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the exhibition booklet

pauline toyer  
.. roulez plus loin

galleries

21 october 2022 - 5 march 2023

curator : Delphine Masson

Sculpture is Pauline Toyer's favourite means of expression. She has an extremely broad notion of this practice, integrating other mediums, notably photography or, more recently, drawing.

Her works emerge from the often-serendipitous encounter with materials, found objects or images whose potential for transformation as well as networks of meanings and narratives that they bring into play she exploits.

Pauline Toyer's work is always in motion. It unfolds on different registers and in multiple directions, following the course of a rhizomatic way of thinking.

Using associations of ideas and formal resonances, her works employ displacements and shifts, that are sometimes tiny, and that allow for changes of viewpoint. These disruptions invite us to re-examine our perceptual habits, the spaces that surround us, the architecture in which we live and the uses we make of everyday objects. Mindful of the societal and environmental issues at stake in the Capitalocene era<sup>01</sup>, Pauline Toyer is particularly interested in the production-driven logic of industry, drawing these questions closer to her own creative processes. Through the objects she gathers and recycles, the artist also examines Western consumer patterns and the profusion of products they generate before they are rejected *en masse*. A logic that also tends to transform beings into objects.

<sup>01</sup>The concept of the Capitalocene is remarkably like that of the Anthropocene, which refers to our geological era characterised by changes linked to human activity. The Capitalocene, however, takes the capitalist organisation of the world, not human beings, as the starting point for the climate crisis.

# ..roulez plus loin

This exhibition in the galleries of the CCC OD is the most extensive exhibition of Pauline Toyer's work to date. It is an opportunity for the artist to present works since 2017 in conjunction with her most recent productions. Constructions with architectural forms or more organic ceramics, assemblages of recycled objects, photographs, texts and drawings resonate with each other, interacting through responses and formal relationships to create an exhibition with multiple viewpoints.

Mirroring the breathlessness of a society that runs at full speed, the artist conceived her exhibition ..roulez plus loin as a loop, a journey without beginning or end through the four galleries of the exhibition space interwoven with multiple interpretative wefts. Each passage amplifies the play of reverberations and the links that are woven, clue after clue, between the works.

Each of the galleries appears as a territory tinged with evocations linked to the elements essential to life, such as air, water, plants and the sun. The journey also refers to the various sensory fields and modes of perception that connect us to the world. Other interpretations address the frantic pace of a society that fuels its asphyxiation and finds itself at a junction. Sleep and dreams intersperse these various paths, as gateways to imaginary destinations or alternative ways out of the productivism loop and the models it shapes.

Pauline Toyer has approached each gallery as a universe in its own right, to which she has associated a dominant colour.

## green - south gallery

Behind a green filter, does nature regain its rights or is it the plaything of a gaze that transforms it according to its desires? Screen-printed on the canvas of a camp bed (*Dorothy, 2022*), a text from "The Wizard of Oz" carries this idea, which resonates with the promises of green washing and its propensity to green the capitalist economy without questioning its impact on the environment.

Connected to the architecture, copper pipes are immersed in a liquid, causing the formation of a chemical precipitate and creating a colour. In this closed circuit network, the domesticated energy that passes through the walls returns to an original and living state of matter (*Espace insécable, 2018*).

A levitating banner brings together an image and an object to form a loop of meaning. The branch cut by the tree trimmer in the photograph is also the support for the image that describes its fall (*Corda, 2021*).

## blue - west gallery

Borrowing the name of a techno band from the 1980s and that of the world leader in gases for industry and health, the installation *Air liquide* (2022) evokes both the vaporous states of a floating perception and the rarefaction of air in a society that generates its own asphyxia.

Plastic waste, patiently collected and vacuum-packed, is replastified. In the hollows of the bed are inserted small bottles of nitrous oxide, whose original use (making whipped cream) has now been diverted into the use of laughing gas, in a headlong rush towards modified states of consciousness. In the impersonal atmosphere of a hotel room, the altered echoes of the world's noises are heard (sound creation by Celsian Langlois).

On the other side of the partition, a hybrid piece of furniture carries the augmented version of the protoxide cartridges (*C.R.E.A.M.*, 2022). All around unfolds an inhabited universe. The body makes its appearance through photography, but also through the appearance, through ellipses and fragments, of imaginary characters reduced to a sign: an eye, a head or a foot.

## yellow - north gallery

The energy of the sun, the aridity of raw and sandy materials link these works as much as the notion of gaze and point of view.

The protagonist of a photograph observes the expanse of a landscape. The point of view is from above, taken from the heights of a relief that is not shaped by geology but by the industrialization of fossil energy, since it is a slag heap in northern France (*Terril*, 2020). On a suspended bed is painted the labyrinthine path of printed circuits that evoke the robotization of the world, innervated by invisible connections and circulations (*Untitled*, 2022). Like the work *EXCELYOURVISION*, (2021) oriented towards the outside of the art centre, two sculptures form optical devices, tools for constructing the gaze and the point of view (*Mira et Acarien*, 2022).

## white - east gallery

In the longest of the galleries there is a ghostly atmosphere dominated by white. A shade that characterises many of the artist's works related to architecture. On either side of the gallery are two sculptures emblematic of his interest in constructed space, which shapes the movements and passages of bodies and vision. Pierced by four openings, *Regard fantôme* (2021) organises the circulation of the gaze.

Halfway between the model and the furniture, *Le dos de la coiffeuse* (2019) sets out a perceptive path leading us to discover the intimacy of a gesture and a body in the reflection of the mirror.

A series of recent drawings introduces the developments of the imaginary in the artist's work, which explores more particularly the overcoming of the senses and of perception (*Sagacité series* 2022). Other works operate on a more raw register, sometimes reducing to the surrealist principle of the improbable meeting of two elements to form a new image (*Sonotone et crustacée*, 2021).

# biography

Pauline Toyer was born in 1987.  
She lives and works at Cormeray (Loir-et-Cher).

She is a graduate of the École Nationale Supérieure des Arts de Bourges (2010) and the Ecole Nationale Supérieure des Beaux-Arts de Lyon (2014).

She has participated in several solo and group exhibitions, notably at the Vestibules de La Maison Rouge, Fondation Antoine de Galbert, Paris (2014), at the Creux de l'enfer, Thiers (2020), at the Centre d'art Tignous in Montreuil (2022) or at the Nicolas Silin gallery (2022).

Very committed to collaborative projects, Pauline Toyer has been organising the "Réunion Confort" festival in Cormeray since 2019, in collaboration with Celsian Langlois. This project is conducted within the framework of the association "ateliers Canards" which they co-founded. The aim of the "ateliers Canards" is to support artistic creation, its production and distribution to perpetuate the activities of artists in rural areas. Its goal is to make artistic creation visible and accessible, to transmit it, to create social links in isolated areas.

more information [www.CCCOD.fr](http://www.CCCOD.fr)