LÉO FOURDRINIER





At the crossroads of history and form, Léo Fourdrinier's sculptures and installations are like syncretisms. Amalgamating references from horizons as diverse as ancient statuary, motorbike mechanics, pop culture, decorative art, archaeology and, more broadly, science, his work is based on an acute sense of composition. Power and sensibility, structure and beauty, the living and the artificial, love and geometry... the dualities at play in his work invariably give rise to new narratives. And the founding stories are reinterpreted in the light of a techno-sensitive age, using materials that are indiscriminately found, industrial or shaped by him. Léo Fourdrinier's work plays with anachronisms, offering a contemporary reading of mythologies, a hybrid vision that is surreal and intimate.

Guillaume Mansart Documents d'artistes PACA, 2024

Léo Fourdrinier, born in 1992, lives and works in Toulon. After training at the Conservatoire d'Art Dramatique de Nîmes and studying literature, he graduated from the Ecole Supérieure d'Arts et Médias de Caen/Cherbourg in 2017.

His work has recently been exhibited in France and Europe at the 16th Biennale d'art contemporain (Lyon, FR), the Centre d'Art Contemporain de Nîmes (FR), the Galerie Les filles du calvaire (Paris, FR), Un Été Au Havre (FR), Arts Éphémères (Marseille, FR), HATCH (Paris, FR), the Fondation Fiminco (Romainville, FR), the Confort Moderne (Poitiers, FR), Hôtel Des Arts TPM (Toulon, FR), Centre d'art contemporain de Châteauvert (FR), EESAB (Quimper, FR), Bains-Douches (Alençon, FR), Triennale Gist (Zennevallei, BE), à la Vallée (Bruxelles, BE), Art Au Centre (Liège, BE), Hestia (Belgrade, RS), Institut Français (Madrid, ES), Palazzo San Giuseppe (Polignano a mare, IT), Spinnerei (Leipzig, DE)...

Léo Fourdrinier was a finalist in the 9th Bourse Révélations Émerige (2022), won the Prix de la collection Marval at Art-o-rama, Marseille (2023), and has worked in various residency programmes: Le Confort Moderne (Poitiers, FR), Fugitif (Leipzig, DE), 40mcube/GENERATOR (Rennes, FR), Centre d'art contemporain de Châteauvert (FR).

Also curator, Léo Fourdrinier is associate artist at the cultural place Le Port Des Créateurs (Toulon, FR).

Léo Fourdrinier's work is represented by the gallery Les filles du calvaire (Paris, FR)



My body is dust but how to deal with it?

2021
Plaster, Plexiglas, wood, concrete, acrylic paint
157 x 20 x 20 cm
production CACN

previous page:

Harmonie mélancolique

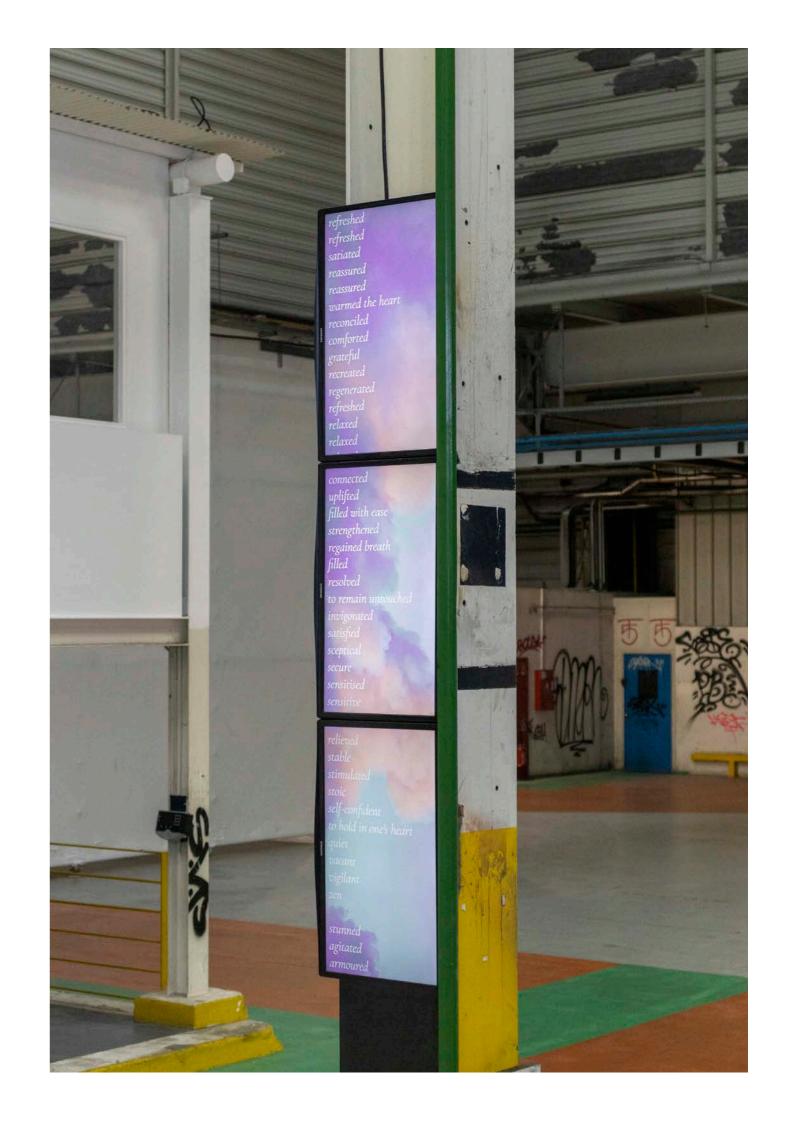
2021

Motorbike helmet, statue in reconstituted stone, stone, steel, wood, epoxy paint 185 x 56 x 56 cm

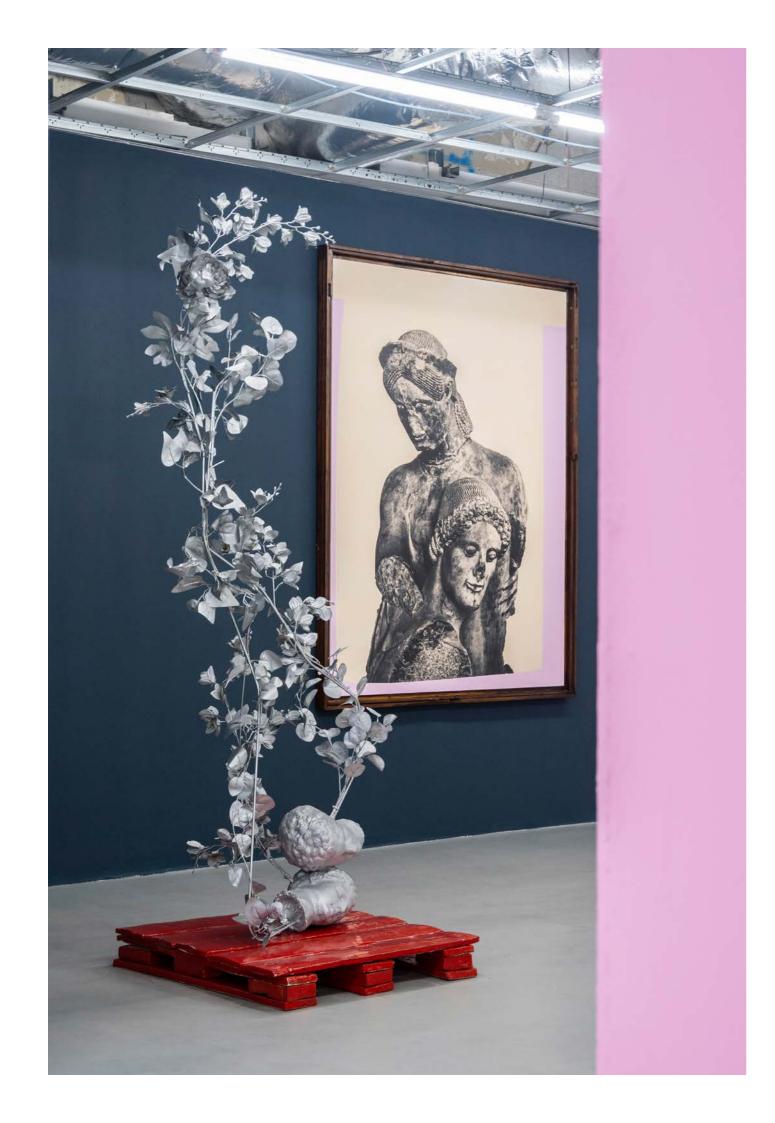
on the right:

Mind and Senses Purified

steel, wood, neon, Yamaha TDM 850, polystyrene, screens, 5 min looped video Variable dimensions production La Biennale de Lyon with the support of GROS MOTS, Trampoline – association supporting the French scene













Amour (Satellite)

2022

Enamelled ceramics, plaster, steel, synthetic fleurs, acrylic paint, varnish 71 x 64 x 205 cm

Wind Up Paradise

2021

UV print on wood, acrylic paint, stained redwood American case 131 x 169 x 6 cm

The endless goodbye (Prometheus)

2023

Yamaha XJS 600 Diversion, laser print on paper laminated to wood, neon, painted wooden base 200 x 270 x 170 cm

above:

The beginning of temporality

2023

plaster, concrete, stone, bird's nest, neon, wood, Plexiglas 66 x 27 x 23 cm photo: Nicolas Brasseur

Nuit Fantôme

2023

UV print on wood, acrylic paint, painted wooden crate
192 x 130 x 4 cm

The artist plunges us into the twists and turns of mythology, highlighting the representation of the bird as a totem animal. He invites us to explore the hybridisation between human beings, the animal kingdom and the chimerical world, paying particular attention to the figure of the angel. This fusion of human, animal and chimera questions the boundaries between reality and imagination.

The angel emerges as a celestial chimera, a symbol of transcendence. The connection with others can be established by means of a courtship that gives us a glimpse, beyond the movement, of the possibility of a spiritual connection with our environment. The very idea of surrendering to the world, of opening up to others, to beliefs and divinities, is present. The temporal divide becomes the connecting thread between the rituals of love and religion, creating a dialogue between past, present and future.

Julien Carbone "tous tes gestes sont des oiseaux"

Solo exhibition at Le Port Des Créateurs, Dec. 2023 - Jan. 2024

MY LONELINESS AS KILLING ME



MY LONELINESS IS KILLING ME

2024 Neon 150 x 40 cm photo: Nicolas Brasseur above:

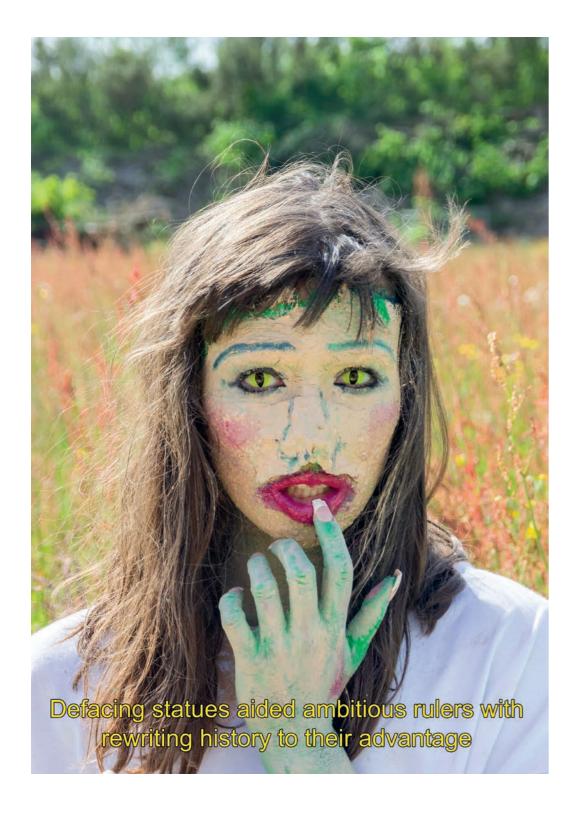
Hieroglyphic Lover, Nature Friend

2024
UV printing on painted wood, fibreglass, coating, painted wooden crate
112 x 82 x 4 cm
Private collection

In La Psychanalyse du feu (The Psychoanalysis of Fire), Gaston Bachelard argues that science tends towards the future while the imaginary revisits its origins. Léo Fourdrinier has taken up the challenge of combining these two opposites - the future and the past. Two temporalities are at work in this practice, which combines forms inherited from the ancient heritage with technological artefacts carrying certain myths from science fiction. So the notions of 'scientific poetry' and 'poetic science' are not contradictory: poetry can generate knowledge of the world and, conversely, science does not produce naked truths, stripped of texts and images. Perhaps it is in the alliance of the two that we find access to an intimate and methodical knowledge of feeling.

Léo Fourdrinier's assemblages paint portraits of lovers, melancholics and bilious people, in line with a long-established theory of moods, which holds that a person's sensitivity can be explained by the weight, colour or density of the emotions that flow through them. According to ancient authors, this theory of moods parallels the elements of the universe. We speak of depressed stars to designate those that shine less brightly than others, and Saint-Exupéry's Little Prince openly addresses laughing stars. The psychic being has a cosmic reality that is rooted in the depths of the body.

Elora Weill-Engerer <u>"Douze preuves d'amour"</u>
9th Bourse Révélations Émerige, Paris, October 2022



above:

Don't Cry Baby, it's a Movie 2019 video 7 min actress: Alisson Schmitt voice: Alienor Adrey production GENERATOR / 40mcube – eesab – Self Signal on the right:

amour (caresse l'horizon) 2024 plaster, synthetic flowers, steel, wood, acrylic paint, varnish 140 x 60 x 40 cm







While stardust makes up the cosmos, but also our landscapes, our bodies and our organisms, Léo sees the human being on the same level as the elements of the universe, and places stone as an extension of our existence. In this way, stone becomes a model of permanence that confronts man, who faced with it - loses himself in reverie and the ramblings of the mind.

The writer and poet Roger Caillois (1913-1978), a great collector of stones, maintained that « humans envy them their duration, hardness, intransigence and brilliance, to be smooth and impenetrable, and whole even when broken». Like these stones, Léo Fourdrinier creates enigmatic marvels in his work, under the creative tension of the opposing eyes of Janus in the unruly cycles of time.

Joséphine Dupuy-Chavanat "Mās/seille:The limits of the Earth, at the end of Paradise" HATCH, Art-O-Rama, Marseille, august 2023

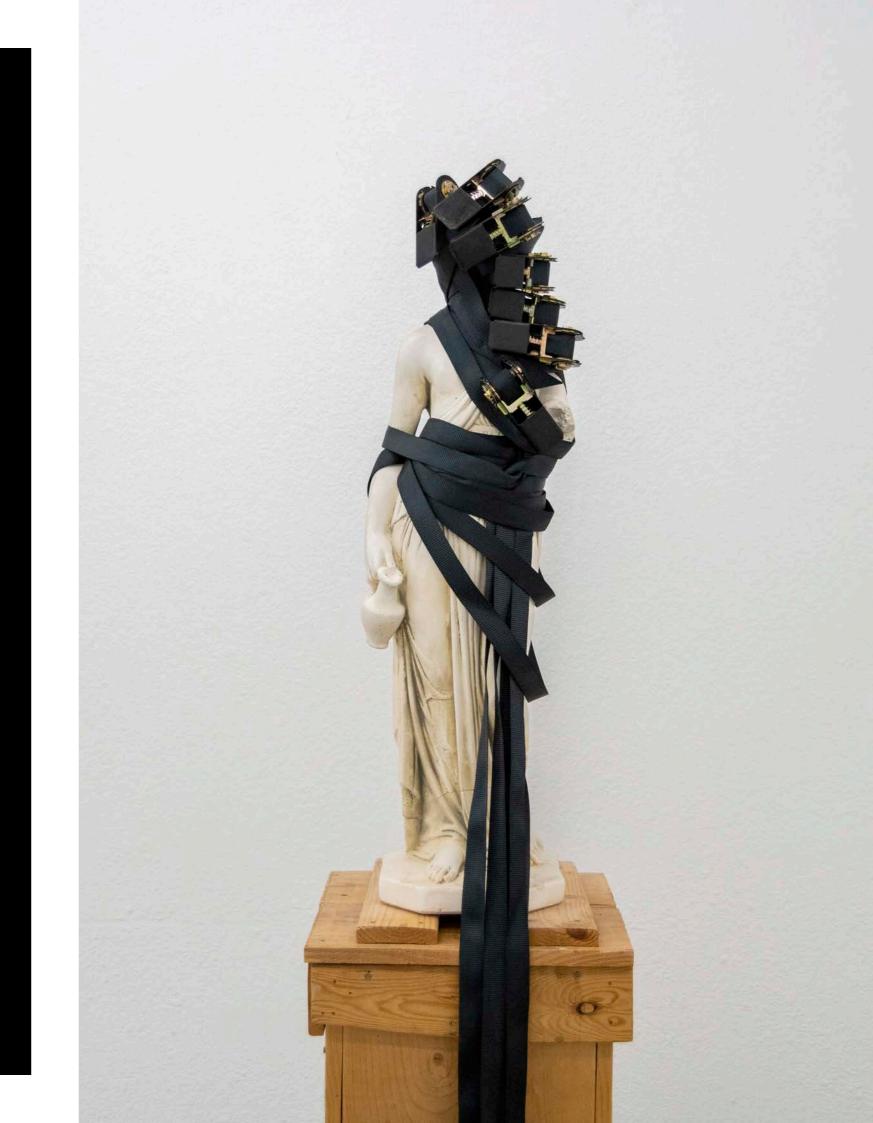


on the right:

Imagine into existence (II) 2023 Resin, stone, steel, dibond, wood 48,5 x 49 x 36,5 cm



Les distorsions deviennent des hymnes à la subjectivité.







#freereality (1)

Video, 3min40 loop

Modelling and 3D animation : @chochinbi Editing and subtitling: Maria Al Najjar

Mater

2017

strap, reconstituted stone statue, wood 190 x 36 x 130 cm

above:

Stabat Mater Furiosa

Performance of Jean-Pierre Siméon's monologue, the solitary cry of a woman rebelling against violence in the context of Lebanon's civil war.

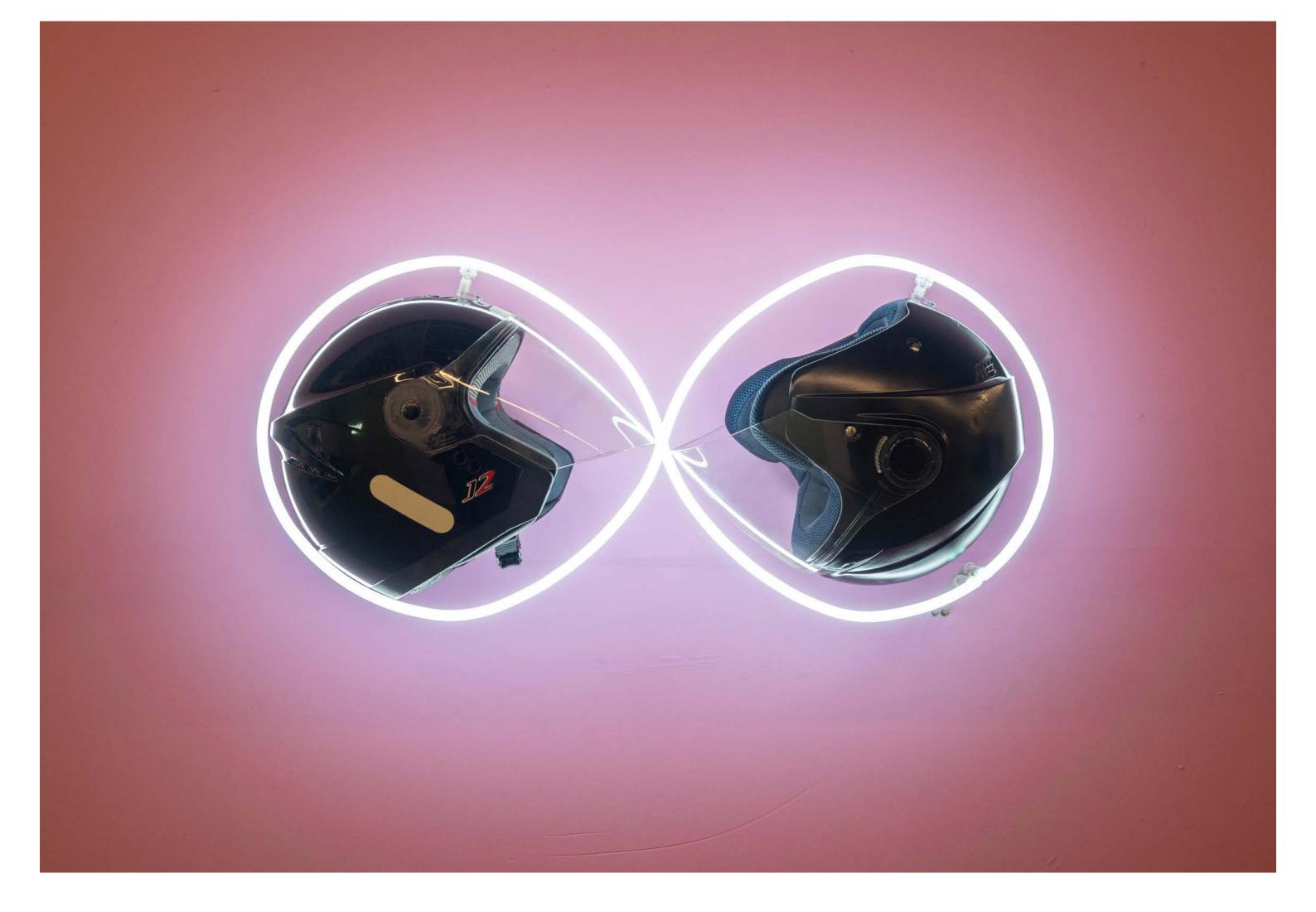
Performance: Vanessa Igiraneza

Flutist: Elisa Bertin photo: Michèle Gottstein ésam Caen/Cherbourg

Léo Fourdrinier's installations raise many issues for us. The aesthetics and resonance of his artefacts reveal their emancipatory character. Because it's freedom we're talking about here. Of ardour. Of youthful maturity. Words may be able to define him in a frozen time, but they can never predict what will happen to his sprint towards anticipation.

> Bertrand Riou «Lui, les siens, tambours battants»

Text written during the residency GENERATOR #5, 40mcube, Rennes, may 2019



Like a perfect analogy to the chemical reactions taking place in the heart of the sun, Léo Fourdrinier's practice is the result of fusions. His aesthetic is unpredictable, unbridled and boundless. Through multiple assemblages and reinventions, the forms evolve, becoming fluid and elusive.

If Léo Fourdrinier's works act like spectres of a bygone era, like ghostly presences, they are also premonitions and warnings, making visible the ills of our century. In « La lune dans un œil et le soleil dans l'autre », the artefacts become part of the history of a new world that is already being consumed.

Laureen Picaut

"La lune dans un oeil et le soleil dans l'autre"

Solo exhibition at Centre d'Art Contemporain de Nîmes, october 2021

previous page:

<u>Vision of infinity</u> 2023 motorbike helmet, neon

80 x 40 x 28 cm

on the right:

Janus 2023 plaster, steel, plastic, acrylic paint, gold leaf 40 x 40 x 20 cm production HATCH MARVAL Foundation Collection







Mind and Senses Purified 2022

steel, wood, neon, Yamaha TDM 850, polystyrene, screens, 5 min video loop variable dimensions
production La Biennale de Lyon
with the support of GROS MOTS, Trampoline
– association supporting the French scene on the right:

Le masque et le vertige 2023

AMF bowling ball return system, reconstituted stone statue, white peacock feather, painted wooden base 240 x 160 x 62 cm