)

- 2019 Musée d'Art Contemporain, *Storytelling*, Lyon (FR)  
Villa du Parc, *SEDONA*, Annemasse (FR)
- 2018 Kunsthaus Hamburg, *Further Thoughts on Early Materials*, Hamburg (GER)  
Fondazione Sandretto Re Rebaudengo, *Brazil*, Torino (IT)  
6th Moscow Biennale for Young Art, Moscow (RU)  
Kunsthalle Basel, *New Swiss Performance Now*, Basel (CH)
- 2017 ODD, *Feed your friends*, Bucarest (RO)
- 2016 Titanik, *Black fruit real beat*, Turku, Finland (FI)  
Galerie Thaddaeus Ropac, *Jeune création 66*, Paris (FR)  
Triangle France, *Labor ø Labor*, Marseille
- 2015 Kunstmuseum Luzern, Swiss Performance Art Award, Luzern (CH)  
Theatre de l'Usine, *PULSE BIG BODIES*, Genève (CH)
- 2014 Biennale de l'Image en Mouvement, Live In Your Head, 6 - 4 - 2, Geneva (CH)  
Le Magasin, CNAC, *Performance proletarians!!!*, Grenoble (FR)  
Parc Saint Leger, CAC, *Pas de bourrée, pas de biche*, Pougues les Eaux (FR)

## Awards and Public collections

- 2024 Collection, FCAC (CH)
- 2023 Collection, MAMCO, Musée d'Art Moderne et Contemporain de Genève (CH)  
Laureate of the MANOR cultural prize of Canton de Genève (CH)  
Collection, CNAP (FR)  
Collection, FRAC Champagne Ardenne (FR)
- 2022 Collection, FRAC Nouvelle Aquitaine (FR)
- 2021 Collection, MAMVP - Musée d'Art Moderne de la Ville de Paris (FR)  
Collection, FMAC Genève (CH)
- 2020 Public sculpture, Commune de Thônex (CH)
- 2019 Collection, FCAC (CH)
- 2015 Swiss Performance Art Award, finalist, Kunstmuseum Luzern (CH)

## Residencies

- 2022 Souvenir Souvenir. Sonnenstube, Lugano (CH)
- 2021-22 Istituto Svizzero, Roma Calling, Rome (ITA)
- 2021 Artiste associée, La Maison Pop, Montreuil (FR)
- 2017-19 Post-grade - research residency, Post Diplome de l'ENSBA, Lyon (FR)
- 2016 CCA Ujazdowski Castle, AIR, (supported by Pro Helvetia) Warsaw (POL)  
TITANIK A.I.R. ( supported by Ville de Genève ) Turku (FIN)
- 2015 SummerLake, Art research residency, ESAAA, Annecy, France

## Talks, Teaching, Sharing, Radical pedagogies

- 2020-2023 Jury member for Bachelor or Master degree (HEAD, ENCAPC, ESACM)
- 2023 Talk with Anya Harisson, Sylvain Fraysse and Joy Charpentier, MO.CO, Montpellier (FR)  
Talk with Julien Fronsac, MAMCO, Geneva (CH)
- 2021 *Post Binaritæ*, workshop for Bachelor w/ T. Conchou & R. Maillet, HEAD Geneva (CH)
- 2017-21 Pedagogical assistant in Visual Art, work.master, HEAD Geneva (CH)
- 2019 Symposium *TOXIC*, talk w/ D. Reist & N. Audureau, Option Construction, HEAD Geneva (CH)  
*Partage d'expérience*, classe Passerelle, Auditoire James Fazy, HEAD Geneva (CH)  
*Selfcare institutionnel*, Selfcare practice for an art school, ENSBA Lyon (FR)
- 2018-19 Master course on self-organization through self-organization, HEAD Geneva (CH)
- 2018 *Empty shell vs. unbuilt houses* (Art institutions and self-management) Forde, Geneva (CH)  
*O que significa fazer uma escola de arte?* Parque Lage, Art school, Rio de Janeiro (BR)
- 2017 Symposium *What's wrong about performance art?* Corner college, Zurich (CH)
- 2014 Conversation with Charlotte Laubard, Biennale de l'Image en Mouvement, Geneva (CH)

## BIOGRAPHY

Lou Masduraud (b. 1990, Montpellier) lives and works in Geneva. In her work, she analyses, modifies and stages collective and normative habits in such a way as to expose the relations of power and desire that underlie them. Combining sculpture and installations in her formal language that borrows from the grotesque, the artist creates phantasmagorical worlds which are alternatives to dominant realities. Her practice performs the transformation of the everyday and depicts its transfiguration as an initial form of emancipation.

For a few years now, she has been working simultaneously on 3 main ongoing projects: a critical research on public fountains as a political object, an evolutionary project of constrained antispeciesist anatomies and a series of hand crafted basement windows.

This portfolio is organized along the same lines, presenting first the fountains, then the "Contorsions Cabinet" skeletons and finally the "Escape plan" window wells series.

Lou Masduraud has presented her work in monographic exhibitions (Kunstraum Riehen, MAMCO Geneva, CAN Neuchâtel, La Maison Populaire Montreuil, Hardhat Geneva) and collective exhibitions in European institutions such as Musée d'Art Moderne de la Ville de Paris, Centre d'Art Contemporain de Genève, CAPC, Kunsthau Langenthal, Fondation d'Entreprise Ricard, Kunsthau Hamburg, Kunsthalle Basel, Biennale de Lyon, Moscou Biennial ...

In 2023, she was awarded with the Manor Cultural Prize of Canton of Geneva.

## BIOGRAPHIE

Lou Masduraud (n. 1990 à Montpellier), vit et travaille à Genève. Dans son travail, elle analyse, modifie et met en scène les habitudes collectives normatives, de manière à révéler les relations de pouvoir et de désir qui les sous-tendent. Combinant la sculpture, l'installation et les savoirs faire artisanaux dans un vocabulaire formel qui emprunte au grotesque, l'artiste crée des mondes fantasmagoriques alternatifs aux réalités dominantes et propose l'expérience de cette transfiguration du quotidien comme une première forme d'émancipation.

Depuis quelques années, Lou Masduraud travaille principalement sur 3 projets évolutifs: une recherche critique sur les fontaines publiques, un projet d'anatomie antispeciste, et une série de soupiraux.

Le présent portfolio est organisé suivant cette même logique, présentant d'abord les oeuvres qui s'apparentent à des fontaines, puis les squelettes «Cabinets de contorsions» et enfin les soupiraux nommés «Plan d'évasions».

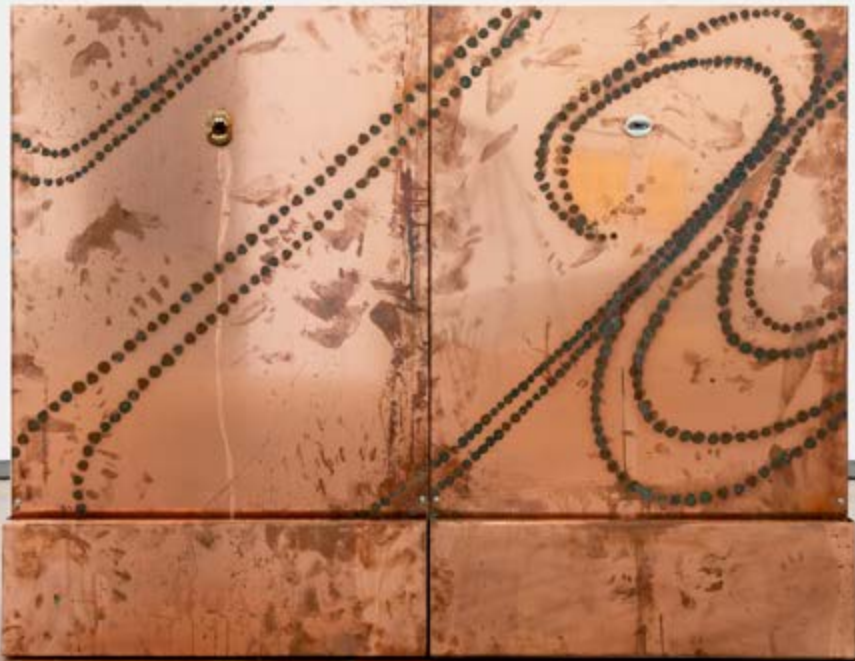
Lou Masduraud a présenté son travail lors d'expositions monographiques (Kunstraum Riehen, MAMCO Genève, CAN Nauchatel, La Maison Populaire Montreuil, Hardhat Genève) et des expositions collectives dans des institutions européennes (Musée d'Art Moderne de la Ville de Paris, Centre d'Art Contemporain de Genève, CAPC Bordeaux, Fondation d'Entreprise Ricard Paris, Kunsthau Hamburg, Kunsthalle Basel, Biennale de Lyon, Biennale de Moscou...).

En 2023, elle reçoit le Prix culturel Manor du Canton de Genève.

# Fontaines (I-VIII)

2023

copper oxidized with pickles slices, oyster pearls, marble, tuffo, shells, rhinestones, painted wood, pumping systems, water  
194 x 158 x 27 cm



In Tivoli, near Rome, in the garden of the Villa d'Este, flows the «Cento fontane», a long wall made of stone mascarons positioned one after the other, as a facade representing 100 human faces among other animals blowing a continuous stream of water . In the 8 *Fontaines*, the 8 mouths are a reminiscence of these faces, filled up with shells, pearls and corals instead of teeth. This installation brings the Renaissance fountain closer to a public urinal, a contemporary urban element that would be like the reverse of the public fountain, its hidden opposite, shaping the public management of bodies in their intimacies. The mouths are placed low, close to the genital orifices, and let a thin trickle run down the metal sheet, thus reversing the direction of fluids, from the fountain to the public WC, from the mouth to the urethra. This pissotiere is made of copper, a material that oxidizes when touched, as if this pissotiere reacts and keeps traces of the bodies, acting as an opposite to hygienic stainless steel public toilets we're seeing more and more in Switzerland. The copper is also oxidized with a large floral drawing made with pickles slices, whose vinegar acidity patinates the metal with greenish-gray circles.

Fontaine (I-II)  
Exhibition view, MAMCO, Geneva, 2023  
Courtesy of the artist ©Thea Giglio



Fontaine (III-IV), Exhibition view at Mamco, Prix culturel MANOR 2023  
Courtesy of the artist ©Thea Giglio



Fontaine (V-VI), Exhibition view at Mamco, Prix culturel MANOR 2023  
Courtesy of the artist ©Thea Giglio



Fontaine (I-VIII), Exhibition view at Mamco Geneva, Prix culturel MANOR 2023  
Courtesy of the artist ©Annick Wetter



Fontaine (I-VIII), 2023, exhibition view at Kunstraum Riehen, *Mananagement opera*, 2024  
Courtesy of the artist ©Gina Folly



Approaching the network of human activities as a complex system of managed infrastructures, LOU MASDURAUD develops a «body of work» that functions as formal and material investigation of specific elements – fountains, basement windows and pipes – which belong to daily experience of the public space. Bringing these elements into the gallery, Masduraud not only blurs the boundaries between the outside and the inside, but also eviscerates the skeleton of the structures we inhabit with an interpretive and voyeuristic take, questioning normative regulatory systems and enabling counter-narratives for public life. The presence of the body is pivotal to propose a chaotic experience of life, moved by desire and contamination and thus complicating notions of distribution, circulation and control. Masduraud proposes orifices and lustful gazes as a way to pierce reality and open to messiness, and dirt. It would be more appropriate then to understand her installations and series of sculptures as a «work of bodies»: mouths, eyes, bones, veins sprouting and pullulating, resisting political sterilisation.

Catarina Avataneo for PW Magazine, 2023



# WET MEN

Solo show at Mayday  
Basel, 2022

Installation, various dimensions  
glazed ceramics, steel, tank tops, metal barrels, pumping systems,  
socks, oyster pearl

WET MEN  
exhibition view, Mayday, Basel 2022  
Courtesy of the artist ©Moritz Schermbach





WET MEN  
details of the installation, Mayday, Basel 2022  
Courtesy of the artist ©Moritz Schermbach



Silver glazed pipes and taps hang in rows from the ceiling. They drip and run, the water pools in the barrels below and is pumped back into the pipes via hoses. Dripping muscle shirts dangle limp from the taps. The overflow of a barrel collects in a hollowed-out torso made of ceramic, flows as a trickle over the tiled floor and is swallowed by the drain. A streetlamp bathes the space in a diffuse light and blurs the boundary between indoor and outdoor space.

With «Wet Men», Lou Masduraud presents a new site-specific installation that creates multi-layered references to the history and former use of the exhibition space as a changing and shower room for dockworkers. The associated projections range from the sweaty smell of proletarian physical labour, the puddles of urine from boozy nights, to the erotic fantasies surrounding sailor life on the docks. Lou Masduraud is interested in the culturally still strongly male connotated images of work, equipment and machines as well as the socially little represented aspects of male intimacy and vulnerability. For the design of the hand-modelled tubes, Lou Masduraud was inspired by drawings by the American artist Lee Lozano (1930-1999), who depicted objects and tools as bearers of normative masculinity and exaggerated them with sexualised forms. Through the formal proximity of body parts and tools - both are made of glazed stoneware - Lou Masduraud shows the body as something (in the Marxist sense) that has been put to work, used, deformed and damaged in the service of its function as a labour force. In juxtaposing these two forms of objectification of human bodies, sexualisation on the one hand and alienation as labour

power on the other, Lou Masduraud questions heroic images of the worker and the impactful male gaze on human bodies that dominates (art) history. She creates a self-dynamic scenery that can be understood as an alternative to prevailing lifeworlds and power relations and opens up political as well as fantastic readings: Water flows through the objects and feeds each other. Small living beings grow inside the torso; they resemble cells, bacteria or sea creatures. And on the socks hung over the radiators as if to dry, a pearl shines unexpectedly.

Eva-Maria Knüsel, curator at Mayday, Basel



WET MEN  
details of the installation, Mayday, Basel 2022  
Courtesy of the artist ©Moritz Schermbach



WET MEN  
details of the installation, Mayday, Basel 2022  
Courtesy of the artist ©Moritz Schermbach



WET MEN, Installation view «SOL ! La biennale du territoire #2 Soleil Triste», MO.CO, Montpellier Contemporain, 2023  
Courtesy of the artist © Pauline Rosen-Cros



# Spit kiss from earth

2022

Carrara marble, tuff, quartz, crystal, amethyst, serpentine, agate, carnelian, malachite, oyster pearls, glass pearls, bones, enamelled steel, pumping system, water

110 x 110 x 64cm

Installed on the Veranda, the fountain bubbles water from its marble mouth. Lou Masduraud has applied tiny beads of Agate, Amethyst, crystal, glass and other materials to the tuff, as well as bones, I see. She writes me on WhatsApp that her creation is "A kind of biotope", A "living nymph". The work also draws on her research into fountains in public spaces—in Rome and elsewhere. What is the functional, social, and representative role of the fountains? What kind of symbolic power can bubbling water have in the urban space?

Should anything be done about the lime deposits that have collected on the fountain's surfaces, along with the growing moss and plants? In 1982, Meret Oppenheim was commissioned by the city of Bern to design a fountain for a central square. The project is reminiscent of a surrealist tower painted by Giorgio De Chirico. The water flowing from the fountain encourages plant growth on its concrete surfaces. For Meret Oppenheim, nature's power to transform and give things shape is integral to the design. But for the narrow-minded Bernese establishment of the 1980s, it was outrageous. Lou Masduraud's Spit kiss reminds me of the presence of different ecosystems as communities of diverse organisms and of the power of the Earth and how we deal with it.

Gioia Dal Molin, curator of the exhibition "L'arcobaleno riposa sulla strada" Istituto Svizzero, Roma





Spit kiss from earth  
exhibition view, *L'Arcobeleno riposa sulla strada*, Istituto Svizzero, Roma 2022  
Courtesy of the artist ©Ela Bialkowska OKNOstudio



Spit kiss from earth  
exhibition view, *L'Arcobeleno riposa sulla strada*, Istituto Svizzero, Roma 2022  
Courtesy of the artist ©Ela Bialkowska OKNOstudio

# Petrifying basin (kisses with the nymphs)

Carrara marble, pink marble, travertine, rocks, calcium carbonate, rhinestones, glazed ceramic, pearls, nylon thread, antibacterial, shells, silicone, painted aluminum, painted wood, water  
160 x 120 x 15 cm

With her sculptural works, Masduraud deals with illusions and analogies in nature, politics, and mythology. With the work *Petrifying basin (kisses with the nymphs)* from 2022, she deals with the body in a sensual way: Body fragments and openings combine to form a basin. The system of references ranges from research into the exploitative extraction of calcium carbonate in Carrara, from which the white powder of the sculpture comes from, to the nymphs in Roman mythology and the historical fountain system in Rome. In this way, she sheds light on the changed relationship of humans to natural resources. Whereas in antiquity stone and water were considered materials full of life and stories, today economics and exploitation define our relationship to nature. A playful, organic rethinking of bodily states forms a link to Hannah Villiger's physical self-questioning. Masduraud conducted her research during her residency at the Instituto Svizzero - some forty-five years after Villiger, who spent an inspiring time in Rome in the 1970s.

Yasmin Afschar

*Petrifying basin (kisses with the nymphs)*  
Installation view of the exhibition «Hannah Villiger: amaze me»  
Museum Susch, 2023  
Courtesy FRAC Champagne Ardenne ©Lou Masduraud







«Présenté lors de l'exposition des Swiss Art Awards 2022 à Bâle, Petrifying basin (kisses with the nymphs) est un bassin d'eau stagnante où des bouches rouges et blanches faites de marbre émergent, soutenues par différents tuyaux et pierres calcaires. Certaines sont ouvertes, laissant apparaître une dentition composée de coquillages, petites pierres de marbre ou l'ornementation d'un strass dentaire. Elles peuvent être imparfaites et jaunies, un excès de cigarettes, ou bien l'indice d'un écosystème composé de bactéries, prolongeant des considérations antispécistes où la bouche devient espèce hôte d'un corail au lieu de l'émail dentaire. D'autres fois, les lèvres ne sont qu'entrouvertes, l'amorce d'un baiser peut-être, une bouche à activer comme on ouvre un robinet, mais cette fois par la caresse pulpeuse de vos lèvres.

Paolo baggi

super splash mundi

premier bain: nymphes l'institution dans un poudrier et pop it like a poche de liquidité, entrons dans le

deuxième bain: blow sur la vasque en forme de shell pour tout gâcher par l'orifice jusqu'au

troisième bain: l'aqua est poudrée, plonge head first dans les tuyaux, glisse, squirt de rire à chaque virage.

quatrième bain: super splash mundus sur une vague tiède des 1480s, speed et joie interespèce.

cinquième bain: entrée dérapage, encore super splash, le pape a lub cette portion des canaux avec sa lingua.

sixième bain: les fleurs de l'aqua émulent the slimy surface to put a fungic spell on values. let's swim to the

seventh bath: guidance flows through renovated channels by turning baby coins into aqua. words are fermenting keys stored inside Arethuse's mouth flora, she says. at the end of the day, it's all about drowning mimetic truths before public tanks get dry.

huitième bain: le mundus est couvert de signes et vos cheveux sont wavy par affinité, disent des foucaldiennes.

ninth bath: splash

dixième bain: cute faces, coraux, harmony, touxtes font des bulles dans l'aqua.

eleventh bath: by the fistulas, mouths warn of a drop in liquidities beyond the eleventh bath.

douzième bain: comptons les dents corrodées par le milieu, bruits de mouvements sociaux et derniers splash.

treizième bain: source de l'énonciation épuisée, how to write sans dents et sans assurance maladie.

quatorzième bain: la langue is not enough bien que nous ambitionnons l'abolition du droit de propriété, meaning anyone can enter our mouths (and the super splash mundi).

quinzième bain: d'ici là, il va falloir se dysphoriser un max pour mouiller le receptacle contextuel et glisser jusqu'au

seizième bain: renaissance, que répondre à la philanthropie qui propose d'ériger une fondation dans nos bouches?

dix-septième bain: de sang.

Anne Sarah Huet



Petrifying basin (kisses with the nymphs)  
Swiss Art awards 2022  
Courtesy FRAC Champagne Ardenne  
©Moritz Schermbach

# Kiss (without health insurance but an antispeciesist approach of the mouth as an environment)



glazed ceramic, pink marble, black  
marble, rocks, shell and sea-polished glass  
Object size: 12 x 12 x 7 cm

# Kiss (the eternal youth bacteria exchanger)

glazed ceramic, pearls and nylon thread  
Object size: 55 x 11 x 7 cm







Mini Kiss (with many species), 2023  
glazed ceramic, shells, Carrara marble, 7 x 7 x 8 cm  
Exhibition view gallery Sans titre, Paris  
Private collection ©Aurélien Môle,



Mini Kiss (with a wild giver), 2023  
glazed ceramic, rhinestones, beach pebbles, 7 x 7 x 8 cm  
Exhibition view gallery Sans titre, Paris  
Private collection ©Aurélien Môle,

# MOM (moon cycle dew fountain)

Patinated bronze, Stainless steel, cork, vernish, aluminosilicate,  
canopy of heaven (+ concrete slab underground), 2020  
150 x 300 x 300 cm

Outside dew fountain produced for Sculpture Garden Biennale,  
Geneva, curated by Balthazar Lovay

Inspired by eco-féminist thought, *MOM* was conceived to be a poetic and critical antithesis to spectacular normative public fountains. The sculpture autonomously captures the energy of the night sky to produce dew through condensation. Frugal, it requires no more than a liter of auto-produced dew to exist and to strike up a humble dialogue with the natural elements, whose active principles are the sky, the soil, and the diurnal and nocturnal cycles. Its bronze pipes carry the water to drip into the cavity of an erogenous ear. Lou Masduraud's work remains ambivalent, it is a phantasmagoric and environmental representation of the earth, but also an apparatus for the erotic exploitation of the terrestrial body.

Balthazar Lovay, curator of the Geneva Biennale Sculpturegarden 2020









# Active substances

Ongoing series of fountains and situations involving substances that affect human physiology.

The evolutionary project *Active Substances* began in 2018. These installations borrow their forms from urban hydraulic technologies: public fountains, washhouses, drinking fountains, and more recently public urinals. They host natural and medicinal decoctions of St. John's wort, immortelle and savory (with anxiolytic, analgesic and aphrodisiac virtues) to ward off the miasmas of the year 2020. Active substances serie offers the public a collective treatment to smell.

Thomas Conchou, curator of *JOUVENCX*, for Nuit Blanche 2020 at Maison Pop, Montreuil







### Active substances Fountain, 2018

Cement, steel, St. John's wort infusion, benzilic alcohol, griffonia seed sachet, glass bulb, silicon, medium, resin, misting system, ventilation system  
250cm x 170cm x 70cm

Smoke fountain produced for the exhibition *Brazil* at the Fondazione Sandretto Re Rebaudengo in Torino, curated by Bernardo Follini

*Active Substances Fountain* is a fountain that sends an antidepressant and preservative smoke into the exhibiting space, vaporizing an infusion made from St. John's wort, a well-known natural antidepressant. Moving from the social function of public fountains, Masduraud comes up with a tool that can both expose and question the hidden mechanisms underpinning our culture of wellness.

Bernardo Follini, assistant curator at Fondazione Sandretto Re Rebaudengo

These "situations", as described by the artist, take their forms of appearance from social and convivial practices by introducing pharmaceutical and cosmetic products. For its presentation at the Villa du Parc, a fountain-mist maker sprays natural anxiolytics, preservatives and medicinal plants into the exhibition spaces. This sculpture invites you to stroll around its basin, as if in a public square. Here, alternative medicine and auto-medication practices meet contemporary requirements for performance and improvement. They too are spread by a liberal ideology that affects our bodies. This fountain whispers the scene of a dystopic fiction, questioning the fate of those who do not comply with the injunction of capitalist blossoming and happiness.

Le Syndicat Magnifique, Exhibition text for *SEDONA*, Villa du Parc, Annemasse, 2019





*Actives substances fountain*, 2022, Opening of the exhibition *Parralels, Astral Border*  
CAN Centre d'Art Neuchatel, ©Sebastien Verdon, Courtesy FCAC Genève

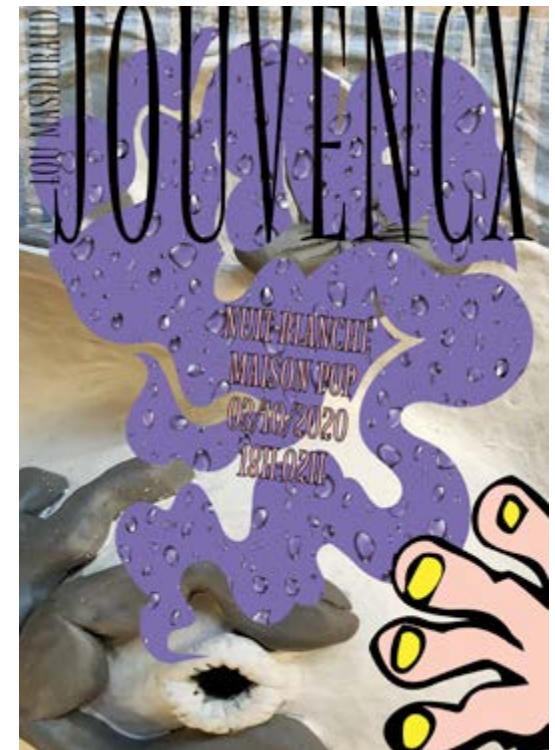


Solo exhibition view, part of *Parralels, Astral Border*  
CAN Centre d'Art Neuchatel, ©Sebastien Verdon

Lou Masduraud is interested in spaces and practices of collective life, as well as the systems that make them possible. In her installations, realized contextually and in situ, she works on formal and informal networks of human activities. The more or less visible machinery (electrical networks, public lighting, sewers, underground tunnels) that constantly pumps and evacuates the flows necessary for the life of the city are for her formal inspirations. Lampposts, air vents, mailboxes then become skylights toward the interior of the city's body, giving a glimpse of the negative places inhabited by the structures and architectures on which we depend to live. In these interstitial places, she opens phantasmagorical spaces, outraged mirrors of reality, from a critical and feminist perspective. Whether they deal with the emotional economies of labour and hierarchical chains, the politics of self-organization and intellectual emancipation, or our relationship to ecology and ecosystems, her works are objects to make us think about our relationships with each other and our environments.

Begun in 2018, the evolutionary project Active Substances presents here its fifth iteration and deploys itself outdoors for the first time. These installations borrow their forms from urban hydraulic technologies: public fountains, washhouses and drinking fountains. Here they host natural and medicinal decoctions of St. John's wort, immortelle and savory (with anxiolytic, analgesic and aphrodisiac virtues) to ward off the miasmas of the year 2020. Composed of a public fountain and two glazed ceramic urinals, *JOUVENCX* offers the public a collective treatment to smell.

Thomas Conchou, curator of *JOUVENCX*,  
for Nuit Blanche 2020 at Maison Pop, Montreuil



*JOUVENCX*, exhibition flyer  
Graphic design © Roxanne Maillet  
Maison Pop for Nuit Blanche 2020





**Anxiolitic fountain (Active substances), 2020**

Glaized ceramic, decoctions of St. John's wort, misting system,  
ventilation system  
135 x 55 cm



# system soupir

Solo show curated by Thomas Conchou, Maison Populaire, Montreuil, 2021

For *system soupir*, Lou Masduraud transforms the Maison populaire art centre into an alleyway bathed in an artificial night. Under the heavy light of sodium-vapour lamps, the exhibition space dons the air of an indeterminate public space. A silent thoroughfare in which the body stands to attention, on the alert. In this suspended nocturnal scene, sounds rebound and voices deepen.

Shadows lengthen as the hours pass. Beneath the thick, dense orange of this dead-end alley, clues appear: openings, traps, pipes, and architectural distortions. They represent all manner of snags in the walls of this decor, that whisper to those passers-by who are willing to come closer and hear stories from beyond reality.

As often in the work of Lou Masduraud, the representation of normative spaces (such as the street, office, or home) and the reinterpretation of forms that spectacularise public facilities (such as fountains and street lights) serve as pretexts for a shift into fantasy. Here, Montreuil's public lighting, reinvested by the artist, expands the walls and projects its exaggerated scale onto the works in the exhibition. By borrowing the look of an urban layout, the exhibition reveals the hypothesis of a reversal: including emancipatory practices within the heart of a space characterised by insecurity and predation for women's and minorities' bodies. Collective theatres of violence as well as wary, self-conscious strolls, the street and the night-time are elicited here in service to the artworks within *system soupir*.

Thomas Conchou, curateur de l'exposition monographique *system soupir* à la Maison Populaire, Montreuil, 2021





**6dum**, 2021

Reverbère industriel, ampoule à vapeur de sodium, acier  
93 x 170 x 27 cm



## Détente institutionnelle - La bibliothèque, 2021

Grazed cermaic, oxide juice  
40 x 40 x 40 cm

Installed on pedestals made out of the scenographic detritus of previous exhibitions at the art centre, the series *Détente institutionnelle* [Institutional Relaxation] presents the work made by the artist during her year-long creative residency at the Maison populaire. Offering to the members, teachers, and employees of the Maison pop a participatory project of co-creation, with them, she devised an attempt to represent Montreuil's institutions through ceramics. With the aim of "holding together" these occasionally decrepit institutions by modelling flexible

materials, *Détente institutionnelle* - which represents Montreuil's school, town hall, court, library, music academy, hospital and police station - embarks on a reappropriation of the political and symbolic stakes of these places, through play, collective work, and amateur practice.

Thomas Conchou, curateur de l'exposition monographique *system soupir* à la Maison Populaire, Montreuil, 2021



**Détente institutionelle - Le conservatoire, 2021**

Grazed cermaic, oxide juice  
40 x 40 x 40 cm





**Détente institutionnelle - Le tribunal, 2021**

Grazed cermaic, oxide juice  
40 x 40 x 40 cm



Modélisant la notion d'espace dans ses interstices et ses lieux d'autorité, les installations oniriques de la jeune artiste mêlent l'insurrectionnel à l'institutionnel pour une réflexion transversale.

À chaque période de crise ressurgit la polarité entre deux stratégies en apparence inconciliables. Cela concerne les luttes sociales, à l'échelle de la superstructure gouvernementale, mais également à celle de cet infra-milieu qu'est le monde de l'art. S'il aime souvent à se penser en orbite, il se découvre, à chacune de ces périodes, partie prenante de dynamiques qui le traversent. Alors, l'art se détourne de la simple représentation pour se pencher sur ses systèmes et modèles, et se demande à son tour: agir depuis les marges ou en tête de cortège? S'en aller cultiver ailleurs son jardin ou bien ensemercer les centres établis des graines de la révolte? Ou, plus simplement: réformisme ou révolution?

Ce choix idéologique, tendant au même but par des stratégies en apparence concurrentes, se retrouve dans le titre de l'exposition de Lou Masduraud à la Maison populaire, à Montreuil: *Systm Soupir*. Il s'y retrouve, tout autant qu'il s'y donne, poétiquement bégayé, tordu et fondu, grignoté et plié. Venant conclure le cycle No no Desire Desire mené depuis 2020 par le commissaire Thomas Conchou, cet ultime volet ponctue également la résidence d'un an de l'artiste.

Attentive, dans son approche élargie de la sculpture, aux pratiques matérielles et fictionnelles d'émancipation, Lou Masduraud présente au cœur de l'exposition le résultat d'un atelier proposé dans ce cadre. Aux

adhérent·es de l'association, l'artiste a proposé d'arpenter la ville afin d'observer l'architecture des institutions de Montreuil, puis de les reproduire collectivement à échelle réduite.

Détente institutionnelle, le nom de l'installation, rassemble les maquettes en terre cuite de la mairie, de l'école, de l'hôpital, du tribunal, de la bibliothèque, du conservatoire ou du commissariat. Présentées soclées et ainsi magnifiées par le dispositif de monstration, elles semblent néanmoins molles. Singeant la rigidité du pouvoir, elles le dégonflent, tout en exposant à sa place la potentialité, encore maintenue à l'état de possibles, d'en fluidifier les dispositifs.

Car quelque chose s'élève bel et bien, plutôt qu'une simple table rase, qui démontre l'apprentissage d'un savoir, d'une technique. On pense à Matthew Wilson qui, dans son livre *Rules Without Rulers* («Lois sans législateurs») de 2014, avance en guise de dépassement de l'alternative pointée en introduction: «Aujourd'hui, un grand nombre d'anarchistes préfèrent agir au lieu d'élaborer une philosophie politique ou prendre parti au sein d'un débat polémique.»

Dans sa pratique personnelle, Lou Masduraud mobilise également une pragmatique de la dissidence. À travers des matériaux d'usage - céramique, textile, laiton - ou DIY - une pâte de silicone et de fécule de maïs, dont la recette a été trouvée sur Internet - l'artiste devise des *Plans d'évasion* tout autant qu'elle installe des *Cabinets de contorsion*. La première des deux séries perce les murs de soupiraux dont le grillage serpentin invite le regard à faire de la surveillance un jeu de voyeurisme

réversible, ouvrant sur des métavers ésotériques et chatoyants venant nimer de lumière rose, bleue ou jaune la possibilité de la fuite. La seconde série, elle, réimagine l'architecture domestique - un auvent bourgeois, un cabinet cosmétique - en autant de corps intergenres armaturés d'ossements et lardés de plumes, fleurs, parures et capes, semblant en attente d'activation au sein de jeux escapistes. La pièce entière de l'exposition s'unifie par une ultime intervention.

À l'entrée, l'artiste est venue déplacer au sein de l'exposition l'un des réverbères de l'éclairage public, dont la tête baigne dès lors l'espace d'une opacité jaune soufre. Ne sourd alors pas tant la nuit de l'anonymat bienheureux que son annulation même, telle qu'instaurée par l'éclairage artificiel qu'analyse le philosophe Michael Foessel dans son essai *La Nuit* (2017) sous le prisme de l'impossibilité en ces espaces spectacularisés de «vivre sans témoin».

Attentive à dissoudre l'armature de la ville-organisme et de ses institutions-organes, l'artiste fait œuvre d'apprentie sorcière et renverse par le rire abrasif, l'érotisme carnavalesque et l'abandon pulsionnel des binarismes normatifs entre le haut et le bas, le centre et la périphérie, le soi et le commun. Lou Masduraud infuse les lieux des effluves désirants de l'insurrection tout autant qu'elle perce les murs d'une multitude d'échappatoires mentales, venant recharger la critique frontale des structures normatives d'une enivrante caresse - ou soupir.

Ingrid Luquet-Gad pour les Inrocks, 2021

# Plans d'évasion

The series of *plans d'évasion* [escape plans] was inspired by basement windows: the openings that are meant to provide air and light in the basements of residential buildings, adorned with wrought iron bars to prevent access. Made of enamelled stoneware, cast brass or bronze, they traverse the walls of the exhibition and incite the spectator to draw closer. Some have holes, as though they've been kicked in, to force a passage and leave the space open to the voyeur's gaze. Once the mind has penetrated beyond the opening, it is lost in an excessive dimension, a mental projection on the verge of the outside. Each of the basement windows invites us to partake in the active regression of the game, by inviting in the grotesque inherent to effects of scale and perceptual traps. They are full of pipelines and cable elements, charging the network that underpins collective life (and their forms) with sensuality, and sometimes eroticism. By suggesting entering an interior by infraction, Lou Masduraud questions the complex history that connects domesticity and interiority, and the way in which subjectivity has traditionally come to be seen as a closed internal space, as exemplified by the individual bourgeois home.

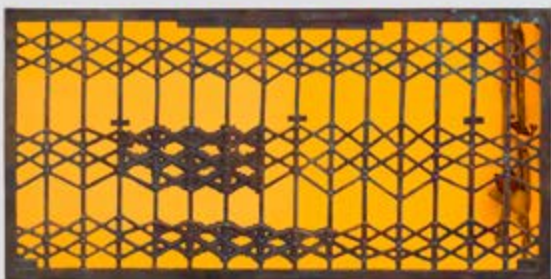
Thomas Conchou, curateur de l'exposition monographique *system soupier* à la Maison Populaire, Montreuil, 2021



**Plan d'évasion (mirage), 2023**

patinated bronze, 118cm x 59 x 4 cm

Exhibition view, MAMCO, Geneva, 2023  
Private collection © Thea Giglio



**Plan d'évasion (mutation)**

patinated bronze, improvisation in situ  
118cm x 59 x 4 cm

Exhibition view, *MAMCO*, Geneva, 2023  
Courtesy MAMCO © Thea Giglio



**Plan d'évasion (mutation)** Detail of the diorama installed inside the wall and visible through the bronze grid, Installation view, MAMCO, Geneva, 2023 ©Annik Wetter, Courtesy MAMCO







**Escape plan (After midnight #1), 2024**

sand casted bronze, natural semi-precious stones, crystal pearls  
26 x 41 x 2 cm  
Courtesy of ADA, Rome ©Roberto Apa



**Escape plan (After midnight #2), 2024**

sand casted bronze, natural semi-precious stones  
26 x 41 x 2 cm  
Courtesy of ADA, Rome ©Roberto Apa





**Look (obscene view), 2024**

sand casted bronze, aluminium pins  
18 x 18 x 3 cm

Exhibition view, *Get out of here*, Ada Project, Rome, 2024  
Courtesy of ADA, Rome ©Roberto Apa



**Look (A bit more of you for...), 2024**

sand casted bronze, aluminium pins  
18 x 18 x 3 cm

Exhibition view, *Get out of here*, Ada Project, Rome, 2024  
Courtesy of ADA, Rome ©Roberto Apa



**Regard (P.O.V 2k23 N.W), 2023**

casted bronze adorning a hole in the wall, inox  
18 x 18 x 2cm

Exhibition view, *MAMCO*, Geneva, 2023  
Private collection © Annik Wetter



**Regard (P.O.V South East getaway), 2023**

casted bronze adorning a hole in the wall, inox, pearls  
18 x 18 x 2cm

Exhibition view, *MAMCO*, Geneva, 2023  
Courtesy FCAC Genève © Annik Wetter

**Escape plan (glitch 1), 2023**

casted bronze, pearls, iron wire  
40 x 70 x 3 cm

Private collection ©Philip Frowein



**Escape plan (the scream), 2023**

casted bronze, pearls  
25 x 40 x 2 cm

Private collection ©Philip Frowein



**Plan d'évasion (érosion), 2021**

38 x 24 x 2 cm  
cast brass, pearl, iron wire

Exhibition view, Art o rama 2022, Galerie Alexandra Romy  
Courtesy CNAP ©JcLett.jpg

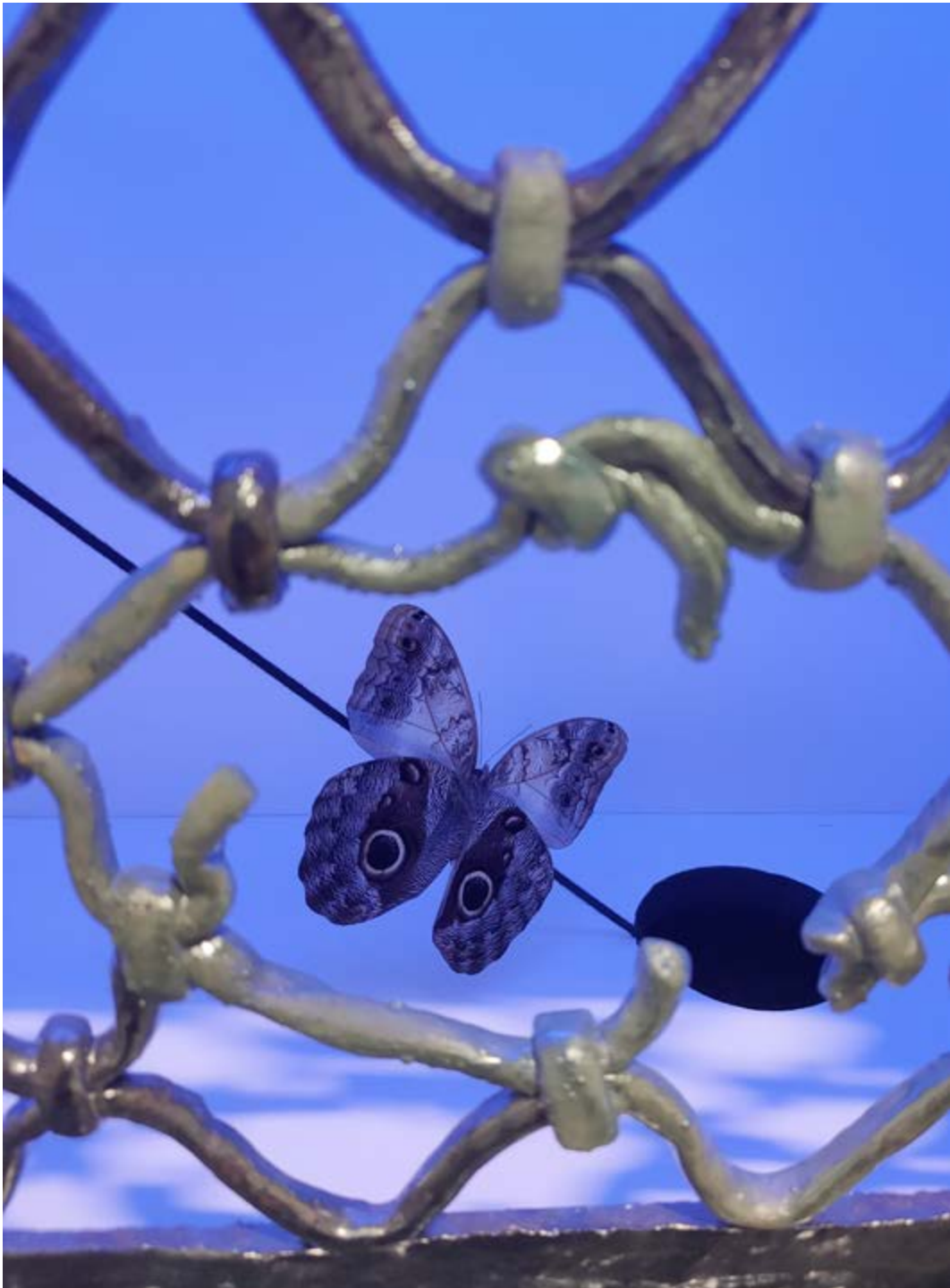


**Plan d'évasion (vortex), 2021**

38 x 24 x 4 cm  
cast brass, pearls, iron wire, cotton thread

Exhibition view, Art o rama 2022, Galerie Alexandra Romy  
Courtesy CNAP ©JcLett.jpg





**Plan d'évasion (la nuit), 2019**

Glaized ceramic, moth, LED lamp, in situ improvisation

Exhibition view, *Les flammes* Musée d'Art Moderne de la Ville de Paris, 2021  
Courtesy Musée d'Art Moderne de la Ville de Paris



**Plan d'évasion (Paréidolie), 2021**

Glazed ceramic, in situ improvisation  
38 x 49,5 x 5,5 cm

Courtesy CNAP © Aurélien Môle



**Plan d'évasion (confusion), 2021**

Glazed ceramic, textile, in situ improvisation  
50 x 40 x 18 cm

Courtesy FRAC-Artothèque Nouvelle-Aquitaine © Aurélien Môle





**Plan d'évasion (suture), 2021**

Glazed ceramic, textile, cotton thread  
66 x 29 x 9 cm

Courtesy FRAC-Artothèque Nouvelle-Aquitaine, © Aurélien Môle



**Plan d'évasion (extase), 2021**

Glazed ceramic, textile, improvisation in situ  
36,5 x 48,5 x 8 cm

Private collection, © Aurélien Môle



**Plan d'évasion (Albertine Sarrazin), 2021**

Glazed ceramic, in situ improvisation  
67 x 30 x 9 cm

Private collection © Aurélien Môle



**Plan d'évasion (Lady Godiva), 2021**

Glazed ceramic, textile, improvisation in situ  
67 x 30 x 8 cm

Courtesy FRAC-Artothèque Nouvelle-Aquitaine, © Sebastien Verdon



**Pansements, 2021**

22 x 35 x 7 cm  
Brass, textiles

Private collection, © Aurélien Môle



# Contorsion Cabinet

Ongoing serie of sculptural representation of constrained bodies and emancipated anatomy taking the form of fictional skeletons.

«Les Cabinets de contorsion sont des systèmes tubulaires aux courbes élégantes, des entrelacements squelettiques pour des corps hybrides et étranges. Lors de leur première configuration à la Villa Vassilieff en 2020, de longs tuyaux suivaient les murs de l'institution avant de s'échapper par le bureau, une symbolique de plomberie qui insistait sur une dynamique insidieuse et cachée. Le geste de l'artiste était un commentaire à déchiffrer, un fil d'ariane d'une critique institutionnelle. Leurs itérations présentent par la suite, comme pour Art au centre, une anatomie plus spécifique. Par exemple, une variation présentée à Circuit, à Lausanne, rappelait l'ossature d'un bras dont la main tenait délicatement deux plumes d'autruche de couleur noires, leur conférant l'étrangeté et l'élégance d'un squelette victorien. L'artiste y intègre des plumes, fleurs, coquillages ou encore nid d'oiseaux, s'incrétant avec délicatesse, comme si l'ossature accueillait avec bienveillance ces éléments exogènes. Une ambivalence entre résilience adaptative et hybridation libre et jouissive.»

Paolo Baggi



**Cabinet de contorison (Danse macabre), detail, 2022**

Homemade sugru paste, steel, shirts, pearls, nylon thread, feather, medicine blister packs, shells, pebble, iron wire coral, lithium drug bulb, cotton thread, mother of pearl, nail polish  
2 elements: 117 x 62 x 25 cm & 115 x 70 x 25 cm

Courtesy FCAC Genève © Thomas Maisonnasse



**Cabinet de contorison (Danse macabre), detail, 2022**

Homemade sugru paste, steel, shirts, pearls, nylon thread, feather, medicine blister packs, shells, pebble, iron wire coral, lithium drug bulb, cotton thread, mother of pearl, nail polish  
2 elements: 117 x 62 x 25 cm & 115 x 70 x 25 cm

Courtesy FCAC Genève © Thomas Maisonnasse



# Contorsion Cabinet (antispeciesist survival)

2023

steel, epoxy paste, paint, textile, feathers, coral, shells, mother of pearl, quartz, amber, wood, medicine  
variable dimensions

«On the occasion of Antéfutur, Lou Masduraud created a new piece in her Cabinet de contorsion series (Contorsion Cabinet). A network of tubes, reminiscent both of human bones and piping, seeps into the exhibition space. It follows the curves of the architectural frame, disgorging shapes on its way - motifs, in turn, inspired by the constraints of work environment (office shirts, pills) or more extravagantly or grotesquely suggestive (animal feathers, volutes). In her work, Lou Masduraud analyse, modifies and stages collective, normative habits in order to reveal the power relations that underlie them, and break free from them by sheer imaginative force. Here, the constraints that a body is subjected to at work cut loose from their own yoke, in an attempt to free us from the shackles of social binaries.»

Sandra Patron, curator of Antéfutur, CAPC Bordeaux, 2023, France





*Contorsion cabinet (antisppeciesist survival)*, detail, 2023  
Antéfutur, CAPC Bordeaux, France ©Frédéric Deval  
Courtesy of the artist and ADA project Rome



**Cabinet de contorsion (examen d'après le bureau des pleurs), 2020**

Plastilin, shirt fabrics, administrative folder furniture, archive of the exhibition space

In situ Installation at the Villa Vassilieff, 2019, Paris  
for the collective exhibition *Creative Beginnings. Professional end.*  
curated by Julia Gardener

Lou Masduraud's installation sprawingly unfolds through the space of Villa Vassilieff. A thin sculpture made out of synthetic wax with multiple twists and turns, it goes through the exhibition space, shapes itself against its walls, surrounds pieces of administrative furniture and finds its way inside of it. Room after room, this sculpture moves through the space together with the visitors. Conceived as a rhizomatic network, the work can resemble an obscure machine or a skeleton whose parts were lined up bone to bone. If the artist considers the Montparnasse Tower to be one of the Parisian symbols of the evolution of work and its failures, her installation fits into the historical and social context of its place of exhibition. Certain objects of the installation actually belong to Villa Vassilieff, such as those archival documents which refer to the rich past of this site. Other enigmatic elements invoke quintessential generic workplace furniture or professional attire. These resemblances and references to the apparatus of labor reflect the artist's chief concerns: the effects that employment, in its modern declinations and in an almost invisible way, inflects both minds and bodies. A large part of the sculpture remains invisible, hidden in the drawers, concealed behind the walls, and buried in the institution's offices - just like the hidden aspects of work, which have perniciously infiltrated our world in the era of neo-liberalism. The artist attempts to render visible the embedment of this ideology of labor in the construction of office spaces and to reveal the architecture of violence in our economic systems.

Élise Gérardin





Survivance du calcium

«*Who sold their skin?*» Considéré de manière littérale, le titre interrogatif de l'installation de Lou Masduraud pose d'emblée une double ambiguïté. Le «their» indique-t-il un neutre ou un pluriel? Si l'on opte pour l'hypothèse du pluriel,

le possessif engage à envisager la peau comme une propriété collective, un commun. Hypothèse sérieusement considérée par la sociologue Elspeth Probyn qui se demandait, à travers une reformulation de Donna Haraway: «Pourquoi notre peau devrait-elle s'arrêter à la limite de nos corps?». Dans son livre *Outside Belongings*, Probyn définit l'appartenance comme le fait d'être saisi par les manières d'être d'autres que soi et par des désirs de devenir autre. L'appartenance ne convergerait pas vers un centre, mais se manifesterait à l'extérieur, au niveau de la peau, qui devient tissu collectif de singularités. En ce sens, l'appartenance n'est jamais acquise, mais toujours de l'ordre du désir, d'un devenir. Si la piste du «their» comme pronom neutre paraît plus plausible sur un plan physiologique, elle exprime la même réticence à assigner une identité dans le système binaire du genre, voire dans celui de la partition humain/animal. La question posée par ce titre devient ainsi de plus en plus rhétorique ou abyssale, puisque les indices qui permettraient d'y répondre sont sciemment troublés. D'autant plus que l'équivoque se prolonge dans l'attribution des variables de la transaction commerciale. S'agit-il d'imaginer un individu prêt à vendre sa propre peau comme certaines

personnes désespérées monnaient de gré ou de forceleurs organes? Ou alors le pronom relatif fait-il référence à un marchand spécialisé en trafic d'organes?

L'œuvre elle-même persiste à tenir en échec cette approche forensique. Un réseau d'os se déploie dans l'espace. Il suit l'architecture, s'accumule dans des boîtes, créant des intensités variées. De longs segments s'échappent, d'autres, plus petits, sont pris au piège, arrêtés, enracinés. Le squelette humain est suggéré, puis mute, s'extirpe du familier. Des morceaux d'étoffes de chemises d'employés de bureau qui emmaillotent certaines sections de la carcasse incriminent un statut social et des relations de pouvoir.

Au-delà d'une représentation de la violence abstraite que renferment les bilans comptables, l'installation de Lou Masduraud indique, dans un passage de l'économique à l'écologique, une survivance du calcium. Comme une plante grimpante d'intérieur qui se conforme à la pièce dans laquelle elle est placée, les ossements suivent le relief de leur environnement. Ce faisant, ils témoignent d'une capacité d'adaptation et d'harmonisation: un employé modèle en somme, qui a internalisé les exigences et les valeurs de son entreprise au point d'y laisser sa peau, de devenir indiscernable des canalisations et tubulures de son lieu de travail. De cette aliénation totale naît pourtant une émancipation à sa propre structure interne, un fantasme de corps-sans-organe. Cette carcasse rhizomatique ne forme plus un corps organisé et hiérarchisé. Parce qu'elle déroge à l'identification, elle devient inexploitable.

En redoublant son carcan, elle le parasite, tout en s'offrant comme milieu possible pour d'autres formes de vie.

Dans l'histoire de l'art, cette prise d'assaut de l'architecture par une ornementation de figures hybrides et monstrueuses a été définie comme le propre de l'art grotesque. Une tradition que Lou Masduraud porte avec son travail qui fait dialoguer l'effroi de structures de domination et de leur tendance centripète à exploiter, emboîter et dresser, avec les forces centrifuges satiriques qui inventent des agencements mutants et extravagants. Les différences entre endo- et exosquelette, comme métaphore d'autres binarités structurantes, se dissolvent alors en une effervescence de vie et de désirs.

Sylvain Menétrey



**The worker (contorison cabinet), 2020**

shirts, thread, homemade sugru paste, steel, wire  
107 x 60 x 35

