

**22.06
22.09
2013**

Tripode and Zoo galerie are supported by the Conseil régional des Pays de la Loire, the Conseil général de Loire-Atlantique, the Drac des Pays de la Loire, the town of Rezé (Tripode) and the city of Nantes (Zoo Galerie). This project has been supported by the Ministry of Culture and Communication – DRAC Brittany.

**CURATED BY TRIPODE
AND ZOO GALERIE**

www.tripode.fr — www.zoogalerie.fr

**MAISON
RADIEUSE
REZÉ,
FRANCE**

**BENOÎT
-MARIE
MORICEAU**

**SCALING
HOUSING
UNIT**

BENOÎT-MARIE MORICEAU

Scaling Housing Unit

Maison Radieuse à Rezé,

Du 22 juin au 22 septembre.

Tripode in Rezé and Zoo Galerie in Nantes are jointly inviting Benoît-Marie Moriceau to produce a work for the Maison Radieuse site in Rezé, on view from 22 June to 22 September 2013.

Benoît-Marie Moriceau's work on places where art appears, and how it appears, is closely linked with the situations within which he works, in a state of recurrent dialogue with architecture and city planning. His works are often the outcome of a state of tension created in outstanding sites such as the forecourt of the City of Paris Museum of Modern Art, violently lit up for the exhibition "Dynasty"¹, that old private mansion in the heart of Rennes entirely covered with black paint (*Psycho*)², and that small wasteland lot usually not visible to passers-by, revealed by the placement of a huge mirror³ (Belleville Biennale, 2010).

In tandem, the artist regularly works with architects such as Gaston Tolila, with whom he designed his studio, the Mosquito Coast Factory, which was awarded the 2012 Prix du Moniteur for a first architectural work.

So it seems quite natural that his attention should be drawn to the Maison Radieuse in Rezé—south of the greater Nantes area—which was erected just after the Second World War by the person whom many commentators regard as one of the most important architects of all time: Le Corbusier. The building, which presents its impressive silhouette in the midst of a quiet suburban area, is one of the five dwelling units built on the same revolutionary model—the others being Marseille, Firminy, Briey-en-Forêt and Berlin. We all know about the stubbornness of the Swiss architect, modernism's apologist, when it came to building a housing project based on utopian principles and an uncompromising aesthetic radicalness. The reinforced concrete stronghold has withstood the test of time better than its creator's dreams of universal harmony; but a very busy associative and community-oriented life still brings life to the building, like the toned down perseverance of an ideal out of reach.

Benoît-Marie Moriceau has not tried to grapple head-on with the concrete behemoth, any more than with the legend of "Le Corbu": as with the Palais de Tokyo and in Belleville, where he focused more on revealing than on deconstructing, he has here attempted a surface intervention introducing a subtle interplay of contrasts. The modules he has placed on the construction's windowless side wall are nothing less than mountaineering tents, technical shelters designed to offer rest to climbers involved in long and perilous ascents of sheer rock faces: the building's dimension, akin to an urban mountain, thus appears clearly defined, linking up, in passing, with the many picturesque descriptions in the architectural literature, where canyons, needles, pitons and other rock phenomena—all so many metaphors of the natural relief—are widely used to describe the modern city.

The weight of concrete versus the weightlessness of the canvas, mineral solidity versus textile fragility—these contrasts usher in narratives which re-enact the drama of the history of the dwelling. A protective instinct versus a desire for adventure, collectivist modernism versus the ideal of going beyond oneself—Moriceau's œuvre gives a new lease of life to a somewhat overlooked mythology, confronting it with the passage of time and the individualism of the time, and questioning the fundamentals of architecture whose potential for poetic drift goes well beyond the mere functionalist aspect, but it can also be grasped from afar⁴ like simple touches of colour on a gigantic canvas.

1 | Bright Square Society, *Dynasty*, Musée d'Art Moderne de la ville de Paris/ARC and Palais de Tokyo, June/September 2011.

2 | *Psycho*, a 40mcube production, in partnership with the Théâtre National de Bretagne, November 2007.

3 | *Sans titre*, the first Belleville Biennale, Paris, September-October 2010.

4 | Throughout the work on the Maison Radieuse, there will be lectures by architects and architectural critics in outstanding sites in Nantes and Rezé. These removed viewpoints on Benoît-Marie Moriceau's work will offer an opportunity to engage in a dialogue with the artist about the landscape dimension of his œuvre and its relations with city planning.

BENOÎT-MARIE MORICEAU

Scaling Housing Unit

Project's Presentation



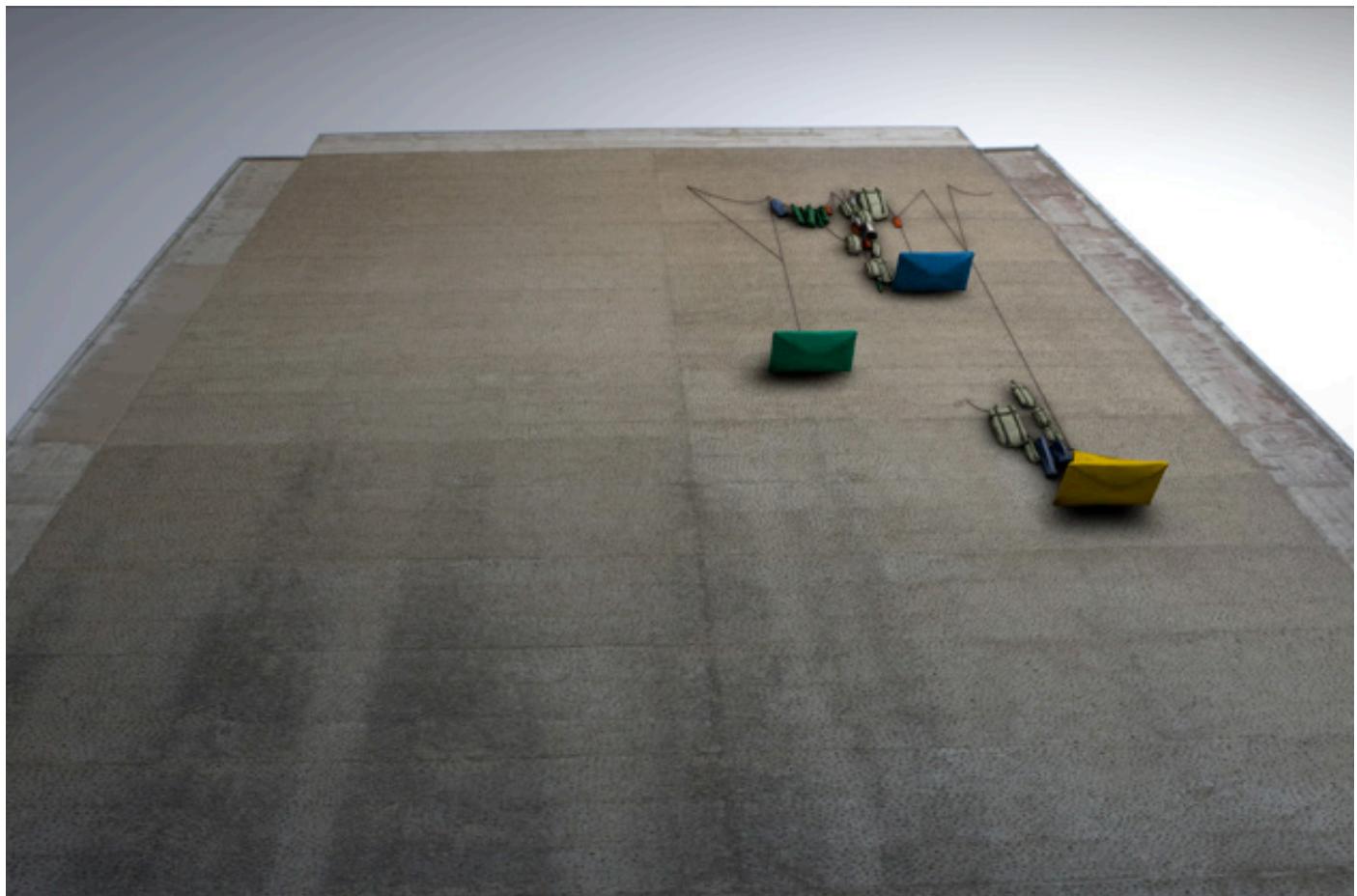
Collage, Benoît-Marie Moriceau

Sketch, 2012, © Benoît-Marie Moriceau / FLC / Adagp.

BENOÎT-MARIE MORICEAU

Scaling Housing Unit

Project's Presentation 3D.



BENOÎT-MARIE MORICEAU

Born in 1980.

Lives and works in Rennes and Savenay.

Education | Quimper Fine Arts School (graduated in 2003)
and Rennes 2 University (Maîtrise Arts Plastiques in 2004).

SOLO EXHIBITIONS

- 2013** *Scaling Housing Unit*, Rezé, curated by : Tripode / Zoo Galerie
- 2012** *Cutter-crusher (forward compatibility)*, Tripode, Rezé
- 2011** *Electroshield projet / réplique*, with BAT éditions, Galerie Arko / Parc Saint Léger, curated by : Thierry Chancogne
- 2009** *Formwork*, Le Spot, Le Havre
Roof garden, Parc Saint-Léger Hors les murs, Nannay
- 2007** *Psycho*, 40mcube, Rennes
- 2006** *Restricted area*, espace Kugler, Genève
Stopover in a quiet house, un mur un quart, Rennes

***GROUP EXHIBITIONS* (Sélection)**

- 2013** Benoît-Marie Moriceau + Nicolas Milhé, Fondation Leal Rios, Lisbonne, Portugal
Fieldwork, Marfa, exposition des résidents 2012, Marfa, Texas
Technique et Sentiment, CAN, Neuchâtel, Suisse with Monstrare
- 2012** Biennale de Belleville, Galerie Mélanie Rio, Paris, curated by : Etienne Bernard
Hapax Legomena, Mercer Union, Toronto, curated by : Yoann Gourmel, Elodie Royer
- 2011** *Casser la baraque*, Galerie Mélanie Rio, Nantes, curated by : Patrice Joly
Abstraction/modernité, Centre d'art Passerelle, Brest
RN 137, L'Atelier, Nantes, et 40mcube, Rennes, curated by : Zoo Galerie / 40mcube
- 2010** Biennale de Belleville, Paris, curated by : Claire Moulène, Judicaël Lavrador, Patrice Joly, Aude Launay
Au présent, Centre de Moscou pour l'Art Contemporain, Winzavod, Moscou, curated by : Dominique Abensour, Ulrike Kremeier
Imaginez Maintenant, Paris, curated by : Angeline Sherf
Secession, Imaginez Maintenant, Bordeaux, curated by : Claire Moulène, CAPC
Dynasty, Musée d'art moderne de la Ville de Paris / Palais de Tokyo, Paris
Ce qui vient, Les Ateliers de Rennes / Biennale d'art contemporain, Rennes, curated by : Raphaële Jeune
25 square meters (per second) or the Spirit of the Hive, Tate Modern, Londres, curated by : Yoann Gourmel, Elodie Royer
- 2009** FIAC, Stand Fonds Municipal d'Art Contemporain, Paris
L'ombre, le reflet, l'écho, La Criée centre d'art contemporain, Rennes
- 2008** *Grand Chaos et Tiroirs*, Les Ateliers des Arques, Les Arques, curated by : Claire Moulène, Mathilde Villeneuve
Katamari, 220 jours, Paris, curated by : Yoann Gourmel, Elodie Royer
MySpace, Galeries du Cloître, Ecole des beaux-arts de Rennes, curated by : François Aubart
Printemps de Septembre, Lieu commun, Toulouse, curated by : Claire Moulène, Mathilde Villeneuve, Christian Bernard

PUBLICS COLLECTIONS

Fondation Leal Rios
Fonds National d'Art Contemporain (Archives de la Commande publique)
Fonds Régional d'Art Contemporain Bretagne
Fonds Municipal d'Art Contemporain de la Ville de Paris
Fonds d'acquisition de la Ville de Rennes
Fonds d'acquisition du Conseil général d'Ille-et-Vilaine

MONOGRAPHIC PUBLICATIONS

- 2010** *Psycho*, Interview with Benoît-Marie Moriceau, Catherine Elkar, Patrice Goasdouff, Anne Langlois / Jean-Marc Poinsot : *Psycho : affects, realty principle and the grounds of seeing*, Monographik Editions.

SELECTED PRESS

- 2012** Patrice Joly, *La course à l'atelier*, in 02.2, n°1, Hiver 2012-2013
Patrice Joly, *L'in situ de Benoît-Marie Moriceau ou comment en finir avec le contexte*, in 02, n° 61, p.36-39
Claire Moulène, in Les Inrockuptibles, n° 853, p.60-64
Emmanuelle Lequeux, in Le Quotidien de l'Art, n° 110, p.07
Luc de Fouquet, *Benoît-Marie Moriceau*, in Honnête magazine, n° 07, p.07
Judicaël Lavrador, *Les ateliers d'artistes aujourd'hui*, in Beaux-Arts magazine, n°332, p.50-51
Caroline de Sade, *Monnaie d'échange*, in Architectures à vivre n°64, p.146-147
- 2011** Paul Bernard, *Benoît-Marie Moriceau*, in Frog, n°10, 2011, p.96-101, été
Claire Moulène, *Welcome, où l'atelier se conçoit parfois comme un lieu ouvert*, in Les Inrockuptibles, mars, p. 133
- 2010** Etienne Bernard, *Mirror This*, in 02 n°56, 2011, p.64
Benoît-Marie Moriceau : *Psycho*, in Critique d'art, n°36, note 186
Damien Sausset, *France 2010 : la génération montante*, in Connaissance des arts, n° 683, p. 84-89
F. Bousteau et J. Lavrador, *Les nouvelles stars françaises, coups de coeur de la rédaction*, in Beaux Arts magazine n°312, p. 58
François Aubart, *Benoît-Marie Moriceau*, in Artpress, n°363, p. 88
- 2009** Jean-Max Colard, *Gros œuvre*, in Les Inrockuptibles, n° 728, p. 98
Géraldine Reynier Gagnard, *Regards d'artistes, Benoît-Marie Moriceau*, in Le Regardeur, n°8, p. 14
- 2008** Judicaël Lavrador, *220 jours de fête*, in Les Inrockuptibles, n°643, p. 76
Claire Moulène, *Maison close*, in Les Inrockuptibles, n°637, p. 76
Exporama, in Artpress, n°341, p.8
Pascaline Vallée, *Noires histoires*, in Mouvement.net
- 2007** Christophe Cesbron, *Benoît-Marie Moriceau*, in Kostar, n°7, p.19
Claire Moulène, *Benoît-Marie Moriceau*, in Les Inrockuptibles, n°623, p.92
Joëlle Le Saux, *Psycho*, in 02, n°44, p. 48
Jean-Baptiste Gandon, *Les visiteurs du noir*, in Sortir, p. 16
- 2005** Joëlle Le Saux : *Comment faire tenir un éléphant dans une boîte d'allumettes*, in Archistorm.

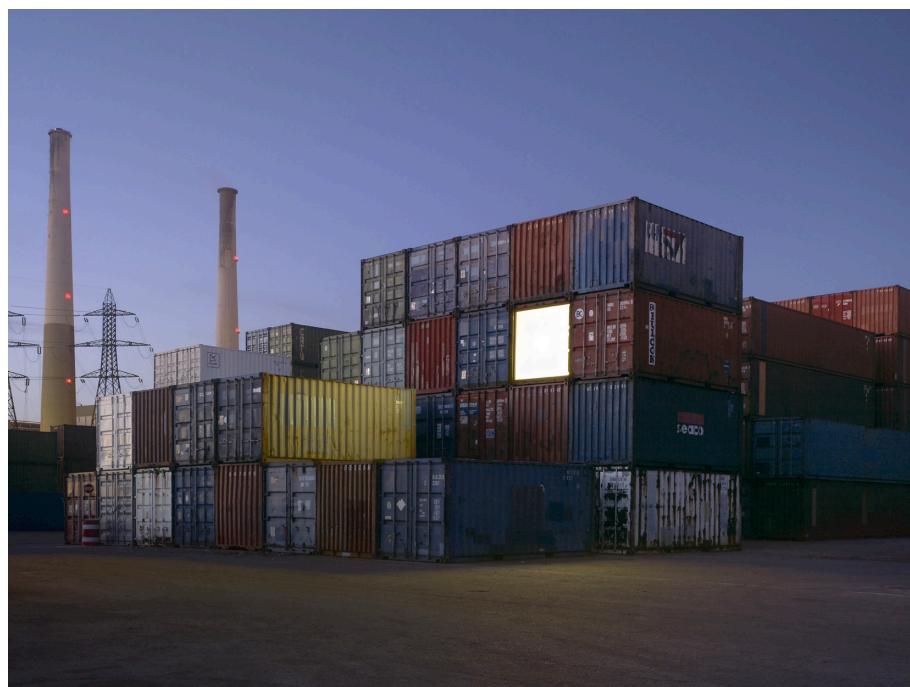
BENOÎT-MARIE MORICEAU

ŒUVRES (sélection)



***Psycho*, 2007**

Produced by 40mcube, Rennes © ADAGP / Benoît-Marie Moriceau. Photo : Laurent Grivet.



***Formwork*, 2009**

Produced by Le Spot, Le Havre © ADAGP / Benoît-Marie Moriceau. Photo : André Morin.

BENOÎT-MARIE MORICEAU

OEVRES (sélection)



***Sans Titre*, 2010**

Aluminized polyester film stretched in aluminium frame, 1000 cm x 200 cm,
Produced by La Biennale de Belleville, Paris. © Adagp et l'artiste. Photo : André Morin



***Bright Square Society*, 2010**

Produced by Paris Musées, Paris. © ADAGP / Benoît-Marie Moriceau. Photo : André Morin.

BENOÎT-MARIE MORICEAU
Scaling Housing Unit

**22nd June to 22nd september 2013,
on the Maison Radieuse gable,
Boulevard Le Corbusier - 44000 Rezé.**

Curated by : Tripode & Zoo galerie

www.tripode.fr
www.zoogalerie.fr

**Press preview on Saturday, June 22, 11.30am,
in the gardens of the town hall of Rezé.**

Opening on Saturday, June 22, 6pm.

PRESS CONTACT | Patrice Joly : patricejoly@orange.fr

Scaling Housing Unit has been made possible by the active participation of the Association des Habitants de la Maison Radieuse de Rezé, authorizations from the Conseil syndical de co-propriété de la Maison Radieuse and from Atlantique Habitations, the Direction Régionale des Affaires Culturelles des Pays de la Loire (Service Territorial du Patrimoine et de l'Architecture), and the Fondation Le Corbusier.

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