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Studies

- 2020 Superior school of arts and media of Caen (Master national degree of Arts)
- 2019 sculpture studio , directed by Elisabeth Wagner
Muthesius KunstHochschule, Kiel, DE.
- 2018 Caen College of Arts and Media (license-level diploma).

Professional experiences

- 2025 Creation of a collective, with Lorène Plè, Lucie Bombasaro and Élèna Bonini.
- 2024 Mediation team leader, coordination/production assistant. FELICITA 2023 - Des lignes de désir - curated by Emilie Villez, Palais Malaquais. (and since, in the continuity of the following exhibitions: 2024 -2025) ENSBA, Paris.
- 2023 *Présences*, professional meetings with RN13BIS, Caen.

Coordination and curation of the Pride Festival exhibition for 2023, Association Boitaqueer, Galerie du Montparnasse, Paris, FR.
- 2022 Management and mediation, Museum of Modern Art of the City of Paris, *Al Rio to the river* 2016-2022, Zoé Leonard.

Mediation, *Gisèle Vienne Travaux 2003 – 2021* echoing performances of L'Étang at the Comédie of Caen. CCN, Caen, FR.
- 2020 End-of-residency opening, echoing the “Premonitions” exhibition, by Jagna Chuichta, Palais Ducal. Caen, FR.

Sound theater and Disparitions. In collaboration with the literary creation master's program at the University of Le Havres. Phénix radio, Caen, FR.
- 2018 Teaching of volume (variable materials) ESAM Caen. Replacement of adult and teenage classes for the general public (preparation for art school entrance exams).Caen, FR.

Exhibitions

- 2024 *Envelopes of our defenses*, residential release, CADA France Land of Asylum, Rn13Bis program Soudain l'été prochain, Saint-Lô, FR.
- 2022 L'ENFEU, residency, Artothèque Palais Ducal, Caen, FR.
- 2021 Mongo Beti, photographs, Pierre Corneille high school, Rouen, FR.
- 2020 ESAM Graduates Exhibition, DNSEP 2020,
Curated by Mathieu Lellièvre, Nave of Saint Nicolas church, Caen, FR.
- 2019 -Nothing lasts for Johnny-, group show, curated by Arthur Marie, Caen, FR.

Witnesses, in collaboration with scenographer Naïma Heim,
Einblick/Ausblick festival, Kiel, DE.

Witnesses -1, installation, Bildhauerei Sculpture Department, KunstAkademie,
Kiel, DE, end of residency in the studio.
- 2017 Does art have a gender? group show, curated by Julie Crenn and Myriam Mechita,
Museum Thomas Henry, Cherbourg Octeville, FR.

Residency

- 2024 Programme soudain l'été prochain, Rn13bis, at CADA, Saint-Lô, FR.
- 2022 At the Horizon, ESAM STARTER, Artothèque of Caen, Palais Ducal, Caen, FR.
- 2019 Chapelmêle, collective residency, with the contemporary music labelOnto Records,
Chapelmêle, Alençon, FR.
- 2018 EINBLICK AUSBLICK Festival, residency with scenographer Naïma Heim. Kiel, DE.

Collective self-residency, in collaboration with Paul Lepetit, Lucie Bombassaro, Lorène Plè and Colline Serrus. sound theater. Église saint Nicolas. Caen, FR.
- 2017 The balcony, with Océane Pilastre, biennial residency Book of artist. Dives sur mer, FR

Louise Dubais

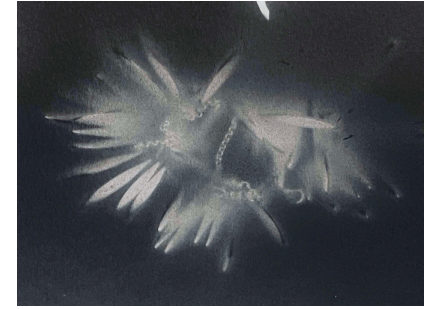
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[Votre texte de paragraphe](#)



Inert materials - metal, stone, glass, fabric, dust, make-up residue - are collected and inventoried in containers that resemble crucibles and which are carefully preserved, as if cared for. The forms are caught and trapped between variability and invariability, presented as tools of self-defense that we should grasp, they forbid us to do so by their fixity within sets that are themselves impracticable. Knives, marbles, gloves and dust gradually announce themselves in the direction of blurred narratives in the making. Using tricks close to the stage and the set, the installations lead us into a form of silence, and into the halo of being ourselves an element of these gatherings.

The installations are created by juxtaposing fragments of found objects and tools, all of which have been precisely collected and associated with a particular chromatic spectrum, density or affective bond felt at the time of their purchase. It is these joins that bind them together and permit their association. This is followed by a number of acts, including reduction by burning and sanding, linking and stitching by sewing, gluing and welding, and covering and wrapping by painting and assembling.

Plastic elements are brought together, activated as sources of attention by the essential care taken in their installation in spaces, bringing to light forms that were previously buried. Close to the performative gesture, the work dimensionalizes and marks out the trajectory of past gestures, putting the body to the test of exhaustion, of an induced injury marking the trace of our restrained bodies.

Louise Dubais is a multidisciplinary artist born in 1997 in Caen (FR), she lives and works between Paris and Vieux-la-romaine in France, where her studio is located. Directly after high school, she entered the School of Art and Media of Caen, where she obtained a national diploma in 2018. This was followed by a year of exchange at the Sculpture Studio of the Muthesius Kunsthochschule, directed by Elisabeth Wagner, which proved to be a determining factor in her artistic evolution. On her return, she obtained a National Diploma of Higher Studies in Art and Media (DNSEP) in 2020.

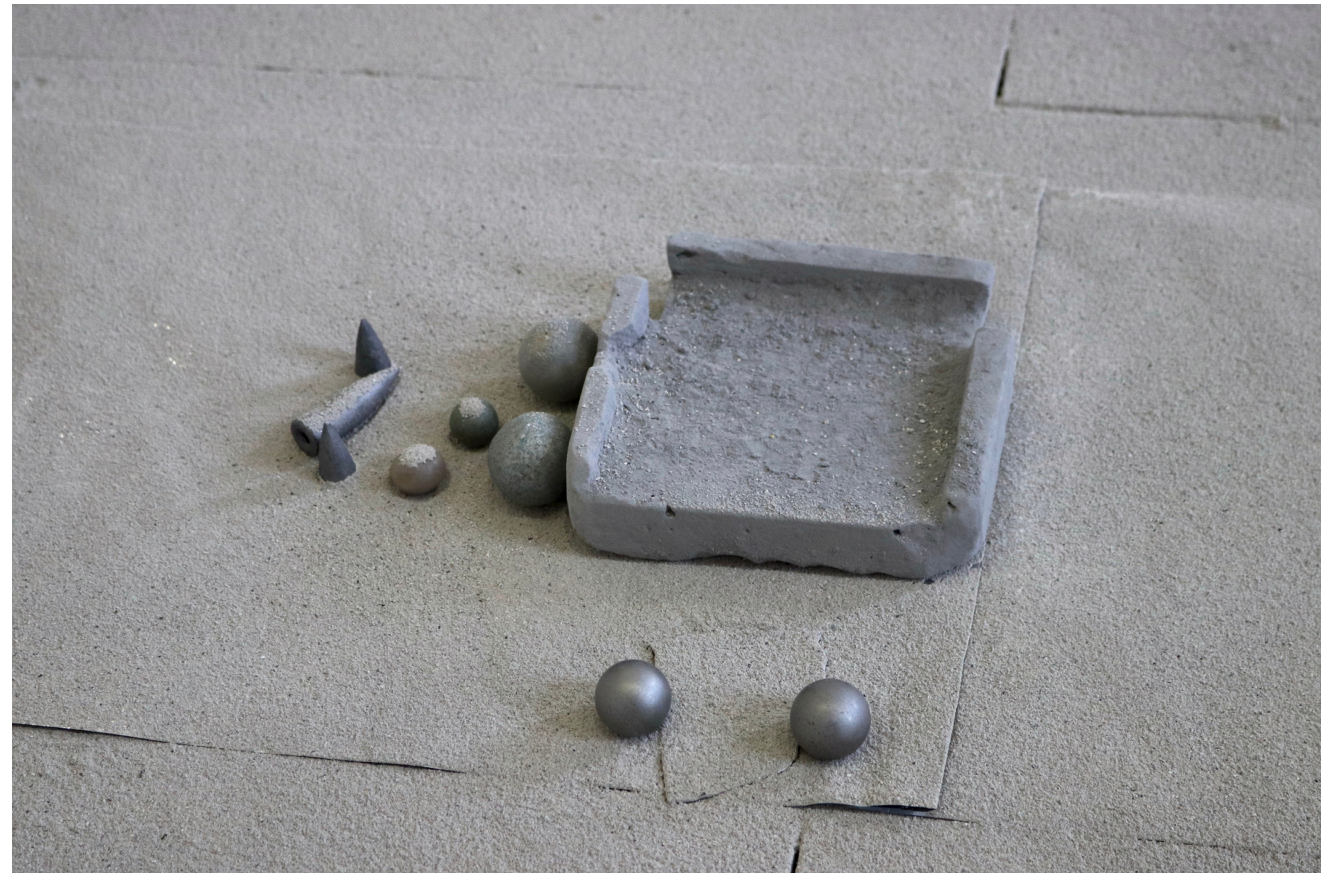
Her installation practice involves volumes, painting, sometimes videos and sounds, and more recently performance. Her work has mainly been exhibited during residencies, notably at the Artothèque of Caen, in Germany at the Einblick Ausblick festival (DE) and recently at the Centre for Emergency Accommodation for Exiles in Saint-Lô (14).

L'ENFEU

L'ENFEU, Residency "horizon", Artothèque of Caen, FR.
Installation, variable dimensions. 2022.

The postures of the volumes are like "kneeling" in this constraint, in the "in-between" of states of being close to an end, in the liveliness of the installation some games are told and organized in micro-resurgences. The anonymous, frozen sculptural ensembles stand flickering, almost concealed. Various assortments of processes are organized within a "plateau" zone that makes reference to the ground (retaining an expanse that forms a potential at the limit of the scenic space).

It's an ode to gray ashes, to almost nothing and to the intermediate tones that saturate the lights. In the dusty ensemble, entities bury themselves by half, among the buried here a few open traces emanate from these excavations. Anonymous volumes break up the space of this burnout, these forms intruding into the impassable, burnt-out area. It's a question of resistance and constraint, of visibility, of accumulation and patience. .



L'ENFEU, Details, Plant ashes, burnt oak, aluminum foil, lead, bronze bullet artifacts, clay spheres, steel spheres, compacted ashes, 2022.



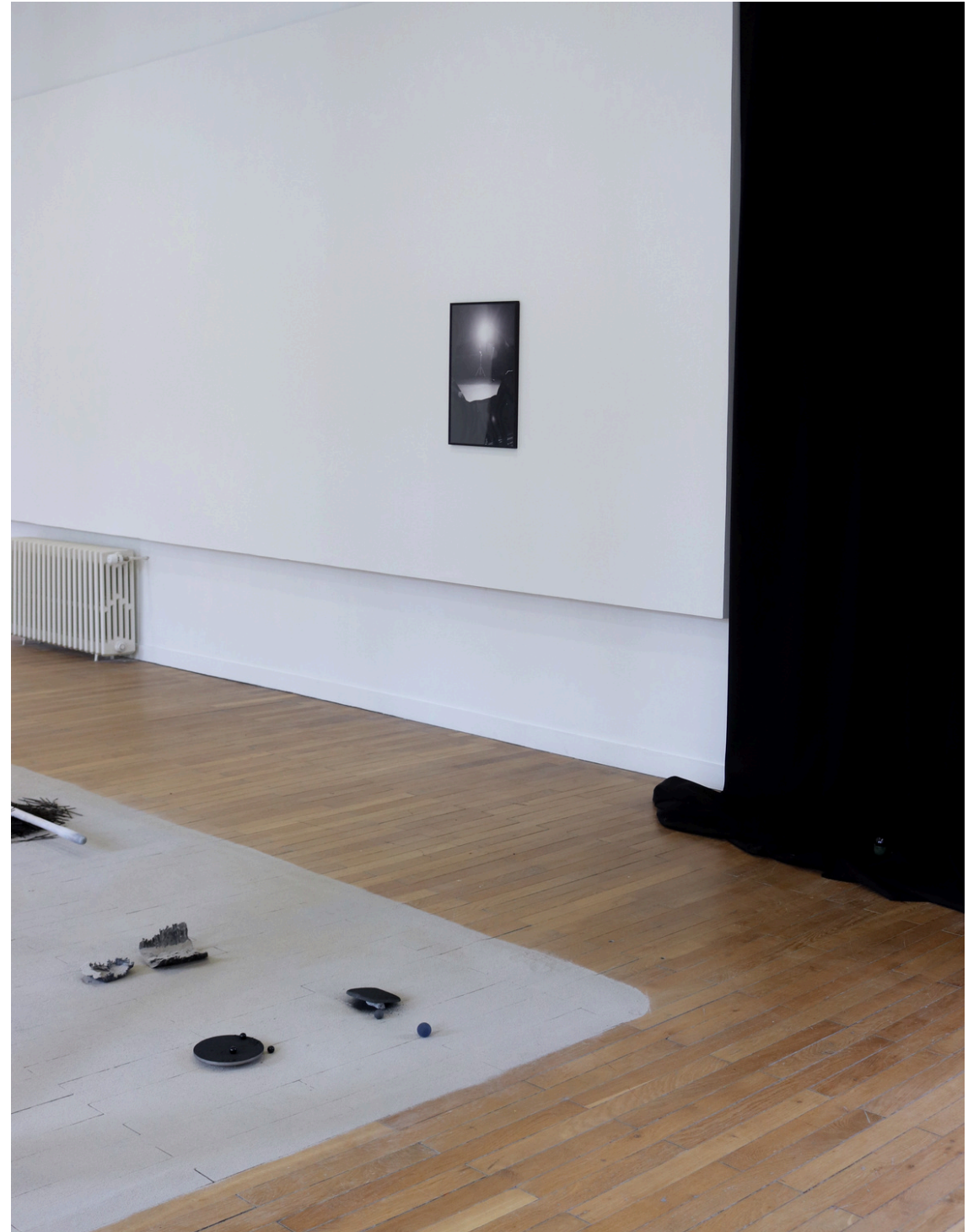
L'ENFEU, exhibition view, Artothèque of Caen - Palais Ducal, 2020.



L'ENFEU, details, vegetable ash, burnt wood, black wax, carbonized wood stems , 2024.



L'ENFEU,
Details ashes,
marble egg, cotton,
aluminum, stainless
steel bar, steel
candleholder, black
wax candle, 2020.



L'ENFEU,
Details, ash,
charcoal dust,
opaque black
wool, 2020.



Détails, stained oak, ashes, plaster stained with make-up, crumpled tissue paper, 2020.

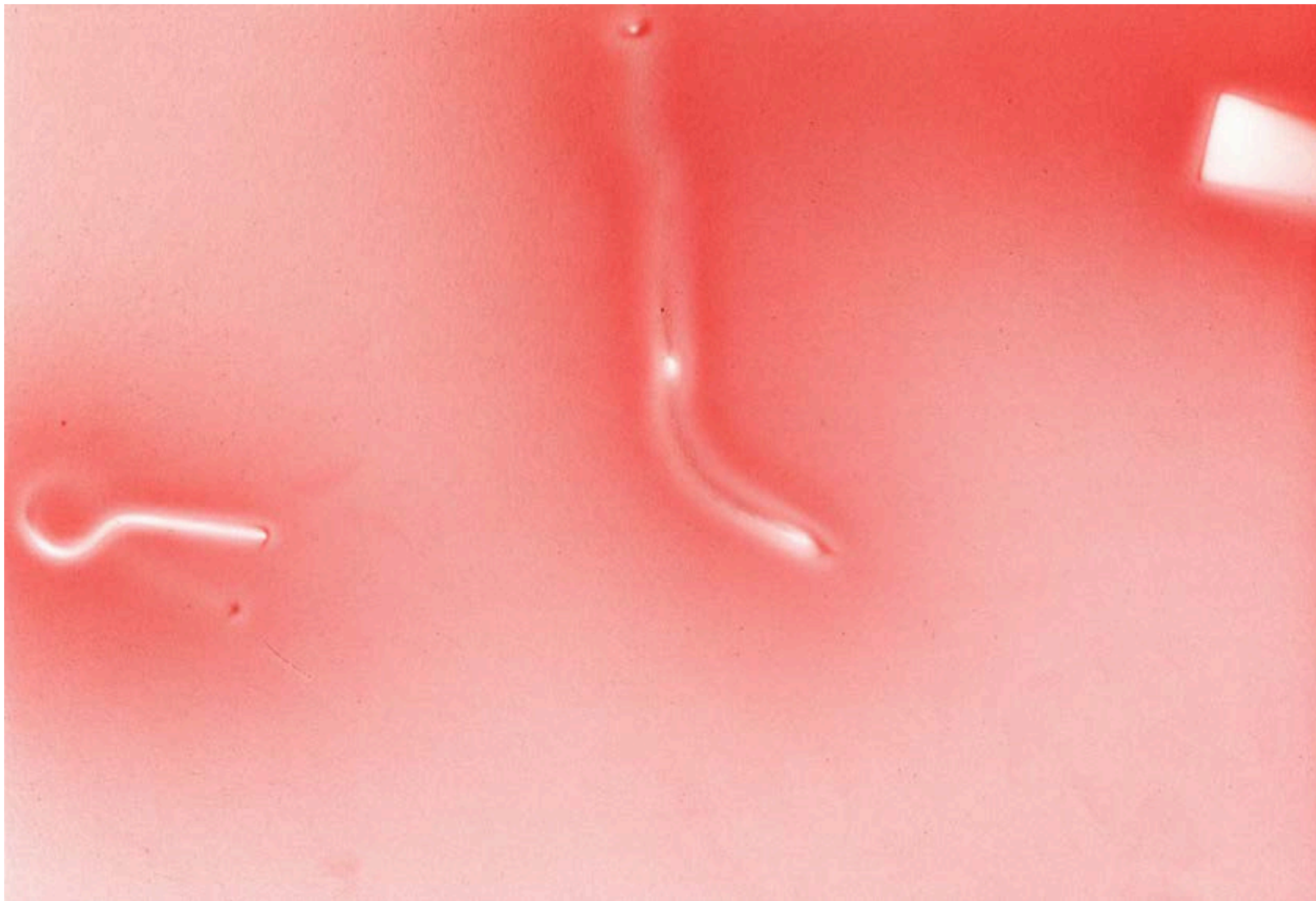
Envelopes of our defenses

Soudain l'été prochain, residency supported by RN13Bis and DRAC Normandie Center for emergency housing (CADA) France Land of Asylum Saint-Lô, FR. 2024.

To experience the influence of objects on oneself, to understand how far the shaping of an object to protect and/or conceal our bodies can extend. As a line of research, we'll be creating a collective installation and paintings that focus on the care and healing of our bodies in the context of their environment. The intention is to get closer to the idea of self-defense. In the past, I've generated a series of volumes relating to the repertory of weapons and tools (presented concealed, unusable and locked), and more recently I've begun weaving and assembling blankets and protective sleeping bags with needles. I'm currently looking at how this classification might be extended, in consideration of objects of desire, affection, soothing and protecting others. Here, views of pieces produced following encounters with exiled people, leading us to the notion of constraints and spaces of enclosure.

FIXING, stainless steel, sewing needles, dyed leather, silk thread, 10x6x2cm, 2024.





Rework of color,
inks, chalk dust,
29.7x21cm, 2024



meetings,
acrylic, brown ink, clay
powder, diptych
21x29,7cm, 2024.





meetings 3, ink, 50 x
65,5cm 2024



meetings 4, ink,
43 x 50 cm, 2024

The smell of dust

The smell of dust, Installation, Grand Gallery, ESAM site of Caen, 2019.

At first glance, this ensemble appears fixed.

The juxtaposition of narratives is modulated by a variety of postures: a pile of marble and charcoal reduced to nothing, a burial space, a small heap of almost imperceptible residues, various shavings, a thin but heavy aluminum plate ready to shatter, remains of wax from a drip where once there was liquid and life, now there's nothing moist, a spreading surplus and eggs alone and classified, loose powders in absent bags. Embraced in silence, the elements join together in an absence of luminosity, distinctly de-saturated, abandoning themselves to a unifying chromatic spectrum. Assemblies form a common body, and a plurality creates a landscape with diverse entrances, no source and no arrival. Only a working zone of past gestures, vestiges look at each other with no reference to anything known, the precariousness of their various positions authoritatively ensuring that we are forbidden. Nothing allows us to parasitize this ensemble, the space is unauthorized, an unbreakable zone.



The smell of dust, copper, rubber, white marble fragments, plastic, glass calliper, brown marble egg, transparent plastic bag, ashes
2019.



The smell of dust, exhibition view,
ashes, forged steel arrow, stainless
steel, glass beads, 2019.



The smell of dust,
details, ash, steel artifact,
clear plastic bag
2019.



exhibition view, copper
plate, charcoal, ashes,
stainless steel, glass, 2019



exhibition view, stainless
steel bar, ash, stainless
steel, glass, 2019.



exhibition view, stainless steel tray, steel arrows, clay and white glass balls, steel chain, coal dust, marble dust, ashes, 2019.

Witnesses

Bildhauerei Studio, directed by Elisabeth Wagner, project in collaboration with the scenographer Naïma Heim, Kiel, DE. 2019

"Louise Dubais marks here the crumbling of an ensemble, leading us to doubt on the authenticity of the objects presented, are they replicas or the real remains of a past period? Our eyes scan these combinations by letting go of the authoritarian desire to assign them a true story. But the question arises, what narratives inhabit this set that emancipates us by blurred games and parentheses, which engage here a chromatic range that diminishes, the fluffy aspect of a matter, the impossibility of identifying a provenance and their almost unity. "

Text by Naïma Heim, translated from German by herself.

Details, tissue paper, acrylic, cardboard, plasterboard, wood, cotton, 2018.





Details, tissue paper, acrylic,
cardboard, plasterboard,
wood, cotton, 2018.





Details, wood,
coton, 2018.



Details, plaster,
compacted ash,
white clay, 2018.