

PORTFOLIO

Mikaël Monchicourt

Born in 1986 in Paris. Lives in Paris, works in La Courneuve
(Le Houloc collective studio).

mikael.monchicourt@gmail.com · www.mikael-monchicourt.com



ARTIST STATEMENT

Drawing on the history of science and technology, my practice explores the body and the image within their technological environments. I start from images in circulation: plates from the Encyclopédie, royalty-free photographs of textile factories or electronics assembly lines, statistical curves, often found by chance on Google Images. These are images of production, measurement and knowledge, through which our industrial and then digital societies manufacture, count and represent the world.

I move them from one state to another. Printed on Rhodoid, distorted on the scanner, covered with ink, paint, glue or emergency blanket, attacked by solvents, they are juxtaposed, layered, sometimes set in resin, on aluminium, steel or porcelain. The found image has become matter, subject to chemistry, gravity and accident.

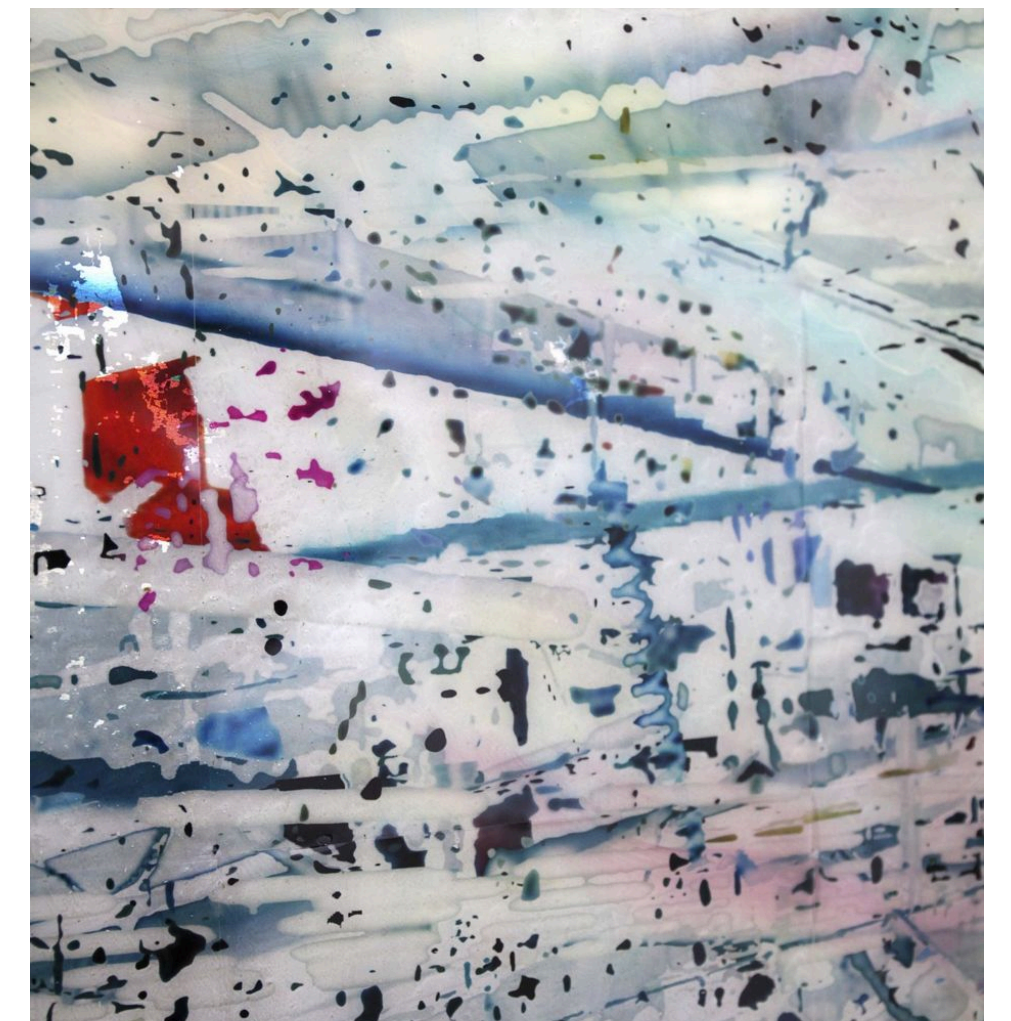
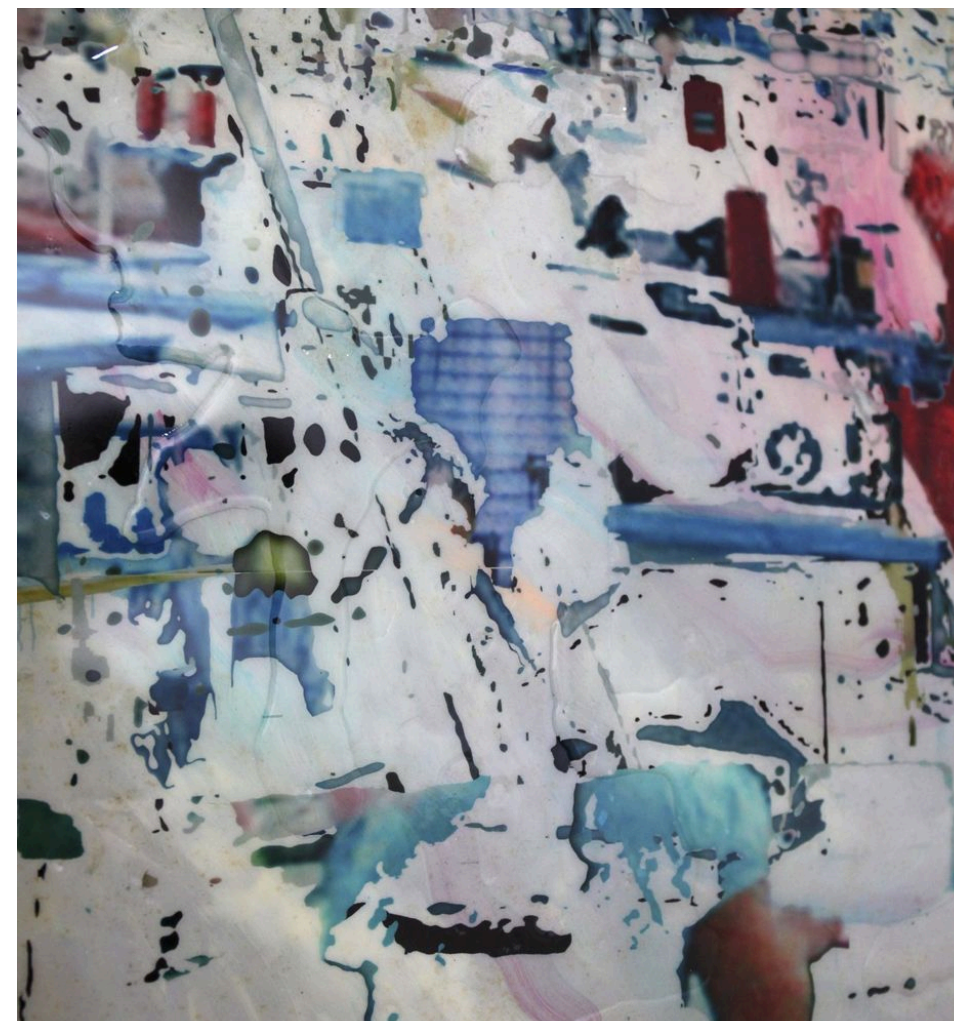
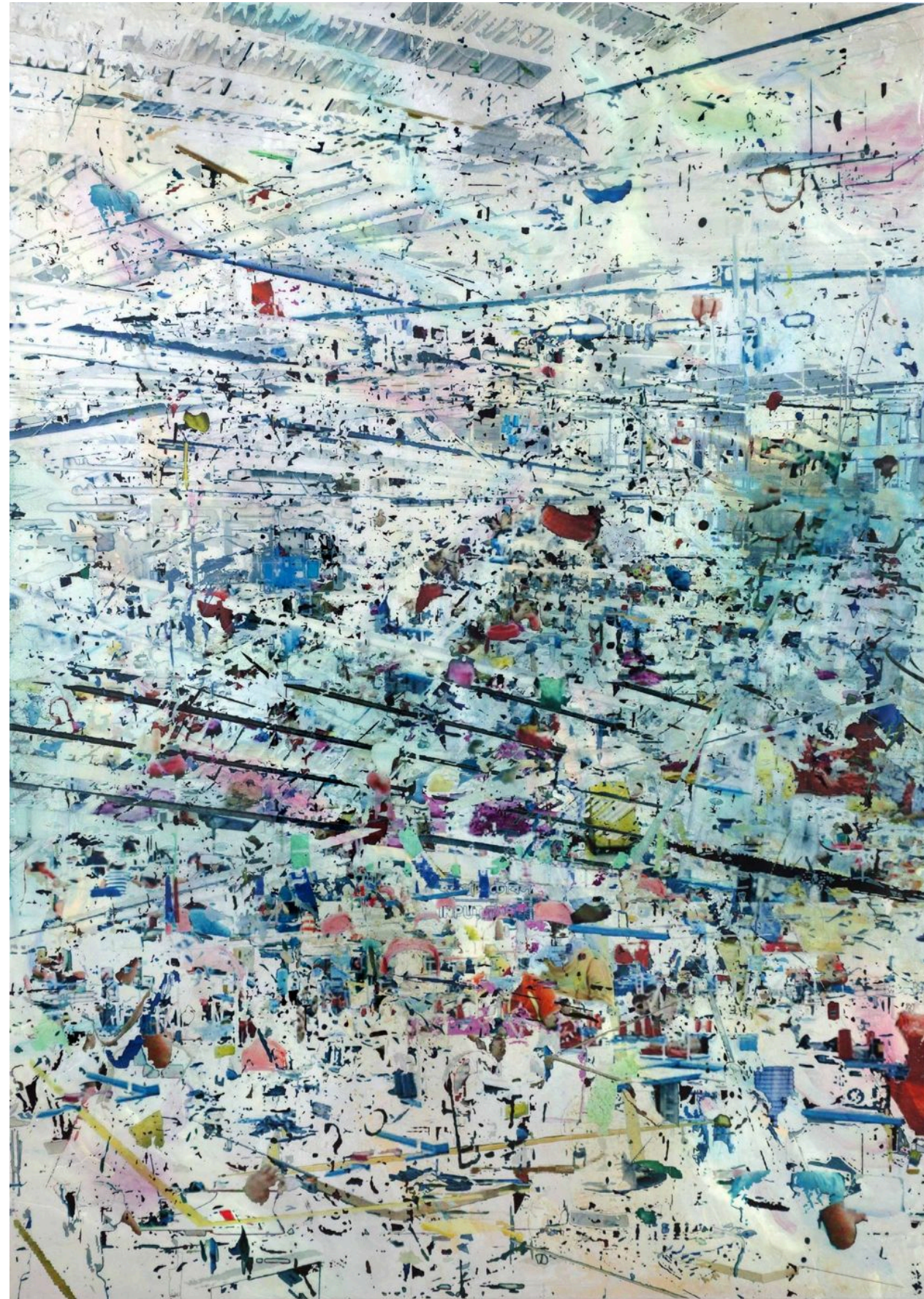
We are forever trying to catch up with an image that constantly seeks to escape whoever is looking at it and, through it, a reality. No layer ever fully hides the one beneath: what remains visible are the conditions in which the image appears, more than the image itself.

The body runs through this work: the woman worker bent over printed circuits, the seamstress at her machine, the statistician handling figures. These gestures of sorting, handling and sampling are also my own in the studio. From letters dissolving in glue to the landscapes of remnants in the recent works, where electronic fragments, screws and cutter blades become the debris of a world after, each work questions our place among the images and machines we produce.

2024

Input Table

Ink, oil paint, pigments, printed Rhodoid and resin on aluminium
200 x 142 cm



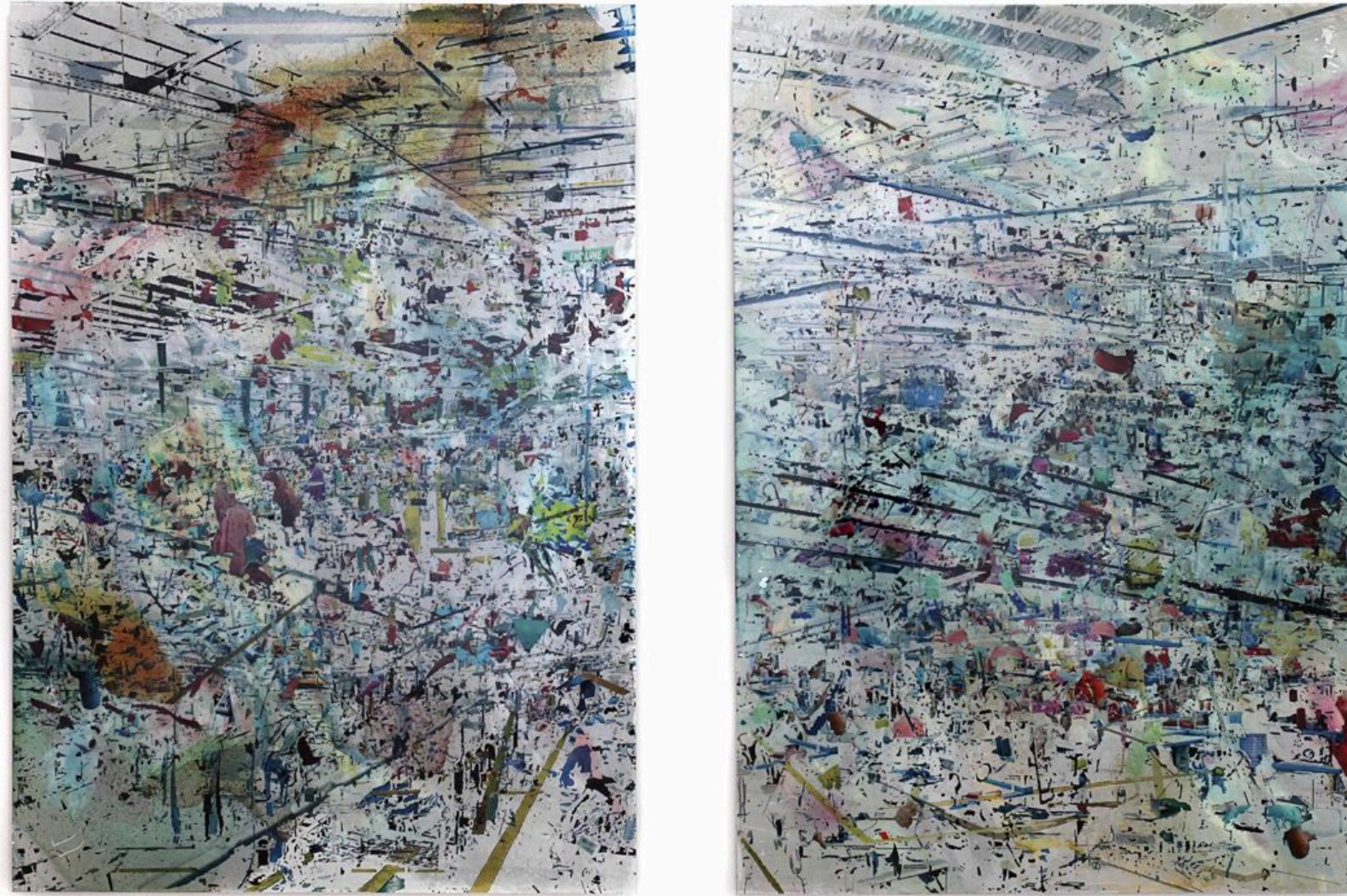
Details

2024

End Line Inspection and Input Table

"A few pieces [...] follow directly on from the earlier work, some of which presented the ghostly workers of textile factories, both as symbols of our industrial, globalised society and as a prefiguration of a post-human era."

Exhibition text, *n t r m rt*, Galerie Isabelle Gounod, 2024



End Line Inspection and Input Table, 2024, 200 x 142 cm each

2024

Spéculations #2

Acrylic paint, printed Rhodoid, resin, printed paper, plastic thread, cutter blade, wire, epoxy putty, porcelain and silicone on aluminium
200 x 142 cm



Detail

"These elements are now combined with new materials: silicone, epoxy putty and porcelain. The usually smooth surface of the work becomes agitated, imperfect, viscous, at times even inhabited by strange tentacular forms."

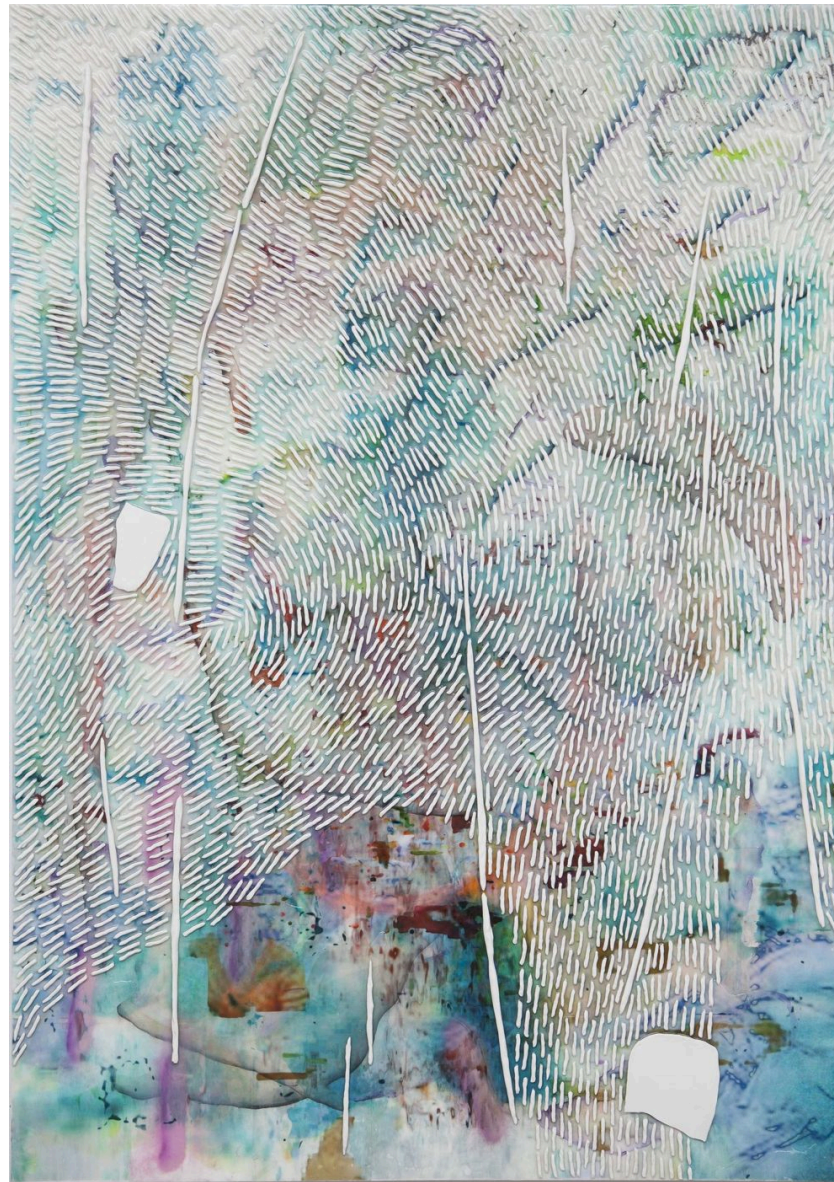
Exhibition text, *n t r m rt*, Galerie Isabelle Gounod, 2024

2024



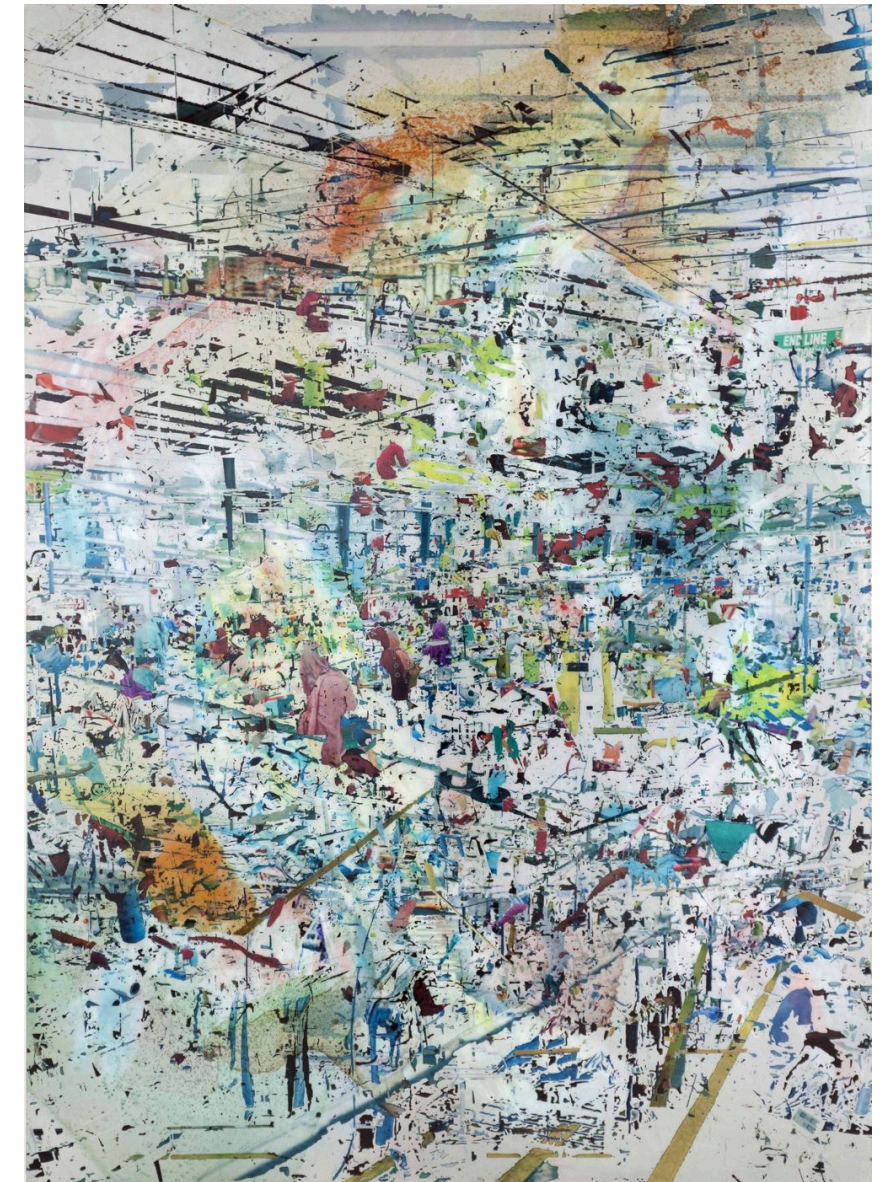
Spéculations #1

Acrylic paint, printed Rhodoid, resin, printed paper, plastic thread, silicone and porcelain on aluminium, 200 x 142 cm



La Peau

Oil paint, printed Rhodoid, resin and porcelain on aluminium, 200 x 142 cm

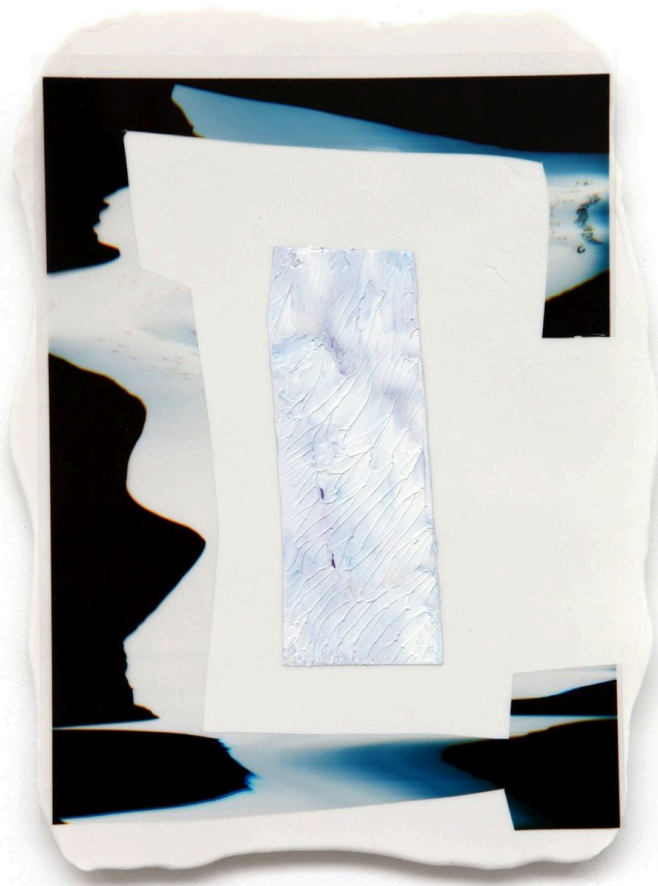


End Line Inspection

Ink, oil paint, acrylic paint, printed Rhodoid and resin on aluminium, 200 x 142 cm

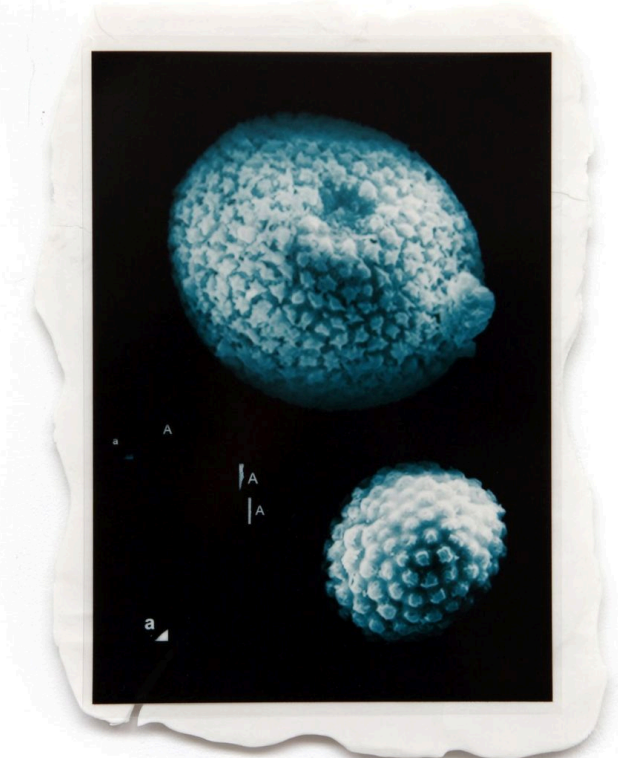
2024 · 26 PLATES

Pl. (series), on porcelain



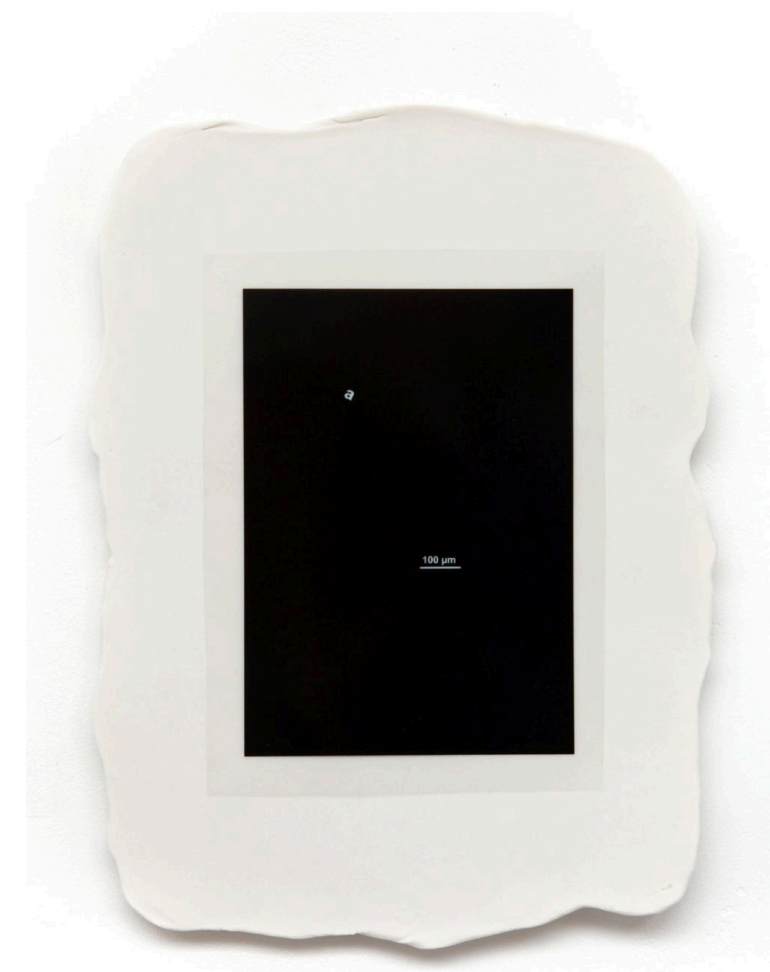
Pl.6_ Collecte

Glue, printed Rhodoid and oil paint on porcelain
30 x 23.5 cm



Pl.11_ Deux spicules et cinq a

Glue and printed Rhodoid on porcelain
33 x 24 cm



Pl.16_ a

Glue and printed Rhodoid on porcelain
31.5 x 23.5 cm

2023

Broussailles

Ink, oil paint, acrylic paint, printed Rhodoid, resin, silicone, tin, plastic and electronic components on aluminium

200 x 142 cm



Detail

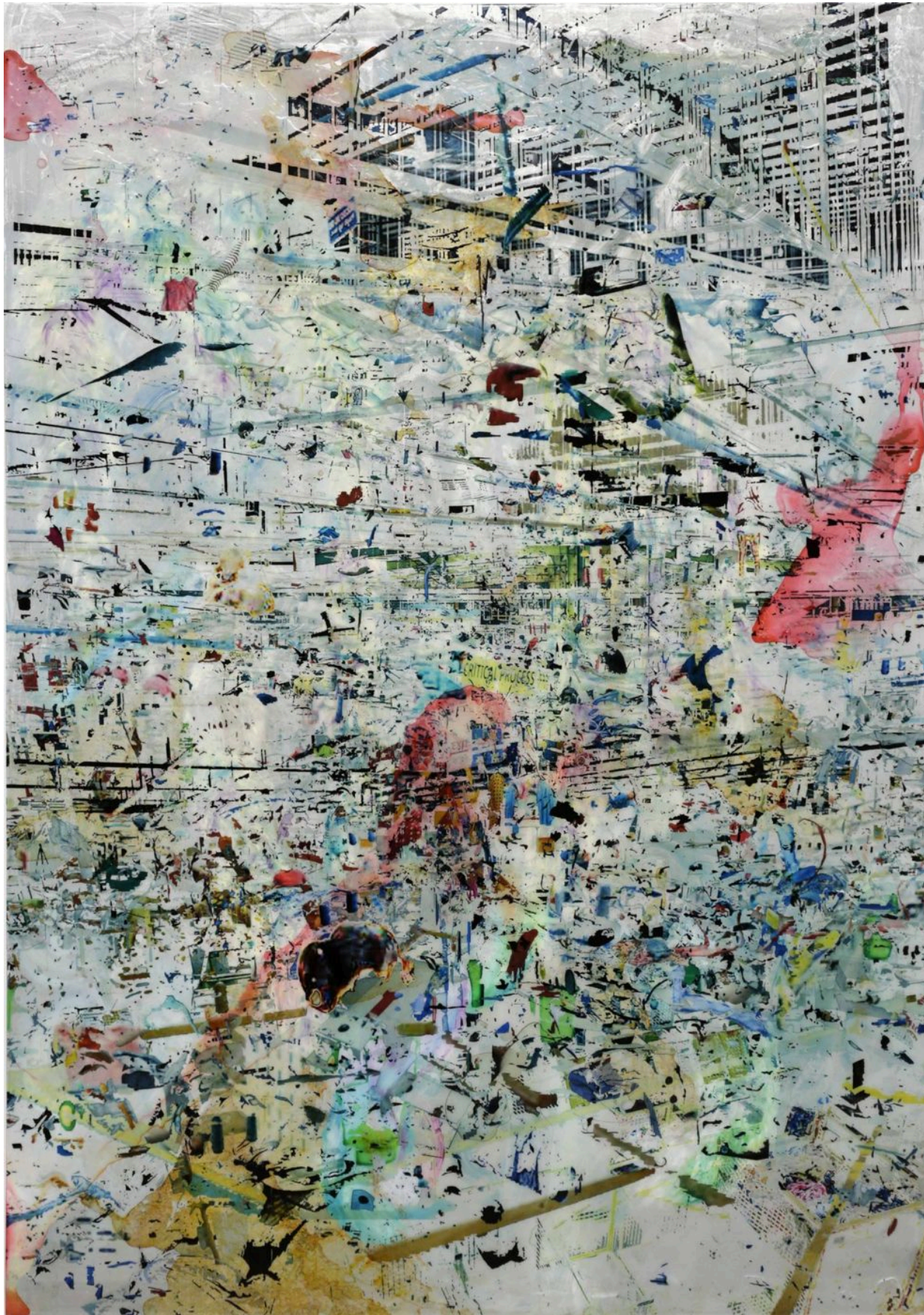
“Drawing on the definition of broussaille (brushwood), the eponymous work stages the duality between dense, fertile, teeming vegetation and land considered waste, at once unfarmable and unfarmed.”

Exhibition text, *n t r m rt*, Galerie Isabelle Gounod, 2024

2023

Critical Process

Ink, oil paint, acrylic paint, printed Rhodoid and resin on aluminium
200 x 142 cm

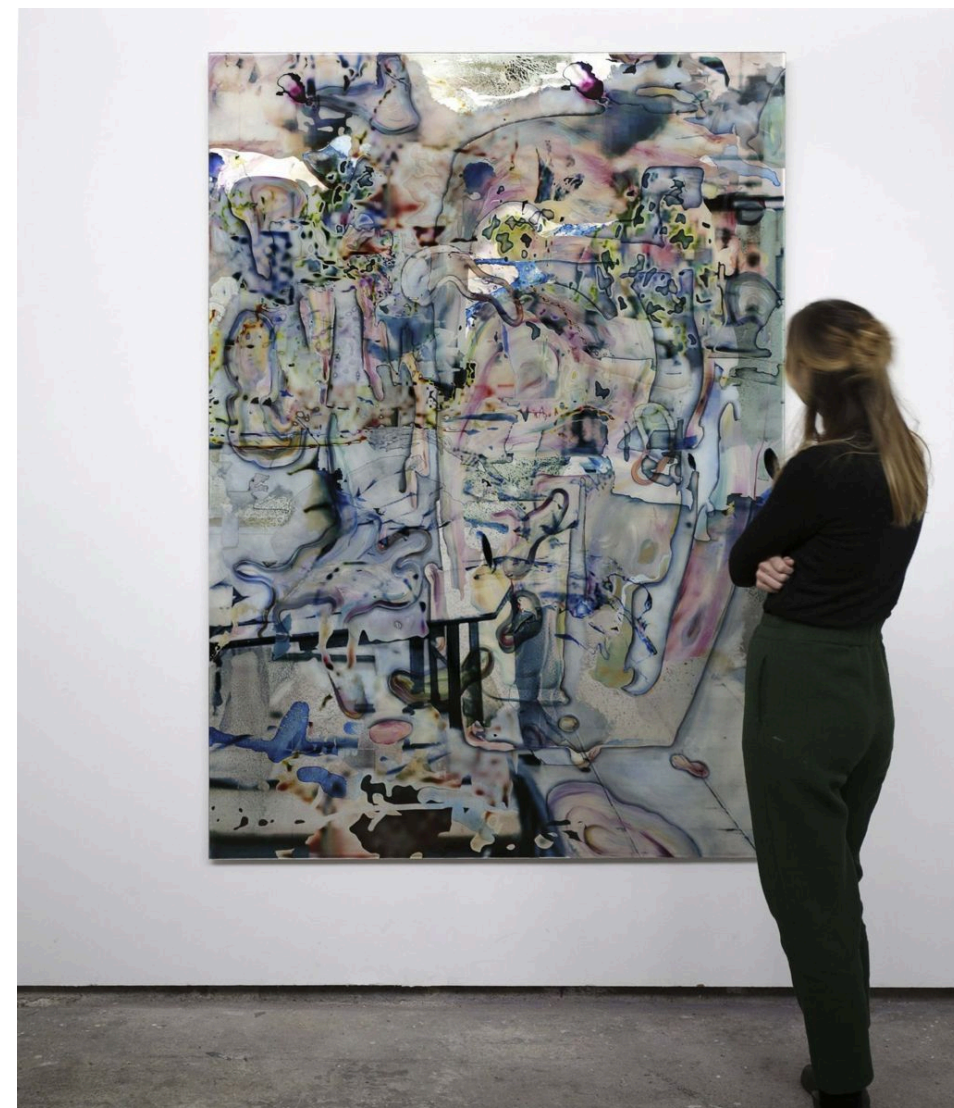


Details

2022

Systeme #2

Ink, oil paint, printed Rhodoid and resin on aluminium
200 x 142 cm



Exhibition view, *n t r m rt*, Galerie Isabelle
Gounod, Paris, 2024



Exhibition view: left, *Broussailles* (2023); right, *Système #2* (2022)

2024

n t r m rt

Solo exhibition, Galerie Isabelle Gounod, Paris, March
— April 2024

“A leap in time, into an aftermath world where nature has finally reclaimed its rights while preserving the relics of a now-distant human presence. [...] n t r m rt = nature morte (still life). Mikaël Monchicourt plays with language here, making the vowels disappear.”

Exhibition text, Galerie Isabelle Gounod, 2024

2021

JUKI

Oil paint, print on Rhodoid and resin on aluminium
200 x 142 cm



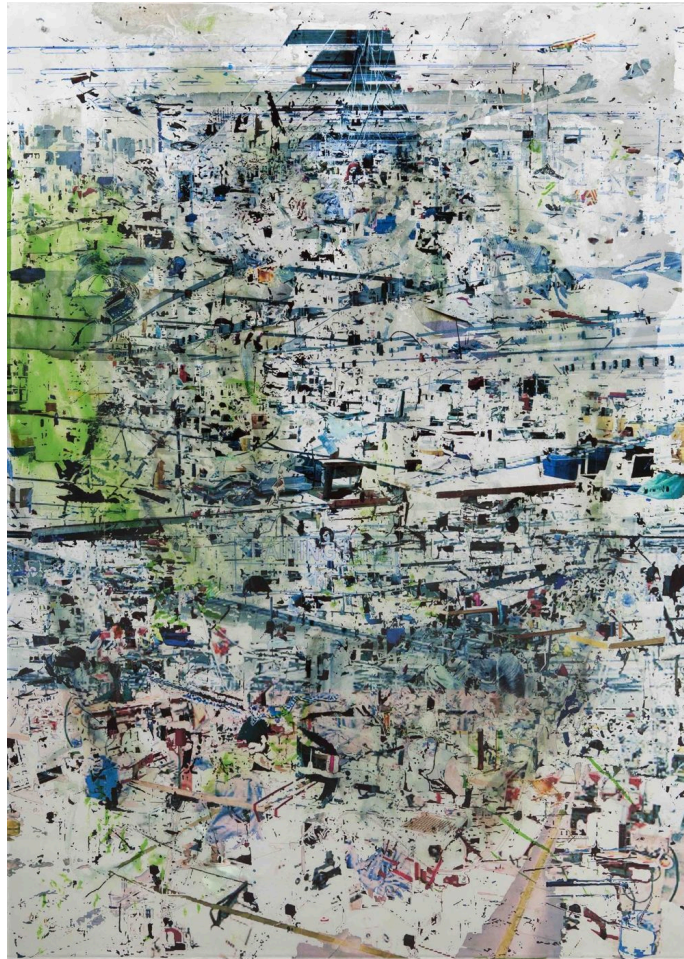
Detail

“The word ‘Juki’, repeated many times over, appears as a clue to the subject. [...] A few machines then begin to emerge from this agglomeration of forms. The green background against which they unfold, recalling the chroma-key techniques used for special effects in film and television, tips the composition into the realm of the virtual.”

Thomas Fort, “Negotiations”, 2021

2021

Training Line and Système



Training Line

Ink, oil paint, inkjet print on Rhodoid and resin on aluminium, 200 x 142 cm



Système

Fabric, ink, oil paint, inkjet print on Rhodoid and resin on galvanised steel, 200 x 140 cm

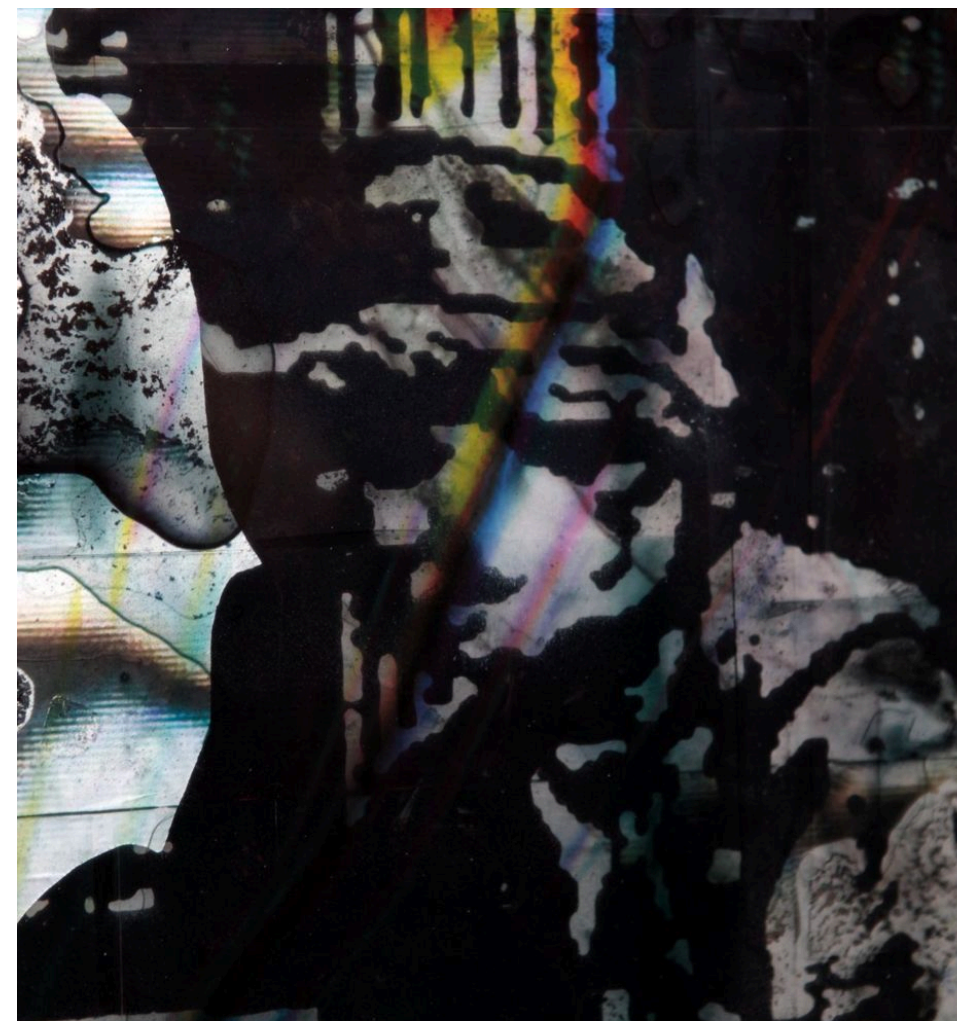
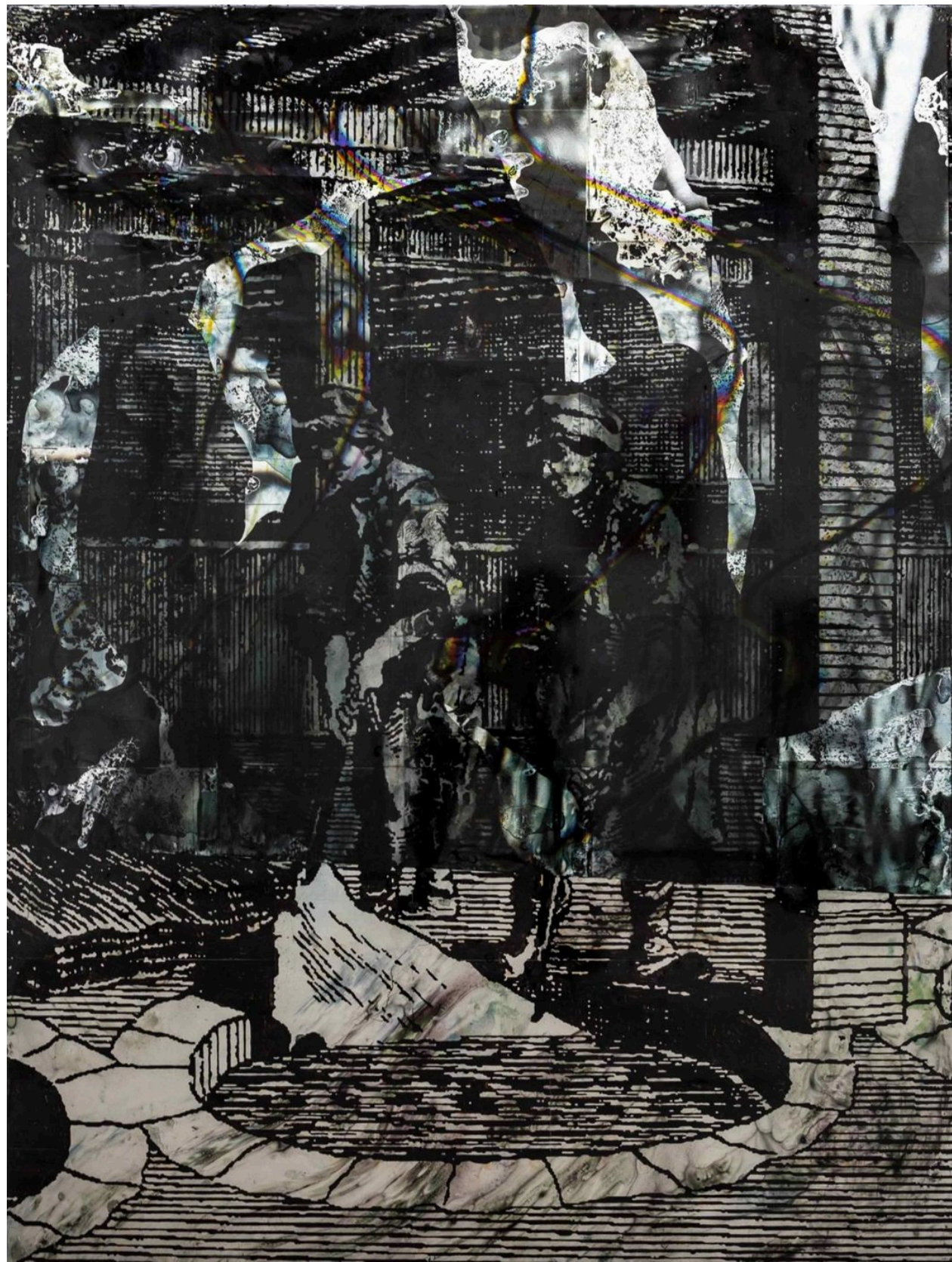
"Among the recent works presented at Galerie Isabelle Gounod, the artist deploys for the first time the medium of painting, until now held at a distance, thereby adding a new stratum to his repertoire of forms."

Myriam Boutry, Galerie Isabelle Gounod, 2021

2020

Tanneurs #2

Inks, aluminium foil, inkjet print on Rhodoid and resin on aluminium
147 x 200 cm



Detail

"An image taken from Diderot's Encyclopédie is enlarged so as to make the grain of the original engraving more visible, then drawn in ink on an aluminium plate. [...] Using various chemicals and water, the artist then unsettles the whole, creating pools, fractures and vibrations of matter."

Thomas Fort, "Negotiations", 2021

2020

Couturière and PCB_9



Couturière

Emergency blanket, ink, inkjet print on Rhodoid and resin on aluminium, 200 x 140 cm



PCB_9

Ink, iron elements, inkjet print on Rhodoid and resin on aluminium, 200 x 142 cm

"Whether it is the woman worker assembling printed circuits or the seamstress bent over her work [...], this recurring posture is also that of the writer, the painter or the photographer studying a contact sheet to choose the best shot."

"Artist portrait", Point contemporain, no. 22, 2021

"It is not without humour that he winks at art history by applying to some of his works the gilding of an emergency blanket [...], echoing the religious paintings of the Middle Ages that resorted to gold leaf to dispel the darkness."

Myriam Boutry, Galerie Isabelle Gounod, 2021



Exhibition view, Galerie Isabelle Gounod, Paris, 2021

"Mikaël Monchicourt takes statistics found on the internet, deforms these data by 'manipulating' them on the scanner, and shifts the curve from the register of information to that of abstract form."

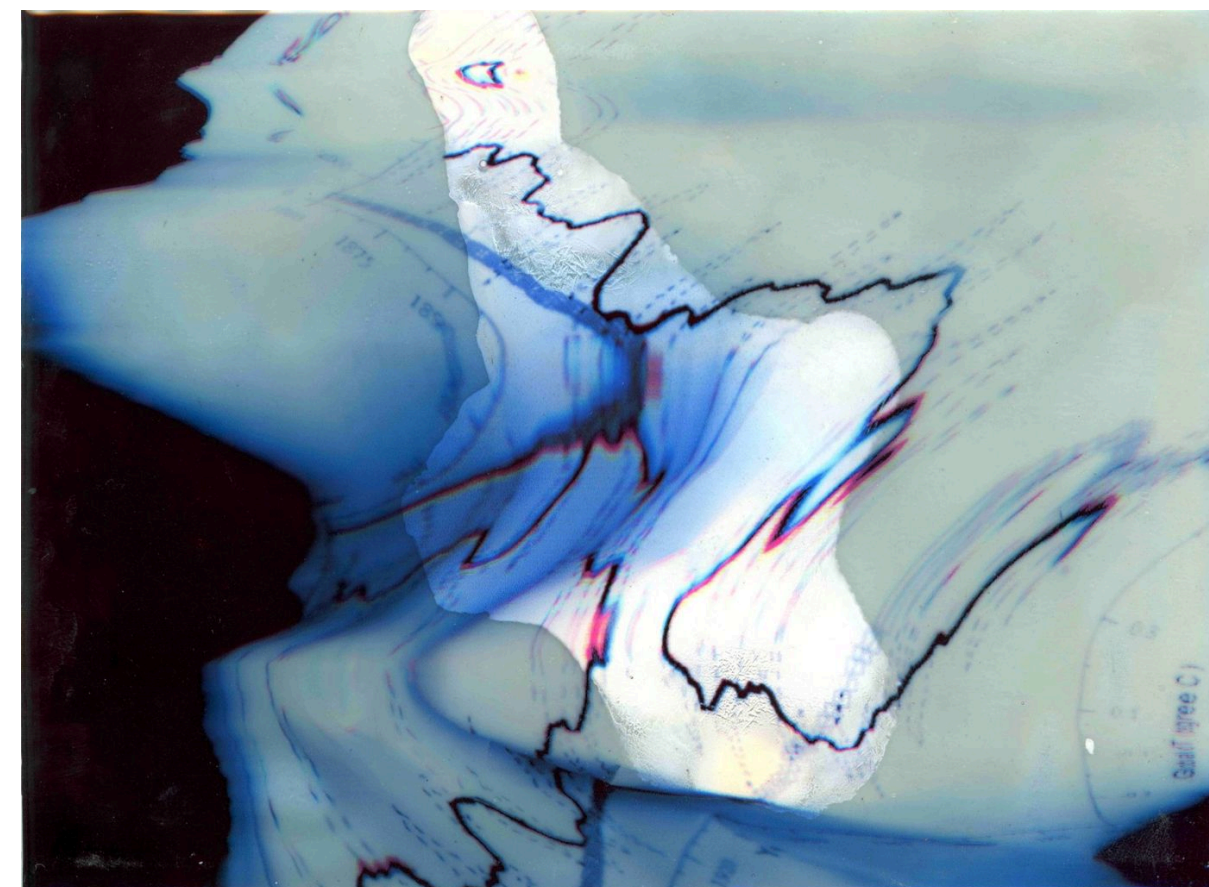
Myriam Boutry, Galerie Isabelle Gounod, 2021

2021

Stat. (series)

White glue, ink, inkjet print on Rhodoid on chrome-plated steel

13.5 x 18 cm each



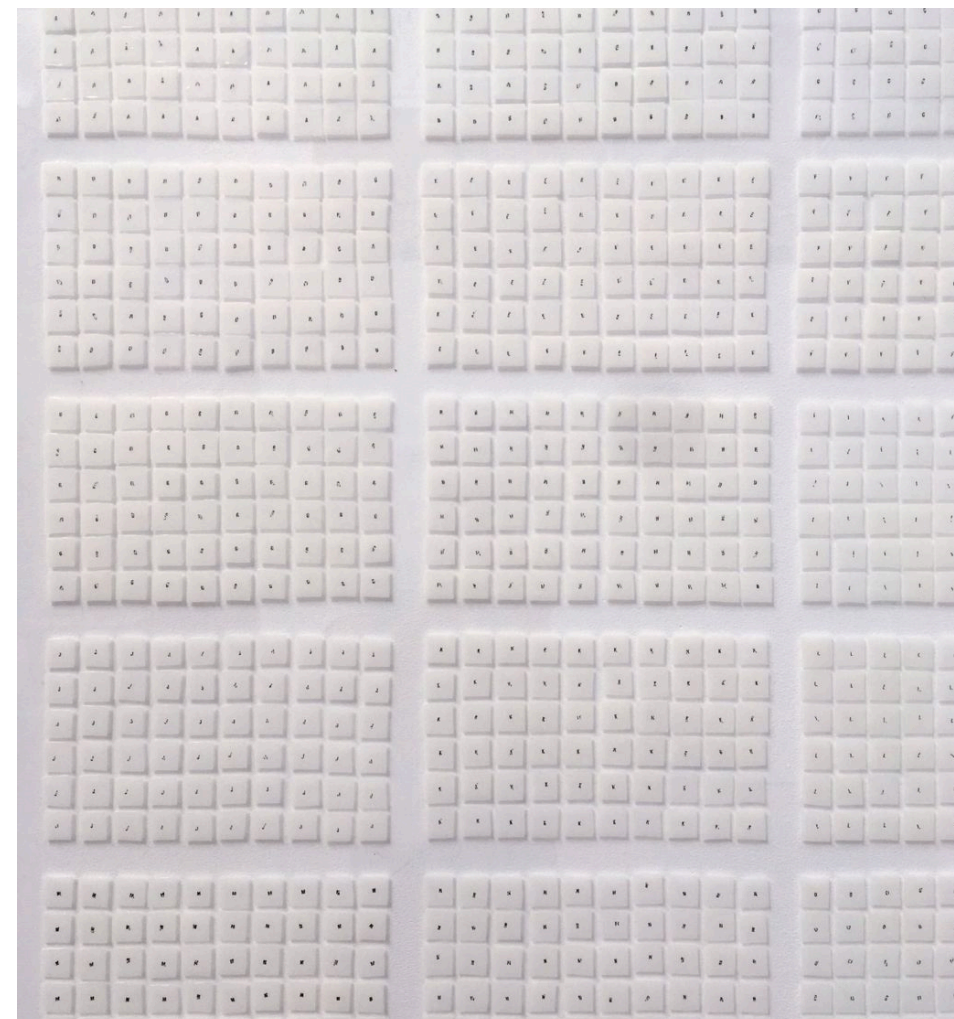
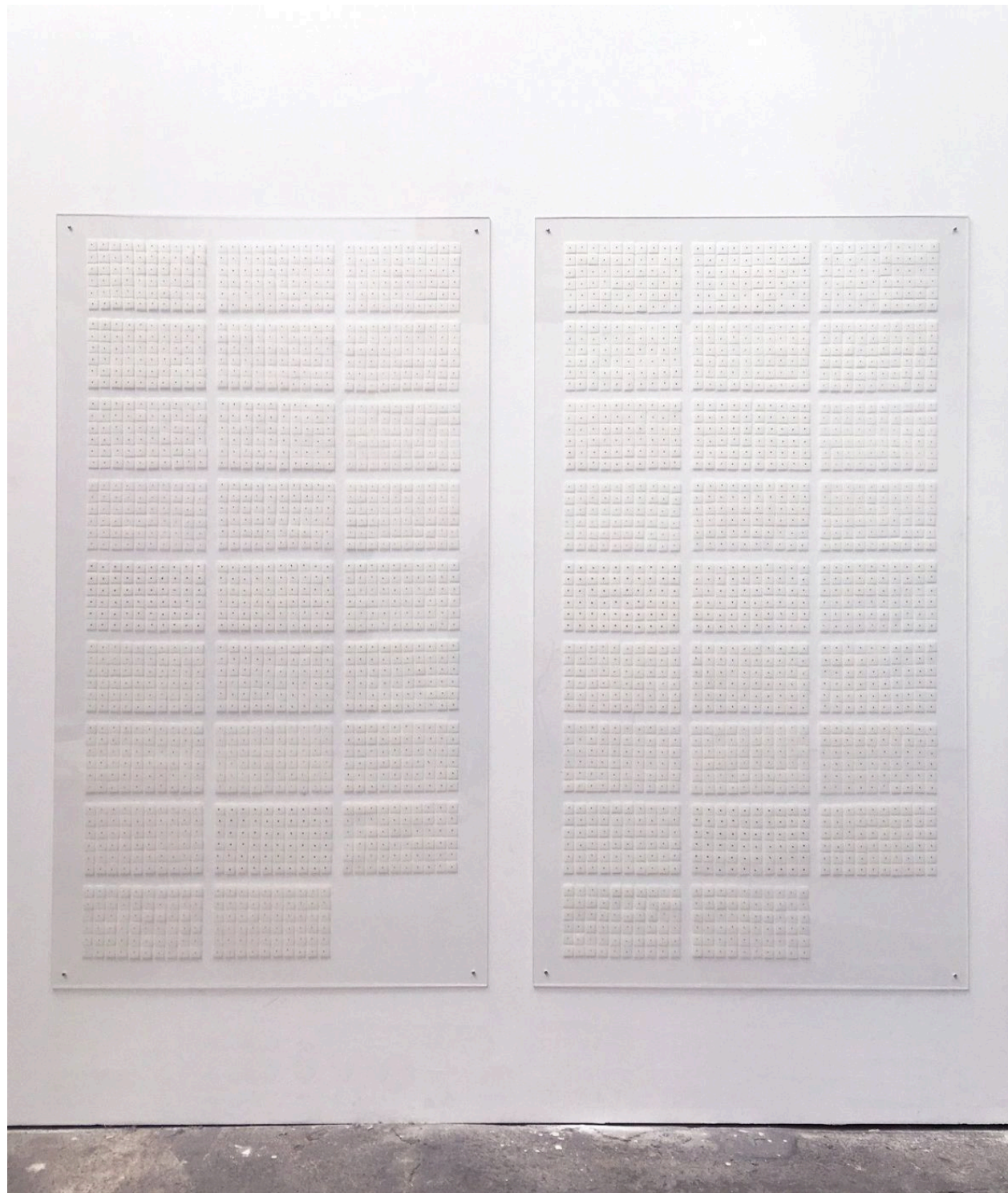
Stat. #1

2018

Collection de lettres

White glue and transfer letters on plexiglas

Diptych, 180 x 100 cm each



Detail

“An alphabet of simple figures in which the carbon characters break apart on contact with white glue, becoming so many dots which, once joined together, in turn constitute a new image.”

“Artist portrait”, Point contemporain, no. 22, 2021

2019

L'intérieur du liquide

Virtual solo exhibition, Virtual Dream Center 3.2
Curated by Jean-Baptiste Lenglet · 3D modelling by Camille
Bertrand



"The artist is attuned to this tipping over into the realm of matter, to the point of reaching an organic or mineral state that can unfold into the third dimension, as in the virtual exhibition L'intérieur du liquide."

"Artist portrait", Point contemporain, no. 22, 2021

2014

Le bureau du statisticien

Installation, variable dimensions

DNSAP graduation show, École nationale supérieure des Beaux-Arts de Paris



"Chosen at random by selecting the first five results offered by Google, they were printed and then distorted by moving the sheet inside the scanner."

Ingrid Luquet-Gad, catalogue of the 2014 graduates of the Beaux-Arts de Paris

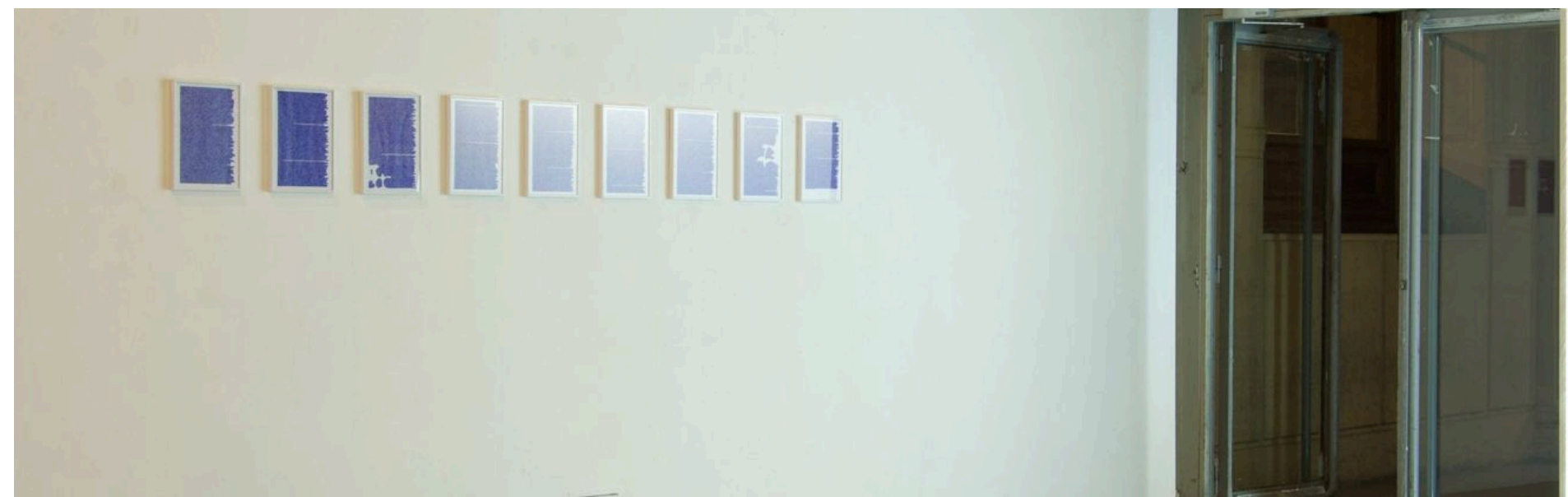


2012

Motifs for a Web revolution

Nine drawings, pen on printed paper, 21 x 29.7 cm each

Opposite: 1/9



Exhibition view

"During a residency in Japan, he turned his attention to the news reaching him from the war zones of Syria, composing pages out of Google Images web addresses translated into Morse code."

"Artist portrait", Point contemporain, no. 22, 2021

CV

Born in 1986 in Paris. Member of the Le Houloc collective studio since 2016. Formerly represented by Galerie Isabelle Gounod, Paris (2021 – 2025).

Education

- 2014 DNSAP, École nationale supérieure des Beaux-Arts de Paris
- 2013 Study exchange, Tokyo Geidai University of the Arts, Tokyo
- 2010 BA Fine Art, Central Saint Martins College of Art & Design, London

Grant

- 2021 Exhibition grant from the Centre national des arts plastiques (Cnap)

Publications

- 2022 *Le Houloc, portrait.s d’atelier.s*, edited by Thomas Fort
- 2021 *Point contemporain* magazine, no. 22, September 2021
Almanach Ides de Mars, edited by Emmanuel Saulnier
- 2016 *Moment Grec*, Édition du regard
- 2014 *Boat People*, Récit éditions

Solo exhibitions

- 2024 *n t r m rt*, Galerie Isabelle Gounod, Paris
- 2021 Galerie Isabelle Gounod, Paris
- 2019 *L’intérieur du liquide*, virtual exhibition at the Virtual Dream Center, curated by Jean-Baptiste Lenglet
Entre les ondes, private space, Paris
- 2014 *Le Bureau du statisticien*, DNSAP graduation show, ENSBA, Paris
- 2013 *Motifs for a Web revolution*, Tokyo Geidai University, Tokyo

Critical texts

- 2024 Exhibition text, *n t r m rt*, Galerie Isabelle Gounod
- 2021 Thomas Fort, “Negotiations”, in *Le Houloc, portrait.s d’atelier.s*
“Artist portrait”, *Point contemporain* magazine, no. 22
Myriam Boutry, exhibition text, Galerie Isabelle Gounod
- 2014 Ingrid Luquet-Gad, *Le Bureau du statisticien*, catalogue of the graduates of the Beaux-Arts de Paris

CV

Group exhibitions

- 2026** *Pour l'amour de l'art*, opening exhibition of Le Houloc's new space (Nuit Blanche), curated by Nous sommes au regret (Jeanne Mathas and Laure Saffroy-Lepesqueur), Le Houloc, La Courneuve
- 2025** *Nymphs just wanna have fun*, curated by Salomé Fau, Le Houloc, Aubervilliers
- 2022** *Traverser les silences*, curated by Thomas Fort, Galerie Dilecta, Paris
Partir du lieu, Maison des arts de Malakoff
- 2021** *La porte me flaire, elle hésite*, curated by the Diamètre collective, Le Houloc, Aubervilliers
- 2020** *Des échos dans un jardin de pierre*, curated by Thomas Fort, Le Houloc, Aubervilliers
- 2019** *Thundercage*, curated by Romain Vicari, Canal d'Aubervilliers
Clôture, Espace Arondit, Paris
- 2018** *Ces formes qui pensent*, Espace Arondit, Paris
- 2016** *OLA KALA !*, Centre d'Art Contemporain, Saint-Restitut
- 2014** *La fabrique des illusions*, Galeries des Beaux-Arts de Paris
Moment Grec, Historical and Folklore Museum of Aegina, Greece

CONTACT

Mikaël Monchicourt

mikael.monchicourt@gmail.com

www.mikael-monchicourt.com

Instagram: [@mikaelmonchicourt](https://www.instagram.com/mikaelmonchicourt)

Studio: Le Houloc, La Courneuve

Image: *Broussailles*, 2023 (detail)

