

Albane Monnier

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Albane Monnier

Born in 1993.

Lives in Fontenay-sous-Bois and works in Montreuil (FR).

Shows

2025 *Lune collective* (group show), cur. Marianne Thibault, **La Tour Orion**, Montreuil, FR.

2024

2024 *Enveloppe* (group show), cur. Paulinea Bami, **La maison bleue**, Larchant, FR.

One's room (group show), cur. Cléo Verstrepén et Li Jingwen, **Datsuijo**, Tokyo, JP.

Estivales de Sceaux (group show), cur. Christophe Delavault, mar. Christine Phal, par. Ange Leccia, **Sceaux**, FR.

2023 *Elles se sont dit oui !* (group show), cur. Atfu, **Le Consulat**, Paris, FR.

La vie et le roman c'est différent #2 (duo show), cur. Marie Brines, **La Volonté 93**, St-Ouen, FR.

2022 *La vie et le roman c'est différent #1* (duo show), cur. Marie Brines, **La Galerie du Crous**, Paris, FR.

Des ami-e-s (group show), cur. Studio Otto, **Espace Voltaire**, Paris, FR.

In Praise of Panspermia (group show), **Espace Voltaire**, Paris, FR.

Les ami-e-s de nos ami-e-s sont nos ami-e-s (group show), cur. Studio Otto, **Studio Otto**, Paris, FR.

Les ami-e-s de nos ami-e-s (group show), cur. Studio Otto, **Studio Otto**, Paris, FR.

Les ami-e-s (group show), cur. Studio Otto, **Studio Otto**, Paris, FR.

Movement of Wai (group show), cur. Daisy Lambert, **Le Lac**, Brussels, BE.

2021 *Comme des lézards au soleil* (group show), **La boîte N°31**, Paris, FR.

2019 *Faire rimer together avec forever* (group show), **Folle Béton**, Paris, FR.

2018 *Des-Œuvres de jeunesse* (group show), **Galerie 27 rue Bertholet**, Paris, FR.

À celles et ceux qui veulent vivre l'amour (...) les films (master's degree), **ENSAD**, Paris, FR.

2017 *En rouge et noir*, (group show), **UMPRUM**, Prague, CZ.

Chicas Freakas (group show), cur. Anne-Sophie Duforets, **Galerie Rendez-Vous**, Prague, CZ.

Prize and fair

2024 *Prix Carré sur Seine* (nominated), *Un carré de jardin*, cur. Ami Barak, **Musée des années 30**, Boulogne-Billancourt, FR.

2019 *Vilnius Art Fair - Focus France*, **Galerie Jérôme Nivet-Carzon**, Vilnius, LT.

Curriculum Vitae

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Public commission

2024 *De Nous à Vous*, co-production city of Orsay and *Manifesto*, Orsay, FR.

Screenings and workshop

2022 *Paradize Love* (screening), **Datsuijo**, Tokyo, JP.

2020 *L'île est belle* (screening), **Bois de Vincennes**, Paris, FR.

2020 *Chante le loup* (screening), **Bois de Boulogne**, Paris, FR.

2021 *Paradize Love* (workshop), **SISSI CLUB**, Marseille, FR.

Publications

2023 « Lovissimo #2 », *Youpron*.

2022 « Robin, peintre itinérant », *Éditions de l'Obsession #3*.

2019 « Amours, sécurité », *Autodrone #4*.

Éducation

2013-18 MA - Printmaking, **ENSAD**, Paris, FR.

2016-17 Atelier Jiří Černický, **UMPRUM**, Prague, CZ.

Bio

Albane Monnier, born in 1993 in Paris (France), graduated from the *École Nationale Supérieure des Arts Décoratifs*. She is an artist-in-residence at *Tour Orion* (Montreuil, FR).

Her work has been exhibited in several shows in France and abroad, including *One's Room* at the *Datsuijo* cultural center (Tokyo, JP, 2024), *La vie et le roman c'est différent #2* at the artist-run space *La Volonté 93* (Saint-Ouen, FR, 2023), *Movement of Wai* at the project space *Le Lac* (Brussels, BE, 2022), *Des ami-e-s* at *Espace Voltaire* (Paris, FR, 2020), and during *Vilnius Art Fair* with *Galerie Jérôme Nivet-Carzon* (Vilnius, LT, 2019).

In 2024, she was nominated for the *Prix Carré sur Seine* at the *Musée des années 30* (Boulogne-Billancourt, FR). That same year, she completed a public commission, *De Nous à Vous*, for the city of Orsay (FR), co-produced with *Manifesto*.

Statement

Working across various media — from installations to videos to sculptures to drawings — centered around language as a common thread.

Using modest materials, often sourced from domestic sphere and a DIY economy, I explore our intimacies within given socio-political contexts. I invest everyday spaces in an effort to extract myself from conventional art venues and infiltrate reality. The challenge is then to find ways to convey these performative gestures within exhibitions.

My work draws on diverse references — ranging from modernist avant-gardes to DIY culture, from gendered constructions promoted by women's magazines to medieval literature, from cut-up to cinema, as well as the social sciences — and operates through displacements, repetitions, and crystallizations. It is a way for me to be crossed by others and to bring forth affects and spontaneity.

De Nous à Vous

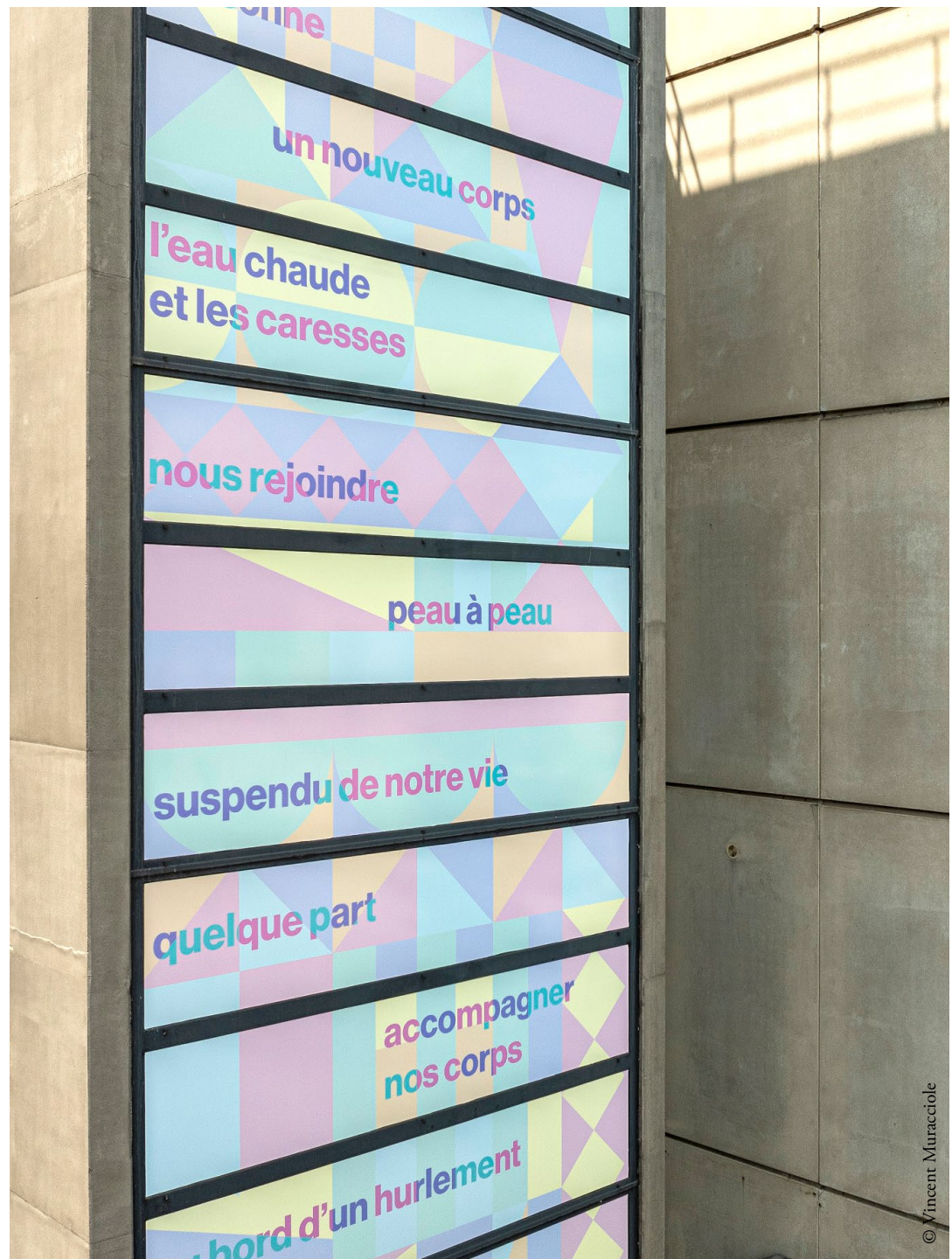
2024 – Public commission from the city of Orsay (FR),
co-produced with *Manifesto*.

De Nous à Vous (...) is a composition in window stickers specifically designed for the walls of the stairwell in the former hospital. This artistic creation features fragments of texts. These are testimonies collected during participatory workshops involving both patients and caregivers. Albane Monnier explores the poetic nature of moments experienced in the hospital and questions how our bodies perceive and remember these experiences.

Inspired by stained glass and its narrative ability, *De Nous à Vous* intertwines words and forms through a subtle work with colour. Albane Monnier draws on Sonia Delaunay's intention to "use colours as words" while applying its counterpart: to use words like colours. In this way, the artist formulates a constant dialogue between the two. She invites us to consider the influence of our sensory experiences both in our perception of the world and in the way we express ourselves.

Rémy Albert (translated from French)

With the financial support of DRAC Île-de-France
Manufacturing and installation: Thomas Dalquié



De Nous à Vous, 2024
Variable dimensions
Window stickers printed in four-colour process



De Nous à Vous, 2024
Variable dimensions
Window stickers printed in four-colour process

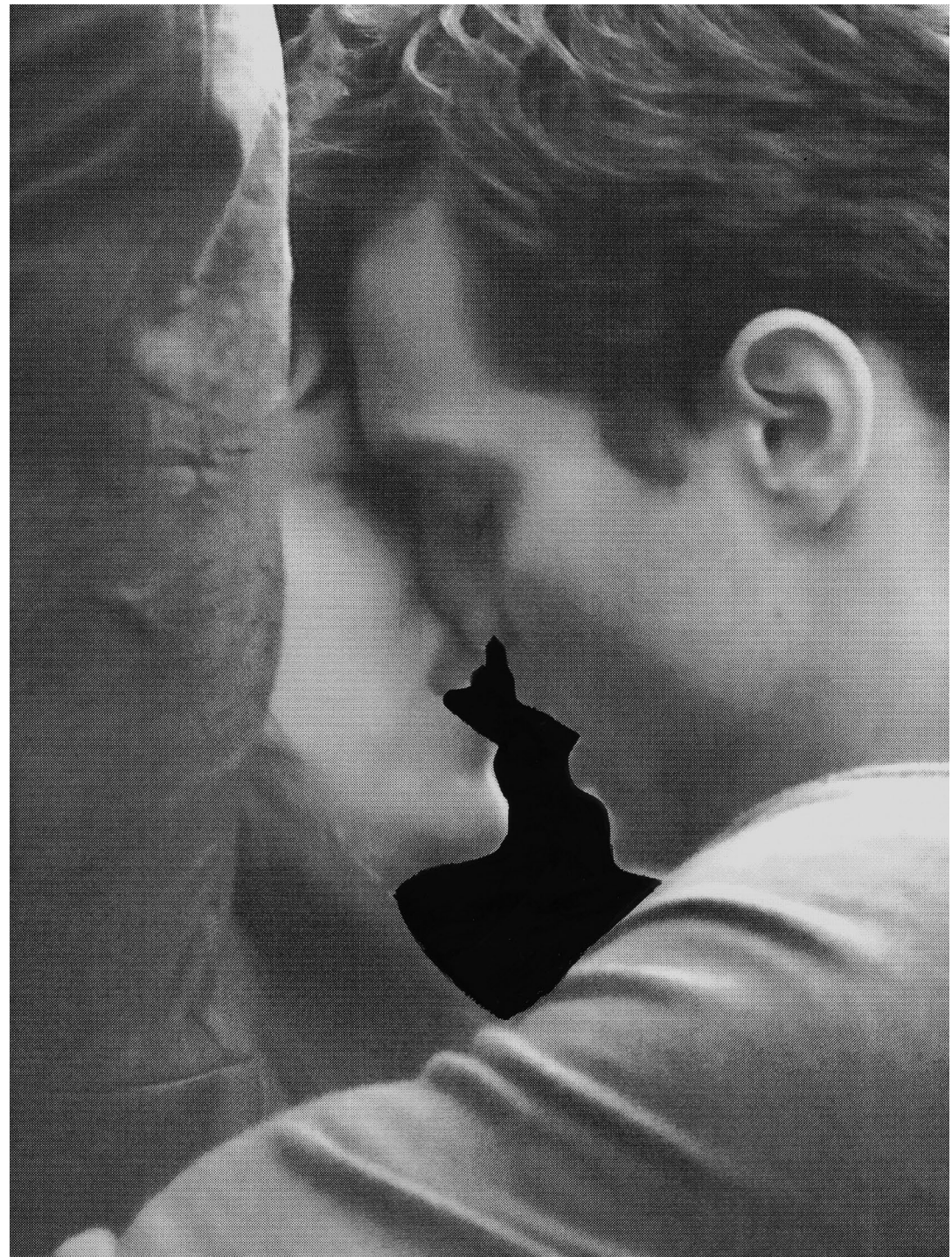
DE NOUS À VOUS		Formulaire de recueil de souvenirs sensoriels		Date : 23/08/2024
Albane Monnier		L'hôpital d'Orsay, situé au cœur de la ville, déménage sur le Plateau de Saclay cet été. Peut-être y êtes-vous déjà allé-e-s pour une naissance, accompagner un-e proche ou y travailler ? Je vous propose de partager un souvenir sensoriel d'un moment vécu au sein de l'hôpital d'Orsay. Ce ne sont pas tant les faits qui ont leur importance, mais plutôt ce que vous avez ressenti à travers vos sens (odorat, vue, ouïe, goût, toucher), ce qui vous a affecté-e-s. Ces témoignages constitueront le terreau d'une proposition artistique pour la façade de l'hôpital actuel.		
Date du souvenir 13/01/18		Sensations liées au souvenir d'annonces, émotion, crainte		
Description du souvenir ¹ la naissance d'un enfant, purée d'un visage, crainte d'une nouvelle vie Volonté de voir un nouveau cycle stress de l'attente et envie de l'enlèvement Appel par surprise, rive du pire et excitation de l'arrivée				
Couleur(s) du souvenir ² ☐ Rose ☐ Jaune ☐				
1- N'oubliez pas de vous attacher à la dimension sensorielle de votre souvenir. 2- Vous pouvez partager une couleur qui vous semble refléter vos sensations au moment du souvenir. Ou bien, une couleur qui vous a marqué.				

DE NOUS À VOUS		Formulaire de recueil de souvenirs sensoriels		Date : 23/08/2024
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Date du souvenir 1/12/2018 2023		Sensations liées au souvenir Attentes interminables		
Description du souvenir ¹ Aussi bien que pour ma fille de 7-8 ans, 5 heures d'attente pour trois points de suture alors que cela aurait dû être fait dans l'heure. Elle a encore la cicatrice à l'arcade sourcillière. Attente pour ma mère octogénaire grâceusement usade avec un médecin en plein hiver pour les urgences la nuit. Vol de la chemise de nuit et d'autres affaires. L'accompagnement et la sensation d'être un marionnettiste dans un monde du bœuf la chaleur l'inconfort la mise en place et la soif la laideur des lieux. Des saignants de pressés qui vont avec dans leur local. Envie de fuir.				
Couleur(s) du souvenir ² ☐ gris-noir ☐ ☐				
1- N'oubliez pas de vous attacher à la dimension sensorielle de votre souvenir. 2- Vous pouvez partager une couleur qui vous semble refléter vos sensations au moment du souvenir. Ou bien, une couleur qui vous a marqué.				

Entrevue

2021 – Formal alphabet

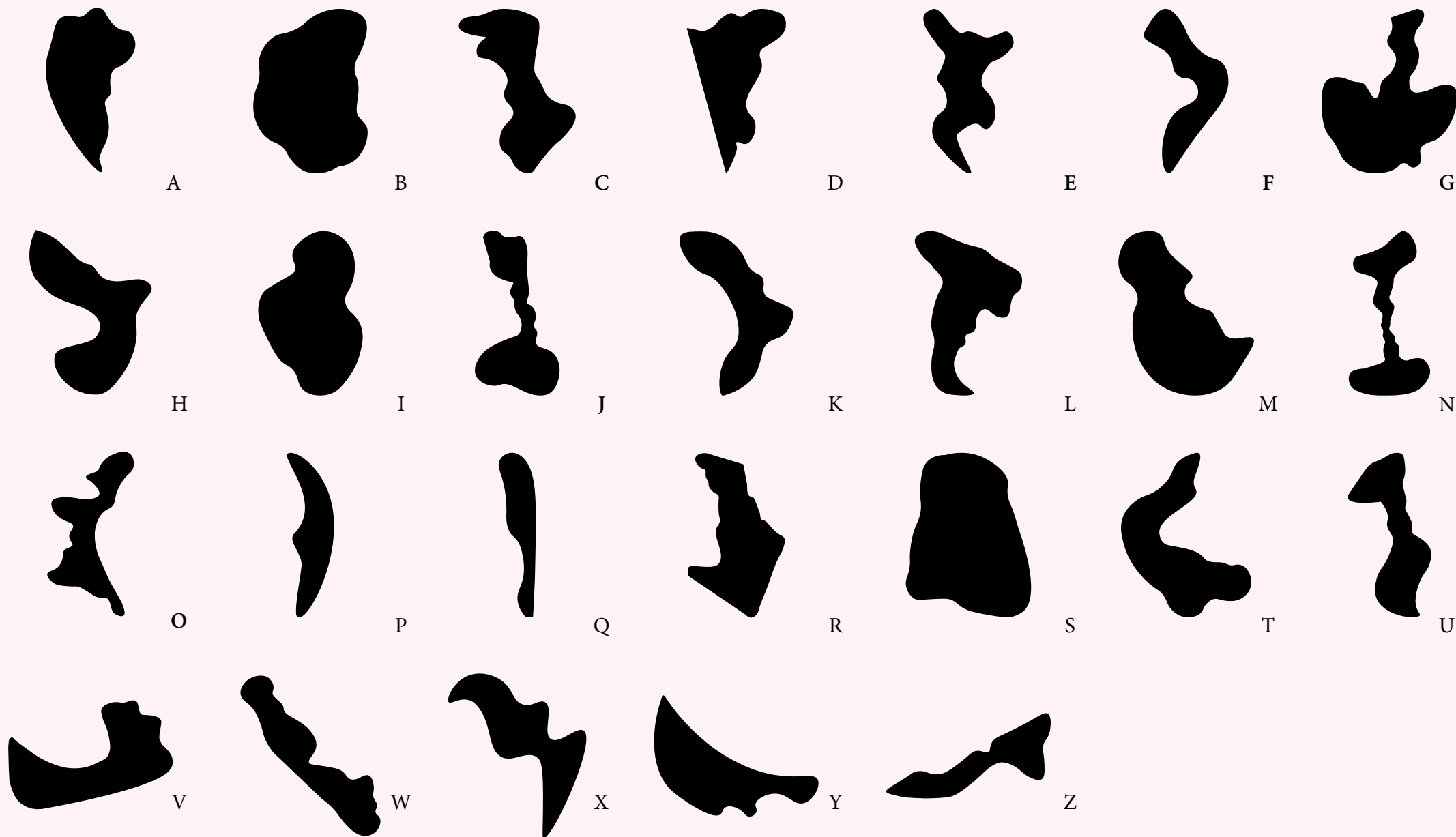
Entrevue is a formal alphabet where each letter of the French alphabet corresponds to the counterform (the space between) of bodies embracing in images of the most beautiful sex scenes in cinema, according to *Google*.



Entrevue (work in progress), 2021

Variables dimensions

Screenshot from *Fifty Shades of Grey*, printed on paper, with a counterform drawing painted in gouache



Entre-Elles (series)

2021-ongoing – Sculpture, drawing, textiles

Entre-Elles is a corpus of domestic sculptures, featuring words (written using the Entrevue alphabet) and motifs borrowed from the works of Sonia Delaunay and Sophie Taeuber-Arp.

Entrevue, through its formal aspect, led me to the work of Hans Arp. This detour allowed me to rediscover Sophie Taeuber-Arp's work and, through friendship, that of Sonia Delaunay. My attention then focused on the position of these two artists within their couples and, more broadly, in the dominant narratives of European avant-gardes. What strikes me about them is their way of challenging gender twice: both sexual and artistic.

Each sculpture in the *Entre-Elles* series resonates with a moment in their lives and attempts to explore, through intimate forms another history of art: one that is more fragmentary, more sensual, more embodied.

Entre-Elles could be activated in the context of a performance.



À l'abri de vos regards, 2023
170 × 190 cm
Second-hand wooden screen painted with gouache



À l'abri de vos regards, 2023
170 × 190 cm
Second-hand wooden screen painted with gouache



Entre-Vous, À l'abri de vos regards, Nous-Deux, (exhibition view, *Un carré de Jardin*, Musée des années 30), 2024

Variable dimensions

Second-hand sheets painted with gouache, bamboos painted with gouache, second-hand wooden screen painted with gouache, synthetic hair, tainted sheets, threads glitter, felt-tip drawings



© Audrey Jonchères

Entre-Vous (Je, nous, tu), (Émoi, et moi), (En moi, avec toi), (exhibition view, Un carré de Jardin, Musée des années 30), 2024
 Variable dimensions
 Second-hand sheets painted with gouache, bamboos painted with gouache, felt-tip drawings

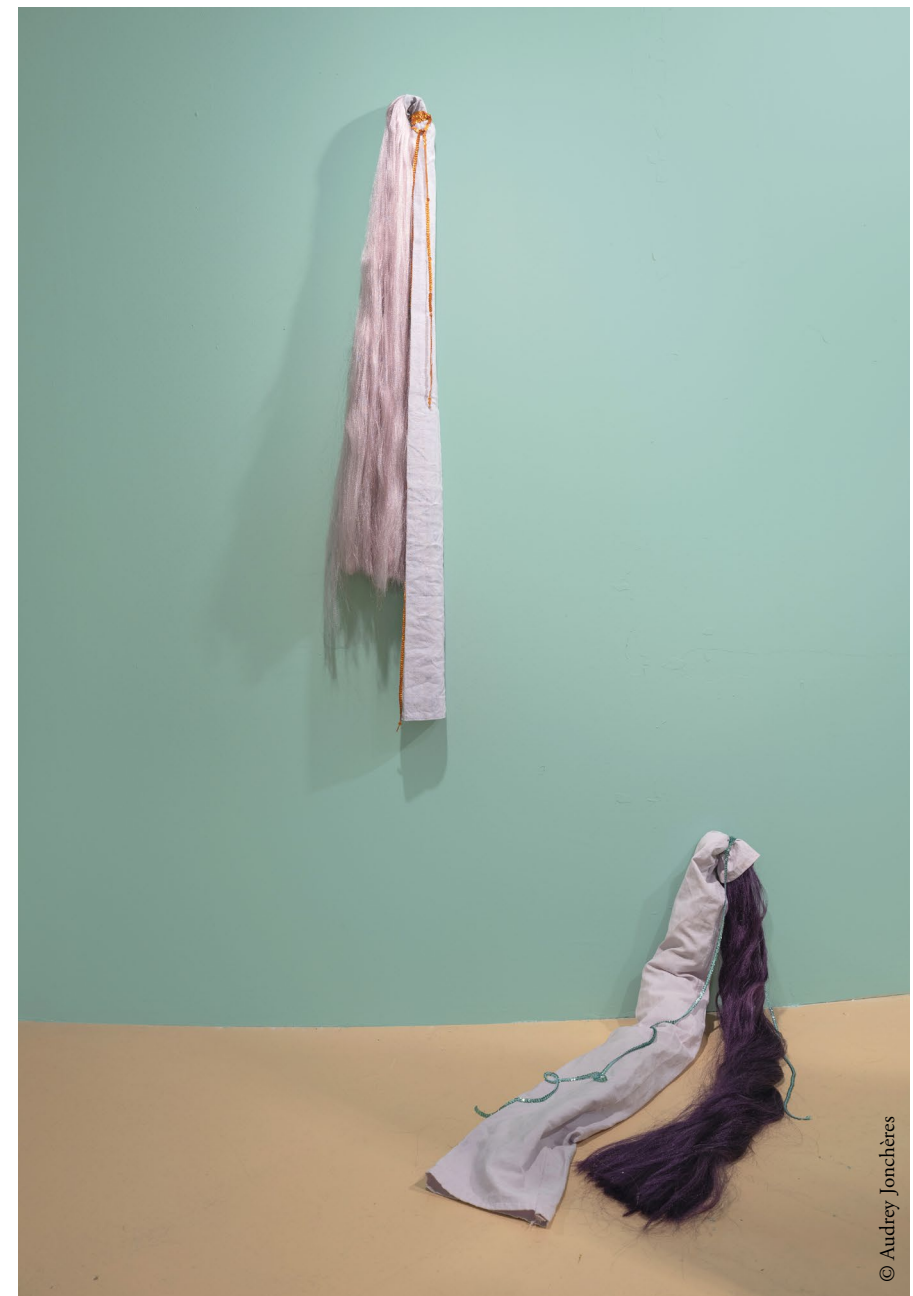


© Audrey Jonchères

Entre-Vous (Je, nous, tu), (exhibition view, Un carré de Jardin, Musée des années 30), 2024
 140 × 50 cm
 Second-hand sheets painted with gouache, bamboos painted with gouache



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À l'abri de vos regards, Nous-Deux, Profondément, (exhibition view, *Un carré de Jardin*, Musée des années 30), 2024
Variable dimensions
Second-hand wooden screen painted with gouache, ceramics, synthetic hair, tainted sheets, threads glitter, felt-tip drawings

Nous-Deux, (exhibition view, *Un carré de Jardin*, Musée des années 30), 2024
Variable dimensions
Synthetic hair, tainted sheets, threads glitter,

Paradize Love

2021 – Video, editions, installation

Paradize Love is a polymorphic project composed of a video and a publication, born from a workshop held at *SISSI CLUB* (Marseille, FR) in February 2021.

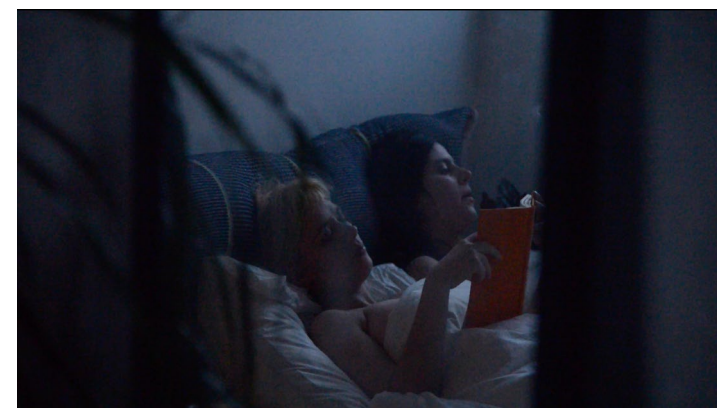
Based on principles of non-programming and horizontal creation, this space-time brought together over four nights and five days: Louise Carsoux (visual artist), Théo Casciani (writer), Alma Feldhandler (painter), Kiana Hubert-Low (visual artist and filmmaker), Corentin Laplanche Tsutsui (artist), Charles Monnier (actor), Cléo Verstrepen (researcher), and myself. Together, we talked, exchanged, reflected, and dissected what happens between love and words.

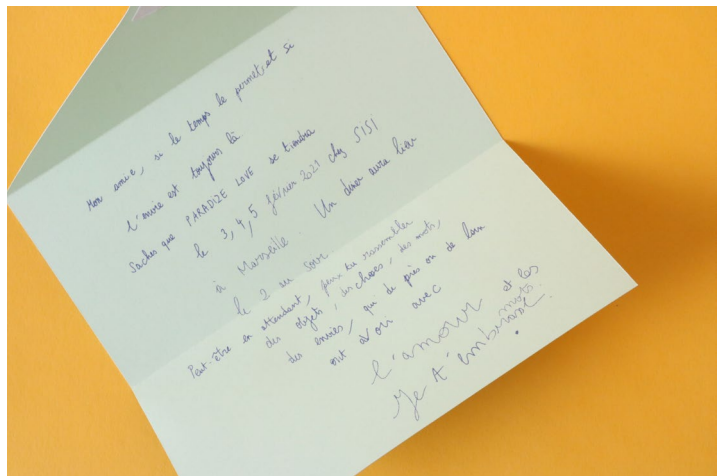
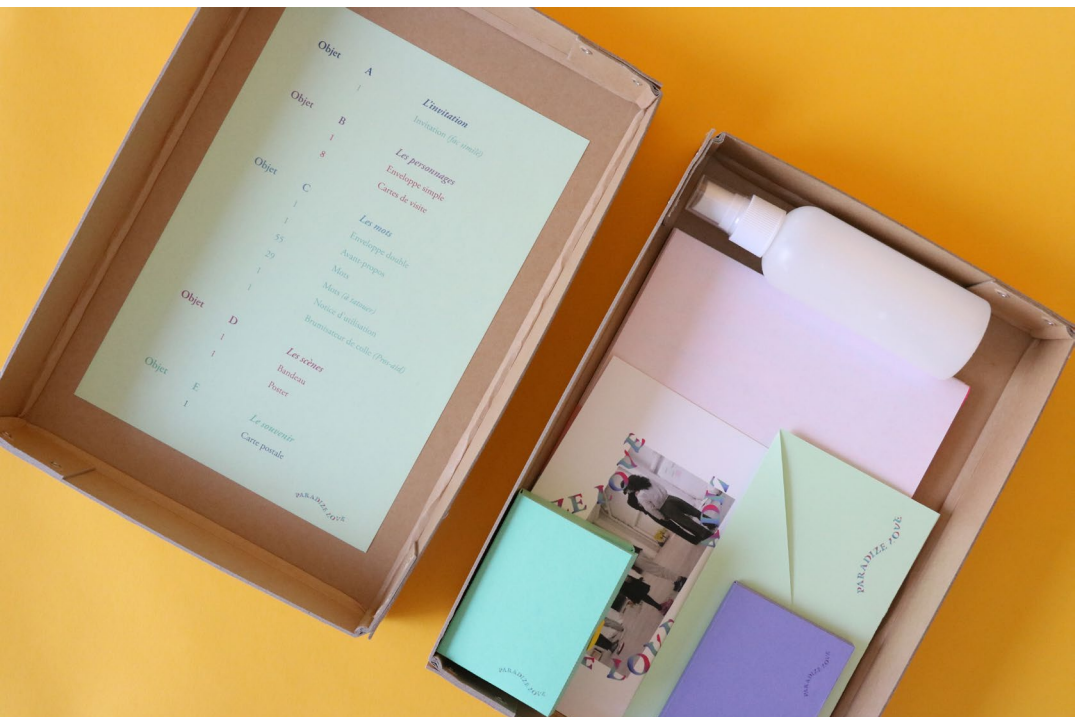
From this collective experience emerged a choral video, in which each participant wrote, acted, and filmed each other's proposals. A printed edition serves as its archive.

Video editing: Alexis Noël
Thankings: *SISSI CLUB*



Paradize Love (screenshot), 2021
8'45"
HD video - Stéréo





Paradize Love, 2021
29,7 × 21 cm
Mixed media



Paradize Love (exhibition view, *Des ami-e-s*, Espace Voltaire), 2022

Variable dimensions

Pillows made from second-hand sheets and painted with gouache, TV, poster, business cards, carpets, books, postcards



© Salim Santa-Lucia



© Salim Santa-Lucia



© Salim Santa-Lucia

Paradize Love (exhibition views, *Des ami-e-s, Espace Voltaire*), 2022

Variable dimensions

Poster, postcards, pillows made with second-hand sheets painted with gouache, carpet, business cards, books covered with papers

Paradize Love was presented in a reminiscent space of a bedroom. Visitors were invited to sit on beanbags to watch the video, chat, and read. They could take away business cards and postcards.

Mimomimomodamour (series)

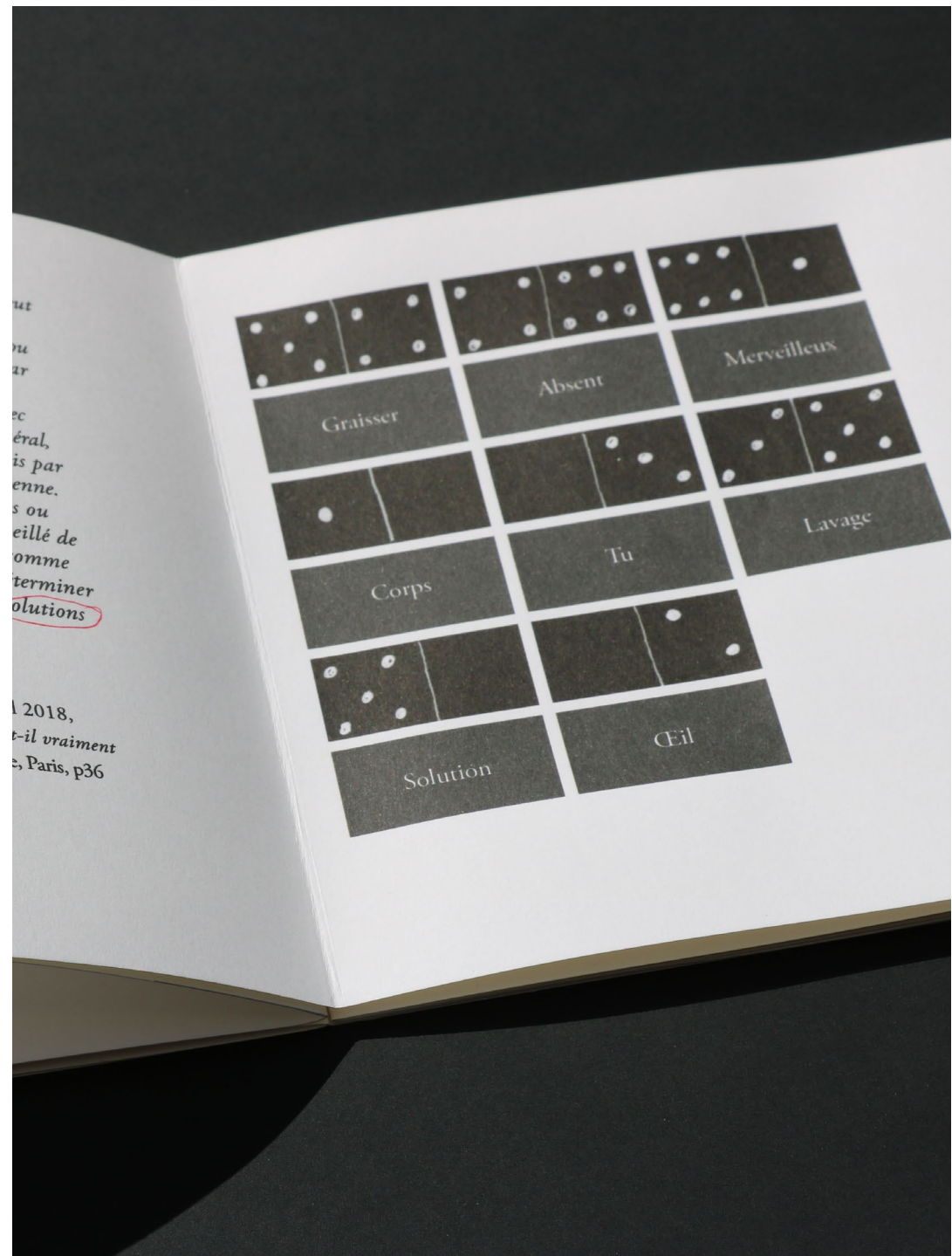
2018-2022 – Editions, performance

Mimomimomodamour is a collection of performative love words written using the *Domimomimomodamour* writing system.

Domimomimomodamour is based on the principle of dominoes. However, the goal here is not to score points but to compose sentences. The game consists of 28 pieces, with the front side identical to a domino set and the back side of each piece featuring a word. The words are drawn equally from two texts with different registers: for example, *Apollinaire's Poèmes à Lou* and love coaches' words.

Each *Mimomimomodamour* takes a different form: temporary tattoos (see pages 23-24), labels sewn inside garments in fast fashion stores (see pages 19-20), written comments on *YouTube* videos of love coaches (see pages 21-22), or words slipped into the audience's pockets (see page 25) during the opening *In Praise of Panspermia*.

Mimomimomodamour plays with the performativity of language through a ping-pong game between medium and dissemination, signifier and signified, and the writing of love words.



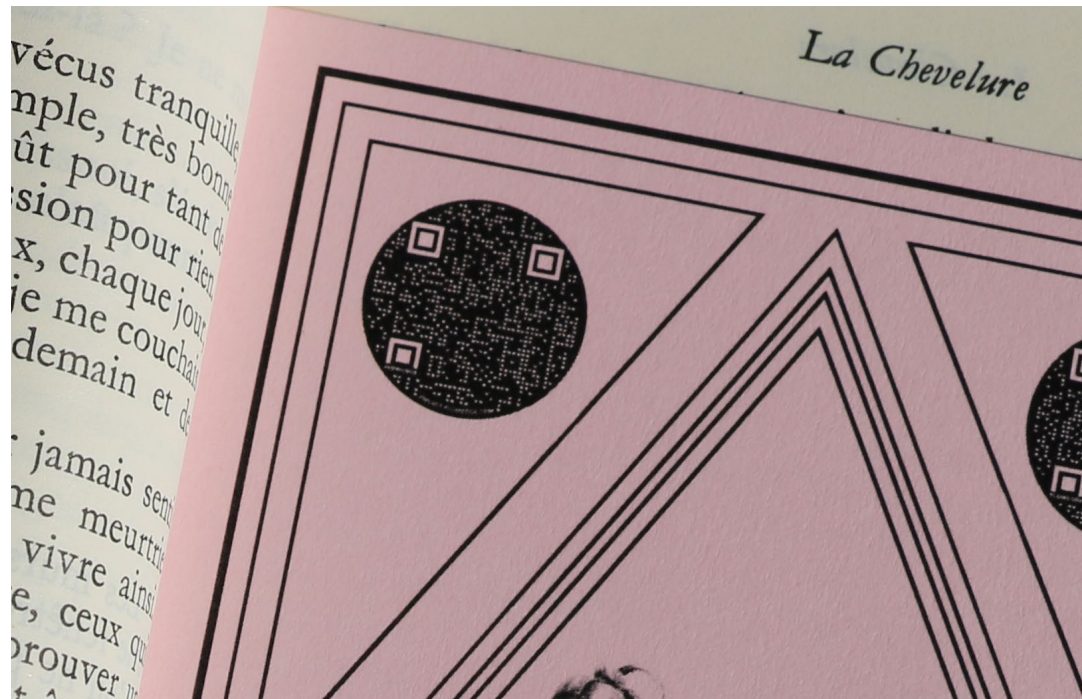
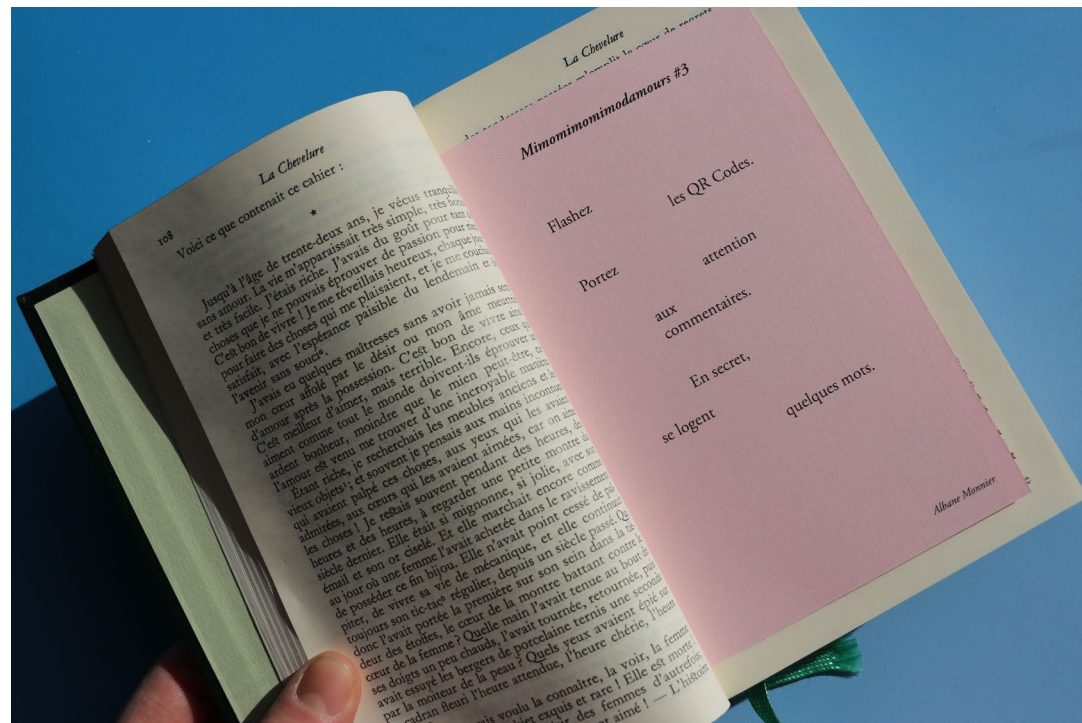
Domimomimomodamour, 2018
18 x 18 cm
Laser and inkjet print on *Munken* paper.



Mimomimomodamour #2 (exhibition view, *La vie et le roman c'est différent #2*, *La Volonté 93*), 2023
Variable dimensions
Clothes (Zara, H&M, Célio, Bershka, Mango), labels care, nail, paper on steel

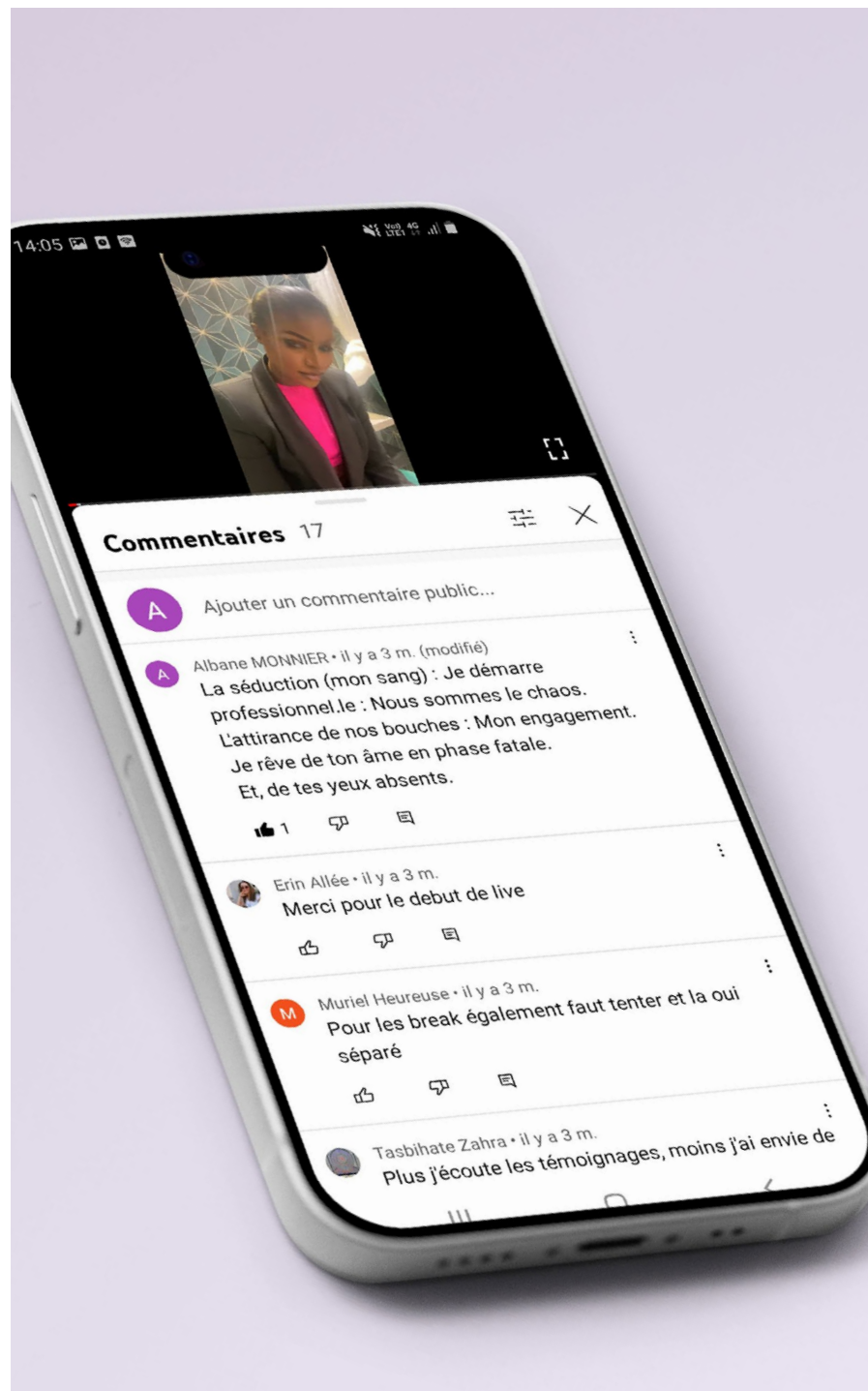
Mimomimomodamour #2 were sewn inside clothing in fast-fashion stores.
Thus, *Mimomimomodamour #2* circulate like clothing, from body to body.

Mon amour,
La vérité lave, uniquement, la pureté.
Séchons ce devenir délicieusement normal.
Nos larmes interdites fabriquent leur cycle.



Mimomimomodamour #3, 2022
14,5 x 9 cm
Laser printing on 160 grs Clairefontaine paper

Mimomimomodamour #3 cards were slipped into books (bookstores and libraries). Readers stumbled upon the cards and scanned the QR codes to access the love words written as comments of love coaches' videos.



Mimomimomodamour #3 (mock-up), 2022
Variable dimensions
Comments on love coaches videos on YouTube

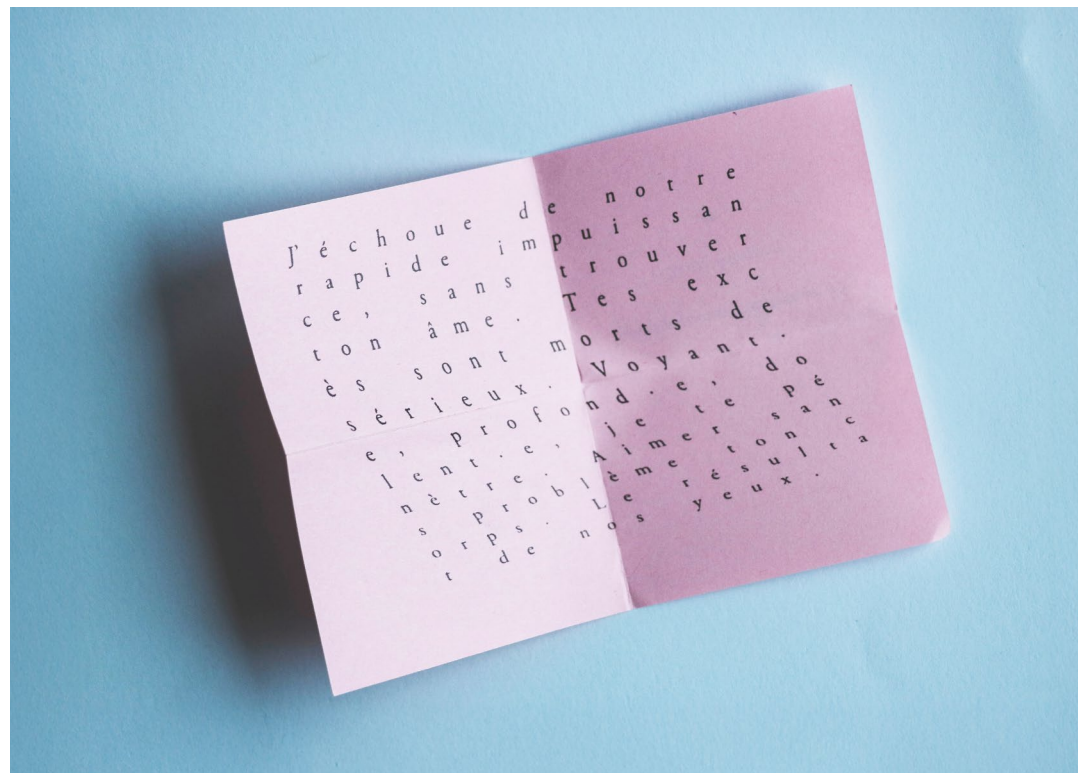


Mimomimomodamour #4 (exhibition view, *La vie et le roman c'est différent #2*, *La Volonté 93*), 2023
Variable dimensions
Wooden table painted with gouache, temporary tattoos, ceramic vases, flowers gifted by Beah Shin

Mimomimomodamour #4 invites visitors to wear words on their skin. As the exhibition progresses, *Mimomimomodamour #4* disappears, in a spirit of dissemination.



Mimomimomodamour #4, 2022
5 x 7 cm
Temporary tattoos



Mimomimomimodamour #5, 2022
 5 x 4 cm
 Laser printing on 60 grs Clairefontaine paper

Mimomimomimodamour #5 were discreetly slipped into the pockets of visitors. An almost invisible gesture, contrary to the principle of exhibition.

L'île est belle

2020 – Video, co-directed with Charles Monnier

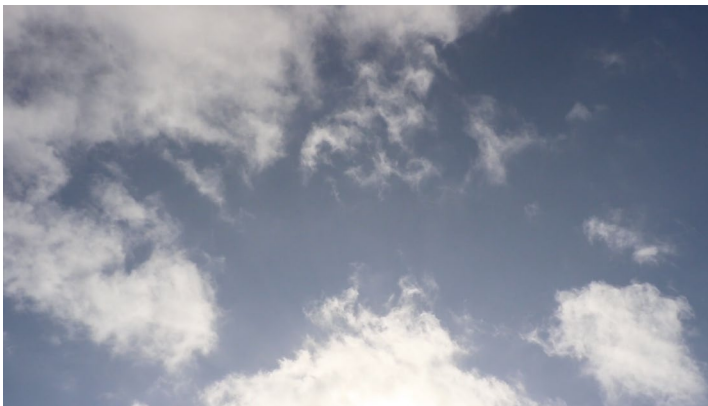
February 2020, Belle-Île: a man and a woman are having a picnic on the beach. Suddenly, the woman disappears. The man then sets off to find her.

L'île est belle shifts and exaggerates the conventions of the romantic thriller through its choice of plot and cinematographic techniques.

Filmed with a great deal of improvisation, *L'île est belle* questions the performativity of fiction.



L'île est belle (screenshot), 2020
12'23'
HD video - Stéréo



Chante le loup

2019 – Video, co-directed with Charles Monnier

During the summer of 2019, in Deux-Sèvres, a young man is bored. One evening, he has an encounter in Chapelle Saint-Laurent.

Chante le loup plays with the codes of romantic comedy through its structure and its way of shifting clichés. The free-flowing dialogues test the language of romantic encounters and question the performativity of fiction.



Chante le loup (screenshot), 2019
11'43"
Vidéo HD - Stéréo



