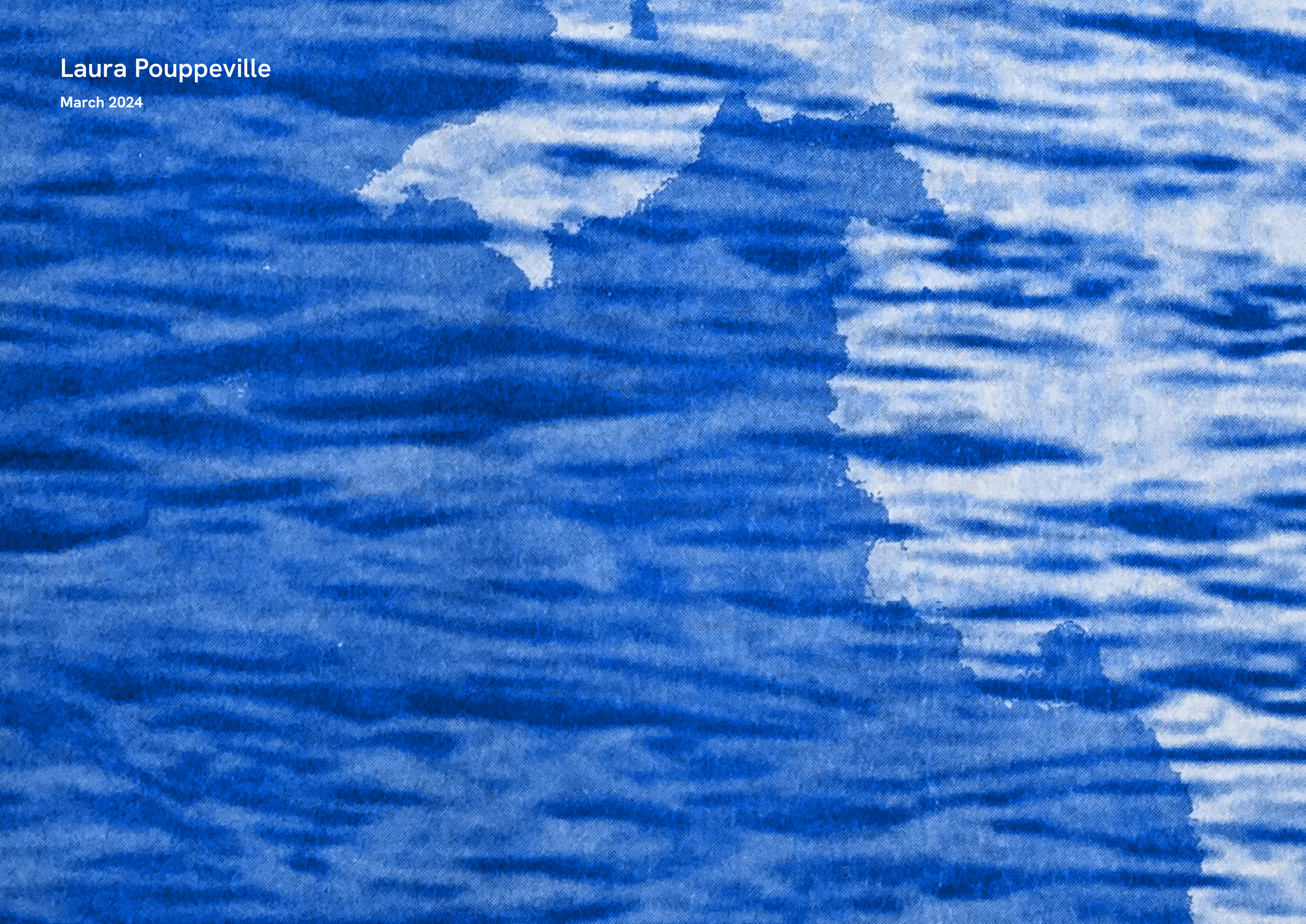


Laura Pouppeville

March 2024



Statement

My subjects are mundane, barely noticeable realities in the uninterrupted flow of life. These simple gestures, these gentle obsessions that we adopt to cope with life, represent for me a strategy without ambition or long-term vision but yet essential to the pursuit of everyday life. Taking care, avoiding, hoping, reassuring, loving—these are what quietly keep us going and keep us close to others.

In this delicate balance between the insignificant and the essential, I use accumulation, reframing, and scaling to highlight the spectacle of banality and uphold the event as something that occurs without disrupting the course of things. Whether they simulate the ordinary or distract the attention, my devices come to life through the deliberate or fortuitous engagement of other people and form an integral part of the final work. Consequently, the stories I exhibit take various forms including videos, installations, performances, publications, meals, invitations to write or speak to me, or even workshops for making objects.

Biography

Laura Pouppeville (b. 1992) is a French multi-disciplinary visual artist who lives and works in Paris and the surrounding region. Her artistic practice reflects her background in visual art (Master, École supérieure d'Art d'Annecy Alpes, Annecy, 2016), design (Master 1, Panthéon-Sorbonne University, 2014), sociology (Bachelor, Paris-Diderot University, 2017) and communication (Paris-Descartes University, 2012).

Her works were exhibited during her solo exhibitions at La Factorine (Nancy, France, 2019), at e/ laboratory (Paris, 2017) and during group exhibitions at l'Espace Montebello as part of the Biennale de Lyon (2022), at Galerie Michel Journiac (Paris, 2020), and at the project space épice (Daejon, Corée du Sud, 2021). She performed at the festival INACT (Strasbourg, 2022), at La Factorine (Lyon, 2021) and at the Centre culturel international de Cerisy (Normandie, 2018). She has also completed residency programmes at KOMMET (Lyon, 2022) and Création en cours (2018) and Transat (2021) both run by Les Ateliers Médicis (Seine-Saint-Denis, France); where she produce collective pieces with primary school students, retirement home residents and community members at social centres.

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Un peu de chaque sur la table (A Little Bit of Each on the Table)

KOMMET residency with the social
centre L'Escale Solidaire, Lyon, France
Assistante: Marianne Rioual
Curator: Émilie d'Ornano
Support DRAC Auvergne-Rhône-alpes

At the Escale Solidaire social centre,
people get together to relieve hunger
and loneliness. Over the summer,
we shared meals at the same table,
taking time to exchange pieces of our
lives and memories. These
interactions are preserved in a display
of vacuum-sealed bags, where
objects, foods, and photographs
coexist. Personal stories converse
with each other, suggesting that a
single meal had taken place even
though they come from different
times and places. These seemingly
insignificant fragments sketch the
portrait of a temporary group.

Piment fromage broderie (Chili cheese embroidery)
(2022) hand-embroidered tablecloth and napkin
infused with chilli, photograph, 3 cheese knives,
vacuum-sealed plastic, eyelets, chains, ropes,
20 x 78 x 3 cm.





Un peu de chaque sur la table (2022), various materials in vacuum bags, chains, ropes, oilcloth, industrial metal shelves, 400 cm x 250 cm. © Lucas Zambon.

Dix par dix, le temps roule en nous (Ten by Ten, Time Rolls Within Us)

Installation, text, performance (2020)

Collective exhibition *Le monde se détache de mon univers* (2020),
Galerie Michel Journiac, Paris

Curator : échelle réelle

Within a setup involving exchanges of objects and text messages between unknown individuals, a group of ten people initiate discussions on their daily perceptions and experiences of time. What occurs if these exchanges ultimately result in minimal fruition? Can they still constitute a group? Waiting and the passage of time become motives for examining whether synchronisation is essential to love, whether there is a 'network of rhythms that bind individuals together'. (Edward T. Hall, *The Dance of life*, 1983). The words and shared experiences give rise to the text *La synchronie pour s'aimer* (*Synchrony To Love Each Other*), which is conveyed to visitors through ten text messages sent every ten minutes.

Les patients endurent calmement. Puisque quoi qu'on fasse on attend, c'est sûrement là où se loge le présent.

Le passé est dans tes actions, gestes ou émotions ; tu te vois grandir.

Le passé est dans tes objets usés, jetés ou conservés ; tu te vois vieillir.

mémoire *****

***** brouillard

COMME LE VENT AVEC
DES PRÉCIPITATIONS + OU -
FORTES
QUAND JE N'AI
PAS CONSCIENCE DES
AUTRES ESPACES-TEMPS / SI
LE FUTUR N'ÉTAIT PAS UNE
RÉALITÉ QUI ALLAIT DEVENIR
PRÉSENT
S'ARRACHER DE LA
MARCHE IMPLACABLE DU
TEMPS
C'EST UN SENTIMENT
VRAIMENT AGRÉABLE CAR TU
TE DIS QUE TOUT EST POSSIBLE

<3 <3 <3 <3 <3 <3 <3
<3 pourtant, on peut <3
<3 s'aimer à distance, <3
<3 à l'écrit justement. <3
<3 S'écrire l'amour <3
<3 pour qu'il existe. <3
<3 M'aimeront-ils <3
<3 un peu plus <3
<3 demain ? <3
<3 <3 <3 <3 <3 <3 <3

Messages extracted from *La synchronie pour s'aimer* (*Synchrony for Loving Each Other*) (2020), a 1.5-hour telephone performance, broadcast through ten SMS messages sent every ten minutes to visitors.

Next page: (detail) Installation, keyboard, boxing glove, cell phone, Jacques Prévert CD, hanging clown, bicycle rearview mirror, three ties, A4 binder, magic screen, shoehorn, coloured clay, red tulle, light blue, dark blue, ocher, shiny polyester fabric (10 metres), silver chain (10 metres).



Dire que je me suis tu, espace de prise de parole isolé (Saying I Was Silent, A Space for Isolated Speech)

Installation activated by a public
participative performance, text,
sculptures (2019)

Personal exhibition, La Factorine,
Nancy, France

Sitting back to back, facing a mirror
and a shop window on a busy street,
people speak to me about silence.
They recount moments when they
remained silent to their detriment, and
those where, on the contrary, silence
seemed precious to them. Their
confessions feed into the text Poser
les silences au bon moment et
raconter ce qui ne se raconte pas
(*Placing Silences at the Right Moment
and Telling What Is Left Unsaid*)
broadcasted in the exhibition
alongside the scene where
performances take place, and
sculptures created for each person in
resonance with the testimonies.



Performance recorded in front of the mirror and the shop window.



Video (39'), sound recording (25'), mirror, posters, fabrics, clay and shipping boxes (2019).

Et dire que je me suis tue, espace de prise de parole isolé (And Saying I Was Silent, A Space for Isolated Speech)

Installation activated by a public participative performance, text on stickers (2017)

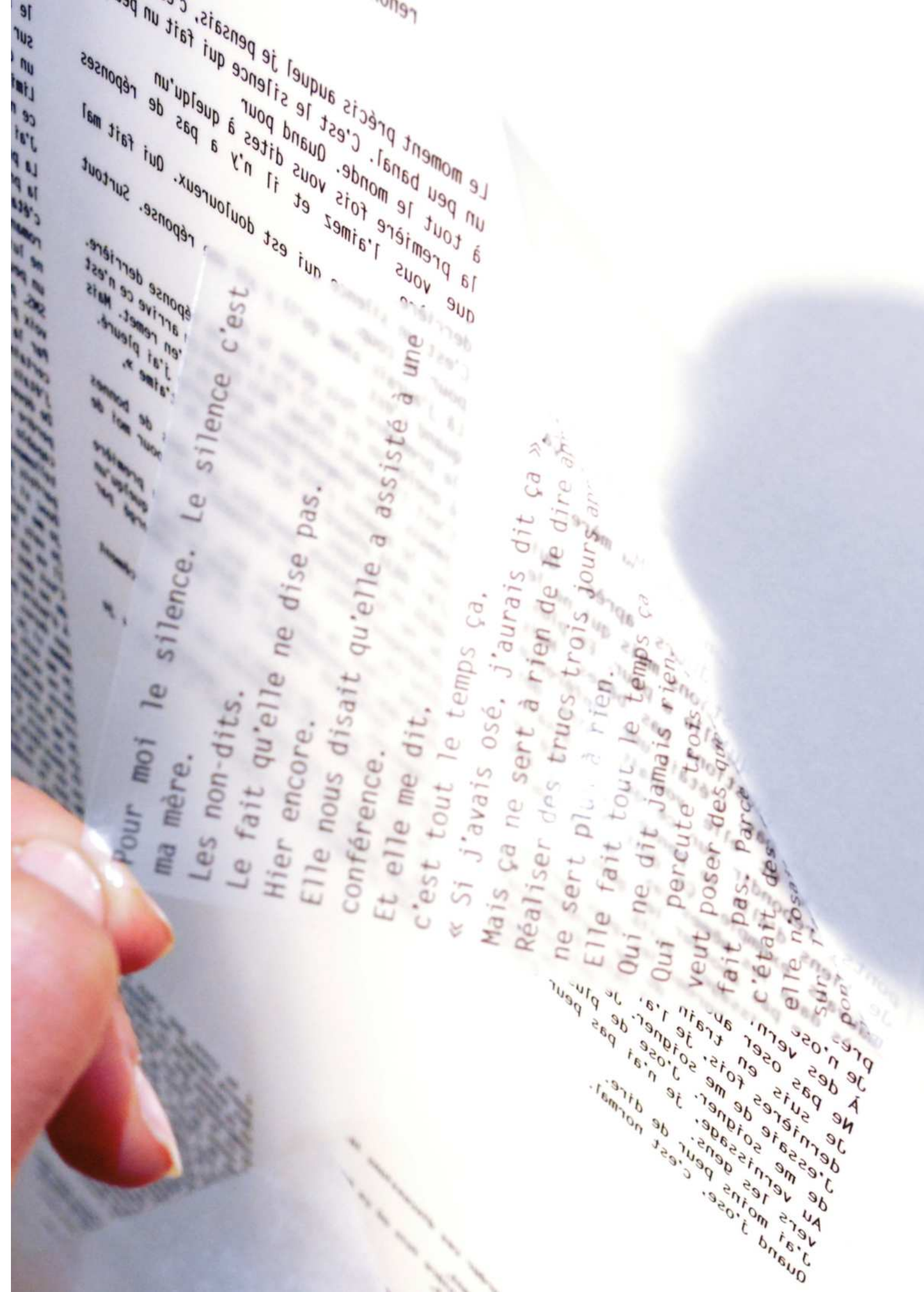
Personal exhibition, e/LABORATORY, Paris, France


Leaning against my back, exhibited to the gaze of passersby, individuals share with me moments where they regret speaking up or staying silent. What might they have to say about it now? Their words are then fragmented and printed on stickers for visitors to take away. A video captures the numerous instances where individuals remained silent during the performance.

→ [Watch the video, 7'40](#)

Text on adhesive vinyl, windowpane print, various sizes (2017) © Dalal Tamri.

Anonymous, fragmented transcriptions of participants' stories. Visitors peel off the stickers printed on window film to read them and take to another place.





Les silences c'est vital. C'est comme l'amour. L'amour
c'est vital, c'est un peu ce qui nous fait vivre. Le
silence c'est vital. C'est [silence] . Voilà [silence].
C'est pour se [silence]. Ouais. Voilà [silence].

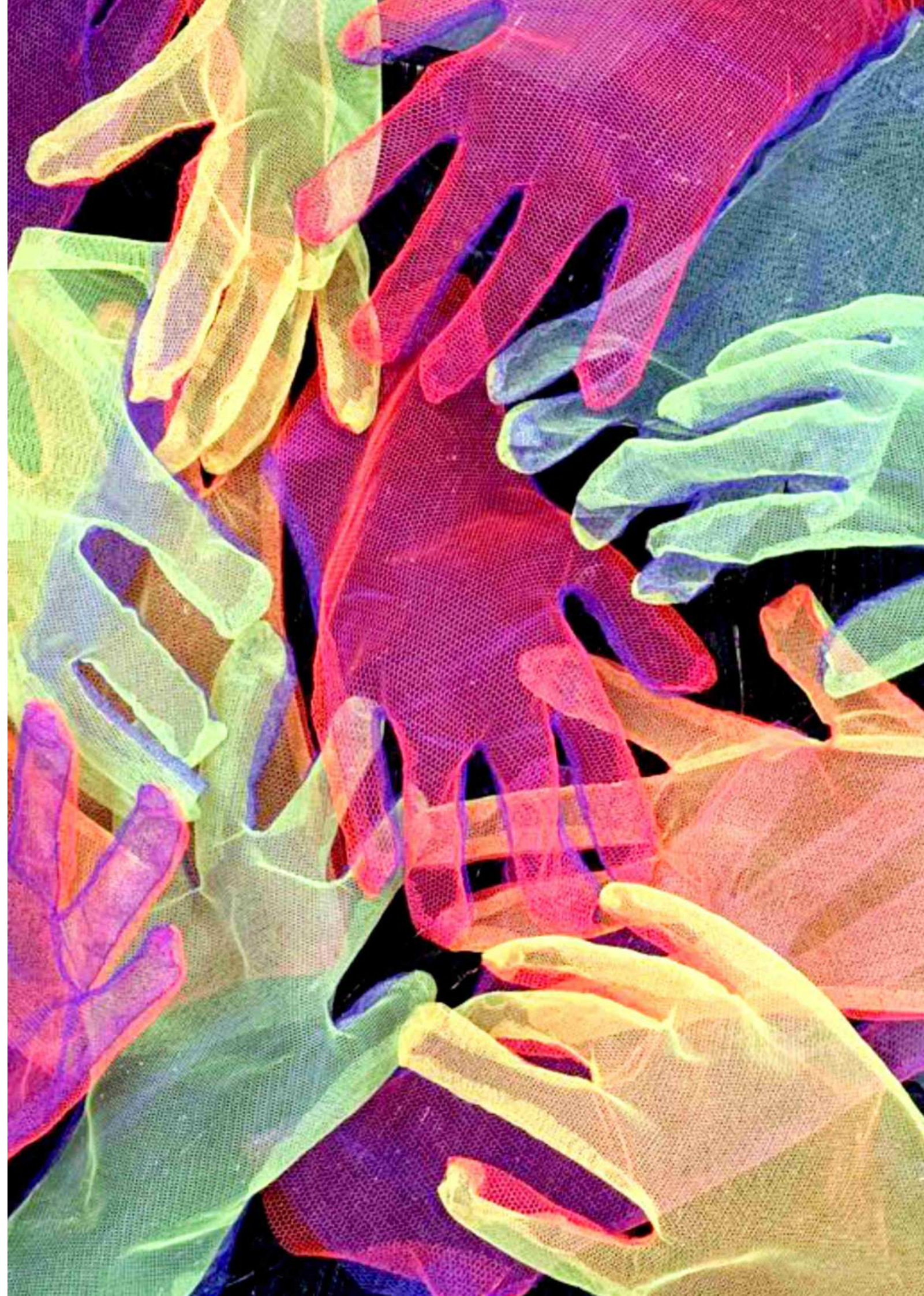
Il creuse et remplit a t-on dit (It Digs and Fills, They Said)

Workshop and performance (2022),
variable duration

INACT Festival des arts mutants,
Strasbourg, France

A group embarks on an improvised musical performance devoid of words, exploring various postures, outcries, breaths, and wearing gloves to feel bodily vibrations. A melody emerges, fades, then rises again in silence until the next out-cry. The outcry, rarely launched in public, becomes a unifying element. Harmony is a delicate process that may never be fully achieved during the performance.

Performers' tulle gloves (2022).





Quatrième fête (Fourth Celebration)

Three installations activated by
sharing meal with the public (2016)

Collective exhibition *Voisinage*, Villa
Vassilieff, Paris, France

I meticulously recreated the settings
and buffets of three artists' parties
that took place in the historic alley of
Marie Vassilieff in Paris. During the
opening, visitors find themselves,
seemingly unaware, replaying these
parties. While gathering elements to
enjoy a pleasant and gourmet
moment, I evoke a sense of
strangeness: wanting to reproduce a
past moment is inevitably doomed to
failure.

Quatrième fête, installation activated by sharing
meals with the public (2016), *Voisinage*, Villa Vassilieff,
Paris. Fabric, pedestal, plates, cutlery, raw vegetables,
mayonnaise, turkey, wine, cakes, framed archival
photographs.





Quatrième fête, installation activated by sharing meal with the public (2016), *Voisinage*, Villa Vassilieff, Paris. Fabrics, plates, cutlery, glasses, serving dishes, rice salad, wine carafes.

Comment bien immigrer pour partir du bon pied ensemble sur une même terre (How to Immigrate Well to Get off to a Good Start Together in the Same Land)

Encounters, installation, text (2017)
Collective exhibition *Une communauté sans tête*, Summer Camp residency, Dordogne, France. Text performed at the symposium *L'usage des ambiances* (2018), Centre culturel international de Cerisy, Normandy, France

After listening to and observing daily life in Bassillac, I wrote a text asserting that collective life unfolds in micro-events, interactions without manifest intention, and the daily concerns of people living side by side. These small dynamics help overcome tendencies to reject others. This text is recorded on a CD that I left in the village's book exchange hut. For the in-situ exhibition *Une communauté sans tête* (A community with no head), I faithfully reproduced the settings of an inaugural scene with the collaboration of a municipal worker. To extend this fiction a year later, I organised a game of pétanque at the Château de Cerisy, offering time to listen to my reading of the text.

→ [read the text](#) (in French)



Sound recording (11'), reenactment of the scene of the mayor's speech with the collaboration of a municipal worker: microphones, speakers, cables, sound system, *Une communauté sans tête* (2017), Bassillac.



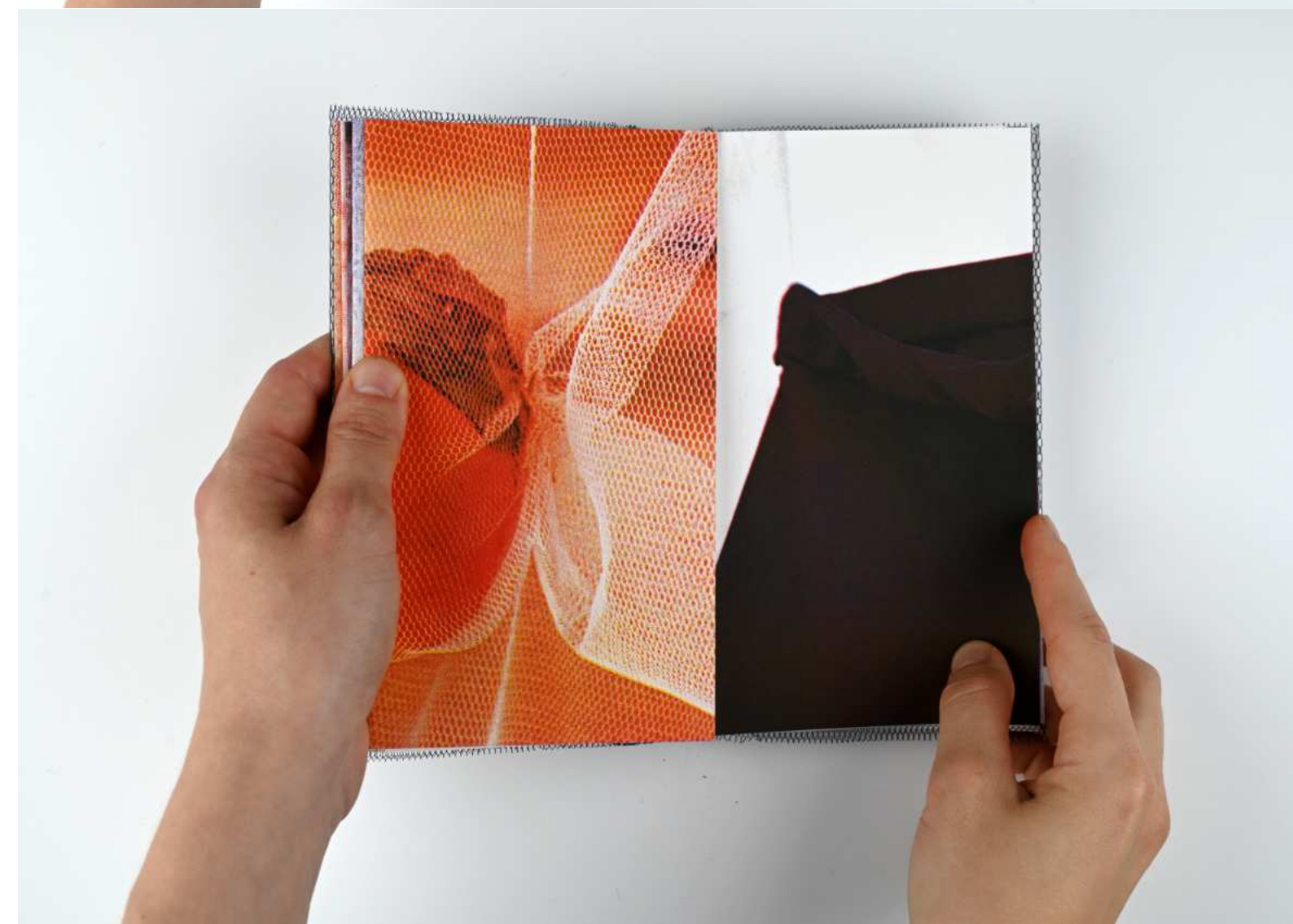
Performance-reading broadcast by radio wave, 'pétanque' game, radios, mic, covers (2018), symposium *L'usage des ambiances*, Centre culturel international de Cerisy, Normandy, France © Dorian Degoutte.

Les lisières s'effilent ***(The Edges Are Fraying)***

Workshops, culptures, publication
(2021), retirement home L'Églantine,
Isère, France

Transat residency, run by Les Ateliers
Médicis, France

We worked with the residents of a retirement home to reproduce objects they remember cherishing throughout their lives, bringing to life stories from their personal and professional lives. How to render a tangible form of what remains of memories altered by time? Our conversations are compiled in a publication that reveals the memory lapses, the repetitions and variations of the stories, the sharing of techniques, as well as the attachment to objects due to the situations and people they bring us back to.



Les lisières s'effilent (2021), book (108 x 175 mm)
black and white print, 164 pages, 7 risograph
photographs (200 x 175 cm), tulle cover, 25 copies.

« Je » « me » « souviens »,
je sais plus bien. « Je » « me »
« souviens plus », non mais
c'est... c'est....

Oui, bah, c'était rapide, le patron
me dictait le courrier et voilà
donc on prenait en sténo, c'était
plus rapide que voilà...

« Je » « ne » « me »
« souviens », « Je ne me
souviens plus », « je », « ne »,
alors il y a encore un mot
que j'ai oublié là, le « ne ».
« Je ne me souviens plus ».

Et vous arrivez à écrire
« Je me souviens plus » ?

C'est super, ça vous revient
quand même.

Est-ce que vous pouvez
m'écrire, à côté, la traduction
en toutes lettres ?

La porte d'à côté (*The Next Door*)

Colour video, stereo, 6'50, with Irène Bienias and the participation of Denise Gastaud. Editing: Jacques Vanel

→ [watch the video](#)

Irene's apartment is old, not as old as she is, but it is in not so good condition and needs to be renovated. She thought her next move would be to the cemetery, but instead, she moved into the neighbouring apartment on the same floor. Irene navigates this unexpected period, torn between the optimism of arranging a new space at her age and the strange feeling of witnessing renovations that blur her memories during her lifetime.

Possibles En (In) *Reconstruction*

Two acrylic paintings on wallpaper rolls, red and blue pre-sheathed PER tubes, variable size (2022)

A sculpture goes with the video, it depicts the two states of the filmed flat, before and after the renovation.



La porte d'à côté (2020), colour video, stereo, 6'50, screenshot: the old kitchen.



Possibles En Reconstruction (2022), collective exhibition [*Espace physique*] [*Espace mental*] (2022), Yoga Korner, Lyon, France © Quentin Lannes.



La porte d'à côté (2020), colour video, stereo, 6'50, screenshot: Irene visits her old living room being renovated.

L'eau grise scintille et l'orange laqué la traverse (The Grey Water Glistens and the Orange Lacquer Crosses It)

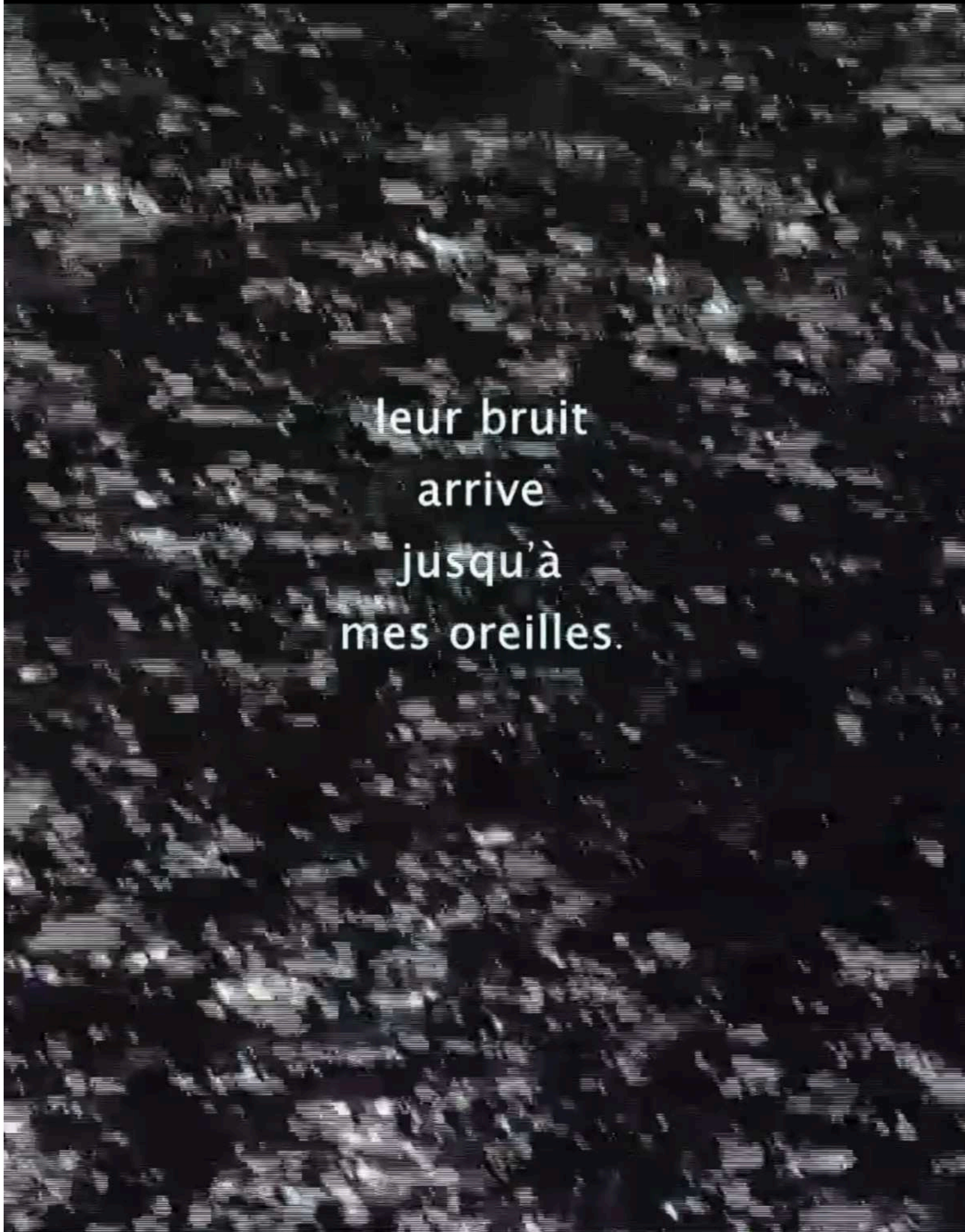
Colour video, stereo, 10'30 (2020)

Shown at the group exhibition *Blue Line: Ligne Bleu*: 푸른선 (2021), project space épice, Daejeon, South Korea

The video is filmed aboard a public ferry in New York during a round trip. Throughout the film, subtitles reveal two letters exchanged between two people planning to meet despite the distance. They describe their hopes for their journey: escapism, physical sensations, new encounters. The promise seems to fade away as the ferry returns to New York, and the correspondent mentions that the conversation will continue later. Boredom prevails.

[→ watch the video](#)

L'eau grise scintille et l'orange laqué la traverse (2020), colour video, stereo, 10'30, screenshot: letter from outbound journey.



leur bruit
arrive
jusqu'à
mes oreilles.



ils continuent de diverger.

Nos points de vue adorés (Our Beloved Views)

Installation, tulle, pins, rope and thread (2022) 110 x 135 cm

Saint Priest Voyages agency, collective exhibition *Symbiotes* (2022), Espace Montebello, Lyon, France

To create these landscapes, I selected photos tagged with the hashtag #vacances (holidays) posted by strangers on Instagram which had only received a few "likes." Using pieces of tulle assembled with pins, I created ephemeral landscapes that reflect the vulnerability of intimate moments exposed to the instantaneous reactions of internet users. The landscapes were exhibited in the window of a travel agency where they appeared to be for sale, highlighting the fact that tourism has made certain destinations excessively popular, even threatening their preservation.



الخطوط التونسية
TUNISAIR

BENVENUE - مرحبا - BIENVENIDA - WELCOME

L'attente, le repas, le repos (The Waiting, The Meal, The Rest)

Installation, acrylic paint on cling film,
metal hooks (2022)

Window of Café Snack Sofiane,
collective exhibition *Symbiotes* (2022),
Espace Montebello, Lyon, France

L'attente, le repas, le repos comes from photos that my relatives took of meat and fish they ate. As I paint them, I imagine spending time sharing this meal even though I've been a vegetarian for a long time. The cling film preserves even if this moment never really existed. The utensils and the rest of the dishes are absent from the paintings. The meat and fish are isolated, similar to how they are presented in food catalogues, as a promise of a future meal.



HAMBURGER



sybiotes

Plus rien d'autre que mon corps et l'eau (Nothing Else but My Body and the Water)

Personal exhibition (2023) Municipal Swimming Pool Jean Bron, Grenoble, France

Curator: Ophélie Carpentier

Taking advantage of the unique setting of an exhibition at the municipal pool, I seek ways to engage in conversation with swimmers. Participation is deferred: after sharing my own experience as an anxious swimmer by displaying lane lines, a swim belt and swimming lessons printed on a towel, I encourage the public to share their thoughts with me by writing postcards. This collection of words, memories, poems, and drawings bear witness to a collective celebration of the body's experience in water.

Notes de natation (Swimming notes) (2023), polyester fabric, sublimation print, reinforced hose for hot water, hooks, 105 x 50 cm.

Mouvements flottants (Floating movements) (2023), belt, plastic, embroidery, pool water, bubble wrap, hook, 120 x 30 cm.

Next double page: Postcards written by the public (2023), risograph print, 105 x 148 cm.



Plus rien d'autre
Snack de la piscine Jean Bron
Plus d'infos : laurapoupeville@gmail.com - IG : @laurapoupeville

Quand je vais à la piscine
je n'existe plus pour moi
d'autre que moi.

♥ J'aime bien
plonger. et fo
c'est est bien

J'adore
ce
me
de

Plus rien
Snack de
Plus d'infos

Quand je vais
à la piscine
ici c'est
♥ ♡

Plus rien
Snack de
Plus d'infos

Plus rien d'autre que mon corps
Snack de la piscine Jean Bron - 78
Plus d'infos : laurapoupeville@gmail.com

J'adore aller
à la piscine.
vous t'avez
aussi

Plus rien que mon corps

Et l'eau
Et "l'autre"

Sans ou avec quelques efforts
pour savourer ce cadeau
l'autrisme

Plus rien
Snack de
Plus d'infos

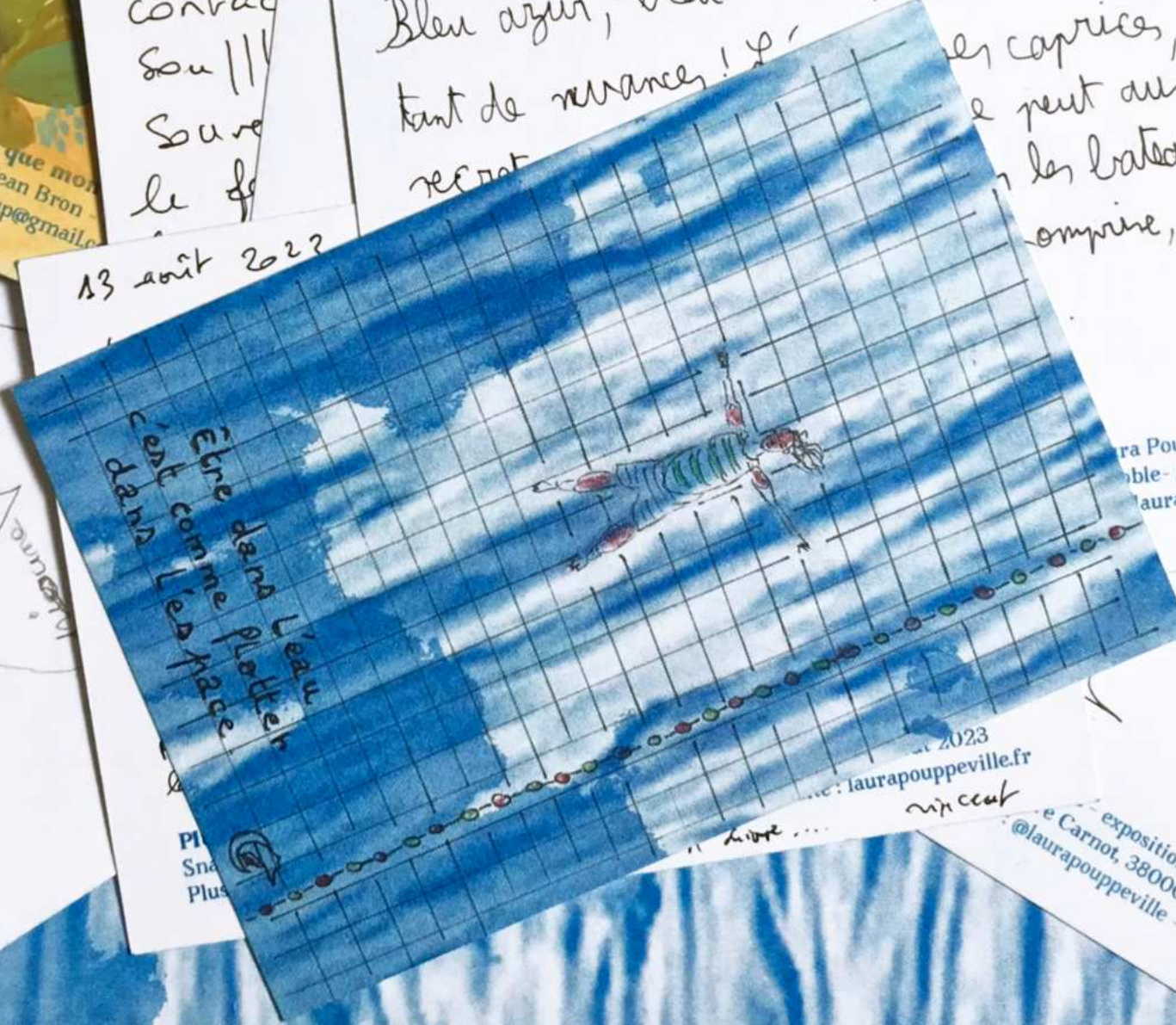
Plus rien d'autre que mon
Snack de la piscine Jean Bron
Plus d'infos : laurapoupeville@gmail.com

Laura,
L'été de
alas je m
piscine Je
masque et
et le



La piscine
avec mon
contact
souffler
Savoir
le faire

13 août 2023



J'adore
Préparer
J'ai

Chaque
j'attends
leur
et belle
cœur

Pour moi, la mer
son. Que se soit
d'un lac, on a le

Si l'eau est plate, les
Dans les premiers d
et... bon. Puis bi
enveloppe J'
au cœur J'adore
frais, fr c'est pour
retourner, c'est venir

Émotion - Bleu - Été
Méditation - Silence
Respiration

Bleu azur, bleu-vert,
tant de nuances !
recette

les caprices, res
e peut aussi
les bateaux et les
ompre,

SNACK
PISCINE
JEAN BRON

Laurapoupeville
ble - août 2023
laurapoupeville.fr

2023
laurapoupeville.fr

exposition de Laura Poupeville
e Carnot, 38000 Grenoble - août 2023
@laurapoupeville - site : laurapoupeville.fr

SNACK
PISCINE
JEAN BRON

PISCINE
JEAN BRON

JEAN BRON

me.fr

* قال الله تعالى
« فلينبظر
فلا فلاح »

Plonger en eau qui domo
car

leurs
ste

rules chers
et me
tenue

Surfaces en mouvement (Moving Surfaces)

Photomontages, digital sculptures
(work in progress) in collaboration with
Caroline Larboulette, a researcher in
computer graphics

Supported by the IRISA laboratory,
Artist/Scientist scholarship

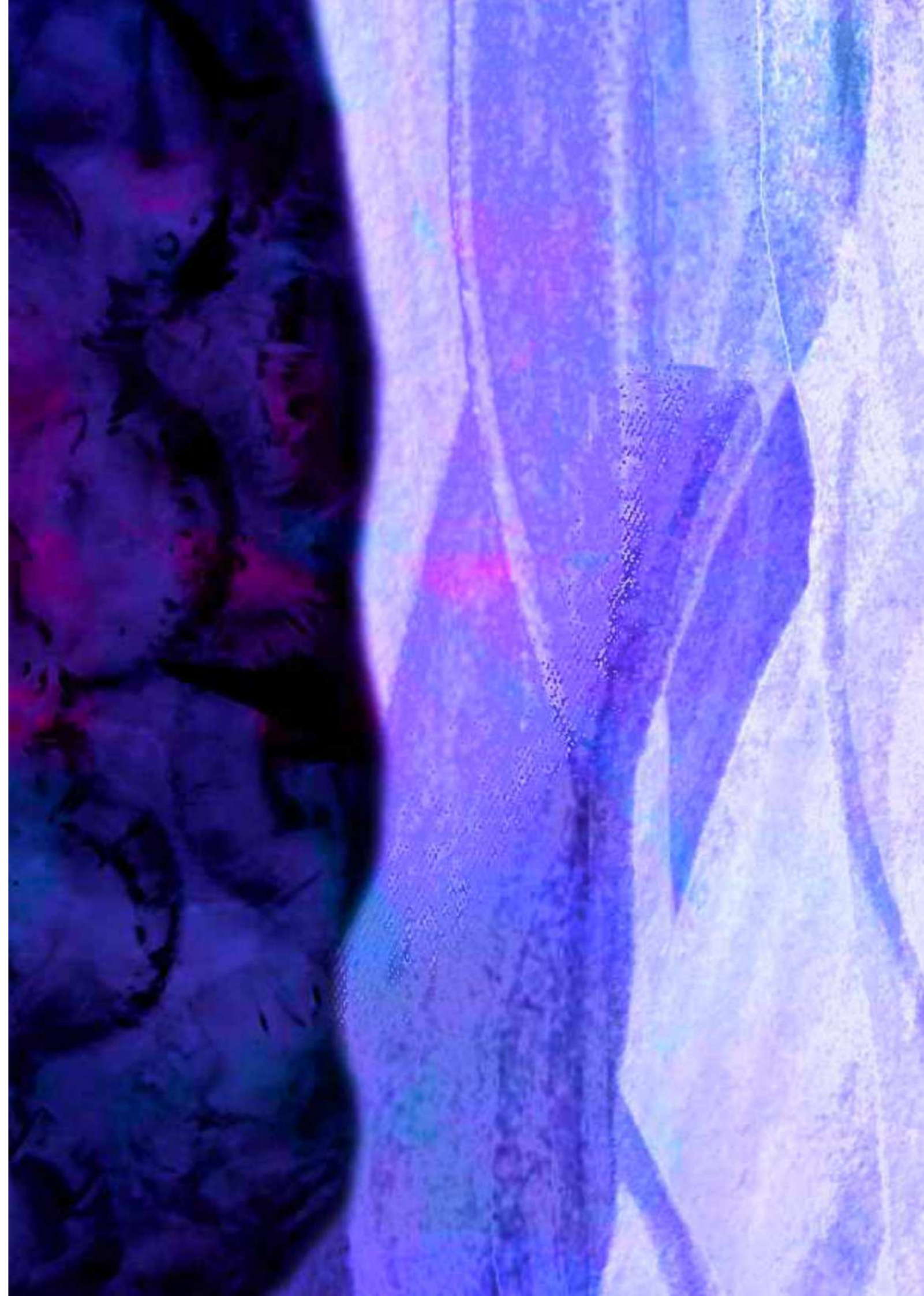
Our movements, our gestures are
shaped by the material environment
we experience throughout our lives. In
a laboratory equipped with sensors,
we recorded the movements
associated with ordinary actions such
as walking, jumping, greeting, and
touching. These data animate digital
sculptures inspired by the muscles,
bones, tendons, and nerves involved in
bodily movements. Adorned with
photomontages of landscapes, objects,
and materials, they evoke how our skin
absorbs what surrounds us.

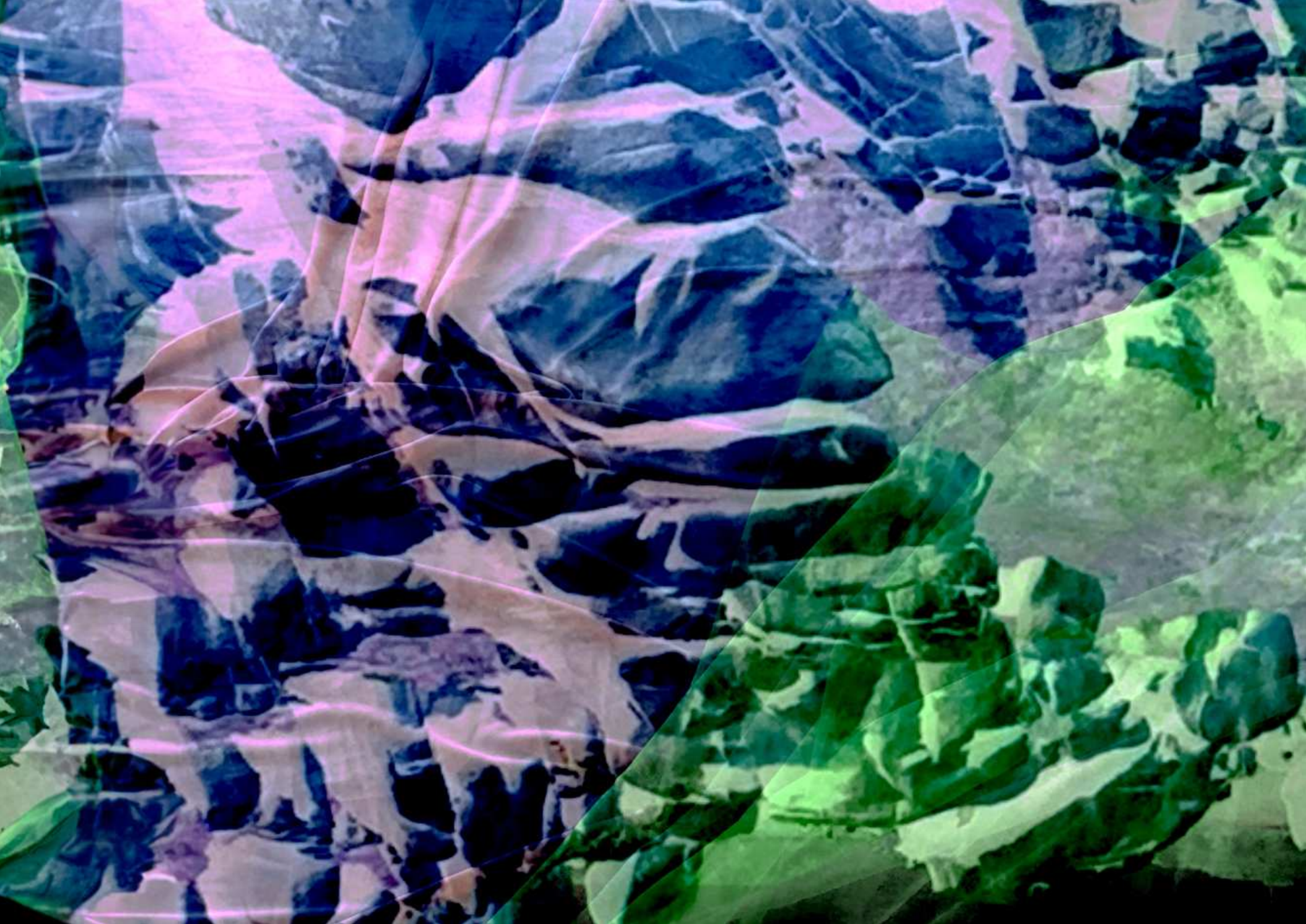


Above: Digital sculptures animated by human
movements.

Next page: *Textures for moving surfaces:*
smooth and sticky surface (2023).

Following double page: *Textures for moving
surfaces:* unstable and hard surface (2023).





Chaînes d'amour (Chains of Love)

Postcard distribution (summer 2016),
A6 format, Annecy, France

Before moving from Annecy, I distributed postcards in various places around the city such as the train station, tourist office, library, bars, restaurants, park, and shops. I used them to arrange plans for situations that I would not be able to attend. The card is inspired by chains of superstitions and indicates a protocol to follow in order to find your soulmate on the Pont des Amours in Annecy. This action explores romantic tourism, the expectation to be in a couple, and the perpetual desire for love.



VOUS ÊTES À ANNECY, LISEZ CECI JUSQU'AU BOUT

- 1 - Rendez-vous sur le pont des Amours
- 2 - Postez-vous devant la plaque située au milieu du pont
- 3 - Patientez, une personne va vous rejoindre
- 4 - Embrassez-vous, vous serez unis pour la vie
- 5 - Prenez-vous en photo
- 6 - Faites suivre cette carte au plus vite

Marc l'a fait, il a rencontré Lisa, depuis ils vivent les plus beaux jours de leur vie. Rachel a rencontré Julien mais n'a pas fait suivre cette carte, ils se sont séparés. Sarah n'y a pas cru, elle souffre depuis cinq ans.

LE PONT DES AMOURS - ANNECY
Modèle libre - Reproduction souhaitée



Bains de soleil (Sunbathing)

Publication (2022), digital printing, 24
pages, 210 x 148 cm

This story arose from observing the residents of my street from my window. Although few events occur, every small moment becomes significant for the daily lives of these people. The 24 pages, combining text and images, symbolise a bond whose every detail, like a tenuous tie between neighbours, can only be grasped by opening the window a little more each day.



Paysages audiovisuels (Audiovisual Landscapes)

Protocol and publication (2016),
digital print, 90 pages, 17,5 x 10 cm

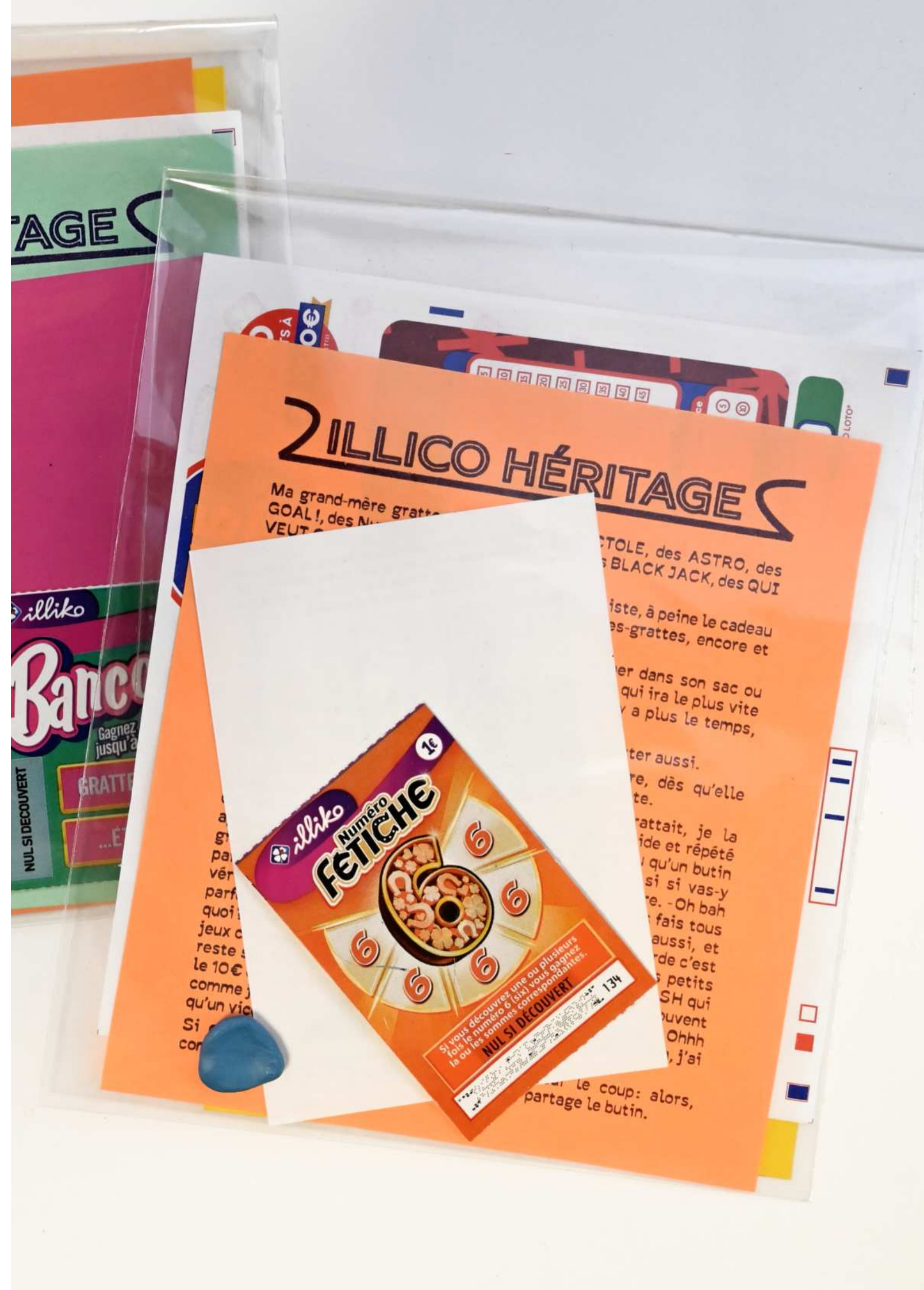
On Christmas Eve, alone in my apartment, I sat on the sofa, scrolling through channels, flipping from one scene to another. I rewrite the stories I observed, combing through the spectacular gimmicks, to paint a landscape where the fiction, the reality, the extraordinary, and the mundane coexist on the same plane — the realm of ordinary concerns.

Antonio et Steve vont à la rencontre de Brian qui souhaite échanger une machine à sous contre leur kayak. Habitant à seulement deux heures de Vegas, Brian a une pièce destinée rien qu'aux jeux. Maintenant qu'il déménage, il doit se débarrasser de tout, ça fait mal, mais il faut savoir dire adieu au passé et bonjour aux nouveaux souvenirs. Brian hésite encore, la machine à sous est le Graal de sa passion, mais il a besoin du kayak pour faire un voyage entre potes, celui-ci est comme neuf, il est super résistant, il n'a jamais eu aucun choc. Antonio et Steve n'ont pas le temps pour les sentiments, ils ont fait tout ce chemin pour le deal, il va falloir qu'il ait lieu. La pitié laisse la place au mensonge et à la manipulation, ils lui échangent le kayak à 1 000 dollars contre la machine à sous valant 1 800 dollars. Jackpot. Une fois rentrés au milieu de leur stock d'objets à troquer, ils reçoivent un coup de téléphone de Dereck. Il veut échanger son avion géorgien contre une moto d'un genre bien précis, comme une Harley. Mais pas une petite à une place. Pour Antonio et Steve, il ne reste plus qu'à trouver la personne qui voudra bien échanger une machine à sous contre une moto. Ou à dénicher d'autres intermédiaires. Antonio et Steve sont prêts à contacter le monde entier s'il le faut.

Illico héritage (Illico Legacy)

Publication (2021), 148 x 200 cm,
risograph printing, 4 texts, 1
photograph, 1 scratch-off game, 1
lotto grid, 1 scratch-off coin

There is no legacy, no money, no real estate owned. There is only the 000 000 000, the thousands and thousands of euros in scratch cards to hope to win. My grandmothers try everything. This surprise packet reveals how they maintain their daily lives through this ritual tinged with futile hope, while also offering readers their chance to win the jackpot.



S'__intercaler (__interweaved)

Performance with Clémence Rousseau
(2021), variable duration, La Factatory,
Lyon, France

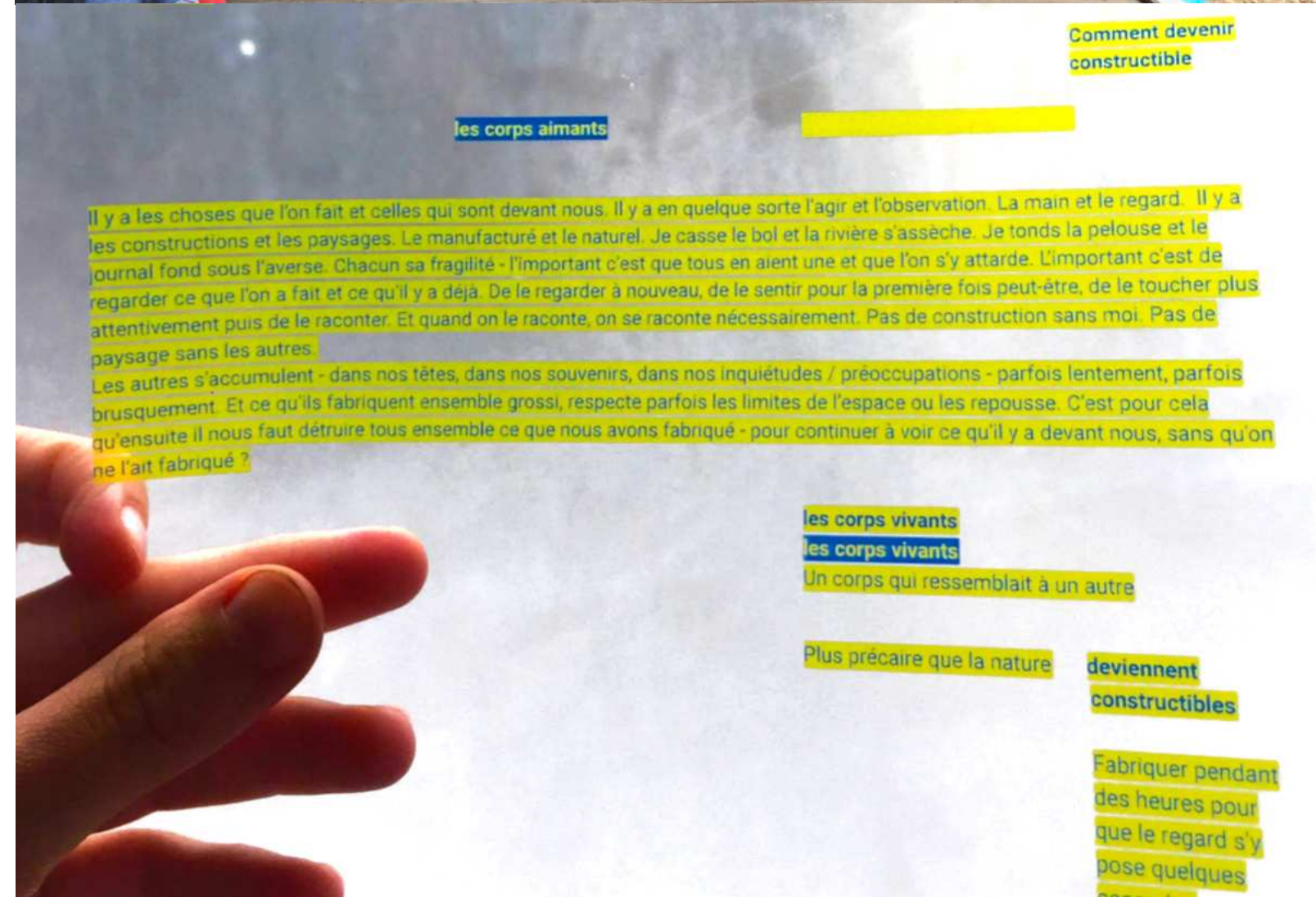
Written for a duo performance, my text articulates random thoughts I've kept on my phone for a while. Just as words gain meaning in the presence of others words, the characters in my text evolve from aimless bodies to social, loving, and living individuals through the construction of consciousness, language, and relationships with others.

On her part, Clémence conjures landscapes photographed with her phone, providing a backdrop for my thoughts. Sitting in a car's trunk, we read our texts simultaneously, our memories intertwine, seemingly reporting the traces of a very long journey.

Performance in progress.



Extract of my text, laser
printed on A4 rhodoid.



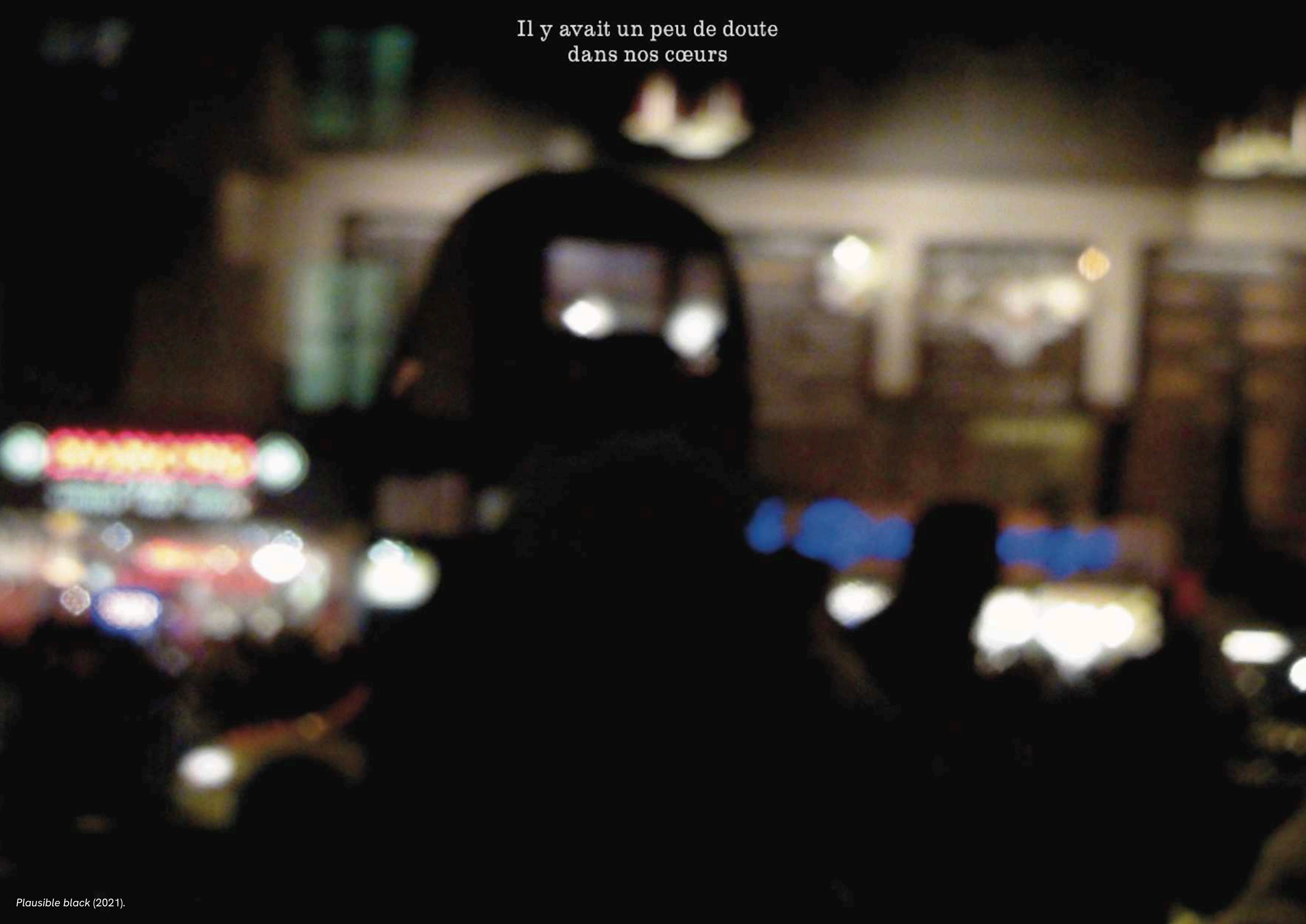
Plausible

Publication (2021), blue back poster to roll or display, 4 additional publications: red, beige, black, blue, 7 copies each, 30 x 200 cm

The publication brings together hastily written notes from my phone and failed, blurry photographs, depicting them as elements that capture both the essence of the places I visit and the thoughts that cross my mind. Printed on a billboard cut into four pieces, these fleeting and imperfect moments take on disproportionate significance.



Il y avait un peu de doute
dans nos cœurs



13 panneaux de prêche (13 preaching signs)

Installation (2016), mixed media and
dimensions, looping video projection

In the streets of New York, preachers
recite their messages to persuade a
distracted audience, wielding
colourful signs. I meticulously
catalogued and reproduced these
makeshift tools, designed to be
noticeable and easy to handle. Once
stripped of their spectacular
speeches, they highlight the urgency
and determination of preachers to
defend their faith. These individual
and fragile forms contrast with the
grand collective narratives of religion.



Un tapis pour la nouvelle école (A Rug for the New School)

Workshops, rug (2018)

Création en cours residency (2018),
run by Les Ateliers Médicis, Mayrac
and Creysse Primary schools, Lot,
France

The primary schools of Mayrac and Creysse are leaving their long-standing buildings as a new school is under construction. How can we move with them, the memories, the little things that make up the daily lives of the students, the teacher, the cook, the animators?

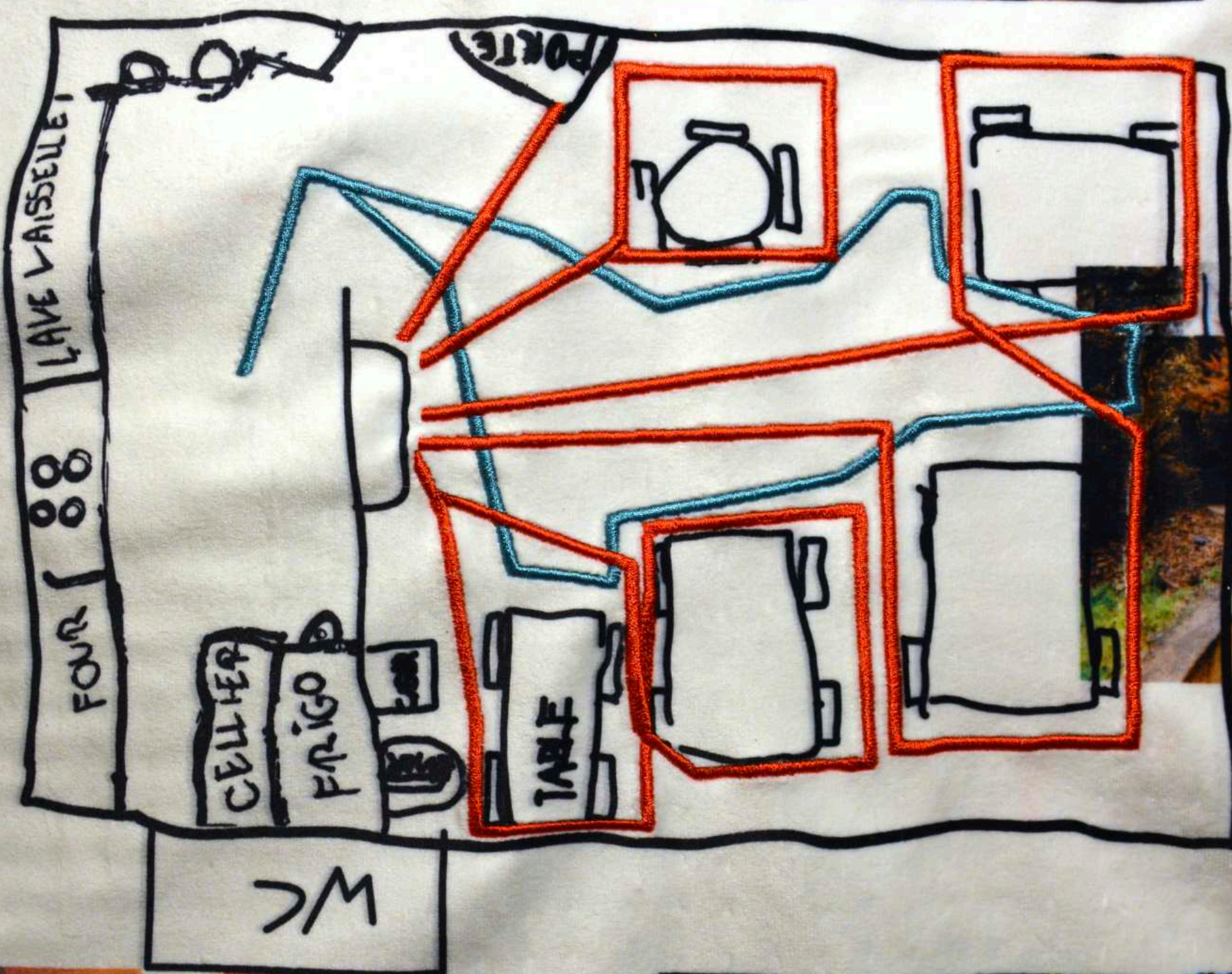
We gathered everything that could be photographed, drawn, or described: sounds, objects, movements, stories, plans. What form should this extensive investigation take to find its place in the new school? After several discussions, the decision was made: it will be a rug for the new school, meant for future generations.

Collective map through drawing, writing, sewing, and collage on plastic to create the pattern of the rug (2018).





Coco et Lucie
À la cantine il
Tout le temps
Il y a une récr
Nous adorons



Le bon coin (*The Good Deal*)

Installation of collected objects with public activation, trestles, planks of wood, paper (2015), collective exhibition *On en parle*, Greenhouse, Saint-Etienne, France

Is it possible to get a precise idea of a city, its landscapes, and its inhabitants in just a few days? I replied to online classified ads offering items for free or for sale at 1€ in Saint-Étienne, a city with a strong industrial history. By gathering these objects that influenced my travels, I also collected the stories of their owners. I preserve my collection with 258 photographs, using them as a way to draw a rough portrait of the city.





Installation, collective exhibition *On en parle*, Greenhouse (2015).

Laura Pouppeville

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Education

- 2024 **Artistic approach** Dos Mares (Marseille, FR)
- 2023 **Textile weaving techniques** Greta CDMA Oliviers de Serre (Paris, FR)
- 2023 **Lost in Translation** BBB centre d'art (Toulouse, FR)
- 2023 **Video editing with Da Vinci Resolve** Artagon (Pantin, FR)
- 2023 **Sound editing and mixing** La Cassette (Pantin, FR)
- 2016 **Design and space** École supérieure d'Art d'Annecy Alpes (Master with honors, FR)
- 2017 **Sociology and anthropology** Paris-Diderot University (Bachelor, FR)
- 2014 **Design and environments** Panthéon-Sorbonne University (Bachelor and Master 1, FR)
- 2012 **Information and communication** Paris-Descartes University, technology department

Residencies

- 2023 **La Cassette**, Collectif Transmission (Pantin, FR)
- 2022 **KOMMET — Lieu d'art contemporain + l'Escale Solidaire** (Lyon, FR)
- 2021 **Transat**, Les Ateliers Médicis (Fontaine, Isère, FR)
- 2019 - 2021 **Ateliers du Grand Large** (Lyon, FR)
- 2018 **Création en cours**, Les Ateliers Médicis (Lot, FR)
- 2018 **The camp** (Aix-en-Provence, FR)
- 2017 **Summer Camp** (Bassillac, FR)

Solo shows

- 2023 **Plus rien d'autre que mon corps et l'eau**, municipal swimming pool Jean Bron (Grenoble, FR)
- 2022 **Un peu de chaque sur la table**, KOMMET w/ Escale Solidaire (Lyon, FR)
- 2021 **Les lisières s'effilent**, retirement home L'Églantine (Fontaine, Isère, FR)
- 2019 **Dire que je me suis tu, espace de prise de parole isolé**, La Factorine (Nancy, FR)
- 2017 **Et dire que je me suis tue, espace de prise de parole isolé**, e/lAboRaTory (Paris, FR)

Performances

- 2023 **Dire ou vouloir dire**, La Cassette (Aubervilliers - Pantin, FR)
- 2022 **Il creuse et remplit a t-on dit**, INACT Performing arts festival (Strasbourg, FR)
- 2021 **S'__intercaler**, La Factatory (Lyon, FR) duo with Clémence Rousseau
- 2020 **La synchronie pour s'aimer**, Galerie Michel Journiac (Paris, FR)
- 2018 **Centre culturel international de Cerisy** (Normandie, FR)

Group shows (selection)

- 2024 **Reliques sentimentales**, KOMMET — Lieu d'art contemporain (Lyon, FR)
- 2023 **Impressions mutantes**, Les ateliers de la ville en bois (Nantes, FR)
- 2022 **Symbiotes**, Espace Montebello (Lyon, FR)
- 2022 **[Espace physique] [Espace mental]**, Yoga Korner (Lyon, FR)
- 2022 **Impressions Mutantes**, pol—n (Nantes, FR)
- 2021 **Blue Line : Ligne Bleu : 푸른선**, project space épice (Daejeon, South Korea)
- 2020 **Le monde se détache de mon univers**, Galerie Michel Journiac (Paris, FR)
- 2017 **A great opening 'Quand Denis rencontre Philippe'**, Chaydeny (Le Plessy-Robinson, FR)
- 2017 **Une communauté sans tête**, Summer Camp (Bassillac, Dordogne, FR)

Grants

- 2022 **Aide individuelle à la création** (AIC) DRAC Auvergne-Rhône-Alpes (France)
- 2021 **Laboratoire Irisa** (CNRS) (Vannes, FR)

Publications

- 2021 **Comment bien immigrer pour partir du bon pied ensemble sur une même terre, L'usage des ambiances. Une épreuve sensible des situations**, D. Tallagrand, J-P. Thibaud, N. Tixier (dir.), Éd. Hermann (FR)
- 2018 **Ralenti**, Fenêtres sur des futurs possibles : mobilité, the camp (collective text)
- 2016 **Prétextes**, Sur le champ, ESAAA design & espace

Events

- 2023 **Une chambre à nous**, round table, Les Sheds (Pantin, FR)
- 2023 **Seminar Artist / Scientist**, Université de Rennes, Irisa Laboratory (Rennes, FR)
- 2022 **Super Bouquin** publication event at Kommet (Lyon, FR)
- 2021 **Super Sapin** sales of artists' pieces at La Tôlerie (Clermont-Ferrand, FR)
- 2021 **oh.oh.hotte** sales of artists' pieces by Espace Montebello at Kommet (Lyon, FR)

Workshops - projects

- 2023 - 2024 **École supérieure EAC** (Paris, FR) Teacher Bachelor + Master
- Depuis 2023 **Athanasios Kanakis set designer's assistant**, Anthem agency (Paris, FR)
- 2022 - 2023 **CY école de design** (Saint-Germain-en-Laye, FR) Teacher Bachelor
- 2017 - 2020 **Techshop** (Ivry / Paris, FR) workshops on industrial machines
- 2018 **Laboratoire de fabrication** (Grigny, FR) silk-screen printing workshops
- 2018 **Carrefour numérique de la Cité des sciences et de l'industrie** (Paris, FR)
- 2017 - 2018 **Coup de pouce** (Paris, FR) daily reading and writing workshops, 1st grade
- 2016 - 2017 **Bétonsalon + La Villa Vassillief** (Paris, FR) workshops adults, students, children
- 2016 **Municipal workshops for children** (Annecy, FR)
- 2015 **Sebastian Errazuriz designer's assistant** (New-York, USA)

