This project has been supported by the Ministry of Culture and Communication – DRAC Brittany.
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”, that old private mansion in the heart of Rennes entirely covered with black paint (Psycho), and that small wasteland lot usually not visible to passers-by, revealed by the placement of a huge mirror (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 utopianness 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 mountainteering 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 afar 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 Benoit-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.
Scaling Housing Unit
Project’s Presentation

Collage, Benoît-Marie Moriceau

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  *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**


**Selected press**

2012  Patrice Joly, *La course à l’atelier*, in 02.2, n°1, Hiver 2012-2013  
Claire Moulène, *Welcome, où l’atelier se conçoit parfois comme un lieu ouvert*, in Les Inrockuptibles, mars, p. 133

2010  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, *Psycho*, 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

Claire Moulène, *po : affects, reality pinciple and the grounds of seeing*, Monographik Editions.

2009  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

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

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

OEUVRRES (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.
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
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.

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