

WORKS //  
VIOLAINE LOCHU



Exhibition view 1987, Dohyang Lee Gallery, Paris, France, 2023

**O Child**

2023

Installation in situ

Sound piece, 25'04", edition of 5 + 2 AP

Series of 9 unique textile objects, wax cotton fabric, velvet, wicker, variable dimensions, unique pieces.

Assistance from the Hervé workshop, Cotonou, Benin

Photography poster, image Rachael Woodson, dimensions according to the location, edition of 5 + 2 AP

Performance, 1 hour

Production Dohyang Lee Gallery, Paris, France



Exhibition views 1987, Dohyang Lee Gallery, Paris, France, 2023





The sound installation *0 Child* that brings together the words of people who have no children, whether by choice or by privation. Composed by articulating the fragments of twenty-five discussions with the artist, it accounts for the scope of causes that explain non-parentality and exceeds by far the individual will. Discrimination due to age, ethnic origins and sexual orientation, health problems, sterility, handicaps and trauma, economic and social precariousness, juridical and social prohibitions and geological isolation: the absence of descent is often explained by a minority position. Anchored in intimacy, delivered here with a sense of modesty, these lives still exhibit blatant political violence, which is usually silenced. Personally concerned after having cancer, Violaine Lochu has chosen a collective staging that becomes cathartic, or therapeutic in a certain measure. The articulation of a shared discourse on the difficulties and the inherent interrogations concerning the issue of prevented parenthood come together to rationalize the sensation of injustice, denounce systematic oppression and raise high the repressed and the taboos that impede on the possibility of an acceptance. Spatialized and delivered in octophony, the soundtrack brings together the modified voices, unassignable to precise identities, and blurred into a strange, anonymous polyphony. Their overlapping and the spectral treatment that Violaine Lochu submits them to create a glossolalia effect, like a vocalized trance that evokes a spiritual choir undivided by hierarchy. The hoods covering the speakers open the piece's interpretation more considerably, like a religious sign, a ritual adornment, a protective mask or the accessory of a terrorist or a demonstrator. Activated during the performance, made on the opening night, one of these shrouds summarizes these significations, by becoming the banner of all those who have been deprived of the fundamental right to build a family. By singing the contrasted emotions felt when listening to these stories, Violaine Lochu channels their revolt to avert, as much as possible, their ongoing pain.

Florian Gaité



*Xóvíví #20/08/22*

The relationship with an absent other is also the object of the series called *Xóvíví* ("soft word" or "word of interest" in Fongbe, the language of South Benin), made from the daily correspondence the artist shares with her Beninese companion she can only see for part of the year. In this work, that combines the two meanings of "graphy," Violaine Lochu uses writing and drawing, tracing paths and delimiting figures. Using both writing paper and internet messages, she takes note of the metamorphosis of love correspondence, henceforth brief and certainly more spontaneous, indexed on the thrilling rhythms of the ultra-contemporary. Nevertheless, this stealth finds a way to settle down to be inscribed durably and carve its own path. The scriptural networks symbolically retrace the rhizomatic progression of a sentimental story developing its way in spite of the distance, trials and adversity between the two lovers. Because their route, however filled with love it may be, is indeed still marked with obstacles. Here too, the exhibition of intimacy opens the doors to political awareness. Echoing the frustrated parentality, the difficulty to obtain a visa for the Franco-Beninese couple, to be together and live freely their union, is experienced as the expression of iniquity and institutional brutality. This redoubles the feeling that power relationships and racist clichés resist and persist in spite of the process of decolonization, visibly not yet achieved.

Florian Gaité

**Xóvíví**

2023

Series of 36 collage drawings, frame, glass, 29,7 x 21 cm (framed and without frame), unique pieces  
Production Dohyang Lee Gallery, Paris, France



Xóníví #21/08/22



Xóníví #22/08/22



Xóníví #24/08/22



Xóníví #25/08/22



Xóniví #27/08/22



Xóniví #28/08/22



Xóniví #29/08/22



Xóniví #02/09/22





Xóniví #03/09/22



Xóniví #05/09/22



Xóniví #05/09/22



Xóniví #07/09/22



Xóniví #09/09/22



Xóniví #11/09/22



Xóniví #13/09/22



Xóniví #14/09/22



Xóniví #15/09/22



Xóniví #16/09/22



Xóniví #19/09/22



Xóniví #21/09/22



Xóníví #24/09/22



Xóníví #27/09/22



Xóníví #28/09/22



Xóníví #02/10/22



Xóníví #04/10/22



Xóníví #06/10/22



Xóníví #07/10/22



Xóníví #08/10/22



Xóníví #09/10/22



Xóníví #11-12/10/22



Xóníví #13-14/10/22



Xóníví #15-16/10/22





Xóniví #17/10/22



Xóniví #19-20-21/10/22



Xóniví #21/10/22



Xóniví #22-23/10/22



Exhibition views 1987, Dohyang Lee Gallery, Paris, France, 2023







Sara Bichão and Violaine Lochu propose the *Twin Islands* project, where the notions of parity, reciprocity and exchange are played out. The project first took the form of two simultaneous creation residences that took place over a month, during which Sara Bichão and Violaine Lochu reversed their original territory: hosted in residence by Finis Terrae, Sara Bichão stayed on the Île d'Ouessant, located in the far west of France, while Violaine Lochu, invited by the contemporary art center Vaga, went to the island São Miguel in the Azores in the west of Portugal.

Through this experience, which articulates fiction and daily life, they have worked in «reflection» of each other. Each on its island, they sought to invent modes of communication at a distance, playing on the notion of insularity. From east to west, from north to south, their movements on the island to go out, direct, work, communicate, are carried out according to a precise protocol, and according to the geography of the island, by the interior (center), the edges (coasts), the exterior (marine space). In the course of these rituals, it is for each one to experience daily the movements of the other in mirror, in island space and time, to translate the experience as closely as possible.

During these two parallel residencies that took place in February – March 2022, visual, sound and performative objects to “communicate” were produced and then presented at Passerelle Centre d'art contemporain in Brest and then at Carpintarias de São Lázaro – Centro Cultural in Lisbon.

#### **Twin Islands**

2022, HD performance video, colour, sound, 10'32", edition of 5 + 2 AP

Performance : Violaine Lochu

Costume and sculpture : Sara Bichao

Images : Makoto Friedmann

Assistant : Yeonjae Han

Edition : Violaine Lochu

Curated by Finis Terrae – Centre d'art insulaire FR et Vaga – Mespago de arte e conhecimento PT

Shot in CAC La Passerelle, Brest, 2022, during the season France-Portugal 2022

With the support of Institut Français, French Ministry for Europe and Foreign Affairs, French Ministry for Education, Youth and Sports, French Ministry for Superior Education, Research and Innovation, French Ministry for Ecological Transition, French Ministry for Agriculture and Food, French Ministry for the Sea, French Embassy in Portugal, French Alliances network in Portugal, Ouessant City Council, Finistère Département Council, Brittany Region Council, DRAC

Bretagne

Thanks to the team of CAC Passerelle, Le Quartz, Christophe Hamery









In the video performance *Signal Dance*, dressed in the suit that Sara Bichão made for her, Violaine Lochu transmits in choreographic and vocal signs a primer of elements that she collected on the island of Sao Miguel in the Azores. During daily walks she was looking for a “metalanguage” of the environment that would refer to a secret mode of communication (wind movement, particular rock shape, smoke, passage of a bird...). She also translates the stories that Sara Bichao gave her of her experience of the island of Ouessant, as well as the various drawings inscribed on the costume.

**Signal Dance**

2022, HD performance video, colour, sound, 7'41", edition of 5 + 2 AP

Performance : Violaine Lochu

Costume and sculpture : Sara Bichao

Images : Makoto Friedmann

Assistant : Yeonjae Han

Edition : Violaine Lochu

Curated by Finis Terrae – Centre d'art insulaire FR et Vaga – Mespago de arte e conhecimento PT

Shot in CAC La Passerelle, Brest, 2022, during the season France-Portugal 2022

With the support of Institut Français, French Ministry for Europe and Foreign Affairs, French Ministry for Education, Youth and Sports, French Ministry for Superior Education, Research and Innovation, French Ministry for Ecological Transition, French Ministry for Agriculture and Food, French Ministry for the Sea, French Embassy in Portugal, French Alliances network in Portugal, Ouessant City Council, Finistère Département Council, Brittany Region Council, DRAC

Bretagne

Thanks to the team of CAC Passerelle, Le Quartz, Christophe Hamery







**W song**

2022, performance, 30'

Production IAC Villeurbanne, CAC Passerelle, Studio Eole

Crossed season France/Portugal

Curators Finis Terrae, France and Vaga, Portugal





Composed by Violaine Lochu as part of the *Twin Islands* project, conducted in parallel with the Portuguese artist Sara Bichão, *W Song* is interested in underwater sound signals and the phenomenon of echolocation (or ecolocation). This term refers to how some animals emit sounds to locate themselves in space and locate elements of their environment – partners, obstacles, predators, prey... Human sonar technologies take up the principle.

Violaine Lochu and Sara Bichão, during their parallel residences, one on the island of São Miguel in the Azores (Portugal), the other on the island of Ouessant off the coast of Brittany (France), reflect on ways to communicate from a distance. The presence of cetaceans near the Azores led Violaine Lochu to be interested in their mode of communication. This elaborate system made of clicks, buzzing, whistling, roaring, allows them to move, to find themselves, to express their sexual desire, even their place in the social hierarchy. It is essential to their individual and collective survival.

Animal echolocation, especially that of large marine mammals, is largely parasitized by human technologies – echo sounders, sonars, air cannons... First used for a military purpose (location of enemy submarines for example), these technologies are now mainly used for exploitation of the seabed (oil exploration in particular). The noise emissions associated with these technologies seriously imbalance the marine ecosystem. These signals directly reach animal organisms, cause irreversible damage (ears, swimming bladders, etc.), cause internal bleeding, blur spatial location – phenomena that can also cause cetaceans to strand.

Through the prism of her voice, Violaine Lochu tries to account for the territorial division and complex interconnections between the components of the marine universe. Thanks to a device of amplification that allows her to spatialize the sound in two distinct points, and a reverberation effect that recalls the quality of underwater recordings, she plays the notion of call, dialogue, double voice, mutual localization, interference... The vocabulary she summons resonates with human and non-human sounds – sperm whale click, fog horn, sonar beep, drill hammer, blue whale song, dolphin whistling... She creates a kind of cyborg opera that involves body, space, sound.

Indirectly summoned, the polysemic figure of the mermaid (mythological woman-fish with irresistible song – probably inspired by that of whales – or human device emitting alarm sounds) condenses the questions raised, poetically moves them towards a protean edge at the intersection of the three registers, animal, human, mechanical.



Photos © Sophie Négrier

**Hòxó**

2021

Exhibition in duo with Marcel Gbeffa

**Hòxó #Gbé medji**

2021

Sound installation, two suits, wax fabric and ink, unique pieces

Soundtrack, 12', edition of 5 + 2 AP

Voices : Fortuné Agossa, Ousmane Aledj, Romain Folly Azaman, Elara Bertho, Laura Bongio, Marie-Christine Chivallon, Vanessa Desclaux, Sénami Donoumassou, Merveille Dossouadjigbe, Camellia El Hmouzi, Bruno Falibois, David Gnonhouevi, Nadine Houkpatin, Hermione Hougli, Pierre-Antoine Irasque, Katia Kukawka, Jules Mensah, Elsa Prudent, Canelle Saint-Léger, Didier Sèdoha Nassègandé, Gloria Songbe, Betty Tchomanga, Dieudonné Toghgninou, Emeline Vincent

Production Institut Français du Bénin, Cotonou, Benin  
FRAC MECA Nouvelle Aquitaine, Le Centre, Multicorps, Bordeaux, France







Photos © Sophie Négrier

Entitled *Hòxo - twins in Fongbe -*, this exhibition by Marcel Gbeffa & Violaine Lochu brings together two cultural, cultural and human realities: twinning, history and colonial past.

Through this hybrid body of work, the artists develop a fictional twinning and take us into a space of dialogue and imaginary resilience. By exploring this painful common history, oscillating between slavery and colonization, Violaine Lochu and Marcel Gbeffa propose to us the writing of an inclusive and complex history, although partial.

Beyond the physical dissimilarities of the two artists, questioning the reality of this twinning, *Hòxo* highlights the inextricable and indefectible links that unite these entities, metaphorically embodying national histories, geographical spaces and related humanities. Between Beninese cosmogony, Greek and Roman mythology, *Hòxo* explores with singularity the potentialities of a common imagination.

Bypassing the pitfall of a unique history, the artists put in relation fragments of memories, words, languages and traditions, and thus create a polyphonic, subjective and perpetually constructed memorial space.

Marion Hamard, exhibition curator



**Hòxó #Ouidah-Bordeaux**

2021

Video diptych, 2 projections of performance videos back to back, color, sound, 15'57",

Edition of 5 + 2 AP

Video images : Cécile Friedmann, Audace Tognissé-Aziakou and Marie-Rose Djaqba

Production Institut Français du Bénin, Cotonou, Benin

FRAC MECA Nouvelle Aquitaine, Le Centre, Multicorps, Bordeaux, France









**Hòxó #vossakpé**  
2021

Video diptych in collaboration with Marcel Gbeffa, 2 flat screens, color, sound, 9'36'', edition of 5 + 2 AP

Video images : Cécile Friedmann

Production FRAC MECA Nouvelle Aquitaine, Bordeaux, France







**Love circle (triptych central part)**

2021

In situ performance video triptych, sound, color, 9'23'', edition of 5 + 1 AP  
With Violaine Lochu and Jean Fürst (performers), Violaine Lochu (artistic direction and edition),  
Cécile Friedmann (images), Céline Régnard (make up)  
Production Théâtre de Vanves, Vanves, France



In Plato's *Banquet*, Aristophanes describes love as an attempt to regain our original unity, separated by Zeus into two distinct parts. In this myth, there were first three genders: the masculine, the feminine and a third gender called androgynous, which belonged to the other two at the same time. The androgynes were placed under the sign of the circle, in their shape (spherical) as in their movements. After they split into two parts, male and female, to punish them for defying the Gods, the word stuck but the thing disappeared.

At the invitation of the Théâtre de Vanves, Violaine Lochu proposes to carry out an exhibition project based on this myth. At the crossroads of installation and set, the display shows a performance video shot in situ, featuring the artist and a second performer. By pursuing the avenues explored during the artist's last exhibitions, the project combines references to anticipation and science fiction (through the use of specific materials – aluminum, silicone, agglomerated foam, colored lights, etc.), queer aesthetic (work on make-up, costumes) and summons different practices (choreography, acting, singing) to question the notions of gender assignment, soul-mate, separation



**Love circle (triptych left and right parts)**

2021

In situ performance video triptych, en boucle, sound, color, 6'28", edition of 5 + 1 AP  
With Violaine Lochu and Jean Fürst (performers), Violaine Lochu (artistic direction and edition),  
Cécile Friedmann (images), Céline Régnard (make up)  
Production Théâtre de Vanves, Vanves, France



Photo © Tadzio. Exhibition in Théâtre de Vanves, Vanves, France

**Love circle (installation)**

2021

In situ installation, unique pieces

Aluminium, carpet, paint, agglomerated foam, 2 orange furs, 2 crutches, 12 plaster eggs,

12 mini light balls, variable dimensions

Production Théâtre de Vanves, Vanves, France





Photo © Tadzio. Exhibition in Théâtre de Vanves, Vanves, France



*Awòli* is a performance that explores the concepts of initiation and offering. This performance is the result of a first and close collaboration between Marcel Gbeffa and Violaine Lochu. Both dressed in costumes inspired by égun and zangbeto masks made from clothes found in second-hand stores, the artists performed a walk that retraces an initiatory journey through the streets of the Lobo-zounkpa district. With stops at each crossroads, where physical and spiritual paths intersect, the artists soak up the energies and vibrations of the users that they in turn transmit as an offering through the deposit, the donation of fragments of their costumes. This performance bridges the gap between the visible and invisible world.

**Awòli**

2021

Performance video, color, sound, 11'05", edition de 5 + 2 AP

Duo with Marcel Gbeffa (choreograph)

Images Audace Tognissé Aziakou, Marie Rose Djagba Wendy Jehlen

Production Le Centre, Cotonou, Benin









The *Awòli* installation retraces the journey of this walk, by the video projection of this performance, in an immersive setting where the visitor is invited to share this journey by lying on a mattress on the ground. The suspended video work, the central element of this piece, is surrounded, wrapped in the same clothes worn by the artists.

**Awòli**

2021

Installation, clothes, mattress, screen  
Production Le Centre, Cotonou, Bénin



Photo © Rachael Woodson

**Battle (performance video in situ)**

2021

Performance video in situ, sound, color, subtitles in English, 25'12"

Edition of 4 + 2 AP

With Violaine Lochu, Jean Fürst, Catherine Gringelli, Nicolas Iarossi (performers), Céline Régnard  
assisted by Thai Knight (make up), Arnaud Arini (assistant), Cécile Friedmann (video)  
Production Musée National Pablo Picasso La Guerre et la Paix, Vallauris, France







Photos © musées nationaux du XXe siècle des Alpes-Maritimes / Anthony Lanneretonne © Adagp, Paris, 2021  
Exhibition in Musée National Pablo Picasso La Guerre et la Paix, Vallauris, France

**Battle (soundtrack)**

2021

Soundtrack, 14'36", edition of 3 + 1 AP.

**Battle (installation)**

2021

In situ installation, unique pieces

- Waxed tablecloth, wood mast, board, metal parasol base (50 x 50 x 30 cm), porcelain circular white and black plate, 50 cm x 50 cm x 100 cm

- Waxed tablecloth, wood mast, board, metal parasol base (50 x 50 x 30 cm), bluetooth speaker, 30 cm x 30 cm x 200 cm

Agglomerated foam (350 x 250 cm), two black plywood boards (150 cm x 50 cm), blue carpet (500 x 200 cm), parasol base

Production Musée National Pablo Picasso La Guerre et la Paix, Vallauris, France





*Battle* is a performance exhibition by Violaine Lochu, designed to interact with the work *La Guerre et La Paix* by Pablo Picasso. As its title indicates, it deals with the notion of combat: battle directed against oneself or against the other, conflict experienced in one's flesh, in one's social or symbolic space. It consists of a video of a performance performed in situ, an installation of objects and a sound piece to be listened to via a QR code.

Two women and two men embody this art of combat. Blue skin, naked, eyes coated with kohl, dressed in a white skirt and wearing a crown, they perform from a distant future, a set of mysterious rituals: words are captured, transcribed on paper, transformed into matter organic, ingested and then released through voice and song.

These words were collected in Vallauris by Violaine Lochu, during the winter of 2021, from adults and children who agreed during interviews, face to face with the artist, to share their imagination and their experience of combat. The traumas of the Algerian war, the fight against disease, mourning, family violence, uprooting and denigration thus constitute the raw material and the *raison d'être* of this artistic project, anchored in otherness and transposed voluntarily in the register of fiction.

In the decoration of the old chapel, the ceremonial, led by the four warrior-healers, seems to want to achieve a catharsis of this suffocated or unhealed suffering. It also recalls the primary and religious function of the place as a space of refuge and law.

This filmed performance also reactivates the allegoric dimension of the dyptich *La Guerre et La Paix* by Pablo Picasso : a universal masterpiece in which the Spanish master denounces the war's horrors and urges peace.

Gaidig Lemarié, curator



At the crossroads of glam cabaret, performance or a concert mixing experimental rock, electro clash and noise ... *Be my ghost* is built like a dream in which a character never ceases to transform. From ghost to diva-octopus, from psychopath to gymnast, from android to Marilyn, passing by a bird goddess with the allure of Osiris, this project is nourished by reference – to name just one, The manifesto of thought -cyborg, by Donna Haraway, who challenges the dualisms of modern thought in favor of an open multiplicity. *Be my ghost* is committed, absurd, dreamlike, funny, dirty, violent, contemplative, tender, decadent...

**Be my ghost**  
2021

Performed concert, trio with Méryll Ampe (electronics) and Blanche Lafuente (drums)  
With the support of Instants Chavirés, Montévidéo and Salon de Montrouge  
Production Centre National de Création Musicale GMEA, Albi, France







Invited to design a room for the cellar of the Centre d'art contemporain La Graineterie during the exhibition *A voix Haute* curated by Ninon Duhamel, Violaine Lochu shares the specificities of this space to design the sound installation *Lighthouse*.

In *The Poetics of Space*, Bachelard writes, "In the cellar darkness remains day and night. Even with the candlestick in his hand, the man in the cellar sees shadows dancing on the black wall". Comparing the house to a cosmos, the philosopher sees the cellar as his "dark being". The subterranean part of the art centre (a sort of "anti-white cube") summons intimate worries, the unavowable, the heap, what we do not see but which acts "from below", as our inner voice does at night, causing anguish, nightmares or insomnia.

It is from this space and this reflection—or this "reverie", as Bachelard writes—that Violaine Lochu drew the idea of the *Lighthouse* installation, consisting of two chairs placed back to back, a beacon, and two speakers broadcasting a sound piece, composed from interviews in several languages with people prone to insomnia.

### **Lighthouse**

2020

Installation, two chairs, a flashing light, unique pieces

Spatialised soundtrack on two speakers, 14', edition of 5 + 2 AP

Production Centre d'Art Contemporain La Graineterie, Houilles, France







**Moving Things #1**

2020

Installation activated by performers, several materials, unique pieces

With Camille Breteau, Jade Jouvin, Moa Ferreira, Etienne Rabaud and the dancers Marion Arnaboldi, Gaspard Chapon, Bianca Dacosta, Katarina Lanier, Laurence Maillot, Anaëlle Niger, Chloé Saffores and Daniela Tenhamm

Production Villa Arson, Nice, France



The exhibition moving things reunites Violaine Lochu, a French visual, sound and performance artist, and João Fiadeiro, a Portuguese dancer, choreographer and theoretician. The work group that initiated the project suggested they produce an exhibition “gradually indexed on encounters, including the physical environment, space, time and duration, the art center guides as well as the public, an exhibition conceived locally with as little transportation, production and red tape as possible – all of which tends to make the production of exhibitions more and more complex.”

Inspired by the studios at the Villa Arson but also by gaming tables and Japanese interiors, Violaine Lochu created an installation to be performed, a sort of playground with endless possibilities. It is made of raw materials, chosen for their potential for transformation (fabric, rubber bands, chemicals, eggs, gelatin, modeling clay, aluminum...) and will be activated by performers trained in a specific approach to improvisation 3 transmitted by Joao Fiadeiro according to their specifics (weight, height, matter, color) and their performative potential (sound, choreography, theatrics...).

All these items – folded and put away with a minimalist aesthetic against the walls of the art center's Galerie Carrée – will be gradually unfolded over the entire space following a precise protocol: the visitor is invited by a guide-performer to answer an administrative looking questionnaire. The answers are coded, forming an “algorithm” which relates to a score listing various types of relations between body and object. The code, indirectly induced by the visitor's answers, tells the performers which kind of actions to undertake. At the end of the day, the central space of the Galerie carrée is swept clean so that the exhibition can start afresh the next day. The rules of this game provide a setting for improvisation: the protocol was conceived in such a way that none of the actions are written or planned ahead, and that the performers must “compose in real time”.

For João Fiadeiro, composing “in real time” brings on a change of paradigm concerning the notion of time. Instead of using past experiences and future expectations as parameters, his goal is to favor a radical sensitivity towards the present moment. Time is no longer perceived as linear, it is experienced like a Möbius strip – where inside and outside, before and after become mixed up and confused – thus creating conditions for “seeing anew”, as if for the first time. Starting with the invisibility coefficient of bodies capable of adapting to any kind of convention (such as visiting an exhibition for instance), the performers will play with the boundaries between reality and fiction, what is true and what is false, absence and presence. The traces left by these contrary oscillations will contribute to the creation of the exhibition landscape and will be documented by the art center guides. Acting as archives for the exhibition, these documents will be accessible on this website [www.movingthings.org](http://www.movingthings.org), designed by web-designer Christophe Hamery, so that the exhibition will be permanently accessible on line, a sort of visible laboratory where one can glimpse at fragments, leftovers and traces of unfinished actions, found or forgotten objects... This opening onto a perpetually moving exhibition also transforms it into a reflection about the memory of a performance. How can it be documented? What status do the images have? Is a memory a work of art?

The workshops organized by both artists to train the performers to interact, to adapt to their environment, and to answer any kind of improvisation, in line with the annual research program Improvisation/Indetermination, will also teach the performers how not to act as interpreters but as independent participants. Rather than an aesthetic dimension, the project takes on an ethical dimension by analyzing the notions of listening, transmission, engagement, individual and collective responsibility. All of which are eminently political issues.



The *Moving things* project was first conceived as a display activated daily by four to eight performers, in interaction with visitors. The measures related to the health situation ten days after the opening led the artists to give it a new form.

A duo performance, carried out behind closed doors over a day, in the form of vignettes filmed by videographer Cécile Friedmann, is both the epilogue of the first part of the exhibition, and the starting point of the second. In this configuration, it is no longer the relationship with the public that induces the action, but that of the two performers between themselves and with the elements of the display. Completely improvised, these performed haikus question not only bodies, voices, the use of artefacts, but also the notions of couple, double, symmetry and asymmetry...

These thumbnails are documented on this site. In its new form, the exhibition shows the traces of this performance, like a sort of freeze frame. In the absence of the performers' bodies, the space can also be understood as an installation endowed with its own quality of existence.

## **Moving Things #2**

2020

Duo performed installation with Joao Fiadeiro

Video, color, ????

Images : Cécile Friedmann

Production Villa Arson, Nice, France







**Amour tonnerre femme hérisson**

2020

Divination performance, 2 hours 15 minutes  
Installation, 16 sculptures made with several materials,  
16 writing drawings, unique pieces  
Production Le Centre, Cotonou, Benin







*Amour tonnerre femme hérisson* is a performance that explores the notion of divination, a secular practice that is embedded in many cultures and communities. Intuitive or deductive, the various divinatory arts – cartomancy, geomancy, ornithomancy, hydromancy, chiromancy, etc. – reveal what is ignored, hidden, and which seeks to be known through means considered non-rational.

Through this interactive performance, inspired by Ifà divination and Western cartomancy, the artist invites visitors to draw the maps whose drawn-written motives are inspired by the 16 Odù (main signs of Ifà). Each card drawn triggers an action, in relation to objects collected by the artist according to their shapes, textures, colors or the energies they emit and the emotions they can awaken in it.

This performance puts in relation several mancies for their performative, narrative and/or aesthetic singularities. The poetic displacement of fragments of mancies in a fictional space, allows the artist to question and to put in tension certain notions: modernity – tradition, Africa – West, dream – reality... Through these free and multiple associations, put in relation, Violaine Lochu seems to create her own mance, moving, trembling and becoming perpetual.

With her blue nails and lips, Californian blond hair and silver costume, the artist transforms herself into a kind of futuristic priestess, who invokes, convokes singular referential universes, foundation of this imaginary cult.



**Amour tonnerre femme hérisson**

2020

Performance video, color, sound, edition of 5 + 2 AP  
Production Le Centre, Cotonou, Benin





The *Modular K* video-performance shows five moments in the life of a small group: waking up, ablutions, gymnastics, work, meals. The four protagonists, with their strange appearance, and whose it is difficult to say whether they are evolving in the past or the future, engage in silence in absurd, funny or disturbing rituals, in an environment that they gradually transform through their actions – to move, unfold, cover, roll, assemble...

Completed in July 2020, *Modular K* was developed during the lockdown period, during which the artist conducted a series of remote interviews. In their respective singularities, the comments collected refer to two dimensions common to all in this experience: the importance of domestic space, and that of tasks. *Modular K* moves these preoccupations into the realm of narrative, even myth.

To unfold this story, Violaine Lochu relies on a performative and visual work that notably refers to the history of art (the chiaroscuros of Caravaggio, Leonardo da Vinci's *Last Supper*, the figure of the Egyptian scribe...) and science fiction ( *1984* by Orwell, *Solaris* by Tarkowski...).

*Modular K* was filmed at La Traverse, a contemporary art centre in Alfortville, before being presented there, in a kind of mise en abyme, in an exhibition of the same name; the setting of the performance becomes an installation; the video, projected in one of the rooms, shows the art centre as a place of fiction, inhabited for a time by an undetermined collective.

## **Modular K**

2020

Video performance, sound, color, 17'57", edition of 5 + 2 AP

With Violaine Lochu, Anna Chirescu, Jean Fürst and Aurore Leduc (performers), Violaine Lochu (artistic direction, edition), Céline Régnard (make up), Cécile Friedmann (video image)

Photos © Rachael Woodson. Production CAC La Traverse, Alfortville, France and La Muse en circuit













**Modular K**

2020

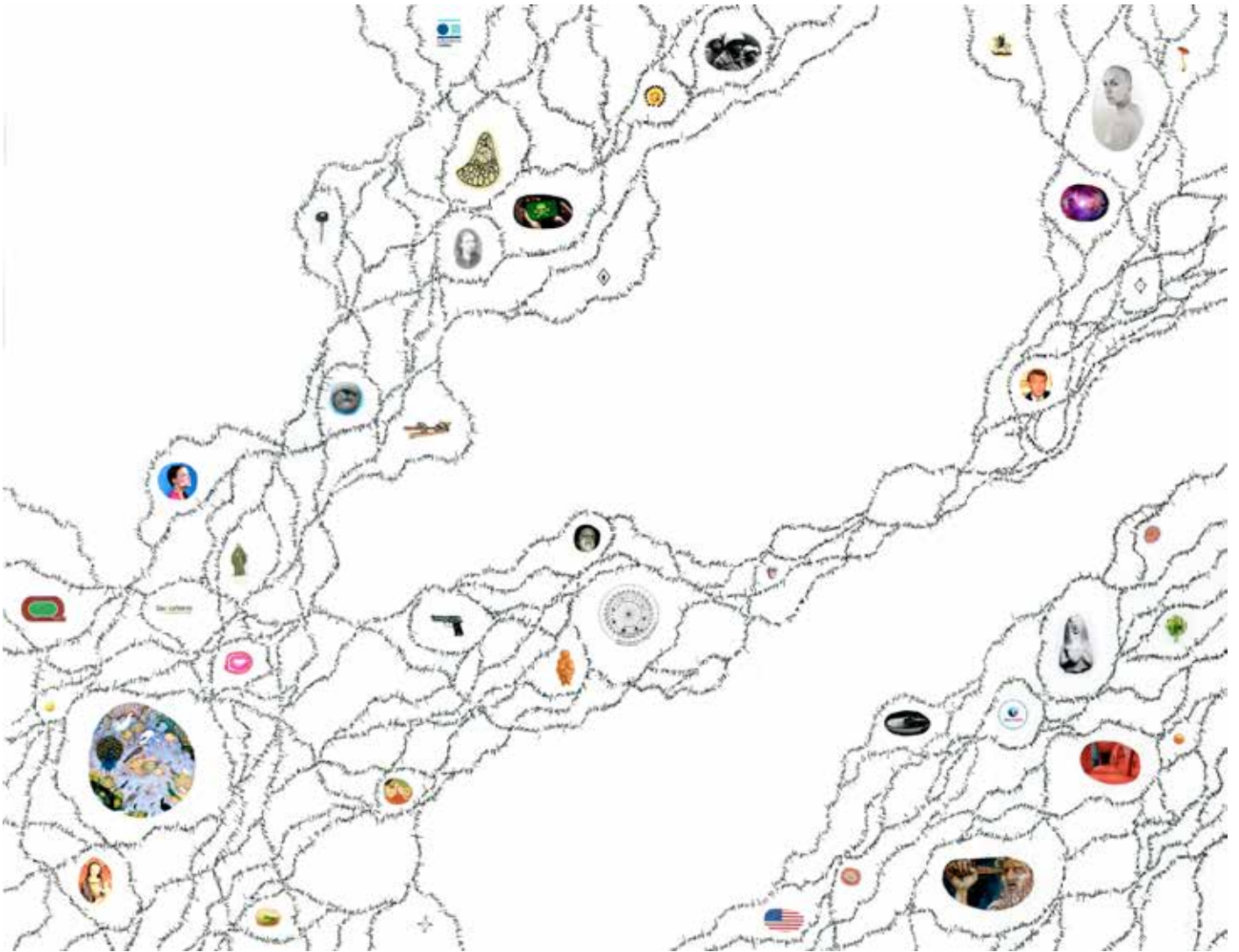
Installation, agglomerated foam laid on the floor (490 x 220 cm) , 8 foam logs (25 x 25 cm each),  
3 red plexiglass boards (100 cm x 50 cm each; 300 x 50 cm total), unique pieces

**Modular K**

2020

Soundtrack for four speakers, 8'08" loop, edition of 3 + 1 AP

Photo © Rachael Woodson. Production CAC La Traverse, Alfortville, France and La Muse en circuit



Violaine Lochu imagines a project *Futur intérieur* (Interior Future) that documents the quarantine experience in a “kind of floating journal” composed by several drawings and sound pieces.

"In this unprecedented moment, experienced both collectively and separately, the limitation of outings, practical constraints, health and/or economic apprehensions, are all reconfiguring our mental landscapes. For many, events, (reduced) activities, sensations and thoughts follow one another in kind of a continuum: news, telephone conversations, occasional outings, reflections, professional contacts, memories, dreams, special dates, readings, films, etc."

Drawings that combine automatic writing and collage attempt to transcribe this state. Fragments of stories and vignettes that are a priori heterogeneous compose a moving image without hierarchy. The sound pieces are realised from Skype interviews in which Violaine Lochu follows a specific protocol to question her loved ones about the way they are living this situation. The questions asked attempt to reveal the similarities and differences of this virtual community in which each member is assigned to their own living unit.

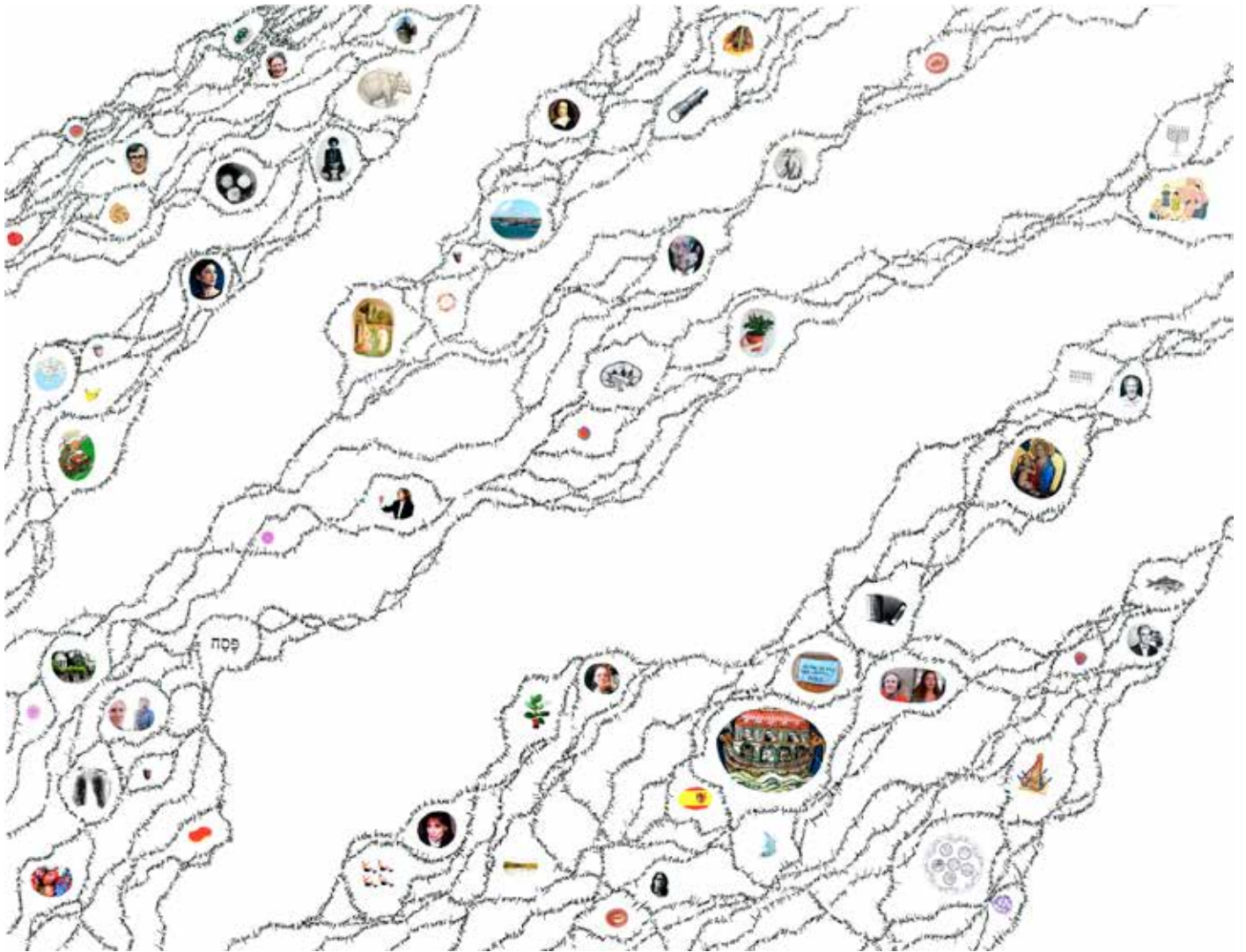
text on the website of the AWARE association

### Futur intérieur 1

2020

Series of drawings, ink and collage on paper, frame, glass, 50 x 65 cm, unique piece  
Production AWARE. Collection DRAC Ile de France





**Futur intérieur 2**

2020

Series of drawings, ink and collage on paper, frame, glass, 50 x 65 cm, unique piece  
Production AWARE. Collection DRAC Ile de France

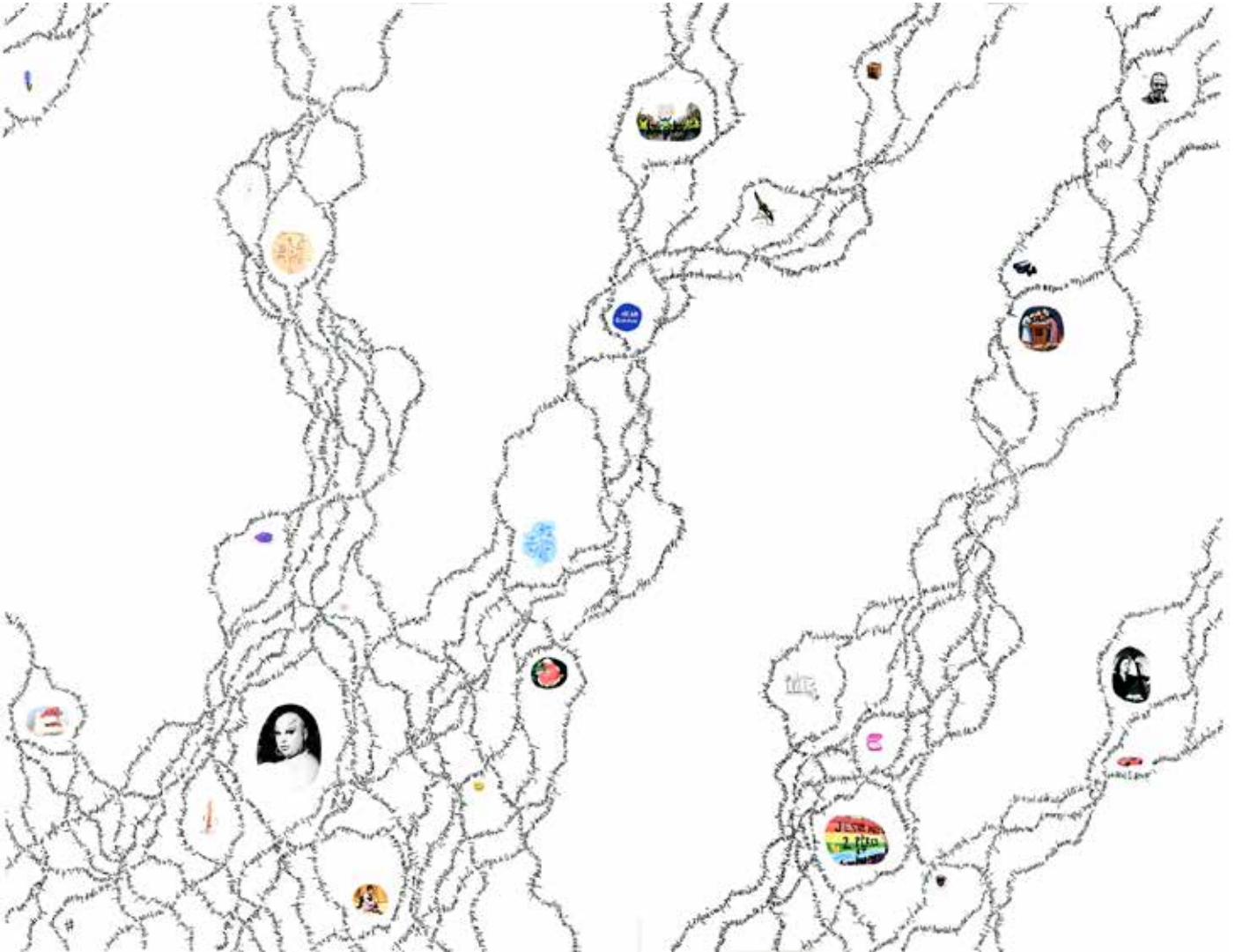




**Futur intérieur 3**

2020

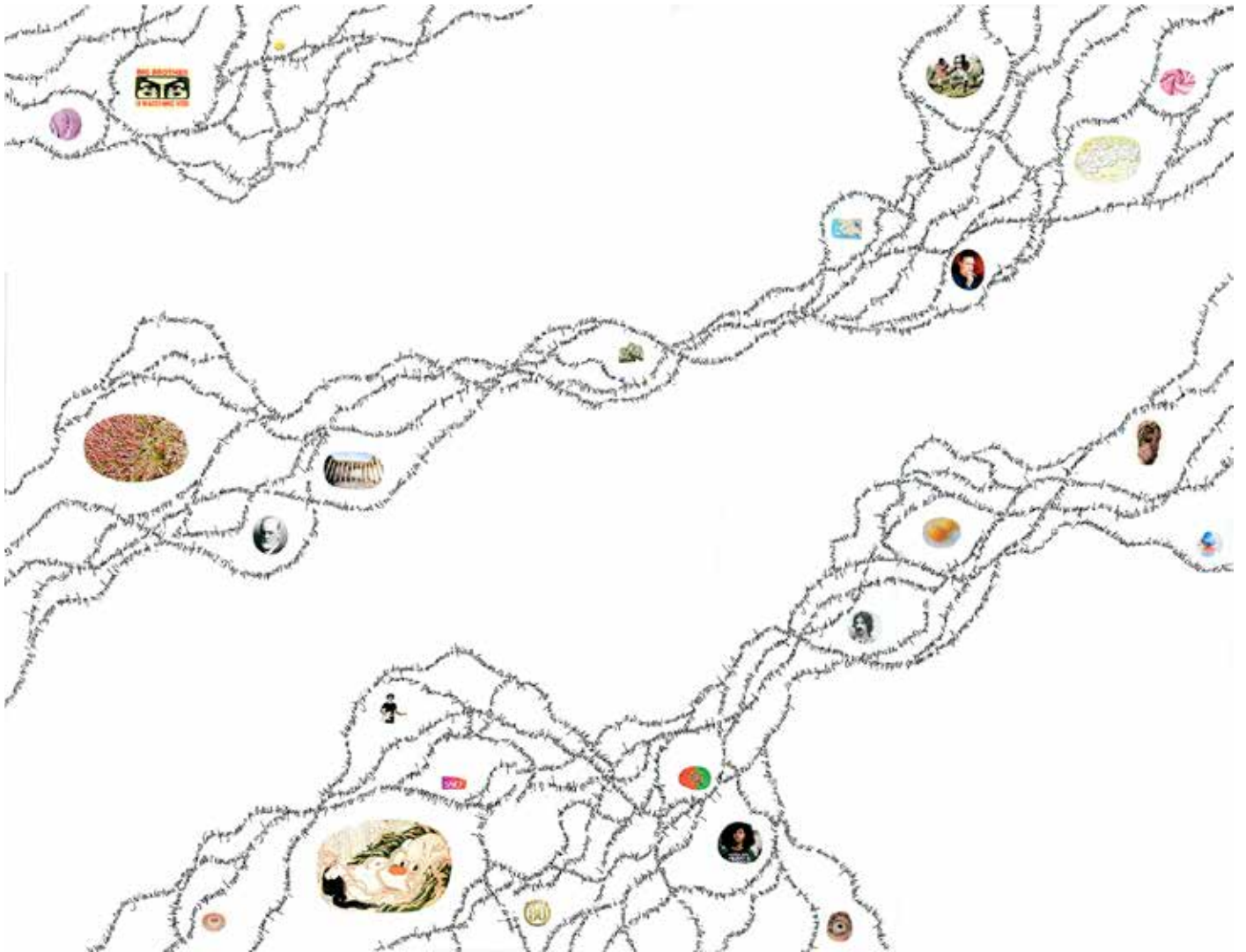
Series of drawings, ink and collage on paper, frame, glass, 50 x 65 cm, unique piece  
Production AWARE. Collection DRAC Ile de France



### Futur intérieur 4

2020

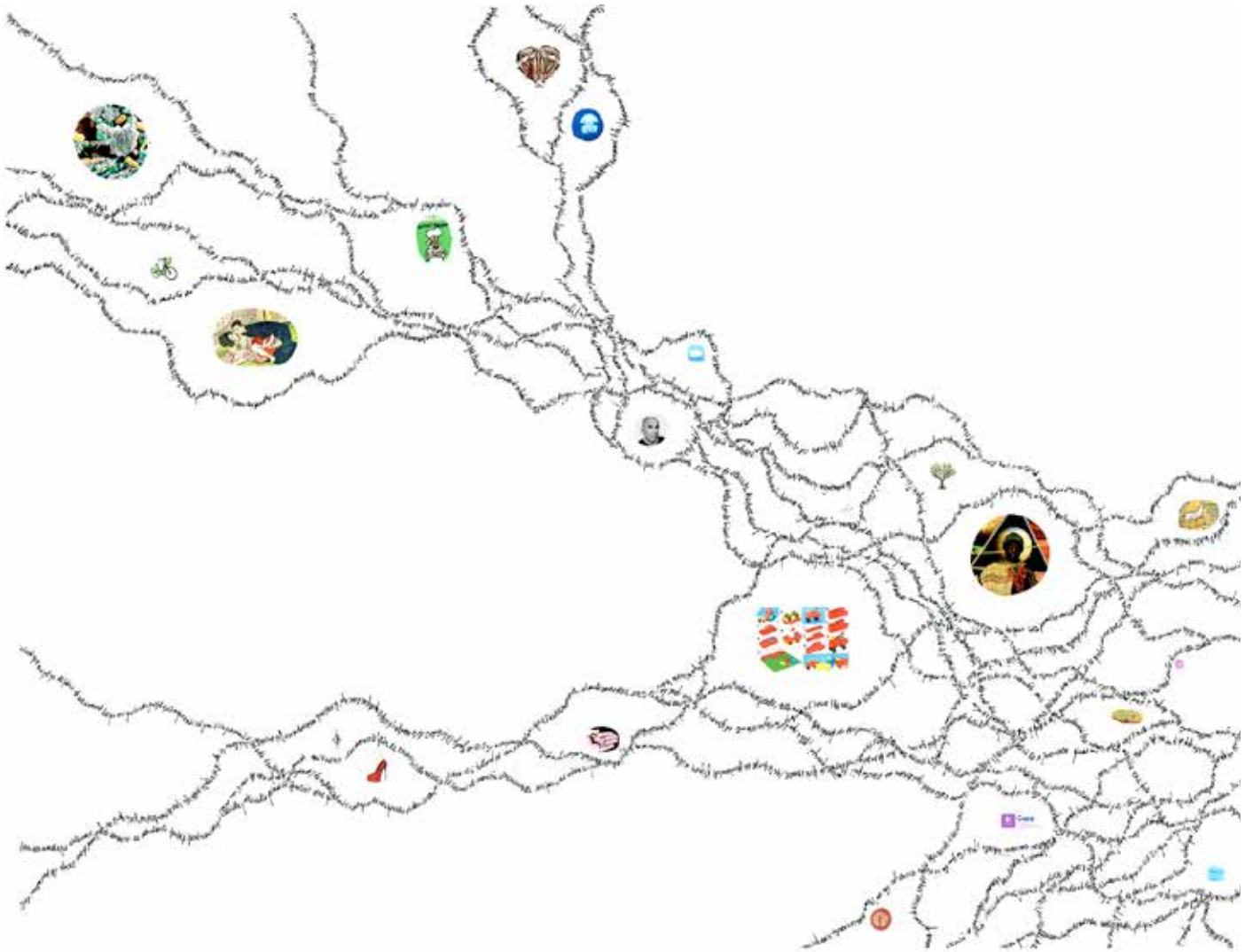
Series of drawings, ink and collage on paper, frame, glass, 50 x 65 cm, unique piece  
Production AWARE



**Futur intérieur 5**

2020

Series of drawings, ink and collage on paper, frame, glass, 50 x 65 cm, unique piece  
Production AWARE



### Futur intérieur 6

2020

Series of drawings, ink and collage on paper, frame, glass, 50 x 65 cm, unique piece  
Production AWARE



Photo © Nicolas Giraud

**Orpheus Collective**

2020

Installation

Corridor of 18 meters in white linen lit by black, green and pink lights,  
2 sound pieces of 17 minutes, one to listen to with headphones, the other spatialized on 6 speakers  
Video diptych cast on two flat screens, 17'15", color, mute, edition of 5 + 2 AP  
Production La Pop, Paris, France





Photo © Nicolas Giraud

*Orpheus Collective* is a sound and video installation proposed by Violaine Lochu at the invitation of Pop. It is designed and composed from children's voices.

Poet, musician and prophet, Orpheus is associated with perilous crossings and the beyond. He participates in the expedition of the Argonauts, during which the song of his lyre allows his companions to resist that of the sirens, whose he manages to overcome the power of seduction. His descent into Hell to bring back his wife Eurydice – adventure unhappy outcome – is the crux of the myth.

In Greek mythology, the Underworld is surrounded by the Acheron River, which the dead, exceptionally a few alive, cross on the old man Charon's boat. Violaine Lochu in turn offers a crossing. Towards what horizon are we heading? Is this a form of hell? Will we come back? What are we going to leave there?

In certain moments of crisis, the figure of the child prophet, which here echoes that of Orpheus, has the role of preventing men of the dangers which threaten them. The children's voices collected and then reactivated by the artist pose in their own way the question of our common future.



Video capture



**Eden / B4**

2020

Collective performance with Jean Fürst, Yannick Guédon and Catarina Pernaó, 25'

Maison des Arts de Malakoff, Malakoff, France

Production Maison des Arts de Malakoff, inside the *Résidence performée#9* curated by Florian Gaité



The project imagined by Violaine Lochu revolves around the notion of choir, a symbol of siblings and the experience of companionship. In the religious and military choir, in fact, all the members are at the service of the same message, of the same cause, as if it were a question of prolonging the community life of the camp or of the brotherhood. In the religious choir, this time it is the common work that brings together the members and welds them together in a community of time and experience (which includes periods of learning, rehearsals, concerts or even tours).

The performance takes advantage of this conditional harmony of the choir to reflect on the notion of vocal confusion. This is understood primarily in the sense of undifferentiated, insofar as the individual voice in fusion with those of the group gives the impression of disappearing. The feeling of confusion will also be introduced with the help of visual elements such as the uniform, hairstyle (tonsure, hat ...) or make-up. It is a matter of taking note of the fact that in religious, military or classical music choirs, all the members are dressed in the same way, to such an extent that it is sometimes difficult to get them. dissociate. Positioning in space will also be decisive, it favors the constitution of a homogeneous and united group, synchronized, walking at the same pace.

If the project starts well from these notions of vocal and visual confusion, but also of companionship, inherent in the choir, it nonetheless breaks away from its academic forms to think those of performance. Traditionally, choirs distinguish performers according to their age and gender, divided into major categories (women / men / children), or, when the choirs are mixed, in tessitura of voices (soprano, alto, tenor, bass ). On the contrary, it is a question of creating an Adelphe choir, a queer term which designates siblings or sorority, thought out of any reference to the notion of gender.

This gesture of deconstruction thus aims to find an a-gender voice (the one before the moult, when boy and girl have a common range) but also a genderless body (again drawing inspiration from early childhood while the baby is not yet gender aware). The performance opens up space-time to a world "before the fall", while Eve and Adam are not yet aware of their nudity, a metaphor for the time when the child is not yet sexed.

The performance finally addresses a last theme, this time linked to the phenomenon of "hate-love" specific to the Adelphe community (siblings, sorority). The ambivalence between confusion / dissociation, rivalry / fascination, plurality / singularity, union / dispute, staging in the choir, reminds us of the relationship between brother and sister, especially as it is experienced during infancy, when the other can be perceived as an extension or an extension of oneself, when their gender can become mine until it borders on hermaphroditism.

Florian Gaité



From the age of three months, a child begins to babble: in a purely physical and perceptive game, they explore the possibilities of their vocal apparatus. The sounds that they emit are not necessarily addressed to anyone, nor attempts to convey any particular meaning. *Babel Babel* is a performance composed using recordings of children's babbling made in crèches in Seine-Saint-Denis and in Moselle since 2016. Violaine Lochu reworks, displaces and loops this sonic material to reveal the richness of the different sonic states of babbling, this forerunner of language that brings to mind imaginary and distant idioms, and even non-human expressions of the pure pleasure of speech, close to poetry.

**Babel Babel**

2019

Vocal performance, 35'

Production Département de Seine-Saint-Denis, France





In this collective performance of *Babel Babel*, the assistants of La Motte nursery in Saint Ouen form a baboon choir directed gestiously by Violaine Lochu. This project moves the listening mode from educational concerns (taking the child back, directing him towards language, etc.) to a more poetic and musical approach, and reverses the established roles.

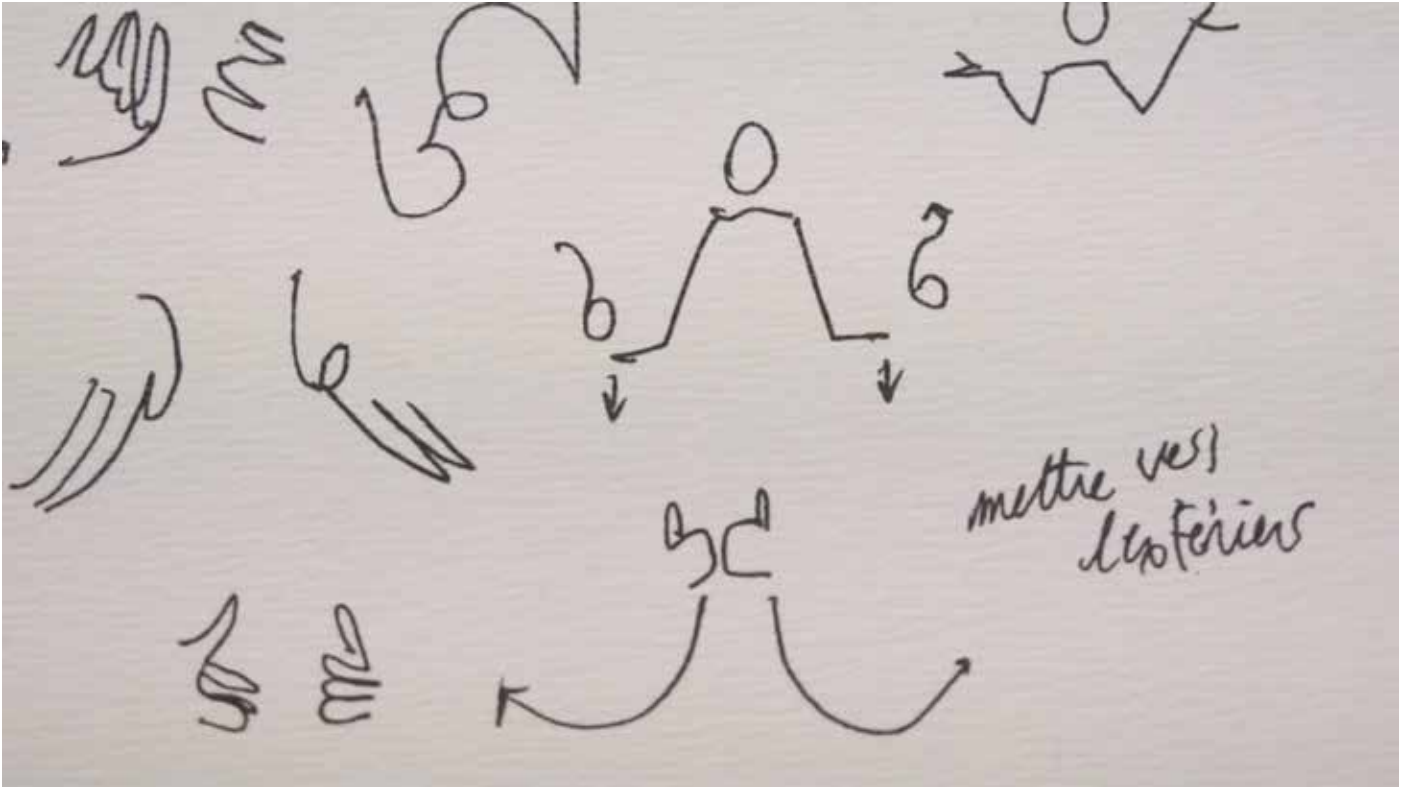
**Babel Babel**

2019

Collective performance, 15'

Realised with Kougnou Coulibaly, Muriel Fletcher, Clarisse Saint Félix, Elodie Margotone, Sylvie Bourante, Marjorie Laval, Elodie Tel, Claire Kavass, Tania Clavaux and Céline Goslinen.  
Crèche départementale La Motte, Saint Ouen, France





This installation, conceived by Violaine Lochu during her residence at the Ateliers Vortex, invites the visitor to dive into sensorial multiplicity, where sound, physical vibrations, video and graphic scores refer to the different physiological modalities of voice. Based on synaesthesia, visual and tactile sensations form a system of evolving correspondences.

The exhibition plays with these correspondences, reversing spatial coordinates (above / below, horizontal / vertical, inside / outside) and non-linear temporality, incarnating both the place of representation and immersive experience, in order to operate on the spectator like a prolongation of the performer's body.

### **Signal / Mouvement**

2019

Installation, diverse materials

Video cast on a 4x4 m screen, carpet surface of 4x4 m, 8 vibrant speakers, 13'

Video cast on flat screen, 6'

3 score boards, ink on paper, 21 x 29,7 cm each

Production Les Ateliers Vortex





The Festival of Living Literature *Extra* has invited Violaine Lochu to create a performance within the context of the Bacon Book Club at the Pompidou Centre, during the exhibition *Bacon en Toutes Lettres*, on the links between the works of the painter and literature. Violaine Lochu proposes a performance based on Bacon's quote: "If you can talk about it, why paint it?" – seeking to make bodies looking at Bacon's paintings resound with the sensation produced by these works.

Building on Bacon's recurring formal themes: contradiction / dilatation, blur, prosthetics, animality, meat..., as analysed by Gilles Deleuze in *The Logic of Sensation*, Violaine Lochu pursues her exploration of voice, sound and language in order to establish a unique and free-spirited dialogue with the British painter.

**Meat me**

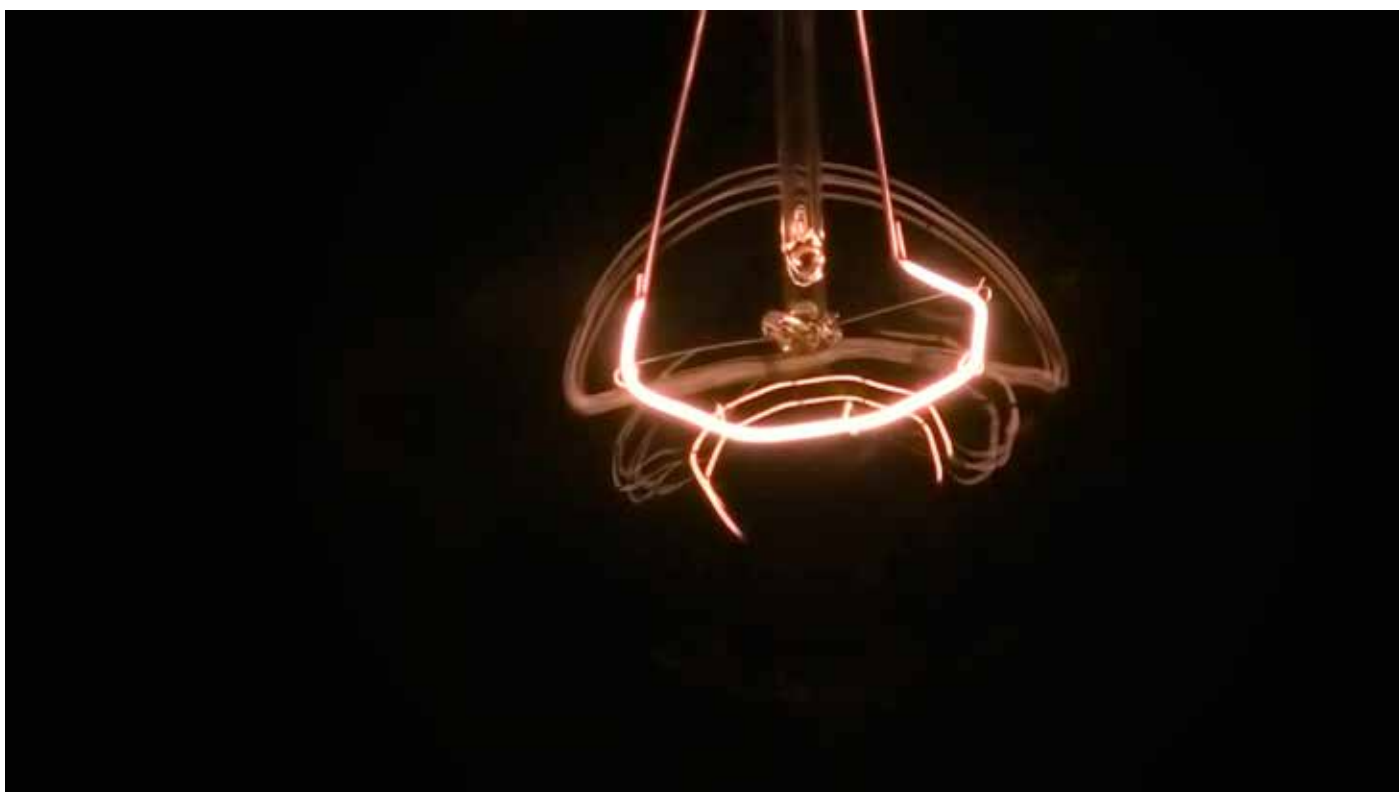
2019

Performance, 25'

Production Centre Pompidou Paris, Paris, France







**Unchorus**

2019

Sound and light installation, 13'

Production MAC Lyon, Lyon, France

With the voices of Joan Ayrton (England), Sara Bichão (Portugal), Gheorghe Ciomasu (Moldavia), Gabriela Emanovská (Czech Republic), Linus Gratte (Sweden), Elie Guillou (France), Akvilė Grigoravičiūtė (Lithuania), Marcus Heim (Germany), Roberto Limentani (Italy), Marguerite Pilven (Spain), Yochk'o Seffer (Hungary), Marcin Swierkosz (Poland), Hannelore van Dijck (Belgium)

Thanks to Baptiste Joxe (technique), Paul Bourdoncle (video footages), Marion Beganni, Juliette Dessagne, and Anna Wegenschimmel (figuration).



The sound installation *Unchorus* is based on the notions of chorus and revolution in keeping with current socio-political issues. Violaine Lochu asked a dozen people of European origin to give her a revolutionary song in their mother tongue. The spatial arrangement of the twelve voices of *Unchorus* explores the notions of plurality and singularity inherent in a choir.

At various moments in the sound work, one voice or another stands out, in its own time and key, from the collective sound. Sometimes the voices come together in a kind of stammering choir. Since most of them are revolutionary, *Unchorus* also seeks to bring out the historical, musical and semantic layers of the songs. In the middle of the installation, there is a bare bulb emitting a light that varies from near darkness to blinding strobe effects, reflecting the sudden violence of a rebellion coming up against harsh reality.

The spectator is left feeling ill at ease and has difficulty moving around in the space, not knowing whether or not they are invited to sit around the bulb and risk being blinded by its light. the voices come together in a kind of stammering choir. Since most of them are revolutionary, *Unchorus* also seeks to bring out the historical, musical and semantic layers of the songs.

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**Unchorus**

2019

Performance by Violaine Lochu for 8 vocalists, 15'

With Betty Camaly, Agathe Chevalier, Zoé Grant, Lena Heinz, Agnes Quenardel, Floraine Sintes  
and Garance Wullschleger

Production ENSBA Lyon and MAC Lyon, Lyon, France







Invited by the Palais de Tokyo on the occasion of a banquet, where performances are presented as appetizers, Violaine Lochu makes fun of the situation by taking the expression at face value. Scheduled for desert, she becomes an enjoyable sweet, her face covered in pomegranate seeds, dressed like a wedding cake with a special device hidden up her sleeve that allows her to distribute whipped cream at will.

Her hybrid, jester-like figure is a Clown, a Cyborg and a Drag Queen all at once, such as one may find among the characters of Fellini and Rabelais, playing on the ambiguity between what is appetizing and what is disturbing. Dressed in a tight pair of shorts and perched on frightfully high heels, *Sweet Idol* is a decadent spouse, a birthday strip-teaser, a monster with a shaven head and red-scaled skin.

She strolls about amidst the guests, uttering sounds between Italian operatic lyric singing and animal sounds. She throws grenades (either weapons or fruit, difficult to tell) that explode among the guests, and she covers the faces of several spectators with whipped cream, in a gesture that is quite similar to pie attacks. This spectacular performance seems to float constantly between entertainment – the roar laughter of people joining in, expressing acceptance, embarrassment, mockery and unease – and the satirical, derisory attack. The weapons are inoffensive here, like jokes and hoaxes.

Inoffensive? That remains to be seen, because satire always represents danger for the court jester. *Sweet Idol* questions the ambiguous complexity of this type of context and situation for artists: their fear of being reduced to entertaining objects may degenerate into anger, or rejection of the institution they depend on, nevertheless, symbolically and economically. *Sweet Idol* questions the relationships of power between artists, curators and the public. By pieing the faces of the guests and throwing grenades, *Sweet Idol* enacts a hierarchal shift, and, behind the game of appearances, poses a political question: who dominates whom?

**Sweet Idol**

2019

Performance, 10'

Production Palais de Tokyo, Paris, France





Violaine Lochu created the performance *XTNDD Matter* at the invitation of Guillaume Constantin, based on his sculpture *Le Fantôme du Quartz XXXIX* (Music from the body).

The sculpture / structure by G. Constantin, which convokes the aesthetics and usages of a display cabinet or a curiosity cabinet, presents different types of objects (soap, necklaces, record covers, paper clips, miniature works...) the artist collected among friends or from her own everyday life.

In a game of dialogue and repossession, Violaine Lochu reactivates the sculpture and diverts the design into the environment of her own performance: an ensemble of signs to reinterpret and translate.

Violaine Lochu plays with this sculpture and treats it as a décor or a little theatre, deploying a series of figures – apparitions, dissimulations, hybridations, prolongations – and gestures – pulling, pushing, carrying, lowering, opening, tying, interlocking, caressing, pressing...

She also invents a corpus of vocal, sound, choreographic signs that echo the visual signs (forms, volumes, planes, lines, textures, weights, colours, objects...) found in Constantin's work. In the beginning of the performance, the both comical and disturbing character incarnated by V. Lochu seems to pop up like a Jack in the box. With face and arms painted the same colour pink as the sculpture, the character resembles a rather grotesque extension or a prosthesis of the piece. (Choreo-)graphical signs are formed around this figure clothed in black, with black shoes; automated movements like a mechanical ballet...

### **XTNDD Matter**

2019

Performance, 30', sculpture Guillaume Constantin  
Production Les Instants Chavirés





The exhibition *Cabinets de Curiosité* at the FHEL presents an astonishing collection of objects of all different sorts, whose juxtaposition evoke the multiple dimensions of space-time, either fantasized or real. The scenography invites all spectators to produce their own associations and to trace their own interior itinerary. This abundant material, along with various encounters with the FHEL team, are combined by Violaine Lochu to create a collective performance in the actual exhibition space, giving a possible sound image to this mute conversation between objects.

**Wunder K**

2019

Performance by Violaine Lochu, 50'

With the FHEL team – Marie-Pierre Bathany, Cyrielle Brean, Alexandrine Bonoron, Maïwenn Carpier, Julien Flores, Aurélie Guigot, Luce Pintore, Charlie Rozec, Christelle Roux-Rouvery, Corentin Vidal

Upon an invitation by the curator Christian Alandete

Production Fonds Hélène et Edouard Leclerc







**Sonor K**

2019

Performance, 25'

Production Villa Vassilieff – Pernord Ricard Fellow, Paris, France

2019

Scores, 32 pages, 21 x 29,7 cm per page

With Christophe Hamery

The performance *Sonor K* was composed and presented for the first time at the Villa Vassilieff in February 2019 by Violaine Lochu, invited by Nikolay Smirnov. Artist, geographer, curator and researcher, Nikolay Smirnov, in residence at the Villa Vassilieff as a part of the Pernod Ricard Fellowship, conducted a research on Eurasianism in the 1920s. This intellectual, political and artistic movement, born in the wake of the 1917 Revolution in Russia, was very active in France, Paris and Clamart. This French side of the Eurasian movement was very marked by art and music. Pierre Souvtchinsky, one of the movement's promoters, was a music critic; major composers – Igor Stravinsky, Serge Prokofiev, Arthur Lourié, Vladimir Doukelsky, Igor Markevitch... – were close to the ideas of the Eurasianists.

In his articles “L'époque de la foi” and “La notion du Temps et la Musique. Réflexion sur la typologie de la création musicale”, Souvtchinsky questions the musical temporal experience. In particular, he distinguishes chronometric music that adequately fills the course of time – approaching the “primary sensation of real time” – from chrono-ametric music that instead expands and transforms time. He also questions the different temporal experiences of the musical work as experienced by the composer, performer or listener.

This research on musical times joins a political and historical questioning on the Multiple and the Common. From this point of view, the choir or orchestra can somehow be perceived as a metaphor, or a laboratory. *The Cantata for the twentieth anniversary of the October Revolution* by Prokofiev, narrating the history of the Bolshevik revolution until the birth of the Soviet Union (a part of the booklet was written by Souvtchinsky) is a magnificent example. In the sixth part, titled “Revolution”, the voices of the choir, which at first were disparate or even dissonant, finally came together and gathered in a united song, that of the rebellious people.

From the reading of these writings, Violaine Lochu composed a performance that revives and moves this reflection. This experiment is based on the Russian revolutionary song *Dubinushka*. Through the prism of her voice and her body and through a set of multiple breakdowns, by using processing modes that escape the canons of this type of work (slowings, accelerations, juxtapositions, loops, repetitions, etc.), Violaine Lochu seeks to make hear different musical times, to thwart the expectations of the listener, to sketch perhaps, new ways of doing choir.

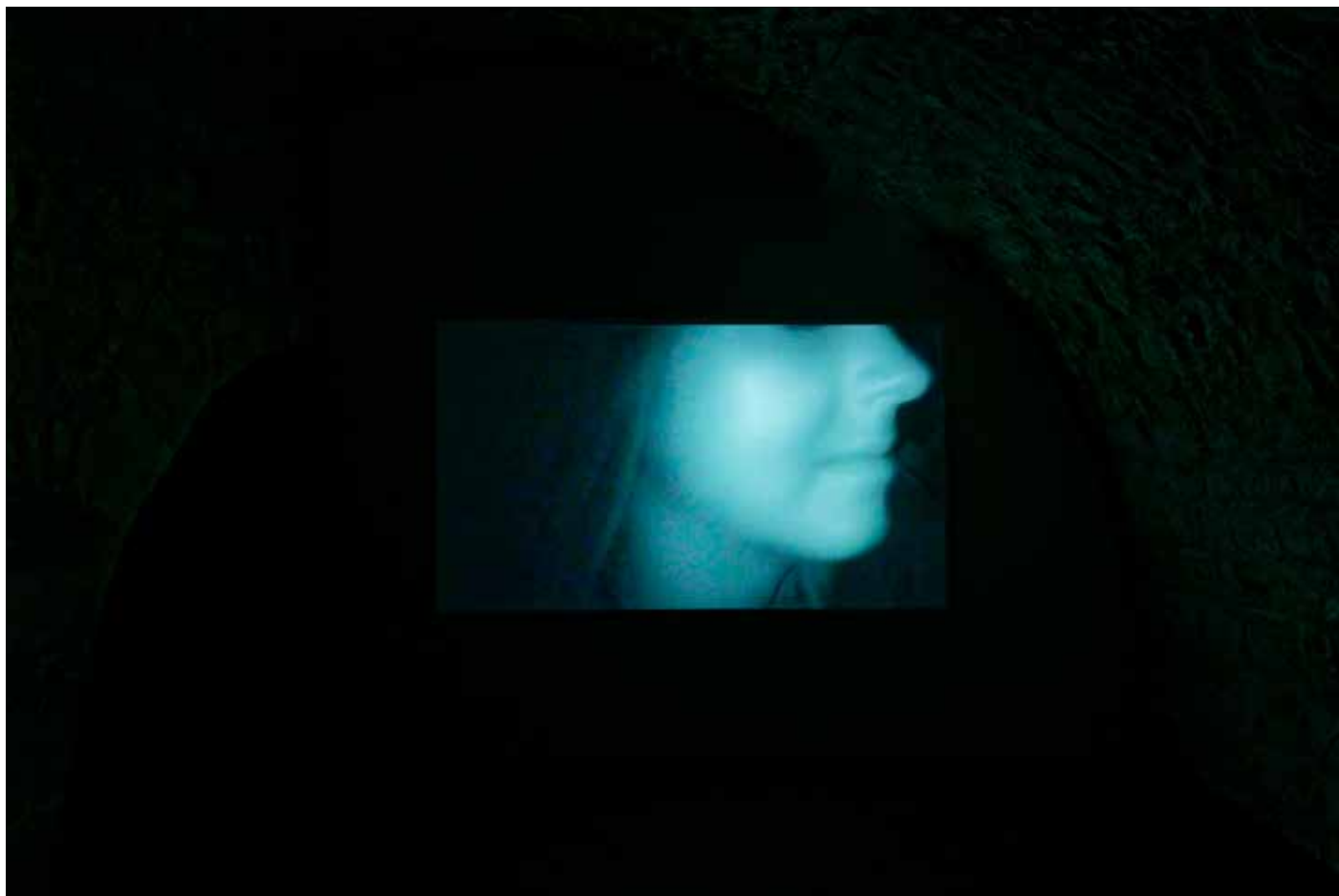


Photo © Aurélien Mole

For more than a decade, Violaine Lochu has been filming her daily life. From these disparate fragments, she composes *Hinterland*, playing with the visual and audio possibilities of the video medium: repetitions, overlays, slowing downs, accelerations... More than a strictly autobiographical piece, *Hinterland* is a sensitive exploration of the work of memory, where time and space expand, where memories of places, people, events, move and recompose.

**Hinterland #1**

2018

Video projection, color, sound, 15'

Edition of 5 + 2 AP



Photo © Aurélien Mole







Photo © Aurélien Mole

Violaine Lochu reappropriates the image of her own body by blindly browsing every inch of her skin with a go pro camera, revealing a dreamlike, almost abstract landscape.

**C'est la peau**

2018

Tryptich video on 3 flat screens, sound, color, 5' each video  
Edition of 5 + 2 AP

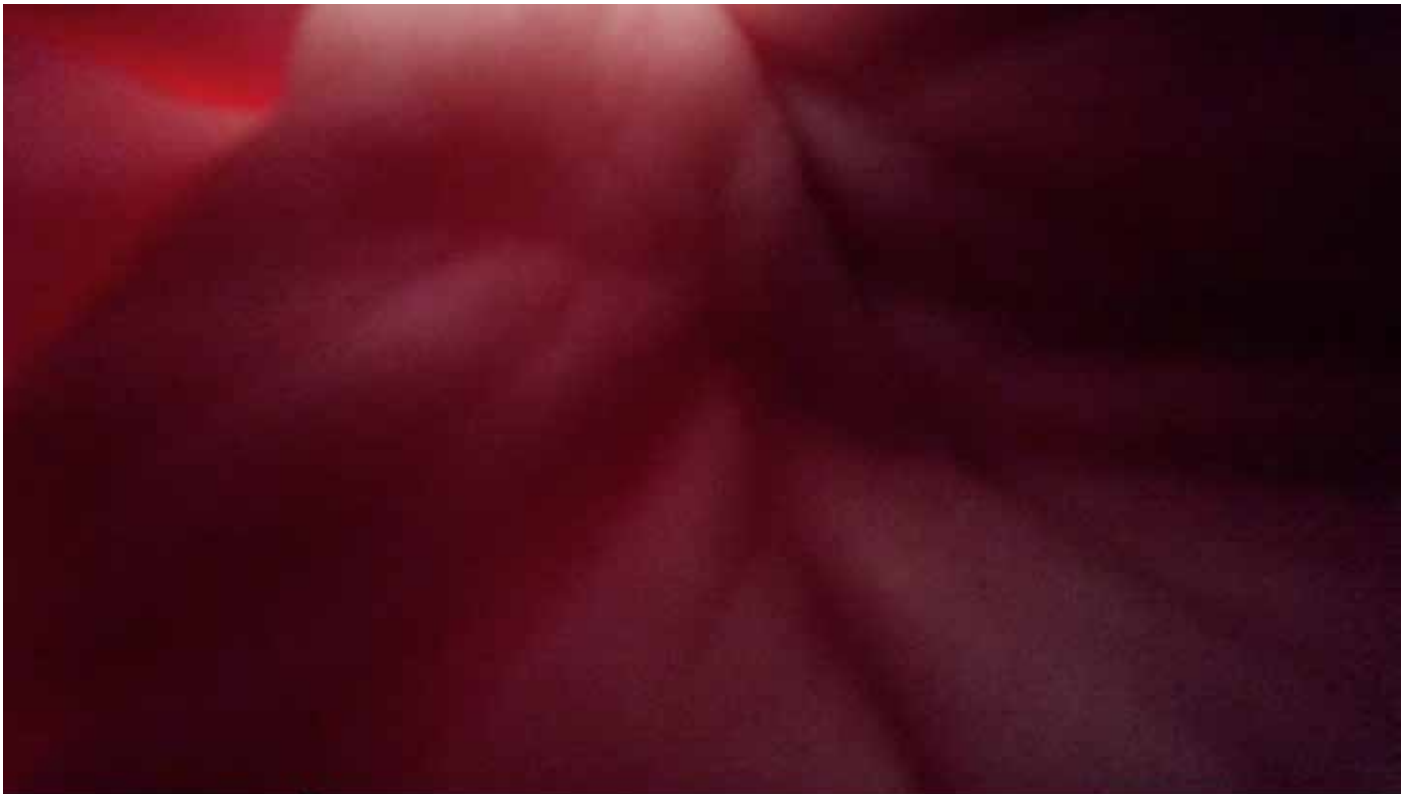
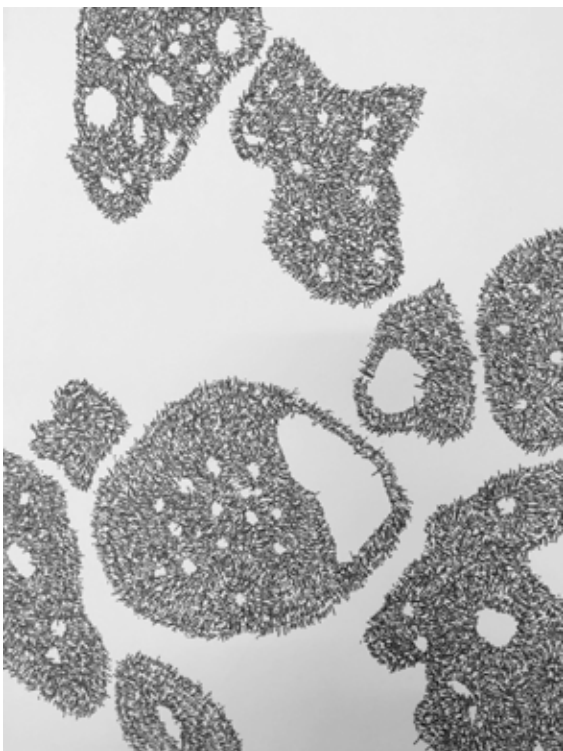




Photo © Aurélien Mole



In this series of drawings inspired by microscopic cellular views, Violaine Lochu writes the diary of recent months, in which intertwine and respond to each other immediate experiences, memories, reflections...

**BioGraphies**

2018

Series of 9 drawings, ink on paper, variable dimensions  
Unique pieces

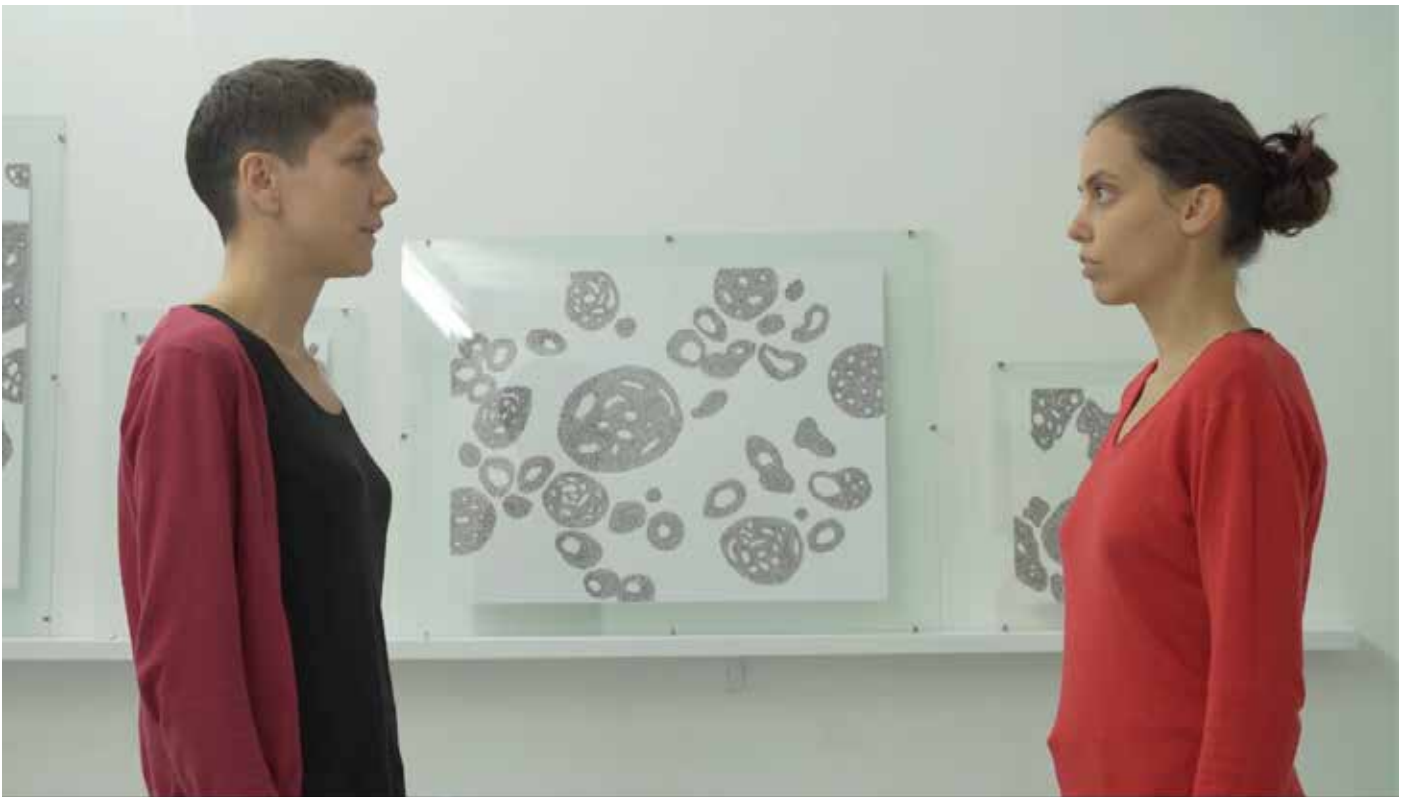


In this series of drawings, Violaine Lochu translates a posteriori the visualization of her organic tissues during self-hypnosis sessions.

**Inside V.**

2018

Series of 20 drawings, acrylic on paper and canvas, variable dimensions  
Unique pieces



During an MRI (Magnetic Resonance Imaging), the patient's elongated body enters the tunnel of the machine; during the analysis, the machine emits spatialized, repetitive sounds. Based on this unique auditory and sensory experience, *Magnetic Song* questions the relationship between body and machine, outside and inside...

**Magnetic Song**

2018

Performance by Violaine Lochu, played by Violaine Lochu and Chloé Breillot (voice), 12'  
Production Dohyang Lee Gallery, Paris, France





Photos © Aurélien Mole

In this immersive installation, Violaine Lochu, playing on unusual vocal modes, tries to make reachable the way she represents her physical and organic interiority.

**OrganOpera**

2018

Sound installation, deux stereo speakers, two poufs, 4 red lights, 17'

Technical realisation : Baptiste Joxe

Production Dohyang Lee Gallery, Paris, France



The French National Center for Spatial Studies has important archives: photographs, surveys, machine plans, technical notes, sky maps, etc. Motifs extracted from this corpus will serve as a material for the writing of a performance where the vocal interpretation and the filmed action will enter into resonance and dialogue; the documents will be reactivated there by the sound of the voice, and manipulated live; through this mechanism, unexpected formal reconciliations will be used to “make space heard”.

**Stellar Acoustics Station**

2018

Performance, 30 min

Production CNES, France



How to make resonant the experience of walking with the one of singing ? In which way our relationship with landscapes , beings and things could be modified?

“During long solitary walks in the mountains, I experienced a relationship with the environment quite different from what I had known up to then. The particular quality and density of these interactions (with birds, trees, rocks, and mountains. . . ) were undoubtedly related to the environment itself (a very large and well-preserved natural area) and to the long walks which plunged me into a very particular state of receptivity. I attempted to translate these perceptions by modifying the way I filmed, by involving my gaze and my body in a new way. In this video I seek to explore the interchangeability of viewpoints, to account for the succession of flies, toads, trees, birds, fish, rocks, reindeer. . . ”

Violaine Lochu

From her walks, Violaine Lochu also made the edition Johtolat with the graphist Christophe Hamery, including photos taken in Laponia and a conversation with philosopher Bruno Latour and anthropologist Nastassja Martin.

**Šaddat**

2018

16 : 9 HD video, sound, color, voice over in English, subtitles in French, 12'50", edition of 5 + 2 AP  
Support from the Centre National des Arts Plastiques, France and Ricklundgarden Museum (Suède)

Production Centre National des Arts Plastiques, France

Collection Centre National des Arts Plastiques - Fonds National d'Art Contemporain, France

**Johtolat**

2018

Diary, 60 pages, 26 x 37cm per page

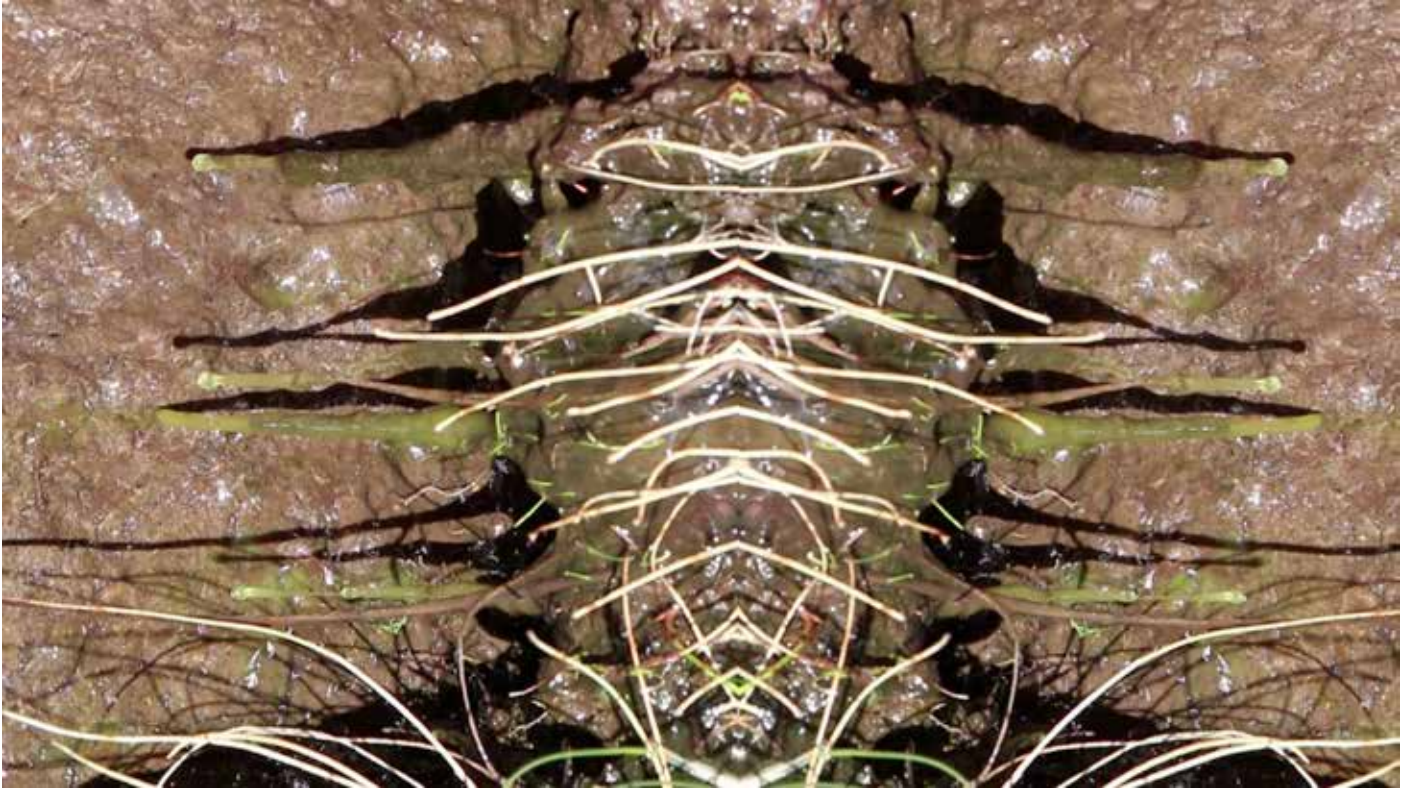
With Christophe Hamery

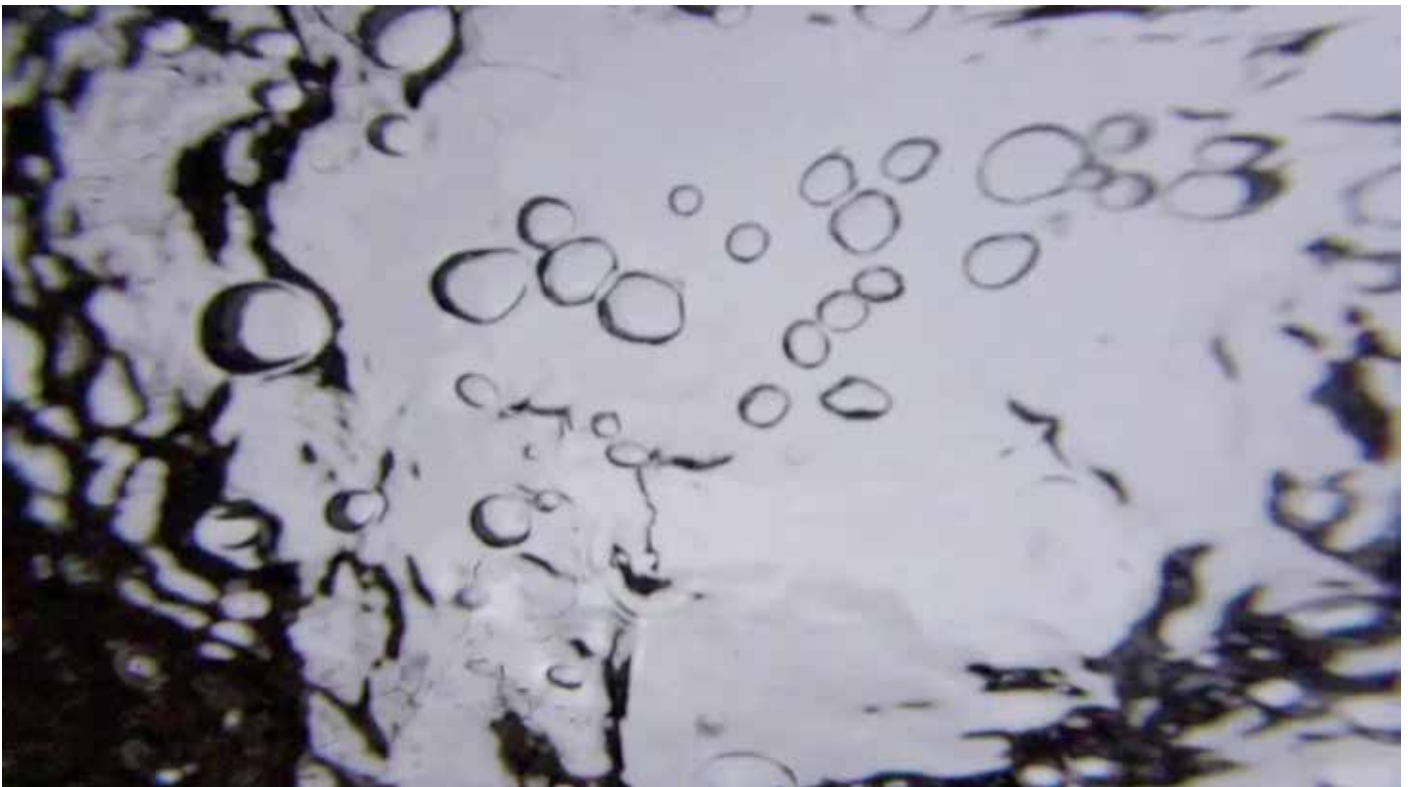


















What exactly is a cry of revolt? Is it the ultimate condensation of the visceral and the political? What path(s) do(e)s the voice follow, from the raw, purely emotional individual cry (of distress, fear, rage) to the collective expression of anger, indignation, and the airing of grievances? This performance is an attempt to locate the primal power of the cry of revolt, to investigate its need to erupt out of the limits of discourse, and how it takes on the status of a “vocal weapon,” defensive or offensive, and to place it within an interplay of different practices, both human and non-human (Animal cries, the Maori haka, etc.) with which it resonates.

**SHOUT!**

2018

Performance by Violaine Lochu for four vocalists, 15'  
Production La Terrasse, Nanterre, France

2018

Score book, 5 pages, 21 x 29,7cm per page  
With Christophe Hamery



Before becoming an art centre, the Delme Synagogue was a place of worship, where believers gathered to pray and sing. After the war, the interior was rebuilt using new materials and subsequently emptied of all furniture to become an exhibition space. These modifications led to a change in the acoustic quality of the space, which is now unsuitable for singing or any musical practice; the echo is spectacular and can last for up to 13 seconds.

Playing with this acoustic “defect,” Violaine Lochu has composed a sound piece, based on her own voice, which evokes the recollection of an old melody, deformed by time and unidentifiable. Broadcast from the section of the synagogue formerly reserved for women, the piece revisits the biblical account of Deborah, who exceptionally, and on an equal footing with men, sang a hymn, a true song of victory (in the Orthodox Jewish tradition, the female voice is considered impure, and therefore forbidden in public spaces, especially religious ones). From barely audible murmurs to flights of lyricism, *Song for Debbie* extends this subversive voice, seeking to bring out and make resonate the multiple historiographical, architectural, and semantic layers of the space.

### **Song for Debbie**

2018

Soundtrack device, displayed on two separated stereo speakers in a resonant place, 14'12"

Edition of 5 + 2 AP

Production Centre d'Art Contemporain La Synagogue de Delme, Delme, France

Collection Centre National des Arts Plastiques - Fonds National d'Art Contemporain, France





*"Hypnorama* is an immersive environment that invites the spectator to immerse themselves in a hypnagogic state, that fleeting moment between waking and sleep, during a 15-minute session. Plunged into darkness in an enclosed space, sound textures and luminous intensities fall into dialogue with one another. This sound piece, composed and performed by Violaine Lochu, plays with oscillations, breaths, echoes and superimpositions of voices and dialogue with the aid of a special light-device developed by Baptiste Joxe. Meanwhile the spectator, entering an environment created by Guillaume Constantin, can curl up and let themselves be drawn into the confusion of a waking dream."

Madeleine Mathé

**Hypnorama**

2018

Sound and light installation, 5 speakers, 2 light sources, carpet and furniture with Guillaume Constantin (display) and Baptiste Joxe (light), soundtrack piece, 15'

Production Centre d'Art Contemporain Chanot, Clamart, France

Photo © Nicolas Giraud



Machine, wind, bird, watch, telephone, insect – working with sounds in her sound library and in the videos of Ali Kazma, Violaine Lochu lists, classifies and orders a set of non-human sounds in an immense map-cum-score. Reactivating these archives with her own voice, she engages in an exercise of hybridisation which interrogates the relation between the human being and their environment and perverts a number of traditional dualisms, such as nature/culture, man/animal, living being/machine, etc. Occupying the Jeu de Paume exhibition space, this vocal performance will interact freely with the videos of Ali Kazma in a play of echoes, ricochets, interconnection and dissonance...

**Archivox**

2018

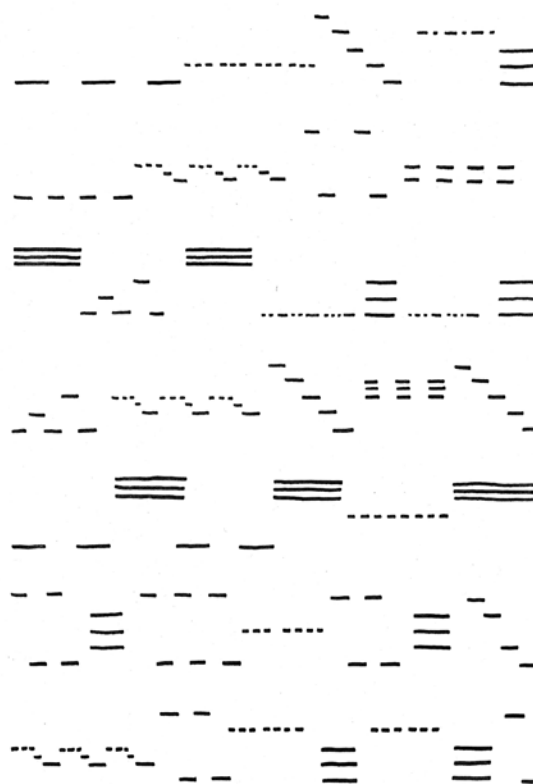
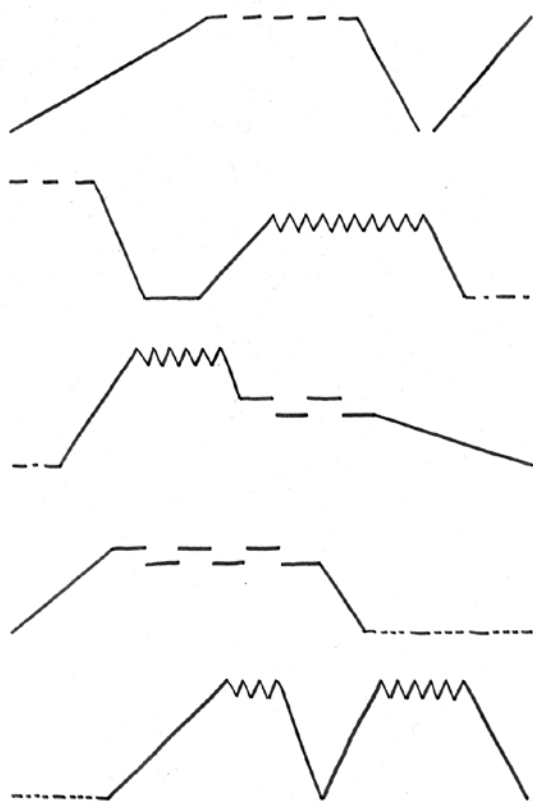
Performance, 40'

Presentation along the exhibition *Souterrain* by Ali Kazma, Jeu de Paume, Paris, France

2018

Score book, 24 pages, 21 x 29,7cm per page

With Christophe Hamery



**Archivox**

2018

Score, ink on paper, 21 x 29,7 cm

Unique piece



The Contemporary Art Center Chanot was not specifically conceived as a space for listening. Like in most exhibition spaces the acoustics are not particularly well adapted for music or sound art, on account of strong reverberation. Violaine Lochu plays with this “flaw” by composing a performance for four singers designed to amplify these characteristics, and question the limits of vocal intelligibility.

**La confusion du chœur**

2018

Performance for 4 vocalists, with Chloé Breillot, Mira Ceti, Catherine Gringelli, 15'  
Production Centre d'Art Contemporain Chanot, Clamart, France



*Superformer(s)* works on the issue of individual heroism in their daily lives. The project, hosted by the Galerie/ CAC of Noisy-le-Sec, unfolds in the form of workshops at the Maison des Solidarités of Noisy-le-Sec, and as part of the collective exhibition *Tes Mains dans mes Chaussures*. The people from La Galerie team are contributing to the project themselves by producing performances that Violaine Lochu has tailored from elements of their life, difficulties they may encounter, and their specific talents. These performances performed by team members in their usual workplace put the boundaries between the public, professional and private spheres in perspective.

Florence Marquayrol, Head of the Public Service and the Gallery's Cultural Programme, recites a text on the organization of the territorial career while doing oriental dance.

**Superformer(s) #1**

2017

Performance played by Florence Marquayrol, 4'  
La Galerie, Noisy-le-Sec, France



# galerie dohyanglee

PENSER SOURIRE  
PENSER INTENTION VOCALÉ

ENVOYER POUR RAVENTIR  
NE PAS METTRE APPUI SUR MOTS

## Formule de politesse

Bonjour faire  
Je vous en prie voir  
Au revoir vérifier

## Sécurité

Attention à vous remplir  
Attention à l'œuvre juste à côté créer

## Accueil

Bienvenue  
Voici le journal mail de l'exposition  
Si vous le souhaitez, vous avez scan à votre disposition des fiches de médiation  
N'hésitez pas à revenir vers moi si vous avez des questions  
Bonne visite

Pensez APPUI - TRAVAILLER LENTEMENT

## Médiation

Projet « tes mains dans mes chaussures » date rendu atelier? semaine  
Volet n°1 pas de CDL surement possible  
Volet N°2 sortie HLM + les murs  
Scénographie quatuor maître marquise  
Performance FFFA  
Activation réponse ok mais résa

CHUCHOTER

Laëtitia Badaut Haussmann travail sur banc coloré  
Béatrice Balcou envoi photo new scène  
Delphine Chapuis Schmitz voir repro  
JC de Quillacq inventer une discussion  
Black Garlic demander info affiche  
Hedwig Houben regarder vidéo sur youtube  
Myriam Lefkowitz bruit environnant à lister beu's  
Violaine Lochu créer le geste  
Sébastien Rémy reprendre les notes  
Liv Schulman vérifier nombre d'acteurs

Throughout the evening, some of the key words in Clio Raterron's mediation speech trigger whispered excerpts from her "to do list". According to the same protocol, terms from working documents (invoices, attestations, contracts, etc.) mingle with the words of Nathanaëlle Puaud, in charge of the exhibitions and residencies in La Galerie.

## Superformer(s) #1

2017

Score by Clio Raterron, art mediator at the Galerie  
Unique piece



In this performance, excerpts from the personal diary of Emilie Renard, director of La Galerie, mingle in an underlying way with her opening speech.

**Superformer(s) #1**

2017

Performance by Emilie Renard, 4'  
La Galerie, Noisy-le-Sec, France



Playing on the polysemia of the term performance – both result, exploit, but also an art form appeared in the last century, the project Superformer(s) is a space for reflection and creation around this notion with people attending the Maison des Solidarités de Noisy-le-Sec, les Restos du Coeur, le Secours populaire and the CCAS of Noisy-le-Sec. During weekly workshops, which took place for 8 months at the Centre d'Art Contemporain la Galerie de Noisy-le-Sec, the participants were invited to reflect on their daily heroism, that is to say the acts of courage recurrent or exceptional that punctuate their life: to go to a difficult appointment, to be responsible for his family, to respond to the requests of one friend, take on hard work...

Everyone was also invited. Share a particular talent or gesture: cooking, singing, good memory, knowledge of two or more languages... These stories, gestures and reflections were recorded as material for the creation of sound pieces, videos and a collective performance (which received the gaze of the choreographer Lotus Edde Khouri). An edition, bringing together the drawings and texts produced during the workshops, as well as a text by the philosopher Géraldine Gourbe, was made with the graphic designer Christophe Hamery.

### **Superformer(s) #2**

2017

Collective performance, 25'

Salle Josephine Baker, Noisy-le-Sec, France



Violaine Lochu has made a sound portrait of each one of the Superfomers from the interviews carried out during the workshops for 8 months. Each of these portraits is played on the helmet that the listener can decide to put and thus enter into the intimacy of each one. Simultaneously a whispered choir is broadcast, composed of the multiple confidences made to the artist.

“ The restraint chosen by the artist as an audio frequency, allows to thwart the super forms of spectacularization of the lives of others. The delicate atmosphere posed as an ambient drone, a same note held for a long time, imposes with restraint this prerequisite to listening. A gentle song that would speak from belly to belly, from bowel to bowel (...) “

Géraldine Gourbe

**Superformer(s)**

2017

Soundtrack device for 1 whispered choir and 15 portraits, 66'



Taking up the title of the famous song by David Bowie, Violaine Lochu questions the heroism of the Superformers by asking them to tell her a story in which they had an important role; to give birth, help someone, closing death, to succeed in a competition, arrange a trip...

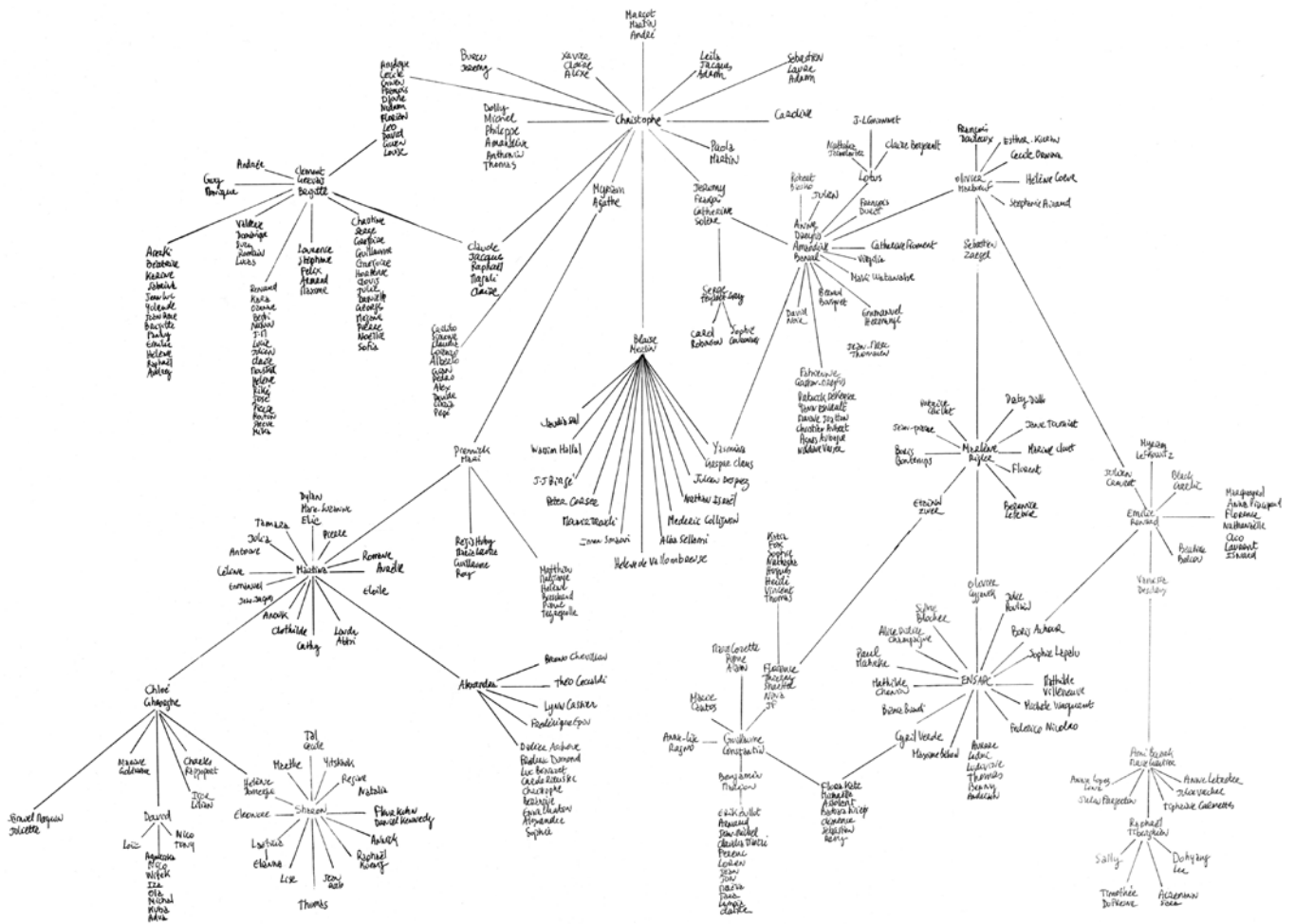
**We can be Heroes just for one day**

2017

Video, color, sound, 18'

Edition of 5 + 2 AP





**Superformer(s)**

2017

Preparatory drawing, ink on paper, variable dimensions

Unique piece

2017

Diary, 32 pages, 40 x 60 cm per page

With Christophe Hamery



Photo © Mathilde Geldhof

“ How can a performer become a superperformer? How can you reach the micro to yourself? Of course, he has the falsely initiatory novels of Annie Ernaux, of Didier Eribon (which join the great tradition of social sciences born during a poststructuralism thanks to Michel Foucault and Pierre Bourdieu among others) and populate the semantic imagination of Violaine Lochu. And then there is this grace of displacement, what the artist names/list by “adaptation -polymorphia – transfuge – habitus strata – metamorphosis”. It consists in a abandonment of the worn metaphor of social masks that one would wear and that should be dropped, in favor of a molt that qualifies a silent microcosm deployed at our feet (...) “

Géraldine Gourbe in “ You can be heroes...just for one day / Se jouer de la super forme “

**Superformer(s) #3**  
2017  
Performance, 40'



Photo © Mathilde Geldhof



During a year-long residency at the Les Arcades preparatory school in Issy-les-Moulineaux, Violaine Lochu conducted research on hypnagogy—a modified state of consciousness that takes place at the time of falling asleep—with the help of a hypnotherapist and a sophrologist. During these sessions, she experienced sensations, images and memories that did not directly belong to her. Depending on the time in which one lives, or one's cultural or religious upbringing, these phenomena are called sensory processing disorders, archetypes or the collective unconscious, past lives. . . Based on this experiment, Violaine Lochu constructs a performance featuring the different mental states she experienced. Her body becomes in turn mineral, animal, vegetable, mechanical, hermaphrodite. . . calling into question the very principle of a unique identity, and of certain dualisms (nature vs nurture, masculine vs feminine, human vs animal) with a preference for trembling and the spaces in between.

### **HypnoQueen**

2017

Performance, 30'

Performance festival FRASQ at Générateur, Gentilly, France  
Violaine Lochu, guitar and light – Julien Desprez, fabric consultant – Mari Hardy, light set conception – Baptiste Joxe, make up – Céline Régnard, video filming – Céline Drouin Laroche



Today the net is omnipresent in our lives, from the use of smartphones to the presence sometimes of intelligent home automation assistants inside our homes. Every time we use it, everything we do and do is memorized. Every click, consultation, "like", purchase are collected, stored and then used to discreetly orient what will appear in our browsers or applications. By surveying our personal data, the history of the sites consulted, cookies, geolocation, google searches, the recommendation algorithms come to predict our interests for an object, a music, a person... sends us a kind of mirror image of our desires.

Through the character of E.V.E, hybrid chatbot, half human half machine, the project questions this disturbing ubiquitous presence of the web, questions us what we decide to publicly deliver on this virtual space and yet real.

**E.V.E, Empathic Vocal Entity**

2017

Conversation - performance, 40'

Production MAC VAL, musée d'art contemporain du Val de Marne, Creteil, France

**E.V.E, Empathic Vocal Entity**  
2017  
on paper, variable dimensions  
Unique piece





Barn owl, Bohemian waxwing, wood grouse, great bittern, wood pigeon, Siberian jay, tree finch, willow grouse. . . prolonging a study on the songbirds of France and Lapland, Violaine Lochu, in an exercise of hybridization (much more than imitation) that engages not only her voice but also her body, reinvents herself as a bird-woman (perhaps an echo of the mythological sirens who also feature heavily in her work). This metamorphosis is accompanied by an accordion which is played, beaten, scraped, scratched and struck.

With the research support of the Centre National des Arts Plastiques and the support of the CAC La Synagogue de Delme, and Ricklundgarden Museum (Sweden)

**Hybird**

2017

Performance with voice and accordion, 30'  
La Marbrerie, Montreuil, France

2018

Score book, 12 pages, 14,5 x 21 cm per page  
With Christophe Hamery

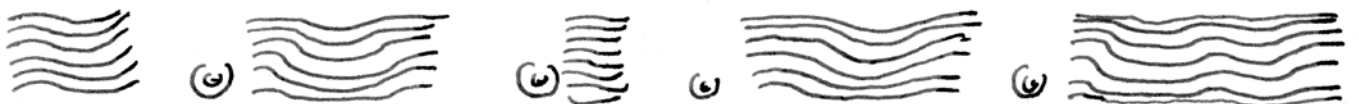
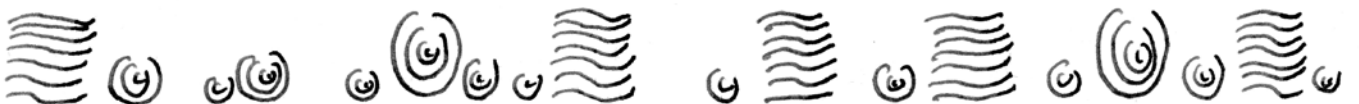
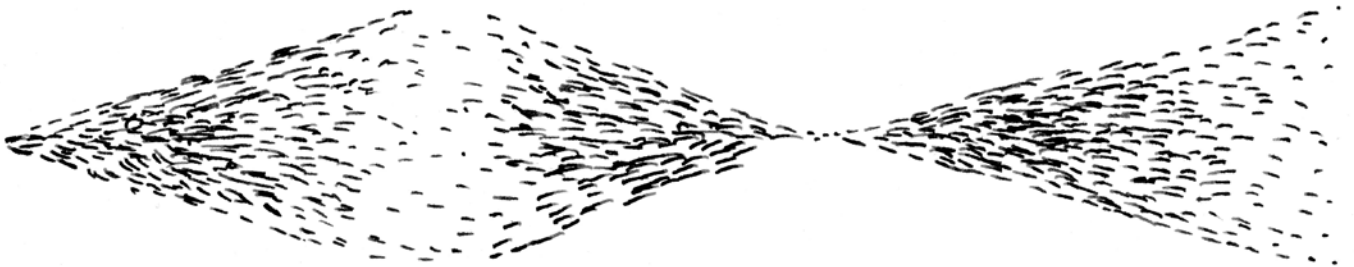




Photo © Romain Al'I

The idea is to subject the *Song of Roland*, “monument” of the French language, to a series of linguistic alterations, to literally “ruin” the text in a sort of accelerated archeological time.

Erosion, fragmentation, sedimentation: these phenomena when applied to language become whispering, silences, noises and interrupted songs. The poem is tk under another form, another terrain, new bumps which hint at it's former splendour. In a quasi-romantic vision the remains are envisaged here as the recreation of a language.

**Vestiges de Roncevaux**

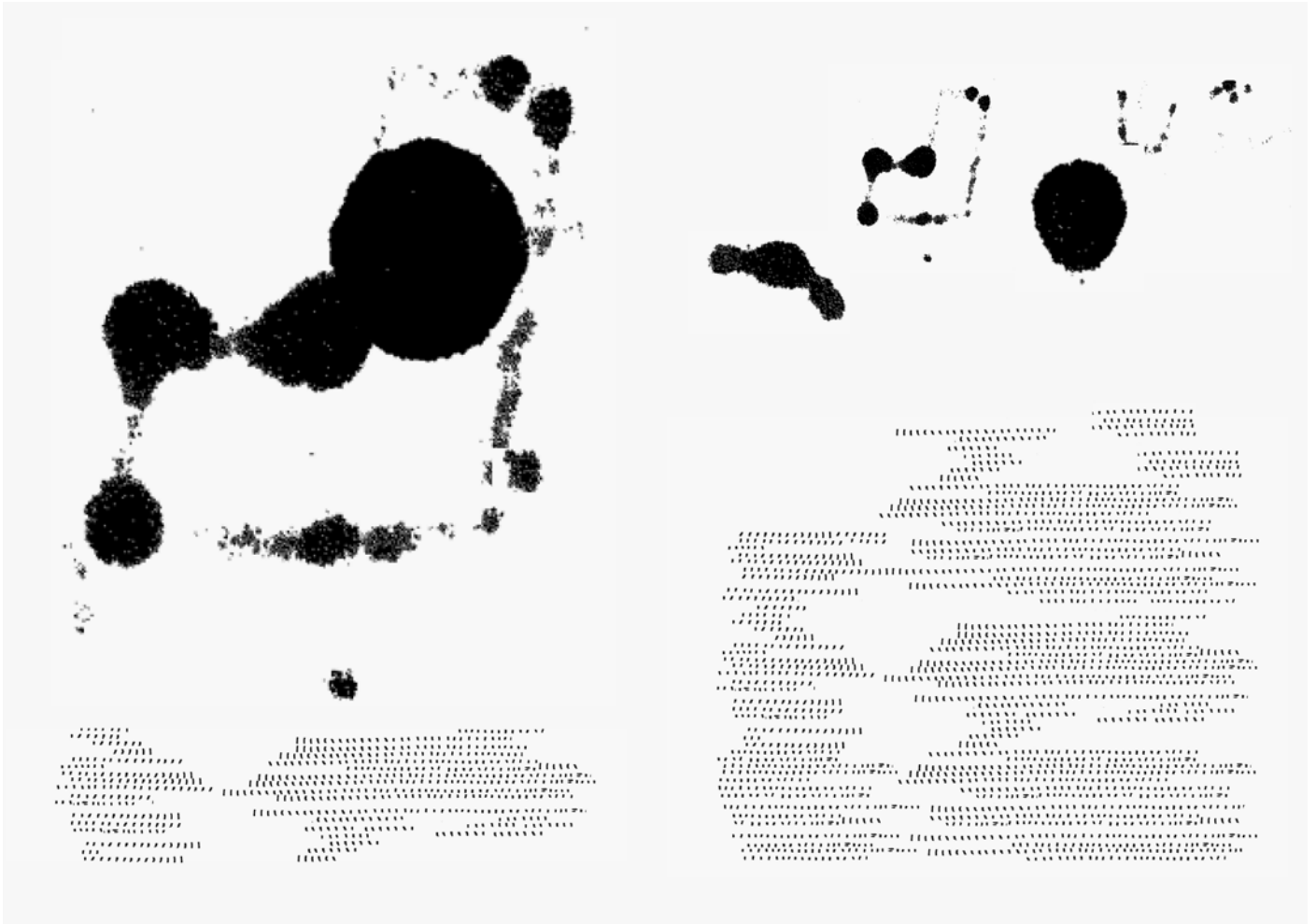
2017

Duo with Julien Desprez (electric guitar), recorded at the Nuit des Musées in Musée Ingres; Montauban, France

2013

Edition along the performance, 32 pages, 14,5 x 21 cm per page

With Christophe Hamery



In *Phonotopies (Hôpital Ecriture Sonore)*, Violaine Lochu draws a subjective portrait of the Garches Hospital, based on the recordings of patients, staff members, caretakers, assistants... In this room, where the sounds and hospital noises are not transcribed as they are but told, the hospital institution is revealed in its complexity by the juxtaposition of the voices of those who live there.

During workshops, some participants were invited to invent a graphic score based on the sounds heard in the hospital.

**Phonotopies (Hôpital Ecriture Sonore)**

2017

Soundtrack piece, 21'

Graphic score realized by the participants



Photo © Konstantin Lunarine

During her residency at the Synagogue of Delme, Violaine Lochu created a vocal alphabet where each letter is associated with a specific dimension of voice and/or language: A for aphonia, B for Babbling, C for cacophony, D for dysphonia. . .

The project takes different forms: sound pieces that can be listened to, in part, on the web-radio R22 Tout-Monde or exhibited in the form of visual displays or sculptures by artist and curator Guillaume Constantin. Still others take the form of videos: the artist stages her voice, in different spaces or using different physical postures. Typographer Christophe Hamery created the Supervox typeface for the occasion, presented in the form of a poster and a printed book. Finally, Violaine Lochu explores the extremes of her voice in a vocal performance passing through such letters as U—ululate, XY— female / male, S—sigh. . .

**Abécédaire vocal**

2016

Performance, 45'

La Marbrerie, Montreuil, France

2016

Booklet, 64 pages with CD

Typography and graphism Christophe Hamery







**Abécédaire vocal - Espace**

2016

HD video, sound, color, 2'20'', edition of 5 + 2 AP



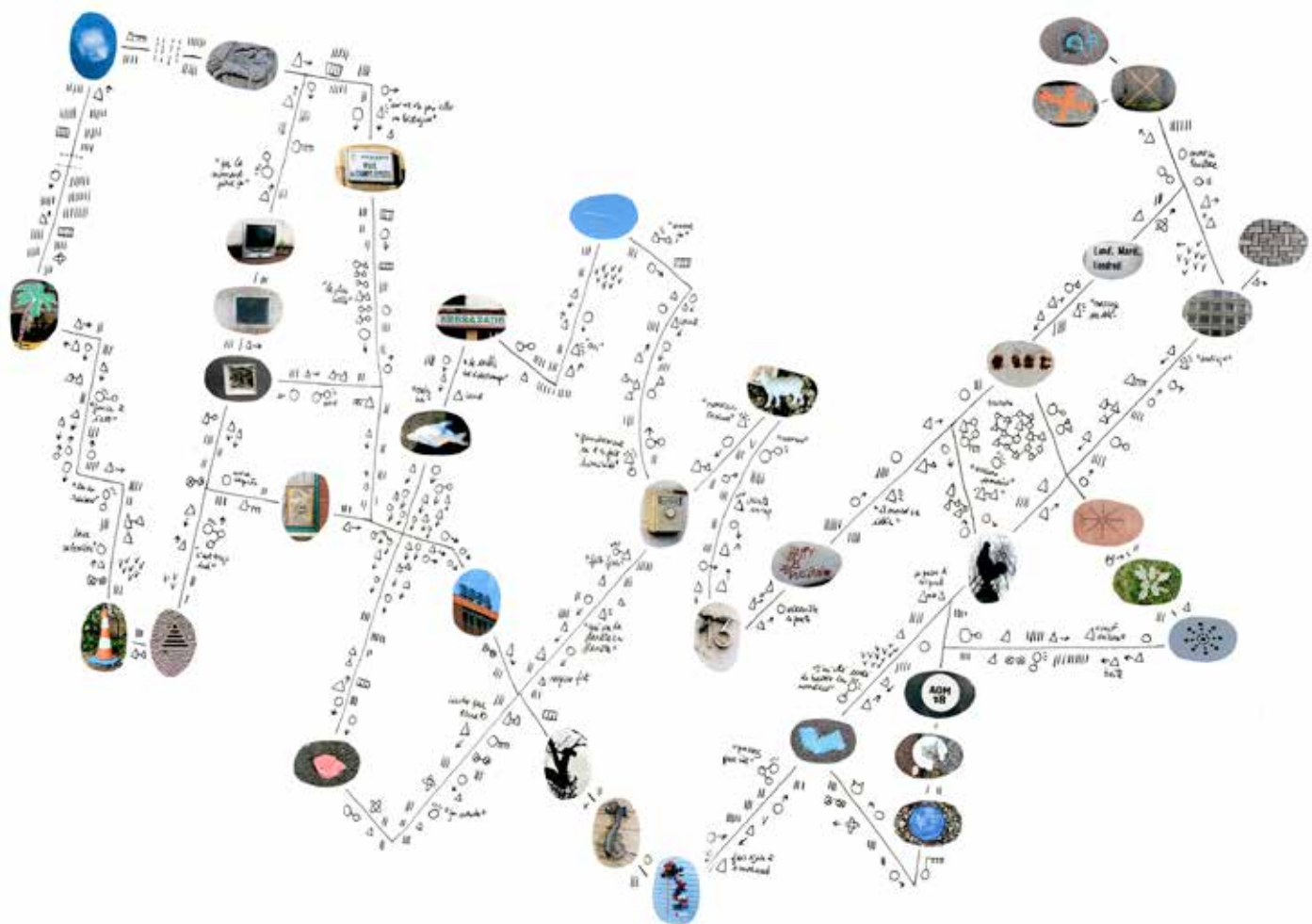
The desire to know the future (whether it be out of hope or dread) has always haunted mankind. From January to March 2016, Violaine Lochu was invited by Anis Gras and le Générateur, to meet ninety-five inhabitants of Arcueil et Gentilly and collect from each of them a fragment that should bear witness to the ways in which they question their future (simple questions, wishes, prophetic dreams, apocalyptic or futuristic visions etc.) She conceived divination-walks in the area in order to document, map, photograph and film the territory with symbols reminiscent of ancient divination techniques (the flight-paths of birds, the passing of a woman, the movements of clouds etc.) Using these fragments as a basis, the young artist composed eight audio pieces (broadcast on R22 Tout-Monde), a publication and a performance.

**L'office des présages**

2016

Performance, 50'

Le Générateur, Gentilly, France



**UrbanOmen 1**

2016

Series of 4 divinatorial cartographed drawings, ink, collage, 55 x 65cm each, unique pieces





## UrbanOmen 2

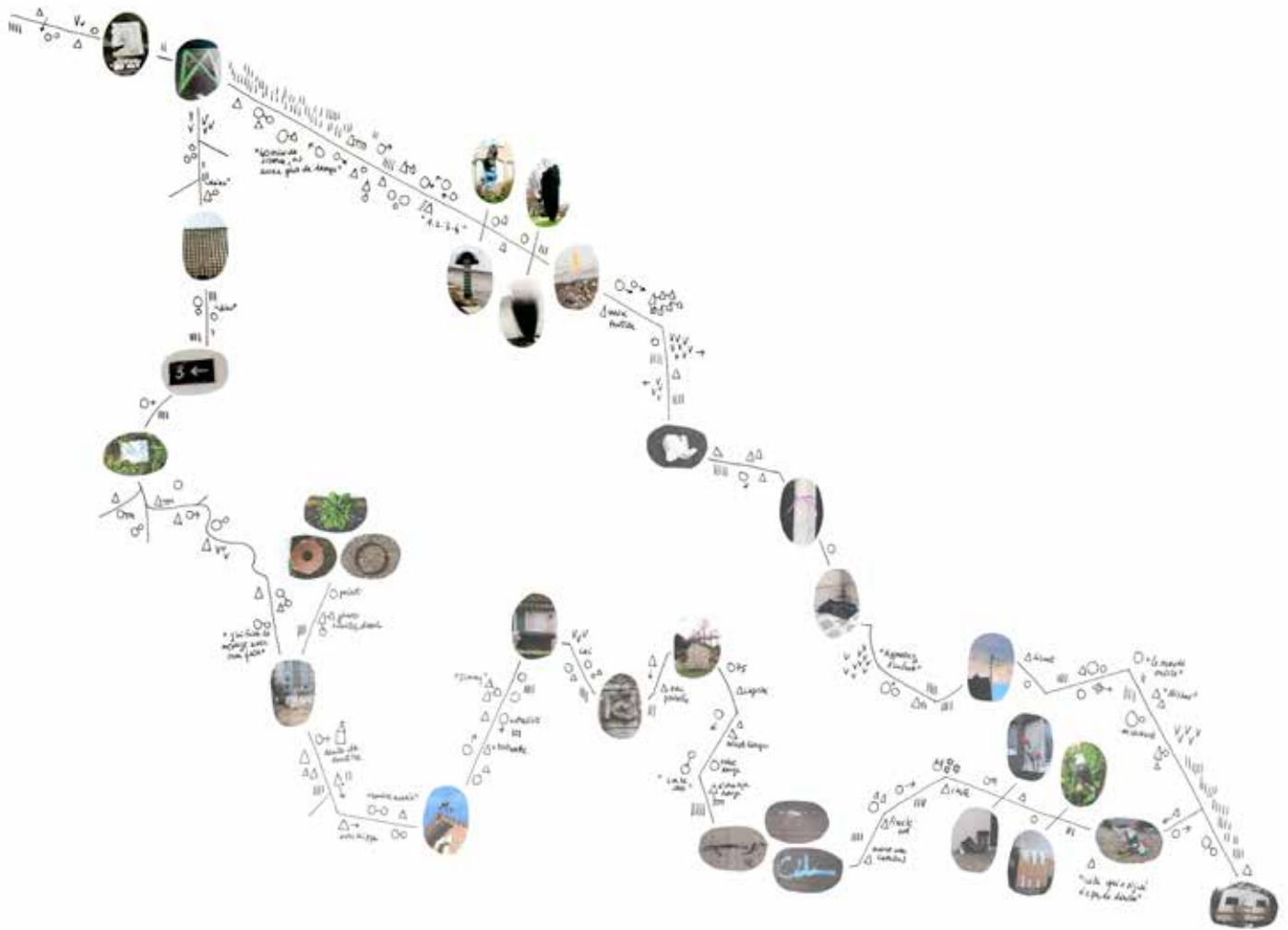
2016

Series of 4 divinatory cartographed drawings, ink, collage, 55 x 65cm each, unique pieces





Series of 4 divinatory cartographed drawings, ink, collage, 55 x 65cm each, unique pieces



**UrbanOmen 4**

2016

Series of 4 divinatory cartographed drawings, ink, collage, 55 x 65cm each, unique pieces



Exposition *Hypnorama*, CAC Chanot, Clamart, France

Those cartographies enter into the project named *L'office des présages*, that gave sound pieces and a performance, done in 2016 while in residency in Générateur and in Anis Gras. They were made after divinatory strolls that Violaine Lochu did in the Arcueil and Gentilly territory, in order to register, map, take pictures, and film signs that could get closer from antique divinatory practices (a bird's flight, crossing of a woman, movement of the clouds...).



On the occasion of the "Lignes d'Errre" a run organized between the art centers of Seine-Saint-Denis (between the laboratories of Aubervilliers, the Khasma space, the Galerie of Noisy-Le-Sec, Synesthesia), Violaine Lochu has realized the sound pieces *SongLines*. Inspired by the traditions of the Australia Aborigines (with whom the songlines have the function of describing a journey between two distant points), she moved to large suburbs without a map, asking people crossed in her path to indicate her direction. The pieces made from these steps are similar to oral cartographies, mixing geographical indications and sound textures collected during the course.

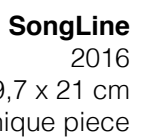
During a performance, Violaine Lochu vocally reactivates a *SongLine*, repeating the words heard on her way, whispering her internal thoughts, becoming a car, bird, fire siren...

**SongLine**

2016

Performance

Festival Relectures, Espace Khasma, Les Lilas, France







Reviving memory's initial sense is a means to create immediate links between one's personal history, cultural background, and a contemporary artist's practice. Taking the form of a field-research, *Memory Palace* spans the diversity of the territory of Montreuil ; it pictures different social practices and cultural references. The young artist Violaine Lochu collected Montreuil inhabitant's memories in order to create a sensitive map of the city she went through. More than 200 people in Montreuil have participated in the artist's ongoing project Memory Palace. Contributions have been made in more than 30 languages. The artist learned in turn all contribution by heart, to rearrange and organise them according to the ancient technique of *ars memoriae*, where mental images are associated with rooms in an existing (or imaginary) building.

The resulting overall impression of the city's memory is as historical as it is personal, political, poetic, sentimental, and surely refreshingly diverse. Giving form to a series of interventions – vocal performance, informal meetings, dinners – all the contributions are shaped into an artist's edition.

Marlène Rigler

**Memoire Palace**

2015

Performance, 40'

Le 116, Montreuil, France

2015

Booklet, 64 pages, 21 x 14,9 cm per page

With Christophe Hamery



**Dialogue #2**

2015

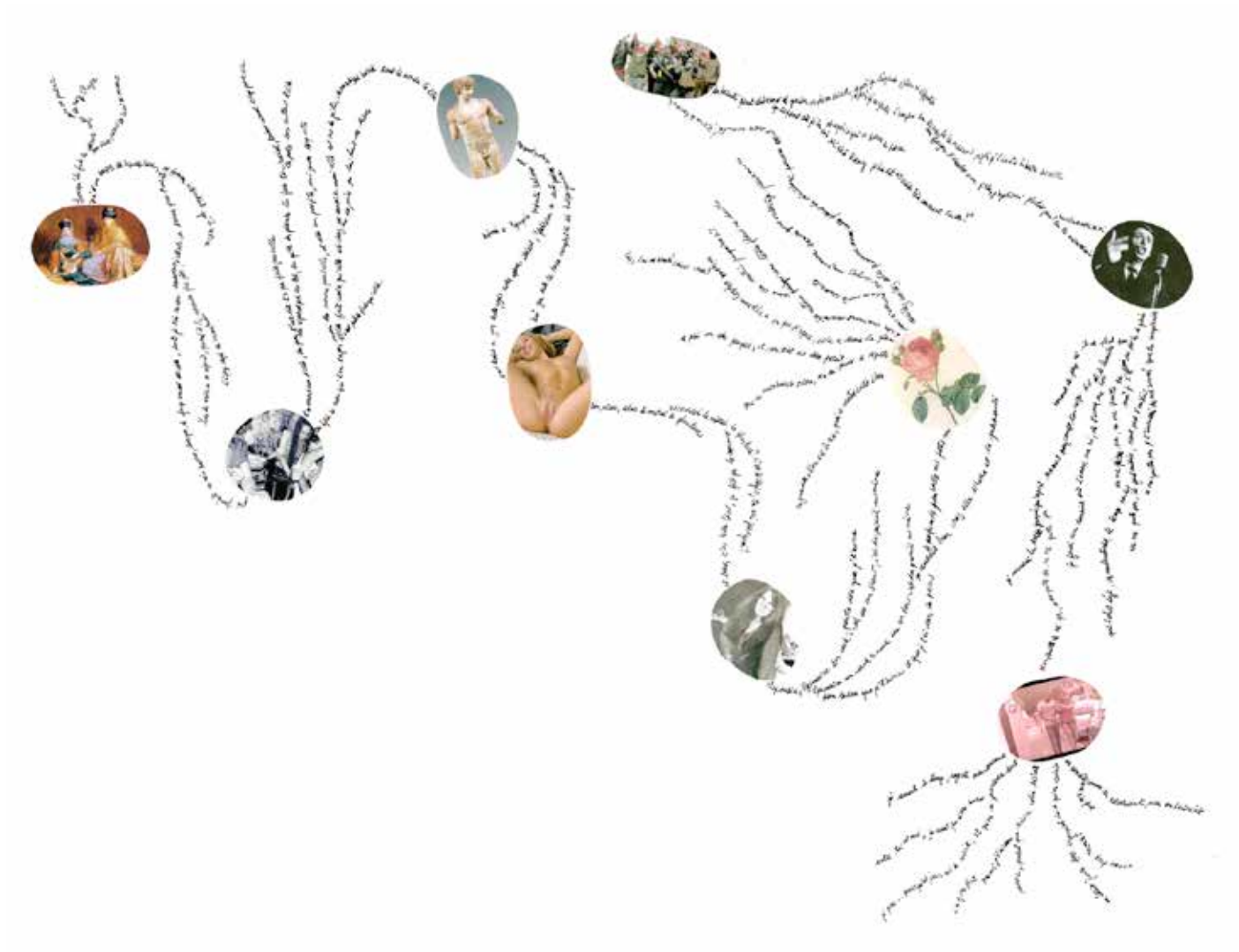
Score of the performance *Mémoire Palace*, ink drawing and collage on paper, 55 x 65 cm, unique piece  
Production Centre d'Art Contemporain le 116, Montreuil, France et Conseil Général de Seine Saint Denis  
Collection Centre National des Arts Plastiques - Fonds National d'Art Contemporain, France



**Le mot qui vient**

2015

Score of the performance *Mémoire Palace*, ink drawing and collage on paper, 55 x 65 cm, unique piece  
Production Centre d'Art Contemporain le 116, Montreuil, France et Conseil Général de Seine Saint Denis



**Anadiplose #3**

2015

Score of the performance *Mémoire Palace*, ink drawing and collage on paper, 55 x 65 cm, unique piece  
Production Centre d'Art Contemporain le 116, Montreuil, France et Conseil Général de Seine Saint Denis  
Collection Centre National des Arts Plastiques - Fonds National d'Art Contemporain, France



Faced with the terrifying prospect of having to write a play on the topic of divination, Violaine Lochu decides to consult a fortune-teller to predict how the project will turn out. Based on this encounter, the artist builds a performance based not on the fortune-teller's divinatory message, but on its performative and narrative components.

Taking on the role of Madame V, her "fortune-teller doppelgänger", Violaine Lochu invites the audience to draw cards. Each card triggers an action inspired by one or more types of divination, whether it be acoustic (ornithomancy for example: divination based on bird-song, played here on a flute) or visual—the manipulation of objects filmed and projected in real time (acultomancy: the reading of nails falling onto a metal surface. Hydromancy: reading the swirling flow of ink in water).

In this performance, Violaine Lochu questions the notion of duality and transformation, while also subverting the practices of divination and, in so doing, attempts to evoke new possible futures.

After the encounter with the fortune teller, Violaine Lochu also realizes a radiophonic piece where we can hear the teller telling the future of her works.

**Madame V. la voyante et son double**

2015

Divinatory performance, 40'

Espace Khiasma, Les Lilas, France

Photo © Diaty Diallo

**Madame V.**

2015

Prediction of the 30.09.15, radiophonic piece, 4'35"





In this performance, Violaine Lochu tries to make her voice heard by an entire linguistic community. In what seems to be a presentation lecture, the discourse, in successive stages, escapes all consistency in order to preserve from the artist's word only the language signs. The purpose here is to try to enlighten and subvert the clichés, presuppositions and habitus at work, to question the power effects that this "legitimate" word produces—if not "unintentionally", at least often understated—on those who try to appropriate it (students in art, public art...) or on those who are excluded.

**Animal Mimesis**

2016

Lecture - performance, 30'

Les Ateliers Vortex, Dijon, France

2015

Journal, 8 pages, 29,7 x 42 cm per page

With Christophe Hamery



A collective performance is realized with a dozen students, based on the texts produced on their work. Through a game of mise en abyme, the artist's word becomes cloud, call cry, spinning, chemical signal, singing...

**Animal Mimesis**

2015

Collective Performance, 12'

La Box, Bourges, France

During her three-month residency at La Box (gallery of the Ecole Nationale Supérieure des Beaux-Arts de Bourges), Violaine Lochu develops the project *Animal Mimesis*. She questions, both critically and poetically, the collective dimension of what is called the word of the artist. Supposed to reveal a vision of art and of the subjective and individual world, the “speak artist”, is taken in many occurrences (almost always in fact) in a regime of language eminently common and constructed. Of course, the art school occupies a privileged place among the bodies for the transmission of this common language.

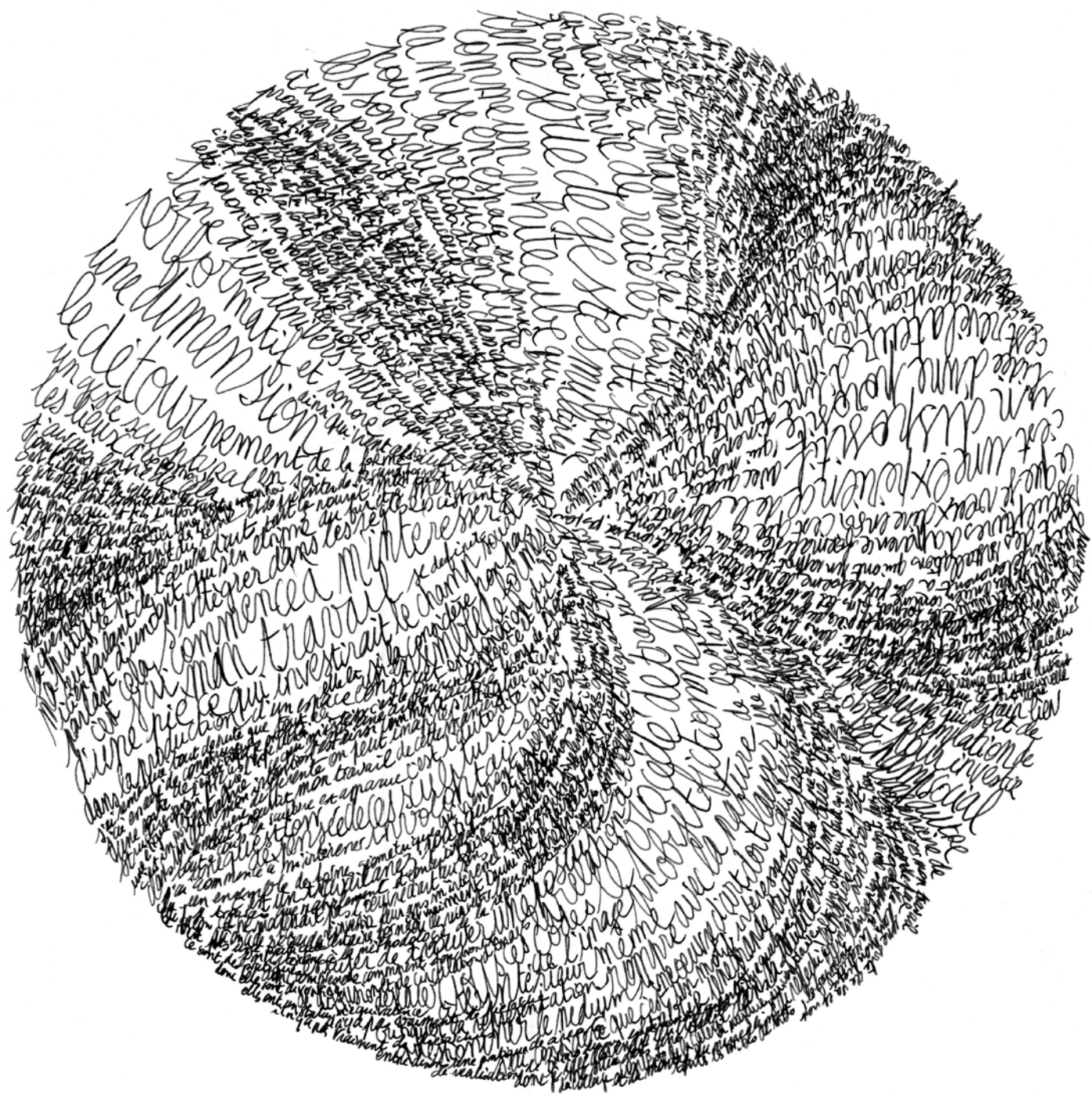
Violaine Lochu conducts this research by conducting about thirty interviews with the students and teachers of the school; in the sound pieces resulting from these interviews, parallels are established between the phenomenon of transmission of this particular language and the mimetic intelligence at work in animal groups.

**Animal Mimesis#2**

2015

Soundtrack piece, 2'48"

Edition of 5 + 2 AP

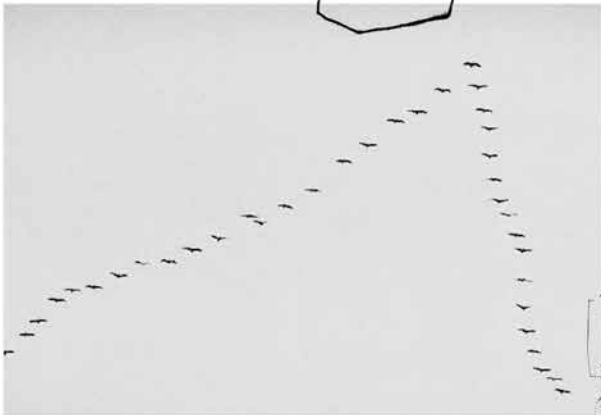
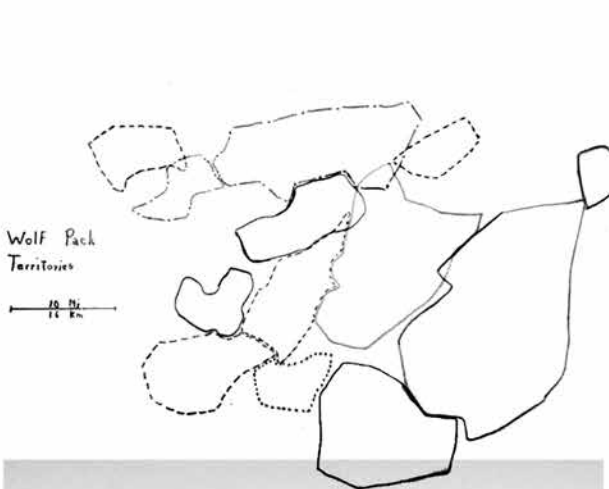


The edition of *Animal Mimesis* gathers scores, notes, images that were used to write the project. The two central pages show the imitations of the signatures of Joseph Beuys, John Cage, Marcel Duchamp and Andy Warhol by the pupils of the nursery school Cour Chertier in Bourges.

**Animal Mimesis**

2015

Diary, 8 pages, 29,7 x 42 cm, graphics Christophe Hamery



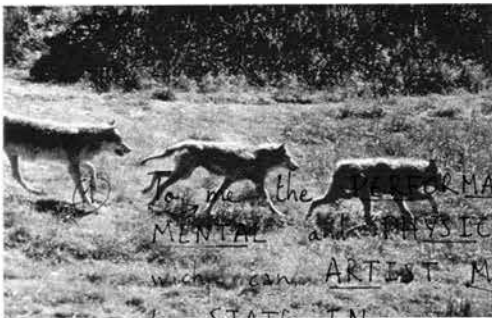
$\text{Cl}_2$  peut apparaître naturellement  
to m'intéresse sur 3 p  
de cet CP la 9 m'intéresse et

en envisageant de différencier le rapport de l'ho-  
me à sa part animale, rituelle, des choses  
de la cité par rapport à sa part de la mortelle  
et d'arriver à l'homme d'aujourd'hui  
pour qu'il puisse lui-même en faire usage  
et ne pas s'en faire.

c'est le petit bleu de p & pime poe. du capit  
de p de corps de l'inep, d'infant du corps  
de la pomeu ventif  
ville c'est auv. des p & pence l'explat pour  
le mont

Si me ne rendue compte q'et rest de p  
identique si me trouvaient les  
seu reprend la p identiques; le meurent

- 1) le choix évidemment dépend des raisons, lesquelles pour le chrétien  
 ↳ tenant de la main      la bouche de main      la main de main  
 sans tête      sans bras
- 2) et alors la c'est une Parole défruite à exprimer  
 exprimer le savoir      l'absence de savoir      ne pas
- 3) c'est à dire du lieu de chair qd q vs place au 199er  
 2 main, 199er  
 n'ont pas de main      n'ont pas de main
- 4) vos chrétien qd q'a aucun intérêt véritablement q'il n'a la  
 2 main, 199er
- 5) Vous comprenez, arriver à l'apôtre, c'est l'indifférence universelle qd  
 l'apôtre de la main      l'apôtre de la main      l'apôtre de la main



For me the PERFORMANCE is a  
MENTAL and PHYSICAL CONSTRUCTION

with ARTIST MADE ~~MADE~~

to STATE IN

the construction in FRONT of the PUBLIC

in PRECISE TIME and SPACE

and then ACTUALLY the performance BEGINNING

and CREATE with the PUBLIC

dialogue → and EVERYTHING that happening

in the FRAME of TIME IT'S PART of performance.





In the video *Paroles d'artistes*, students " impersonate " referential figures of the contemporary art (Andy Warhol, Joseph Beuys, Marcel Duchamp, John Cage, Louise Bourgeois...).

**Paroles d'Artistes**  
2015  
Video, color, sound, 6'45"  
Edition of 5 + 2 AP



Photo © Le Générateur

From the cross-reading of ancient and contemporary texts, including the Odyssey of Homer and articles from psychoanalysis and anthropology, Violaine Lochu “re-invents” the song of the mermaids. For this purpose, she uses existing linguistic fragments that seem to be disparate; Greek funeral songs, Gomera’s whistled language, whale singing, saturated punk screams, mamanais... She explores the hybridization of the fish/bird woman by making body to body with her accordion. The voice and the instrument pushed into their sound, thus express the ambiguity of the mythical song oscillating between a disturbing bestiality, a hymn “chainer” or a divine melody...

**Aoïde**

2014

Performance, 30'

Le Générateur, Gentilly, France



“Violaine Lochu, who is inspired here by the story of L  th  , is a singer of sound performances that are not lacking in interior verve, and testifies to her intense presence in the contemporary world through the prism of Greek mythology. Once, Lethe designates both a goddess and one of the five rivers of the underworld, whose water gives forgetfulness to anyone who drinks it. But it is also a real river flowing in Beotia (Greece), whose source is close to the sanctuary of Trophonios, where oracles were received until the 2nd century AD. Between divinatory trance, funerary thr  ne and hypnotic lullaby, the one that mixes language acrobatics and gestured songs proposes to play these different meanings during a vocal performance where singing, language and music are worked by the constant and mysterious presence of water.”

Marion Estimbre

**L  th  **

2014

Performance, 45'

Le G  n  rateur, Gentilly, France



Travel images – uncertain place and time – respond to the leaking writing of a diary. Disappearances, happenings, White memories... Here memory, from traces of the past, seeks its way to a permanent present, close to the archetype.

**Fugue #1**

2014

Video dyptich, color, sound, 6'

Edition of 5 + 2 AP

Production La Marbrerie, Montreuil, France



“ How do we remember things orally? What deformations occur during the transmission of a story that has never been written down? Chinese whispers updates these questions taking the childhood game as a departing point. A french nursery-rhyme is told from one person to another, by people who don't speak French. The errors of articulation and pronunciation accumulate and cause an erosion of meaning. In the video the artist has collected these materials of the story and repeats the refrain of the nursery-rhyme thus transformed.”

Flora Katz

**Chinese whispers**

2013

Video on monitor, color, sound, 3'

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“ The *Fabula* performance reveals forgetfulness as an aspect of altering an oral culture. Violaine Lochu repeats the popular tale The Little Red Riding Hood, of oral tradition which was fixed in writing in the seventeenth century by Charles Perrault, then later by the Grimm brothers. It is also based on oral versions of the tale, which were collected in several French provinces from the mouths of storytellers at the beginning of the 20th century. Through a play of intonations, silences and recollections, the artist reveals the flaws, cracks and shadows that form the fluctuating identity of any oral narrative. It implements a complex dynamic of shifts, disappearances and reappearances that is specific to popular storytelling. With poetry, Violaine Lochu updates and repeats the accidents inherent in all forms of oral transmission: forgetfulness, distortions and outbursts constitute the hazards of a thought that is at the same time alive, contingent and shared. ”

Flora Katz

# **Fabula**

2013

Vocal performance, 17'

Quelque chose de plus qu'une succession de notes, Centre d'art et de recherche Bétonsalon, Paris, France

2018

Performance by Violaine Lochu with Joëlle Léandre (counterbass), 30'

Dohyang Lee Gallery, Paris, France

Coproduction Dohyang Lee Gallery and Bétonsalon



Starting from her readings of intersecting texts both ancient and contemporary, notably *The Histories* by Herodotus (5th century BC) and *This Sex Which is Not One*, by Luce Irigaray (1977) which deal with questions of gender and language, Violaine Lochu “re-invents” the language of the semi-mythical people: the Amazons. Based on studies of the feminist linguist, the artist applies the customs of a non-phallocratic language on top of extant, desperate by nature, linguistic fragments (traditional Ukrainian and Inuit songs, Japanese grammatical structures, Thracian inscriptions...). The voice, in searching for (literally) unheard of trajectories, tactile, pluralist, circular... – explores the possibility of the “becoming-woman” of language.

**T(h)race**

2013

Vocal performance, 15'  
Espace Treize, Paris, France



Violaine Lochu pronounces her surname in a dozen different ways. We get to the point where it's hard to tell what the right pronunciation is. Identity is disturbed by accentuation. Then, she recites thirty or so diminutives of her first name. Which seems to become exoticised, each time arriving at a new story, a new face.

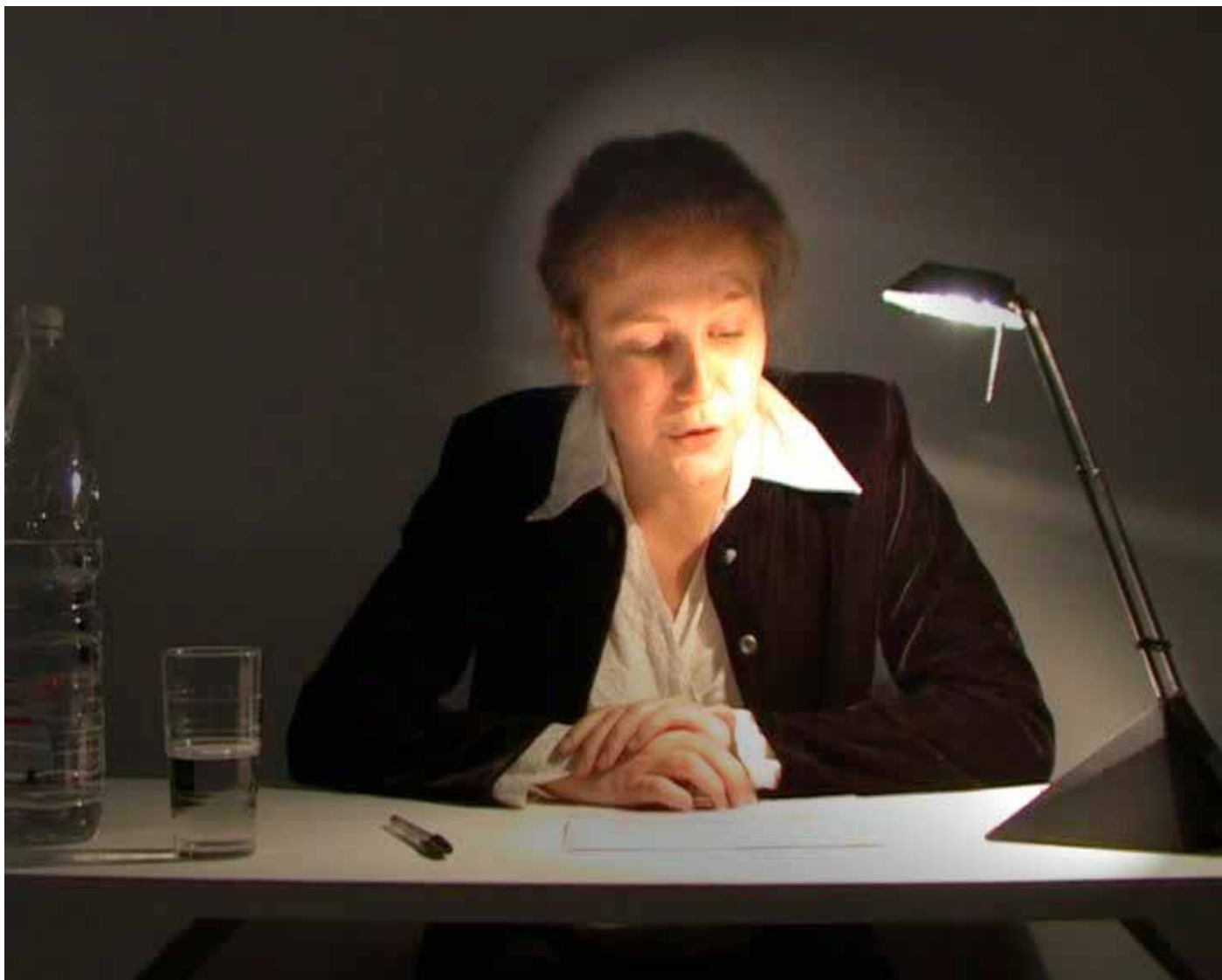
At the same time we see a hand tracing the word mother in pencil in a dozen different languages, some of the letters are rubbed out and replaced by others. Bridges are formed between the languages? The trace of each letter erased persists under the new letter added. Perhaps some primordial language emerges from this intermingling ?

**Lingua Madre**

2012

Video diptych, cast on 2 flat screens side by side, color, sound, 3'

Edition of 5 + 2 AP



Upon an invitation from the Kadist Foundation, Violaine Lochu gave a lecture on one of her works : *Stranieri ovunque* by Claire Fontaine. One of the major concerns of this collective is "being foreign". As this thought developed, the discourse in French became more and more Italian according to a precise protocol and this became foreign to itself.

**Stranieri ovunque**

2011

Performance - Lecture, around 20'

Opus operandum, Fondation Kadist, Paris, France