



**vrai ou  
FAUVE**  
Laureline Galliot

**Exhibition**  
**at the Cité du design**  
from 15.09.2023  
to 07.01.2024

## Présent X Futur

Laureline Galliot,

### **vrai ou FAUVE**

Exhibition at the Cité du design

From 15 September 2023 to 7 January 2024

#### **Curatorship and scenography:**

Laureline Galliot

#### **Production of the exhibition:**

Cité du design

**Patron:** Galerie A1043

#### **Media partners:**

Arte France, Intramuros, Kibлинд,

Milk décoration

#### **About Galerie A1043**

Founded in Paris in 2016 by artist Didier Jean Anicet Courbot and landscaper Stéphanie Courbot, Galerie A1043 focuses on monographic and thematic projects and commissions work from contemporary designers. It places great emphasis on the quality of the design and production of the objects without taking account of the period, instead opting to select objects with conceptual and/or sculptural qualities. Galerie A1043 is the patron of the first two exhibitions in the Présent >< Futur cycle.

# vrai ou FAUVE

## Laureline Galliot

Présent >< Futur :  
**a panorama of a new generation  
of designers**

Initiated by the Cité du design in 2023 in Saint-Etienne, Présent><Futur is a cycle of monographic exhibitions illustrating the plurality of expressions of contemporary French and European design. To keep track of these exhibitions, but also to prolong the pleasure of discovery, a collection of books explores a selection of projects for each guest designer. It also tells the story of a creative adventure that brings together design and industrial knowhows, i.e. the assets of the Auvergne-Rhône-Alpes territory.

**Initiated by the Cité du design to put a spotlight on a new generation of designers and allow every type of audience to appreciate their work, the Présent >< Futur cycle opens with Laureline Galliot, a designer who explores the forms of pictorial representation offered by digital techniques.**

*vrai ou FAUVE ?* This title in the form of a linguistic pirouette sets the tone for an exhibition full of twists and turns where painting occupies as big a place as design. The colours are powerful while the strange shapes born of these digital manipulations have freed themselves from the ties of industrial standardisation. But just what is Laureline Galliot looking to do? Like the Fauve or Vienna Secession painters that she admires, this artist-designer uses colours to single out each of her gestures, sculpting the luminous material on the screen. Clearly, her mastery of digital tools, which she sometimes uses in ways they were not intended for, has spurred a deep desire in her to liberate conventional formal and ornamental vocabularies.

Here, we are given a chance to try and decipher the way she works. This monographic exhibition reveals her creative process. She opens the door to her research lab, shows us the sources she works from and the collected references that sustain her practice. This Prévert-style sampling helps us to understand her unconventional, but exhilarating design work. Curiosity is what drives new encounters for Laureline Galliot, and at the invitation of the Cité du design, she has embarked on an original experimentation with moiré techniques with Lyon-based textile firm Maison Benaud. A pas de deux full of promise. Like the artists who have inspired her, Laureline Galliot defies categorisation, charting a singular course that also serves to confirm the profusion of creativity embodied in contemporary design.

**Laurence Salmon,**

Director of Artistic and Cultural Development at the Cité du design



## Guest designer Laureline Galliot

*Wearing Digital Flowers*  
pattern, 2019, digital painting

A designer, but a painter first and foremost. That's how 37-year old Laureline Galliot describes herself. She recognises neither the boundaries between the disciplines nor their limits: her lush digital painting freely revisits the notion of decoration, drawing as much on Fauvism or the Vienna Secession as on folk arts and craft methods.

**“ The Présent >< Futur cycle is giving me the possibility of presenting my work in monographic form. After ten years, you rarely have the chance to take the time - necessary as it is - to step back and look clearly at the path you have taken. This exhibition is allowing me to go into detail and explain my approach, the way I collect objects, the way I live with them and pick out the ones I want to revisit, to give meaning to the creation of an object, using digital tools. It also highlights my relationship to colour, which for me is not a finish, but rather a material. ”**

2012  
**Contour et Masse Diploma  
at ENSCI - Les Ateliers,**  
Paris

2013  
**Winner of the Design  
Parade Festival**

2017  
**Winner of a research  
residency at Villa  
Kujoyama (Kyoto, Japon)**

2020  
**Winner of the Rising Talent  
Awards**

After training in textile design at the ENSAAMA in Paris, Laureline Galliot decided to study product design and graduated from the ENSCILEs Ateliers in 2012. She swapped her paintbrush for a digital tablet, and explored the aesthetic differences brought about by this new tool. On the touch screen, she applies colour in dabs, seeking to transpose and revisit the gestures of artists such as Suzanne Valadon, Henri Matisse, and Koloman Moser, a figure from the Vienna Secession. She skilfully interjects herself into their respective works through the game of self-portraiture, revealing her decorative nature.

In 2015 and 2017, she signed prints with Austrian designer Backhausen and her first rugs with Italian publisher Nodus Rug. She later designed carpet patterns for Balsan (2018). Her singular design is asserted through the liberating potential of multicoloured 3D printers which, without moulds, generate shapes directly in colour. Laureline Galliot invents a world of uncanny objects - Teapot, Lucky Toad, Selfmask and Piggy Bank - the hybridised fruits of her skilful formal manipulations, through which the organic shines. Virtual reality allows her to go even further, and she sets up an astonishing gestural choreography to sculpt digital matter in 3D. Her creations are now part of the CNAP collections, as well as those of several institutions: the Swiss Institute in New York, Mudam in Luxembourg, the Centre Pompidou and MAD in Paris, and the Musée des Arts décoratifs et du Design in Bordeaux.



**View of the vrai ou FAUVE exhibition**, La Platine - Cité du design © Cité du design

# The world of a designer-assembler

**Digital paintings, 3D-printed objects, shirts, rugs, wallpaper... The *vrai ou FAUVE* exhibition is an invitation to plunge into the colourful world of Laureline Galliot to discover her creations through a selection of some thirty objects and videos. Her particular modus operandi is also revealed in her research lab.**

Laureline Galliot defines herself as a «designer-assembler». She sees every surface as a potential medium for her visual and pictorial forms of expression. She has designed the scenography of her exhibition so that the works displayed form a new ensemble. Immediately at the entrance, panes of glass with coloured transparencies form part of the decor, on an equal footing with two large murals on which different pieces are hung. From digital paintings to rugs, from vases to shirts and other textile items, not forgetting the famous Piggy Bank, the patterns and colours slide harmoniously from one medium to another.

## Colour as a raw material

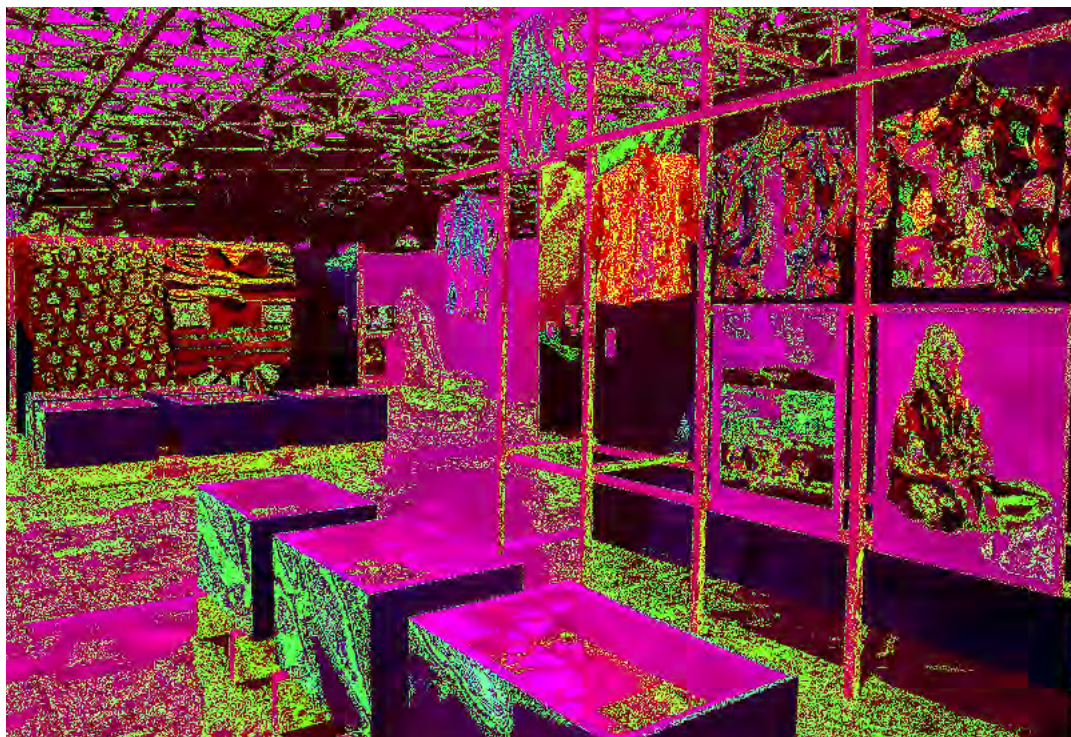
In her practice as a designer, Laureline Galliot wants to overturn a paradigm: she considers colour not as a finish that adds something onto an object, but rather as a starting point. Her practice of 3D drawing, which the visitor can discover in a video, allows her to work colour like a material in its own right, one which gives objects their shape and their strength.

## Cases to display a mental repertoire

Dotted through the exhibition, twelve display cases present some of the sources Laureline Galliot works from and references she has collected: postcards of old masters' paintings, «making-of» videos on an iPad, books illustrating visual references, folk art pieces, fragments of rough wood, samples of recycled plastic, a plaster mould, coloured 3D-printing try-outs, and so on. The designer thus reveals her modus operandi: she builds up a mental repertoire of shapes and colours which she can then freely interpret.

**“ I learnt so much by visiting historic Japanese gardens, where as you are strolling through the garden you can tell that each view is designed to be like a painting. In the same way, in this exhibition, I wanted the works to combine and compose a new ensemble from each viewpoint. Large frescoes are a way of binding things together to harmonise them. ”**

**View of the vrai ou FAUVE exhibition, La Platine - Cité du design © P. Grasset**



## The Fauve touch

Like the Fauve painters, she uses colours to single out each of her gestures, sculpting the luminous material on the screen. She shares with them an approach that favours pure colours and blocks of colour, but also a certain form of radicality and freedom of practice.

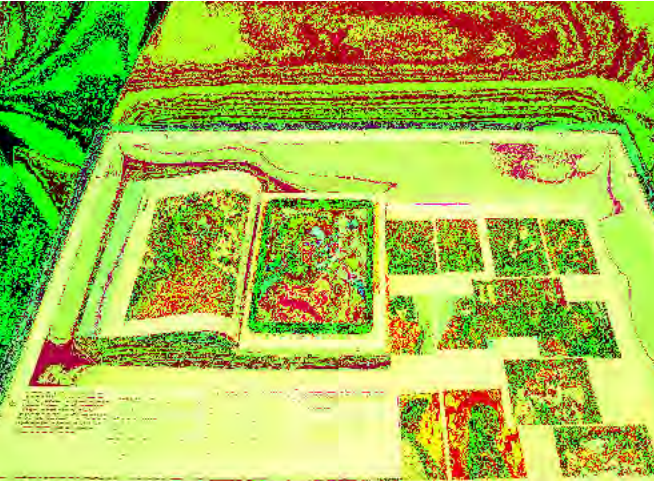
**“ Fauvist painters have revolutionised painting by using the colours that come out of the tube. While painting on my iPad, I felt close to this pictorial movement. With the digital tablet, you replay this breaking point, but in an even more radical way- each colour is a light source. ”**

*This quote from Laureline Galliot and the ones that follow are taken from the book published to accompany the vrai ou FAUVE exhibition.*

## Digital remix

**View of the vrai ou FAUVE exhibition, La Platine - Cité du design © Cité du design**

After a long period painting with oils and gouache, Laureline Galliot began to experiment with digital painting on an iPad. This tool allows her to pose a gesture directly on the screen: she roamed museums, using it to reinterpret canvases by artists like Paul Cézanne, Edvard Munch and Sonia Delaunay.



“ To paint is to watch the hand at work. I copy the works on the spot, allowing differences in interpretation specific to the tool I use. Transposing the gestures of painters into digital language allowed me to reveal the gaps between the aesthetics produced by these two practices. I was thus able to show the innovative character of the digital gesture, because it allows a singular type of deposit of colour and, in fact, it induces an idiosyncratic repertoire of forms ”

## Reinterpreting, hybridising, merging

**View of the vrai ou FAUVE exhibition, La Platine - Cité du design © Cité du design**

An organic item, a picture, a traditional pattern, a piece of folk craft... Whatever the source of her inspiration, Laureline Galliot hybridises different genres, reinterprets forms, merges ancestral and contemporary gestural languages.



“ The Polyfloss Factory developed recycled plastic wool in a workshop in Tananarive. Invited to design a carpet using this material, I began by strolling in the markets of Madagascar, in search of a better understanding of local craftsmanship and its aesthetic and productive logic. In order to integrate historical motifs, I chose to revisit lamba, a traditional Malagasy fabric with a striped pattern. It is worn rolled over the shoulders or torso, creating a visual effect of criss-crossing lines. I designed a striped shirt with a printed pattern inspired by a rug.”

## A gestural choreography to sculpt in 3D

A former dancer turned designer-painter, Laureline Galliot pays particular attention to movement, whether she is sculpting light on a screen or drawing in 3D in space, in an astonishing choreography of gestures. The virtual reality space allows her to work colour directly like a material.

**“ For more than ten years, I learned to dance with lead dancers and teachers Wilfride Piollet and Jean Guizerix. This learning process was decisive: I learned to draw in volume, to understand how gestures sculpt space. I reckon that is mostly why I have managed to make 3D objects in the virtual reality space instantly, without experiencing the slightest disturbance. In this space, colour can be considered as a material as such. Shapes are carved into it by laying down streaks of colour; painting and sculpting merge, body and decor are generated simultaneously. You spontaneously turn into a new kind of craftsman: a colour sculptor? A 3D painter? ”**

*L'atelier A*, Sdocumentary  
series: Laureline Galliot,  
screenshot, 2019, 10 minutes.  
Directed by: Charles Devoyer,  
produced by: Arte France  
Développement  
/ ADAGP





## Towards digital craftsmanship

Even while she is exploring the possibilities of digital tools, Laureline Galliot's work is focused on a resolutely craft-based form of production. By inventing non-standard objects, by prioritising strange shapes, by seeking to re-train the way she sees things to accept «the bizarre and the deformed», Laureline Galliot has invented a singular formal world which questions the way we see things, conditioned as we are by the industrial standard. Her work with polychrome 3D printers allows her to combine digital manufacturing and craft-based know-how.

**“ I stand for digital fabrication as a new form of craftsmanship. Whether at the 3D modelling stage or at the 3D printing production stage, this know-how involves gesture. Polychrome 3D printing is a process that requires an excellence of execution specific to fine crafts. Usually, 3D printers are subject to production frequencies that aim to compete with those of the plastics industry. They therefore very rarely have the time to refine their level of finish and develop their culture of shape and colour. However, since a 3D printer is capable of simultaneously producing colour and material, it is similar to a new kind of polychrome plasterwork. Manipulated by computer scientists, it is unaware of itself as such, but by injecting the appropriate codes, it is possible to embed the heritage of statuary and ornamental sculpture.”**



**Production of a polychrome 3D-printed object by the Digits2Widgets workshop, 2017**

**Piggy Bank**, 2013, prototype piggy bank from the Contour et Masse collection, polychrome 3D printed, 11.9 × 18 × 9.4 cm. Acquisition of the Centre National des Arts Plastiques (CBNAP) in 2015



# Encounter with a firm

## Benaud Créations

### About Benaud Créations

Lyon-based firm specialised in the design and manufacture of exclusive, innovative, technical fabrics, recognised for its work with the biggest names in decoration, fashion and haute couture, Benaud Créations has its roots in the rich tradition of the Lyon silk industry. Thanks to its expertise in the moiré technique, Maison Benaud is now an international reference in its sector. Its aim now is to multiply its collaborations with contemporary designers to bring moiré fabrics to a fresh new audience. It is the first firm to take part in the Présent >< Futur cycle.

Specially for this Présent >< Futur cycle, the Cité du design put Laureline Galliot in touch with Maison Benaud, a Lyon-based firm that designs and manufactures moiré and other fabrics. They conducted experiments together in a creative adventure that has enabled the designer to highlight the firm's industrial know-how.

**“ Our firm has been working to preserve these traditional forms of know-how since 1870. The experimentation conducted with designer Laureline Galliot as part of the Présent >< Futur project provided an opportunity to enhance this ancient know-how through a process of digital creation using very advanced technologies like virtual reality. It was an inspiring encounter!”**

Franck Benaud, Chairman of Benaud Créations



Laureline Galliot, *Bump*, 2023, 3D model of a pattern to print on "moiré tracée" fabric



Samples of “*moiré musique*” and “*moiré galoche*” on silk, from the Archives of Maison Maire Moire, founded in 1870

**“ The moiré effect almost looks alive, flowing over the surface of the textile. It is a motif in itself, always unique. It is challenging to make it communicate with other patterns. I start by drawing rhythms of black and white patterns, in which the movement of the moiré and that of a print interact. Like choreographic scores, these rhythms serve as guides in the virtual space. I scan the textile and import it into the 3D modelling space. Then, by exerting pressure from the back of the virtual textile, I create reliefs which, once ‘sliced’, reveal colours, as one would discover the heart of a fruit. ”**

Laureline Galliot, guest designer, Présent >< Futur cycle

# A book to accompany and extend the exhibition

The book published to accompany the vrai ou FAUVE exhibition includes a text commissioned from Raphaële Billé, a decorative arts historian, a selection of projects and visuals accompanied by commentaries by Laureline Galliot and a focus on the experimentation conducted with Benaud Créations around its know-how in

**To create a permanent trace of the exhibitions in the Présent >< Futur cycle, but also to prolong the pleasure of discovery, a collection of books explores a selection of projects for each guest designer and tells the story of a creative adventure that brings design and industrial know-how into contact.**

**Each catalogue consists of about sixty pages, with a text commissioned from an author, a large selection of visuals with accompanying commentaries and a focus on the partner company and its industrial know-how.**

**“ In the field of product design, Laureline Galliot’s practice does fit in line with a new form of craft emerging in the digital age.**

She has committed herself to translating the forms and ornamental vocabulary that were frozen in a certain time, by freeing and updating them through the new tools and technologies she has learned to harness. As a researcher, she nourishes her practice by collecting references forming the constituent elements of what she describes as a “research laboratory”. The laboratory, elaborated regardless of a hierarchy of status, is enriched over time through her travels or discoveries. It includes pieces of crafts, folk art, copies of master paintings, samples of recycled plastic, vegetables, pieces of wood, and videos of phenomena. What they all have in common is a formal strangeness that challenges her. This oddity may reside in their sometimes discordant lines, a singular material, or even their colour, nonetheless forming a balance that is still inexplicable in her eyes. Laureline Galliot has thus created a true mental encyclopaedia of these elements, in which she perceives a potential to be reinterpreted. ”

**Raphaële Billé**, decorative arts historian



Présent + Futur

Morceau de bois n°3, inspiration pour la conception de la table Chubby Zapot, Collection Fragments bois



Chubby Zapot, 2020, Photocopy de table, impression 3D polychrome, 19 x 19 x 24,5 cm, Projet développé pour l'exposition Chubby, 2020, Galerie Surface (Saint-Etienne)

Double page suivante: Vais de l'atelier de Laureline Galliot, 2019-2022



Présent + Futur

**1. Portrait de Laureline Galliot.** Atelier de mouillage à l'École nationale supérieure d'art et de design de Limoges dans le cadre d'une résidence entre janvier 2021 et avril 2022

«J'ai travaillé avec plusieurs céramistes, la première fois, en 2011, avec Marie-Christine Meyer. Comme ce fut le cas avec Peter Fink qui, en 2017, avait vu mes pièces exposées au Centre Pompidou, les formes que je glisse en impression 3D me intriguent, parce qu'elles s'inscrivent dans l'héritage des céramiques polychromes. Côté matériaux et couleurs, ces céramistes m'ont accordés dans leurs ateliers respectifs. Ensemble, nous avons créé de la barbotine pré-colorée ou non, cherché des transcriptions d'états de surface à partir de nos impressions 3D, concédé des couleurs actuelles et

secondes. J'ai appréhendé les gestes, compris l'impulsion du corps dans la pratique, agrippé la matière à mes yeux, la maîtrise de l'outil est sûrement ce qui m'a été le plus précieux. C'est avec Patrick Audernert, spécialiste du décor céramique, que j'ai pu saisir toute la mesure. L'École nationale supérieure d'art et de design de Limoges m'a invitée en résidence en 2020-2022. Plus tôt que d'attendre

des pièces finies, j'ai choisi spontanément d'appréhender à faire des moules d'après certaines de mes impressions 3D. D'abord, parce que les moules sont de très beaux objets en soi. Ensuite, parce que leur conception permet de prendre conscience – plus facilement encore – du moment où les formes basculent dans tel ou tel procédé de fabrication. Une couche de trop et votre forme n'est plus démolable.»



**2. Portrait de Peter Fink.** Atelier de céramique à Fribourg en Suisse, 2018

«In one decade, I worked with several ceramists. The first time was in 2017, with Marie-Christine Meyer. Like Peter Fink who, in 2017, had seen my piece exhibited at the Pompidou Center in Paris, the former that I generated in 3D printing intrigued them, because they

see in line with the heritage of polychrome ceramics. Laureline and I worked, these ceramists welcomed us into their respective workshops. Together, we posed sharp, pre-colored or not, we looked for transcriptions of surface states from my 3D prints. Rather than designing new pieces, I spontaneously chose to learn how to make moulds from some of my 3D prints. First, because moulds are very beautiful objects in themselves.

Then, because their design makes it possible to become even more aware of the moment when the forms switch in this or that manufacturing process. Our eyes are too many, and your shape is no longer removable from the mould.»

# Visitor services

## Guided tours

### **vrai ou FAUVE guided tour Every Saturday and Sunday at 3.30 pm**

A Cité du design guide accompanies you as you discover the colourful world of designer-painter Laureline Galliot, who transposes the gestural aspects of artists' work into a digital language, and even paints in 3D.

From age 10.

Duration: 1 hr 15

*Guided tour limited to 20 people per visit (booking recommended)*

### **Guided tours in French sign language (LSF)**

#### **Saturday 25 November 2023 at 3 pm**

Tour with a guide and simultaneous translation by a French sign language interpreter.

Duration: 1 hr 15

*Guided tour limited to 20 people (booking recommended)*

## Family guided tour

### **La chasse aux fauves**

(for ages 5-10)

#### **Every Wednesday at 4 pm**

Come and hunt the animals, but instead of a hunter you'll see them through the eyes of a designer who shows you the world through colour.

Duration: 1h

*Guided tour limited to 6 people, with one adult accompanying each child (booking recommended)*

## Children's pack

To accompany children's discovery of design, the Cité du design provides a fun, educational children's pack containing a poster to colour in, an interview with the guest designer, some explanations and a « Chasse aux fauves » hunting game with items to find in the exhibition.

### Le petit journal du design

À ton tour d'utiliser les couleurs pour copier Laureline Galliot



### Mais qui est Lucky Toad ?

Lucky Toad est un vase en forme de crapaud. En Chine, Lucky Toad c'est le crapaud d'or, celui à qui on donne des pièces de monnaie pour apporter la chance et la réussite dans la maison.

@Lucky Toad par Laureline Galliot

# Practical information

## Présent X Futur

Exposition Laureline Galliot,  
*vrai ou FAUVE*

Cité du design, La Platine  
3, rue Javelin Pagnon, Saint-Étienne  
The exhibition is open from Tuesday  
to Sunday from 10 am to 12  
and from 1.30 to 6 pm.

## Rates

**Admission to the Cité du design  
exhibition (dual ticket - La Platine  
exhibitions):**

**Full price: €6**

**Reduced rate: €4.50**

**Free for the under-26s Supplement  
for the guided tour: €2**

**Family guided tour: €6 per child  
«La chasse aux fauves»**

(for ages 5-10), free for one adult  
accompanying a child

**Free Flash guided tour**

**1<sup>st</sup> Sunday in every month at 11 am /  
11.30 am / 2.30 pm / 3.30 pm**

Durée : 30 min

**Online booking:**

**billetterie.citedudesign.com**

**Cité du design - la Platine**

**3, rue Javelin Pagnon, Saint-Étienne**

## Accompanying book

Laureline Galliot, *vrai ou FAUVE*

**Price: €10**

Éditions de la Cité du design

Présent >> Futur collection

Publication: September 2023

Language: bilingual French/English

Collection directed

by Laurence Salmon

**The Cité du design bookshop is open  
from Tuesday to Sunday 10 am to 6  
pm. Closed on Mondays and public  
holidays.**

## À découvrir aussi à la Cité du design

### At La Platine

La Platine is open from Tuesday to  
Sunday 10 am to 6 pm.

**HISTOIRES D'INTERIEURS,  
COLLECTION DESIGN DU MAMC+  
Until 31/12/2023**

This off-site exhibition of the Musée  
d'Art Moderne et Contemporain de  
Saint-Étienne Métropole opens the  
door to the world of the home, with  
a selection of nearly 120 timeless  
objects, some anonymous, some  
signed by designers, covering a  
century of design. *Dual ticket - La  
Platine exhibitions.*

### Maison magique

**il 7 January 2024**

Half-way between a bucolic country  
cabin and a small, rationalised  
apartment, this artistic construction  
created by Adrien Rovero opens up  
new spaces for children to explore  
and re-invent their day-to-day  
environment. Co-production Mille  
formes-Clermont-Ferrand and Centre  
Pompidou. *Open on Wednesdays and  
Saturdays from 2 to 5 pm. Booking  
required. Discovery workshop: 45 min.  
Rate: €2.*

### VERY GOOD DESIGN,

**Mathilde Garcia**

**Until 7 January 2024**

«La Bulle» (The Bubble) is a new  
space which features the work of  
ESADSE students and alumni all year  
round. A 2022 graduate, Mathilde  
Garcia presents, under her own  
registered trademark, VERY GOOD  
DESIGN, one-off or small-series  
pieces. They question the designer's  
responsibility vis-à-vis the ecological,  
social, political and economic costs of  
production. *Free access at any time.*

### Cabane du design

La Cabane du design is open:

- on Tuesdays, Thursdays and  
Fridays from 4 to 7 pm

- on Wednesdays, Saturdays and  
Sundays from 2 to 6 pm

Free, unsupervised workshops for  
children aged 5 and over.

A unique, joyful, innovative space  
where children can try their hand as  
designers.

**Devine ce que je lis? (Guess what I'm  
reading) Sarah Hadjazi  
until 07/01/2024**

Étudiante à l'Esadse, Sarah Hadjazi A  
student at ESADSE, Sarah Hadjazi is  
interested in the issue of legibility in  
printing, including for readers with  
«dys»-type disorders. Here she offers  
a chance to have fun with type, to  
have it dance and turn somersaults,  
to play around with its shapes and  
curves.

*Exhibition at La Cabane du design, free  
access at any time.*

# Présent X Futur

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