

Noémie Pilo "Six Spaces"

Opening 12 June 2025
13 June - 12 July 2025



Noémie Pilo, Installation View, 2025



Noémie Pilo, Installation View, 2025



Noémie Pilo, "Bibliografie", 2021
Books, 15 x 15 x 21 cm



Noémie Pilo, "Lou", 2021
Dried lemon, book cover, 18 x 11 x 4 cm



Noémie Pilo, "Untitled (Kyoto)", 2024
japanese newspaper, stone



Noémie Pilo, "Presse-papier", 2024
Stone, books, 18 x 11 x 16 cm



Noémie Pilo, "L'apparition", 2017
Phaedra de Racine (124 pages), tipex



Noémie Pilo, Installation View, 2025



Noémie Pilo, "Beehive", 2024
Bronze, 23.5 x 14.5 x 2.3 cm



Noémie Pilo, "Pierre du jour", 2024
daily newspaper, joss paper, stone, 30 x 8 x 8 cm



Noémie Pilo, "Suiseki", 2020
Chosen rock, aluminium and ABS broom, 120 x 11 x 20 cm



Noémie Piló, Installation View, 2025

Noémie Pilo - "Six Spaces"

In Noémie Pilo's sculptural practice, found and familiar materials – stones, books, brooms, newspaper, bronze, and fruit – are reassembled into gestures of quiet attention. Her works reveal subtle resonances between the natural and the constructed, the ephemeral and the enduring, and the spontaneous and the carefully composed. Objects are rarely altered beyond minimal transformation: a book stripped of its cover, a broom inverted, a beehive cast in bronze. Pilo doesn't aim to disguise or transcend these elements, but to heighten their presence – to let them speak in new ways.

In *Suiseki* (2020), a pale aluminum broom leans delicately against a wall, holding a stone within its upward-facing bristles. The composition is simple, almost accidental – a gesture first discovered in the studio. Yet its title refers to the Japanese art of *suiseki*, where naturally shaped stones are appreciated for their resemblance to mountains, waterfalls, or entire landscapes. Traditionally placed on hand-crafted pedestals in tea rooms, the stones remain unaltered, elevated only through context. "Here", Pilo explains, "the broom becomes the pedestal". The broom's surface evokes the texture of raked sand in Japanese dry gardens, and its unusual orientation recalls symbolic uses in Japanese culture – an upturned broom may mean "time to leave".

Books appear throughout Pilo's work, often treated sculpturally. In *Bibliographie* (2021), three meaningful books from her personal library – *Pierre* by Roger Caillouis, *L'Art Poétique* by Paul Claudel, and *La vie sensible* by Emanuele Coccia – are opened, interwoven, and arranged into a triangular prism. The covers are removed, exposing the pale natural paper and printed text. Created in response to the question of what one would take when forced to leave home, the piece becomes a condensed, portable archive of intellectual memory – a small monument to influence. "It's like a library reduced to three titles", she notes. The interlocked pages hold together without glue, by friction alone – a delicate equilibrium of thought and form.

This interest in material balance and conceptual layering also appears in *Press-papier* (2024), where a large stone rests on a pile of five coverless books. The color of the stone echoes the pages' shifting tones – from white to beige – creating a visual and tactile harmony. Unlike *Bibliographie*, the content of the books is unimportant here. "They represent a part of the library", she says. "Any book. It becomes abstract – the idea of text without reading".