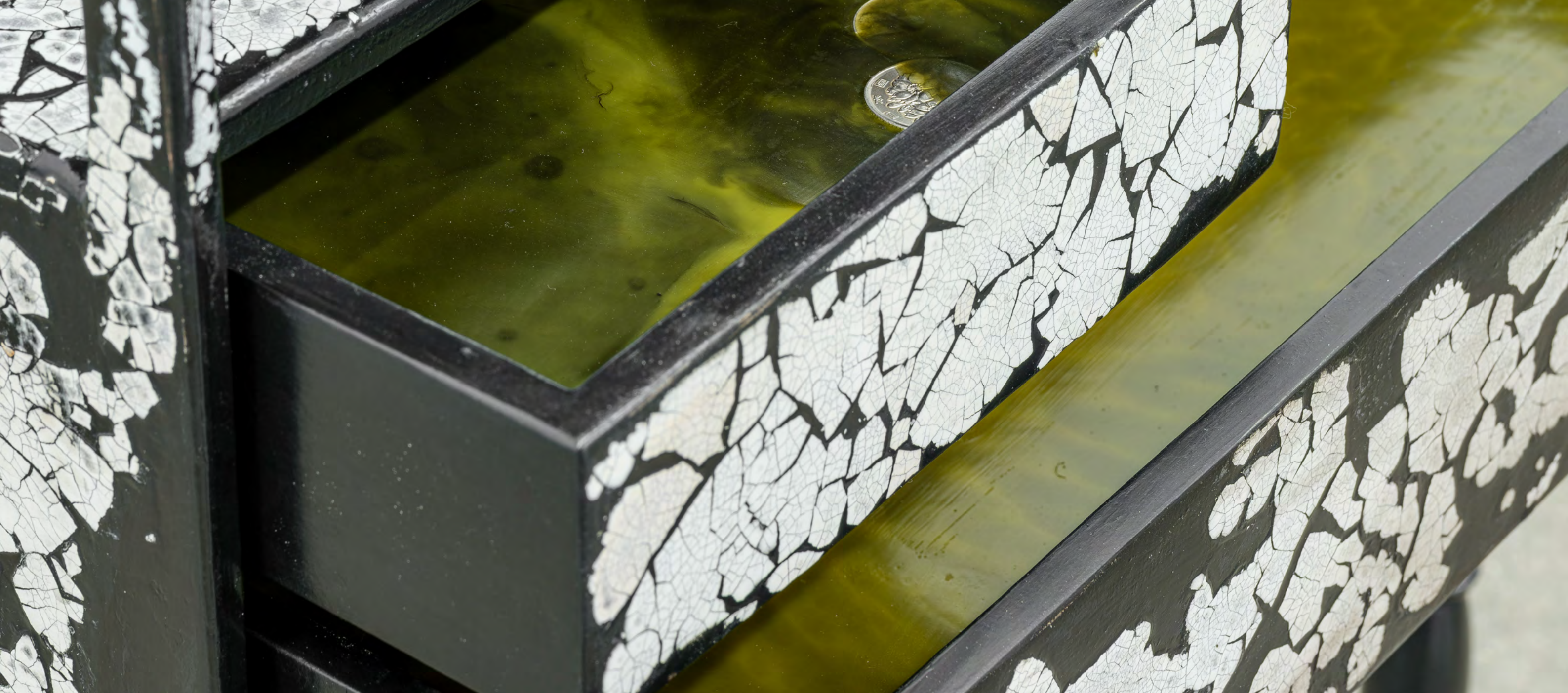




**Derouillon,
Étienne Marcel**
13 rue de Turbigo,
75002 Paris

Mathilde Albouy
Lucky You



“Most of the pieces I make are derived from the world of swamps - some sort of ethereal place where there aren’t fixed meanings or space for binarity.” “Sensuality and turmoil have an emancipating power, and I would like to defend them through my work.”

Mathilde Albouy



For her first solo exhibition in the main space of Galerie Derouillon, Mathilde Albouy creates an environment featuring a new series of lacquered wood sculptures, most of which are filled with wax tinted in a swampy green hue.

Entering the “Lucky You” exhibition feels like stepping into the room of a gothic novel heroine or being drawn to the edge of a nixie’s pond. Mathilde Albouy’s world is similar to ours but slightly askew. As if it was transposed into dark wood, soaked in ink; some surfaces gleam, others are almost sticky. A world of shadows, a world of swamp emerges. The sinuous, expressive lines bring the works to life—they seem to move, evoking the vibrant lightness of dragonflies. For Albouy the swamp is as a fictional origin, the source from which her works emerge.

Through the sensuality of cursive forms and shiny materials, Albouy conveys the physical relationship induced by sculpture: “I think of sculpture as an erotic gesture,” the artist confides. The creative process involves an extreme proximity to the materials, constant touch, researching tactility, textures and substances. For poet Audre Lorde, “eroticism is a resource present in each of us, on a deeply feminine and spiritual level.”* By allowing this erotic power to be expressed, sculpture becomes a vehicle for agency—echoing the quest of art historian Lucy Lippard: “I was looking for ‘feminist art.’ I was looking for sensuous, even sensual, abstraction, an off-center, three-dimensional imagery...”**

Mathilde Albouy draws inspiration from science fiction and speculative narratives. The green wax that fills the doors and drawers recalls the strange, corrosive substance found in the Zone of the famous novel *Stalker* by Arkady and Boris Strugatsky (1972). For philosopher Mark Fisher, the *Weird and the Eerie* (2016) allow for a disruption of reality; when forms, materials, or absences seem to possess foreign agency, they challenge our way of inhabiting the world.

Albouy is particularly interested in feminist science fiction, which opens up the possibility of another world. Her *Widows* are wall-mounted sculptures with a coffin-like structure. Their title hints at the shape and function of windows, but also nods to the figure of the joyous widow in gothic literature. Trapped in an architecture where patterns unfold like dark lace, she is in mourning, yes, but perhaps emancipated after the patriarch’s disappearance.

At the center of the exhibition, a stripper’s platform takes on the form of a carousel, introducing the notion of play as one of the guiding forces of the exhibition. Mathilde Albouy builds a stage that allows for different games of perception. The space is structured by a series of scenarios where seeing also means being seen. The motif of eyes appears throughout the exhibition.

A screen is pierced with glory holes or peepholes, while a diamond-shaped eye reveals the exhibition as a secret. The stripper’s platform is inspired by a lived experience resembling a troubling dream, where beauty, fear, and seduction coexisted. The piece *I see you (III)* combines ocular forms and breasts. Here, sculpture is not just a desirable object: it looks back, reversing roles and placing the viewer in an exposed position.

The title of the exhibition, “Lucky You”, references games, risk-taking, and luck. It carries a pop, playful dimension, with an allusion to the neon signs of 1970s strip clubs. The tension between play, seduction, and danger permeates the entire exhibition, where each piece lures you in.

Mathilde Albouy’s setup offers an almost panoptic field, reminding us of our contemporary context of surveillance and constant exposure: observing and being observed, showing oneself, becomes a game of power, desire, and vigilance.

Oona Doyle

*Audre Lorde, *The Uses of the Erotic: The Erotic as Power*, 1978.

**Lucy R. Lippard, « From Eccentric to Sensuous Abstraction : An interview with Lucy Lippard by Susan Stoops », dans *More than Minimal: Feminism and Abstraction in the '70s*, Rose Art Museum, Brandeis University, Waltham, Mass., 21 avril – 30 juin 1996.



Turn me on, 2025

Bois

Wood

270 x 240 x 240 cm

106 1/4 x 94 1/2 x 94 1/2 inches





“The erotic is a measure between the beginnings of our sense of self and the chaos of our strongest feelings. It is an internal sense of satisfaction to which, once we have experienced it, we know we can aspire.”

Audre Lordre, *Uses of the Erotic: The Erotic as Power*, 1978



Widows (sublimation), 2025

Bois, métal et cire

Wood, metal and wax

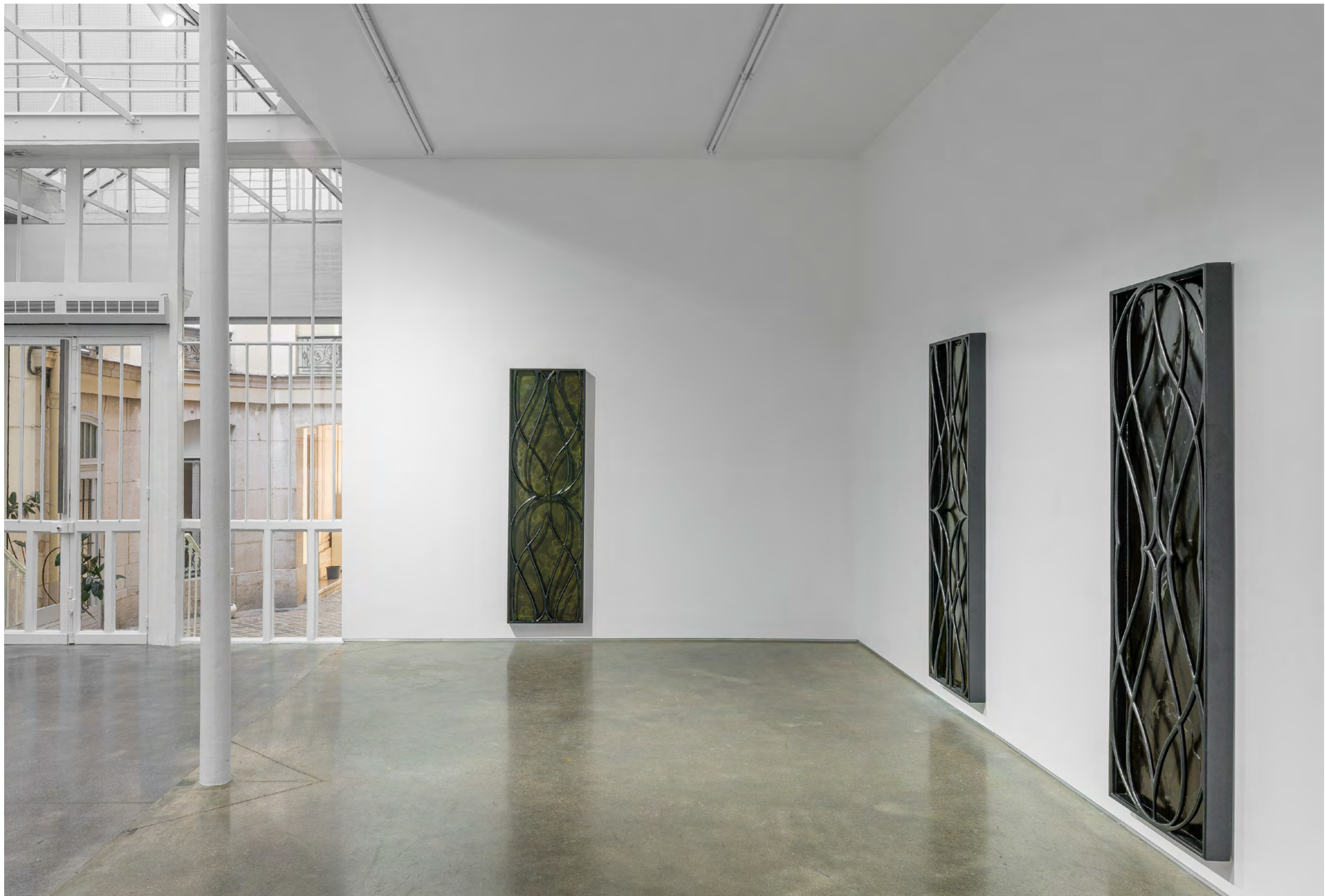
53,5 x 240 x 8,5 cm

21 x 94 1/2 x 3 3/8 inches









Widows (I), 2025

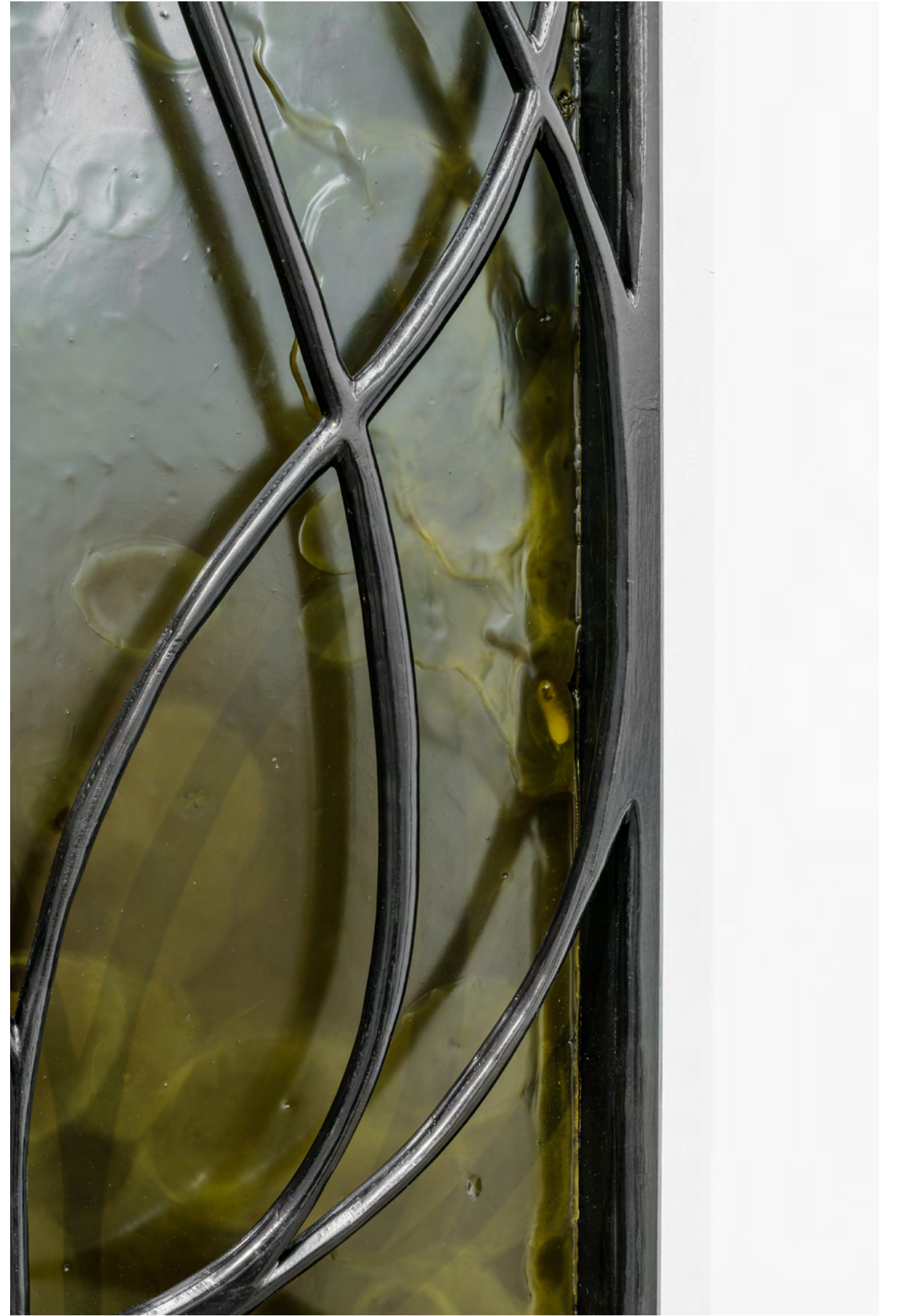
Bois et cire

Wood and wax

200 x 60 x 8,5 cm

78 3/4 x 23 5/8 x 3 3/8 inches







***Widows (II)*, 2025**

Bois et cire

Wood and wax

200 x 60 x 8,5 cm

78 3/4 x 23 5/8 x 3 3/8 inches





Widows (III), 2025

Bois et cire

Wood and wax

200 x 60 x 8,5 cm

78 3/4 x 23 5/8 x 3 3/8 inches





Widows (IV), 2025

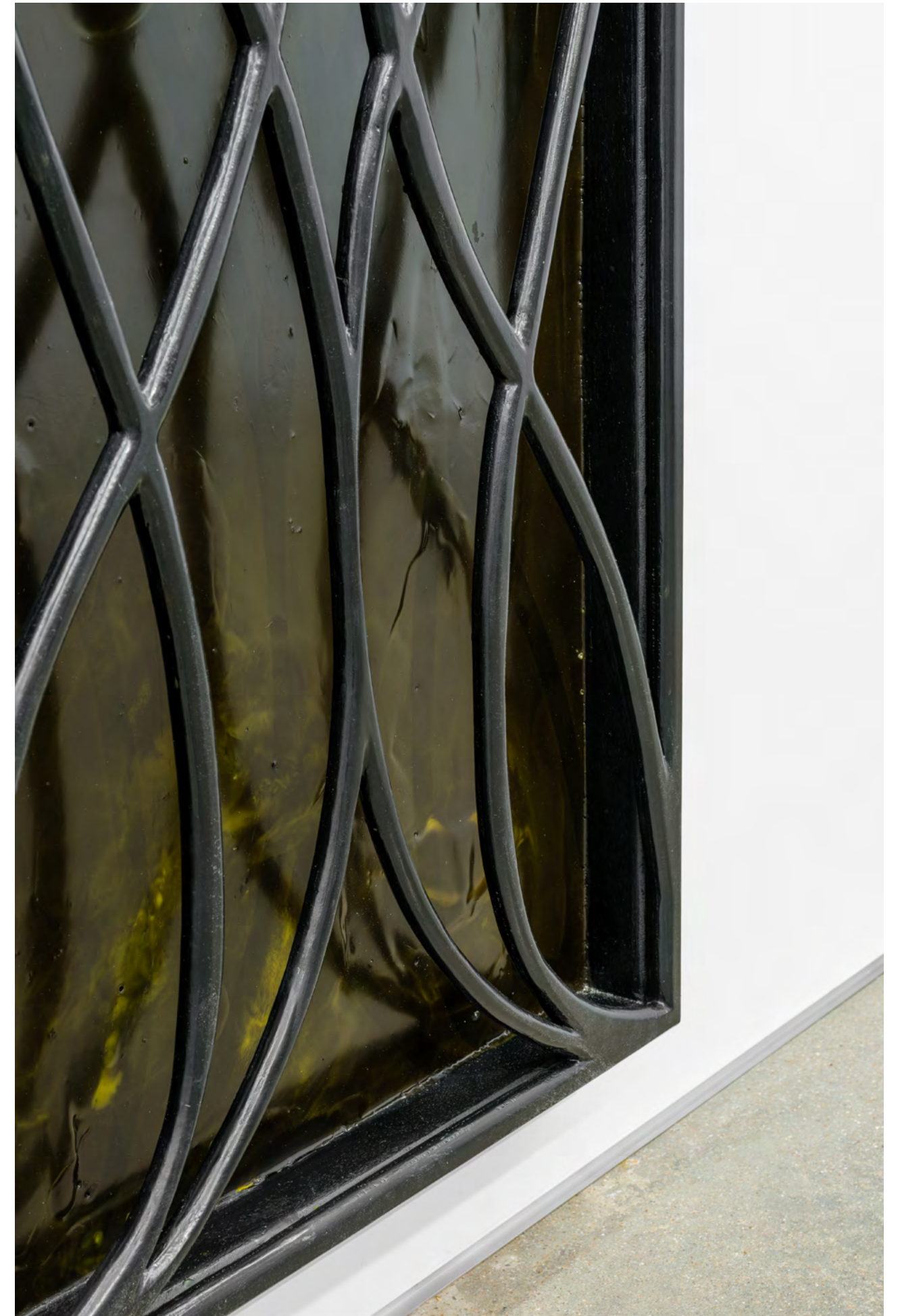
Bois et cire

Wood and wax

200 x 60 x 8,5 cm

78 3/4 x 23 5/8 x 3 3/8 inches









No fortune teller, 2025

Bois, laiton, argent et coquille d'oeuf

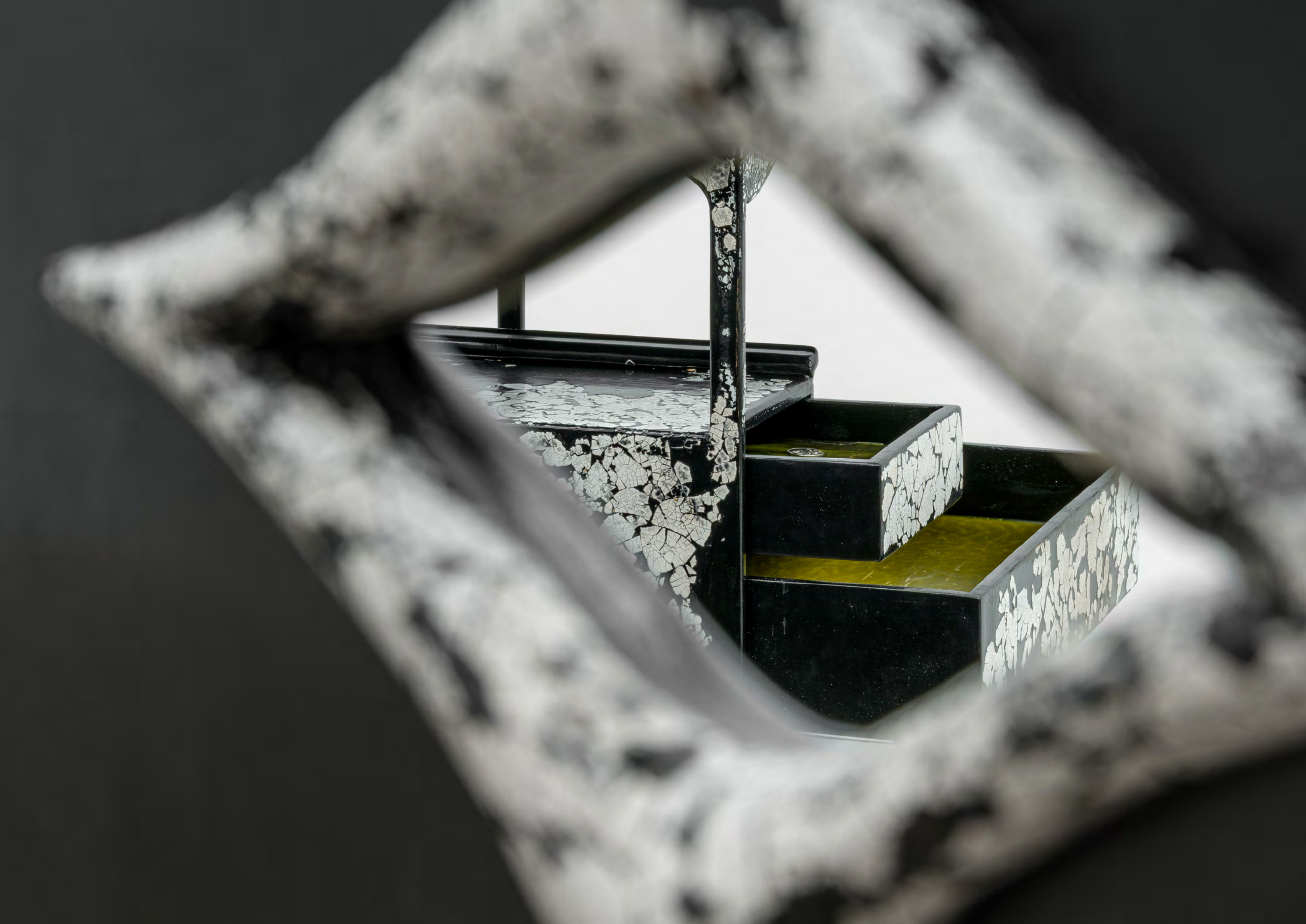
Wood, brass, silver and eggshell

199,5 x 301 x 2 cm (paravent ouvert)

78 1/2 x 118 1/2 x 3/4 inches (opened screen)







“This search for disorientation is a way of staying attentive to the world around us, of trying to understand it in ways other than through theoretical knowledge. These sensations of reality can help us deconstruct certain thoughts and stimulate our imagination.”

Mathilde Albouy



***Sphinge*, 2025**
Bois, cire, métal et coquille d'oeuf
Wood, wax, metal and eggshell
75,5 x 45 x 43 cm
29 3/4 x 17 3/4 x 16 7/8 inches









I see you (III), 2025

Bois et bronze

Wood and bronze

Chaque sphère : 10 x 10 x 10 cm

Each sphere: 4 x 4 x 4 inches





Widows (V), 2025

Bois et cire

Wood and wax

76 x 17,7 x 6,5 cm

29 7/8 x 7 x 2 1/2 inches





Derouillon,

Mathilde Albouy

Born in France in 1997

Lives and works in Paris

Biography

Mathilde Albouy (Born in 1997, France) lives and works in Paris. She graduated from ENSAD in Paris in 2022 and HEAR in Starsbourg in 2020. She was nominated for the Révélations Emerige price 2023.

Playing on both formal and conceptual paradoxes, Mathilde Albouy’s sculptural work invites the viewer to a game whose rules are not clearly defined. We don’t know whether the encounter with her sculptures is an act of courtship or predation, confronting us with a dangerous seduction. Nourished by feminist science fiction, Mathilde uses the fictions generated by her pieces as political tools to question an established, binary reality. By hijacking scales and materials, the sometimes sharp or toxic objects become individuals in their own right, revealing how the beauty of objects, particularly feminine ones, conveys patterns of oppression.

Her recent exhibitions include: “Lucky You”, Galerie Derouillon, Paris (FR) (2026); “Battle Fatigue”, curated by La Méditerranée, Chateau La Coste, Puy-Sainte-Réparade (2025); “Arcanes, rituels et chimères”, Frac Corsica, Corte (2024); “Augmented Paris”, Zhi Art Museum X Poush, Chengdu (2024); “Straight no Chaser”, Zuzeum Art Center, Riga, Lettonie (2024); “Antipetra”, curated by La Méditerranée, Colegio Oficial de Arquitectos de Madrid, Madrid (2024); ”Revenir du présent, regards croisés sur la scène actuelle”, La Collection Lambert invite POUSH, Avignon (2024); Bourse Révélations Emerige, Paris (2023); “Trust Me” (solo), Galerie Derouillon, Paris (2023); “Haniwa Boogie-Woogie”, FORMA, Paris (2023); “House of dreamers”, Fondation Boghossian, Villa Empain, Bruxelles (2023); “May this thurn out amazing” (solo), ENSAD, Paris (2022); “à partir de là”, Centre d’Art Chanot, Clamart (2022); “Vous avez laissé le FLAT sur le feu”, galerie a mano studio, Biarritz (2022).

Public collections: Collection Emerige, Malakoff (FR); Fond d’art contemporain - Paris collections, Paris (FR); Spazio Almag, Brescia (IT); Zhi Art Museum, Chengdu (CN); Zuzeum Art Centre, Riga (LVA)

Education

2022 DNSEP École Nationale Supérieure des Arts Décoratifs, Master Art Espace, Paris DNSAP, Paris (FR)

2020 DNA École des Arts Décoratifs de Strasbourg, Strasbourg (FR)

CV

Public collections

Collection Emerige, Malakoff (FR)
Fond d’art contemporain - Paris collections, Paris (FR)
Spazio Almag, Brescia (IT)
Zhi Art Museum, Chengdu (CN)
Zuzeum Art Centre, Riga (LVA)

Exhibitions

- 2026 “Lucky You”, Galerie Derouillon, Paris (FR) (solo)
- 2025 “It is what it is not”, with Hwi Hahm, FT2 Gallery, Milano (IT) (duo)
“Io Contengo Moltitudini”, Fondazione Villa La Versiliana, Marina di Pietrasanta (IT)
“Mermaid Tales”, Historical Archive - Museum of Hydra, Hydra (GR)
“Future Relics”, Union Pacific, London (UK)
“Minimal minimal”, Poush, Aubervilliers (FR)
“Living Rooms” curated by Tiffany Dornoy Rezaei, Possibly Sometime Tomorrow, Paris (FR)
“Battle Fatigue”, curated by La Méditerranée, Chateau La Coste, Puy-Sainte-Réparade (FR)
- 2024 “Chimera”, Fondacja Alina, Warsaw (PL)
“Arcanes, rituels et chimères”, Frac Corsica, Corte (FR)
“Augmented Paris”, Zhi Art Museum X Poush, Chengdu (CN)
“Straight no Chaser”, Zuzeum Art Center, Riga, Lettonie (LVA)
“Antipetra”, curated by La Méditerranée, Colegio Oficial de Arquitectos de Madrid, Madrid (ES)
“Revenir du présent, Regards croisés sur la scène actuelle”, La Collection Lambert invite Poush, Collection Lambert, Avignon (FR)
- 2023 Bourse Révélations Emerige 2023, Paris (FR)
“Trust Me”, Galerie Derouillon, Paris (FR) (solo)
“Haniwa Boogie-Woogie”, FORMA, Paris (FR)
“House of dreamers” curatée par Anne-Laure Lestage, Fondation Boghossian, Villa Empain, Bruxelles (BE)
Exposition de fin de résidence, Villa Belleville, Paris (FR)

2022 “May this thurn out amazing”, projet de fin d’études, juin 2022, ENSAD, Paris (FR) (solo)

“à partir de là”, Centre d’Art Chanot, Clamart (FR)

“Vous avez laissé le FLAT sur le feu”, galerie a mano studio, Biarritz (FR)

2021 “Comme les lézards au soleil”, Folle Béton, Paris (FR)

“Bronca”, Le Wonder Fortin, Clichy (FR)

“Devant nous encore moins d’une dizaine de mètres et derrière”, le scintillement et la promesse, The Window, Paris (FR)

2020 “J’ai des visions”, DNA, HEAR, Strasbourg (FR)

“C’est encore la rentrée”, HEAR, Strasbourg (FR)

2019 “Collective à la Villa Belleville”, Villa Belleville, Paris (FR)

“Print Fighter - Round II”, Galerie 100Titres, Bruxelles (BE)

“Fortune Fabrique”, HEAR, Strasbourg (FR)

Residencies

2023 Villa Belleville January to June, Paris (FR)

Villa Dufraine, Académie des Beaux-Arts April to November, Chars (FR)



Derouillon,

founder Benjamin Derouillon

director Marion Coindeau
marion@galeriederouillon.com

Galerie Derouillon, Étienne Marcel
13 rue de Turbigo, 75002 Paris

Galerie Derouillon, Haut Marais
38 rue Notre Dame de Nazareth, 75003 Paris

Galerie Derouillon, Cadet
Hôtel Cromot du Bourg, 75009 Paris

www.derouillon.com

