



MÉLISSA BOUCHER
MORALES

SELECTED WORKS

CONTENTS

SCROLLING [FAIRE DÉFILER], FRANCE	4
ROOMS	8
LA FUGITIVE, FRANCE	10
PARTIR DU LIEU	16
PARTAGES, FRANCE	20
BRUISSEMENTS - MOUVEMENTS LUMINEUX	22
DES ÉCHOS DANS UN JARDIN DE PIERRE	26
ON NE DEMANDE PAS DES COMPTES À UN ORAGE	30
LA RÉALITÉ VISCÉRALE	34
CETTE FACON QU'ELLE AVAIT D'HABITER TOUT SON CORPS	36
FESTIVAL CIRCULATION(S)	38
MONSTRES ET MADONES	40

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

SCROLLING [FAIRE DÉFILER]

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

Mélicca 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 Mélicca Boucher Morales by exhibiting a selection of works from Scrolling [faire défiler].

Source : Website





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



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 Méliсса 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 Méliсса Boucher (1986); they seem to be screenshots but are actually silver-print photos of porno videos scrolling on her computer. This Franco-Bo- livian 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





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.

PARTIR DU LIEU

Group show

May, 2022

Le Houloc, Maison des Arts de Malakoff
Malakoff, France

Tout est parti du lieu.

Celui de l'atelier, que nous avons cherché et fantasmé avant de le trouver, enfin, et de l'investir.

Nous y avons projeté nos besoins et nos envies, nous y avons implanté notre routine. Nous y développons des projets, côte à côte ou ensemble. Le lieu nous porte comme nous le portons, il est notre commun.

Nous partons de ce lieu pour, un temps, en occuper un autre, celui du centre d'art. Nous y emmenons nos habitudes, celles qui supporteront le voyage, les autres seront à réinventer. Nous allons y installer nos moments de partage, et pour la première fois nous allons y proposer une exposition commune en mouvement.

Le point de départ de notre proposition réside dans les murs et dans l'histoire de la maison des arts de Malakoff.

Chacun des artistes qui composent le Houloc va s'emparer de ce lieu d'accueil et lui répondre

à travers son langage plastique propre. Le premier temps au sein de ce nouveau projet s'incarnera dans une exposition collective, dans laquelle chacun aura posé sa pierre, inscrit sa marque.

Ensuite le quotidien, avec ses temps de recherches et d'expériences, se réimposera à nous. (...)

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



BRUISSEMENTS - 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



rien

cette nuit

des

Nuit.

le dit
Cette
ajou

lentement

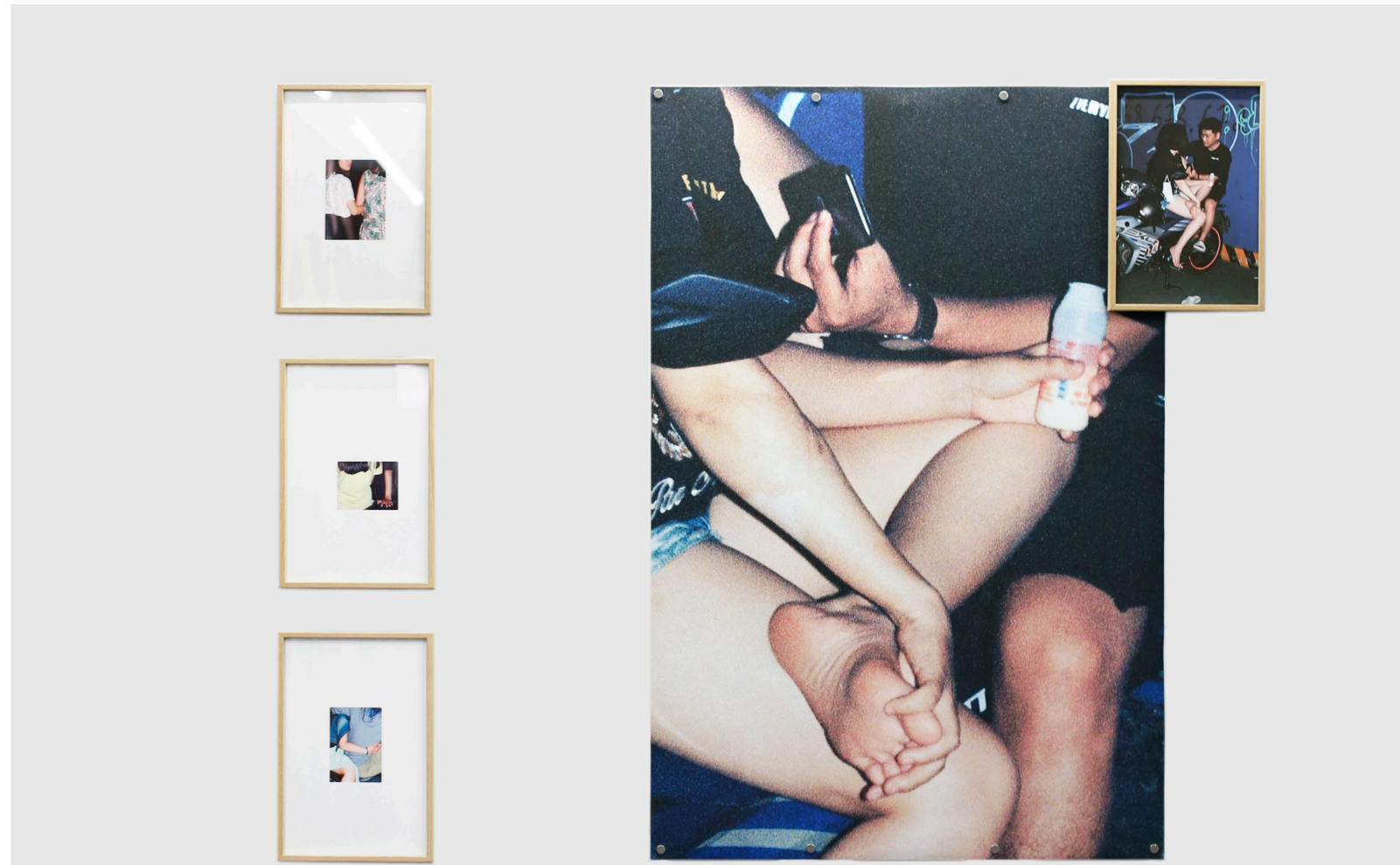
ON NE DEMANDE PAS DES COMPTES À UN ORAGE

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





LA RÉALITÉ VISCÉRALE

Solo show

May, 2018

Centre d'art Les Bains Douches à Alençon

Paris, France

Une réalité visqueuse, brillante et qui palpite. Un rouge carmin ou un rose à la Phillip Guston, sale, pourtant luisant, et obéissant aux humeurs corporelles chaudes et humides.

Certaines pièces sortent des tripes, d'autres s'esquissent sous un crâne chaud. Des pétales vermillons dansent entre le bout de la langue et l'épiglotte et prennent racine dans nos souvenirs, nos rêves et notre vécu ; ils habitent aussi nos entrailles, là où dorment notre courage, nos peurs et nos pulsions.

La réalité des choses est peut-être moins dichotomique qu'on pourrait le croire. Les premiers émois littéraires, les voyages initiatiques et les conquêtes érotiques sont toujours allés de pair. Les bouquins qu'on aime, on les partage entre amis, entre amants.

Au cœur de Mexico, le cœur en ébullition sous le soleil de Sonora, fuyant un Priape aztèque ou à la recherche d'une disparition, traversant les océans, les villes, et en enjambant les décennies, la main qui écrit est la main qui caresse.

Les poèmes fleurissent aussi des reins ou du ventre.

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 (/dauting) 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 chaaracter.



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.

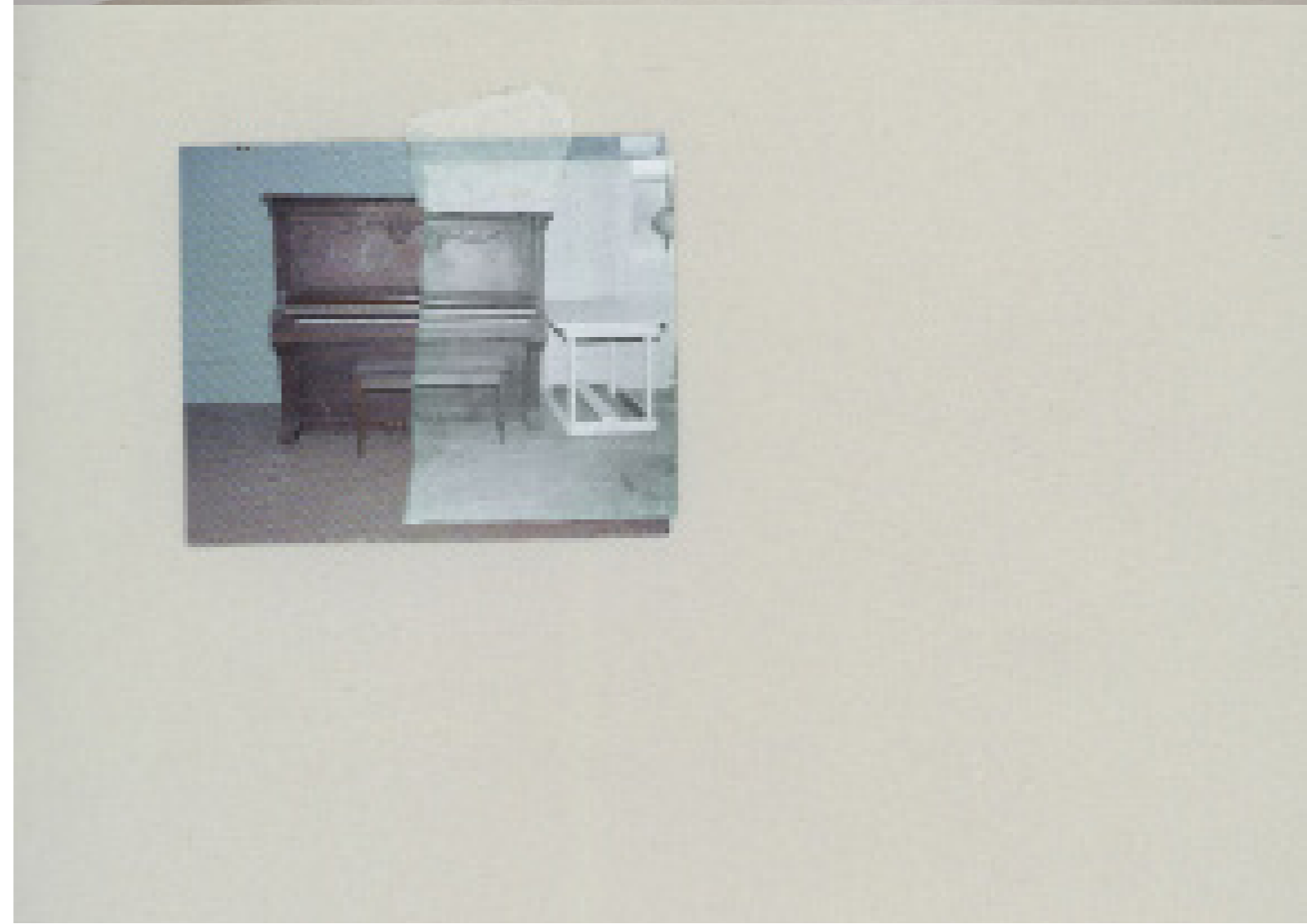
Sonnette is a Montana town that disappeared at the end of the twentieth century for unknown reasons. Among the ruins of the homesteads, a few inhabited buildings remain, making its entry into the world of ghost towns uncertain. One of these buildings is a fake prison for transients, nestled in the town's 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

Depuis le bleu froid de la montagne la plus haute, dans l'obscurité de la stalactite humide d'une grotte, ou dans les profondeurs tièdes d'un lac amazonien, l'œil du fantastique guette.

Un plaisant sentiment de peur se cache, rampe, nous happe.

Monstres et madones se tiennent par la main. Ils apparaissent au bout du télescope, dansant entre les étoiles lointaines ; sous la planche de surf lorsque la vague déferle; peuplant les paysages de vert ou de chair ; ou dans un rayon de lumière quand la poussière, discrète, s'envole.

Le regard se perd dans l'abysse étoilée, ou s'arrête sur un détail infime: l'entendement cède au vertige. Lentement alors, se dessine, le pressentiment du sublime.

Ana Mendoza Aldana

Source : Press release

