



LAURENCE LE CONSTANT

PORTFOLIO



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Born in 1976, Isle of Reunion, France.
Works and lives Saint Gilles, Isle of Reunion.

Laurence Le Constant organizes a singular rite. The works are the instruments of one ceremony invoking ancestors and performing the childhood memories of the artist. Hobby-horse, tree trunk in totem, strange animals, plates in fine earthenware with birds ornaments (named» iron earth «).
Many objects of which the magic leads to recollections, like «Proust’s madeleines». Nature is ever-present, revisited, comforting. The evocation of the game resurrects the space of the garden and family house.
The human makes his appearance in another way, in the form of bones, made alive by colours and patterns of feathers recovering them. Because the skulls of Laurence Le Constant are not really Vanity: they surely remind us the fragility of existence, but at first, they form specific tutelary figures. Moreover, the artist talks about them as «portraits», and baptizes them in tribute to closes or distant women, who matter for her: Colombe, Tina, Maria, Astrid... Finally, the name is the last splendour of the memory.
Women have an essential place in the work and the life of Laurence Le Constant, raised by her grandmother, supported by her aunts. Her works refer to a matriarchal conception of society: even in darkness, women govern and even if their power to give birth is often degraded by men, these still leave to the feminine sex the care to raise (in every sense of the word) the future generations, key of History and changes. Oblivion has no place here. Oblivion is the definitive death. Finally, the artist fights disappearance at several levels: firstly, by using an increasingly rare technique; then, by protecting the memory of places and loved ones by creation itself. The world is a circle which doesn’t stop turning, life and death mutually reminding each other. The Russian writer Iouri Olecha wrote in his diary: «maybe the fear of death is only the memory of the fear of birth»...

BIOGRAPHY

EXHIBITIONS

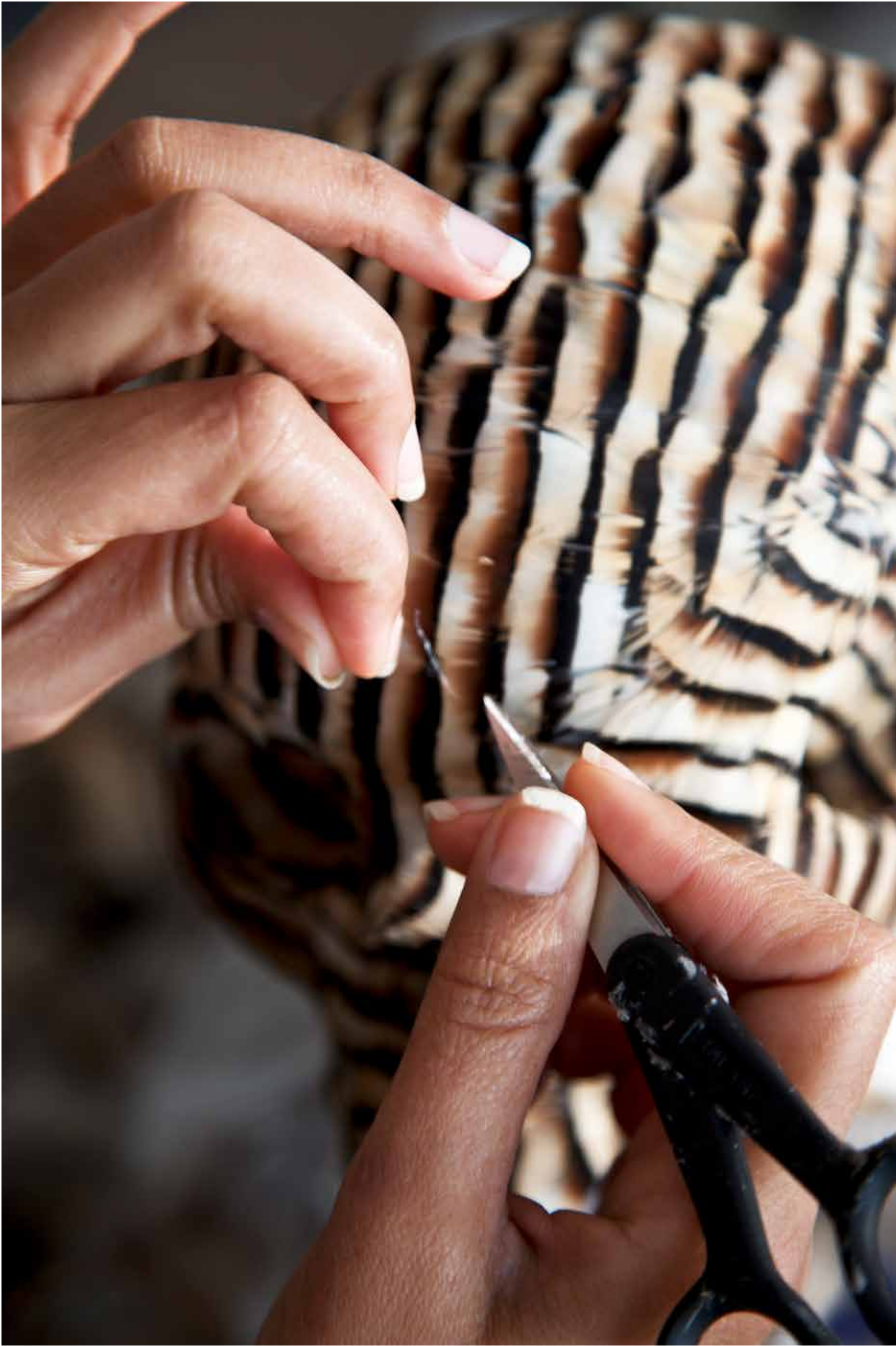
- 2022 : Solo Show : A call to heaven - Galerie Géraldine Banier
- 2022 : Home Faber Event 2022, Part of Europe, Giorgio Cini Palazzo, Venice, Italy
- 2021 : Paradiso, Group Show - Galerie Géraldine Banier
- 2020 : Group show : Bizarro à Saint-Germain : Les fantômes du cinéma
- 2019 : Duo show : Canons de beauté - Galerie Géraldine Banier
- 2015 : To be Venus : Galerie Géraldine Banier
- 2015 : Art Paris Art Fair : Galerie Géraldine Banier
- 2014 : Solo Show : Her Garden - Galerie Géraldine Banier
- 2013 : Bizarro : The Lost world - Galerie Géraldine Banier
- 2012 : Bizarro : Galerie Géraldine Banier
- 2012 : Art Ball : Dallas Museum of Art
- 2011 : First exhibition at the Galerie Géraldine Banier
- 2010 : Biennale d’Art Contemporain de Cachan.

COLLECTIONS

- 2014 : Collection of Bill Pallot
- 2012 : Dallas Museum of Art

STUDY

- 2006-2004 : Ecole de la Chambre Syndicale de la Couture Parisienne.
- 2003-2004 : Degree in Plastic Arts at University of Paris I.
- 2000 : Degree in Textile Design
- 1996 : School certificate in Fine Arts.





Prisca, 2014
Duck and feasant feathers on hobbyhorse, horsehair, weath straw
Dimensions : 101 x 137 x 46 cm

Text by Anne-Claire Plantey, Artefacts

The work of Laurence Le Constant sketches out the contours of a bewitching world, populated by singular hybrid figures. Childhood fantasies are revived, lulled by cosmic legends and tales from which she borrows many references. Both figurative and dreamlike scenes are presented in a multifaceted way. Situated in this vaporous gap between the imaginary and the real, the pieces created open onto essential metaphysical and identity questions.

The use of noble materials, precious wood, crystals, feathers, coral and fossilized animal teeth, keeps the symbolic power intact.

If the visual appeal operates immediately, the works only reveal their ambivalent secret in a second phase, when the visual pleasure has passed.

The artist draws on the rich heritage of her training as a cabinetmaker, upholsterer, embroiderer and feather-worker to offer her meandering introspective and her haunting memories with delicate and poetic contours.

Dissociation of the body and the spirit is the central subject of study for Laurence Le Constant; she explores this constant duality through the different stages of life: the difficulty of becoming a woman, the decline of becoming old and the transition from life to death.

In the series My lovely bones, the artist becomes an archaeologist of memory. First-named Dove, Tina and Maria, her vanitas are portraits of prominent women from near and far, echoing her personal genealogy. Each piece is unique and requires hundreds of hours of work. The carefully selected feathers, are glued one by one on a resin base.

Halfway between funerary outsider art and haute couture, the artist sculpts feather like one would weave a cocoon. Incantatory gestures, hypnotic technique, behind the symbols loaded with anxiety, she tries to ward off oblivion. This theme, offering a range of precious relics, oscillates between the most delicate and the emergence of the most archaic and is inspired by La Loba, a Mexican tale where the Wolf-Woman picks up bones belonging to animals in the desert, so that they are not lost to the world. The purpose is to preserve what remains of those that shape us and thus avoid their actual disappearance. These are figureheads that punctuate her personal history. The given name eventually being the last ceremonial remembrance.

In the installation Her Garden, Laurence Le Constant reconstructs a lost Garden of Eden, conceived as a rite in different nostalgic microcosms gathering the scattered pieces of her psyche. This arrangement combines various aspects of her artistic production and pays tribute to her grandmother, a primordial woman who raised her on her property in the depths of luxuriant countryside. The artist began correspondences with her grandmother, taking possession of imaginary alphabets and apposing symbols and paints that climb along narrative tiles as well as incantatory ornaments on everyday objects.

It is in the most intimate work of Lewis Carroll, Lettre à Alice, that the artist draws the architecture of her installation, like in the floor the author always knows how to open secret passages communicating between invisible worlds. But the confined space, as if cut off from the world and part of a floating temporality, reveals a part of darkness.

Childhood is shown from different angles, resurgence of oedipal conflicts and a quest for identity, where the accession to becoming a woman takes complex paths devoured by anguish. Sexuation emerges in places, stutteringly making its way through children's toys and bypassing zones of spiritual offerings.

In a struggle to lighten the phallic symbolism incumbent on a matriarchal lineage, the artist delicately weaves the links of an acceptance of the original matrix, experienced as a form of alienation, according to Freudian concepts.



CAROLE, 2010, ink on canvas, dimensions : 80 x 80 cm

The Dolls series, representing ligatured dolls is a realization of the inherent difficulty in the true perception of body image and the complexity of the role of the weaker sex. The character is feminine, but without appeal. Laurence Le Constant disturbs the usual vision of standards, petrifying women as body-objects, dedicated to the omnipotence of male desire. The being is subjected to this state and if it refuses to live in this sexual envelope constrained to weakness and disenchantment, it finds that it cannot escape. Eyes or “l’œil” in reference to Georges Bataille, are, for the artist, the key elements of the display of overt sexuality over an inside doomed to powerlessness. Cracked, gaping, wounded, to become a woman is an impossible betrayal.

While her textile sculptures, inspired by butoh, address a pantheon of hidden gods, her paintings are stills in which the body is entangled and disintegrates, reflecting the inability to fight against frustration. Representations emerging from early childhood, subtle splash effects make up the contours of an identity that is struggling to assert itself with confidence. The line, surprisingly strong through the fragmented material, crystallizes the gaze of little girls in admiration of the father figure. An admission of weakness and a desire for recognition ooze with the flow of ink. A theme that could seem naïve at first, a kind of neurotic anxiety that confuses and complicates the pretty pattern, the childlike nature and the delicate fawn.

The act of repairing is an integral part of Laurence Le Constant’s artistic process. This resolutely benevolent and emotional life force ennoble the damaged, the forgotten, and the useless. Prisca, Shakti, Nod arise from recovering damaged animal objects, suddenly brought to magnification, propelled into an animist world and summoning the supernatural. Animal, vegetable and mineral blend with a psychological representation of humanity. Turning the wheel of a Nordic tale in the symbolism of perpetual motion, the artist tries to achieve the ultimate fantasy of regeneration.



Janice, 2014
Duck, feasant feathers and shark teeth on a resin skull, métal stand - dimensions : 28 x 20 x 15 cm



View of the exhibition, A call to heaven - September 2022



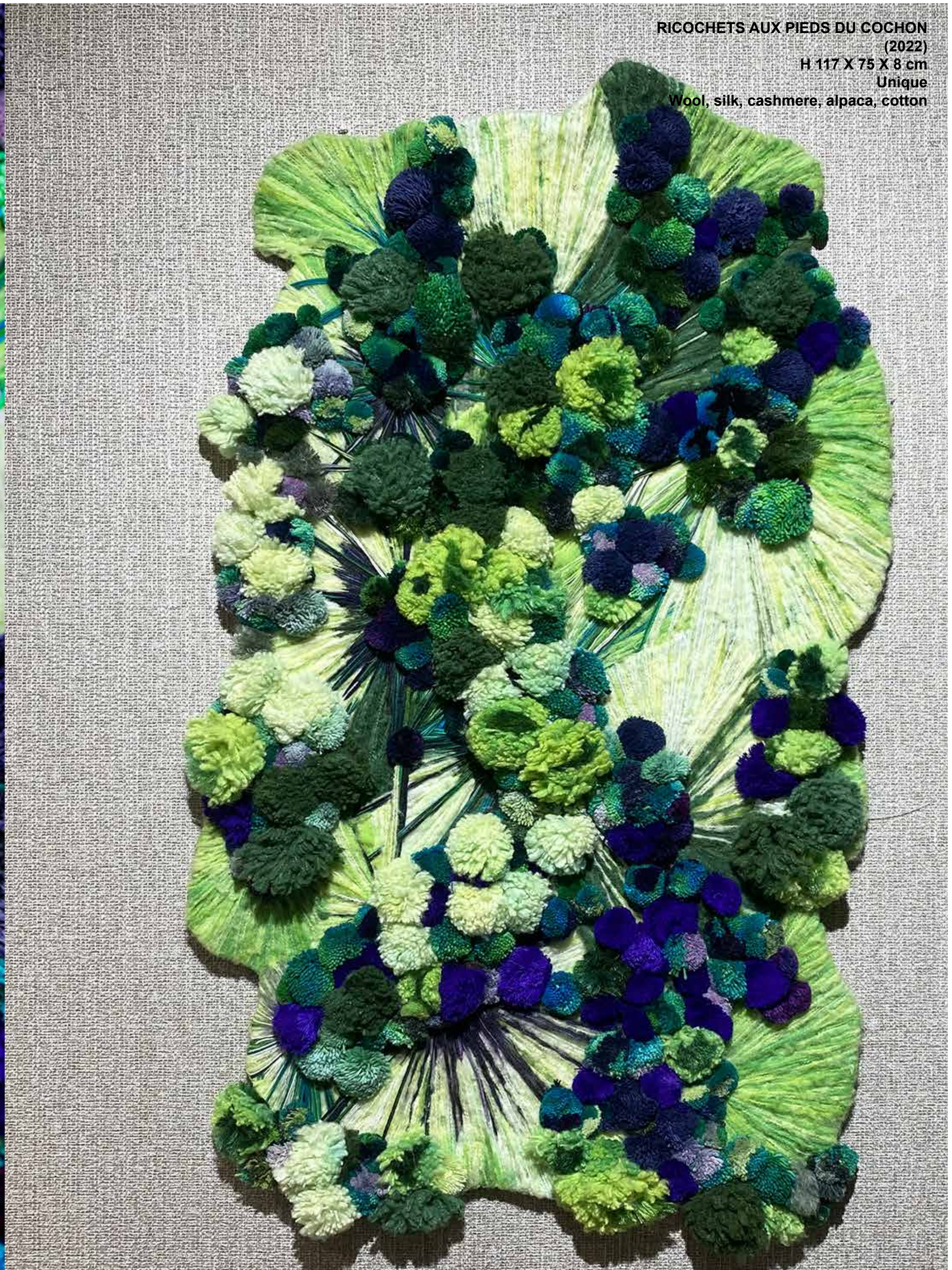
ESTHER, (2021)

Unique Piece,

40 x 21 x 29 cm.

Goose recycled feathers, resin sculpture and base in patinated brass.





RICOCHETS AUX PIEDS DU COCHON
(2022)
H 117 X 75 X 8 cm
Unique
Wool, silk, cashmere, alpaca, cotton



THEMIS AND ANOUKIS

To create Themis, Laurence Le Constant was inspired by a manga called Ulysses 31 and l'Homme de Florès discovered in 2003 on the Indonesian island of Flores (recently extinct). According to local legends, this man was endowed with supernatural powers and possessed an extraordinary strength that allowed him to lift entire houses at arm's length. Themis of Ulysses 31 is a little girl of 6 years old. She comes from the planet Zotra and has blue skin. Her powers of telepathy, telekinesis and her prescience of the future made her a striking character for the child Laurence was.

Her Themis, goddess of law and order, is a blue-skinned hybrid humanoid (in India blue-skinned deities have transcended death). She has no real gender and is ageless. Powerful and enigmatic guardian of the bubble-world that protects Sophia, she merges with the animals whose powers she wishes to acquire.

Anoukis is a wolf-bird friend of Themis and protector of Sophia, the doe. In ancient Egypt she is the goddess of water, she is «the one who encloses». She has the power to fly and to read hearts.

Themis and Anoukis are posted at the doors, of entries. They gauge the viewers and confront them with their inner questions.

Thémis, 2019
Unique Piece, H 125 x 72 x 45 cm - Feathers of pheasant, duck and guinea fowl on polypropylene. Ceramic feet. bird in silver metal. Eyes in glass and leather

Anoukis 2019,
Unique Piece. H 126 x 69 x 46 cm. Feathers of pheasant duck and guinea fowl on polyurethane foam. Nails carved in Saint Lucia's eye. Eyes in glass and leather. Muzzle in leather.



Sophia, 2019 - Unique Piece, 60 x H 40 x 29 cm.
Glass, leather, white and smoky quartz crystals, duck and pheasant feathers on polyurethane and resin

SELECTED PIECES

MY LOVELY BONES



Marguerite, 2014 Pheasant and duck pheasant on resin sculpture - 24x14x22 cm



Sayuri, 2019 - Unique Piece, H 34 x 32 x 18 cm. Obsidian Blocks of Madagascar, rock crystal and goose feathers on resin



Mirella, 2015
Duck, guinea fowl and pheasant feathers on a resin skull, metal stand
Dimensions : 23 x 14 x 20 cm



CELINE, 2014
goose and duck feathers on a resin skull, métal stand
dimensions : 21 x 15 x 20 cm



Emérencienne, 2012
duck feathers on a oak skull, metal stand dimensions : 57 x 36 x 54 cm



PASSAGE ALBEDO, (2022)
H 38 x 40 x 16,5 CM
Duck and pheasant feathers on resin skulls. Base in brass.