ROBIN DECOURCY

PORTFOLIO

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Combining activites as distinct as painting, performance, drawing, installation, dance and directing, Robin Decourcy's work cannot easily be defined by pulling the comforting string of the medium. Capable of travelling across Spain for several months with a donkey (in particular), installing a dense mass of dry brambles in the middle of a gallery, or introducing performance devices which touch on issues connected with a form of introspection, he tirelessly revels in his freedom to underpin an oeuvre whose challenges are situated beyond form. His painting itself seems to have understood that style is a limit, so it rejects the question of style and allows itself an open field of intervention. More than the purely formal nature of the works, what creates a link in Robin Decourcy's work is to be found, first and foremost, in the relation (which we might describe as intimate) that the artist has with his subjects. The individual lies at the heart of his artistic research, be it through trauma, stereotype, commentary or identity; he is presented in all his complexity. So "unsaid things", "self-concern", personal history, and illusion all have a predominant place; these lines of research are connected with issues of displacement, flight and at times disappearance. Traduction Simon Pleasance.

GROUPAL



BANDITS

For one week, professional performers from different disciplines (acrobats, dancers, performers, clowns ...) invest a territory improvising their movement, reinventing their language and their relationship system. Hundreds of hours of improvisation lead to a performance called BANDITS, during which improvisers access the set and the audience. The representation is presented as a condensed harvest of their sensations and actions lived throughout their immersion. The public attends as much to a political spectacle as to a real sporting and physical feat.

This project, born in Peru and Ecuador, during an artistic residency in South America, exposes to the public the relational and psychic potentialities implied by the new techniques of improvisation as well as the rediscovery of archaic poetic and corporal practices. This performance can be seen as an improvisation marathon, a collective sport that has lost all competitiveness and seeks to regain its memory and all its civic dignity.





Trek Dance is the name given to a set of collective and participatory experiences that changes each trips and workshops offered by Association Avaleur. Process is a new practice of hiking feeds games developed in several streams from the post-modern dance - Contact Improvisation, Instant Composition or Performance, as well as new scores created from more archaic rites. Different techniques such as proprioceptive sensory steps (earplugs, sleep masks), empathic walkings (duo and group) are proposed in connection with resonance and landscapes traversed. Some breaks in selected areas allow participants to explore more deeply the ability of perception and composition relationship with their environment.

Inspired indirectly in researchs initiated by Butoh dance and the Fluxus movement, by artists interested in environment, traveling and wandering* and finally, the history of trance and nomadism, this practice aims, more broadly, transposing poetic actions in the emotional body and the groupal body.

*Robert Smithson, Anna Halprin, Lawrence Halprin, Richard Long, Francis Alys, Christine Quoiraud, Mathias Poisson, Stalker Group...

LANCAGE



Et pour finir le début d'un long été

«In a soberly arranged space, the artist proposes to live in the bookshop during opening hours and produce a live oral novel. Thanks to a retransmission device and video projection, his thoughts are projected on the wall, as his statement. A literary adventure oscillating between wandering and control. For 15 days, the artist imagined a story that was built hot. Influenced directly by the news, the discussions with the visitportfolio
and by his readings, he gives us a hallucinated text, a jubilant product of an extraordinary device both in its form and in its duration. «



Et pour finir le début d'un long été, 2018
An immersive performance of 15 days in the bookseller History of the Eye
Project laboed LAHO # 11
Photographs Gilles Desplanques, Valerie Horwitz & Robin Decour-



Sans Tête, 2016

Performance art, Young Creation, Thaddaeus Ropac Gallery

Sans Tête

Sensory Ocultation System, Sans Tête is the test of a language use as a raw material, extracted from a moving body, emitted and infused live in the exhibition space.

FOOTBALL

Meetings and talks leading to a collective experience in gallery: «Ten people are met and are showed in space. Everyone has previously chosen the position of his body and hide the public a phrase inscribed on the floor or wall. Participants leave their sentence when they want and how they want.»



FOOTBALL, 2009

Views of the exhibition, les Grands Bains Douches, gallery, Marseille, juin 2009

HABITACION UNO

Be hosted in a gallery.
Writing a logbook on the walls.



Habitacion uno, 2003

Gallery Muca-Roma, Mexico City 2003



ZONA

FRANCHE TOUCHE

Figurative paintings are made on the top of furniture exposed to the vertical wall of the exhibition. The furniture, of different bills and different sizes, becomes here the perpendicular base of pictorial works, produced by invited painters. The manifest theme that made them talk and work together, brings together images or situations related to domination: sexism, racism, speciesism, colonialism ... The installation is physically apprehended, by its size then by repetitions, by echoes , naturally creating analogies, formal and conceptual contradictions.

Painters: PAB, Bard Kristiansen, Robin Drouhot, Robin Decourcy
Design: Robin Decourcy
Production: Background noise / Rémi Bragard
Spring of Contemporary Art Marseille 2018



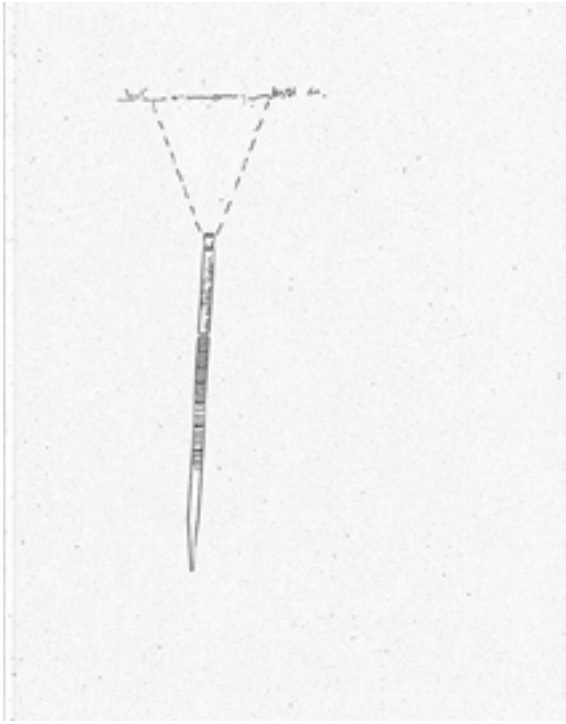
FRANCHE TOUCHE, 2018
Installation, paintings, furniture
Bruit de Fond - Marseille 2018

Negative Flag

LANDO ABSOLUTA LIBERECO*
Country of absolute freedom
The circumference induced by one of the two spears, embedded underground, in an undisclosed location, defines a territory of Absolute Freedom, outlaws. The other lance is exposed as a relic.
Traduction Espéranto*



Drapeau négatif 2014
Steel lance, 200 cm
Views of the exhibition Convergence of the Antipodes, Bénédicte Chevallier - The Patrons of the South - Montpellier 2017



Burying a copy
Digital print



Riding Tikki

Ambulation with a donkey in Castilian city which served as a concentration camp for the International Brigades in the Francoist dictatorship. This animal has gradually disappeared from the region, having served the dirty work of the Spanish Civil War.



Riding Tikki, 2005
Miranda de Ebro 2005

Dossier mis en ligne par l'artiste sur documentsdartistes.org

Documentation et diffusion de l'activité des artistes visuels de Provence-Alpes-Côte d'Azur
Documents d'artistes presents works by emerging visual artists living in the South of France

Le fonds documentaire rassemble actuellement une sélection de 200 artistes représentatifs d'une pluralité d'horizons et de pratiques dans le champ de l'art contemporain (installation, photographie, peinture, sculpture, dessin, video, son, multimedia) et résidant en Paca. Les dossiers d'artistes actualisés proposent de nombreuses reproductions d'œuvres, un CV, une bibliographie et des textes.

Documents d'Artistes provides a privileged point of view on artistic creation in the PACA region (French Riviera, Nice, Marseille...). The fund currently documents 200 artists spanning several generations and a variety of artistic horizons and practices (drawing, painting, sculpture, installation, photography, video, sound, multimedia). Updated on a regular basis, the artist files propose numerous reproductions of works, a CV, bibliography and texts.