





At home, I used to wash myself in front of a framed photograph of my great-grandfather and his comrades on a strike picket in 1936. Nearly a century later, his son, on his birthday, handed out a picture of himself with the caption: «The man who shook Fidel Castro's hand.» I knew my father as a man who, despite a profoundly limiting dyslexia, wrote passionate articles for his union—always shared, of course, only after my mother's diligent corrections.

This is the France I come from: syndicalist, universalist, and shaped by patriarchal contradictions, carrying faded ideals that still resonate within me. Through sculpture and installation, I give form to these reflections.

By combining diverse materials and objects sourced from industry or urban landscapes, I seek to embody and sensorially engage with these elements, allowing the material itself to reveal its complexities. My assemblages interrogate recurring dualisms within Western thought, such as the opposition between human/machine or organic/industrial. My sculptures are meant to be haptic, closely tied to the body. They invite the viewer to immerse themselves in spaces where ideological struggles are reenacted, drawing upon the vocabulary and symbols of a form of popular political culture.

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According to Henry Ford’s memoirs, the first forms of assembly line work were implemented in Chicago slaughterhouses at the end of the 19th century.

The slaughterhouse hook I found on eBay comes from the killing line of the Limoges slaughterhouse, which was the subject of a video produced by the L214 association in 2016.



steel, stainless steel,  
polyurethane paint,  
resin and elastomer,  
slaughterhouse hook,  
312 x 158 x 158 cm

















The mold casings of the Bras, transformed into commercial signs both a trace of the work accomplished and its metamorphosis into commercial signage.

steel, plaster, wax,  
polyester resin,  
variable dimensions





mortar,  
epoxy resin,  
95 x 95 x 4 cm







stainless steel, latex,  
plaster, acrylic resin,  
pork gelatine,  
variable dimensions





Axonometric view of the 3D-modeled plan of the Superstructure.

steel, stainless steel,  
50x50x0,2 cm





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