



ALEXIANE LE ROY  
2025



Drawn to the fragility of things, Alexiane Le Roy always perceives the crack within rigidity and the instability within balance. Her gaze is directed toward damaged things, which she approaches with particular sensitivity.

She develops a practice rooted in the recovery and reappropriation of materials as a primary tool for creation. She explores the poetry of our built environment by revealing the fragility of our dwellings and highlighting the organic potential of construction materials. Fascinated by the parallels between surgical and architectural repair techniques, she questions how we care for and mend places, through installations that weave an intimate link between architecture and the living.

Her work places great importance on the narrative potential of architectural fragments and damaged objects. Each crack, shard, or salvaged piece carries a story that is both personal and collective—a silent testimony to the places and times it has passed through.

How can architecture tell stories?

These fragments, marked by the wear of time or human gestures, become vessels of memory, where individual experiences and social history intertwine.

Alexiane Le Roy offers a reflection on the deep connections between dwelling and human life, exploring ways we can rethink our relationship to architecture and materiality in an era marked by the urgency of reuse and sustainability.

Born in 1997 in Rambouillet (France), Alexiane Le Roy lives and works in Lille (France). She graduated a dual degree (Master in Visual and Fine Arts and DNSEP) with distinction in 2020.

Along with two artists, she co-founded the collective l'A3, and for two years they lived and worked together in a house-studio, which they opened to the public for exhibitions and artistic interventions.

Alexiane Le Roy has taken part in artist residencies in Caen (*Court-Circuit* program), in Calais and Liège (*Crescendo* program), and more recently in Paris (*Chérir les failles* program).

She has exhibited her work in Lille, Paris, Liège, and Brussels.

Workshops and artistic outreach play an integral role in her practice: *Dépaysé.e.s* workshop with preparatory art students in Beauvais, a series of *Fragments* workshops with the l'A3 collective in various media libraries across the Hauts-de-France region, *La quête de sens*, a Leporello workshop at La Condition Publique in Roubaix [...].

For the past year, she has also been teaching a writing and layout workshop for first-year students in the Fine Arts Department at the University of Lille.



***Petites plaies*, 2025**

photo transfers on gauze, bandage boxes, rack rails, screw-on hinges,  
variable dimensions (each element: 150×15×5 cm)

edition 11×14 cm, 32 pages

exhibition *Cabinet de réparations*,

residency closing event "Chérir les failles", Les Arches Citoyennes, Paris

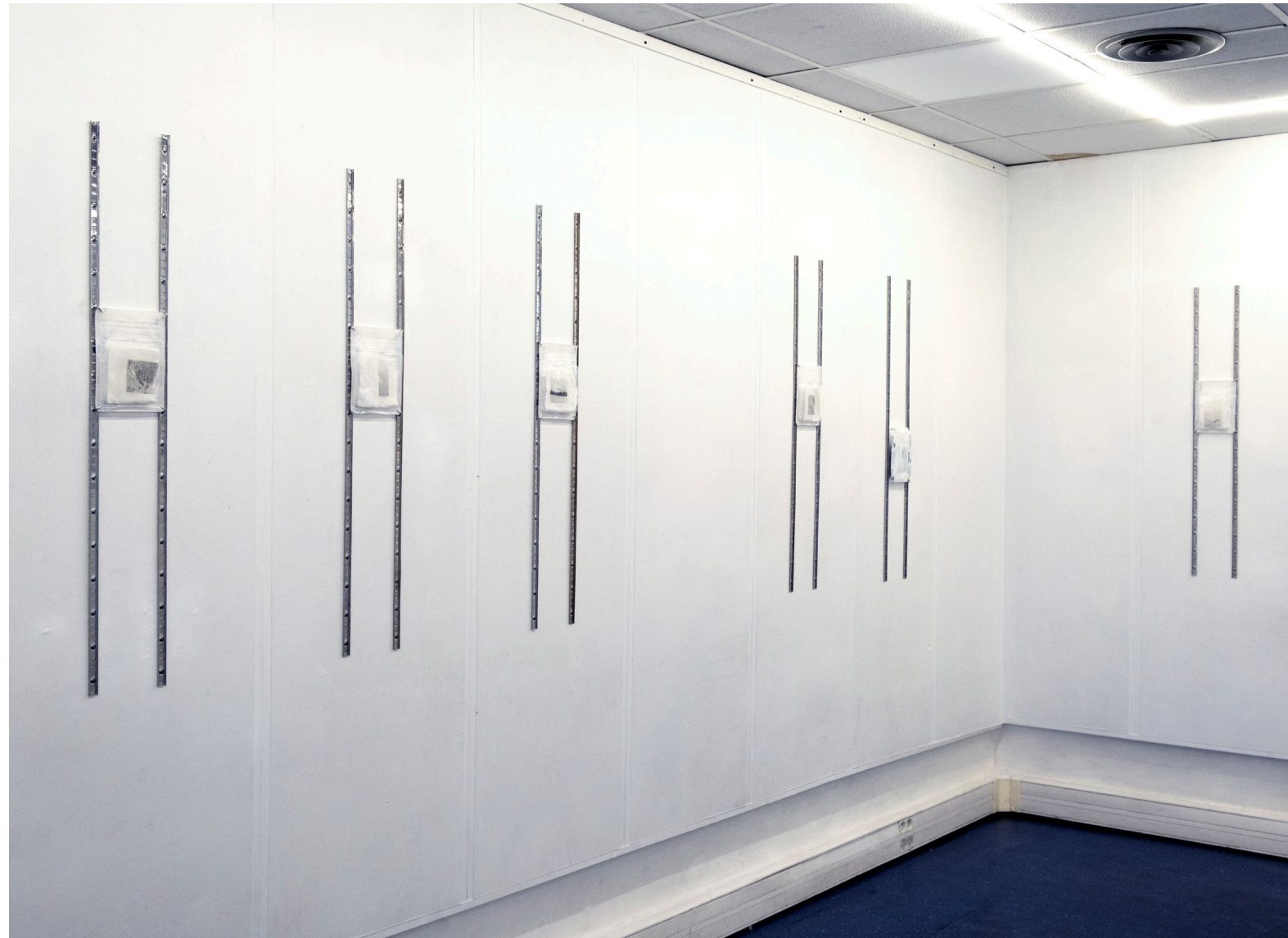
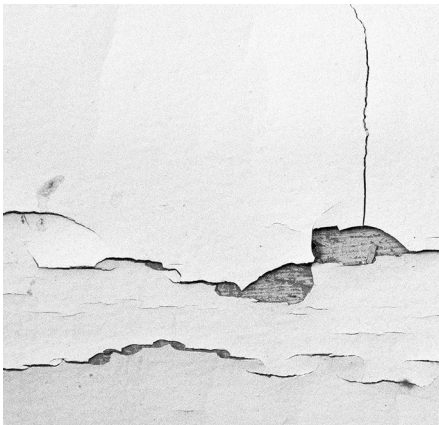
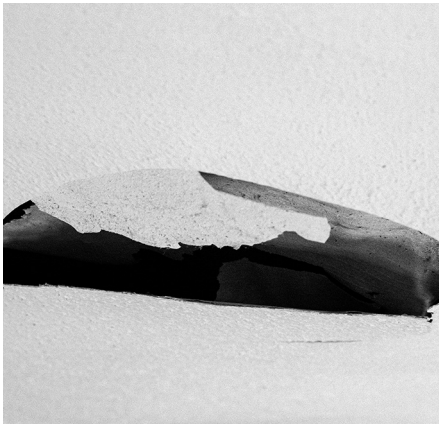
A series of photographs capturing the discreet cracks spotted in the walls of Les Arches Citoyennes, Paris.

These images are transferred onto medical gauze, then inserted into bandage boxes sourced from the artist's studio—formerly a nurse's office.

This delicate setup, both intimate and precious, invites the viewer to come closer and observe carefully.

A printed edition brings together some of these photographs, accompanied by drawings that became tattoos, reflections on repair, and an intimate personal testimony.









***Cache-misère*, 2025**

plaster, polyethylene bags, bolts, hooks, steel garment rack,  
variable dimensions  
exhibition *Cabinet de réparations*,  
residency closing event "Chérir les failles", Les Arches Citoyennes, Paris



A play on the word «plaster», which in means both a medical bandage and the building material.

These rigid plasters are placed over cracks, emphasizing their presence.  
Some are screwed directly into the wall, others hang like repair kits awaiting use.

Somewhere between a first aid kit and a toolbox.







**Qu'est-ce qui répare?, 2025**

participatory installation, steel mesh, sterile field,  
pen, chain, glass plate, variable dimensions  
exhibition *Cabinet de réparations*,  
residency closing event "Chérir les failles",  
Les Arches Citoyennes, Paris

A beginning of a list of things that heal, written by  
the artist.

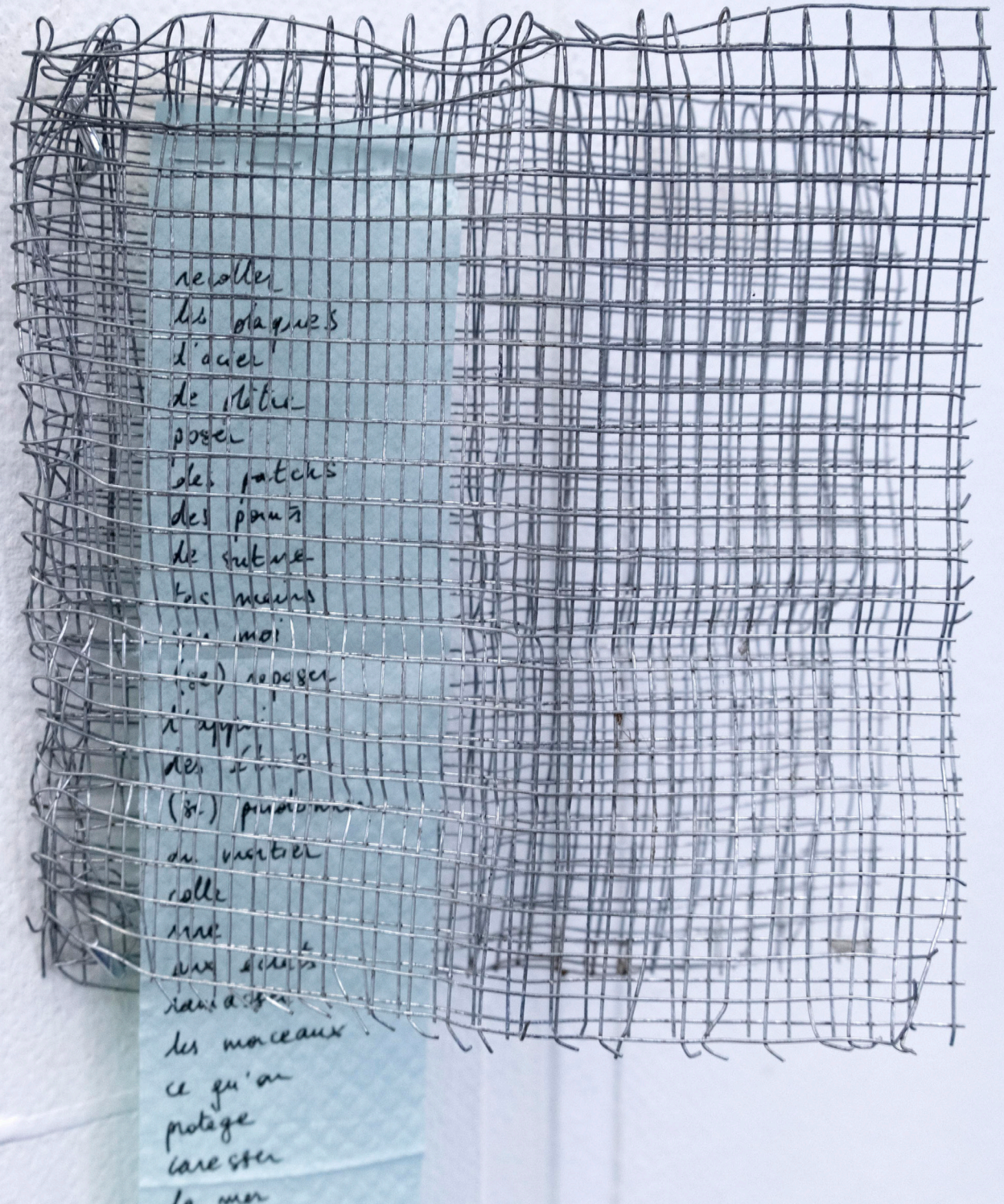
You are invited to contribute your own remedies,  
gestures, or thoughts.

The word repair initially evokes the realm of fixing  
or patching—tools, materials, and makeshift  
solutions.

But as you read through the first entries on the list,  
the focus subtly shifts:

what is being repaired here seems less about  
objects, and more about bodies, emotions, or  
relationships.

The installation plays with this ambiguity,  
suggesting that healing and repair might ultimately  
be one and the same.



relever  
les plaques  
d'acier  
de stituer  
poser  
des patchs  
des points  
de suture  
les maux  
moi  
(je) repasser  
l'appareil  
des stiches  
(je) punir  
du mortier  
coller  
une  
aux dents  
dans la peau  
les morceaux  
ce qui se  
protège  
l'absence  
la mer



Le...  
pour...  
puis  
la culture  
l'écrator  
prendre soin des  
autres et de moi-  
même  
une TRÈS bonne  
idée

Un bon Rire







***Diagnostic***, 2023

Negatoscope, transparent prints, steel, wheels,  
variable dimensions.

exhibition *Grilles et parpaings*, club 24, Lille, may 2025

curators : Hugo Miel and Virginie Piotrowski

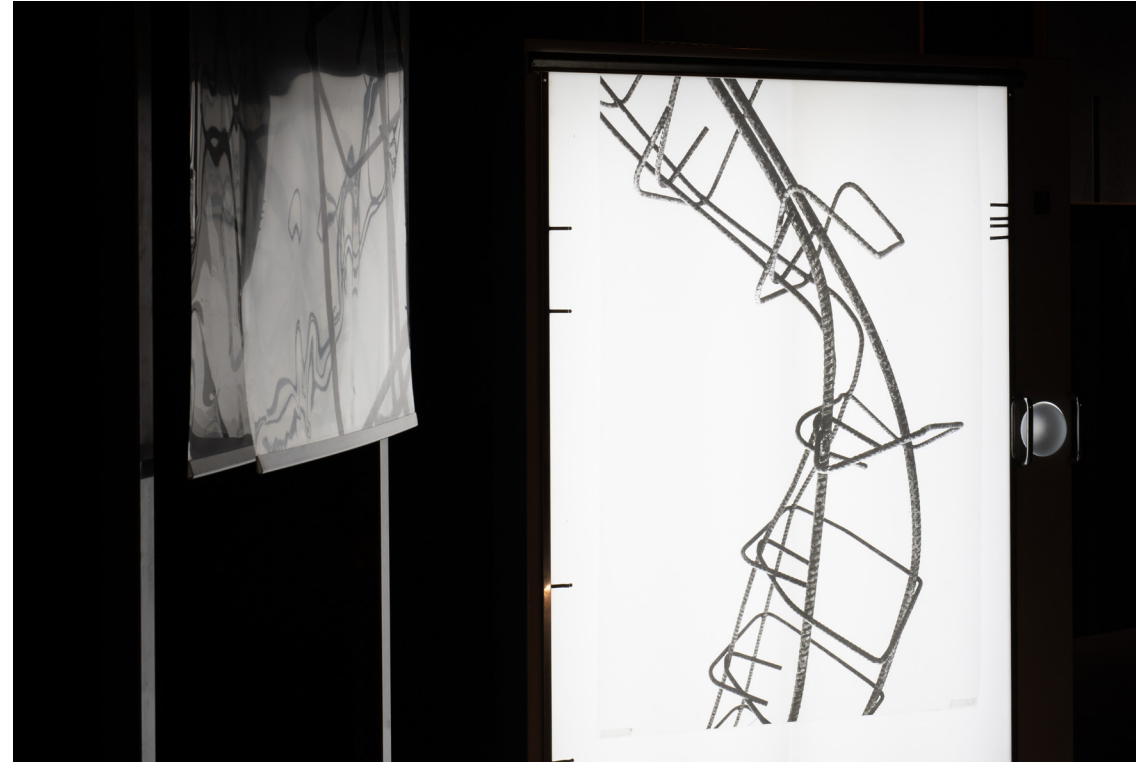
*Diagnostic* reveals and intertwines photographs of past  
sculptures.

While one image is illuminated by a salvaged negatoscope, the  
others rest, suspended.

Awaiting activation, the photographs blend together, forming  
strange compositions that shift with my manipulations.

Lintel frameworks, battered by my gestures, these urban  
backbones are infused with a new cycle of life.







***Défaillance***, 2023

Broken ceramic tiles, PVC pipes, steel, varnish,  
variable dimensions.  
Volume Ouvert, Lille.

A fallen line of ceramic tiles from a damp studio.  
I salvaged these fragile, almost soft fragments from a small living space  
that was crumbling away.

Separated by accident, these fragments find themselves reconnected—  
linked once again by a network of pipes.

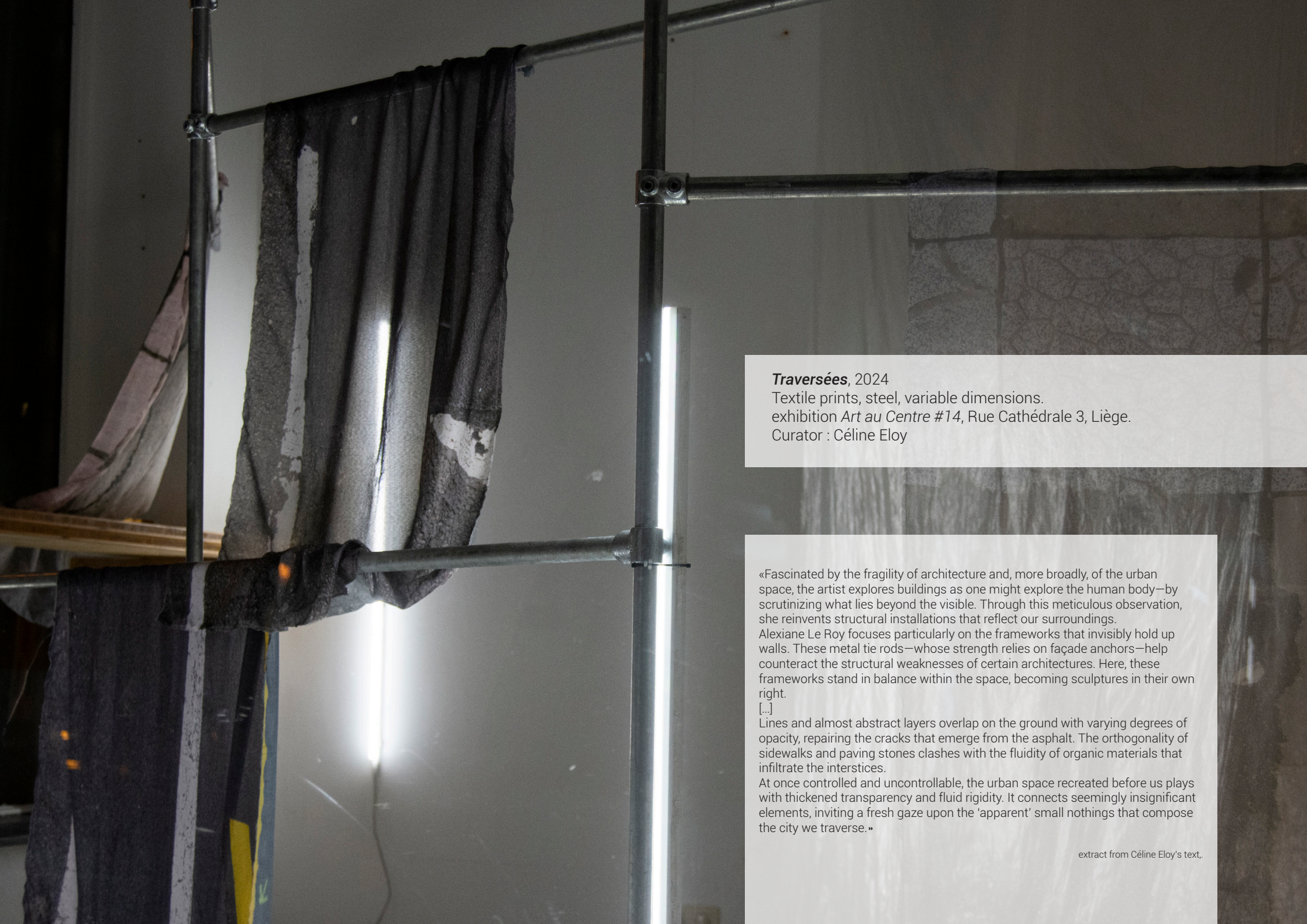
Liquid seeps from the tiles, as if they were leaking the very water that  
caused their collapse.











***Traversées*, 2024**

Textile prints, steel, variable dimensions.

exhibition *Art au Centre #14*, Rue Cathédrale 3, Liège.

Curator : Céline Eloy

«Fascinated by the fragility of architecture and, more broadly, of the urban space, the artist explores buildings as one might explore the human body—by scrutinizing what lies beyond the visible. Through this meticulous observation, she reinvents structural installations that reflect our surroundings. Alexiane Le Roy focuses particularly on the frameworks that invisibly hold up walls. These metal tie rods—whose strength relies on façade anchors—help counteract the structural weaknesses of certain architectures. Here, these frameworks stand in balance within the space, becoming sculptures in their own right.

[...]

Lines and almost abstract layers overlap on the ground with varying degrees of opacity, repairing the cracks that emerge from the asphalt. The orthogonality of sidewalks and paving stones clashes with the fluidity of organic materials that infiltrate the interstices.

At once controlled and uncontrollable, the urban space recreated before us plays with thickened transparency and fluid rigidity. It connects seemingly insignificant elements, inviting a fresh gaze upon the 'apparent' small nothings that compose the city we traverse.»

extract from Céline Eloy's text.





Traversées  
Alexiane Le Roy





***Décortiquée*, 2022-2023**

Plaster castings, steel, salvaged materials, concrete blocks, neon lights, cables, tarp, variable dimensions.

Exhibition Qu'à cela ne tienne, Volume Ouvert, Lille.

«Alexiane Le Roy's installation is composed of plaster fragments, cast from molds, scattered throughout the space.

Décortiquée shifts the intimate into the public sphere through the dissection of a door.

These castings interact with various structures, partly made from salvaged materials—an essential gesture in the artist's practice. She invites us to cross an element that typically serves as a boundary.

By dismantling this thin yet imposing door, she takes hold of anxieties linked to intrusion.

To dissect the dwelling is to explore one's own traumas. A kind of autopsy of a symbol of protection, where one can nonetheless perceive a desire to piece things back together.»









exhibition view  
*Qu'à cela ne tienne*, Volume Ouvert, Lille, 2023



***Vestiges*, 2022**

Photo transfer on marble, steel, 40x90x5 cm

A destruction, a discovery.

Two places meet and converse through matter.  
A photographic fragment, resembling a contemporary ruin,  
merges with the marble that supports it.

Views of a nearby demolition.

A photographic witness to a neighboring building that no longer  
exists, this architectural memory merges with the ghost of a piece  
of furniture.

Deeply affected by the places I inhabit, I collect fragments—  
images that coexist here, forging links between different spaces  
and times.

The two slabs lay there, beneath the tall grass of my new garden.  
The transfer technique allows the marble's veins to emerge  
through the photograph,  
its tones infused with the colors of the material.







Vestiges, 2022  
studio view





***Restreintes*, 2022**

Performative sculptures, 250x100x30 cm and 250x90x40 cm.  
Atelier Volume Ouvert, Lille.

These performative sculptures emerge from the encounter between my body and the material.

These salvaged PVC sheets, discarded after a roof replacement, have been put to the test by my gestures.

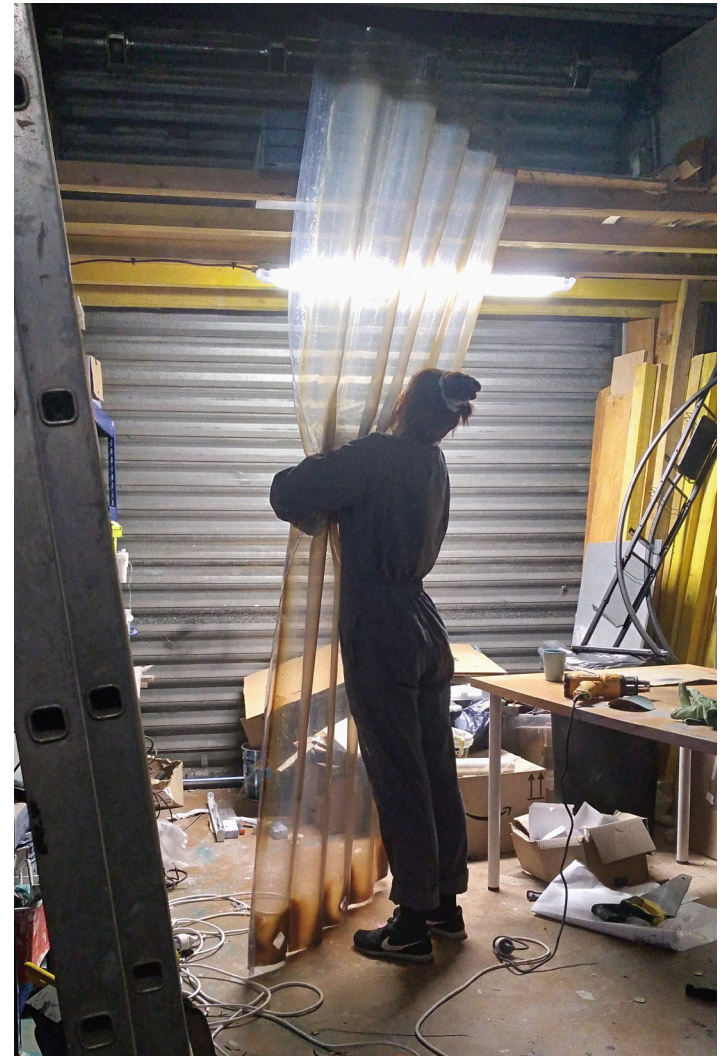
They endured the constraint of my body, which, by embracing them after heating, distorted and folded them onto themselves.

The panels now rest, leaning against a wall, unbalanced by the deformation—a transformation born from a gesture both tender and violent.

Connections between bodies emerge: the viewer's, the material's, and my own—present through its imprint despite its absence.

This destructive union evokes my unique relationship with construction materials and, by extension, questions the ephemeral nature of their use.









***Panser les bunkers*, 2021**

HD video, sound, 18'03"

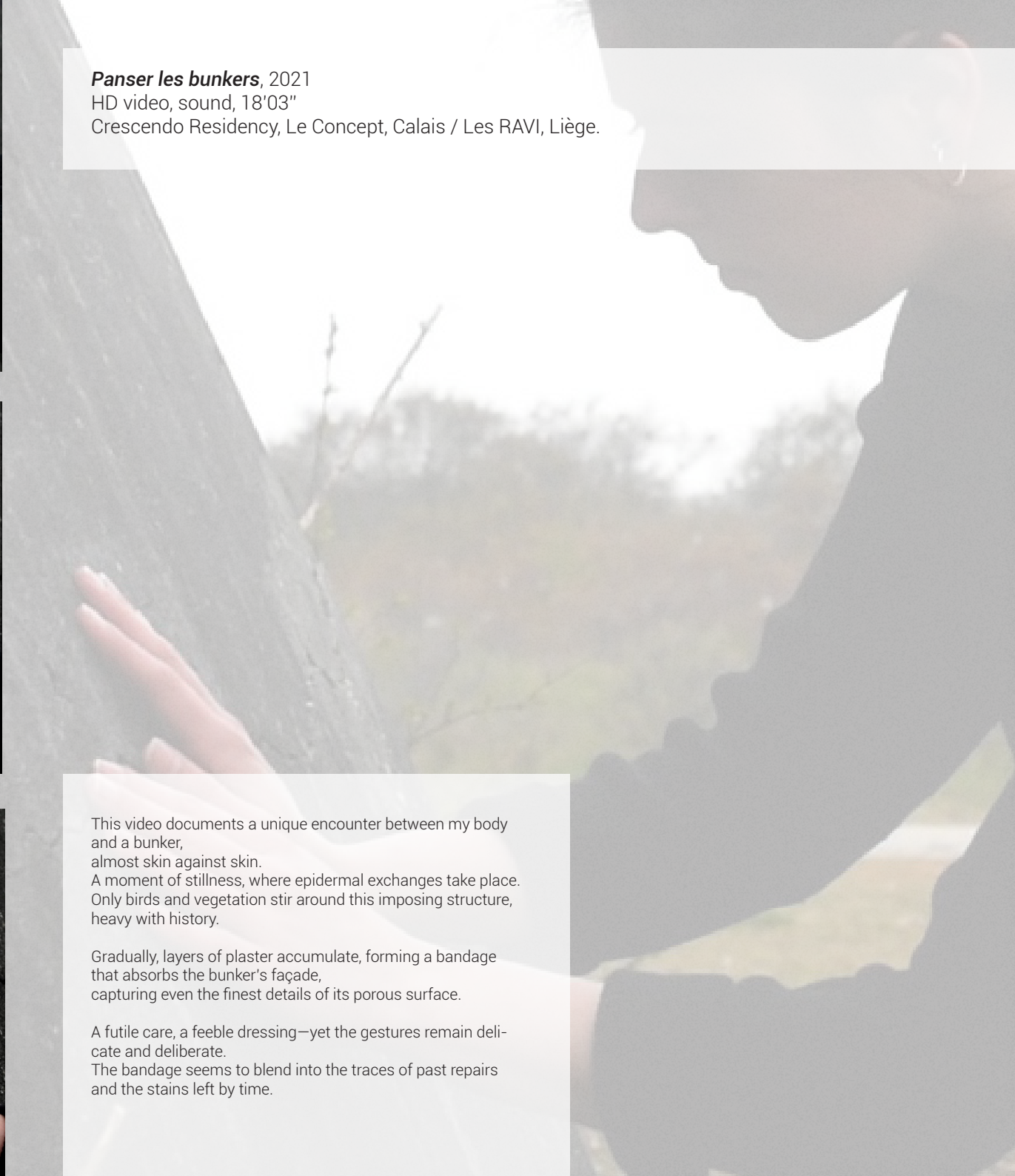
Crescendo Residency, Le Concept, Calais / Les RAVI, Liège.



This video documents a unique encounter between my body and a bunker, almost skin against skin. A moment of stillness, where epidermal exchanges take place. Only birds and vegetation stir around this imposing structure, heavy with history.

Gradually, layers of plaster accumulate, forming a bandage that absorbs the bunker's façade, capturing even the finest details of its porous surface.

A futile care, a feeble dressing—yet the gestures remain delicate and deliberate. The bandage seems to blend into the traces of past repairs and the stains left by time.







*Panser les bunkers, 2021*  
Crescendo residency



***Les écorchés*, 2021**

Silicone, steel, metal grid, bricks, stone, variable dimensions.  
Crescendo Residency, Le Concept, Calais / Les RAVI, Liège.

ateliers RAVI, Liège



«For Alexiane Le Roy, the Crescendo residency provided an opportunity to work with the territories surrounding the two residency sites (Les RAVI and Le Concept).

On one hand, the northern district of Liège, shaped by a history of coal and metal industries.  
On the other, the Pas-de-Calais coastline, punctuated by military structures from World War II.

Both landscapes serve as grounds for questioning the fragility of architecture and the human body—  
a central theme in her research. [...]»

extract from Pierre Henrion's text







*Les écorchés, 2021  
ateliers RAVI, Liège*







# ALEXIANE LE ROY

(+33)665096059  
leroy.alexiane@gmail.com  
21 Malus street, 59000 Lille  
France

## EXHIBITIONS [SELECTION]

### 2025 (incoming)

*Parpaing & Grille*, 24 club, Lille  
*Cabinet de réparation*, Arches Citoyennes, Paris

### 2024

*Art au centre #14*, rue cathédrale 3, Liege  
*Starter 10*, la Condition Publique, Roubaix

### 2023

*Qu'à cela ne tienne*, Volume Ouvert, Lille

### 2022

*Crescendo #1*, Beaux-Arts gallery, Liege  
*Crescendo #1*, ISELP, Brussels  
*Prix Juvenars*, IESA gallery, Paris

### 2021

Curator of exhibition *Lieu commun*, le Mi-lieu, Lille  
*Détail*, la Vitrine, Lille

### 2020

*Aperçu*, le Mi-lieu, Lille  
*MOTIFS*, Photograph institute, Lille  
*Co-existence.s?*, communal gallery, Tourcoing

### 2019

*Expo flash V*, communal gallery, Tourcoing  
*INTRO*, IN OUT gallery Lille  
*100% APV*, communal gallery, Tourcoing  
*Air fictions*, communal gallery, Tourcoing

### 2018

*Expo flash IV*, communal gallery, Tourcoing  
*AMOUR*, Louvre Lens, Lens  
*La moderne 2*, Rameau palace, Lille

## RESIDENCIES

### 2025

*Chérir les failles* Residency, Les Arches Citoyennes, Paris

### 2021

*Court-Circuit* Residency, Caen  
*Crescendo* Residency, Le Concept (Calais) & Les RAVI (Liège)

## AWARDS & GRANTS

### 2020

Project Grant awarded by ESA Tourcoing

### 2019

Jury Prize, 100% APV

## PUBLICATIONS

### 2024

catalogue *Starter 10*, University of Lille  
catalogue *10 ans des RAVI*, les RAVI, Liege

### 2021

*Avant-propos*, BLOOM association  
Catalogue *Lieu commun*, collectif l'A3

### 2020

Catalogue *Co-existence.s?*, PRIST

### 2019

Catalogue *100% APV*, University of Lille  
Catalogue *Air Fictions*, PRIST

## EDUCATION

### 2020

Dual Degree: DNSEP (National Higher Diploma in Visual Arts) with highest honors, ESA Tourcoing  
and Master's in Fine and Visual Arts with highest honors, University of Lille

### 2018-2020

Dual Curriculum: 4th & 5th year at ESA Tourcoing /  
Master's in Fine and Visual Arts, University of Lille

### 2015-2018

Bachelor's Degree in Fine Arts, University of Lille



## CONTACT

(+33)665096059  
leroy.alexiane@gmail.com

SIRET : 88254869600041  
21 Malus street, 59000 Lille

## PHOTOS CREDITS

Salvatore Fuca  
Gerald Micheels  
Hugo Miel  
Pierre Pharaon  
Mathilde Zafirov  
personal photographs