

# Washing Machine

## 26.03 - 03.05.26

Lucile Boutin

*Souffle*, 2026

Pastel, watercolor, colored pencil on paper  
185 x 95 cm  
Courtesy of the artist

*Bassin*, 2026

Pastel, colored pencil on paper  
185 x 95 cm  
Courtesy of the artist

*Dilution*, 2026

Pastel, charcoal, colored pencil on paper  
185 x 95 cm  
Courtesy of the artist

*Palier*, 2026

Pastel, watercolor, colored pencil on paper  
185 x 95 cm  
Courtesy of the artist

*La grande fabrique*, 2023

Pastel, charcoal, colored pencil on paper  
185 x 95 cm  
Courtesy of the artist

*Submersion*, 2026

Pastel, watercolor, colored pencil on paper  
185 x 95 cm  
Courtesy of the artist

*Le temps des cerises*, 2025

Pastel, colored pencil on paper  
180,5 x 98 cm  
Severine Peyret Collection, Marseille

*My Blueberry Nights*, 2022

Pastel, charcoal, colored pencil on paper  
110 x 75 cm  
Alessandra Prandin and Guillaume Landron  
Collection, Lyon

*Semblant travailler*, 2024

Pastel, charcoal, colored pencil on paper  
110 x 75 cm  
Chez Andy Collection, Paris

*All We Imagine as Light*, 2026

Pastel, colored pencil on paper  
109 x 78,8 cm  
Courtesy of the artist

*Aux heures de réception*, 2025

Pastel, colored pencil on paper  
65 x 100 cm  
Courtesy of the artist

*Owls*, 2026

Pastel, colored pencil on paper, fabric  
Drawing: 95.5 x 96.5 cm  
Fabric: 122 x 179 cm  
Courtesy of the artist

*Stores*, 2025

Pastel, colored pencil on paper, fabric  
Drawing: 78.5 x 54.3 cm  
Fabric: 190 x 125 cm  
Courtesy of the artist

*Les dormantes*, 2026

Pastel, charcoal, colored pencil on paper, wood,  
fabric  
Drawing: 110 x 75 cm  
Fabric: 171 cm diameter  
Jourdan-Martin Collection, Paris

*Les yeux dans l'eau*, 2024

Pastel, colored pencil on paper  
109 x 79 cm  
Courtesy of the artist

*Les yeux dans l'eau (jours flottants)*, 2024

Colored pencil on paper  
79 x 88 cm  
Courtesy of the artist

The small-format drawings displayed on the  
tables are all courtesy of the artist.

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Lucile Boutin was born in 1995 in Poitiers.

She graduated from the École Nationale Supérieure des Beaux-Arts de Lyon in 2021.  
She lives in Fontenay-aux-Roses and works in Paris and Bagneux.

The title *Washing Machine* evokes this domestic object with its repetitive and circular movement that sets the rhythm of our lives. The symbolism of washing acts as a process of transformation, erasure, and recirculation of laundered thoughts and bodies. With the washing machine, the work is done by us, but also outside of us. We identify its cycles by the hissing of the filling; the purring of the water, the deep noise of the draining; then the rumble of the spinning. It becomes a metaphor for the passage from one state to another in a dynamic process and a pre-established rhythm close to the modification cycle of a body at work, subjected over time to cadences that shape its evolution. Lucile Boutin views this *Washing Machine* as revealing the social and structural mechanisms of the modern world. The clean smell that emanates from it – so conscientiously crafted – would be the sensory and artificial reward that absolves us of labor, whitens us of it, through our clothes.

The *Washing Machine* exhibition brings together four distinct bodies of drawings which mingle and are discovered together.

The first set features characters at work in frontal compositions of hybrid domestic interiors, halfway between a kitchen and a medical laboratory. Lacking features that characterize their faces and genders, they perform meticulous gestures that seem devoid of purpose. Anonymization reinforces the mysterious nature of the environments in which they operate, as well as the uncertain logic of their actions. The structures are composed of ceramic tiles, pipes, and screens. The gestures performed within them are suspended in a frozen, introspective moment, in a form of gentle alienation. Also featured in this series are portholes that seem to hold these interior spaces in a state of suspended animation, reminiscent of the circular shape of a washing machine drum.

The second series of drawings, in shades of blue, immerses us in fluid and abstract underwater landscapes where seashells and air bubbles in the water reflect the light like soap bubbles. These fragile spheres, sheltered from the rest of the world, offer vanishing points, moments of respite and renewal. The abstraction of these drawings functions as a psychological retreat, providing a counterpoint to the concrete work. A space for reverie and contemplation.

Between preserving the body and work efficiency, there is no simple answer – only an uncertain balance. Bringing these two worlds together implies a resistance, a tension between constraint and rest, between repetitive movements, exhaustion, relaxation, and dreamlike states. It also implies a relationship to the transformation and wear and tear of the body as the primary tool of labor, destined for obsolescence because the automation of movements ultimately seeps into our bodies. It is about preserving the human body from the premature wear and tear of mechanical tasks, about rising up against the weariness of endless gestures – while standing up, in an irreducible contradiction, against the reign of the all-machine and the erasure of work in the shadow of automation.

A third set of designs is presented on colored fabrics (blue for work clothes, grey for suits) whose shapes are derived from clothing pocket patterns. They are reminiscent of work clothes pockets, washed and kept clean for the next day, and become the support for the drawings. The prolonged absence of this accessory in women's clothing is not solely due to a practical disadvantage. It reveals a deeper social conception of the place of women, whose outfits, long poorly adapted to autonomy or efficiency, testify to a distance from the world of work.

The fourth body of work is displayed on tables, and most of it comes from the artist's research notebooks. These are sometimes sketches for future large-format pieces, graphic notes, references, decadent desserts, sewing machines, animals, or television screens. These small drawings, in their own way, infuse the larger works displayed on the walls. They nourish or support them. While the research process can sometimes involve somewhat mechanical routines, it also acts as a revealer of untapped potential. Artistic work, like research, involves taking risks because it ventures into the unknown: there is no infallible method, nor any guaranteed result. The time invested, the energy, the ideas therefore have no certainty of leading to something recognized, understood or even completed.

The meticulousness and deliberate pace of Lucile Boutin's drawings immerse us in a dreamlike state, permeated by work and its structures. The fluid forms evoke reverie, while the anonymized gestures recall the silent mechanics of human labor. Several temporalities overlap: the suspended time of the drawings, the cyclical rhythm of the machines, and moments of respite. Screens and portholes appear as witnesses to a latent logic where bodies, gestures, and social systems quietly organize themselves. The exhibition thus reveals, in a sensitive and dreamlike way, the interplay between transformation, wear and tear, the rhythms of the body, and spaces of reverie where dreams and creative potential are absorbed.

Maëlle Dault

