

STEPHANE LEONARD

portfolio excerpt

Stephane Leonard
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This Portfolio is far from being a complete overview or catalogue raisonné.

The images are excerpts from work series, exhibitions, examples of certain periods and/or years.

If you are interested in learning more about Stephane Leonard's body of work, please get in touch for a studio visit and/or additional materials.

Stephane Leonard

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cv

Stephane Leonard (born 1979 in Berlin), lives and works in Brandenburg, Germany. Leonard studied Philosophy and Art History at the Humboldt University of Berlin and Fine Arts with an emphasis on drawing, film / video and sound in the classes of Prof. Paco Knöllner (master class) and Prof. Jean-François Guiton at the University of the Arts in Bremen. Leonard is a co-founder of the *Plastik Club* collective in Bremen and *naivsuper*, an artist collective, label and publishing house based in Berlin. Since 2014 he has been a guest lecturer at the department for Industrial Design of the University of Applied Sciences for Engineering and Economics in Berlin. In 2007 Leonard won the Video Art Price of the City of Bremen. This was followed by other awards at film festivals for his video works, residencies in Norway and Portugal, as well as several exhibitions of his video and sound works, as well as drawings and paintings in Germany and abroad. After receiving exhibition stipends in 2013 and 2016 in Berlin, Stephane Leonard was honored with a studio support grant by the State of Brandenburg in 2018 and won the Brandenburg Art Prize for painting and drawing in 2019.

april 19th 1979 born in Berlin-Lichtenberg

education

2001 - 2002 studies philosophy and art history at the Humboldt University, Berlin
2002 - 2008 studies fine arts at the University of the Arts Bremen (Professor Paco Knöllner, Professor Jean-François Guiton)
main focus on drawing/painting, video art and sound art
2007 diploma in fine arts
2007 - 2008 master student (Meisterschüler) at the University of the Arts Bremen (Prof. Paco Knöllner)
lives and works in Woltersdorf, Brandenburg, Germany

prizes / stipends

2007 winner of the Video Art Price from the city of Bremen
2009 Composition Journey stipend through South and Eastern Europe with the Endlichen Automaten (Laptop Orchestra Berlin) sponsored by the Robert Bosch Stiftung, the hungarian cultural capital Pécs and the Goethe-Institut
2010 Artist in Residence at the USF in Bergen, Norway
composition scholarship from the Schering Stiftung in collaboration with MitOst for the Endlichen Automaten (Laptop Orchestra Berlin)
2011 winner of the Award of Excellence at the Los Angeles Movie Awards for the music video: Bodi Bill - Brand New Carpet
2012 winner of the Best Music Video Award at the Porto7 Oporto International Film Festival for the music video: Bodi Bill - What
2013 exhibition stipend by the city of Berlin for the Galerie im Turm
2015 Artist in Residence at Maus Habitos in Porto, Portugal
2016 exhibition stipend from the Freudenberg Stiftung for the Temporäre Galerie in der Quartiershalle Campus Rütli - CR2)
2018 studio support grant from the State of Brandenburg
2019 winner of the Brandenburgischen Kunstpreis 2019 / Brandenburg Art Prize for painting and drawing

achievements / involvements

2002 co-founder of the Plastik Club in Bremen (group of artists who curated shows, concerts and happenings in Bremen)
2003 co-founder of naivsuper (label for experimental music, film production collective, publishing house for artist books, catalogues and collectables)
2007 - 2009 curator for the Electronic Church (experimental music & art venue in Berlin)
2013 grand jury member of the Berlin Music Video Awards 2013

teaching

since 2014 BA level - Colour / Form / Material (drawing) - Industrial Design - HTW / University of Applied Sciences, Berlin

exhibitions	2006	gallery Invalid Berlin - 'New York Short Stories'
solo shows (excerpt)	2008	Owsum gallery Groningen, NL - 'copy.space.copy.ship'
	2010	Podium Art Space Oslo, NO - 'I am here, please destroy me'
	2013	Staub shop / gallery Berlin - 'Crazy Diamond'
		naivsuper gallery Berlin - 'HOUSTON I AM THE PROBLEM'
		Galerie im Turm Berlin - 'YOU ARE MY FREEDOM / I AM YOUR PRISON'
	2014	okazi gallery Berlin - 'Neid fressen Seele auf'
	2015	Maus Habitos Porto, Portugal - 'Trauma'
		Raum 404 gallery Bremen - 'Chasing A Ghost'
		okazi gallery Berlin - 'Rien ne va plus'
	2016	Temporäre Galerie in der Quartiershalle Campus Rütli - CR ² - 'Inseln'
	2018	Raum 404 Bremen - 'Ich sehe nicht, was du nicht siehst.'
	2019	okazi gallery Berlin - 'Locus Terribilis'
exhibitions	2003	Bangkok University Art Gallery, Bangkok, Thailand - 'Bangkok-Bremen'
group shows (excerpt)	2004	Neues Museum Weserburg, Bremen - 'HfK trifft REM: Reihe Elektronischer Musik'
	2005	Neues Museum Weserburg, Bremen - 'Stabile Seitenlage' (Juli/Juni mit Dave Allen)
		Contemporary Artist Center, North Adams, MA, USA - 'Unsilently'
	2006	Diapason Gallery, New York, NY, USA - 'Klangperformance'
		Flux Factory, Queens, NY, USA - 'Works on Paper'
		Kunsthalle Bremen - '40 Jahre Videokunst'
		gallery Pankow, Berlin - 'Freies Feld'
	2007	Städtische Galerie im Buntentor, Bremen - '30 Jahre Förderpreis'
		gallery of the University of the Arts Bremen - 'Fantasie' und 'Diplomausstellung'
	2008	Städtische Galerie im Buntentor Bremen - 'Unendlich (Meisterschüler)'
		Kirgisian National Museum for Fine Arts - 'Package for Kirgisien'
		Neues Museum Weserburg Bremen - 'Videokunst Förderpreis'
	2009	General Public Artspace Berlin - 'Ubiquitous Oscillations'
	2010	Riga Art Space Riga, Estonia - 'STERNE SEHEN'
		Neuer Kunstverein Wuppertal, GER - 'Utopia/Dystopia'
	2011	Sprungturm gallery Köln - 'PogoBooks Art Show'
		Neonchocolate gallery Berlin - 'naivsuper Book / PogoBooks Art Show'
		General Public Artspace Berlin - 'naivsuper Book / PogoBooks Art Show'
	2013	Kunstverein Tiergarten / Galerie Nord Berlin - 'Anonyme Zeichner 2013'
		Sixtus Villa Berlin - 'Unterströmung'
	2014	Schloss Neuardenberg - 'Brandenburgischer Kunstpreis 2014'
	2015	Kunstverein Tiergarten / Galerie Nord Berlin - 'Anonyme Zeichner 2015'
	2017	rk gallery Berlin - 'ECHOES'
	2018	ROSALUX Berlin - 'ECHOES II'
		ES74 gallery Sydney, Australien - 'ECHOES II'
		HAW Contemporary Kansas City, USA - 'ECHOES'
	2019	Schloss Neuardenberg - 'Brandenburgischer Kunstpreis 2019'
publications	2009	Stephane Leonard - 'Au clair de la lune' - naivsuper / syntagma
books & catalogs		Stephane Leonard - 'TREES' - naivsuper / syntagma
	2011	Stephane Leonard / Martin Eichhorn - 'LOVE' - naivsuper / syntagma
	2012	Stephane Leonard - 'SHINE' - naivsuper / syntagma
		Stephane Leonard - 'noise' - PogoBooks
	2013	Stephane Leonard / Claudio Pogo - 'HOUSTON I AM THE PROBLEM' - PogoBooks
	2015	Stephane Leonard - 'Chasing A Ghost' - PogoBooks
audio	2004	Stephane Leonard - 'Schmalfilmer RMX 2003' - CDR - naivsuper (GER)
		plastic doll - '26 sctbyn' - CDR - naivsuper (GER)
		Stephane Leonard - 'Hörtheater' - CDR - naivsuper (GER)
	2005	Stephane Leonard - 'bon Voyage' - web release - plakatif (GER)
		Stephane Leonard - 'elegy' - web release - Serein (Wales, UK)
	2006	Stephane Leonard - 'Tri' - web release - Luvsound (USA)
		Stephane Leonard - 'EXPONAT' - tape release - Froggi Records (GER)
	2007	Stephane Leonard - 'Crown Heights, Brooklyn' - web release - Luvsound (USA)
	2008	Stephane Leonard - 'Lykkelig Dyr' - LP / CD - Heilskabaal / naivsuper(NL+GER)
		Leo Mars - 'lightears' - CDR - naivsuper (GER)
	2010	Stephane Leonard - 'Please destroy me' - web release - Frozen Elephants (GER)
video	2010	Endliche Automaten - 'Composition Journey' - DVD - Robert Bosch Stiftung (GER)

TABLE OF CONTENTS

DRAWING / PAINTING
VIDEO / FILM / INSTALLATION
PUBLICATIONS
MUSIC VIDEO

DRAWING / PAINTING

2019

SPLIT PERSONALITIES II



untitled
(catalog No.: ot150x90_2018_01)
acrylic and gesso on cotton
150 x 90 cm
2019



DAWN
(catalog No.: dawn150x150_2019_02)
acrylic and gesso on cotton
150 x 150 cm
2019

2018

ICH SEHE NICHT, WAS DU NICHT SIEHST.

press release from the Raum 404 gallery:

Ich sehe nicht, was du nicht siehst. / I am not seeing, what you are not seeing.
(Zeichnungen aus dem Zwischenraum / drawings from the in-between)

In his second solo exhibition at the Raum 404 gallery in Bremen, Germany, Stephane Leonard shows new works on paper and canvas.

Leonard does not draw specific things. His motives are not derived from an object and yet they are not abstract either. Rather, they are representations of an idea, of a "thing", whereby this "thing" initially eludes a classical definition of thingness. Leonard himself speaks of "objects in becoming and decay", "moments of a pause". The pause, or gap, is derived in Leonard's cosmos from what is referred to as MA in ancient Japanese culture. MA stands for a place between two things, between two events, two moments. It describes a kind of mental limbo or the unconscious presence of a gap. This gap is Leonard's stage for the line. The lines wander over paper and canvas, sometimes delicately seeking, fragile moving millimeter by millimeter, then more vigorously getting lost in clouds of color.

I am not seeing, what you are not seeing - is a modification of the famous game (I see something you do not see), referring to a childish understanding of the world, the reinterpretations, the distortions of speech, the power of observation, and the vehemence with which one's own imagination is defended.

Stephane Leonard tries to reboot the experienced mind and reset narrowed views, to pretend things that escape their own logic.

I am not seeing, what you are not seeing - is a claim that unites the art and the viewer. It's what you cannot see, that does not exist, that cannot be. It is also a provocation, an escape from the situation by a forward offensive, which encourages to look more closely, to getting a feel for the situation.



installation view - Ich sehe nicht, was du nicht siehst. at the Projektraum 404 art space in Bremen - april 2018



Tschuri 01 (catalog No.: Tschuri01) - acrylic and inkjet print on heavy weight paper - 180 x 90 cm - 2018 (framed)

Stephane Leonard



Tschuri 02 (catalog No.: Tschuri02) - acrylic and inkjet print on heavy weight paper - 180 x 90 cm - 2018 (framed)

Stephane Leonard



untitled (catalog No.: ot150x90_2018_01) - gesso on black dyed cotton - 150 x 90 cm - 2018

Stephane Leonard



untitled (catalog No.: ot150x90_2018_02) - gesso on black dyed cotton - 150 x 90 cm - 2018

Stephane Leonard



untitled (catalog No.: ot140x80_2018_01 / ot140x80_2018_02 / ot140x80_2018_03) - acrylic on linnen - 140 x 80 cm - 2018

Stéphane Leonard

Stéphane Leonard



untitled (catalog No.: ot150x90_2018_04) - acrylic on cotton - 150 x 90 cm - 2018

Stephane Leonard



untitled (catalog No.: ot150x90_2018_05) - acrylic on cotton - 150 x 90 cm - 2018

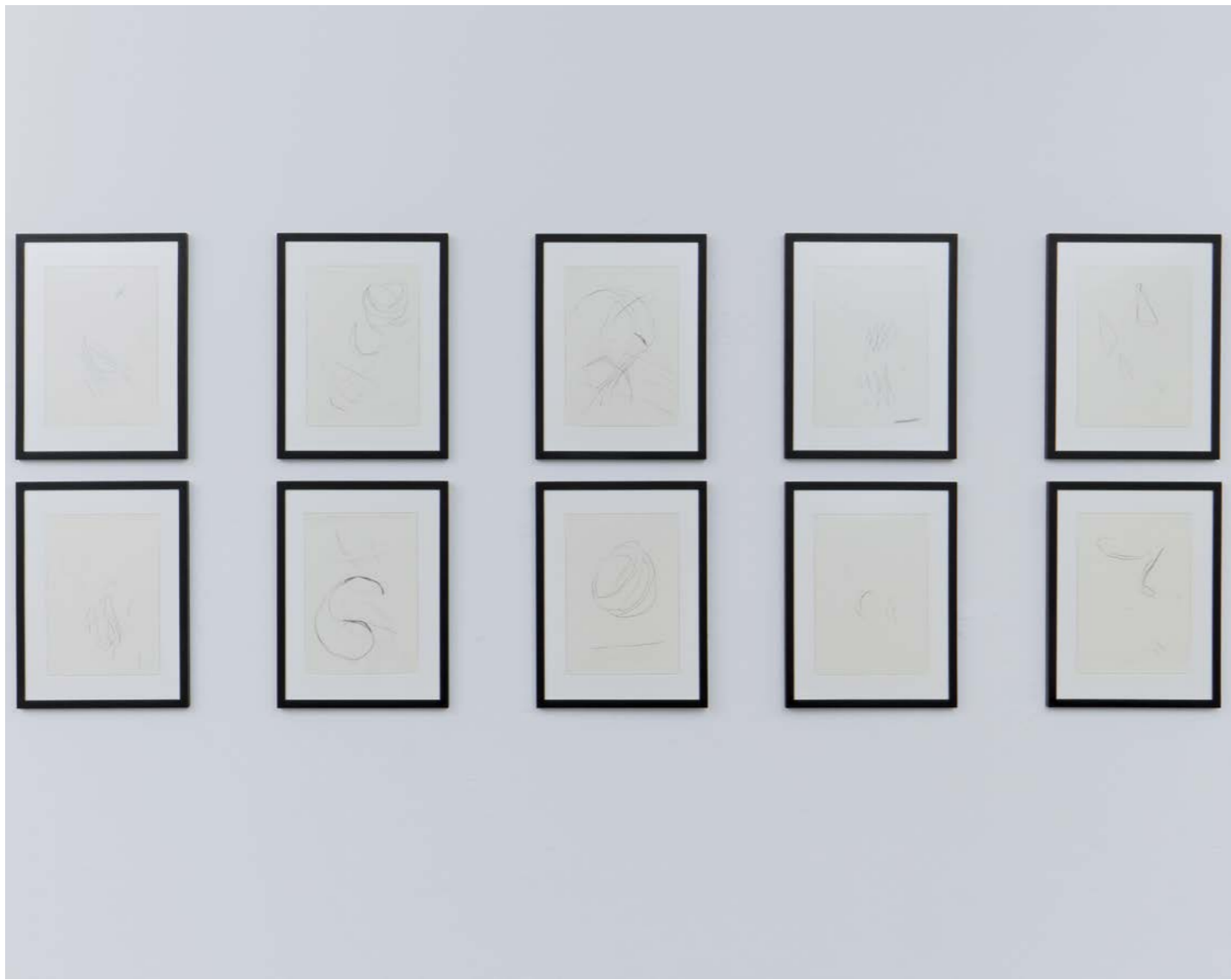
Stephane Leonard



untitled (catalog No.: ot150x90_2018_03) - acrylic on cotton - 150 x 90 cm - 2018

Stephane Leonard

Stephane Leonard



untitled drawings - pencil on paper - 29.7 x 21 cm - 2017 (framed)

Stephane Leonard

Stephane Leonard



untitled drawings - pencil on paper - 25 x 25 cm - 2017 (framed)



untitled - acrylic on paper - 42 x 29.7 cm - 2018 (framed)

Stéphane Leonard



untitled - acrylic on paper - 42 x 29.7 cm - 2018 (framed)

Stéphane Leonard



untitled drawings - pencil on paper - 17 x 10 cm - 2017 (framed)

Stéphane Leonard

Stéphane Leonard



untitled - acrylic, pencil and risograph print on paper - 38 x 27 cm - 2018 (framed)

Stéphane Leonard



untitled drawings - acrylic, pencil and risograph print on paper - 42 x 29.7 cm - 2018 (framed)

Stéphane Leonard

2018

SPLIT PERSONALITIES I





untitled (catalog No.: ot140x80_2018_06) - acrylic on cotton - 140 x 80 cm - 2018

Stephane Leonard



untitled (catalog No.: ot140x80_2018_07) - acrylic on cotton - 140 x 80 cm - 2018

Stephane Leonard



untitled (catalog No.: ot150x90_2018_08) - acrylic on cotton - 150 x 90 cm - 2018

Stéphane Leonard



untitled (catalog No.: ot150x90_2018_09) - acrylic on cotton - 150 x 90 cm - 2018

Stéphane Leonard

2017

ECHOES

A line is always the echo of a touch. Created by a movement, a thought, a feeling or an event.

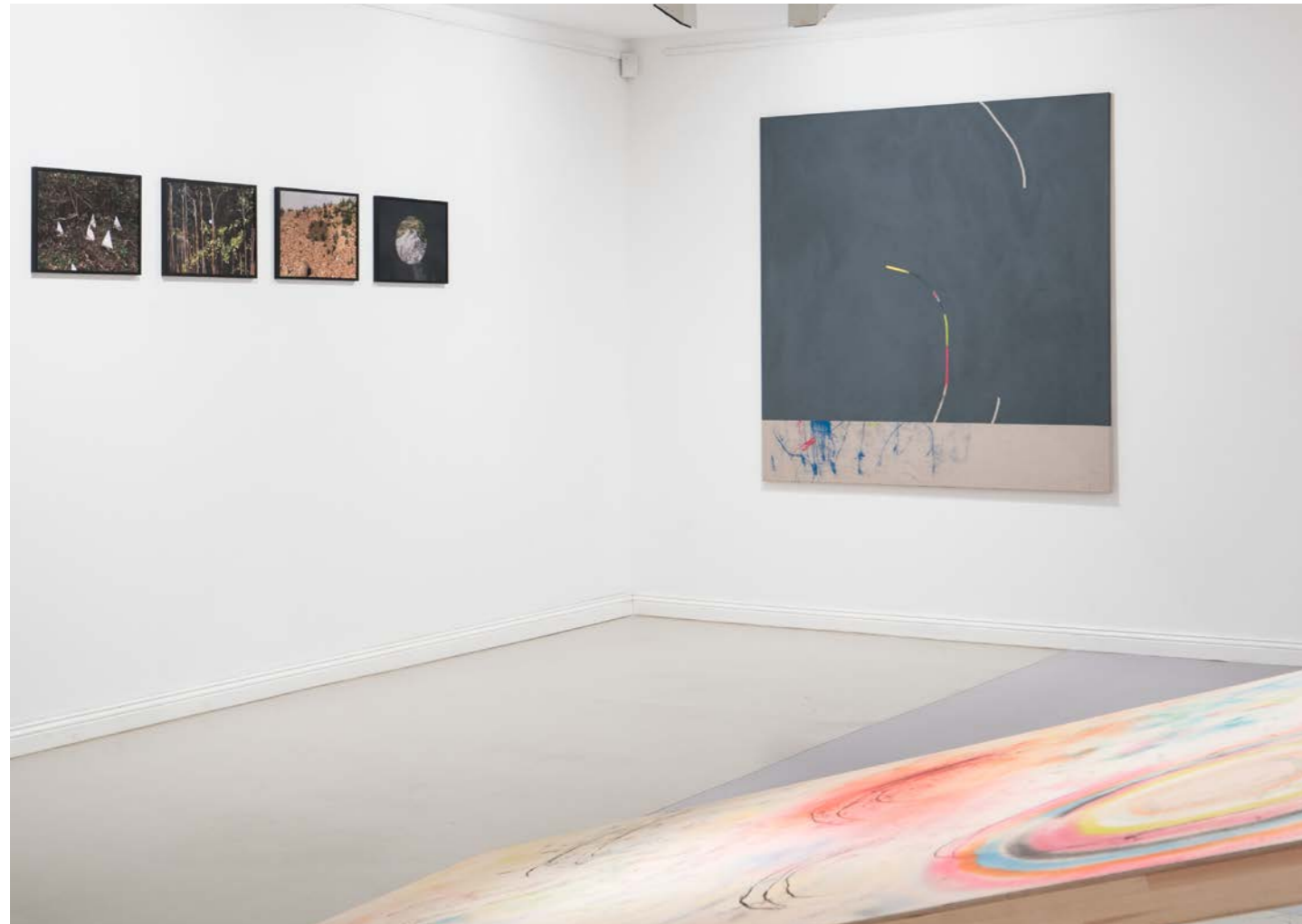
A drawing is the reverberation of an intention, even if the intention was the pure desire for the line. It is the manifestation of an inner echo in the visible and tangible reality.

In feedback loops the lines circle the thoughts and gradually move away from their origin, the place of their first touch, the first contact with the unknown. Distance does not create an alienation, but the opposite, the movement creates traces and by means of this, we learn to recognize the drawing.

At the interface between water and air, displaced particles push waves towards the bank until the river kinks and prevents an arriving abruptly. If you listen deeply to yourself, you can guess the pulsation of the body.

A sea roars through us and the vibrations are transmitted to the leaf. Echoes, lines, drawings are travelers without a clear goal. They run away, decay and come together again. They roam the earth and beyond, effortlessly penetrate the body, put markings, play hiding with the mind, are timid and timid and sometimes quite clear. A picture is the result of a journey, a report, a story, an impression. This is image remains, only the thoughts move on.

Stephane Leonard 2017



installation view of the exhibition ECHOES at rk-Gallery, Berlin 2017



Echo Series (catalog No.: echo01) - o.T. - acrylic on linen - 150 x 150 cm - 2017

Stéphane Leonard

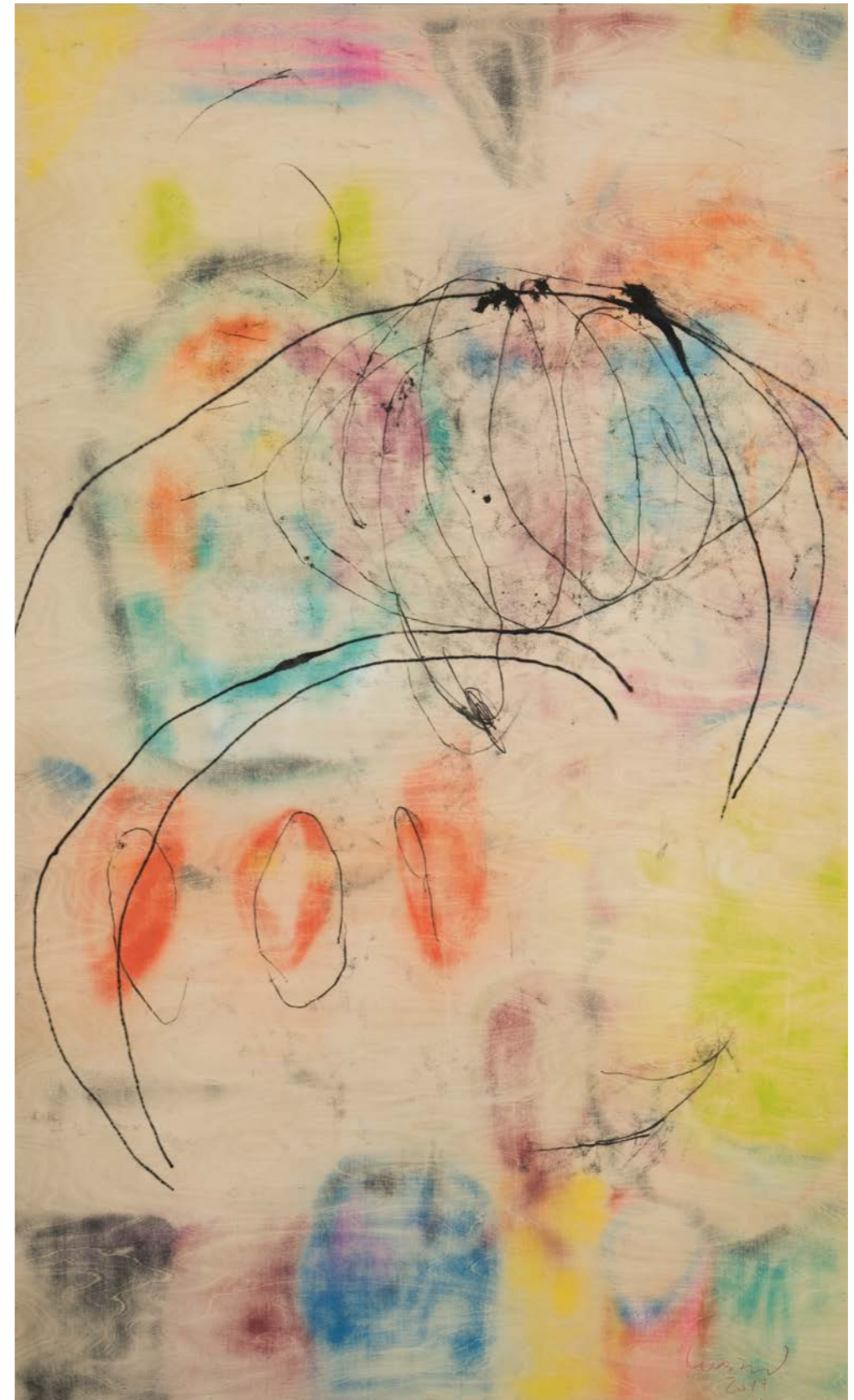


Ephemeral Voices Series (catalog No.: EphVo4) - o.T. - acrylic on linen - 150 x 210 cm - 2017

Stéphane Leonard

2017

THE PROBLEM OF FUZZY OBJECTS



The Problem Of Fuzzy Objects Series (catalog No.: fuzzyo1) - o.T. - acrylic on birch plywood - 250 x 150 cm - 2017



The Problem Of Fuzzy Objects Series (catalog No.: fuzzyo2) - o.T. - acrylic on birch plywood - 250 x 150 cm - 2017

Stephane Leonard

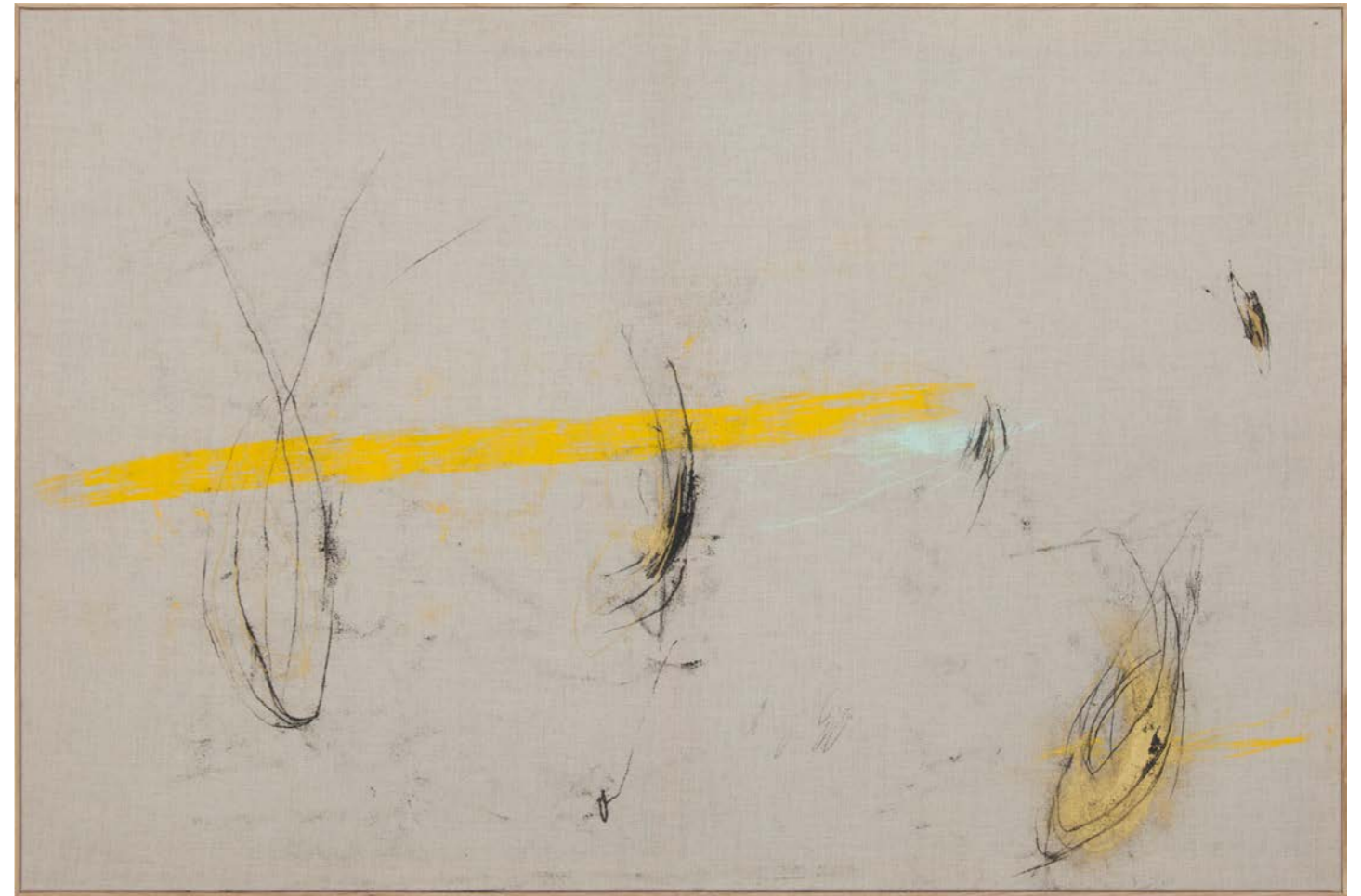


The Problem Of Fuzzy Objects Series (catalog No.: fuzzyo3) - o.T. - acrylic on birch plywood - 250 x 150 cm - 2017

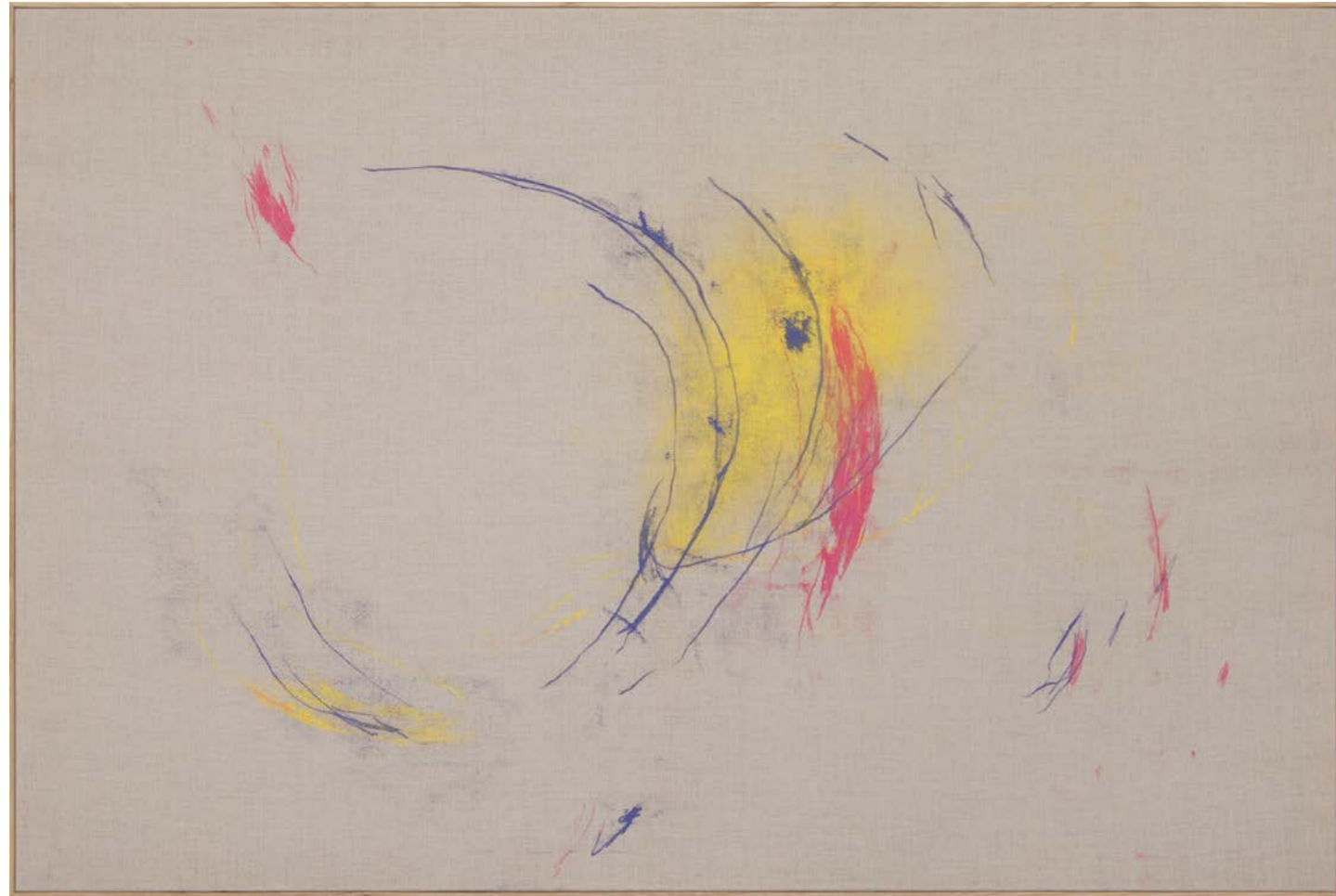
Stephane Leonard

2017

EPHEMERAL VOICES



Ephemeral Voices Series (catalog No.: EphVo3) - o.T. - acrylic on linen - 100 x 150 cm - 2017



Ephemeral Voices Series (catalog No.: EphVo1) - o.T. - acrylic on linen - 100 x 150 cm - 2017

Stephane Leonard



Ephemeral Voices Series (Katalog No.: EphVo2) - o.T. - acrylic on linen - 100 x 150 cm - 2017

Stephane Leonard

2016 - 2017

FUNDAMENTALS



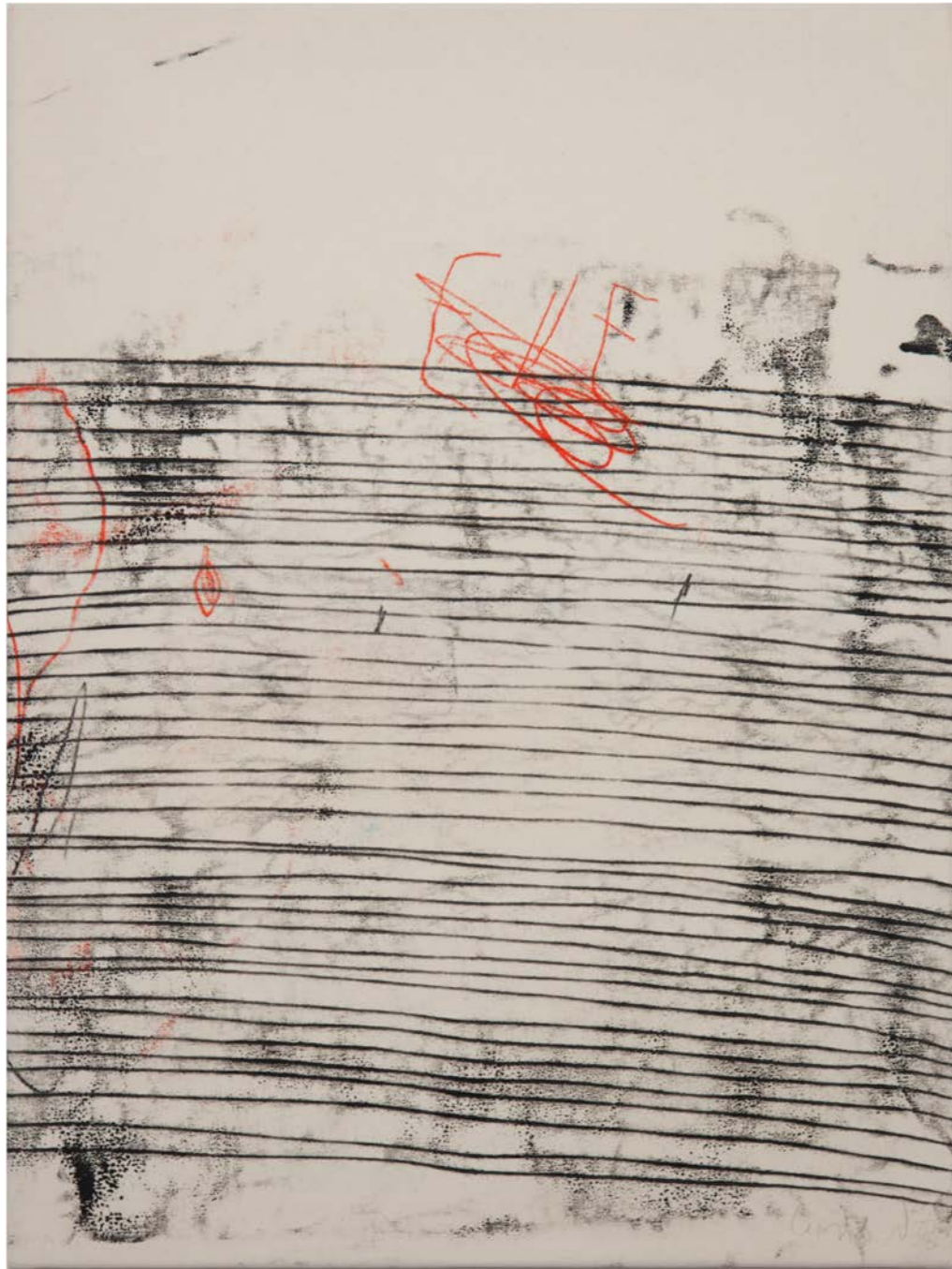
Fundamentals Series (catalog No.: Fund1) - o.T. (Bridges) - acrylic on cotton - 110 x 150 cm - 2016

Stéphane Leonard



Fundamentals Series (catalog No.: Fund7) - MONUMENT - acrylic on cotton - 150 x 95 cm - 2017

Stéphane Leonard



Fundamentals Series (catalog No.: Fund6) - EVE - acrylic on cotton - 80 x 60 cm - 2016

Stephane Leonard



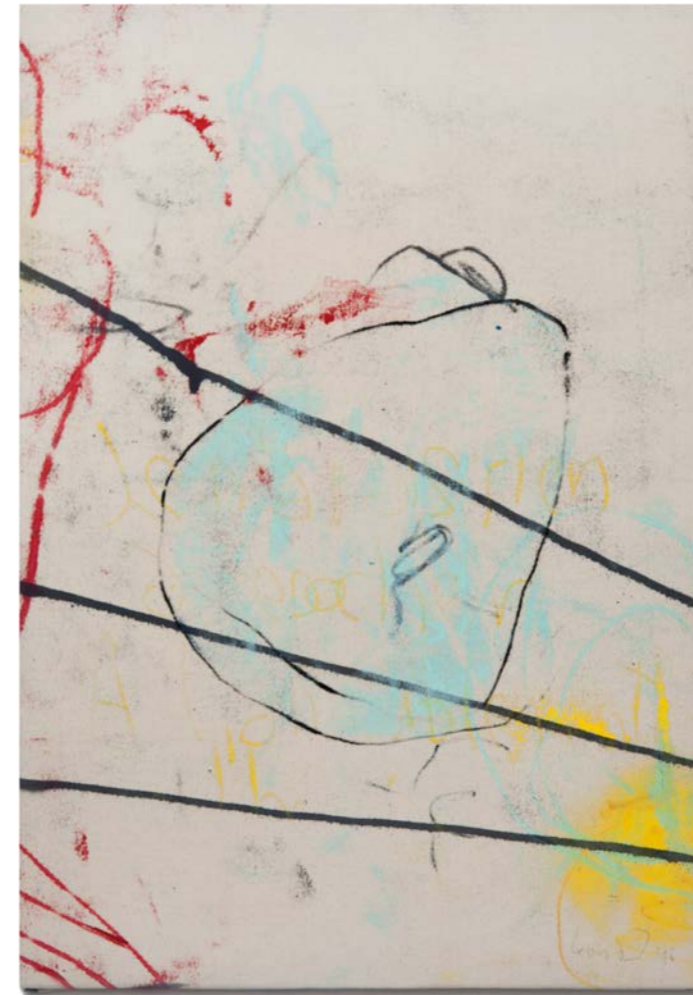
Fundamentals Series (catalog No.: Fund5) - o.T. - acrylic on cotton - 80 x 60 cm - 2016

Stephane Leonard



Fundamentals Series (catalog No.: Fund8) - o.T. - acrylic on cotton - 100 x 100 cm - 2017

Stéphane Leonard



Fundamentals Series (catalog No.: Fund3) - o.T. - acrylic on cotton - 60 x 40 cm - 2016

Stéphane Leonard

2016

INSELN

“I did not paint the pictures included in the INSELN exhibition. Instead I curated, choreographed and guided them. They are the results of a “workshop” I initiated, to experiment whether it is possible to teach 8th grade students, without any significant pre-knowledge about art, to create abstract paintings that could possibly pass as my own work. Within that process, I was mostly interested in democratic working methods, the question of authenticity and questions about where does abstraction begin? I was also looking for a genuine and undistorted take on modern art.”

press release from the Temporary Gallery:

For the exhibition series TRANSFORMATION, the Berlin artist Stephane Leonard created the site-specific installation INSELN (islands) in collaboration with students from the secondary levels of Campus Rütli. Leonard's mode of practice cannot be narrowed down to only one particular medium. He works with sound and video as well as in the fields of painting, drawing and installation. Originally coming from the Street Art, he deals with incalculableness, with movements and processes and often with principles of „democratic art productions.“ His starting point is always a reflection on lines – what can they contribute to description and by what means do lines reveal creation beyond their own medium.

The cooperation between the artist Leonard and the Rütli teenagers began in April 2016 with a joint exploration of the neighbourhood. Together they looked for seemingly casual, random forms, colours and line arrangements, jointly created by man and nature. This was followed by discussions and common drawing sessions. To conclude, the collective work was assembled in a specially built room-in-room construction within the exhibition space.

The independent and neutral room, separated from the exhibition, offered about 45 square meters of untreated plywood canvas. The first intervention was a tape-drawing by Leonard on the inner surfaces of the installation, which was exposed only at the very end of the process. Once completed, the students were invited to implement their previously drafted sketches with acrylic spray paint. Leonard intervened in this process repeatedly by taping parts of the surface and unmasking others. After several rounds, each individually sprayed image, tag, surface, fleck, scribble, etc., became part of the overall composition. These followed an „inner line“ due to Leonard's interventions. At the end, the construction was divided in nine equal panels, which were then installed in the exhibition space in the style of an urban space architecture.

Silvia Ploner - curator





2015

TRAUMA



TRAUMA - installation view - Maus Habitos, Porto, Portugal - 2015

Stephane Leonard

TRAUMA - installation view - Maus Habitos, Porto, Portugal - 2015

Stephane Leonard

2015

RIEN NE VA PLUS

press release from the okazi galler:

In Stephane Leonard's solo exhibition at the okazi gallery we are taking a glimpse at the end of the world. Leonard's latest works talk about the powerlessness of the arts in the face of current political, economic and environmental catastrophies. He examines the end of materiality and colour in painting by creating a dark installation with almost monochrome black images on a black ground, sparsely lit by an ensemble of neon lamps.

Rien ne va plus, nothing left to say .

The game of the so called World Leaders has plunged the majority of the worlds population into a deep political, economic and ecological crisis. Mankind is stunned, speechless and powerless in the face of wars, famines, refugees, recession, corruption and natural disasters.

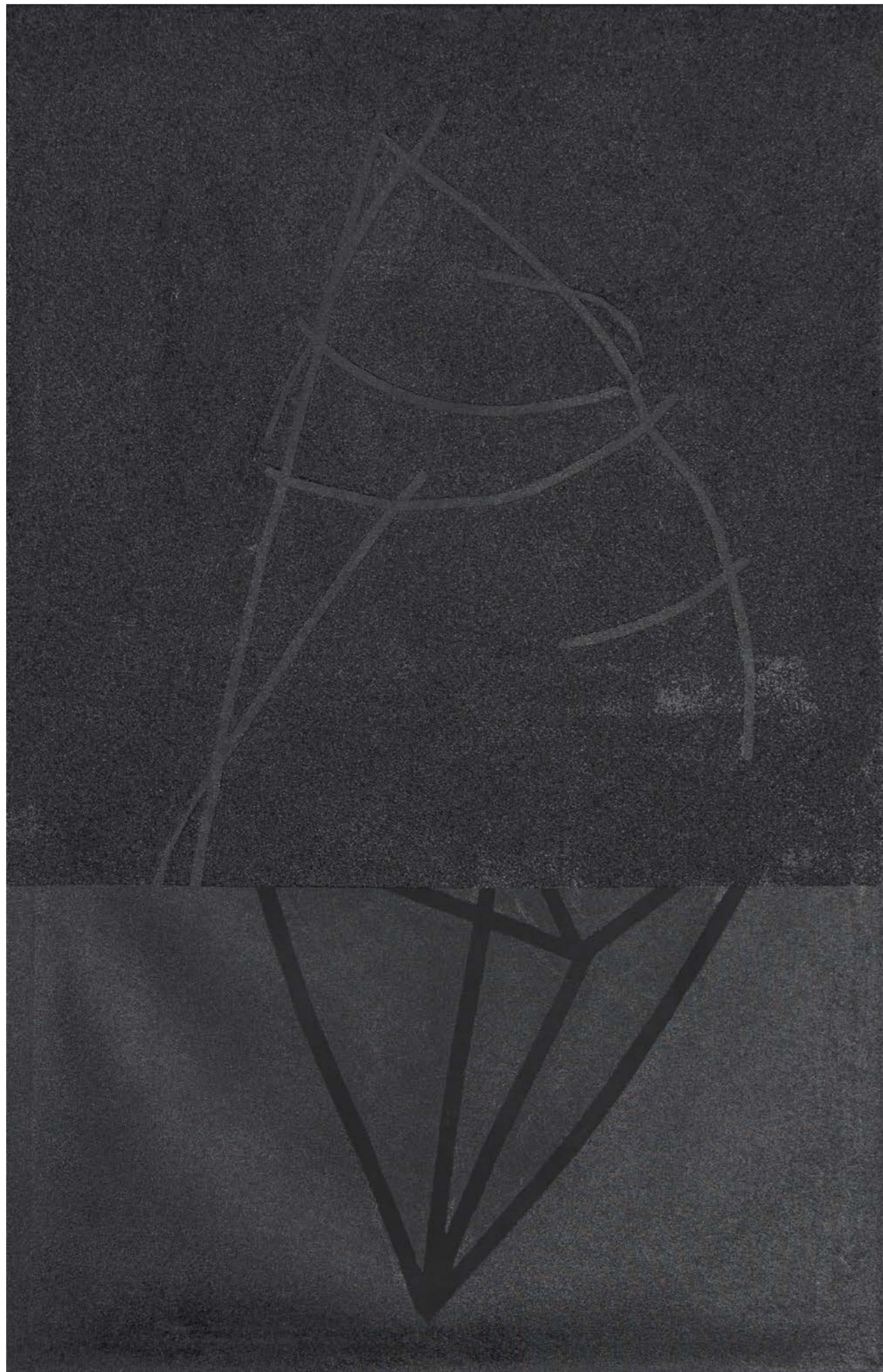
It is unclear whether and how art can be an effective means to respond to the state of our planet. At best it seems to be able to create a place that brings us together and makes us think and discuss.

In his most recent works Stephane Leonard chooses darkness as a reaction to his own private impuissance. Black dominates the three main paintings of the exhibition. At first glance the works appear monochrome, only broken by different structures on the surface. On closer inspection one realizes lines embedded in the black mass. Drawings that seem to lie behind the top layer. Looking at them opens up a view at a place behind the darkness. As if looking through a milky window one seems to look straight into the unknown. In other paintings and drawings Leonard has worked on themes like finitude and mortality before. In his work objects seem to fall apart, dissolve or emerge from nothingness. Rien ne va plus marks an endpoint here. The canvases of this series themselves were taken to an end by Leonard's working technique.

"A canvas can not, as one might think, be overpainted as often as one wants to. They eventually reach a point where the linnen is soaked with paint to become a stubborn, hard something on which one can no longer work." Leonard used acrylic paint on a natural grey linnen and painted over it with a tar-like bitumen varnish, a paint from the construction industry, which renders the linnen unusable for further painting sessions. Leonard is not interested in painting beautiful pictures. He has this unconditional urge to give his lines an expression, seeing them as extensions of his thoughts, and in the case of this series also, concerns and needs. Still, these images contain an appeal and attraction difficult to escape from.

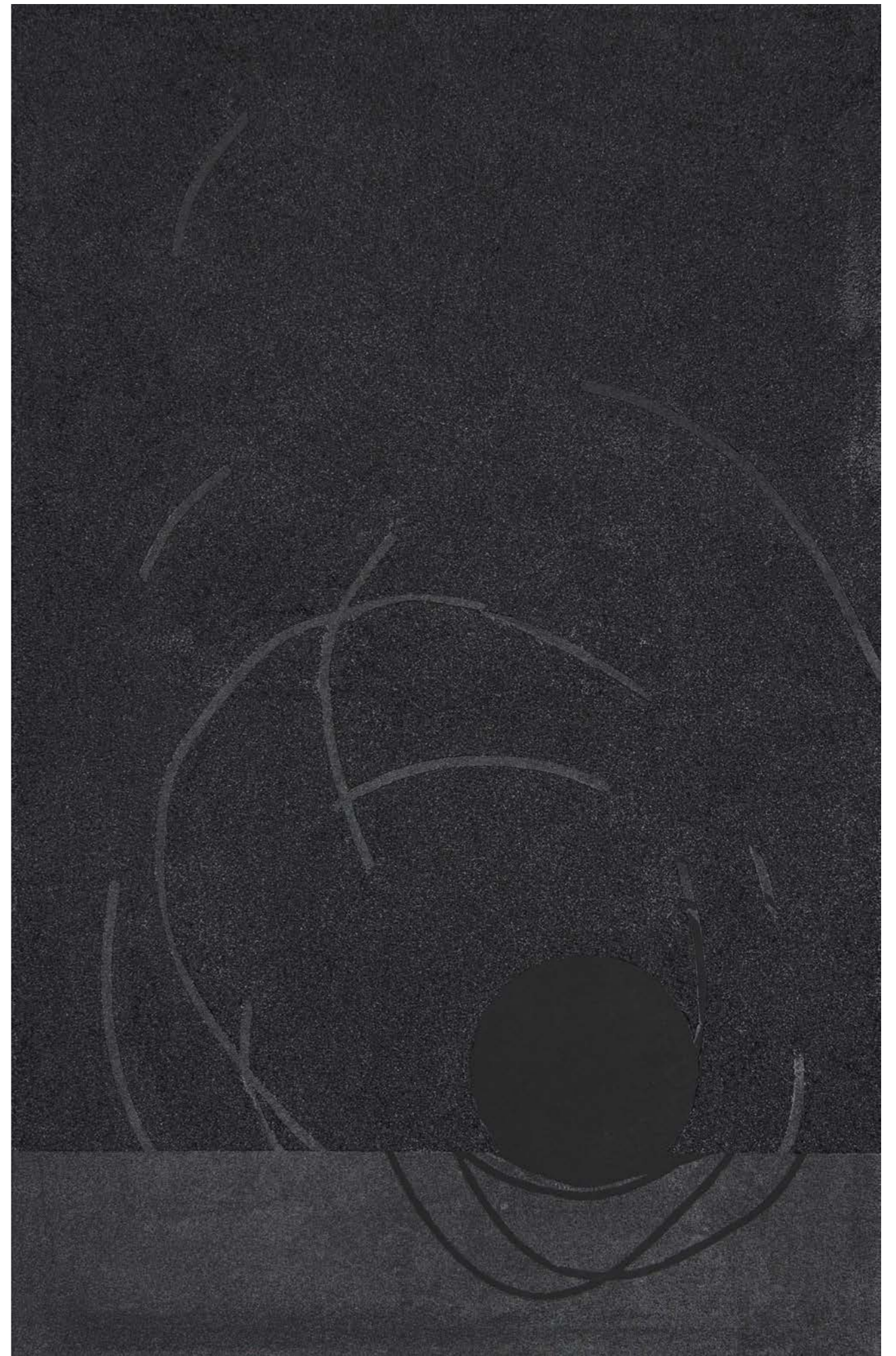
Henryk Spiess - curator





Rien ne va plus (catalog No.: Rien1) - o.T. - acrylic, bitumen varnish on canvas - 170 x 110 cm - 2015

Stéphane Leonard



Rien ne va plus (catalog No.: Rien2) - o.T. - acrylic, bitumen varnish on canvas - 170 x 110 cm - 2015

Stéphane Leonard

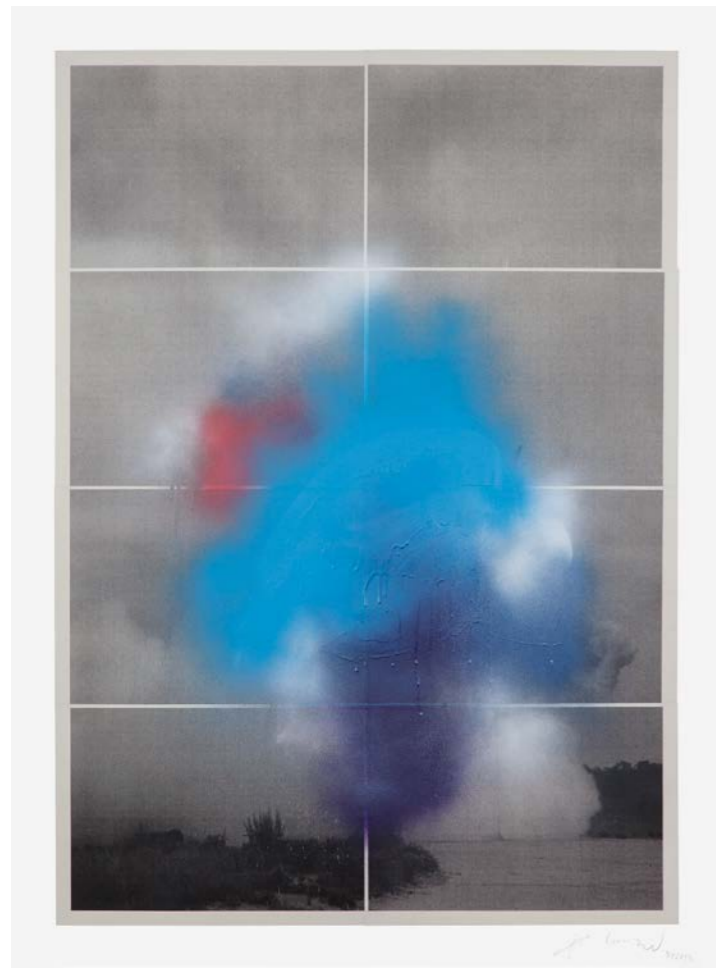
2013

HOUSTON I AM THE PROBLEM

In April 2013 Stephane Leonard and Claudio Pogo created the installation HOUSTON I AM THE PROBLEM, which combined individual works and collaborations.

Drawing, painting, photography, photo manipulations and collages, all works on paper, all composed under more or less one theme - outer space.





collaborations Stephane Leonard & Claudio Pogo - acrylic, risograph print on paper - 137 x 100 cm - 2013

Stephane Leonard

Etudes Australes Series - o.T. - acrylic, inkjet photo print on paper - 200 x 150 cm - 2013

Stephane Leonard

2015

EDITIONS



OT ('kite')
3 colour silk-screen print on heavy weight
paper
edition 5 (+ 7 AP)
70 x 100 cm



Stephane Leonard

OT ('crash')
2 colour silk-screen print on heavy weight paper
edition 12 (+ 5 AP)
80 x 60 cm



Stephane Leonard

2015

CHASING A GHOST

Chasing A Ghost
drawings pencil on paper
computer manipulated (layered, coloured)

exhibition at the Raum 404 gallery in Bremen in may 2015

"In his solo exhibition at the Raum 404 gallery in Bremen, Stephane Leonard shows a selection of drawings and unique prints, that he created while working on his latest artist publication. The book *Chasing A Ghost* is published by the Berlin based publisher Pogobooks. It is limited to 120 signed and numbered copies and was entirely printed on a risograph machine. The prints in the exhibition are also risograph-prints based on pencil drawings.

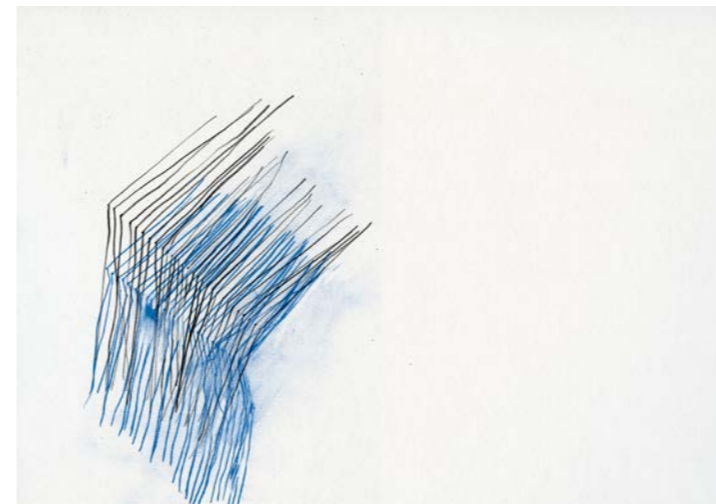
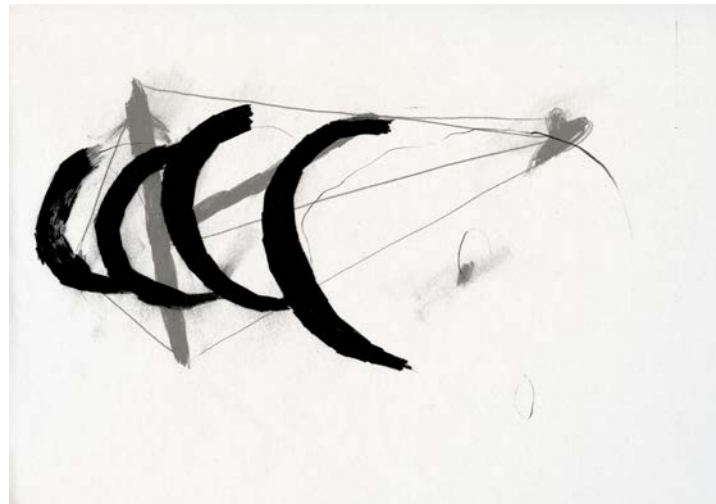
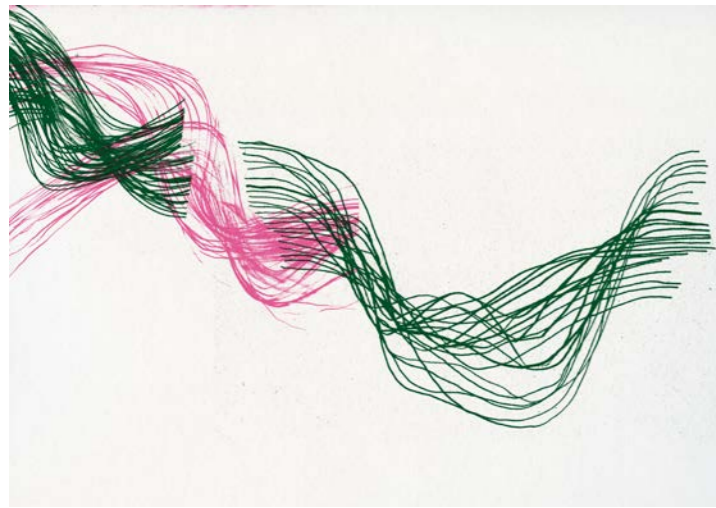
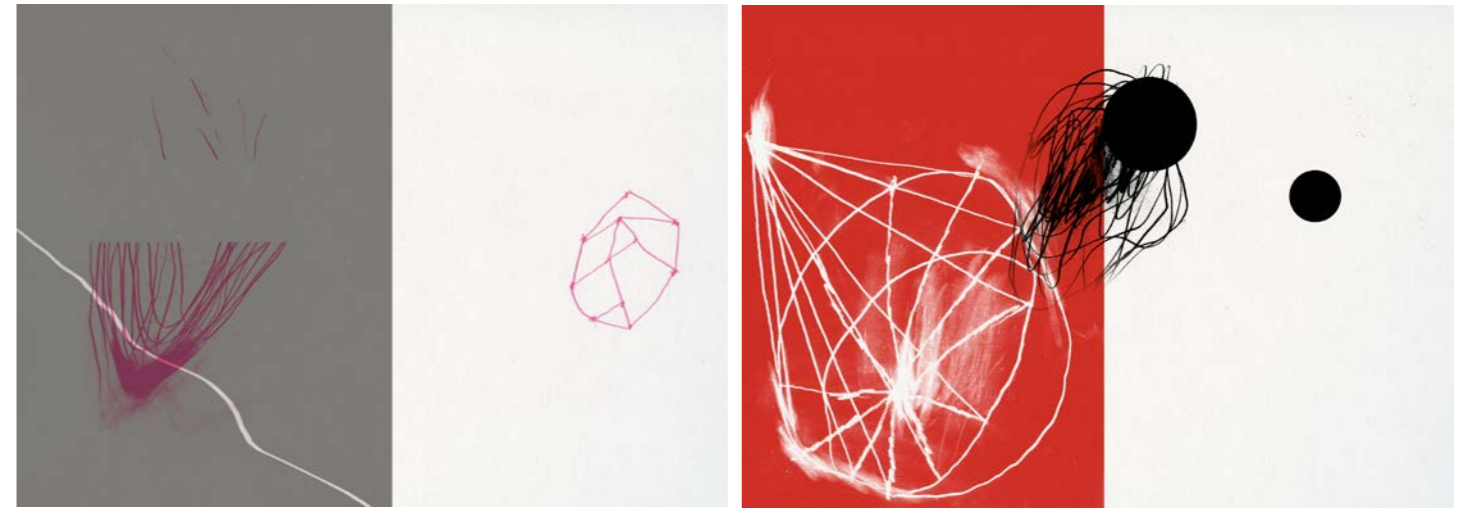
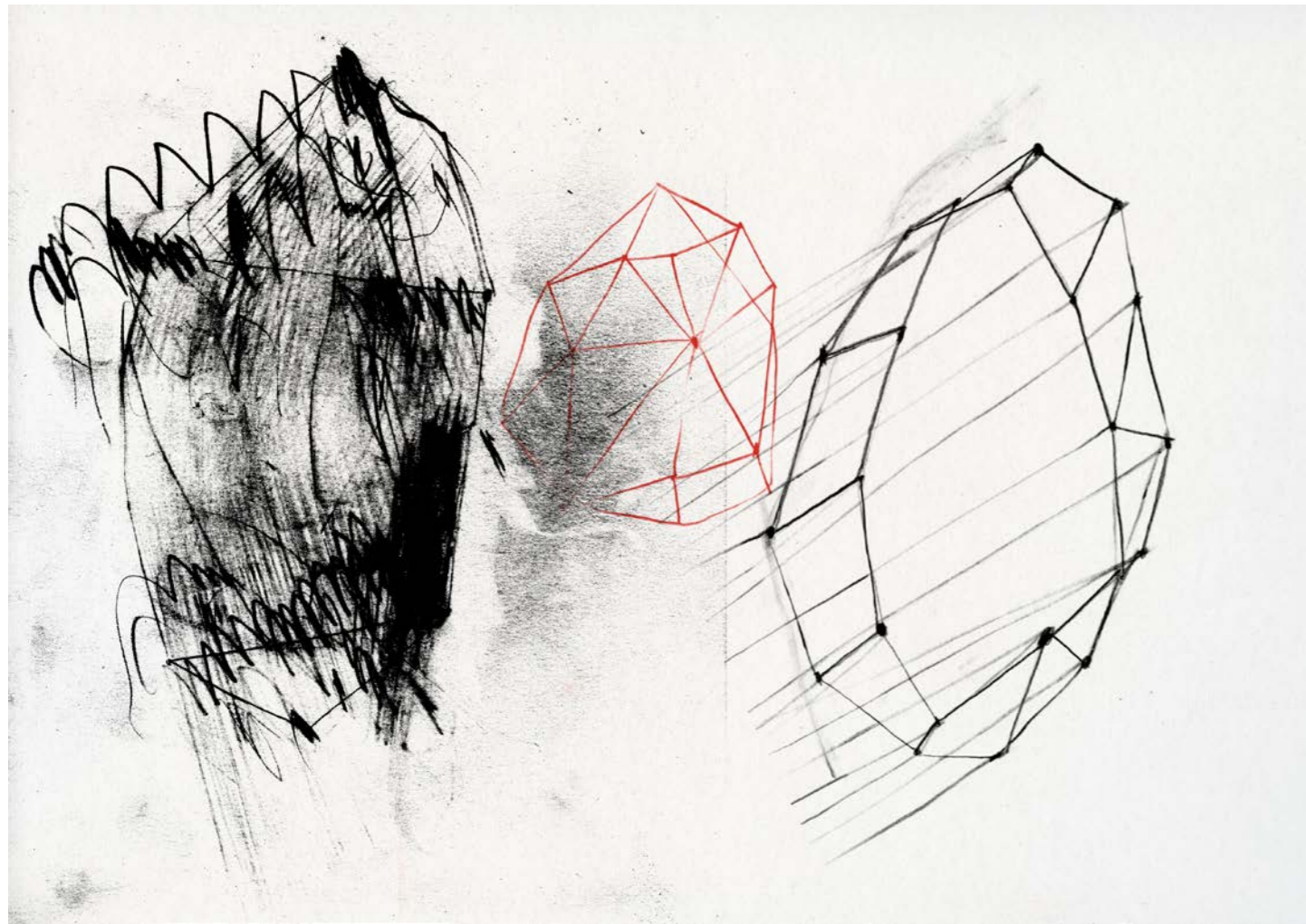
The series *Chasing A Ghost* is focussing on the research of an artistic identity within the drawn line. Who do we see within a drawing? What does it reveal and what is covered up? Who is the person behind the line? Just like the needle of a seismograph, polygraph or electrocardiogram the lines are trying to capture a truth, make an introspection and invisible processes visible and possibly succeed in transcribing a ghost."

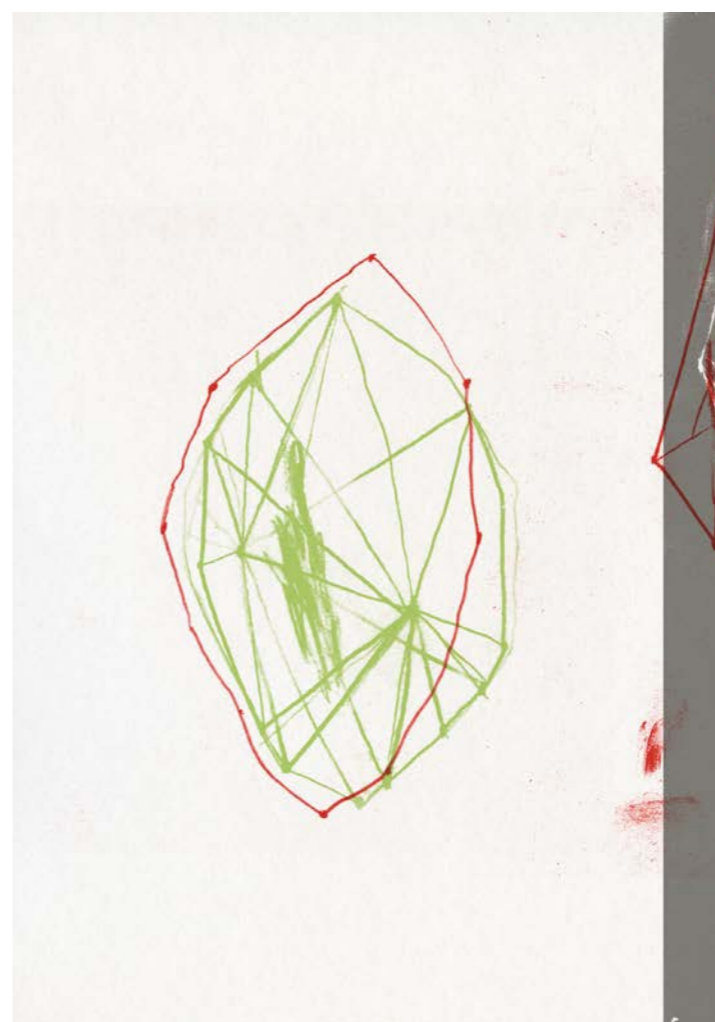
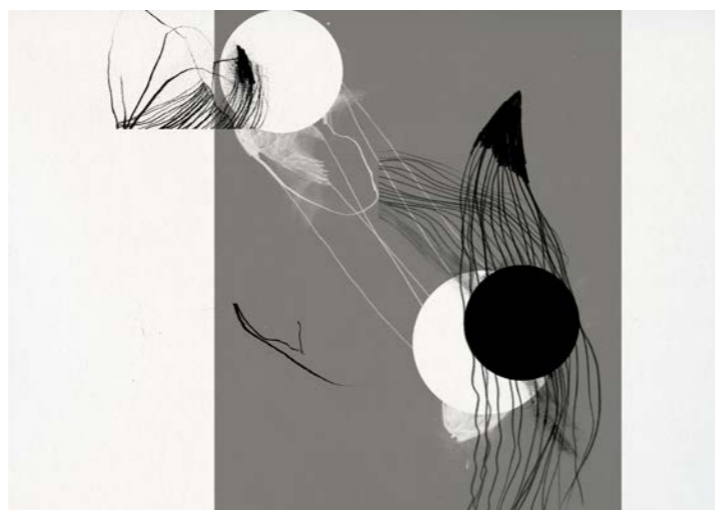
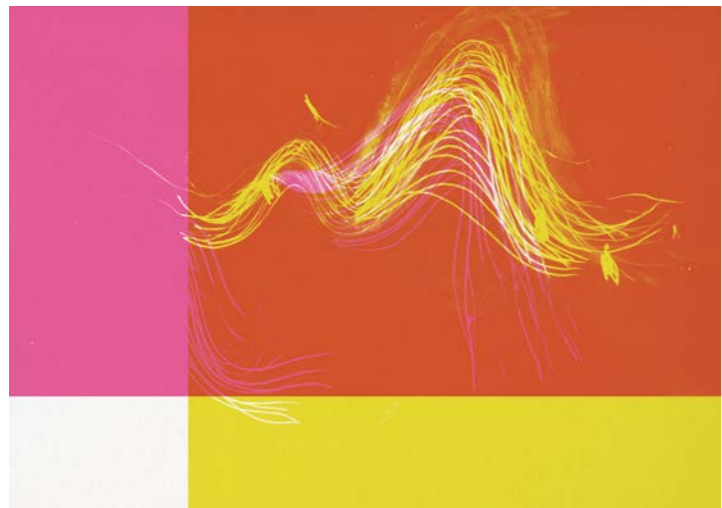
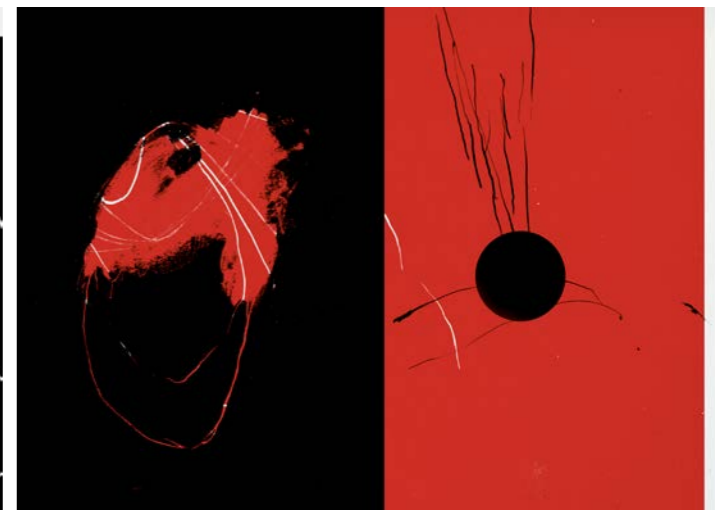
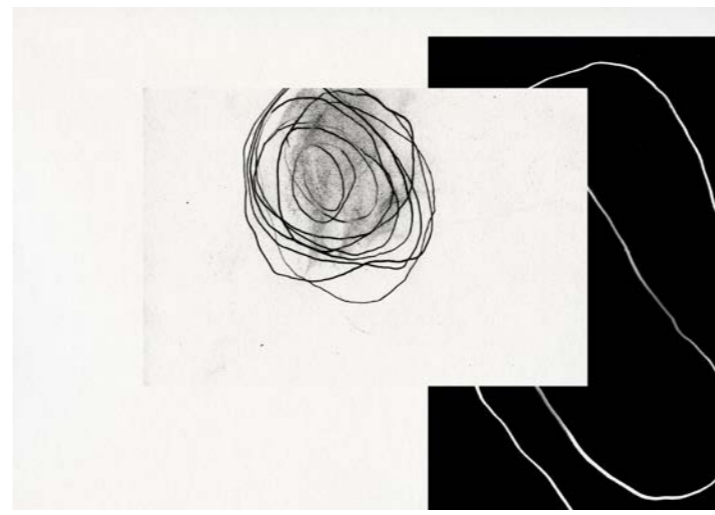
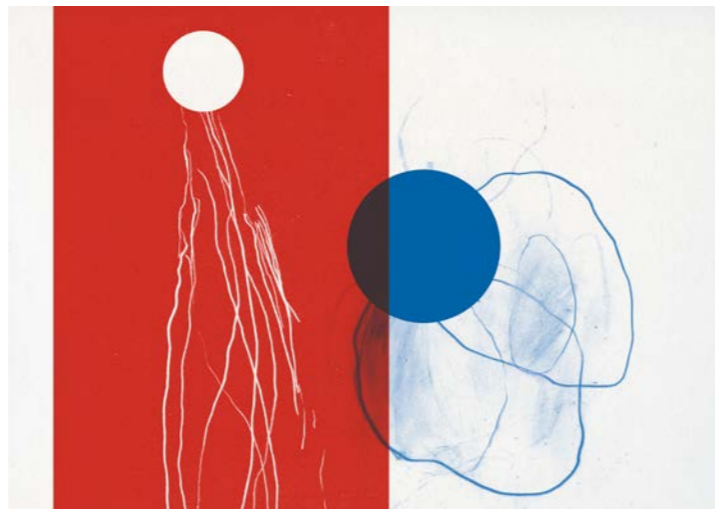
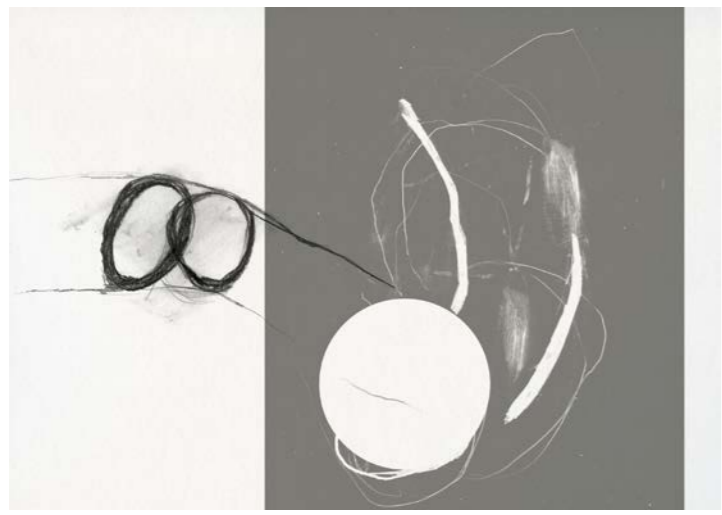


Stephane Leonard



Stephane Leonard

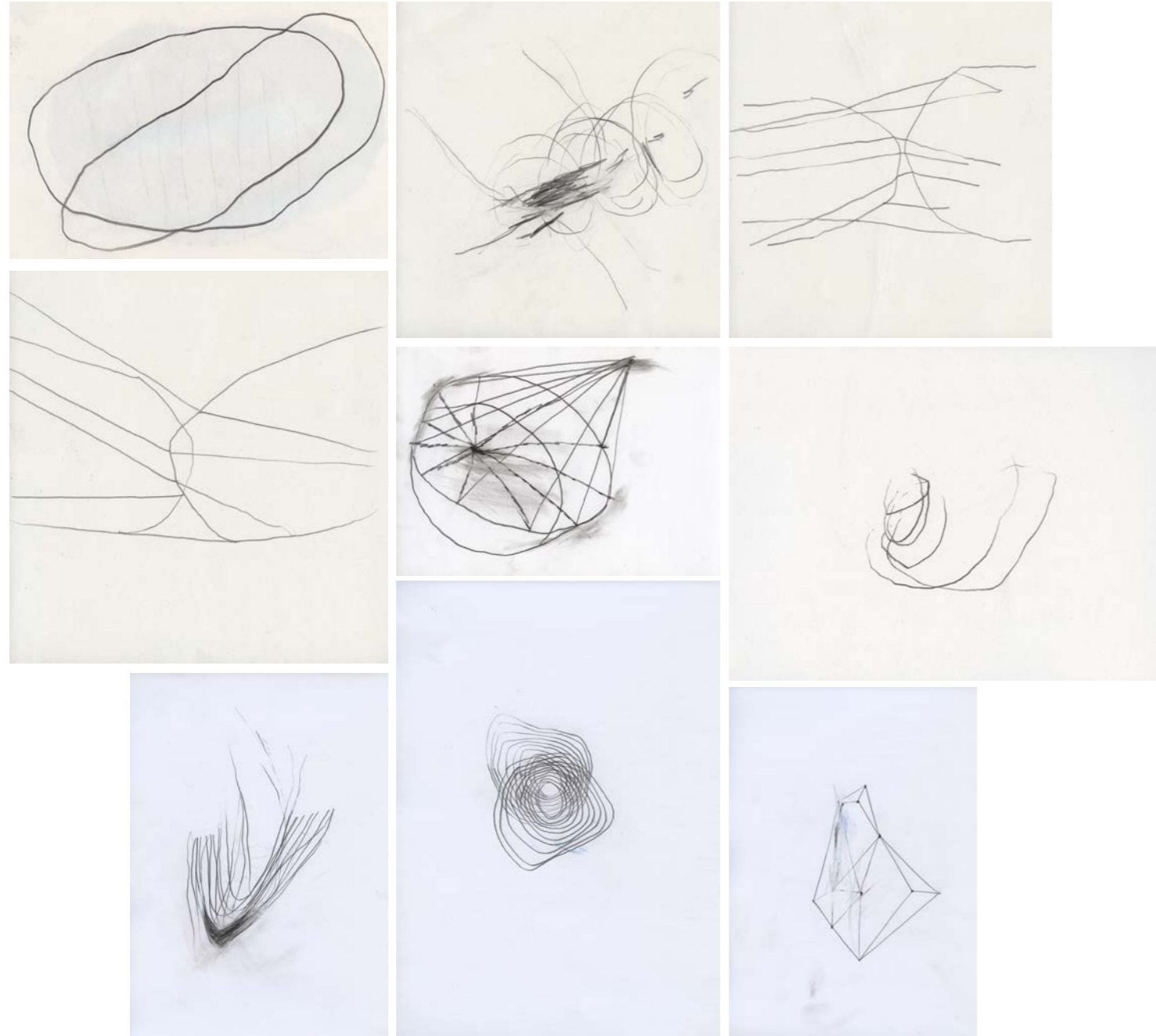




2015

DRAWINGS

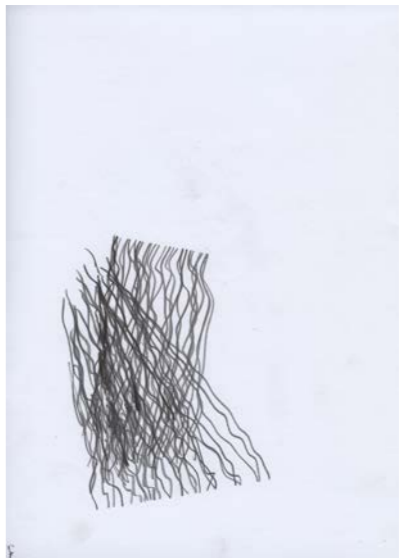
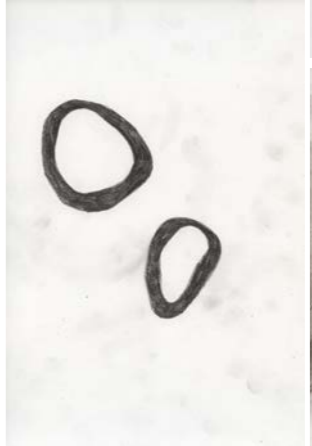
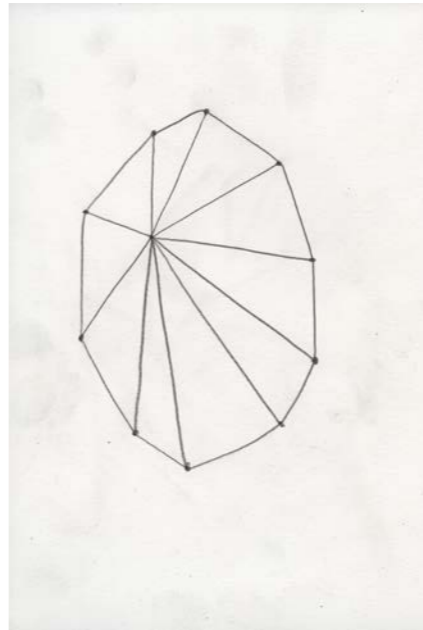
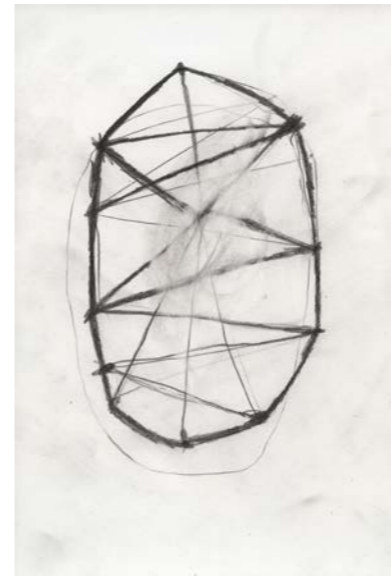
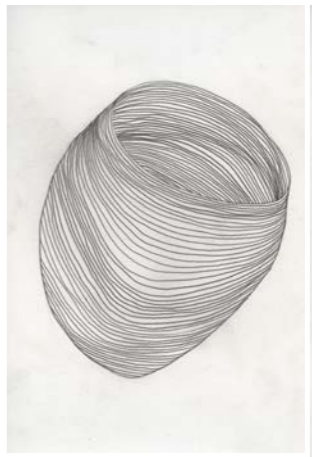
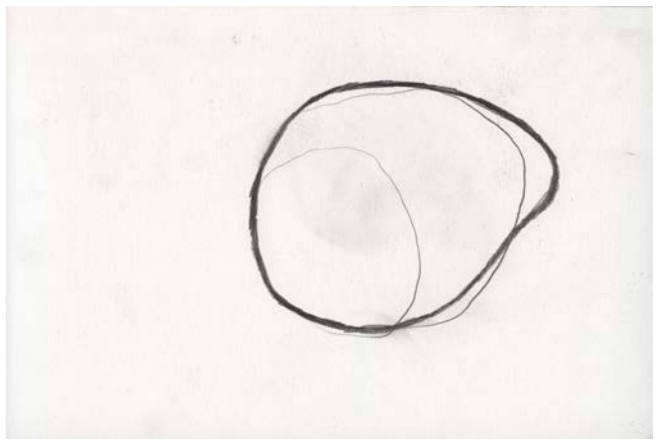
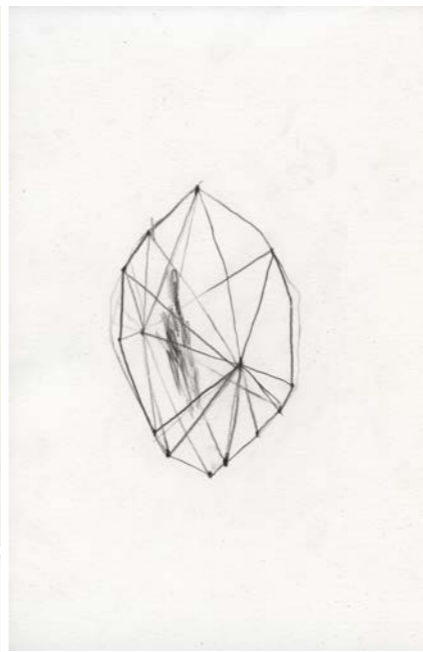
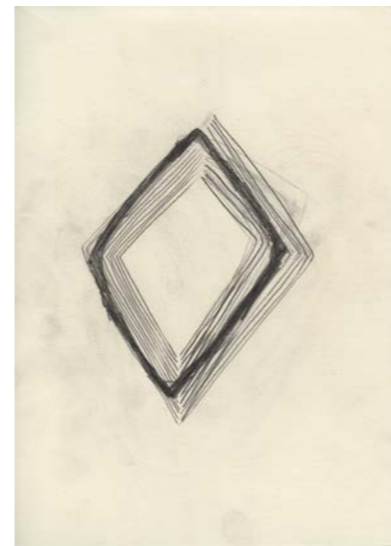
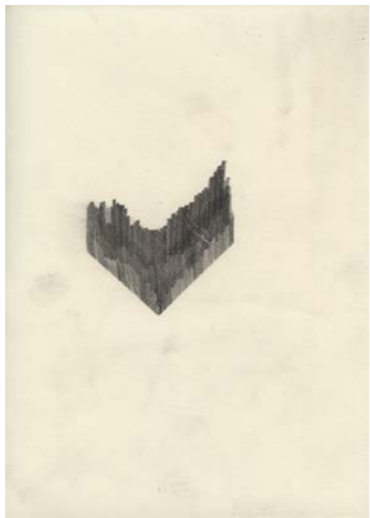
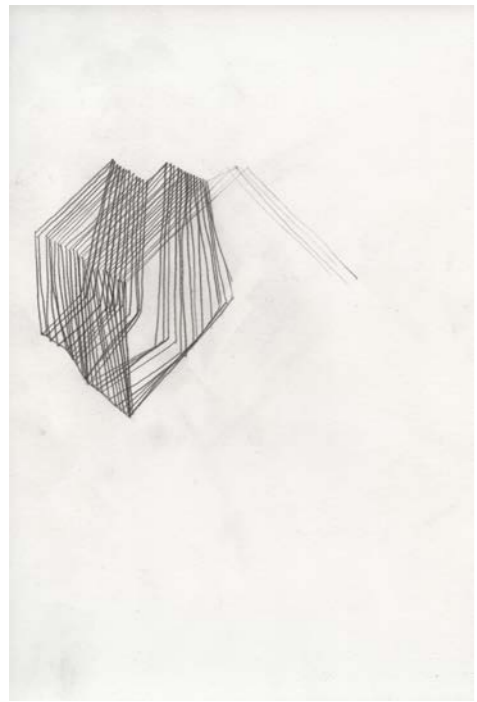
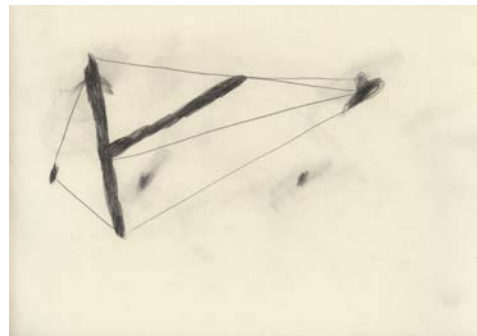
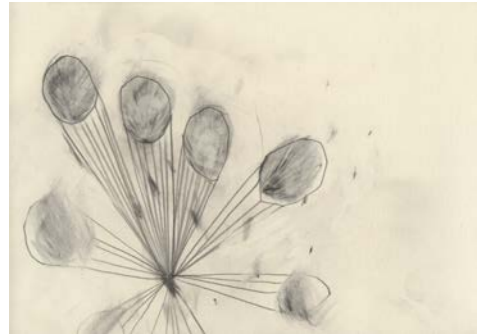
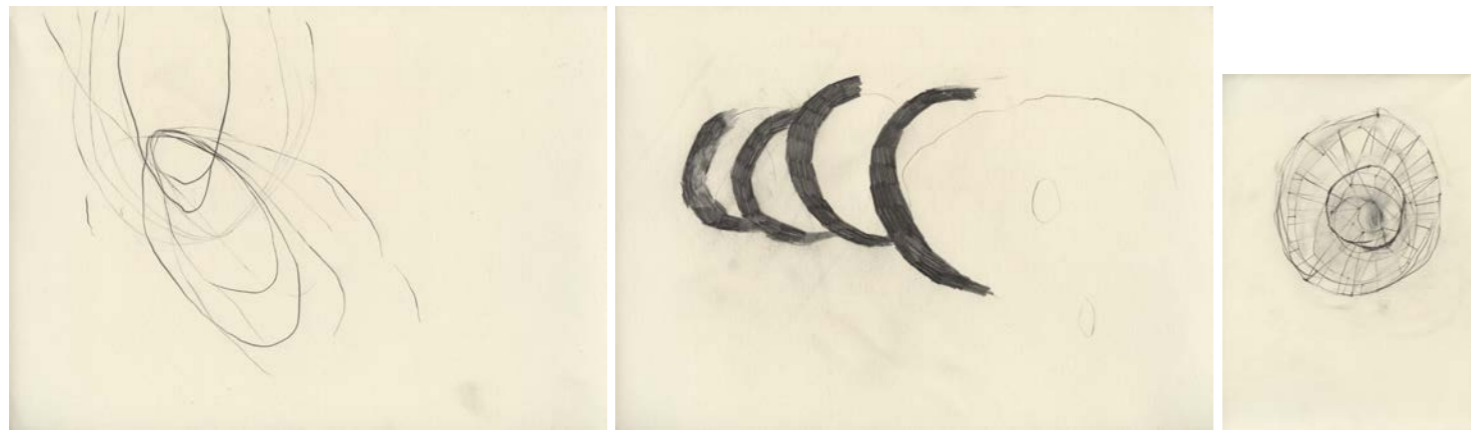
selection of drawings from 2015



Stephane Leonard



Stephane Leonard



2010 - 2016

FJORd

drawings
pencil, acrylic, collage on paper
various sizes
2010-16

FJORd - about memory

is a personal project about the loss of memory, about forgetting, about drawing and about the inner archives.

Some of these works I started in 2010 at a 3 month residency in Bergen, Norway. Most of them have spent about 6 years in storage. In 2016 I took them out again and started to think about and process how my memory of these pictures, my themes and my whole approach towards drawing has changed in those years.

Researching memory loss, Alzheimers and dementia has been feeding back into the drawings and the changes I am working on, as well as the new pictures I am adding to the series.

This is a project in progress, which will be updated irregularly.

spaceship
pencil, acrylic collage on paper
160 x 99,5 cm
2010-16

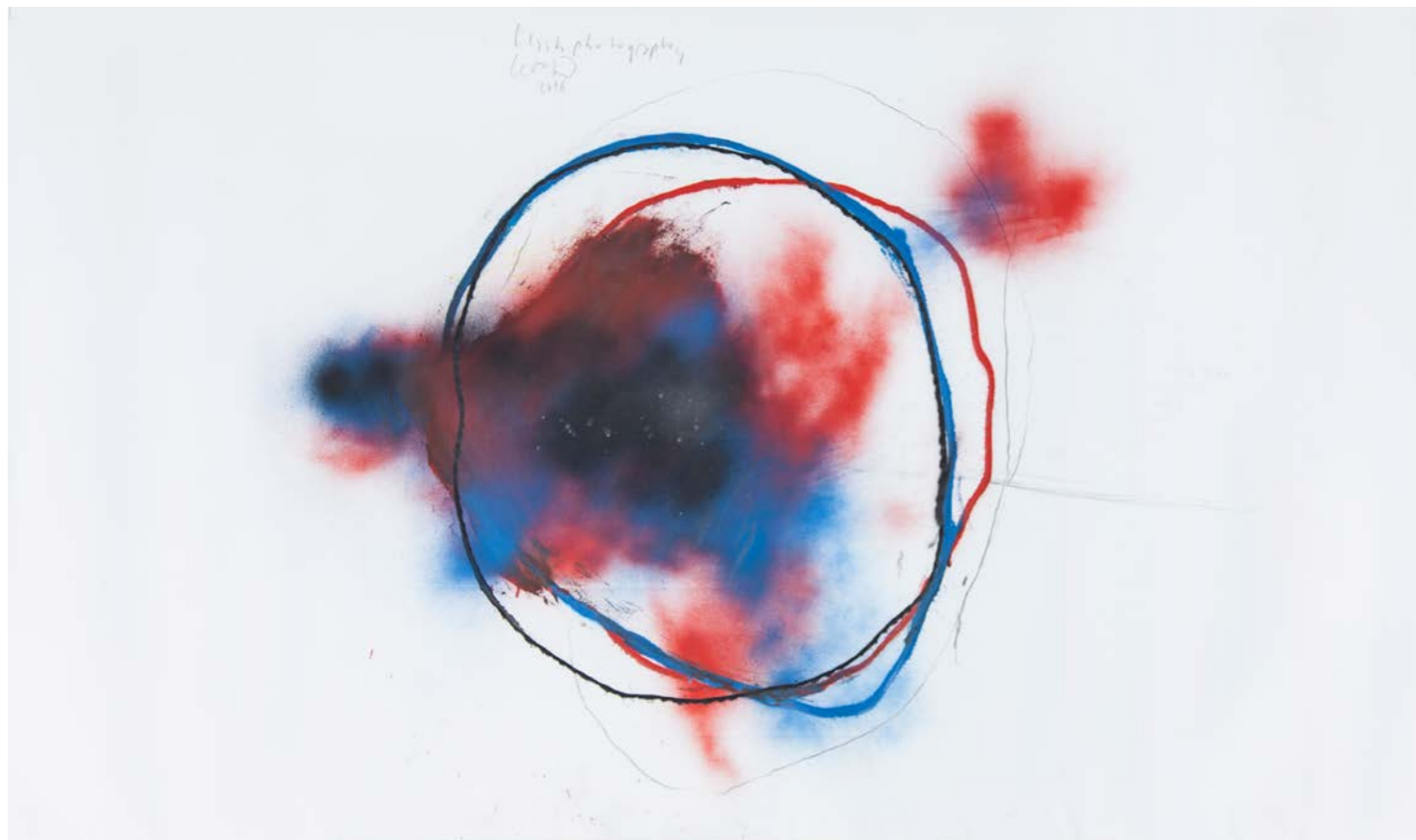
Stephane Leonard



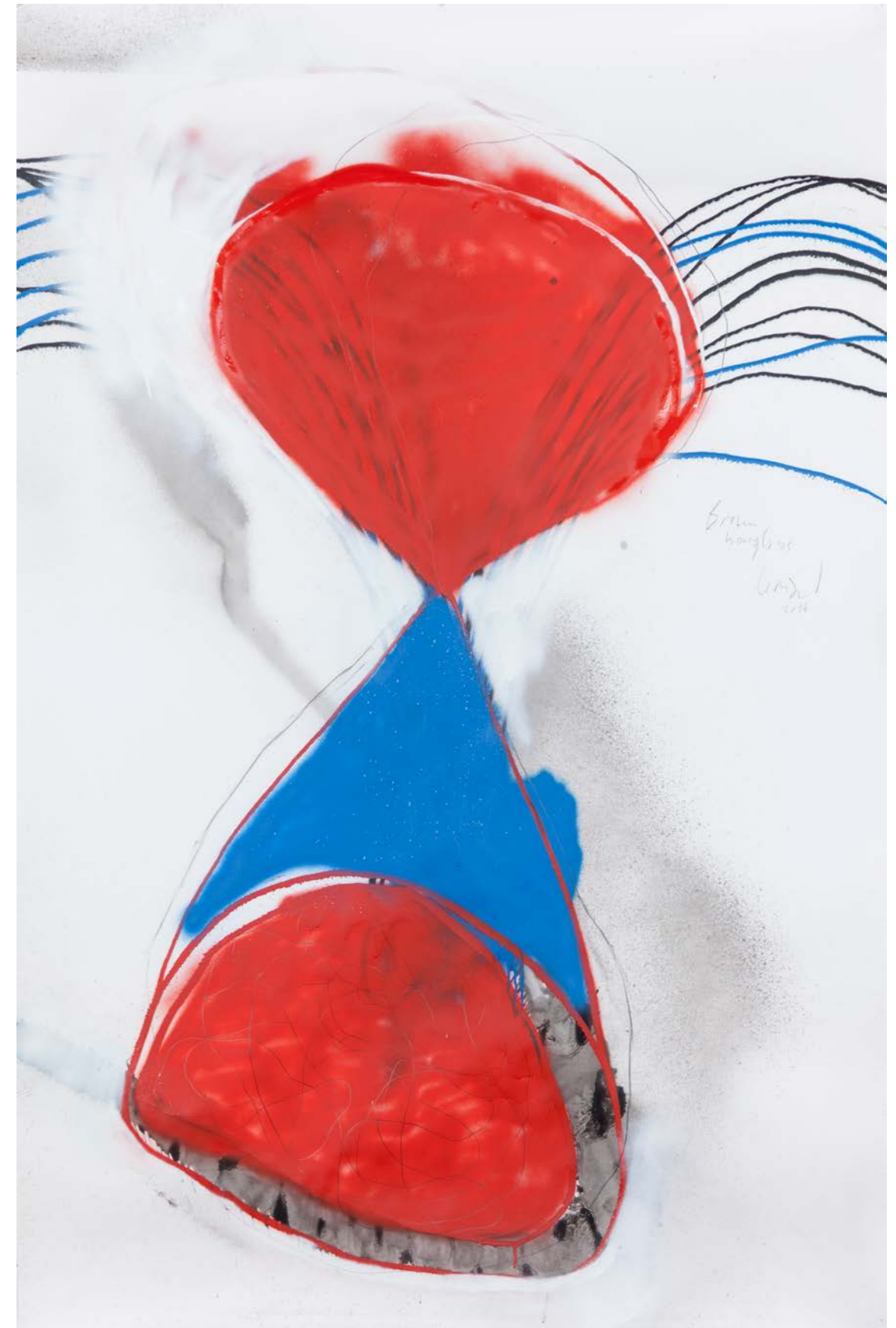
Stephane Leonard



apocalypse
pencil on paper
74,9 x 152 cm
2010-16



flash photography
pencil, acrylic on paper
80,3 x 128,6 cm
2010-16



hour glass
pencil, acrylic on paper
167 x 110 cm
2010-16



something about those sleepless nights
pencil, collage on paper
109,5 x 205 cm
2010-16

2014

NEID FRESSEN SEELE AUF

Solo exhibition at the okazi gallery in Berlin Lichtenberg, open from April 4th until May 15th 2014.

“On display: large-format canvasses and smaller works on paper.

The title (translates: „Jealously Eats The Soul“) is a very loose interpretation of the saying „The grass is always greener on the other side“. Leonard refers to an inner conflict that one can never be exactly where one actually wants to be or should be at a certain point in life.

Social conflicts beyond the personal and into the political, is what the Fassbinder movie „Angst essen Seele auf“ (Fear Eats the Soul) is all about, whose title was also an inspiration for the exhibition.

In Leonard’s pictures the conflict takes place in between lines and monochrome colour-fields. Nervous drawing meets seemingly inactive areas. Through overlapping and different transparencies even these areas turn into tensed ghosts seething under their surface. The simultaneity in his works develops a tension which is being transferred into the gallery space. Leonard takes the self-imposed compulsion and claustrophobia of the modern human straight into the exhibition architecture. Large scale canvasses make the space seem smaller and create a feeling of being pushed into the pictures, thereby forcing the audience to engage upon a search for his/her personal presence within the art.“

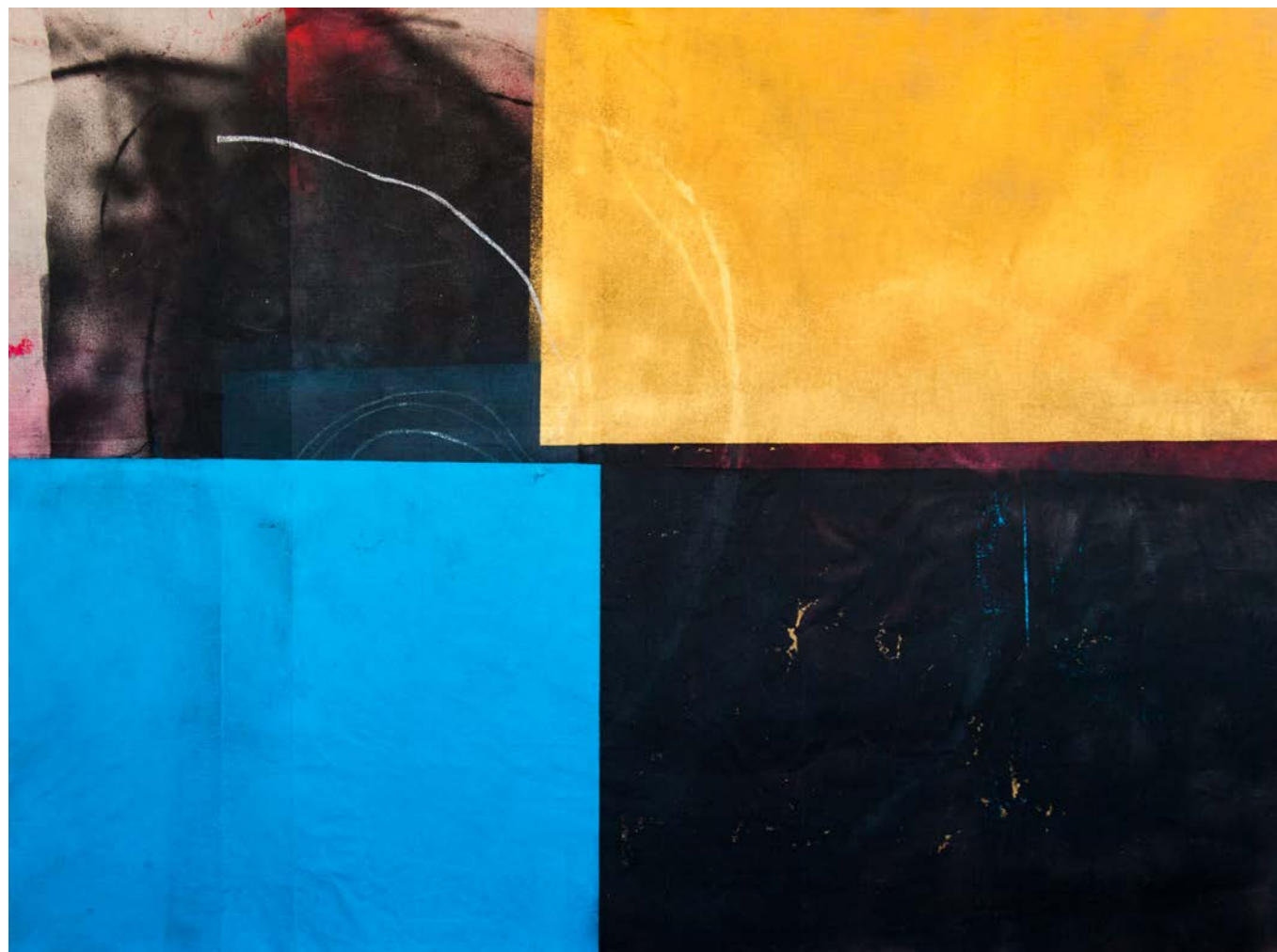


untitled - acrylic and oil on canvas - 210 x 320 cm - 2014



untitled - acrylic and oil on canvas - 200 x 310 cm - 2014

Stephane Leonard



untitled - acrylic and oil on canvas - 130 x 205 cm - 2014

Stephane Leonard





Neid Fressen Seele Auf / Riso drawing series - pencil on Risography-print on paper - 40 x 29,7 cm

2013

WHEN THE WIND BLOWS

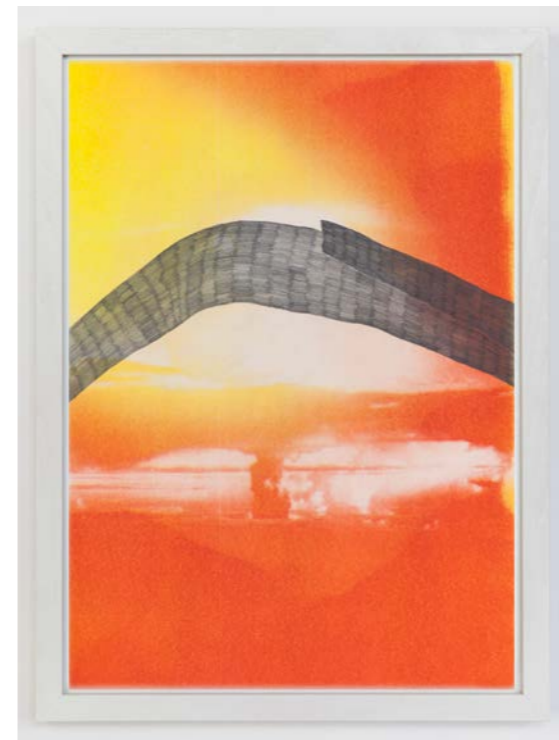
When The Wind Blows
pencil and oil on risograph print
41 x 29 cm

These drawings are the results from a collaboration between Stephane Leonard and Claudio Pogo. Claudio created two-colored risograph prints on 250g Munken paper, which Stephane Leonard used to inscribe his drawings and traces of oil paint. The complete series contains of 8 different risographed motives in different editions (between 2 and 5), all with original and unique drawings.

The title *When The Wind Blows* comes from a 1982 graphic novel, by British artist Raymond Briggs, that shows a nuclear attack on Britain by the Soviet Union from the viewpoint of a retired couple, Jim and Hilda Bloggs.



Stephane Leonard



Stephane Leonard

2013

FOLDINGS

Orange/Black
spray paint, lacquer and oil stick on paper
166 x 110 cm
2013



Stéphane Leonard



Stéphane Leonard

2013

YOU ARE MY FREEDOM / I AM YOUR PRISON

YOU ARE MY FREEDOM / I AM YOUR PRISON

spray paint, lacquer on photo canvas

170 x 120 cm

installation view and opening pictures from the Galerie im Turm in Berlin

“In his new series YOU ARE MY FREEDOM / I AM YOUR PRISON Stephane Leonard works with lacquer and spray paint on top of large-scale prints on canvases. He overlays the found prints, conceals messages and erases images. The information and photographs which lie under the drawings and colour represent and stand for all the things we do not know, we do not see, and we cannot understand.

The works are divided into geometric shapes, interrupted by running lacquer, splashes of colour, engraved lines and mists of spray paint. Achromatic colours dominate the canvases. What remains are solely blurred hints and fragments of text and photographs, hiding in between overlapping semi-transparent layers.

Stephane Leonard is a drawer. Lines compress to shapes or drift apart. These lines are the remnants of a process which also remain present on his canvases. Lines, not only that are the traces that leave the spray painting and the running lacquer behind on the prints, but also the sections between two geometric shapes. They nebulize and blur on the canvases, as if one would zoom in on the drawing and greatly extend it. Are these signs on the canvases information, that are supposed hint at something?

For years Stephane Leonard has been investigating issues like communication and limits of expressiveness through his work. The title line YOU ARE MY FREEDOM describes the possibility of free thinking. I AM YOUR PRISON stands for the inability to express the interior and make oneself understood. The slash (/) stands for the border between the inside and the outside. A barrier only permeable on one side. Thus it allows us to absorb everything but not to understand it instantly and to not having the ability to give an appropriate form of expression to our emotions and thoughts.” (Lena Fließbach)

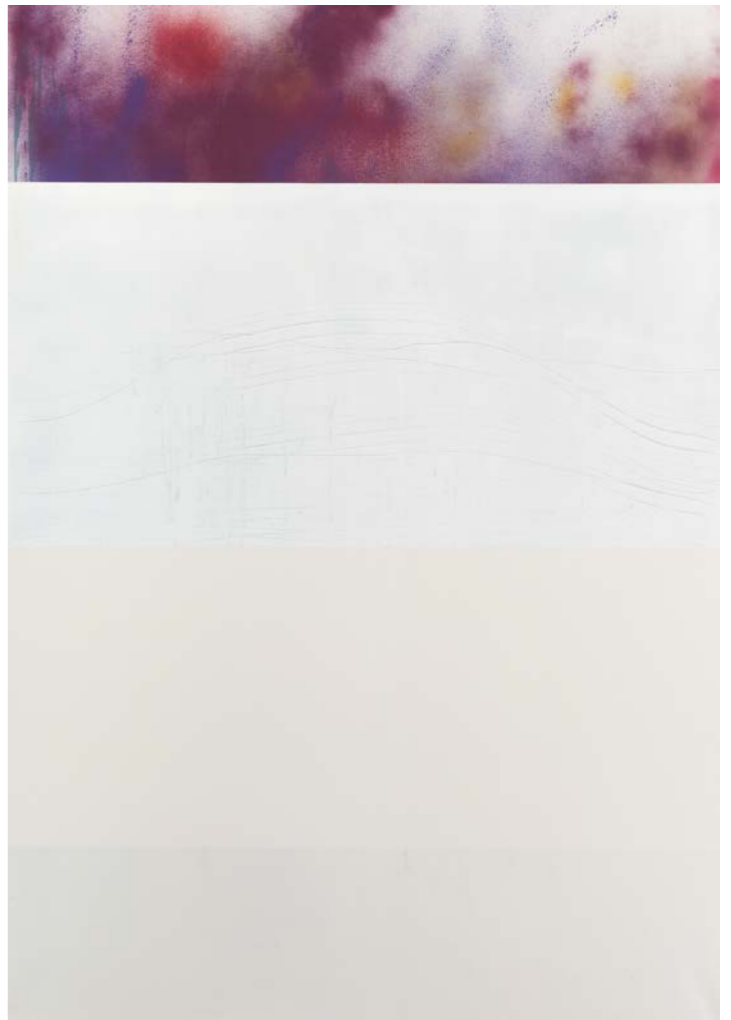
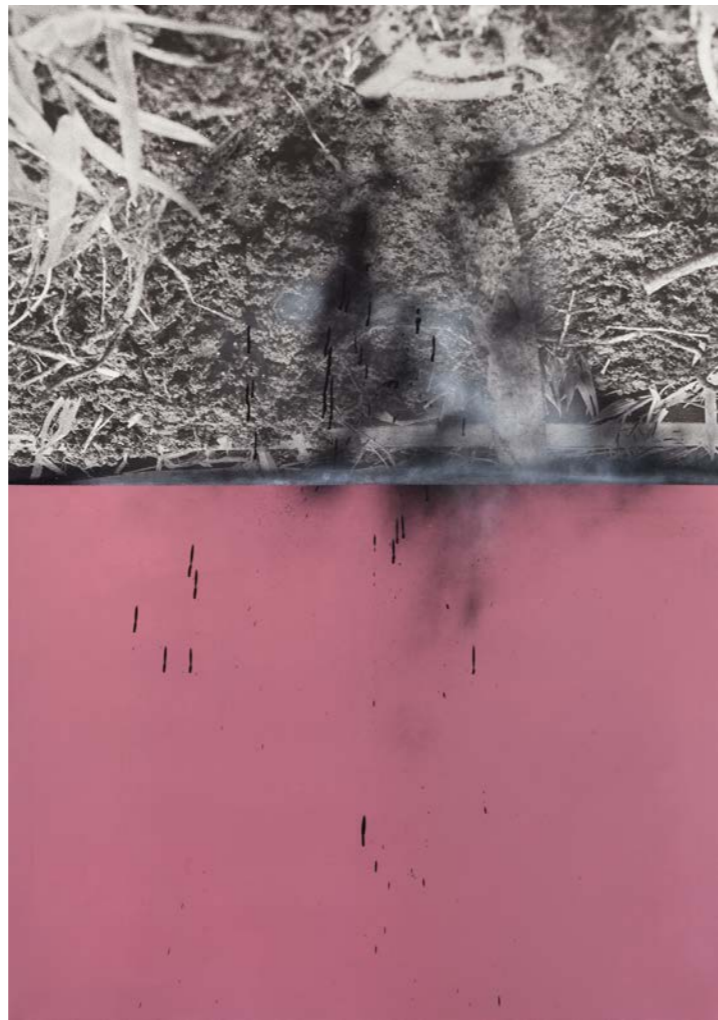
Drawings / Paintings by Stephane Leonard

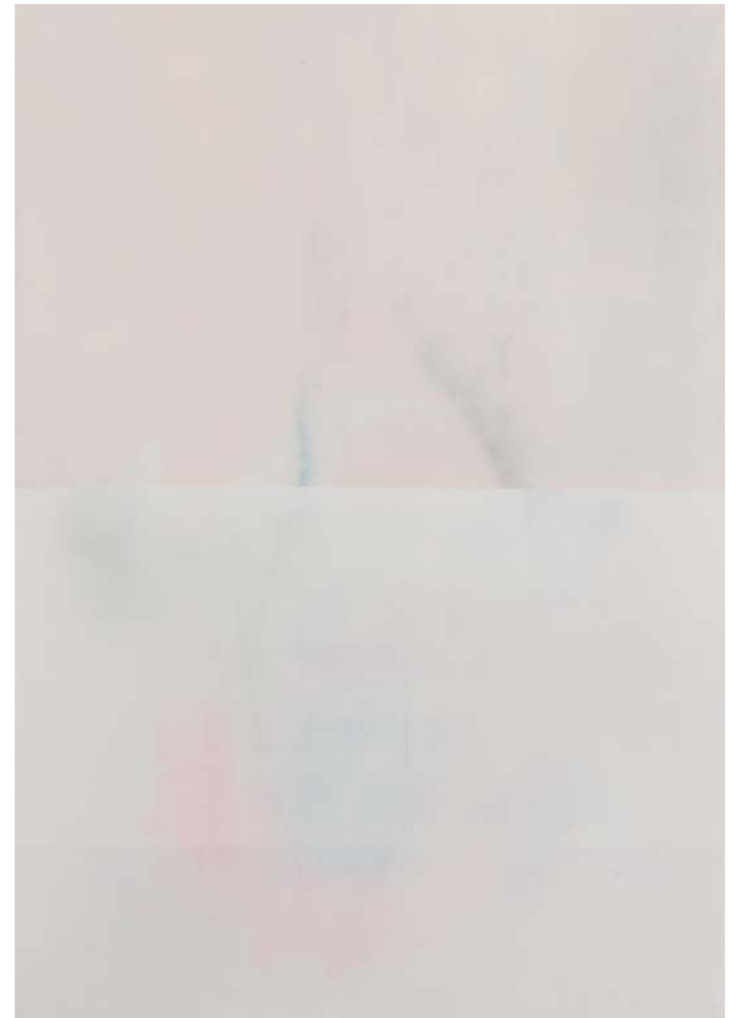
July 19th – September 1st 2013

Galerie im Turm, Berlin





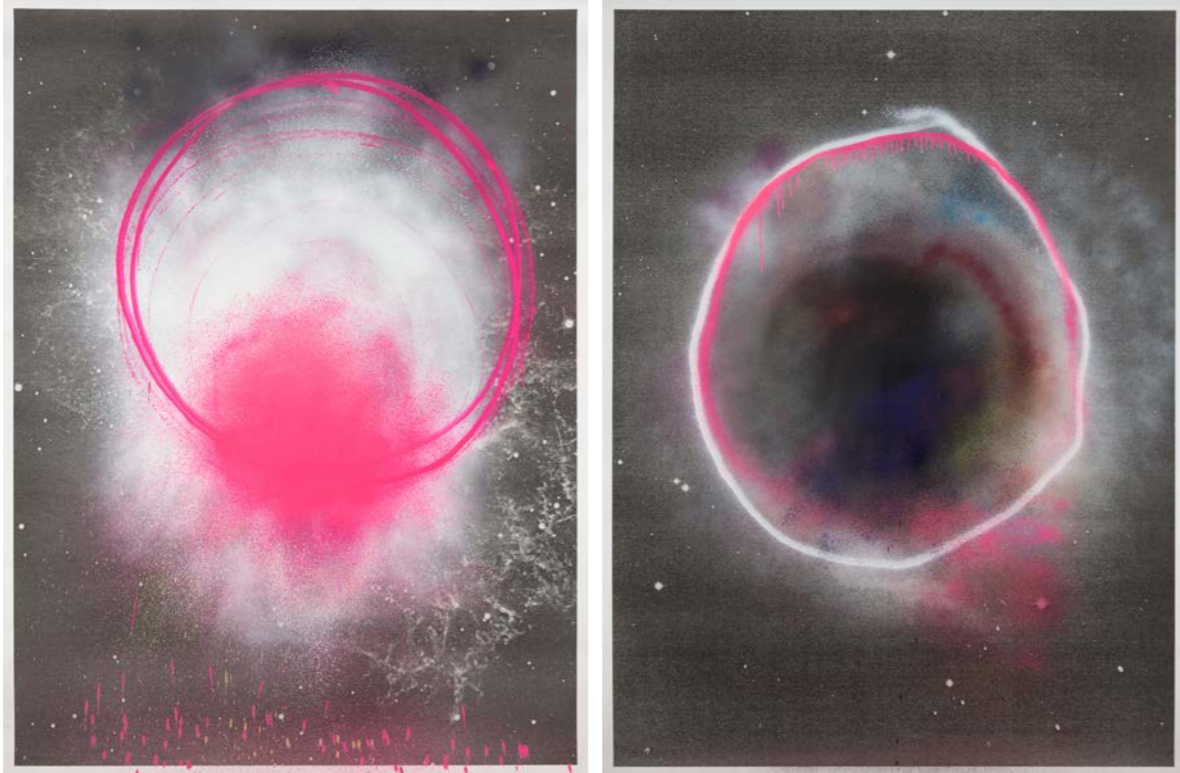




2013

PLANETS

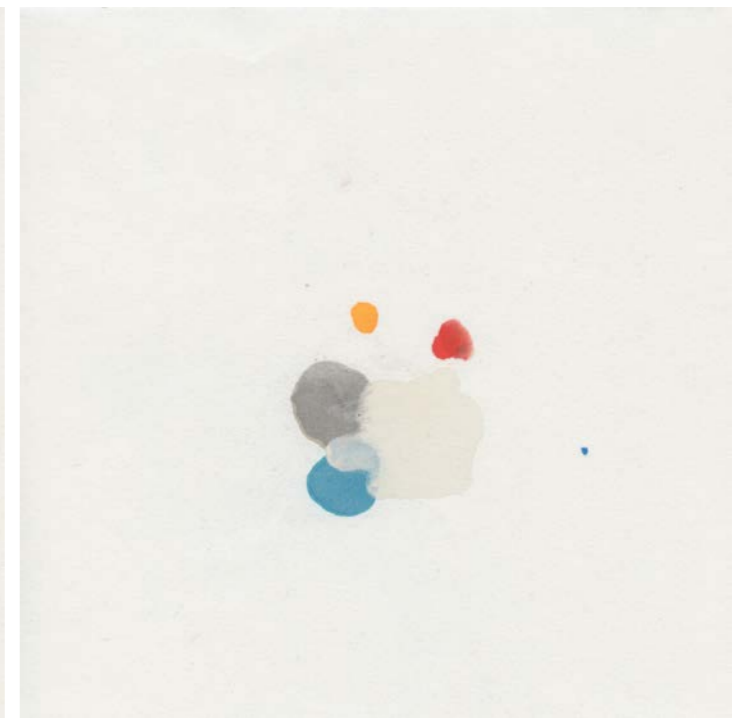
untitled (Planets Series)
spray paint on paper / inkjet print
200 x 150 cm
2013



2013

STAR MAPS SERIES

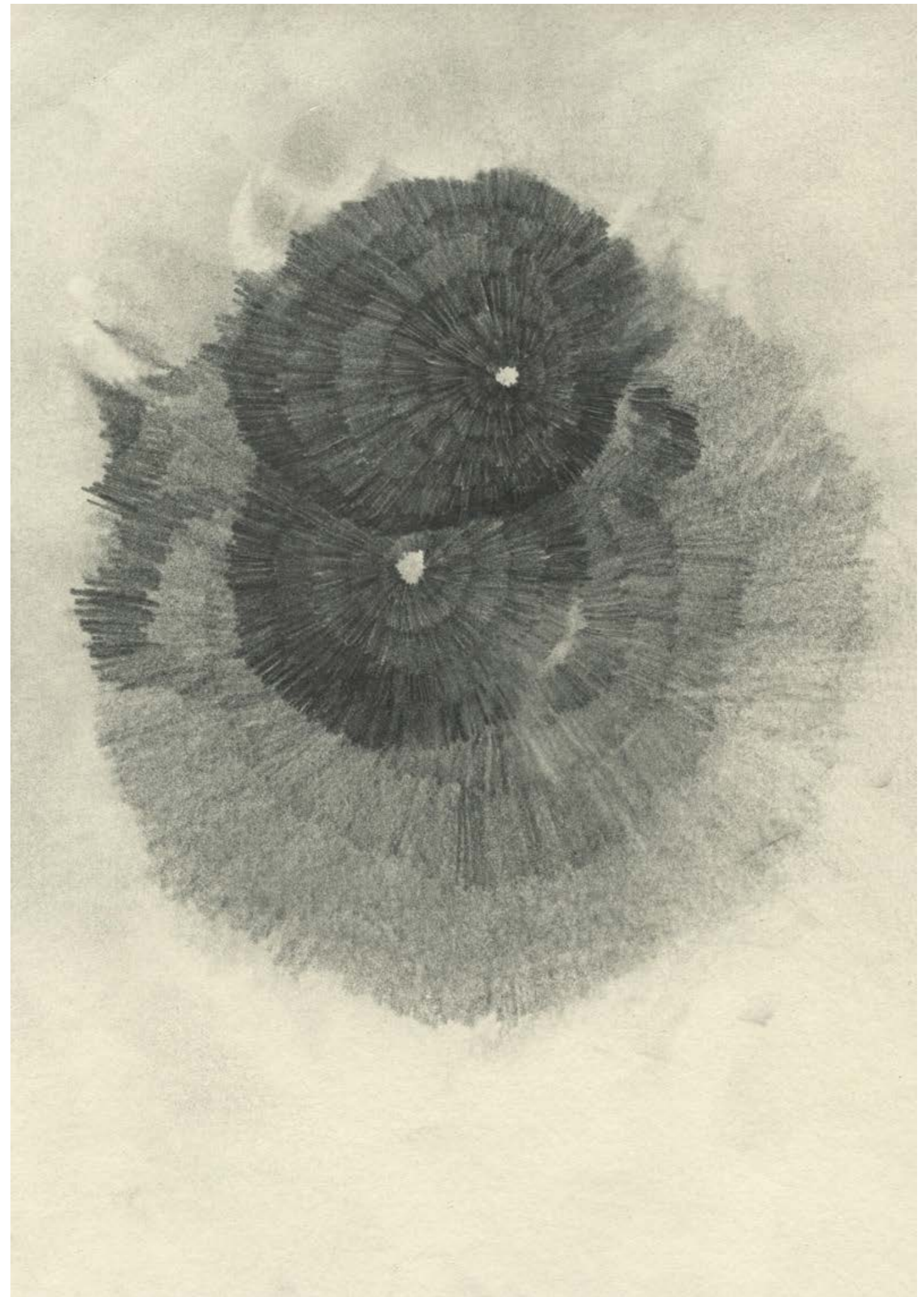
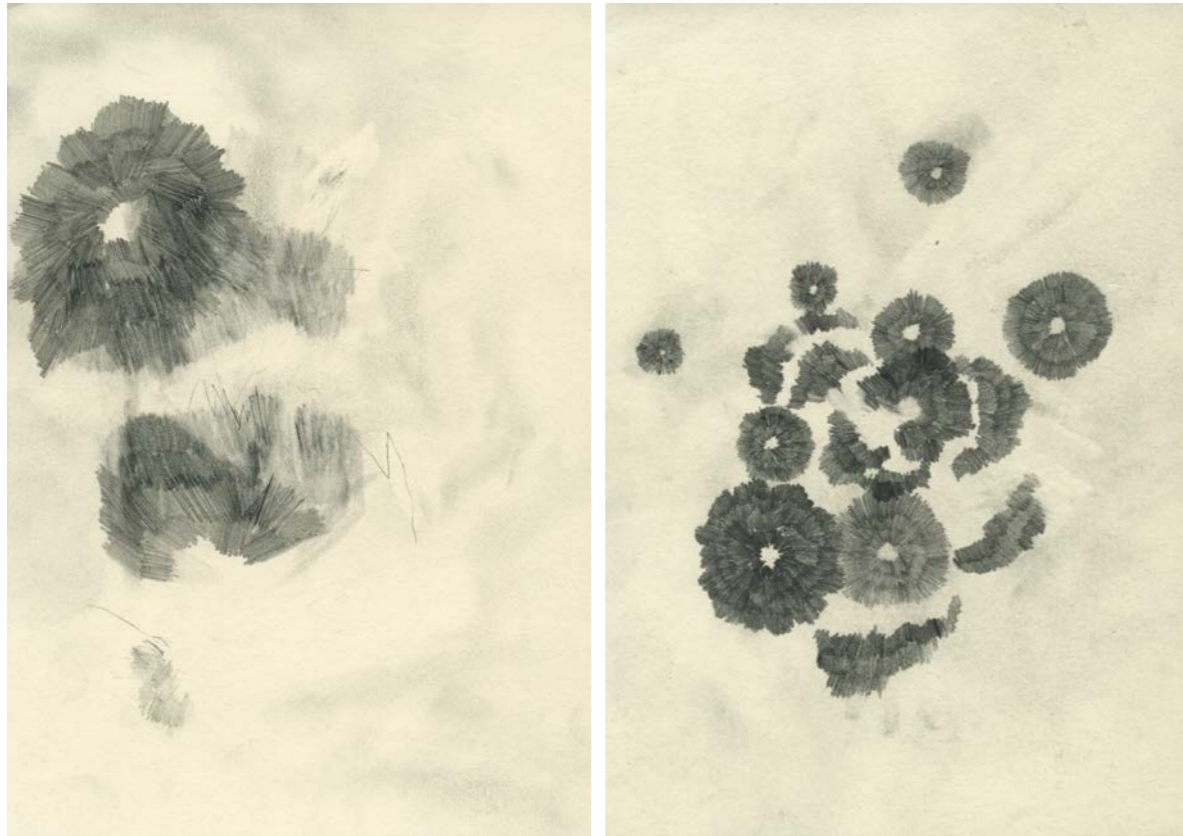
untitled (Star Maps Series)
lacquer, spray paint on paper
20 x 20 cm
2013

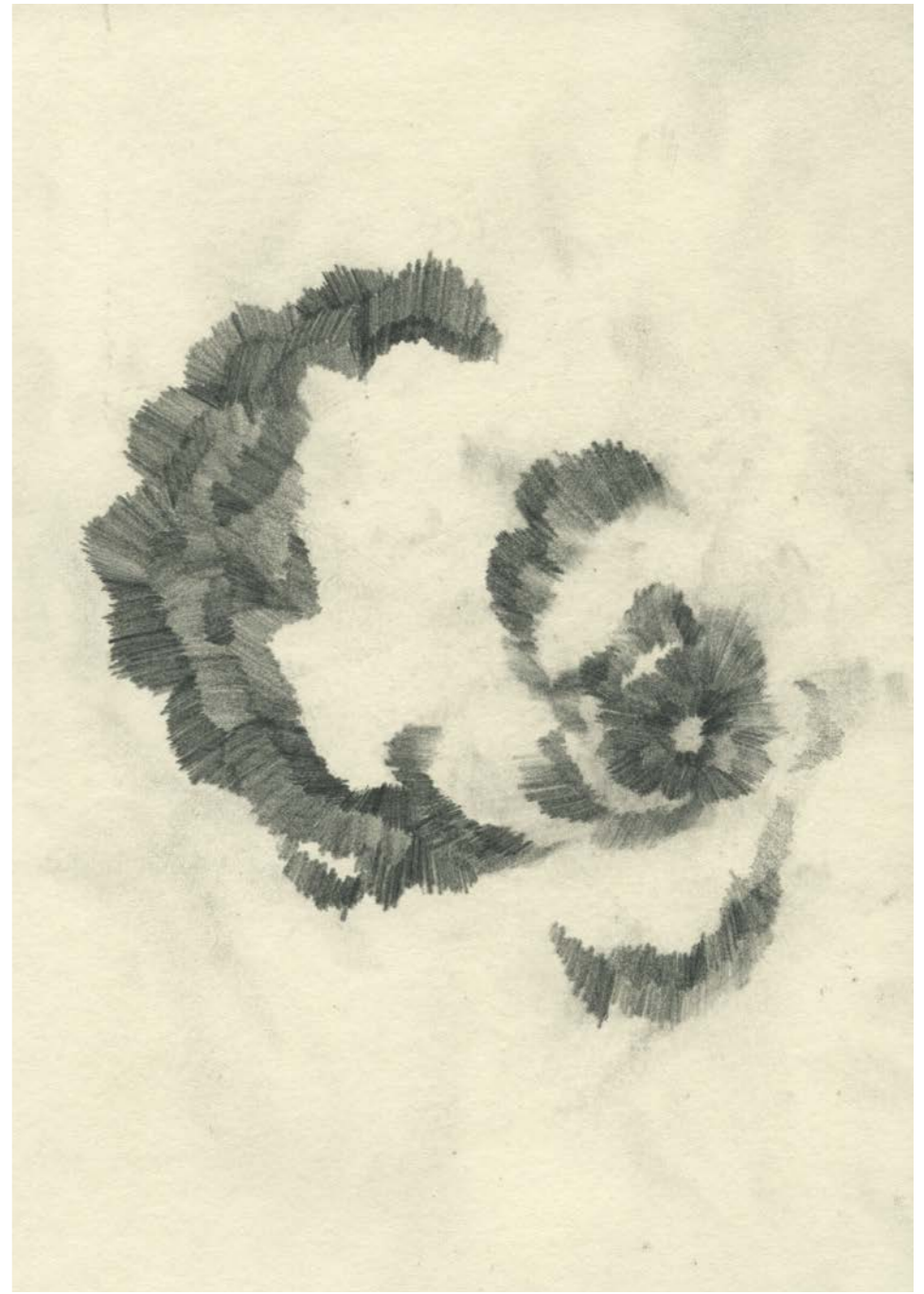
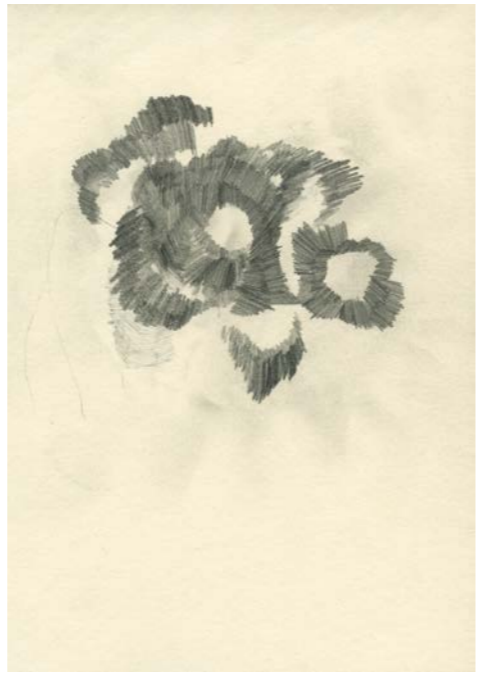


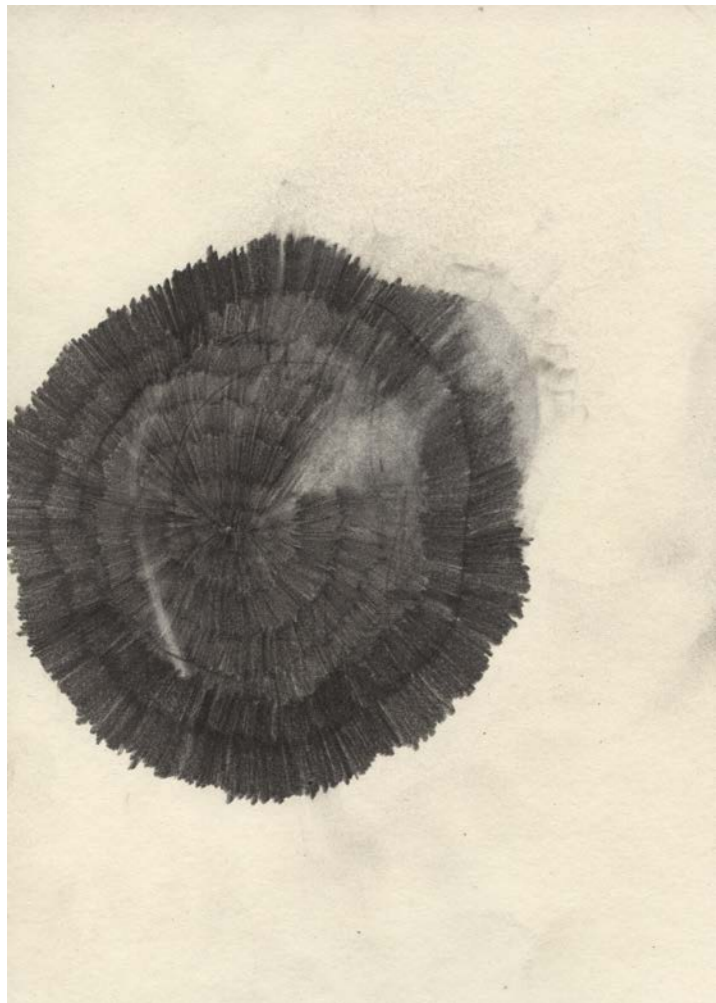
2012

NOISE

untitled (noise series)
pencil on paper (140g, acid free)
148 x 210 mm







2013

CRAZY DIAMOND

CRAZY DIAMOND was the title of a solo exhibition that took place at the temporary gallery STAUB SHOP / STAUB STUDIO.

The show was open from January 11th until February 7th 2013 and it featured works from the series SHINE as well as some new drawings.

Next to the drawings a colourful neon light installation filled the room letting the drawings visually vibrate within their coloured frames.

“CRAZY DIAMOND is a glimpse into the colourful Œuvre of the artist and music video director Stephane Leonard.

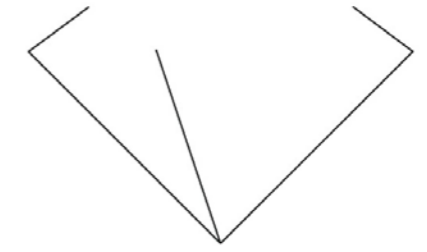
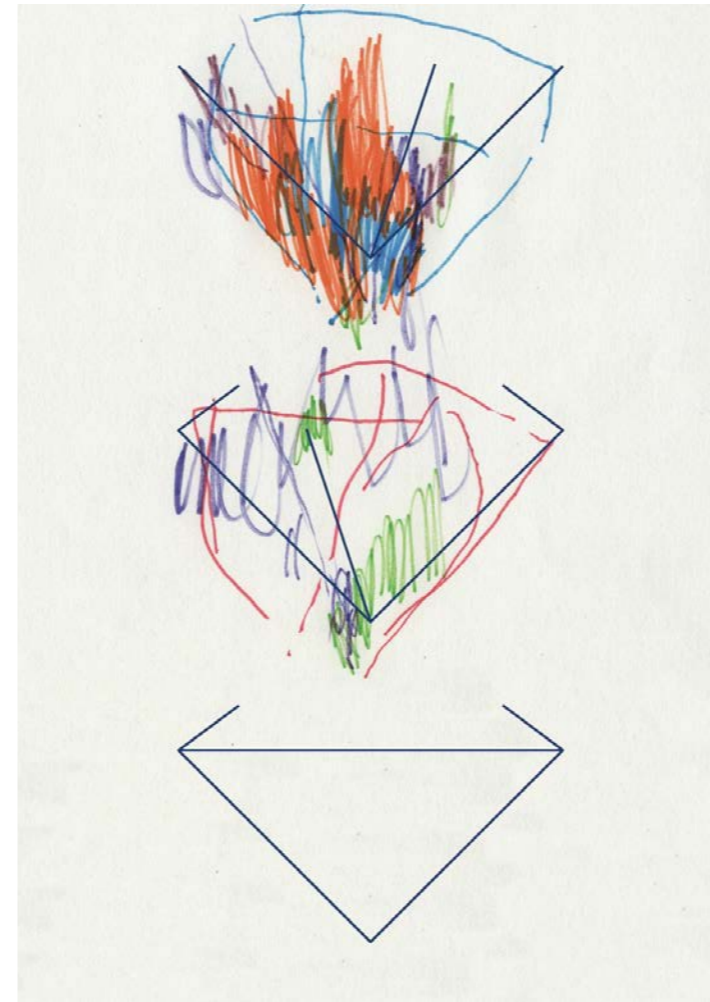
In his first exhibition at the STAUB STUDIO coloured pencil and felt pen drawings, watercolors and collages take on Berlin's wintry gray.

Fragments of lines, coloured Bollen, emerging and decaying objects, gaps and spaces, supernatural and magic has always been a huge part of Leonard's work. While they were drawn almost exclusively with a monochrome pencil, in 2012 colour has become more and more important and now seems to explode on the paper.

Already published in October 2012, the book SHINE (<http://www.naivsuper.de/content/shine.html>) gives an insight into Leonard's less abstract, almost figurative themes. Some of the work from the book can be seen in this exhibition.

More information about the artist can be found on the website www.stephaneleonard.net.

The STAUB STUDIO can be found under www.staubtemporary.com and in the Manteuffelstr. 48 in 10999 Berlin.“



STEPHANE LEONARD / CRAZY DIAMOND

VERNISSAGE / 10.01.2013 / 19 H
11. JANUAR - 07. FEBRUAR 2013

IM STAUB SHOP/ STAUB STUDIO

MANTEUFFELSTR. 48
10999 BERLIN
MITTWOCH - SAMSTAG
12 - 19 H

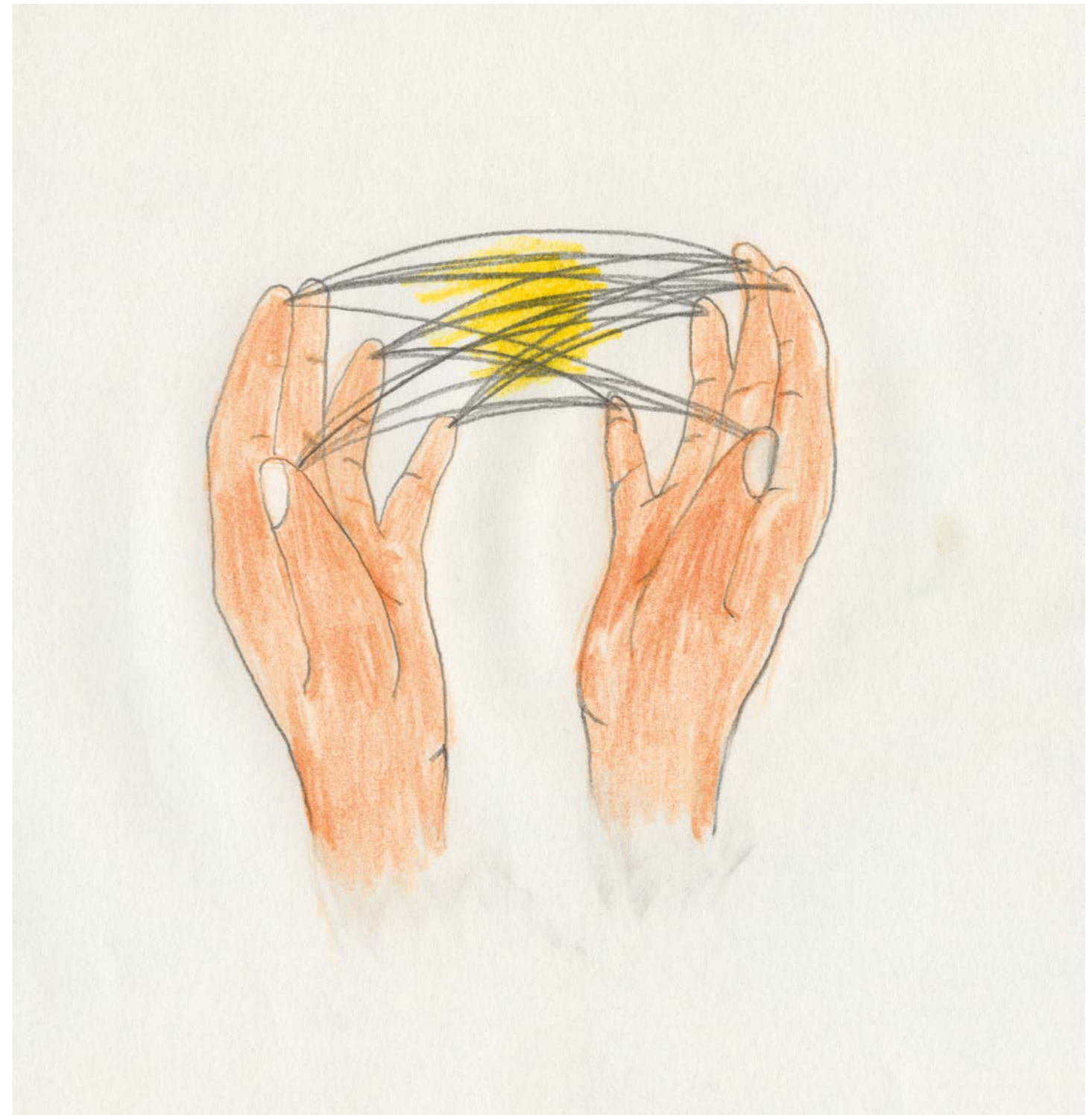
SHOP@STAUBTEMPORARY.COM
WWW.STAUBTEMPORARY.COM
WWW.FACEBOOK.COM/STAUBSTUDIO
T +49 30 600 31770

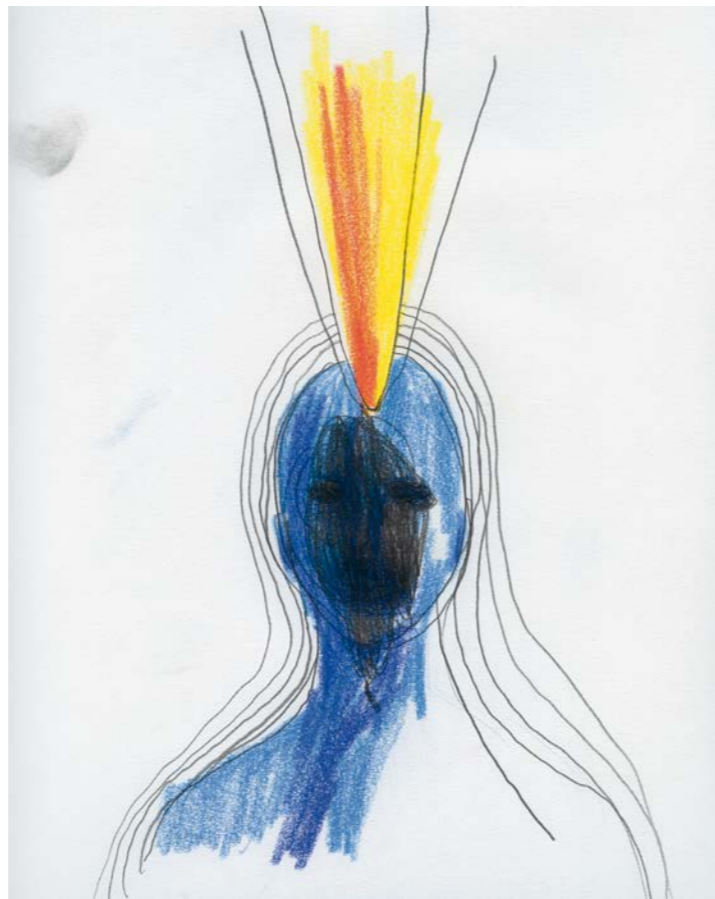


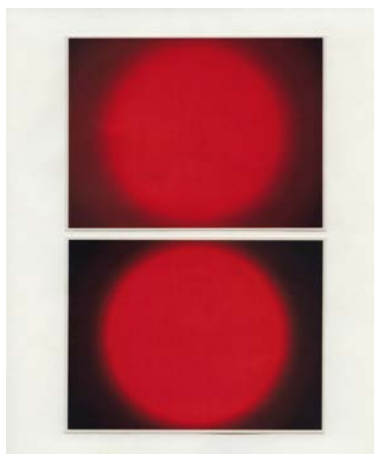
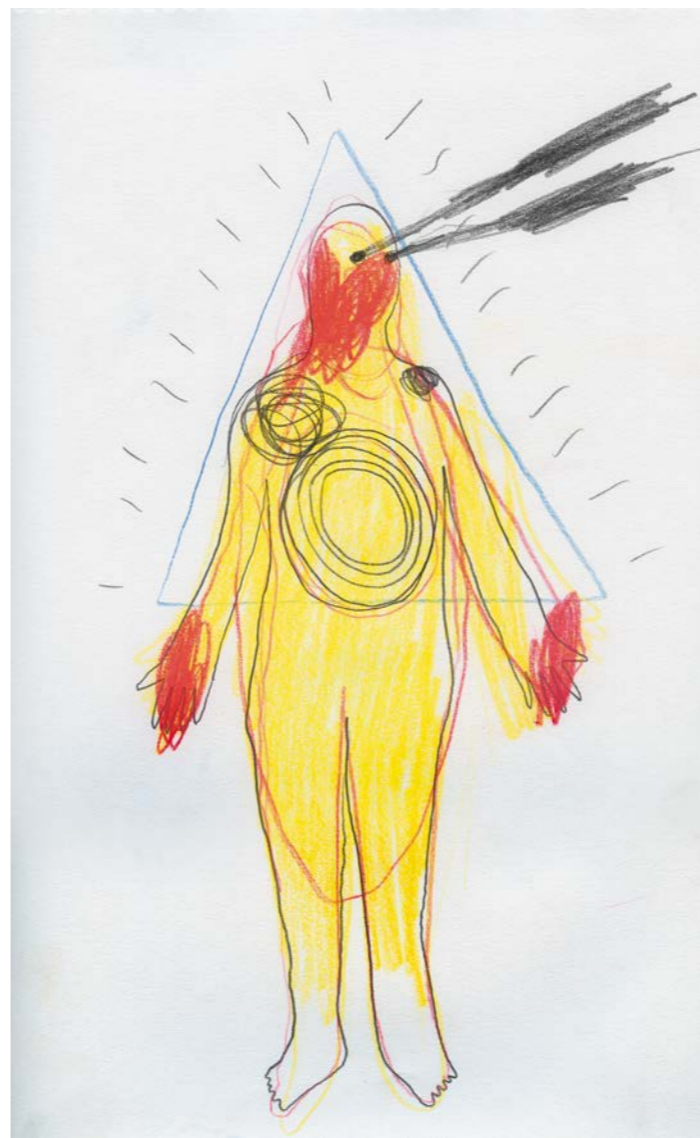
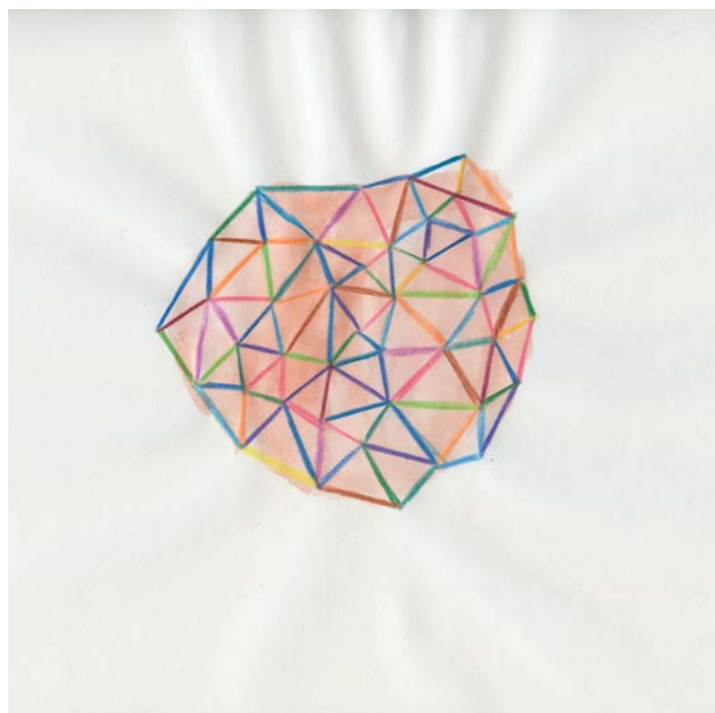
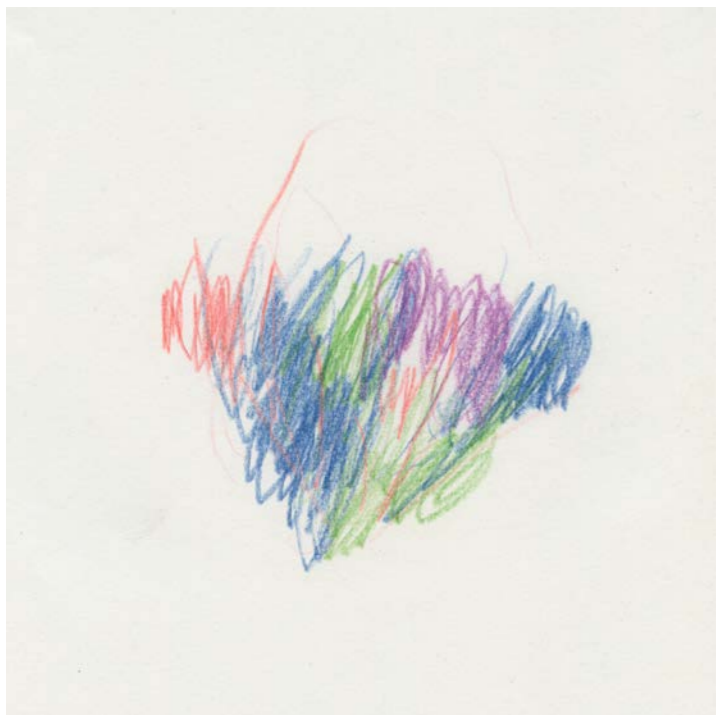
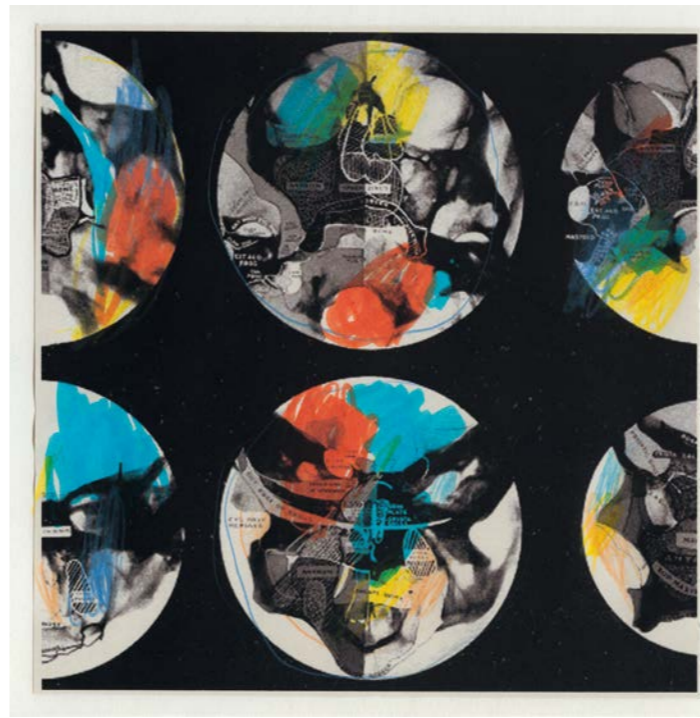
2012

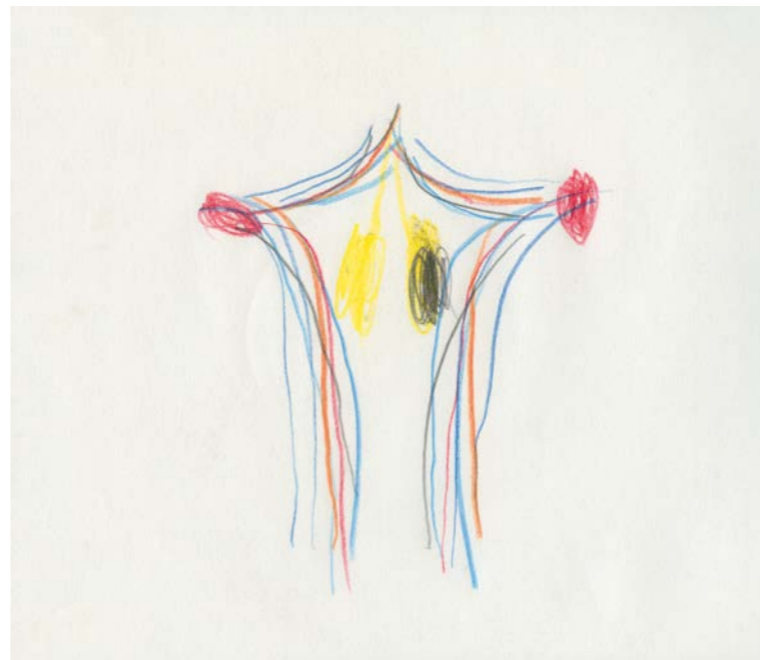
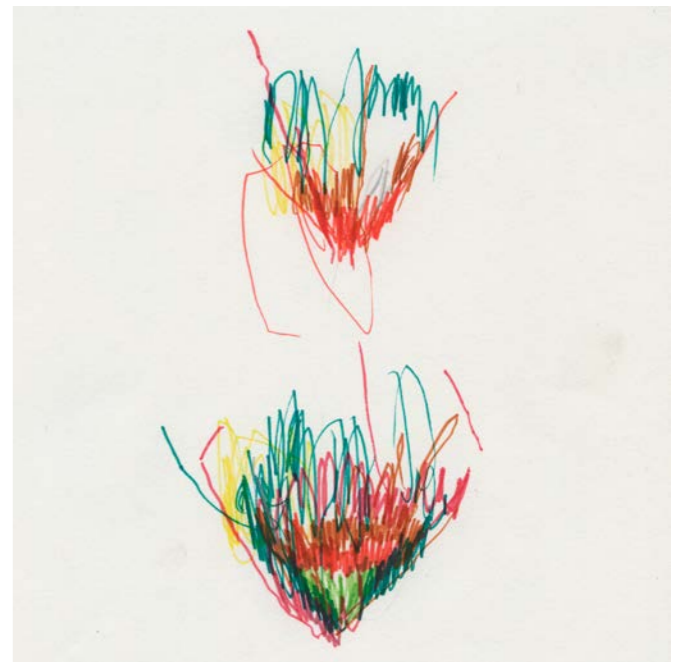
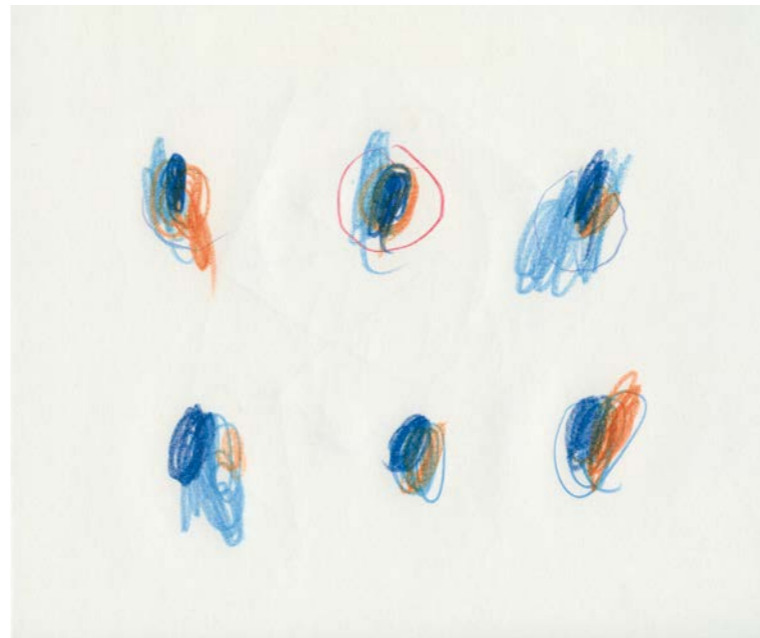
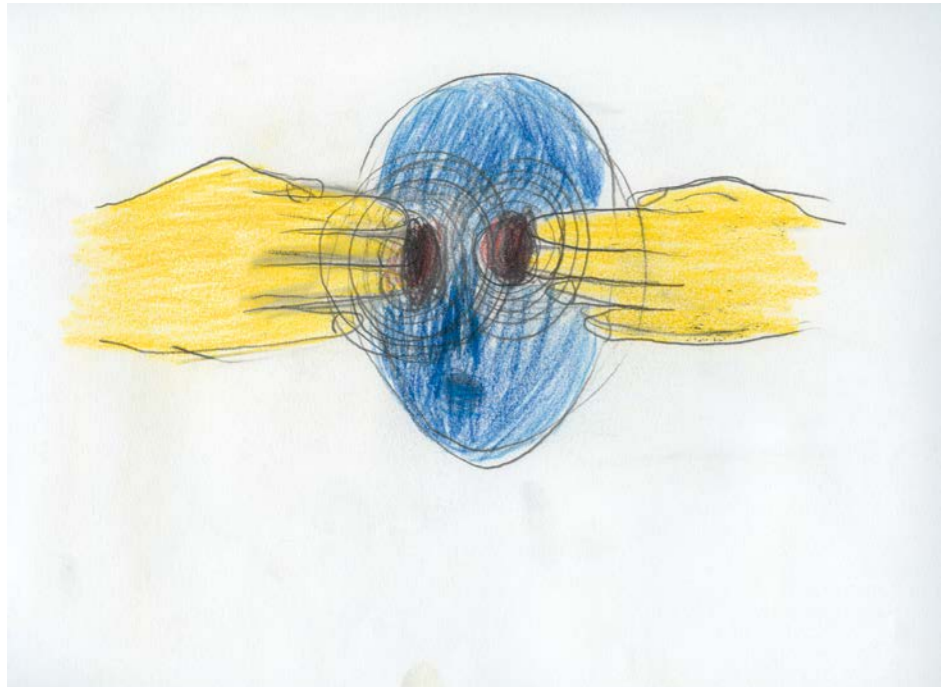
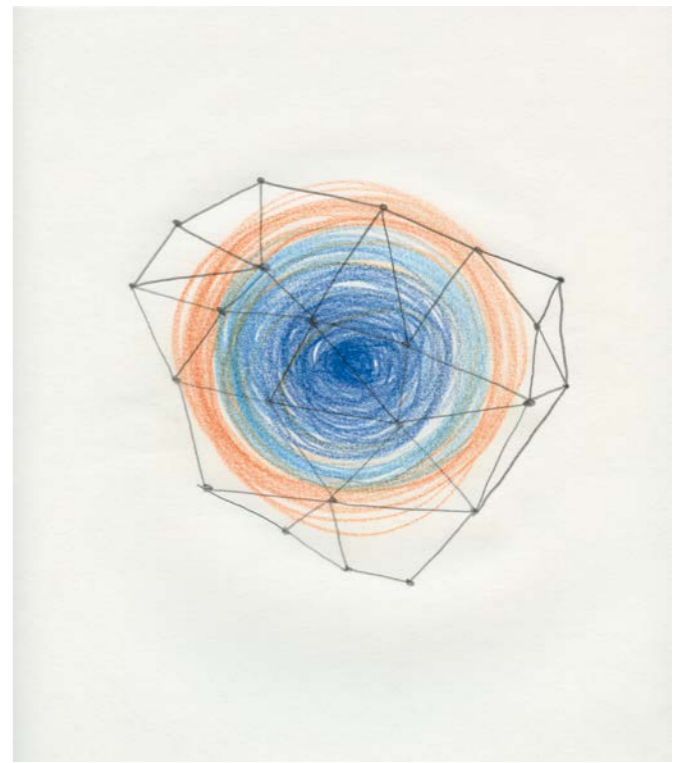
SHINE

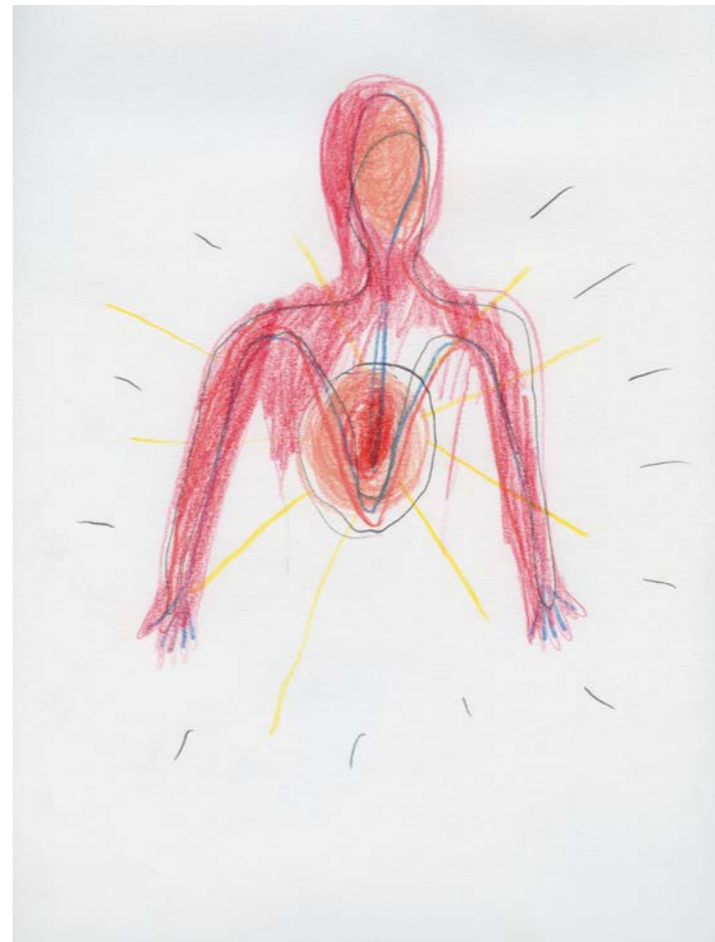
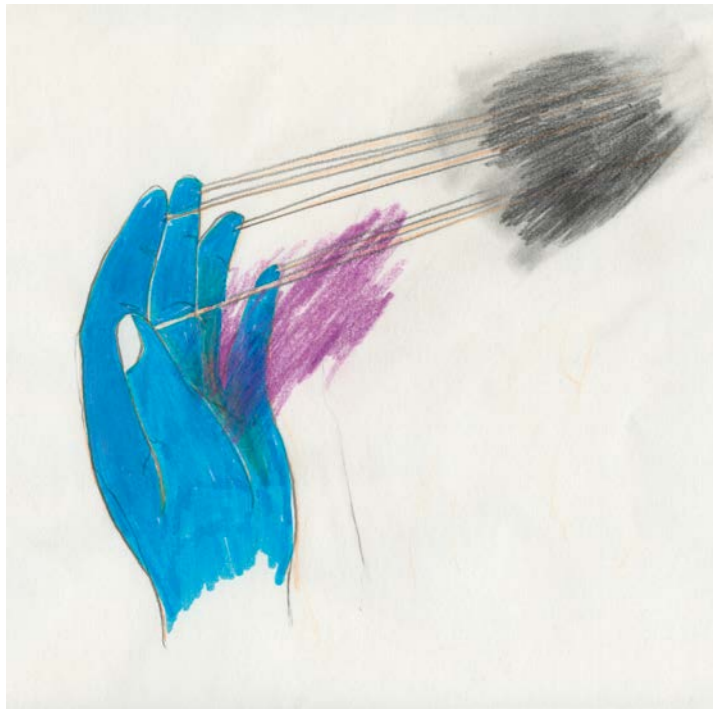
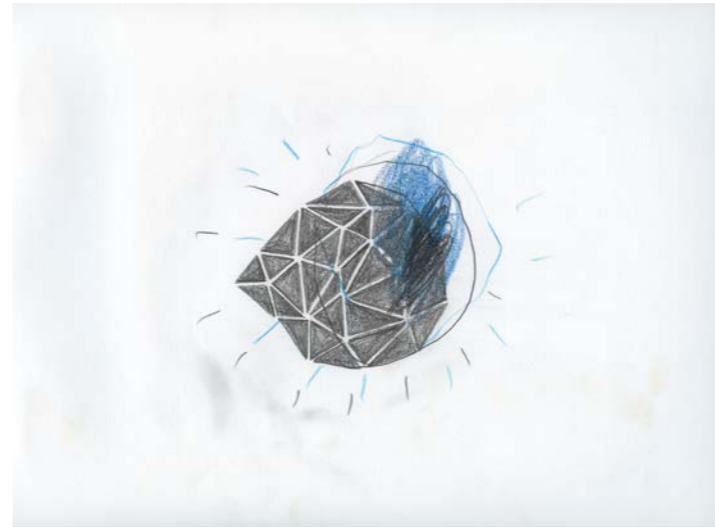
drawings and collages
pencil, marker, spray paint on paper
various sizes









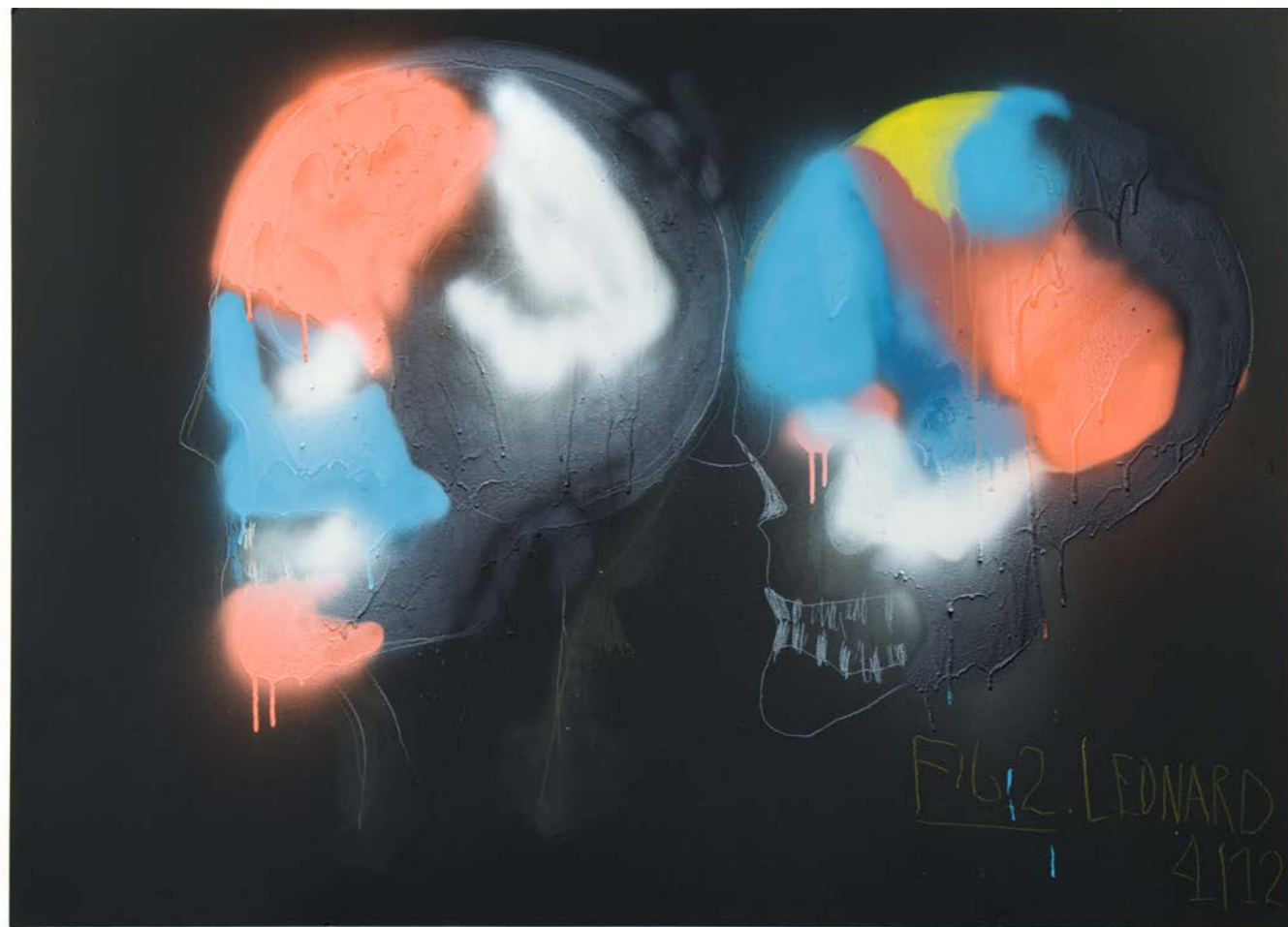


2012

FIG. 1-5

wax oil crayon, spray paint on wood panels
96 x 135 cm

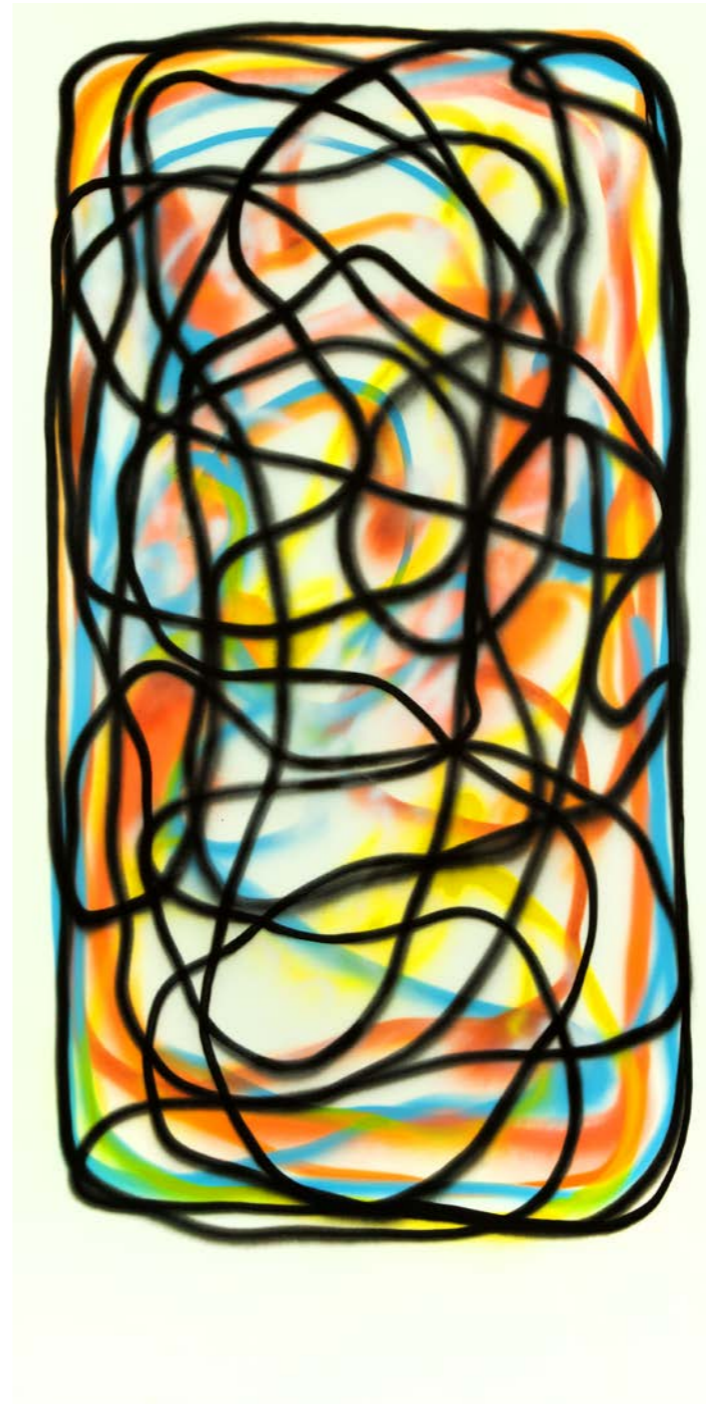




2012

FLUKTUATION

spray paint on paper (beige, 250g, acid free)
200 x 100 cm

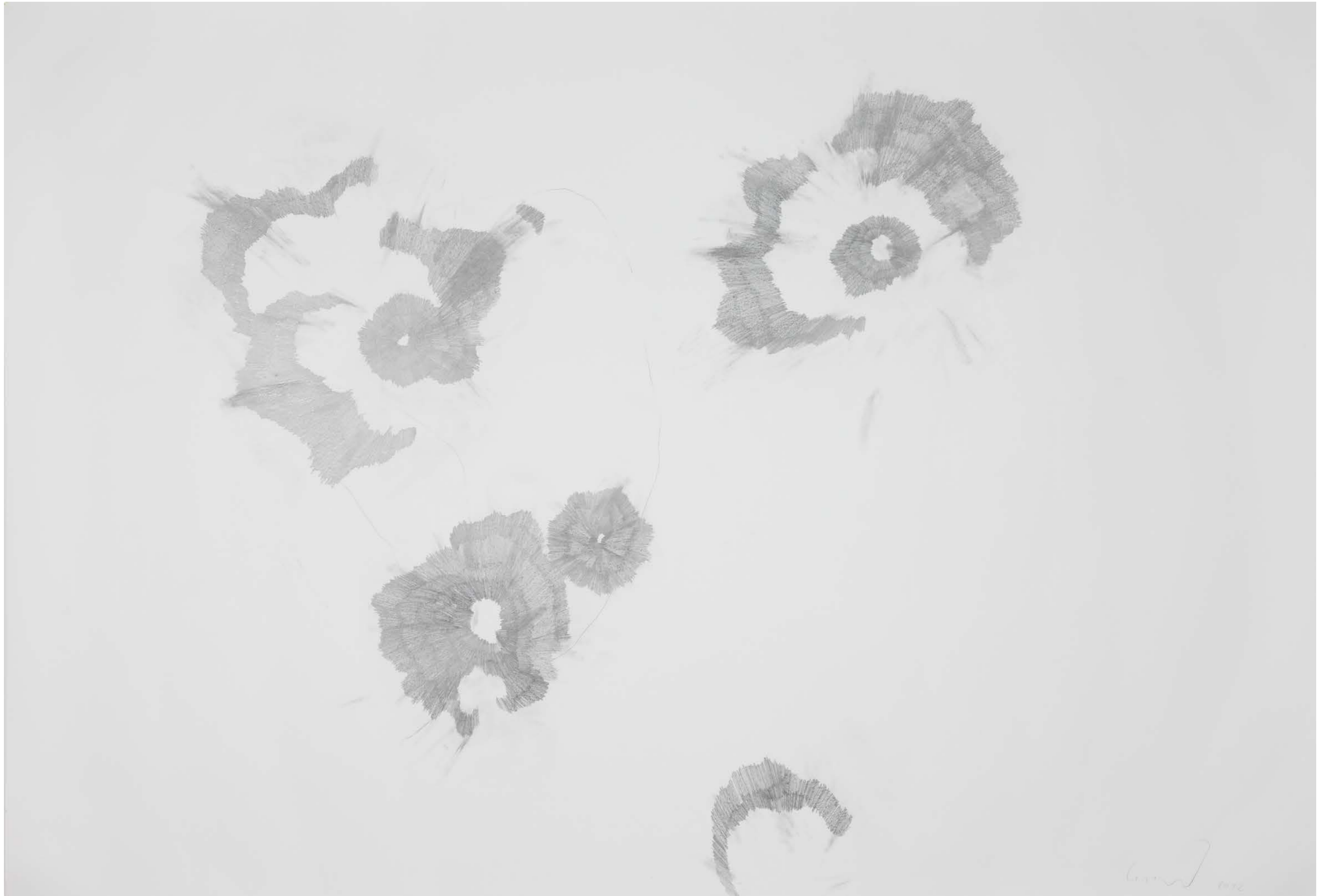


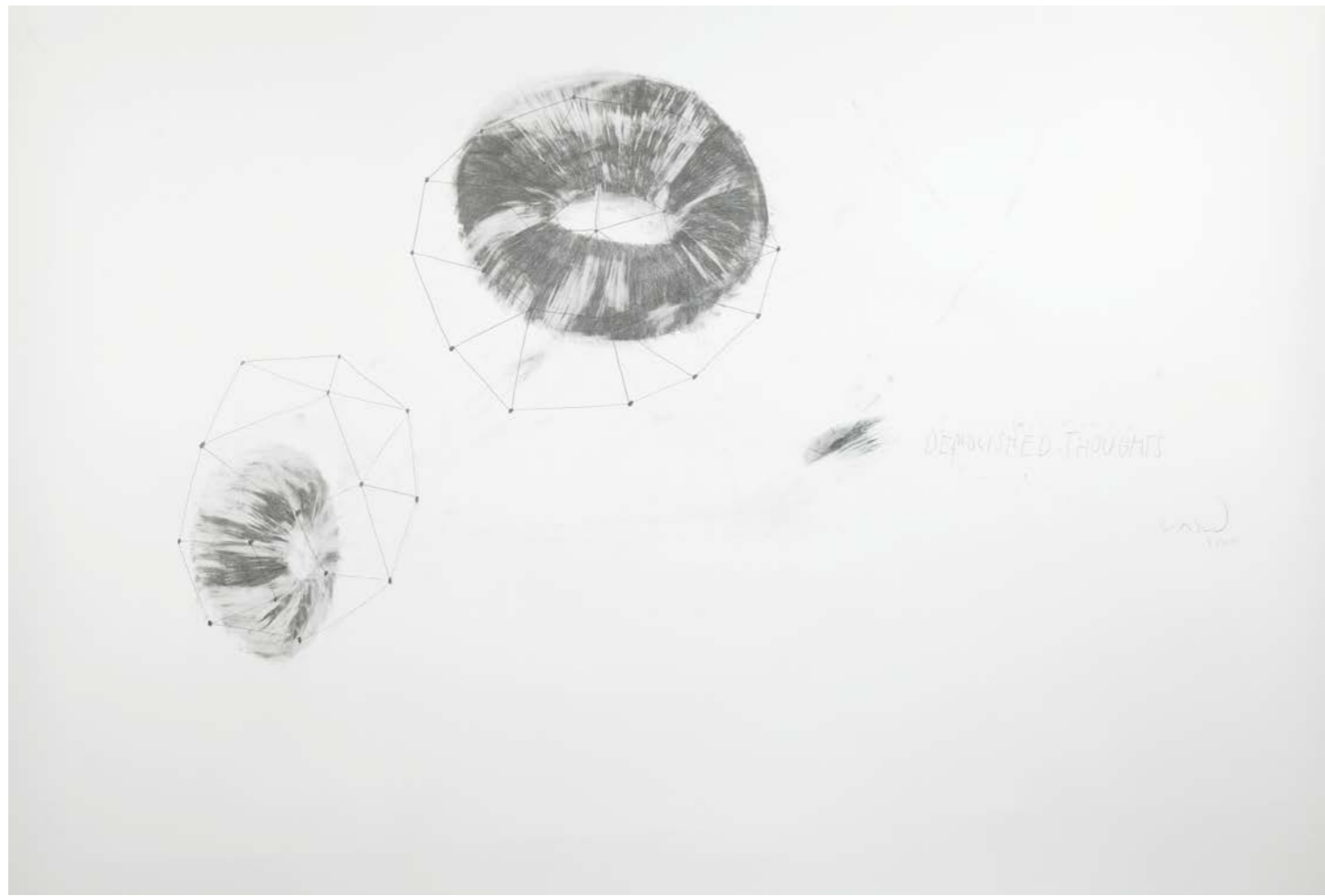
2011

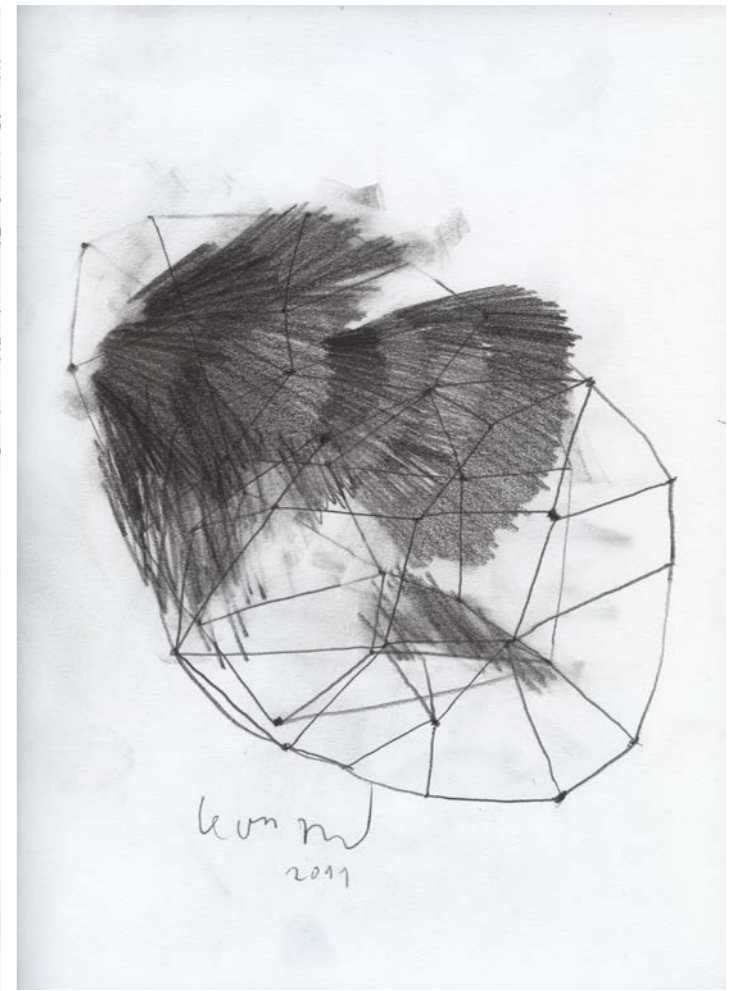
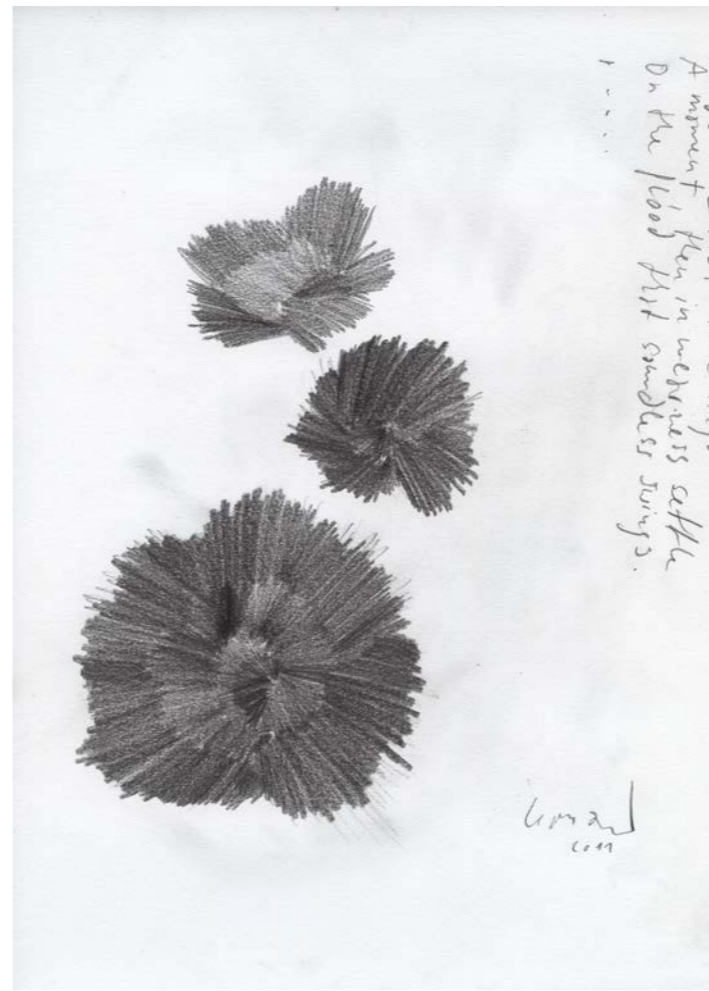
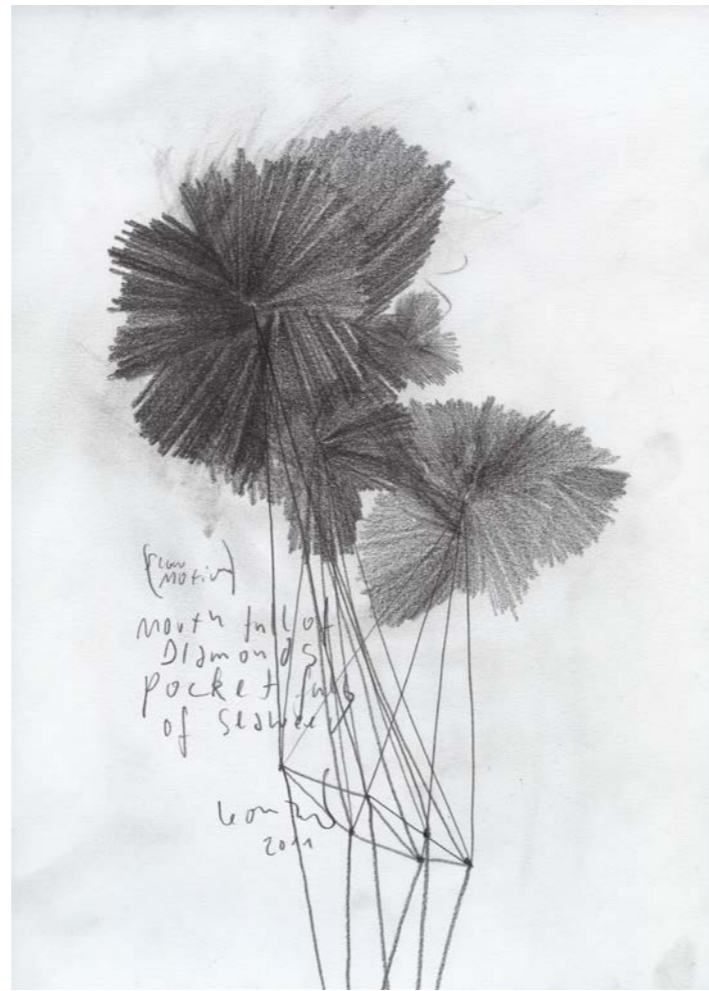
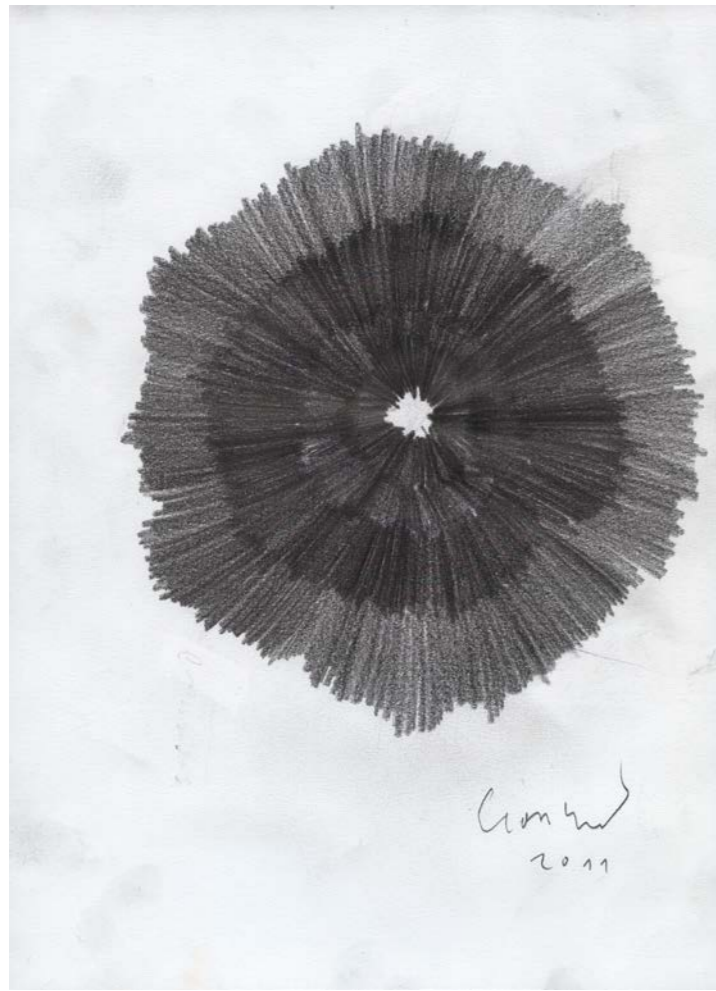
NOISE STUDIES

pencil on paper (250g, acid free)
150 x 180 cm







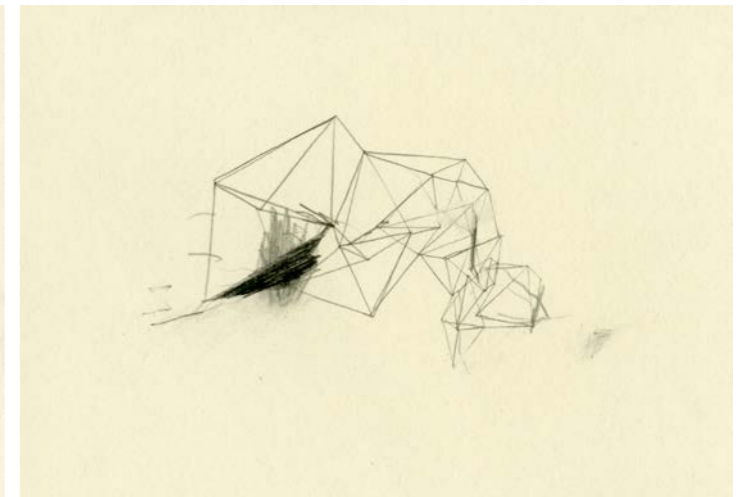
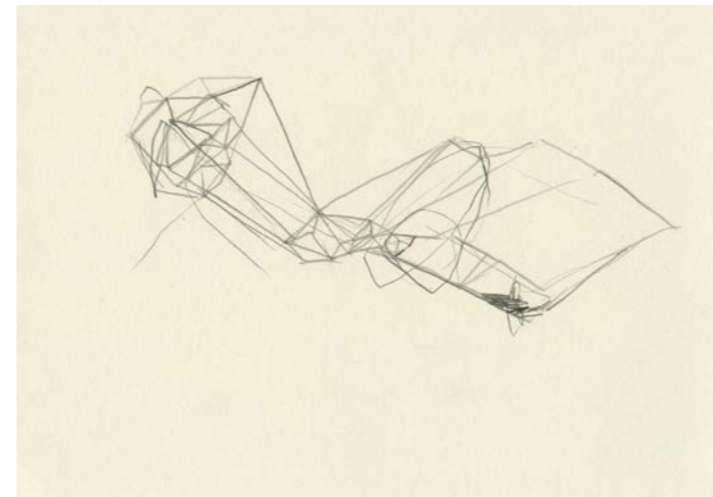
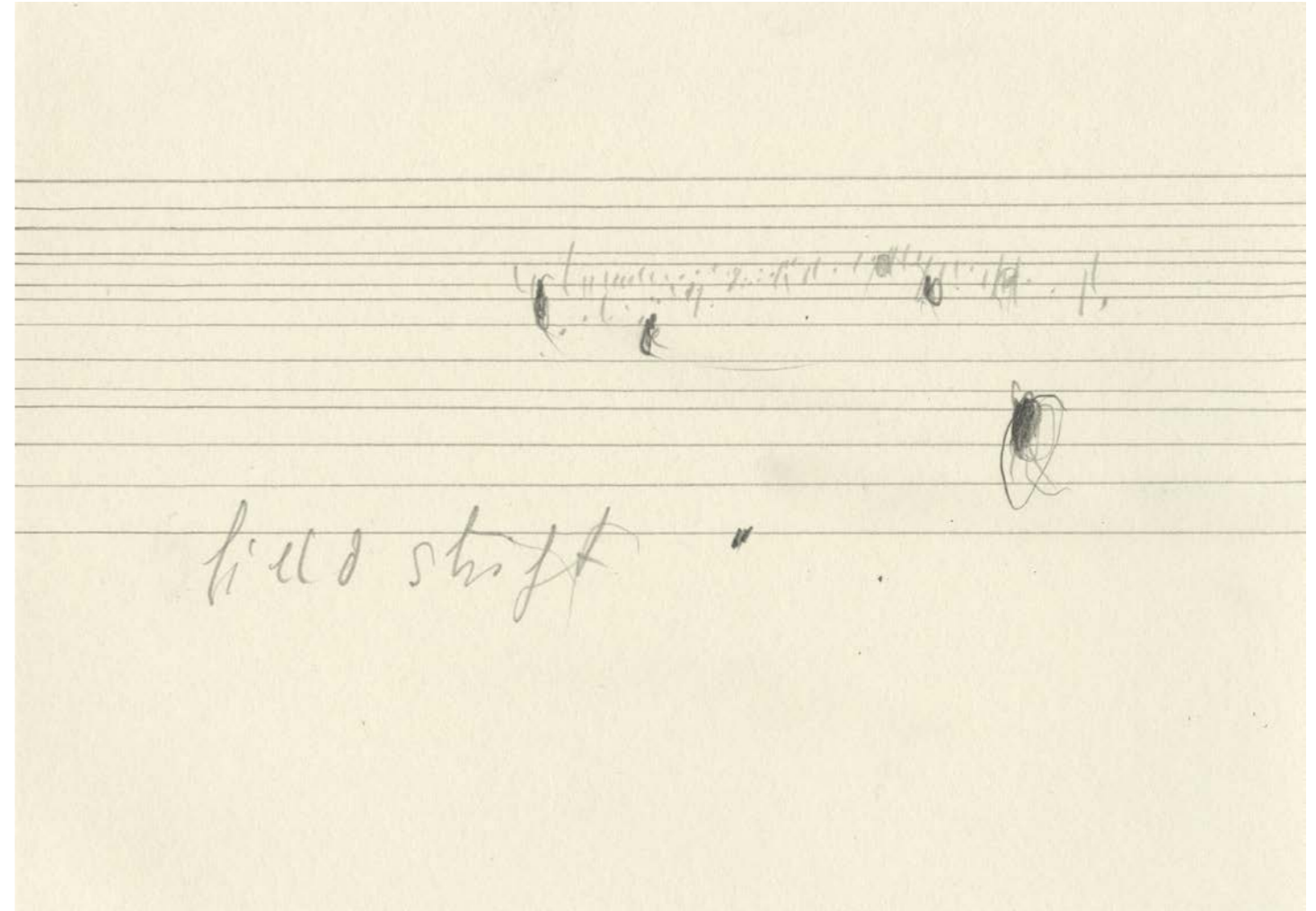
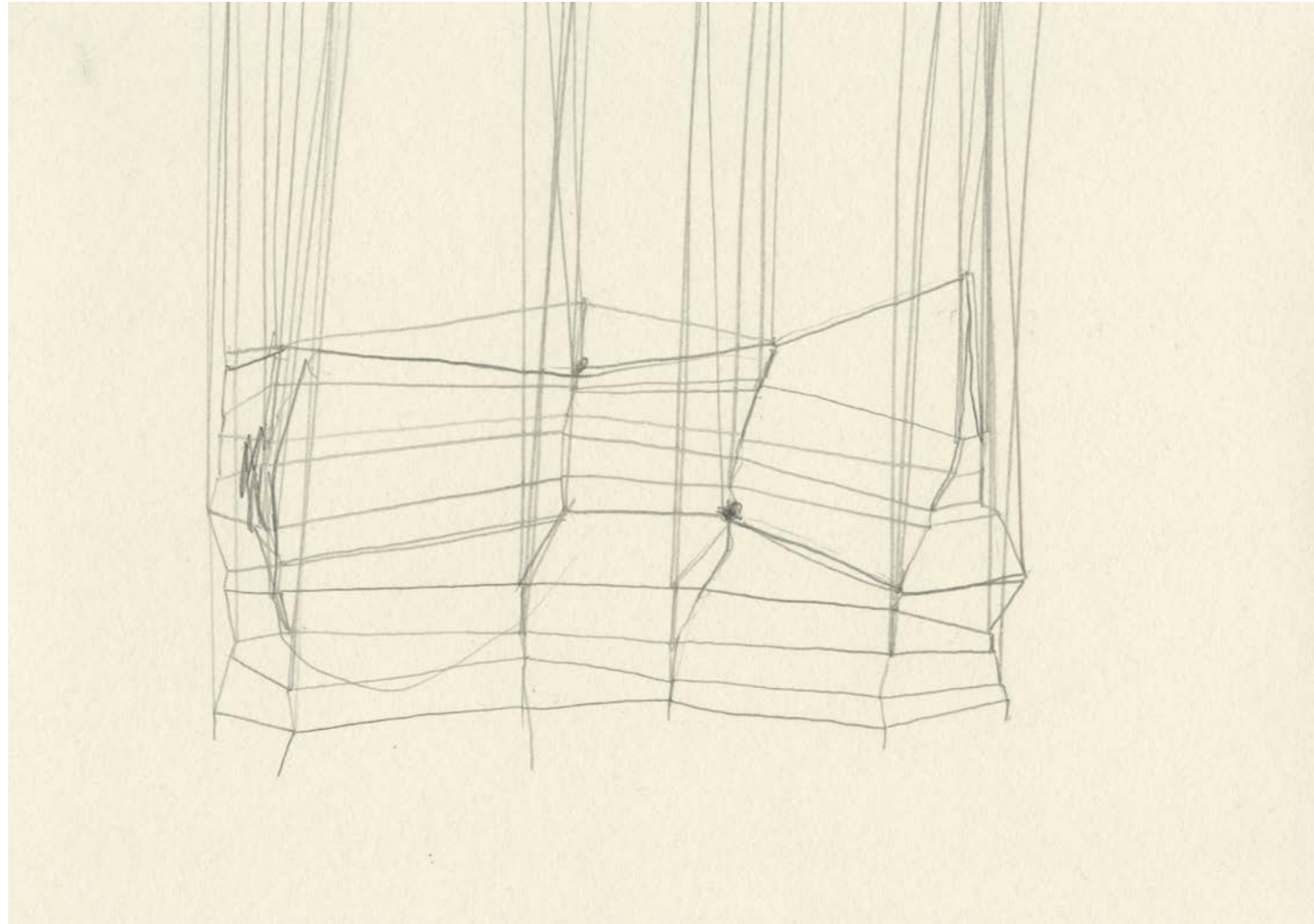


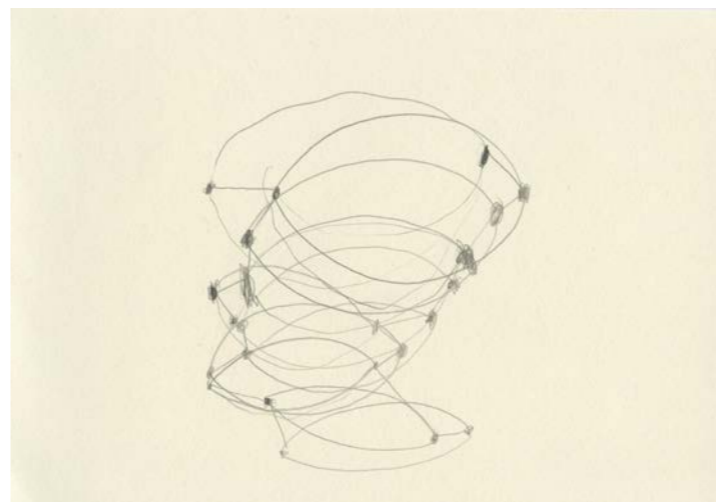
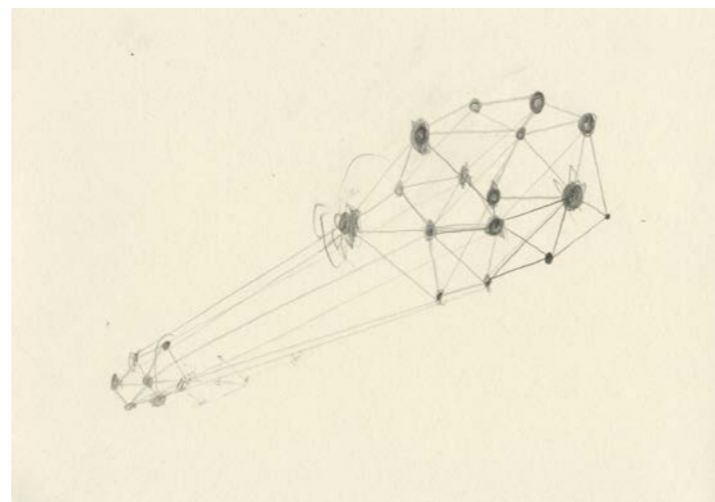
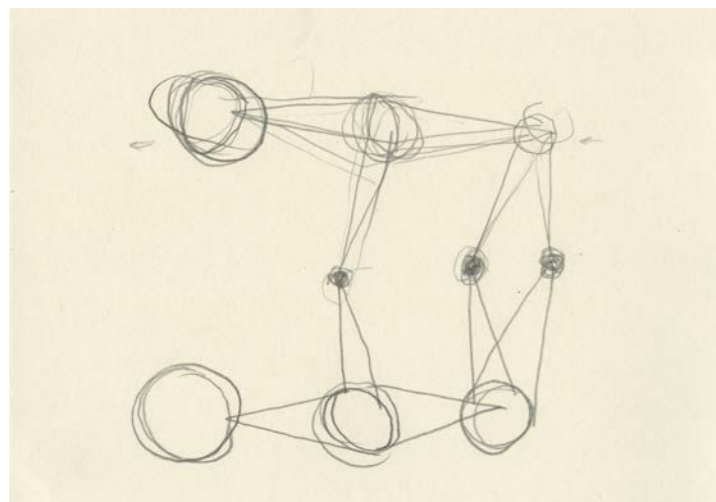
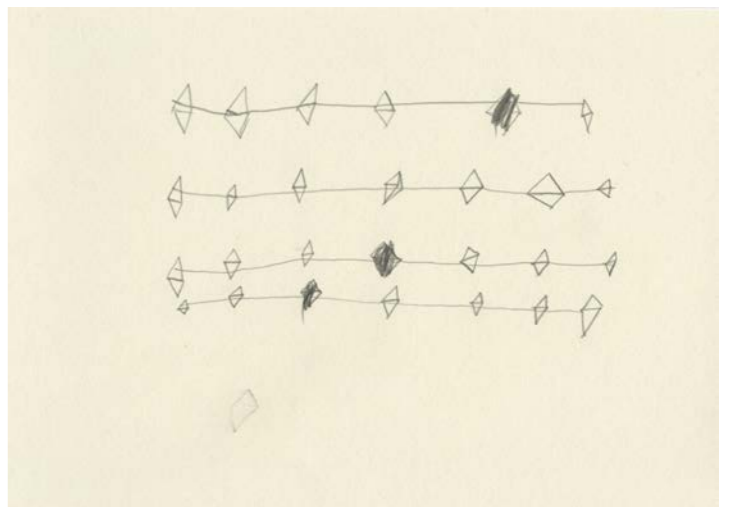
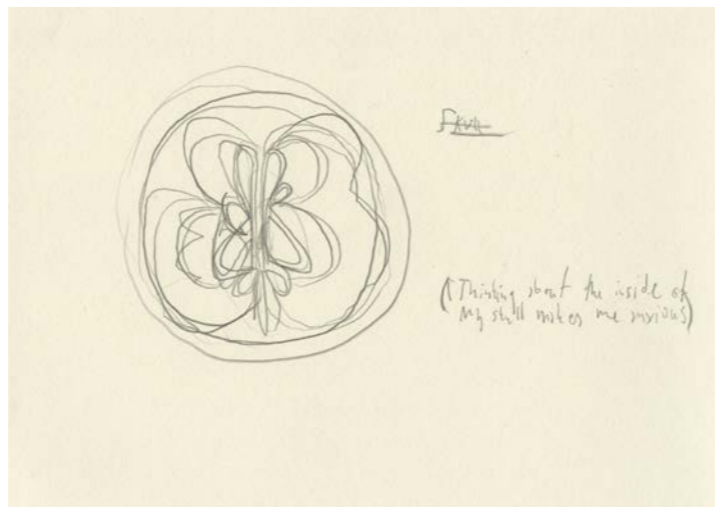
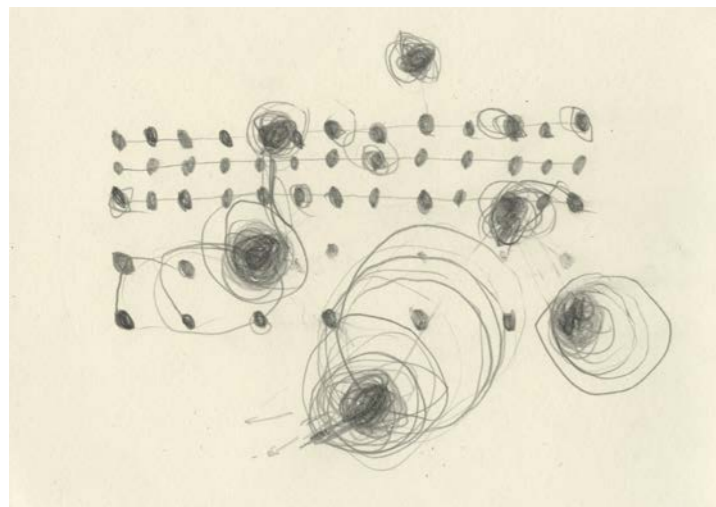
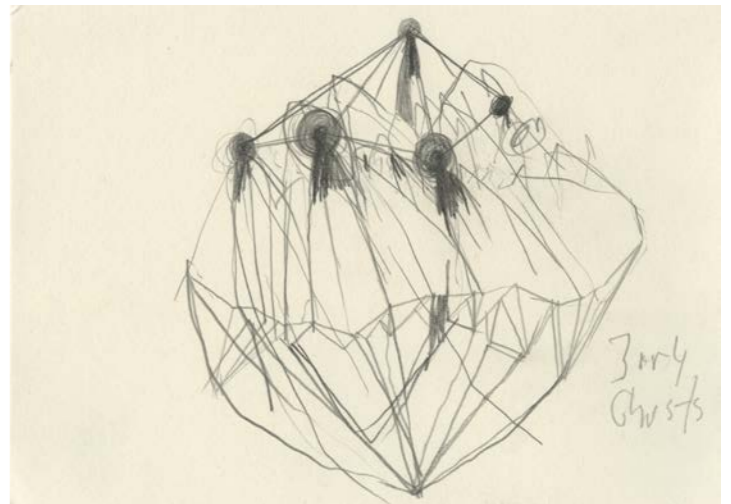
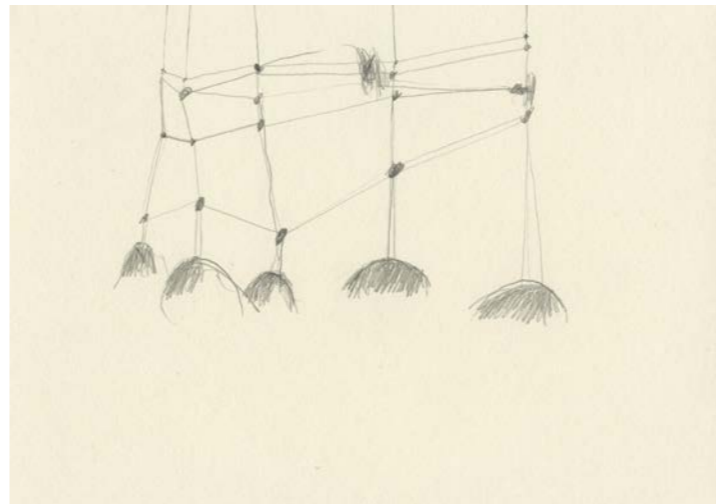
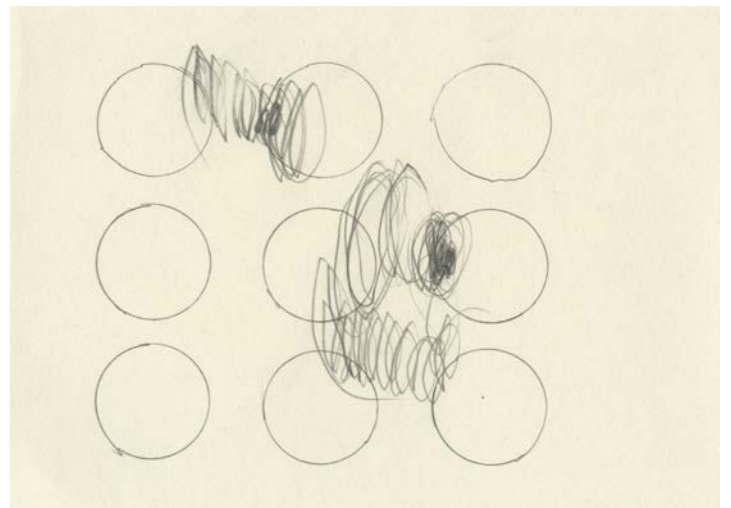
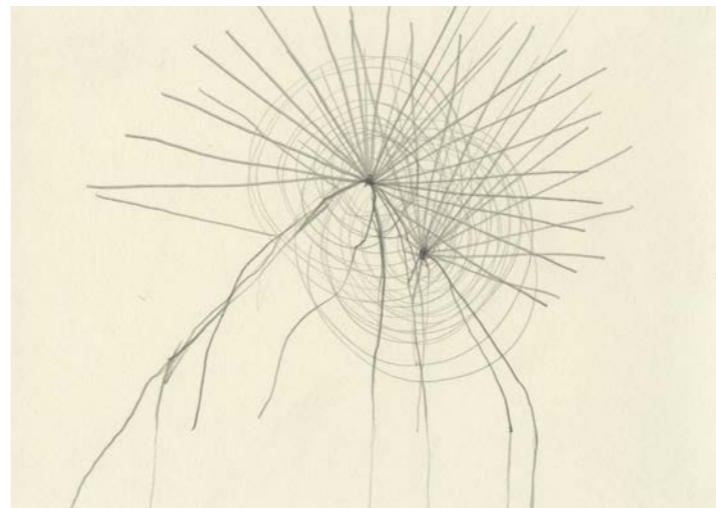
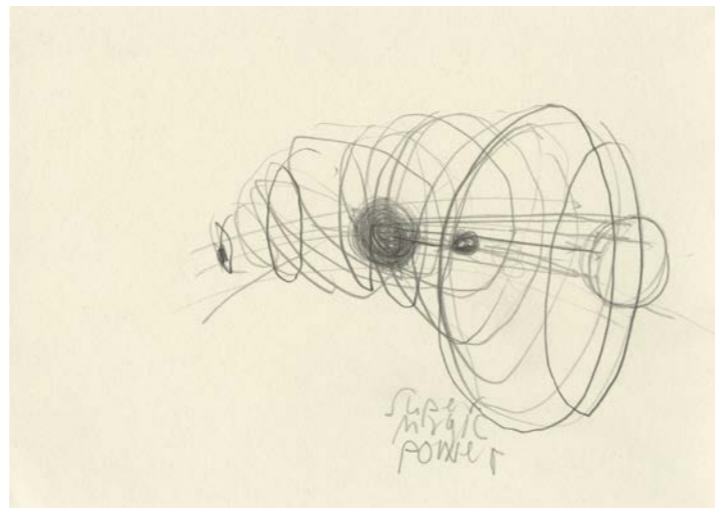
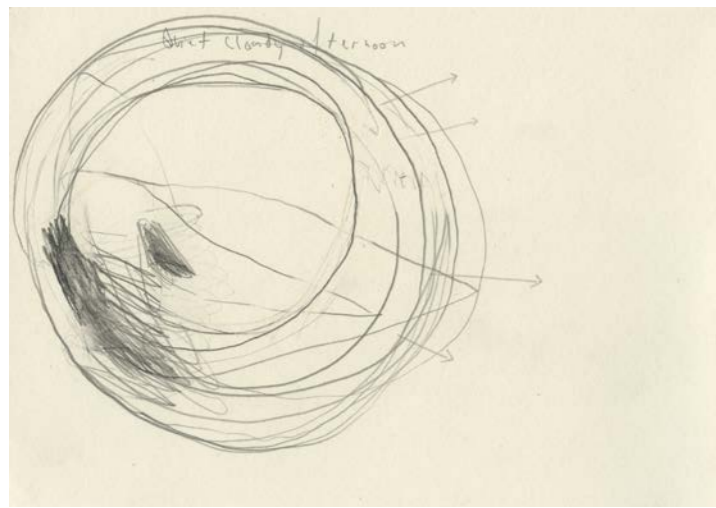
pencil on paper
30 x 24 cm
2011

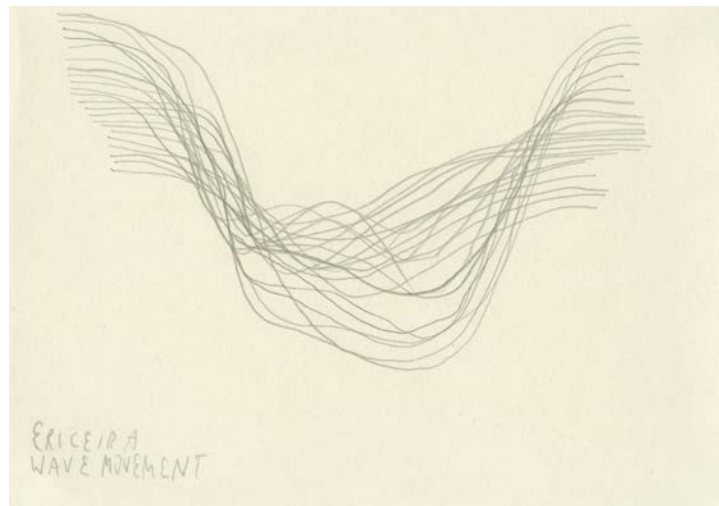
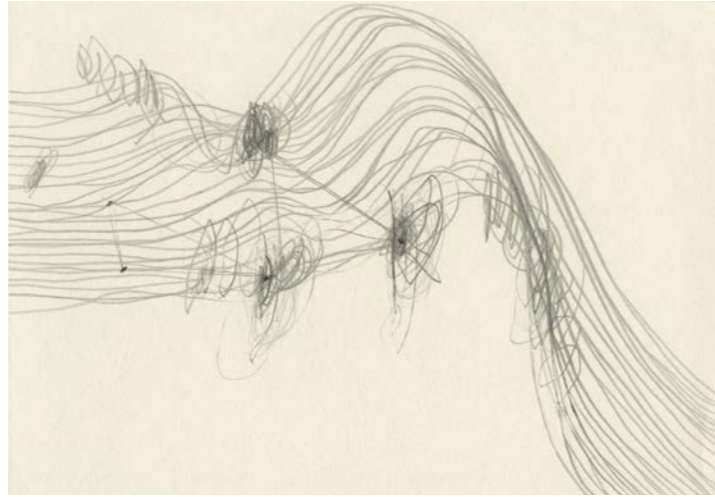
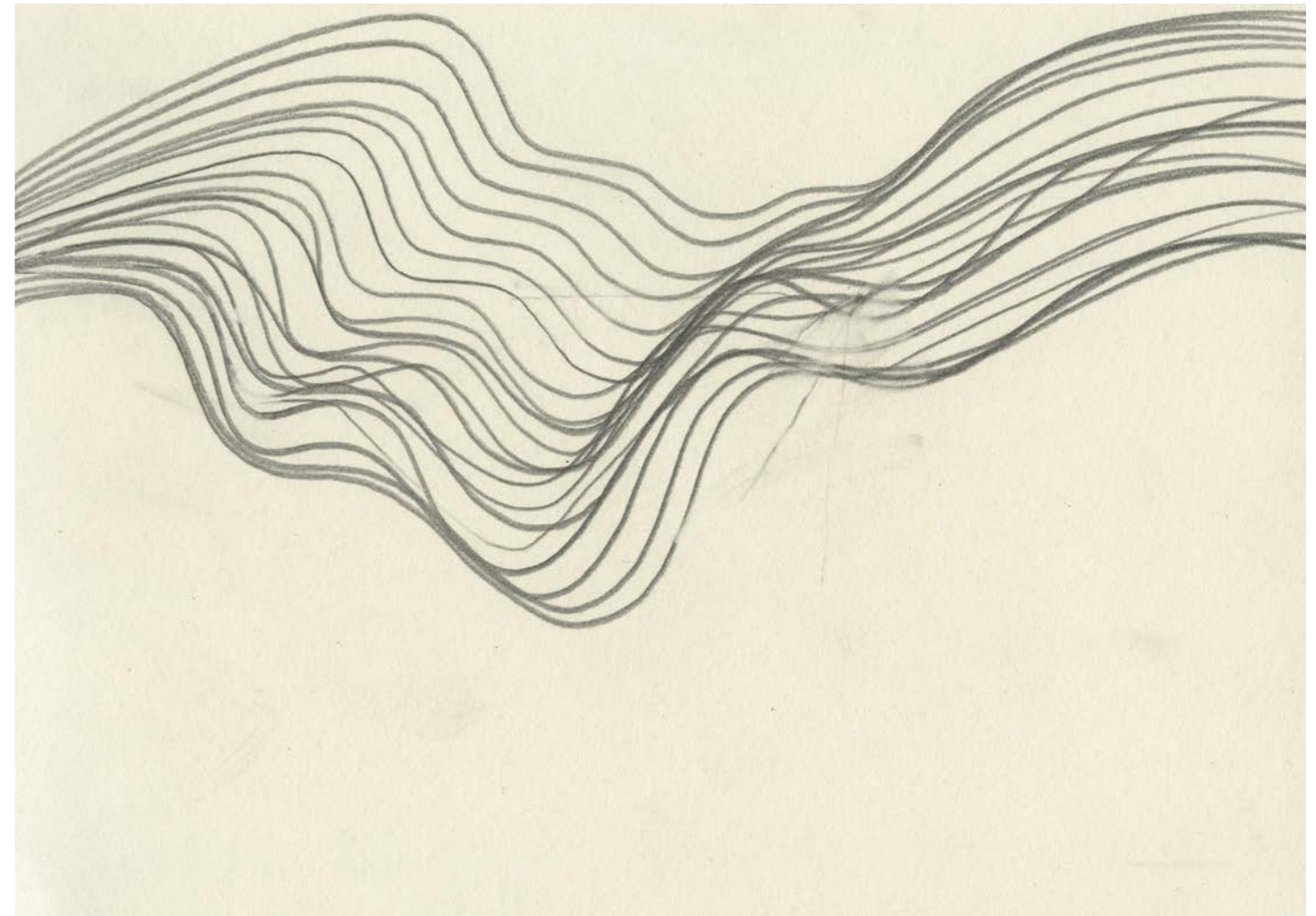
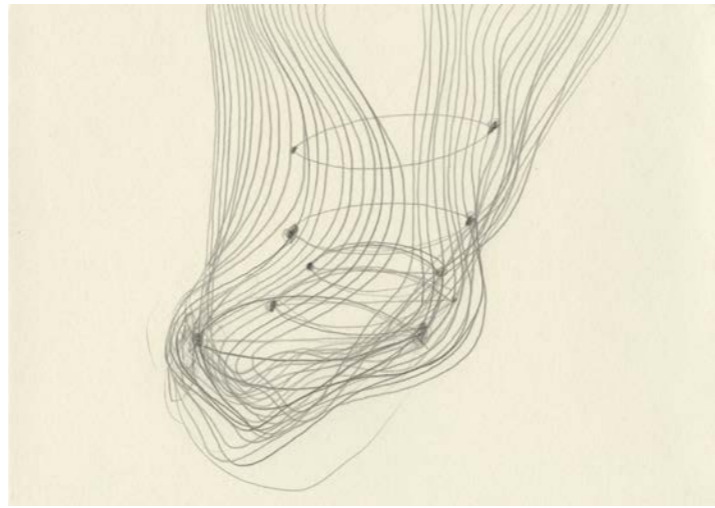
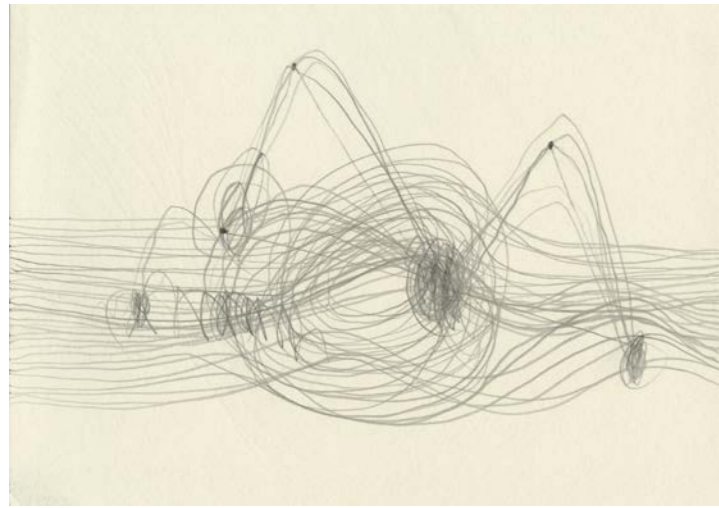
2010

PORTUGAL

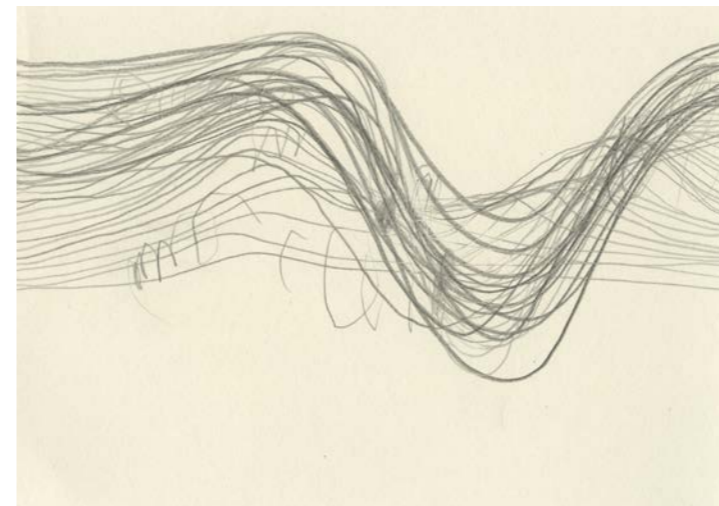
excerpts from the Portugal sketchbooks
pencil on paper (140g, acid free)
148 x 210 mm





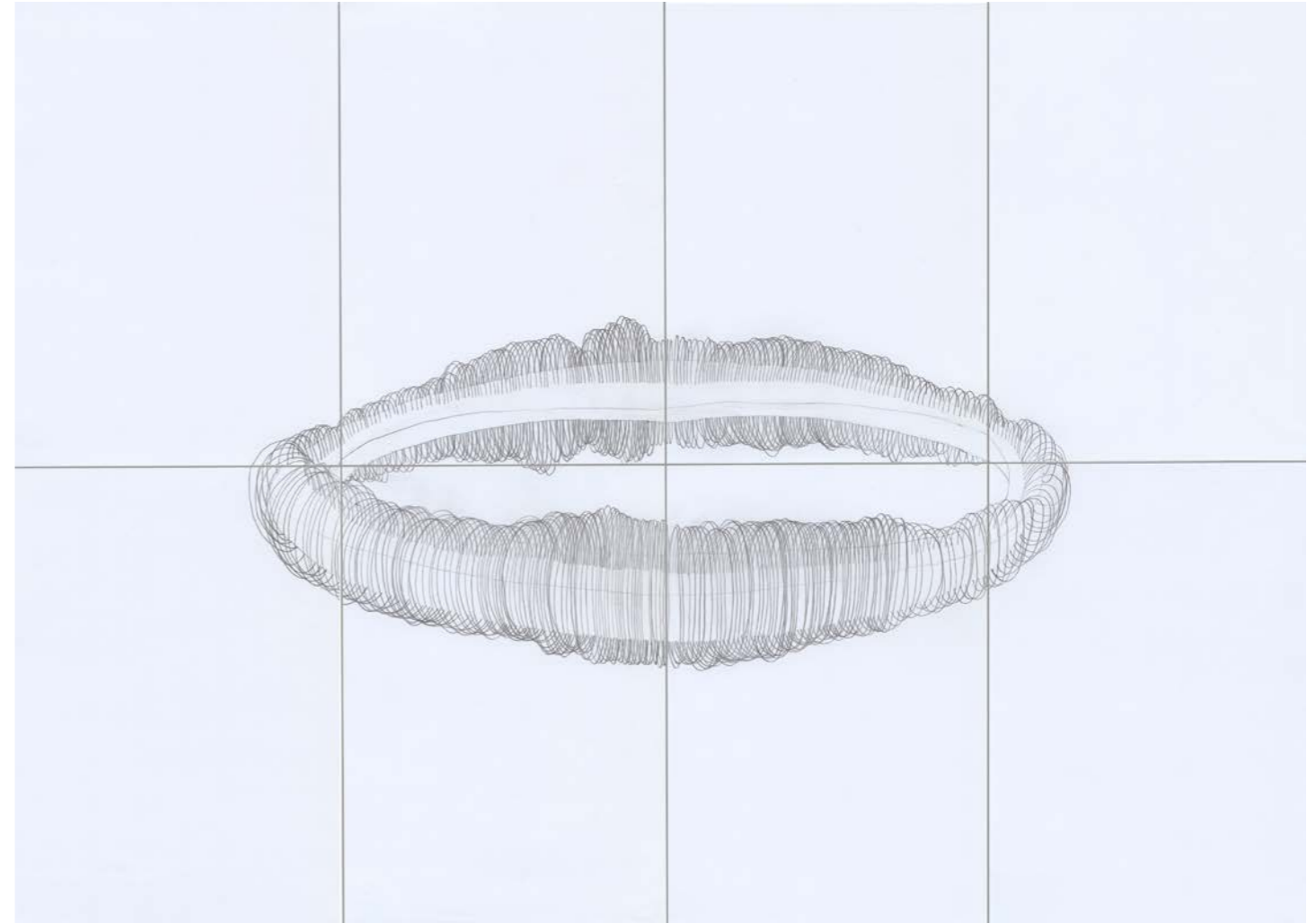
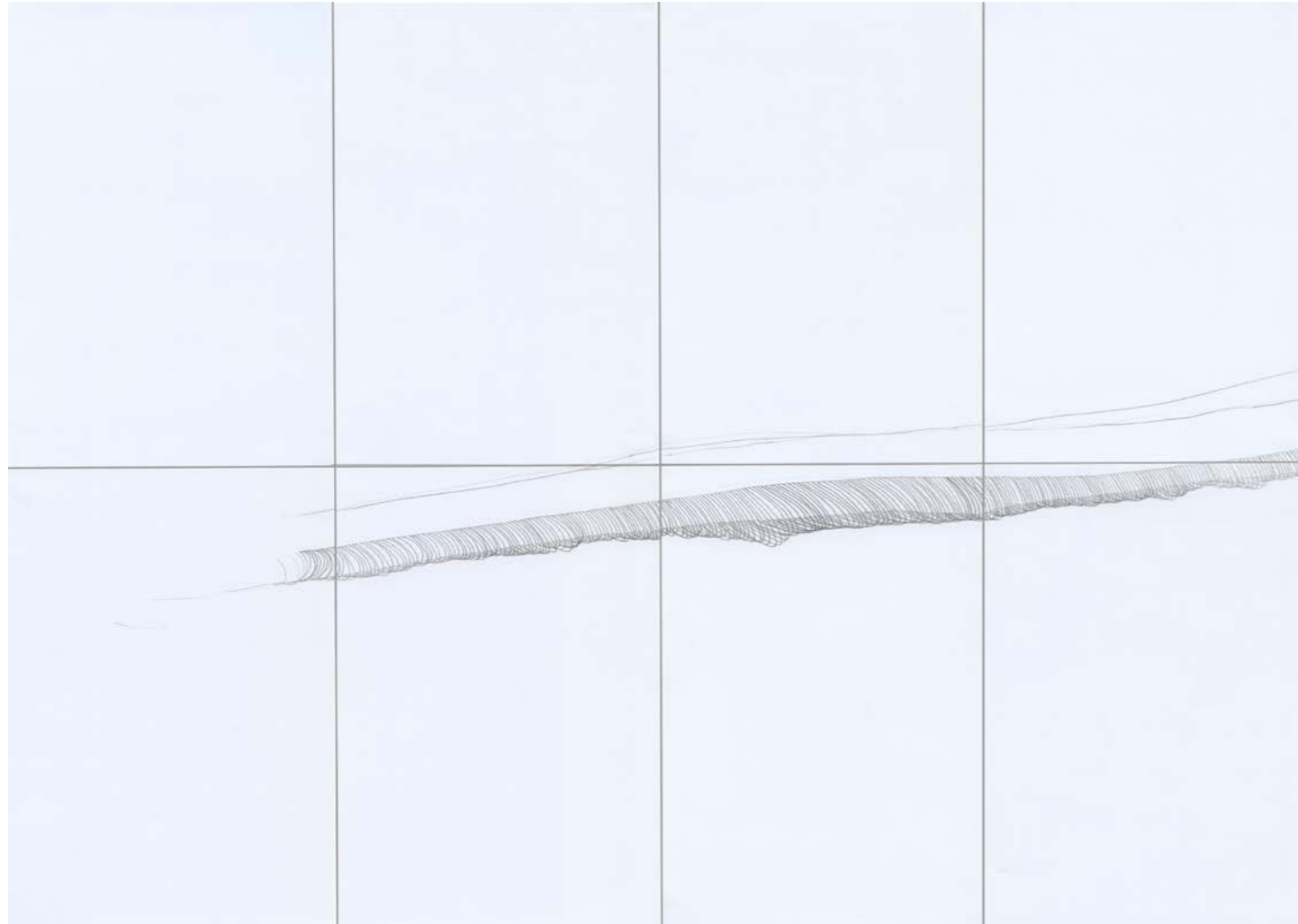


ERICEIRA
WAVE MOVEMENT



2008

WAVE STUDIES



'wave studies' is a series about imaginary wave emissions of abstract objects. The series was inspired by magnetic fields and visualizations of sound waves.

'wave study 1 & 2' were shown as enlarged copies at the 'ubiquitous oscillations' exhibition at the General Public Artspace in Berlin in January 2009.

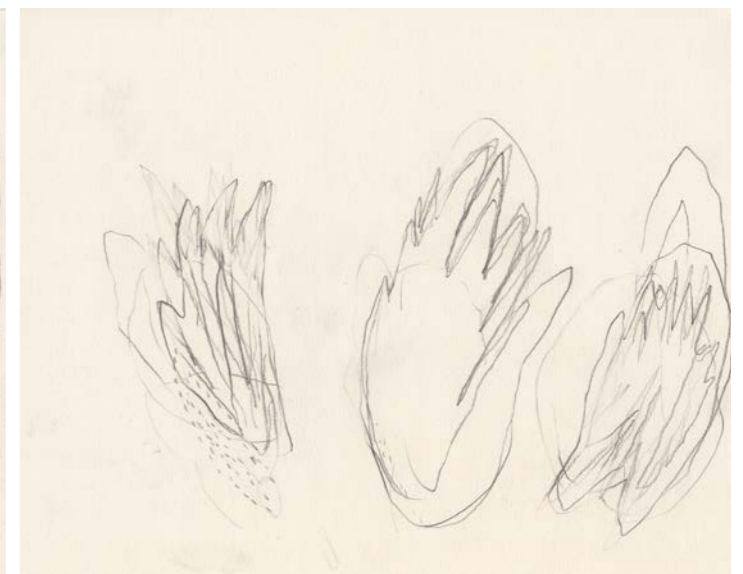
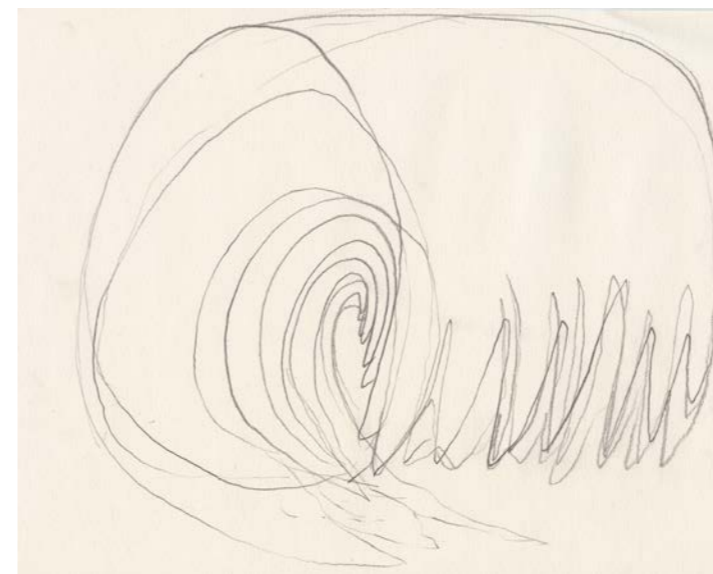
2005/2006

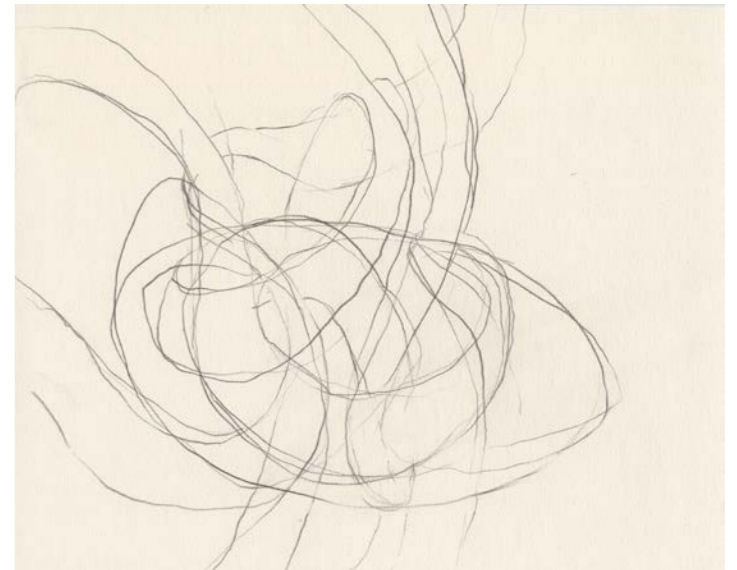
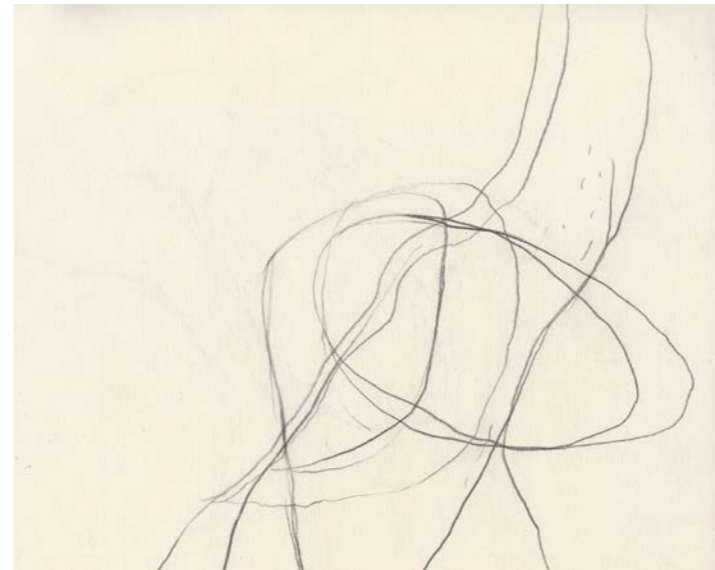
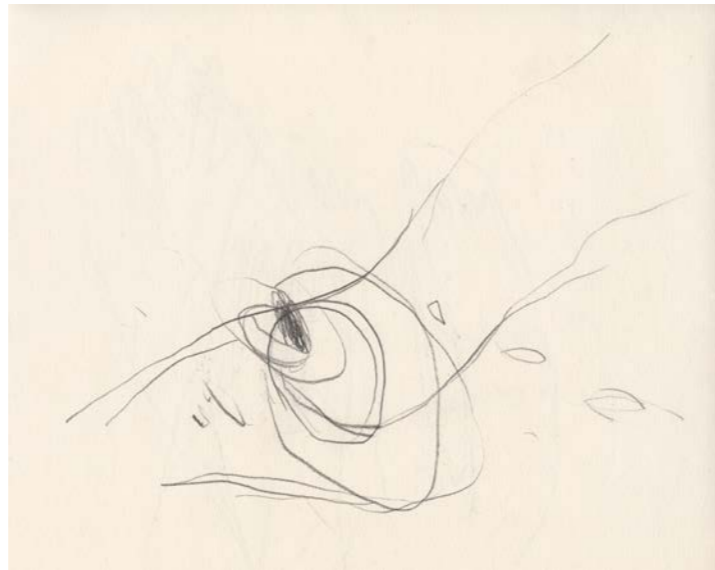
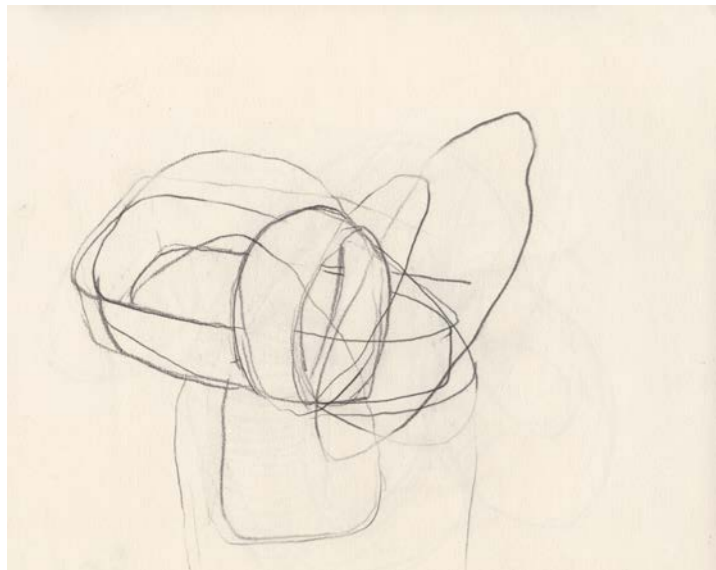
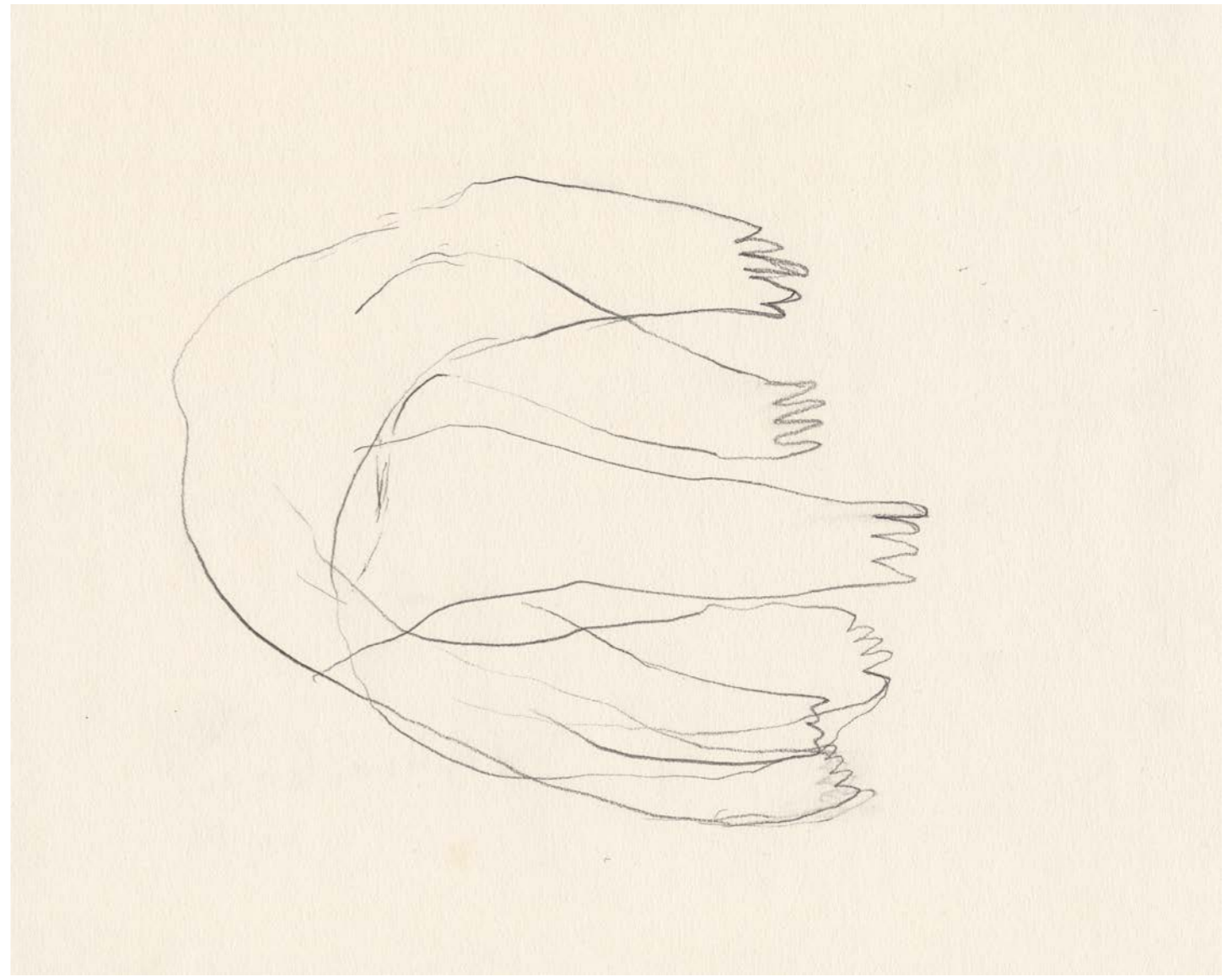
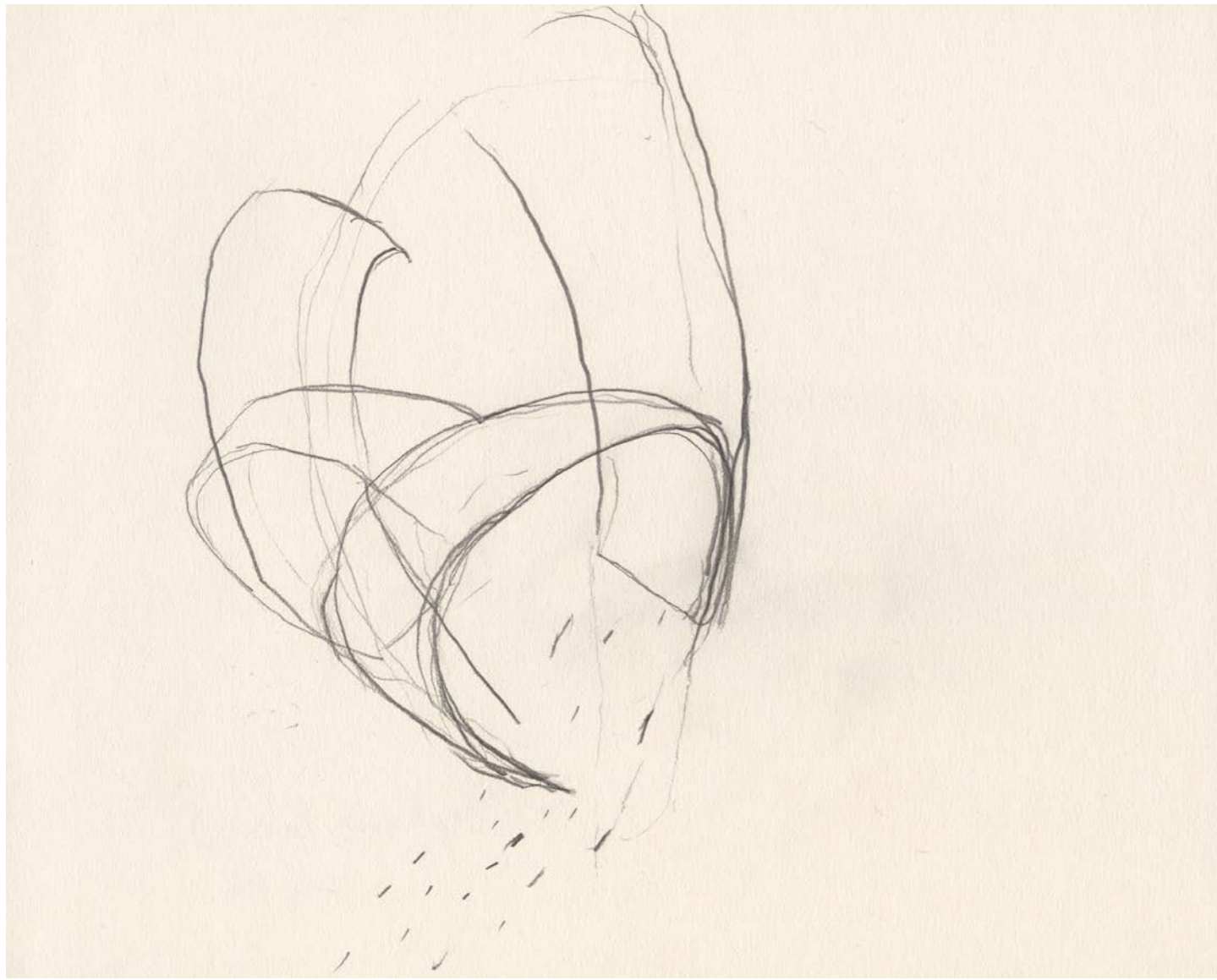
NEW YORK SHORT STORIES

pencil on paper (140g)
148 x 210 mm

excerpt from the series

„In 2005 I moved to Brooklyn, New York. I felt stuck with my work and my life and had no idea how to get out of my own misery. New York seemed like the perfect place to drown out all of my personal noise and gain a fresh perspective on where I want to go and what I want to do. I was lucky to find a very cheap room on craigslist, met great people and managed to make myself at home. Two days a week I worked for *MUTE* records in exchange for records and concert tickets. Later I became an assistant for the video artist Shelly Silver in exchange for meals. After a while I got to meet people from the experimental music scene who helped me set up a few performances. Life was tough with hardly any money but so many things to do. Some days I just wouldn't leave the house in order to save money. That way I got a lot of sound sculpting and music stuff done, which mostly got published on my record *Lykkelig Dyr* in 2008. Other days I kept strolling through the city, being present but never interacting with anyone or anything. I never went into places or bought anything, which makes one a true alien in New York. My sketchbook kept me busy though and gave me some sort of purpose. It was during those month that I started to see my lines develop. My approach to pencil and paper, closed and open forms was just beginning to show. I always think of the *New York Short Stories* as the awakening of my drawing.“





VIDEO / FILM / INSTALLATION

selection of experimental short films, videos and installations

2017

LOST BOYS

one channel video installation
running time: 4:23 min
2017

Lost Boys was filmed at a youth club in Berlin
Neukölln.

The boys are all from the same neighbourhood and
they all have an immigration background, which
makes their lives in Germany extra difficult.

I met with them several times before filming and
hearing their personal stories gave me the idea for
this video.

<https://vimeo.com/327790957>





2017

Kõn'voi'

short film
collaboration with Claudia Hill
running time: 12:00 min
2017

Kõn'voi'
(The act of accompanying or escorting, especially for protective purposes.)

A group of travellers of unknown origin arrive out of nowhere into an open landscape. Over the course of a day, they explore and scan the environment with their unique handmade triangular antennae. Through their sensual decoding of information and hypnotic choreography of sign language, a necessity of care for this strange and beautiful planet emerges...

by Claudia Hill & Stephane Leonard

with
Ivan Ekemark
Hana Lee Erdman
Jared Gradinger
Claudia Hill
Maria F. Scaroni

production – Claudia Hill
artwork & costumes - Claudia Hill
camera & edit - Stephane Leonard
sound & music - Stephane Leonard
additional sounds - Lukasz Polowczyk
audio mastering - Martin Silbernagl
title design – Martin Eichhorn

supported by Meg Stuart/Damaged Goods

<https://vimeo.com/232791370>



2015 / 2017

DEATH GRIPS

one channel video installation
running time: 3:03 min
2015 / 2017

DEATH GRIPS

with
Karl Addison

camera: Nico Hudak

Death Grips is like an unofficial music video for a song by the American experimental hip-hop band Death Grips. However, the music has been reduced down to the bass, so that the focus is on the visual level. There you see a young man dancing with and against a disco ball. Within the hundreds of small mirrors he seems to be searching for himself and is blinded by the fragmented nature of being and his destructed self.





2012

D HERMETIK G

written and directed by Stephane Leonard
camera: Claudio Pfeifer
music: Boris Hegenbart & David Grubbs





2011

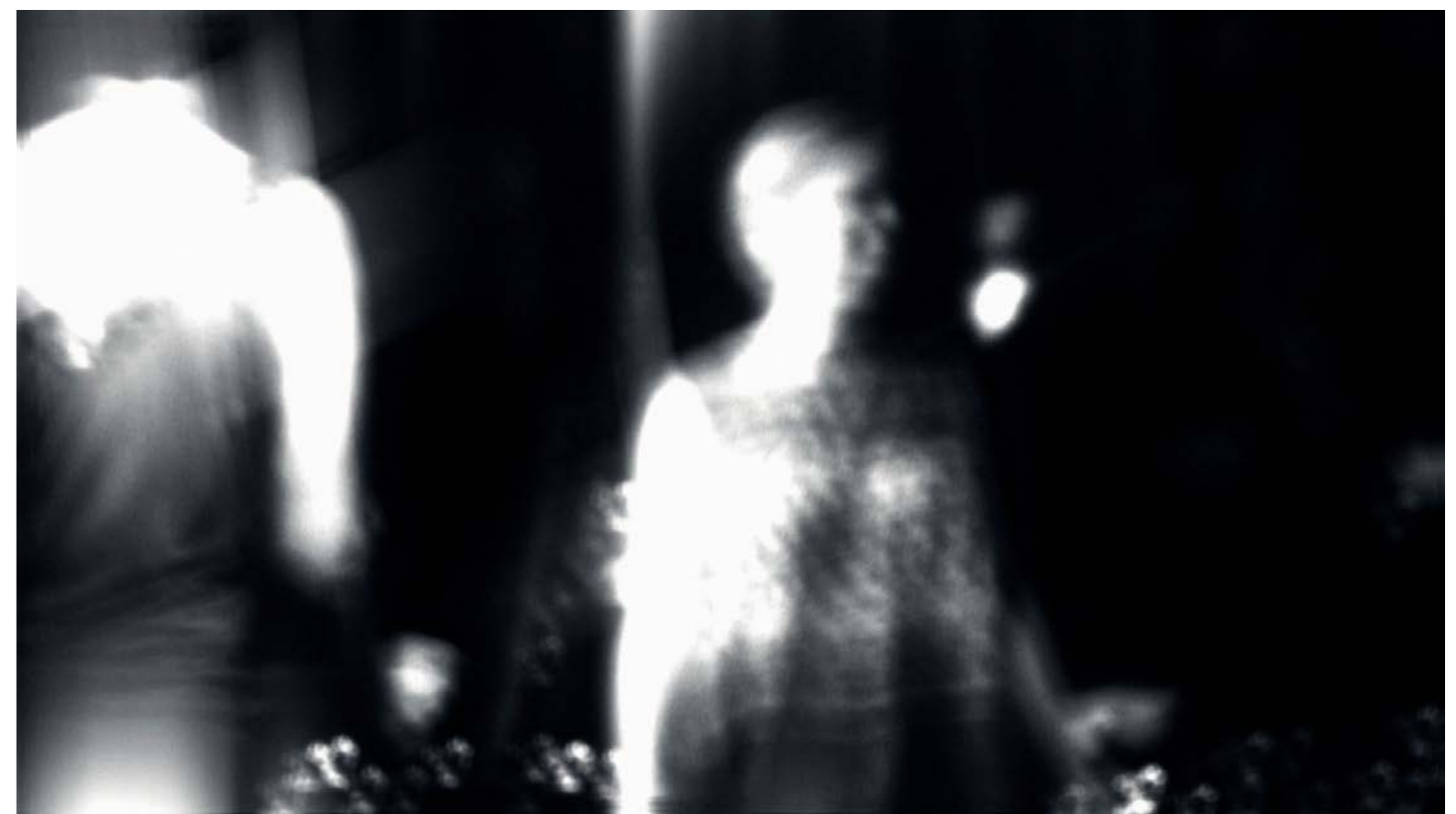
LOST

written, directed and edited by Stephane Leonard & Claudio Pfeifer
camera: Claudio Pfeifer
sound design: Stephane Leonard
title, colours: Martin Eichhorn

running time: 8.22 min
format: 16 mm to HD







2008

THE BRIDGE'S SONG

3 channel video-sound installation
Neues Museum Weserburg 2008

„The specifically for the museum Weserburg in Bremen designed 3 channel version of the video-sound installation “The Bridge’s Song”, shows New York’s Queensboro Bridge. ”

The impressive dimensions of the bridge and its enormous pillars are transferred into the exhibition space by means of a large-format projection. An angular projection surface seems to carry the road in to the showroom. Speakers hidden in the wooden construction, amplify the dull sounds of the road above: The Bridge itself becomes a resonating body. Below the roadway several young guys play baseball completely undisturbed by the noise from above.

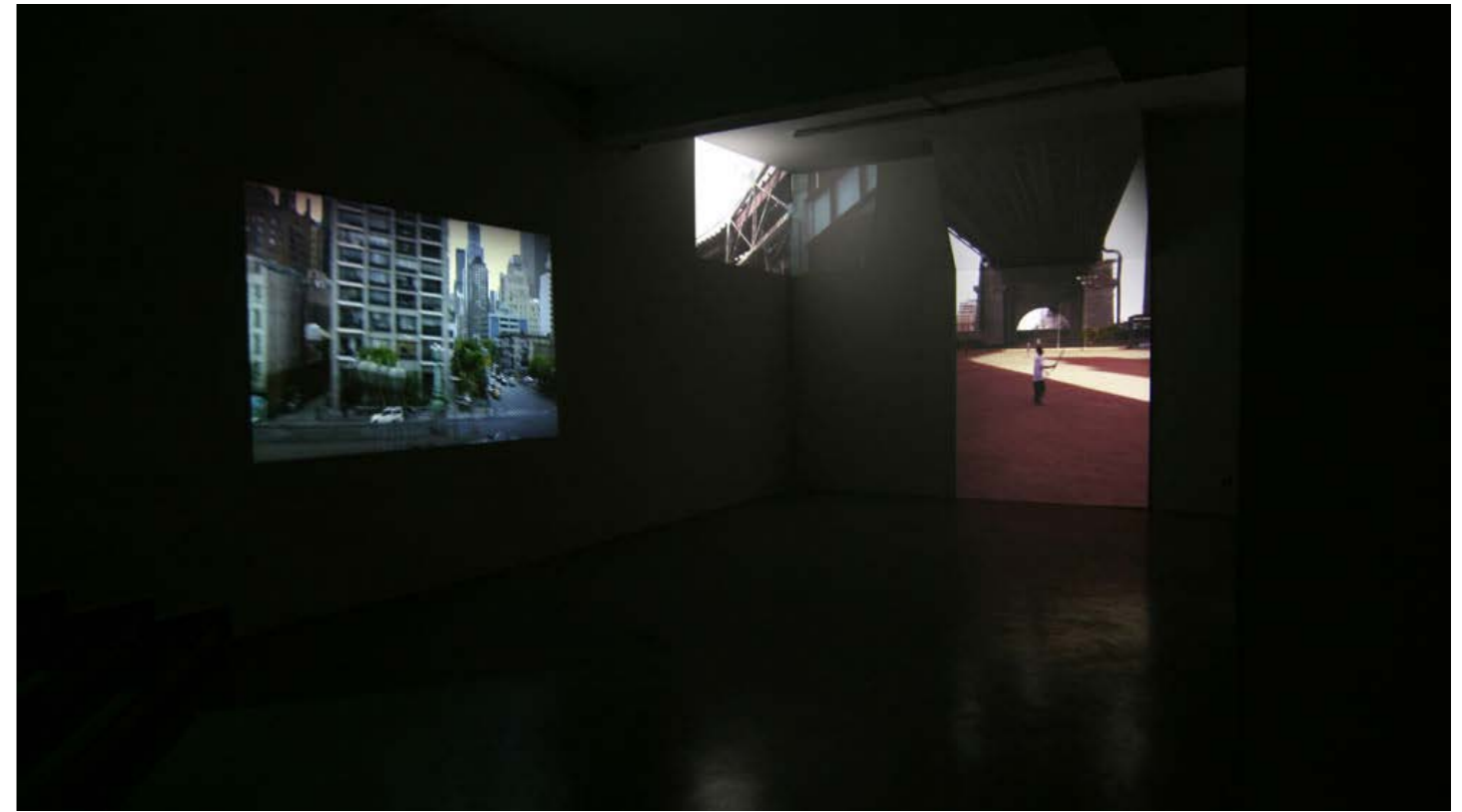
The large projection is flanked by two smaller projections, which show more views of the bridge. A static picture of the steel structure is projected into the corner. Only because of the sounds of passing cars and the changing light situations one can see that it is not a still-image.

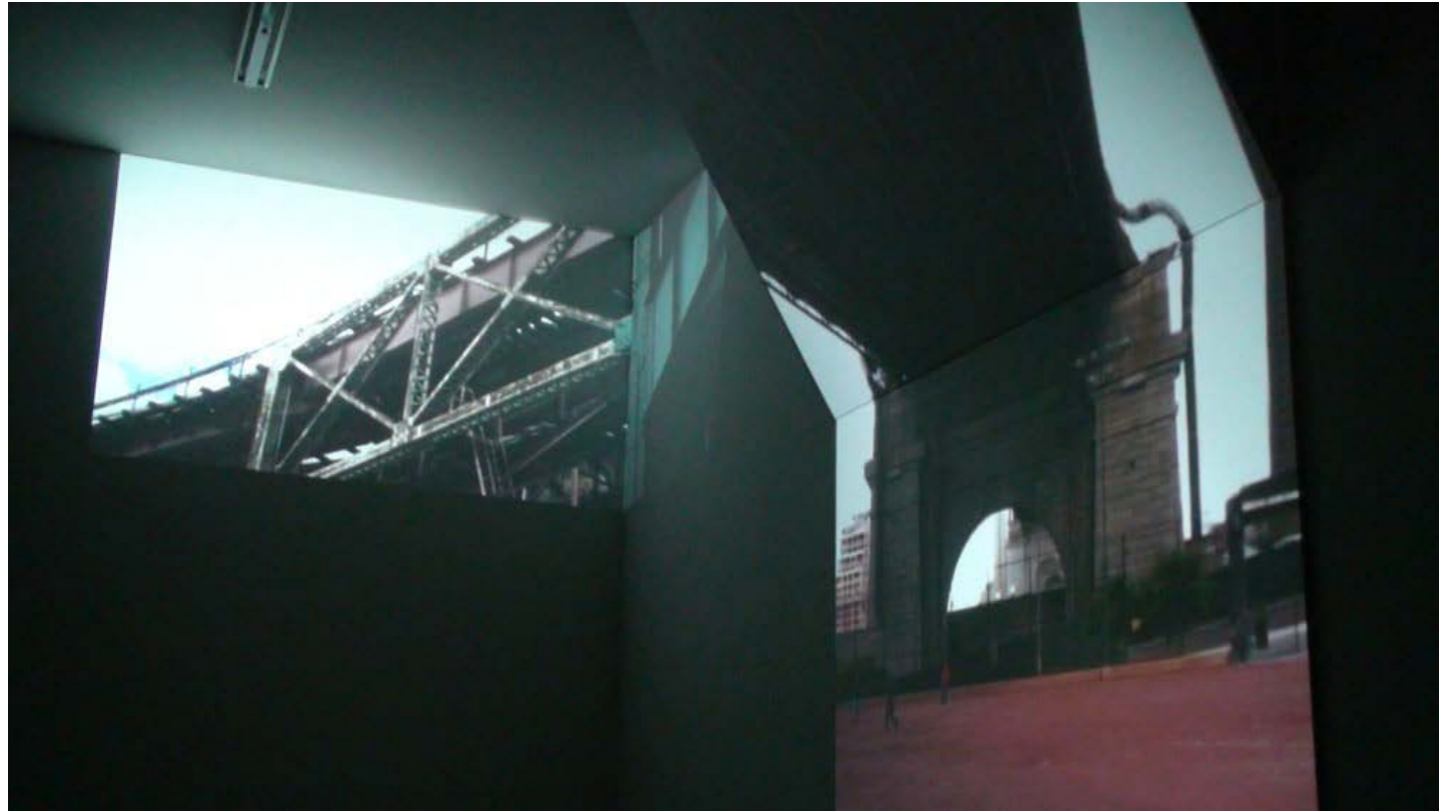
The third video is a moving image. It shows the view from a gondola that passes by the bridge. Stephane Leonard uses the gondola for an extended tracking shot of cinematographic quality. Slowly the eye of the camera passes the mighty steel structure. An almost poetic moment in which a slowed down view of the city arises.

The presentation in the Weserburg plays with the architectural characteristics of the exhibition space.

The size of the work is generally variable and can expand to up to twelve projections. In such a large version, video images of five New York bridges are projected across the ceiling and the walls.”

(Ingo Clauß – curator of the Neues Museum Weserburg)





2008

AU CLAIR DE LA LUNE

Sound-video installation – 6 channel sound composition (6:33 min loop) and 3 video loops (different length)

On march 27th 2008, the New York Times published an article about the first sound recording ever. The article by Jody Rosen was titled: "Researchers Play Tune Recorded Before Edison". I discovered this text at www.nytimes.com in early April 2008.

In march 2008 American scientists discovered and restored a phonograph recording paper roll and found the first line of the French folk song "Au clair de la lune". It is suspected that this is the oldest recording of music and human voice from the year 1860. The recording was made by the Frenchman Édouard-Léon Scott de Martinville, who is also known as the inventor of the phonograph – a device that was originally built for the visualization of sound.

The installation deals not only with the first sound recordings, but also with the first recorded moving images. I wanted to return to the beginning of recording and see what has happened since. Thinking about the behaviour of stored memories, the growing media influence, the archiving of ideas and thoughts are only some aspects that inspired me to do this installation. Also the pure pleasure of working with archive material and historic artefacts in general, lead me to create "Au clair de la lune".

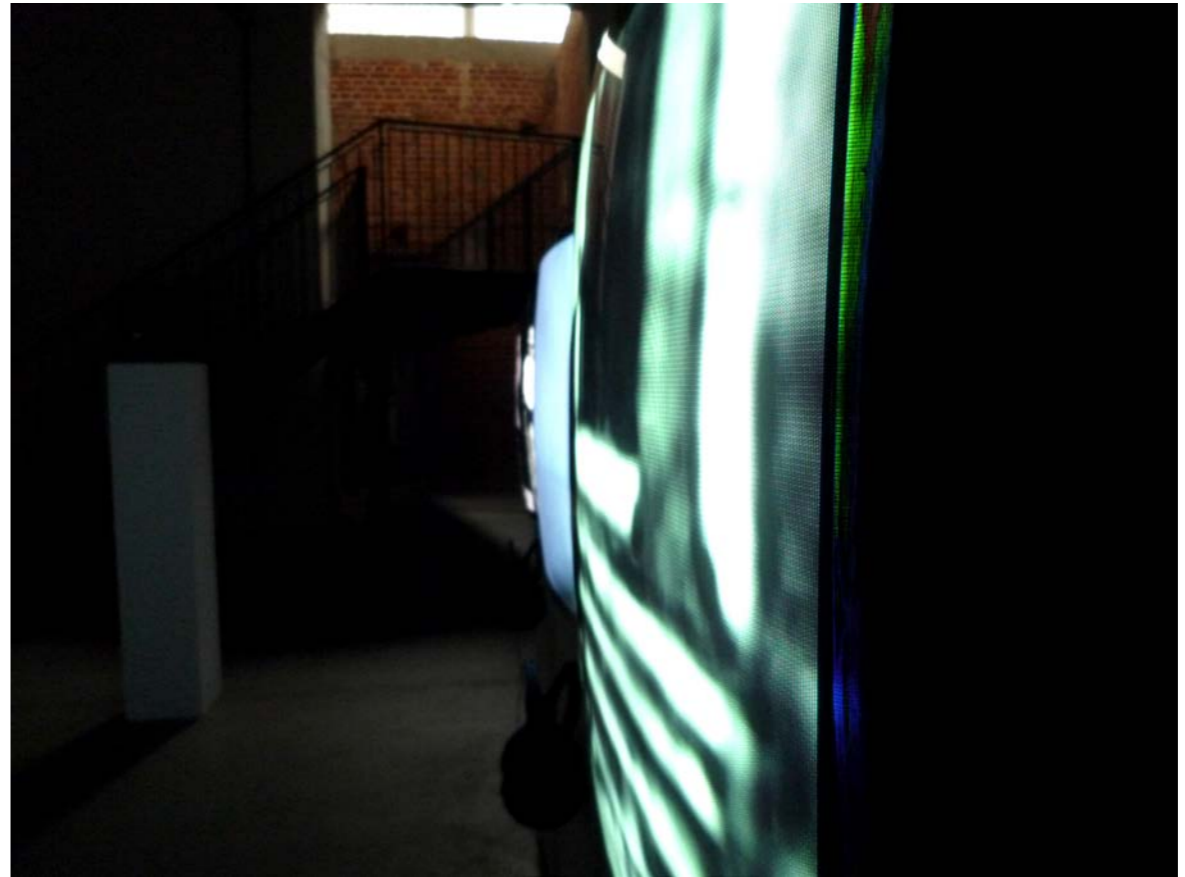
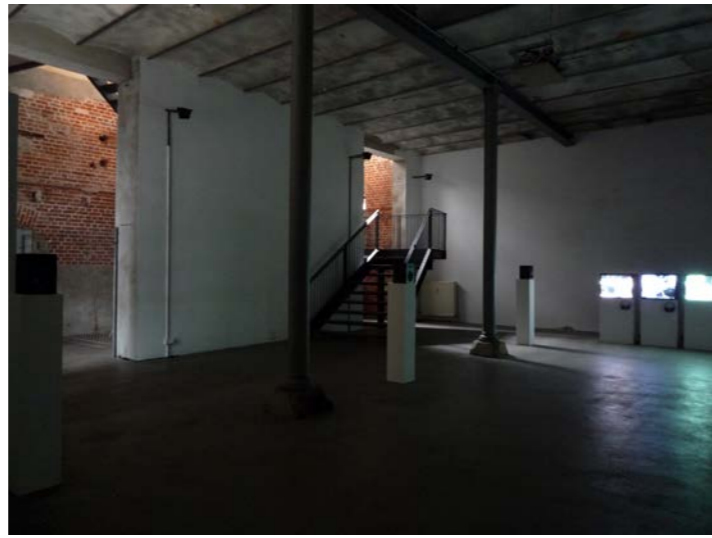
The 6 channel sound composition, was designed by me exclusively from the sounds of an instrument that is more than 1000 years old. The Kalimba is an African instrument, mainly played in smaller ensembles during various tribal ceremonies. The structure of the composition is indirectly influenced by the 10 seconds recording from 1860.

video monitor 1 (left): First combined film and sound recording from 1894, or 1895 by William Dickson, an engineer for Thomas Edison (Dickson plays the violin itself, the dancers were probably assistants).

video monitor 2 (middle): Street musician from New York, filmed by Stephane Leonard in may 2008.

video monitor 3 (right): Probably the first film including an instrumentalist ever, filmed in 1888 by Louis Le Prince, who 2 years later mysteriously disappeared forever. Le Prince is also considered to be the first one who recorded moving pictures ("Roundhay Garden Scene" is also from the year 1888).







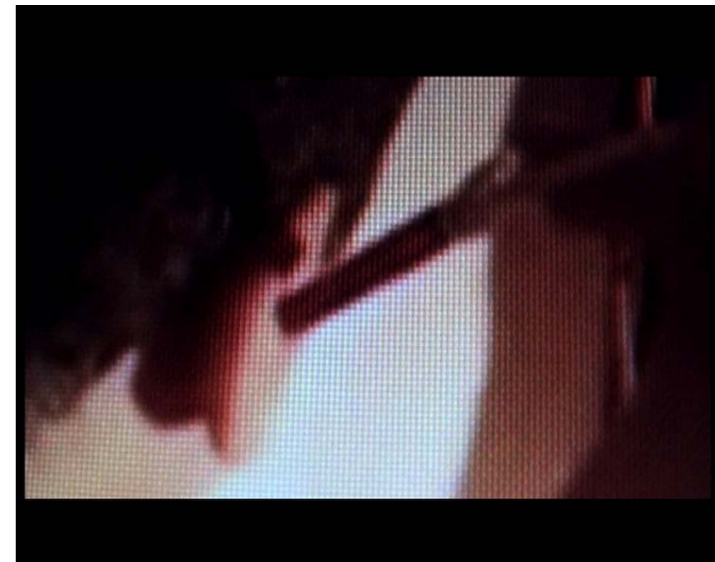
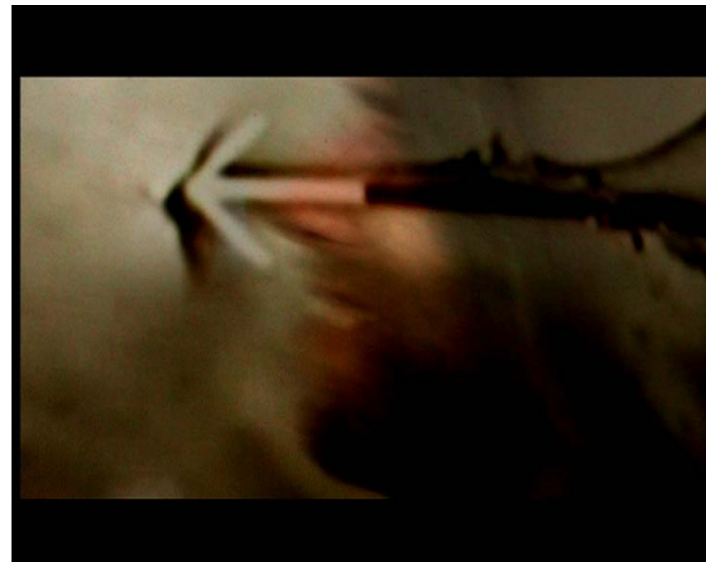
2007

SILENCE

written, directed and edited by Stephane Leonard

running time: 6:33 min





2007

PANORAMA

sound installation for 7 speakers, computer, sound card and amplifier

in 2010 the installation became a composition for the *Endlichen Automaten* (Laptop Orchestra Berlin)

“The 7 channel sound installation ‘Panorama’ is one piece spread out over 7 speakers. It has a length of 11:30 minutes and is played in a continuous loop. The composition is based on a series of drawings about outer-space and the sound material was mostly made from recordings from outer-space. After some research on the internet I found a lot of recordings of cosmic storms, radio wave emissions from saturn, earth whistlers, electromagnetic fields, sky cyclones, etc. recorded by satellites. The NASA and other space organisations proved to be great sources for unique audio material.

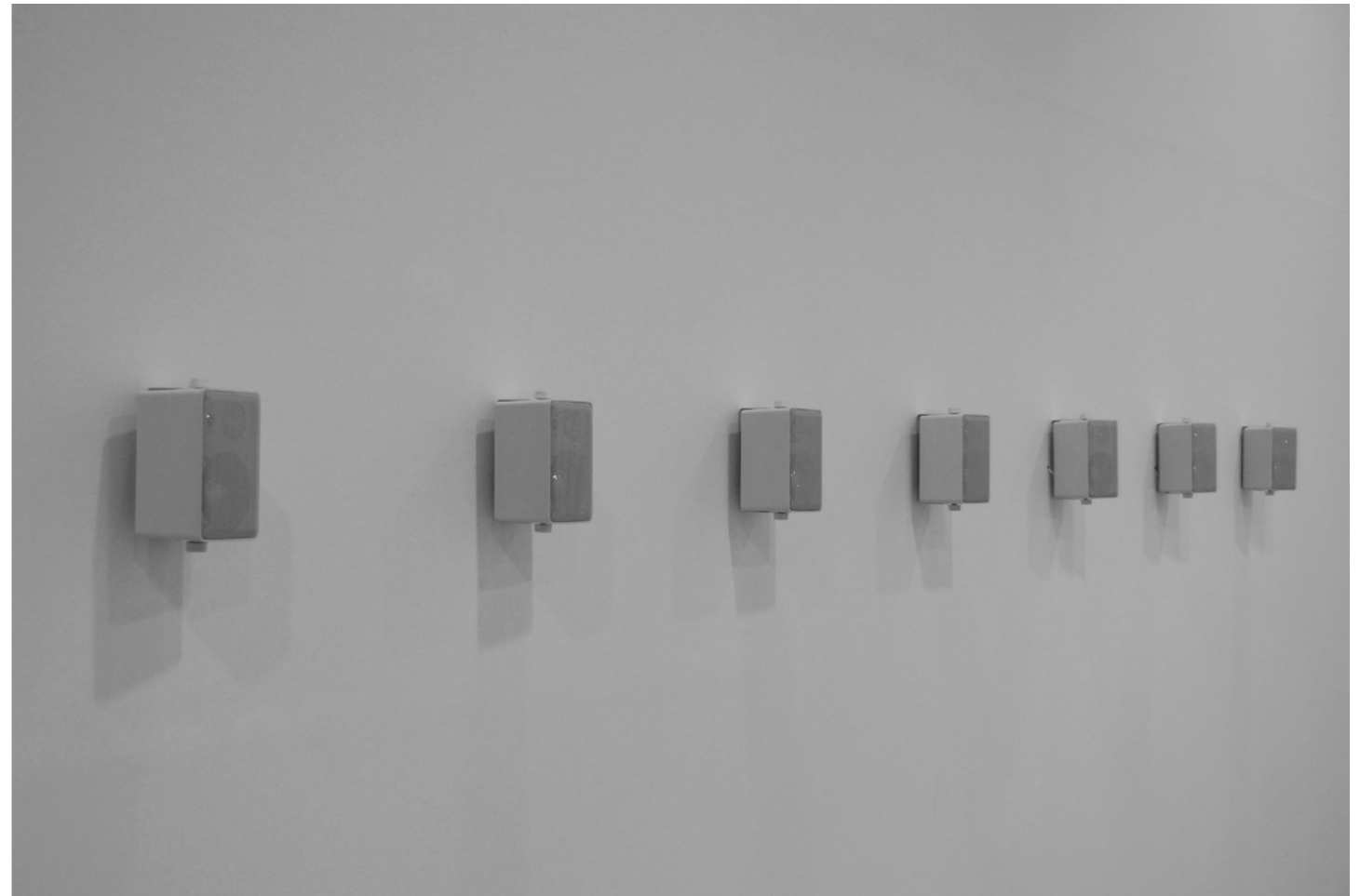
I deconstructed and manipulated those sounds with the help of my self-coded software to integrate them into the composition.

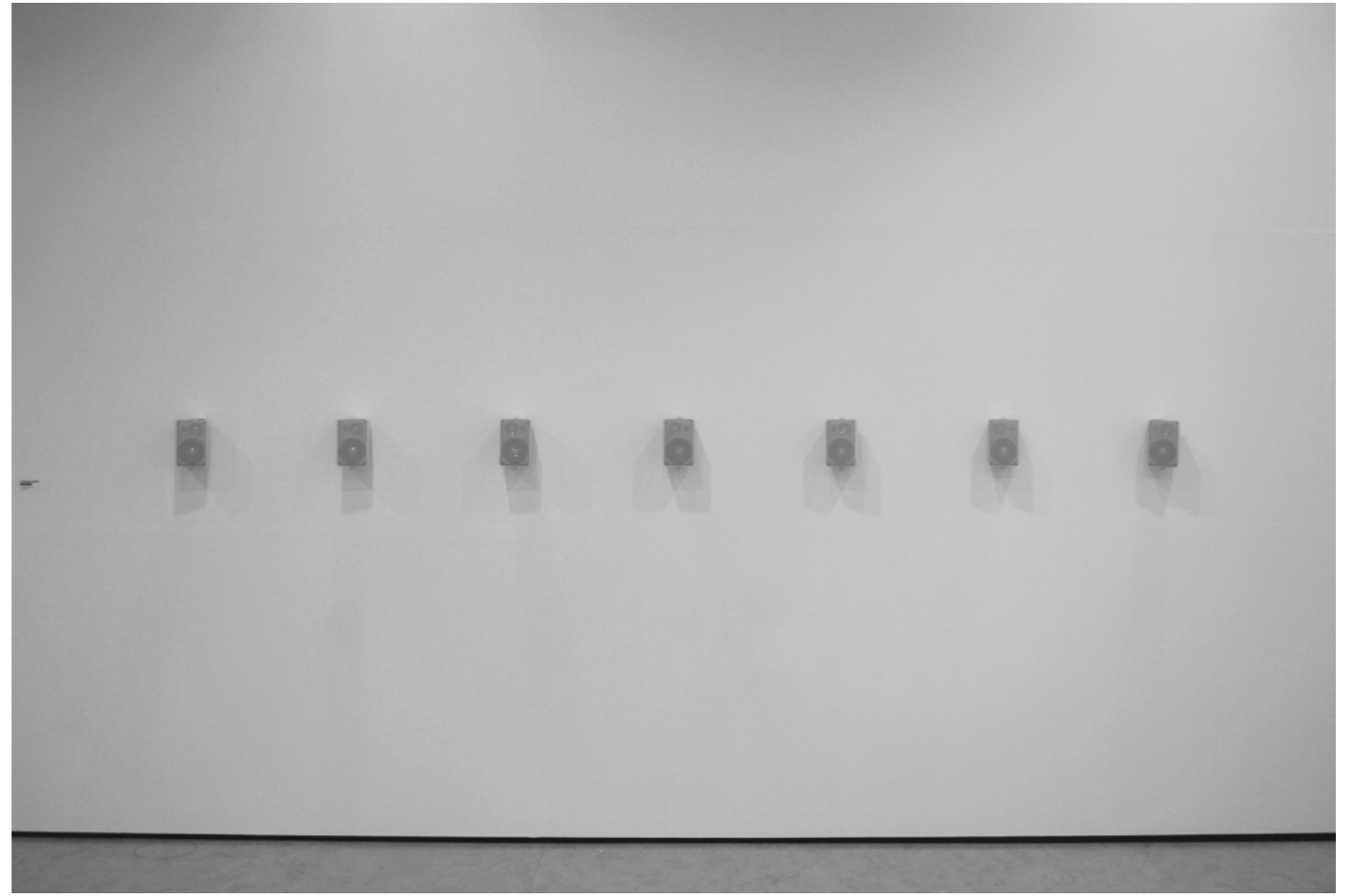
The piece opens the view upwards. Unknown sounds draw the listener inexorably deeper into the composition. The swelling of noise and the amount of overlapping tones make the listener come closer to the speakers to discover the individual elements within the wall of sound. The focus of the piece changes, depending on the position of the listener.

It is almost like a constant search for the soloists inside a huge mass of sounds – a search for the uniqueness in the infinite variety of the cosmos.

In 2010 I rewrote the composition and adapted it for the *Endlichen Automaten*, a Laptop Orchestra from Berlin. The orchestra contains of 6 performers with Laptops.

The possibilities seem almost endless and the interesting part was to draw scores which would limit them as much as possible without taking away the personal element of the performer.”





2005/2006

AES-256

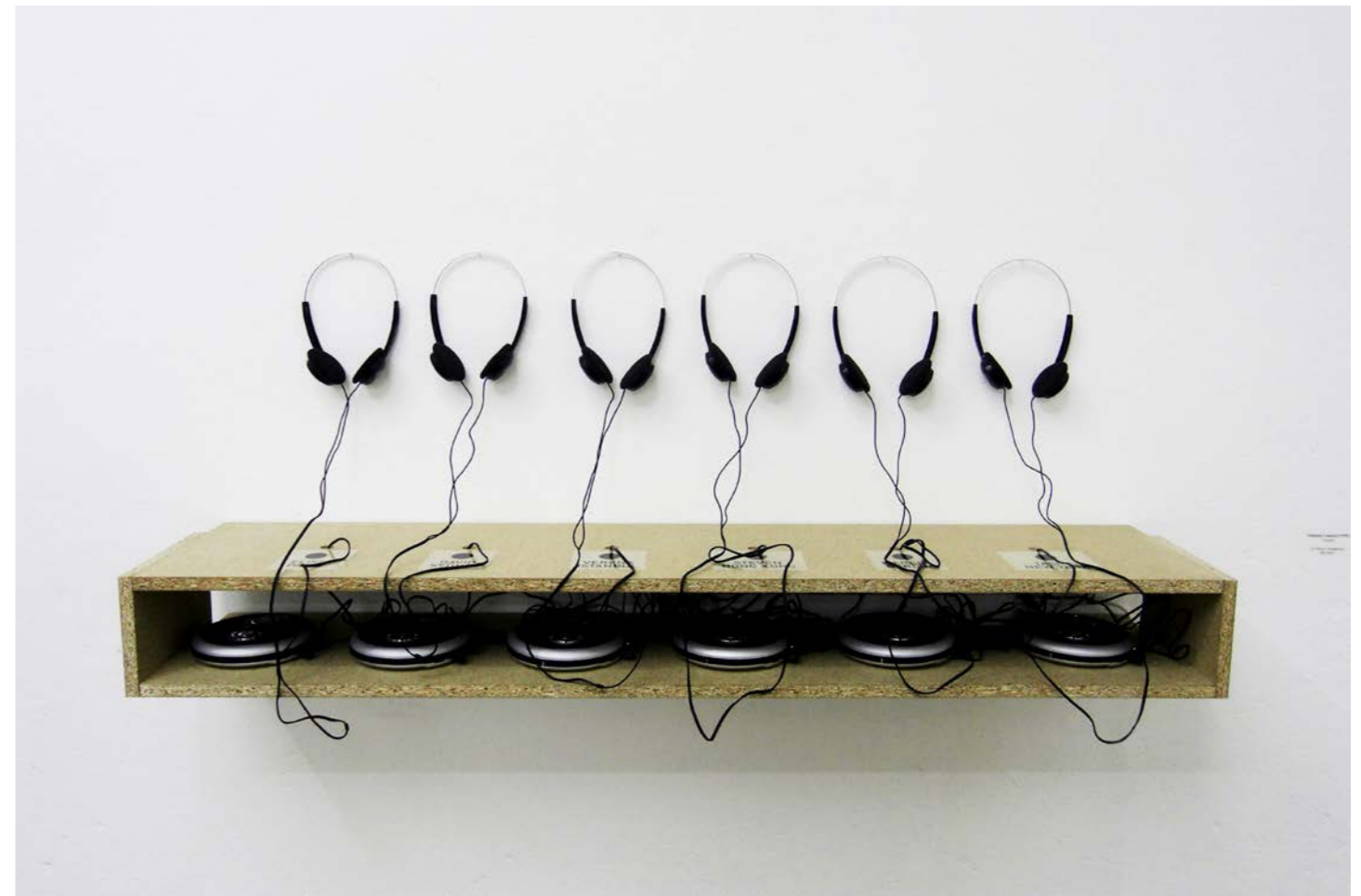
6 to 12 CD player installation / 3 – 7 min loops

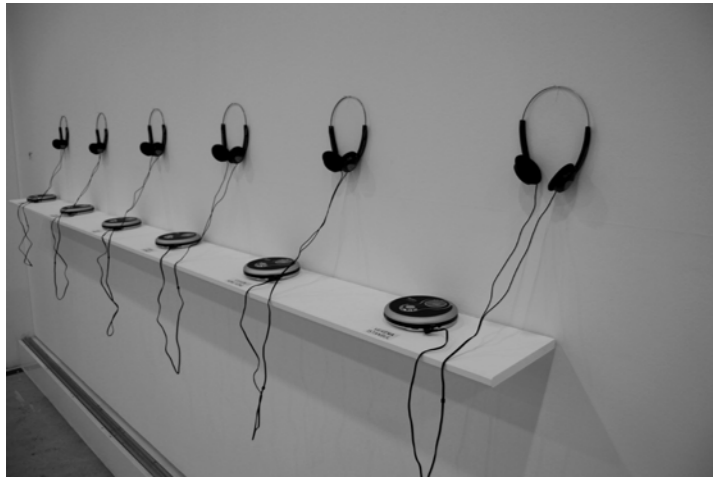
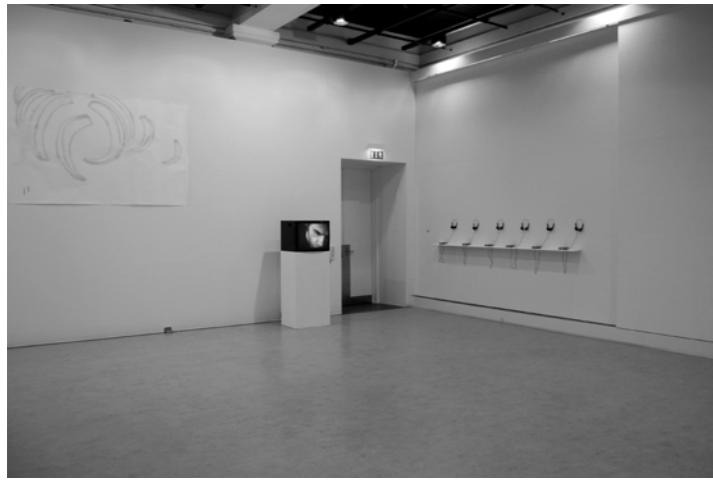
“There are up to 12 portable CD players + headphones on a shelf. Attached next to each player is a sticker with a name and a location (city or country). Each discman plays 3 – 7 minutes of recorded atmosphere (field recording) in a loop. The recordings are from the location on the sticker, made by the person whose first name is also on the sticker.

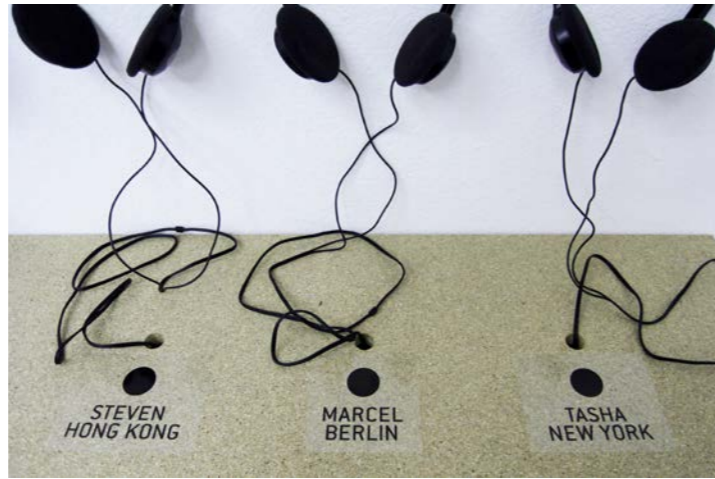
At irregular intervals, I called friends and acquaintances, but also people I have never met before around the world, with the Skype internet phone. I called them on their cell phones and asked them to use their phone as a microphone so I could record a few minutes of the ambient noise of their surrounding on my computer at home.

The recorded sounds in AES 256, are basically created by machines and shaped and manipulated by various digital compression techniques. There is almost nothing left of the original sound once coded and decoded by all the needed devices (Skype). It makes it almost impossible to recognise the environment the sounds came from (very rarely one hears word scraps, which could be French, English or German, which can then be used to link the recording to a specific region). AES 256 is a work about the lack and scarcity, the withdrawal, the destruction of audio material, and the distortion and manipulation of machines. What happens if technology intervenes in the imagination process? How much or how little acoustic information is needed to reflect a place and how much and what do we need to communicate?

The voice compressors in mobile phones, the analogue-digital conversion, the Skype compressor AES 256 and the digital-analogue conversion on the home computer, manipulate the world of sound so much that sounds and thus information can be destroyed beyond recognition. At the same time a unique and abstract composition is created. A composition based on controlled randomness. To decipher this composition will be our task in the years to come.”







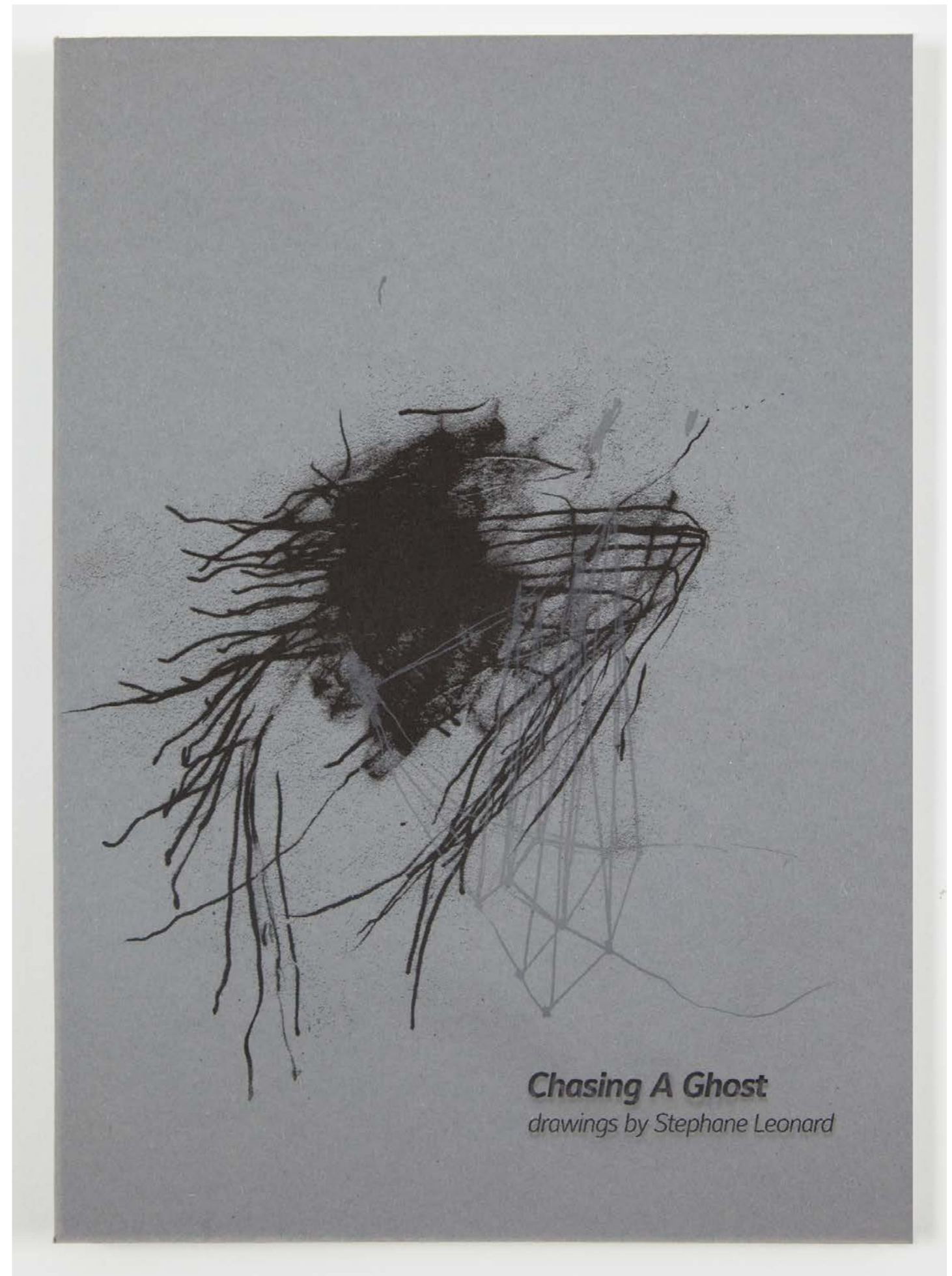
PUBLICATIONS

books and catalogs by Stephane Leonard

2015

Chasing A Ghost

artist: Stephane Leonard
limited edition
120 numbered and signed copies
size: 17 x 24 cm (coloured gluebinding with open spine)
pages: 68
print: 8 colour risograph
date of publication: july 2015
PogoBooks
ISBN: 978-3-942547-48-2
€ 25.00



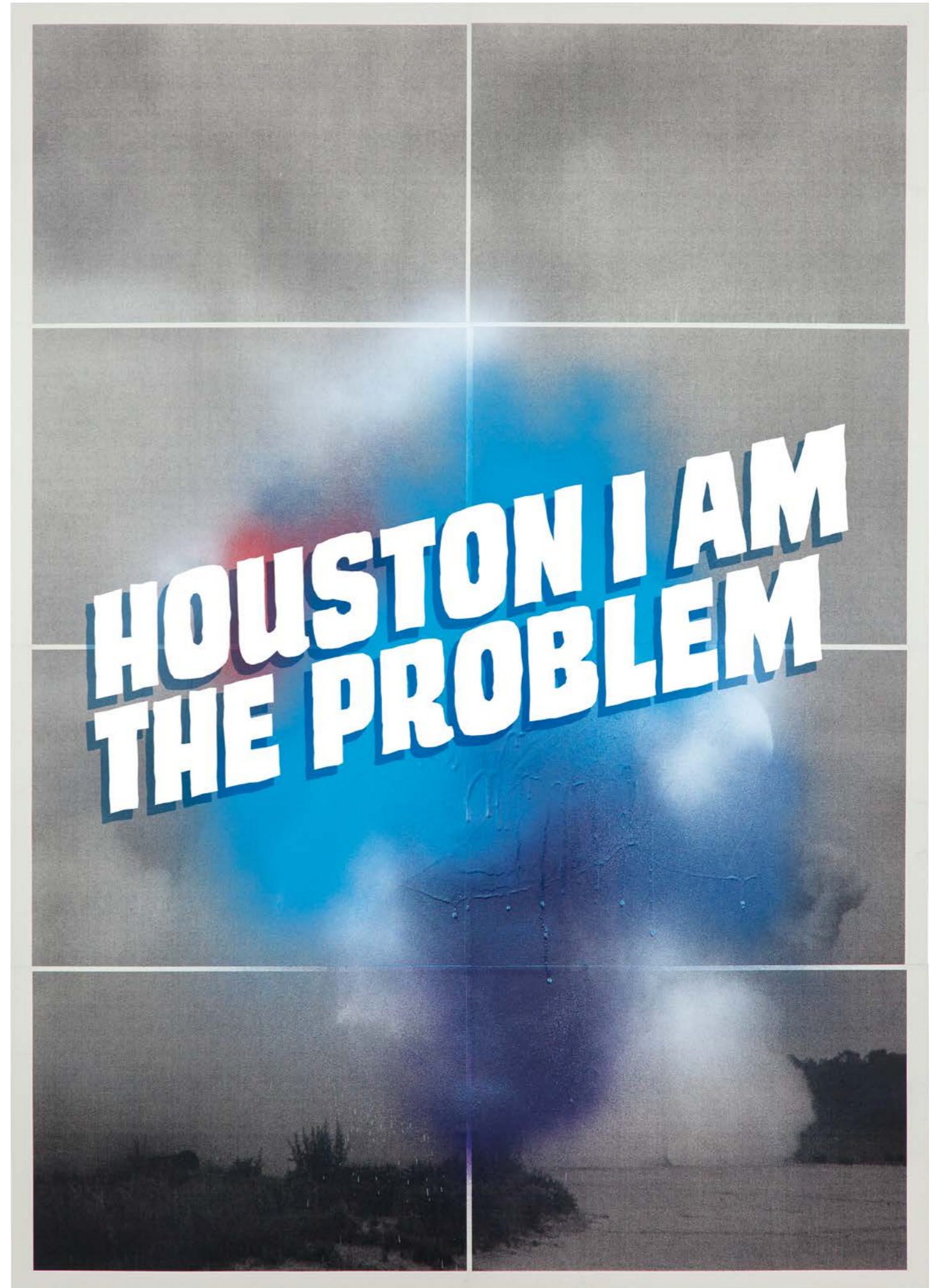


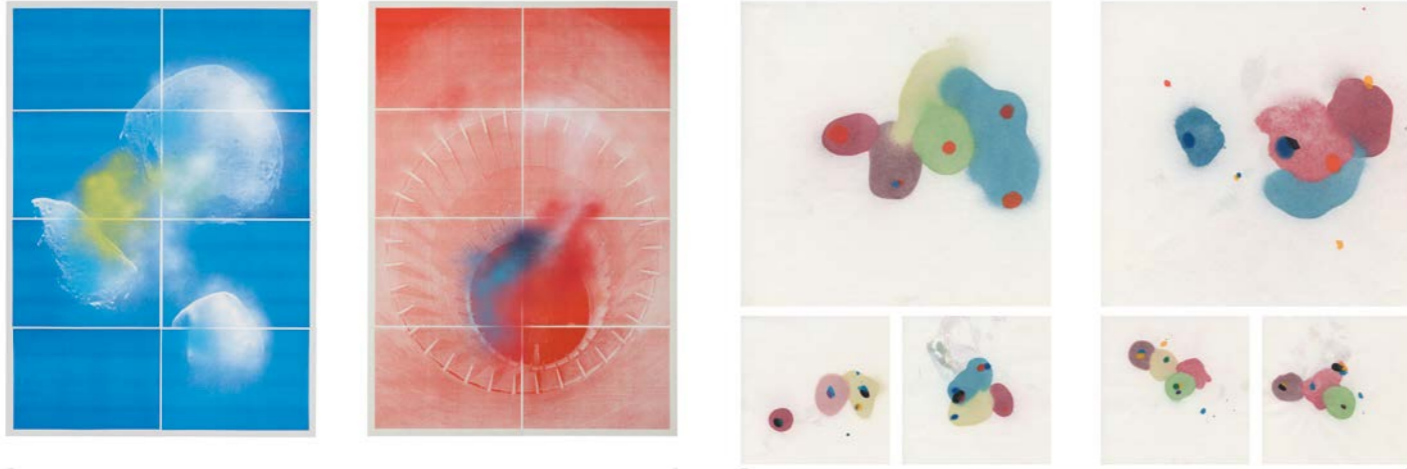
2013

HOUSTON I AM THE PROBLEM

artist: Stephane Leonard & Claudio Pogo
size: 17 x 24 cm (perfect bound)
pages: 48
print: full colour offset 120g/qm | 250g/qm
date of publication: may 2013
publisher: Pogobooks
ISBN: 978-3-942547-23-9
€ 12.00

The book presents recent large and small scale works, drawings, prints and photography of the two artists Claudio Pogo and Stephane Leonard which are all based around one theme. HOUSTON I AM THE PROBLEM visually deals with the cosmos as a projection surface of fantasy and space travelling to accelerate scientific and artistic creativity. All works circle around subjects related to space photography, science fiction, conspiracy theories and speculations about the existence of extraterrestrial life.





2012

NOISE

artist: Stephane Leonard

size: 21 x 26 cm

pages: 16

print: colour offset on recycling offset paper 120g/qm |
250g/qm

date of publication: september 2012

publisher: Pogobooks

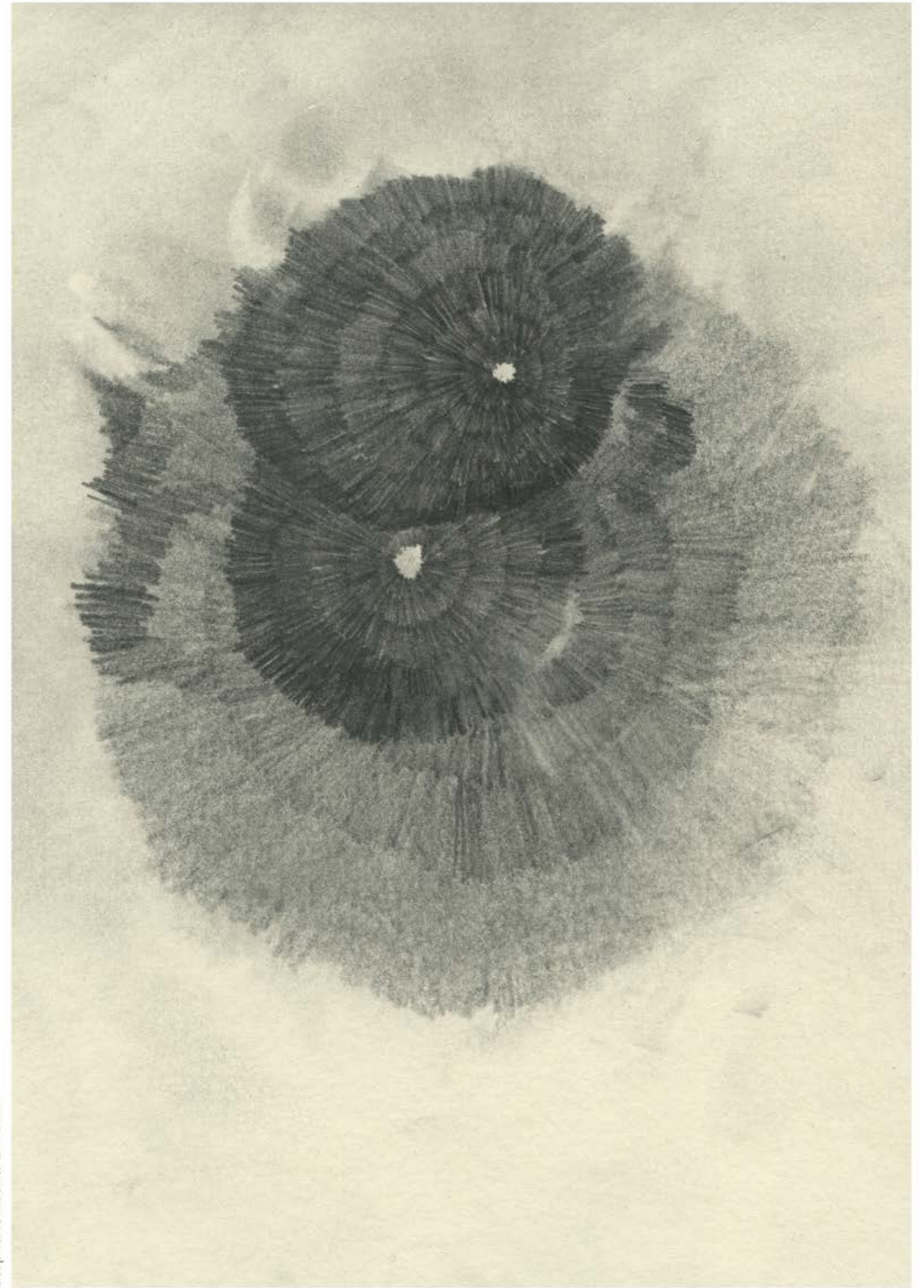
ISBN: 978-3-942547-21-5

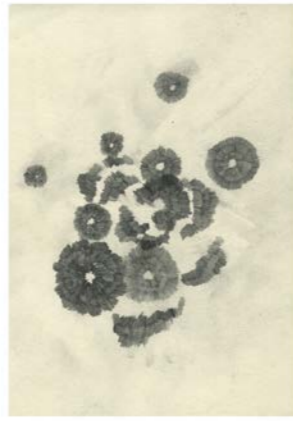
€ 10.00

A reoccurring theme in Stephane's drawings is the idea of transformation or the process of changing states.

noise is a book of drawings based around that moment when things seem to fall apart, which instantly creates something new, something that is just about to become visible.

Stephane Leonard NOISE





Stéphane Leonard
 www.stephaneleonard.com
 2014
 All rights reserved.

2012

SHINE

artist: Stephane Leonard

size: 21 x 21 cm

pages: 32

print: colour offset on recycling offset paper 120g/qm | 250g/qm

date of publication: september 2012

publisher: syntagma-verlag & naivsuper

ISBN: 978-3-940548-36-8

€ 12.00

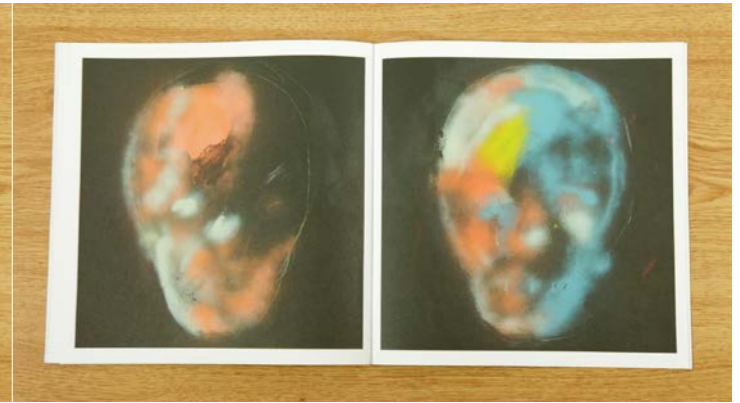
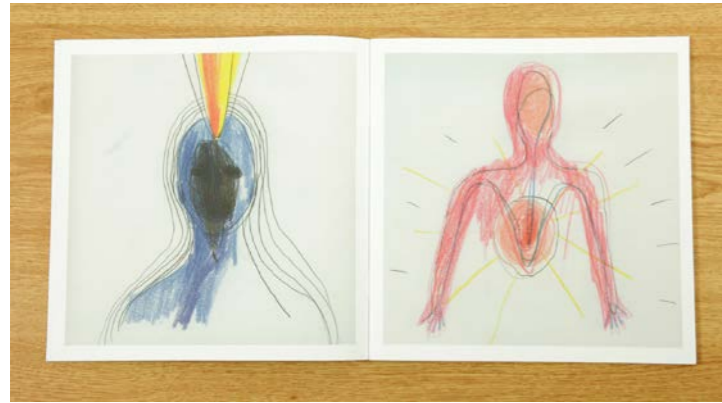
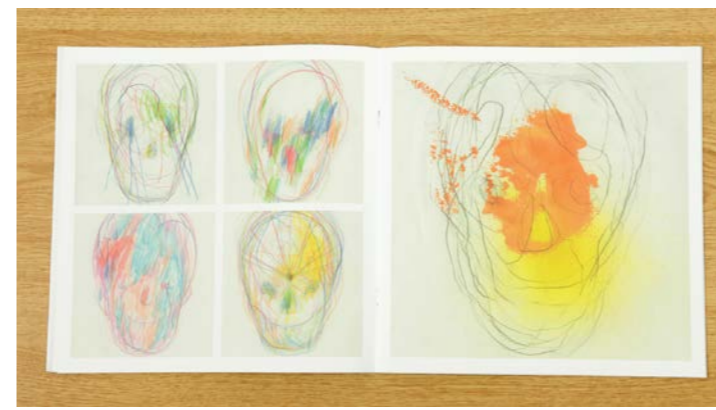
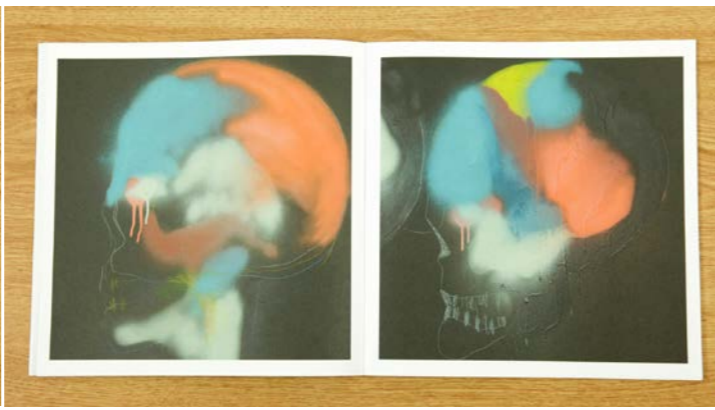
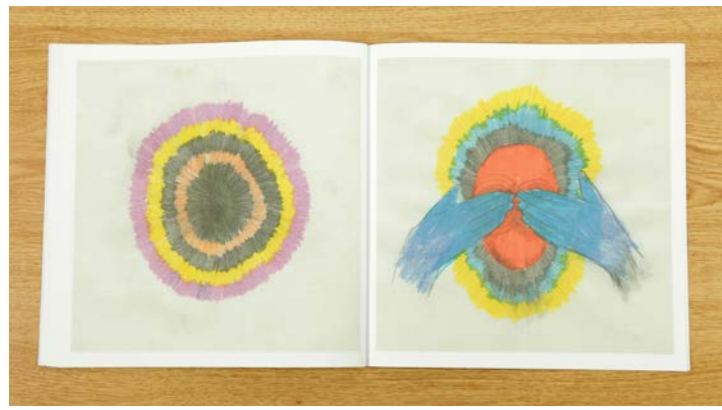
Stephane Leonard's SHINE contains drawings, collages and paintings from this ongoing series. Leonard's usual works are developed in series – he archives and categorizes each and every drawing, collecting them in small boxes which he labels with a single word.

This book is giving away some of Stephane's inspiration by including pictures from his found footage archive of "inspirational images" and images from a box simply labeled "I love it".

In SHINE Stephane more specifically explores the so called "aura" of human beings, going as far as taking a look into the human skull and brain. The drawings are oscillating between abstract scribbles and almost anatomic correct investigations.

In combination with the photos and found footage material we are invited to take a deeper and more intense look at where his drawings might be coming from or go on from here.





2012

LOVE

artist: Stephane Leonard & Martin Eichhorn
size: 14.8 x 14.8 cm
pages: 28
print: colour offset on recycling offset paper 120g/qm | 250g/qm
date of publication: february 2011
publisher: syntagma-verlag & naivsuper
ISBN: 978-3-940548-22-1
€ 8.00

Sketches and Experiments from the artwork:
ALARMA MAN | LOVE FOREVER.
The record was published by sinnbus records in 2010.
In the process of drawing and designing the cover a small book emerged.



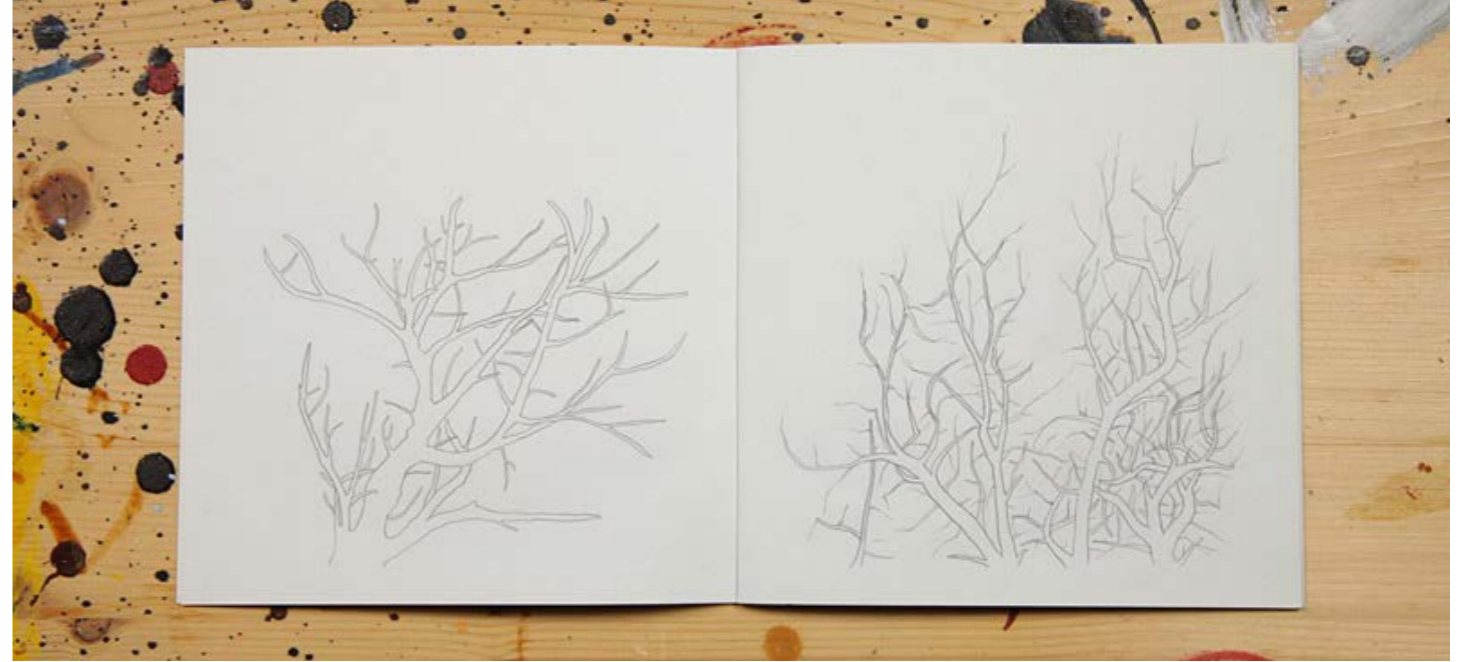
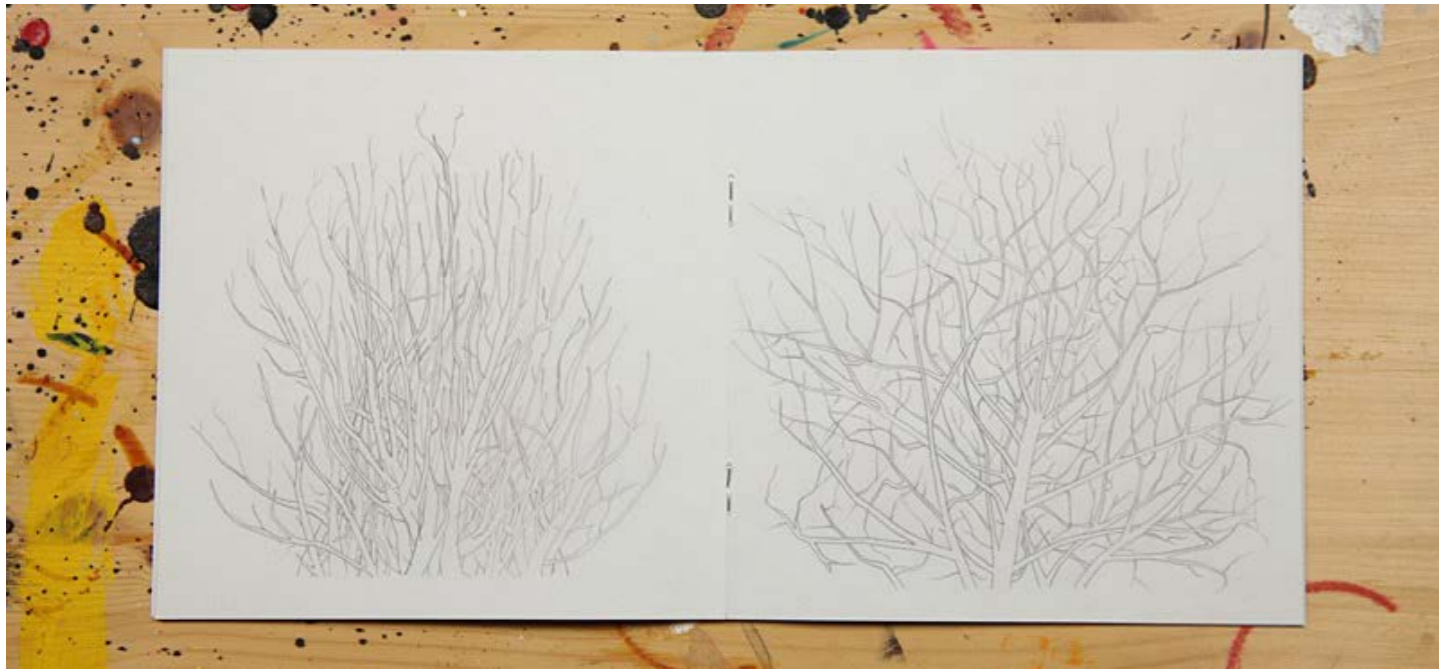


2009

TREES

artist: Stephane Leonard
size: 14.8 x 14.8 cm
pages: 16
print: digital colour on recycling paper
date of publication: april 2009
publisher: syntagma-verlag & naivsuper
ISBN: 978-3-940548-09-2
8€

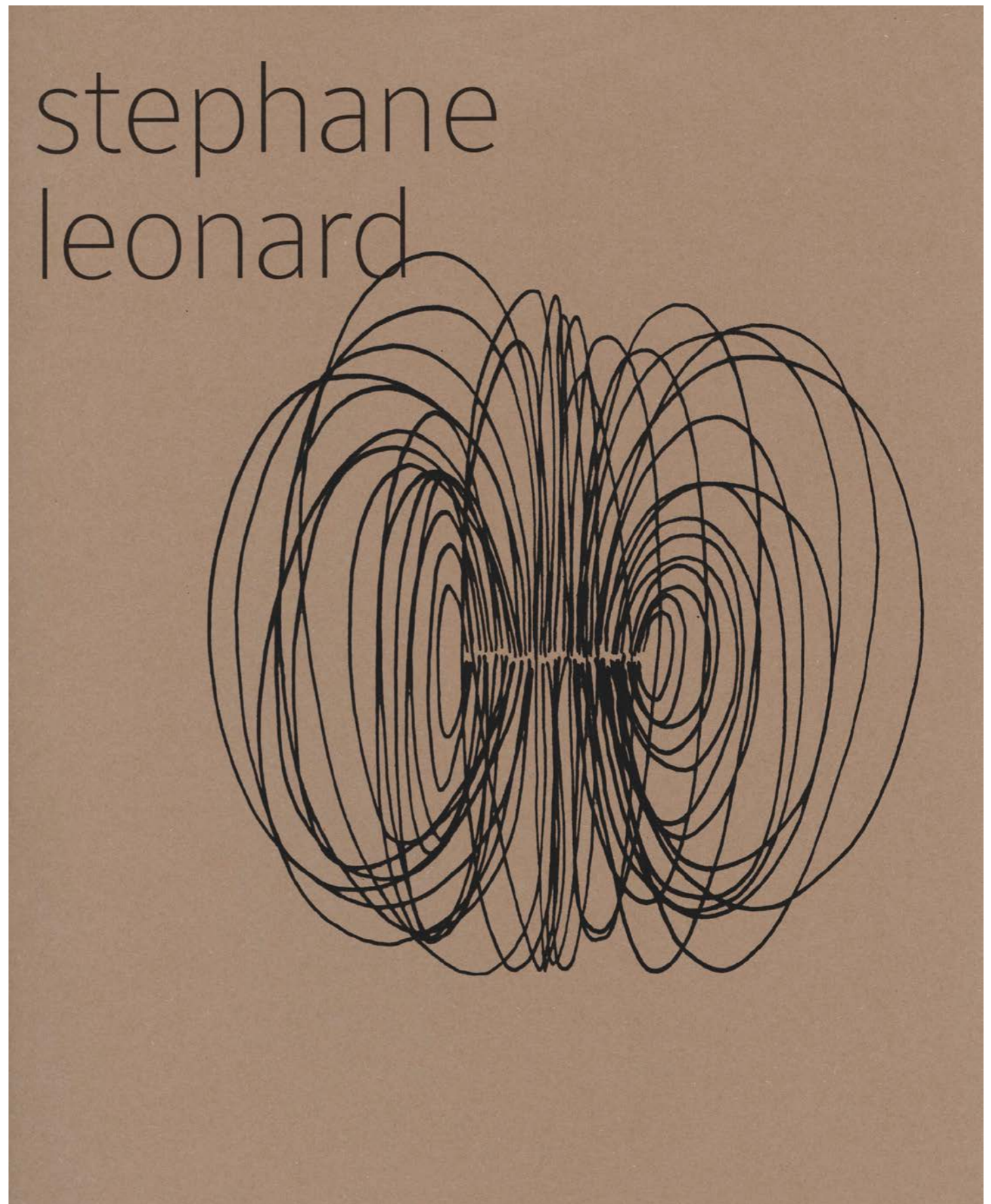


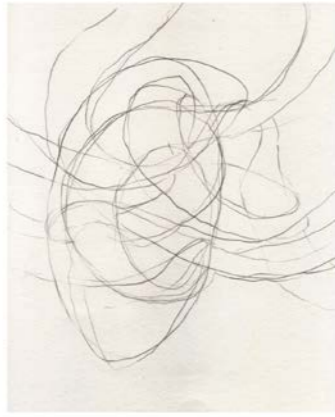


2009

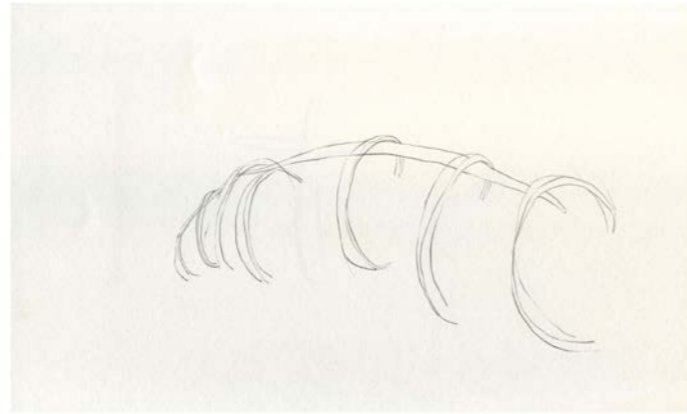
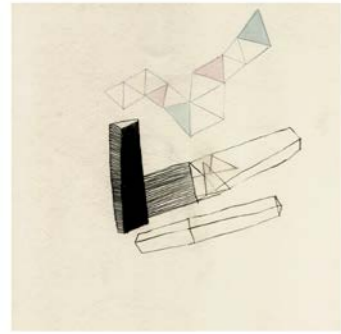
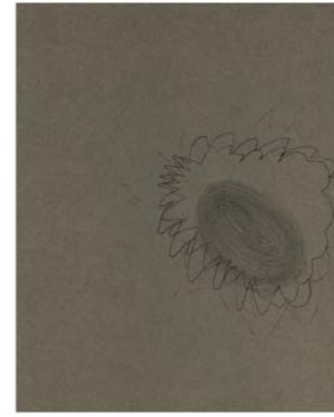
AU CLAIR DE LA LUNE

artist: Stephane Leonard
size: 20.0 x 24.5 cm
pages: 16
print: offset colour
date of publication: march 2009
publisher: syntagma-verlag & naivsuper
ISBN: 978-3-940548-08-5
€ 12.00





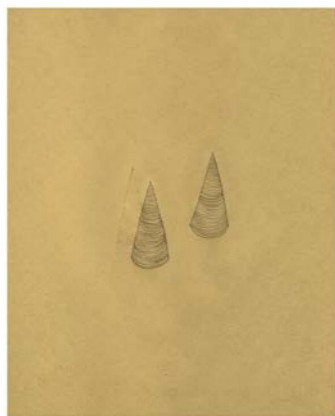
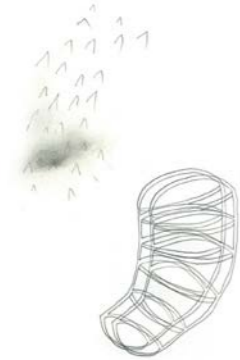
The hands of simple
Millions
Believe



Au clair de la lune
Au clair de la lune, mon ami Pierrot
Pierrot moi te plume, par terre un mot
Méchante elle est, j'ai plus de feu
Ouvre moi ta porte, pour l'amour de Dieu
Au clair de la lune, Pierrot répondit
Je n'ai pas de plume, j'ai usé mon lit
Veux-tu la cuisine, j'ai cru qu'elle y est
Car dans la cuisine, on voit le brique
Au clair de la lune, l'ange de Lubin
Frippe clair la lune, elle répond soudain
« Qui frappe de la sorte ? » dit-il son tour
« Ouvre ta porte pour le Dieu d'Amour »
Au clair de la lune, on y voit un peu
On cherche la plume, on cherche du feu
En cherchant de la sorte, je n'ai rien trouvé
Puis je suis allé porter un bonjour



un petit dessin
sur un cahier
à la fin de
l'année
on a écrit
un petit
dessin
à la fin
de l'année
on a écrit
un petit
dessin



SOUND ART

audio publications, CDs, CDRs and LPs by Stephane Leonard



2010
Frozen Elephants Music
(fe014 / webrelease)
Stephane Leonard
title: Please destroy me
www.frozenelephantsmusic.com

> general:
Frozen Elephants Music fe014 (webrelease) / all sounds by Stephane Leonard / created between 2009 – 2010 in Berlin and Bergen / artwork: Peter Prautzsch / publishing liscence provided by the Creative Commons project

> info:
“After my last full-length album *Lykkelig Dyr* was published 2 years ago (2008), I have finished recording about 2 new albums. Unfortunately both did not sounded like I imagined or wanted my next release to sound like so I started to destroy most of the material again and kept on writing. Somewhere along the way 8 small pieces emerged and formed a group or a short record which I kept. Within those pieces I found elements from the past and some new ideas and some things that I didn't understand, which is always good and exciting. *Please destroy me* is not a follow up to *Lykkelig Dyr* but it is somewhere in the middle, somewhere along the way or maybe a crossroad on my way to ...” (Stephane Leonard)



2008
CD Heilskabaal / naivsuper (nasu 014)
Stephane Leonard
titel: Lykkelig Dyr
www.heilskabaal.net / www.naivsuper.de



2008
LP Heilskabaal / naivsuper (HK09)
Stephane Leonard
title: Lykkelig Dyr
www.heilskabaal.net / www.naivsuper.de

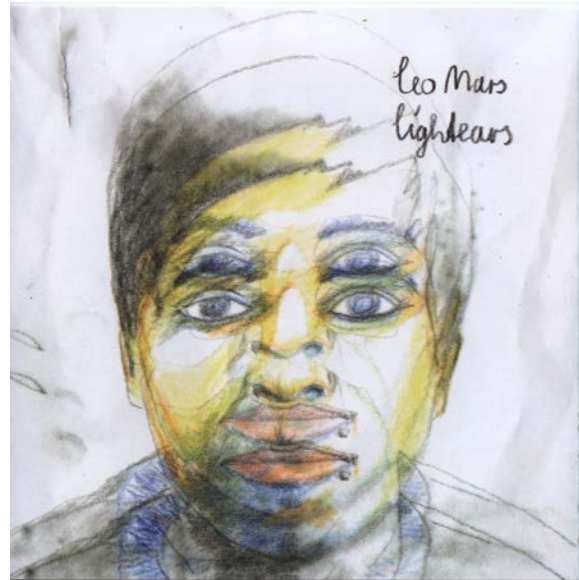
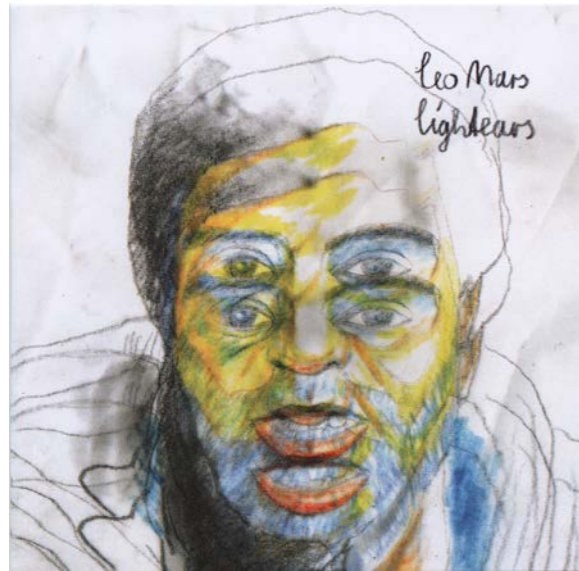
> tracks:
A // 01. Dystopia 03:07 / 02. Brooklyn Fieber 05:14 / 03. Eh und Jäh 03:54 / 04. Ific Shores 03:19 / 05. 333 und 3 04:08
B // 01. Freihändig 03:49 / 02. More Tea For Keith 04:23 / 03. Bells* 05:28 / 04. Rock'n'Roll Charity 03:24 / 05. Impossibly Possible 02:33

> general:
naivsuper CD 014 / Heilskabaal HK009 / all sounds by Stephane Leonard / created between 2004 – 2007 in Berlin, Brooklyn and Bremen / * voice on 'Bells' by Eva / cover artwork by Jason Yates / Vinyl release by Heilskabaal (www.heilskabaal.net) / CD release by naivsuper (www.naivsuper.de) / package: naivsuper Team / p + c 2008 Heilskabaal, naivsuper & Stephane Leonard / all rights reserved

> info:
Lykkelig Dyr (Norwegian, meaning: Happy Animal) is released on vinyl by the Dutch label Heilskabaal and on CD by naivsuper.

“If records were persons, Lykkelig Dyr would be someone navigating a maze of electro acoustic-playgrounds, someone farming data that is provided by the sensory surfaces of buzzing streets where familiar smiles crack wide open in their flickering fleeting transparency. Lykkelig Dyr is focused, equipped with an electronically amplified awareness. The brooding boltzmann heat it envelopes reflects the never ending stream, its capillary thumping within myriads of family home labs flocked together like crystals – their whispers, their stories and dreams. What makes Lykkelig Dyr's 10 songs so exciting is their masterfully crisp and distinct sound structure. They dissect our collectives' mnemonic imageries as what they are: shiny cybernetic insects wrapped in paper-thin lucent gauze and enthralled by suspicion. This stands in contrast to the songs' hovering planes of atmospheric mirages that form an enticing display of delicate sonic morph dynamics offering their hand to a prolonged reflection on the emphatic view from within – a truly mature postural tension embodied in musically post-processed experiences. Stephane Leonard's first major publication since Hörtheater in 2004 proves to be one of those records that don't make you think but understand.” (Lars Marstaller, 2008)

“The research and recordings for this album took me over 3 years and I am happy to finally have it finished. After my first two solo releases in 2003 and 2004, I knew that I had to get a completely new perspective on writing and playing music. Instead of guitars and keyboards I started to experiment with synthetic sound modulations, manipulations and artificial sound creation. I learned to work and script with max/msp and started using the computer as an instrument. Then after various trips into different electronic genres, I returned to the use of analogue material. During many journeys I collected and recorded loads of field recordings and got inspired by music and sounds I had never heard before. From the crickets of the jungle in Thailand to the wind in the Canadian forests to Mariachi hip hop and Caribbean dub from the streets of Brooklyn, NY – everything left a trace behind.” (Stephane Leonard, 2007)

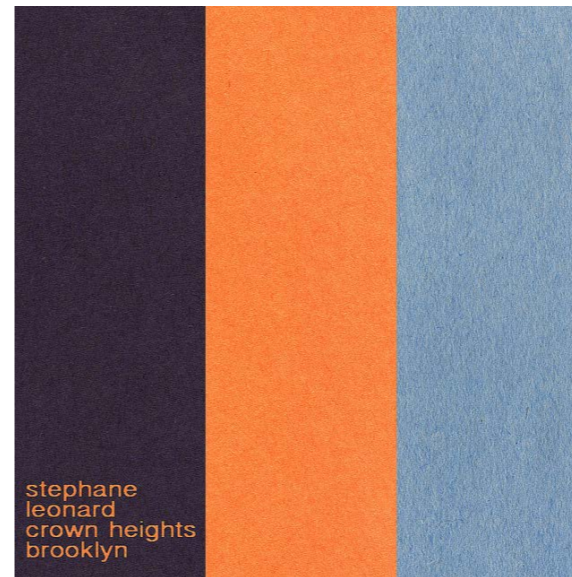


2008
 naivsuper 011
 Leo Mars
 (Stephane Leonard & Marcel Türkowsky)
 title: lightears
 www.naivsuper.de

> tracks:
 01 Hi. Are You Hau? // 02 Nova Finale // 03 lightears // 04 Transmutant // 05 Snake Figure // 06 Filthy Tongue // 07 Koalalalola

> general:
 naivsuper CDR 011 / music by Leo Mars / recorded in 2007 / coverart: Stephane Leonard / package: naivsuper Team / www.naivsuper.de / www.myspace.com/leomarsmusic / p + c 2008 naivsuper & Leo Mars / all rights reserved

> info:
 "lightears" is the long awaited debut album by Berlin's duo Leo Mars. After a year of trial and error, a lot of sessions, sound collecting and analysis of possibilities a precisely crafted, yet astonishingly free floating album came to life. In times of almost infinite sounds, instruments and styles it took the duo some time to come up with the basic material, form a language and then of course learn to speak it. Hours were spent in the studio and their favourite lebanese restaurant discussing the world of sound. "lightears" intelligently smudges the borders between a classic drone, an underground noise, a playful improvisation and an old fashion musique concrete record. All the genres fall into place rather unpretentious – pure sound excitingly assembled to challenge ones listening habits. A harsh production always bouncing back and forth between digital, crisp electronics and field recordings pushed way over the edge. With a rather minimal gear and set up Leo Mars managed to manoeuvre themselves somewhere inbetween a bedroom thrashing noise keyboard project and a theoretical paper score composer duo. Performing in a trance – allowing things to happen – awaken – making a conscious decision – slipping back into space.



2007
 luvsound webrelease (luv009)
 Stephane Leonard
 title: Crown Heights
 www.luvsound.org

> track:
 crown heights – 13.22min

> general:
 recorded by Stephane Leonard
 in Brooklyn, NY 2005
 cover art: Stephane Leonard
 p + c 2007 luvsound & Stephane Leonard
 all rights reserved

> info:
 Crown Heights / Brooklyn (2005 – 2007)

This is a piece based entirely on manipulated and untreated sound recordings from in and around my apartment in Crown Heights (Brooklyn, NY) in 2005.

The basis materials are recordings of non-obvious sounds: "silence," or silent moments and background noise. The human ear, or more correctly, the human brain tends to blend most of these sounds out. Because they constantly entertain the sub consciousness, it becomes difficult and interesting to access and understand them. Sounds like: the bedroom fan, the downstairs air conditioner, the crackles and creaking of the old staircase, vague sounds from the neighbors heard through the walls, the dogs in the backyard and the street sounds of playing children, passing cars, far away horns and airplanes.

All these recordings were transferred into my music software based on MAX/MSP, and were then run through several different processes and manipulations. The results of these sessions and the untreated sounds were then carefully assembled and brought back together in the composition.

The idea behind the manipulation is to challenge the recordings that at first sight seem to lack tones and structure. I started by turning up their volume and adding as much gain (amplification) as possible to push the sounds towards their limits, to enlarge and enrich them. Then I also changed their pitch and frequency, turned them around, ring-modulated them and looped different parts of them.

This piece is the soundtrack to my Brooklyn summer in 2005. That year it was included in an exhibition of sound art called "Unsilently" at the Contemporary Artist Center in North Adams, Massachusetts. For this particular installation the piece was 30 minutes long. In 2007 I shortened it to 13.22 minutes.



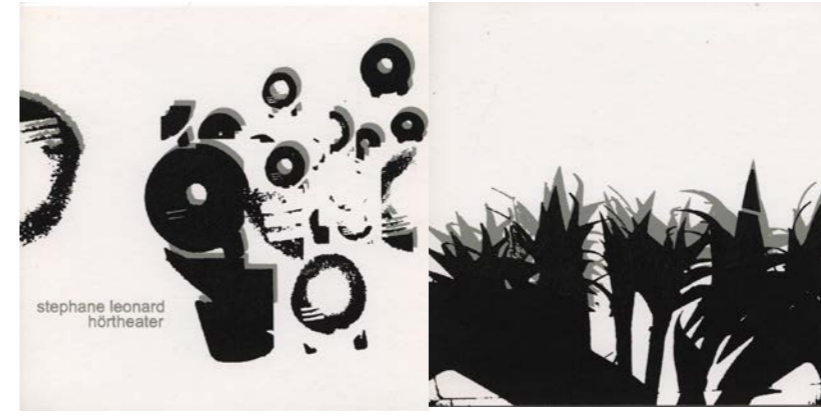
2006
Froggi Records tape (froggi:16)
Stephane Leonard
title: Exponat
www.froggirecords.de



2006
luvsound webrelease (luv009)
Stephane Leonard
title: TRi
www.luvsound.org



2005
serein webrelease (ser003)
Stephane Leonard
title: elegy
www.serein.co.uk



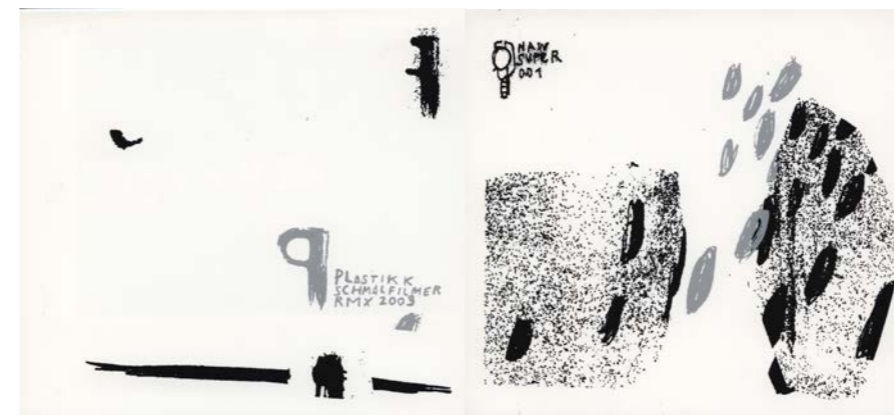
2004
naivsuper CDR 003
Stephane Leonard
title: hörtheater
www.naivsuper.de



2005
plakatif webrelease (plak014)
Stephane Leonard
title: bon Voyage
www.plakatif.net



2004
naivsuper CDR 002
plastic doll
(Stephane Leonard, Claudio Pfeifer, Lars Trimborn)
title: 26 sctbyn
www.naivsuper.de



2003
naivsuper CDR 001
Stephane Leonard (plastikk)
title: schmalfilmer RMX 2003
www.naivsuper.de

COMPILATIONS



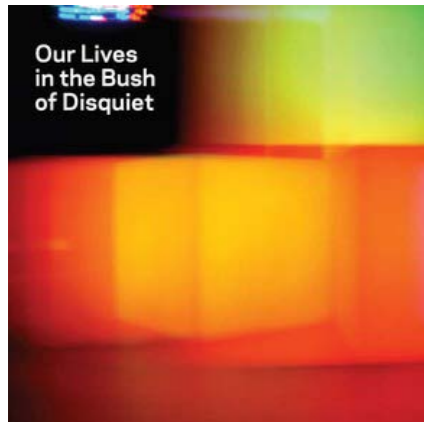
2010
Various Artists
Soothing Sounds For Baby
Sampler For Marc Weidenbaum
(luv025)
Stephane Leonard
title: Au Clair De La Lune (Re-Edit)
www.luvsound.org



2010
Various Artists
Berlin Tape Run
(staaltape01)
Stephane Leonard
title: Train
staaltape



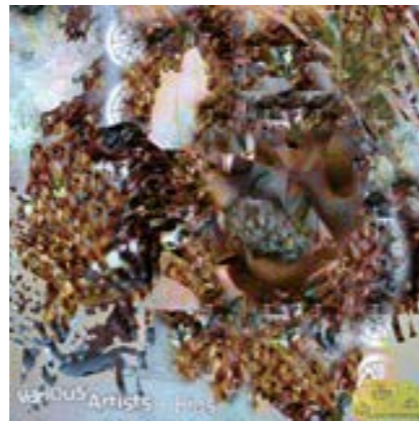
2006
Various Artists
OIO (ser010)
Stephane Leonard
titles: do you wander?, wanna be (republished)
www.serein.co.uk



2006
Various Artists
Our Lives in the Bush of Disquiet
(disquiet01)
A dozen remixes (2006) of Brian Eno and David Byrne's My Life in the Bush of Ghosts (1981)
Stephane Leonard
title: Secret Life Remix
www.disquiet.com/bushofghosts



2005
Various Artists
Tracks in the Snow (ser004)
Stephane Leonard & Martin Eichhorn
title: walking on trails
www.serein.co.uk



2004
Various Artists
Bias (LREC004MP3)
Stephane Leonard (plastikk)
title: finish
www.luumurecordings.com

MUSIC VIDEO

selection of music videos written and directed by
Stephane Leonard

These pages have not been updated for some time and probably will not be in the foreseeable future.

Making music videos has been very important to me for many years. I grew up with MTV and have always admired the creativity of this format and highly underrated artistic genre. Music and videos, film and music - these things belong together to create something that goes way beyond a simple definition. Music videos have helped me to understand the medium of film. They have also made it possible to get ideas out into the world, in a vehicle that functions very different than video art.

Unfortunately, in the past few years music videos have become less important in general. Bands and labels alike are benefiting from cheap video equipment, but are also overwhelmed by the endless stream of moving pictures that are distributed by the internet every day.

Somewhere along the way creative freedom and endless possibilities got lost. This might also have to do with age. When I started making videos many of my friends played in bands and were more than happy to collaborate. What we lacked in budgets, we made up with enthusiasm and energy paired with a real music video hype. Good times.

I still make music videos occasionally. These are usually made with tight schedules and very limited budgets. My focus though is on my art, which is why I stopped updating these video pages.

You can find some projects here:

<http://stephaneleonard.net/about/videography/>
and many more when searching the web.

2013

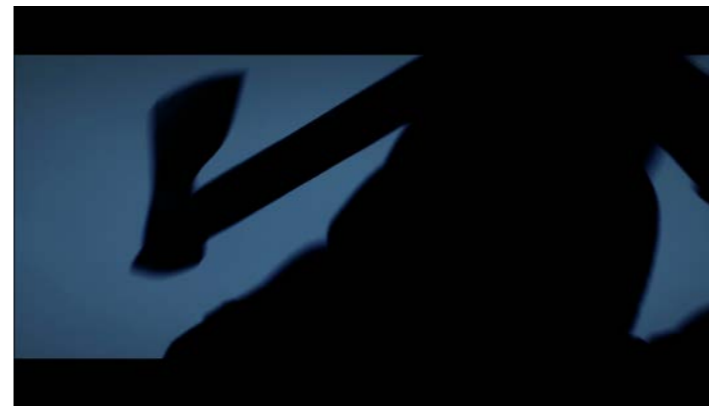
THE GOLD ROUTE

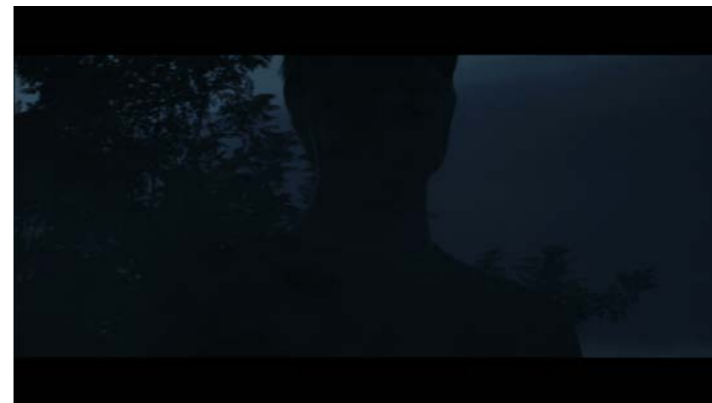
artist: UNMAP
title: The Gold Route

published on: Pressures
release date: october 16th 2013
duration: 3.36 min

writer: Stephane Leonard & Mariechen Danz
director: Stephane Leonard
camera: Nicolas Hudak, Stephane Leonard
editor: Chester Travis
composer: Unmap

<http://vimeo.com/76615669>





2013

ANGELS

artist: Clarence+Napoelon
title: Angels

published on: Breaking The Silence
release date: august 19th 2013
duration: 3.45 min

director: Stephane Leonard
camera: Claudio Pfeifer
camera assistance: Mario Krause
light: Oliver Buschner

styling: Dörte Lange
hair / make up: Nadin Wagner

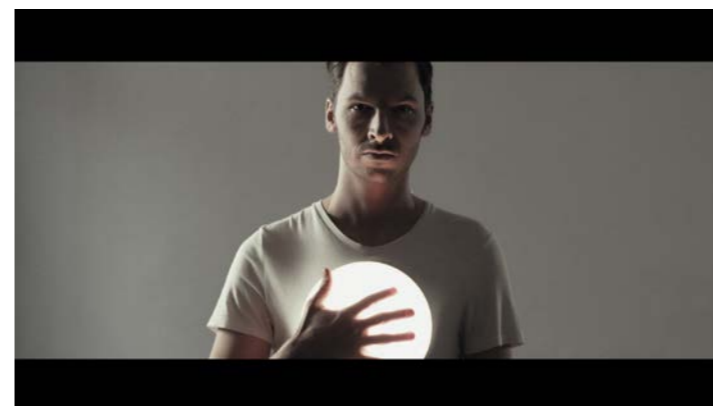
intern: Camie Karstanje

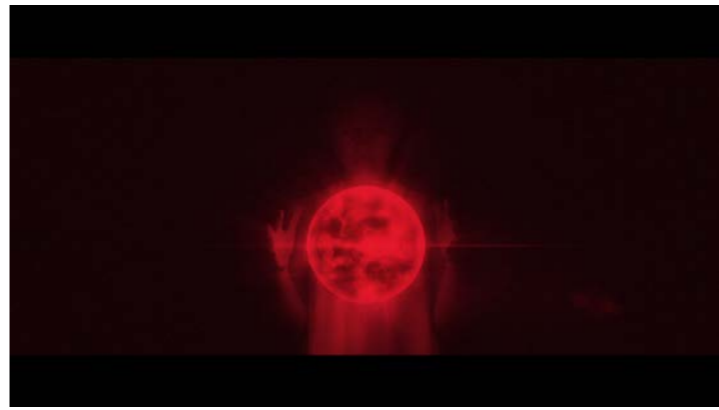
additional crew:

light supervision: Benjamin Erdenberger
production supervision: Arne Ghosh
producer: naivsuper / ferryhouse productions

composer: Clarence+Napoleon
(Anna Bauer, Arne Straube)

<http://youtu.be/QkUmEv5hgbU>





2013

5 SECONDS

artist: Clarence+Napoelon
title: 5 Seconds

published on: Breaking The Silence
release date: april 19th 2013
duration: 3.42 min

director: Stephane Leonard
camera: Claudio Pfeifer
camera assistance: Mario Krause
light: Oliver Buschner
light assistance: Bodo Splisteser

styling: Dörte Lange
hair / make up: Nadin Wagner

intern: Camie Karstanje

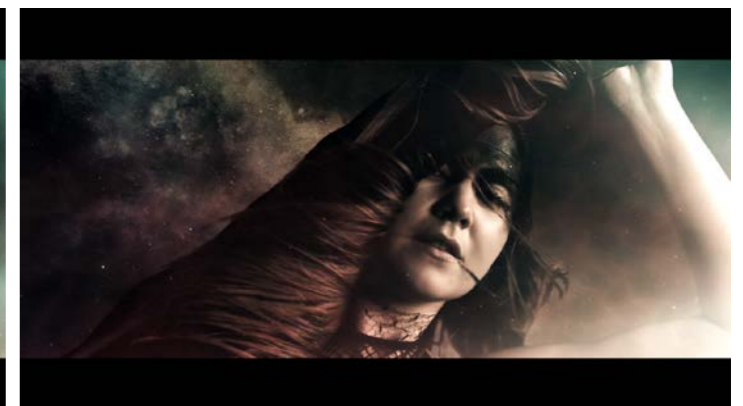
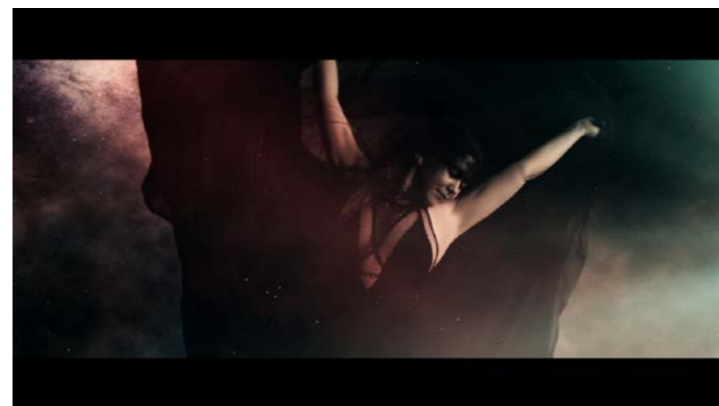
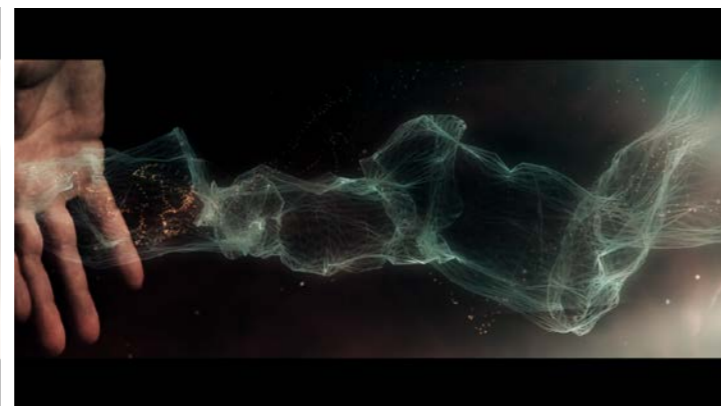
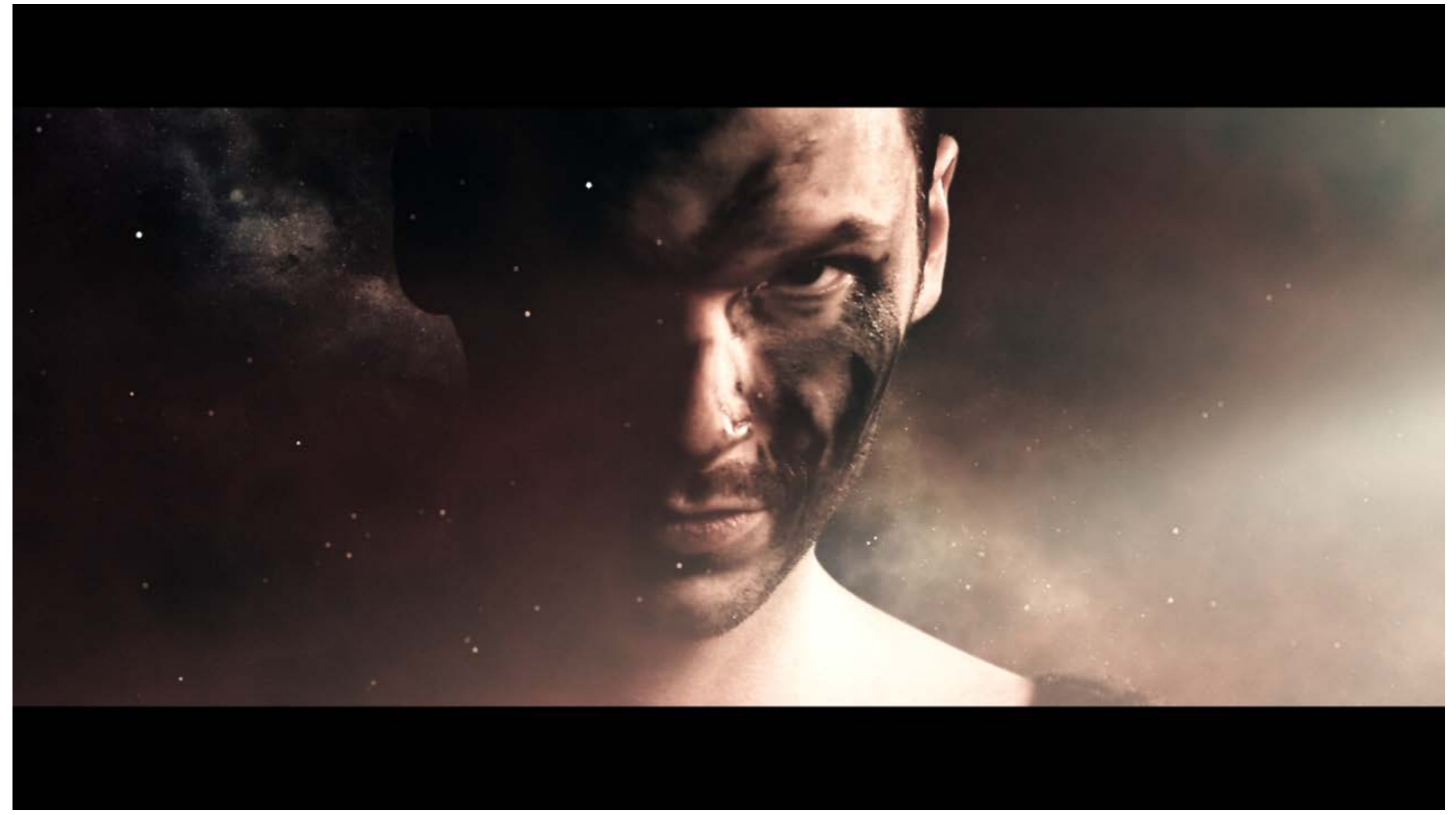
additional crew:
set assistance: Josephin Thomas

light supervision: Benjamin Erdenberger
production supervision: Arne Ghosh
producer: naivsuper / ferryhouse productions

composer: Clarence+Napoleon
(Anna Bauer, Arne Straube)

<http://vimeo.com/65047778>





2013

BREAKING THE SILENCE

artist: Clarence+Napoelon
title: Breaking The Silence

published on: Breaking The Silence
release date: march 13th 2013
duration: 3.19 min

director: Stephane Leonard
camera: Claudio Pfeifer
camera assistance: Katharina Diessner
styling: Dörte Lange
hair / make up: Nadin Wagner

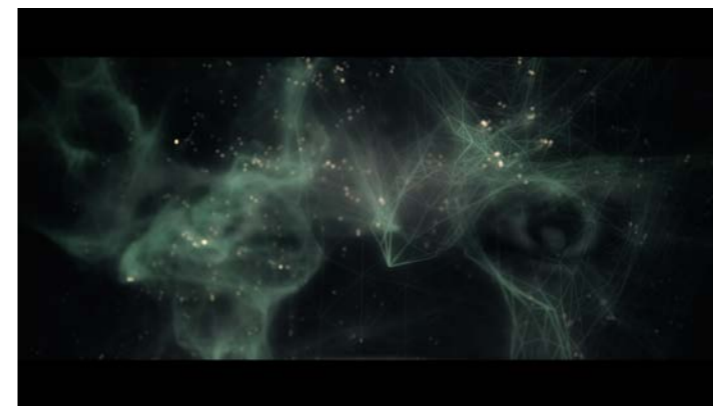
intern: Camie Karstanje

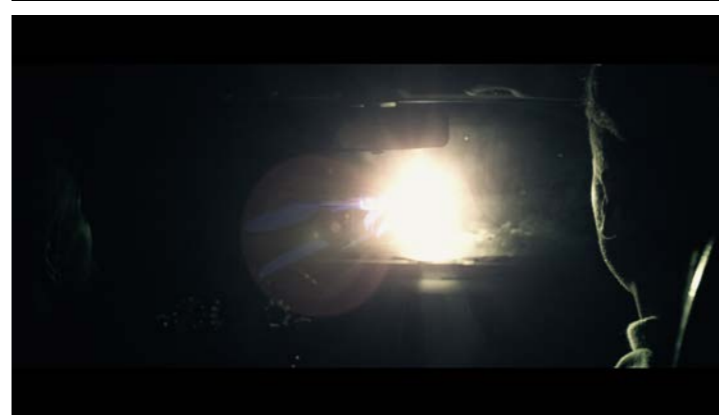
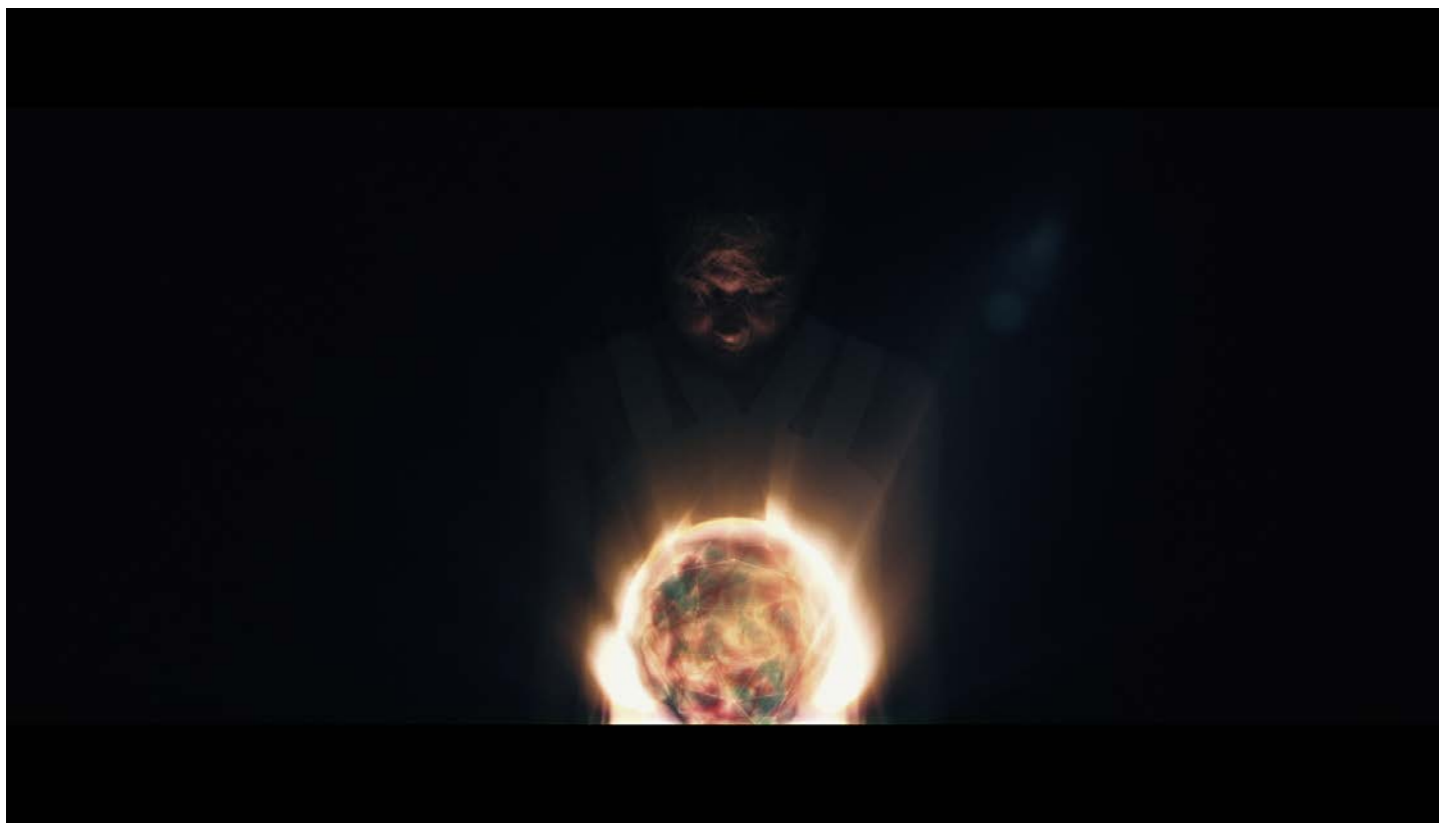
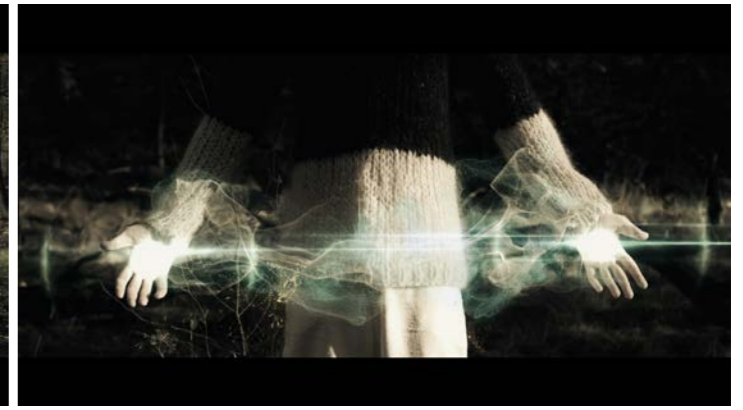
additional crew:
camera assistance: Mario Krause
light: Oliver Buschner
light assistance: Bodo Splisteser
costume (white dress): Josephin Thomas

light supervision: Benjamin Erdenberger
production supervision: Arne Ghosh
producer: naivsuper / ferryhouse productions

composer: Clarence+Napoleon
(Anna Bauer, Arne Straube)

<http://vimeo.com/64572820>





2012

HEAVY WEIGHT

artist: Me And My Drummer
title: Heavy Weight

published on: The Hawk, The Beak, The Prey (CD out
on sinnbus)
release date: may 11th 2012
duration: 3.59 min

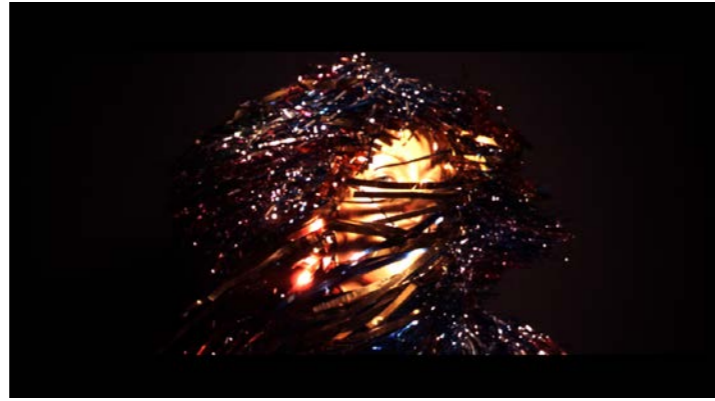
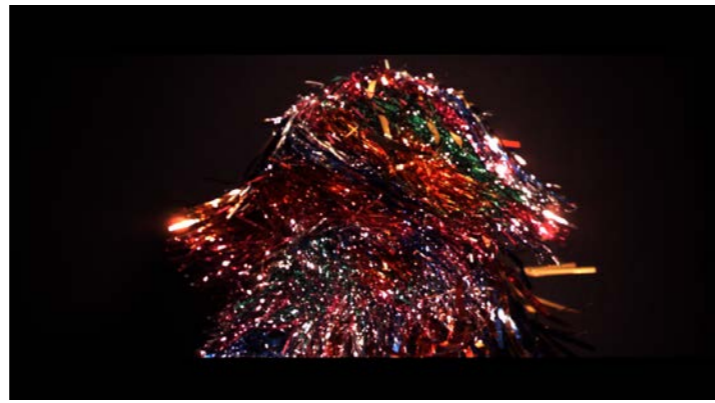
director: Stephane Leonard
producer: naivsuper, sinnbus records
writer: Stephane Leonard
high-speed: Heiko Mertens, Christian Klimke
camera: Claudio Pfeifer, Mario Kruse
editor: Stephane Leonard
composer: Me And My Drummer
(Charlotte Brandi, Matze Pröllochs)

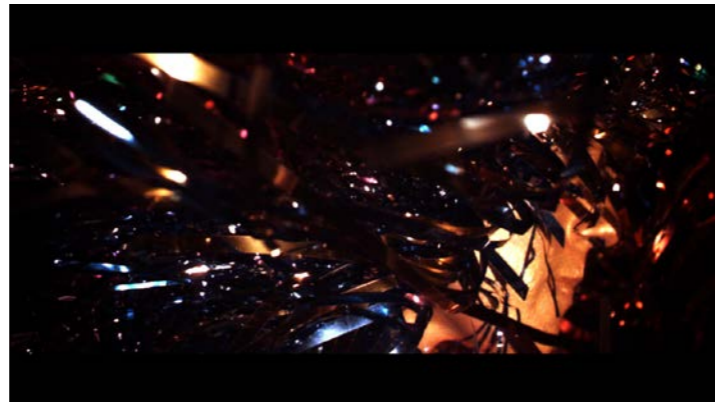
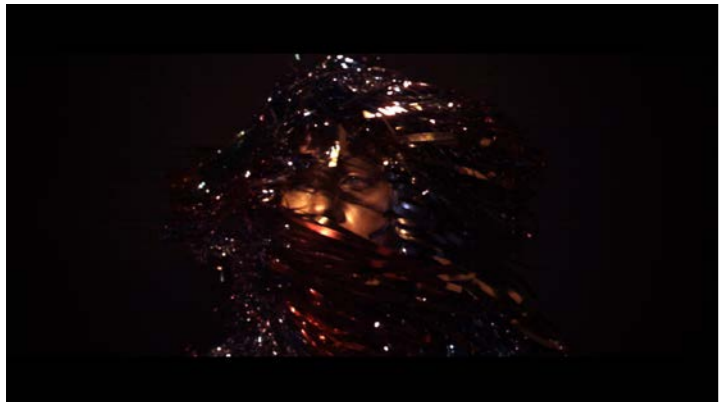
cast:
girls: Madeleine Küsel, Jule Rühlmann, Léa Waster
Me And My Drummer: Charlotte Brandi und Matze
Pröllochs

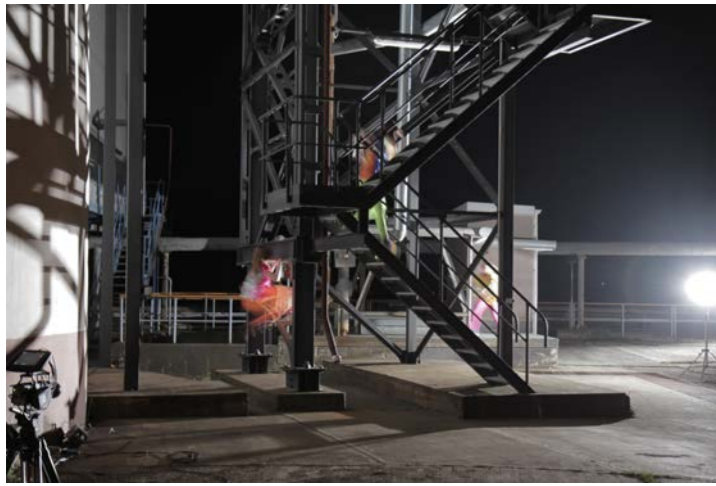
crew:
production assistance: Eva Kallweit
additional camera: Stephane Leonard
light, grip: Benjamin Erdenberger
light assistance: Paul Günther
costumes: Josephin Thomas
make-up: Nadin Wagner
catering: Daniel Spindler, Peter Gruse
set photos: Philip Neues

<http://vimeo.com/42207160>









on set photos

on set photos

2012

YOU'RE A RUNNER

artist: Me And My Drummer
title: You're A Runner

published on: You're A Runner (CD out on sinnbus)
release date: january 17th 2012
duration: 3.46 min

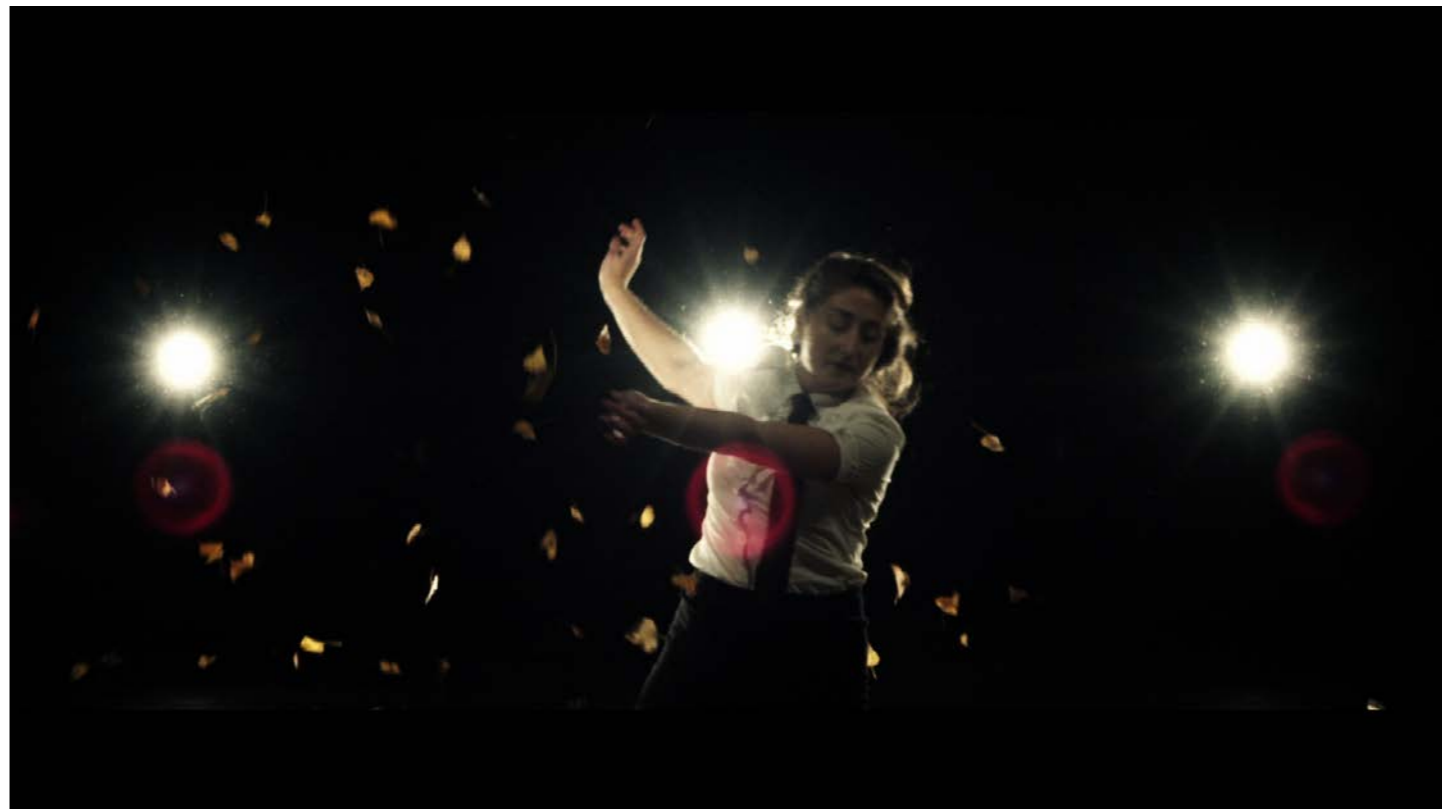
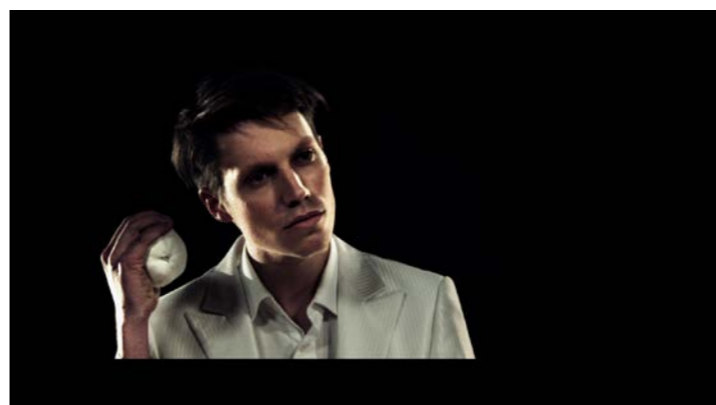
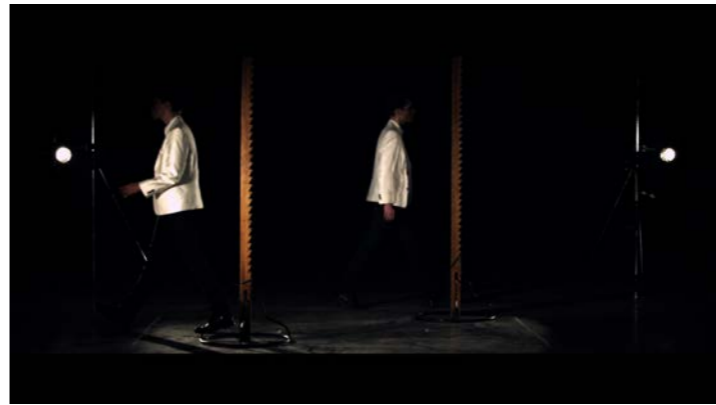
director: Stephane Leonard
producer: Stephane Leonard, Martin Eichhorn, sinnbus records
writer: Stephane Leonard, Martin Eichhorn, Me And My Drummer
camera: Claudio Pfeifer
editor: Stephane Leonard
composer: Me And My Drummer (Charlotte Brandi, Matze Pröllochs)

crew:
camera assistance: Mario Krause
light, grip: Benjamin Erdenberger
make-up: Nadin Wagner
props: Karoline Hinz
catering: Daniel Spindler
hands: Peter Gruse, Uwe Bossenz

actors:
Elisabeth Schlicksupp, Tristan Brusch, Marvin Wecke, Sebastian (Ali) Cantzler, Maximilian Weber, Sarah Aristidou, Oliver Heinrich, Tasha Arana, Conor Jack Creighton, Magnus Bjerk, Britney Anne Majure, Tam Pontopidan, Natassa Sideri, Charlotte Brandi, Matze Pröllochs

<http://vimeo.com/35212675>







Stephane Leonard



Stephane Leonard

2011

WHAT

artist: BODi BiLL
title: What

published on: WHAT (CD / LP out on sinnbus)
release date: september 2nd 2011
duration: 4.22 min

director: Stephane Leonard
producer: naivsuper, Bodi Bill, sinnbus
writer: Stephane Leonard, Martin Eichhorn, Fabian Fenk
camera: Claudio Pfeifer
editor: Stephane Leonard
composer: Bodi Bill (Fabian Fenk, Alexander Stolze, Anton K. Feist)

crew:
camera assistance: Mario Krause
light, grip: Benjamin Erdenberger
costumes: Josephin Thomas
costumes & props: Karoline Hinz
set assistance: Luzie Loose & Markus Ellmer

www.bodibill.com
www.sinnbus.com

actors:
Aida, Anna.K.O., Flori, Luzie, Maxi, Philipp, Pierre
»Populär«

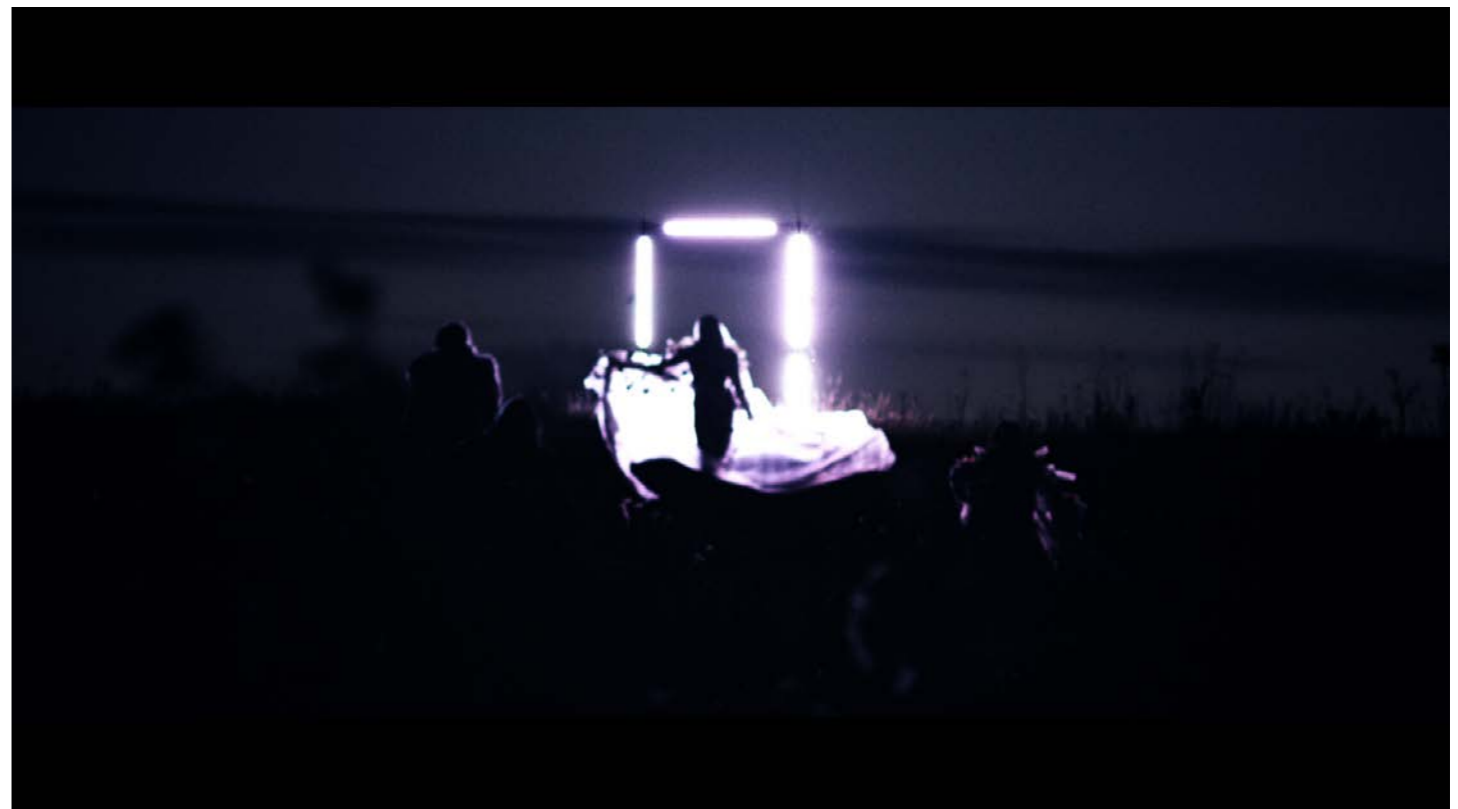
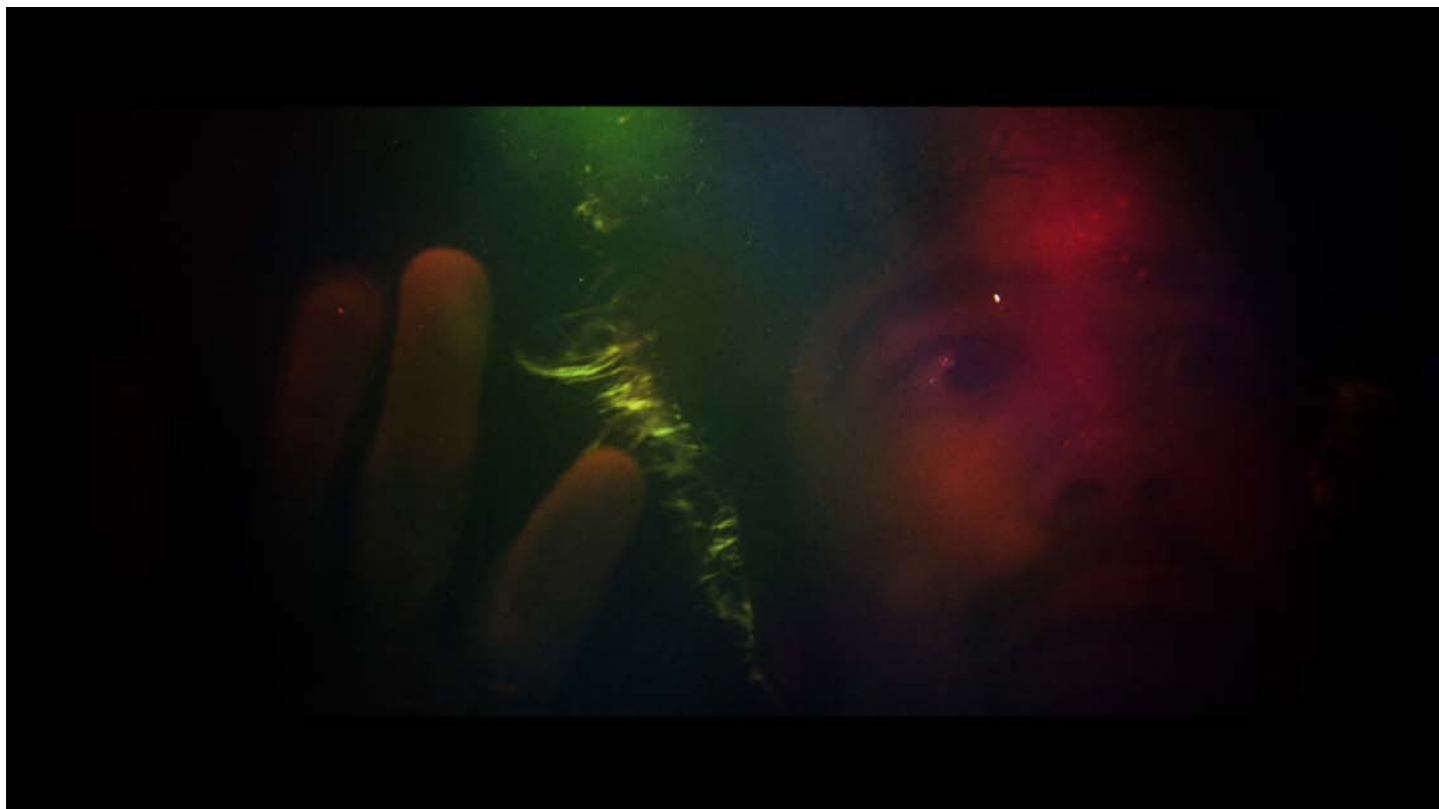
BODi BiLL: Alex Stolze, Anton Feist, Fabian Fenk

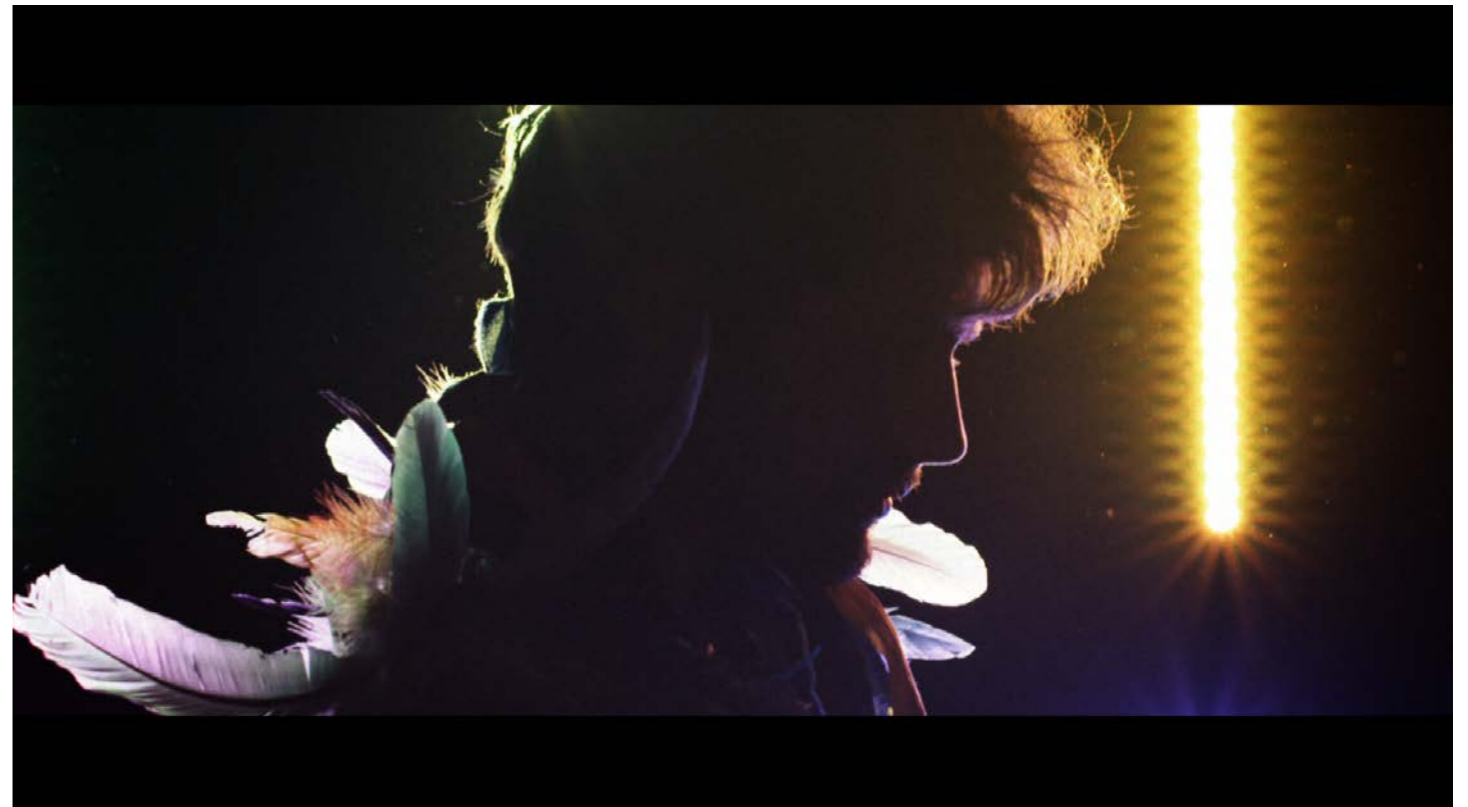
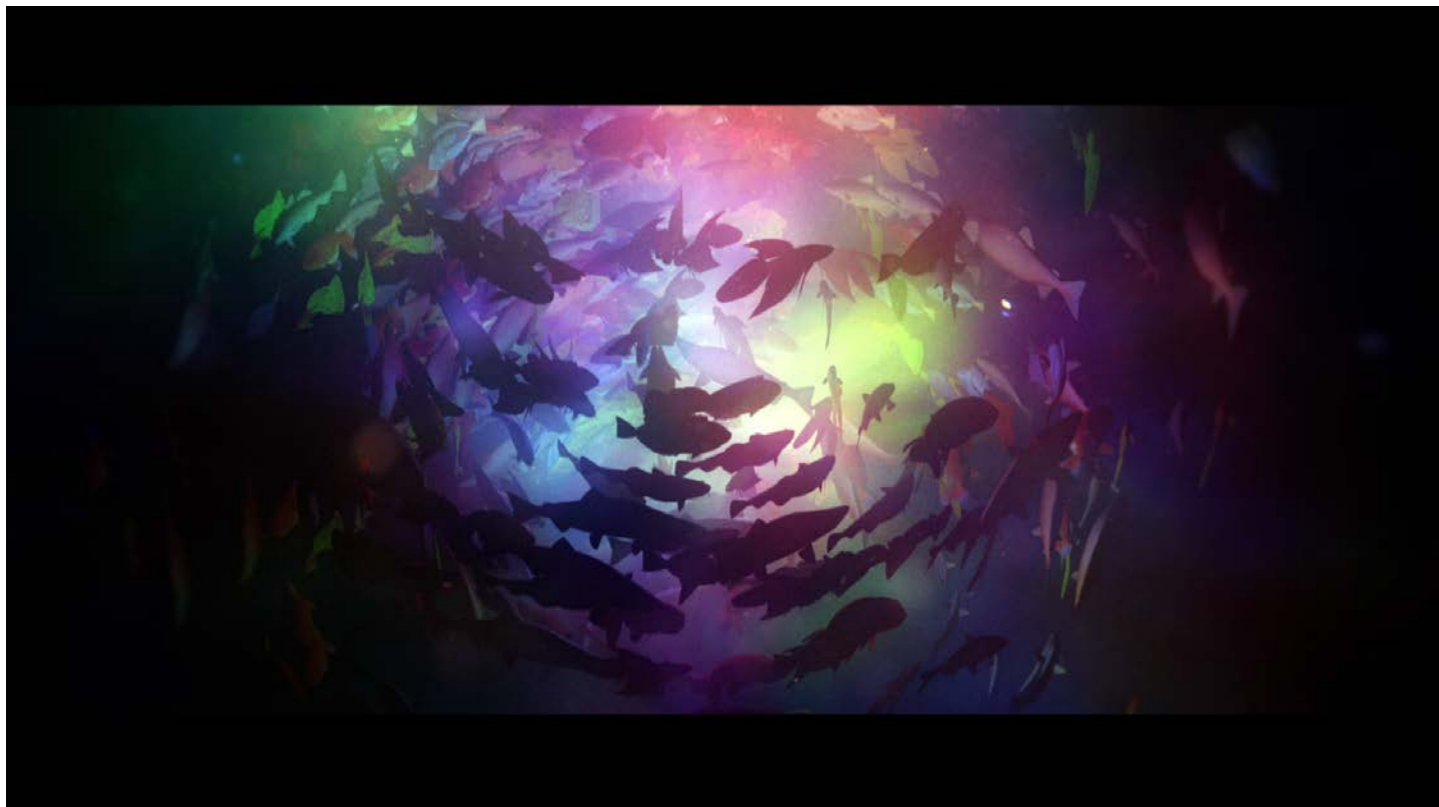
Erfurt crew
light assistance: Oliver Schorch
1.dolly grip: Jonas Kuhn
catering: Ryo Takeda
actors: Nicole, Teresa, Josephine, Stephane, Martin

Zughafen crew: Andreas Welskop, Valentin Lindt,
Leonard Hesse, Florian Nagel, Hannes Güntherodt,
Johannes »Joe« Glöde

<http://vimeo.com/28498736>









on set photos



on set photos

2011

BRAND NEW CARPET

artist: BODi BiLL
title: Brand New Carpet

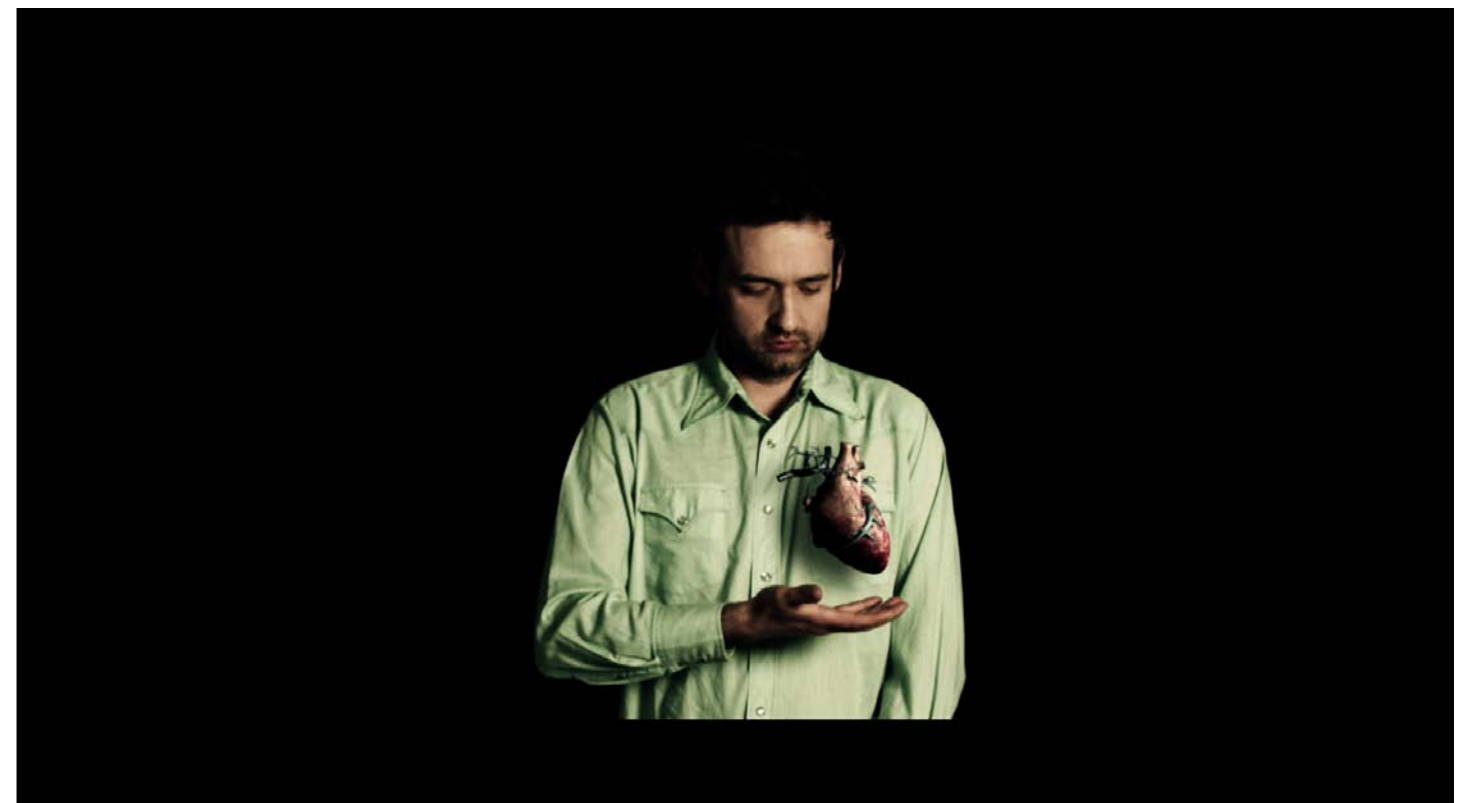
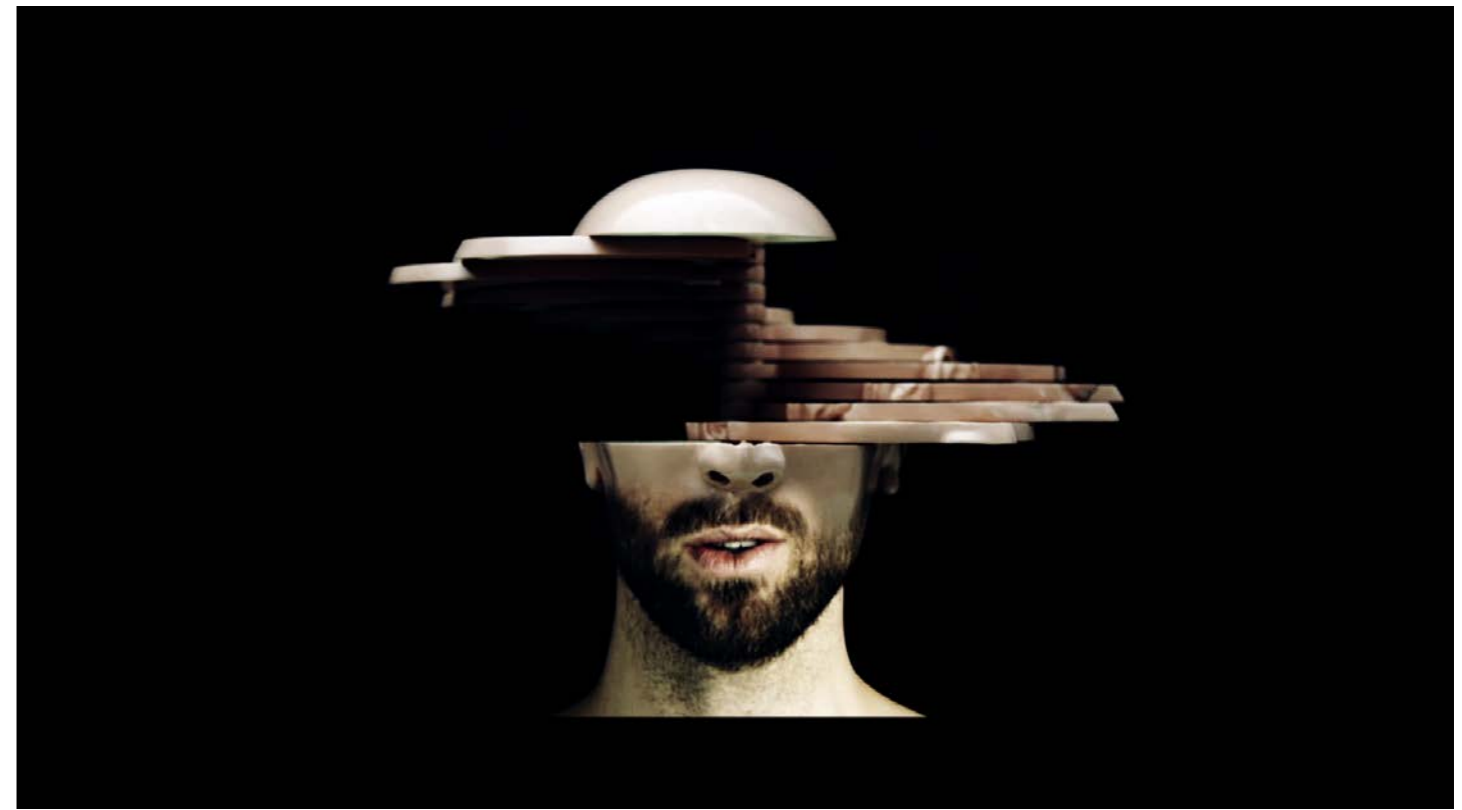
published on: WHAT? (CD / LP out on sinnbus)
running time: 4.54 min

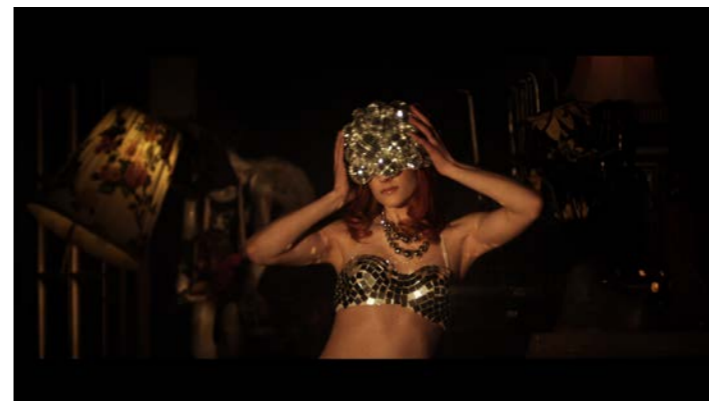
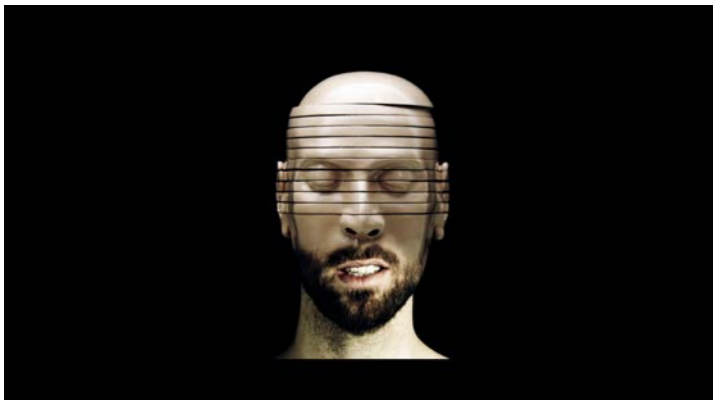
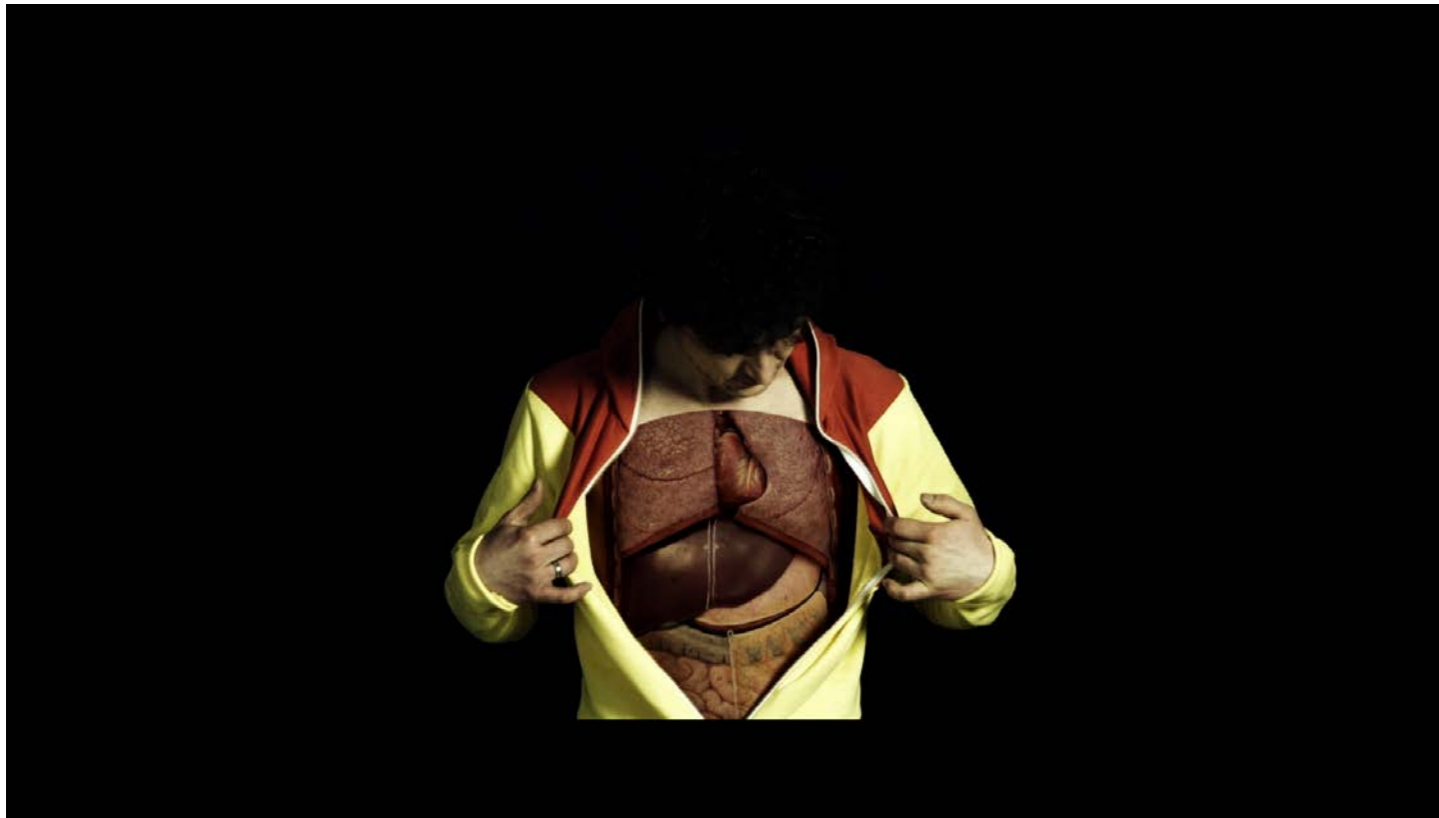
written, directed and edited by Stephane Leonard
FX / post-production: Martin Eichhorn
camera: Claudio Pfeifer
light / grip: Benjamin Erdenberger
costumes / masks: Josephin Thomas
masks: Karoline Hinz
camera assistant: Jeremias Volker
production / catering: Daniel Spindler
production / driver: Peter Gruse
production assistant: Nina Kraus
making of camera: Tobias Volker
transportation: Markus Ellmer
sinnbus intern: Antje

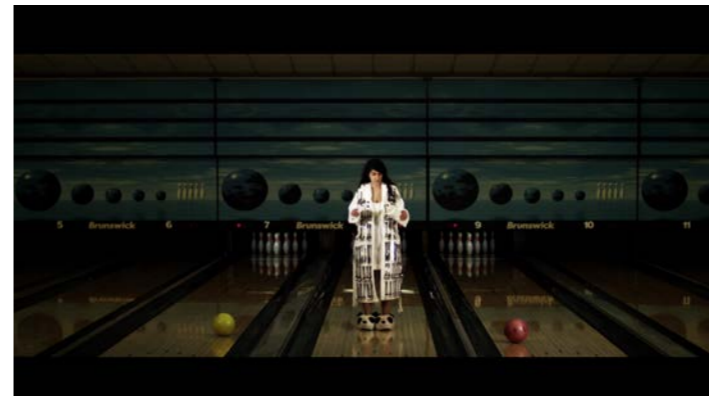
actors:
Bodi Bill: Fabian Fenk, Anton Feist, Alex Stolze
Burlesque-dancer: Kitty Wild
Burlesque-dancer: Rubinia Rouge
fire artist: Matthias Günther
circus artists: Bertan
Canbeldek, Dennis Mac Dao, Florian Graul
girl in bath robe: Aida Baghernejad
stone: Jeremias Volker
back, masks: Nella Rieken
masks: Karoline Hinz
guy: Friedrich Greiling
kids: Ella, Michel, Kevin

<http://vimeo.com/21069949>

BRAND NEW CARPET was more a work in progress. I had all those ideas that I needed to put on film. Then Fabian, the singer, came along and had more ideas and then we just started shooting. Some days we had a small crew and other days we were just a few friends having fun with a camera. It took a few month to finish the video, but in the end it was all worth it.







2010

SOLACE

artist: Hundreds
title: Solace

running time: 3.58 min

written, directed and edited by Stephane Leonard
FX / post-production: Martin Eichhorn
camera: Claudio Pfeifer
light / grip: Benjamin Erdenberger

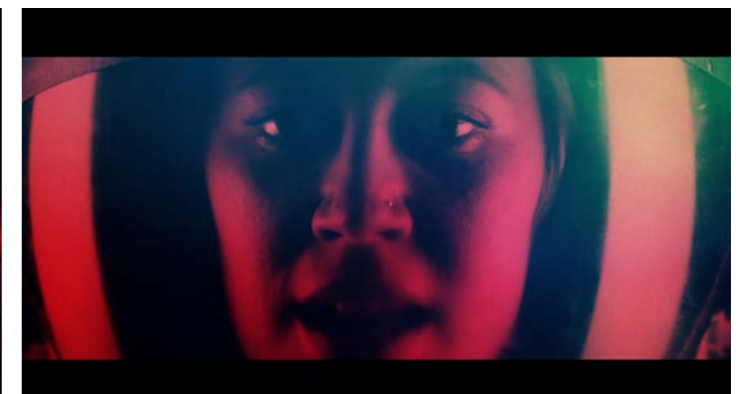
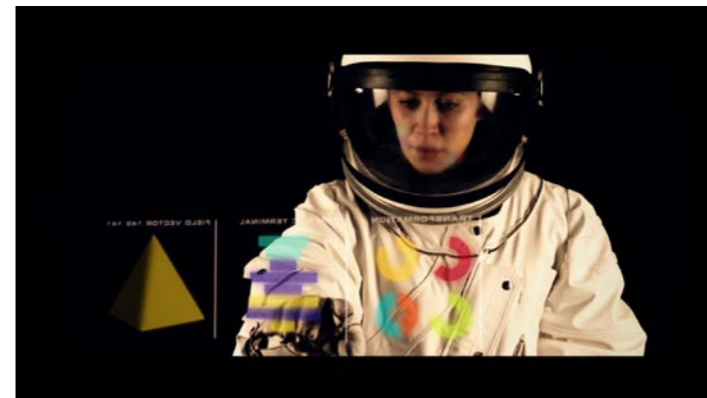
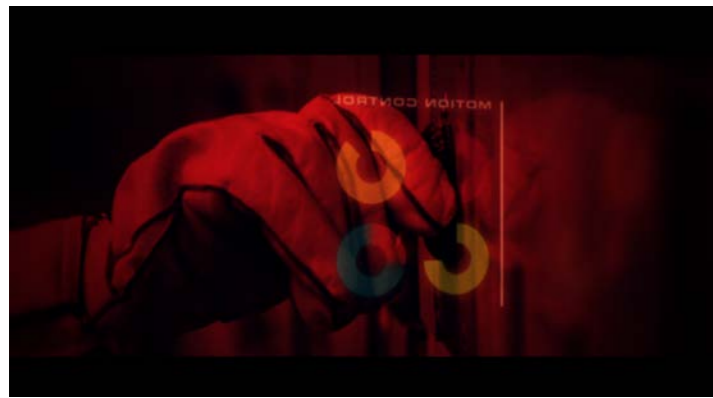
<http://vimeo.com/15222927>

SOLACE was the first music video with an actual budget. It really wasn't much, but enough to pay for an external light and grip guy and some gadgets like the space suit.

I didn't know the band *Hundreds* back then and felt the pressure to deliver something less lofi and diy. My friend Martin did all the animations and I couldn't thank him enough for that. Looking at it now, it might not seem special at all, but back then it was a huge leap forward and put me on the radar of some music people outside of our circle of friends.

(The „space ship“ is the projector at the Planetarium am Insulaner in Berlin. An amazing and futuristic looking machine.)







2006

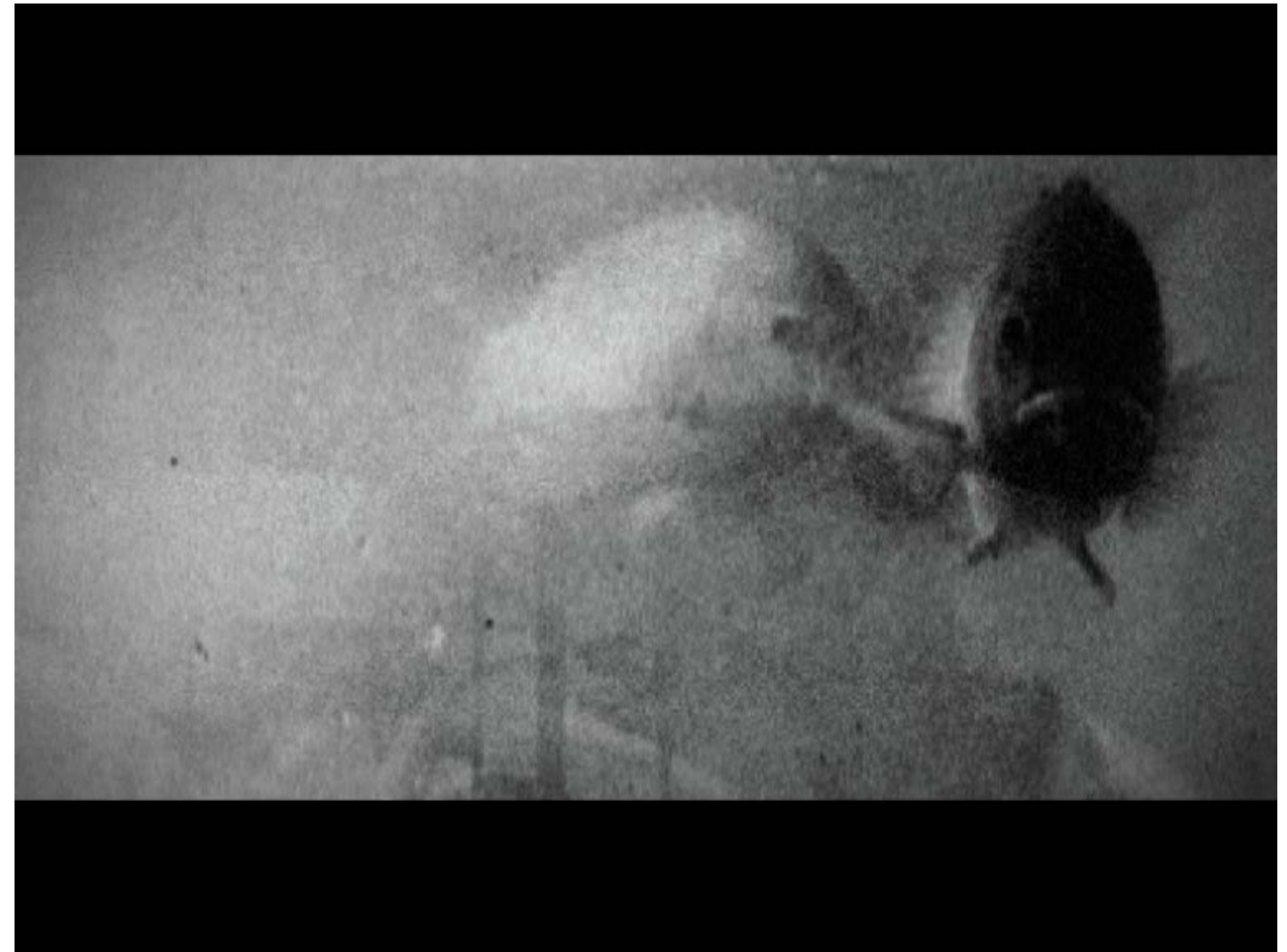
ZÜNDER / ZINK

artist: Kinn
title: Zünder / Zink

written, directed, filmed and edited by Stephane Leonard

<http://vimeo.com/40151>

I have always really liked this little video. Just like the music it feels very translucent, light and airy. It perfectly sums up my obsession with field recordings back then. 2006 I was living in New York and whenever I left the house I carried a camera with me. I did a lot of my sound recordings with the camera, but also recorded the pictures along with it. Then I created my own sound and video image archive. The sounds, I ended up using in a lot of compositions, the video material often never got used, except for the images in this video.





2005

THUWE PT.2

artist: sdnmt/seidenmatt

title: Thuwe Pt.2

running time: 7min

written, directed and edited by Stephane Leonard & Claudio Pfeifer

camera: Claudio Pfeifer

<http://vimeo.com/13700746>

In 2004 my friend Claudio and me went to a military vehicles festival in the north east of Germany.

Our friend, and back then Claudio's professor, Boris Becker recommended it to us.

We drove up there with the plan to make a documentary about the people that attend those kind of festivals. We found it utterly strange and really wanted to learn more about that kind of nostalgia and emotional bonding with war equipment. While on the road, a station on our car stereo was about to lose its connection, but before it was gone, we heard the words „Einstürzende Neubauten“, „performance“ and the name of a city nearby. We got super excited that we would be able to see one of our favourite bands that night. We set up our tent at the festival campsite and drove to this nearby town. What we didn't hear was that the local music school did some sort of musical about the Einstürzenden Neubauten and when we arrived it was already over. (You have to remember that those were the pre-smartphone years.)

As we were about to leave again, we somehow ended up at the aftershow party of the musical, which had free food and drinks.

The next morning we had one of the worst hangovers and weren't really able to focus on our documentary.

We filmed as much as we could and then drove back to Bremen, where we lived and studied at the time.

When we went through the material we realised that this will never be enough for a documentary, so we decided to turn it into a music video for our friends sdnmt/seidenmatt.







THANK YOU!

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