

# 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 Révélation 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)

cover :

[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](#)

2022

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





Solo exhibition [Tous tes gestes sont des oiseaux](#), cur. Julien Carbone, Le Port Des Créateurs, Toulon, France, 2023





previous page:

[Amour \(Satellite\)](#)

2022  
Enamelled ceramics, plaster, steel, synthetic  
fleurs, acrylic paint, varnish  
71 x 64 x 205 cm

[Wind Up Paradise](#)

2023  
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  
IS KILLING ME



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  
["Douze preuves d'amour"](#)

9th Bourse Révélation Émerige, Paris, October 2022

previous page:

[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





Defacing statues aided ambitious rulers with  
rewriting history to their advantage

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





**The Sleeper**

2021

Scooter frame in steel, plaster, stone,  
epoxy paint, neon  
180 x 145 x 150cm  
production CACN  
private collection



[Les yeux purs](#)  
2023  
Neon, othoceras stone, plaster, motorbike  
helmet, steel, wood  
200 x 100 x 180 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  
["Màs/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.





previous page:

[#freereality \(1\)](#)

2023

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](#)

2017

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 œil et le soleil dans l'autre”](#)

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



previous page:

[Vision of infinity](#)

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*



previous page:

[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

