

galerie dohyanglee

ARTWORKS LIST //  
1987

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An exhibition by **VIOLAINE LOCHU**

Text by Florian Gatié

11.03 – 15.04.2023

**O Child**

Performance by Violaine Lochu / **Dohyang Lee Gallery**, Paris, France

11.03.2023 / 18 h 30

ARTWORKS LIST



*O Child*

2023, in situ installation

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



The exhibition opens with the sound installation *O 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 Gatié

Translated in English by Emmelene Landon

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Photo © Rachael Woodson

## *Battle (in situ performance video)*

2021 - In situ performance video, sound, colour, subtitles in English, 25'12", edition of 5 + 2 AP

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

This historic and political violence is also at play in the video-performance *Battle*, filmed at the Picasso Museum in Vallauris, which responds by fiction to the question of combat, leaving considerable space for the Algerian colonial trauma. Filmed opposite the two panels *War and Peace* produced by the Spanish painter, then installed in the ancient chapel of the museum when the War of Independence broke out, *Battle* sets different definitions of combat against each other, both battle and revolt, self conflict and opposition to external power, struggles *with* and *against* others. Once again, Violaine Lochu gathers the minor or invisibilized words of the habitants of Vallauris, in this case, of all ages, who entrust the artist with their own definition of combat, whether linked to war memories, symbolic injury or psychic dilemma. Transcribed on scrolls and then consumed, they gather together in the heart of a ritual activated by four strange warrior-creatures with blue skin, guardians and healers, who represent the importance of memory. By its hieratic aspect, reminding us of Ancient Egypt, the performance embodies the gesture of conservation that supports the preciousness of these words, compiled in an Ark that may indicate the conditions of a new alliance, free of colonial relationships, between France and Algeria. The literal incorporation of the scriptures, like spiritual food, cannot dismiss death, torture, deracination or humiliation, nor may it pay off debt, but it forcefully proves that it is time to ingest history, to swallow one's saliva and choke on it, to be able at last to test the strength of the struggle enabling history to penetrate our flesh and nourish our consciousness. Just a first step towards a possible remediation.

Florian Gaité

Translated in English by Emmelene Landon



## *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

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

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Handwritten notes in Spanish with several illustrations. At the top left is a colorful butterfly. Below it is a small globe. To the right, there is a drawing of a person's face. The text is organized into several paragraphs with small circular icons.

Xóniví #21/08/22

Handwritten notes in Spanish with several illustrations. At the top left is a globe. Below it is a drawing of a person's face. To the right, there is a circular diagram with text around it. The text is organized into several paragraphs with small circular icons.

Xóniví #22/08/22

Handwritten notes in Spanish with several illustrations. At the top left is a globe. Below it is a drawing of a person's face. To the right, there is a circular diagram with text around it. The text is organized into several paragraphs with small circular icons.

Xóniví #24/08/22

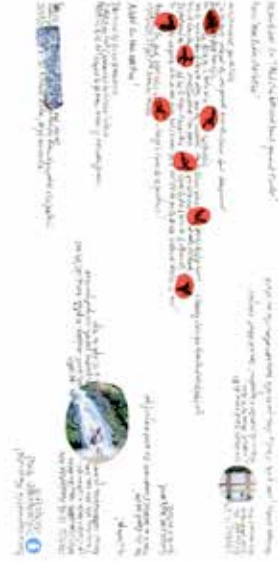
Handwritten notes in Spanish with several illustrations. At the top left is a globe. Below it is a drawing of a person's face. To the right, there is a circular diagram with text around it. The text is organized into several paragraphs with small circular icons.

Xóniví #25/08/22

# galerie dohyanglee



Xóníví #27/08/22



Xóníví #28/08/22



Xóníví #29/08/22



Xóníví #02/09/22

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1. El primer paso es...  
2. El segundo paso es...  
3. El tercer paso es...

Xóníví #03/09/22

1. El primer paso es...  
2. El segundo paso es...  
3. El tercer paso es...

Xóníví #05/09/22

1. El primer paso es...  
2. El segundo paso es...  
3. El tercer paso es...

Xóníví #05/09/22

1. El primer paso es...  
2. El segundo paso es...  
3. El tercer paso es...

Xóníví #07/09/22

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Xóníví #09/09/22



Xóníví #11/09/22



Xóníví #13/09/22



Xóníví #14/09/22

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Handwritten page 15 features several columns of text in Thai script. It includes a small portrait of a man in a suit, a red shield-shaped emblem, and several small drawings of food items like a bowl of soup and a piece of bread. The text is arranged in a structured, columnar format.

Xóníví #15/09/22

Handwritten page 16 contains text in Thai script with a prominent blue letter 'P' at the start of a section. It features a circular photograph of a group of people, a drawing of a globe, and a small illustration of a person. The layout is organized into columns with decorative elements.

Xóníví #16/09/22

Handwritten page 19 is filled with text in Thai script. It includes a circular portrait of a woman, a small red square icon, and several small drawings of people and objects. The text is written in a neat, columnar style.

Xóníví #19/09/22

Handwritten page 21 features text in Thai script with a large green drawing of a butterfly. It also includes a circular portrait of a person, a drawing of a globe, and several small illustrations of people. The page is well-organized with clear columns of text.

Xóníví #21/09/22



# galerie dohyanglee

A handwritten page with text in Thai script. It features several small circular images: a group of people outdoors, a person's face, and a colorful abstract pattern. There are also some small icons and symbols scattered throughout the text.

Xóníví #24/09/22

A handwritten page with text in Thai script. It features a large pink circular image in the center, a small black and white image of a person, and a small image of a person's face. There are also some small icons and symbols scattered throughout the text.

Xóníví #27/09/22

A handwritten page with text in Thai script. It features several small circular images: a person's face, a colorful abstract pattern, and a person's face. There are also some small icons and symbols scattered throughout the text.

Xóníví #28/09/22

A handwritten page with text in Thai script. It features a large black and white image of a building facade, a small image of a person's face, and a small image of a person's face. There are also some small icons and symbols scattered throughout the text.

Xóníví #02/10/22

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Xóníví #04/10/22



Xóníví #06/10/22



Xóníví #07/10/22



Xóníví #08/10/22

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Xóniví #09/10/22



Xóniví #11-12/10/22



Xóniví #13-14/10/22



Xóniví #15-16/10/22

# galerie dohyanglee



Xóníví #17/10/22



Xóníví #19-20-21/10/22



Xóníví #21/10/22



Xóníví #22-23/10/22