

ALEXANDRA LÉCUILLER
book(selection)

BRUSSELS VOICE PHENOMENA

2025

THE RAPT OF EUROPE

in progress

LA MÉNAGERIE DE TERRE

2022

LES CRIERIES DE PARIS

2021

LE LIVRE DE DETTE

in progress

DATES AND OTHER DEBTS

2019

LES MYTHOLOGIES DE LA DETTE

2018/2019

OLYMPIA

2017

TRUST ISSUES

2016

DEAF & DUMB

2016

WHY DOGS CAN'T SPEAK

2016

PAPER WORLD

2010

**Introduction to my work by Sarah Ihler-Meyer,
Art critic and free-lance curator**

What stories, real and fictional, govern our existences and beliefs, connect or separate us from one another? What views and assumptions do they reflect? Alexandra Lécuiller addresses all these questions basing her work on testimonies, diaries, anecdotes, mythological and folkstories that she turns into scenarios to create videos, collages, publications and performative stagings. Through these different productions circulate and emerge various craft-elements of her fabrication, such as costumes, masks, imitations of ancient sculptures and plaster hand casts, forming a constellation of objects subjected to processes of assembling and disassembling, as the stories she deconstructs. At once light and biting, tongue-in-cheek and burlesque tinged, her narratives deal with thorny discourses relating to postcolonialism, the European community and feminism, delicately pointing out the unthoughtfulness of an ignorant Western bourgeoisie. More fundamentally, it is the relationship between «language» and «power» that runs through her whole practice, language never being a neutral vehicle of thoughts but, on the contrary, always being relevant of ideologies, values and social representations implying a certain distribution of roles, functions, abilities and disabilities. It is this power of assignation that Alexandra Lécuiller «loosens the vise», playing with humour on the over-said and the mis-said, the said and the unsaid, in order to reconfigure the field of possibilities.

#ORALITY

#GHOSTS

#VOICES

BRUSSELS VOICE PHENOMENA, 2025

performance shown on April 17th
at La Raffinerie Brussels for *Trouble festival*

Brussels Voice Phenomena reactivates a collection of recorded voices selected from the BNA-BBOT archives in Brussels. For this performance, Alexandra Lécuiller and actor Christophe Brault take on the roles of Thomas Alva Edison and Friedrich Jurgerson, pioneers in the recording of the voices of the dead, giving us a glimpse of a forgotten Brussels just waiting to spill over into our everyday lives. Between them, they orchestrate a danse macabre, resurrecting an anachronistic and invisible soundscape of Brussels. Faithful to this medieval motif, they take us on a journey through the cries of Brussels, encountering its neighbourhoods, its outcasts, its customs, its animals and its ghosts. This performance is the fruit of two research residencies at KANAL-Centre Pompidou and Maison Poème. It is part of Alexandra Lécuiller's doctoral research in Art and Art Sciences at ENSAV-La Cambre and ULB on the role of the recorded voice in performance and its possible interpretations. Actor Christophe Brault is performing here for the second time alongside Alexandra Lécuiller.

The recordings come from the Bruxelles Nous Appartient - Brussel Behoort Ons Toe audio library

In partnership with KANAL - Centre Pompidou

With the support of Maison poème

With the support of the Université Libre de Bruxelles
and the École Nationale Supérieure d'Arts Visuels - La Cambre



image : Aleksandr Vinogradov



image : Aleksandr Vinogradov

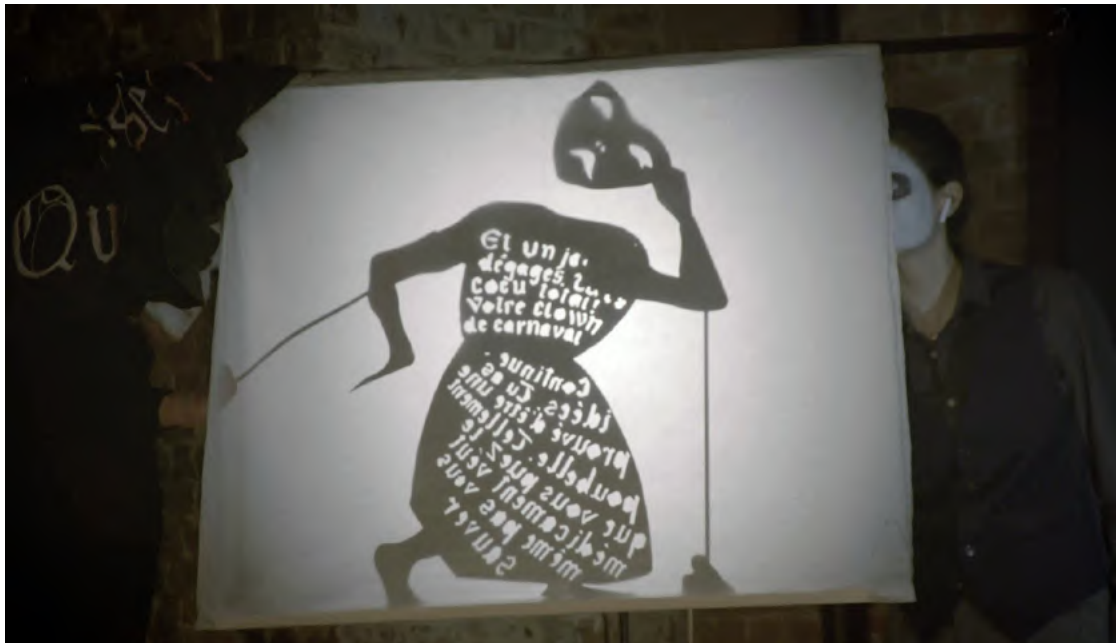


image : Aleksandr Vinogradov



image : Aleksandr Vinogradov

#EUROPE

#MIGRATION

#WOMEN #MULTIPLICITY

THE RAPT OF EUROPE, in progress

drawings and writing

This series of drawings is based on the myth of Europa, the princess of Phoenicia (now Lebanon) who was taken from the sea by Zeus and is said to be the origin of the development of the European continent. Through its various versions, this myth explains how European identity is closely linked to population movements, and more specifically to the movement of women. It's part of the nature of a myth to be aetiological, and the myth of Europe has remained relevant both socially and geographically over the centuries. The myth's inherent polysemic nature allows me to question our European identity in relation to more contemporary eco-feminist issues. The parallels between the embodiment of power over the spaces in which we live and the power exercised over the territory that is a woman's body are strikingly echoed in this myth, written over 2,000 years ago. What role has the movement of women in and towards Europe played in our European social and trans-generational construction? What are the new incarnations of Europe? Who are the new Europeans who can justify these plural narratives of migration that make up today's European identity?

I began a process of research, collecting personal accounts and making preparatory drawings. In each drawing from these women's stories, I set out to transcribe a moment that echoes either the dream of Europa cited in the myth according to Moschos, or her crossing of the sea, or the violence engendered by this event as in the myths of Ovid and Horace. These drawings will be wood-engraved and then printed in a large series. I'd like these engravings to be like a series of disproportionate postage stamps depicting the contemporary allegories of Europe... the stamps of this continent with its plural identity.





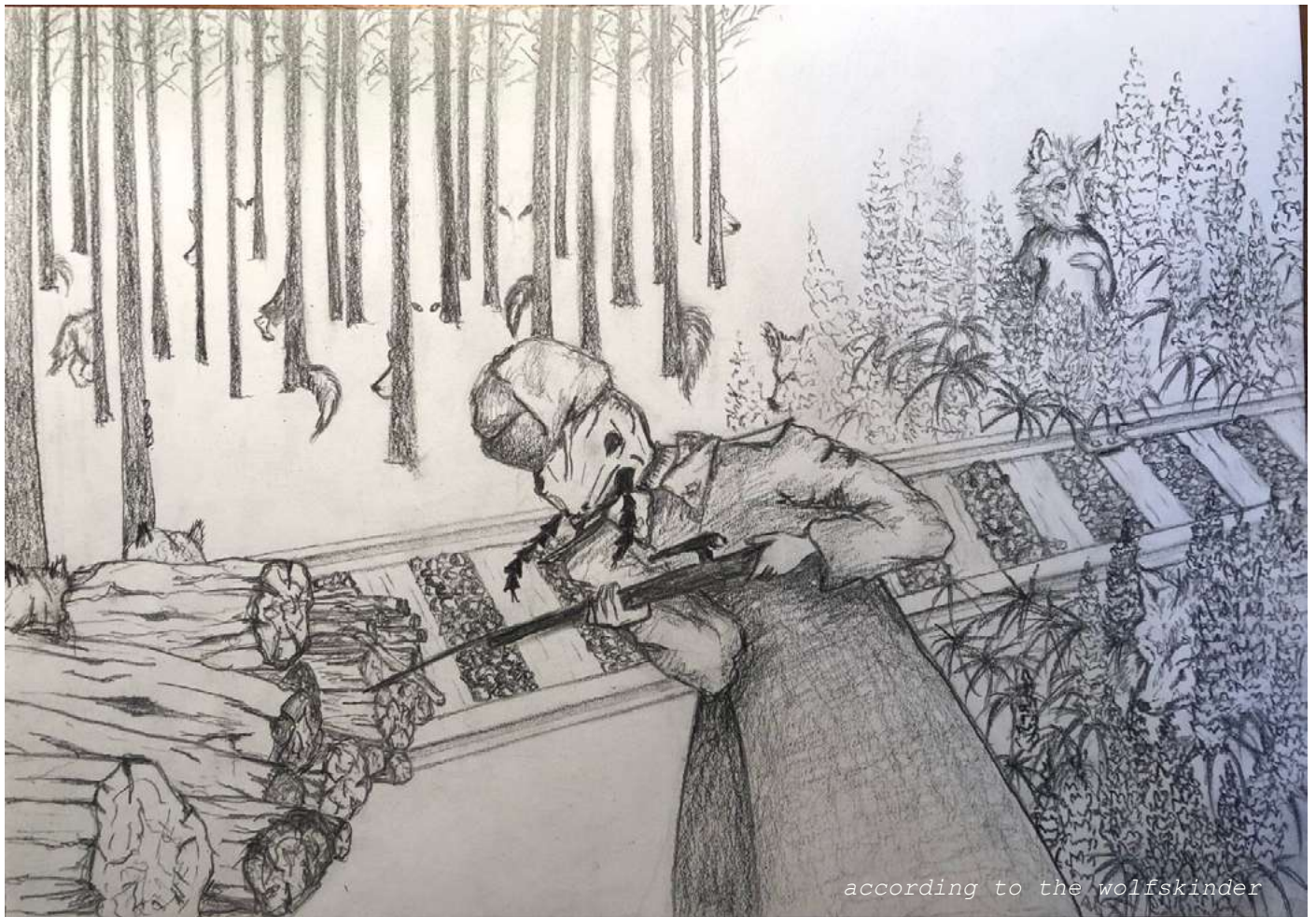


according to Nofretete

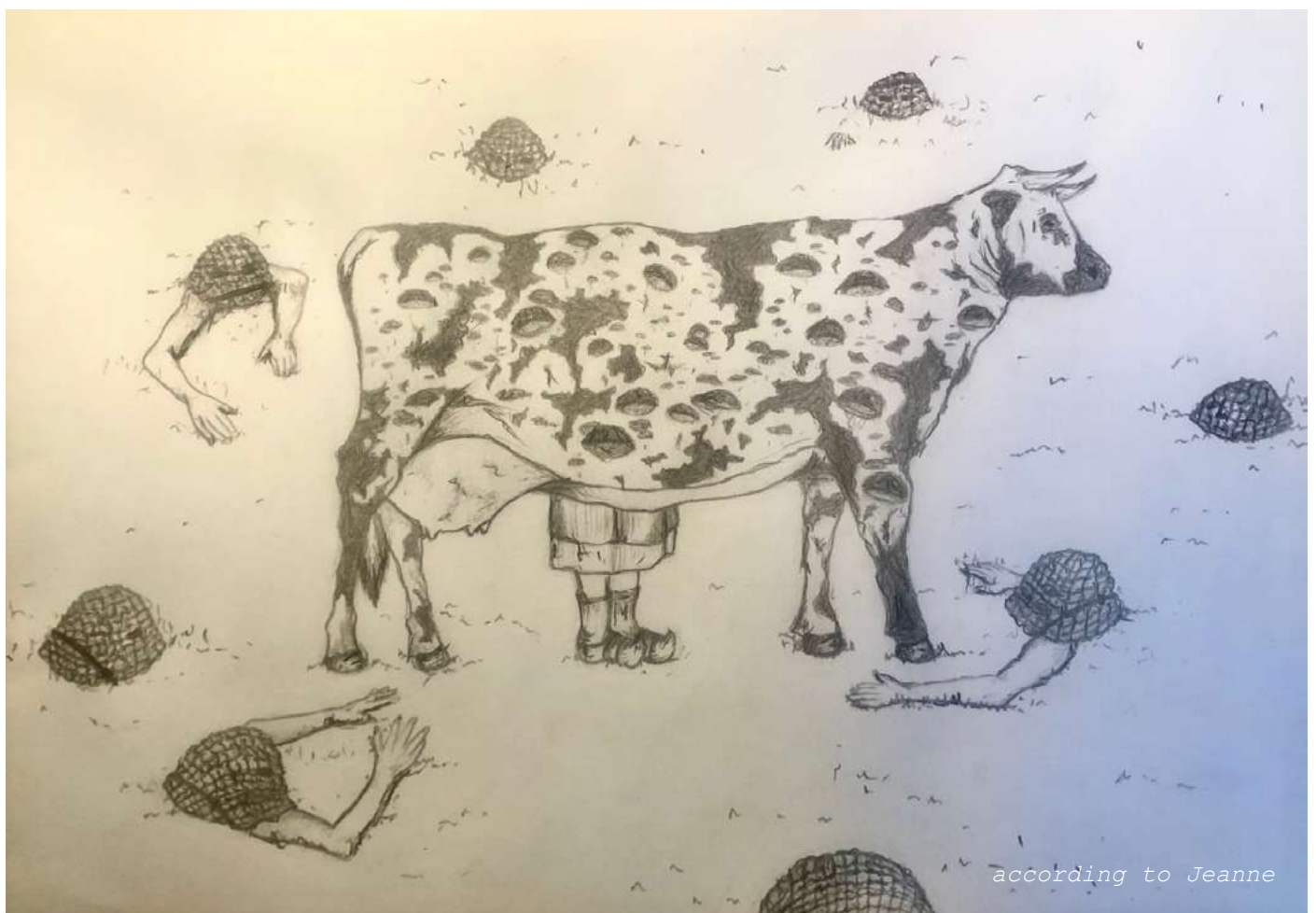


according to Mary

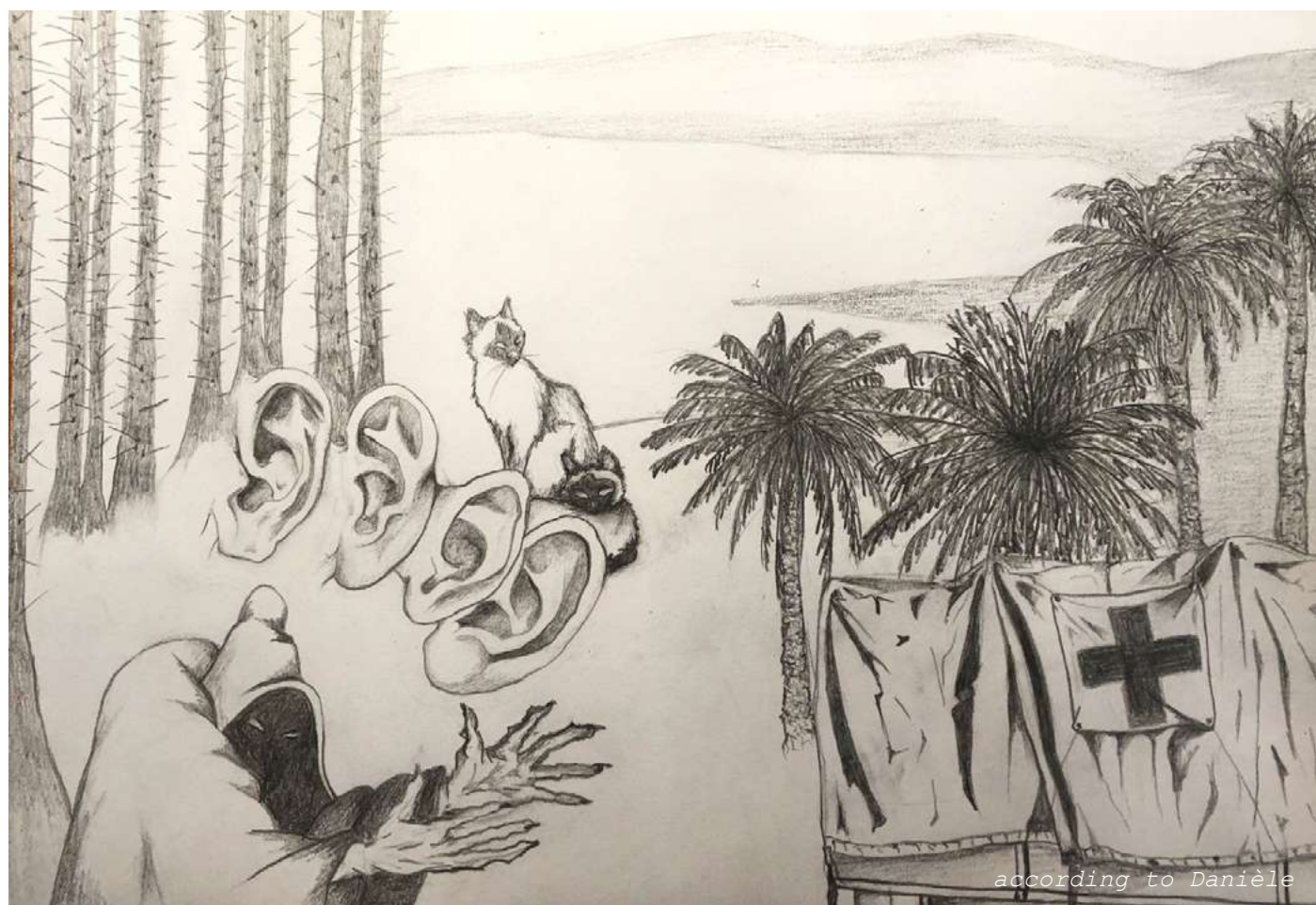
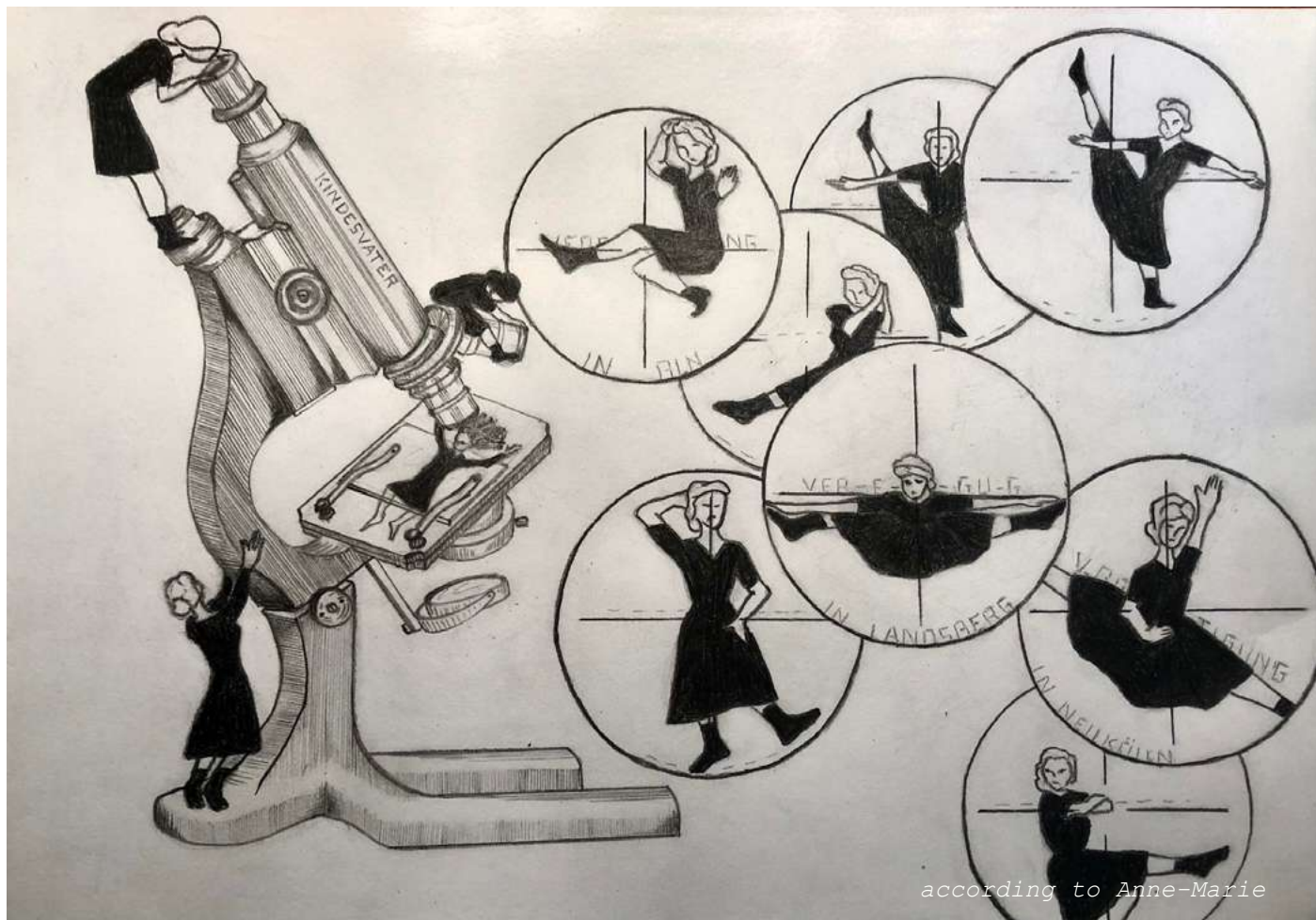


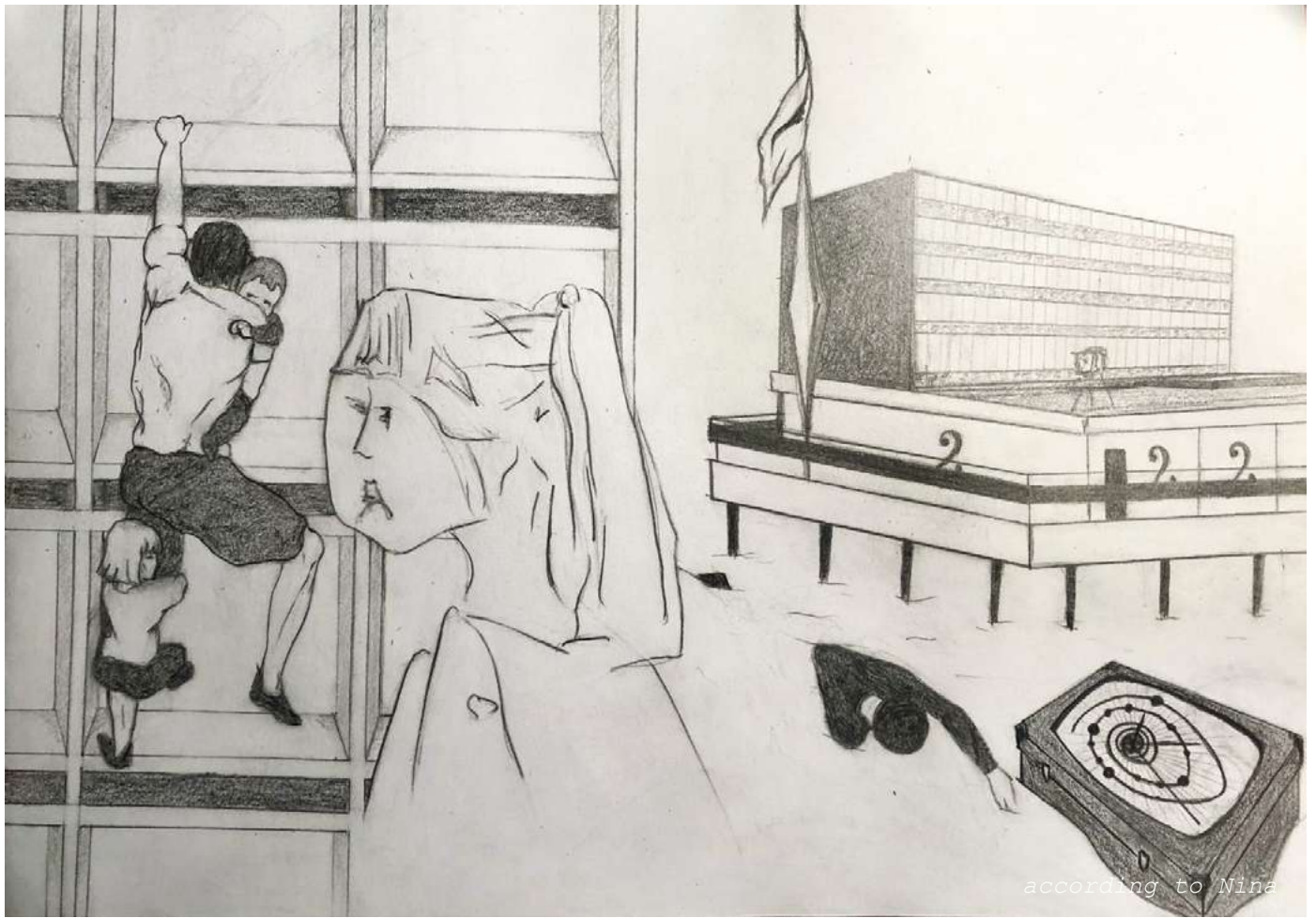


according to the wolfskinder



according to Jeanne



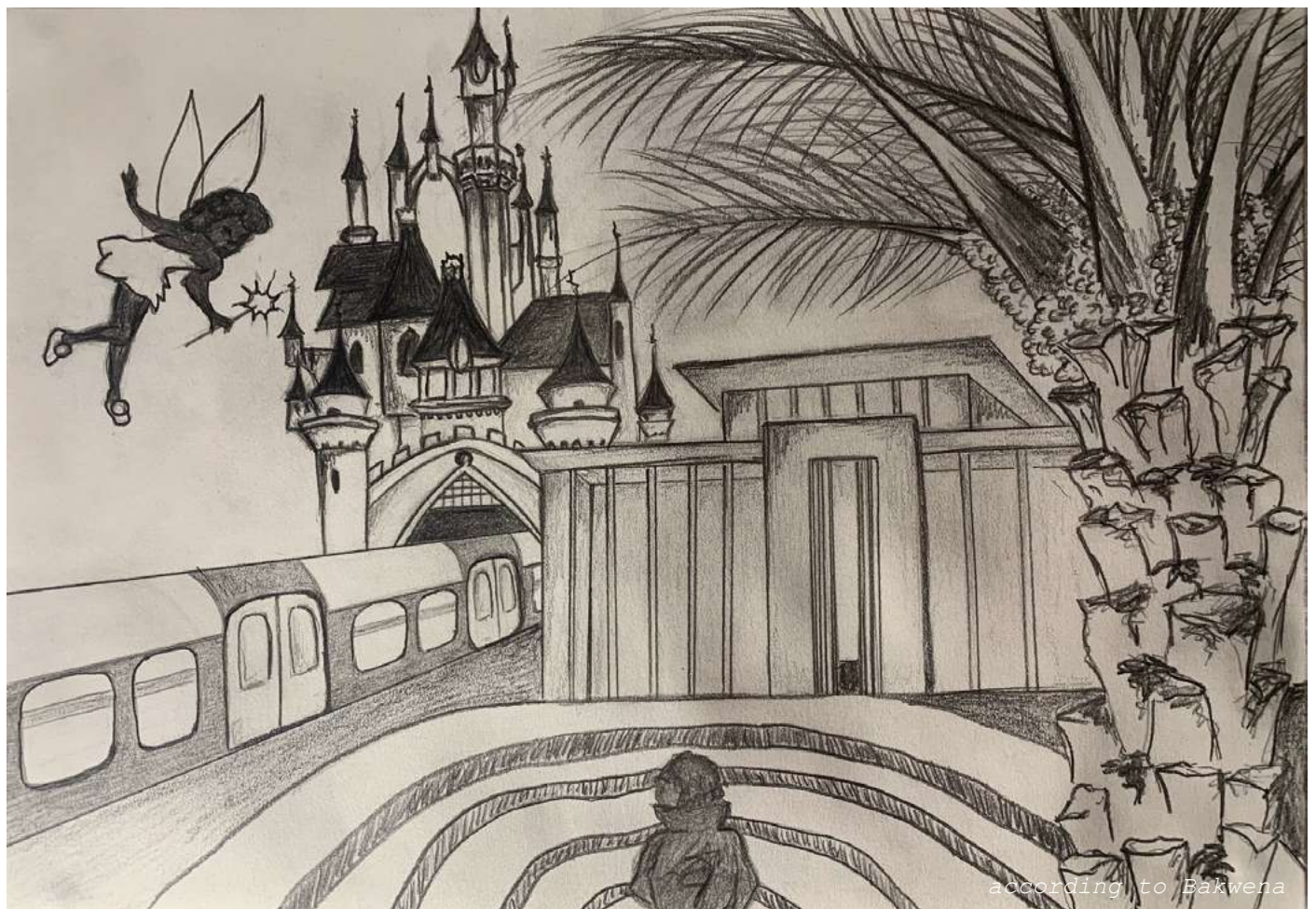


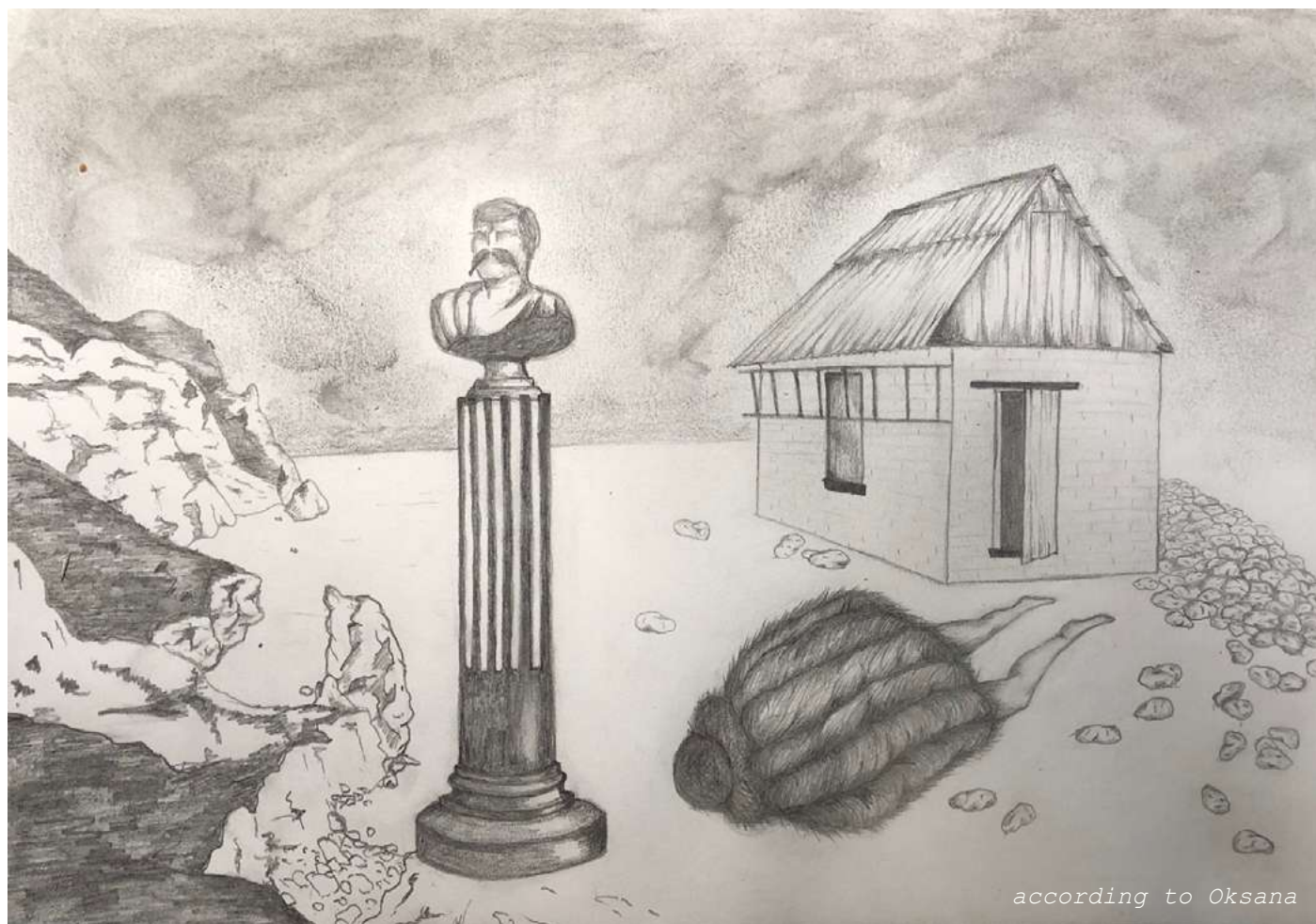
according to Nina



Là-bas, c'est la mer!

according to Hiam





#ORALITY
#AUTHORITY
#ANTI-SPECISM

LA MÉNAGERIE DE TERRE, 2022

ceramics and recorded voices

These 5 masks in stoneware depict the animal-headed figures of the Crieries de Paris that appear in the twelve medallions of my piece of the same name. In a sound installation, I want to make them bearers of the voices of the screamers and thus respatialize this sonic crossing of Paris in the 13th century.



#ORALITY
#AUTHORITY
#ANTI-SPECISM

THE SHOUTS OF PARIS, in progress

ceramic, performed installation

During the lockdowns, I have been working on the adaptation of *Les crieries de Paris*. This multidisciplinary satirical project is inspired by Guillaume de Villeneuve's poem, dated 1265. This poem traces the sound and taste crossing of Paris in the 13th century, from dawn to night. *Les crieries de Paris* is above all an oral poem and is part of my recurring research on the sound archive. I rewrote this fabliau in a more contemporary version. From this text, I made 12 ceramics such as small sketches for the set of a future installation.



12 ceramics of 12 cm of diameter



sketches for the ceramics

LIVRE DE DETTES/ SCHULD-EN-BUCH, in progress

bilingual artist book (french/german)

translated by Silvia Berutti-Ronelt

#COLONIALISM

#EUROPE

#FEMINISM

The Debt Book / Schuld-en-buch is a bilingual publishing project gathering a set of photographs and 94 texts dealing with our feelings of indebtedness: colonial, European, family and gender. This project was the winner of the exchange residency between the city of Paris and the city of Vienna in 2019. I worked during my residency with the translator Silvia Berutti-Ronelt to invent a german version of this text.

5- Je vais souvent voir des expositions sur le post-colonialisme entourée de gardiens à la peau noire.

5- Ich sehe mir oft Ausstellungen über den Postkolonialismus an und bin dabei von Wärtern mit dunkler Hautfarbe umgeben.



Tafelberg

still from the book layout

#COLONIALISM

#EUROPE

#FEMINISM

DATES AND OTHER DEBTS, 2019

15 photographs printed on textile

This piece consists of a series of 15 photographs printed on textile that revolve around *das Schuld-en-Buch*. They were taken across France, Austria and Israel. These photographs have been exposed at the Französisches Kulturinstitut, Wien until January 29th.



Les règles du jeu, Lyon, 2019
Photograph printed on textile, 40/40cm



Tabernacle, Vienna, 2019,
 Photograph printed on textil
 60/45 cm



Souvenir, Vienna, 2019,
 Photograph printed on textil
 40/40cm



Survie, Paris, 2020,
 Photograph printed on textil
 60/45 cm



Laura, Vienna, 2019,
 Photograph printed on textil
 40/40cm



Freundgasse, Vienna, 2019,
Photograph printed on textil
60/45 cm



Leopold, Vienna, 2019,
Photograph printed on textil
40/40cm



Qui est-ce ?, Paris, 2017,
Photograph printed on textil, 60/45 cm



La langue pour parler aux chevaux, Vienna, 2019,
Photograph printed on textil, 80/60 cm



Dieu cercle, Paris, 2017
 Photograph printed on textil
 40/40cm



Zenobie, Paris, 2017
 Photograph printed on textil
 40/40cm



Tel-Aviv, Tel-Aviv, 2018,
 Photograph printed on textil, 105/80 cm



Hier, Paris, 2018,
 Photograph printed on textil, 120/160 cm



Marseilles, 2019,
Photograph printed on textil, 105/70 cm.



Europa, Paris, 2018
Photograph printed on textil, 60/45 cm.

THE DEBT MYTHOLOGY, 2018/2019

performance, 30'

french speaking

This performance is based on *The Debt Book*, written between 2015/2016. It was shown at the Silencio club in Paris in feb 2019 and at the TNB in Rennes en november 2018 at Patrick Boucheron the invitation.

The scene takes place in 2016, a few months after the Paris shooting. For 30 minutes, the two « Gods of Debt » browse through their « human archives » of that year.

#COLONIALISM

#EUROPE

#FEMINISM



Mythologies de la dette, at TNB, Rennes, Nov 7 th 2018



Mythologies de la dette, at TNB, Rennes, Nov 7 th 2018



Mythologies de la dette, at Silencio, Paris, Feb 20th.2019



Mythologies de la dette, at Silencio, Paris, Feb 20th.2019



Mythologies de la dette, at Silencio, Paris, Feb 20th.2019, © Marion Chérot

OLYMPIA, 2017

Video (2'30'') installation in a meditation room, framed collages,
french speaking
The video and the frames can be shown together or separately.

#ROBOT
#LANGUAGE
#FEMINISM



Detail of the installation

From the Olympia of Manet to the one in *Der Sandmann* by ETA Hoffmann, 5 characters stand for unspoken women voices. The image of a prostitute, the fantasy of an artist's muse, the earth mother or the silent victim of domestic violence, they've been watching and now they're about to speak.

Please relax and take a seat in this meditation room.



LINK TO THE VIDEO:
[HTTPS://VIMEO.COM/196072037](https://vimeo.com/196072037)





Details of the installation

TRUST ISSUES, in progress

Online project : 5h30 of recordings
French speaking, English translation available soon

A project by **Alex Lécuyer**

with the voices of

Yair Barelli,

Nina Childress,

Charlie Jeffery,

Laure Prouvost,

Jean-Charles Massera,

Lili Reynaud-Dewar,

Kristina Solomoukha and Paolo Codeluppi.

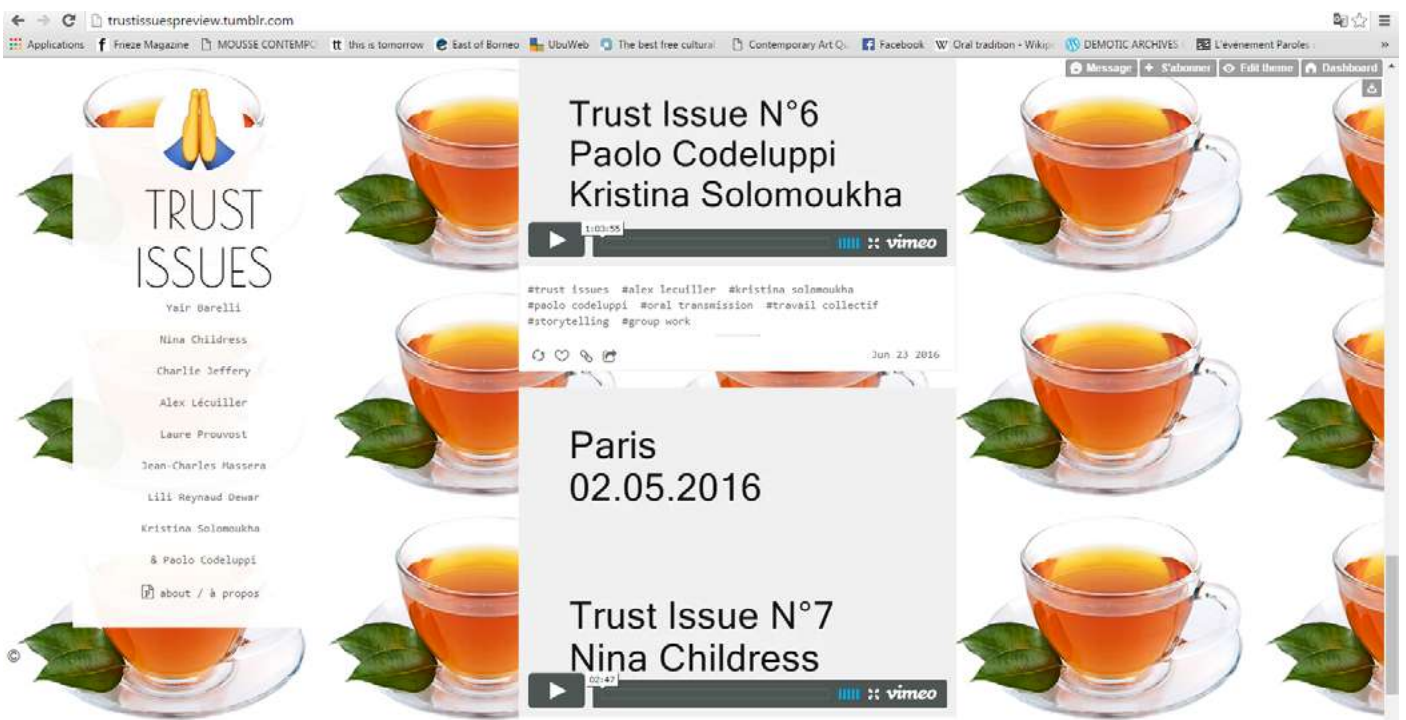
Consisting of multiple discussions with artists, Trust Issues is an audio work about oral transmission dealing with three main topics : authority, responsibility and transmission. With this work I bring face to face people working in the same professional area and who have already met before. Through all discussions, the main challenge was to question notions of authority in art without emphasizing them. Who drives the discussion ? What is fact ? What is fiction? What place could be given to anecdotes or subjectivity in art history ? Trust Issues is now a self published online audio work planning to become a bimedia publication with a limited edition of records and reenactment performances.

English teaser :

<https://vimeo.com/181066363>

Online publication here :

<http://trustissuespreview.tumblr.com/>



#USA
#LANGUAGE
#STORYTELLING

DEAF & DUMB, 2016

Video installation, puppets, textiles
featuring Christophe Brault
english speaking



Deaf and Dumb is a video installation based on Laurent Clerc's diary written during his boat trip. The scene takes place in 1816, when Laurent Clerc left France from Le Havre, on a vessel going to New-York City, USA. Laurent Clerc was deaf since he was a kid. He had been offered to teach french sign language in the first school of American Sign Language. Since then, French and American sign language have only five different letters in their ABC. The video of the installation is a free interpretation of Mr Clerc board diary which he used to improve his english. This work aims to put in perspective, by an absurd collage, what 200 years old words still tell us about our contemporary society.



LINK TO THE VIDEO:
[HTTPS://VIMEO.COM/183182552](https://vimeo.com/183182552)



Détail



Détail

WHY DOGS CAN'T SPEAK, 2016

Video 1 min 28, english speaking

#FOLKTALE

#LANGUAGE

#ANIMALS

Why dogs can't speak is a teaser video inspired by a french folktale, that reveals one of the biggest mystery of human history. It will talk to you about dogs and wolves, about freedom of speech, about human and animals.



LINK TO THE VIDEO:

[HTTPS://VIMEO.COM/175133639](https://vimeo.com/175133639)



Still from the video *Why Dogs Can't Speak*

#PRESSE
#ARCHIVE
#MANIPULATION

PAPER WORLD, 2010

Color print on newspaper sheets, 7 sheets

There was a film in which I have thrown by the window the French newspaper " Le Monde" as a paper plane. These images were printed again on newspaper sheet as a loop of information publishing. A simple but metaphorical action : a way of reinterpreting news publications. This work became through the years a Manifesto of my following works all dealing with the issue of publishing.



image 1/7