

# Lucie Pillon

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In my research, I try to make mine some behaviours related to balance of power, imbalance, conflict, but also 'humanity'.

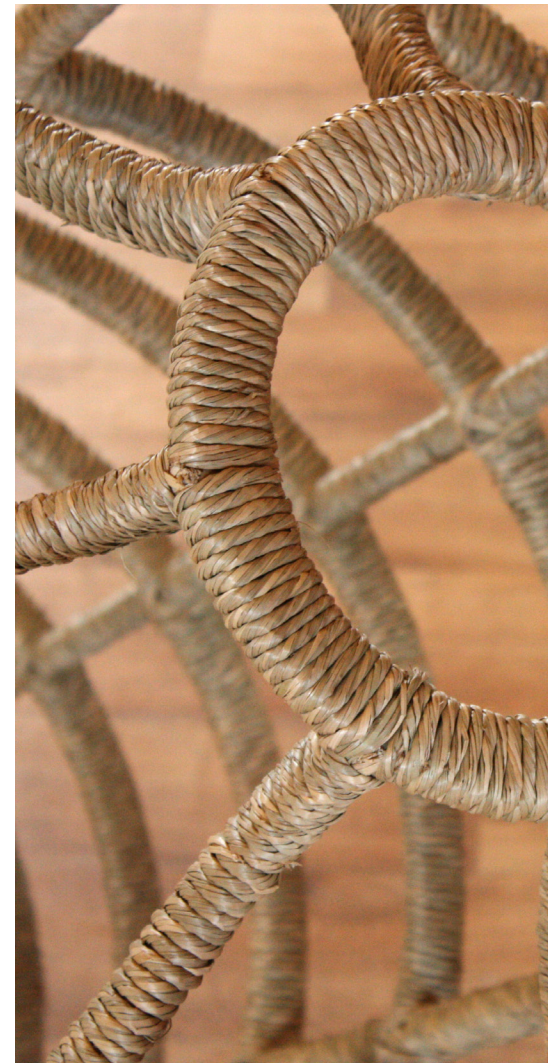
I question the identification, the positioning of human faced to otherness. I query his need to partition shapes, animals, strangers but also his own partitioning. I like to observe more or less closely and discreetly the response animals expose to man's decisions.

I try to represent my questioning in a plastic way, to shape my interest by assembling different forms and objects ; I take them out of their usual environment. I conceive them again, reinvent them. They come out of my hands more often than not disfigured, weakened or reinforced, remolded or even deformed. Between, the materials I use and the shapes I work, I create a dual relationship.

I try to take over the reality of some connoted shapes to place them on the border between naturalness and artificialness. I move existing territories to make them interact so as to build spaces and language games.

Space is a territory bordered by boundaries, tangible or not. It is sometimes inhabited, deserted, over populated or uninhabitable. The notion of dwelling, be it precarious or guaranteed, makes me wonder through underlying problems about limits, territory, conflict or oppression.

Dwelling, be it undefined, modular or defined and structured is thus a concept which helps me shape my research and artistic designs.



Exhibition « Chacun tue ce qu'il aime », Espace PITA - Play In The Attic, Bourges, France

*Qui craint le grand méchant loup ? ( Who is afraid of the big bad wolf ? )*

Steel rod / MDF / Straw / Iron / Glue / Brick / Oak, iroko and beech woods

Scalable

2017

A newspaper article, photos of pigs prisoners of cages quickly put together in order to fatten them. Denouncing this sordid breeding was my goal with this work. Several cages in metal, straw, wood and brick shunt the 'Three little pigs' tale where the animals protect themselves from the big bad wolf. Far from this charming tale, we can but wonder about man's attitude towards the animal kingdom.





*Un peu, beaucoup, passionnément, à la folie, pas du tout ... ( loves me, loves me not )*

Enamel-free red sandstone masks

Scalable

2017

This group of six soldering masks evokes the flower that one plucks. On each mask, one of the six continents is engraved. As with the daisy whose petals are plucked, each continent will disappear as and when our planet is ravaged.





At the Bourges farming school - Le Subdray, Cher, France

*Lübeck*

Steel / Varnish

140 / 140 / 140 cm

2017

Safety cones are assembled to form a structure used in war zones and on border lines ; Czech hedgehog or anti-tank defense, although these striped building site cones are funny looking preventive tools. This assembly game illuminates the close link between protection and destruction.





At the Bourges farming school - Le Subdray, Cher, France

*Défaillance ( Failing earthenware )*

Earthenware masks

Scalable

2017

A mound of earthenware masks, as stigmata of useless defense against pollution and epidemics. The toxic mist that will invade the world will deform these fragile filters. These protective masks will burn away, remnants of a humanity adrift in a poisonous environment.





Exhibition « Quatre-Chemins » ( Four ways ), Parc Diderot, Pantin, France

*A contre-pied ( Obversely )*

Concrete

Ball : 22 cm of diameter

Scalable

2016

*Obversely* is a pyramid sculpture consisting of sixty concrete balls moulded from a football. The raw aspect of this material refers to the suburban buildings where this sport is federative.

This universal game is seen as a way to resolve conflicts. But the pyramid is also a burial ground. Will the prospect of peace through sport remain frozen in concrete ?





*A découvert 1 (Uncovered 1)*  
Light bosse and mahogany wood / Plain buffalo hide  
Overall dimensions : 125 x 62 x 2 cm  
Scalable  
2015



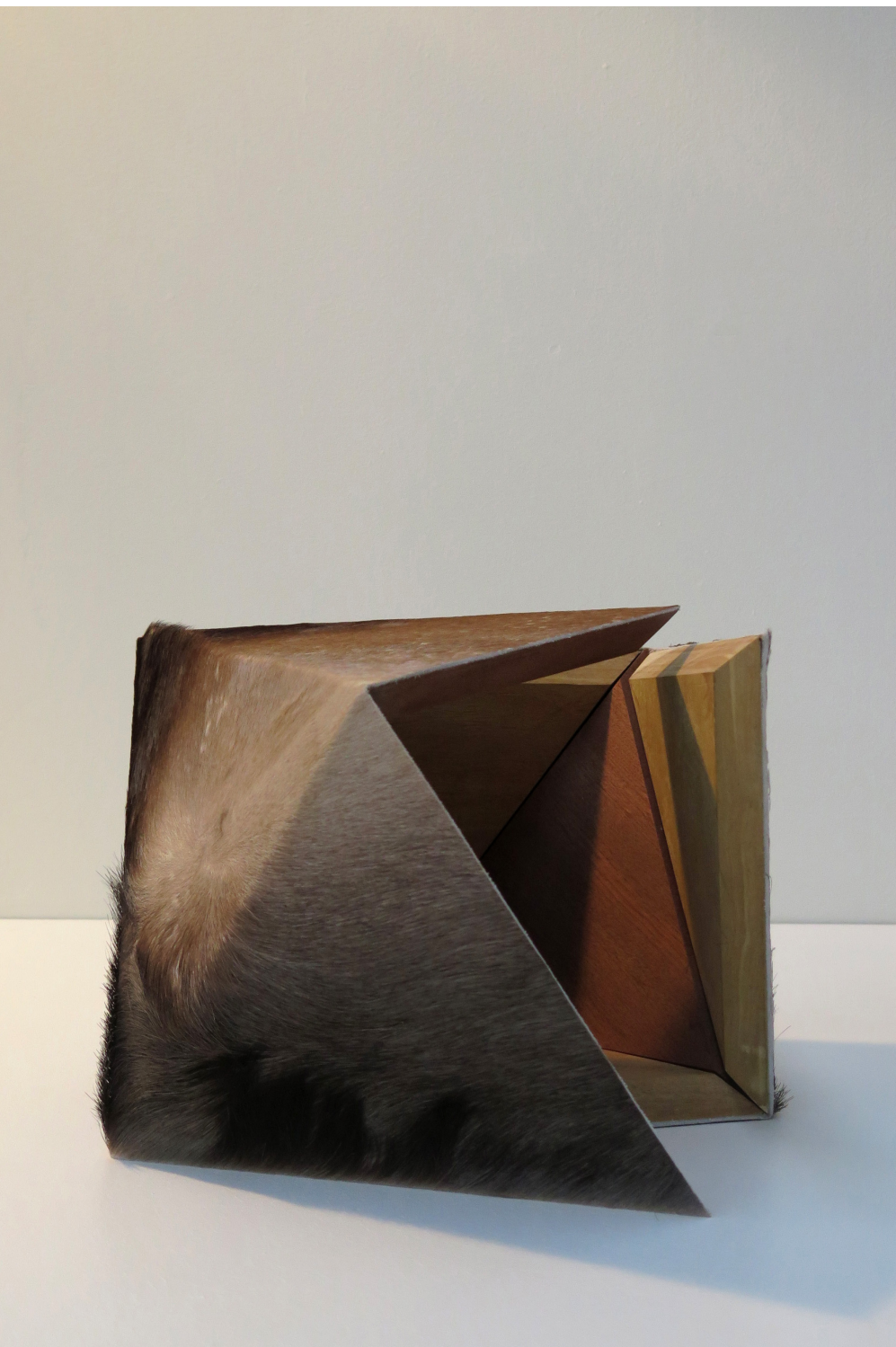
Here, animal skin behaves like tameable matter, or nearly. It closely fits a strict and geometrical shape. A confrontation between texture and structure takes place. The supple hide, full of its natural patterns sets up and questions the manufactured component that stretches it and offers it in an artificial situation.

This series of four elements refers to the submission games that take place between the tamer and the tamed.

*A découvert 2 ( Uncovered 2 )*  
Light bosse and movingui wood / Oryx hide  
Overall dimensions : 119 x 119 x 2 cm  
Scalable  
2015







*A découvert 3 (Uncovered 3)*  
Mahogany and movingui wood / Wild beast hide  
Overall dimensions : 91 x 75 x 2 cm  
Scalable  
2015





*A découvert 4 ( Uncovered 4 )*  
 Light bosse, movingui, mahogany wood / Impala hide  
 Overall dimensions : 82 x 51,5 x 2 cm  
 Scalable  
 2015







*En équilibre ( In balance )*

Beech wood

Rod : 100 x 2 x 2 cm

Scalable

2015



*Hérisson tchèque* ( Czech hedgehog )  
Steel / Crash barriers  
145 x 145 x 145 cm  
2015







*Propulsion, Suspension, Reception*

Fibre reinforced concrete / Brackets

300 x 300 x 14,5 cm

2015

This paving consists of twenty-six moulded concrete elements. The same pattern is to be found on each slab, but thirteen of them are positive and twelve negative. Because they are arranged alternately, an organized pattern is created.

The chosen pattern was selected on a horse trodden ground. Concrete was moulded onto a small portion of this ground, thus saving the tracks which can now be duplicated. The cumulative effect of the horse tracks creates an animal mapping, a controlled topography.



*La chèvre et l'oiseau ( The goat and the bird )*  
Oak wood / Chainlink mesh wire fencing 50 x 50 mm / long-tailed  
tit nest  
129 x 60 x 98,5 cm  
2014







*Cheval de frise (Entanglement)*

Pine wood / Metal / Concertina barbed wire

420 x 225 x 183 cm

2014

The framework of this volume refers to horseriding and diverts the rigid aesthetics of this strictly codified sports environment. Between communication, confidence and domination, this sport mixes pleasure with constraint and obligation.

This installation questions the very notion of border. With this obstacle, survival becomes the driving force.

The title *Cheval de frise* refers to a type of defensive border barrier.





*Barrage ( Blockade )*  
Steel Rods / Soldered plugs  
Rod : 350 x 8,5 x 8,5 cm  
Scalable  
2014





*Massacre ( Trophy )*

Lead (2,5 kg)

9,5 x 7,5 x 25 cm

2013



The hounded's hide closely fits the tracker's weapon. An epidemic connection takes place between the animal and the hunter.

*Carabine ( Rifle )*  
Vacuum-embossed moose hide  
130 x 34 x 2,8 cm  
2013





# Lucie Pillon

Born in 1990 in Beauvais - France / Lives and works in France

## SCHOOLING

2015 DNSEP - Master degree in Arts / The National school of Art in Bourges France

2013 DNAP - Bachelor degree in Arts / The National school of Art in Bourges, France

2010 Preparatory class at the Art School of Beauvaisis in Beauvais, France

## PERSONAL EXHIBITION

2018 CHACUN TUE CE QU'IL AIME, Espace PITA - Play In The Attic, Bourges, France

## RESIDENCY

2019 ( forthcoming ) Three month's Residency at La Borne – Centre of Contemporary Ceramic, France

2017 Three months' Residency at the Farming School in Bourges - Le Subdray, France

## COLLECTIVE EXHIBITIONS

2016 QUATRE-CHEMINS, Parc Diderot, Pantin, Seine-Saint-Denis, France

2015 OPEN STUDIO, Bourges, France

2014 PALÈMÈTRÈBO #5, Palais Jacques Cœur de Bourges, France

SATOURNE, Château de Meillant, France

FOLLOWING NONHUMAN KINDS, ENSA de Bourges, France

2013 PALÈMÈTRÈBO #2 au Palais Jacques Cœur de Bourges, France

## AS A GUIDE, HOST AND MEDIATOR

2015 – 2016 Host for different Heritage sites for the CMN at the Palace of Jacques Coeur, at the Crypt and Tower of the Bourges Cathedral, at the George Sand domain and the Château of Bouges, France

2015 Mediator for the exhibition « Human race » proposed by Claude Lévêque at the Palace of Jacques Coeur, Bourges, France

2013 – 2015 Temporary guide for the CMN at the Crypt and Tower of the Bourges Cathedral, at the Palace of Jacques Coeur, Bourges, France

2014 Cultural mediation assistant from July to end of September at the Exhibition Center, Val-David, Quebec, Canada

2013 Cultural mediation assistant at the Contemporary Art Center, *Le Transpalette*, Bourges, France

## TEACHING

2018 Art Teacher at the technical College Jean Mermoz in Bourges, France