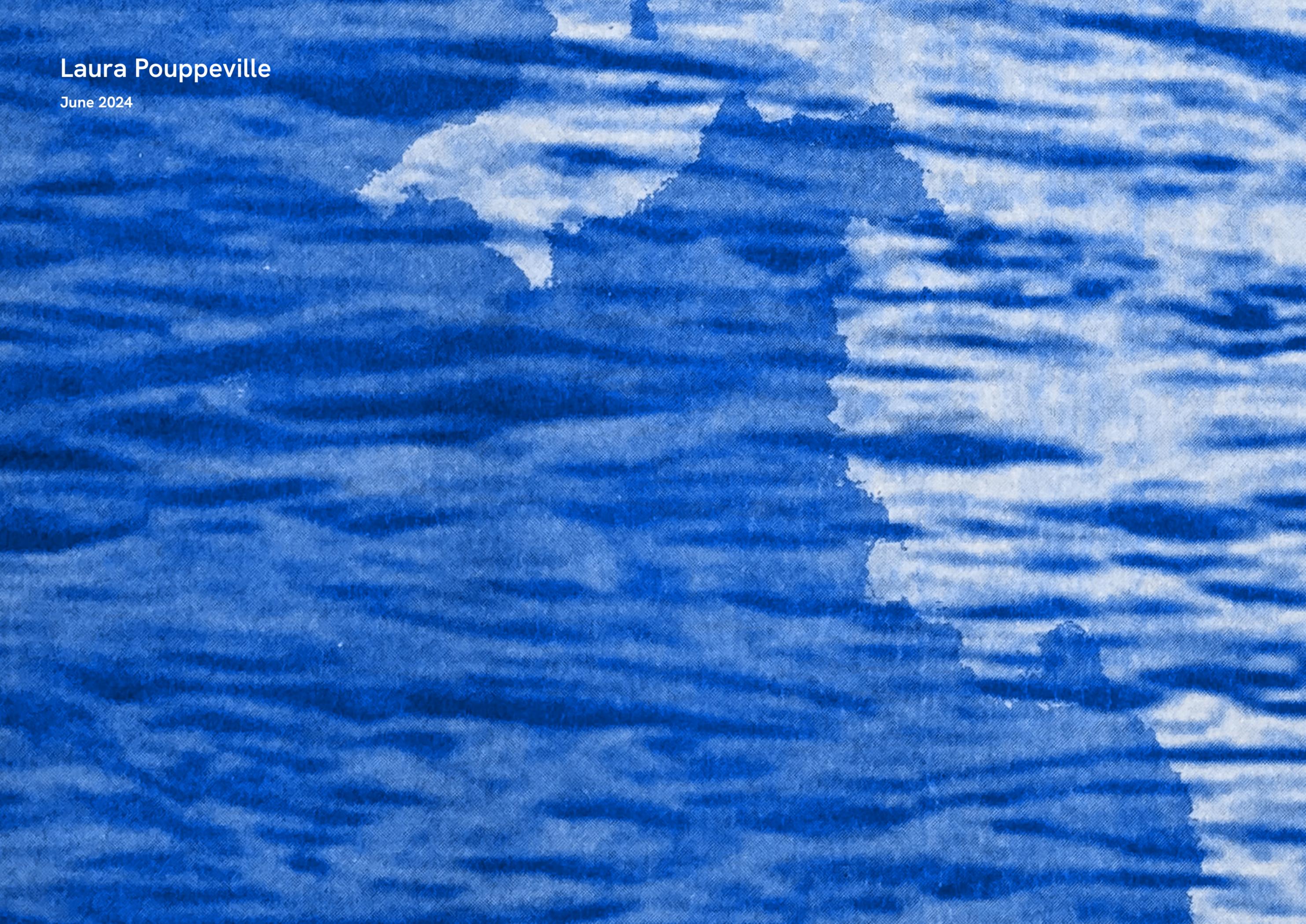


Laura Pouppeville

June 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 Factory (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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## ***Porter ce qui m'entoure (Carrying What Surrounds Me)***

Performance (2024), 18 minutes

RandoTram Nuit Blanche

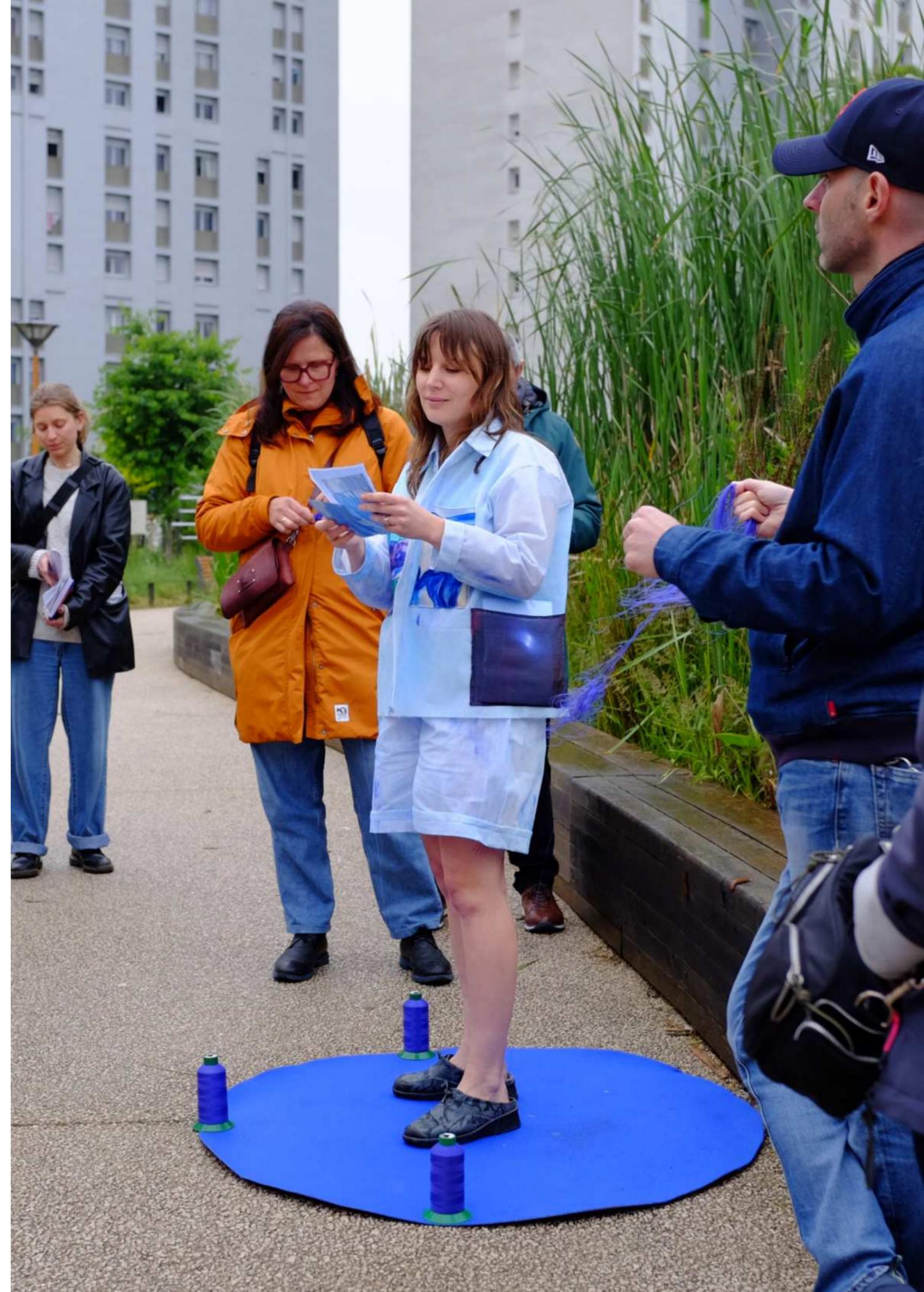
Natural basin of Parc Diderot  
(Pantin, France)

Support Tram Réseau art  
contemporain Paris / Île-de-France

What happens when we walk, when we swim? Do we feel what is happening inside us, from the skin to our deep tissues, and how the outside world intertwines with it?

Words gathered from swimmers at a municipal pool intersect with scientific concepts and personal reflections to form a text about bodily movements. A few gestures performed during the reading resonate with the spoken words, connecting the inside and the outside, thought and action.

Cones of thread are unwound by the audience, symbols of the miles of nerves in the body.



*Porter ce qui m'entoure* (2024), performance, 18 minutes, work clothes painted, sublimation-printed pockets, texts, carpet, cones of thread unwound by the spectators.



Porter ce qui m'entoure (2024), performance, 18 minutes, work clothes painted, sublimation-printed pockets, texts, carpet, cones of thread unwound by the spectators.

## ***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.

\*\*\*\*\*

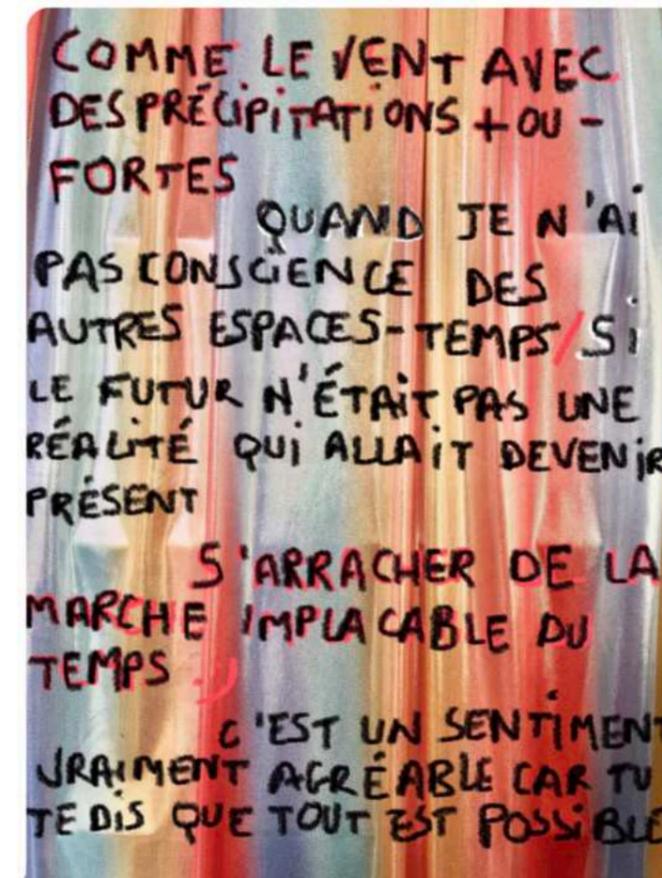
Le passé est dans tes objets usés, jetés ou conservés ; tu te vois vieillir.

mémoire \*\*\*\*\*

\*\*\*\*\*

\*\*\*\*\*

\*\*\*\*\* brouillard



<3 <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 <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: Installation (detail), 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).



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].



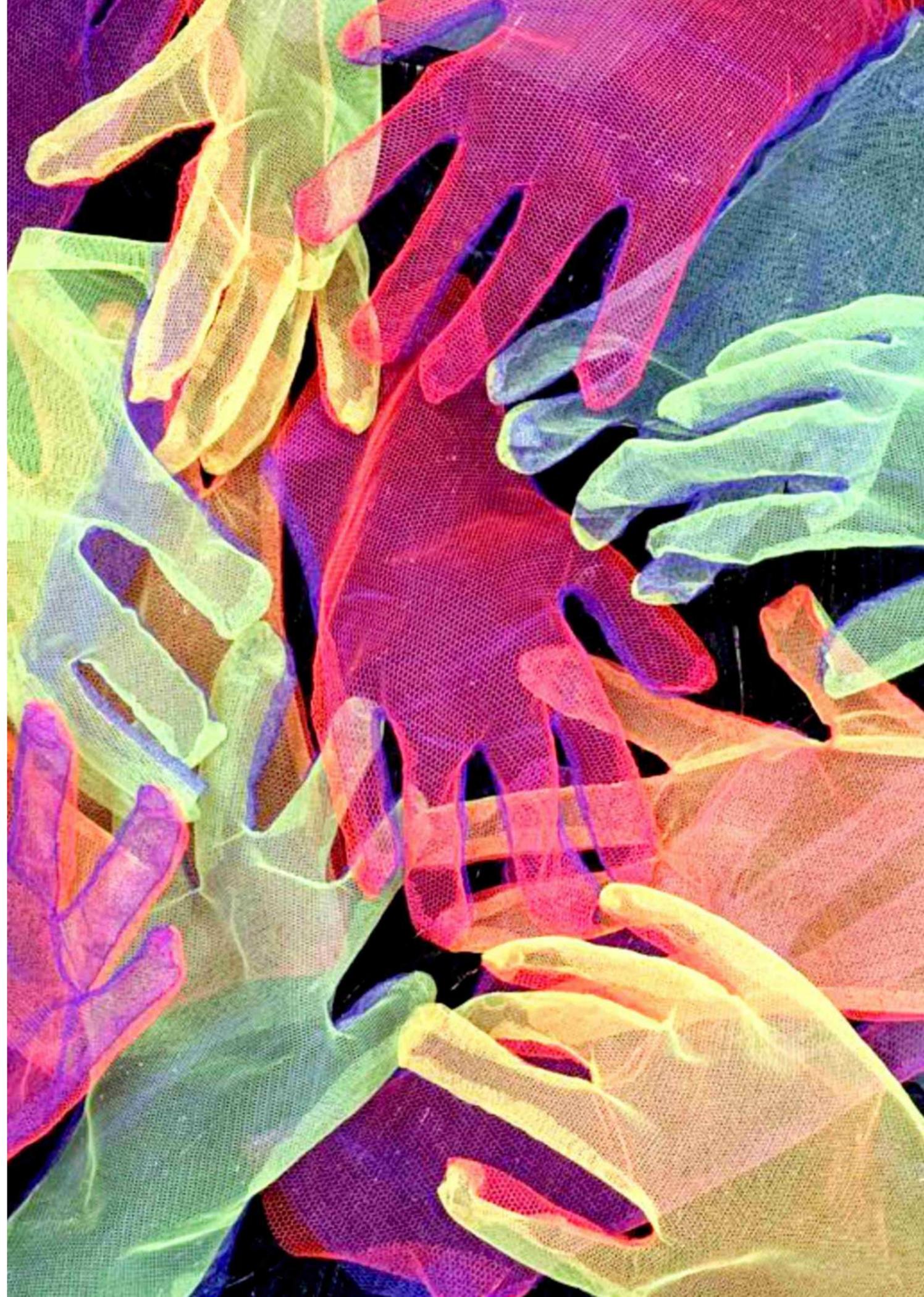
## *Il creuse et remplit a t-on dit (It Digs and Fills, They Said)*

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, I faithfully reproduced the settings of an inaugural scene with the collaboration of a municipal worker to broadcast my text and invite visitors to participate. 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.



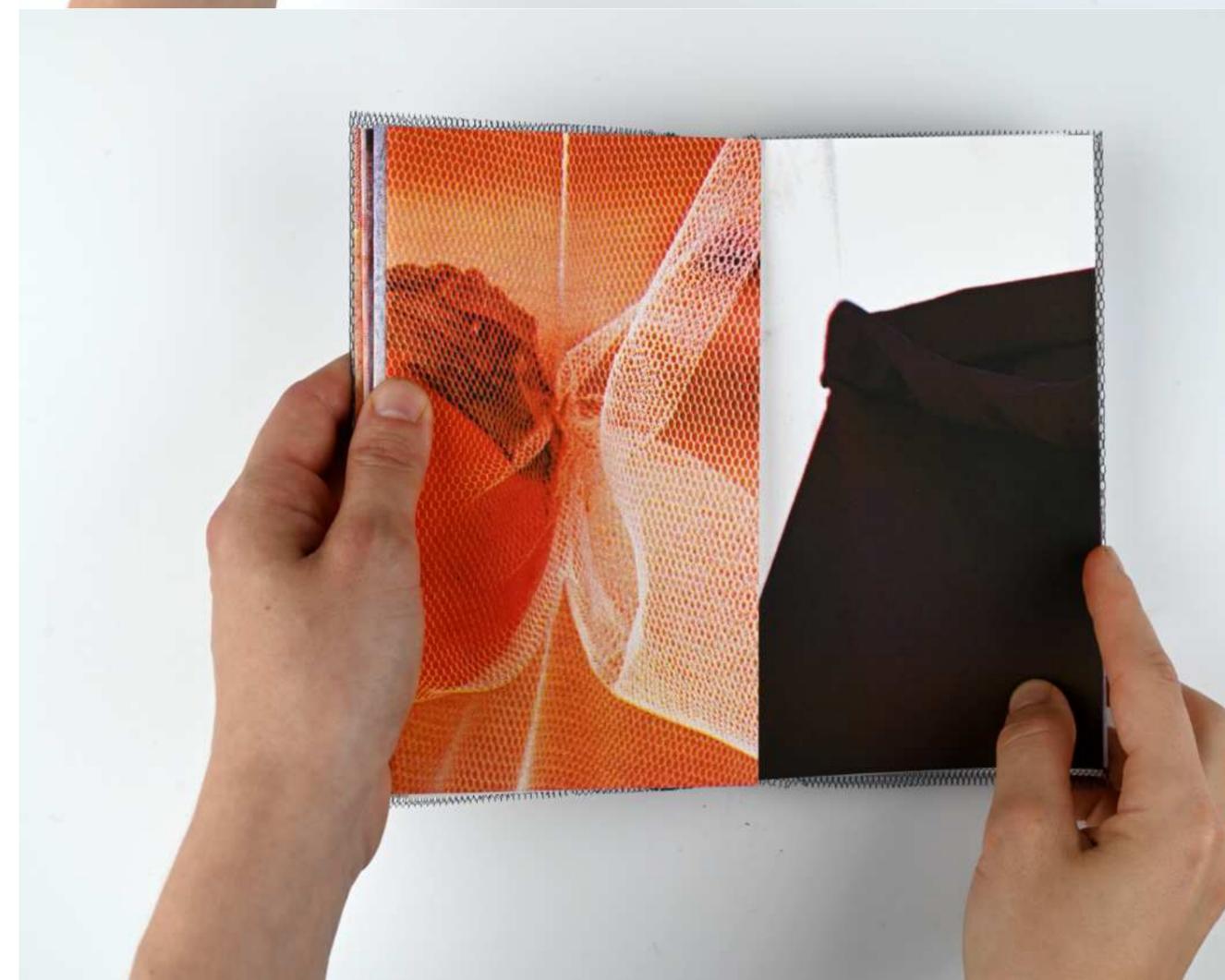
Performance-reading broadcast by radio wave, 'pétanque' game, radios, mic, covers (2018), symposium *L'usage des ambiances*, Centre culturel international de Cerisy, Normandy, France © Dorian Degoutte.

## ***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,  
correspondence (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.



AGENCE  
de  
VOYAGES

 **acciona**

 **AIGLE AZUR**

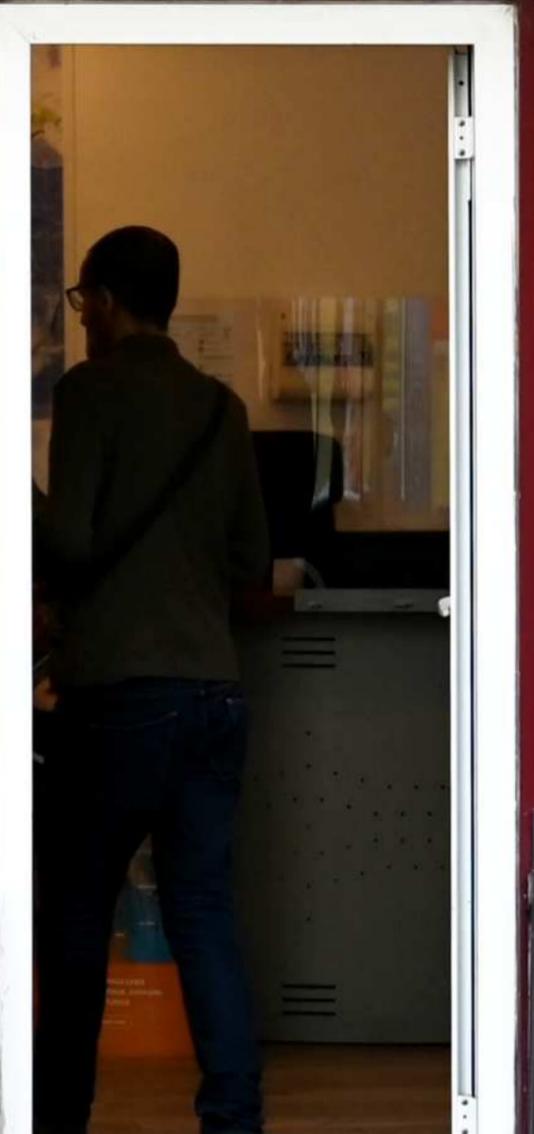
  
الخطوط الجوية الجزائرية  
**AIR ALGERIE**

 الخطوط التونسية  
**TUNISAIR**

BIENVENUE - مرحبا - BIENVENIDA - WELCOME



The window display features three vertical racks of travel brochures. The left rack has a blue header, the middle one has a white header, and the right one has a red header. Various logos are visible on the window, including GNV (Ferries pour la Sicile, la Sardaigne, l'Espagne, le Maroc, la Tunisie et l'Algérie), YHDIV, SALEARIA, nouvelair, and FLIXBUS. A map of Sicily is also displayed. Payment logos for Visa, Mastercard, and American Express are visible at the bottom right.



## ***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



**symbiotes**  
[Small text block containing promotional information]

# 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 : laura.poup@gmail.com - IG : @laurapoupeville

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

♥ J'aime le  
plonger. et fo  
c'est est tout

J'adore  
ce  
me  
de

Plus rien que mon corps  
Et l'eau  
Et "l'autre"  
Sans ou avec quelques efforts  
Pour savourer ce caeleon  
"l'autrinité"



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

J'adore  
Préquent  
F'a

Chaque  
d'attende  
- leuse po  
et belle  
ceuvre  
don

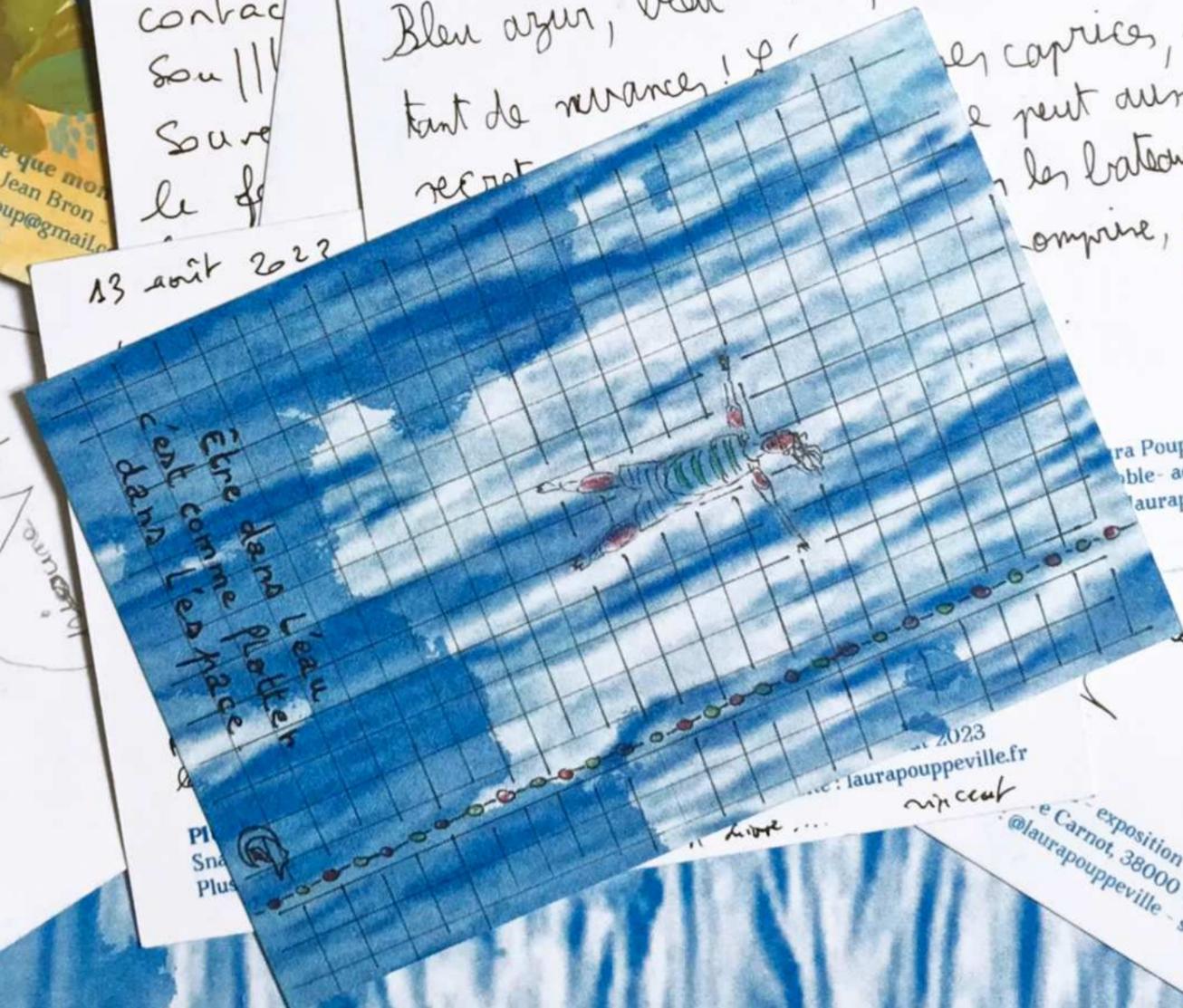
Pour moi, la m  
don. Que se soit  
d'un lac, on a l

La pi  
avec m  
contac  
Soull  
Sura  
le fo

Si l'eau est plate, les  
Dans les premiers d  
et... bon. Plus bi  
enveloppe J'  
au cou J'  
frais, fr c'est  
retourne, c'est

Émotion - Bleu - Été  
Méditation - Si le  
Respiration

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



13 août 2023

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

Plus rien  
Snack de  
Plus d'infos

Plus rien d'autre que mon corps  
Snack de la piscine Jean Bron - 7  
Plus d'infos : laura.poup@gmail.com

J'adore  
ce  
me  
de

SNACK  
PISCINE  
JEAN BRON

SNACK  
PISCINE  
JEAN BRON

SNACK  
PISCINE  
JEAN BRON

Laura Pouppeville  
Noble - août 2023  
laurapoupeville.fr

exposition de Laura Pouppeville  
38000 Grenoble - août 2023  
@laurapoupeville - site : laurapoupeville.fr

\* قال الله تعالى  
« فلينبظر  
فلقام

## ***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 grant

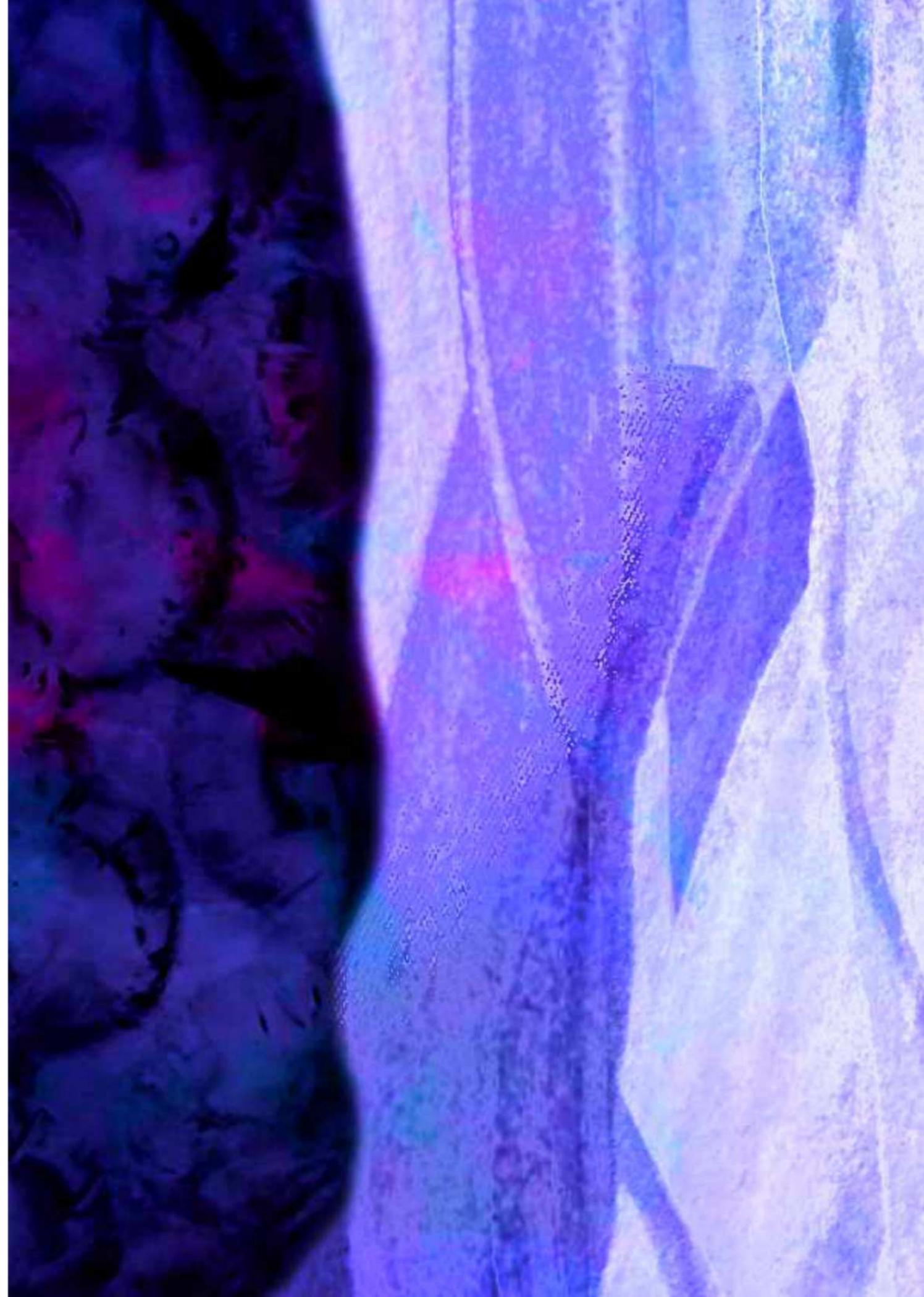
Our movements, our gestures are  
shaped by the material environment  
we experience throughout our lives. In  
a laboratory equipped with sensors,  
we recorded the movements  
associated with ordinary actions such  
as walking, jumping, greeting, and  
touching. These data animate digital  
sculptures 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.

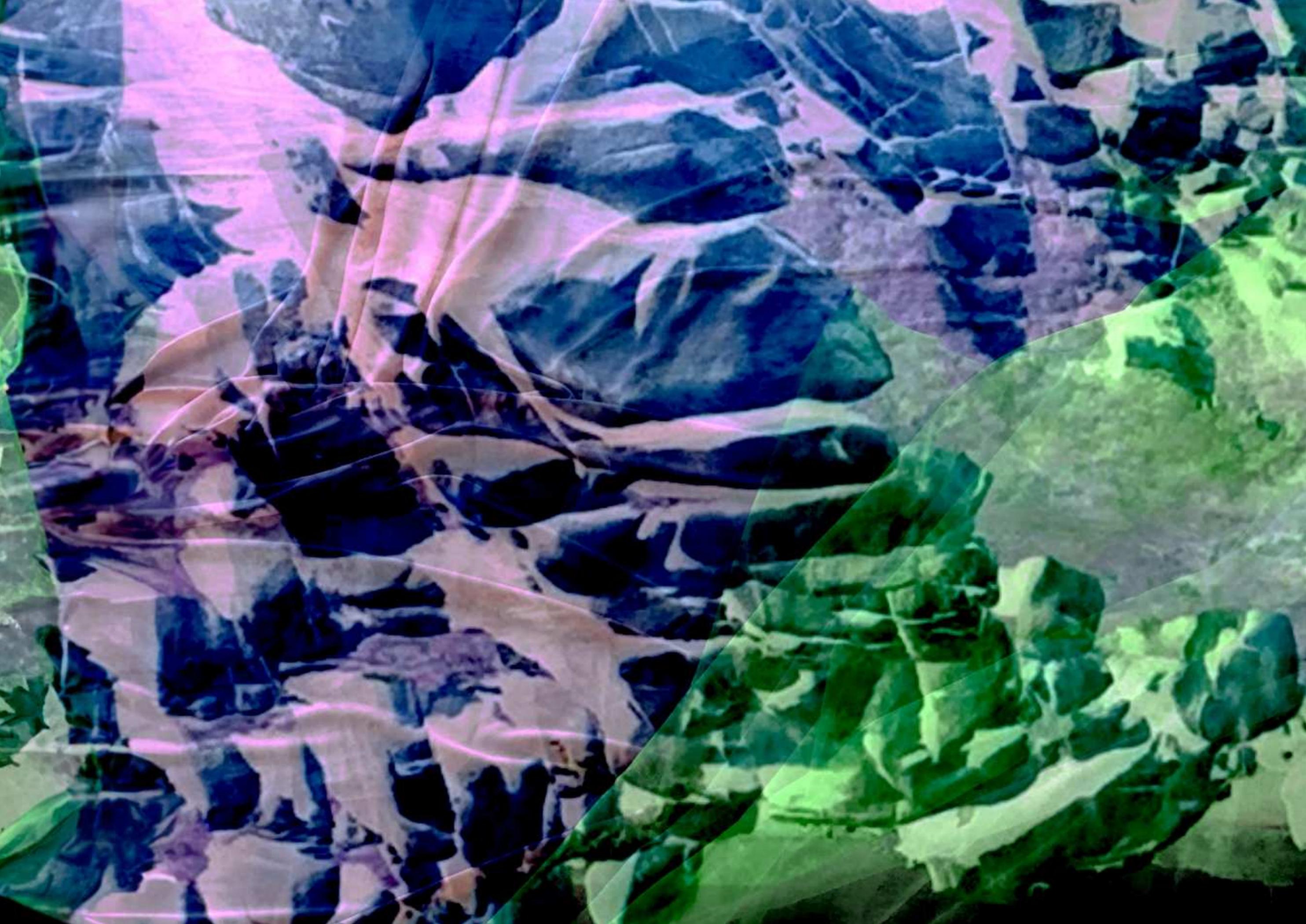


Above: Digital sculptures animated by human movements.

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

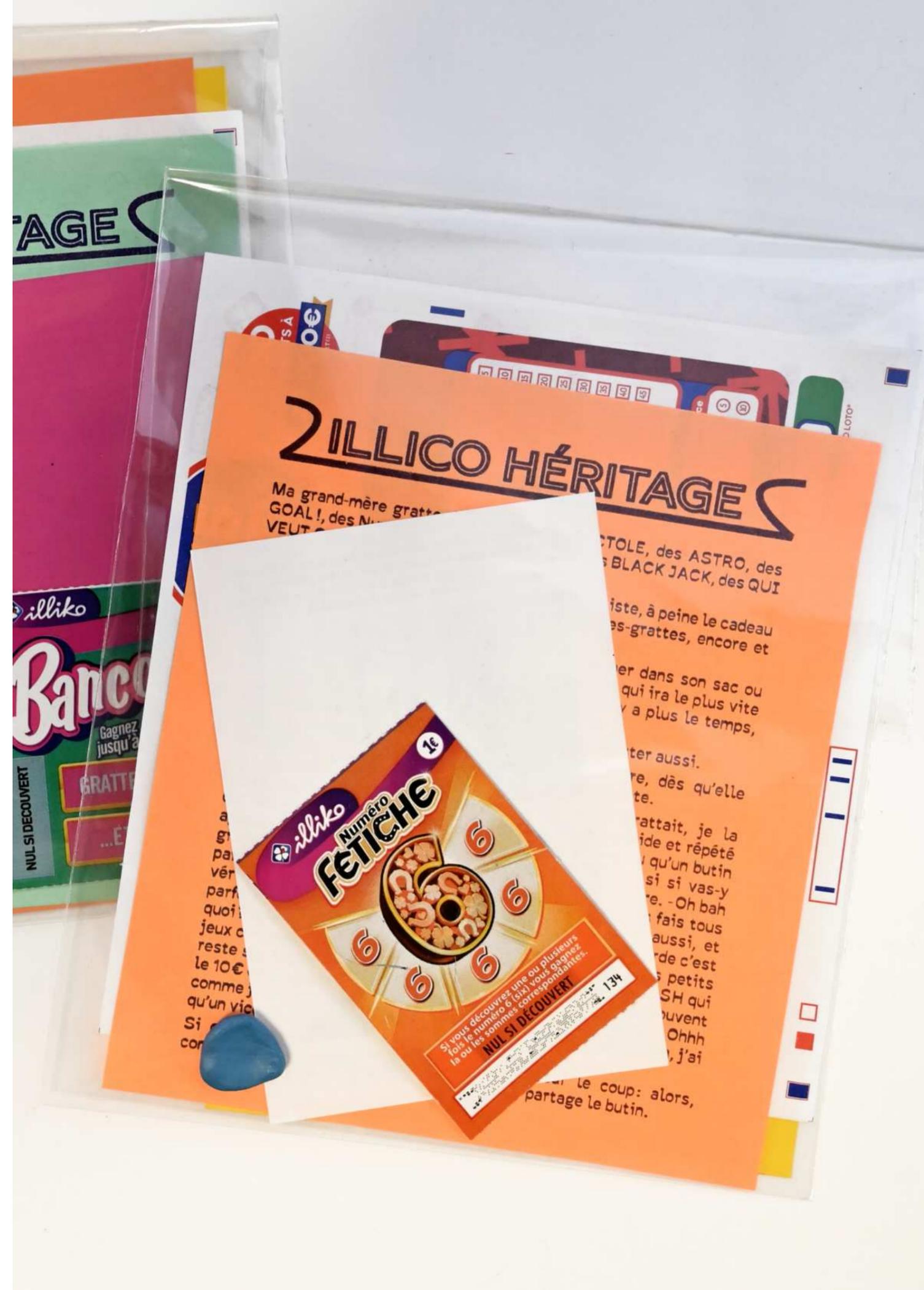
On Christmas Eve, alone in my apartment, I sat on the sofa, scrolling through channels, flipping from one scene to another. I rewrite the stories I observed, combing through the spectacular gimmicks, to paint a landscape where the fiction, the reality, the extraordinary, and the mundane coexist on the 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 Factory,  
Lyon, France

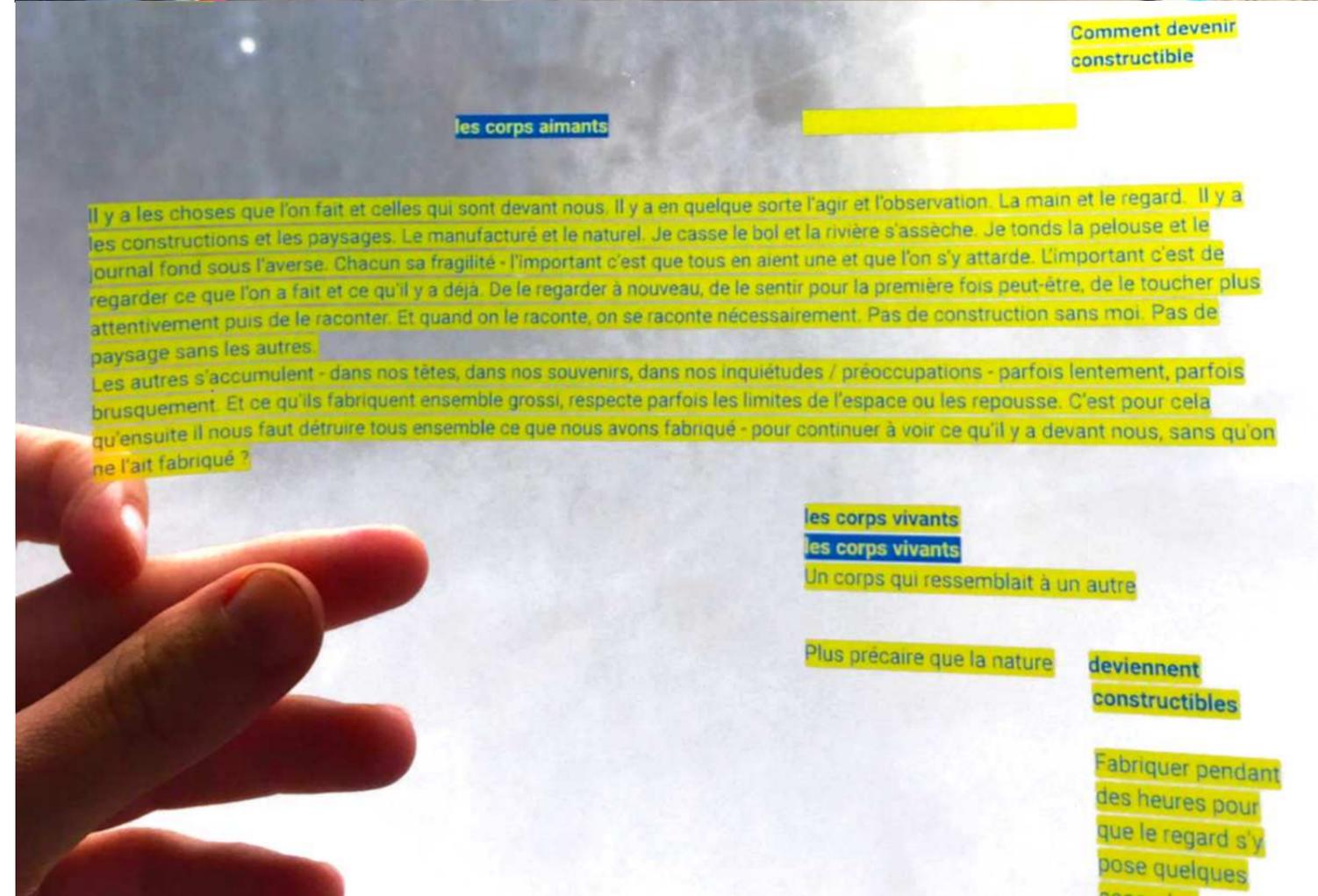
Written for a duo performance, my text articulates random thoughts I've kept on my phone for a while. Just as words gain meaning in the presence of others words, the characters in my text evolve from aimless bodies to social, loving, and living individuals through the construction of consciousness, language,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



Plausible red (2021).

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?

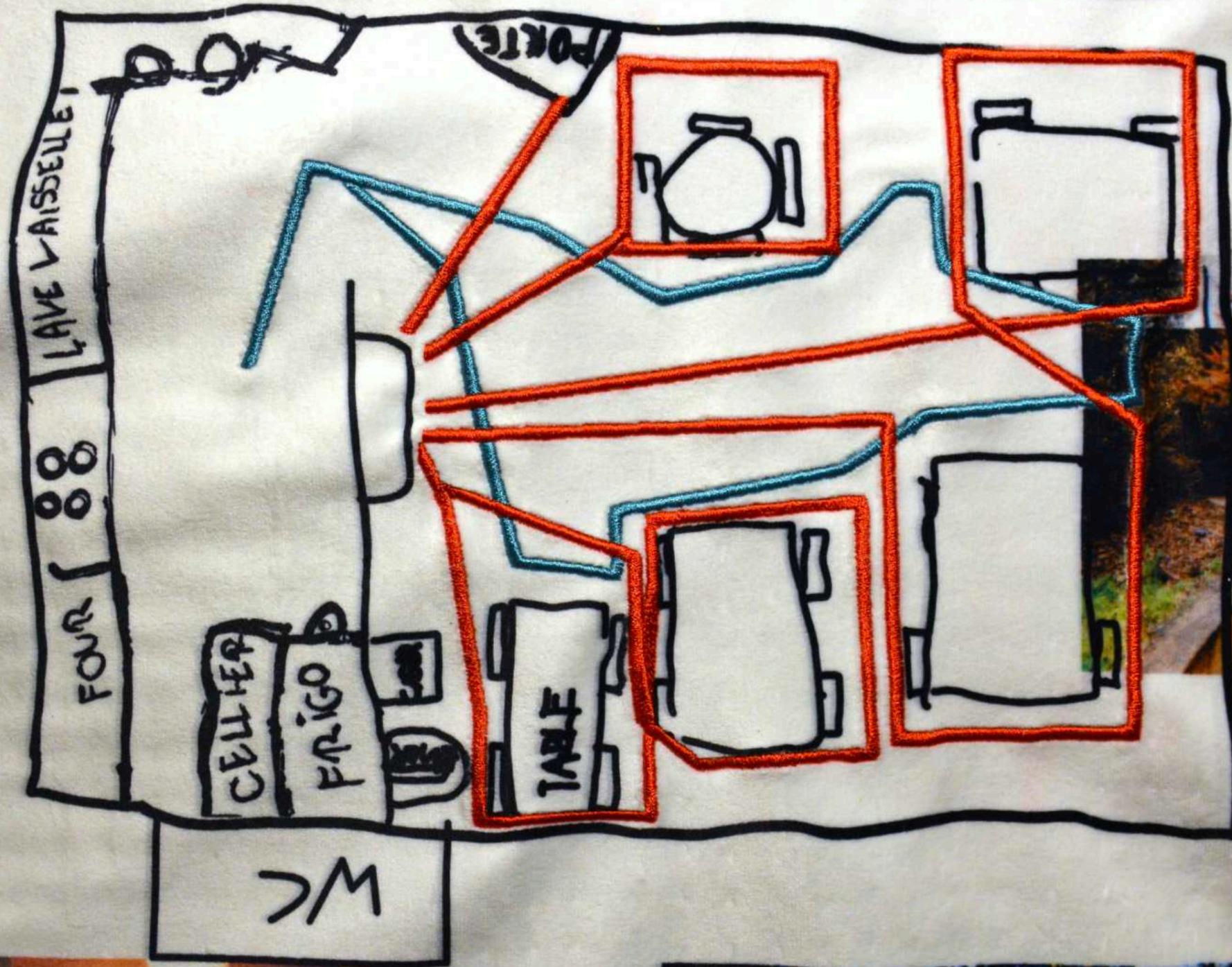
We gathered everything that could be photographed, drawn, or described: sounds, objects, movements, stories, plans. What form should this extensive investigation take to find its place in the new school? After several discussions, the decision was made: it will be a rug for the new school, meant for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



## ***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

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

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)

## 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

2024 **Porter ce qui m'entoure**, TRAM (Paris)  
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 Factory (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 **Ralentis, Fenêtres sur des futurs possibles : mobilité, the camp** (collective text)  
2016 **Prétextes, Sur le champ**, ESAAA design & espace

## Events

2024 Scenography for the poetry festival **Sentiments océaniques**, W (Pantin)  
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)

