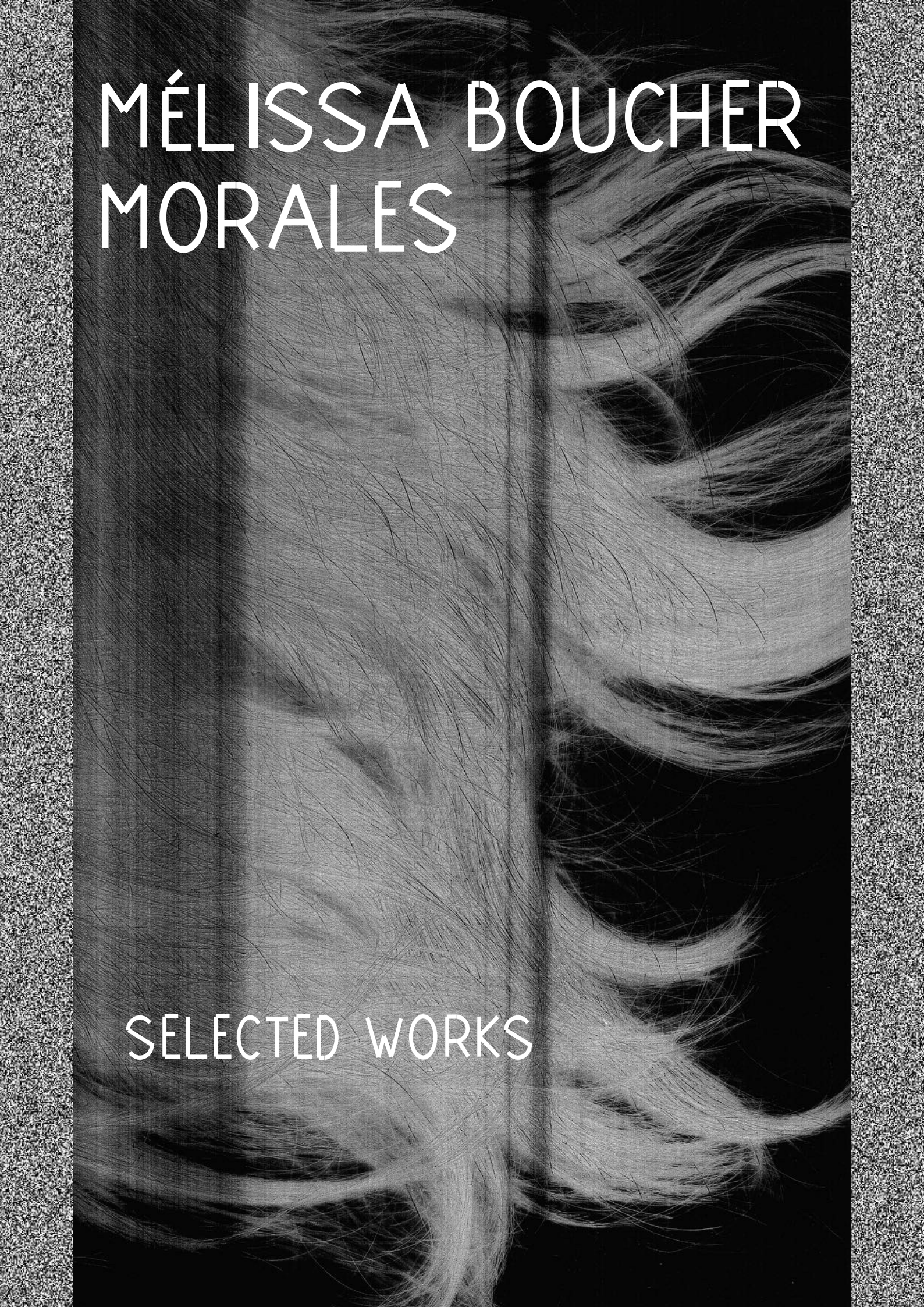




MÉLISSA BOUCHER MORALES

SELECTED WORKS

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BIOGRAPHY

Galerie Jocelyn Wolff is pleased to announce the representation of the French artist Mélissa Boucher Morales.

With a diploma from the Beaux-Arts de Paris, Mélissa Boucher Morales' work is based on photographic installations. Her works, which make use of diverse formats and experimental processes, explore the possibilities and limits of the image, as well as their alteration. Her experimental practice combined with her commitment to research work, interrogates the representation of the intimate through gestures, as well as our relationship with place and memory.

Her most recent project, *Scrolling* (2021-2022), deconstructs the image of the fantasised body and proposes an alternative reading of pornographic content. By using analog photography to capture images taken from live-streamed videos of cam girls or feminist pornography, she transfigures this flow of images, gestures and attitudes, revealing a new sensuality, and engaging new perspectives.

Her first solo exhibition at Galerie Jocelyn Wolff in Romainville will take place in 2025.

MÉLISSA BOUCHER MORALES

ROSE LUMIÈRES

project in-progress

in collaboration with Sébastien Rémy

The Rose Lumières project takes as its starting point the fire that struck the Ambasciatori, the last pornographic cinema in Rome, in 1979, and combines the history of the growth of the pornographic industry in Italy with the feminist positions that this expansion gave rise to, both on the street and on film.

On the night of 7 to 8 December 1979, fire broke out in several pornographic cinemas in Rome. Claimed by the group 'Compagne Organizzate per il Contropotere Feminista' (COCF), these attacks targeted 'centres of commodification and objectification of women' and were part of a series of feminist actions aimed at 'films and cinemas deemed a threat to women'.

Based on this historical fact and the many ramifications it crystallises (history of cinema and feminist activism, evolution of the pornographic industry, flammability of film), the Rose lumières project aims to create an installation based on the research carried out during this stay in Rome and the archives discovered.

With a focus on the processes involved in altering cinematographic and photographic images, involving erasures, overprints, burn-outs and projections, this project will give rise to experiments on the materiality of the image. Taking our inspiration from devices for projecting still and moving images (slide carousels, magic lanterns and more recent systems) and cinema windows and signs, which were the target of militant attacks on several occasions in the late 1970s, an installation will be designed that reinvests the documentation collected and the images produced through emulsions and/or prints on different media.

During our stay in Rome, we took photographs of the Ambasciatori cinema and other former pornographic cinemas that have now been abandoned or converted, such as the Volturno.

We explored and delved into archives relating to the incendiary acts of 1979 and the debates that followed in feminist activist circles at the Libreria Della Donna. We also viewed recordings of feminist demonstrations from the late 1970s, related to our research, at the Archivio Audiovisivo del Movimento Operaio e Democratico. In addition, we consulted the cineteca of the Centro Sperimentale del Cinema to view videos from the Italian feminist experimental film scene of the time. These films show how the filmmakers' interventions on film have a strong "ethical and political dimension". During our stay, we were able to produce and collect an abundance of valuable documentation, which will shortly be reinvested in the production phase of the visual arts project.



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1 & 7: Quotidiano Donna, December 1973

2, 3, 4, 6, 8, 11 & 12: Photos taken in the Ambasciatori cinema, projection room, passing places, projection booth

5: Photo of the book «Il gesto femminista» by Ilaria Bussoni and Raffaella Perna

9: Flyer of the film «Solitudine Femmile» by Giosetta Fioroni, 1967

10: Photogram of the film «Coppie» by Giosetta Fioroni, 1967

MÉLISSA BOUCHER MORALES

LE REPAS #2

2024

Le 47, Brosse, France

As part of the residency-exhibition in August 2024, dyeing - cyanotype tablecloth recording a meal shared by the artists in the Le 47 residency.



Le repas #2, 2024, silk, 3m50x1m20





MÉLISSA BOUCHER MORALES

SCROLLING [FAIRE DÉFILER]

November - December, 2023
Abraham & Wolff, Paris, France

Mélissa Boucher Morales develops photographic projects, videos and artist's editions in which she explores the possibilities and limits of the image, its process of appearance and disappearance, through forms and notions linked to the representation of the intimate. As part of this research, the Scrolling project (2021-2022) was born of the artist's reflection on the production of images and their alteration, but also of a desire to create an alternative reading to the fascination exerted by pornographic content. Using film to photograph streaming videos of amateur cam girls, postporn and feminist pornography, the artist has captured intimate gestures and isolated fragments of bodies, gestures and attitudes that would otherwise have been lost in the flow. From these details, these images hidden within the image, the artist brings out a new sensuality. She subjects them to a specific film treatment that gives the models a spectral appearance (in contrast to the flesh brutally exposed by the camera), then superimposes a dielectric pane – a glass whose reflective qualities seem to send the viewer back to his or her role as voyeur – a new screen through which she reappropriates not only the image but also the initial viewing device. To coincide with the PhotoSaintGermain festival, which runs from 2 to 25 November 2023, Abraham & Wolff is pleased to honour the work of Mélissa Boucher Morales by exhibiting a selection of works from Scrolling [faire défiler].

Source : Website



Mélissa Boucher – Scrolling [faire défiler]







Exhibition view: Scrolling [faire défiler], Abraham & Wolff, Paris, France.

ROOMS

in-going project

The Rooms project takes the form of a series of silver photographs of the computer screens of amateur porn sites, capturing the moments when the camgirls (people exposing themselves on the Internet via a webcam), usually positioned in front of their webcam, their bodies facing the camera, which we see on the screens between them, leave the room, deserting it for a moment. What remains are the 'rooms', unmade beds, seats, sometimes clothes, emptied of their bodies, but retaining the imprint of them.

What remains are the 'rooms', the unmade beds, the seats, sometimes with their clothes on, emptied of their bodies, but retaining the imprint of their bodies. Folded sheets, sagging cushions and wandering objects are all reminders of this disappearance. Hollow presences.



LA FUGITIVE

Group show featuring Chantal Akerman, Pauline Boudry / Renate Lorenz, Cécile Bouffard, Anne Bourse, Marc Camille Chaimowicz, Jean de Sagazan, Marcel Devillers, Tirdad Hashemi et Soufia Erfanian, G.B. Jones, Ana Jotta, Marie Laurencin, Autumn Ramsey, Lena Vandrey, Zoe Williams.

February 18 - December 18, 2022

Centre d'art contemporain d'Ivry - Le Crédac, Ivry, France

Curated by Ana Mendoza Aldana in collaboration with Claire Le Restif

La Fugitive is the sixth tome of Marcel Proust's *In Search of Lost Time*. This exhibition gives substance to the character of Albertine, channeling both iconic and previously unreleased works. First a young woman in her domestic space, she builds her journey in real and dreamed realms unknown to the Proust narrator.

Many artists, in their practice, address the questions raised by the figure of Albertine in *À la recherche du temps perdu* and by her treatment at the hands of literary critics who refuse to see her as anything but the fictional embodiment of real-world male characters in Proust's life. Challenging a visual culture inherited from the male gaze, rejecting the immutability of forms and foregrounding queer people, these artistic interrogations advance a perhaps more complex and polysemic way to see things and the world.

The exhibition *La Fugitive* seeks to reembody Albertine through emblematic works by contemporary artists and pieces produced specially for this exhibition. They constitute a journey from the young girl's domestic space to the both real and fantasized milieux that in this book slip away from the narrator's inquisitorial and voyeuristic gaze.'

The diaphanous corset-cloak made by Mélissa Boucher (1986) and the fabric designer Adèle de Keyzer seems meant to reveal more than it conceals of Albertine's body. Mixing and matching different styles and periods, as well as images and texts taken from photos of the book's pages and stills from Akerman's film adaptation of *La Captive*, and other more personal details like pictures of Boucher's own mouth and excerpts from her own reading, this peignoir is like a moving portrait of Albertine, in that sense similar to the blue waves with which the film begins.

Scrolling is a selection of a set of images by Mélissa Boucher (1986); they seem to be screenshots but are actually silver-print photos of porno videos scrolling on her computer. This Franco-Bolivian artist is inspired by the political and artistic movement called postporn, which aims to free sexuality from the private sphere and its hetero-normative and patriarchal gaze, and instead bring out its political potential. Her work shows women filming their own bodies and giving or receiving pleasure. If these pictures can make viewers feel like voyeurs (a role that the narrator so often finds himself playing in Proust's novel), this effect is intensified by a highly reflective glass that covers the visuals and incites us to move around to see them better.

Source : Text by Ana Mendoza Aldana, room sheet



Exhibition view: *La Fugitive*, Centre d'art contemporain d'Ivry - Le Crédac, Ivry, 2022.



Mélissa Boucher Morales et Adèle de Keyzer, Mauvais genre, 2022.
Cyanotypes on silk, cotton mesh.





Exhibition view: *La Fugitive*, Centre d'art contemporain d'Ivry - Le Crédac, Ivry, 2022.







Mélissa Boucher Morales, *Scrolling*, 2021–2022.
Silver photographs, inkjet prints of varying sizes, dielectric glass, steel frame.



Mélissa Boucher Morales, *Scrolling*, 2021–2022.
Silver photographs, inkjet prints of varying sizes, dielectric glass, steel frame.

PARTIR DU LIEU

Group show

May, 2022

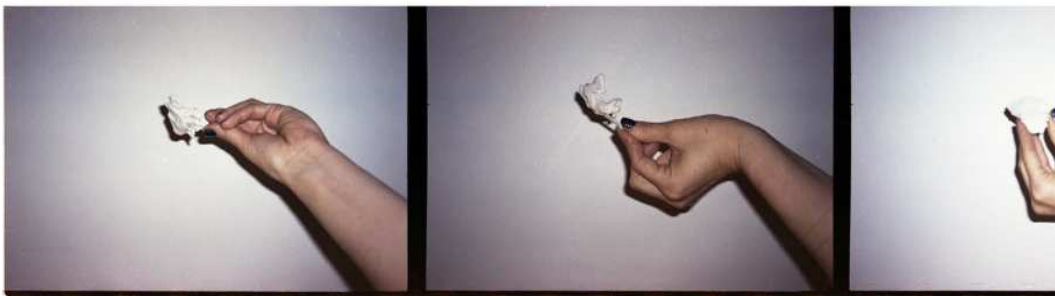
Le Houloc, Maison des Arts de Malakoff

Malakoff, France

It all started with the place. The studio, which we searched for and fantasised about before finally finding it and moving in. We projected our needs and desires onto it, and set up our routine. Now we're developing projects, side by side or together. The place carries us as we carry it, it is our common ground. We leave this place to occupy another for a while, that of the art centre. We're taking our habits with us, the ones that will endure the journey, the others we'll have to reinvent. The starting point for our proposal lies in the walls and the history of the Maison des Arts de Malakoff. Each of the artists who make up Houloc will take hold of this venue and respond to it with their own artistic language. The first stage in this new project will be a collective exhibition, in which each artist will have made his or her own mark. Then everyday life, with its periods of research and experimentation, will take over once again. (...)

Source : Press release







pARTages

Group show featuring Brognon Rollin, Andrés Baron, Boryana Petkova et Iska Blagoeva, Jérémie Danon, Maha Yammine, Nefeli Papadimouli, Gabriel Moraes Aquino et Joanna Zimmermann, Natalia Villanueva Linares, Joël Harder, François Dufeil et Charles Dubois, Le Houloc.

October 12 - 22, 2022
36 rue du Fer à Moulin, Paris

Curated by Sylvie Fontaine and Maya Sachweh

How can we renegotiate today *„an aesthetic of inter-humanity, of encounter, of proximity, of resistance to social formatting“*? (Nicolas Bourriaud)

Reflecting our ongoing support for emerging and young artists, the pARTages exhibition brings together artists who place meeting, sharing and participation at the heart of their practices. The works on show - in a range of media from sound painting to activatable sculpture and video-performance - reveal creative and co-creative processes nourished by the relationship with the Other.

In this way, the group exhibition aims to re-examine the pillars of relational aesthetics, taking into account a social context still recovering from the pandemic, as well as the extent of our relationships with non-humans. Existing works and new creations will be on display for ten days in an unusual venue in the heart of the Mouffetard district.

Source : Text by Alexia Pierre, press release



Exhibition view: *pARTages*, 36 rue du Fer à Moulin, Paris, 2022

BRUISSSEMENTS - MOUVEMENT LUMINEUX

Group show

May, 2021

Festival Réunion Confort aux Ateleiers Canard

Cormeray, France

This project aims to create an evolving sounding board for the surrounding landscape in this space, which is subject to light changes and conducive to listening to unusual sounds, using photosensitive floral emulsions and dyes produced over a week at different times (anthotypes of flowers from nearby fields: poppies, cornflowers and broom).

Source : Artist







DES ÉCHOS DANS UN JARDIN DE PIERRE

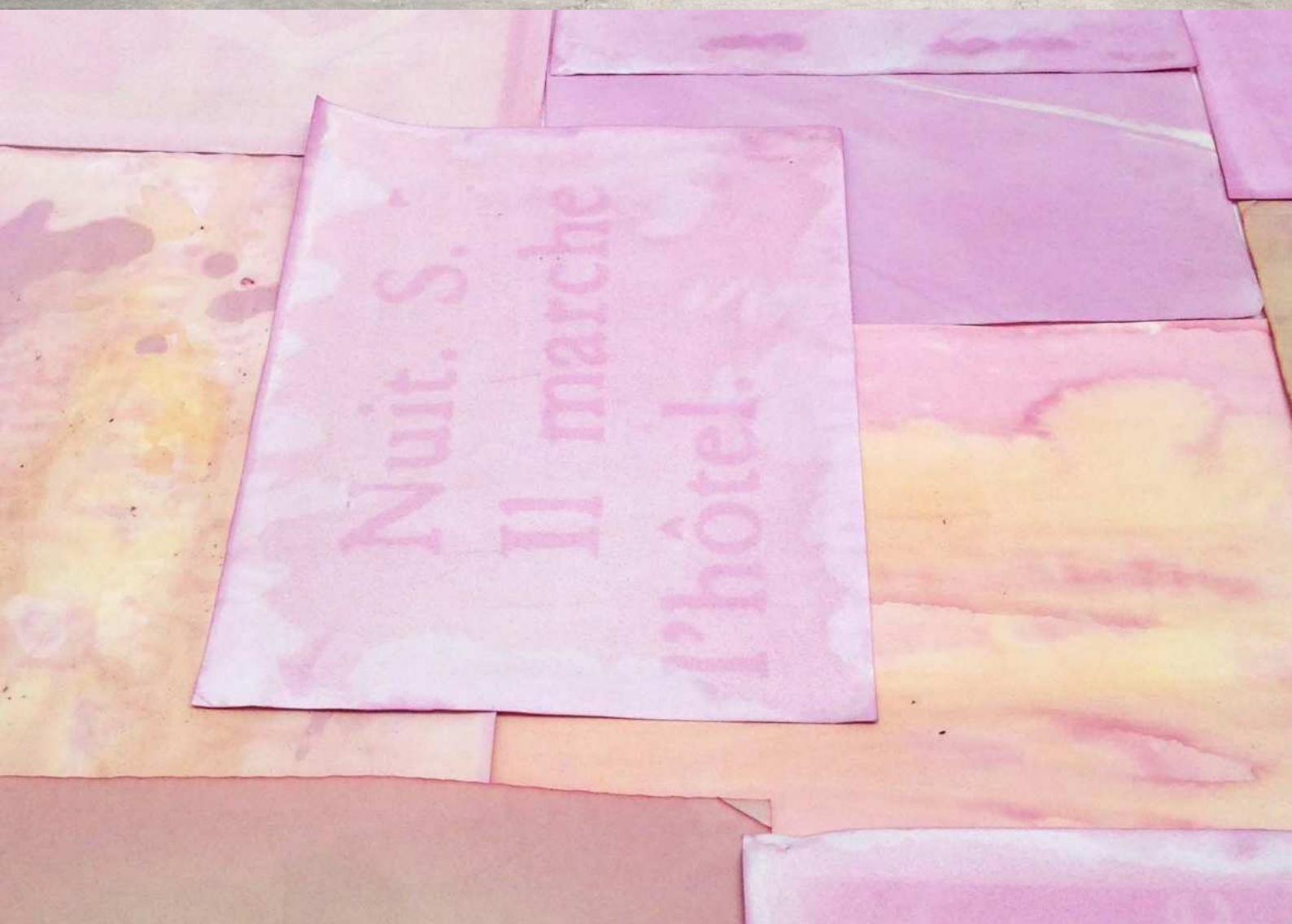
Group show featuring Ulysse Bordarias, Mélissa Boucher, Marta Budkiewicz, Jean Claracq, Célia Coëtte, Hugo Ferretto, Mathilde Geldhof, Arthur Hoffmann, Alexandre Korzeniovski, Camille Le Chatelier, Flavie L.T, Pierre Masclef, Audrey Matt Aubert, Mikaël Monchicourt, Lenny Rébéré, Mathieu Roquigny, Lise Stoufflet, Raphaël Tiberghien, Romain Vicari

June 18 - 21, 2020
Le Houloc, Aubervilliers, France

Curated by Thomas Fort

The exhibition „Des échos dans un jardin de pierre,, brings together artists Mélissa Boucher, Marta Budkiewicz, Arthur Hoffmann, Alexandre Korzeniovski and Mikaël Monchicourt around the short story „Numéro 5, Les Étoiles“, from J.G. Ballard’s 1971 collection Vermilion Sands. Without being an illustration of the latter, we propose an open response to the reflections it suggests on the notion of the imaginary. It allows us to glimpse the possibilities of poetic resistance, of a divergent force in the face of normative discourses imposed by the yardstick of a society in crisis. It is also the threshold of alternative paths through which we can negotiate our relationship with reality and its representations. Thus, through dialogues nourished by differences and similarities, the works that color the white space of Houloc engage in a critical observation of our being in the world.

Source : Press release







ON NE DEMANDE PAS DES COMPTES À UN ORAGE

Solo show

May, 2019

Festival ManifestO, Rencontres Photographiques de Toulouse

Toulouse, France

On ne demande pas des comptes à un orage captures moments in the nightlife of Vietnamese youth through images taken in public spaces in Hanoi and Saigon. The title, borrowed from a text by Stefan Zweig, conveys the idea of an almost supernatural force - close to that of passion, that we cannot control, of an explosive sensation that escapes us. There's a proximity here to the power and beauty of the Vietnamese generation I photographed: an intriguing, dazzling youth developing its own codes, dreaming in part of Westernization but without abandoning its culture and traditions. Halfway between voyeurism and anthropological investigation, close-up shots and details integrated like inserts seek to capture in magnification the intimate side of these scenes of public space. In this ensemble, conceived as a cinematographic sequence, the sensual dimension of the image emerges, the powerful and intriguing language of gestures and bodies in movement.

Source : Press release



On ne demande pas des comptes à un orage, 2019, Festival Manifesto à Toulouse,
Sélection de tirages jets d'encre sur étagères, images encadrées et posters





LA RÉALITÉ VISCÉRALE

Solo show

May, 2018

Centre d'art Les Bains Douches à Alençon

Paris, France

A viscous, shiny, pulsating reality. A carmine red or a Phillip Guston pink, dirty yet shiny, and obedient to warm, moist bodily moods. Some pieces emerge from the gut, others are outlined under a warm skull. Vermilion petals dance between the tip of the tongue and the epiglottis, taking root in our memories, dreams and experiences; they also inhabit our entrails, where our courage, fears and impulses lie dormant. The reality of things is perhaps less dichotomous than we might think. Early literary experiences, journeys of initiation and erotic conquests have always gone hand in hand. In the heart of Mexico City, with our hearts boiling under the Sonoran sun, fleeing an Aztec Priape or in search of a missing person, crossing oceans and cities and spanning decades, the hand that writes is the hand that caresses.

Ana Mendoza Aldana

Source : Press release



CETTE FAÇON QU'ELLE AVAIT D'HABITER TOUT SON CORPS

Publication

Edited by VOID éditions in 2018

Texts and photographs by by Melissa Boucher, Clarisse Guichard and Martine Dawson and

Cette façon qu'elle avait d'habiter tout son corps - That way she inhabited her whole body - is the story of a girl who seems to live a bit more than the others.

As if time needed to be confronted, she takes her victory on it by living everyday with an insolent intensity.

Impulsively, she seems to stage herself with out acknowledging it, giving a moving and fascinating show, successively leading and frightening (/daunting) her partners.

The series makes a collection of images from three visions of the same girl, gathering and confronting them, bringing different lights on the different facets of the character.



FESTIVAL CIRCULATION(S)

Group show

April, 2017

Curators: Marion Hislen, Anna Zaitseva

Museum of multimedia Art, Moscow, Russia

In the American Inland West, towns are made and unmade according to events, migrations, economic constraints, encounters, desires and dreams. The conquest of the West, the gold rush and, more recently, the oil rush are all realities that have shaped space and settlement, and changed people's lives.

More than a simple arrangement of streets and materials, the city is a relationship between a space, a past and a future. It is a totality, a history, the history of words spoken, decisions made and relationships forged.

But if the city is the work of the mind and of chance, neither is enough to keep its walls standing. So the city sometimes dies, disappears, and further on the oil boom calls for other people, other stones and other desires. The ruins spread, the moss covers the stones and the snakes find a new home.

Sonnette is a Montana town that disappeared at the end of the twentieth century for unknown reasons. Among the ruins of the homesteads, a few inhabited buildings remain, making its entry into the world of ghost towns uncertain. One of these buildings is a fake prison for transients, nestled in the town's old post office, built by Roy and Hardit. In a gesture of ambiguous irony, Roy has proclaimed himself the town's new sheriff; he accosts the rare passers-by who stop there, writes them a judgement and invites them to prison.

A vivid memory of Sonnette's past remains in the region, that of its dance-hall, a mythical place for post-war youth who danced there every Saturday until the end of the night. This memory has come down to us in a fragmented way, through a few testimonies, each of which says something about the grandeur of those past balls.

The poetry of Sonnette lies in the fragility of its position in time, in the uncertainty that colours its own history, between a past of joy and a future that seems uncertain. We don't know whether we're dealing with a city on the verge of disappearing, or one ready to expand again. There have been calls to give it a second chance, to rebuild its dance hall and five surrounding ranches, but for the time being these plans remain on hold. The space reflects this fragility, and the ruins and derelict buildings catch the eye just as much as the more recent buildings.

Through this vision, something seems to be said about the psychology of men and women confronted with the immensity of a territory, and yet called upon to recreate an intimate space, with a human face, a community similar to those that made America what it is today. Italo Calvino wrote in *Invisible Cities*: 'The idea of a city comes to the man who rides for a long time through wild lands'. Faced with the infinity of the surrounding space whose traces it bears, Sonnette borders on the infinitely small, and its ruins bear witness to the madness of the undertaking, a madness that at times blows over the stones and men (...)

Source : Artist



MONSTRES ET MADONES

Group show

May, 2016

Galerie Triple V

Paris, France

From the cold blue of the highest mountain, in the darkness of the damp stalactite of a cave, or in the tepid depths of an Amazonian lake, the eye of the fantastic lurks. A pleasant sense of dread lurks, creeps up and grabs us. Monsters and Madonnas hold hands. They appear at the end of the telescope, dancing between the distant stars; under the surfboard when the wave breaks; populating the landscapes of green or flesh; or in a ray of light when the dust, discreet, flies away. Our gaze is lost in the starry abyss, or stops on a tiny detail: our understanding gives way to vertigo. Slowly, then, a foreboding of the sublime takes shape.

Ana Mendoza Aldana

Source : Press release



Exhibition *Monstres et Madones*, Galerie Triple V, 2016, Relative stranger, tirage dos bleu