

# Martin Monchicourt



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## CV, biography, bibliography and press

Martin Monchicourt, born on August 11th 1986 in Auch, France, lives and works in Paris. He studied and practised carpentry from 2002 to 2009. He then studied at the École Nationale Supérieure des Beaux-Arts in Paris between 2010 and 2014, where he graduated with first class honours in 2014. He now teaches since 2015 at the École Nationale Supérieure d'Architecture in Paris Belleville.

The artist captures elements of daily life and makes them go through transformations. He turns notions of standardisation and conformity around, in order to create a counter-use. This reversal of establishment gets disseminated into pieces of work that appear normal but actually reveal a force of illusion.

### Personal exhibitions

- 2019 *Les cloches*, KAB square des Batignolles, Paris, France
- 2017 *Les dixièmes*, Galerie Octave Cowbell, Metz, France
- 2016 *Hors d'eau*, curated by Jacques Heinrich Toussaint. Bois-Colombes, France
- 2014 *Entrez*, ENSBA, Paris, France
- 2013 *Implantation*, Galerie FAL, Tokyo, Japan
- 2012 *Levage*, ENSBA, Paris, France

### group exhibitions

- 2022 *Tender fluid #2*, may - june, Village Reille, Paris, France  
*Le champ des impossibles .03*, 7 may - 12 june, Perche, France  
*D'ici de là...*, 12 march - 30 april, Espace d'art contemporain Chailloux, Fresnes, France
- 2021 *Mac Paris automne 2021*, Bastille Design Center, Paris, France  
*Freeeeeeeze*, Entre Deux, Pantin, France  
*Récolte*, la résidence 47, Brosses, France  
*Blob*, le garage, Nantes, France
- 2020 *Nous traversons le présent les yeux bandés*, la résidence 47, Brosses, France
- 2019 *Terrain exhibitions*, Peoria, Illinois, USA  
*Alumni Show*, Prairie center of the arts, Peoria, Illinois, USA  
*Ukayzine*, Atelier Martel Architectes, Paris, France
- 2017 *International Art Exhibition*, Castello Di Lajone, curated by Curate It Yourself. Quattordio, Italia  
*Supra Réel*, Memento, espace d'art contemporain, curated by Karine Mathieu. Auch, France  
*Là-bas*, Glassbox & galerie Dix9, curated by Théo M. Coppola. Paris, France

## group exhibitions (suite)

- 2016 *Décompilation*, la passerelle UPMC, curated by Galerie Partagée. Paris, France  
*Sideways*, Yaku, curated by Natalia Villanueva. Peoria, Illinois, USA  
*Nuit Sciences & Lettres*, École Normale Supérieure, Paris, France  
*CRAC*, 15° biennale d'arts actuels, Maison des Arts Plastiques, Champigny Sur Marne, France  
*Coordonnées*, circuit art contemporain Pantin, Entre Deux, curated by Sarah Mercadente. Pantin, France  
*Não te faltará a distância*, Igreja de São Cristóvão, curated by Paulo Pires Do Vale. Lisboa, Portugal  
*Là-bas/Down there*, Ateliers La Mine & Collectif Sport, curated by Théo-M. Coppola. Montreuil, France  
*Jeune création 66° édition*, Galerie Thaddaeus Ropac Paris, Pantin, France
- 2015 *Les voyageurs*, Palais des Beaux Arts, Paris, France  
*Les Drapeaux*, galerie XPO, Paris, France  
*Watchana plus plus*, Alcazar, Paris, France  
*Biennale de Mulhouse 015*, Mulhouse, France  
*Chers Objets*, Réfectoire des Cordeliers & Espace d'Art Immanence, Paris, France  
*0.10/10.0*, Académie de dessin, Prep'art sud, curated by Danielle Delouche. Toulouse, France  
*Les Drapeaux*, Maison des Arts, Malakoff, France  
*Exposition invisible*, Paris, France  
*Gradient Power Board*, Appartement privé, curated by Théo-M. Coppola. 18 rue Riquet, 75019 Paris, France
- 2014 *Ateliers Ouverts*, ENSBA, Paris, France  
*Mi casa es tu casa*, Galerie Christo Salvador, La Havane, Cuba
- 2013 *Kodaira artsite '13, Ai ni kuru bijutsu*, Kodaira parc, Tokyo, Japan  
*Inten*, MUSABI, Tokyo, Japan  
*Bloc*, ENSBA, Paris, France
- 2012 *Silences*, Cloître Ouvert, curated by Didier Semin. Paris, France  
*Silences*, Couvent de la Tourette, curated by Giuseppe Penone. Évreux, France

## Residences

- 2019 Prairie Center of the Arts, Peoria, Illinois, USA  
2013 Grant Colin Lefrancq, Musashino Art University of Tokyo, Japan

## Publication

Leslie Renken, in *Journal Star*, «terrain exhibitions», online article, Peoria, Illinois, USA, 13 october 2019  
Mae Gilliland Wright, in *Peoria Magazine*, «Alumni show» at PCA, online article, Peoria, Illinois, USA, August 2019  
Jacques Heinrich Toussain, in *International Art Exhibition*, Castello Di Lajone, cat. exp. Milan, Italia, Castello di Lajone, 30 september - 4 november, 2017  
Théo-M. coppola, in *Décompilation*, cat. exp. Paris, la passerelle UPMC, 23 september - 19 october, 2016  
Paulo Pires Do Vale, in *Não te faltará a distância*, cat. exp. Lisboa, Igreja de São Cristóvão, 11 february - august 2016 / Hall Lisboa edition, 2016  
Théo-M. Coppola, in *Là-bas/Down There*, cat. exp. Montreuil, Atelier La Mine & Collectif Sport, 5 - 7 february 2016 / auto édition, 2016  
Clara Labrousse, in *jeune création - 66° édition*, cat. exp. Pantin, Galerie Thaddaeus Ropac, 17 - 24 january 2016 / édition association jeune création, 2016  
Nina Leger, «Mises à l'épreuve, Martin Monchicourt – *Les Voyageurs*, épisode 2», in *delibere.fr*, online article, october 2015  
Raphael Brunel, in *Les Voyageurs*, cat. exp. Paris, Palais des beaux arts, 19 october 2014 - 3 january 2016 / Paris, Beaux-Arts de Paris les éditions, 2015  
Marie Brines, in *Chers Objets*, cat. exp. Paris, Réfectoire des Cordeliers, 3 - 8 juin 2015 ; Espace d'Art Immanence, 12 - 28 june 2015 / Paris, Beaux-Art de Paris Edition, 2015.  
Raphael Brunel, in *Diplomés 2014*, cat. exp. Paris, ENSBA, june - november 2014/ Paris, Beaux-Arts de Paris les éditions, 2014  
Suzuna Harano (dir.), Kodaira artsite '13, Ai ni kuru bijutsu, cat. exp. Tokyo, Takanodai Kodaira parc, 15 - 24 november 2013 / Tokyo, Mau Press, 2013.  
Makoto Ito, « *Implantation* », in Musabi (Musashino Art University), online article, july 2013.  
Camille Fallen, « Art | Critiques. *Silence* », in ParisART, online revue, march 2012.  
Giuseppe Penone (dir.), in *Silences*, cat. exp., Évreux, Couvent de La Tourette, 4 - 25 march 2012 / Paris, Beaux-Arts de Paris les éditions, 2012.

## Awards / Grants:

2016 Selected at biennale 2016 du CRAC Champigny sur Marne  
2015 Selected at biennale de mulhouse 2015  
Selected at 66e édition de Jeune Création

## Formation

2014 Diplôme National Supérieur d'Arts Plastiques avec félicitations du jury (École Nationale Supérieure des Beaux Arts de Paris, France)  
2013 Niveau Master à Musashino Art University, programme d'échange (Tokyo, Japon)  
2012 Diplôme de premier cycle, DNAP (École Nationale Supérieure des Beaux Arts de Paris, France)  
2007 Brevet Professionnel Charpente (Fédération Compagnonnique des Métiers du Bâtiment en alternance avec l'entreprise Izquierdo, Toulouse, France)  
2005 Baccalauréat Professionnel Construction & Aménagement du Bâtiment (LEP Bayard, Toulouse, France)  
2003 Brevet d'Études Professionnelles Bois & Matériaux Associés (LEP Bayard, Toulouse, France)  
Certificat d'Aptitude Professionnelle Charpente (LEP Bayard, Toulouse, France)

## **Artistic approach**

The Schmidler S4 and the K2 are digitally operated machine tools designed to manufacture traditional carpentry. They mimic hand-crafted production.

My work focuses on normalisation, standardisation, profitability. My pieces' craftsmanship has an industrial finish to it, which I simulate. They are like prototypes, potentially useable for mass production, and bring into conflict industry, craftsmanship and know-how.

I take everyday life elements and make them experience a mutation, a movement. I use the codes used in architecture, in building, and in household, mixing public and private.

The objects, spaces and situations I create look functional, planned. They actually are not productive or useable. My sculptures, my installations force and direct the viewer, who becomes one with the space. He then realises the meaning and non-use of my pieces.





***Portique, gate, 2023***

Sécurité gate, MDF, peinture ; 190 x 100 x 100

Three security gates, positioned in an equilateral triangle, linked by a base. The latter is a platform for entering space. This installation offers the user a furtive experience, borrowing the codes of science fiction.

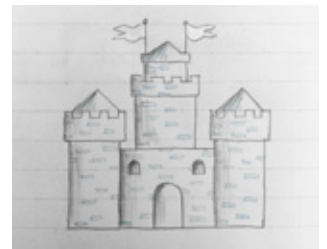




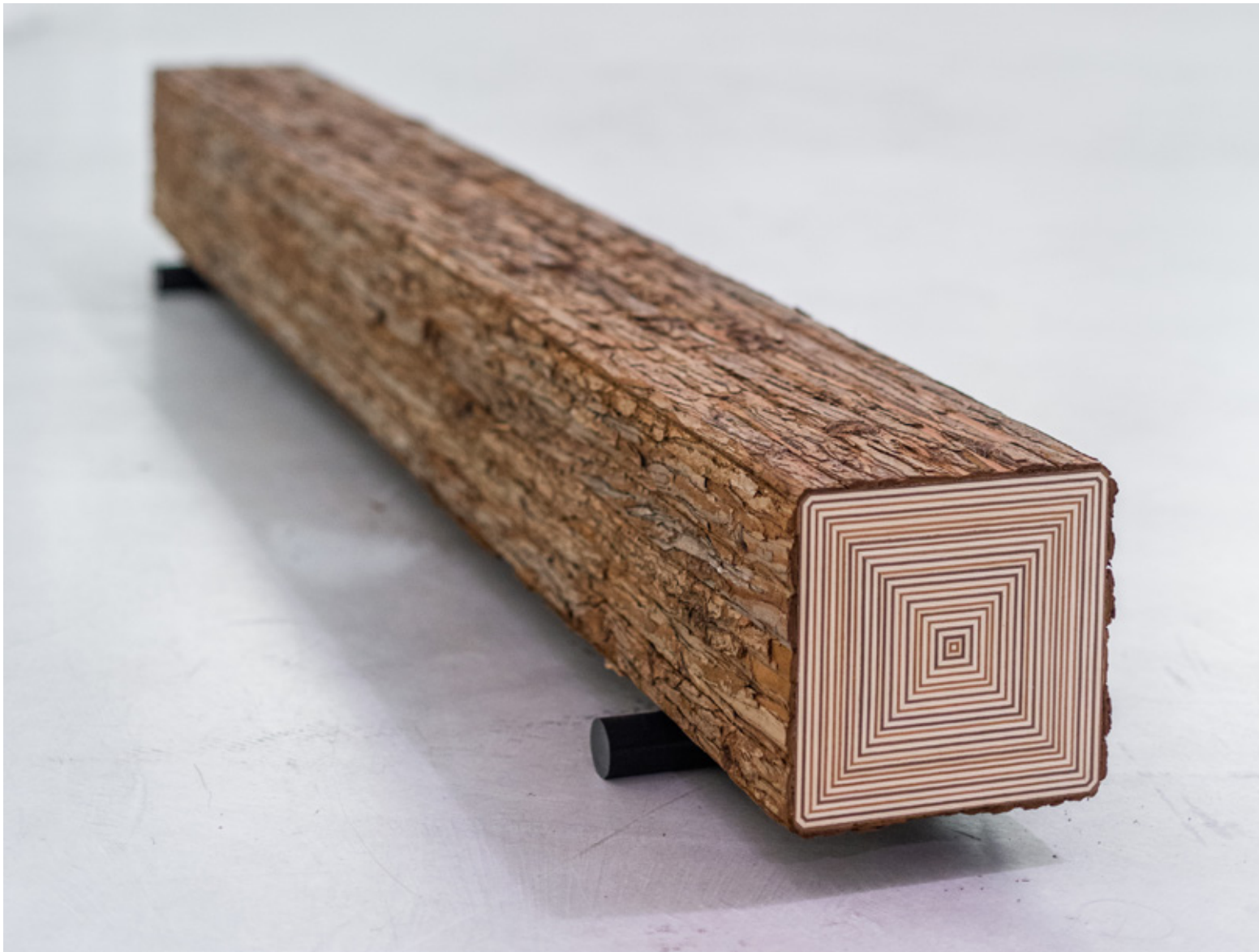
### **Wrong way, 2021**

Tarpaulin, PVC, compost, fan, steel; varying dimensions

Probably for the sake of symmetry, my niece produced this drawing one day. I immediately elaborated this idea into an installation. Two strictly identical flags float in opposite directions. The tarpaulin, blue on one side, green on the other, is used as flags of two up-and-coming, in-the-making entities. The PVC framework is a DIY way, popular in the States, to easily plant a flag pretty much anywhere. It is often used on camping trips.







***Futaie rêvée, dreamed timber*, 2021**

Crimped veneer, pine bark, plywood board ; 20 x 200 x 20 cm

The tree has anticipated man's demands. It is a transfer from nature to industrialisation. Here, the tree has grown squared, its growth rings have also followed the same pattern. The tree is cut from the moment it meets a commercial standard.

This product's optimisation and profitability are total.







***La fuite en avant, headlong rush*, 2021**  
VHS video 4/3, 5'34"

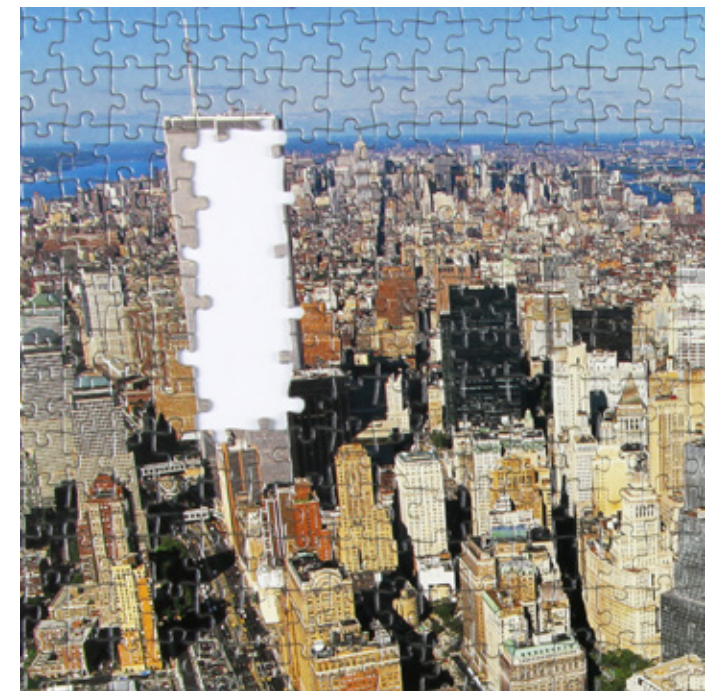
Extracted from scarce scenes in VHS hunting documentaries, the characters run. Edited end-to-end, the scenes tell a new story. The actors seem to be fleeing, they are chasing and are being chased. Roles are exchanged. Their frantic race has no end. Its goal, its reason to be, is not established.



Projector



Monitor



**We Will Always Remember...** , 2021 september 11  
Puzzle, box, printing, shrink-wrapping, 38 x 28 x 6 cm

In the box, 12 puzzle pieces out of 1000 are missing. The box's images have been reprinted, the puzzle is ready to be marketed again. This extended "ready made" is a commemorative piece that I started in 2011.



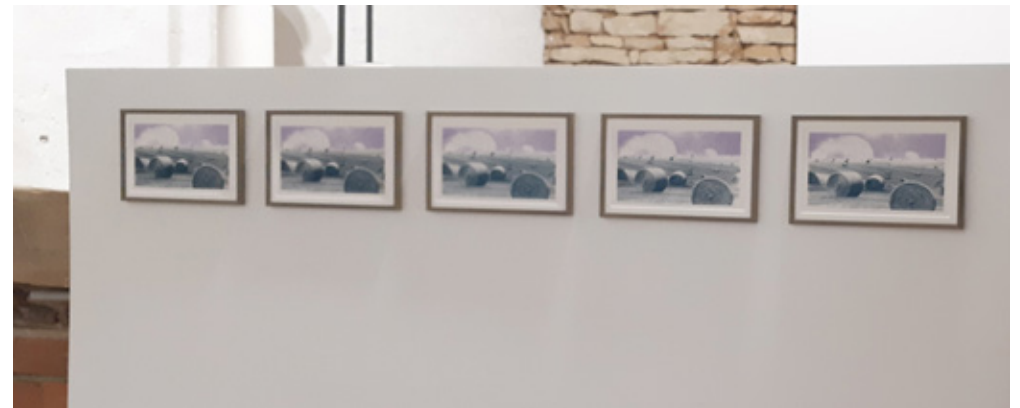


***Planète monoculture, Monoculture planet*, 2020**

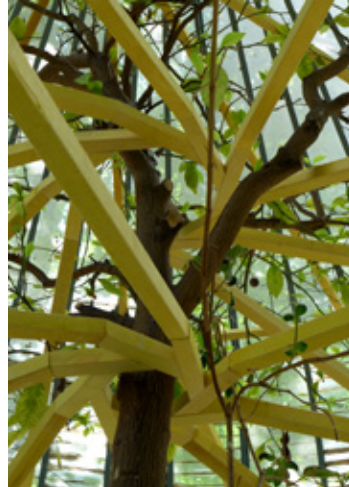
5 screen printing ; 31 x 21 cm

A planet similar to Earth, but entirely used to grow wheat. The chosen instant is after the harvest, when all the round bales of hay are waiting in the vast immensity of the field.

Exhibited lined up, the screen prints emphasise the idea of repetitive and mass production.





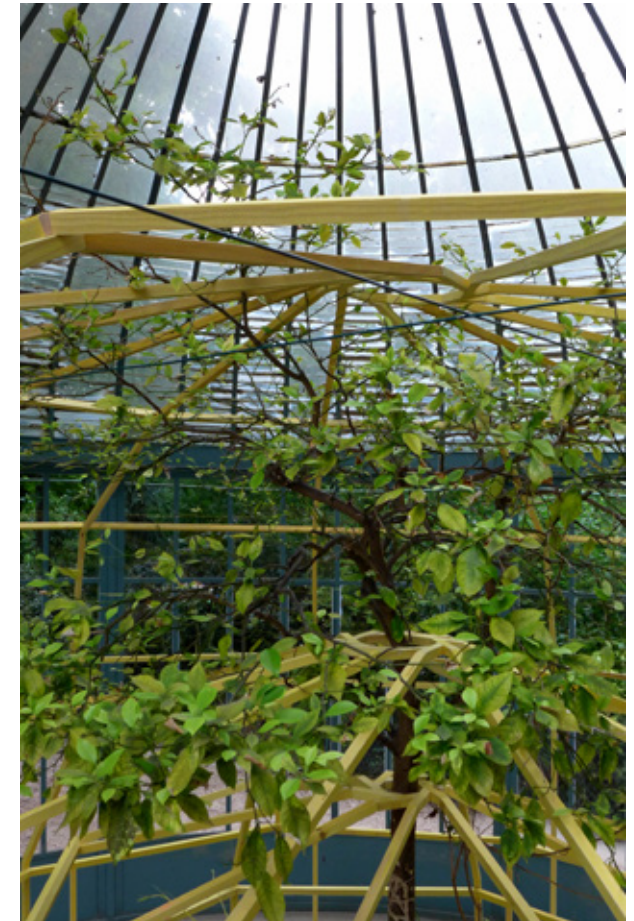


### **Les cloches, *The bells*, 2019**

Fir cleats, in situ installation

Organisation: le K.A.B.

The kiosk of the square des Batignolles hosts a subject: the orange tree. The architecture of this building creates a protective envelope around the tree. He is out of reach. The installation of successive inner layers increases and confirms this preservative dimension, monopolizing and filling the remaining space. In the manner of matryoshka, they are homothetic in the form of the kiosk. The frames, made of wire cleats, outline the pattern of steel and glass construction. The elements are assembled in a basic way, they reveal an ephemeral structure, becoming.







**Hidden christmas, 2019**

Artificial fir, 10 garlands ; 180 x 120 x 120 cm

The subject is a Christmas tree, the tinsels are camouflaged by the tree, but we could also say that the tree is camouflaged by the tinsels. The magic of Christmas is not sure to happen.







**National flag, Mixed RGB**

These flags, first of a series, use national symbols. Each flag is a monochrome obtained by mixing the colours of the original flag, according to their proportions.

**Europe & France, mixed RGB, 2018**

Flags ; 150 x 100 cm (x2)





**España, mixed RGB, 2018**  
Flag ; 150 x 100 cm



**日本 (Japan), mixed RGB, 2019**  
Flag ; 150 x 100 cm



**Finland, mixed RGB, 2019**  
Flag ; 163 x 100 cm



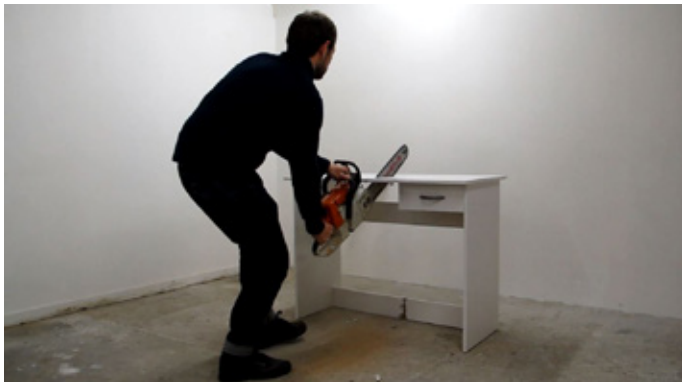
**USA, mixed RGB, 2019**  
Flag ; 190 x 100 cm



**Italia, mixed RGB, 2021**  
Flag ; 150 x 100 cm



**Ελλάδα (Greece), mixed RGB, 2021**  
Flag ; 150 x 100 cm



**Vain, 2018**  
Video ; 18' loop (screenshots)

A desk is assembled, set up. As soon as it is done, it is cut in two with a chainsaw. The basic and industrial function of this piece of furniture is immediately interrupted. Namely, this desk was built to be destroyed.





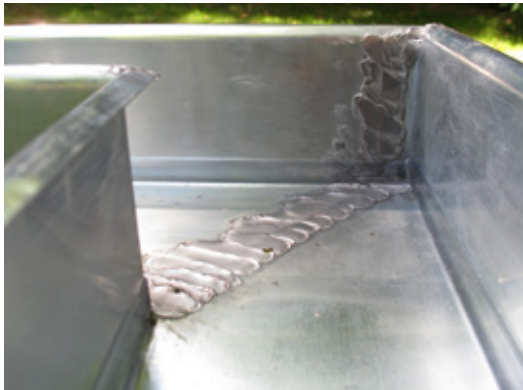
***Les paraboles, Satellite dishes, 2017***

Satellite dishes, welded steel, glycerol paint ; variable sizes

By installing satellite dishes on this castle windows, the building transmutes into a collective and popular place. We can then imagine several scenarios; political, economic or demographic.







***Hors d'eau, Out of water***, series, 2016  
Zinc, tin, variable sizes

*Out of water* is a series of sculptures installed in a garden in Bois Colombes. The diptych, square shaped, is a module that seems to come from a piece of architecture. In closed circuit, rainwater is collected then evacuated. Above the garage door, a gutter is installed with the exact dimensions of the door. Although discreet, this installation reveals an individualistic act.





Rack à bois 1/10e



Scanner 1/10e



Futaie revée 1/10e



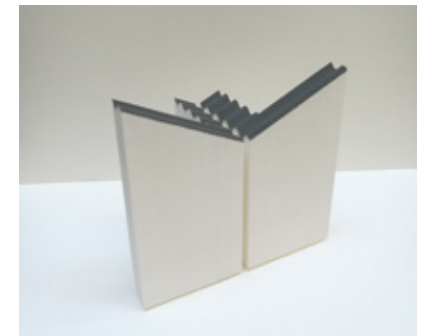
Surveillant de musée 1/10e



Les Calques 1/10e



La Maison 1/10e



Les Mittoyennes 1/10e



Escalier 1/10e

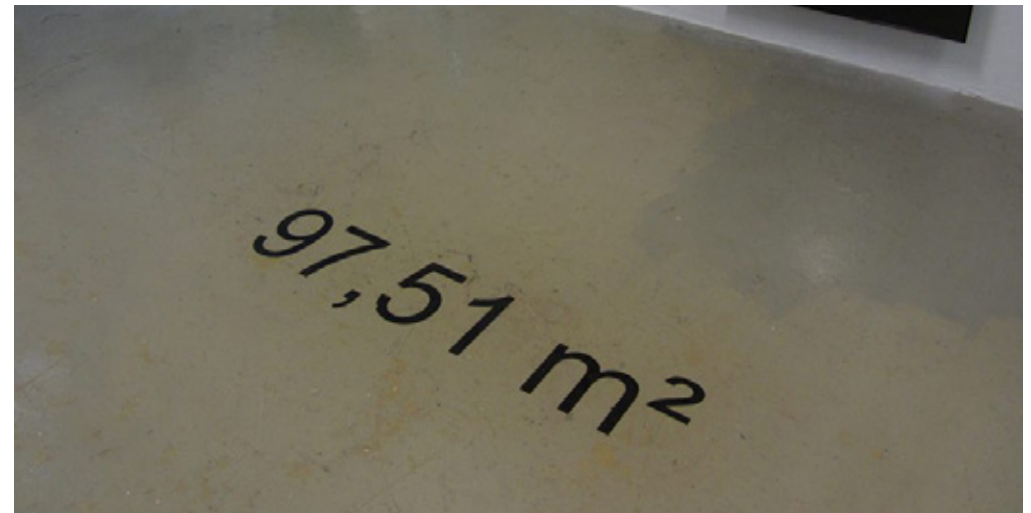


Corset 1/10e

## ***Les Dixièmes, The tenths, 2016 - 2019***

Mixed techniques ; variable sizes

Sculptures and installations models on a 1/10th scale. The models are not studies but actual miniature pieces. This work is not a prerequisite to the making of the real scale ones. Its status is dubious, between the fully-fledged piece and the piece's 1/10th twin.



***Surface au sol, ground area***, 2016 - 2019

Black sellotape ; variable sizes

The ground area, in square meters, materialises the exhibition space. This marking reveals a plan on a 1 scale. Between reality and fiction, the space is ready for use. It is available for any kind of project, whether mental or physical.





***Les mitoyennes, The semi detached, 2016***

Plywood panels, paint, render, fiber cement corrugated sheet ; 170 x 185 x 90 cm

Next to each other, the modules represent a cross section, a framing between two semi detached houses. The interstice, is outlined to neither. The exterior is rendered, the inside is smooth, the edges are hatched. The panel corrugated -poor material - handled with care, becomes sculptural and estetic.





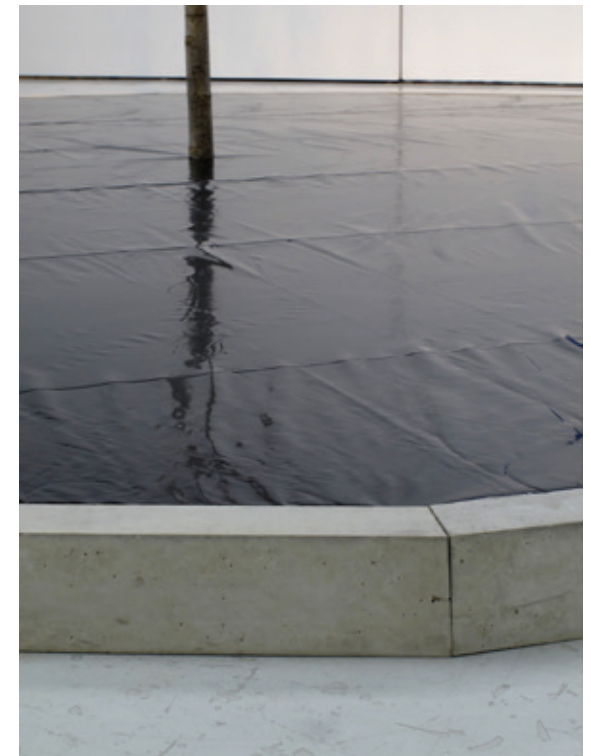
***Escalier, Staircase*, 2015**

Pine wood, MDF, glycerol paint ; 267 x 267 x 128 cm

*Staircase* present itself in the space like a prototype, a fragment extracted from reality. Its external shape, as well as the central hole, push towards a circular movement, an inevitable return to the beginning. Angular and identically painted, the steps imitate those images created by modelling softwares.







**Scanner, 2015**

Concrete, chipboard slabs, ensilage tarpaulin, ash tree ; 654 x 654 x 410 cm

*Scanner* persuades to walk around the piece, while the eye of the spectator always witnesses the same image. In the centre of the installation the young tree is kept at a distance. Chosen and controlled, it is still in a smooth frame, ascepticised, built.





***Superficiel, Superficial*, 2015**

See-through plastic sellotape on wooden floor ; 120 x 980 cm

Covered with a large sellotape, the wooden surface becomes shiny, like falsified. It is in fact an optical illusion, not a falsification. The plastification masks and reveals the material, slides the formal characteristics of wood into the pattern field. *Superficiel* acts as a “faux wood” surfacing.





**1,5 m<sup>2</sup>, 2015**  
Flag ; 150 x 100 cm

Invited by Pablo Caverio during his residency at the Malakoff arts house, *1,5 m<sup>2</sup>* is a flag raised every week during the summer 2015.

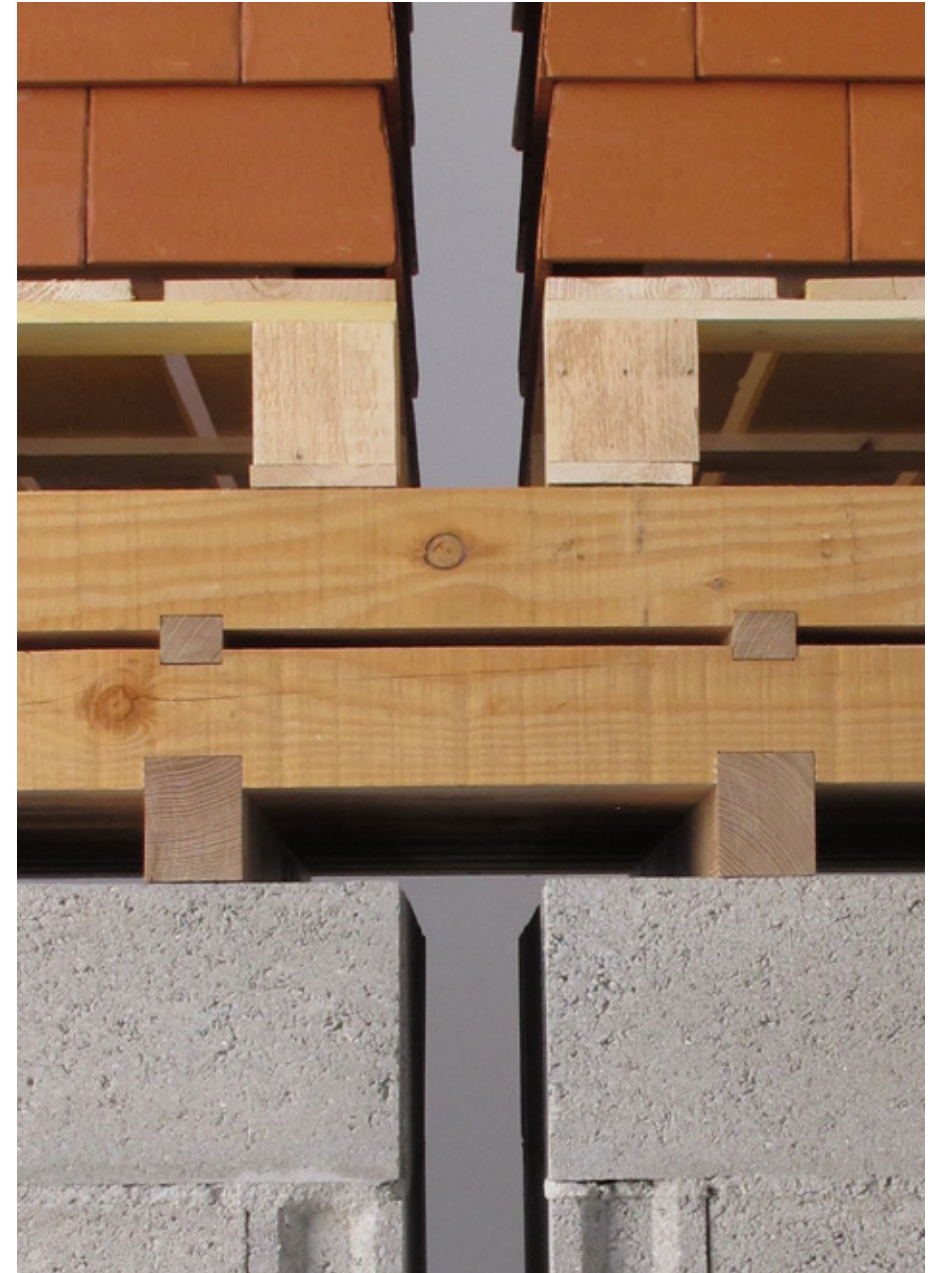




***La Maison, The House*, 2014**

Pallets, breeze blocks, mortar, rafters, tiles ; 210 x 210 x 100 cm

A minimum house. The materials used are the basic necessary ones to build housing. Here, the materials are presented in their stocked condition, in racks and palettes. Nonetheless they have experienced a mutation. The materials have anticipated their becoming and their conditioning doesn't allow their use. The house is finished. A house represents comfort, shelter, protection. Here, it is massive, compacted and impenetrable.







***Etalement, Propping*, 2014**

Pine rafters ; 560 x 470 x 320 cm

The whole structure holds thanks to the pressure exerted by the wooden wedges at every contact between the rafters and the wall. A push in the opposite direction would be enough to make everything fall down. The propping holds the partitions. The strength ratio between the props and the walls, the ground and the ceiling is floating.

The wooden elements use and materialise the piece. They draw the space in different cubes. The place becomes fragiles, impracticable and neutralised.



***Mi-bois, Half-wood*, 2014**  
Walnut tree, bolts, case ; variable sizes

A tree, disassembled in small bits so that it can fit in a transport case. Assembled one piece at a time, it appears as a tree but has lost its natural properties.

*Half-wood* is an answer to the demand for standardisation, to the withdrawal of any sort of freedom. This tree, made out of a mix of organic elements and mechanical links, is still, durable.





***Echelle, Ladder*, 2013**  
Ladder ; variable sizes

This object is used commonly to go from one point to another. Positioned as such, the ladder symbolises spiritual ascension. It invites the spectator to climb it and therefore experience space and contemplation.



***Surveillant de musée, Museum warden*, 2014**  
Sentry boxes, wardens ; variable sizes

The sentry boxes, occupied by wardens, are in an empty exhibition space. They are narrow and can only fit one person. The visitor walks through the installation. He is observed by the wardens who also become observed. The visitor scrutinises and witnesses his own surveillance, the roles are cloudy et keep interchanging. In between park warden kindness and the prison panoptic, *Museum warden* becomes a museum installation.





***Futaie #1, #2, #3, Timber #1, #2, #3, 2013***  
Cedar tree ; variable sizes

*Timber* represents three moments. The tree's growth, its slicing into boards, and its use. The tree has anticipated Man's demand. It is a transfer between Nature and industrialisation.





***Comptez vous s'il vous plaît, Please count yourself*, 2013**

Traffic counter, base, 18 x 18 x 85 cm

The counter is placed at the entrance of the exhibition space. The visitor uses it himself, his role is redefined.



***La Reine, The queen*, 2013**  
Plywood panels ; 195 x 20 x 20 cm

The Queen takes the shape of king post, central element and masterpiece of a carpentry framework. Everything relies on her, even if she holds thanks to the strength exerted by the other elements of the frame. Commonly crafted from a mass of wood, here it is made of assembled wooden panels and loses its resistance properties. It is also an evocation of sculpture's essence, by removing or adding matter. Hanging in the centre of the exhibition space, The Queen becomes abstract.

**Trader, 2013**

Clock, clock hand ; 38 x 38 x 5 cm

*Trader* has 12 clock hand. All time zones are represented. This clock appears intelligent, but it impossible to read time without another reference.





### **Family Frame, 2013**

23 wooden frames, console ; 170 x 140 x 35 cm

*Family Frame* is a collection of images gathered around in trades. Put together in such a way, these pictures create a fictional family, with fake memories. I reframed them, in the same fashion as in show homes.



### ***Pause, Break*, 2013**

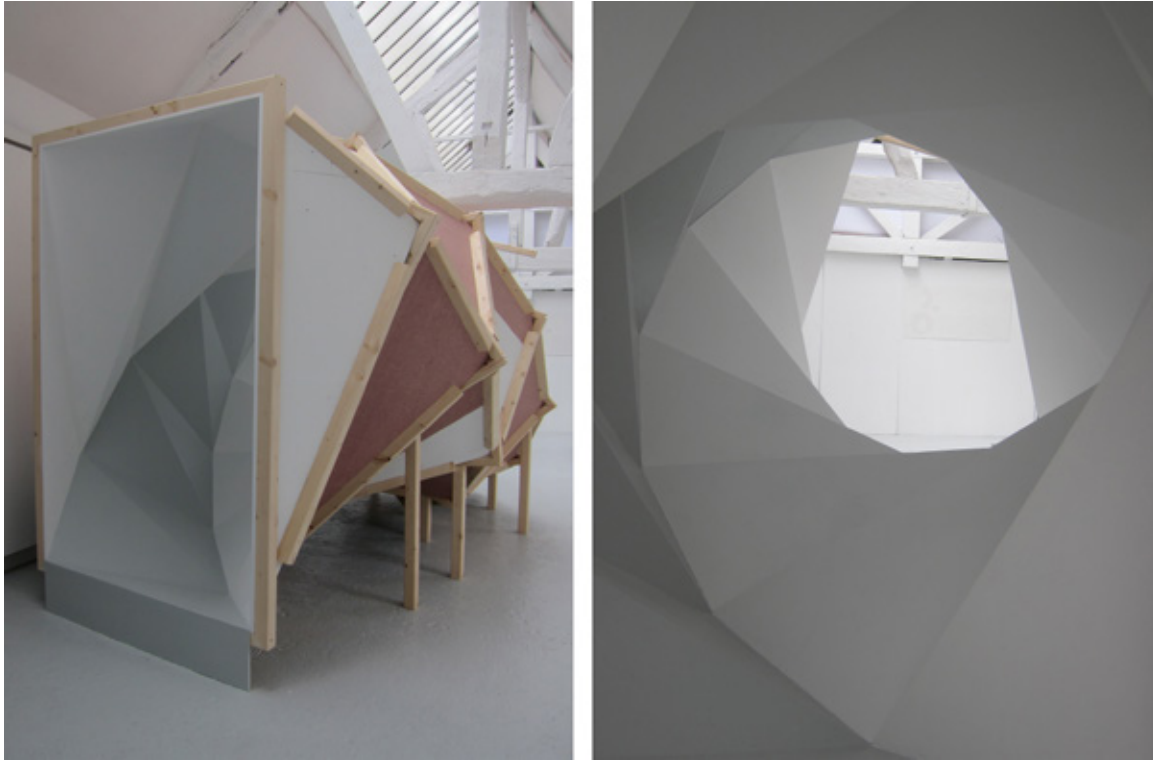
Table, band sander ; 85 x 70 x 50 cm

The machine is abandoned. It works alone. Always on and encrusted into the table, the sander is stuck.

**Corset, 2011**

Concrete, soil, sweet chestnut tree, metal. 190 x 100 x 100 cm

*Corset* seems to be an accident. All the objects it is composed of can be identified, however they don't belong to any town or city. It is a generic device, extracted from outside a model home.



**F12, 2012**

Wood, panels, paint ; 220 x 140 x 430 cm

*F12* is the answer to the gravity equation. It is a still space, revealing a torsion, an action. The spectator, who experiences gravity, walks in the corridor while the partitions, the ground and the ceiling move away as he walks. The beginning is marked by the straight and level frame. The exit, evokes continuity. The user comes in with the correct gravity references and loses them along the experience. Here, space itself is object.







### ***ATTENTION A LA MARCHE*, MIND THE STEP, 2011 - 2016**

Signage signs ; variable sizes

The *attention à la marche* (mind the step) sign is repeated on every step of a staircase. The user then becomes conscious of the specific movement, usually mundane. The stride and the journey become an emancipated act.

**Outillage, Toolset, 2011**

Mixed techniques, variable sizes

The tool is the maximum object. By making them useless, I wonder about the dialogue between these objects and their users.

