

Johann Le Guillerm



Architextures

Sculptures for public and landscape spaces

The science of the
idiot is the science
of those who do not
know, but attempt
knowledge from their
own eyes, without
going through
established learning.

Artistic approach

The Architectures come from the Attraction project

Attraction is a utopia, the affirmation that the world can be reworked by oneself so as not to endure it, but to better experience it, think it, live it. This poetic reconstruction deviates from beaten paths, creating new alternatives to ready-to-think.

Theory : The world is matter, it obeys physical laws: flows, balances, energies, space and time, gravitation, attraction... Johann Le Guillerm starts from O, from the original chaos. He seeks to understand how forms are fixed there, how trajectories are differentiated, how flows and forces are organized, to reorganize the way we look at our environment. This singular vision mixes the poetry of dream landscapes with the pragmatism of intuition and experience, to disrupt our certainties.

Principes : Johann Le Guillerm asserts himself as a practitioner of points of view's space. A philosophy that takes *exploring all angles* literally: The world is what we see of it and what is invisible to us. To fully understand him, we must accept a vision that takes into account the multiplicity of points of view - even opposite ones - held on him. The world would be a volume of which we cannot see all the faces, Johann Le Guillerm's quest is to discover new spaces of his every day.

Postulates : is his credo. Johann Le Guillerm conducts his laboratory experiments like a scientist but with the tools he creates for himself. As a complete autodidact, he observes, experiments with natural laws, classifies his observations into autonomous but linked projects. The organization is rhizomatic: acentric, with multiple entry and exit points. The projects can branch out, transform each other, and sometimes intercross, without predetermined order or hierarchy.

A « nomadic » way of structuring observations in the sense understood by Deleuze and Guattari: « a form of thought that follows a convergence line and does not get caught up in the meshes of institutional forces ».

Experimentation: In his laboratory, the artist experiments with his hypotheses to feed his imaginary landscape in relation to physics, genetics, astronomy, botany... He does not think by postulates but by analogies, to create his own mathematics of the forms of the Universe, a mathematics of intuition, based on experimentation. His knowledge is based on very personal reasoning but born from precise observations, for which he has developed nomenclatures, real identity cards of the observed phenomena, according to their forms, their phonic, graphic or morphological identity and their movement. Rebelling against established orders, the artist invents his own vocabulary. Its projects are called « Architectures », « Aalu », « Mantines », « L'Irréductible » to stand out from identified scientific postulates, thus affirming the singular value of his interpretation of reality.

Effects: The experiments carried out create a field of knowledge which finds its concretization in various forms: objects, shows, sculptures, performances, acts... These « monstrations », fruits of accumulated research, are like views of a landscape in perpetual evolution, relentlessly elaborated since 2001.

Les Architextures

Variable temporality, evolutionary sculptures

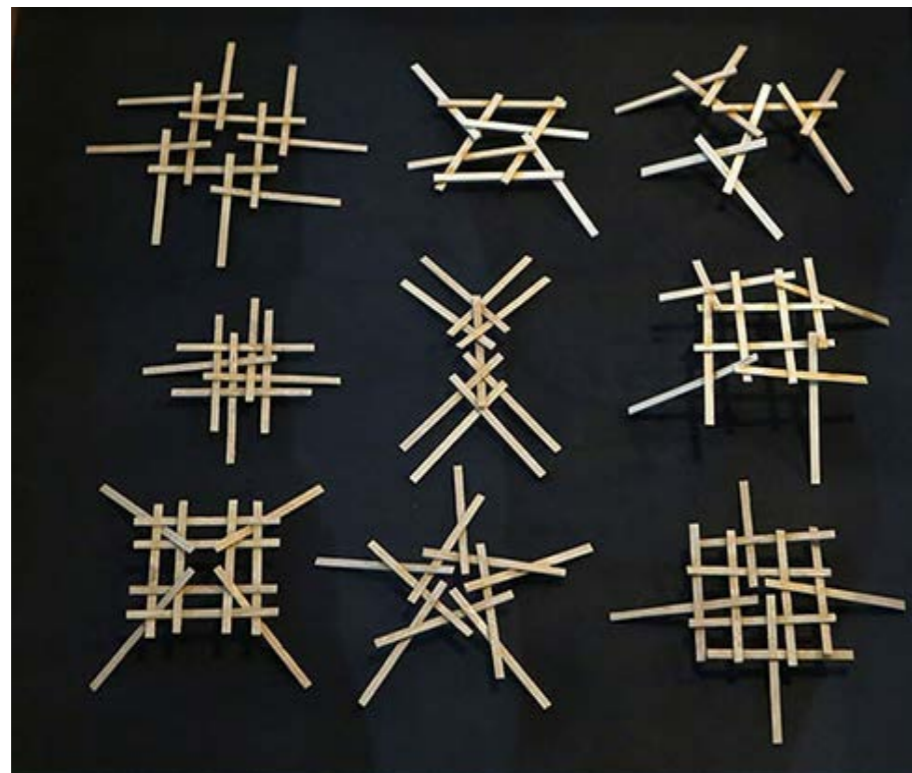
The *Architextures* is a research project that develops and lists the possibilities of assembling wooden, linear and standard modules, such as bastings, planks or cleats.

Each module of these constructions becomes essential to the whole. Passed a certain threshold of development, these constructions become texture and therefore *Architexture*. A first assembly consists of a self-locking mechanical key that plays on opposing forces. Accumulation or combination on this principle creates an *Architexture*.

Each mechanical key allows to develop layout possibilities that form a family. These *Architextures* have the property of maintaining themselves, meaning without any tie, nail, bolt or glue, by the simple pressure exerted by the woods against each other.

However, when presented publicly, they are secured.

Some examples of self-locking keys



Models

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« By voluntarily discarding the word that immediately comes to mind, "architecture". The prefix *archi* - means first, primitive or even very old. As for the word *texture*, it evokes an intertwining of fibers.

A single letter separates the two terms. But the *X* alone, which contains the *C* of architecture in its pronunciation, introduces a semantic dimension characteristic of the universe of Le Guillerm. With his neologism, the size of half a sound, Johann Le Guillerm introduces us to a new tool.

His *Architextures* would be a kind of primary, primordial, elementary material, not yet altered, at the origin of the very personal world that is the one of this protean artist. If we push further the meaning of texture, we have as definition "an arrangement, a connection of a work or an intellectual operation".

And here we are right in the endeavor of Le Guillerm: a material, an emergence, a thought, a work. »

Marie-Aimée Ide, *Maine Découvertes* #103 - winter 2019-2020



La Racinante, evolutive *Architexture*,
created at Nantes Botanical Garden, 2018 -1019

© David Dubost

Architectures by their form, textures by their mesh, the *Architextures* infiltrate landscapes with their wooden structures. Utopia of ephemeral construction, without affectation, mutating and migrating, they expose themselves to the elements, to the memory and to the past of the sites they occupy, imperceptibly and lastingly modifying the landscape as much as they are transformed by it.

This dialogue, in situ, invites us to experience the real world, but by piercing the space, the *Architextures* disturb the perception, opening the field to other possibilities.



Nantes Botanical Garden, Nantes, 2018 – 2019

© Nuances Productions

La Racinante

Evolutionary and moving sculpture

La Racinante is built by a succession of overhangs forming a vault suspending another inverted one, to form an undulation. With variable geometry, it adapts to the constraints of the relief and the ability to progress by developing in space and time or to settle, harnessed by climbing vegetation, transforming it into a shady arbor.



Maquette

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Place de la Mairie d'Evreux, Le Hangar, 2022

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Garden of Tropical Agronomy, permanent research residency, Paris, 2020
Shelter for the Sunday market of the Vil'fertile participatory urban farm

© Cirque ici



Thabor Garden, Rennes, Festival Les tombées de la nuit, 2020

© Philippe Laurençon

L'Amu

Evolute and moving sculpture

Of variable quantity, *L'Amu* is a straight modeling clay material that adapts to all types of relief like protean dunes.

The construction is developed according to the principle of flexible reciprocity. Flexibility of spirit and design whose mastery does not come from a tool but from the in-situ dialogue with the place, its topography and its components.

Able to spread, tighten, swell, it multiplies the possible directions to play with the space in which it spreads.



Babcock brownfield, La Courneuve, MC 93 Bobigny, 2016

© Philippe Cibille



Louvre Museum, Abu Dhabi, Festival Rain of light, 2018

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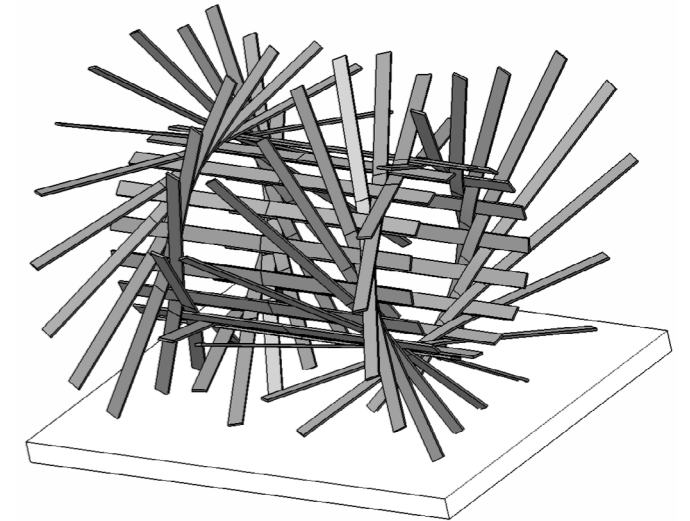
L'Île aux Planches, Le Mans, 2020

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L'Indrique

Variable temporality sculpture

L'Indrique is structured with a single mechanical key that buckles into a cylinder. Its assembly of planks approaches the technique of basketry. *L'Indrique* can evoke cooperage, a paddle wheel or even a tumbleweed about to begin its migration. As if suspended in space, its fifty-one planks highlight an immaterial axis with shaggy tangents.



Digital prototyping
mechanical and structural study

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Parc de la Villette, Festival Wave - BNP Parisbas, 2013

© Philippe Cibille



Labenche Museum, Brive, Les 13 Arches national Theater, 2017

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La Villette Grand Hall – Monstrations exhibit, 2010

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Le Comble

Variable temporality sculpture

Le Comble is an assembly of overlapping planks in decreasing spikes which form a ramp on which another ramp is installed opposite the first one, and so on, they form an openwork wall.

Le Comble freezes and decomposes movement like chrono-photography.

Playing with the spaces where it settles, it modifies their perception, reveals the points of strength, the convergence lines and suggests a vibratory experience to the moving bodies it encounters.



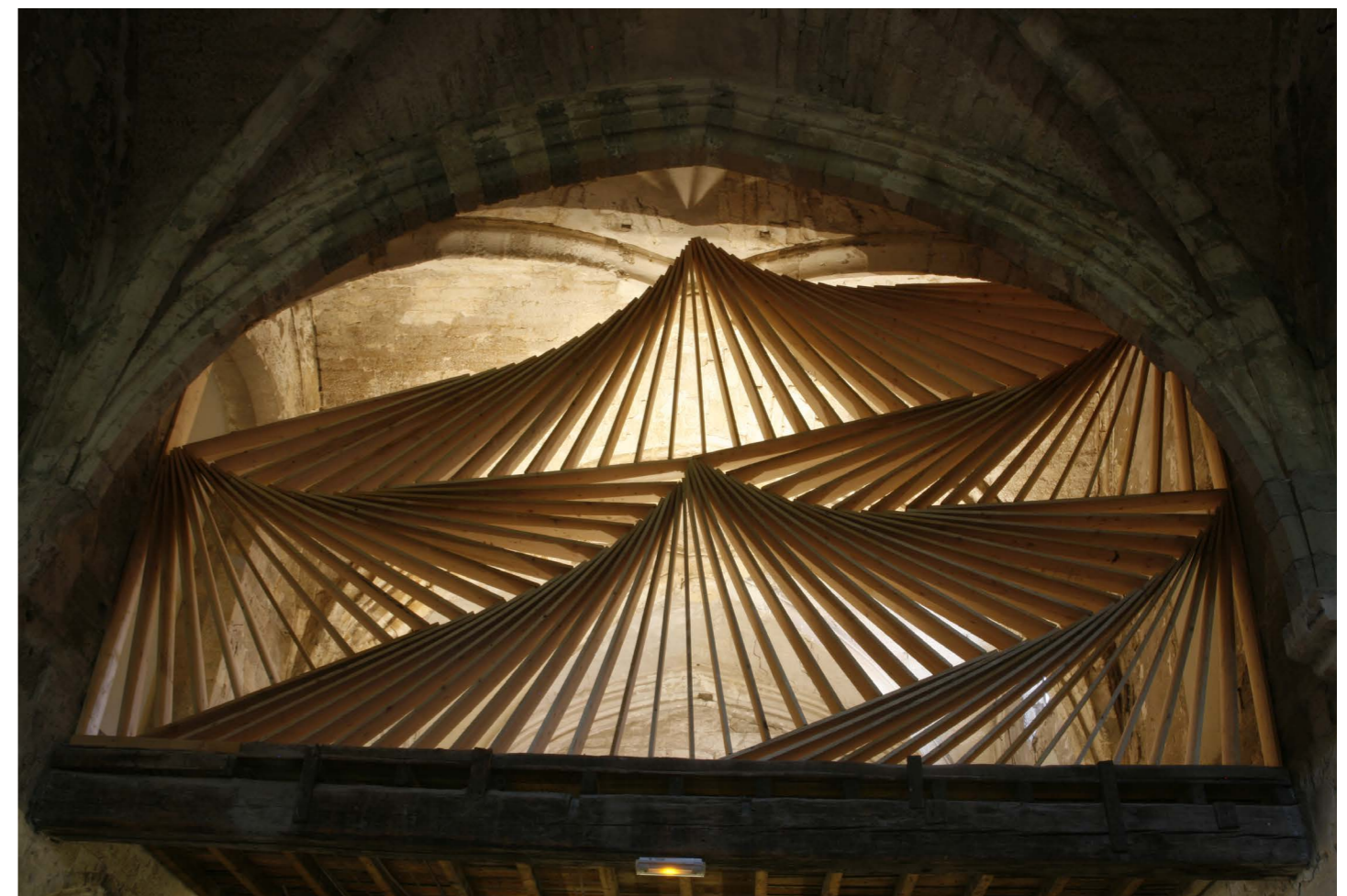
Le Manège, national Theater, Reims, 2009

© Philippe Cibille



Garden of Tropical Agronomy, permanent research residency, Paris, 2011

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Chapelle du Miracle, Les rendez-vous de la région Ile de France, at Avignon Festival, 2008

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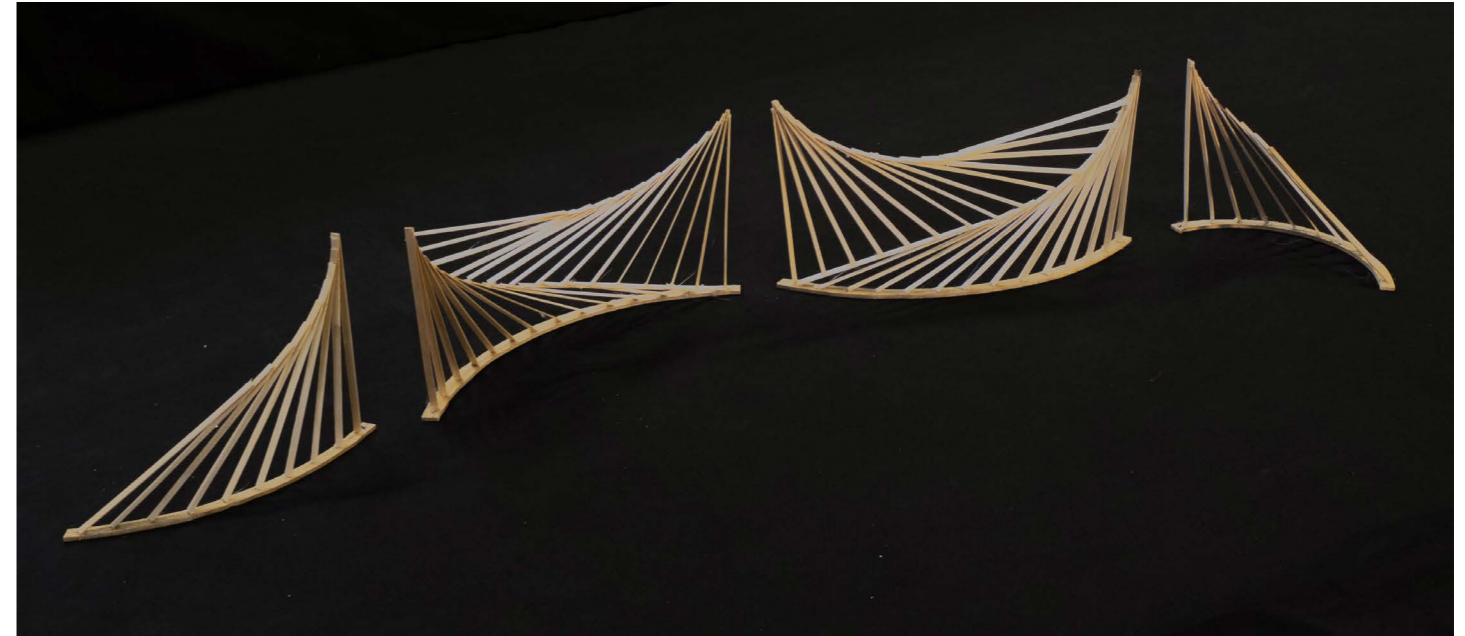
Le Grand Launay (Central Brittany), Festival Lieux Mouvants, 2015

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Le Serpessant

Variable temporality sculpture

Le Serpessant is a Comble (cf. p. 13) which leaves the plane to form a sinusoid.



Model

© Cirque ici



Les Haras, Bonlieu national Theater of Annecy, 2013 - 2015

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Place des Célestins, Lyon, Festival Utopistes, 2016

© Christophe Raynaud de Lage



Garden of Tropical Agronomy, permanent research residency, Paris, since 2017

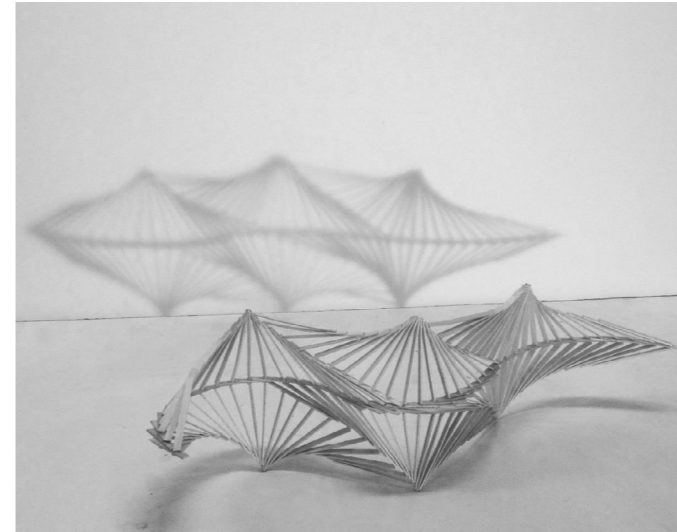
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Le Crisalide

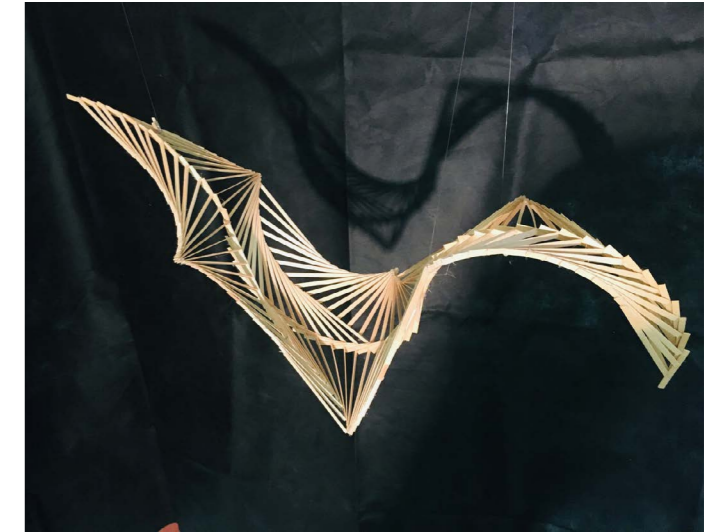
Variable temporality sculpture

Le Crisalide makes three waves of *Serpentants* (cf. p. 15).

Inversed mirror sculpture. It springs from the water and creates a double reflection involving undulation, movement and the instability of balance. Within architecture offering large volumes, it can be imagined suspended like a skeleton of a paleontologist or a carcass subject of comparative anatomy.



Models



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Le Mans Botanical Garden, since 2020

© Philippe Cibille



Palais-Royal Garden (Insertion), Paris, study made for National Monuments, 2016

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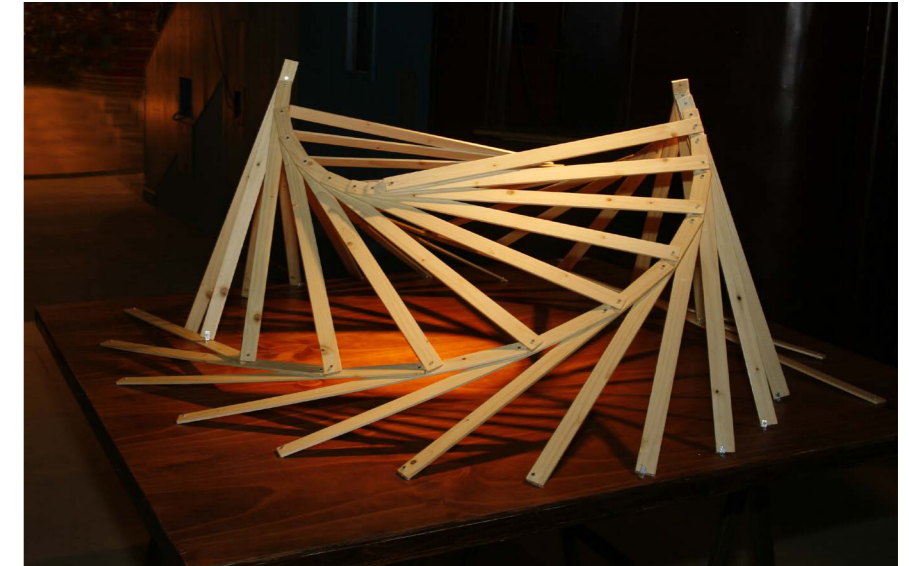
Les Haras, Bonlieu national Theater of Annecy, 2013 – 2014

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Le Palk

Variable temporality sculpture

Le Palk forms a belt embedded in a conical support by the embrace of opposing forces, like a handshake. The sculpture discovers by the spacing of the boards, an apparently closed, airy space. It can be crossed.



Model

© Philippe Cibille



Pelouse des Beaux-Arts, Festival d'Avignon, 2008

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La Cité du Cirque, Le Mans, 2019

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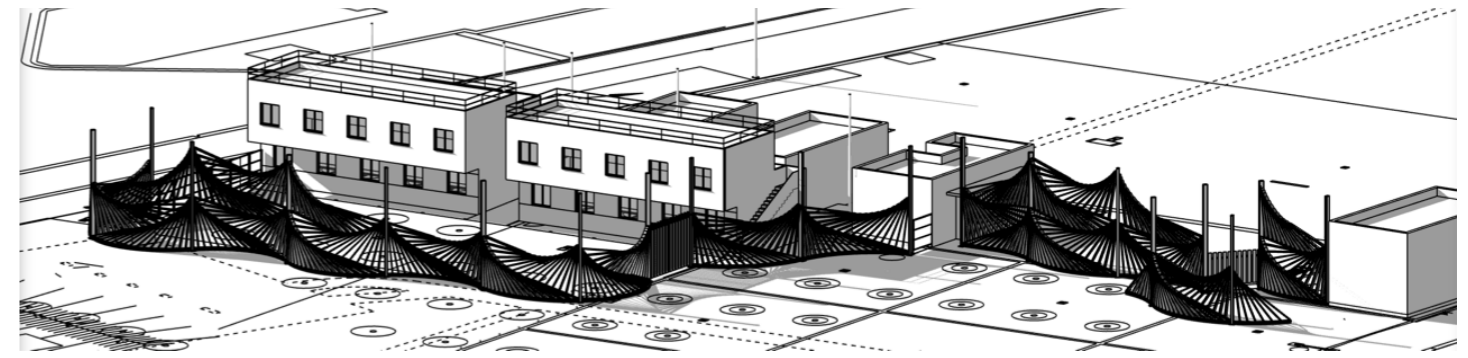
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La Déferlante

Permanent sculpture

Parc de la Villette de Paris, EPPHV La Villette, 2013

A wave of wood nearly 100 meters long and 6 meters high encircles the marquee area of La Villette in Paris. This succession of ascending and descending wooden slats unfolds like a stormy wave. Since November 2013, *La Déferlante* surrounds the Chapit'hôtel that circus companies, it spreads along the caravans it protects and breaks along the edge of the Saint-Denis canal.



Axonometry

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© Philippe Cibille



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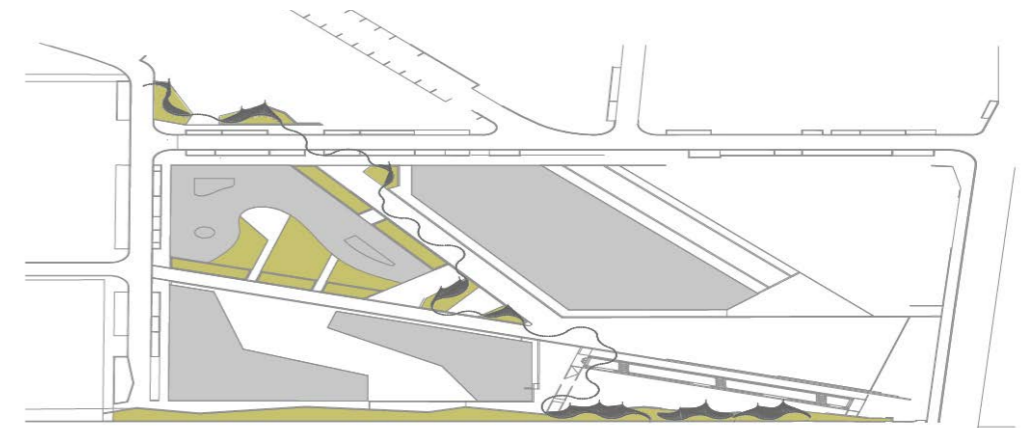
© Marion Vézine

Les Serpencils

Permanent sculpture

Carré de Soie, Lyon Metropolis and Villeurbanne City, 2019

A 350 meters long work deployed in the new district of Villeurbanne-La-Soie. The work punctuates the pedestrian path in the heart of the block offering shaded relaxation areas and a multiplicity of perspectives, thought its play on interlacing. On the main square, installed along the tramway tracks, the work vibrates as it passes, revealing itself to be kinetic while preserving the landscaped esplanade.



Axonometry with the footprint of the built masses on the ground, in gray

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Plaine de lamoura, Agora PNC Boulazac, 2020

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L'Érécif

Permanent sculpture

Plaine de Lamoura, Agora Pôle National Cirque Boulazac Aquitaine, 2021

Designed for Le Cube, the National Circus Center of Boulazac, *L'Érécif* is made up of 5 *Serpentants* who form the link between the performance hall and its marquee space, whose silhouette they take on. The layout of this group of *Serpentants* offers new performance spaces that play on the solar cycle, multiplying the shadow effects. Each curve forms a setting like small agoras.



Foundations

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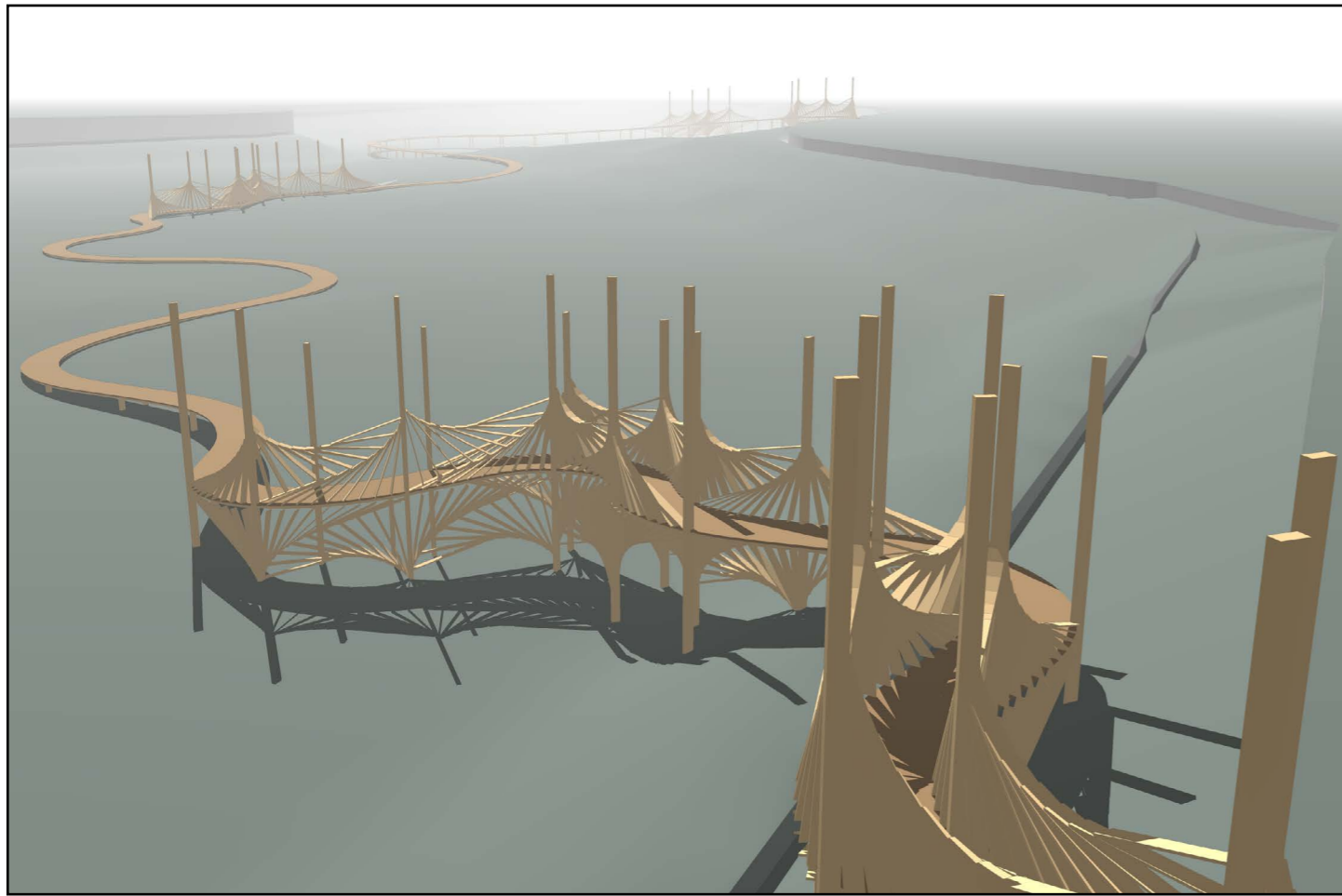


Top view of Le Cube, Agora PNC Boulazac's performance hall

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© Patrick Fabre



3D rendering

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La Promenante

Project

Tecnopolis - Buenos Aires

Project designed for the International Exhibition in Buenos Aires 2023 (abandoned project) the site, Tecnopolis, an extraordinary place, is in itself a space of possibilities. For a month between May and June 2017, Johann Le Guillerm was able to present various forms of Attraction in Buenos Aires. *Les Imaginographes*, *Les Imperceptibles*, *La Motte* and *L'Observatoire* were installed in Tecnopolis and the show *Secret (Temps 2)* was performed under a marquee. This first highlight opened the way to new desires and perspectives to invest, in the long term, this extraordinary landscape.

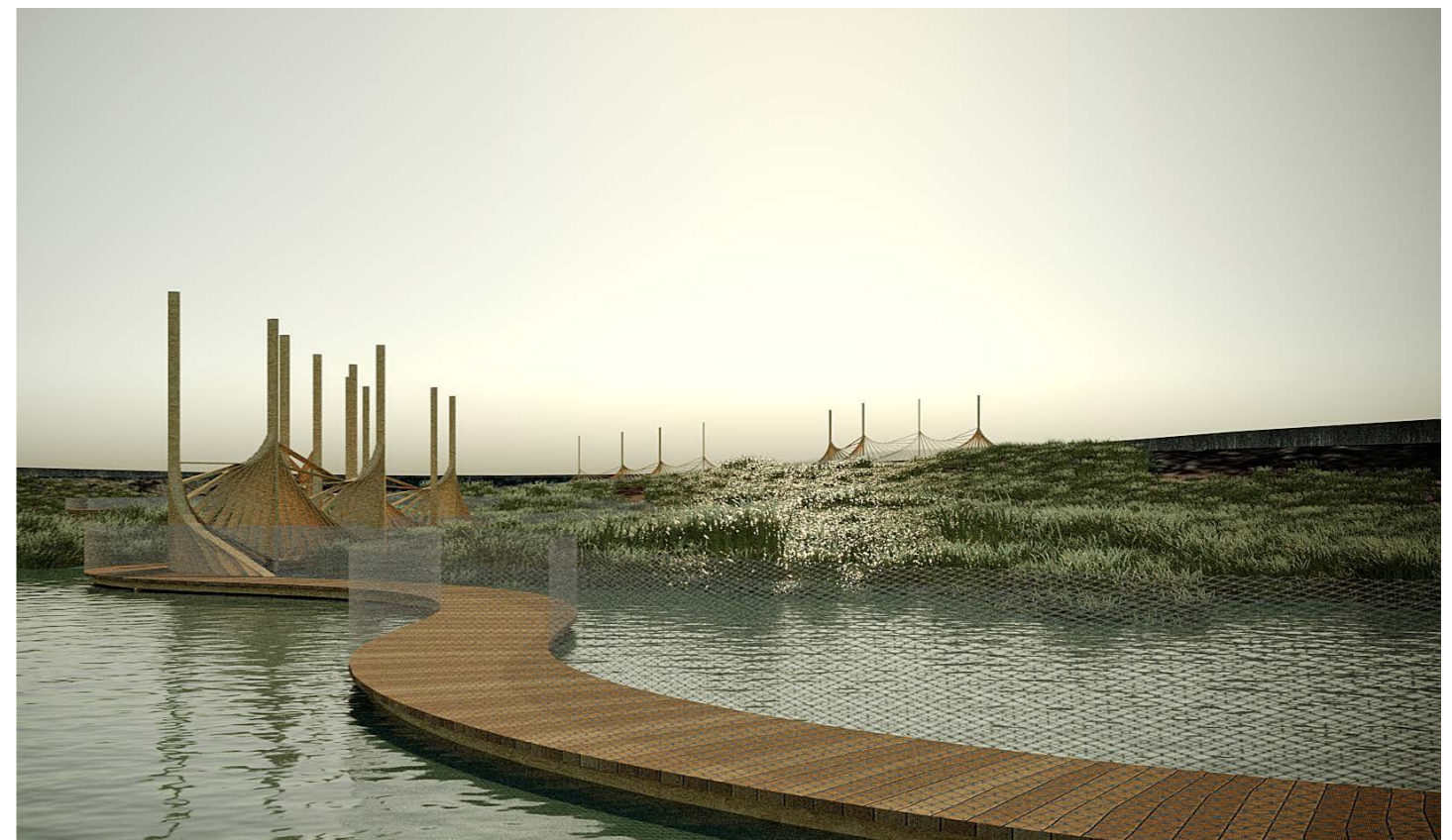
The artistic project

To create a perennial *Architexture* in a hitherto inaccessible space of Tecnopolis: the Cuenca. Create an opening for the public in a water retention basin reinvested by nature over the seasons, that allows us to discover an animal and plant micro-ecosystem. To give passer-by the possibility of strolling through a third landscape where one escapes surreptitiously from the city: the surrounding urban environment gradually gives way to birds, to the rustling of leaves and to the screeching of insects. We are gradually immersed in a biological crater that protects us from the hubbub of the city, the time of an immersive crossing on *La Promenante*. 400 meters long, on stilts, a wooden lace undulates on the body of water and offers new perspectives to walkers, diverted from the usual paths of the park. An undulating, dripping, intriguing presence, *La Promenante* is like a channel capable of inviting the flow of gazes to question the environment through which it passes. It evokes wavelets that seem to hold in balance and invite everyone to live a suspended time during a shared step by step.



3D rendering

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3D rendering

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Press

A few press articles...

[Catherine Millet, Artpress, Hiver 20-21](#)

[Marie-Aimée Ide, Maine Découverte, 2019](#)

[Béatrice Durand, Architecture à Vivre, 2017](#)

Website and socials...

Website [Johann Le Guillerm](#)

[Instagram johann.le.guillerm](#)

Archives video, teasers... Vimeo [Vimeo](#)

Bibliography

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Anne Quentin Ed. Magellan & Cie, (2010)

Johann Le Guillerm à 360°

Catherine Blondeau & Anne Quentin, Ed. Actes Sud (2009)

Filmography

Middle of the moment

Nicolas Humbert & Werner Penzel (1995)

Cirque Hors Piste

Netty Radvanyi & Nicos Argillet (2018)

[Johann Le Guillerm, Attraction](#)

Elías Sáez - Canal Encuentro, production (2018)

Attraction (*still shooting*)

Stéphane Metge - Yuzu Productions

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