

# Sarah Illouz & Marius Escande

**Looking for a  
future ancient  
technique.**

## **Key words :**

felt.international  
Low tech/High tech  
Primary and local materials  
Context  
Collective  
Streaming  
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Wikipedia  
Golden Fleece  
Diorama

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# Marius Escande

Marius was born in the French Alps in 1994.

He graduated from the Sorbonne in Paris in cultural mediation, and then did his master's thesis in the Art-Based Research seminar at Keio University with Professor [Masayuki Okahara](#).

He graduated from the Ecole de Recherche Graphique (ERG) in Performance/Installation under the guidance of Belgian artist and teacher [Joëlle Tuerlinckx](#).

He has been playing music since 1999, curated [ERG Galerie](#) from 2018 to 2021. In 2023, he joins the board of the [Fédération des Arts Plastiques](#). He is the co-founder of the art collective and récupérathèque [Gilbard](#) opened in 2018, the co-founder of the experimental streaming project ergTV started in 2018 and the art collective [DowDareDou](#) born in 2019.

Trough transdisciplinary and contextual approaches, he tries to bring together the natural and the supernatural with concrete poetry to reflect on an overly abstract reality. He likes to give value to what does not seem to have any and to make the useless indispensable.

## Residencies :

CAIRN centre d'art, Digne-les-Bains, France, one year, 2024

Thorenc (as part of the Thorenc d'art prize), one week, France, 2022

Maisons Daura, three months, Saint-Cirq-Lapopie, France, 2021

## Exhibitions :

67° Salon de Montrouge, Montrouge, from 05/10/2023 to 29/11/2023

Ce qui nous oblige, Villa Arson, Nice, from 29/09/2023 to 07/01/2024

Impact, Espace de l'art concret, Mouans Sartoux, from 25/06/2023 to 7/01/2024

Prix artistique de Tournai, Musée des Beaux-Arts de Tournai, Belgium, 15/10/2022 to 20/11/2022

Thorenc d'Art Prize - Villa Arson, Espace de l'Art Concret, Mouans-Sartoux, France, 17&18/09/2022

Thorenc d'Art, Thorenc, France, 23&24/07/2022

We Work O'Clock, Deborah Bowmann, Brussels, Belgium, 2022

MAGMA festival, MAGCP, Cajarc, France, 2021

MAGMA festival, Lieu Commun, Toulouse, France, 2021

Labo Demo, Centre Wallonie-Bruxelles, Paris, France, 2021

InProcess : Supervision, MAD, Brussels, Belgium, 2021



Gulliver, Kunsthalle Pompei, Brussels, Belgium, 2021

FrigoBox, Galerie Arielle d'Hauterives, Brussels, Belgium, 2021

KELDER KAMER MUSIC, Cultuurcentrum Strombeek, Strombeek, Belgium, 2020

Galerie des futurs, Bozar, Brussels, Belgium, 2020

ergTV 2 : erg x La S grand atelier : choolers division's release party,

Project(ion) Room, Uccle, Belgium, 2020

Algomancia, erg Galerie, Brussels, Belgium, 2020

Dow Dare Dou, Maison des Arts d'Uccle, Uccle, Belgium, 2019

## Awards :

Prix SAM Villa Arson 2023

Prix Thorenc 2022

## Grants :

UCArts, Soutien à la création émergente 2023, with Cairn, Digne les Bains  
Grant for creation/production in visual arts, Fédération Wallonie Bruxelles (FWB), 2023/2024

Grant for prototype in design, FWB, 2021/2022

Grant for creation/production in visual arts, FWB, 2021/2022

# Sarah Illouz

Sarah was born in Paris, France in 1997.

She graduated in textile design from [Ecole Duperre Paris](#) (2015-2018), and was the assistant of the painter [Peter Zimmerman](#) in Cologne, Germany for a few months at the same time.

She graduated from the [Villa Arson](#) (DNA), Nice, France, in 2020. She was then an Erasmus student at the ERG Brussels in 2020-2021, with the Belgian sculptor [David Evrard](#) and the German artist [Christine Meisner](#), in the master's degree course Pratique de l'art/outils critiques.

She obtained her master's degree (DSAA) at the Villa Arson in 2022.

She continues her research in the field of textile and furniture design with materials of local origin. She draws with pencils, wood or wool, and makes this practice the creation of a research on habitat, beyond the distinction between nature and culture.

She collaborates with the American graphic designer and art director [Susanna Shannon](#), starting with the publishing group [Pierre-jo](#).

## Residencies :

CAIRN centre d'art, Digne-les-Bains, France, one year, 2024

Maisons Daura, three months, Saint-Cirq-Lapopie, France, 2021

Residence in Thorenc (as part of the Thorenc d'art prize), one week, France, 2022

## Exhibitions :

67° Salon de Montrouge, Montrouge, from 05/10/2023 to 29/11/2023

Ce qui nous oblige, Villa Arson, Nice, from 29/09/2023 to 07/01/2024

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Thorenc d'art Prize - Villa Arson, Espace de l'Art Concret, Mouans-Sartoux, France, 2022

Thorenc d'Art, Thorenc, France, 2022

MAGMA festival, MAGCP, Cajarc, France, 2021

MAGMA festival, Lieu Commun, Toulouse, France, 2021

Labo Demo, Centre Wallonie-Bruxelles, Paris, France, 2021

InProcess : Supervision, MAD, Brussels, Belgium, 2021

FrigoBox, Arielle d'Hauterives Gallery, Brussels, Belgium, 2021



## Awards :

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## Publications :

Catalogue of the 67e Salon de Montrouge, 2023

Special broadcast Audibergue, Sarah & César: winners of the Thorenc prize, Radio Monaco, 2022

Labo Démo #3, Exhibition catalogue, 2022

02#96, Spring 2021, Portfolio, page 41-49, 2021



# About

Marius Escande was born in 1994 in the Alpes Maritimes. Graduated from the École de recherche graphique.

Sarah Illouz was born in Paris in 1997. Graduated from Villa Arson. Living and working together since 2021 between Paris and Brussels.

The practice of Sarah Illouz and Marius Escande is driven by an ethics and way of life which encompasses every stage in the production of their artistic ecosystem: from the search for materials to the formal results, by way of various circumstantial collaborations. The use of felt and its implementation in tapestry, for example, led them to delve into the wool industry in Belgium, meeting breeders, shearers, sorters, traders and manufacturers with whom they maintained a dialogue at every stage of the material's transformation. The material is not only used for its aesthetic qualities, but for its symbolic and economic significance. Their aim is to return to the source of the material, but also to accompany it through all its cycles, beyond its finitude. Sarah Illouz and Marius Escande practice an exhaustive recycling process in

which each scrap is used, finds a new place, a new purpose, and acquires a surplus of existence. Contrary to capitalist production and performance standards, their artistic expression and all the stages that precede it can only take place over a necessary long, extended period, consistent with one of their leitmotifs: good things take time. While there is still room for accidents, materials undergo a demanding manual process, and emerge as the artists experiment with them. The gestures of both artists blend and merge until it is no longer possible to tell which hand is responsible for what. While the ecosystems and items in each installation migrate from context to context, each element is non-reproducible – like a unique time capsule, which seals the encounter between a precise moment and a given action. New spaces for life and ways of coming together emerge from the materials' accidents and the temporal rifts carved by their practice within our productivity-driven rhythm. It's within this context that tapestries, bookcases, and doors take on new agency, one that is no longer merely functional, but also aesthetic and organic. Guided by Emanuele Coccia's

assertion that «we truly only inhabit things»<sup>1</sup>, the artists are not concerned with the exterior form of a house. Rather, as a duo they focus on its contents and the abundance of energies inhabiting it. Each element interacts with the rest according to patterns derived from their drawings, moving across media as if in a great game of assemblage. From the collaborative design of the devices to their encounters with the public, the latter are invited to interact with the works, spontaneously walking through their doors, seeing through them, picking up or adding books in the library, while gathering and exchanging.

Their visual transpositions also enable them to explore the dominant historical narrative and formulation of commonly accepted myths, in a back-and-forth movement between these different versions and their contemporary re-actualisation. In their installations, artefacts of power are placed here and there, totemic objects are hijacked, drawing on the various references and versions of tutelary narratives such as the Golden Fleece. The two

<sup>1</sup> Emanuele Coccia, *Philosophy of the Home. The Domestic Space and Happiness*, trans. Léo Texier, Paris, Rivages, 2021, pp. 67-68.

artists rewrite History and overturn predetermined roles, while outlining ways to emancipate ourselves from the mechanisms of domination and the quest for success, thus broadening access to action and creation.

Choosing to practice an art form that is deliberately furtive, a form of ecology discreetly concealed in materiality and the piece of work, Sarah Illouz and Marius Escande give life to constellations of fragments, quotations, past and future moments, which are caught up in a web of archaic and contemporary narratives and legends.

Andréanne Béguin  
Translated by Olivia Baes  
For the 67e Salon de Montrouge

# Artistic approach

We are a duo of artists *born in early 2021*. Our practices met during a residency at Maisons Daura for an exhibition at the Maison des Arts Claude et Georges Pompidou in Cajarc, France. Sarah lives in Paris and Marius in Brussels. Marius graduated from the *ERG* (School of Graphic Research, Brussels) and Sarah from the *Villa Arson* (Nice, France). We explore *sculpture, installation, textile art and digital art*. We design devices, *ways of living*, connecting and thinking together, *ways of living and learning* with others and locally.

We explore *ancient techniques, their evolution and history*, such as wool felting and pastoralism; stagiola - stucco or fake marble; the history of wig-making; ancient painting techniques; cabinet-making and carpentry; or the link between mythologies and contemporaneity. We work with a certain *economy of means*. Unlike a production line, we build a *genealogy of objects* that are related in form and content. Our works are *spatio-temporal and emotional markers* that connect people and/or places: the techniques and forms used vary according to the context and the era to which they echo. Materials are worked

*in their entirety*. For example, the offcuts from the previous work are the raw materials for the next, or one of its details may become the setting for a new installation.

At the heart of our practice is the *felt technique*. Felt is both an old and a new material. It is a non-woven, waterproof fabric, obtained by pressing and agglutinating animal hair or wool, which has the property of absorbing noise and shocks. Our work was born of a common interest in this ancestral technique.

*Low-tech is the new high-tech if you think in terms of ecology.*

At Les maisons Daura, we worked with wool from the Causses du Quercy, supplied by a local breeder and by one of the last French quilters, Jean-Michel Mallent, of Au fil de laine. We used what for them was waste: shearing of sheep that are not bred for their wool; residues from industrial carding.

We have researched the whole process of producing the material, through the stages of *scouring, washing, carding, combing, dyeing before felting*, in order to understand the interests, to develop our own technique and tools according to

our needs. We want to get to know and promote this local material and these ecological techniques in order to *bring this noble material with its forgotten properties back into our daily lives*.

What interests us is the link between artists and craftsmen, skills, places, breeders and materials, and the plasticity of this material, without any necessary distinction between environments. As *Dewar and Gicquel* say: «The reason for using a material is the subject. But the reverse is also true. We are currently working with the *Parc naturel des deux Ourthes*, in the Belgian Ardennes, which has enabled us to select specific breeds of wool directly from breeders and shearers, and to buy from them *at a fair price*, as the Belgian wool market is under reconstruction and subject to a sort of monopoly at the moment.

Another of the major axes we are developing is *a precise research on myths and mythologies around wool*, such as *The Golden Fleece*, and *Jason and the Argonauts*, based on the assumption that these mythologies have a strong echo with our contemporary world and could help us to answer questions such as

why make art today, with whom and for whom, and to reflect on a more benevolent relationship towards nature.

*Good things take time.*

We see our research and practice as part of what we call a *more-than-human blockchain* of technologies, production/creation: people, sheep, myths constitute a creative ecosystem that produces our practice.





**En 2023, en Belgique, Jason s'empare de la toison** double-sided felt tapestry, 310x200 cm, 2023.





**Rain is gold, Phrixos, Hellé et Chrisomallos**, double-sided felt tapestry, 320x200 cm, 2023.

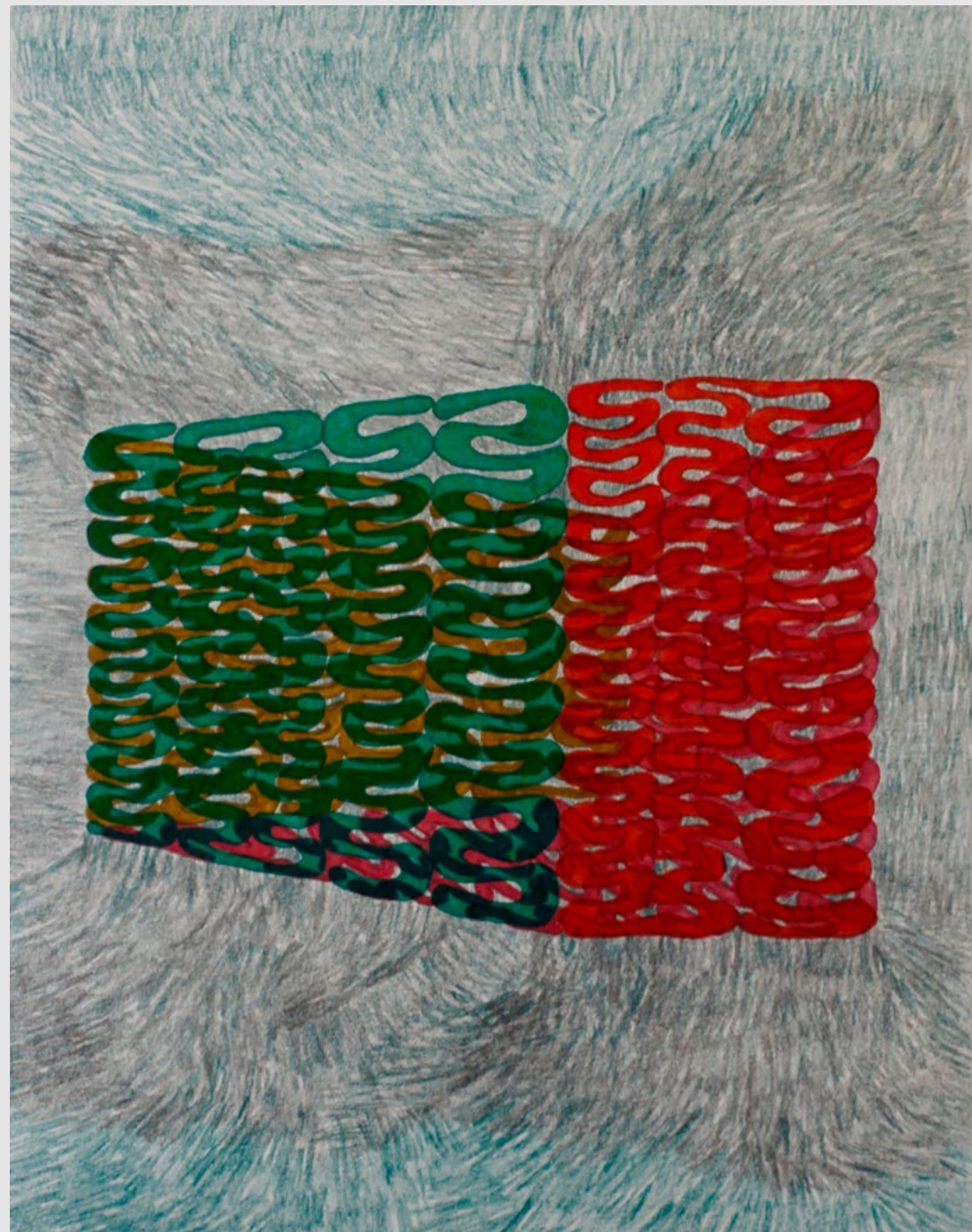


# 67e Salon de Montrouge, 2023



**67e Salon de Montrouge**, collective installation, Beffroi de Montrouge, from 5 to 29/10/2023 (view 1/3), with the pieces (from left to right): **Sans titre(s)** (preparatory drawings for wool felts), serie of 6 drawings, mixed medias, 42 x 29 cm each, 2020, and **Good things take time**, double-sided felt tapestry, 300x200 cm, 2022.





**Sans titre(s) (preparatory drawings for wool felts)**, serie of 6 drawings, mixed medias, 42 x 29 cm each, 2020.





Collective installation, (view 2/3), with the piece (to the left):  
**Sans titre(s)**, serie of 3 drawings, mixed medias on paper, 60 x 80 cm each, 2022.



Martine Escande  
et Sarah Iloncz





Collective installation (view 3/3), with the pieces (from left to right):  
**Good things take time (puzzle)**, jigsaw puzzle on metallic pannel, 60 x 80 cm, 2023,  
and **Sans titre(s)**, serie of 3 drawings, mixed medias on paper, 60 x 80 cm each, 2022.





**Good things take time (puzzle)**, jigsaw puzzle on metallic pannel, 60 x 80 cm, 2023

# ***Ce qui nous oblige, Villa Arson, Nice, 2023***



Collective installation, Villa Arson's graduation show, class of 2022.  
**En 2023, en Belgique, Jason s'empare de la toison**, double-sided felt tapestry, 310x200 cm, 2023.









**Nous n'habitons vraiment que les choses (!!),** chestnut bookshelf, bench, door, and collective collection of objects.



**Gauthier**, painted wooden bench, offcuts from the sculpture created for the Prix Thorenc d'Art 2022, 46 x 113 x 62 cm, 2022.

**Garance**, painted wooden frame, offcuts from the sculpture created for the Prix Thorenc d'Art 2022 and digital photograph, 80 x 52 x 15 cm, 2022.

**Avec le soutien de :**, painted wooden panel, offcuts from the sculpture created for the Prix Thorenc d'Art 2022, 40 x 30 x 3 cm, 2022.





**Nous n'habitons vraiment que les choses (!!),** offcuts from the chestnut bookcase, 2022.

# ***Impact*, Espace de l'art concret, 2023**



«**Rain is gold**», installation (view 1/3).  
**La constellation du navire Argo**, velvet curtain and plastic dinette, variable dimensions, 2023.





«Rain is gold», installation (view 2/3).  
Happy little accidents (Paravent III), wooden folding screen, 192 x 150 x 3 cm, 2023.



«Rain is gold», installation (view 3/3).  
**Rain is gold, Phrixos, Hellé et Chrisomалlos**, double-sided felt tapestry, 320x200 cm, 2023.





**Happy little accidents (Paravent III)**, wooden folding screen, 192 x 150 x 3 cm, 2023.

**En 2023, le prix de vente de la laine ne couvre plus le coût de la tonte**, wooden door and insect box, 200 x 70 x 3 cm, 2023.

**Le dragon de Colchide**, graphite drawing, 65 x 80 cm, 2021 (view [p.28](#)).







# ***Magma, MAGCP Cajarc, 2021 (partie 1)***



**Cabinet de curiosité collectif en argile**, bookcase, table, chairs, clay plaster and collective collection of objects, 8 x 5 x 4 m.  
**Scale for scale**, felt tapestry, 320x200 cm, 2021.

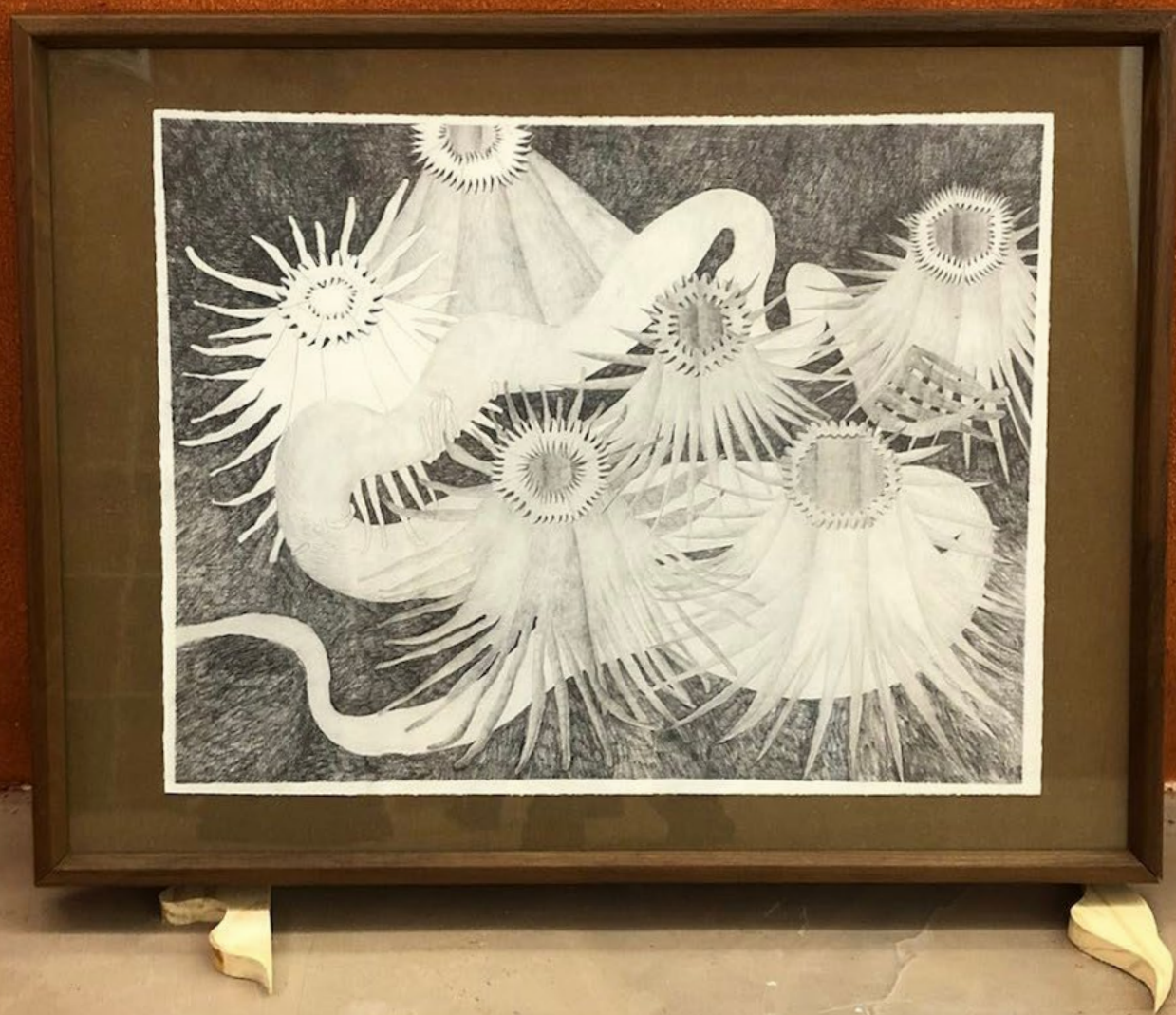












**Le dragon de Colchide**, graphite drawing, 65 x 80 cm, 2021.





**Mobilier**, table and chairs, glued laminated pine, 2021.

# *Magma*, MAGCP Cajarc, 2021 (partie 2)







Ouverture du festival MAGMA, <https://youtu.be/wN8zvFNQUo?t=206>, Live collective video, day 2, 2h29, 20 March 2021, Cajarc, France.



# ***Magma, MAGCP Cajarc, 2022 (partie 3)***



**MAGMA**, saloon door, glued laminated pine, 2.50 x 1 m,  
**Draisine** project, closing weekend of the Festival Magma, May 2021.





**Draisine** project, closing weekend of the Festival Magma, May 2021, <http://www.magcp.fr/draisines/>













**Sans titre**, preparatory drawing for felt, 29 x 42 cm, 2020,  
**Scale for scale**, felt tapestry, 320x200 cm, 2021, at MAD Brussels.





**Untitled n°1**, modified multi socket, oil on canva, 2019.  
Displayed @erggalerie in 2020 for the groupshow Algomancia - picture by Hugo Boutry.



# ***InProcess : Supervision, MAD, Bruxelles, 2021***



**In the shadow of the ether we adore the bodies that entangle our magic technologies, felted wool tapestry, 320x220 cm, 2021.**



# ***Prix Thorenc 2022, Massif de l'Audoubert***



**« Prière de laisser cet endroit comme vous désirez le trouver en entrant »,** door in pine and jambs in local larch, two-way hinges, June 2022.



# ***DNSEP, Villa Arson, Nice, Juin 2022***



**Nous n'habitons vraiment que les choses (?!.)**, installation, chestnut bookcase, bench, door, tapestry(s), and collective collection of objects, **Gauthier**, painted wooden bench, offcuts from the sculpture created for the Prix Thorenc d'Art 2022, 46 x 113 x 62 cm, 2022.

















**Avec le soutien de :**, painted wooden panel, offcuts from the sculpture created for the Prix Thorenc d'Art 2022, 40 x 30 x 3 cm, 2022,  
**Garance**, painted wooden frame, offcuts from the sculpture created for the Prix Thorenc d'Art 2022 and digital photograph, 80 x 52 x 15 cm, 2022.



# ***Jury de master 2 PAOC, ERG Bruxelles, Juin 2022***



**Good things take time**, installation, 3 tapestries, bookcase, saloon door, screens, ouessant fleece and needlework machine.











# Prix Thorenc d'art, Espace de l'Art Concret, Mouans Sartoux, 2022



**Journées Européennes du patrimoine**, group exhibition of the winners of the Thorenc d'art 2022 prize, Sarah Illouz & Marius Escande, Cesar Audebert and Kevin Delpech, 17 & 18 September 2022.











# Prix Artistique de Tournai 2022



**Prix Artistique de Tournai 2022**, group exhibition of the prize-winners, Musée des beaux-arts de Tournai, from 15 October to 20 November 2022.







