

Morgane Demoreuille

artist

Born in Tours in 1982, France.
Live and works in Lyon.

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EDUCATION

2008 : DNSEP design(s), diploma of National Art School of Lyon (ENBA-Lyon)
2002 : BTS Communication Visuelle, graphic design diploma in the Textile and Applied Art School of Roubaix.

GRANTS AND AWARDS

2008 : Prix Linossier for *Chien de très bonne Compagnie*.

EXHIBITIONS

- 2011, «Ex-Situ» at Station Vaste Monde, Saint-Brieuc (France) and at West-pol, Leipzig (Germany) : *Extractus Bernalus*
- 2011, «La Bergerie», atelier of Christian Cérisola, Nant (France), *De plus en plus / de moins en moins*
- 2011/... : permanent piece at the school Agrotec of Vienne, collective artwork : Morgane Demoreuille, Marie Tripierand students : *Alternapolis*
- 2010, «Le pire n'est jamais certain», église Saint-Pierre-aux-Nonnains, Metz : *De plus en plus / de moins en moins*
- 2009, «Le Parcours de Fées 2009», lake of Crachet, Crévoux : *Nuage Solide*, collaboration with Scenocosme

RESIDENCES

- Station Vaste Monde, Saint-Brieuc (France), August 2011
- Fées d'Hiver, Crévoux (France), June 2009

PROJECTIONS

Chien de très bonne Compagnie, video of 6min48 :
Festival CNG 2009, Lyon
Les 22èmes Instants Vidéo 2009, Marseille

BIBLIOGRAPHY

Lionel Richard, *Art et Energie*, Cercle D'Art, 2008
Exhibition catalogue : *Le Pire n'est jamais certain*, ESAMM, 2010
Fées D'hiver, *Le parcours des Fées 2009*, Fées D'hiver, 2010

CULTURAL MEDIATION

2008 : mediator for the Biennale de Design de Saint-Etienne.

WORKSHOPS

2011 : at the agriculture highschool Agrotec of Vienne, collective creation with students *Alternapolis*, permanent piece.
since 2009 : regular workshops at school with children in Vénissieux (Lyon, France).

TEACHING

since 2009 : fine art with 6 to 12 years old children, CAP of St-Fons and AMAP of Vénissieux (Lyon, France).

RESEARCH

2008 and 2011 : research on the subject of light, managed by Marie-Haude Caraes, Cité du Design de Saint-Etienne and cofinanced by the firm Cellux (prospective writing *Matières de Lumières*, 2009, collaboration with Anaïs met den Ancxt ; project *MenloPark*, 2011, with Thomas Klug, Damien Masson, Laetitia Paviani, Olivier Baudry, Anaïs met den Ancxt).

Born in 1982, Morgane Demoreuille goes from design to art.

She imagines objects-products that interrogate human behaviours. Through fictions, her work questions some social and ecological relationships that can lead as a consequence to isolation and destruction. She treats these questions through the themes of the rest (*De plus en plus / de moins en moins* - more and more / less and less), new materials and Information Communication Technologies (*Chien de très bonne compagnie* - dog of/by very good company), and overpopulation (*Alternapolis, Extractus bernalus*). Narrative systems and formats are variable : installations, video, digital prints, ...

Parallel to her personal work, she enlarges her formal and sensitive research collaborating with other artists : *Matière de lumière* (Matter of Light) prospective writing with Anaïs Met den Ancxt, *Nuage solide (ou l'eau qui ne coulait pas)* (Solid Cloud) with Scenocosme.

She organises lessons and workshops for different structures in visual art.

To see the videographic works : <http://morganedemoreuille.com>

De plus en plus / de moins en moins ((More and more / less and less)

installation

2008-2010

The rest defines what is excluded and rejected ; in the channel of production, it is the remnant but also what is overmuch. It is what has no more value or what pollutes.

raw materials are recycled, agglomerated in an imaginary marketing. Three absurd products stand on store shelves.

Moules Nex : silicon cake pan to cook a reconstituted roasted meat with vegetables.
Installation : pink silicon pans in two parts, print, metallic store shelf.

Recycling the rests

De plus en plus / de moins en moins (More and more / less and less) is a set of fictional objects and materials. They result from the scenario of a world where there is only rests left, after an overproduction periode. In this artwork the rest/

Three fictional products

Criquets ravageurs (destructive locusts) : locusts of Madagascar, sold in bags, to mix with cement to build walls.
Installation : printing bags, picture on TV monitor, metallic store shelf.

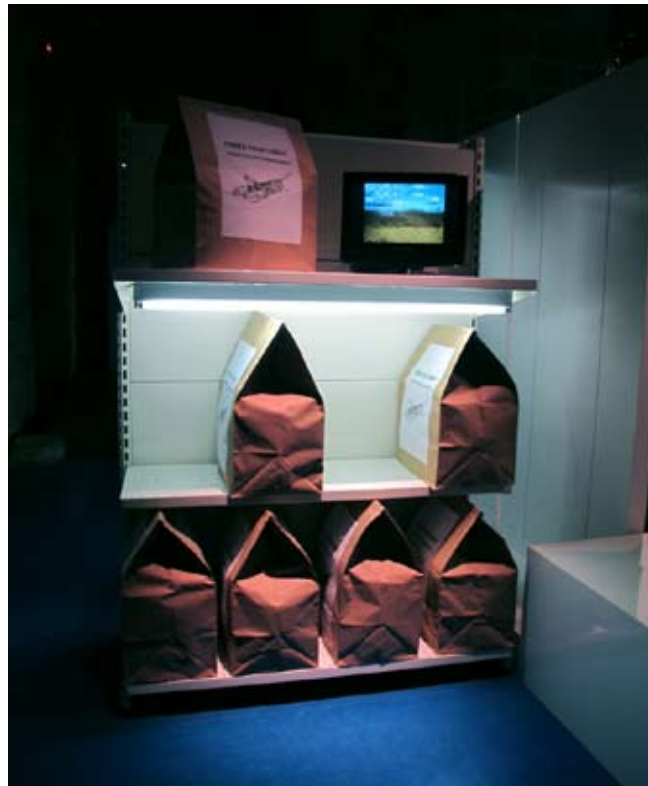
Mobalpain : blue plastic bags used for recycling old bread in chairs. Several models are proposed.
Installation : one exemplary of bag, one example of bread chair, print, store shelf.



De plus en plus / de moins en moins

Views of the exhibition «Le pire n'est jamais certain», in Metz (France), church Saint-Pierre-aux-Nonnains.

View of the installation

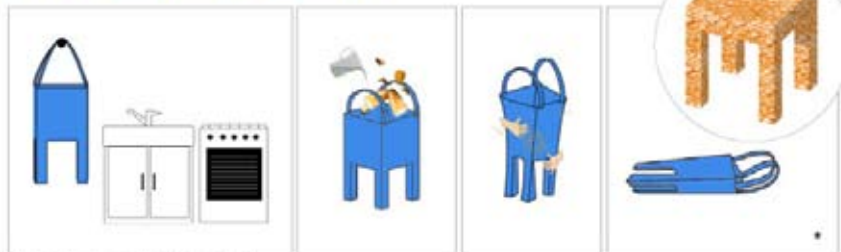


De plus en plus / de moins en moins

Advertsing visual of the fictive products

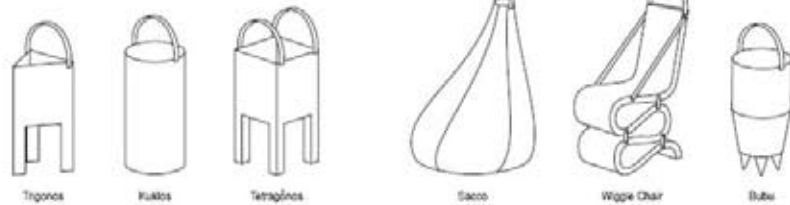
mobalpain la deuxième vie du pain

mobalpain, mode d'emploi



• 15 jours à trois semaines de séchage, selon le météo

gamme des produits



Triponos

Kubos

Tetragonos

Sacco

Wippe Chair

Itubu

les bariques

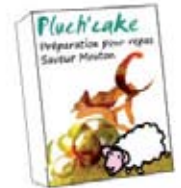
les imitations

les Moules Nex

Plat préparé avec
les Moules Nex

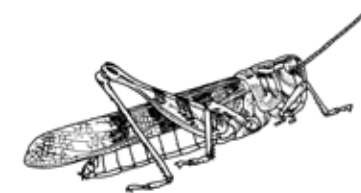


Recommandé
par Nex



FIBRES POUR CIMENT

CRIQUETS SÉCHÉS DE MADAGASCAR



Criquets ravageurs séchés à mélanger
à la préparation de ciment et béton
Origine : Madagascar

Chien de très bonne Compagnie (dog of/by very good company)

2008

video of 7 minutes

original version

original version with english subtitles

Technologies and marketing

People don't speak anymore but live in an omnipresence of information technologies. With flexibility and speed, informations run in any material, whether animal or inert. The bionic dog nanopick up data about his master, record them and broadcast through his hair. Hairs traps, data readers and data processors take turns to offer to humans products and utilities.



Alternapolis

January 2011

40 printings 16X29cm on Forex.

Collective creation in the frame of a workshop in the agricultural college of Vienne (France).

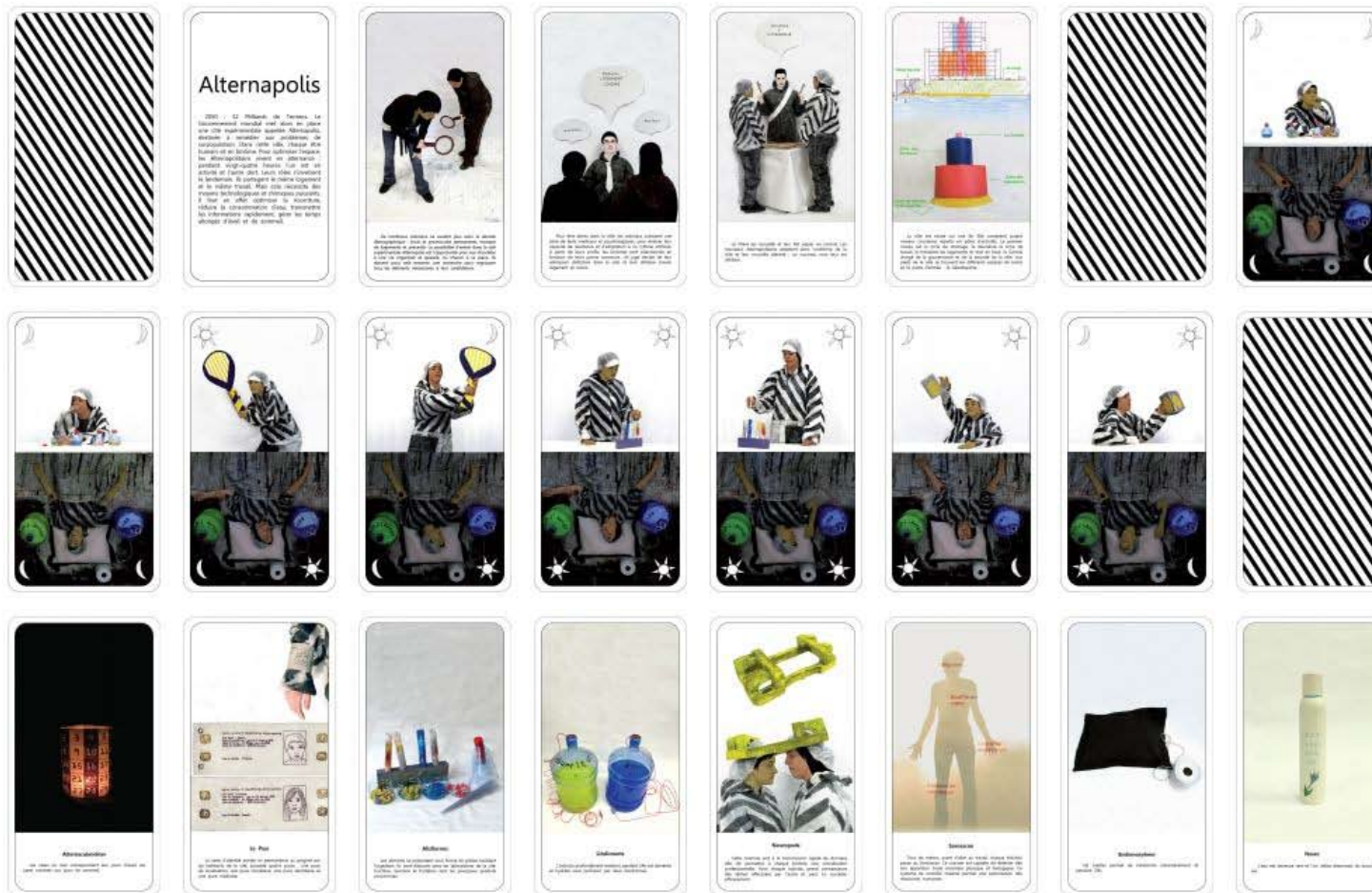
Permanent exhibition at the school (Agrotec).

After visiting the Biennial of Design in Saint-Etienne 2010, with theme was «teleportation», we would work during one week, to imagine objects questioning the acceleration of life.

This notion of time has been crossed with the question of the overpopulation phenomenon. Finally, the artwork took the form of one fiction of a city, offering a compromise between time and space, but where it is really hard to live because of the need of strict and totalitarian rules.

Following the artworks *De plus en plus / de moins en moins* and *Chien de très bonne Compagnie*, students were invited to imagine objects that make existing the scenario proposed by the artist. During four days, they build a part of visuals and accessories, interpreted the characters and wrote the texts.

As a results : a set of 40 prints on PVC pannels. The design is based on the model of playing cards.



Extractus Bernalus

August 2011

14 minutes Video : DVD on TV monitor on the floor; hanging object ; photograph.

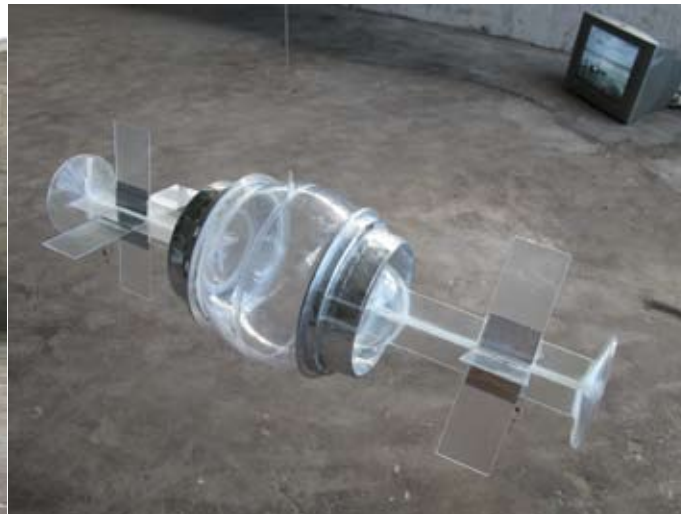
In the frame of the ex-situ project (residency and exhibitions in Saint-Brieuc, France, and Leipzig, Germany)

Departure sequence : a golden fish caught in a transparent capsule, is waiting and standing on the sand of a beach. In several minutes, the tide is coming in and take away the vehicle.

The capsule form refers to the Bernal 's sphere (british inventor of the beginning of the XXth century) : a spaceship for space colonization. This artwork evokes the idea of autonomy and the survival scientific and technological

universe. The smallness and fragility of the fish bubble contrast with the water volume and the tide force.

Between the dream of travel and the hardness of conditions, the audience is invited to imagine a story, through the installation that present a video and the capsule, like traces of the fish experience.



Extraits de la vidéo



***Nuage solide,
ou l'eau qui ne coulais pas.
(Solid cloud)***

June-September 2009

micro-climatic installation

collaboration with Scenocosme

In the frame of a residency and exhibition of
Le Parcours des Fées 2009.

A bubbles emulsion slide slowly on the lake,
like a liquid cloud ready to wake up. Bubbles
constitute a protective membrane for some
waterdrops. The cloudy matter evolve with its
inner wind. It is dynamic and unpredictable
because it react with climatic influences : tem-
perature, sunrays, clouds, ...

Thus, the nebulous installation evolve during
the whole day. Originally transparent, bubbles
become opaque with the condensation and
become sometimes iridescent or opalescent,
according to the brightness, the time and the
point of view.

