



FABRICE LEROUX

ARLES. FRANCE

<https://fabriceleroux.com/>
contact@fabriceleroux.com

Why do I create?

Because it allows me to say without saying

Because I am a poetry researcher

Because I experiment

Because it's metaphysical

Because it's organic

Because of memory

Because of time

Because of vanity

Because everything is linked

Because of the body

Because it's an obsession

Because I'm not a rock star

Because of humour

Because I like sharing

Because I collaborate

Because I'm a geek

Because I like learning

Because it allows me to meet you

I have seen faults, weaknesses, fears, strengths.

Human being full of contradiction, sublime and exasperating

Revealing, from negative to development, from shadow to light

Enlargement of the field of possibilities.



PHOTO CREDIT : FABRICE LEROUX

When you look at Fabrice Leroux's works, a certain fascination emanates from his ensemble.

Notwithstanding the frantic pace of everyday life, everything contributes to immersing yourself in the creations of this artist. Perhaps this lies in the fact that his favourite subject of study is the human being.

If the human being is fully part of his works, Fabrice explores its fragility through role-playing.

"I often oppose strength and fragility. There is a fragility in life that makes it precious. When I meet people during my exhibitions, after a few minutes, we find ourselves talking about intimate things, life and death. I have had some very hard experiences with some people collapsing when seeing the exhibits. I have lived, what I would call, beautiful moments of life," he asserts.

Indeed, whether through video, photography or even material creation, Fabrice Leroux transforms, with his poetic filter, what he looks at or experiences to better take us into our inner homes. For him, no matter how the audience reaches him....

"It is not video, photography or even creation that define me, it is my work as a whole. This multiplication of media also allows me to say : Look behind this door, the field of possibilities will be vast. I like to meet the public because when I talk about my work, I know that it will enlighten me."

Because what matters to him is to connect with the other.

"I am convinced that my work is not approached in the same way if I don't meet people. If I accompany people, if I talk to them, something else happens. Of course, some people won't like it, but we'll have a chat. There is a performative aspect in building bridges between the works, the audience and I."

Excerpt from the interview for Open to the Public
Interview by Laurent Bourbousson



The ashes are a recurrent material in his creations, often associated with concrete in this game of opposition between the strong and the fragile. Even inert, it is a symbol of life, the ineluctable as a way to focus on the present moment.

A SMALL DAILY RITUAL (WINTER):

- Lighting the fire that will warm me up with newspapers that are more than seven years old
- See the story stuttering
- Adding intimate texts that will burn in the fire, a little extra soul?
- Once cooled, the ashes is collected and sieved

Fabrice Leroux admits to having been fascinated, in his childhood and adolescence, by the Vanities of the 17th century, by his discovery of the horrors of the Second World War, drama and photography. As part of an existentialist approach, he is interested in the dialectical opposition between free will and social, geographical, linguistic or philosophical determinism...

Louis Doucet



I AM A MEDIUM

SUPPORT / SURFACE / MATERIALS / REFERENCES / SELF-DERISION

<https://vimeo.com/346155555>

INSTALLATIONS & VIDEOS

VARIABLE DIMENSIONS AND MATERIALS. 2019



SELF-PORTRAIT



CONCRETE, ALUMINIUM & VEGETABLE SPONGE
27 x 27 x 70CM
PALAIS DE L'ARCHEVÊCHÉ ARLES. 2018



STRATA

"Nothing is born or perishes, but already existing things
combine, then separate anew."

Anaxagoras

"Nothing is lost, nothing is created, everything is transformed"

Lavoisier



SOMETIMES FALLING IS NECESSARY TO REBUILD YOURSELF BETTER

IN SITU INSTALLATION, WOOD, RESIN & ASHES
VARIABLE DIMENSIONS
STE ANNE CHAPEL. ARLES. 2017



DOES THE TOOL MAKE THE ARTIST?

BRUSH, RESIN & ASHES : 6 x 21 cm
2016



120 grams difference (video)

How can 120g change your way of looking at someone?

In a world where appearance is paramount.

Shall we judge a book by its cover?

When 120g of hair can pass from Jesus to the GI
Through a Buddhist, or a member of a drug cartel.

Beyond appearances, what remains?

So what part does psychological play in this exercise?

A cathartic form of self-acceptance?

120 g is the weight of hair that has been used in this adventure.

2011



Video available here : <https://vimeo.com/27859268>



INEXORABLE

CONCRETE, ASHES & PVC SPHERE: DIAMETER 40 CM
PALAIS DE L'ARCHEVÊCHÉ ARLES. 2018



TOO MUCH / NOT ENOUGH

Presents two clocks with second hands that stand still:
One has too high a voltage and the other is under voltage.

These two clocks thus leave the visitor in contemplation of these two hands
that jerk without advancing without moving forward, questioning our own
relationship to time.

PAY A TENSION

Video available here: <https://fabriceleroux.com/project/too-much-not-enough/>

2 CLOCKS WITH A DIAMETER OF 59 CM
2017



VARIABLE TIME

Shows an hourglass diverted from its function.
Ashes replace sand (in very small quantities)
Ashes never fall at the same pace.
And what if the grain of sand, "the accident" was the revealing one.

WOOD, METAL, GLASS, RESIN & ASHES
2016



UNCERTAINTIES

A video projection on a cracked concrete slab.

The sentence (written with ashes)
RIEN NE DISPARAIT JAMAIS VRAIMENT
Nothing ever really disappears.

Like the backwash ebbs and flows.



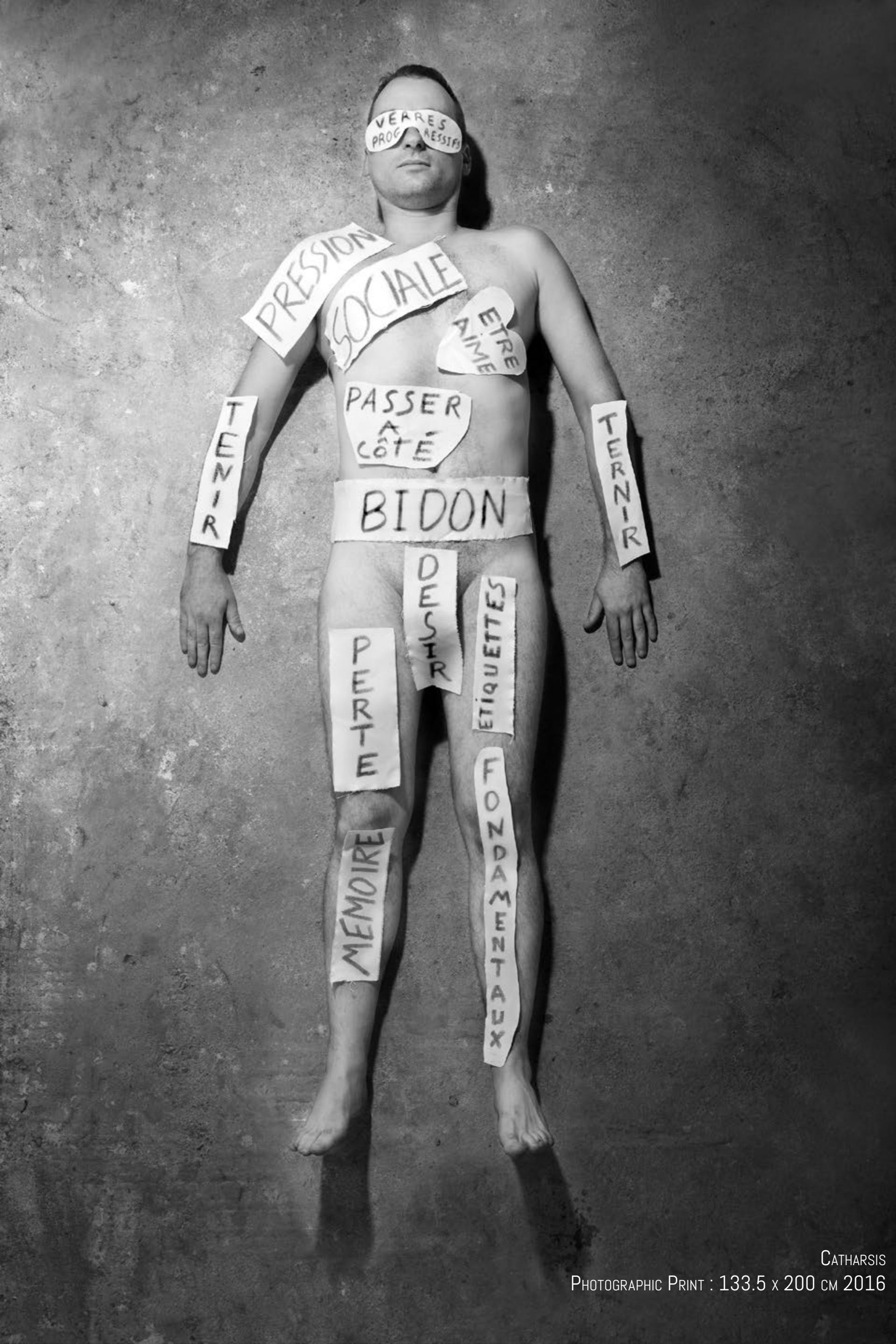
CATHARSIS II
VORTEX

INSTRUCTIONS FOR USE

- 1: THINK ABOUT THE WORD(S) THAT BLOCK YOU, THAT HOLD YOU BACK
- 2: WRITE THIS WORD(S) ON TRANSPARENT PAPER
- 3: DROP THE PAPER INTO THE WHIRLPOOL
- 4: OBSERVE LIGHTER

Video available here : <https://vimeo.com/303062839>

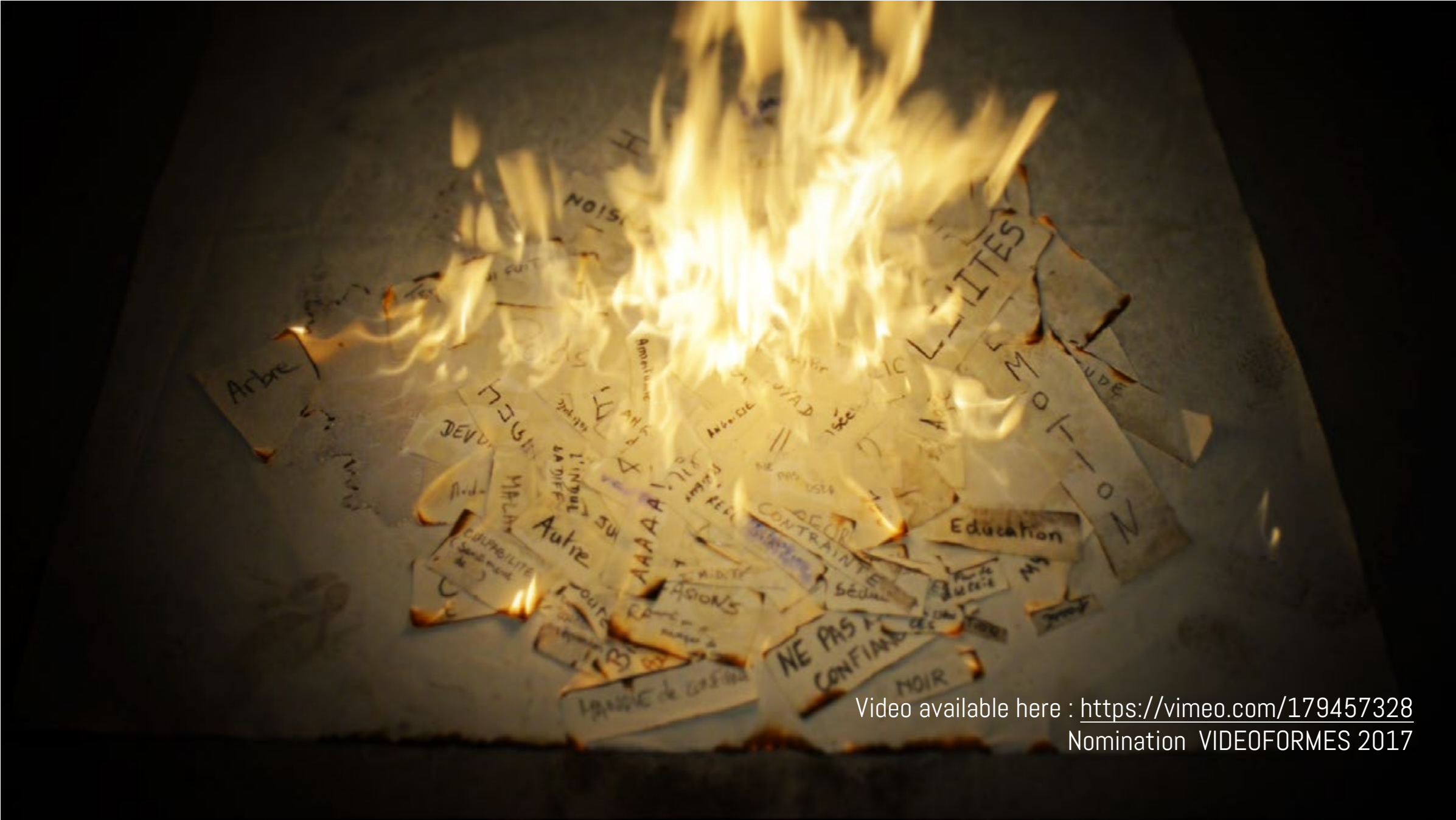
INSTALLATION, CONCRETE, GLASS, WATER SOLUBLE PAPER & WATER
PRIVATE COLLECTION 2017



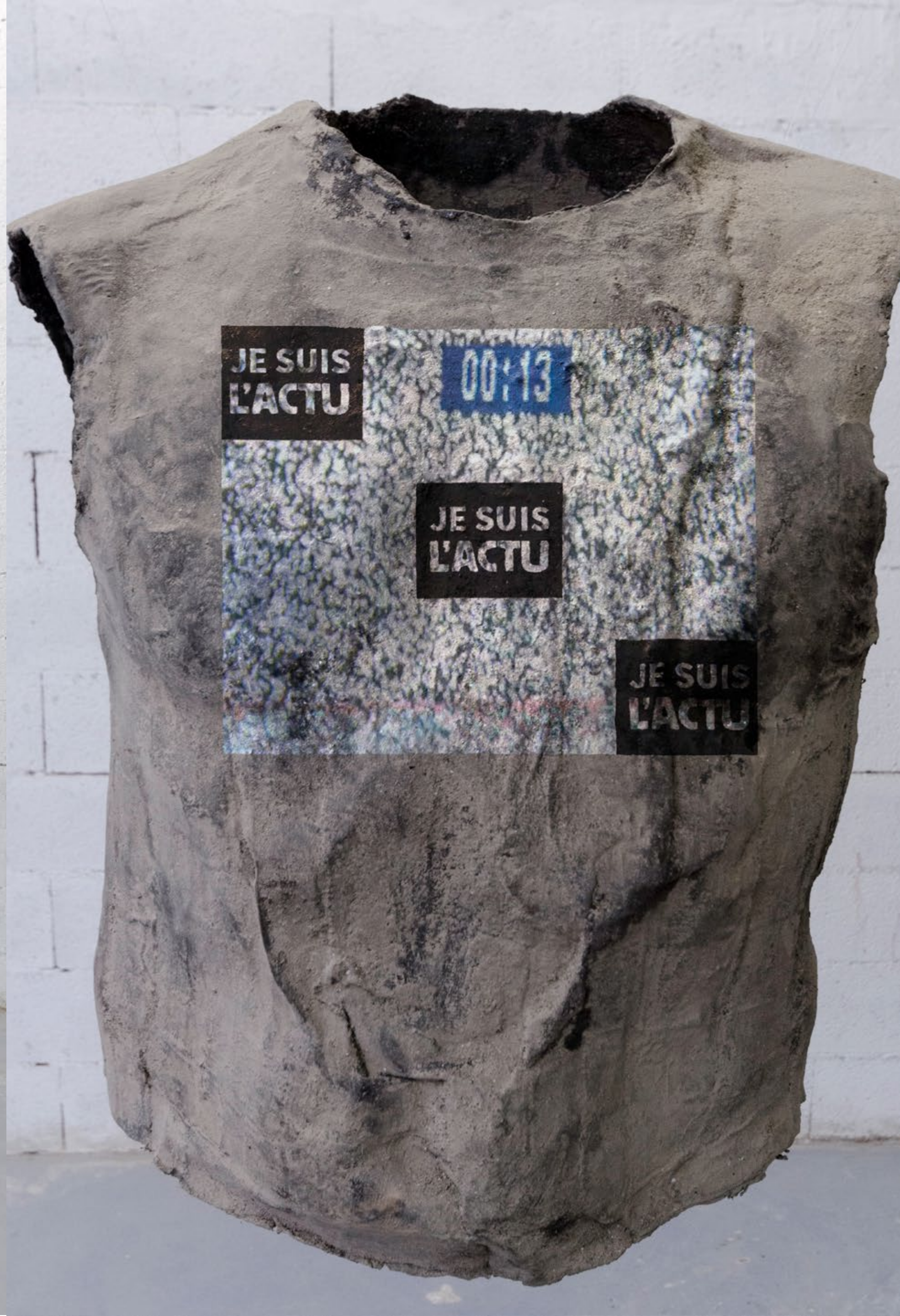
CATHARSIS
PHOTOGRAPHIC PRINT : 133.5 x 200 CM 2016



CATHARSIS
I write my fears, as an outlet, to overcome them, to keep them at bay with humour and derision.



Video available here : <https://vimeo.com/179457328>
Nomination VIDEOFORMES 2017



STRENGTH / FRAGILITY

A video projection on this torso
(Fragile ashes body or armour?)

Between force and breakage, holding, tarnishing,
doubting, go for it, keep going even submerged.

Between wanting to hold back and letting go.

Between obsolescence and poetry.

Between fear and fascination.

By being or having been Charlie, Paris, on a terrace,
London, Manchester etc....

And not sometimes nothing
because it's too far away,
too repeated, too automatic.

Quand je dis «Je suis» verbe être ou verbe suivre ?
(french pun)

When I say "I am" verb to be or verb to follow?

Video available here : <https://vimeo.com/179407718>
Bandage Plaster, Wood, Resin & Ashes
80 x 60 x 225cm



LOST CHILDHOOD (s)
Corpus in progress

Any work of art remains a mystery, including for its author
Iouri Mamleïev

Teddy JR
PLUSH, RESIN, ASHES, ON BASE : 230 x 90 x 60 CM
PALAIS DE L'ARCHEVÊCHÉ ARLES. 2018



TEDDY
PLUSH, RESIN & ASHES : 100 x 80 x 30 cm
2016



CHICABOO RESISTS
CHICABOO, RESIN, ASHES, GLASS & WOOD : 35 x 15 cm
2017



ASHES TO ASHES

Video : 3'57" 2014

Video available here : <https://vimeo.com/92952998>



VANITY OF VANITIES, ALL IS VANITY
Print : 300 x 250cm. 2015



AND WE, THE BONES, BECOME ASHES AND POWDER

The performance takes place on a 4x3 m rectangle covered with a layer of ashes.

A single source of light, like a door (A double vertical neon light)

Dance with this element, tame it, without fear, just for a moment when the body surrenders to offer its last dance.

Between strength and fragility,
the life impulse of the body, beauty and fatality.

Video available here : <https://vimeo.com/136928886>

PERFORMANCE (DURATION : 9-13MIN)

MUSIC SAMUEL BARBER ADAGIO FOR STRINGS

ST SULPICE CHAPEL. ISTRES. 2015

REFERENCES / TEXTS

TECHNIQUES & MATERIALS

INSTALLATION
DIGITAL
PERFORMANCE
PHOTOGRAPHY
SCULPTURE
SOUND
TEXT
VIDEO

WORDS

ASHES
BODY
CONSTRUCTION
DANCE
DETERMINISMS
EXPERIENCES
IDENTITY
MEMORY
MYTHOLOGY
QUESTIONS
RESEARCH
STORYTELLING
STRATA
TIME
LIFE AND DEATH

ARTISTIC REFERENCES

KADER ATTIA
PINA BAUSCH
LOUISE BOURGEOIS
BREL
THE BRONTË SISTERS
PATRICE CHÉREAU
ELLIOTT ERWITT
MONA HATOUM
JIMMY HENDRIX
JACQUES HIGELIN
SARAH KANE
ANSELM KIEFFER
FERNAND LÉGER
MAGUY MARIN
MASSIVE ATTACK
WILLY RONIS
FRANCESCA WOODMAN

ASHES TO ASHES

Video



<https://vimeo.com/92952998>

Because this material survives physical or chemical operations, industrial transformations or manufacturing, the residue is of lower value. No product can be extracted from it, it cannot claim any interest. Because it is only a remnant, it is simply free to remain there, without disappearing or moving, just good at maintaining itself in the same state.

Fabrice Leroux decided to revalue this residue, which is a priori unimportant. Participating in its reappraisal, discovering and investing its material, transmitting its symbolic potential, as many avenues as the artist's videos and photographs explore in order to convince us of its study, its resonance, its bodily presence. Since the residue remains, let us then focus on it, we seem to be told.

Ashes to Ashes wonders about our relationship to ashes. Residue of the corpse after extinction of the fire, of the body after the fire of life has been extinguished, ashes have no value, except the symbolic evocation of death. Fabrice Leroux associates this macabre reminder of the precarious nature of existence with the symbol of the eternal return, where the use of ashes in rituals is propitious to various and varied resurrections (placed on the moribund to alternate death and life in Christian monasteries, twin heroes transformed into ashes before resurrecting among the K'iche' Maya, distributed at the top of a mountain to call for rain among the Muisca of Colombia, etc...)

"Without fear or fatality", it is therefore a question of reactivating the living by ashes, by attributing a positive value to the residue, and thus

extracting its dynamic potentials.

The video opens on a floor covered with ashes. In the distance, in the darkness of the abandoned place, a column of light emerges, closer to the murderer than to the window. In the air, the dust, light. Then, standing in front of the light, Cedranna begins her dance. All in spontaneity and freedom, she multiplies the trial and error of matter, the environment, her own body, just as she experiments with various throws of this powdery missile with which her flesh mixes. In her hands, these are grains that flow on the ground, when she does not turn round to meet them.

Undoubtedly because for Cedranna, this dance is propitious to play, where she gradually transforms her desires to deal with the performing material , where the propelled ashes suddenly like a weapon, then the next one to an hourglass, or even a dry earth to plough.

A closer look at the montage reveals that Ashes to Ashes is a matter of repetition, of back and forth, where by transversal operations the light moves in the same way as the dancer and the material, where the action is reproduced indefinitely, as if to support the cyclical nature of the elements staged. Fabrice Leroux cultivates the serial image just as Cedranna reactivates its rituals. And when the gesture stops, it is the sequence that is rewound, to bring up the ashes to heaven.



In the darkness of the early night, many of them, standing up, were waiting for a ceremony... No noise, when a young woman in her bubble-wrapped plastic and lace skirt made of hanging paper, wearing large rangers shoes, began her distribution, hands open with the same folded little papers. They hid words that were soon heard, in two voices, those of the two artists - in photography, sound, video, installation - Fabrice Leroux and - in dance - Cedranna, some of them could be heard on the wall that had become a big screen.

They say “universal” and “memory”, “face” and “wick”, “vital” and “erasure”, “distant” and “dreary” but also “warmth” and “coldness”, “setback” and “birth”, “bloom” and “decay”. The words come up again in the last movement; they list the values attributed to ashes, without rejecting their antinomy, or accepting it: “fall, loss, surrender” but “embrace, love, awakening”.

Having scattered the last of her messages on the ground, she walks toward a wooden platform covered with grey dust, the ash that Villon’s verse brings back to our bodies after life... Now in a simple tunic whose drapes were usually worn by those statues of young women / sleeping goddesses or lying goddesses, she dances. The image is repeated in various dimensions, two monitors off stage and on this one enclose the body on their small screen, the large dimension on the wall exalts its delicacy, sometimes in the overlap of its remanence and gives it space and on the wood, the body advances, turns slowly, decomposes its steps, glissando... The body straightens up more strongly and throws, throws, propels or drops the ash that the hands pick up when it does not mix it - then on the wall, a zenith dive discovers the figures thus drawn.

Certainly, some gestures lead to rituals of mourning and penance, and to the biblical works; for example, it is already the offended woman who is found guilty, in the Second Book of Samuel Tamar, daughter of David, spread ashes on her head and tore off her princess coat because

her brother Ammon had raped her. The performance does not breathe such cruelty, it raises dust that has lost all heaviness and ugliness. She keeps in her walk this fire that smoulders under the ashes.

The dance is not sad, it represents this passage towards a state, light, filled wit harmony... A floating moment; it takes the place of other ERRING SHADOWS... And Barber’s score grants itself this moment of grace, this full moment, this moment of beauty. An elegy to a death that would neither be macabre, nor horrible that calls for funeral practices mixing ashes with food for the living - in South America - making Buddha statues by mixing them with clay - in Tibet- fertilizing the fields with it.

If the title is poetry by Villon, very far from his hangings, including “Magpies, crows have dug out our eyes And pulled out our beards and eyebrows.”, the tone of the work opens a new testament of Orpheus, in which the poet would have become a dancer, where like the phoenix, he comes to life by his very combustion. The Poet crosses the mirror, the dancer is attracted by the reflection.

This ash flows like water when she rubs her body, fills her face with it; it floats like air when she breathes it, throws it away; it bears witness to fire when the dancer approaches this column of light so narrow that it echoes from doors to another world. The dancer moves forward, backwards, returns to it caught up in the light that makes her enlightened... That makes her diaphanous. The ash keeps track of what human life was... What the rose foreshadowed, which, on the screen, preceded Cedranna. Rose and Eros, rose and memory, traces of life; they disperse in the wind and spread over the earth or dissolve in water, ephemeral like the flower, ephemeral like this performance in the darkness of the night “the sweet night that walks”.

Simone Dompeyre Artistic Director of the Festival TRAVERSE VIDEO

EXHIBITION *VIEWS*

ECHO

PALAIS DE L'ARCHEVÊCHÉ. ARLES MARCH-APRIL 2018 CO-PRODUCTION WITH THE CULTURE DEPARTMENT OF THE CITY OF ARLES



LIFE LINES
STE ANNE CHAPEL, ARLES
FEBRUARY-MARCH 2017



ATTEMPTS AT RESTRUCTURING
ST SULPICE CHAPEL. ISTRES. JULY-AUGUST 2016



AND WE, THE BONES, BECOME ASHES AND POWDER
ST SULPICE CHAPEL. ISTRES JULY-AUGUST 2015



Here, we are dealing with life, with death in a very gentle manner,
as if carried away towards the ineluctable but with no violence.
Our childhood toys fly away, float in the air.
The mirror of a beloved grandmother comes out of the attic.
The sound atmospheres resonate within us like
a vibration of the living.

FL : Fabrice Leroux

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Member of A.I.L.O : <https://ailo.fr/>

Actor and Director until 2009.

Co-creator of the theater LA MANUFACTURE DES ABBESSES in Paris.

SOLO EXHIBITIONS

- 2019
- 2010
- CONSTRUCTION(s)** Carte blanche with Architecture Institution in Lorraine. Metz. France
- HUMAN PERSPECTIVES**, Saint Sulpice Chapel. Istres. France

GROUP EXHIBITIONS (SELECTION)

- 2019
- 2018
- 2018
- 2017
- 2017
- 2017
- 2016
- 2016
- 2015
- 2015
- 2015
- 2015
- 2014
- 2013
- 2013
- 2013
- L'ART DÉBOÎTE** invited by Dupré & Dupré Gallery, Béziers. France
- OVNI FESTIVAL** Installation la Providence Chapel, Nice. France
- ECHO**, Palais de l'archevêché Arles. France
- GROUP EXHIBITION # 7** Saint Louis Cloister. Avignon. France
- MACPARIS**. Espace Design Center Bastille, Paris. France
- CATHARSIS** VIDEOFORMES 2017 Clermont-Ferrand. France
- RÉSONANCE** with Lætitia Lesaffre, Espace Maurice Utrillo, Pierrefitte. France
- ASHES TO ASHES** official selection of VIDEOFORMES 2016 International Festival in Clermont Ferrand. France
- AND WE, THE BONES, BECOME ASHES AND POWDER**, *performance* official selection of the 19th edition of Traverse Video in Toulouse.
- Selection of **ASHES TO ASHES** in the sponsorship square. Macparis contemporary art space Champerret Paris. France.
- MALOU** at the Open Show Paris for the nights of photography, Paris. France
- MALOU** at the Festival Présence(s) in Montelimar. France
- SUR LE FIL** Les bains révélateurs Gallery in Roubaix. France
- AND WE, THE BONES BECOME ASHES AND POWDERS**, St Sulpice Chapel in Istres. France
- ELEMENTS** 14th European Festival of the nude Photography Arles. France
- DE LA SCÈNE À L'IMAGE / RÉVÉLATEUR(s)** Exhibition at the Palais de Tokyo in Paris as part of a retrospective of the InPACT (cultural sharing Initiative)
- Video creation for Daniel Buren installation at the Pyramid exhibition Center of Istres in Marseille Provence 2013
- TERSIS** : Creation for video projection backdrop for the show **TERSIS** for Marseille Provence 2013

CREATION SUPPORT, ARTIST RESIDENCIES

- 2018-2019
- 2019
- 2018
- 2017-2018
- 2017-2018
- 2017
- 2016
- 2015
- Support of the Vigueirat marshes, loan of a studio
- Artistic residency at the Trimaran in Zuydcotte with the support of the **DRAC** and the **ARS Hauts-de-France**
- ECHO** with A.I.L.O & Kiki Tonnerre. Palais de l'archevêché Arles
- Support from the **City of Arles**, loan of a studio, Mistral College
- Production residency with A.I.L.O, **Maison de la Tour Le Cube**, Valaurie
- LIFE LINES** Artistic residency / Exhibition, STE ANNE CHAPEL. ARLES
- ATTEMPTS AT RESTRUCTURING**, St Sulpice CHAPEL. Istres
- AND WE, THE BONES, BECOME ASHES AND POWDER**, St Sulpice CHAPEL. Istres

WORKSHOPS & ARTISTIC INTERVENTIONS

- 2019 - Feb
- 2019 - Jan
- 2018-2012
- 2018-2010
- 2017-2010
- 2013-2010
- 2009-2007
- FEELING TIME** Workshop. CONTEMPORARY ART CENTER of Istres
- THIS IS NOT A SELFIE** Workshop CONTEMPORARY ART CENTER of Istres
- Guest artist at the **Arthur Rimbaud Secondary School Istres**
- Artistic workshops for disabled people with the **Calliope association**. Istres
- Teacher in Applied Arts at **Espace Formation**. Istres
- Photographic workshop and image analysis, **Espace Formation**. Istres
- Creation and co-direction of the theatre of the **Manufacture des Abbesses** in Paris, teacher at a training workshop

PUBLICATIONS, AWARDS (SELECTION)

- 2018
- 2016
- 2014
- 2014
- 2013
- 2013
- 2012
- Françoise for contemporary artwork : <https://francoiseartmemo.fr/artiste/fabrice-leroux/>
- Nomination for the **Bernard Magrez Grand Prix**. Bordeaux
- MALOU** Favorite for the month of Photography in **LA PARENTHÈSE FREE(LENS)** at **Gaîté Lyrique** in partnership with **Maison Européenne de la Photographie**. Paris
- PHOTO MAGAZINE** published in N°506 January-February 2014
- MALOU** Sophot Contest Finalist, Fait & Cause Gallery, Paris
- Publication of the book **DE LA SCÈNE À L'IMAGE / RÉVÉLATEUR(s)** N°ISBN : 978-2-7466-5871-4
- Favorite for **SFR JEUNES TALENTS**

FORMATION

- 2010-2011
- 2009-2010
- 1993-1996
- 1993
- Composites and other materials with Daniel Zanca
- Gobelins School, Paris : Argentic and digital photography
- Studio 34 "Studio Creation Training"
- DEGREE IN ART HISTORY (Paris VIII)