

Elouan Le Bars

Portfolio (2026)

My work examines the ideological structures embedded in competitive cultures, online life, ambition and power — and the ways these structures fabricate collective imaginaries. Working from research-based methods, I transpose the logics of gaming, labor and crisis into spaces where they no longer function as intended, until their assumptions become visible. A movement of displacement runs throughout: between the digital and the material, between documentary and fiction, between playing and being played.

A recurring figure in my work is the character who refuses; who steps back from the roles assigned to them. The spatial installations rework objects and materials drawn directly from the films and games, reintroducing them into the exhibition space and often altering its architecture. Through these shifts, I want to build environments in which the fabrication of reality becomes visible, and where the edges of the real can be renegotiated.

Side Quest

Video game, 4-channel audio (2026, variable duration)

Presented during 'Side Quest', Ygrec art center, 2026

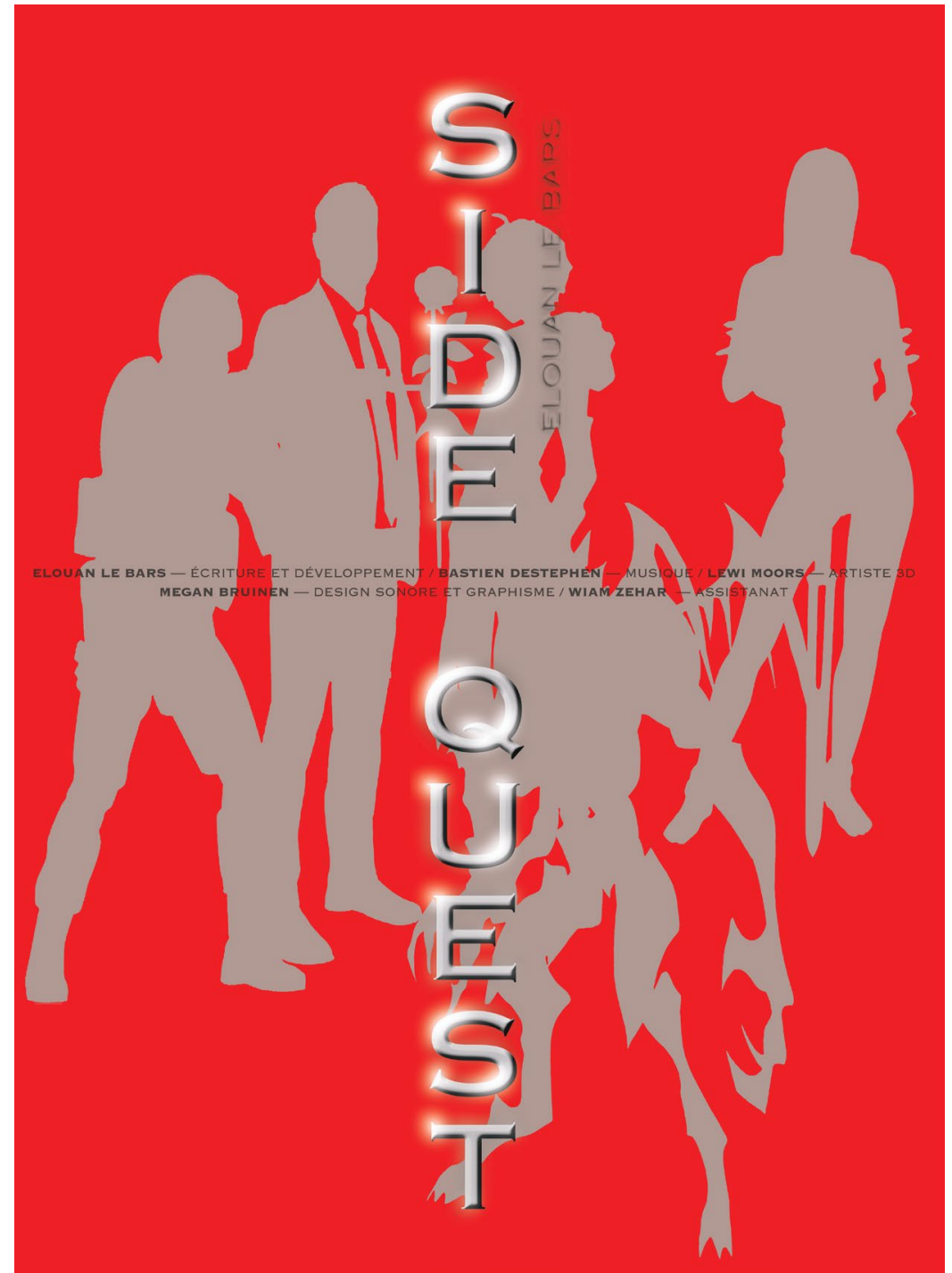
Side Quest is a monographic exhibition developed for Ygrec-ENSAPC around a commissioned video game. Inspired by interviews with e-sport players, the project follows a young man pursuing his ambition of becoming a professional gamer. The player navigates a series of dreamlike environments shaped by different gaming aesthetics, while fragments of the narrator's memories unfold and familiar gameplay mechanics gradually become subverted.

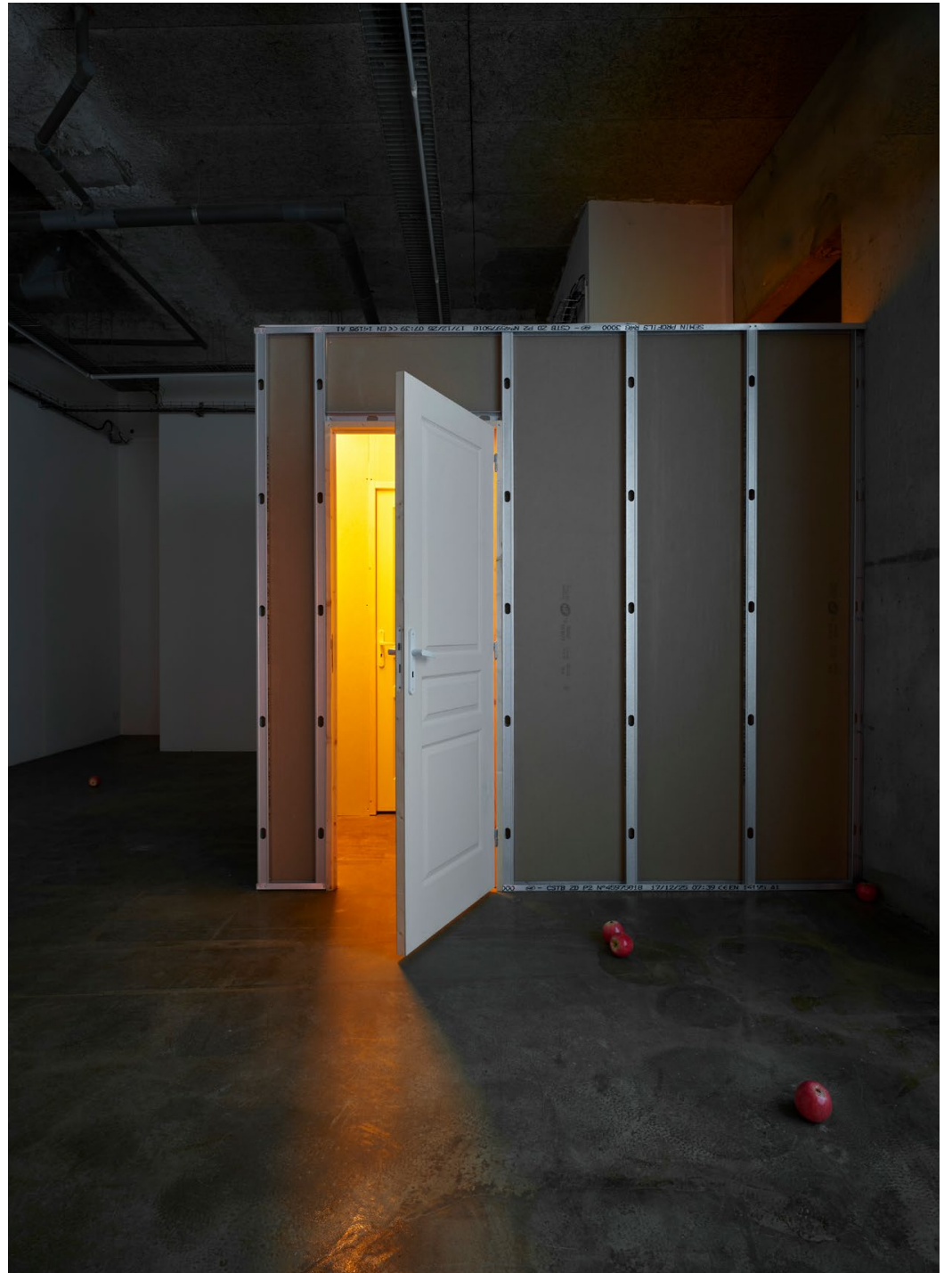
The exhibition space extends this logic through duplicated objects, theatrical props, and false choices.

Curated by Guillaume Breton

Full gameplay video (playable file available on request)

<https://vimeo.com/1164974338/e702cbe50f>





Side Quest (2026), installation views, art center Ygrec, photographs by Objets pointus



Side Quest (2026), installation view, art center Ygrec, photograph by Objets pointus

**YOU DON'T ASK, YOU
JUST DO IT**



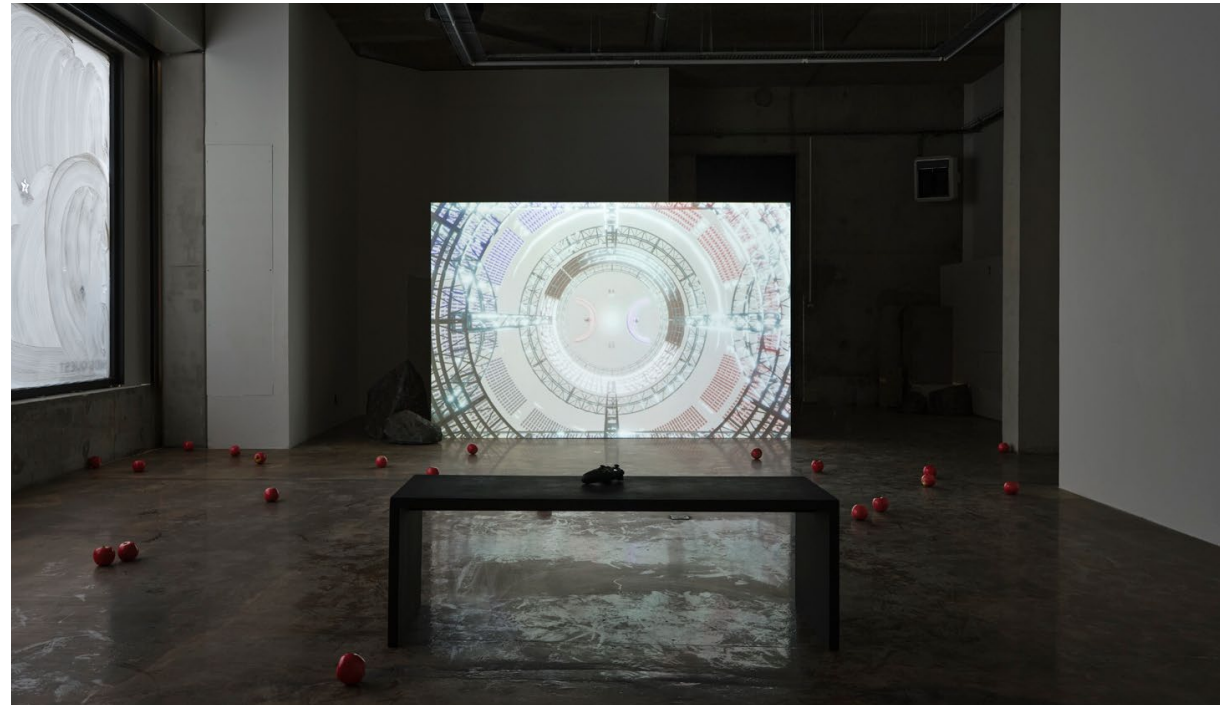
Side Quest (2026), stills from the game

“In Aubervilliers, *Side Quest* is projected in the center of the space while a scenography composed of doors expands certain symbolic elements of the game. If we were to adopt the perspective of the art world, we could read something else into it. As an artistic medium, video games are little by little gaining recognition as a ‘structure of feeling,’ reflecting an awareness of the present as it emerges at the intersection of emotion and thought. Video games constitute in this way a way of reflecting through action and in the first-person on different individual and collective behaviors in contemporary society. Since any real critical distance or perspective possible, this also ultimately implies moving away from the representative paradigm that we have inherited. When Elouan Le Bars creates a video game to reflect the increasingly close interweaving between play and work, the artist is fully participating in this rapidly evolving aesthetic field. One door leads to the next, and a red space opens onto its counterpart, while our repetitive action on the controller tunes our biorhythms to an infinitely gamified Fordist chain. The grip is total—unless we manage to extricate ourselves from the quests and quit the game.”

Excerpt from the text by Ingrid Luquet-Gad
Full version

Side Quest

Installation view / still from the game



Writing & Game Design – Elouan Le Bars
3D Artist – Lewi Moors
Sound & Graphics Design – Megan Bruinen
Music – Bastien Destephen



EVERYONE LOVES WINNING

Side Quest

Installation view / still from the game





**THERE WERE DAYS WHEN
I'D LAUNCH THE GAME WITH NO GOAL**



Side Quest (2026), installation view, art center Ygrec, photograph by Objets pointus

SITUATION ROOM

4K single-channel video (14:51), 4.1 surround sound, 2025



Situation Room is a speculative essay on the crisis room as a device of power and narrative.

The film reconstructs in 3D the White House Situation Room, emptied of its occupants, as a ghostly set in which only symbols remain. Both real and mythologized by the media, this space becomes the stage of a suspended form of power, frozen in a state of permanent emergency. Through this reconstruction, the film approaches the room not as a site of action, but as an image haunted by the very idea of control, where crisis appears less as an event than as a continuous atmosphere.

Link to the film

<https://vimeo.com/1121311268/e8878c4725>







Situation Room (2025), film stills

“In *Situation Room*, Elouan Le Bars reconstructs this space using computer-generated imagery. The rendering, deliberately ambiguous in its realism, reveals the artificial nature of these sites. Emptied of its occupants, with furniture covered in sheets, the room becomes populated by disturbances: repurposed archives, White House paintings reduced to simple trinkets. The film is conceived as an essay punctuated by altered images—archival photographs of the Situation Room, screenshots from Hollywood films, and promotional videos. Passed through a single graphic filter that reduces the images to a few flat tones of gray, they lose their original status and merge together, blurring the boundary between document and fiction, between the dramaturgy of power and its media staging, from military management to the logics of the society of the spectacle. This set begins to fracture, oscillating between speculative documentary and digital hallucination.

More than a reconstruction, the work shifts the focus. It does not show power in action, but its reverse side: a deserted set, relics without function, an exhausted imaginary. This void is not neutral; it questions the very legitimacy of a form of power whose presence increasingly operates through representation. Why does this room, conceived as the strategic heart of governance, appear abandoned here? Is it merely a change of use within the White House, or evidence of a vacancy of power? Does the artist place us before the catastrophe, or after it?”

Excerpt from the text by curator Andy Rankin for the exhibition
Un soleil à peine voilé, Académie des Beaux-Arts, 2025



Situation Room

Film stills



3D Supervision – Nathan Ghali

Editing – Apolline Mathelier

Music – Megan Bruinen

Developed during a residency at Villa Dufraine, 2025

With the support of the Académie des Beaux-Arts – Institut de France



Deux vérités, un mensonge

Solo exhibition

Frac Île-de-France Le Plateau - Project Room, 2025

Deux vérités, un mensonge takes its title from a team-building exercise aimed at distinguishing truth from falsehood, and marks the first presentation of the film *Peak Performance* (2024) in the form of an installation.

Surrounding the film, the exhibition presents part of the research material and sculptures: masks, costumes, drawings and a 360-degree video.

Curated by Maëlle Dault

[Press kit](#)

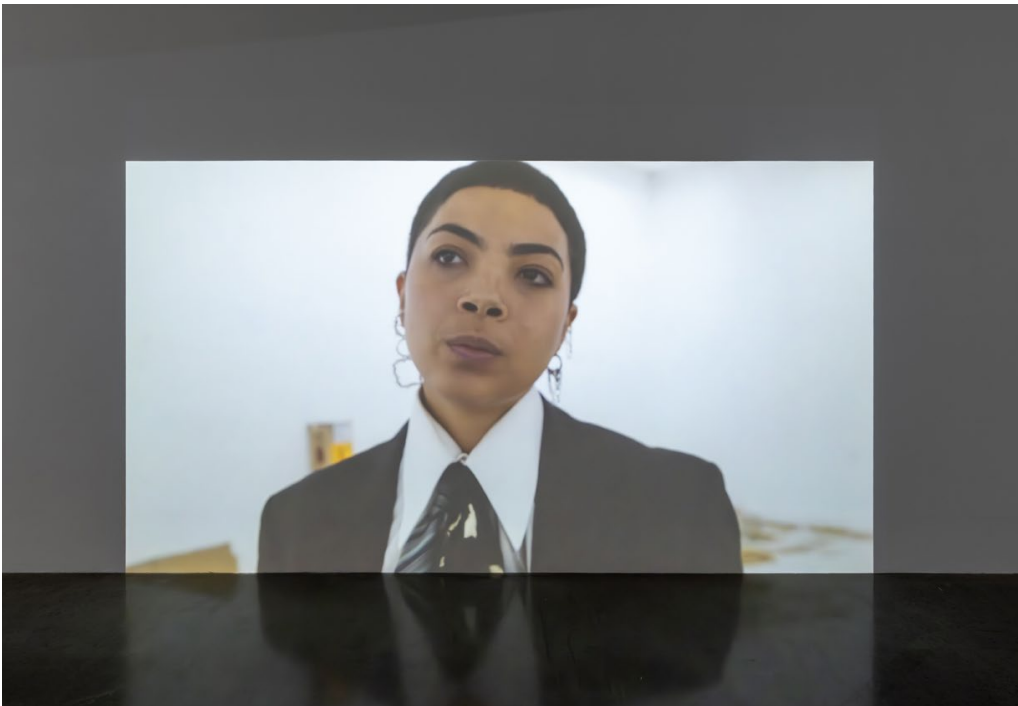




Deux vérités, un mensonge (2025), installation views, Frac Île-de-France, photographs by Martin Argyroglo



Deux vérités, un mensonge (2025), installation views, Frac Île-de-France, photographs by Martin Argyroglo



Deux vérités, un mensonge (2025), installation views, Frac Île-de-France, photographs by Martin Argyroglo





“The exhibition *Deux vérités, un mensonge* turns the viewer into a potential participant who, in turn, enters a game that reflects the very conditions of contemporary workers, required to ‘perform’ their commitment and to make their enthusiasm and adaptability visible at all times. Within this endless cycle, and from this laboratory of behaviors, straw scratches and seeps everywhere, nightmares linger, words are distorted as they pass from mouth to mouth, discourses and bodies conform, and, while awaiting a well-earned rest or a forbidden break, personalities dissolve, drawn into the skeletal remains of small makeshift architectures they attempt to build within a collective rhythm.”

Excerpt from the exhibition text by Maëlle Dault

PEAK PERFORMANCE (2024)

HD Mono-channel video (28:13)



Deriving its narrative from corporate games, *PEAK PERFORMANCE* is a documentary fairytale set in a constantly shifting space, evoking both an exhibition space and a meeting room. The film features seven of my friends playing versions of themselves as they participate in team-building activities and share stories from their professional lives, between authenticity and performance.

Link to the film

<https://vimeo.com/944484413/29e70c4825?share=copy>





Le simple fait que tu puisses exister comme être pensant
en dehors du travail, ils veulent pas de ça en fait



PEAK PERFORMANCE
Film stills

PEAK PERFORMANCE

Film stills

With Pierre-Louis Arhan, Ioana Bită, Ugo Ballara, Mariama Conteh, Bastien Destephen, Sabrina Da Silva Medeiros, Alexis Ichem Bouillon

Sound – Nelle Fuseau

Costumes – Oriane Gumuschian

Assistant Costumes – Pauline Bonnamy

Set Design – Corentin Deudé, Elouan Le Bars

Editing – Gaspard Le Nouys Van Dyck

General Management – Faustino Fanget

Color Grading – Elouan Boulestreau

Music – Megan Bruinen, Bastien Destephen, Thomas Parigi

Graphic Design – Jean-Baptiste Nicolas

Filmed at Centre des Arts de Douarnenez.

With the support of the École Nationale Supérieure d'Arts de Paris-Cergy.

Distribution (festivals & exhibitions)

La Villette, Paris (2026)

POUSH, Aubervilliers (2026)

Frac Île-de-France (2025)

Mucem & Mudam, Marseille – Festival Actoral (2025)

Glassbox Nord, Paris (2024)





RECITAL HALL

4K single-channel video (13:23), mirror vinyl, 2025

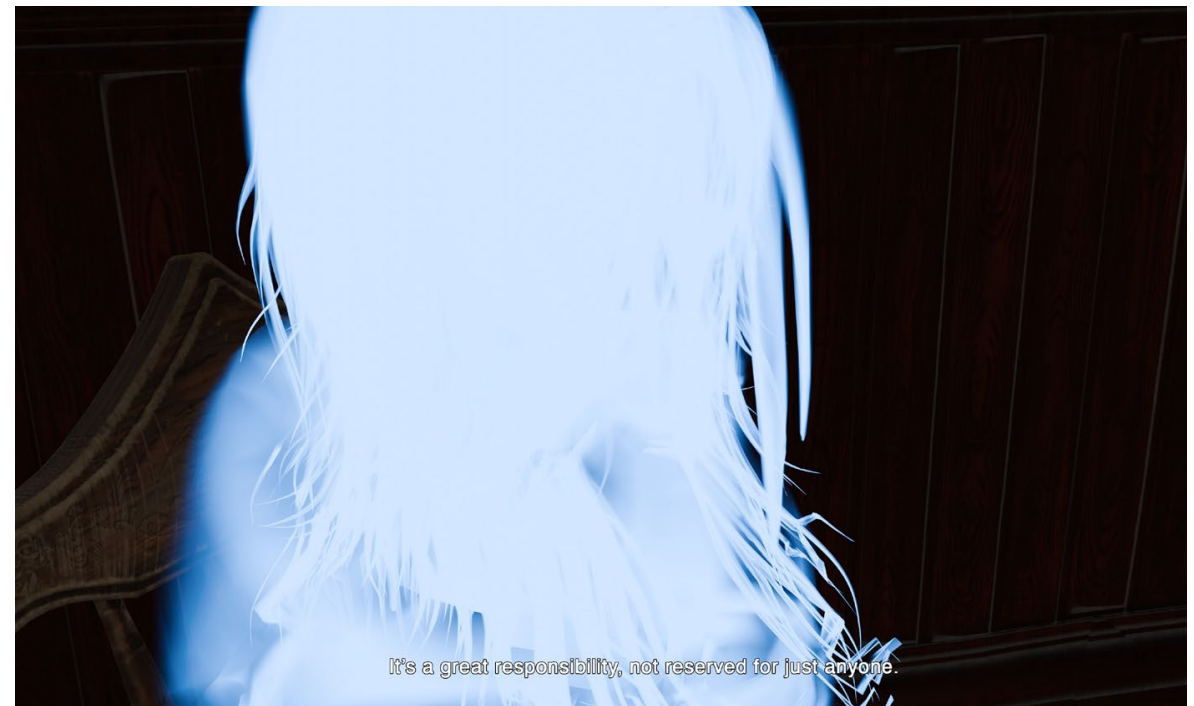


Recital Hall is a short film made in collaboration with the artist Megan Bruinen about the rise and fall of the pioneering online chatroom *thepalace.net*.

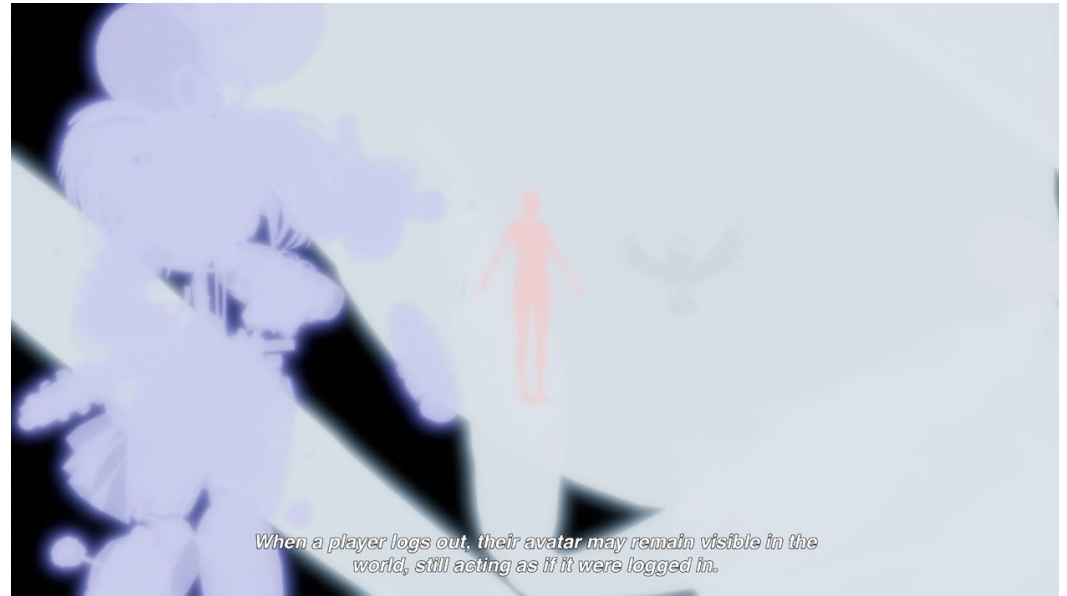
The film reimagines the experience of the online structure through the eyes of a forgotten avatar, left behind after it was abandoned in the early 2000's. Functioning as both subject and guide, the avatar recounts memories inspired by nostalgic testimonies from former users, fantastic stories about palaces and theories on digital communities. *Recital Hall* is an attempt to react to an increasing longing for the use of the internet before it was co-opted by platform capitalism.

Link to the film (password 'mirrors')

<https://vimeo.com/1112741956?share=copy>



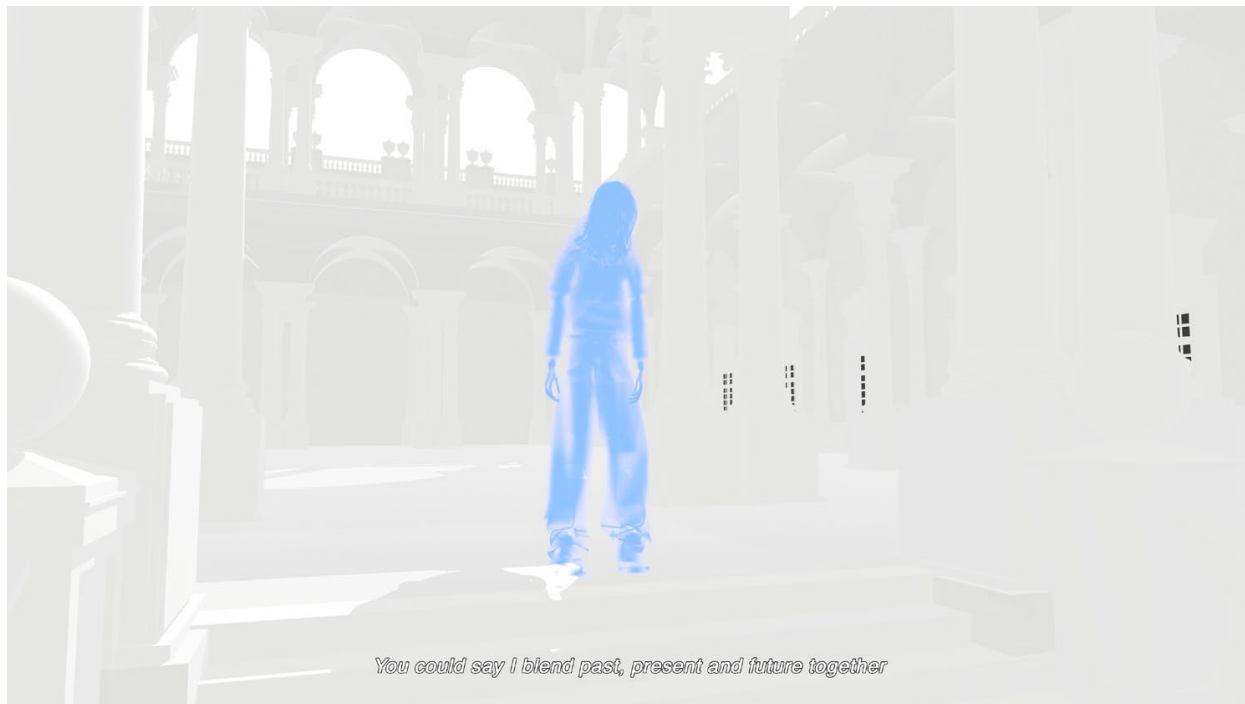




Recital Hall (2025), film stills

“In *Recital Hall*, an avatar wanders aimlessly through the empty chat rooms and halls of the former online platform *The Palace* — once a lively gathering place for “vampires, scripters, and wizards.” Today, however, it feels characteristically deserted. To the sound of a melancholic melody, suffocating absence dissolves into a white mist in which the ghosts of former avatars occasionally flicker. Bruinen and Le Bars explore virtual nostalgia and fragmented storytelling, intertwining them with archival materials and insights gathered during their residency in Japan. Like the spectres described by theorist and semiotician Roland Barthes, digital entities exist at the threshold of presence and absence, past and present, and thus exert a direct influence on our perception of the world.”

Excerpt from the text by curator Mariana Pecháčková
for the exhibition *home is where the haunt is*, Kvalitar gallery, 2025



You could say I blend past, present and future together



Music – bdstf (Bastien Destephen)

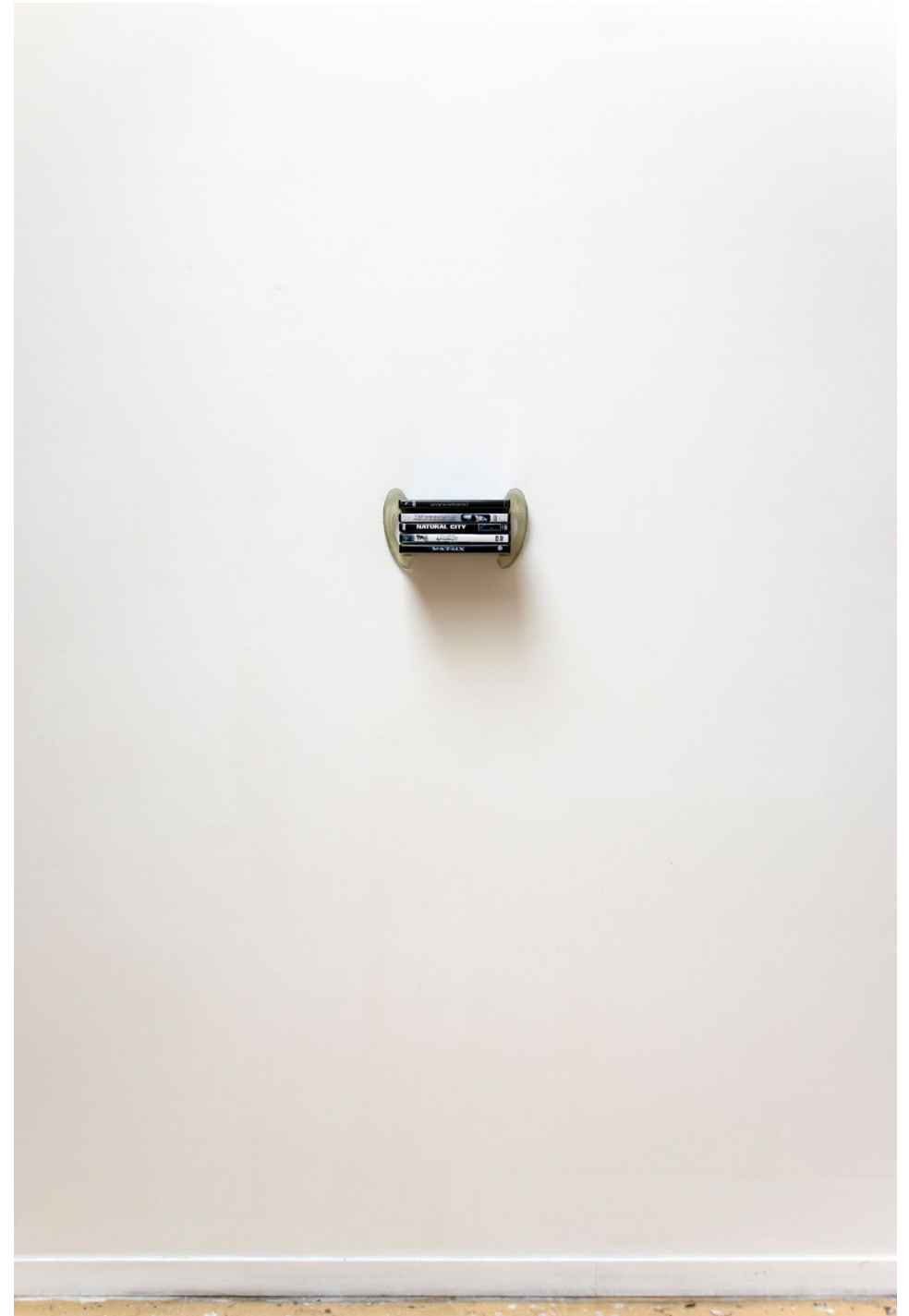
Narration – Sophie Lindsay

With the support of the *Tenjiyama Art Studio residency (Sapporo, Japan)*
and *Galerie Kvalitar (Prague, Czech Republic)*

Jewels (2025)

DVD cases, digital printing, resin

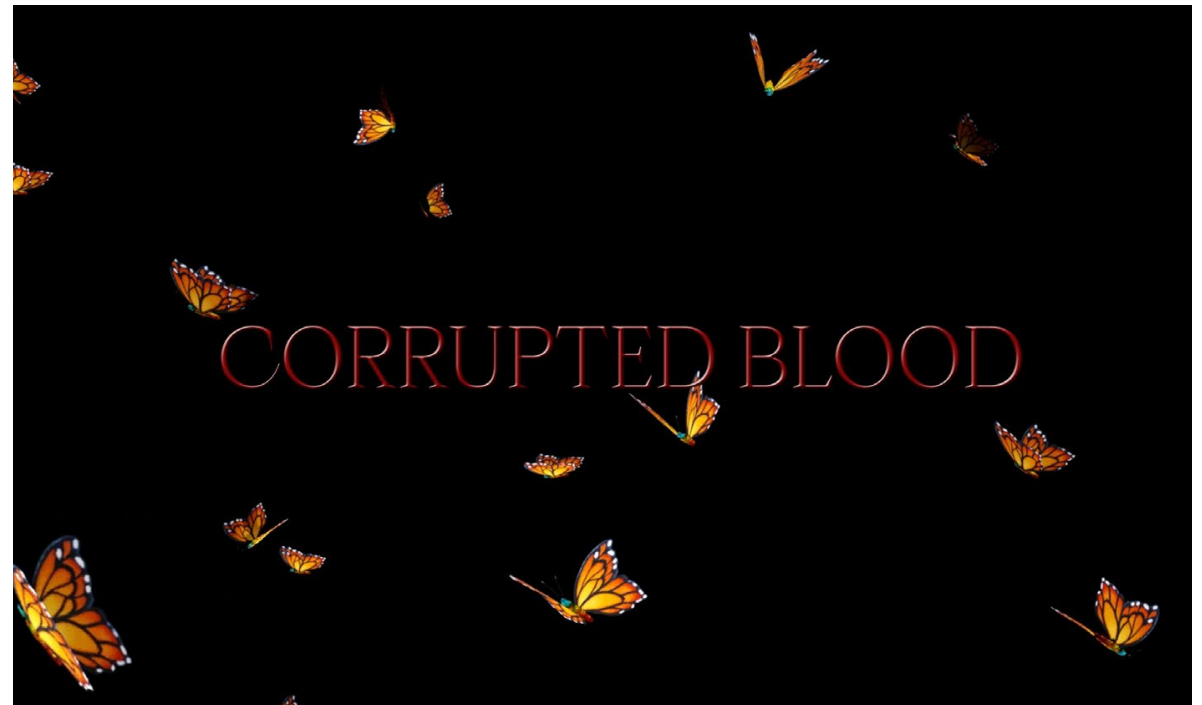
Pirated DVDs emerged in the 2000s on the fringes of official distribution channels. These makeshift objects reflect a parallel circulation of images outside regulated systems. Drawing on the visual codes of piracy, the piece is inspired by a selection of bootleg film editions from the 1990s and 2000s, bringing together different cinematic visions of AI in popular culture.





Corrupted Blood (2024)

4K Mono-channel video (24:03)



Corrupted Blood is an experimental documentary centered on a virtual epidemic that occurred in the game World of Warcraft in 2005. The outbreak, caused by a glitch that allowed a virus to spread beyond its intended zone, rapidly infected thousands of players and disrupted the game's virtual environments.

The film combines player testimonies gathered from forums and comment threads with modified 3D models extracted from the game. By examining how players responded to the epidemic, *Corrupted Blood* reflects on collective memory and shared experience, questioning how events within constructed digital worlds echo into wider contexts.

Link to the film

<https://vimeo.com/896719249/473e55537c?share=copy>





Corrupted Blood (2024)

Installation view, ENSAPC

Musique & Sound Design - Thomas Parigi

Interview with curator Matteo Bittanti about the film
<https://milanmachinimafestival.org/elouan-le-bars>

Distribution (festivals)

Cinéma du Réel, Paris, 2025

Milan Machinima Festival, 2025

Festival Si Cinéma, Caen, 2024

Espace TOPIC, Genève, 2024





Elouan Le Bars
Born in Douarnenez, France, 1998
Lives and works in Paris

+33769769469
lebarselouan@gmail.com
elouan-lebars.fr

Education

2021 - 2024 - Master of Fine Arts, Paris-Cergy National School of Arts, ENSAPC
2016 - 2021 - Engineering degree, University of Technology of Compiègne

Residencies

2025 - *Villa Dufraigne*, Académie des Beaux-Arts, Chars
2025 - *Artists' Research Laboratory* with Ed Atkins, Fondazione Antonio Ratti, Como, Italy
2024 - *Tenjinyama Art Studio*, Sapporo, Japan

Solo shows

2026 - *SIDE QUEST*, Ygrec Art Center - ENSAPC, Aubervilliers, France
2025 - *Deux vérités, un mensonge*, Frac Île-de-France, Paris, France

Publications

2025 - *Not So Difficult, the inspiration issue*, NSD7
2025 - *Un soleil à peine voilé*, Diplomatie Studio

Teaching & workshops

2024 - 2026 - *Guest Artist*, ENSAPC & ESSEC Metalab
2025 - *Workshop*, Frac Île-de-France, Le Plateau
2024 - 2025 - *Guest Artist*, ENSAPC & ESSEC Metalab

Group shows

2026 - *100% La Villette*, Paris, France
2026 - *Présentations*, POUISH, Aubervilliers
2025 - *PROFIT*, Plicnik Space Initiative, London
2025 - *Bullshit Jobs*, Centre Wallonie Bruxelles, Paris, France
2025 - *Un soleil à peine voilé*, Galerie Vivienne, Académie des beaux-arts, Paris, France
2025 - *L'atelier du désastre*, Musée des arts et métiers, Paris, France
2025 - *home is where the haunt is*, Galerie Kvalitář, Prague, Czech Republic
2024 - *Young Creation Biennale*, La Graineterie Art Center, Houilles, France
2024 - *La roue de la fortune*, Tour Orion, Montreuil, France
2024 - *Terrestrial Waves*, 101 Art & Design Center, Changle, China
2024 - *Nord-Est, cartographie des résonances*, POUISH, Aubervilliers, France
2024 - *Sands of self*, Centre d'art Ygrec, Aubervilliers, France
2022 - *LOX*, Oxygène liquide, Neuvitec95, Paris, France
2022 - *Béton sous l'eau*, Bétonsalon, Paris, France

Festivals & screenings

2026 - *Down the Rabbit Hole*, Mains d'Œuvres, Saint-Ouen, France
2025 - *Festival Actoral*, Mucem & MAC, Marseille, France
2025 - *Cinéma du Réel*, Paris
2025 - *Milan Machinima Festival*, Milan, Italy
2024 - *FRUTIGER METRO AERO MÉLO*, Glassbox Nord, Paris
2024 - *Gofildren Festival*, Château-l'Évêque, France
2024 - *Fanzines ? Festival*, Montreuil, France
2024 - *Festival Si Cinéma*, Caen, France
2024 - *I'm obsessed with*, Espace TOPIC, Geneva, Switzerland
2023 - *Athens Digital Art Festival*, Athens, Greece
2023 - *Asolo Art Film Festival*, Asolo, Italie
2023 - *FILE Festival - Video Art*, São Paulo, Brazil
2021 - *Rencontres Internationales Traverse*, Toulouse, France
2020 - *Festival du film européen de Nice*, Villa Arson, Nice