



LAURENCE LE CONSTANT

*A CALL TO HEAVEN*

SOLO SHOW



**Laurence Le Constant**

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

**Exhibitions**

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

**COLLECTIONS**

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

**Formation**

- 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.

**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.

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.





**HEART AND SPINE (2022)**  
Goose feathers and acrylic on  
canvas  
Unique  
1 M X 1M X 10 CM







**BIRTH SONG, (2022)**  
Goose feathers and acrylic on  
canvas  
Unique  
1 M X 1M X 10 CM







**BLISS (2022)**  
Goose feathers and acrylic on  
canvas  
Unique  
1 M X 1M X 10 CM







**E C H O, (2022)**

H 15 x 14 x 40cm

Unique

Duck and pheasant feathers, leather, on resine  
sculpture





**NUAGES ET RIRES  
D'ENFANT, 2022**  
H 113 x 77 x 9 cm  
Unique  
Wool, silk, cashmere,  
alpaca, cotton





**SOLEIL DU SOIR CHEZ  
MADAME POULE, 2022**

H 99 X 77 X 9 cm

Unique

Wool, silk, cashmere,  
alpaca, cotton







**RICOCHETS AUX  
PIEDS DU COLOSSE  
(2022)**

H 117 X 75 X 8 cm

Unique

Wool, silk, cashmere,  
alpaca, cotton







**PASSAGE ALBEDO, (2022)**

H 38 x 40 x 16,5 CM

Duck and pheasant feathers on resin skulls.

Base in brass.







**VICTORINE, (2021)**  
Unique Piece,  
H 30 x 18 x 23 cm.  
Goose recycled feathers, resin sculpture  
and base in patinated brass.







**ESTHER, (2021)**  
Unique Piece,  
40 x 21 x 29 cm.  
Goose recycled feathers, resin  
sculpture and base in patinated  
brass.





**SALOME, (2022)**

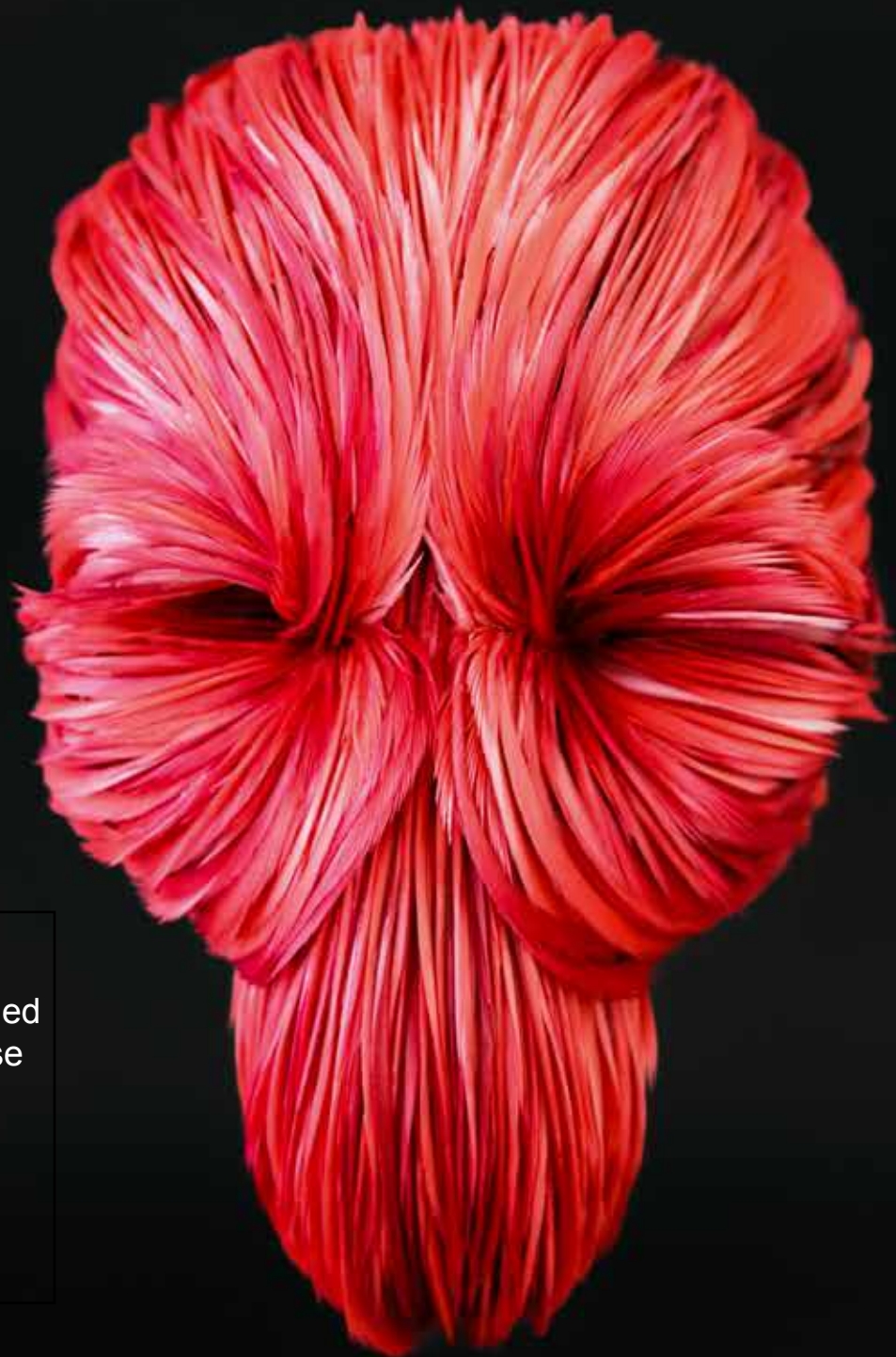
Unique Piece,  
22 x 16 x H 30 cm. Duck and  
pheasant recycled feathers, resin  
sculpture and base in patinated  
brass.





**I S H A , (2022)**

Unique Piece,  
28 x 19 x H 32 cm. Goose recycled  
feathers, resin sculpture and base  
in patinated brass.







**CHARLETTE, (2021)**  
Unique Piece  
H 29 x 15 x 24 cm. Goose and duck  
recycled feathers on resin skull.  
Base in brass





**JACINTHE, (2022)**  
H 32 x 23 x 16 cm  
Goose feathers on resin skull.  
Base in brass.







**WET THOUGHTS I- (2022)**  
Unique Piece  
Cristal de roche, plumes de canard  
et de faisan sur toile  
Cristal, duck and feasant feathers  
on canvas  
dimensions : h 30 x 24 cm





**WET THOUGHTS II - (2013-2022)**

Unique Piece

Cristal de roche, lapis-lazuli, plumes  
de canard et de faisan sur toile

Cristal, camite, duck and feasant  
feathers on canvas

dimensions : H 30 x 24cm







**WET THOUGHTS III - (2013)**

Unique Piece

Cristal de roche, corail, plumes de  
canard et de faisan sur toile

Cristal, coral, duck and feasant  
feathers on canvas

dimensions : H 30 x 24cm



**WET THOUGHTS IV -  
(2013)**

Unique Piece

Cristal de roche, corail, plumes de  
canard et de faisan sur toile

Cristal, coral and duck and feasant  
feathers on canvas

dimensions : 50 X 40 cm





**THEMIS - 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**

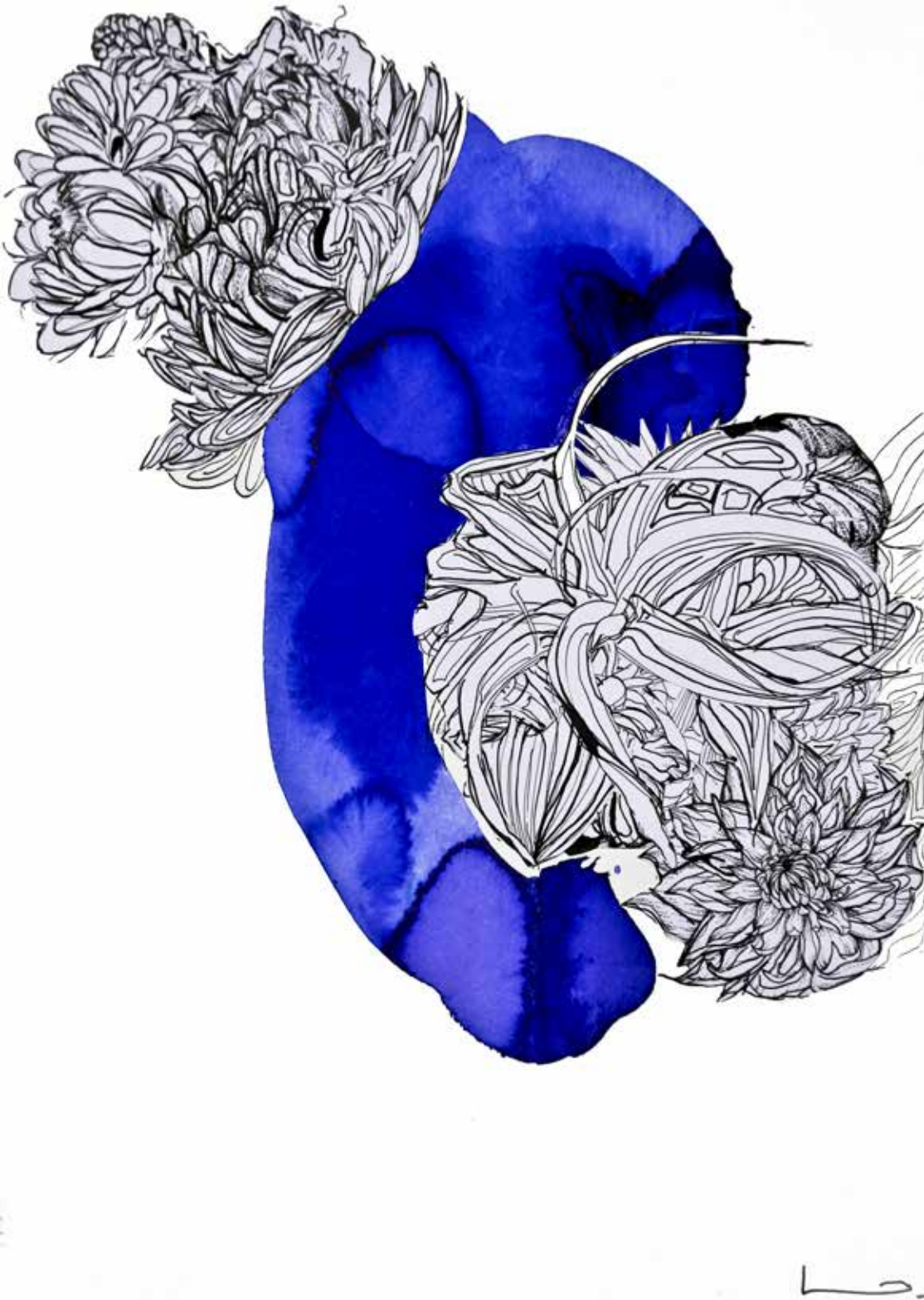
Unique Piece.

H 69 x 126 x 46 cm.

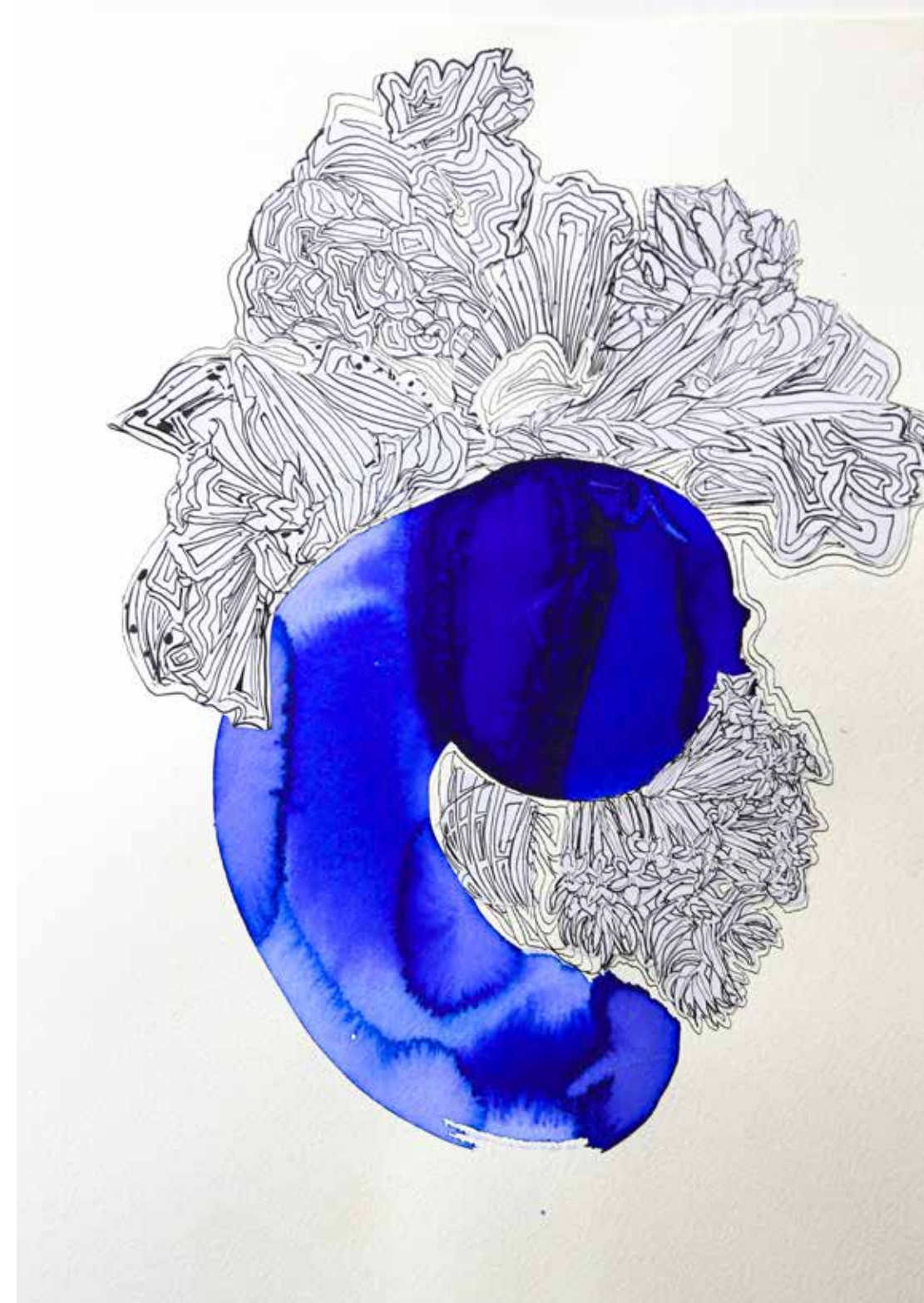
Recycled feathers of pheasant  
duck and guinea fowl on poly-  
urethane foam, Nails carved in  
Saint Lucia's eye. Eyes in glass  
and leather. Muzzle in leather.







**P. X. L'ENDORMI, 2015**  
 Ink on Paper  
 H 42 x 32 CM Framed  
 in Black wood

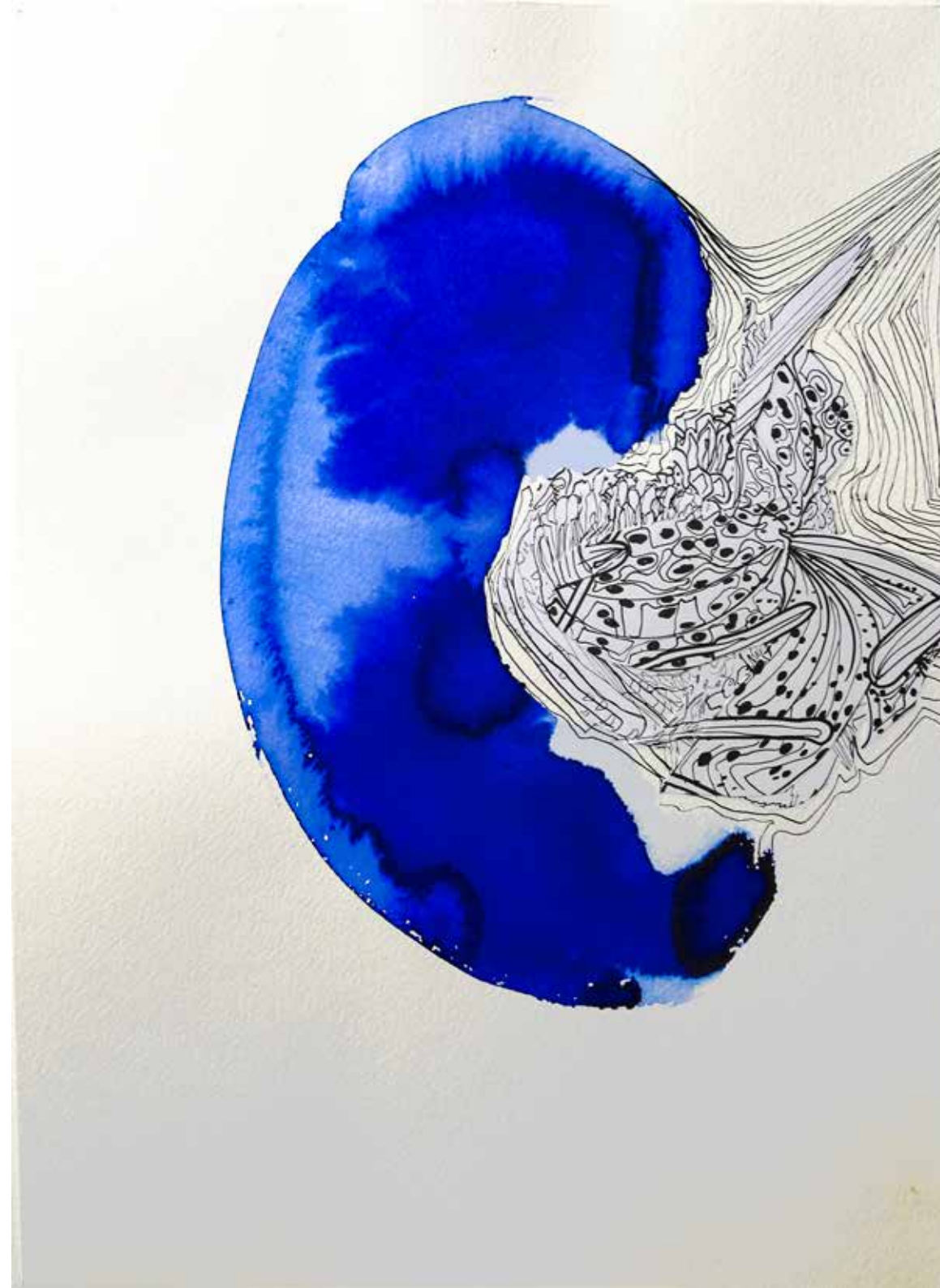


**P. X. L'ATTENTE, 2015**  
 Ink on Paper  
 H 42 x 32 CM Framed  
 in Black wood





**P. X. JOIE, 2015**  
 Ink on Paper  
 H 42 x 32 CM Framed  
 in Black wood



**P. X. TENDRESSE, 2015**  
 Ink on Paper  
 H 42 x 32 CM Framed  
 in Black wood

**P. X. REVEIL, 2015**  
 Ink on Paper  
 H 42 x 32 CM Framed  
 in Black wood





**P. X. A I M E, 2022**  
Ink on Paper  
H 42 x 32 CM Framed  
in Black wood



**P. X. A P R E S T O I, 2022**  
Ink on Paper  
H 42 x 32 CM Framed  
in Black wood





**P. X. DESIREE, 2022**

Ink on Paper

H 42 x 32 CM Framed

in Black wood



**P. X. ECOUTE, 2022**

Ink on Paper

H 42 x 32 CM Framed

in Black wood

